

Violin Power

(2013)

for violin soloist and interactive digital media

(duration ca. 6:30)

by Mark Phillips

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Violin Power — Read Me:

Along with four audio files and a score, there are two Max documents (typically called patches) in the ViolinPowerFolder. 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/violin_power_software.html

VlnP_EZ_Practice.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.

ViolinPower.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 violin 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 violin. 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 ViolinPower.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 violin 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 VlnP_EZ_Practice 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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Violin Power

Mark Phillips

driving and energetic (♩ = 100)

ff

3

ppp

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

mf

13

18

mf

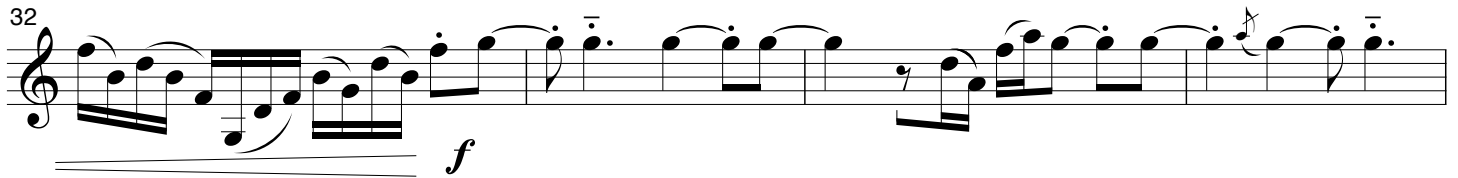
22

mf

25 smeary gliss

29 smeary gliss

32



f

Musical staff 32-35: Treble clef, 4/4 time. Measures 32-35 contain a series of eighth and sixteenth notes with slurs and accents. A dynamic marking of *f* is placed below the staff.

36



E - harmony

Musical staff 36-39: Treble clef, 4/4 time. Measures 36-39 continue the melodic line. A dynamic marking of *f* is present. A hairpin crescendo is shown below the staff. The text "E - harmony" is written above the staff at the end of measure 39.

Note: Whenever in doubt about accidentals, assume they carry through the measure, but not across the octave.

42



mf

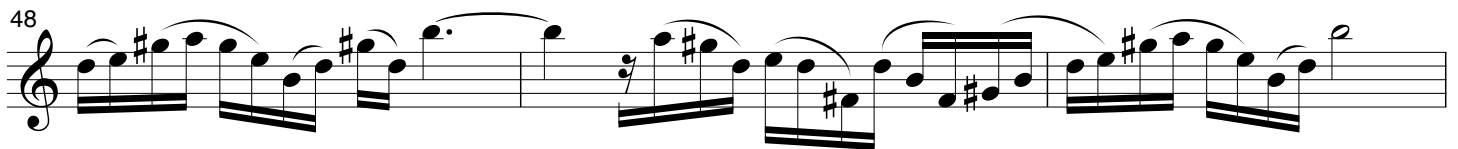
Musical staff 42-44: Treble clef, 4/4 time. Measures 42-44 feature a more complex rhythmic pattern with many sixteenth notes. A dynamic marking of *mf* is placed below the staff.

45



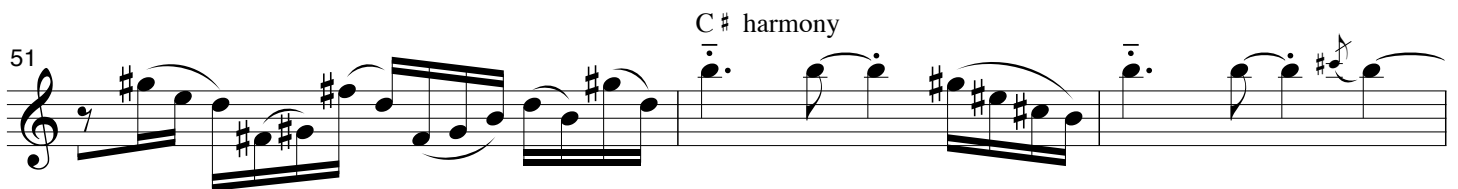
Musical staff 45-47: Treble clef, 4/4 time. Measures 45-47 continue the complex rhythmic pattern.

48



Musical staff 48-50: Treble clef, 4/4 time. Measures 48-50 continue the complex rhythmic pattern.

51



C # harmony

Musical staff 51-53: Treble clef, 4/4 time. Measures 51-53 continue the complex rhythmic pattern. The text "C # harmony" is written above the staff at the end of measure 53.

54



Musical staff 54-56: Treble clef, 4/4 time. Measures 54-56 continue the complex rhythmic pattern.

