

Timothy Page

Aerial Roots

for Solo Violin and Electronics

2023

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Timothy Page - *Aerial Roots* (2023) for solo violin and electronics

Performance Instructions

This work is commissioned by and dedicated to Eriikka Maalismaa.

Technical requirements

Format: Live violin + Stereo live electronics (live processing + triggered sound files)

- Events in Max/MSP are triggered by violinist using a foot pedal sending MIDI trigger to computer
- Computer and interface located onstage with performer.
 - Violin miked, signal fed to house mixer; mixer effects loop through Max/MSP
 - Alternative: signal fed directly to Max/MSP; interface main outs sent to mixer.

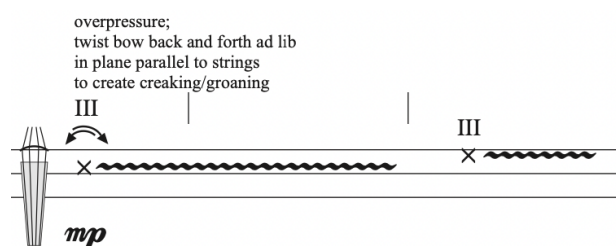
Required Equipment:

- Computer running Max/MSP
- Audio Interface with at least 3 outputs
 - Channels 1, 2 for main stereo out (to house mixer)
 - Channel 3 for click track
 - Recommended: additional, separate channels for live effects
- Violin microphone
- MIDI foot trigger, controlled by violinist. (Ex: Sustain Pedal with 1/4" jack switch-to-MIDI converter)
- Headphone setup for click track
- Max/MSP patch, to be ordered directly from composer

Notation:

Non-standard techniques are explained in the score. For additional clarity, videos of key techniques are available as follows:

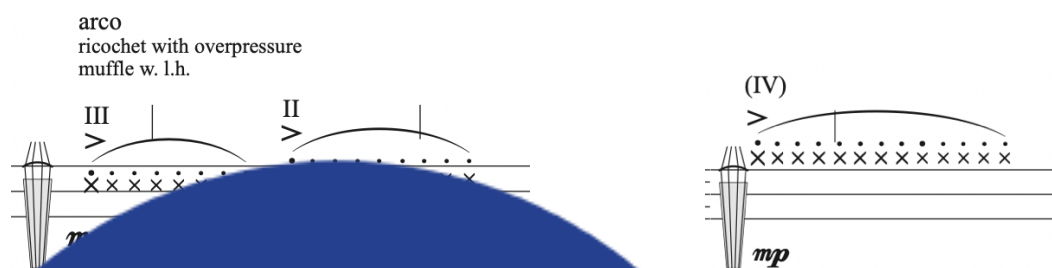
m1: Overpressure twist



("bridge clef" indicates position of bow relative to bridge)

Example here: https://www.dropbox.com/s/a8vwk3al5nghw9j/overpressure_twist.MOV?dl=0

m2: Muffled overpressure ricochet with multiple bounces



Technique often executed behind bridge)

https://www.dropbox.com/s/5ev/muffled_overpressure_ricochet.mov?dl=0

https://www.dropbox.com/s/2elrxy/overtone_ricochet_arpeggio.mov?dl=0

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m7: buzzy, bee-like sound

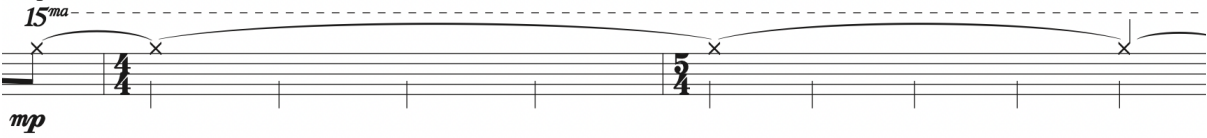
with buzzy quality,
irregular vibrato,
like bees.



Example https://www.dropbox.com/s/ltezkm6z7jib7s8/like_bees.mov?dl=0

m103: high overpressure scrape, bringing out different harmonics via variations in bow pressure/speed

continuous overpressure scrape;
bring out different harmonics
ad lib
(apprx fingering)



Example here: https://www.dropbox.com/s/gbn7mzwyfk3fm49/high_overpressure_fluctuating_pitch.mov?dl=0



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Dedicated to Eriikka Maalismaa

I. A Conversation with Rustling Bamboo...

Freely (but within strict pulse of click track)

1 (Four beat count-off at pedal)

harmonic gliss. with overpressure (IV)

overpressure; twist bow back and forth ad lib in plane parallel to strings to create creaking/groaning

muffled pizz, approximate pitch

arco ricochet with overpressure muffle w. l.h.

Dynamics flexible/ad lib according to demands of the techniques; maintain conversational quality with bamboo sounds

mf mp

mf sfz mp

muffled pizz, approximate pitch

arco (II) o.p.

