

# *Afterimage 4*

*for piano and computer (MaxMSP)*

*written for pianist Tomoko Deguchi*

*Ronald Keith Parks*

## *Afterimage 4*

### **Technical Notes.**

1. This composition consists of two parts, the piano part and real-time processing of the piano input via Max/Msp or Max/Msp. The Max/Msp patch is available from the composer at parksr@winthrop.edu. A computer operator will be required to advance events in the computer patch. The events are to be triggered where indicated in the piano score by small triangles with numbers inside.
2. Setup: A stereo pair of microphones is placed in the piano. The piano audio is routed to the front of house. A pre-fader aux send routes the piano into the computer input (usually via an audio interface). The stereo return from the computer processing is routed to the house with optional multi-channel diffusion. If needed, a small amount of outboard reverb may be added to the piano only.
3. Care should be taken to keep this piece quiet and balanced. The only exception is section 4 in which the bass notes should be at least mezzo forte. The piano should always be audible and slightly out front of the computer processing.

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# Afterimage 4

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## SECTION 1

♩ = 46 ~ 50

Piano

Computer

*rit.* *atempo*

*pppp*

Lead.

Pno.

Comp.

*rit.* *atempo* *rit.*

*pppp* *pppp*

3

Pno.

Comp.

*atempo* *rit.* *atempo*

*pppp*

6

*rit.* ----- *atempo*

9

Pno.

*pppp*

Comp.

9

*rit.* ----- *atempo*

12

Pno.

*pppp*

Comp.

12

*rit.* ----- *even 1.*

15

Pno.

*pppp*

Comp.

15

*atempo* ----- *rit.*

18

Pno.

*pppp*

Comp.

18

1 - Ritard to a tempo around quarter note = 40-46, then play evenly. Try to arrive at a different tempo each time.

21 *even* *atempo* *rit.*

Pno.

21

Comp.

24 *even*

Pno.

24

Comp.

27 *atempo* *rit.*

Pno.

27

Comp.

30 *accel.*

Pno.

30

Comp.

$\text{♩} = 46\sim 50$  continuously vary tempo within range

33

Pno.

Comp.

33

SECTION 2

36

Pno.

*ppp*

Comp.

36

39

Pno.

Comp.

39

42

Pno.

Comp.

42

45

Pno.

45

Comp.

48

Pno.

48

Comp.

51

Pno.

51

Comp.

53

Pno.

53

Comp.





SECTION 3

64

Pno. *pp*

Comp.

64

65

5:6

66

Pno.

Comp.

66

67

69

Pno.

Comp.

69

70

6:7

3

71

Pno.

Comp.

71

72

74

Pno.

74

Comp.

7:8

3

3

76

Pno.

76

Comp.

79

Pno.

79

Comp.

3:4

8:9

4:3

81

Pno.

81

Comp.

84

Pno.

Comp.

87

Pno.

Comp.

90

Pno.

Comp.

92

Pno.

Comp.

95

Pno.

Comp.

5:4 3 11:12

98

Pno.

Comp.

7:6

101

Pno.

Comp.

7:6

104

Pno.

Comp.

7:6

107

Pno.

Comp.

**SECTION 4**

110 *8va-*

Pno. *mp*

Comp. 110

113 *8va-*

Pno. *mf* *mp*

Comp. 113

115 *8va-*

Pno. *mf* *mp*

Comp. 115

118 *8va*

Pno.

Comp.

118

120 *8va*

Pno.

Comp.

120

*mf* *mp*

123 *8va*

Pno.

Comp.

123

126 *8va*

Pno.

Comp.

126

*mf* *mp*

129 *8va*

Pno.

Comp.

132 *8va*

Pno.

Comp.

135 *8va*

Pno.

Comp.

138 *8va*

Pno.

Comp.

*gradual rit. to end...*

8<sup>va</sup>

141

Pno.

Comp.

141

8<sup>va</sup>

145

Pno.

Comp.

145

8<sup>va</sup>

148

Pno.

Comp.

148

8<sup>va</sup>

152

Pno.

Comp.

152



8va

156

Pno.

*ppp*

8va

Comp.

156

8va

159

Pno.

8va

Comp.

159

8va

163

Pno.

8va

Comp.

163