

Angela Elizabeth Slater

Etching colour

for Redgate oboe and violin

2 *Etching colours for Redgate oboe and violin 2020*


Etching colours was written in June 2020 for Christopher Redgate and Peter Sheppard Skaerved for the RMA 2020 Conference, which was due to be held at University of Goldsmiths.

I believe there is a deep connection between music and colour and this can be particularly explored in connection to timbre, density and texture. In this piece I have started to explore the concept of colour theory - a theory that investigates the basic principles of primary colours, and how mixing colours at different denigrations, density, and textures can change our perception of a colour. I have taken these principles to explore how colour within music can be manipulated through timbre, harmony, and instrumental colour. Through this I have started to categorise what the 'primary colours' of musical timbre may be and how timbral colours/extended techniques create similar sounds on different instruments. The piece cycles through different areas of colour exploration, each instrument follows the same order but not at the same rate, causing these bleeding moments of different colour within the piece. The colour cycle is in three layers - timbral, harmonic and textural - allowing new shadings and emphasis to be explored as the cycles meet at different points.

c. 8 mins

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Performance notes violin:

- 1) Sul ponticello and sul tasto are abbreviated in most cases to S.P. and S.T. respectively. Normal playing position is reinstated by indication of nat.
- 2) . -> : gradually move from one technique/position to another.
- 3) When there is more than one note to trill to, alternate freely between the options given.
- 4)  Add bow pressure to produce a distorted sound, in which the sounding pitch is completely replaced by noise and then comes back to tone again.

Performance notes oboe:

- 1) ttr indicates a timbral trill
- 2) A very wide vibrato beyond *molto vib.* is indicated by:
- 3) x noteheads indicate breath/air tones.
- 4) Multiphonics and dyads are indicated by diamond noteheads and with recommended fingerings.

General performance notes:

- 1) A very wide vibrato beyond *molto vib.* is indicated by: 
- 2) The rhythmic value of stemless noteheads should be interpreted very freely. The rhythmic value of these only serve to give a approximation of the proportional length of the note to others.
- 3) Each lines last approximately 30 seconds and last 3 lines last c.20 seconds.

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Freely, finding light and colour ♩ = c.58

60 seconds:
Players should play through both lines and then return to box material in any order and with as many repetitions as they would like to fill any remaining time

The score is divided into two systems. The first system features Oboe and Violin parts. The Oboe part begins at 0.00 with 'air sound without reed', marked *pp* for 'breath out' and *fp* for 'breath in'. It includes a trill box and a 'tktktk' box with *pp* dynamics. The Violin part includes 'The edge of colour' with 'bow tailpiece' and 'bow bridge' markings, dynamics from *ppp* to *mp*, and a 'flauto' section with '6' and 'feathery very light bow pressure' markings. A 'S.P.' box is also present. The second system features Oboe and Violin parts. The Oboe part starts at 0.30 with 'breath out' and 'breath in', marked *pp* and *fp*. It includes 'tktktk' and 'slap tongue and breath' markings with dynamics from *pp* to *f* to *pp* to *ppp*. The Violin part starts at 0.20 with a '6' marking and *ppp* dynamics, followed by 'bow bridge' and 'flauto' markings with 'feathery very light bow pressure' dynamics.

4

1.00

put reed
on oboe

Emergence of colour

No. 6 BM

Ob.

Vln.

1.00 Emergence of colour

S.P.
IV.

nat.

nat.

S.P

ppp

fp

pp

fp > pp

mp

1.30

Ob.

Vln.

IV

III.

III.

IV.

III.

IV.

2.00

bisbigliando

No.36 BM.

Ob.

