

DOUGLAS GEERS

Obsessive Currents

For violin and live electroacoustic music

(2005)

Score

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Douglas Geers Music

New York., New York.

Commissioned by the
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For violin and live electroacoustic music

Duration: ca. 11 minutes

General Performance Notes:

The electroacoustic sounds in the work are created via a combination of signal processing and cueing of pre-composed soundfiles. Both of these are achieved via software created by the composer in the *Max/MSP* composition environment and is available from him upon request (see contact information below.)

Necessary technology:

1. Microphone mounted on violin (preferably DPA 4060)
2. Concert quality audio mixer, with at least two auxillary sends/returns to pass sound to and from computer
3. Computer running Max/MSP software (version 5)
4. Stereo digital audio interface to connect Macintosh to mixer
5. Douglas Geers' software instrument for this work (see screenshot on next page.)
6. Concert quality stereo audio playback system: amplifier and speakers.

Configuration for Concert Performance:

1. Violinist onstage, with microphone attached to violin
2. Audio cable from microphone running to microphone level input of mixer (preferably situated in center of audience space).
3. Auxillary out #1 sending signal to Macintosh
4. Software activated; increment cue settings as indicated in score (see below.)
5. Audio output from Macintosh sent back to mixer
6. All audio sent to amplifier and speakers.

Operating Software:

1. Copy files onto computer's hard drive
2. Double-click "_ObsessiveCurrents.maxpat" icon.
3. Attach microphone input signal as specified above
4. Activate software toggle to "on" position
5. Adjust input and output levels as necessary.
6. To advance software to cues in score, hit computer's spacebar.
7. To jump to specific cue points during rehearsal process, use pop-up menu with cue list to select the location desired.

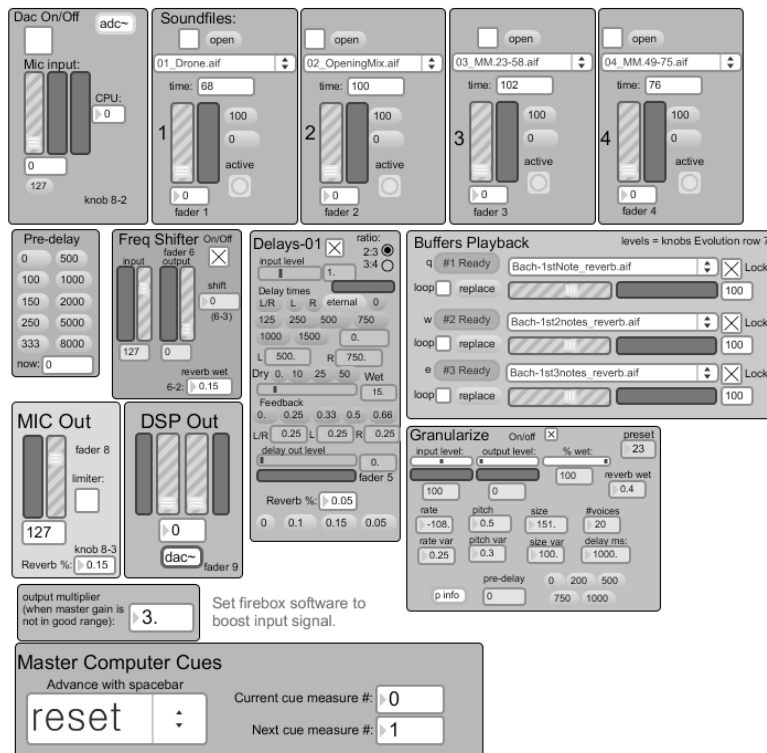
Performance Notes:

- “*sub pont.*” indicates playing strings behind the bridge of the violin.
- All glissandi begin immediately from the notated pitch to which the glissando marking is attached.
- The phrase “irreg. gliss.” directs the violinist to play the glissando with uneven speed and to freely change directions back and forth between the origin note and destination note, arriving at the destination by the time specified.
- The irregularly-shaped lines above notes during irregular glissandi should not be interpreted literally. They are meant to give an impression of the gesture, not a prescription.
- "Wavy" diagonal line between two notes: When two notes are connected by a wavy line, the player should attack the pitch of the first note and immediately begin to glissando to the pitch of the second note, arriving at the second pitch at the time it is rhythmically notated to begin, then holding that pitch for the remainder of its notated duration. When a non-glissando note at a particular pitch is tied to a note that begins a glissando, the musician holds the correct pitch for the first note’s duration and begins the glissando at the rhythmic position of the second note.
- When musical figures appear inside repeat signs with a bracket above the measure(s), this indicates that the figure enclosed should be repeated constantly for the duration indicated above the bracket.

