

Acusmacia

for 2 percussionists and electronics

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No electronics until rehearsal 13
 maintain roll as steady as possible until one bar before rehearsal 2

1

Perc I: hiTom, snDrum, mHiTom

control: 1/4, 20" (**), 4", 3.5", 3"

Perc II: mLoTom, snDrum, loTom

I: H, ctrl., II: H

mf, f, f, p < f, mf, f, p, p, mp, f, mp < f, mf, f, mp < f, mf

90, 120, 8, 4, 5

mf, f, mf, f, p, f, mf

* The roll is always *pp*. All other dynamic indications are for the hits.

** 20 seconds is an approximate length. The performers should start from nothing without waiting for the audience to settle down. Once there is silence, they may proceed.

(roll continuing *pp*)

I: H *f* *f* *mp* *f* *mf*

ctrl.

II: H (roll continuing *pp*) *mp* *f* *mp* *ppp* *mp* *f* *mf*

I: H *p* *p* *f* *mp* *f* *mf* *p* *ff* *pp*

ctrl. 5/16 1/4

II: H *p* *f* *mp* *f* *p* *ff* *f*

2 maintain roll as steady as possible until rehearsal 2B

I: H *pp* (*) *pp* *mp* *pp* *mp* *pp* *pp*

ctrl. 4" 100 1" 120

II: H *pp* (*) *pp* continue roll through rests *pp*

* The roll is always *pp*. All other dynamic indications are for the hits.

I: H *pp* *mp* *pp* *p* *mf* *p*

ctrl. 1"

II: H *pp* *f* *p* *mf* *p* rim roll continues where possible

I: H *p* *mf* *p* *mf* *p* *mf* *p*

ctrl.

II: H *f* *p* *mf* *mf* *mf* *p* *mf* *mf* *p*

I: H *mf* *p* *mf* *p* *mf* *pp* *f* 2B (*)

ctrl.

II: H *mf* *mf* *p* *mf* *p* *mf* *mf* *pp* *f*

* I&II should enter 2B exactly together and as sharp as possible. I&II are actually locked into each other 3 measures before but the crescendo should be used to maximize the effect of arrival at 2B.

The score is divided into two systems. The first system features two drummers (I and II) and a controller (ctrl.). Drummer I and II start with a *ppp* roll, which then speeds up to a *f* roll. Drummer I has *hits: ff* at the end of the roll. The controller has a 4" section. The second system shows Drummer I and II with *silence (no roll)* for a 2" section, followed by a 3-measure section with *ppp* and *ff* dynamics. Drummer I has a triplet of notes marked with a circled '3'. Drummer II has a circled 'a' and a circled '3'. Both drummers have a circled 'I&II' at the end of the section. The controller has a 2" section with a tempo marking of ♩ = 60 and a circled 'a'. The electronics (Elec.) part starts with a [snD] and a circled 'a'.

*The fade out should start once the electronics are audible: as if the electronics were pushing I&II out. In other words, of the crossfade, the important part is the addition of electronics and not the loss of I&II. Visually there should be no indication that I&II have stopped playing until the first crash.

The first system of the score consists of three staves: I&II, ctrl, and Elec. The I&II staff has a measure with a box containing 'I&II'. The ctrl staff has a circled '70' at the beginning. The Elec staff contains musical notation with various dynamics and articulations, including a *5th* note in the upper register.

The second system of the score also consists of three staves: I&II, ctrl, and Elec. The I&II staff has a measure with a box containing 'I&II' and a later measure with a box containing 'I&II' and two sub-measures labeled 'I' and 'II'. A text box with an asterisk (*) above it says 'get up on electronic cue and take snDr to percussion station' and has a line pointing to a measure in the Elec staff. The ctrl staff has a circled '70' at the beginning and a circled '55' at the end. The Elec staff contains musical notation with dynamics such as *sub p*, *f*, and *ff*, and includes a triplet of notes. There are also dashed lines indicating melodic movement between staves.

* This should be brisk and energetic like a spring. Follow the implosion-explosion gesture to get up during implosion and start walking at the explosion.

4

I: H
 ctrl.
 II: H
 Elec.

5

I: H
 ctrl.
 II: H
 Elec.

* This sequence of soft cues indicates that they should sound as a continuous gesture.

** The soft cue in this case is used to indicate that II should transfer the motive in the electronics to the acoustics. This same motive is developed immediately in the next phrase in I.

