Carle Jordan
Wirshba

Wavetable Prelude

for violin and electronics

ca. 4"

2019

Copyright © Purple Jaw Music
& Carle Jordan Wirshba, 2019 (ASCAP)
All Rights Reserved.

Web Preview
© Copyright

Wavetable Prelude

Carle Jordan Wirshba

Instrumentation:

Violin
-
Electronics

ca. 4'

Performing with the Electronics:

The electronic accompaniment for this piece is divided into two parts: 1) a pre-composed accompaniment on various synthsizer instruments and 2) live maniupulation of the acousitc violin through a micophone or pickup, with an added reverb effect (whether that be a hardware reverb or software reverb plug-in is up to the performers).

If an electronic performer is available, the performer can simply load the six sound accompaniment files into the DAW or sound processor of their choice, and cue each sound file when appropriate following the score. The performer can also route a pick-up or microphone with the violinists live feed into their DAW and apply a reverb effect. The performer can manipulate such reverb effect live with their interpretation of the violin melody line live, altering delay times, decay tims, shape, frequency filters, etc., as the performance demands live. Both the live processed violin and the audio file accompaniment can be routed simuloatnously to external speakers on stage.

If an electronic performer is not avialable the work can still be performed as a solo piece with a few minor alterations. The violinst can load the audio file cues into a sound processor bank and activate each one with a foot activated pedal board. If possible, mic'ing the violin with a pre-set reverb effect is prefered, which will remain on throughout the work. In this situation, the live processing component of the piece is forfeited, but becomes a more expressive solo work. Both the audio files and reverb effect can be routed simuloatnously to external speakers on stage.

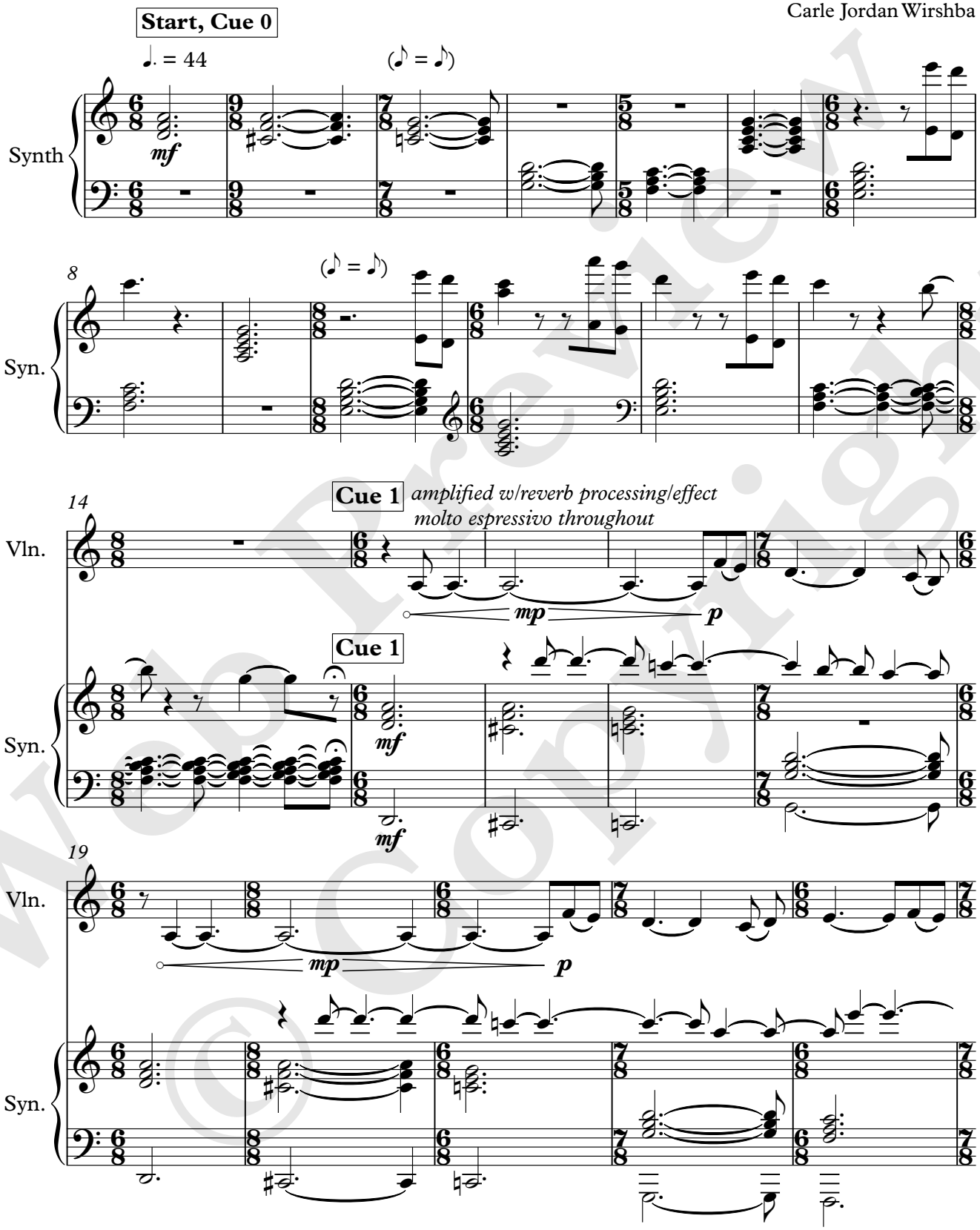
About the Electronics:

The accompaniment was produced using a variety of different wavetable synthseizers. It is broken down into thre components - the bass line, the chordal motion, and the counter-melody - which are notated as the three seperate voics in the score. For the entireity of the piece, the chords are produced by two seperate wavetable synthesizers, which are panned hard-left and hard-right. Each one of these synthesizers is made up of two seperate oscilators with different wavetables used to alter varrious components of the sound. The result in stero, is a large sound with constant minor variations thrroughout the chordal progression. The bass line and the counter-melody is produced using only one wavetable synthesizer each (although with still two oscilators and different wavetables per each wavetable synthesizder), with the addition of several reverb, delay, and EQ for both of them in Cue 5. The reverb used for the violin and live manipulation in the recording is a large, 'outer-space' type sound. For the recording, there is also an added compressor to the live violin processed sound, although that is compeltley optional

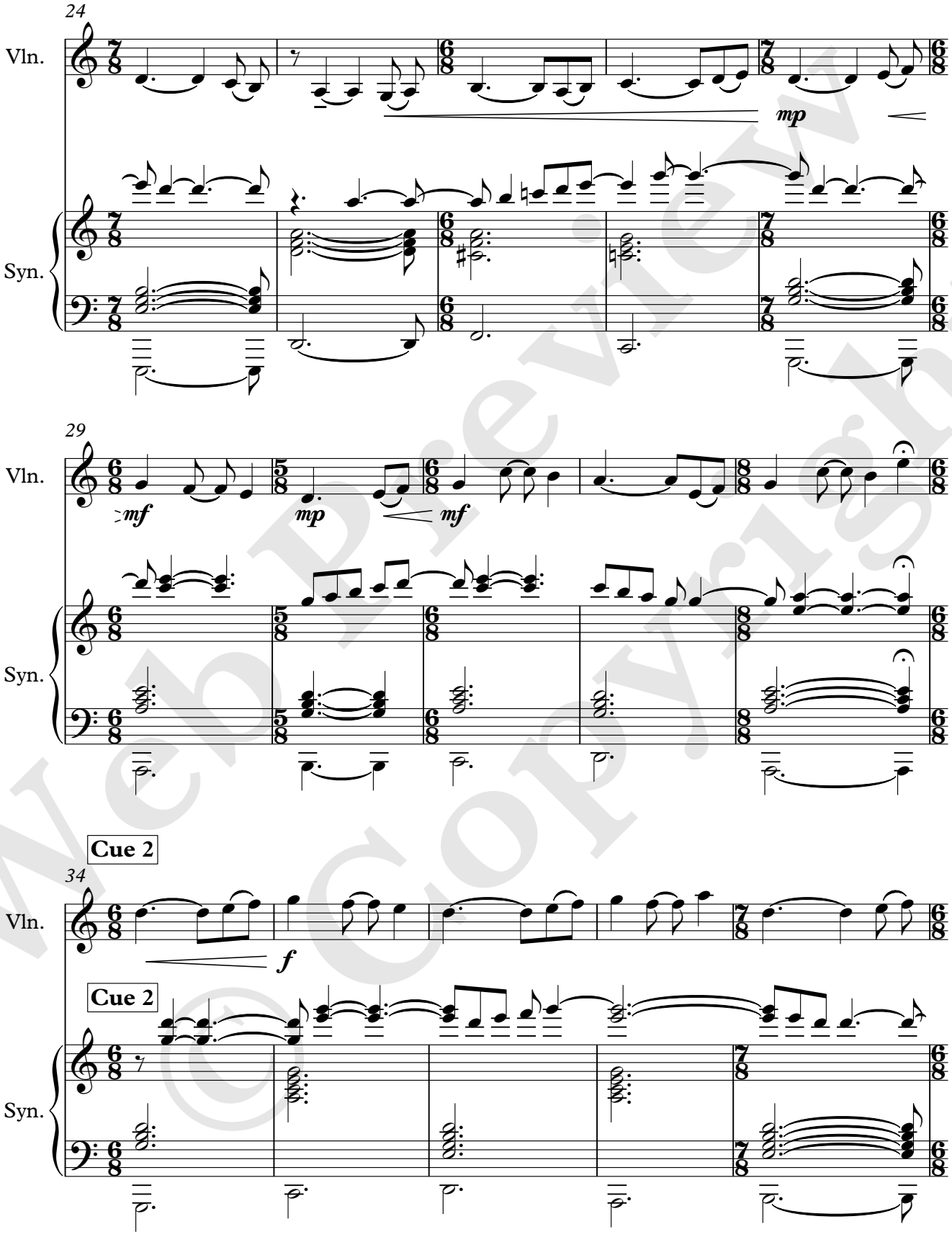
Web Preview © Copyright

Wavetable Prelude

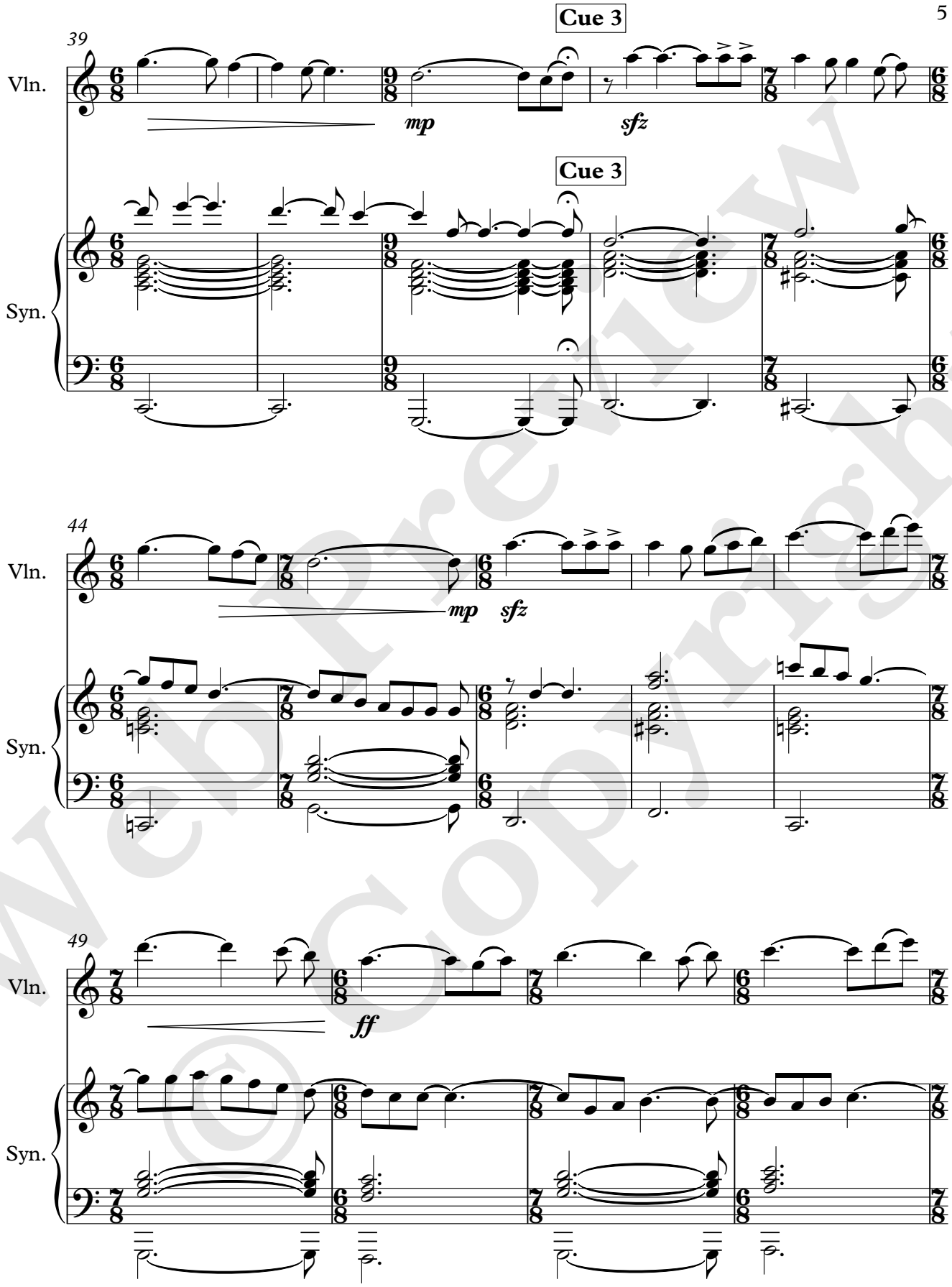
