

walk the shore

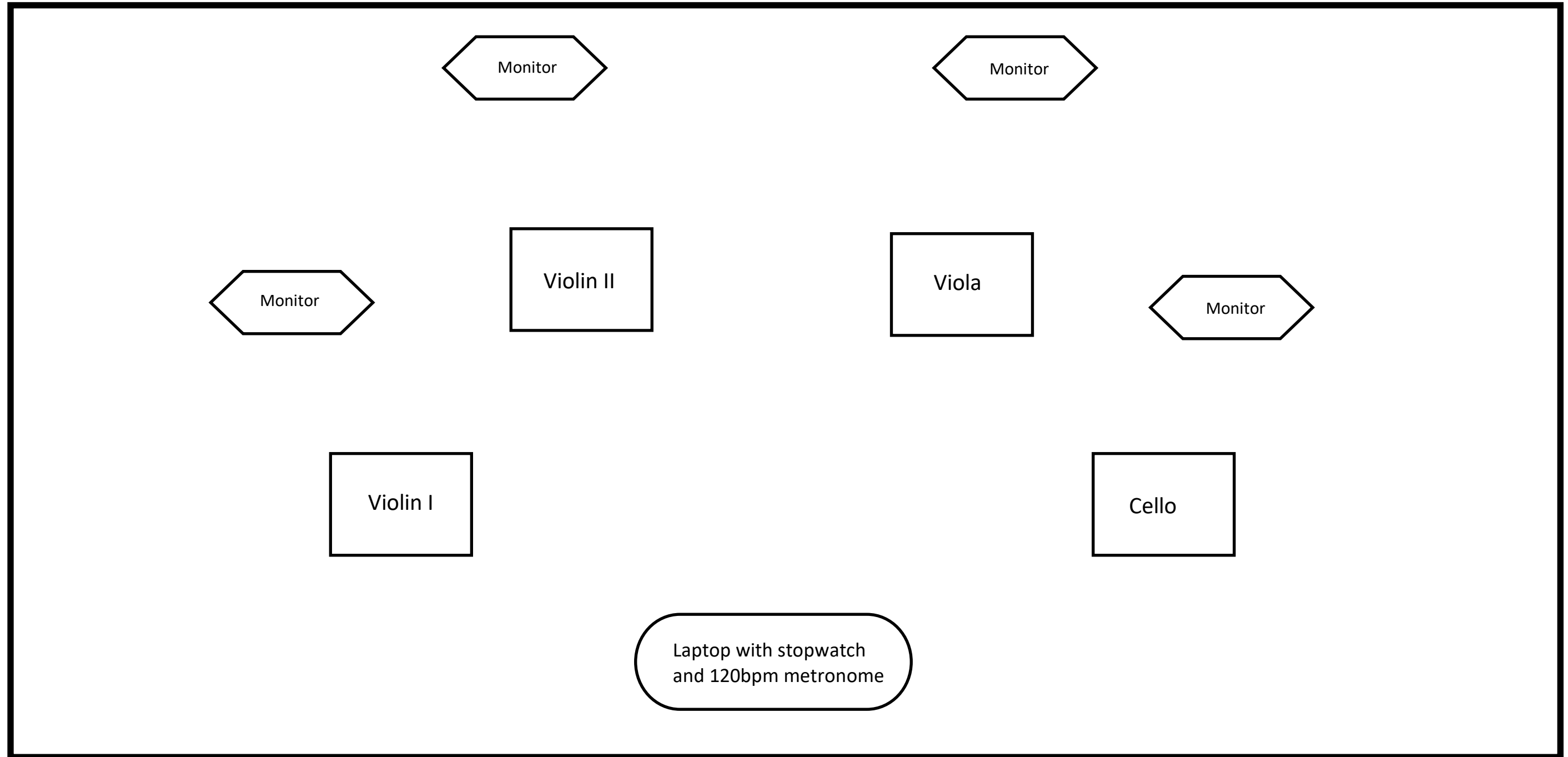
joy ingle

Programme Notes

walk the shore is a piece in which the physical, cartographical, sonic and emotional concepts of place, specifically the Dorset coast, converge and are explored. Written for string quartet and tape part (WAV file), the piece combines written notation with improvisation. The performers are encouraged to respond freely to the tape part, which features field recordings from Lulworth Cove, Eype, and Kimmeridge Bay, interspersed with recordings of people living in and around the coast talking about their experiences. The performers are also given fragments of coastal footpaths from the areas mentioned in the tape part to interpret as they see fit. These were taken from the Ordnance Survey maps of West Lulworth, Weymouth, Abbotsbury and Lyme Regis.