I: H *mf* *f* *mp* *mf* *mp* *mf* *pp* *f* *p* *mf* *mf*

ctrl. 60 **2"** **1.5"** $\diamond c3$ 27 60 $\frac{5}{8}$ $\frac{3}{16}$ $\frac{1}{4}$ $\text{♩} = 120$

II: H *mf* *mf* *mp* *mf* *mp* *mf* *f* *p* *f* *mf* *p* *f*

f

I: H *mp* *p* *ff* *mf* *p* *ff* *f* *mf* *mp* *mf* *p*

ctrl. $\frac{2}{8}$ $\frac{3}{16}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{1}{16}$ $\frac{5}{8}$ **2"** $\frac{4}{8}$ $\frac{3}{16}$ $\frac{1}{4}$ $\text{♩} = 180$ $\text{♩} = 120$

II: H *mp* *p* *ff* *mf* *p* *ff* *f* *mp* *mf* *p*

strum snares in rhythm

* Special caution must be taken with the metric modulations here. Grouping the sextuplet of the 2/8 bar in two's will help clarify the metric modulation.

I: H *p* *pp* *mp* *ppp* *p* *mp* *mf* *f*
 ctrl. 6" 6" $\text{♩} = 120$ $\frac{2}{16}$ $\frac{3}{16}$ $\frac{2}{16}$ $\frac{3}{16}$ $\frac{1}{8}$
 II: H *pp* *mp* *mf* *f*
 Elec. *pp* *f*

I: H *mf* *ff* *[mf]* *p* *f*
 ctrl. $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ *rit.* $\frac{1}{16}$ $\frac{6}{16}$ $\frac{3}{8}$
 II: H *f* *p* *mf* *f*
 Elec. *p* *mf*

- * Cross fade between hands.
- ** Vibrate the drum head by applying pressure on drum head.
- *** In other words, the 6.12-6.14 have the same subdivision value corresponding first to a 16th in a 16th note triplet and then simply to a 16th.
- **** The tempo is given by the electric woodblock sound in the electronics. Refer to the *Performance and Analysis Notes* section for details. The entrance should in any case be very powerful.

wood block cloud with chopsticks

I: B II [mf] 12 12 to sticks p

ctrl. d5 60

II: H p 12 12 f mp pp (**)

Elec. 12

I: G to glock pp 6" 5" 3" 2" 2" 10" 5" p

ctrl. d6

II: C to crotales pp p

Elec. pp mp p

play pitches in any order imitating electronics and then perc II [p]

play pitches in any order imitating perc I [p]

* Both I&II should play in tempo but not in phase. The idea is that they converge at the fermata after they've gradually moved from rolls on the heads to rolls on the rims.
 ** This need not be a long pause, but before moving on, I&II should establish an even surface (similar to the beginning).
 *** As in 3, the cross fade between I&II and E should sound more like an addition of electronics than a loss of I&II: wait for E to grasp the attention and then fade.

7

II play box at aprox $\bullet=60$ and fade out until tape cue at the 5/8.

I: *ff* *mf* *pp*

ctrl. X \diamond e1 X

5/8 3/16 4/8 5/8

II: play box at aprox $\bullet=60$ and fade out until tape cue at the 5/8.

I: *ff* *mf* *ff* *mp* *f* *pp*

II: *mf* *sfz* *f* *pp* *mf*

Elec. *ff*

* Roll on the support stand.

8

I: { hT
snDr
mHT

mf

6/16

tempo cue: ♩ = 120

II: { mLT
snDr
II

mf

[wBks]

Elec.

(*)

ctrl. X e2

* This woodblock pattern is present when indicated but I&II shouldn't take it as a reference since later on it is layered with itself but out of phase.
 ** As in previous tempo cues, I&II should take the tempo from the electronics. The entrance of I&II should be very tight and forceful.

9

The score is divided into three main sections:

- I: Section:** Features two staves (B and H) with rhythmic notation. A control line (ctrl.) below indicates a sequence of time signatures: 12/16, 6/16, 3/16, followed by a diamond symbol 'f1', a box containing '4"', an 'X', and a box containing '3' with a tempo marking '♩ = 60'. A dynamic marking 'f' is present at the end of the section. A 'to vibraphone' instruction with a vibraphone icon is shown.
- II: Section:** Features two staves (B and H) with rhythmic notation. A dynamic marking 'f' is present at the end of the section. A 'to marimba' instruction with a marimba icon is shown.
- Elec. Section:** Features four staves. It includes a '(14)' measure, a '(*) audioFiles:' track, and a '[metallic roll]' track. A 'merge' box is connected to the 'w/ reverb' track. A '(**) [mixed drum heads]' track is also present. Dynamics 'pp' are indicated.

