# Anthony Cornicello

# "I'll Have an Electric Mahabharata, Please"

### for Violoncello and Live Electronics (Max/MSP)

## 2003

Duration: 16 minutes

Notes


All *glissandi* are to be played slowly, unless otherwise directed.

m.s.p.   =  molto sul ponticello,  very close to the bridge, but not quite on the bridge.  The sound should have a
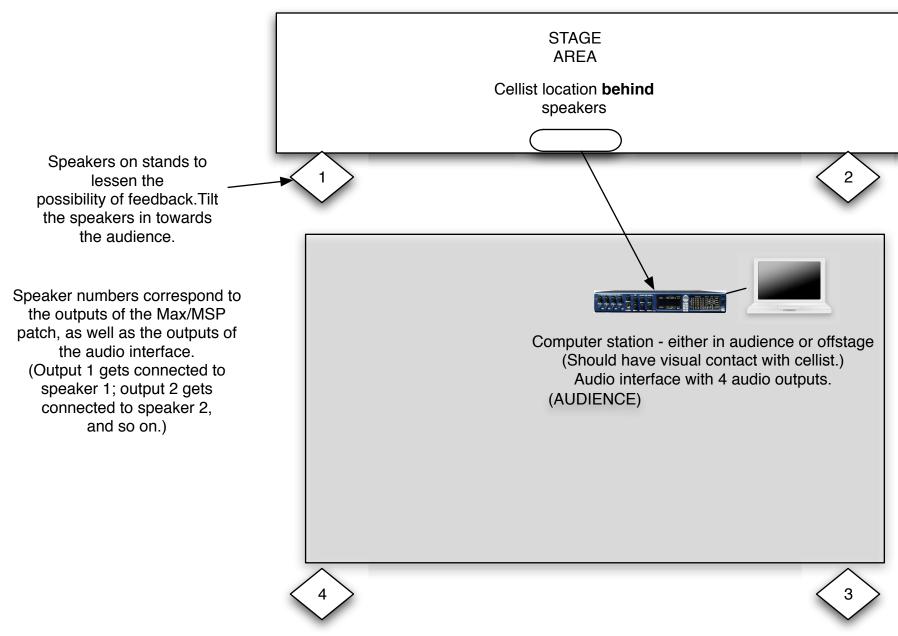           little of the fundamental and lot of harmonics.

norm.→m.s.p.  =  progressively move from norm. to molto sul pont., or as directed.

♩ -   play on the bridge, over the indicated string.  Fingering does not affect the sound.

⌢ -   press down heavily on the bow to produce a noise-like sound an octave lower.

—ⱳ -   exaggerated vibrato, much like *Andolan* ornamentation in Hindustani music.  The straight line inidicates that the
        note is held steady for a time before the ornamentation commences.

Setup diagram showing speaker placement
and positioning of performers.

STAGE
AREA

Cellist location **behind**
speakers

Cellist may use bridge mic,
pickup, or mic on stand.
Input is fed directly to
the audio interface.

Speakers on stands to
lessen the
possibility of feedback.Tilt
the speakers in towards
the audience.

1

2

Speaker numbers correspond to
the outputs of the Max/MSP
patch, as well as the outputs of
the audio interface.
(Output 1 gets connected to
speaker 1; output 2 gets
connected to speaker 2,
and so on.)

Computer station - either in audience or offstage
(Should have visual contact with cellist.)
Audio interface with 4 audio outputs.
(AUDIENCE)

OPTIONAL (but recommended):
If the audio interface does not
have an input trim control,
it is advised to use a mixing
board to quickly adjust the
level of the incoming signal.
Momentary feedback may
occur during performance, and
this will alleviate any problems.

4

3

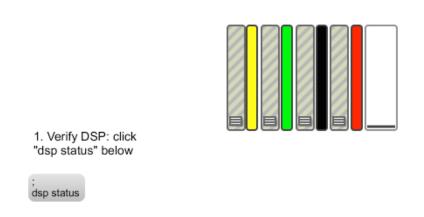# Special notes about the electronics.

Before loading the application: make sure that your audio interface unit is turned on and connected to your computer. You should verify that the computer registers the connection by checking the *Audio/MIDI setup* (Mac OS). Verify that the audio interface is listed as input, and that the system is set to output 4 speakers, in a Quad formation.