Vln.

sf

pp

mf

pp

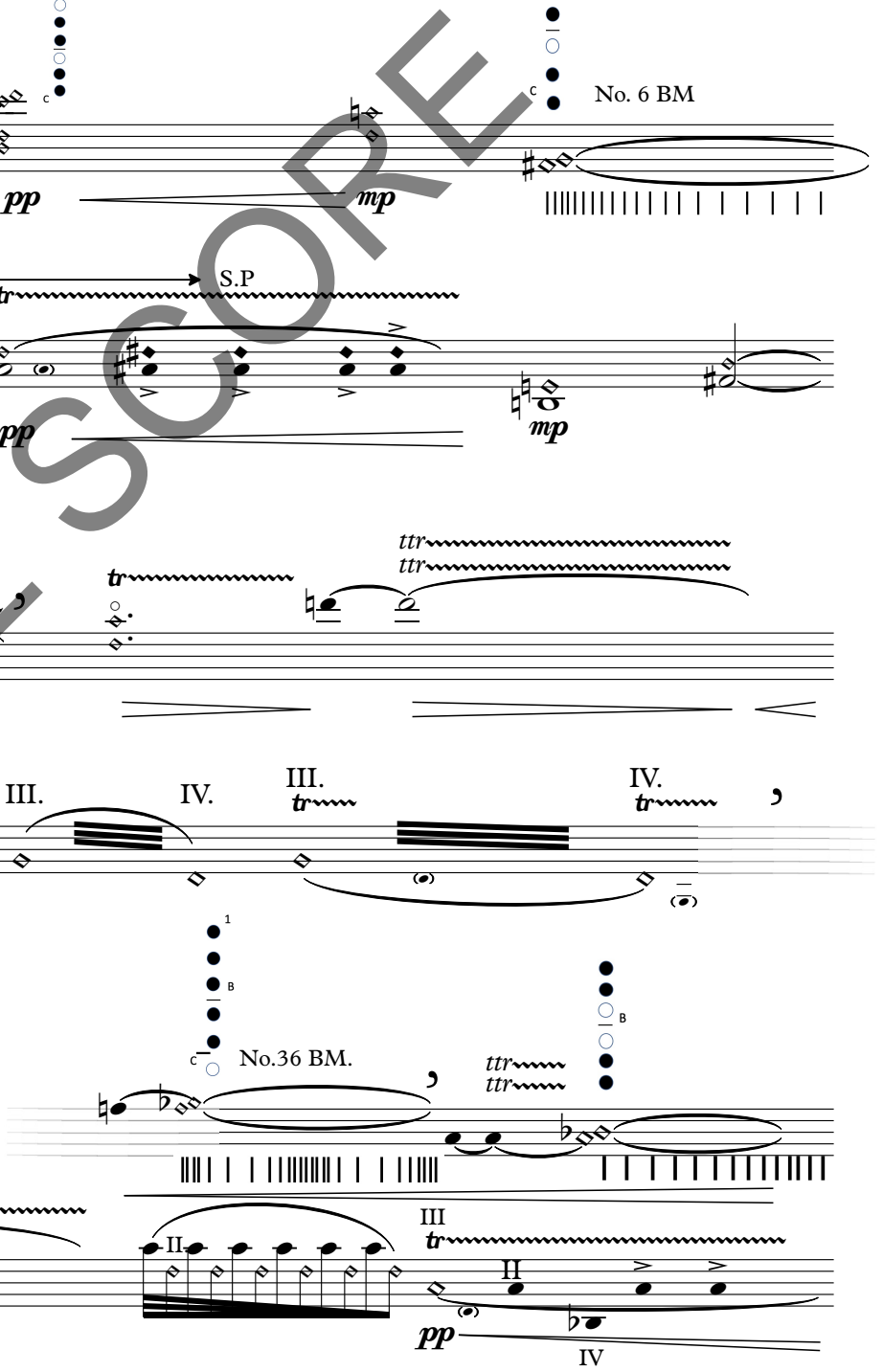
III.

A harmonic

II.

III.

IV



2.30

Ob. 6

bisbigliando rolling tone

ttr

pp

Vln. *Threads of colour*

p *mf* *pp*

Diagram: G#

3.00

Ob. 7

ff *mp* *p* *fp*

ttr S.P. I. II. *ttr* S.P. nat.

Vln. *pp* *p* *ppp* *fp* *pp* *mp* *p* *mf*

Diagram: G#, Eb

3.30

Ob. 8

f *pp*

ttr *ttr*

Vln. *p* *mf* *f* *mf* *pp* *sf* *pp*

IV *ttr*

IV III. *pp*

Pure Light

ttr *ttr*

Pure Light