* The ramps provide a rough reference of the audio file envelopes.
 ** This stave will provide a more solid reference for I&II.

I: V

Violin I part starting with a *mp* dynamic and a *sc* (sordano) marking. It features a melodic line with various articulations and dynamics, including *mf* and *mf* later in the piece.

ctrl.

A control line showing fingerings and bowings for the Violin I part. Fingerings are indicated by numbers 2, 3, 2, 5, 3, 9, 2, 4, 3, 2. A 16-measure rest is shown between the 5th and 6th measures.

II: M

Violin II part starting with a *p* dynamic and a triplet marking. It features a melodic line with various articulations and dynamics, including *mf* and *mf* later in the piece.

Elec.

Electric guitar part featuring a melodic line with various articulations and dynamics, including *mf* and *mf* later in the piece. The score includes a tremolo effect and a volume swell.

I: V *mp* *f2* *

ctrl. $\frac{3}{8}$ $\frac{6}{16}$ $\frac{12}{8}$

II: M *mp* (*) 4

Elec. [R2D2]

* This is the beginning of a passage that gives the impression of climbing with no end. Similar to Shepard tones. Therefore as much as possible play the loudest dynamics at the middle register fading in at the bottom and fading out at the top.

I: V

ctrl.

15/8 12/8 \diamond 6/8 9/8 4/8 3/8 2/8


II: M

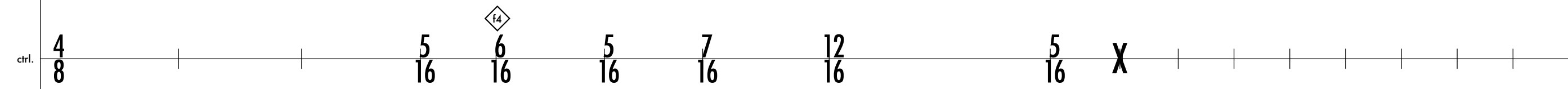
Elec.

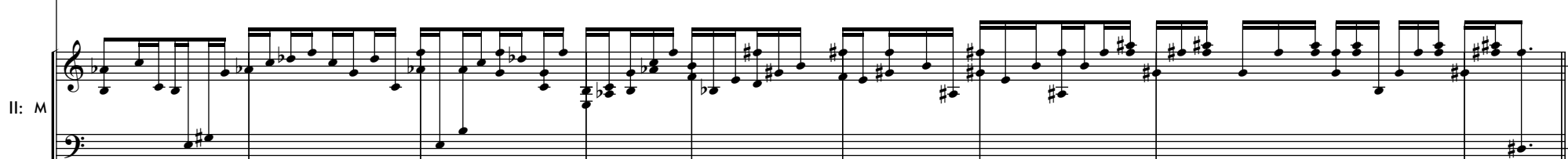
[wBks]

[snD]

[loose change]

I: V  10 *facel* (see Performance and Analysis notes at the beginning of the score)


ctrl. 

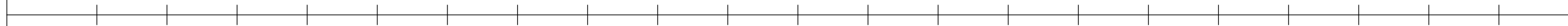
II: M  *facel* (see Performance and Analysis notes at the beginning of the score)

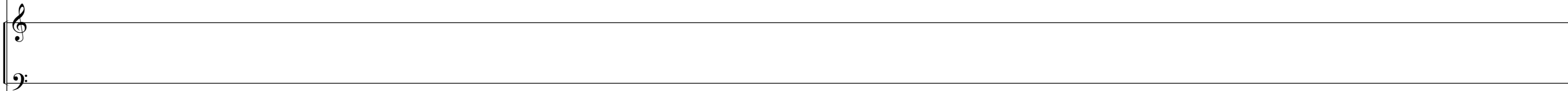



sonogram
C4-C7 refer to approximate
pitch bands




I: V 

ctrl. 

II: M 



Elec. 

Detailed description: This page contains a musical score for two parts, I and II, and an electronics section. Part I is in the treble clef, and Part II is in the bass clef. Both parts have a control line below them with 20 vertical tick marks. The electronics section, labeled 'Elec.', consists of four staves with a dense, complex signal plot overlaid, showing various frequencies and amplitudes over time.

