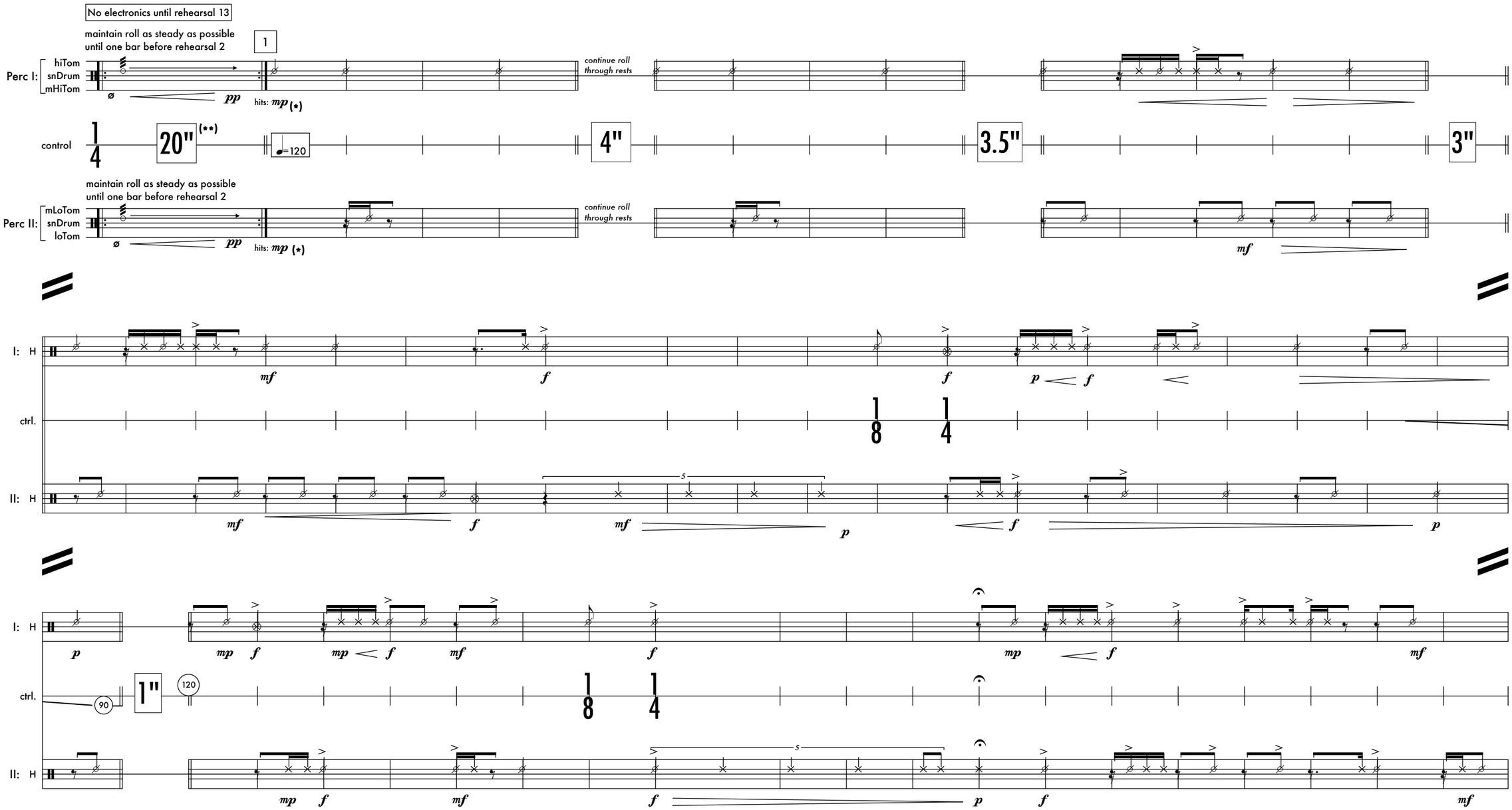
Acusmacia

for 2 percussionists and electronics

Fèlix Pastor Olives



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

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

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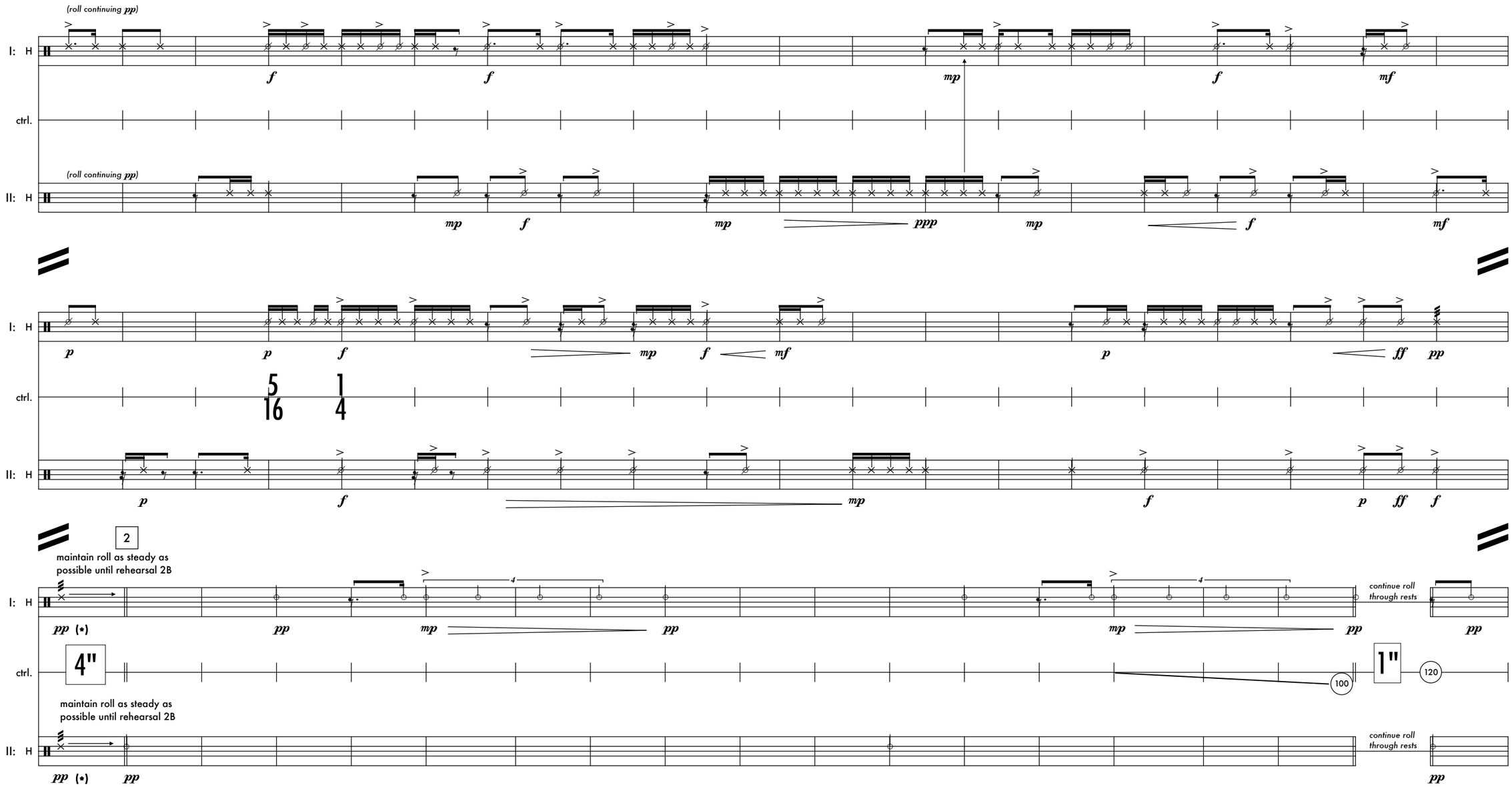


* The roll is always *pp*. All other dynamic indications are for the hits.

I: H

ctrl.

II: H

1"

1"

pp mp pp p mf p

pp f p mf p

rim roll continues where possible

p mf p mf p mf p

f p mf mf mf p mf mf p

mf p mf p mf p mf pp f

2B

(*)

* 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.

