

Kate Wagner

Microphone Test Variations

for solo violin and digital processing

(2014)

Performance Instructions

Full Score

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Introduction:

Microphone Test Variations is a piece for violin and “tape delay” (digital processing through Logic) based on a little tune I used to sing while testing the positioning of stereo microphone pairs. Fundamentally, there are two active components in this piece: the violinist, amplified and captured by either a condenser microphone or a violin pickup/contact mic; and a carefully timed Logic file, which uses track automation to schedule changes in the processing in real time. The performer keeps track of the timing by using a click track accompanied by spoken rehearsal marks (which are prefaced by me saying “ready” 4 beats before the downbeat of the rehearsal letter) through headphones.

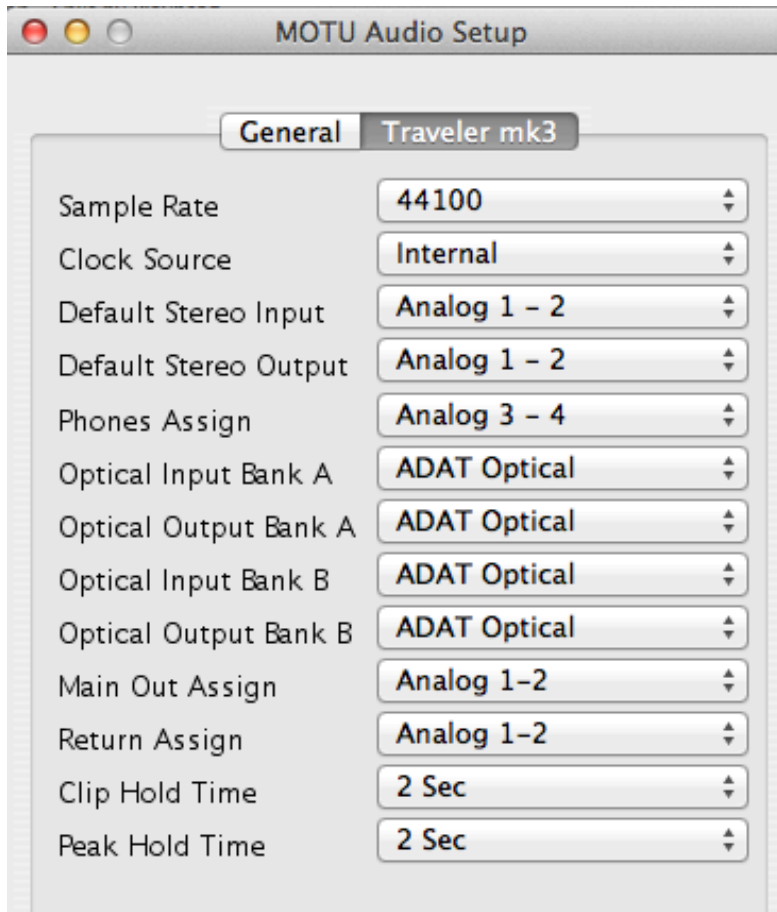
Required Materials

- **Condenser microphone** (preferably cardioid/hypercardioid)
- **Audio Interface** (with at least 1 inputs/2 outputs + separate headphone output)
- **Headphones** (plugged into the headphone output of the interface)
- **Mixer** (optional, but recommended for easy fade out at the end of the piece)
- **2 speakers** (connected to either the interface or the optional mixer)
- **“final microphone test variations”** folder (which includes the Logic project as well as all of the accompanying audio files)

Setup

Audio Interface Setup:

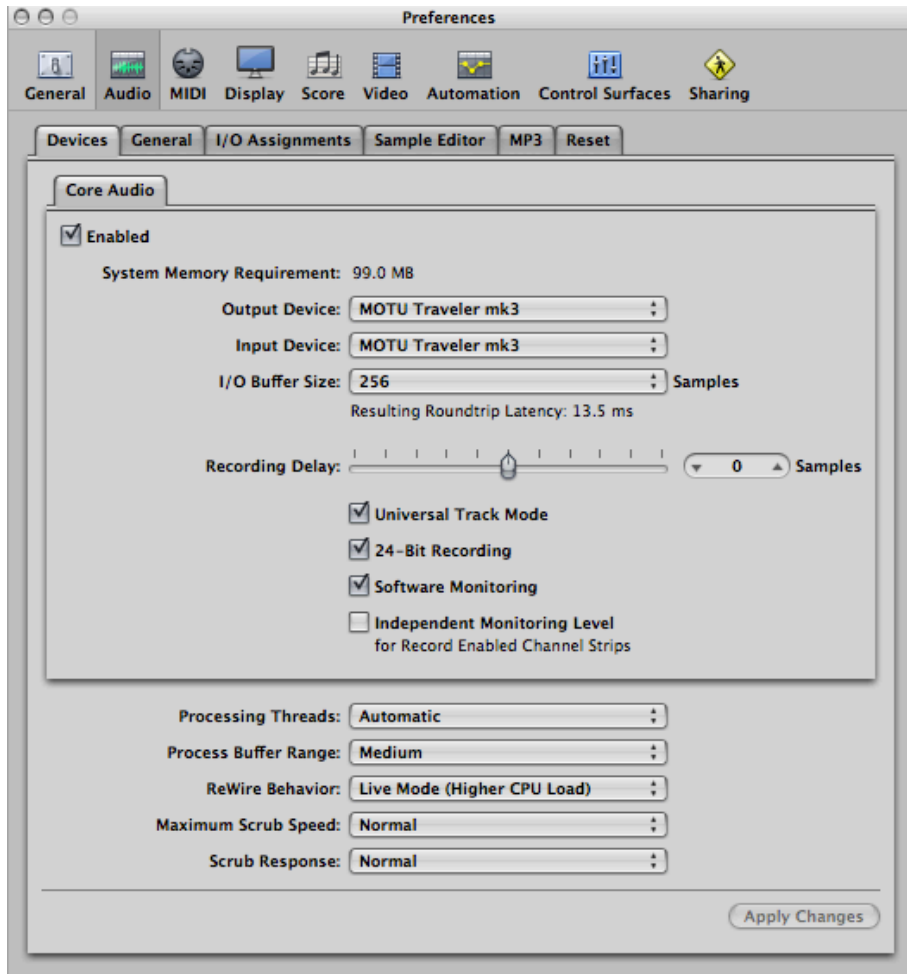
1. Connect the condenser microphone or pickup to Input 1 of the audio interface. *Make sure the microphone is an appropriate distance (at least 3 feet away) from the speakers or else feedback will occur.*
2. Connect the speakers to Outputs 1-2 of the audio interface.
If you are using a mixer, connect the speakers to the main outs of the mixer and connect Inputs 1-2 of the mixer to Outputs 1-2 of the interface. Adjust speaker levels via the mixer as needed.
3. Connect the headphones to the headphone port of the audio interface.
4. In the interface settings, assign the headphones to Outputs 3-4. (the default setting is Output 1-2.) Here is an example setup of the MOTU Traveler MK3 interface:



5. Set microphone trims until a suitable level is reached and turn on phantom power if necessary.

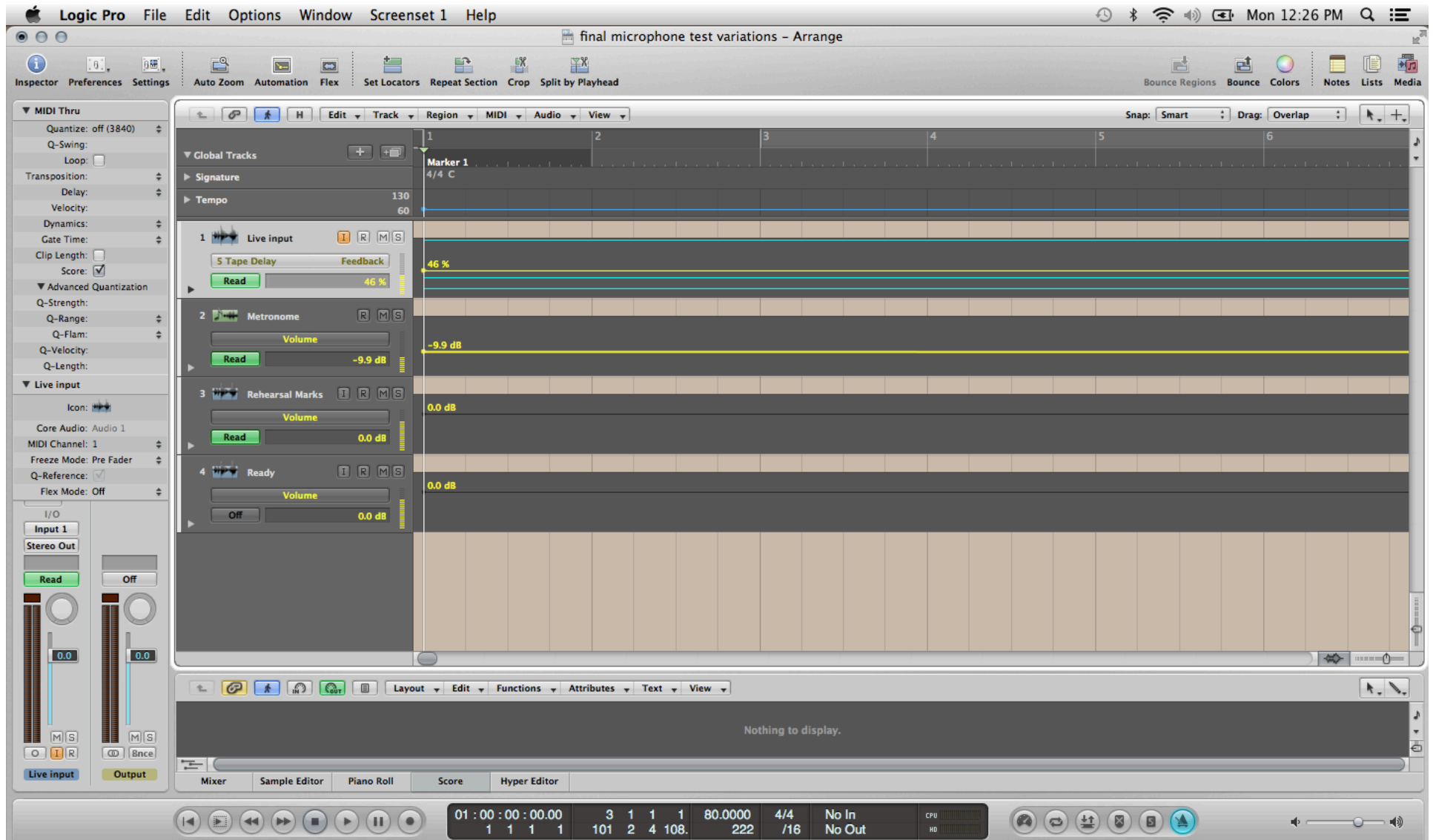
Logic Setup:

1. Open the “final microphone test variations” folder and open the ‘final microphone test variations’ Logic file.
2. In the Logic Pro **Audio Preferences** (in the Menu Bar: Logic Pro – Preferences – Audio...) make sure that Logic is using your audio interface as its audio I/O and make sure that **Software Monitoring** is **enabled**.



(cont'd)

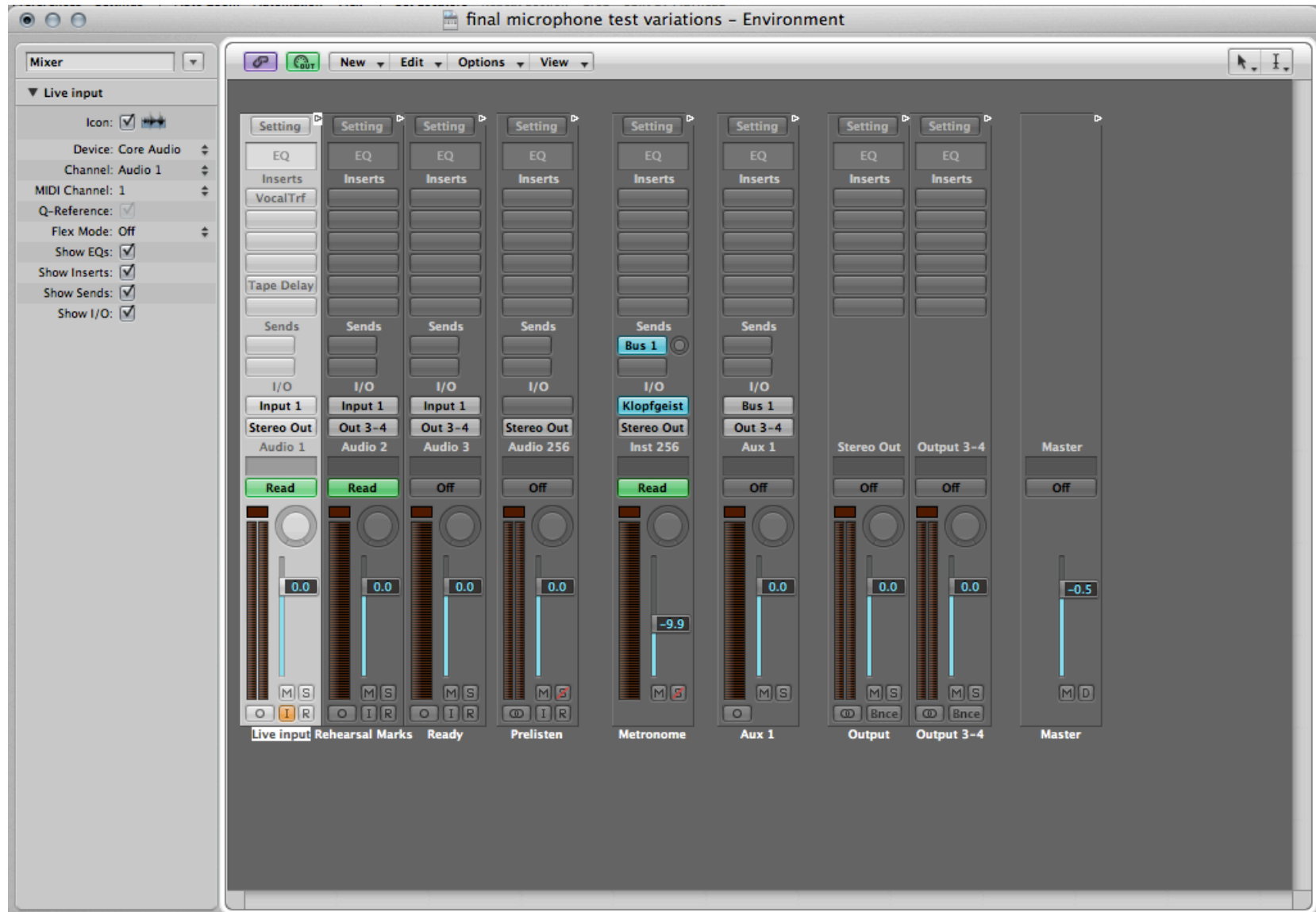
3. The open file should look something like this. If it doesn't, click the **Automation** button in the Logic toolbar. You will need to be able to see the automation.



