

Afterimage 3

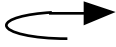
for percussionist and computer (Max/Msp)

Ronald Keith Parks

Afterimage 3: Performance Notes:



Slide the materials back and forth to produce the indicated rhythm.



Continuously slide or rotate the materials in the indicated manner.

ANGLE

Hold the top piece at an angle while sliding or rotating. Vary the contact point between the materials (i.e. edge -> corner-> edge etc.).



Stir or **pick up** the bolts or gravel with the hands. The indication **pick up** instructs the performer to pick up the materials. Bolts should be rolled from one hand to the other after being picked up and should be returned to their container when the indication **put down** is included. Gravel should be picked up then immediately poured slowly back into the container. Both acts of picking up and putting down the bolts should be audible.



Pour the gravel from one container to another. The receiving container should be completely empty. Enough gravel should be used so pouring can be sustained for approximately thirty seconds.



Scrape the bolt on the surface of the specified material. When rhythms are indicated a back-and forth motion should be used. Accents [**>**...] should be performed by letting the threaded end of the bolt bounce naturally before commencing scraping.



Scrape the threaded portion of the bolt on the edge of the specified material. Note that the speed at which the bolt is scraped always corresponds with dynamics. Longer note durations [i.e., more than ca. one beat at quarter note equals sixty] will require a back-and-forth sawing motion. The changes of direction are intended to be audible, however, take care to vary them as much as possible.

Regarding dynamics: When rotating or sliding materials variations in dynamics can be achieved by increasing or decreasing pressure and/or speed. Crescendo and decrescendo with no dynamics indicated (i.e., **<** **>**, **<**, **>**) should be performed as slight variations in dynamic level.

Afterimage 3: Materials



Two concrete blocks.



Two bricks.

Although the cement blocks and the bricks are depicted in a position which suggests the holes are in a horizontal position (for ease of recognition in the score) the holes should be in a vertical position (i.e. the holes should face the ceiling).



Two pieces of 7 3/4" textured surface ceramic tile.

Tile with a smooth finish will not produce the desired sounds.
Stack the pieces of tile flat on the table with the finished surfaces together.



Two ten pound metal exercise weights.

The metal exercise weights should not be coated with vinyl or any other substance that might dampen or alter the sounds. They should be stacked flat on the table in a way that produces optimum resonance.



Two metal theater fly-house counter weights
ca. 13 3/4" x 5" x 1" stacked flat on the table.

