MLC PUBLICATIONS

55 Coon Brook Rd.

Petersburgh, NY, 12138

PRISCILLA MCLEAN

DESERT VOICES

FOR MIDI VIOLIN, DIGITAL PROCESSOR,
AND STEREO TAPE

PRISCILLA MCLEAN

DESERT VOICES

DIGITAL PROCESSING

Processor: needs to have the capability of three different delay-pitch change settings at once, with independent volumes, and plate reverb set-up for it to reenact the Yamaha SPX-1000 patches mentioned below. Memory must have enough to accept three different delays totaling 9 seconds at times.

PATCHES FOR SET-UP:
#1 = SPX #43, detailed under Prog. #1 below
#2 = SPX #41, detailed under Prog. #2 below.
#3 = SPX #42, detailed under Prog. #3 below.
#4 = SPX #45, detailed under Prog. #6 below.
#5 = SPX #44, detailed under Prog. #7 below.
#6 = SPX #71, detailed under Prog. #8 below.
#7 = SPX #47, detailed under Prog. #15 below.
#8 = SPX #46, detailed under Prog. #16 below.

The eight settings are used in 16 foot pedal patches, which are called Programs:

Prog. #1 (SPX 43) : Three Delays with Pitch Changes: 1st Delay: 337 ms. or c. 1/3 second, Pitch change is UP 1 semitone, Amp or Volume level is 64%. 2nd Delay: 872 ms. or c. 4/5 sec. Pitch change is up 0, or same as original. Level is 75%. 3rd Delay: 1628 ms, or 1 2/3 sec. Pitch change is 0, or same as orig. Level is 50%.

Prog. #2 (SPX 41): Plate Reverb of 7 1/2 seconds. High Pass Filter= 40 Hz, Low Pass Filter= 10 Hz. Initial delay is 10 ms, hardly any. The diffusion, which means the reflection off walls of a room in real life, is halfway between the simplest and the most complex, at 5. The "High" means that the highs from the original sound are alternating in the reverb with the lows from the original. More lows makes the sound cavernous, more highs make it brighter and tinny. This level is .7, which from .1 to 1 makes it on the bright side. So: Diffusion: 5, High: .7.

Prog. #3 (SPX 42): Two Delays with Pitch Changes: 1st Delay: 1220 ms, or 1 1/4 sec. Pitch change is UP 2 semitones. Feedback is 2%, Level is 100%. 2nd Delay: 2300 ms, or 2 1/3 sec. Pitch change is UP 7 semitones, or a Perfect 5th. Level is only 15%, Feedback is 2%. (feedback is optional)

Prog. #4 (SPX 41), see Prog. #2
Prog. #5 (SPX 43), see Prog. #1
Prog. #6 (SPX 45): Plate Reverb of 5 seconds. All the other specs are same as Prog.#2.
Prog. #7 (SPX44): Three Delays with Pitch Changes: 1st Delay: .1 ms, or simultaneous with original, almost.
Pitch is 0, or same as original. Level is 100%. 2nd Delay: 876 ms, or 4/5 sec. Pitch is up 3 semitones. Level is 0%, but it still sounds very softly. 3rd Delay: 926 ms or about 1 second. Pitch is up 3 semitones. Level is 50%.

Prog. #8 (SPX 71): Three Delays with Pitch Changes: 1st Delay: 872 ms, or 4/5 seconds. Pitch is 7 semitones higher, or a Perfect 5th. . Level is 100%. 2nd Delay: 1494 ms, or 1 1/2 sec. Pitch is 2 semitones higher. Level is 100%.
3rd Delay: 2830 ms, or 2 4/5 sec. Pitch is 5 semitones higher, or Perfect 4th.. Level is 100%.

Prog. #9 (SPX 45), same as Prog. #6 Prog. #10 (SPX 41), same as Prog. #2 Prog. #11 (SPX 43), same as Prog. #1

Prog. #12 (SPX 41), same as Prog. #2 Prog. #13 (SPX 45), same as Prog. #6
Prog. #14 (SPX 47): Three Delays with Pitch Changes: 1 st Delay: 872 ms. or 4/5 seconds. Pitch is 1 8ve lower than original (-12 semitones). Level is 100%. 2nd Delay: 1494 ms, or 1 1/2 sec. Pitch is -6 semitones, or +4th down. Level is 1005. 3RD Delay: 2830 ms, or 2 4/5 sec. Pitch is one 8ve lower, or -8. Level is 100%.

Prog. #15 (SPX 46): Two Delays and Pitch Changes: 1st Delay: 300 ms, or 1/3 sec. Pitch is 8 semitones higher, or an m6th, plus 8% sharp, and coming out L speaker. Level is 100%. 2nd Delay: 928 ms, or 1 sec. Pitch is 0, or same as original, but 8% flat, coming out R speaker. Level is 100%. (Speaker placement or fine pitch %s are optional)

