

JUNGAH LEE

awakening

for violin and electroacoustic sound

(2025)

Performances

06.14.2025.

New Music On the Point (Vermont, United States)

Vn. Christopher Otto

Live recording: <https://youtu.be/X5C-tiqghyk>

2-minute excerpt (m.62-79): <https://youtu.be/HS-crw6WEEA>

07.05.2025.

JungAh Lee Portrait Concert 'sense-stimulus' (Seoul, South Korea)

Vn. Subin Hwang

09.20.2025.

MSGF X SEAC 12th NEW MUSIC CONCERT (Seoul, South Korea)

Vn. Subin Hwang

Program Notes

awakening draws from the affinities between environmental sound and acoustic instruments. This idea is manifested through a subtle use of electronics, blurring the boundaries so that the distinction between violin and electroacoustic sound becomes ambiguous. The violin's fragile harmonics remind me of the purity of birdsong. By overlapping the violin's fourth octave and birdsong sharing frequencies in the 2,000-4,000Hz range, I found a subtle convergence of the natural and crafted, opening a liminal space where sound feels weightless and ethereal.

awakening is my recognition of, and tribute to, a quiet principle underlying creation. To be, to weather, and to awaken feels to me like a thread linking all that exists.

Technical Requirements

Audio interface with at least 3 output channels (2 for tape, 1 for click track)

Laptop with Ableton Live installed (or another DAW)

2 speakers

In-ear monitor for the violinist

Necessary **audio and power cables**

The violin may be slightly amplified depending on the acoustics. No live processing is required.

Duration

ca. 6'

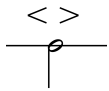
Symbols

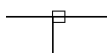
The piece should generally be played “senza vibrato.”

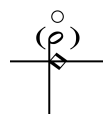
Accidentals :



quarter-tone symbols = 1/4 sharp or flat
arrows = slight pitch deviation

 hairpins above the notes indicate a traditional expressive nuance (e.g. Schumann): a smoothly connected emphasis placed early in the note.

 heavy pressure

 natural harmonics

 artificial harmonics

 half harmonics

 fingering noises

s.v. senza vibrato (default)

vibr. moderate vibrato

m.v. molto vibrato

s.t. sul tasto

m.s.t. molto sul tasto

s.p. sul ponticello

m.s.p. molto sul ponticello

h.p. heavy bow pressure, with some pitch

h.p. (no pitch) heaviest, pure noise

c.l.b. col legno battuto

ord. ordinario

 short fermata

 long fermata

 bartok pizzicato

 dampen resonance

ff relative dynamics considering the limits of the technique

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JungAh Lee

In a fragile calm

$\text{♩} = 20$

*follow natural flow when clicks are absent.

Clicks

Violin

sul E

$f > p$ pp *sempre* p mp $f > p$ $< mp$

6

$\text{♩} = 30$

poco rit.

a tempo

smorz.

p (do not cresc.) sf p mp

Faint stirrings emerge

$\text{♩} = 30$

11

+reverb

vibr. ----- m.v. s.v.

p mp *cresc.* f *espress.* ff *legato* mf mf

17

+dry & woody effect

-dry & woody effect

+dry & woody effect

s.p. sul E

ord.

s.p. sul E

$cresc.$ f $mp < f$ p mp

22 -dry & woody effect +dry & woody effect -dry & woody effect

ord. s.p. m.s.p. ord. <> <>

f *mp* *pp* *mp* *p*

Humanly expressive

♩ = 120

28 (♩ = ♩) +metallic noise -metallic noise +violin(E-B) +distortion

h.p. m.s.p. h.p.

f *sf* *f*

33 -distortion +violin(F#-C#) +violin(C#) +pizzicato +descending pizz.

pizz. (sul A) arco jeté m.s.p. ord. s.p.

ff sf *sf* *ff* *f* *f < sf* *p*

37 +descending +descending +violin reverb

ord. s.p. ord. pizz. arco m.s.p. sul G

f *ff* *p* *ff* *mf* *f* *sf* *p*

40

m.41-46: listen to different partials

s.p. sul G (measured)

-----> m.s.p. s.p. -----> m.s.p. s.p. -----> m.s.p. s.p. ----->

p *sempre* *mf* *p* *mf* *p* *mf* *p*

43

m.s.p.

ord. -----> m.s.p.

sub. **mf**

f **mp** **mf**

45

fast whole bow (m.s.p.)

ord. -----> m.s.p.

s.p.

f > p **sf ff** **brillante** **ff**

Gradual expansion ...

48

+spectral sound

tremolo: as fast as possible

p **f**

change bow in rhythm (independent of tremolo)

poco a poco cresc.

52

+pizz. granular

h.p.

h.p. (no pitch)

ff **explosive** **fff**

58

-pizz. granular (fade out)

+pink noise

(♩ = 25)

exaggerated fingering noises
- inside the box: random locations on the fingerboard
- outside the box: at the specific pitch

10"

ff **sempre** **sfz**

Delicately lonesome; fragile, yet beautiful

$\text{♩} = 25$

62

ord. 8va

pp $p < mp > pp$ $< mf < f$ p

Quiet awakening ...

+birds singing
-spectral sound

66

(8)

f pp $p < mp > pp$ $< mf < f$ mf

70

(8)

f mf ff f molto cresc. fff p

73

f p f p f f <

rit.

birds & noise reverb (fade out)

76

sub. p f p mp p pp

s.t. smorz.