I: H

speed up to roll
(not coordinated)

ppp

f

hits: ff

ctrl.

4"

II: H

speed up to roll
(not coordinated)

ppp

f

hits: ff

I: H

silence (no roll)

3

ø

ppp

(*)

ø

I&II

ctrl.

2"

=60

a

II: H

silence (no roll)

ff

ff

ppp

(*)

ø

Elec.

[snD]

ø

*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.

I&II: H I&II

ctrl. 70

Elec.

I&II: H I&II

(*) get up on electronic cue and take snDr to percussion station

I&II I II

ctrl. 70 55

Elec.

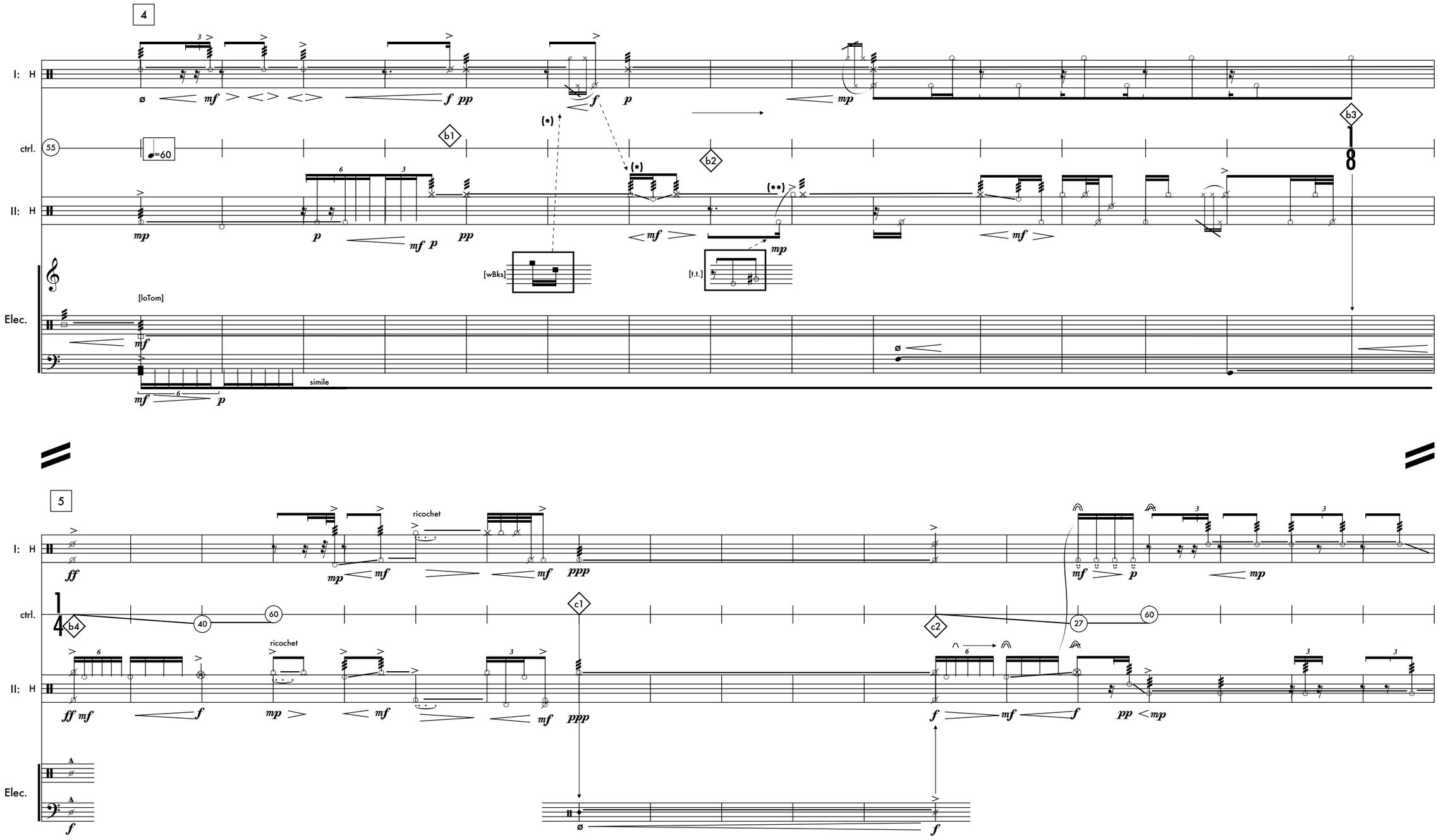
sub p ff

f

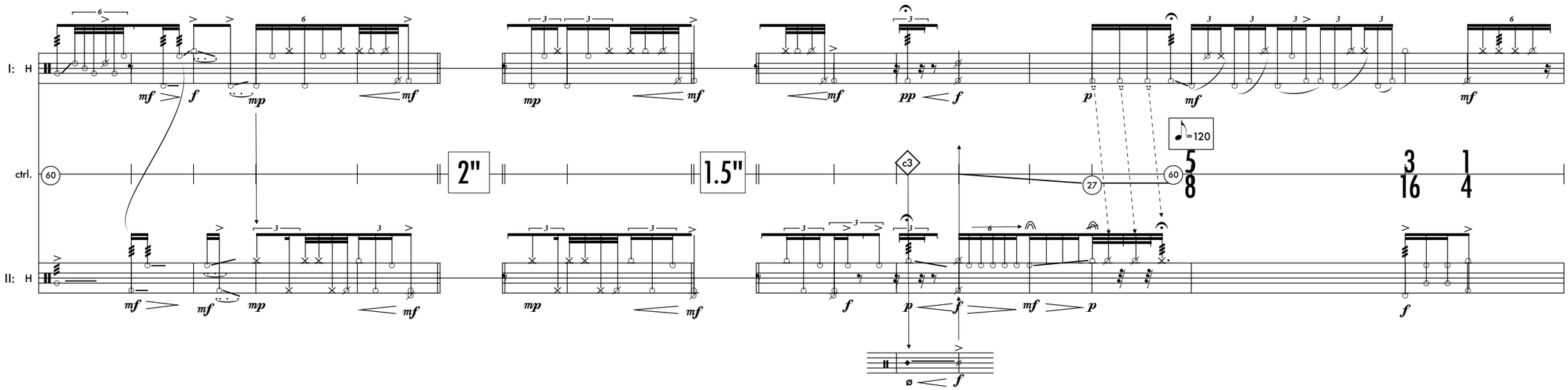
f 3

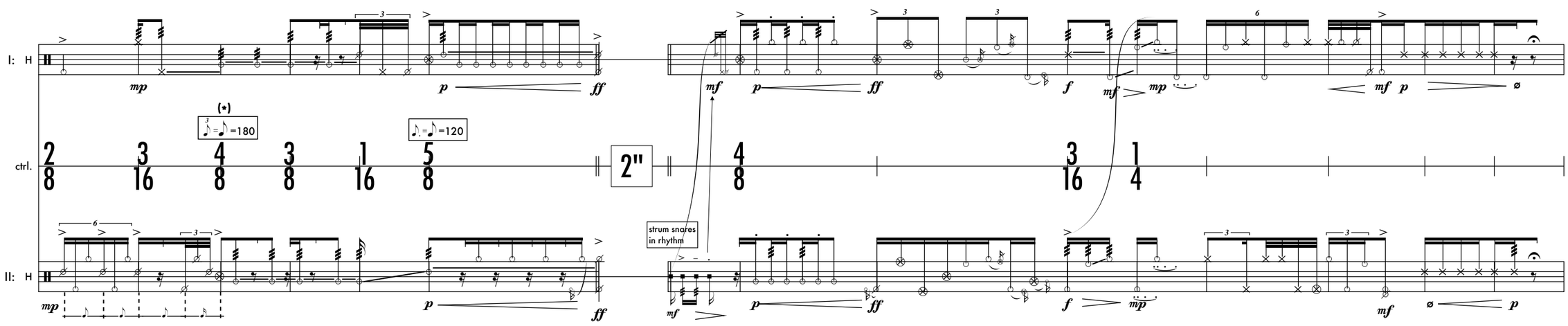
ff

* 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.