Prog. #16 (SPX 45), same as Prog. #6

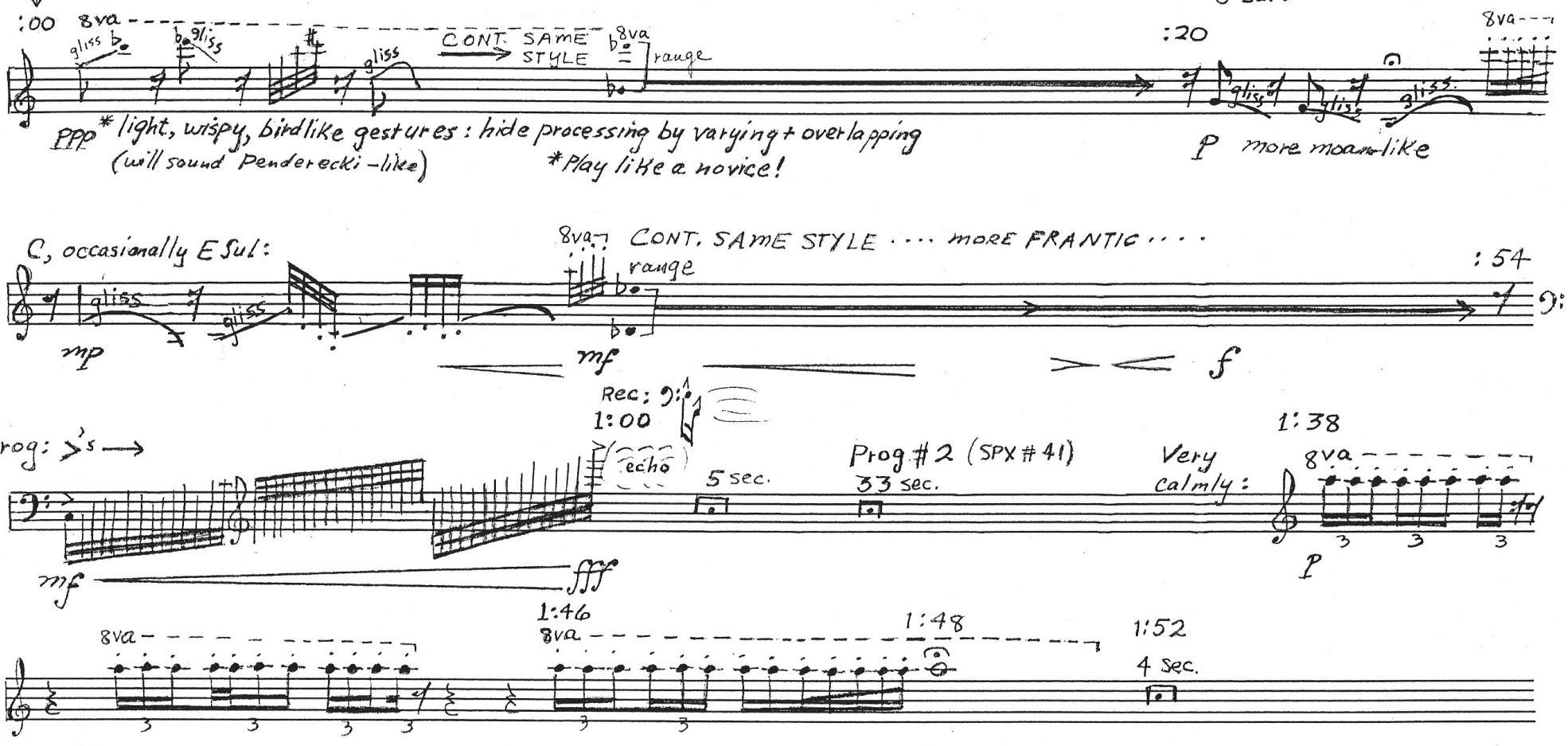
DESERT VOICES

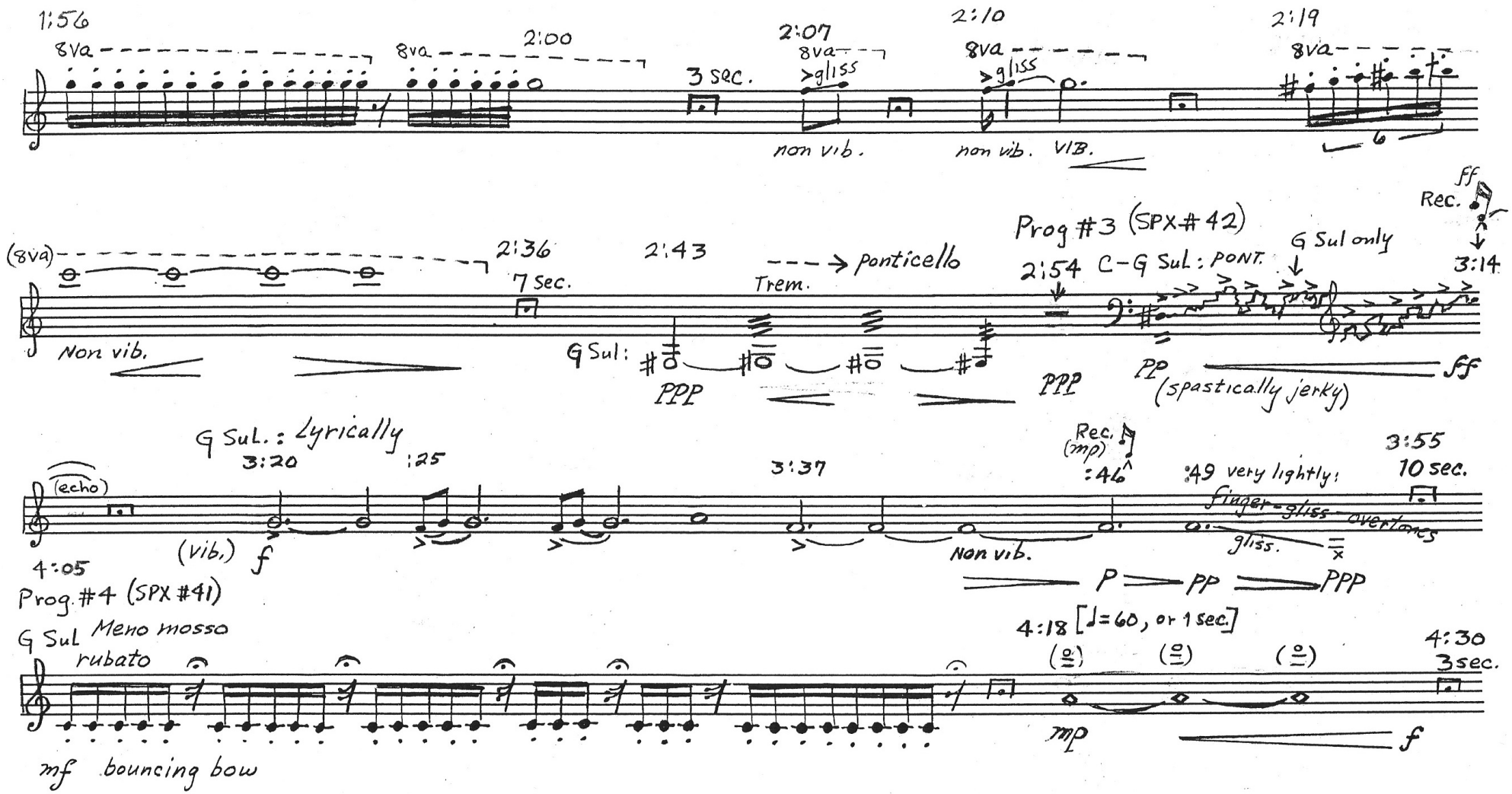
Priscilla Mc Lean

