

Fredrik Rasten

Svevning (2017 - 2021)

solo for live retuned guitar and voice

About the piece:

Svevning is the result of a specific approach to just intonation on guitar, namely a real-time retuning of the open strings and the natural harmonics of these, guided solely by the ear of the performer.

The piece was developed in many stages between 2017 and 2021. This development comprised both a gradual prolonging of the piece itself and adding new tuning details, as my knowledge about just intonation grew along with my perception and perceptiveness of the processes of tuning in just intonation.

Svevning is a highly personal piece. However, I would be happy if any guitarist would want to delve into it.

Fredrik Rasten

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Instructions and notation

The piece is notated in a tablature form and the initial tuning is shown in the very start of the score. When a line / string ends for a while, this means that the string is not played for this section.

Numbers showing the number of each string (1-6), is shown to the right of some of the systems where it otherwise could be hard to read which strings correspond to which line.

In addition, corresponding dots showing the strings that are not played are shown on the left side of these systems.

Dotted string lines occur some times, and basically mean that this string is played only occasionally in this section.

There also occurs one dotted line for the retuning on page 6, namely on the 6th string. This means that this retuning should be slower or more gradual and realized in parts, having time to enjoy each little adjustment and its corresponding change in the beating patterns of the sound.

Roman numerals connected to a note show which natural harmonic is played, although - it is usually only shown when a change in which natural harmonic to play is occurring. When a note does not have a connected Roman numeral, the string is played open.

The accidentals belong to the HEJI-notation developed by Marc Sabat and Wolfgang von Schweinitz. Cent deviation from 12-TET is shown in connection to each note.

The spacing between each change in the harmony is not a guide to the pace of the music. Moreover, the areas *between* each change (introduction of a note, retuning, end of a line etc.) all take their time to become “established” before a change occurs. With this said, the general durations of the sections / the forward movement of the piece is up to the performer.

Each retuning is denoted with a “downhill” or “uphill” line showing the direction of the retuning, with a ratio denoting the retuning in rational numbers. E.g. 32 : 33 means that the retuning goes upwards from 32 to 33.

The ways in which the strings are plucked, rhythmically as well as dynamically, is an open element of the piece. However, as a general rule, the performer should create slow repeating motifs where both successions of single strings and strings struck together in dyads, triads etc. are occurring as part of these motifs.

The motifs will naturally change in relation to how many notes are to be played in each section.

The retunings should be relatively slow, but should still have a kind of melodic quality to it.

Because of the decay of the strings, a single retuning might stretch over many repeated motifs.

Strings should always ring out until its natural decay into silence or until it is reactivated by a pluck.

In some ways the idea is that the guitar mimics the ways in which an Indian tanpura is played, where the strings are struck in motifs, but where the sustained sound of the strings are what is in focus.

The duration of the piece is open, but approximately 30-40 minutes per part.

Svevning (part I)

Handwritten musical notation on a five-line staff. The notes and their positions are as follows:

- Staff 1 (C#): C# I, -14
- Staff 2 (Cb): Cb, -33; Cb ^{28:27} B, -33 +4
- Staff 3 (E II): E II, +2; D II
- Staff 4 (D): D II, -2; A III; D II, -2; ^{32:33} D#
- Staff 5 (G): D III, -2; ^{32:33} D#; D#-49
- Staff 6 (F#): C# III, -2; D#-49; -14

Handwritten musical notation on a five-line staff. The notes and their positions are as follows:

- Staff 1 (G# II): G# II, 44:45; G#
- Staff 2 (D#): D#; D#-49; 15:16 A
- Staff 3 (A# III): A# III, 33:32 A; A#-47
- Staff 4 (G#): 16:15 G#; -12

Handwritten musical notation on a five-line staff. The notes and their positions are as follows:

- Staff 1 (Cb): ^{27:28} Cb, -33
- Staff 2 (D II): D II, -2; A III; D II, -2
- Staff 3 (D# III): D# III, -10; ^{135:136} D#; +3; ^{34:33} D#; D#-49
- Staff 4 (G# II): G# II, +49

