

farb-laut E - VIOLET

for Viola and real-time electronics in 5.1 Surround spacialization

*Piece commissioned for the farb-laut Festival
October-November 2008 - BERLIN*

© Javier Alejandro Garavaglia (2008)

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The stage should have a table, where both viola and computer (if the latter not at the mixing desk) lay. The violist should be sitting on a chair about 3-5 meters parallel to the table.

The stage should be completely dark at the beginning for ca. 10-15 seconds while the player is sitting on the stage.

Slowly a violet light fades in from a spot - follower, which is directed to the player, who still remains sitting for another 15-20 seconds.

When the fade in is over, the violist slowly stands up and goes towards the table (in ca. 10-15"), to fetch the viola, but before doing this, the electronics on the MAXMSP patch must be activated (START BUTTON): at this point the TIME CODE (SMPTE) begins to run, starting with time 00:00:00:000.

The player, without yet holding the viola in the normal position, but with both hands, looks at it from different perspectives and finally, after another ca. 20 seconds (SMPTE=00:00:20:000), begins with the actions described for the Viola on this score.

The score consists of three systems. The first system is a timeline for Viola, SMPTE, and Electronics. The Viola part has three sections: 10-15" (STAGE DARK, Player quietly seated.), 15-20" (Violet light slowly fades in, Player remains seated.), and 10-15" (Player walks slowly towards the table to hold the instrument, Violet light spot follows him.).

The second system is a musical score for Viola (Vla.) and Electronics (Electr.). The Viola part starts with a 20" rest, followed by a 30" musical passage. The SMPTE part shows time codes 00:00:00:000 and 00:00:20:000. The Electronics part has a circled instruction: DELAYS+Rvb. ON.

START ELECTRONICS. Player takes the instrument with both hands & looks at it from different angles.

Knocking at different parts of the instrument, irregularly both in time and loudness, in different ways (using the palm of the hand, the fingertips or even using the bones). The player makes clear to the audience that he is listening to the sounds produced very carefully. Sounds should be all different in timbre. The notes on the score are only indicative. Therefore more notes than hereby written should be played. The whole passage must sound quite improvised.

Knocking **ONLY** on the back of the instrument.

Vla. 6 *fff* *p*

SMPTE 00:00:50:000 00:00:55:000

Electr. Record 6" - LIVESAMPLE 1

Taking the instrument in position.

Vla. 8 *f* Irregular, improvising over all 4 strings. (simile)

SMPTE 00:01:10:000 00:01:14:000

Electr. LIVESAMPLE 1 ON
Ph. Vocoder TRANSP = ON
SURROUND Random ON

SUL A
Ricochet (ad libitum) leggero - libero

Vla. 10 *f* SUL A

SMPTE 00:01:24:000

Electr.

SUL G SUL D

Vla. 11 *mf* *mp*

SMPTE 00:01:36:000

Electr. SURROUND Random OFF/ ALL Ch. Equal

Vla. *pizz. (ad libitum)*

SMPTE 00:01:38:000 00:01:53:000

Electr. PhaseModGRAINS ON
SURROUND ON
CONVOLUTION with Livesample1 ON

Vla. *ff* *pp* *mf dolce*

14" *Sul pont.* *45"*
(NO bow changes until SMPTE 02:25) Changing slowly from Sul pont - Sul Tasto and back many times

SMPTE 00:01:56:000 00:02:10:000 00:02:12:000 00:02:25:000

Electr. SURROUND OFF / ALL Ch. Equal
CONVOLUTION OFF Record 12" - LIVESAMPLE 2
PhaseModGRAINS OFF RM-CombFilter ON

Vla. *mf dolce espress.* *sfz* *pizz.*

(slow harmonic glissando over all 4 strings)

SMPTE 00:02:57:000 00:03:01:000 00:03:46:000

Electr. LIVESAMPLE 1 OFF
RM-CombFilter OFF
LIVESAMPLE 2 ON

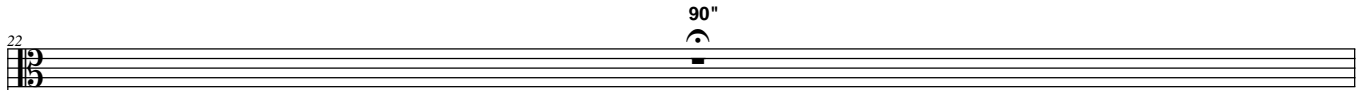
Vla. *arco* *pizz.* *(simile)*


90"
Improvise alternating natural harmonics (flageolets) and pizzicati, all in different pitches, making breaks between some groups of notes from time to time, all however free and in an improvised style within the given duration.

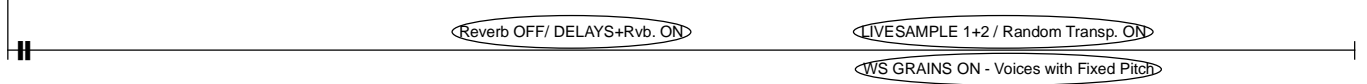
SMPTE 00:03:49:000 00:03:55:000 00:04:40:000 00:05:15:000

Electr. DELAYS+Rvb. OFF / Reverb ON
Ph. Vocoder TRANSP = OFF CONVOLUTION with Livesample2 ON
GRM Shuffling+Comb ON GRM Shuffling+Comb (set8) ON
LIVESAMPLE 1 ON SURROUND ON

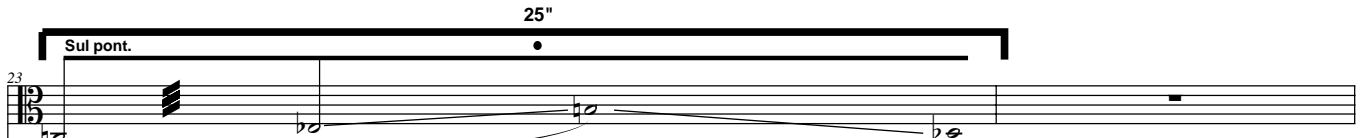
22


Vla. 