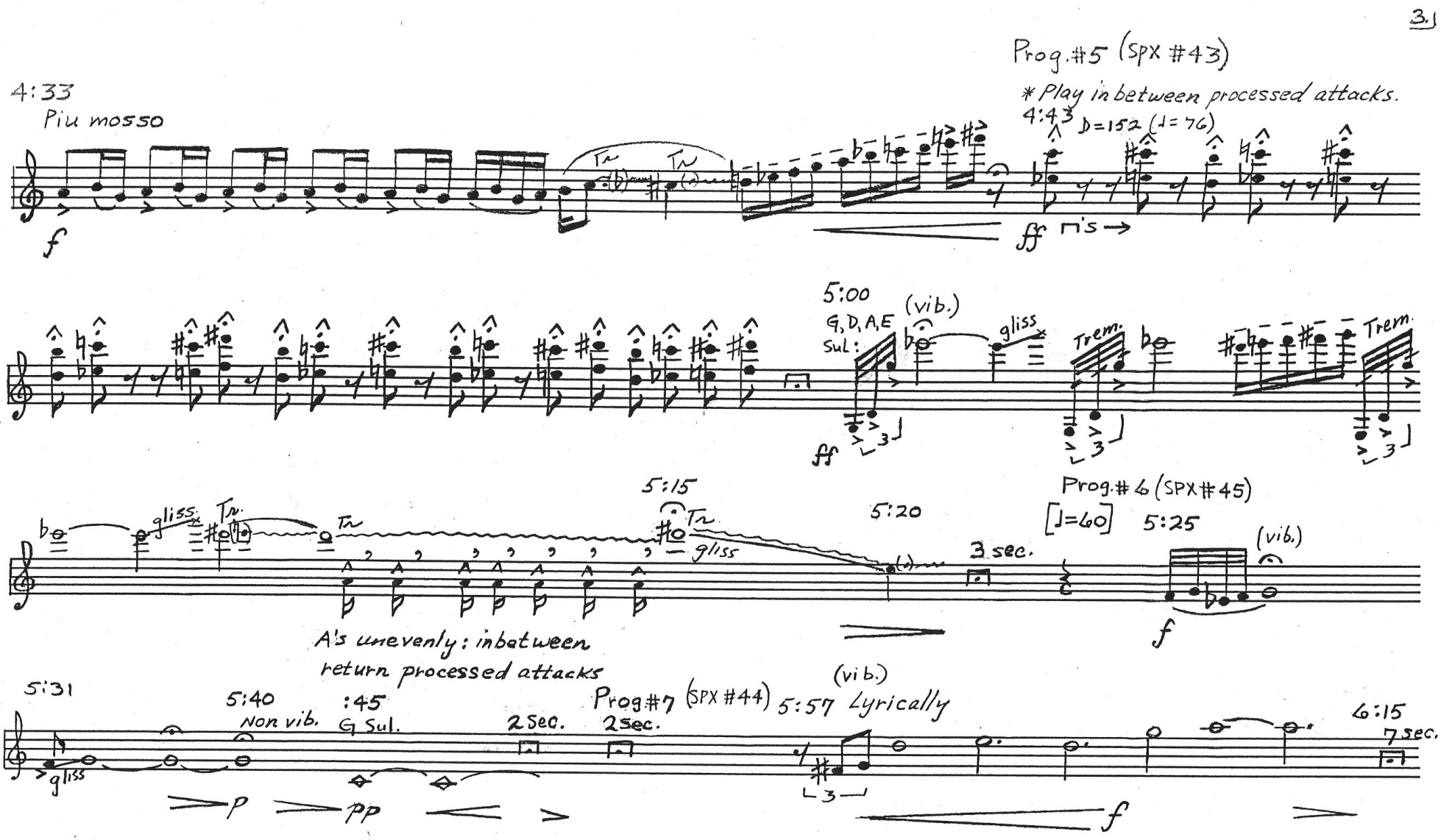
for MIDI VIOLIN, DIGITAL PROCESSOR, and STEREO CD (Recorded Sound)

CD (REC): BEGINS AT :00 (STOPWATCH OR COUNTER)