C# _____
 C# _____
 E II $\frac{27:28}{FL}$ _____
 D II _____
 G# II _____
 C# III _____

-35

III
 D# $\frac{99:98}{Ebb}$ _____
 D#-49 D+34

C# $\frac{90:91}{Dbb}$ _____
 -14 D#+5

C# $\frac{90:91}{Dbb}$ _____
 -14 D#+5

$\frac{39:40}{Dbb}$ _____
 ↓
 D#+49

C# _____
 -33

$\frac{40:39}{Dbb}$ _____
 D#+5

$\frac{65:64}{Dbb}$ _____
 D#-21

$\frac{36:35}{Dbb}$ _____

C# _____
 -33

C# _____
 -33

FL _____
 -35

Ab II _____
 G+32

Ebb III _____
 D+34

Dbk

64:63 Dbbk
C+3

49:48 Cl
-33

21:20 Cbh
B+18 ↓

Cl

.Fl^{II}

Cl

-33

Fl

-35

Ebb^{III}

AbE^{II}

G+32

Dld
Db+5

35:24 Cbk
Bb+47

56:55 Bbb+
Bb+16

Cl

-33

Fl

-35

Ebb^{III}

D+34

Dld
Db+5

Cx $\frac{33:32}{-6}$ C
-6

C $\frac{80:81}{+16}$ Cg
-6 +16

A

$\frac{80:81}{+2}$ E

D
-2

Eg
Dg

GII

1
2
3
4
5
6

Cg $\frac{54:55}{+47}$ C+

A

$\frac{81:80}{-4}$ Eh
D
-2
G
-4

$\frac{40:39}{Eb+37}$ Ed

FII
-35

$\frac{27:28}{-37}$ Bbl

Ed
Eb+37

DIII
-2

$\frac{28:27}{+2}$ E

GII
-4

BIII
+4

$\frac{81:80}{-18}$ Bg
-18

1
2
3
4
5
6

1
2
3

BL $\frac{35:36}{+12} B \uparrow$ $\frac{24:25}{-18} B \downarrow$

4 DII

5 GII

6

$\frac{B \uparrow}{-18} \text{ III}$ $\frac{E \downarrow}{-20} \text{ II}$ $\frac{B \uparrow}{-18} \text{ III}$ $\frac{E \downarrow}{-18} \text{ II}$

2
3

Ed
Eb+37

5
6

$\frac{40:39}{Eb+37} Ed$ $\frac{1}{3} : \frac{12}{12} D$

1
2
3

$\frac{C \uparrow}{+47}$
 $\frac{B \downarrow}{-18}$
 $\frac{E \downarrow}{Eb+37}$

4
5
6

GI
-4 $\frac{A \uparrow}{A \text{ III}}$ $\frac{27:26}{Ab+35} Ad$

$C^{\#}$
 $+47$

B^{\flat}

E^{\natural}
 $E^{\flat} + 37$

D^{\natural}

G^{\natural}

A^{\natural}

D^{\natural} $104:99$ $C^{\#}$ $+47$

G^{\natural} $33:32$ G $+49$ -4

$D^{\flat} + 33$

$C^{\#}$
 $+47$

$99:100$ C^{\natural}
 -35

$39:40$ E^{\flat}
 -20

C^{\natural}
 -6

$80:81$ C^{\natural}
 -14

$135:136$ $C^{\#}$

B^{\flat}
 -18
 E^{\flat}
 -20

A^{\natural} D^{\natural} G^{\natural}

-2 -2 -4

C
 -6

D
 -2
 G^{\natural}
 -4
 C
 -6

Handwritten musical notation on a five-line staff. The notes and their positions are as follows:

- Line 5 (C#): $\frac{17:16}{-6} C$
- Line 4 (Bb): $\frac{15:14}{-37} Bb$ and $\frac{56:55}{+32} Ab$
- Line 3 (Eb II): $\frac{20:21}{-35} Fb$ and Fx
- Line 2 (D II): $+45$
- Line 1 (C II): $\frac{G III}{-4}$ and $\frac{C II/I}{-6}$

Handwritten musical notation on a five-line staff, with a box around the bottom two lines:

- Line 5 (C): $\frac{55:54}{-6} A$
- Line 4 (Bb): $\frac{27:26}{Ab+35} Ab$
- Line 3 (C): $\frac{Bb}{-18}$
- Line 2 (Bb): $\frac{C II/I}{-6}$
- Line 1 (C): -4