The image displays a musical score for three parts: I: G/V, II: M, and Elec. Part I: G/V is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a 20-second delay, indicated by a box labeled "20" and a diamond symbol containing "g1". The notation starts at measure 11, marked with a box containing "11" and a circled asterisk (*). The dynamics are marked *pp*. Part II: M is written in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a 20-second delay, indicated by a box labeled "20" and a diamond symbol containing "g1". The notation starts at measure 11, marked with a box containing "11" and a circled asterisk (*). The dynamics are marked *ppp* and *p*. The control line (ctrl.) shows a 20-second delay, a tempo change to 60, and a time signature change to 4/4. The spectrogram (Elec.) shows the frequency content of the electronic part, with a prominent vertical line at approximately 1000 Hz and a horizontal line at approximately 4000 Hz.

* I&II should emerge from the electronic residue.

12

I: G
 V
 ctrl. 4/4 2/4 4/4 5/4
 II: M *p* *pp*
 Elec. No electronics until rehearsal 13


I: G
 V
 ctrl. 4/4 3/4 4/4 5/4 4/4
 II: M
 Elec.

* The idea of the roll is to sustain the sound of the diad as much as possible before the electronic patch takes over the resonance. Therefore, maybe a choice of softer mallets might be in order. Also, the slight ritardandi should be taken as a model for the later waves at 13.

I: G V

ctrl. 3/4 4/4

II: M


Elec. 

13

I: G V

ctrl. 11 4 h1

II: M



Elec.  acusResPatch: preset h1

I: G V

ctrl.

II: M

Elec.



I: G V

ctrl.

II: M

Elec.

14

I: G

V

ctrl. 3/4 \diamond h2

9" (approx. 5 repetitions)

9"

9"

II: M

Elec. acusResPatch: preset h2

I: G

V

ctrl. 9"

9"

9"

II: M

Elec.

* The Max/MSP patch will follow the performers. The reference for Max/MSP is the accent pattern so make sure I&II exaggerate the difference between accented (sharp) and regular notes. I&II supply the grid in this section so the tempo should be kept strictly despite E's attempts to destroy it.

I: G V

ctrl. 9" 9" 9"

II: M

Elec. II

Detailed description: This system contains three measures of music. The guitar part (I: G and V) features a melodic line with accents and a bass line with eighth notes. The control staff (ctrl.) has three boxes labeled '9"', each corresponding to a measure. The bass part (II: M) has a complex rhythmic pattern with eighth and sixteenth notes. The electric guitar part (Elec.) is marked with a double bar line and a vertical line.

I: G V

ctrl. 5" 5/8 6/8 4/8 6/8

II: M

Elec. II

15

Detailed description: This system contains five measures of music. The guitar part (I: G and V) has a melodic line with accents and a bass line with eighth notes. The control staff (ctrl.) has five boxes labeled '5"', '5/8', '6/8', '4/8', and '6/8', each corresponding to a measure. The bass part (II: M) has a complex rhythmic pattern with eighth and sixteenth notes. The electric guitar part (Elec.) is marked with a double bar line and a vertical line. A measure number '15' is shown in a box at the beginning of the second measure.

Musical score for measures 13-15. The score includes staves for Violin I (V), Violin II (II), and Electric Guitar (Elec.).

- Violin I (V):** Treble clef. Measures 13-15 feature a melodic line with dynamics *p*, *f*, *mp*, *f*, *mp*, *p*. Performance instructions include *arco* and *ord.* (ordine).
- Violin II (II):** Treble clef. Measures 13-15 feature a rhythmic accompaniment with dynamics *p*, *f*, *mp*, *f*, *mp*, *mf*, *mp*, *p*.
- Electric Guitar (Elec.):** Treble clef. Measures 13-15 are marked with a double bar line, indicating a silent section.
- Control (ctrl.):** A line of control markings including time signatures (13/8, 7/4, 6/4, 4/4, 7/8, 4/4), tempo markings (80, 100, 70, 90, 60), and performance notes (h3, h4, il).

Musical score for measures 16-18. The score includes staves for Violin I (V), Violin II (II), and Electric Guitar (Elec.).

- Violin I (V):** Treble clef. Measures 16-18 feature a melodic line with dynamics *mf*, *mp*, *p*. Performance instructions include *arco* and *ord.*
- Violin II (II):** Treble clef. Measures 16-18 feature a rhythmic accompaniment with dynamics *ppp* hits: *ff*.
- Electric Guitar (Elec.):** Treble clef. Measures 16-18 feature a melodic line with dynamics *p*.
- Control (ctrl.):** A line of control markings including time signatures (4", 4/4, 5/4, 3/4), tempo markings (55), and performance notes (h4, il).

