

Enkidu

for violin and
live electroacoustic music

by
Douglas Geers

Enkidu

General Performance Notes:

This work (duration approximately 12 minutes) is for violin with live electroacoustic music. 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 (*EA-7*) 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 mixer, with at least 2 auxillary sends/returns to pass sound to and from computer
3. Macintosh G4 (500mHz or faster, 256 meg RAM minimum)
4. Eight channel digital audio interface to connect Macintosh to mixer
5. *Max/MSP* software
6. Douglas Geers' *EA-7* sound processing software
7. Hardware or software reverberation unit
8. Concert quality stereo audio playback system: amplifier and speakers. The work can be reconfigured various ways to use from two to seven channels of audio projection, with stereo performance being the minimum recommended.

Configuration for Concert Performance:

1. Violinist onstage, with microphone attached to violin
2. Audio cable from microphone running to microphone input of mixer (preferably situated in center of audience space)
3. Auxillary out #1 sending signal to Macintosh running *Max/MSP* and *EA-7*
4. *EA-7* software activated; increment DSP setting and cue soundfile playback as indicated in score (see below.)
5. Audio output from Macintosh sent back to mixer, to as many separate channels as possible (minimum two).
6. Signal from unprocessed violin sent to and returned from reverb unit.
7. Mixer set to output the signals from both the reverberated violin and the music from *EA-7*.
8. All audio signal sent to amplifier and speakers.

Operating *EA-7* Software:

1. Copy *EA-7* files onto Macintosh hard drive
2. Double-click "Enkidu *EA-7* Interface" icon
3. Attach microphone input signal as specified above
4. Select *EA-7* "On" button
5. Use mouse to select each subsequent **DSP Preset** as it approaches in score. These are clearly marked in boxes such as **DSP 1**, **DSP 2**, etc., in the score.
6. During performance, as the violinist reaches a new DSP Preset location in the score, hit the "Go" button.
7. In a similar manner, cue soundfiles, marked as **SF 1** and etc. in the score, where appropriate.
8. Sound processing automatically fades itself out at end of the composition. Fade last soundfile if necessary so that it is *niente* at approximately the same moment as the violin.

Contact Information:

To request additional scores, a recording, or a copy of the *EA-7* software, please contact Douglas Geers:

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U.S.A.

Enkidu

Douglas Geers
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For amplified violin and live electroacoustic music
From *Gilgamesh*, Part Two

DSP 1 $\bullet = 108$ or as fast as possible

sul tasto As if running, secretly

Amplified Violin

DSP 2 *sul tasto* *move to naturale* *move to sul pont* **DSP 3** *sul tasto*

SF 1 *naturale* crying out

SF 2 **DSP 4** $\bullet = 60$ painfully **SF 3**

DSP 5 *sul tasto* questioning **SF 4** **DSP 6** hushed *to sul pont*

DSP 7 *naturale* (shining bronze)

DSP 8 *sul tasto, with growing paranoia*

SF 5 **DSP 9** $\bullet = 60$ crying out **DSP 9-B**

DSP 10 $\bullet = 108$ *sul pont* wary, uneasy *to naturale* *to sul tasto* *sul tasto* searching

46 *to naturale* *naturale vindictively* DSP 11 *sul tasto schizophrenic*
f *pp*

49 *naturale* *to sul pont* *to naturale*
f *ff*

51 DSP 12 *sul pont* *naturale* *sul pont*
pp *sf* *pp*

53 DSP 13 *naturale* *sul pont* *to sul tasto*
sf *ff* *sub. pp* *sf* *pp*

56 DSP 14 *naturale* *mournfully*
f *p* *ff* *p*

60 *move to sul pont* DSP 15 *to sul tasto* DSP 16 *naturale*
n *pp* *n* *pp*

66 SF 6 DSP 16-B
p *mf* *f* *mp* *p*

69 *furious* *move to sul tasto* G.P.
ff *pp*

72 SF 7 DSP 17 *sorrowfully*
p *f* *mp* *p* *f*

78 DSP 18 *sul pont*
mp *p* *pp* *ff*

82 DSP 18-B
mp *f* *p*

SF 8 **DSP 19** *sul tasto*

86 *pp* *move to naturale* **DSP 19-B**

90 *sul tasto* **SF 9** **DSP 20** *sul tasto (shining bronze)* *pp* *f* *ppp* *mf* *ff* *mf*

95 **DSP 20-B** *move to naturale* **DSP 21** *ff* *mf*

97 *poco a poco cresc.*

99 **DSP 22**

101 *ritardando to new tempo - - -* *♩ = 60* **DSP 23** *pp* *mp*

103 **SF 10** *crying out* **DSP 24** *mute on G.P. ♩ = 90 sorrowfully* *mf* *ff* *f* *sub. p* *f* *p* *ppp*

109 *sul tasto* **DSP 25** *naturale mournful song* *p* *ppp*

115 **DSP 26** *sub. mf* *mp* *p* *mf* *to sul tasto*

120 **DSP 27** *to naturale* **DSP 28** *pp* *p* *pp* *p* *mf*

127 **SF 11** **DSP 29** *to sul tasto* *mute off G.P.* *mp* *p* *mf* *p* *mp* *p* *pp*

♩ = 84 *naturale with resignation*

134 *mp* *mp* *mf* *mp* *p*

138 **DSP 30** *p* *mf* *f* *mp*

142 DSP 31 *mp* *p* *sul tasto* *a bit awkwardly*

144 *mf* *f* *mp* *f* *mp* *f* *move to naturale* *lashing out*

146 DSP 32 *mf* *f* *♩ = 60*

150 *pp* *n* *ppp* *n* DSP 33 *sul tasto, resigned* DSP 34 *sul pont* SF 12 *naturale* *glimmer of light* *p* *f*

157 *mf* *p* *pp* *ppp* DSP 35 DSP 36 *mute on* *pizz.* *♩ = 50* *sul tasto, mute on* *like a hurdy gurdy fading into the distance*

163 *pp* *ppp* SF 13 DSP 37 *n*

167 *pp* *ppp* *n* *p* DSP 38 *growing stronger* SF 14 *♩ = 64* *arco* *delicately, hesitantly* *move to sul tasto* *G.P.* *mute off* *♩ = 84*

171 *mp* *mf* *mp* *moving to naturale*

173 *ff* DSP 39 DSP 40 *shouting to the sky*

177 *fff* *pp* DSP 41 DSP 42 *sul pont*

183 SF 15 *mf* *ppp* *pp* *mf* *p* *mp* *naturale, sweetly* *memory dream*

189 DSP 43 *pp* *mp* *ppp* *pp* DSP 43-B *♩ = 60* *play very freely, tempo multo ad lib. and sempre tremolo* DSP 44

197 DSP 45 DSP 46 DSP 47 *pp* *n* *approx. 10 sec.*