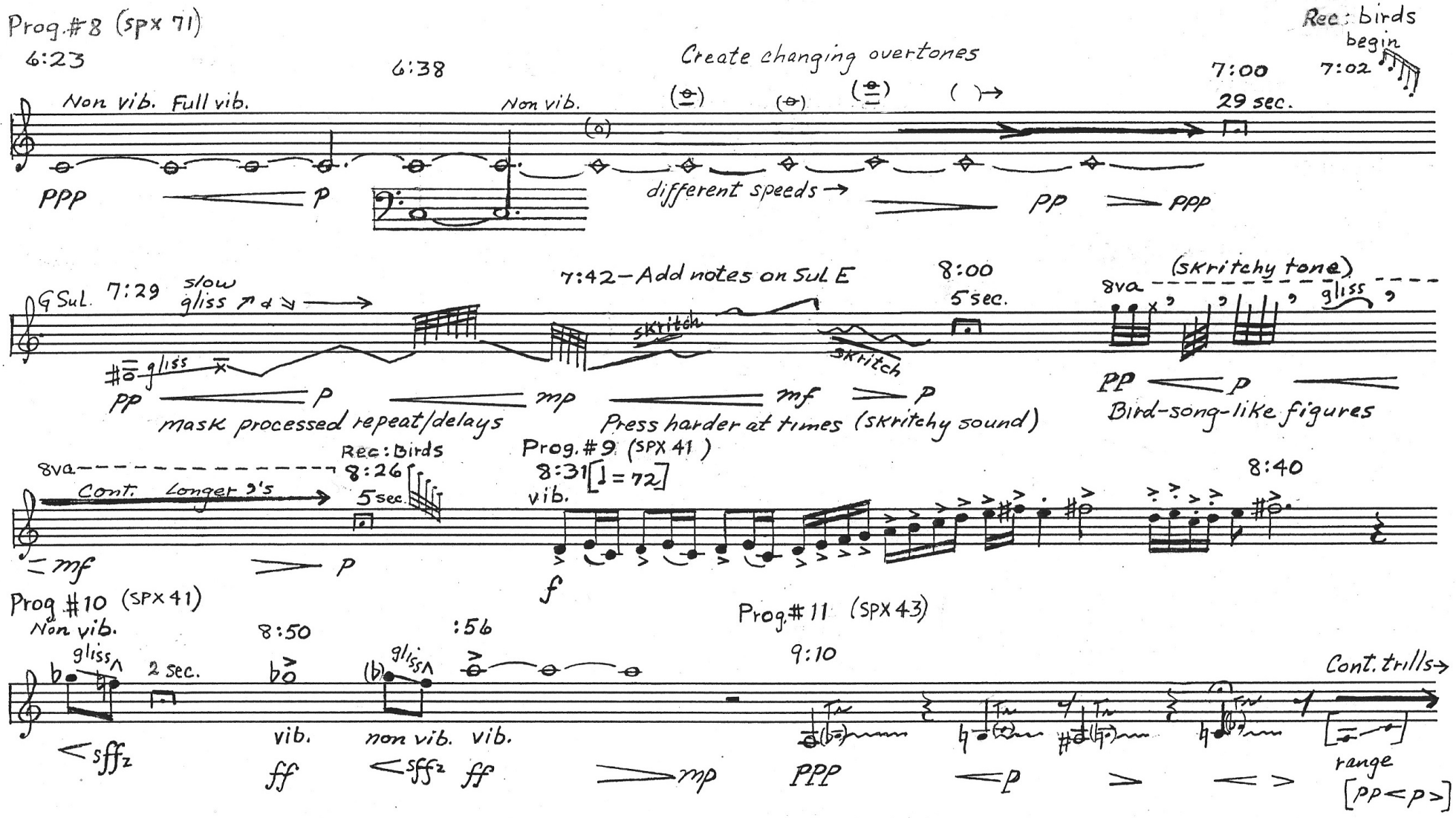
Prog. # 1
[♩ =60, or 1 second]

