

Nguyen M. Nhat

Moneymaker

for violin

2022

Performance Notes

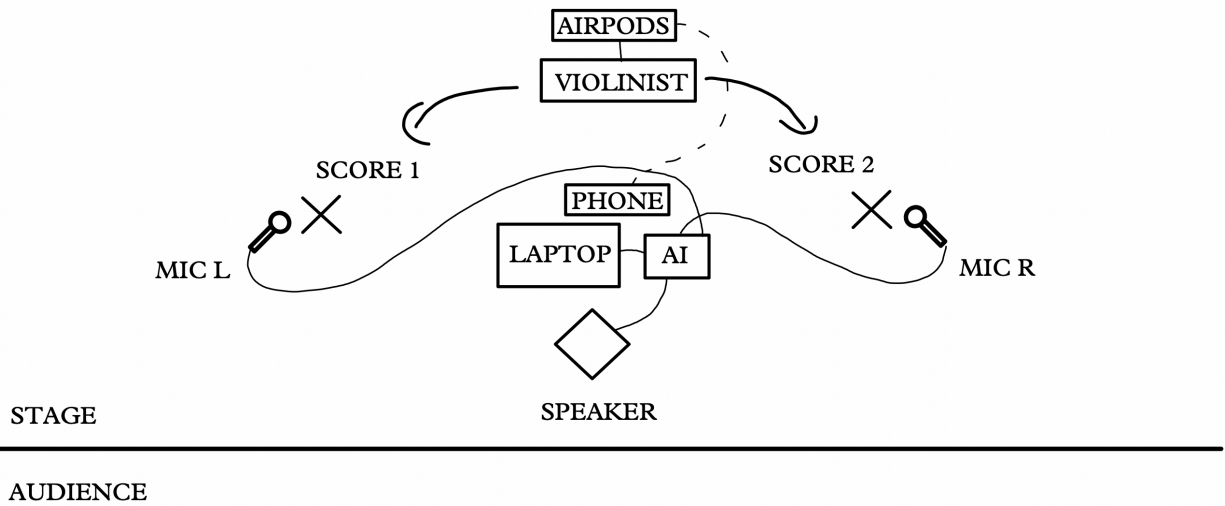
The piece was written for and is dedicated to Miranda Cuckson. *Moneymaker* is an attempt to embody the increasing requirement of our abilities to multi-task and participate in the gig economy. The Max patch that accompanies the violinist is a playful metaphor of uneven wealth distribution in relation to the amount of work put in.

Duration: 6 ≈ 10 min

The composer will provide the following package:

- Score 1 & Score 2
- Max/MSP patch
- Sound file for timer (15 min)
- Money Sounds folder

Stage Layout



Equipment List


- Laptop/Computer with Max 8 or higher installed
- Audio Interface (with 2 ins)
- 1 Speaker (make sure it's connected to the LEFT socket on the audio interface)
- 2 Microphones (dynamics are perfectly fine)
- 2 XLR cables
- Phone (to play Timer sound file)
- AirPods
- Score 1 & Score 2

How to play

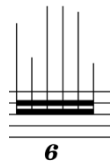
1. Turn on the Max patch, following the instructions in Presentation mode.
2. Turn on timer (by playing the file) – the first beep signals you to begin. There is a 20” interval between each beep.
3. Walk quickly and frantically (but safely) to Score 1 to play. You don’t have to walk quietly, just walk normally as you would outside the concert setting.
4. When the next beep occurs, stop playing immediately wherever you are and mark the score where you just finished playing.
5. Walk quickly and frantically (but safely) over to Score 2 to play.
6. When the next beep occurs, stop playing wherever you are and mark the score where you just finished playing.
7. Return to Score 1 again and play from the point where you left off earlier. This will apply to Score 2 as well.
8. Repeat this process until you have finished both scores. If one of the scores finish before the other (likely Score 1), play that score from the beginning again until both have completed 1 full iteration.
9. Turn off the timer (by pausing the file) to finish the piece.
10. Turn off the Max patch

Key

Inexact microtones 

Quarter-tones 

“50%” or “50% overpressure” represents the amount of overpressure in relation to pitch content. If the score instructs 50%, it means there should be about half the amount of overpressure and half the amount pitch content for that specific note or group of notes.



