

Carle Jordan
Wirshba

Wavetable Prelude

for violin and electronics

ca. 4"

2019

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Wavetable Prelude

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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 synthesizer instruments and 2) live manipulation of the acoustic violin through a microphone 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 times, shape, frequency filters, etc., as the performance demands live. Both the live processed violin and the audio file accompaniment can be routed simultaneously to external speakers on stage.

If an electronic performer is not available the work can still be performed as a solo piece with a few minor alterations. The violinist 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 preferred, 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 simultaneously to external speakers on stage.

About the Electronics:

The accompaniment was produced using a variety of different wavetable synthesizers. It is broken down into three components - the bass line, the chordal motion, and the counter-melody - which are notated as the three separate voices in the score. For the entirety of the piece, the chords are produced by two separate wavetable synthesizers, which are panned hard-left and hard-right. Each one of these synthesizers is made up of two separate oscillators with different wavetables used to alter various components of the sound. The result in stereo, is a large sound with constant minor variations throughout the chordal progression. The bass line and the counter-melody is produced using only one wavetable synthesizer each (although with still two oscillators and different wavetables per each wavetable synthesizer), 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 completely optional.

Wavetable Prelude

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Start, Cue 0

♩. = 44

(♩. = ♩)

Synth

Syn.

Vln.

Cue 1 *amplified w/reverb processing/effect
molto espressivo throughout*

Syn.

Cue 1

Vln.

Syn.

24

Vln.

Syn.

mp

29

Vln.

Syn.

>mf *mp* *mf*

Cue 2

34

Vln.

Syn.

Cue 2

f

39 **Cue 3**

Vln. *mp sfz*

Cue 3

Syn.

44 *mp sfz*

Vln.

Syn.

49 *ff*

Vln.

Syn.

53

Vln.

Syn.

f *mf*

57

Vln.

Syn.

61

Vln.

Syn.

mp *p* *pp*

Cue 4

65

Vln.

sfz

Syn.

This system covers measures 65 and 66. The Violin part consists of long, sustained notes with a forte dynamic marking (*sfz*). The Synthesizer part features a complex texture with multiple layers of triplets in the right hand and chords in the left hand.

67

Vln.

Syn.

This system covers measures 67 and 68. The Violin part continues with long notes. The Synthesizer part maintains the triplet and chordal texture from the previous system.

Cue 5

69

Vln.

Syn.

This system covers measures 69 and 70. The Violin part changes to a 6/8 time signature and features long notes. The Synthesizer part also changes to 6/8 time, with the right hand playing triplets and the left hand playing chords.

15^{ma}

71

Syn.

The musical score consists of two staves. The upper staff is in treble clef and contains four measures of music. It begins with a measure number '71' and a fingering '15^{ma}' indicated by a dashed line above the staff. The melody is composed of eighth-note triplets that ascend in pitch from the first measure to the fourth. The lower staff is in bass clef and contains four measures. The first three measures feature sustained triads, and the fourth measure features a sustained dyad. The piece ends with a fermata over the final note of the right hand.

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