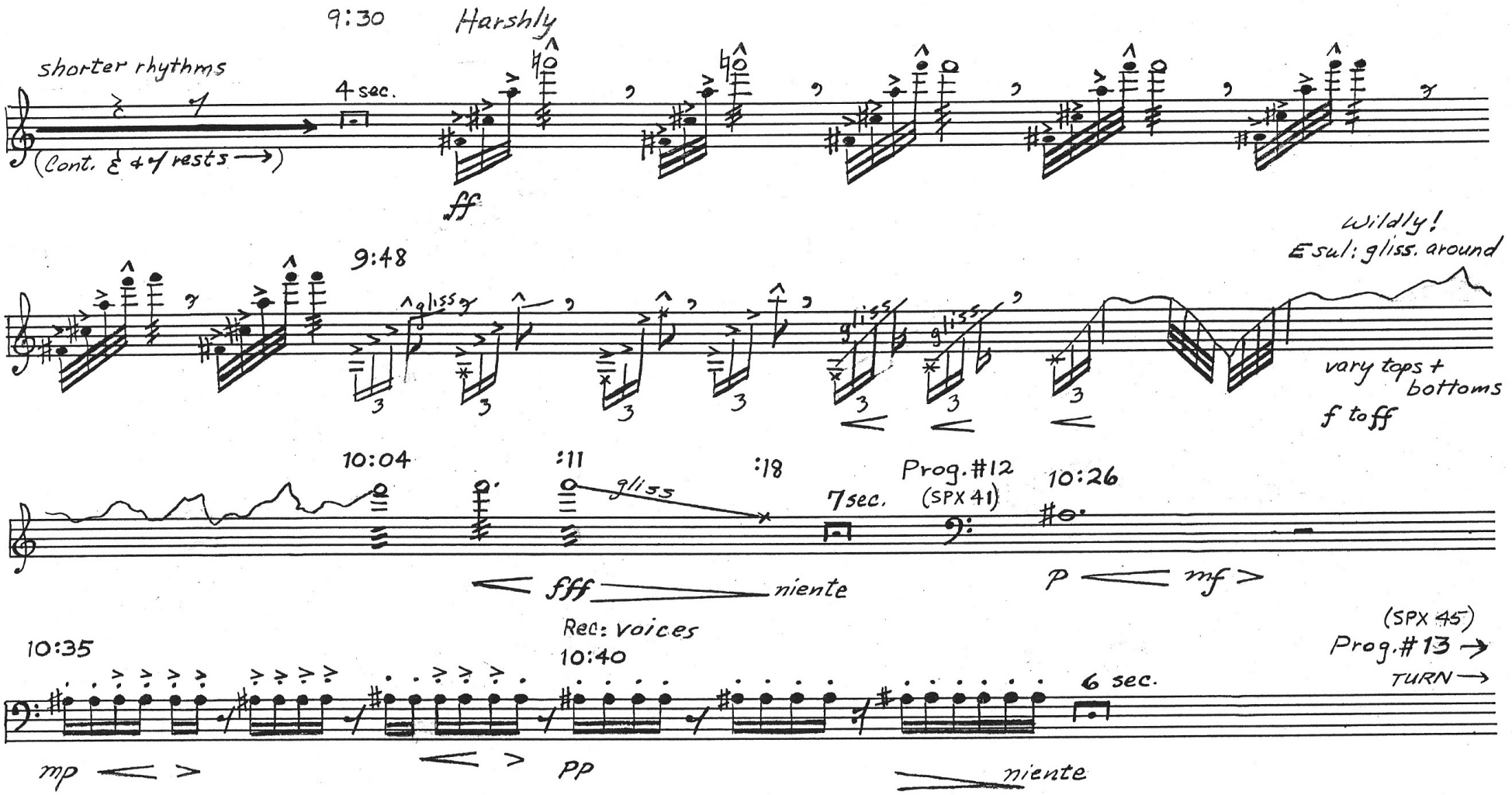


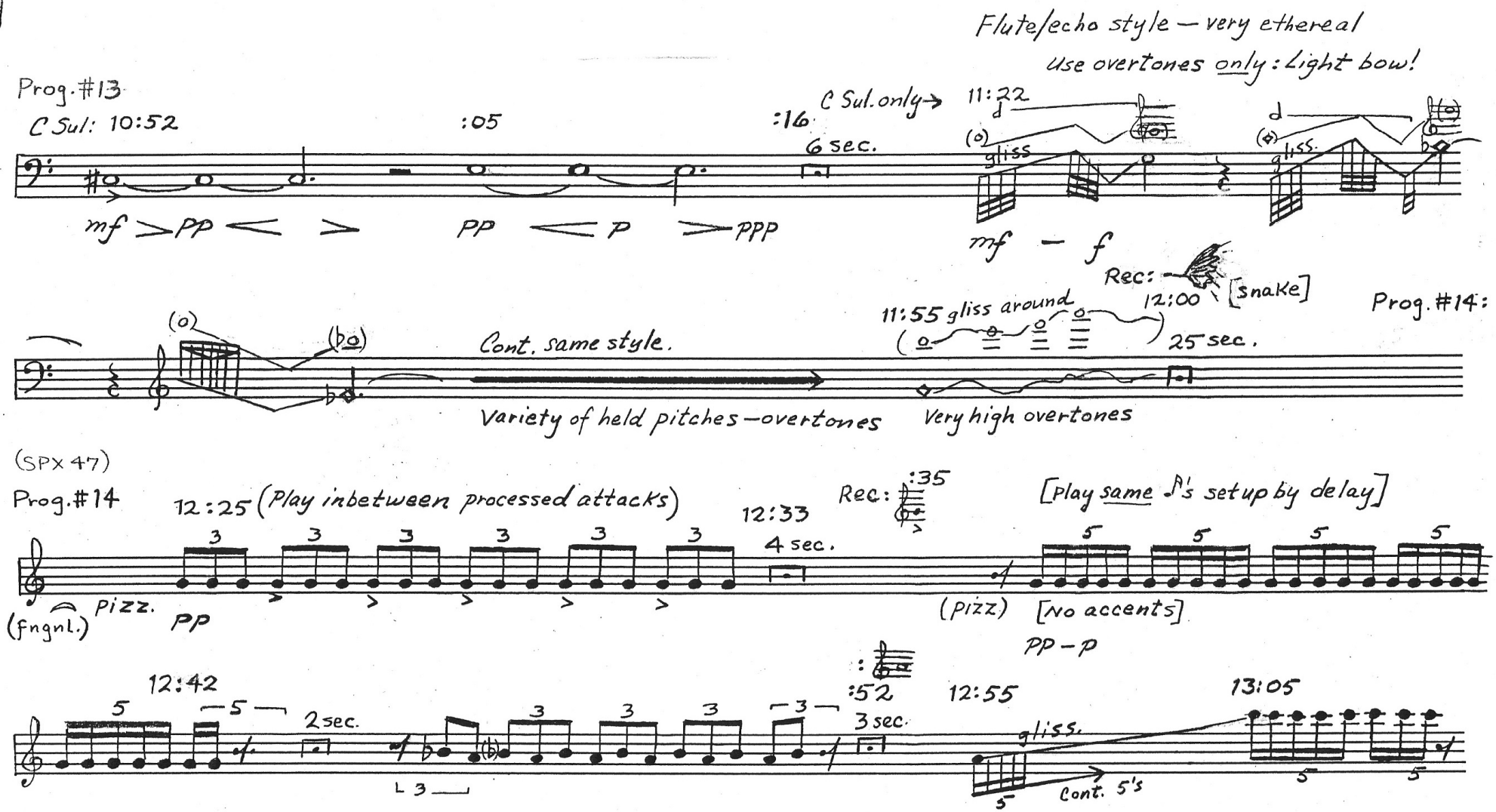

1:56
8va
2:00
8va
3 sec.
2:07
8va
gliss
non vib.
2:10
8va
gliss
non vib. VIB.
2:19
8va
6
(8va)
2:36
7 sec.
Non vib.
2:43
Trem.
ponticello
G Sul:
PPP
Prog #3 (SPX#42)
2:54
C-G Sul: PONT.
G Sul only
PPP
PP
(spastically jerky)
ff
Rec.
3:14
fff
G Sul.: Lyrically
3:20
:25
(echo)
(vib.)
f
3:37
Non vib.
Rec.
(mp)
:46
:49 very lightly:
finger-gliss overtones
gliss.
3:55
10 sec.
P
PP
PPP
4:05
Prog. #4 (SPX #41)
G Sul Meno mosso
rubato
mf bouncing bow
4:18 [♩=60, or 1 sec.]
mp
f
4:30
3sec.

