Viola Power

(2012-13)

for viola soloist and interactive digital media

(duration ca. 6:30)

by Mark Phillips

http://www.coolvillemusic.com

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 is 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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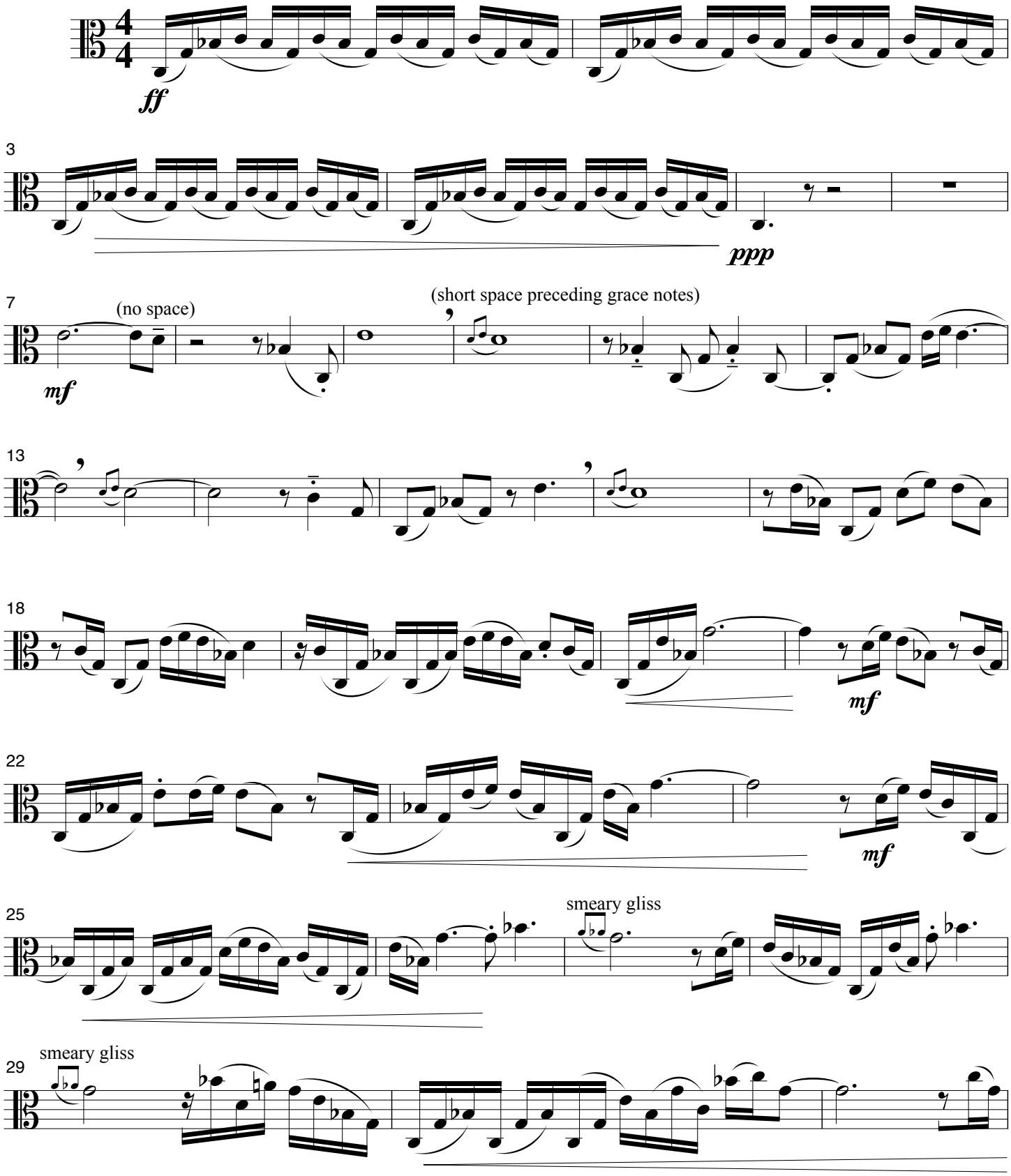
Viola