Thank you to Rachel, Jonny, Anthony and Frances for sharing your stories with me.

Stage Layout



Notes on stage layout: all performers should be close enough to make eye contact with one another and should also be able to clearly see the laptop. The tape part is not panned, meaning that no part of the track is directed towards a particular instrument and the performers will be immersed in the entirety of the sound (facilitated by the horseshoe formation). As such, levels should not be so loud that they either interfere with the musicians' ability to play or drown out the acoustic instruments.

Performance Notes

On performance style:

The tape part should start while the performance space is empty, with the other performers entering, quietly tuning (a full tune should be done beforehand) and getting into position within its first 60 seconds. Performers should be in casual clothes rather than formal concert attire. Once the final fragment of voice recording ends at 06:13, the performers should begin to leave the performance space in the same manner that they entered. The space should be empty by 06:30.

These entrances and exits will be shown on the timeline on page five.

On notation:

The majority of notated material appears as short melodic fragments attached to a quote and a timestamp that corresponds to that quote being said by one of the voice recordings in the tape part. The performer essentially “plays along” to the quote. For example, figure 1 has a timestamp of 01:02 at which time the phrase ‘my favourite places in the world even, I talk about durdle door’ will be heard on the tape part and the performer will match the phrase’s pitch and rhythm. It should be noted that the rhythms of these fragments are approximations; performers will need to study the tape part beforehand in order to match the rhythm of the voice recording.

Breath marks are used to indicate pauses in the vocal phrases and correspond to the commas in the quotes below (also shown in figure 1). Glissandi are shown as wavy lines (figure 2).

At 04:23 a more heavily notated section begins. This is the only time performers should pay attention to the metronome. Performance instructions and dynamics are extremely minimal so as to allow the performers greater freedoms in their interpretations of the material.

On improvisation:

In-between the notated fragments, performers are free to interpret both the rest of the sonic material provided by the tape part and the maps included with their individual scores as they wish. A set of three to four pitches are attached to each map as a starting point for the performer.