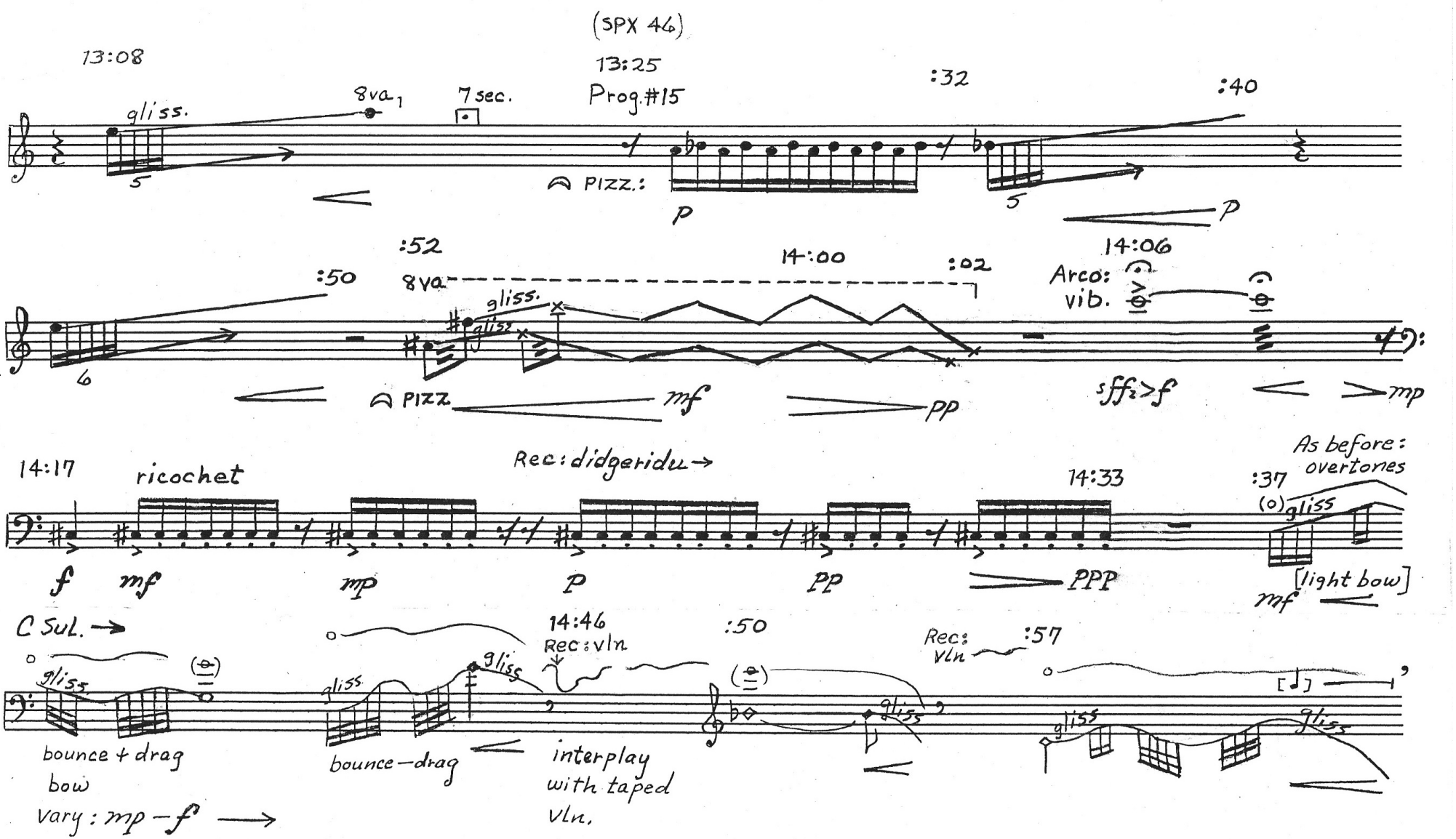

4:33
Piu mosso
Prog.#5 (SPX #43)
* Play in between processed attacks.
4:43 ♪=152 (♩=76)
f
ff
5:00
G, D, A, E
Sul:
(vib.)
gliss
Trem.
ff
5:15
5:20
Prog.#6 (SPX#45)
[♩=60]
5:25
3 sec.
(vib.)
gliss
A's unevenly: inbetween
return processed attacks
f
5:31
5:40
:45
Non vib.
G Sul.
2sec.
Prog#7 (SPX #44)
2sec.
5:57
(vib.)
Lyrically
6:15
7sec.
gliss
p
pp
f