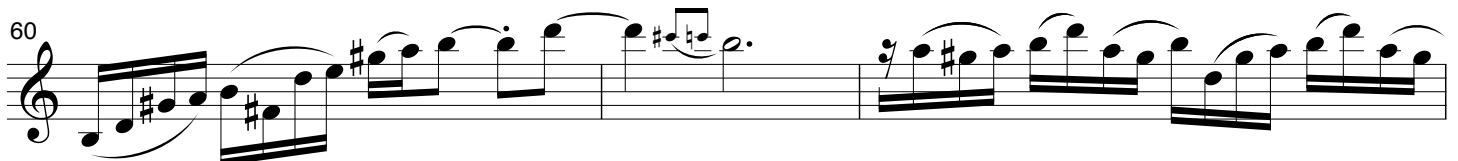
E - harmony

57



Musical staff 57-59: Treble clef, 4/4 time. Measures 57-59 continue the complex rhythmic pattern. The text "E - harmony" is written above the staff at the beginning of measure 57.

60

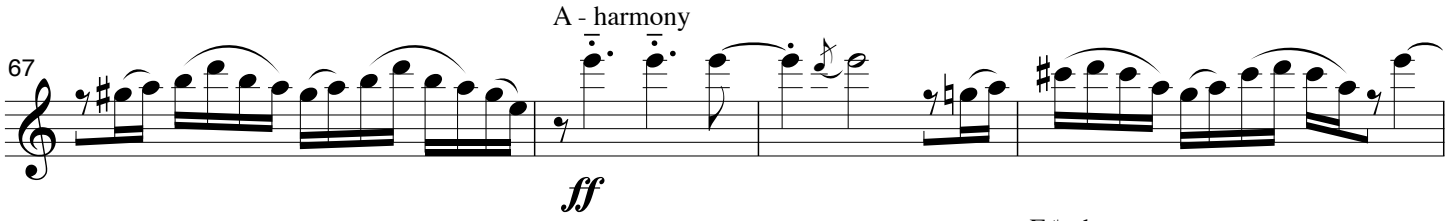


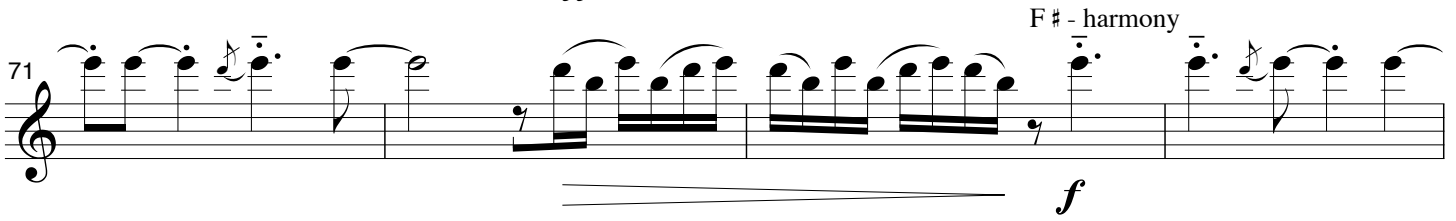
Musical staff 60-62: Treble clef, 4/4 time. Measures 60-62 continue the complex rhythmic pattern.

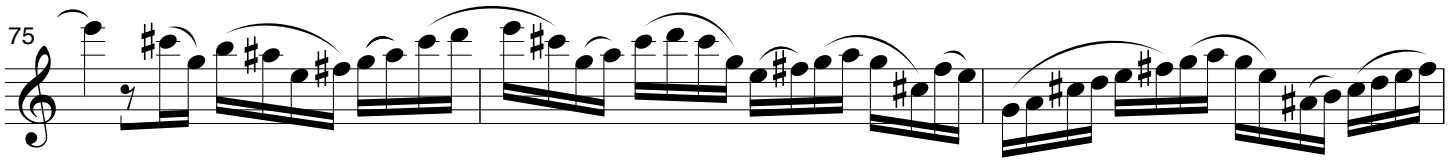
Violin Power

C# harmony

63 

67 

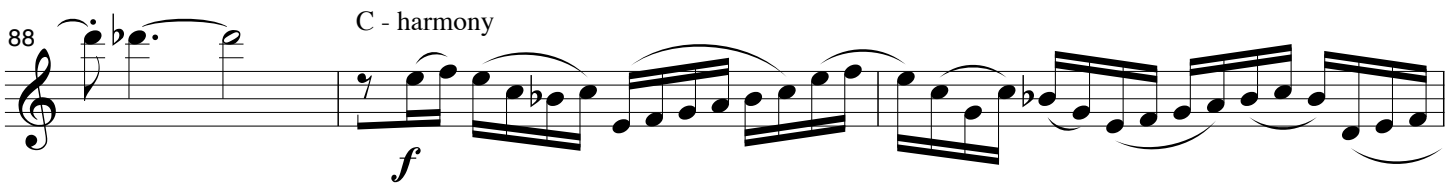
71 

75 

78 

82 

85 

88 

91 

93 *ff*

95

97

100 D - harmony (no space) (short space preceding grace notes) *f*

106

110 *f*

114 *f* smearsy gliss

118 smearsy gliss F - harmony

122

Violin Power

smeary gliss

125

128

A \flat harmony

ff

131

134

137

E - harmony

f

140

143

C # harmony

ff

146

148

6

A#/B \flat harmony

Violin Power

150

ff

153

G - harmony

155

157

159

161