

Viola Power

(2012-13)

for viola soloist and interactive digital media

(duration ca. 6:30)

by Mark Phillips

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Viola Power — Read Me:

Along with four audio files and a score, there are two Max documents (typically called patches) in the ViolaPowerFolder. Opening and using these patches require that you own or download Max 6 to your computer. (No additional third-party externals, abstractions, or plugins are required). Downloading the complete program gives you a free 30-day trial period, during which you could customize the patches. If you do not plan on customizing them, you can simply download a version of Max Runtime for your computer. It's free -- forever. Once you have a version of Max running on your computer, simply open my patches within that application. Mac users with no interest in customization can instead simply download the stand-alone Mac applications.

Links to Max software: <http://cycling74.com/downloads/> <http://cycling74.com/downloads/runtime/>
Links to stand-alone Max apps are available here: http://coolvillemusic.com/viola_power_software.html

VP_EasyPractice.maxpat

This patch is designed for use by performers to help them learn how the solo part fits with the accompaniment soundtrack. It has no complicated settings or adjustments, so it's very easy to operate. Simply adjust the audio output level of your computer, hit the spacebar and GO! You do have the ability to adjust the balance of the various elements, (i.e. the click track, the synthesized demo solo line, and even the basso/percussive track that is designed to help the player keep synchronized with the accompaniment.

Since this patch has no live processing, it's NOT intended to be used for a formal performance. It's assumed that before using this software, the performer has mastered all the solo passages and can play them at tempo, since the software tempo is fixed at quarter note = 100.

ViolaPower.maxpat

This is the patch to be used for performances. Nevertheless, it does incorporate practice features, so performers may also find it useful to use in practice and rehearsal sessions, especially when live processing is desired. To take advantage of the live processing features, you will need a way of getting an audio signal from the viola into the computer, so that means you will also need to be careful of feedback. An easy, minimal-setup solution for a performer interested in trying out this patch during practice sessions is to use headphones or earbuds. Once loudspeakers are involved, the safest solution is to use a pickup or a small mic mounted on the viola. Alternatively, close-miking the instrument with a microphone should work OK, if it has a directional pick-up pattern (e.g. cardioid, hypercardioid) and you can avoid pointing the speakers directly at it.

Introductory Instructions: (for ViolaPower.maxpat)

This patch is a tweaker's dream (or nightmare?). It has lots of user-controlled variables, however, most of them can generally be ignored -- at least initially (e.g. all the yellow boxes that control the overall level and balance of the various parts or the various EQ settings on mic and processing signals). All these variables are included to allow performers the option to customize their performance. Below are three indispensable settings that you will need to pay attention to:

- 1) Adjust your computer's audio output level (m 155 is a good place to do a level check).
- 2) Set the viola input level according to instructions in the patch.
- 3) Set up your choice for doing the live processing wah-wah effects.

Look for the large numbers **1) 2) 3)** on the front page of the patch. As with the VP_EasyPractice file, you can control the balance between the granular synthesis accompaniment and the basso/percussive track. This later track should never overpower the granular track. The ideal level is one that is just loud enough for the soloist to use for rhythmic cues to stay in sync with the accompaniment.

If you have comments, suggestions, or problems, email me at phillipm@ohio.edu

=Mark Phillips=

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Viola Power

Mark Phillips

driving and energetic (♩ = 100)

1 *ff*

3 *ppp*

7 *mf* (no space) (short space preceding grace notes)

13

18 *mf*

22 *mf*

25 smearsy gliss

29 smearsy gliss

32 *f*

Musical notation for measures 32-35. The piece is in 3/4 time. Measure 32 starts with a bass clef and a key signature of one flat (B-flat). The notation consists of eighth and sixteenth notes with slurs. A dynamic marking of *f* (forte) is placed below the staff.

36 A - harmony

Musical notation for measures 36-41. The notation continues with eighth and sixteenth notes. A dynamic marking of *f* is present. A hairpin crescendo is shown below the staff. The text "A - harmony" is written above the staff.

42 *mf*

Musical notation for measures 42-44. The key signature changes to two sharps (F# and C#). A dynamic marking of *mf* (mezzo-forte) is placed below the staff.

45 *mf*

Musical notation for measures 45-47. The notation continues with eighth and sixteenth notes.

48 *mf*

Musical notation for measures 48-50. The notation continues with eighth and sixteenth notes.

51 F# harmony

Musical notation for measures 51-53. The text "F# harmony" is written above the staff.

54 *mf*

Musical notation for measures 54-56. The notation continues with eighth and sixteenth notes.

57 A - harmony

Musical notation for measures 57-59. The text "A - harmony" is written above the staff.

60 *mf*

Musical notation for measures 60-62. The notation continues with eighth and sixteenth notes. A dynamic marking of *mf* is placed below the staff.

Viola Power

F # harmony

63

ff

Musical staff 63: Treble clef, F# harmony, *ff* dynamics. The staff contains a series of eighth notes with slurs, followed by a quarter rest and a half note chord.

D - harmony

67

ff

Musical staff 67: Treble clef, D - harmony, *ff* dynamics. The staff contains a series of eighth notes with slurs, followed by a quarter rest and a half note chord.

B - harmony

71

f

Musical staff 71: Treble clef, B - harmony, *f* dynamics. The staff contains a series of eighth notes with slurs, followed by a quarter rest and a half note chord.

75

Musical staff 75: Treble clef, continuous eighth notes with slurs.

G # harmony

78

mf

Musical staff 78: Treble clef, G# harmony, *mf* dynamics. The staff contains a series of eighth notes with slurs, followed by a quarter rest and a half note chord.

82

Musical staff 82: Treble clef, continuous eighth notes with slurs.

85

Musical staff 85: Treble clef, continuous eighth notes with slurs.

F - harmony

88

f

Musical staff 88: Treble clef, F - harmony, *f* dynamics. The staff contains a series of eighth notes with slurs, followed by a quarter rest and a half note chord.

91

Musical staff 91: Bass clef, continuous eighth notes with slurs.

Viola Power

93

ff

95

97

100

G - harmony (no space) (short space preceding grace notes)

f

106

110

f

114

f smeary gliss

118

f smeary gliss
B \flat - harmony

122

125 *smeary gliss*

128 *C # harmony*
ff

131 *f*

134

137 *ff* *f*
A - harmony

140 *ff*

143 *F # harmony*
ff

146

148

6

Viola Power

D # harmony

150 ***ff***

153

155 C - harmony ***fff***

157

159

161