To launch the application:
In Mac OS (OS 10.4 or greater): Double click on the "Electric Mahab V1b" icon. The program will automatically load in, although it may take some time.

After the patch has opened:
Verify the audio setup is correct: click the box labeled **dsp status** (found in the lower left hand portion of the patch – see **Figure 1**). This opens the DSP Status Menu; check to see that the Driver is set to the same name as your audio interface. If not, please select the correct interface from the drop-down menu. **Please do this before turning the audio on.** See **Figure 2,** which shows the setup with a MOTU Traveler.



1. Verify DSP: click "dsp status" below

dsp status

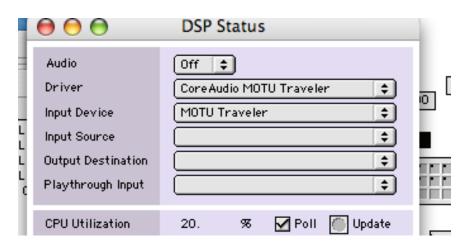**Figure 1** – the lower portion of the main screen.



**Figure 2** – the upper portion of the DSP Status window.

The patch numbers shown on the program will correspond to the numbers found in the score, below the cello part. The cellist may choose to use a footswitch (programmed to send the ASCII character "a" or "spacebar"), or may use an assistant who will press the spacebar at the appropriate time (see measure 13 for preset 2, measure 21 for preset 3, etc.) In any case, the coordination between the performer and electronics is crucial to achieve the desired effects. After verifying that the pedal is correctly setup, click the button marked "Reset Counter," which will return the counter to 0.

When you are ready to begin, click the large box **once** (found on the upper left corner, next to the "3. Press Start" instruction as in **Figure 3**). You'll see a large X appear in the box, and the main output faders will rise up to their full levels.

Manually adjust the cello input – the slider under the **adc~** object controls the input. You can monitor the input on the meter found immediately to the right. Generally speaking, having the slider set to a position even with the "top" indicator will provide a good signal level.
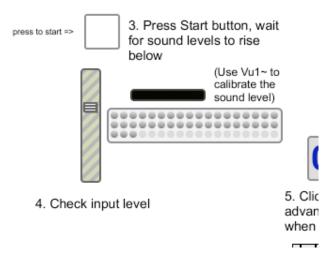


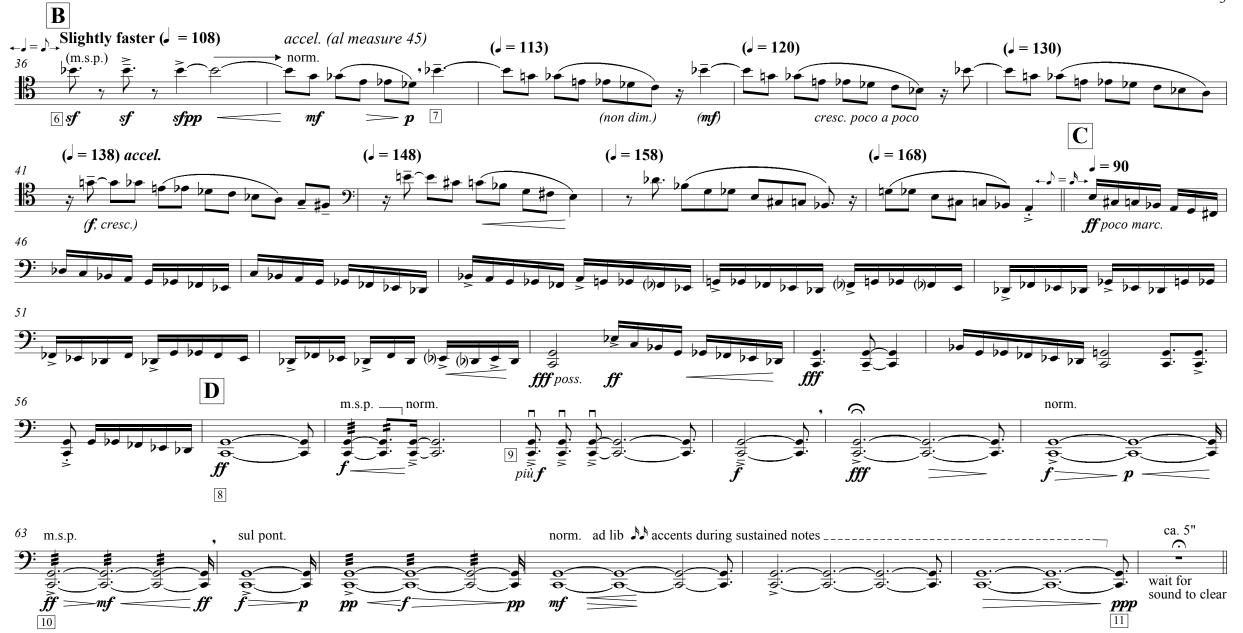**Figure 3** – from the upper left side of the interface.