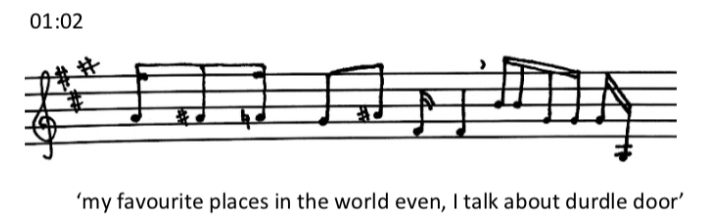
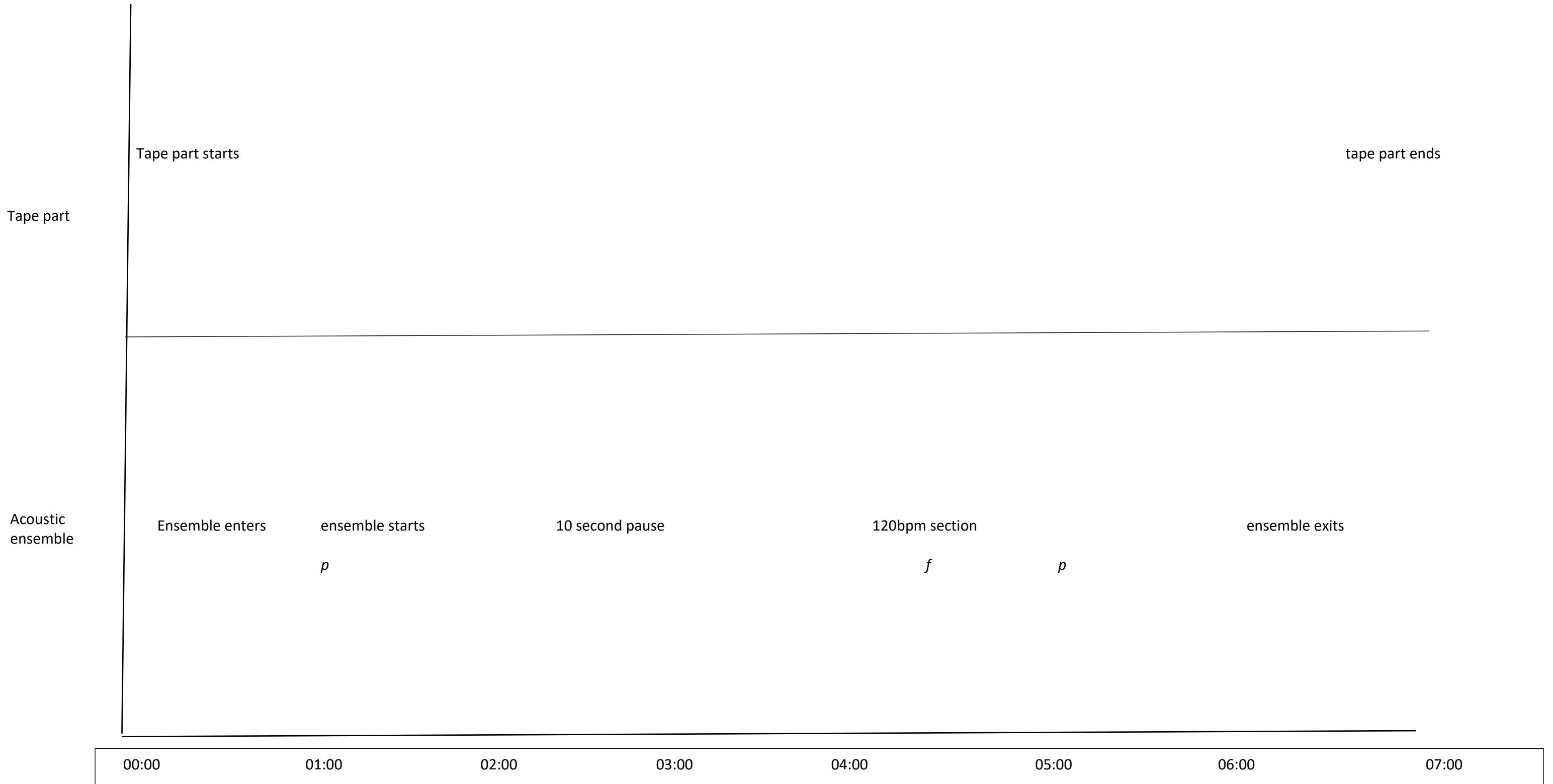


Figure 1



Figure 2

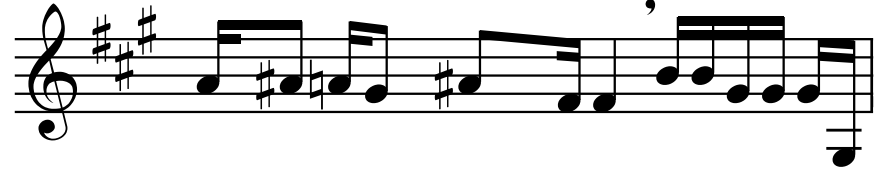
Meta-Score



violin i - durdle door to ringstead

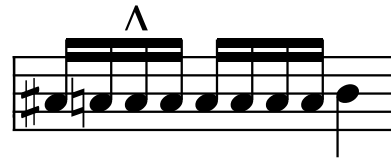
01:02

leggiero



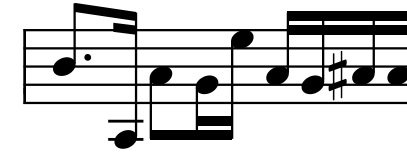
'my favourite places in the world even, I talk about durdle door'

01:27



'I used to go for about a week'

01:46



'slightly savage children really'

