L'ASSIUOLO (THE SCOPS OWL)
On a Giovanni Pascoli poem, for violin and digital equipment

LEGENDA
The electro-acoustic instrumentation includes a microphone for the violin, a MIDI master keyboard,
an audio card, a laptop, a touchscreen, two pedals, two monitors.
About the software: a DAW (in this case Reaper), "GrainOnFly" plugin (programmed for this composition with
Cabbage, a framework for audio software development based on Csound) written for this composition and integral part of it, an audio sample in WAV format that plays the scops owl sing, it to an integral part of the composition.
You can find the score, plugin, audio sample, poem text at www.strapparts.com.
The initial set of the plugin:

The plugin plays four times, on four different tracks of the DAW.
This is the mix set:

The plugin is an effect; it receives the violin signal in input. As long as you hold down the "Rec" button, the sign-in input (the violin) is stored.
The DAW is configured so that the four replicas of the plugin correspond to four-zone of the keyboard.
The higher note of the keyboard is assigned to play the scops owl verse.
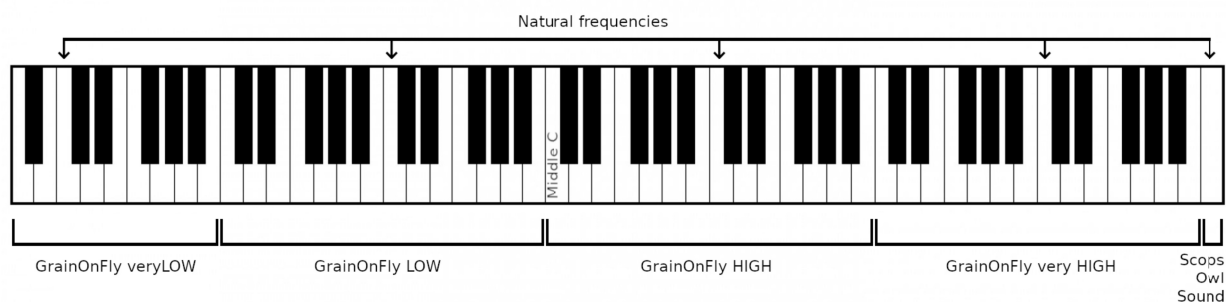
You could also play the composition on a smaller keyboard. An extension of one octave for every replica of the plugin may be more than sufficient to obtain impromptu frequency variations. In this case, the series of Cs written in the keyboard staves would be replaced by a series of F#, and the distribution would be as follows:
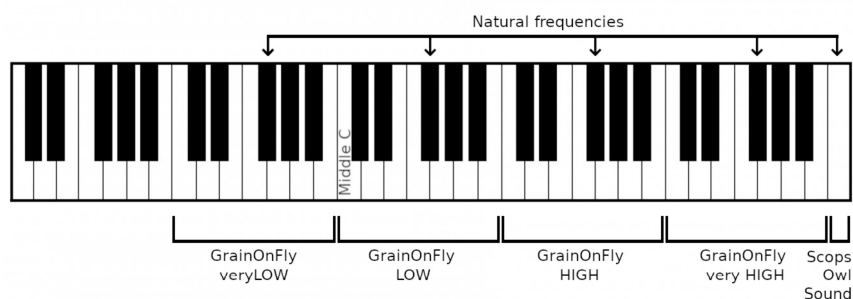
The Reaper plugins used for the on the keyboard are: "JS: MIDI Note Filter" and "JS: MIDI Transpose Notes".
"ReaSamplOmatic5000" was used to play the audio sample with the sound of the scops owl.
The four tracks of "GrainOnFly" plugin are different values of Pan, as can be seen from the mixer image. The "ReaVerbate (Cockos)" plugin was used to reverberate all sounds.

NOTES ABOUT THE MUSICAL SCORE AND THE VIDEO
The musical score is quite clear. The video posted on Youtube will help to resolve any doubts about the interpretations of symbols.
After the interpretation offered in the video — prepared with a few musical rehearsals but entirely satisfactory — slight changes were made to the score.
The interpreter is encouraged to allow himself some freedom in managing the various parameters to obtain iridescence and vivid sound. The "pianist" can also press keys close to those indicated, the Modulation wheel etc. In his creative choices, he will be guided by the sense conveyed by Giovanni Pascoli's poetry and by the numerous references to sounds of nature.

Andrea Strappa, september 2021