



Alan Pogue

DURATION

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<div> <div></div> <div>3 1 5</div> </div>	<div> <div></div> <div>7 5 7</div> </div>	<div> <div></div> <div>3 1 3</div> </div>
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Gordon: You've demonstrated to me how it sound-
ed with and without the delay and there wasn't
really much difference.

Ellen: Right. It just adds a little bit of richness.

Gordon: So you're not really making a *super-*
sound out of this delay, but you're just adding it for
a slight amount of colour?

Ellen: Yes.

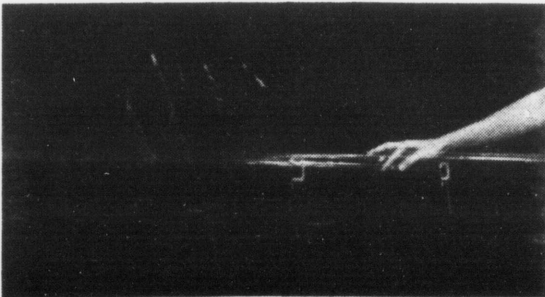
Gordon: Coming back to the *Long String Instru-*
ment, could you describe what it feels like when
you're playing it?

Ellen: Well, there's a feeling when playing,
because the instrument is so large, you feel like
you're inside it. It's like you're walking along on a
violin, like you're right there inside it. It really sur-
rounds you; it's a kind of mesmerizing feeling. The
sound is so rich; and your fingertips feel a kind of
tickling from the vibrations, so it's a real physical
thing. It's so mesmerizing and fascinating to me to
always hear these overtones changing; in playing
I'm always listening for that. So I'm lost in listening
to these tones shifting around.

It's got a life of its own. In a way it does what it
does. I mean the way the overtones shift, I don't
really have any personal control over it, it's just a
phenomenon. So in other words that frees me to
listen.

DURATION

In the score *Duration*, each number stands for an
overtone. Each string is tuned to a different over-
tone. Each box in the score indicates a chord
which is played walking out from the resonator for
as long as possible, then returning, and changing
to the next chord. The fundamental is continuously
droned under these changes. This sequence con-
sists of some of the most harmonic chords possi-
ble. The intention of the piece is to listen to what
happens within each of these chords. As the per-
former's position changes, one clearly hears a
cascade of tones. The dotted lines indicate tones
to be played occasionally and lightly.



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