A few things to check:

- **Input Monitoring on Track 1** should be enabled. (orange) (this is the little "I" under the "Live input" track and in the master fader.)
- **The metronome** in the bottom right hand corner should be enabled (blue). If not, enable it.

4. Open the “Environment” window (Cmd + 8). This is the “mixer” of the file. The inputs and outputs should read as follows:
(These settings should be presaved in the file itself, but if they have somehow changed this is what they should look like)



Troubleshooting:

Once everything is in place, press the **play** button in the lower left hand corner. Test to see that the delay is working (it won't kick in for about 30 seconds) and that the rehearsal marks and click track is present in the headphones.

- If the click is coming through the speakers, make sure the headphones are Outputs 3-4 in Logic and your audio interface settings.
- If there is no click, make sure that the metronome is enabled.
- If there is no delay/no sound, make sure **Software Monitoring** is *enabled* in the audio Preferences. Make sure **Input Monitoring** (the little "I") is enabled (orange), and that everything is connected to your audio interface and mixer correctly.
- If there is feedback, move the microphone further away from the speakers or adjust the gain on either the mic trims or mixer.

Performance Instructions:

1. Press Play to start the Logic file. There will be 2 bars of intro click before the piece itself begins. It may be easier to have someone else press play while you prepare to begin the performance.
2. Play with the click until it fades out at bar 87, then feel more free and at ease with the tempo and enjoy the lushness of the decay.
3. At the end, wait for the decay to fade out to a reasonable extent, and then manually fade out the speakers on the mixer or interface. (Again, it might be easier for someone else to do this for you as to not cause a disturbance that would get picked up by the delay).
4. When exiting Logic, **DO NOT SAVE YOUR CHANGES!!!!!!!!!!**

Microphone Test Variations

Kate Wagner
2014

Violin

$\text{♩} = 80$ legato and lyrical, no rubato

Click, 2 bars

mp *mf* *mp*

7 **A** $\text{♩} = 90$ *p* *mf* *f*

12 **B** $\text{♩} = 110$ delay start *mf* *mp* *mf*

18 *f* *mf*

23 *f* *mf*

29 **C** broad, not heavy **D**

36 **E**

42 **F** Marcato

46

50 molto legato **G**

58 **H** delicate, gentle texture

66

p *pp* *p* *mp*

I

72

mf *cresc.* *f*

J

76

79

ff *mf*

K

84

rubato *p* *pp* *p* *mf* *p* *gentle, nostalgic*

$\text{♩} = 90$
Click fade thin, barren texture

95