02:19 - 02:29 STOP

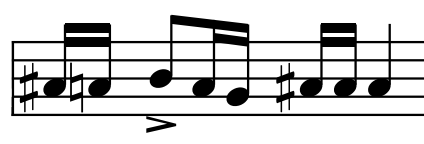
26

02:37



'fierce and calm'

02:41



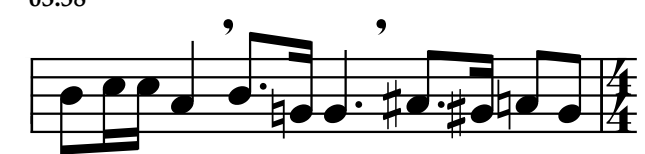
'almost shockingly beautiful'

03:13



'and I feel weirdly protective, of the Jurassic coast'

03:58



'ferocious sea, freezing cold, jagged rockface'

♩ = 120 bpm

33

04:23



'it's a wonderful thing really'

violin i - durdle door to ringstead

41 *capriccioso*

pp *f* *cresc. poco a poco*

47

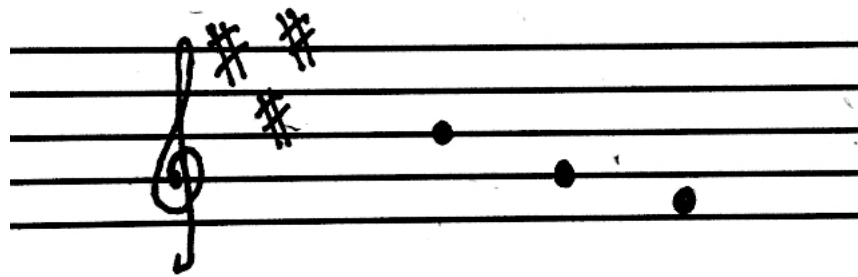
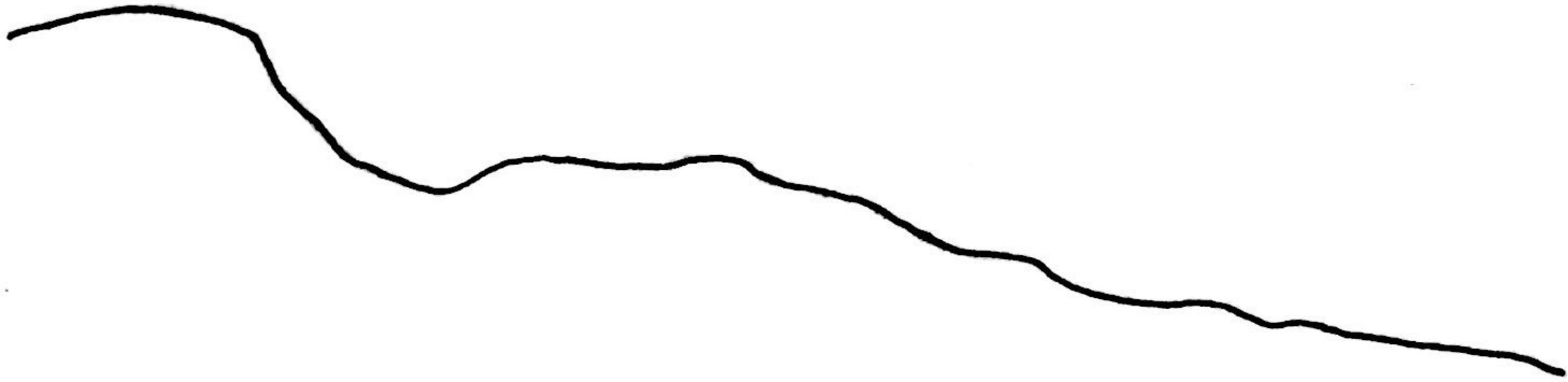
ff *sfz*

05:58

pp

'our calm place'

violin ii – durdle door to ringstead



violin ii - weymouth

01:50



'castle cove beach, in um, in weymouth'

01:50



'wide eyed, wonder'

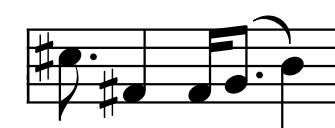
02:19 - 02:29 STOP

02:36



'it's fierce'