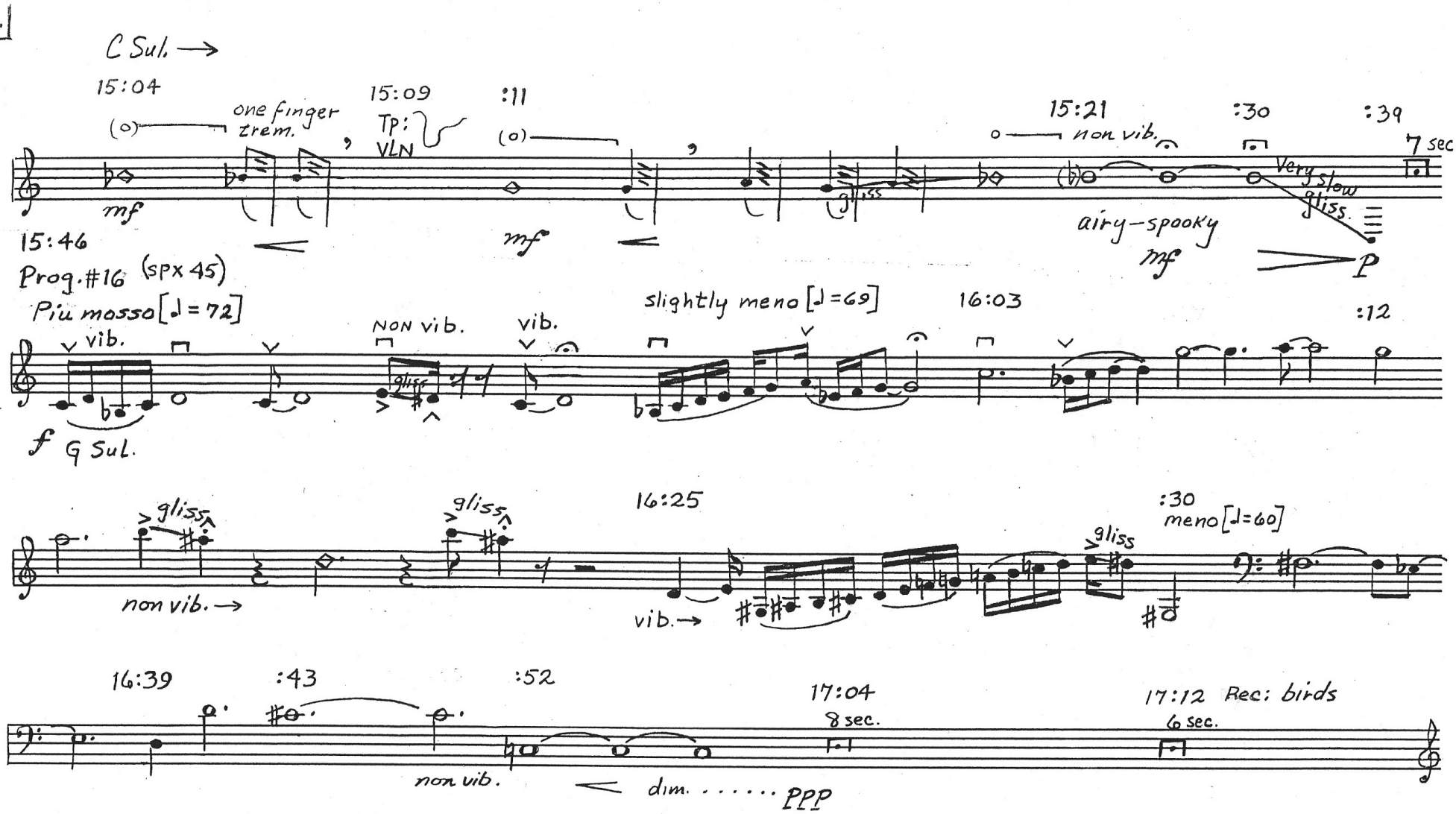
4.