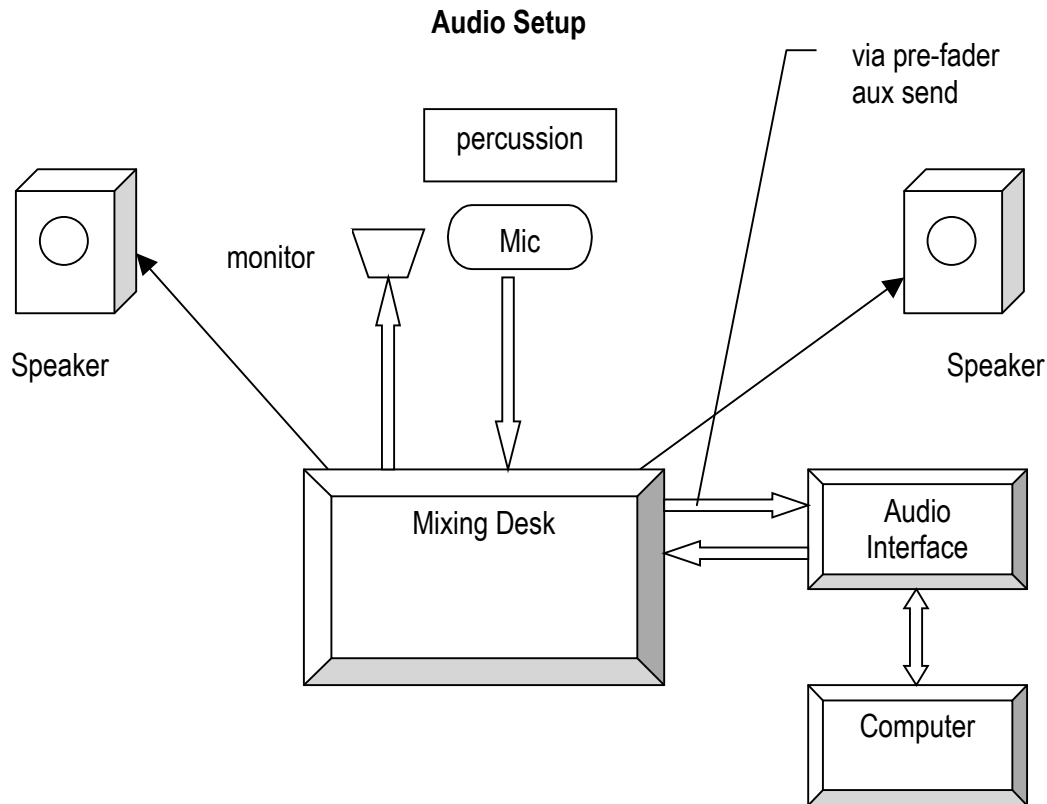


Three small containers partially filled with gravel. (Additional containers are required when pouring the gravel.)
Three sizes: **S** = ca. 1/2", **M** = ca. 1", and **L** = ca. 2".



Three small containers partially filled with metal bolts.
Three sizes: **S** = ca. 1/4" x 2 1/2", **M** = ca. 3/8" x 3 3/4", and **L** = ca. 1/2" x 4 3/4".

Afterimage 3



The percussion audio is routed to the mixing desk (microphone) and then to the house and back to the monitor. The percussion input is routed from the mixing desk to the audio interface via a pre-fader aux send. This is to ensure that the level of signal sent to the computer is independent of the re-enforcement signal level. The audio interface is connected to the computer (audio in/out) and then routed back to the mixing desk and out to the house system for re-enforcement of the computer output. If necessary, for the performer to hear the computer processing, the computer output may be routed to the performer's monitor. Optionally, multi-channel diffusion may be utilized for the computer processing. However, the percussion re-enforcement should be mixed 'front-of-house' only. If diffusion is available, the sections marked **|| NO diffusion ||** and **|| diffuse...** indicate the level of spatial modulation that is appropriate for that portion of the composition. In sections marked **|| NO diffusion ||** the computer output only should uniformly saturate the listening environment. In sections marked **|| diffuse...** the computer output may be spatially modulated, however, it should be noted that the left-to-right placement from the computer output is automated.

During performance, a computer operator advances computer cues according to numbers in the score (inside diamonds). The computer output includes real-time signal processing, therefore, it is critical that the percussion input signal to the computer be as clean as possible. It may be necessary to adjust the percussion input level to avoid distortion on input to the computer. The mixing environment in the *Afterimage 3* MaxMSP patch is automated. However, if necessary, the computer operator may adjust levels during the performance.

The computer portion of this composition requires a MaxMSP patch that is available on request from the composer at parksr@winthrop.edu. Also required is a Macintosh computer running Max4/Msp2 or above, (or MaxMSP Play). MaxMSP and MaxMSP Play are available for purchase/download at <http://www.cycling74.com>. NOTE THAT THE MAXMSP PATCH CONTAINS NON-STANDARD MAXMSP OBJECTS. OPEN AND FOLLOW THE INSTRUCTIONS IN THE README! FILE INCLUDED IN THE CD BEFORE ATTEMPTING TO RUN THE PROGRAM. If you are running the standard release of MaxMSP, you will encounter errors in the form of missing objects and patchers.

Computer requirements: Macintosh computer with stereo audio in/out. Recommended minimum processor: G4 1ghz with 512 RAM.