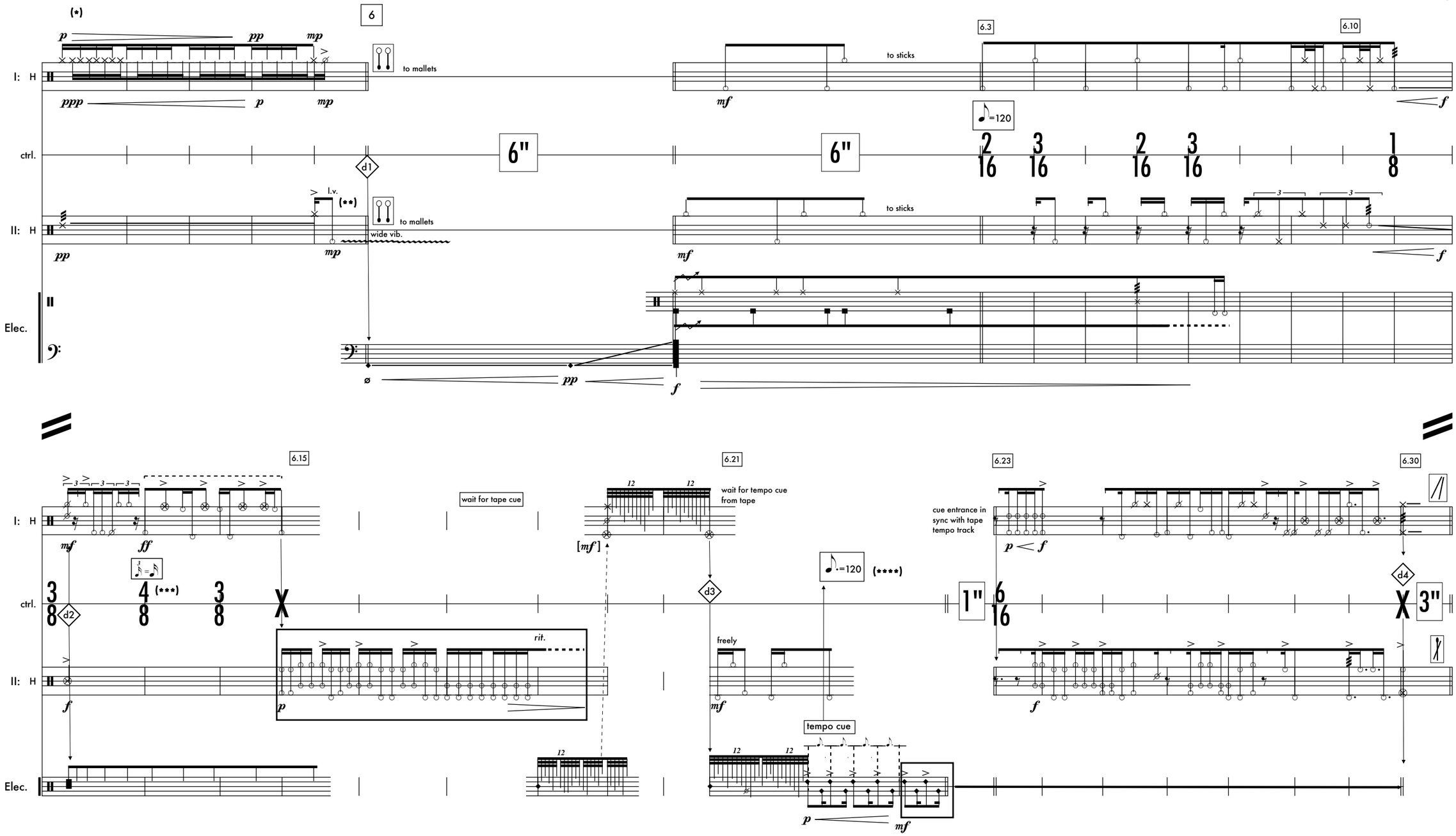


* This sequence of soft cues indicates that they should sound as a continuos gesture.
** The soft cue in this case is used to indicate that II should transfer the motive in the electronics to the acoustics. This same motive is developed immediately in the next phrase in I.