Carle Jordan Wirshba



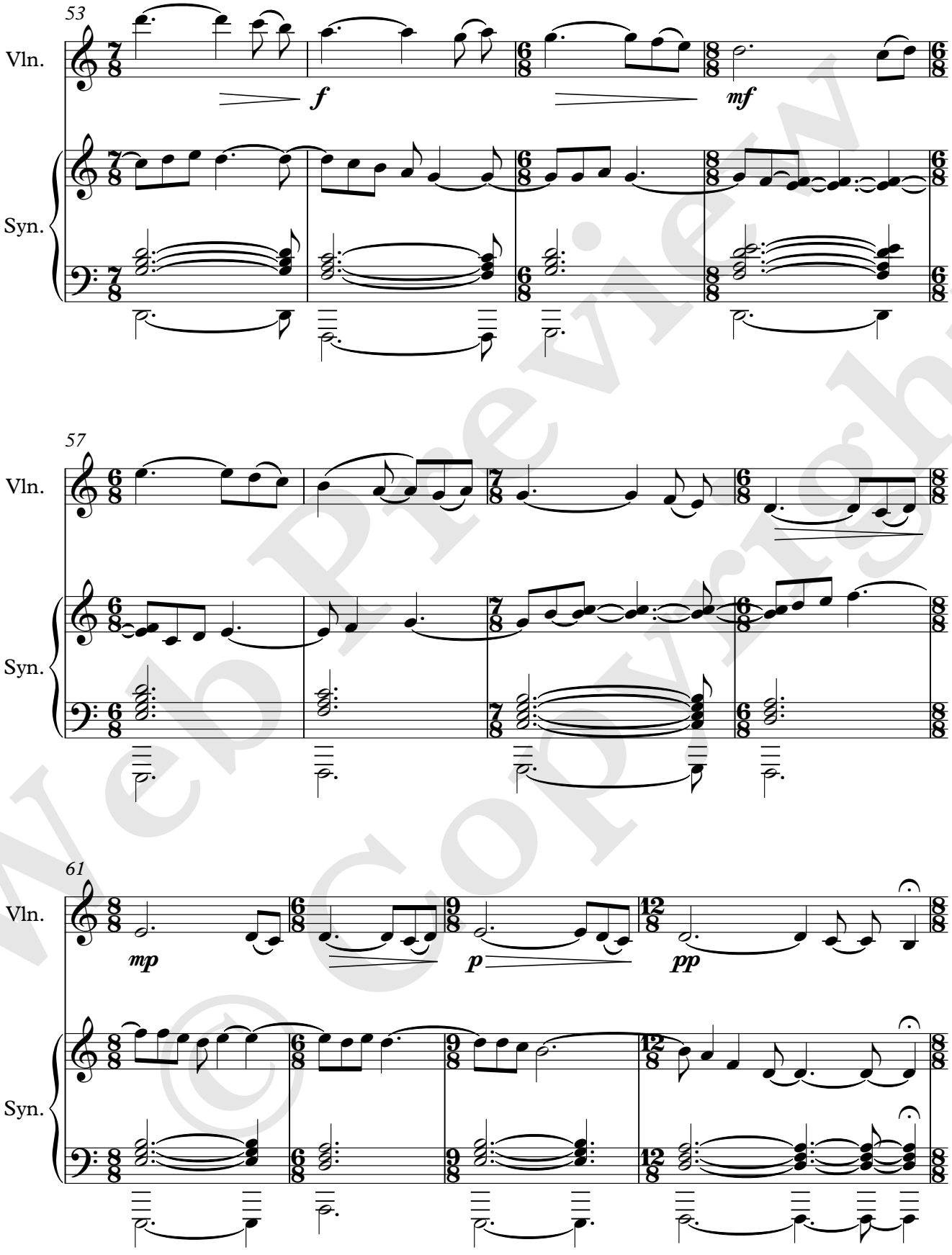
Web Preview © Copyright



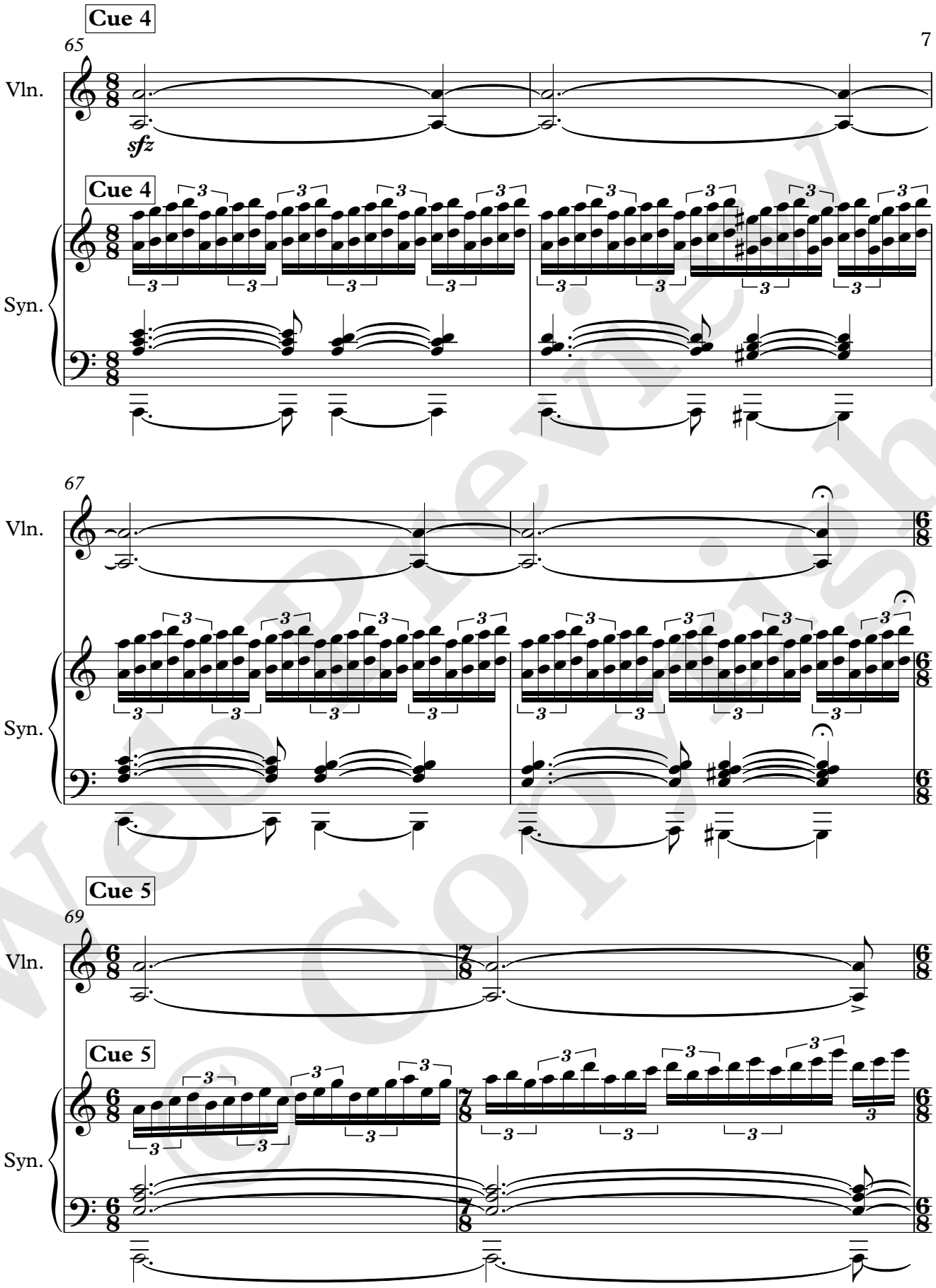
Web Preview
©Copyright



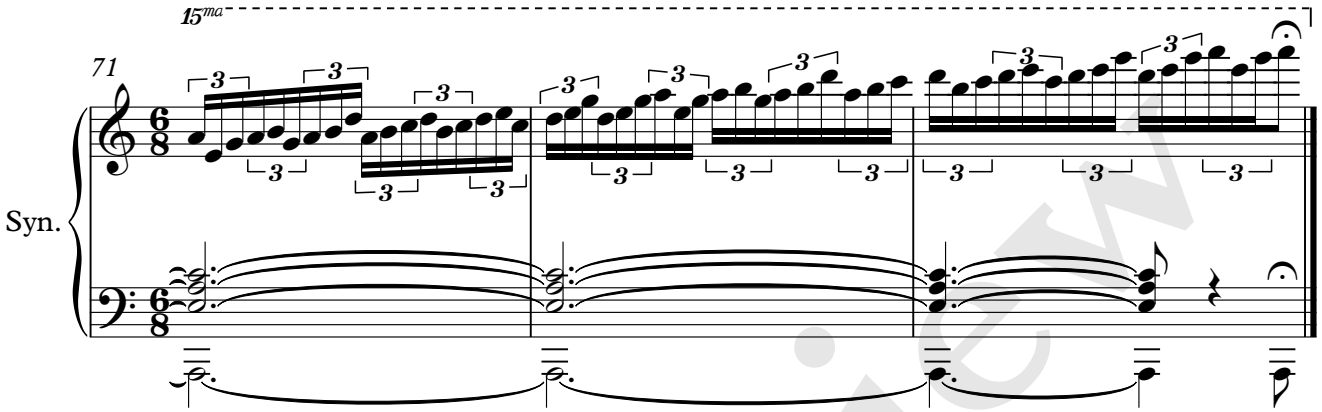
Web Preview © Copyright



Web Preview © Copyright



Web Preview © Copyright



Web Preview
© Copyright