

Plainsound Study 4

Undecimal Quartertone Canon in the Syntonon-Diatonic Mixolydian Mode

Wolfgang von Schweinitz
op. 61 d (2015)

♩ ca. 48, or a bit slower

Violin *non vibr.*

Contrabass *(8^{va}) non vibr. piano sonore*

LOCO ad lib. piano sonore

4 *cresc.*

7 *cresc.*

11 *cresc.*

14 *cresc.*

EXTENDED HELMHOLTZ-ELLIS JI PITCH NOTATION

The exact intonation of each pitch is written out by means of the following harmonically defined accidentals:

♭ ♭ ♮ # ×	notate the Pythagorean series of non-tempered perfect fifths, based on the open strings (... c g d a e ...)
♭♭♭♯ × ⬇ ⬆	the attached arrow lowers / raises the pitch by a syntonic comma (81:80 = circa 21.5 cents)
♭ ♮	lowers / raises the pitch by a septimal comma (64:63 = circa 27.3 cents) - not used in this score
† †	raises / lowers the pitch by an 11-limit undecimal quartertone (33:32 = circa 53.3 cents)

These "Helmholtz-Ellis" accidentals for just intonation were designed in 2001 in collaboration with Marc Sabat.

This short and demanding intonation study in the form of a canon is dedicated to Helge Slaatto and Frank Reinecke, as well as to all violinists and bassists with an interest in the sound and the special performance techniques of non-tempered just intonation. The rehearsal of the etude will give the ear the opportunity to get acquainted with some of the most consonant interval sonorities based on the 11th partial, while maintaining a steady focus on the melodic key feeling, the pitch memory for the precise tuning of the seven Mixolydian notes or scale degrees - in fact within the unfamiliar context of quartertone bitonality.

Diese kurze, anspruchsvolle Intonationsstudie ist Helge Slaatto und Frank Reinecke gewidmet, sowie auch allen Geigern und Bassisten, die sich für den Klang und die speziellen Spieltechniken der nicht-temperierten natürlichen Stimmung interessieren. Die Einstudierung der Etüde gibt dem Ohr Gelegenheit, einige der konsonantesten auf dem 11. Partialton beruhenden Intervall-Zusammenklänge kennenzulernen, bei stetigem Fokus auf das melodische Tonart-Gefühl, auf das Tonhöhen-Gedächtnis für die präzise Stimmung der sieben Mixolydischen Töne oder Stufen - und zwar im ungewohnten Kontext vierteltöniger Bitonalität.