

ANNA RUBIN

Stolen Gold

for

Amplified Violin,
Live Electronics

&

Fixed Media

Performance Notes

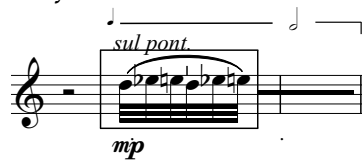
Stolen Gold (length ca. 5.30") has a rather free feeling to it. General timings are indicated with a timeline on the score.

Digital audio is available on CD or from .wav or .aiff file for playback. The performer is amplified with the output fed into an outboard effects processor or software program. In performance, the performer can change effects by any MIDI controller or use of a program like MAX/MSP or Sampo.

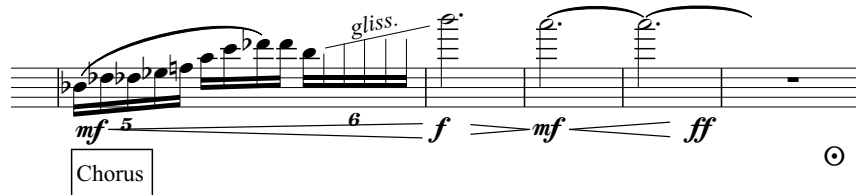
All the patches used are based on medium hall reverb, delay, frequency shifting and chorusing. Reverb should remain on throughout. These patches are indicated in boxed text under the staff. Parameters are noted from AIR components and can be modified to fit the performer's software. See accompanying page.

Notation notes:

Play boxed notes as fast as possible for duration indicated above figure.



At dotted circle, release effect.



Slower getting faster



Slower, speeding up, slowing, in duration noted above.



Basic Live Electronics Effects with suggested settings

Based on the space in which the piece is performed, one may adjust these as needed. These are based on AIR basic sound processing units. Maintain the Med. Hall amplification throughout the piece.

Med. Hall

Decay - 325 ms
Pre-Delay - 70 ms.
HF Cut - Off
Diffusion - 40%
LP Filter – Off
Mix – 65%

Multi-Delay

Delay – 4s
Feedback – 45%
From 1
To 1
Tap 1 – Delay 330ms; Level -3dB; Pan 0
Tap 2 – Delay 660 ms; Level - -7.8dB; Pan 0
Tap 3 – Delay 1.0s; Level - -12dB; Pan 0
Tap 4 – Delay 1.5s; Level - -18dB; Pan 0
Tap 5 – Delay 1.75s; Level - -22 dB; Pan 0
Hi cut – 20 kHz
Lo cut – 20 Hz
Mix – 54%

Multi-Chorus

Rate - 1.33 Hz
Depth – 1.27 Ms
Low Cut – 65Hz
Width – 100%
Mod – Pre delay – 2.7ms; Waveform - Tri
Voices – 6
Mix – 50%

Frequency Shifter (vary settings from low to high as piece progresses)

1.	2.	3.
Frequency – 200.	300 mHz.	375 mHz
Shifter mode – up		
Feedback – 20%.	35%	50%
Mix – 75%		

Stolen Gold

Anna Rubin

$\text{♩} = 60$ *Espressivo*

TIME 0.0 0.6 0.12

High tone-cloud
pp Rattles *pp* *pp*

Tape 3
[High pedal throughout first 2 min.]

Violin

Med. Hall (MH)
(remains on for duration of piece)

0.18 0.24 0.30

Time *pp* *pp* gliss. gliss.

Tape

Vln. *f* *p* *Sul D* *f* *pizz* *arco* Let bow drop *Sul A*

+ Multi-Delay (MD) MD

0.33 0.39 0.45 0.51

Time gliss. gliss.

Tape

Vln. *p* *f* *p* *gliss.* *gliss.* *mf*

0.54 1.00 1.06 1.12

Time gliss. gliss. gliss. High tone-cloud Rattles *pp* *pp*

Tape

Vln. *p* *f* *p* *sul G* *gliss.* *gliss.* *poco*

Frequency Shift (FS)
Setting #1

Time 1.18 1.24 1.30 *Ultra-high tone-cloud*

Tape

Vln. *p* *sul pont.* *ord.* *gliss.* *gliss.* *f*

Time 1.36 1.42 1.48 1.54

Fl. *pp* *static cluster 1* *static cluster 2*

Vln. *mp* *sul pont.* *ord.* *pizz. arco* *ff* *+Chorus*

Time 2.00 2.06 2.12 2.18 2.24 2.27

Fl. *gliss.* *static cluster 4* *gliss.* *pp*

Vln. *mp* *tr.* *port.* *mp* *f*

Time 2.33 2.39 2.45 2.48

Tape *Rattles* *pp* *f* *High tone-cloud*

Vln. *mp--mf* *poco* *tr.* *tr.* *f* *f* *sul pont.* *ord.* *mp* *f*

Time 2.54 3.00 3.06 3.12

Ultra-high tone-cloud

Tape *pp* *pp* gliss. low

Vln. *f* *f* *pp* *f* *pp* *mp* *mf* *ff*

Let bow drop Let bow drop

MD

Time 3.18 3.24 3.30 3.36

gliss. gliss. gliss. gliss. gliss.

Tape

Vln. *mf* *f* *mf* *ff* *f*

5 6

Chorus

Time 3.39 3.45 3.51 3.57 4.03

gliss. gliss. High tone-cloud gliss. gliss.

Tape

Vln. gliss. *subito p* *sul E* *sul G*

Time 4.09 4.15 4.21 4.27 4.33

static layer 1 gliss. static layer 2 static layer 3

Tape

Vln.

FS Setting #2

Subdued but with intensity

Time 4.39 4.42 4.48 4.54 5.0

Tape

Vln.

mf *ppp* *mf* *p*

gliss. *gliss.* *gliss.*

microtonal gliss

Time 5.03 5.09

Fl.

Vln.

p

accelerando

3 *3*

microtonal gliss

FS
Setting #3

Time 5.14 5.20 5.27

Fl.

Vln.

p *n*

gliss. *gliss.*

n