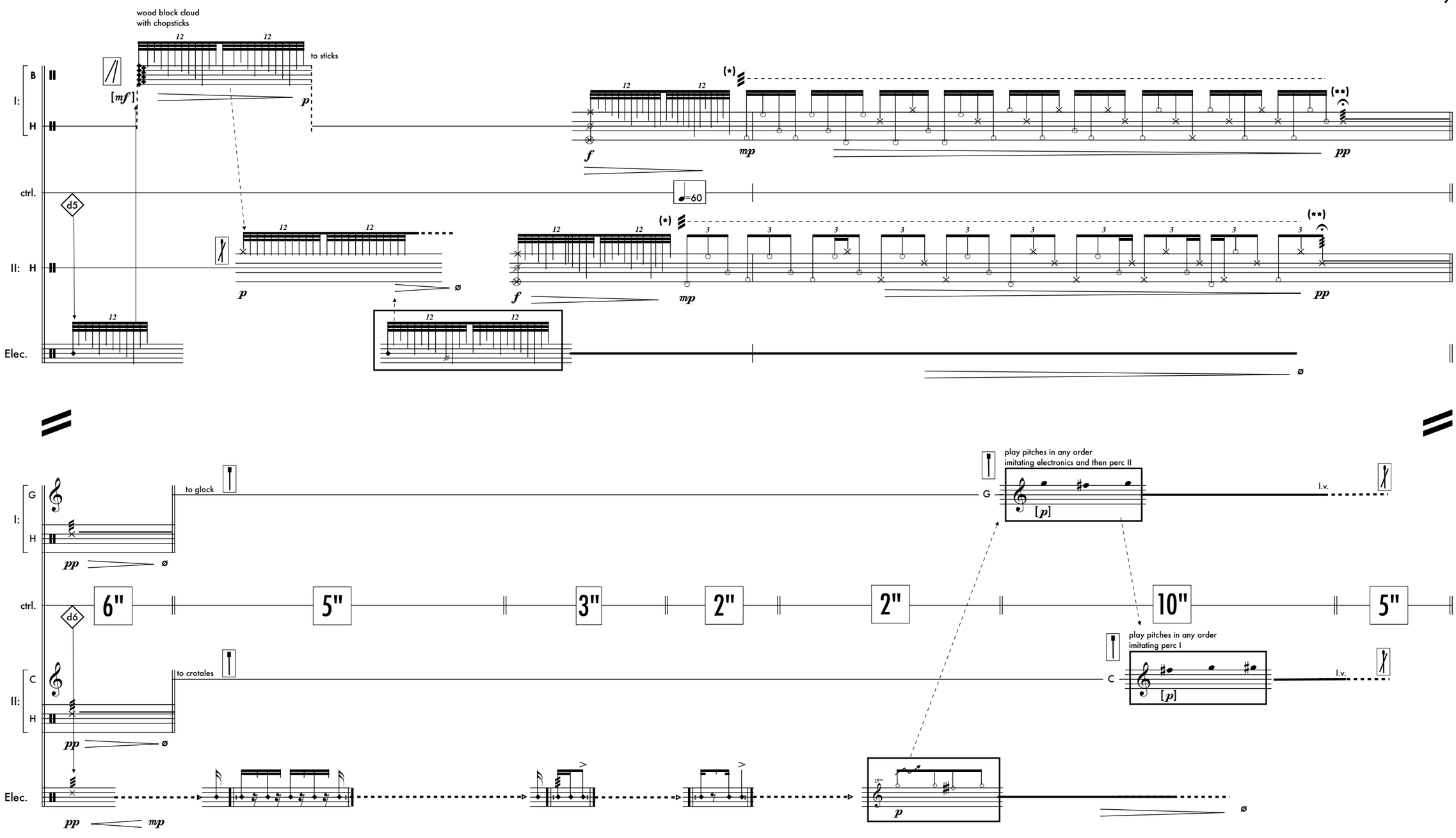




* Special caution must be taken with the metric modulations here. Grouping the sextuplet of the 2/8 bar in two's will help clarify the metric modulation.



* 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.



