FUSIONE FREDDA

(Cold Fusion)

Fabrizio Ferrari

Length: about 6' 59''

The "idea":

The idea of "Fusione Fredda" is the "fusion" of two different sounds, either for nature or for characteristics.

The sound of the violin (used always "clean", without distinctive sound-processing) represent the acoustic natural sound; the synthetic sound in FM (used in different forms) is the "idea" of the natural sound that with him has well evident analogy. Here then the play of combinations, overlaps and contrasts among the two timbres that they often goes to the creation of a resultant tone with a new loudness, with characteristics of the original sounds but with different effect.

At the end the water gives birth to the natural resounding fusion.

The performance:

"Fusione Fredda" was originally written for violin and *live electronics*. Here only the violin was sound-processed for the reverberation and delay lines. The electronic part of composition was always performed with tape support.

Recently I've simplified the performance with the only use of reverberation for the violin, leaving the delays on the tape together the electronic part. I advise to amplify the violin in order to use a short reverb (about 3 seconds of time reverberation) for the acoustic instrument: so the electronic and acoustic sounds are better merged.

Important thing is the annulment of *reverberation* at bar 125 (absolute time: 5'37''): here the reverb must set *off* , just as the tape part. For my performances I use a simple pedal connected to reverb-unit to control the effect STOP and RE-START. For example I

use three different programs on my Lexicon reverb: the first has 3 seconds of reverberation time {START}, the second has 0 seconds of reverberation time {STOP} and the third is equal to the first {RE-START}. Pushing on the pedal I can change the program, then the reverberation.

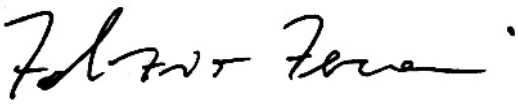
Reverb main specifications:
Pre-Delay: 30ms
Rev-Time: about 2.5-3 seconds
EQ: none, flat

About the violin score, I've only one note to do: I've named "free" the *geté* at bar 75 to indicate that the violinist can play this part with absolute liberty. Length of geté and dynamics are left to artistic taste of performer except for the specifics indications on the score. For example the notation at bar 83-84 must be performed as written: geté on the note-attack then fast transformation of sound from geté to normal violin sound.

Finally a note for the violinist: I want underline that the use of "vibrato" in this composition is very recommended (like a romantic violin concerto!).

For any question, please contact me at: fabrizio@virtualsheetmusic.com

Sincerely
Fabrizio Ferrari



"Excuse me for the translation, but
I don't know English very well!"

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"Fusione Fredda" won in 1996 the third prize at 'Luigi Russolo' Electroacoustic International Music Competition

Fusione Fredda

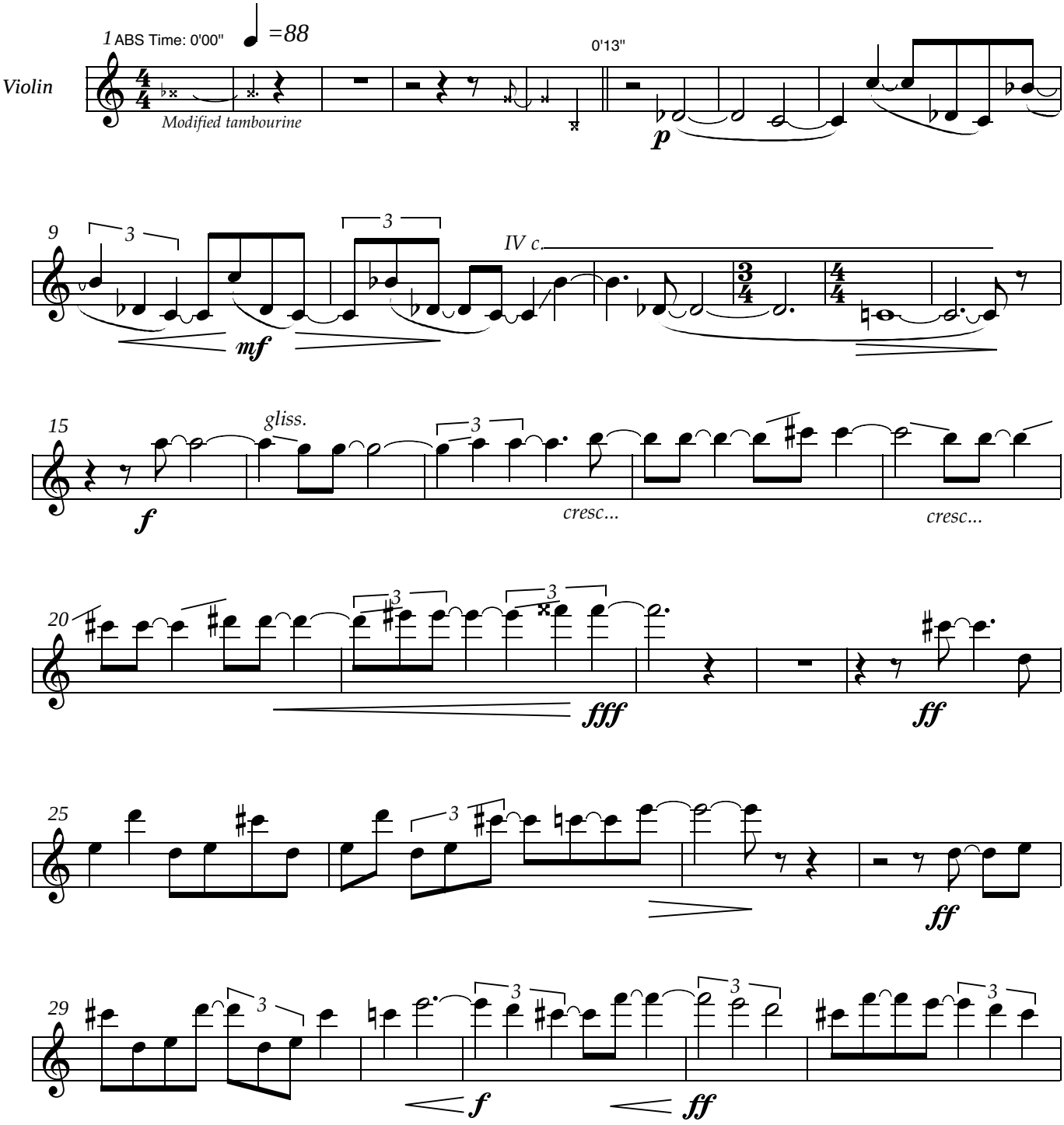
(Cold Fusion)