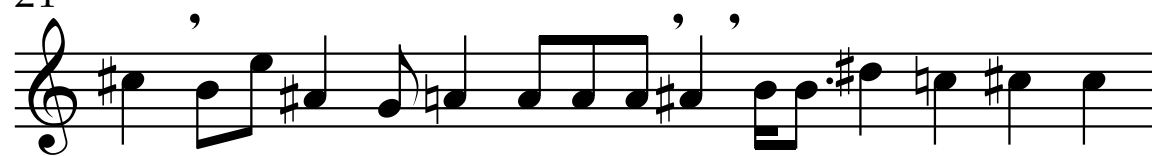
02:42



'acres of sea'

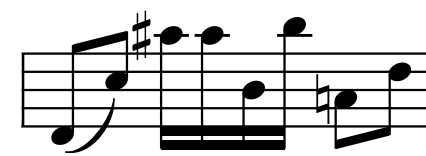
24

02:55



'the natural world and it's processes, um, have been my greatest teacher'

03:09



'it's a wonderful thing really'

03:19



'old as earth'

30

03:23



'one or two swallows ha-have comeback'

03:38



'change'

03:44



'a permanent impermanence that, permeates, everything'

36

03:58



'restless earth'

04:09



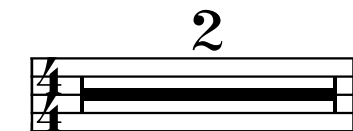
'cliffs moving'

04:19



'from a human point of view dreadful things happen, and yet'

$\text{♩} = 120\text{bpm}$
04:23



violin ii - weymouth

44 *capriccioso*

p *f* 3 2 *f*

'nothing is lost' 'it's a wonderful thing really'

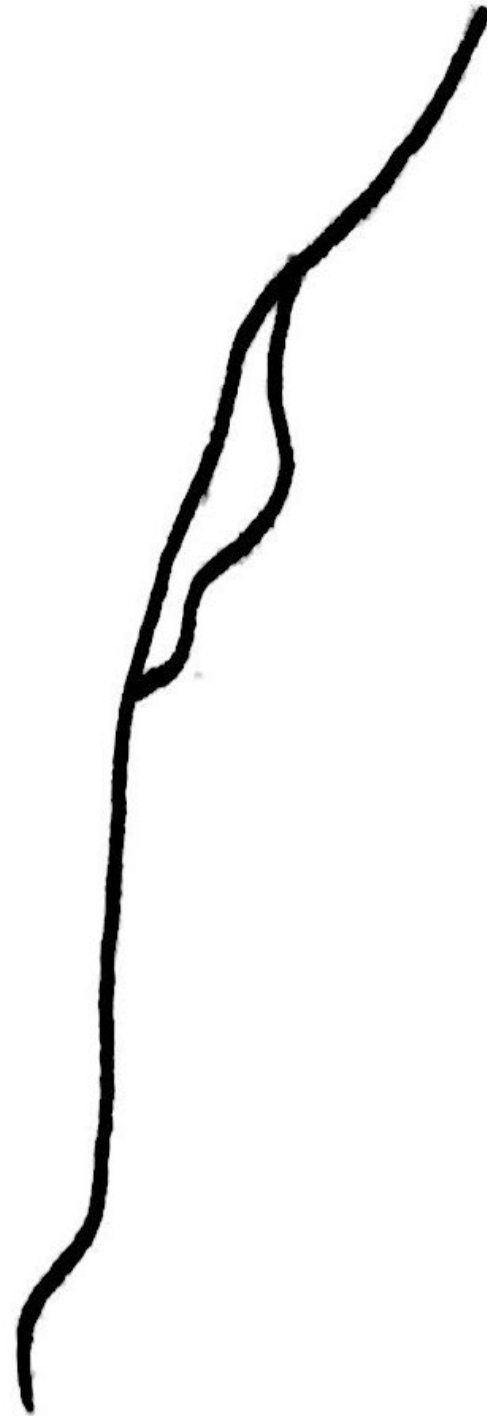
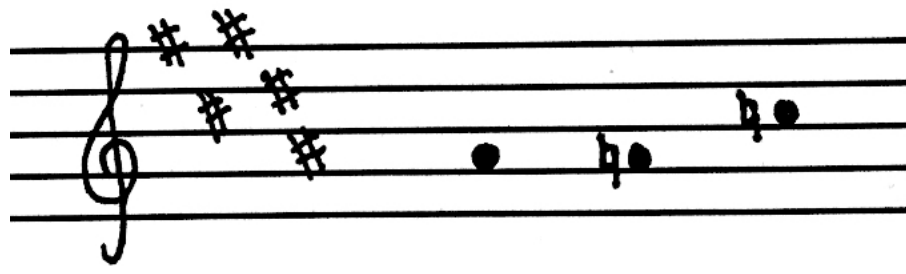
53

