

# **IMPACTS**

*for violin, bass trombone, percussion and live electronics*

Annette Brosin © 2009/2010

# Impacts

© 2010, Annette Brosin  
(score and MAX/MSP programming)

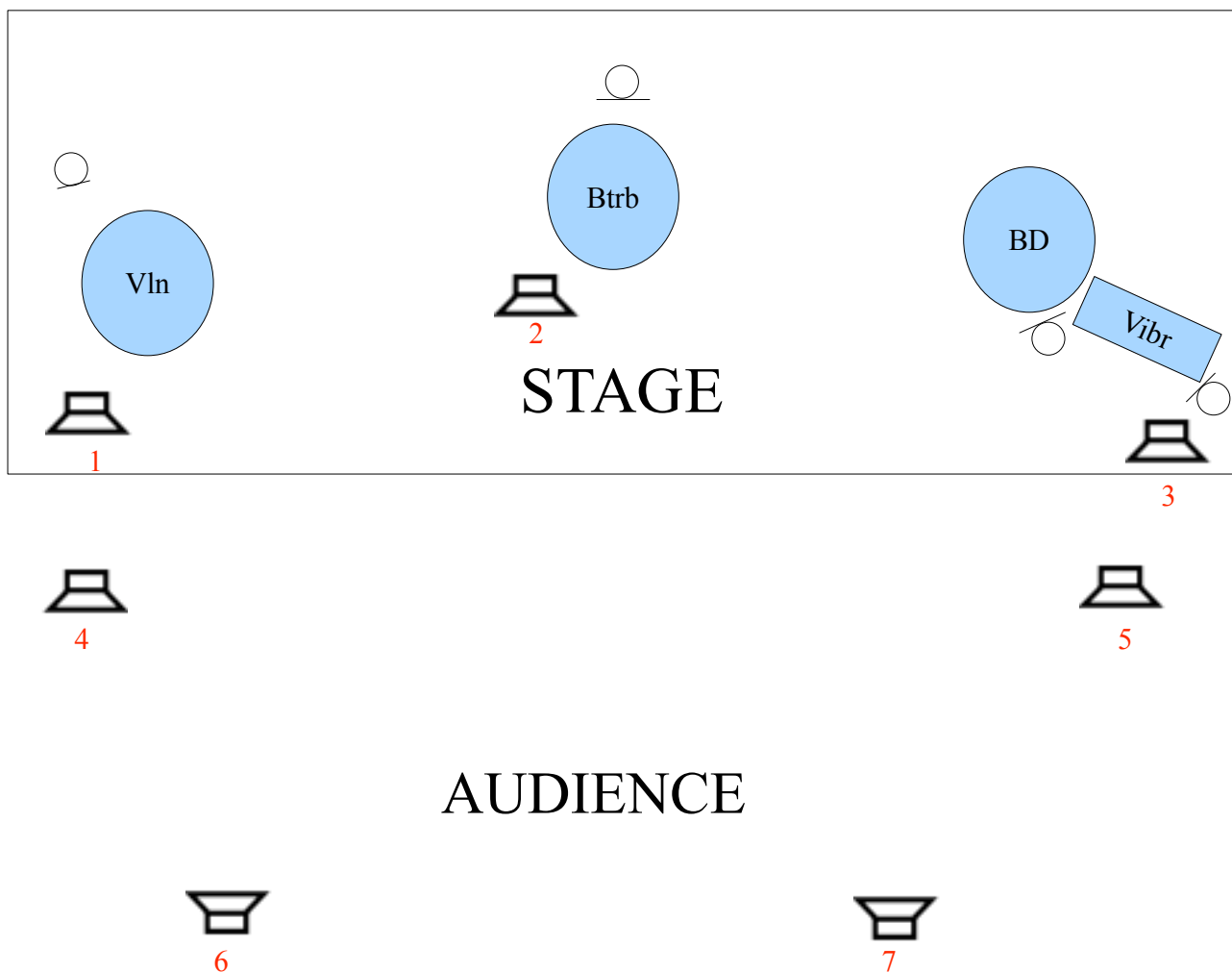
For violin, basstrombone, percussion (vibraphone, bass drum), and live-electronics.

This is a setup of equally important sources of sound, involving live sampling and processing.

Those processes include: pink noise and sine tones – as direct responses/shadows of the sounds and frequencies produced by the performers.

Microphones to use: hyper-cardioids.