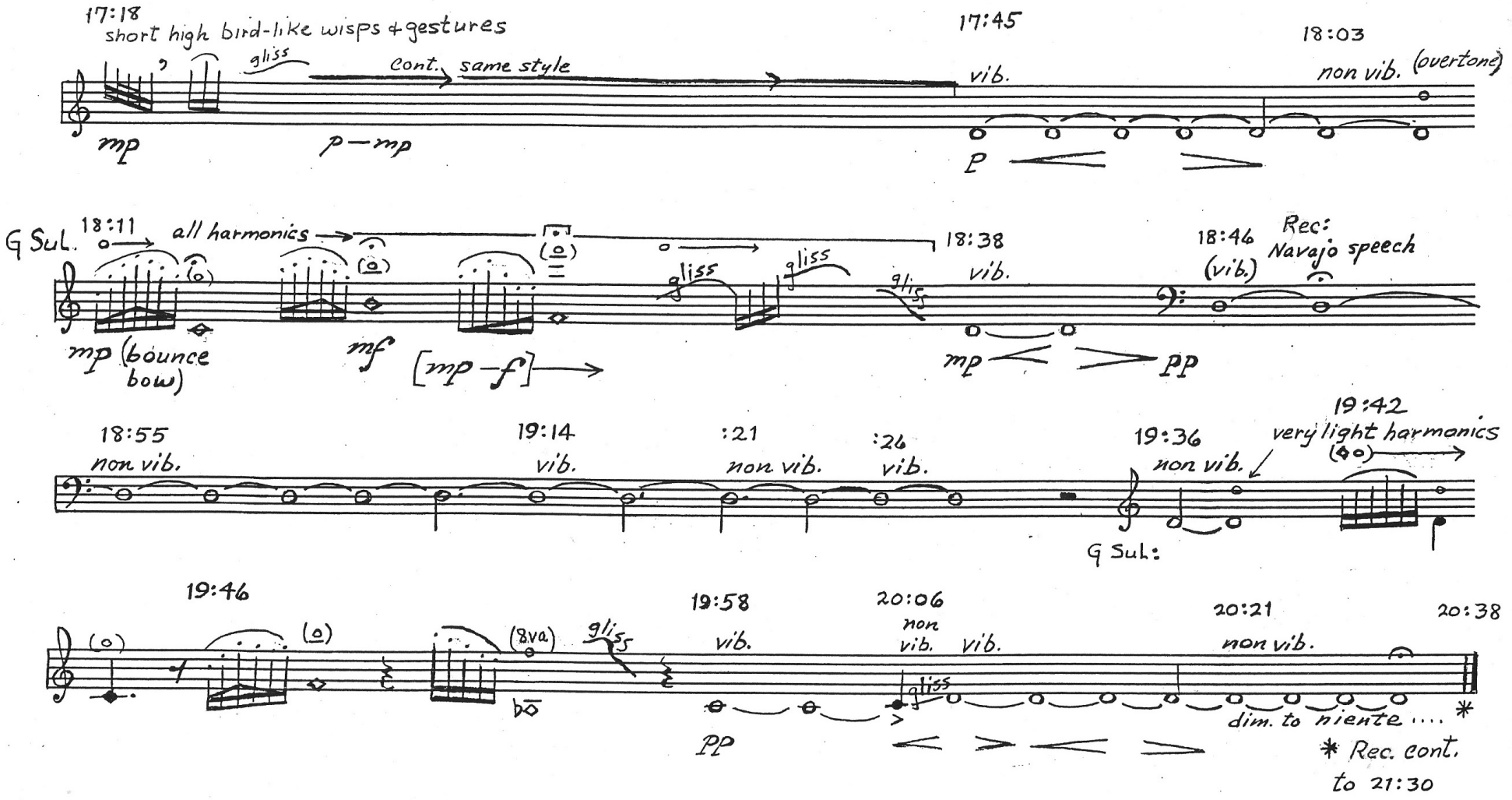

Prog.#8 (SPX 71)
6:23
6:38
Create changing overtones
7:00
29 sec.
Rec: birds begin
7:02
Non vib. Full vib.
Non vib.
PPP
P
different speeds →
PP
PPP
G Sul.
7:29
slow gliss
7:42 – Add notes on Sul E
8:00
5 sec.
(skritchy tone)
8va
gliss
skritch
skritch
PP
P
MP
MF
P
mask processed repeat/delays
Press harder at times (skritchy sound)
PP
P
Bird-song-like figures
8va
Cont. Longer 3's
Rec: Birds
8:26
5 sec.
Prog.#9 (SPX 41)
8:31 [♩ = 72]
8:40
vib.
MF
P
f
Prog #10 (SPX 41)
Non vib.
8:50
:56
gliss
2 sec.
gliss
vib.
non vib.
vib.
SFFZ
FF
SFFZ
FF
MP
Prog.#11 (SPX 43)
9:10
Cont. trills →
PPP
P
range
[PP < P >]


9:30
Harshly
shorter rhythms
4 sec.
(cont. & 4/4 rests →)
ff
9:48
gliss
Wildly!
E sul: gliss. around
vary tops + bottoms
f to ff
10:04
:11
gliss
:18
7 sec.
Prog. #12
(SPX 41)
10:26
fff
niente
p
mf
Rec: voices
10:35
10:40
6 sec.
(SPX 45)
Prog. #13 →
TURN →
mp
pp
niente


Flute/echo style — very ethereal
use overtones only: Light bow!
Prog. #13
C Sul: 10:52
:05
:16
C Sul. only →
11:22
6 sec.
gliss
mf > pp < > pp < p > ppp
mf — f
Rec:
[snake]
Prog. #14:
11:55 gliss around
12:00
25 sec.
Cont. same style.
Variety of held pitches — overtones
Very high overtones
(SPX 47)
Prog. #14
12:25 (Play inbetween processed attacks)
12:33
4 sec.
Rec:
:35
[Play same ♪'s setup by delay]
(fngnl.)
pizz.
pp
(pizz)
[No accents]
pp — p
12:42
2 sec.
:52
3 sec.
12:55
13:05
gliss.
Cont. 5's


(SPX 46)
13:08
13:25
Prog.#15
:32
:40
gliss.
8va
7 sec.
5
PIZZ.:
p
5
p
:52
:50
14:00
:02
14:06
8va
gliss.
gliss.
Arco:
vib.
6
PIZZ
mf
pp
sff>f
mp
14:17
ricochet
Rec: didgeridu →
14:33
:37
As before:
overtones
(o) gliss
f
mf
mp
p
pp
PPP
[light bow]
mf
C Sul. →
14:46
Rec: vln
:50
Rec:
Vln
:57
gliss.
gliss
gliss
gliss
gliss
gliss
bounce + drag
bow
vary: mp – f →
bounce – drag
interplay
with taped
Vln.


C Sul. →
15:04
one finger trem.
15:09
Tp: VLN
:11
15:21
non vib.
:30
:39
7 sec.
mf
mf
gliss
airy-spooky
mf
Very slow gliss.
P
15:46
Prog. #16 (SPX 45)
Più mosso [♩ = 72]
vib.
NON vib.
vib.
gliss
slightly meno [♩ = 69]
16:03
:12
f G Sul.
gliss
gliss
16:25
:30
meno [♩ = 60]
gliss
non vib. →
vib. →
16:39
:43
:52
17:04
8 sec.
17:12 Rec: birds
6 sec.
non vib.
dim. . . . . PPP


17:18
short high bird-like wisps & gestures
gliss
cont. same style
17:45
vib.
18:03
non vib. (overtone)
mp
p—mp
p
G Sul.
18:11
all harmonics
18:38
vib.
18:46
(vib.)
Rec:
Navajo speech
mp (bounce bow)
mf
[mp—f]
mp
pp
18:55
non vib.
19:14
vib.
:21
non vib.
:26
vib.
19:36
non vib.
19:42
very light harmonics
G Sul:
19:46
(8va)
gliss
19:58
vib.
20:06
non vib.
vib.
20:21
non vib.
20:38
pp
dim. to niente ....
* Rec. cont. to 21:30