

# PRESSURE

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Leah Reid

Viola and Live Electronics



# Pressure

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Notes to the Performer:

- ◆ 3/4 of a tone flat
- △ 1/4 of a tone flat
- ▲ 1/4 of a tone sharp
- ♯ 3/4 of a tone sharp

P Extreme Bow Pressure

~~~ Wide Vibrato

↓ Press Foot Pedal

- The number to the right of the arrow indicates the cue number.

+ Left Hand Pizz.

→ Gradually Moving To

When there are grace notes, play them as quickly as possible

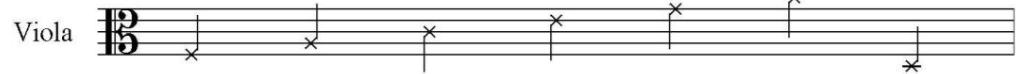
Tapping:

Left + Right  
Lower Bout

Left + Right  
Beside F Holes

Left + Right  
Upper Bout

Back of the instrument



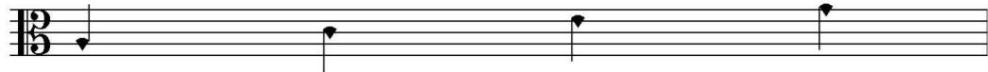
Other Placement:

On Tailpiece

On Bridge

On Curve

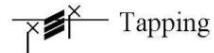
On Scroll



Notes About the Electronic Line:

- The images represent some of the elements of the piece. Although not everything is marked, the graphics represent events the performer should listen for.

◊ harmonics or resonating frequencies



Tapping

# Equipment List

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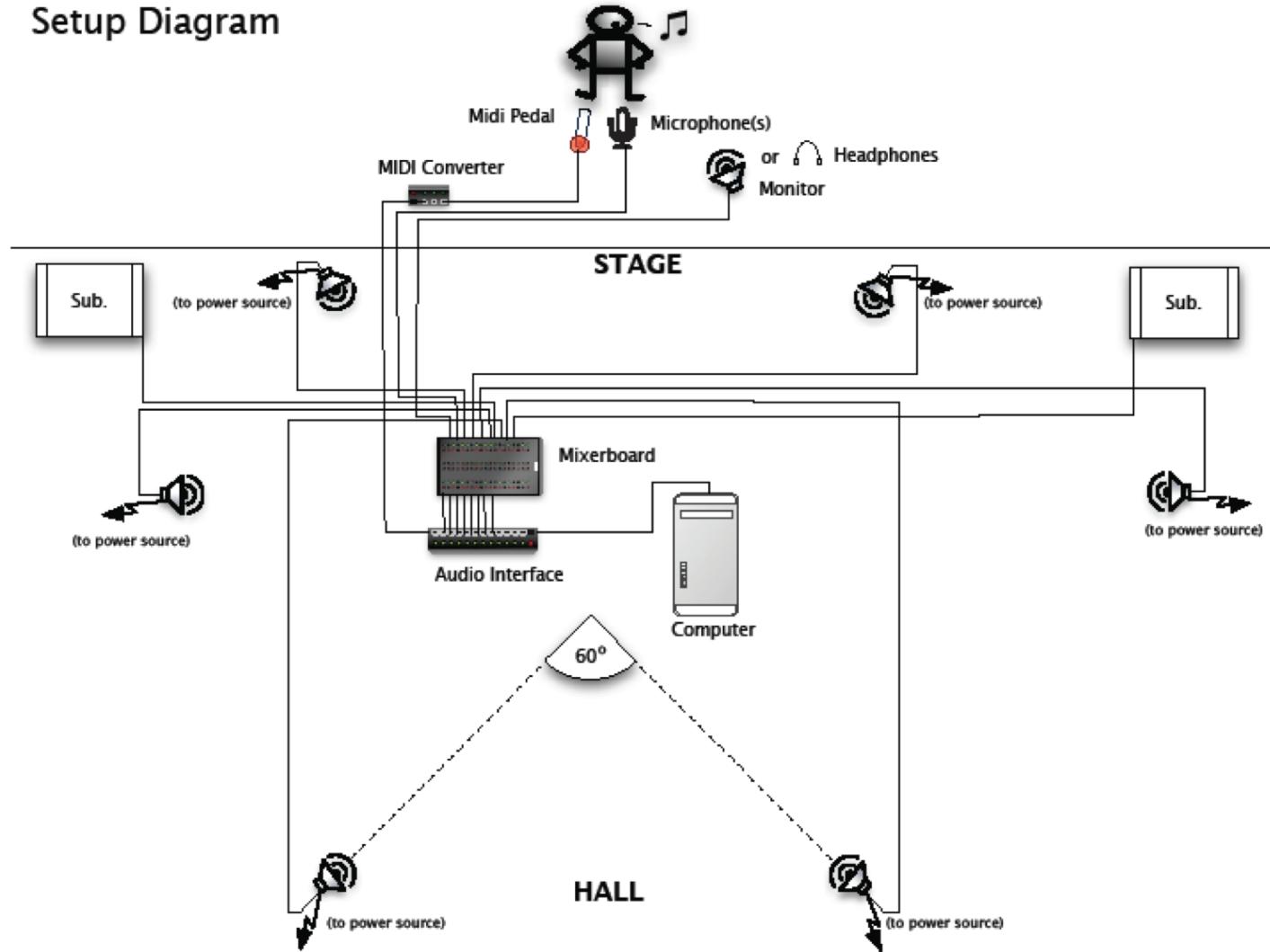
## *Stage:*

- 1 Neumann KM 184 microphone
- 2 Meyer subwoofers
- 6 Meyer UPJ speakers (2 on stage, 4 surrounding the audience)
- 6 quick-lock tripod speaker stands
- 9 XLR cables (6 for the speakers, 1 for the microphone, 2 for the subwoofer)
- 1 foot pedal with voltage to midi converter
- 1 microphone stand
- 1 music stand
- 1 chair

## *Mixing Station:*

- MOTU 828mkII audio interface
- DBX DriveRack unit
- Mackie 24-channel 8-bus analog console
- Macintosh computer equipped with:
  - Mac OSX
  - Max/MSP 4.6
  - 2 GB ram
  - 200 GB hard drive
  - Dual 2.0GHz processor
  - 1 FireWire cable
  - 17 inch widescreen monitor
  - Keyboard
  - Mouse
  - Desk lamp
- 6 quarter-inch balanced cables
- 1 large table
- 1 chair

## Setup Diagram



# Pressure

(Initial settings)

Leah Reid

**Viola and Tape Part 1:**

- Measure 1: Initial settings. Viola has a sustained note at the bottom of the staff. Tape has a sustained note with a cross-hatch pattern.
- Measure 2: Viola note ends. Tape note continues with a cross-hatch pattern.
- Measure 3: Viola starts a new note at  $\text{ca. } 3''$ . Tape has a cross-hatch pattern.
- Measure 4: Viola note ends. Tape note continues with a cross-hatch pattern.
- Measure 5: Viola starts a new note at  $\text{ca. } 6''$ . Tape note continues with a cross-hatch pattern.
- Measure 6: Viola note ends. Tape note continues with a cross-hatch pattern.