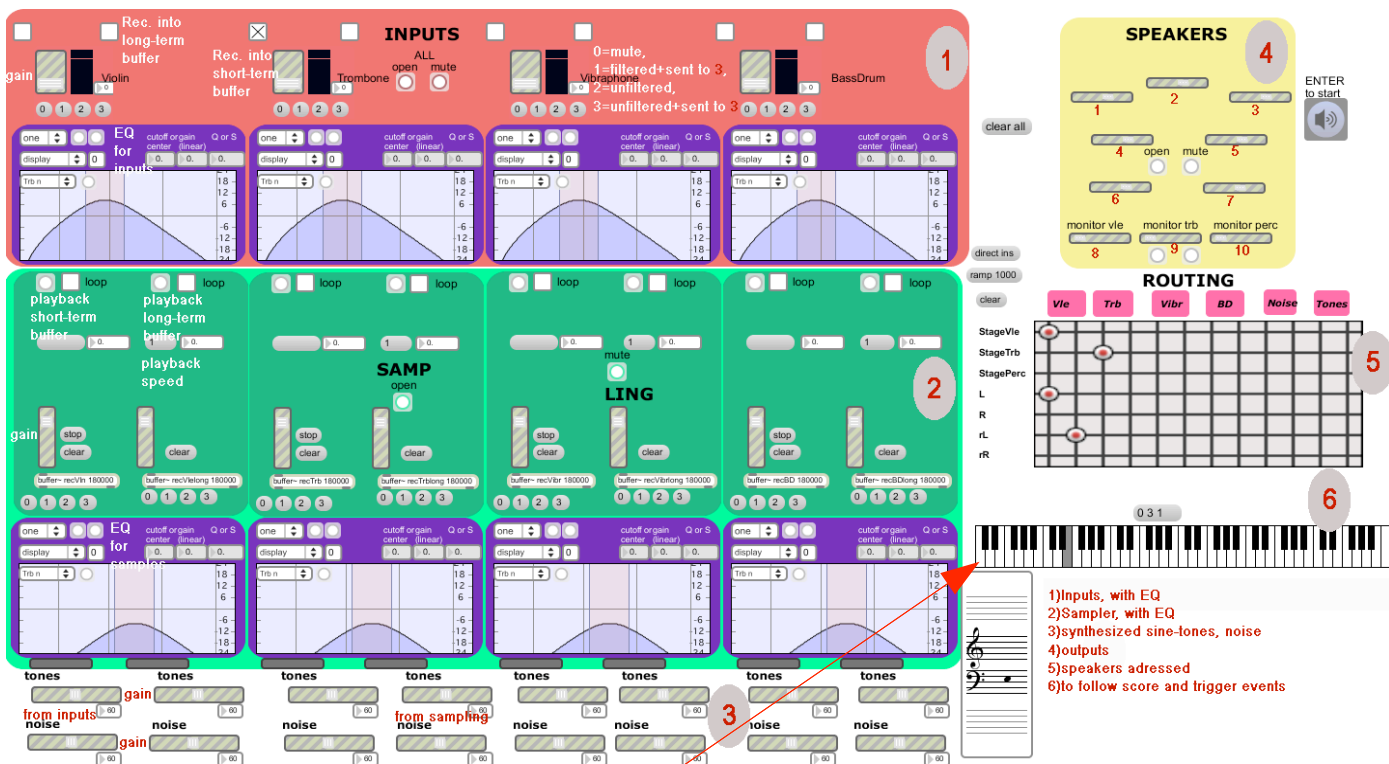
Every performer should be wearing a monitoring system (i.e. earbuds) that does not prevent him/her from playing comfortably. The individual signals for their monitoring are from outputs 8, 9, 10 in the MAX patch.



## MAX/MSP:



## Instructions:



performance instructions:

- 1) startup program
- 2) press ENTER and SPACE to open outputs
- 3) calibrate gains
- 4) performance start: click here/ play C0, then follow score and press respective keys on midi-

keyboard, OR progress with pressing down-arrow on computer-keyboard.

General notes on performance:

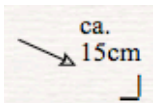
Violin:

al tallone = at the frog

(al) punta = at the bow-tip



= indicating between which strings air blast is to be performed by blowing onto the bridge from behind the instrument. Therefore the instrument needs to be held lengthwise in front of the players face. Change positions only through shifting the instrument, not by changing the heads position!



= indicates approximate distance and angle the mouth should have to the bridge



= blow onto the bridge on the point inbetween the indicated strings



= place bow centrally at the indicated location of the rib, and keep bow steady against the (shifting) violin. The shifting of the instrument will therefore be audible through the noise created by the friction of bowhair and rib.



= bow on the rib as indicated

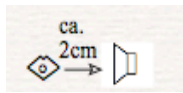


= jeté (once); let bow bounce



= jeté; simultaneously go from *al tallone* to *punta d'arco*

## Trombone:



= indicates approximate distance and angle the mouth should have to the mouthpiece



= start to blow directing the blast to the left of the mouthpiece while the slide is already at the position indicated. Then move head (like „turning to look to the right“) so that the blast hits the mouthpiece shortly, and go on to a position that is right to the mouthpiece.

## Percussion:



superball = (extremely) soft rubber percussion mallet; achieves a moaning sound when rubbed on drumhead



= with drumstick rub on the (woolen) cord between the indicated bars in a moderate back and forth motion



= blow onto the instrument (between 2 bars), follow the line, keep mouth close to the bars (ca. 2 cm)



= blow between the two indicated bars



= silently put finger on head



= release finger from head in such a manner that there is a tapping sound

All:

**Rehearsal Mark C:** blow onto your instrument and try to imitate the colored line, following the arrow within the given time at a regular speed. Breathe as subtly as possible.

**Rehearsal Mark G:** everybody play along the playback that each individual player hears through the monitoring. Starting at rehearsal mark I, there is a perceptible accelerando in the Percussion playback, whereas the violin playback is being slowed down. Therefore it is necessary that each player follows his/her own playback and not try to „play together“ with the other performers.

# Impacts

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Violin

Slowly ♩ = 60

ca. 2cm over f hole  
always breath subtly

sharp angle

*p*

Bass Trombone

always breath subtly  
ca. 2cm

sharp angle

*pp*

*mp*

*p*

*mp*

Vibr.

NO PEDAL!

always breath subtly

*p*

BD.

MSP

Rec Trb  
all amp

Play BuffTrb 1.0

Stop Rec. Trb

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Violin I  
Violin II  
Viola  
Flute  
Clarinet  
Bassoon  
Trumpet  
Trombone  
Percussion  
Mallets/Drums

gradually start tremolo flute

mp

pp

ca. → 1 cm

mp

mf

mp

mp

BD LR

Vle amp  
Trb, BD iNoize

BD  
BD, Trb  
iNoize

MSP / Spk.