* This section should feel timeless; like a suspension in time before the final ticking clocks of the next section. Think of it as a sequence of events that start with the sharp hits in II.

The musical score is divided into two main sections, I and II, each with its own set of staves and a control line.

Section I:

- Staff G:** Treble clef, contains notes for cow bells. Includes a box with the number 17.
- Staff B:** Treble clef, contains notes for mallets.
- Staff V:** Treble clef, contains notes for mallets. Includes a box with the number 17 and the text "mix mall."
- Staff H:** Treble clef, contains notes for mallets.
- ctrl.:** Control line with a 4/4 time signature and a 5/16 subdivision.
- Dynamic:** *pp* < *mp*

Section II:

- Staff C:** Treble clef, contains notes for mallets.
- Staff B:** Treble clef, contains notes for mallets. Includes a box with the number 17 and a mallet icon.
- Staff M:** Bass clef, contains notes for mallets.
- Staff H:** Treble clef, contains notes for mallets.
- ctrl.:** Control line with a 4/4 time signature and a 5/16 subdivision.
- Dynamic:** *mp*

Section Elec.:

- Staff Elec.:** Treble clef, contains a single horizontal line.

* 17-23 should sound like a huge clock made up of many different sounds and timbres. Therefore the pulse (and more precisely the constant 16th note) should be kept very strict and a mix of mallets is encouraged. In other words, the micropulse of 16th note should have precedence over everything else (exact pitch, instrument, correct mallet, etc.) Also, I&II and E should act as one so the source becomes difficult to determine.

18

I:
G
B
V
H

II:
C
B
M
H

Elec.

ctrl. i2 4" 3' 4" i3 3"

mf *p* arco ord.

8va

This musical score is arranged in a system with the following components from top to bottom:

- Staff I:** Treble clef, guitar (G, B, V, H). Includes measures 19 and 20. Dynamics: $p < mp$ and mp . Includes a box labeled 'R' and a 'cB' marking.
- Staff ctrl.:** Control line with a 4/4 time signature. Includes boxes for '2"', '1.5"', and '4"', and diamond markers labeled 'i4' and 'i5'.
- Staff II:** Treble clef (C, B), Bass clef (M, H). Includes dynamics: mp and mp .
- Staff Elec.:** Treble clef, electric guitar. Includes a 4/4 time signature.

Vertical dashed lines connect the 'i4' and 'i5' markers in the control line to specific measures in the guitar and electric guitar staves.

21

I: G B V H

II: C B M H

Elec.

ctrl. 2" 3 8 i6 4"

pp *mf* *mp* *p*

mf *p*

22

The musical score is divided into two systems, I and II. System I includes guitar (G, B), bass (V, H), and a control line (ctrl.). System II includes guitar (C, B), bass (M, H), and an electric guitar (Elec.) line. The guitar parts feature various fretboard diagrams with fingerings (1-4) and dynamic markings (*mp*, *p*, *pp*). The control line shows fret numbers (7, 3) and string numbers (16, 8). The electric guitar line is mostly silent with a few notes.

System I:

- Guitar (G, B):** Treble clef. Includes fretboard diagrams with fingerings (4, 2, 4) and dynamics *p* and *pp*.
- Bass (V, H):** Bass clef. Includes fretboard diagrams with fingerings (4, 2, 4) and dynamics *mp*, *p*, and *pp*.
- ctrl.:** Shows fret numbers 7 and 3, and string numbers 16 and 8.

System II:

- Guitar (C, B):** Treble clef. Includes fretboard diagrams with fingerings (4, 4, 4, 2) and dynamics *mp* and *p*.
- Bass (M, H):** Bass clef. Includes fretboard diagrams with fingerings (4, 4, 4, 2) and dynamics *mp* and *pp*.
- Elec.:** Electric guitar line, mostly silent.

23

I: G V

ctrl. 6" 5"

II: M

Elec.

p

p

continue like morse code

continue like morse code

17 X

18

6

6

3

5

ø

ø

ø

I: G V

ctrl. 3"

II: M

Elec.

p

p

continue like morse code

continue like morse code

6

6

6

ø

ø

ø

24

I: G V *p* 6 3 3 3

ctrl. i9

II: M *p*

Elec.

I&II build chimera See performance notes for details.

60" (max. 90")

Electronic Clock - plays until next trigger.
A web of tempered to non-tempered pitch streams from the snare drum pitch collection.

I&II play chimera *mp*

ctrl. i1 50"

Elec. chimera

electronic clock fade out

aprox.dur.: 18 minutes