No notehead gestures: the performer should focus on the shape of gesture rather than the exact pitches.

pont. is my abbreviation for *sul pont.*

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Duration ad lib.
1. to comfortably hit quarter-tones
2. vary timing between each repetition
As you hit **ff**, play closer to the mic to actively trigger the loudest parameter of the patch, then recede thereafter.

Play each note of this scale once, like you're trying to practice long beautiful tones during warmups

Violin

50% overpressure 4x

f *ff* *f* *ff*

Vln.

3 70% overpressure 5x

1" ≈ 3" 10" ≈ 11"

fp *f* *f sempre* *f* let vibrate *pizz.*

Vln.

5 25" ≈ 30"

arco, pont., piercing
(both notes *gliss.*)

mf - f

Vln.

6 straight on the bridge

mf

Focus on the consistent articulation in this indeterminate pitch passage rather than playing the pitches accurately. The first few notes here are only an example of the inaccuracy I'm looking for. Try to avoid the equal temperament feel and open strings.

♩ = 120-140 rough, simple, consistent

Apply 30% overpressure, except where pitches are too high

highest note possible →

Vln. 7

f sempre

lowest note →

Start at $\approx \text{♩} = 30$ then double the speed after each repetition until as fast as humanly possible

8

Vln. *pont.*

mf

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Sentimental but wildly fluctuating in speed - you could slow down and speed up within moments.

Slightly more of a pulse; everything distorted, but still resembling melodic line: F#-G-A-G

Back to the instructions at the beginning again

♩ = 52-80 ♩ = 48-50 ♩ = 52-80

molto vib. → *molto pont.* → *normal*

100% → 20% overpressure → 0% 20%

Violin

mp dolce < *ff* > *mf* *fsub.* *ff* > *mf* *ffsub.* > *mf* *mp sempre*

5

molto vib. → *pont.* → *normal* → *suddenly rushing*

Vln.

f sub. *mp sempre* *f sub. p*

Sentimental, but with a clear pulse now. All breath marks should be treated as moments of slight hesitation, to throw off the beat.

♩ = 100

molto vib. → *normal* *pont.* → *normal*

(*vib.*) (*normal again*)

11

Vln.

mf

VOICE

speak *mf* breath out *p* → *f* speak *mf*

three (fu) one two three two

FOOT

tap like you're counting beats

f

as quick of a transition as possible

treat this "Allegro" section like a parodied version of the violin sonata

III pizz.
IV arco

♩ = 160 Allegro

17 *f* *arco*

f < *ff* *f* sempre

Vln.

21

Vln.

♩ = 190 rushed ♩ = 160 normal

25 *0% → 80% 0%*

< *ff* *f*

Vln.

30

Vln.

pont. (gradually becoming more distorted)

34 *8va*

f

Vln.

Vln. 39 (8)

ff

Imagine depicting a chase, like a soundtrack from an action movie.

Treat these indeterminate pitch passages more gesturally than playing the pitches accurately. The first quarter beat here is only an example of the inaccuracy I'm looking for. Try to avoid the equal temperament feel.

40% overpressure
rough, scratchy

Vln. 44

$\text{♩} = 100$
normal

p *mf* *p* *f sub.*

50% overpressure
rough

Vln. 47

p *mf* *p* *p* *mf*

60% overpressure
rough

Vln. 50

>p *p* *f*

Go crazy with random levels of overpressure and now **actively** try to play to trigger the loudest parameter of the patch by playing loud and/or moving closer to the mic.

0% ≈ 80% overpressure

Vln. 52

ff-ffff