cresc. poco a poco *dim. poco a poco* *p*

05:59

'our home'

violin ii - weymouth



viola - abbotsbury

01:08
leggiero

'we go to a place called langton herring'

'st catherine's chapel'

01:35

'hold a service at the top'

01:48

'we usually had to wrap up it was pretty cold'

8 02:19 - 02:29 STOP

02:42

'eelgrass or zostera'

03:02

'reed bed management'

03:06

'gathering together the bundles of reed by hand'

34 03:10

there's a real comradery when we do those jobs'

03:16

'it's just like a step back in time'

38 03:19

'when it comes to the nesting season, all the swans, are, are drawn to the abbotsbury end, as they need fresh water for the cygnets

♩ = 120 bpm
40 04:23

viola - abbotsbury

49

capriccioso

f 'slightly savage children really' *f* 'it's a wonderful thing really' *cresc. poco a poco*

53

sfz

57

04:56

'there'll be clouds all around the hills surrounding, abbotsbury and surrounding, the swan-

58

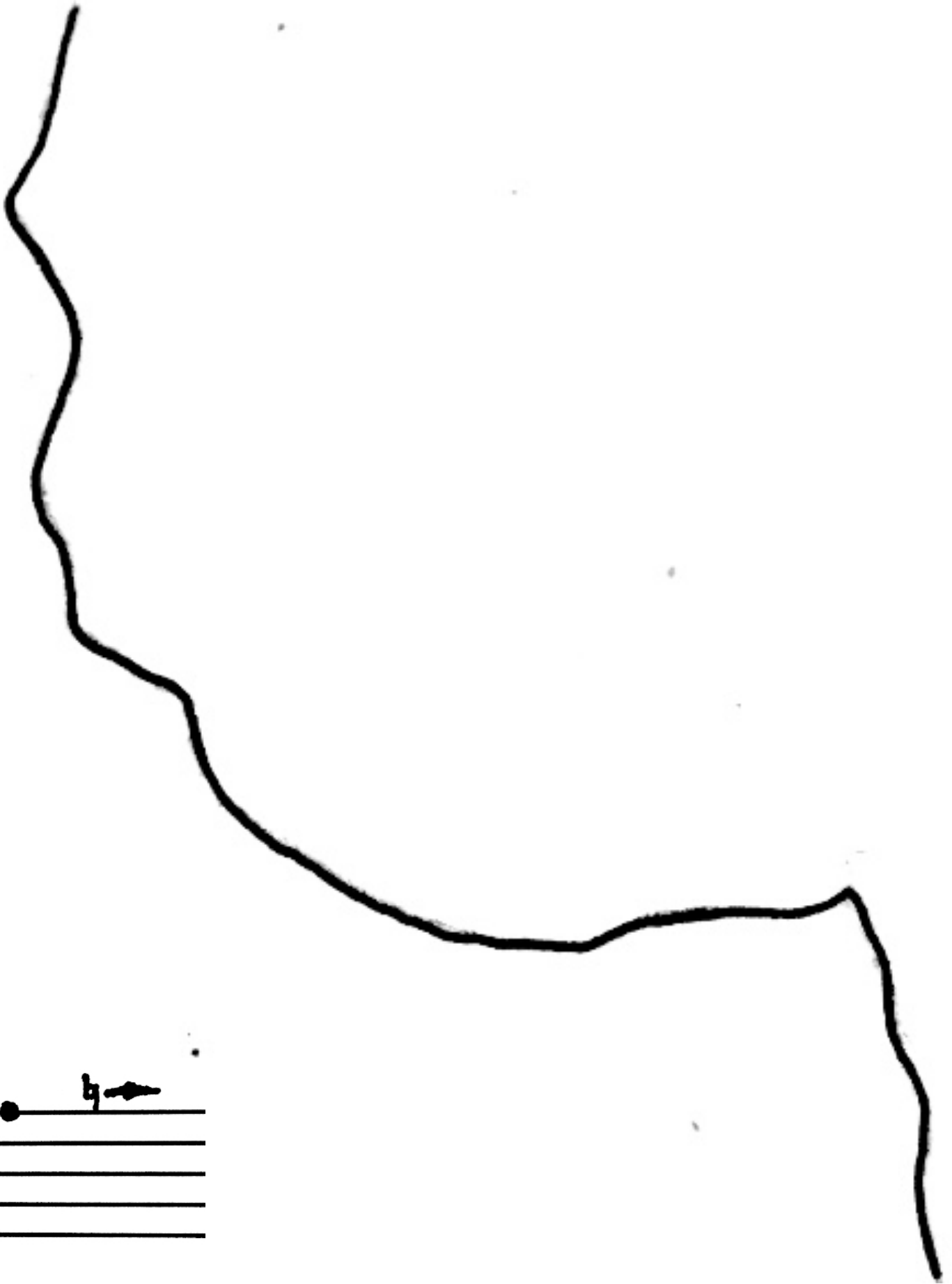
-nery, and we'll be under blue sky and it feels like spring arrives six weeks earlier'