Software instrument interface:

Obsessive Currents

ver. 2.0, Oct. 2010.



Contact Information:

To request additional scores, a recording, or a copy of the necessary software, please email Douglas Geers: dgeers@gmail.com.

violin

Obsessive Currents

for violin and electroacoustic music
Commissioned by the Intellectual Property Institute of Slovenia

by Douglas Geers
ver.1.3 October, 2010

1 = 60

1 drone fades in (unmeasured) 2

(cue from electronics) shy, hesitant-- freely sul tasto

pp p pp p

10 pp p p mp p

19 = 72 indeterminate pause for electronics

26 stalking, crouching naturale pp p mf running and pouncing

32 f

37 indeterminate pause for electronics p

42 mf f

45 ff

47 4 6

sul tasto
ghostly, ethereal

55

Musical staff 55-65: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with notes and rests. A *pp* dynamic marking is present at the beginning. A triangle containing the number 5 is positioned above the staff.

66

Musical staff 66-74: Treble clef, key signature of one sharp. The staff contains a melodic line. A *naturale* marking is above the staff. A *p* dynamic marking is below the staff. A triangle containing the number 5 is positioned above the staff.

75

Musical staff 75-78: Treble clef, key signature of one sharp. The staff contains a melodic line. A *pp* dynamic marking is below the staff. A triangle containing the number 6 is positioned above the staff. The text "indeterminate pause for electronics" is written above the staff. A *p* dynamic marking is below the staff. The text "birdsong" is written above the staff.

Musical staff 79-80: Treble clef, key signature of one sharp. The staff contains a melodic line. A *8va* marking is above the staff. The text "birdsong" is written above the staff.

Musical staff 81-82: Treble clef, key signature of one sharp. The staff contains a melodic line. A *8va* marking is above the staff.

Musical staff 83-84: Treble clef, key signature of one sharp. The staff contains a melodic line. A *8va* marking is above the staff.

Musical staff 85-86: Treble clef, key signature of one sharp. The staff contains a melodic line. A *8va* marking is above the staff. A triangle containing the number 7 is positioned above the staff.

Musical staff 87-88: Treble clef, key signature of one sharp. The staff contains a melodic line. A *8va* marking is above the staff.

Musical staff 89-90: Treble clef, key signature of one sharp. The staff contains a melodic line. A *8va* marking is above the staff.

Musical staff 91-92: Treble clef, key signature of one sharp. The staff contains a melodic line. A *8va* marking is above the staff.

93 *8va*

95 *8* = 60 *sul pont* *pp*

101 *9* *indeterminate pause for electronics* *8va* *naturale* *p*

10 *11* *improvise tapping & scratching noises, m. 110-116* *pp*

12 = 72 *running and pouncing* *mf*

124 *3* *ff* *f*

13 = 120 *in mm. 126-139, improvise scrapes, swoops, growls, etc.*

138

14 $\text{♩} = 60$

naturale *birds return*

pp

148

quotes begin *differentiate quotes timbrally from birds, perhaps some sul pont, like "scratchy record."*

pp mp p mp p mp p mp p mf

150

mp mf mp

151

mf mp mf

15 $\text{♩} = 60$

152

mp mf mp

153

f mp f

154

mp

155

mf mp mf

156 *mp* *mf* *mp* *mf*

157

158

16 *naturale* *light, airy*
159 *p*

170 *p* *mp* *3*

162 *p* *3* *sul tasto* *pp*

18 *pp* *p* *p*

fading into the past
170 *mp* *pp* *pppp* *n*