Viola Power

Mark Phillips

driving and energetic (♩ = 100)



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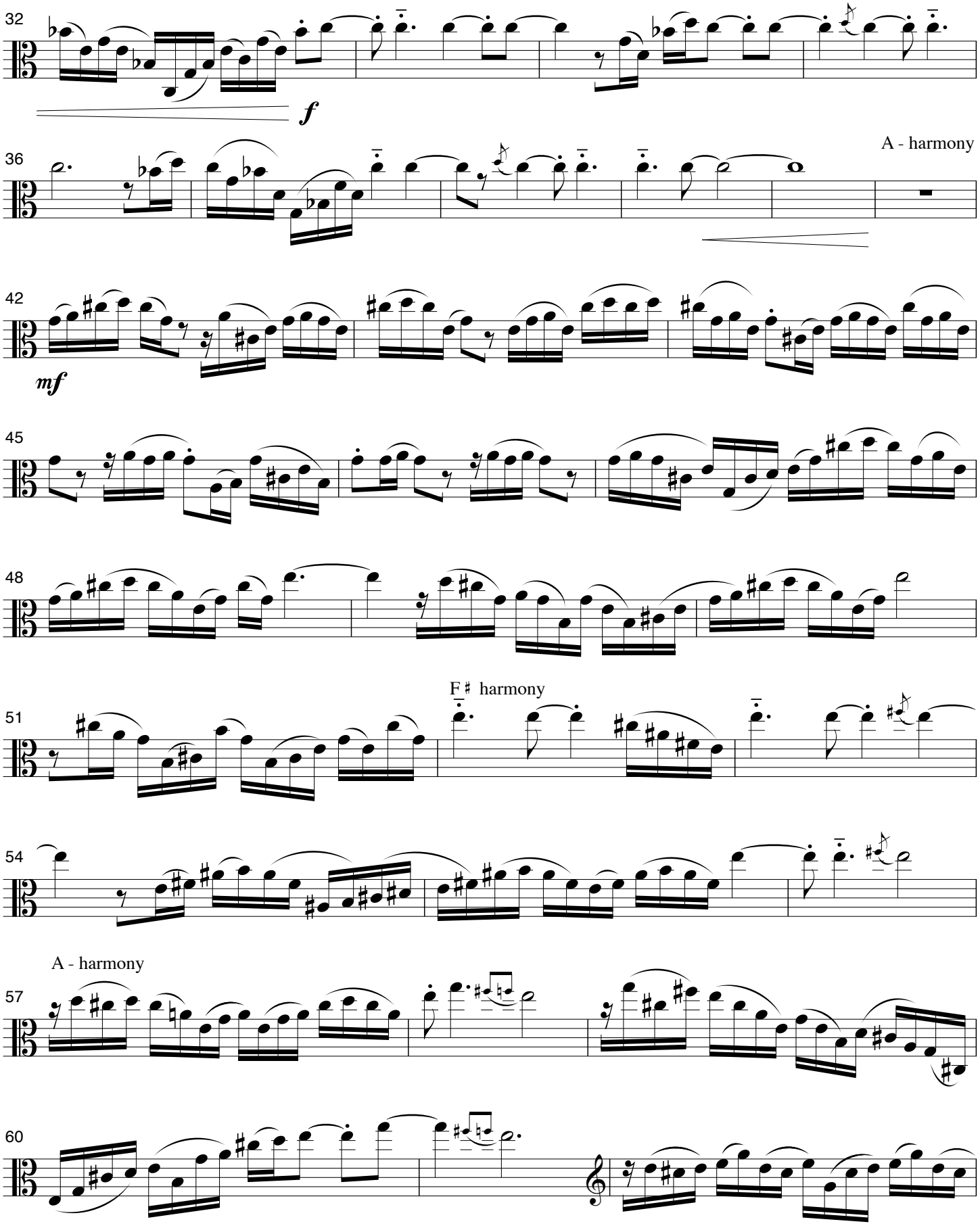