05:24

p

'er - a - we - we just felt very embedded in the landscape I think'

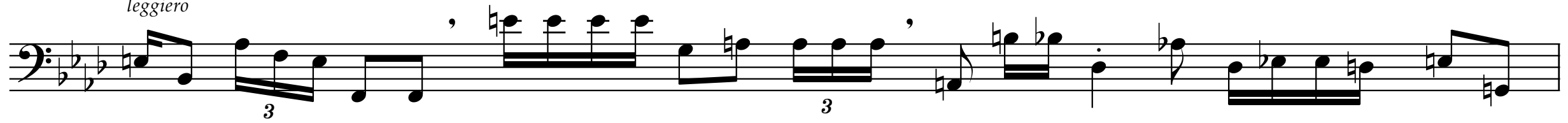
viola – abbotsbury



Handwritten musical notation on a three-staff system. The top staff begins with a bass clef, followed by two sharps (F# and C#) and a colon. A dot is placed on the top line of the staff. To the right of the staff is a stylized symbol resembling a '4' with an arrow pointing to the right. The middle staff contains two sharps (F# and C#) and a dot on the second line. The bottom staff contains one sharp (F#) and a dot on the second line.

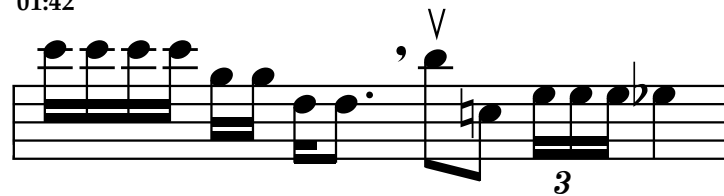
violoncello - lyme regis

01:09
leggiero



whitchurch canonicorum, when I was ten in 1962, I went with my parents on holiday to lyme regis'

01:42



'going for a walk with my father, eastwards along the beach'

01:51



'I'd never seen anything like this, anywhere else'

02:19 - 02:29 STOP

31

02:42



'and those highly inclined little curly streets'

03:33



'the notion of the Jurassic coast as it now exists was not there at all'

35

03:55



'I don't know whether it looks remotely the same now'

04:00



'dark grey low cliff or was then, the several streams of water flowing over the top of this cliff'

violoncello - lyme regis

39 04:10

'cliff receding, and just carrying down enormous great chunks'

04:23

49 *capriccioso*

'it's a wonderful thing really'

'slightly savage children really'

55

59 05:30

'the waves were wild, the odd thing is that I didn't feel in the least scared'

cello – lyme regis