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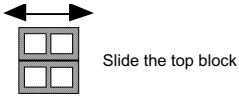
Afterimage 3

for percussionist and computer

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♩ = ca. 60
1 measure = 5", no beat hierarchy

section 1



Percussion

Musical notation for Percussion, measures 1-7. Dynamics: *mf* > *n*^{1.}, *mf* > *n*, *f* > *n*, *n* < *mf* < *mp*.

Computer Cues

Computer Cues, measures 1-7. Cue 1 at measure 1, Cue 2 at measure 2. Instruction: || NO diffusion ||

L Two bolts, one in each hand. Scrape the bolts along the sides of the cement blocks. The bolts should never lose contact with the block. The accented notes should be performed by a sharp, quick scraping motion on the side of the blocks.


Perc. 7: accented notes *mf* or louder, then back to *mp*. Dynamics: *n* < *mp*, *n*.
Comp. 7: || NO diffusion ||

L Hold the bolt loosely by the head and let the threaded end drop and bounce naturally on the surface of a cement block. Once the initial bouncing ends, scrape the bolt along the surface of the block for the remainder of the note duration.

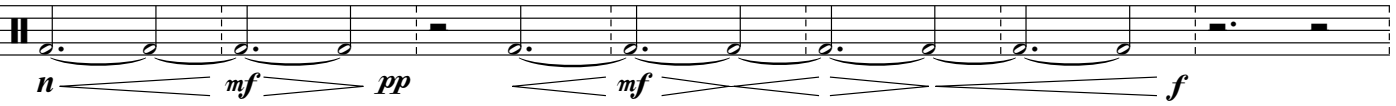
Perc. 15: Dynamics: *mp*, *p*, *n*, *mp*.
Comp. 15: Cue 3, || diffuse...
Instruction: slide one brick on top of the other

Perc. 22: Dynamics: *mf*.
Comp. 22: Cue 4, Cue 5


1. Dynamics are relative. *fff* represents the most sound achievable and *n* the absence of audible sound. The actual sound level produced will be difficult to predict. The performer should use good judgment and strive to achieve the musical implications underlying the indicated dynamics.


ANGLE
L  Slide one tile along the surface of the other. Vary the contact angle, pressure, and speed in order to produce as much and as varied sound as possible.

29


Perc. 

29


Comp. || NO diffusion || 


stir...fast
L  Stir the gravel inside the container for the indicated duration. Make as much and as varied sound as possible.

36

Perc. 


36

Comp. || diffuse... || 



pick up...pour
M  Pick up a large handful of gravel and pour it back into the container. Scoop up the gravel quickly, then pour for the indicated duration. Both picking up and pouring the gravel should be audible.


pick up...pour
S 

43

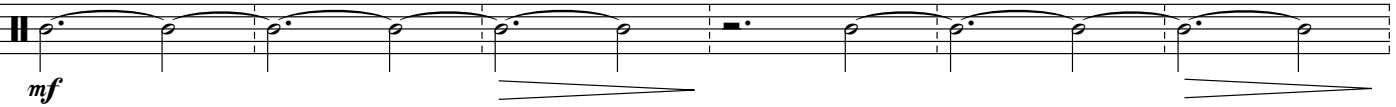
Perc. 

43


Comp.  


M  Pour the gravel from one container to another. The receiving container should be empty initially. Constantly transform the rate of pouring.

52

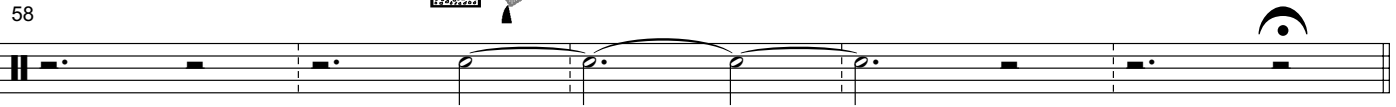
Perc. 

52




Comp. 

S 

58

Perc. 

58

Comp.  wait for granular gesture to end...  

section 2

two bolts, one in each hand

wait for cue...