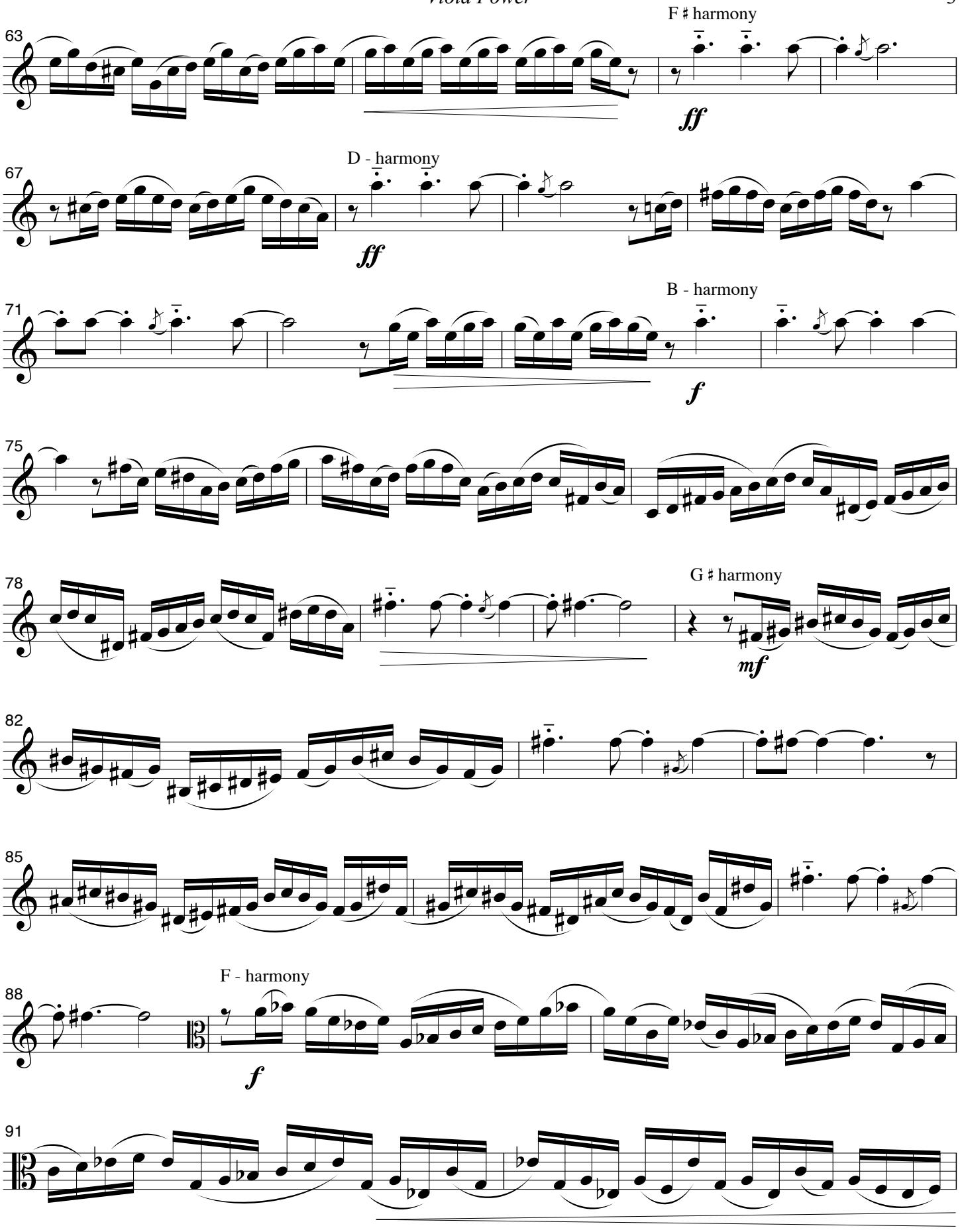
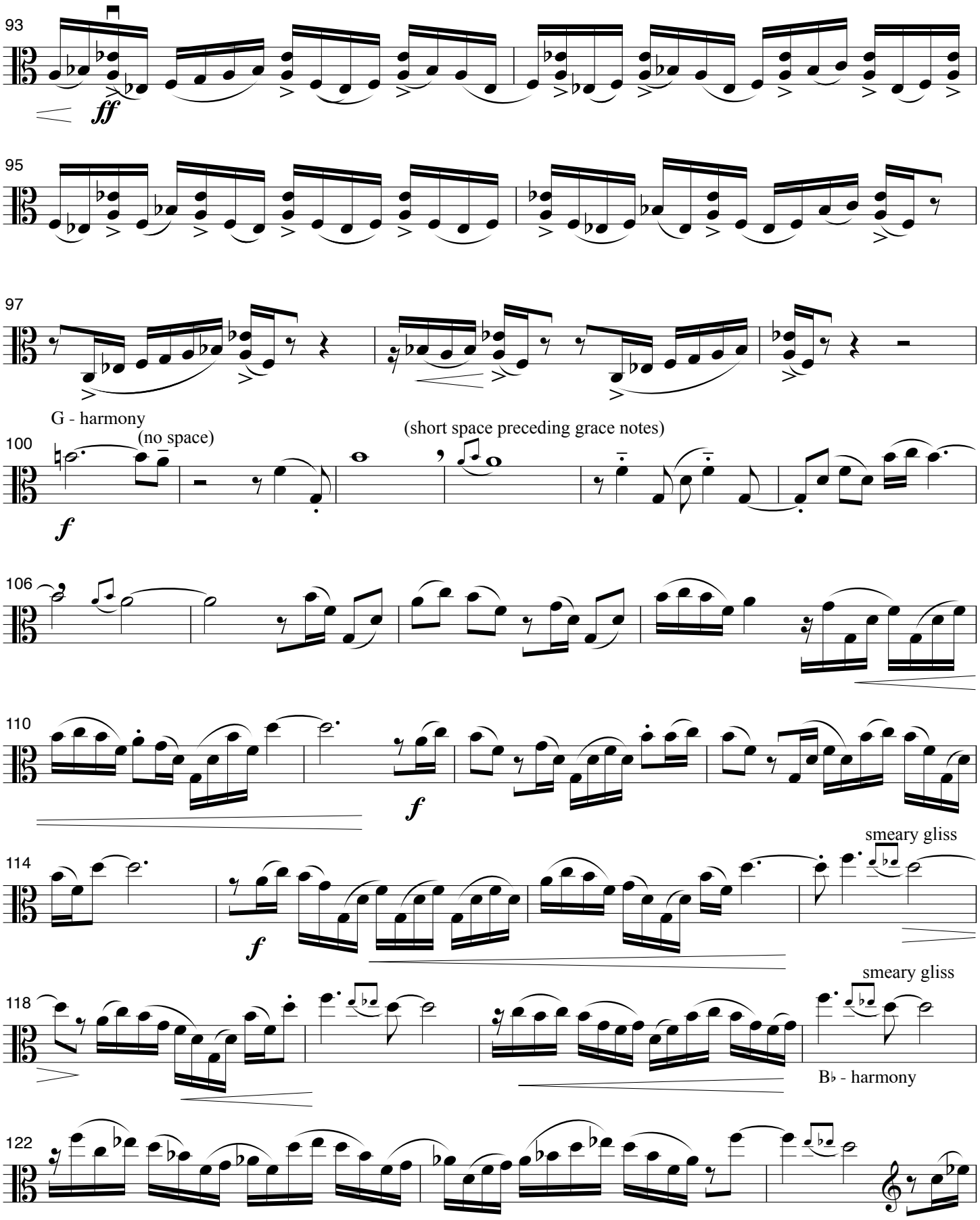
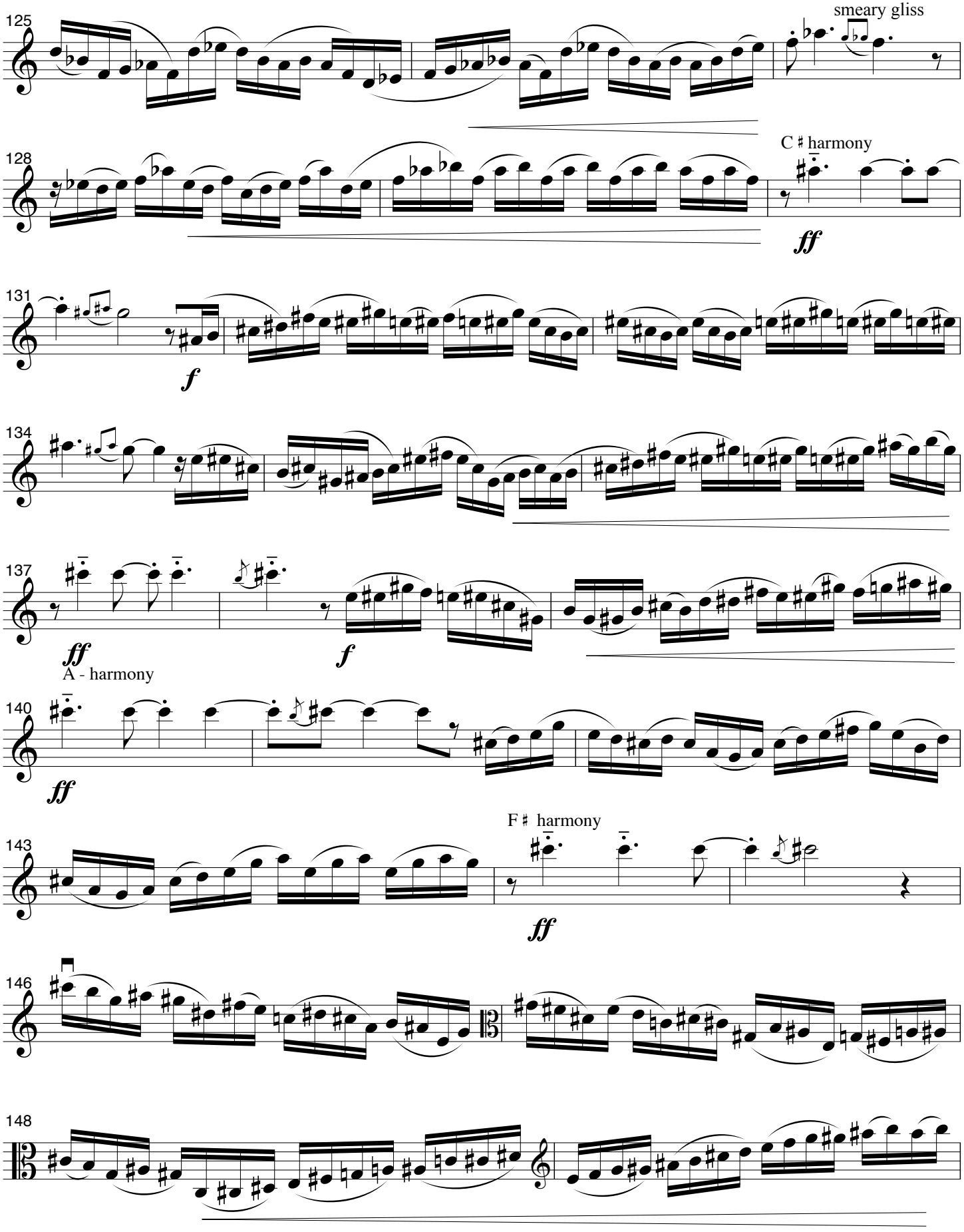
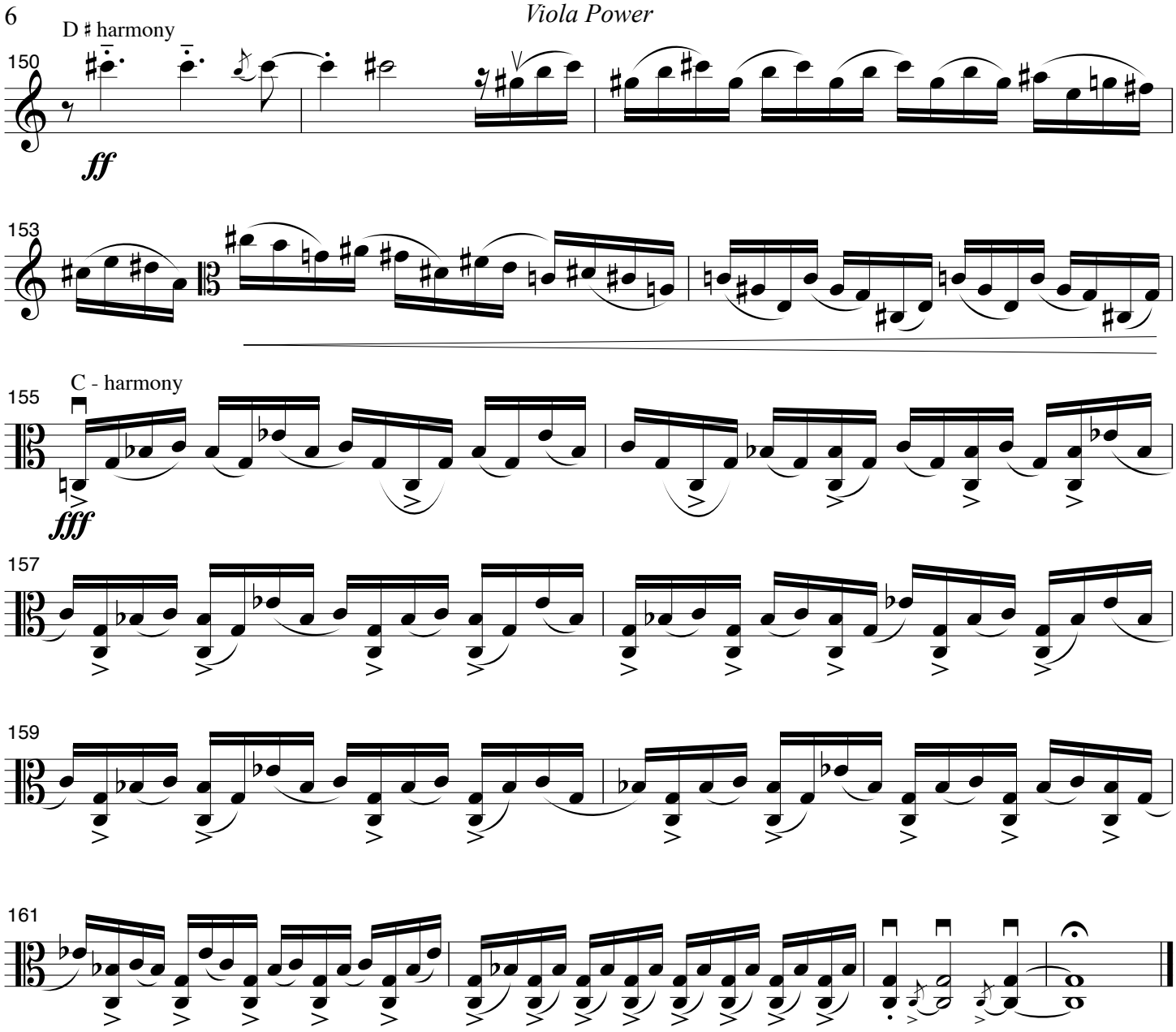

32
f
36
A - harmony
42
mf
45
48
F♯ harmony
51
54
A - harmony
57
60


63
F ♯ harmony
ff
67
D - harmony
ff
71
B - harmony
f
75
78
G ♯ harmony
mf
82
85
88
F - harmony
f
91


93
ff
95
97
G - harmony
(no space)
(short space preceding grace notes)
100
f
106
110
f
smeary gliss
114
f
smeary gliss
118
B♭ - harmony
122


125
smeary gliss
128
C ♯ harmony
ff
131
f
134
137
ff
f
A - harmony
140
ff
F ♯ harmony
143
ff
146
148


D ♯ harmony
150
ff
153
C - harmony
155
fff
157
159
161