- Measure 7: Viola starts a new note at  $\text{ca. } 8''$ . Tape note continues with a cross-hatch pattern.
- Measure 8: Viola note ends. Tape note continues with a cross-hatch pattern.
- Measure 9: Viola starts a new note at  $\text{ca. } 12''$ . Tape note continues with a cross-hatch pattern.
- Measure 10: Viola note ends. Tape note continues with a cross-hatch pattern.

**Viola and Tape Part 2:**

- Measure 11: Viola starts a new note at  $\text{ca. } 3''$ . Tape has a cross-hatch pattern.
- Measure 12: Viola note ends. Tape note continues with a cross-hatch pattern.
- Measure 13: Viola starts a new note at  $\text{ca. } 6''$ . Tape has a cross-hatch pattern.
- Measure 14: Viola note ends. Tape note continues with a cross-hatch pattern.
- Measure 15: Viola starts a new note at  $\text{ca. } 8''$ . Tape has a cross-hatch pattern.
- Measure 16: Viola note ends. Tape note continues with a cross-hatch pattern.
- Measure 17: Viola starts a new note at  $\text{ca. } 12''$ . Tape has a cross-hatch pattern.
- Measure 18: Viola note ends. Tape note continues with a cross-hatch pattern.

**Viola and Tape Part 3:**

- Measure 19: Viola starts a new note at  $\text{ca. } 3''$ . Tape has a cross-hatch pattern.
- Measure 20: Viola note ends. Tape note continues with a cross-hatch pattern.
- Measure 21: Viola starts a new note at  $\text{ca. } 6''$ . Tape has a cross-hatch pattern.
- Measure 22: Viola note ends. Tape note continues with a cross-hatch pattern.
- Measure 23: Viola starts a new note at  $\text{ca. } 8''$ . Tape has a cross-hatch pattern.
- Measure 24: Viola note ends. Tape note continues with a cross-hatch pattern.
- Measure 25: Viola starts a new note at  $\text{ca. } 12''$ . Tape has a cross-hatch pattern.
- Measure 26: Viola note ends. Tape note continues with a cross-hatch pattern.

\* If there is not a fermata over the rest, try to make the rest as close to the written value as possible, while still being comfortable.

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Vla.      Tape

11      12      sul pont.  norm.

*f*      *p* < *mf* *p* (sub.)

Vla.      Tape

13      14      sul pont.  norm.

*mf* < *mp* *mf*

15      16      sul pont.  pizz. ca. 3"

*p* < *mf* *p* < *mf* *p*

Vla.      Tape

17      18      col legno

*f*      *p* < *ff*

19      pizz.

Vla.      Tape

20      21      molto accel.      ca. 3" sul pont.  normale      ca. 4" 

*ppp* < *mf* = *p* *sfp* < *ff* = *pp* *sfp* < *ff* =

Vla.      Tape

22      ca. 5" 

Vla.      Tape

23      ca. 6"       *d* = 144      24      ca. 8"  sul pont.       ca. 16"  Wait until the viola glissandi begin to fade...  