SMPTE 

Electr. 

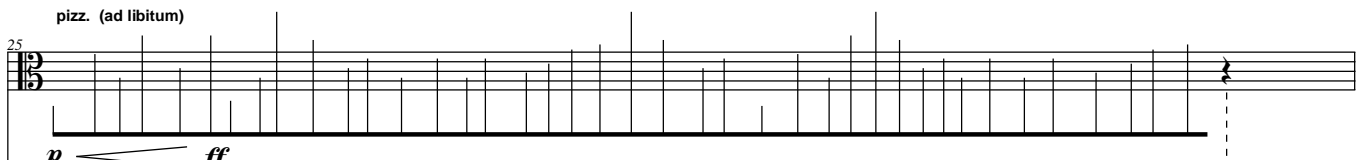
23

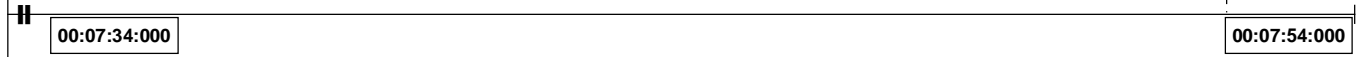
Vla. 


SMPTE 

Electr. 


25


Vla. 


SMPTE 

Electr. 

26

Vla. 

SMPTE 

Electr. 

45"

Vla. 28

SUL A SUL C SUL D SUL G (simile)

ff (sempre)

Improvise alternating the tremolos, always SUL PONT, beginning with the empty string position given. The second note of each pair can be played ad libitum. The notes and breaks written hereby are only an indication and should not be read literally.

SMPTE 00:08:35:000 00:08:50:000

Electr. RM-CombFilter OFF LIVESAMPLE 4 /Random Transp. ON

Vla. 29

10" $\bullet = 60$ 4/4 dolce espress.

mf *mf*

SMPTE 00:09:20:000 00:09:30:000 00:09:38:000 00:09:46:000

Electr. LIVESAMPLE 2 + Transp. ON Ph. Vocoder TRANSP = ON CONVOLUTION with Livesample2 &4 ON

Vla. 36

sempre molto espress.

f *ff*

SMPTE 00:09:54:000 00:10:06:000

Electr.

Vla. 40

f *ff* *p*

SMPTE 00:10:10:000 00:10:14:000 00:10:18:000 00:10:22:000 00:10:28:000

Electr.

Vla. *pppp* *mf* *p* *mp* *mp* *sempre dolce espres*

SMPTE 00:10:34:000 00:10:38:000 00:10:43:000 00:10:52:000

Electr.

Vla. *mp* *p* *p* *pp* *mp* *pp*

SMPTE 00:10:57:000 00:11:02:000 00:11:06:000 00:11:10:000 00:11:15:000 00:11:27:000

Electr.

Vla. 10" **Tempo libero** *fff* *f* *mf* *p* *pp*

SMPTE 00:11:30:000 00:11:40:000

Electr. CONVOLUTION OFF
PhaseModGRAINS OFF
LIVESAMPLE 2+3+4/ Random Transp. OFF

Vla. 45" **Violet light slowly fades out (45")
Player should not move during light fadeout.**

SMPTE 00:12:18:000 00:13:03:000 (End)

Electr. General FADE OUT

farb-laut VIOLET

for Viola and real-time electronics in 5.1 Surround spacialization

Instructions for the performance:

(1) The performer must have a Time-code (SMPTE) display close to him/her on the stage, to be able to follow with absolute precision the times given on the score on the second line (SMPTE). If no SMPTE display is available, the laptop/computer should be on the stage, where the times can also be followed. This is due to the automation of the real-time electronics, which under other processes, must record live samples at an absolute precise time at several moments during the piece. All real-time processes are indicated on the score's 3rd line (Electronics).

(2) The piece alternates metronomic indications in some parts with time given in seconds for others (which are free to perform within the times given). However both possibilities are contemplated already in the stated SMPTE times and therefore, they must always coincide.

(3) The real-time electronics and the 5.1 Surround spacialization are both programmed on MAXMsp. The MAXMsp Patch needs only to be triggered at the very beginning of the piece with the pink button on the upper left angle. From then on, nothing else needs to be activated by hand on the computer, as the patch runs automatically until the end of the work. The need of a second person on the mixing desk, to make the right balance of sound in the concert hall is imperative. Details about the MAXMsp patch are to be found on the patch itself (i.e. Audio interface to be used, channel distribution, etc.).

(4) Special indications:

(a) Micro-intervallic is written accurately where needed. If not, different arrows signalise a small deviation of the pitch in the direction shown.

(b) The viola should be placed at the beginning of the piece on a table, close to the laptop in charge of the electronics (MAXMSP). A contact microphone should be already installed on the Viola. The patch should only begin to run as indicated on the score.



(c) means Pizzicato Bartók