

Study #1
for Simplified Violin
(2007)

Brent Miller

performance time 4 minutes

Study #1

For Simplified Violin

Eric km Clark first conceived of the Simplified Violin™ in early 2006. His simple technique of using four strings of equal thickness and tension has opened a variety of musical possibilities never before explored. Clark has defined a Simplified Instrument as one that uses all of the same string; projects involving the Simplified Cello and a Simplified Ensemble are currently in development. Clark has established a standard tuning for his Simplified Violin as follows: E $\frac{1}{4}$ -flat, E-flat, E, and E. While the Simplified Violin has great potential for the exploration of microtonal music, it also offers an unusually rich and resonant tone.

Performance Notes

Study #1 uses the standard tuning for Simplified Violin: IV-E $\frac{1}{4}$ flat, III-E flat, II-E and I-E.

About the Composer

Brent Miller (b. 1978) is a composer and a performer based in San Francisco, CA. He studied composition at the University of Arkansas with Robert Mueller (undergraduate) and University of Missouri-Kansas City with James Mobberley and Paul Rudy (masters). Recent projects include works for violinist Eric km Clark, Dither Electric Guitar Quartet, and the Navitas Ensemble. Brent is a founding member of The Collected, a group of nationally active composers committed to advancing the publicity of recent music produced by living musicians.

Find more information on the web: www.thecollectedmusic.org

Study #1

for Simplified Violin

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Solo Violin

Agitated $\text{♩} = 74$

pp

2

3

4 *mf*

5

7 *f*

8

9 *mp*

10

11

13 **Highly Dramatic**

ff

The score is written for a solo violin in 4/4 time. It begins with a tempo marking of **Agitated** and a quarter note equal to 74 beats. The music consists of a series of seven-note patterns, some with accidentals, and dynamic markings from *pp* to *ff*. The score is divided into systems of four measures each, with measure numbers 2, 3, 4, 5, 7, 8, 9, 10, 11, and 13 indicated. The final measure (13) is marked as **Highly Dramatic** and includes a fermata over a half note.

15 *f*

18 *f*

19

20

21

22

23

24

25

26 *fff f < fff ff*

29 *fff f < fff ff*

39

5

16

16

5

16

7

2/4

2/4

3/4

48 Musical notation for measures 48-55. The piece is in 3/4 time. It features a melodic line with many accents (>) and trills (tr). The key signature has one flat (B-flat). The notation includes various note values and rests.

pp sub.

56 Musical notation for measures 56-61. This section includes trills (tr) and a 7-measure rest. The time signature changes to 3/4.

62 Musical notation for measures 62-67. It includes trills (tr) and a 7-measure rest. The dynamics are marked *f*, *p*, *pp*, and *f*. The tempo marking *molto rit.* is present with a dashed line.

f

p

pp

f

68 Musical notation for measure 68. It is marked *arco* and features a continuous sixteenth-note pattern.

69 Musical notation for measure 69. It continues the sixteenth-note pattern.

70 Musical notation for measure 70. It continues the sixteenth-note pattern.

71 Musical notation for measure 71. It continues the sixteenth-note pattern.

72 Musical notation for measure 72. It continues the sixteenth-note pattern.

73 Musical notation for measures 73-76. It features sixteenth-note patterns with sixteenth-note rests, marked with '6' below the staff. The section ends with trills (tr) and triplet markings.

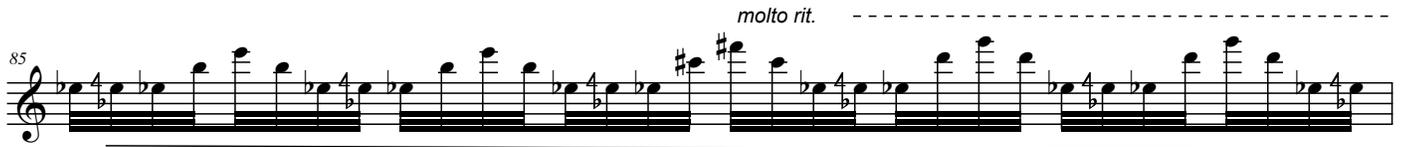
77 Musical notation for measures 77-80. It features trills (tr) and a melodic line with a 7-measure rest.

81 Musical notation for measures 81-88. It features a continuous sixteenth-note pattern, marked with '6' below the staff. The dynamics are marked *fff*.

fff

83 

84 

85 *molto rit.* 

86 

90 *ppp* 

91 *pp* 

92 

93 

94 

95 *fff* *ffff* *pp* 