

# *Afterimage 6*

*for guitar and computer processing (Max/Msp)*

*written for Lewis H. Dickert*

*Ronald Keith Parks*

## Afterimage 6

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Notes to the performer and computer operator.

To the guitarist...

**Section 1** ♩ = *ca. 120, rubato, flowing*

1 2 3  
computer~30" R.H. mute  
Guitar (cue 1)

- During measures marked [ *computer~X* ] you will hear computer playback of audio. Begin playing immediately after each sound file stops (most stop somewhat abruptly). Strive for a seamless, elision-like connection with the computer playback, a flow of the sound from computer to guitarist. If desired, you may use a watch or clock to time each section, however, care should be taken that any device used is not audible.

- The small lower case letters in boxes are sub-section labels (in lieu of measure numbers). They are intended to facilitate rehearsal coordination between the guitarist and the computer operator.

- Despite the indication of '*rubato, flowing*', excessive fluctuation of tempo should be avoided. Rubato should enhance the flow of the music (particularly between the computer and guitar parts) and emphasize important arrival points. Avoid Romantic excess.

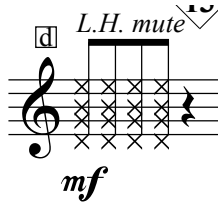
- **R.H. Mute:** Mute the strings with the heel of the right hand. Notes with "X" note heads indicate strings to be muted. Most muted passages can be played with the thumb of the right hand.

- **n** : niente, from silence.

harmonics...

I III IV

- Diamond-shaped note heads indicate where the string should be touched in order to produce the desired harmonics. Roman numerals indicate the fret number. Harmonics should be performed on the strings which allow touching of multiple nodes with one finger.



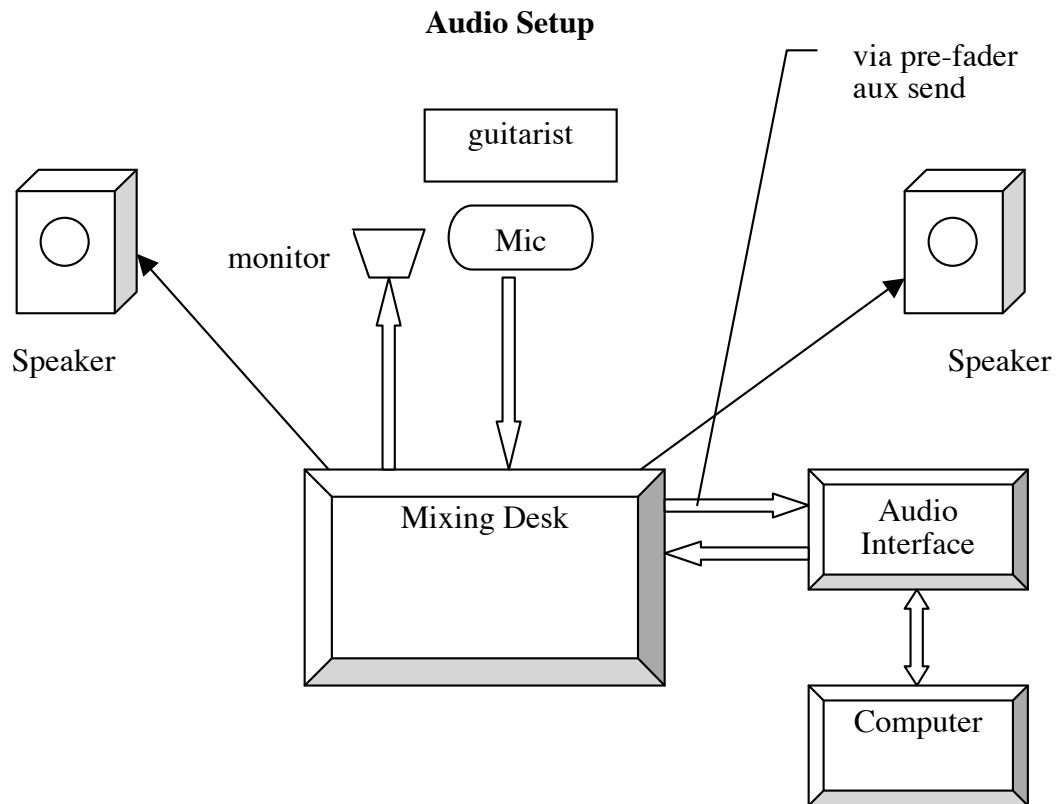
- **L.H. mute** : Mute the indicated strings with the left hand. Use all four fingers of the left hand and mute as close to the nut as possible. The muted strings should not come into contact with the frets. The resulting sound should be primarily unpitched.

- **ord** : Play in the ordinary manner.