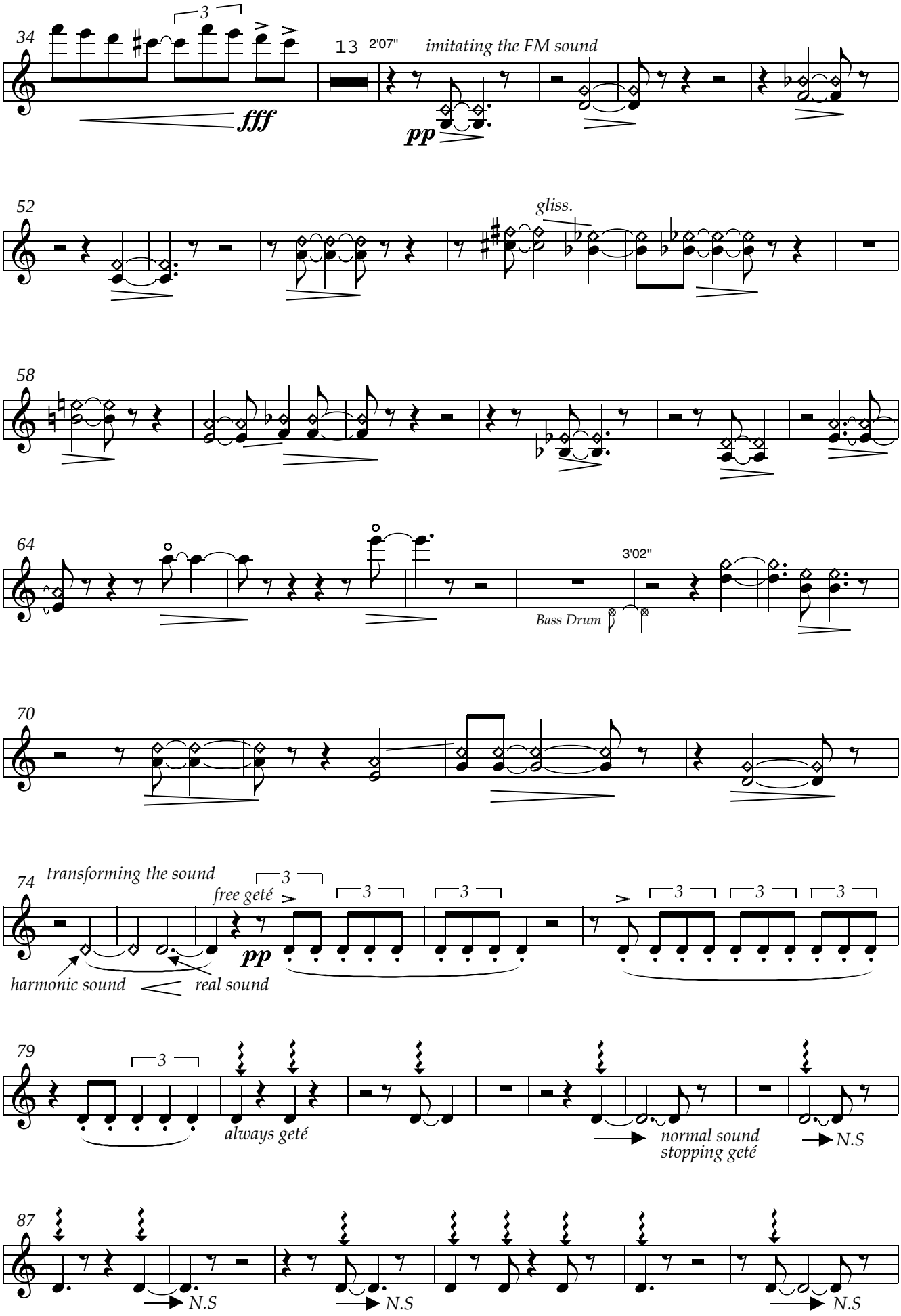
for violin and live electronics

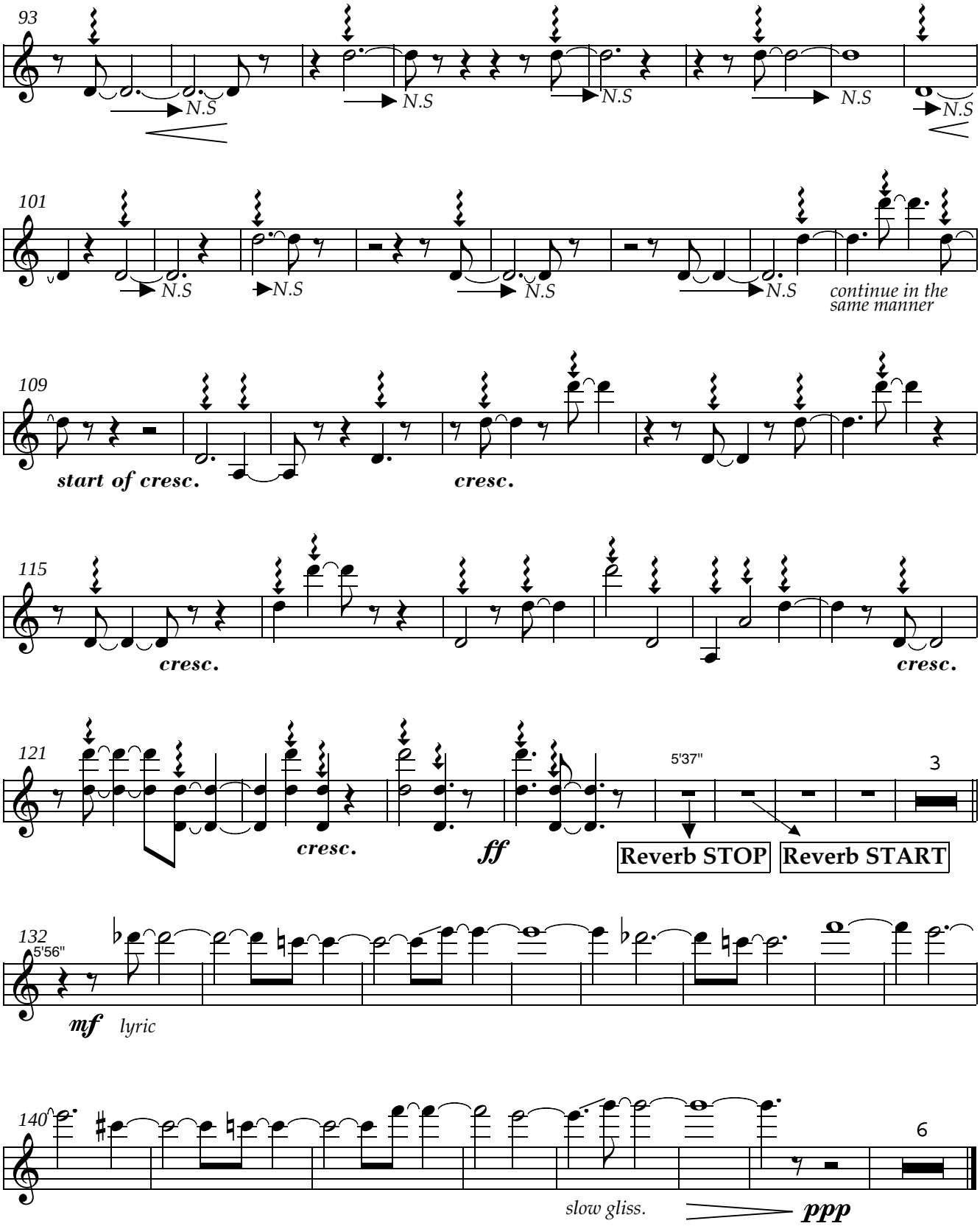
Length: 6' 59''

Fabrizio Ferrari 1996

Note: all the composition should be performed like a big "cadenza"




34
3
fff
13
2'07"
imitating the FM sound
pp
52
gliss.
58
64
3'02"
Bass Drum
70
74
transforming the sound
free geté
3
pp
harmonic sound
real sound
79
always geté
normal sound
stopping geté
N.S
87
N.S
N.S
N.S



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