In longer fermatas (see measure 69, 147, 162, and 166), the timings are approximate; wait for the sound to clear, and then move on. In measure 216: the computer will flash "OK" when the processing is done – at that point, hit the spacebar to move to the next preset. If the sound clears before the cue from the computer, you may hit the spacebar in order to move on.
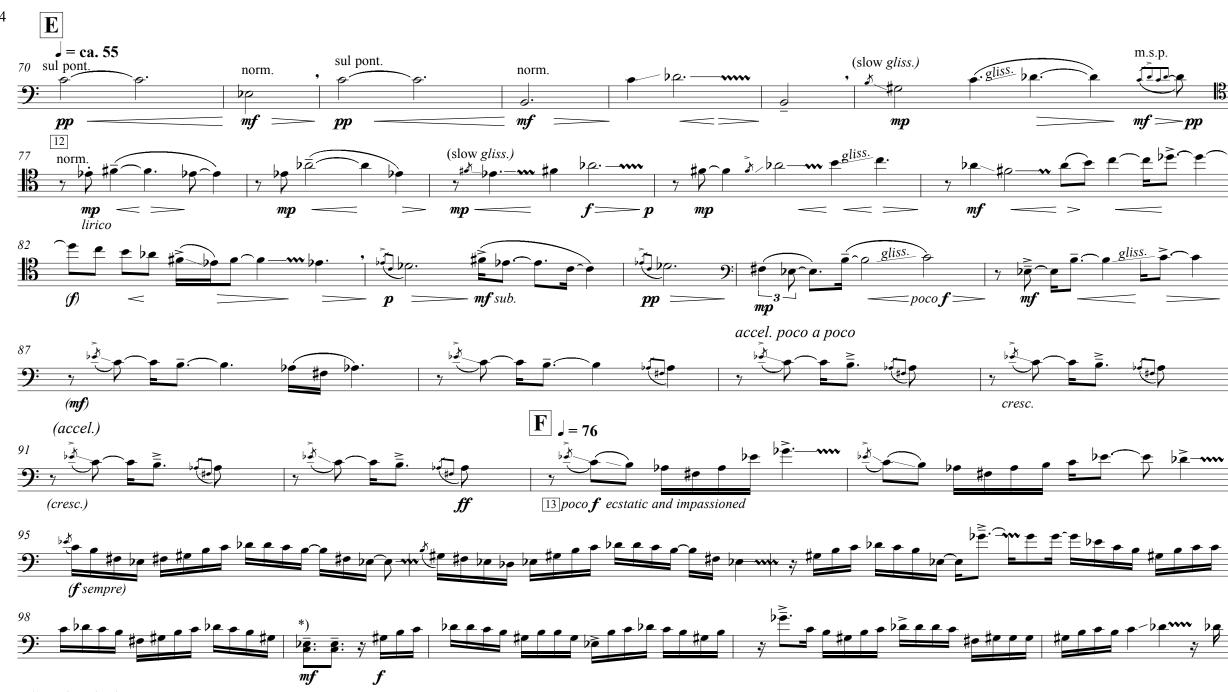
*for Jennifer Lucht*

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## for Violoncello and Interactive Electronics

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(2003)



\*) Ossia:  play lower note as grace note.

4



*) Ossia:  play lower note as grace note.

**O**

**Molto libero ($\quarternote$ = ca. 48)**

1/15/03 - 2/17/03
West Hartford, CT