- ‘Bartok’ pizzicato. Grip the string with the thumb and finger and release it so that it snaps against the fingerboard. Slurs should be performed by snapping the first note then sounding the second note by either releasing the finger or hammering the finger down at the indicated fret.

# Afterimage 6



The guitar is routed to the mixing desk (microphone or direct) and then to the house and back to the monitor. An acoustic classical guitar and a high quality microphone are preferred. The guitarist may use a guitar with a built-in pickup and an amplifier with a line out for an on-stage monitor, however, care should be taken that the sound is not distorted or 'colored' (i.e. no effects) by the amplifier. Also, if an amplifier is used, the signal to the computer should be free of any added noise or 'hum'.

The guitar 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 guitar re-enforcement should be mixed 'front-of-house' only.

During performance, a computer operator advances computer cues according to numbers in the score (inside diamonds). The computer output is a combination of sound file playback and real-time processing. Therefore, it is critical that the guitar input signal to the computer be as clean as possible. It may be necessary to adjust the guitar input level to avoid distortion on input to the computer. The mixing environment in the *Afterimage 6* Max/Msp patch is automated. However, if necessary, the computer operator may adjust levels during the performance.

The computer portion of this composition requires a Max/Msp patch that is available on request from the composer at [parksr@winthrop.edu](mailto:parksr@winthrop.edu). Also required is a Macintosh computer running Max4/Msp2 or above. Max/Msp play is included in the performance CD and the piece may be run using the 'run-time' application version. Max/Msp is also available for purchase/download at <http://www.cycling74.com>. NOTE THAT THE MAX/MSP PATCH CONTAINS NON-STANDARD MAX/MSP 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 Max/Msp, you will encounter errors in the form of missing objects and patchers. If you are running the run-time application, adding the externals should not be necessary.

**Computer requirements:** Macintosh computer with stereo audio in/out.  
Recommended minimum processor: G4 500mhz with 512 RAM.

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written for Lewis H. Dickert

Ronald Keith Parks

**Section 1** ♩ = ca. 120, *rubato, flowing*

Guitar

1 2 computer~30" R.H. mute 3 4

(cue 1)

*mf*

ord. R.H. mute 5 6 ord. 7 computer~5" (cue 2)

*f* *mf* *f*

R.H. mute ord. R.H. mute 8 R.H. mute ord. R.H. mute 9

*mf* *n* *p* *mf* *n* *p* *mf* *mf*

ord. 10 computer~10" R.H. mute R.H. mute (cue 3)

*f* *mf* *ord.* *mf*

R.H. mute harmonics... I III IV R.H. mute 11 12 computer~15" (cue 4)

*mf* *f*

L.H. mute 13 ord. L.H. mute harmonics... R.H. mute I III IV V VI 15

*mf* *n* *p* *n* *mp* *mf*

ord. 16 computer~20" L.H. mute 17 ord. 18

(cue 5) *mf* *pp* *mp* *pp* *mf*

19 harmonics...  
L.H. mute  
I III IV V VI VII  
mf  
20 ord. f  
21 computer~20"  
(cue 6)

22 L.H. mute mf  
23 ord. pp mf pp f mf  
L.H. mute harmonics...  
I III IV V VI

24 pizz. f  
25 ord. f  
26 computer~20"  
27 (cue 7)

28 pizz. f  
29 ord. mf f  
L.H. mute f  
(sul E) pizz. pizz.

30 harmonics...  
I III IV V VI  
f  
(sul E) pizz. f ff  
31 ord. f

32 (sul E) pizz. f  
33 ord. ff  
(cue 8)

34 f ff  
computer~60"  
let ring...  
(cue 9)

Section 2

1

let ring... **p**

**2** *mp*

**3** *mf* L.H. hammer (sul E) -----

**4** *ord.* **p** let ring... *mp* **5**

*ord.* **p** let ring... **6** *ff*

**7** **j** L.H. hammer (sul E) ----- (sul A) -- (sul E) ----- (sul A) -- (sul E) ----- (sul A) -----

*mf*

**10**

**8** *ord.* **ff** **9** *mp*

**11** *p* let ring...

**12** **k** L.H. mute tap R.H. on fingerboard ca. 5th fret ----- ca. 10th fret

(cue 10) *mp*

**13** L.H. mute tap R.H. on fingerboard ca. 7th fret ----- ca. 14th fret

(cue 11) *mp* **14** *ord.* **ff**



15

16

mp

p

let ring...

let ring...

let ring...

17

tap R.H. on fingerboard

L.H. mute

ca. 5th fret

ca. 10th fret

ca. 10th fret

ca. 14th fret

above 14th fret

mp

(cue 12)

ord.

mp

mf

p

let ring...

let ring...

18

mp

f

Ronald Keith Parks  
 February 28, 2003  
 Rock Hill, SC