Hold the bolt loosely by the head and let the threaded end drop and bounce naturally on the surface of the weight or plate. Once the initial bouncing ends, scrape the bolt along the surface for the remainder of the note duration.

63

Perc.

Musical notation for Percussion, measures 63-68. Includes dynamics *mf cresc.* and *ff*, and performance instructions like *similie, both hands...* and triplets.

mf cresc.

ff

|| NO diffusion ||

63

Comp.

69

Perc.

Musical notation for Percussion, measures 69-74. Includes a triplet and a fermata marked *n*.

n

69

Comp.



Pick up a handful of bolts from the container and roll them over one another. Near the end of the indicated duration, pour the bolts back into the container. Picking up, rolling, and putting the bolts down should all be clearly audible and create a variety of sounds.



75

Perc.

Musical notation for Percussion, measures 75-83. Includes dynamics *f* and performance instructions like *pick up...put down* and *similie...*

f

75

Comp.

|| diffuse... ||



Stir the bolts inside the container. Measures marked 'pick up...roll' pick up the bolts and roll them as above. 'Put down...stir' indicates that the bolts are returned to the container and stirred with by hand.

84

Perc.

Musical notation for Percussion, measures 84-92. Includes dynamics *ff*, *fff*, *mp*, and performance instructions like *pick up...roll* and *put down...stir*.

ff

fff

mp

fff

mp

fff

84

Comp.



Stir the bolts inside the container. Speed follows dynamics.

93

Perc.

Musical notation for Percussion, measures 93-98. Includes dynamics *f* and *mf*.

f

mf

93

Comp.




Scrape the threaded portion of the bolt on the edge of the metal weight. Scrape at an area that produces maximum resonance. Longer notes require a back-and-forth motion. Speed follows dynamics and at lower dynamics individual clicks should be audible.


101


Perc. 



Comp. 

ANGLE  Slide one metal plate on top of the other. Hold the top plate at an angle so that it produces as much sound as possible.

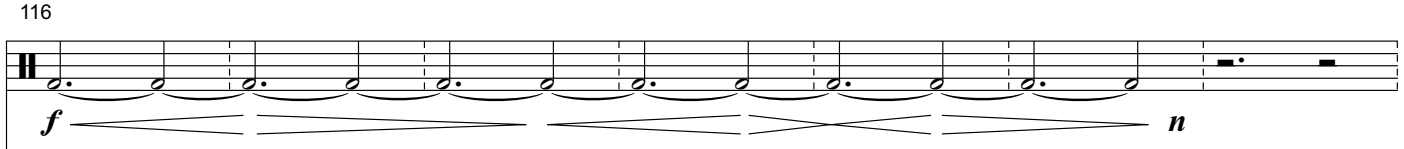
108


Perc. 


Comp. 

 L  Scrape the bolt on the surface of the metal plate. Speed follows dynamics.

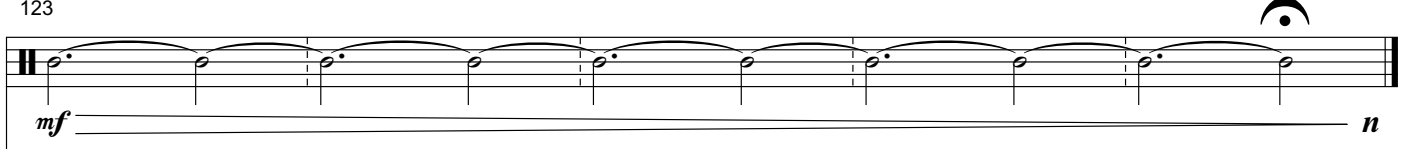
116


Perc. 

Comp. 

L  Pick up a handful of bolts and roll them in your hands. Gradually mute the sound by closing your hands more and more tightly around the bolts.

123

Perc. 

Comp. 

Ronald Keith Parks
February 16, 2004
Rock Hill, SC