(II) o.p.

mp p mp

sfz

arco (IV) o.p.

muffled pizz, apprx pitch (strum)

glissando while maintaing hand position and bowing between strings

arco ricochet

(I) (II) (III) (I) (II) (III) (I) o.p. (IV)

mp f mp

arco ric. (II)

(III)

(isolated grunt)

with buzzy quality, irregular vibrato, like bees.

sfz

(II) (III) (IV) etc... (still ric.) (IV)

mp mf

o.p.

(II) o.p.

(IV) o.p.

(III) o.p.

mp

(strum)

(isolated grunt)

(IV) o.p.

(IV) o.p.

o.p.

(III) o.p.

mp f mp

ord. espr

3

p mp

(II) o.p.

mp

17 *mp* *mf* *p*

o.p. muffled pizz. arco o.p. II ord.

19 *mf* *mp* (III)

21 *mf* *p* *sfz* *mf* (IV) ric. o.p. (I) (II) (IV) pizz. (strum) arco o.p. IV

23 *p* *ff* *f*

(align preceisely with click)

pizz.

II. Dramatic
Freely, a bit faster
(no click track; pulse as a guide for tempo)
♩ = 72

26 *mf* *f* *mp* *f*

poco o.p. buzzy

28 *f* *f*

2 *buzzy poco* *violent! ric.*



The image displays a musical score for 'The Firebird' by Igor Stravinsky. The score is written for a single melodic line, likely for a violin or flute, and is divided into nine measures, each marked with a diamond-shaped number (4, 5, 6, 7, 8, 9). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (e.g., *mf*, *f*, *mp*, *pp*, *molto espr*). The score is presented in a single system, with the measures numbered 31, 33, 35, 37, 40, 43, and 45. A blue circular logo with the text 'THIS P' and 'IS IN LO' is visible in the bottom right corner.

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48

pp *f* *molto espr* *n* *mp* *n* *n.v.* *espr* *pp* *mp*

51

p *mp* *pp* *poco*

53

harmonic gliss. with overpressure (IV) *mf* *p* *pp* *III* *II*

55

mp *p* *pp* *II o.p.* *p* *pp* *sim.* *p*

57

pp *mp* *IV o.p. (with frog of bow)* *mp* *V* *mp* *ppsfz* *IV o.p.* *III o.p.* *mp*

59

p *mp* *(like bees)* *sfz* *light, airy* *p* *pp* *mf*

61

II o.p. *IV o.p.* *II* *mf* *p*

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63

III o.p.

light, airy

mf *mp*

III pizz.

f *mp*

(connected) IV o.p.

65

o.p.

f

ord. IV o.p.

p *f* *pp*

II o.p.

mf

with click(rhythmically more precise;
lines up with tape)

♩ = ♩ = 72

67

11

III o.p.

3

IV o.p.

ff (possible) *f*

raspy tremolo, with frog of bow

f

light, airy

3

mp

69

ord.

3

mf *f*

raspy tremolo, with frog of bow

o.p.

5

light, airy

3

ff (possible) *mp*

II III

f

71

pizz.

3

arco

3

f

o.p.

f

o.p.

IV

o.p.

III

light, airy

mp

ff (possible)

73

IV o.p.

3

f

o.p.

f

3

mf *f*

3

mf *f*

75

o.p.

o.p.

III o.p.

click ends

pizz.

arco

3

mf *f*

12

marcato

6

3

f

non vib.

n

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80 *ord.* *mp* *p* *n* *mp* *p* *n* *mp* *p* *mf* *mp*

n.v. *espr* 3

13 *marcato* 6 *f*

14 *marcato* 6 *mf* *subpp* *p*

85 *n.v.* *ord.* *pp* *n* *p* *pp* *n* *p* *pp* *mp* *p* 3

I *espr*

87 3 *f* *marcato* 6

16 *marcato* 6 *mf*

17 *marcato* 6 *f*

92 *III II I etc...* *p* *f* *mf* *f* *mf*

espr 3:2 3 3 3

18 94 *mp* *marcato* 6 *n* *p* *n.v.* *ord.*

20 *marcato* 6 *pp* *mf*



continuous overpressure scrape;
 bringing out different harmonics
 ad lib
 (apprx fingering)

♩ = 56
22 (pedal ca. one 32nd
note before pizz.)
pizz.

[illegible]

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117

p *mp* *pp* *p*

31 32

mp *p* *mf* *mp*

33

p *mp*

poco
o.p.

(vn harmonic sounds,
overpressure squeek)

More bamboo...
(a tempo, but no click)
♩ = 56

mp *mp*

o.p. (III) o.p. (IV)

(bamboo alone)

125

o.p. (IV) o.p. (II) o.p. (III)

127

o.p. (II) arco ric. I II

(allow audience to enjoy bamboo sound by itself, ca. 24")

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