(tapping will continue)

*mp* *sfp* < *ff* = *mp* *sfp* < *ff* = *pp*

Vla.      Tape

25      pizz. (gliss.)      26      ca. 3" ca. 6" slow → fast → slow      ca. 4" → fast → slow      ca. 3" slow → fast

*ff*      *f*      *p*      *ff*      *mp*      *fff*

3 Wait for the soundfile to fade ↓ 27

Vla. *mp* → *f* >*p* <*ff*> → *pp* → *f*

Tape

Begin Slow pizz. con sord. ↓ 28

**molto accel.** ↓ 29 ca. 4"

Vla. IV *p* → *f* →

Tape

30 senza sord. sul tasto → sul pont. → normale ↓ 31

Vla. *p* → *ff* → *mp* → *ff* → *mp* → *f* → *p* (sub.) → *ff* → *pp* <

Tape

Begin Slow sul tasto → sul pont. ↓ 32

**molto accel.** ↓ 33

Vla. → *ff* → *mp* → *p* (sub.) → *ff* → *pp* → *ff*

Tape

Very Slow and relaxed (normale) ↓ 34 (♩ = 30)

Vla. → *ff* → *mp* → *p* (sub.) → *ff* → *pp* → *ff*

Tape

ca. 5" ↓ 35 ca. 7" ↓ 36

Vla. → *ff* → *pp* → *ff* → *ff* → *ff* → *ff*

Tape

Fast and Energetic normale → P ↓ 37

Vla. → *ff* → *ff* → *ff* → *ff* → *ff* → *ff*

Tape

Relaxed and Slow Forceful Tapping → P ↓ 38

Vla. → *f* → *ff* → *f* → *ff*

Tape

Fast and Energetic normale → P ↓ 39

Vla. → *f* → *ff* → *f* → *ff*

Tape

normale → P ↓ 40

Vla. → *mf* → *f* → *p* → *ff* (sub.) → *fff*

Tape

Relaxed and Slow ca. 3" ↓ 41

(Loud Tap)

42 ca. 7" P → normale  
 Vla. 
 Tape

43 ca. 5" \* pizz.  
 Vla. 
 Tape

44 molto accel. = 155 cresc.  
 Vla. 
 Tape

45 ffff  
 Vla. 
 Tape

ca. 7" \* Begin playing at the end of the soundfile.  
 Vla. 
 Tape

46 ca. 7" \* Begin playing 7 seconds after the soundfile starts. Keep slowly glissing until the soundfile ends.  
 Vla. 
 Tape

47 ca. 3" \* As Fast as Possible (Behind the Bridge)  
 Vla. 
 Tape

48 ca. 20" \* Wait for the s.f to stop  
 As Slow as Possible  
 Vla. 
 Tape

\* Remember: this is a four part soundfile!  
 Low note.....  
 Vla. 
 Tape

\* Start playing 7" after the behind-the-bridge section starts.  
 \* Wait for the s.f to stop  
 Vla. 
 Tape

49 \* 60 Slow (Behind the Bridge) Medium Fast  
 Vla. 
 Tape

\* Emerge from the resonance \* This whole section should not take longer than 30"-35". The note and rest values should not be even.  
 Vla. 
 Tape

5

Vla.

Tape

50 ca. 10" 51 \* 52 ca. 7" ca. 5"

*fff* *pp*

\* Fast gliss at the end  
\* Wait for the first part of the s.f. to move into harmonics,  
and then start playing

53

Vla.

Tape

ca. 7" ca. 9" ca. 18" \* ~~~ ~~~ ~~~ ca. 7" senza vib. → ~~~ → senza vib.

=p mf ppp pp mp

low c

\* Keep repeating this gesture as quietly as possible.  
When you hear the same gesture at the end of the sound-file,  
play a low C, crescendo and then diminuendo to nothing.  
\* Vibrate on an open string.