DOUGLAS GEERS

Inanna's Descent

For violin and live electroacoustic music

(2010)

Score

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Douglas Geers Music

New York., New York.

This concert work was created from music of *Inanna: Euphrates Survival Song,* a multimedia theater concert created in collaboration with writer/director Mirjam Neidhart.

Premiered in Zürich, Switzerland on September 5, 2009 by Maja Cerar, violin, to whom this work is dedicated.

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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
- 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 audio interface, attached to computer
- 4. Software activated; increment cue settings as indicated in score (see below.)
- 5. Audio output from Macintosh sent back to mixer (via interface)
- 6. All audio sent to amplifier and speakers.

Operating Software:

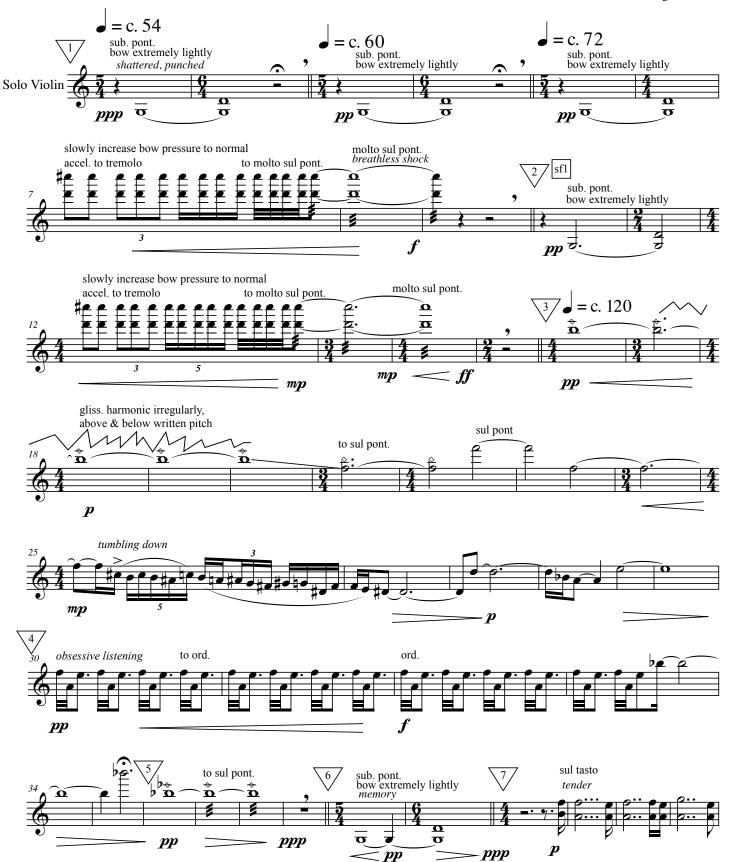
- 1. Copy files onto computer's hard drive
- 2. Double-click "_InannasDescent.maxpat" icon.
- 3. Attach microphone input signal as specified above
- 4. Activate software toggle to "on" position
- 5. Adjust input and output levels as necessary.
- 6. To advance software to cues in score, hit computer's 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 <u>and</u> 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.

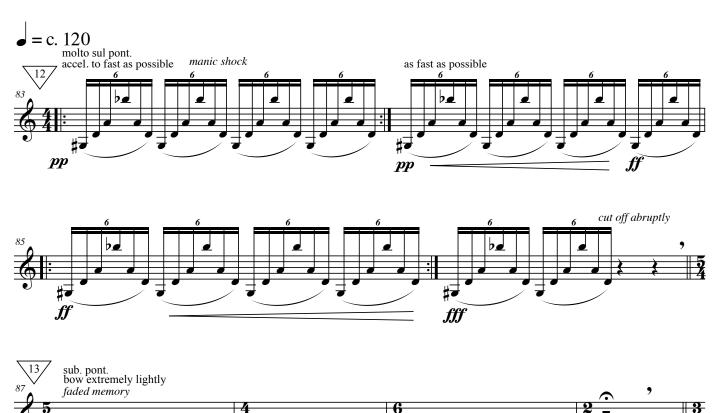
Contact Information:

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



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