* 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

I:

play box at aprox ♩=60 and fade out until tape cue at the 5/8.

ff mf pp

mf ø f

(•)

mf mp

ctrl.

e1

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

II:

play box at aprox ♩=60 and fade out until tape cue at the 5/8.

ff mf ff mp f pp

mf sfz f

(•)

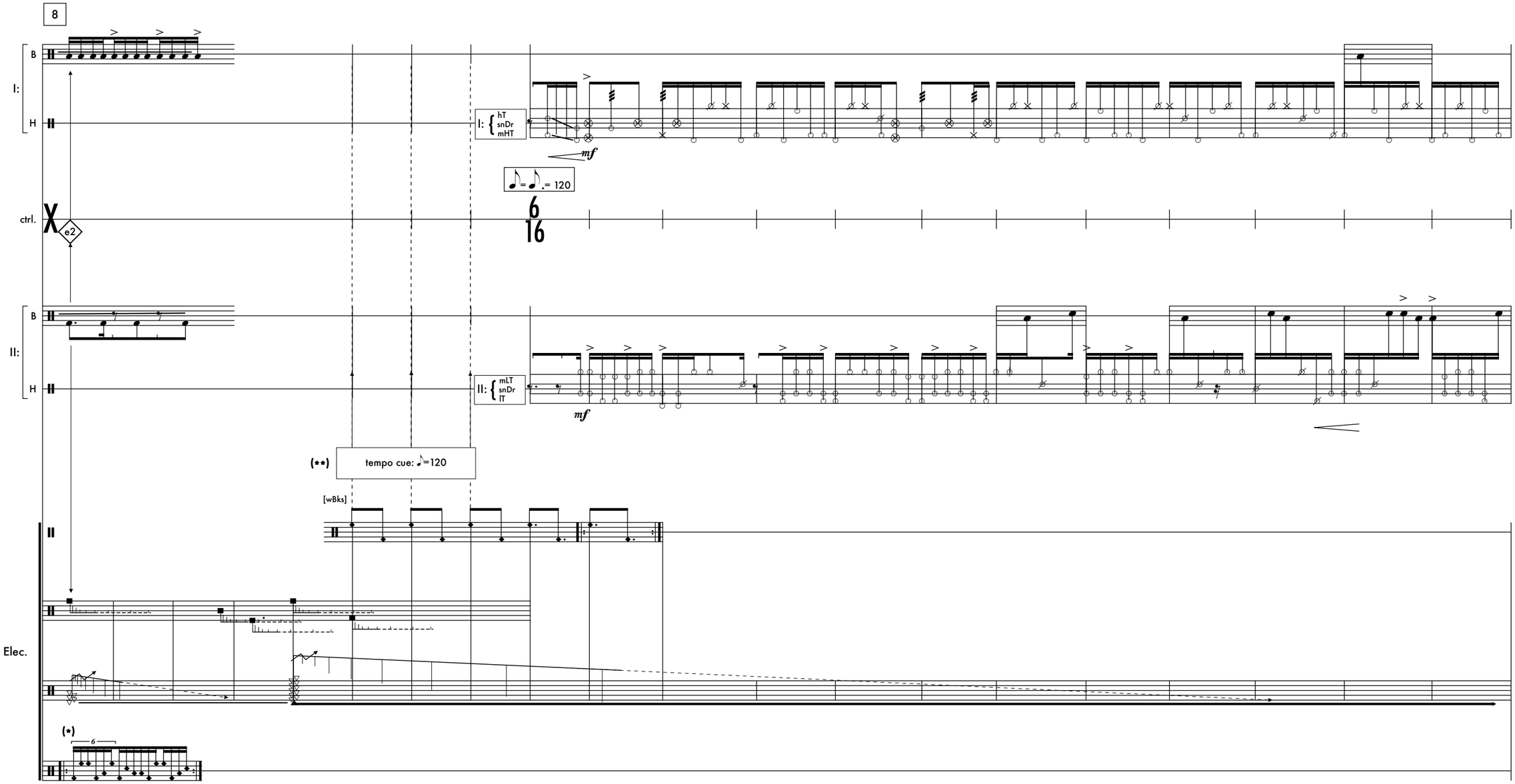
pp mf

Elec.

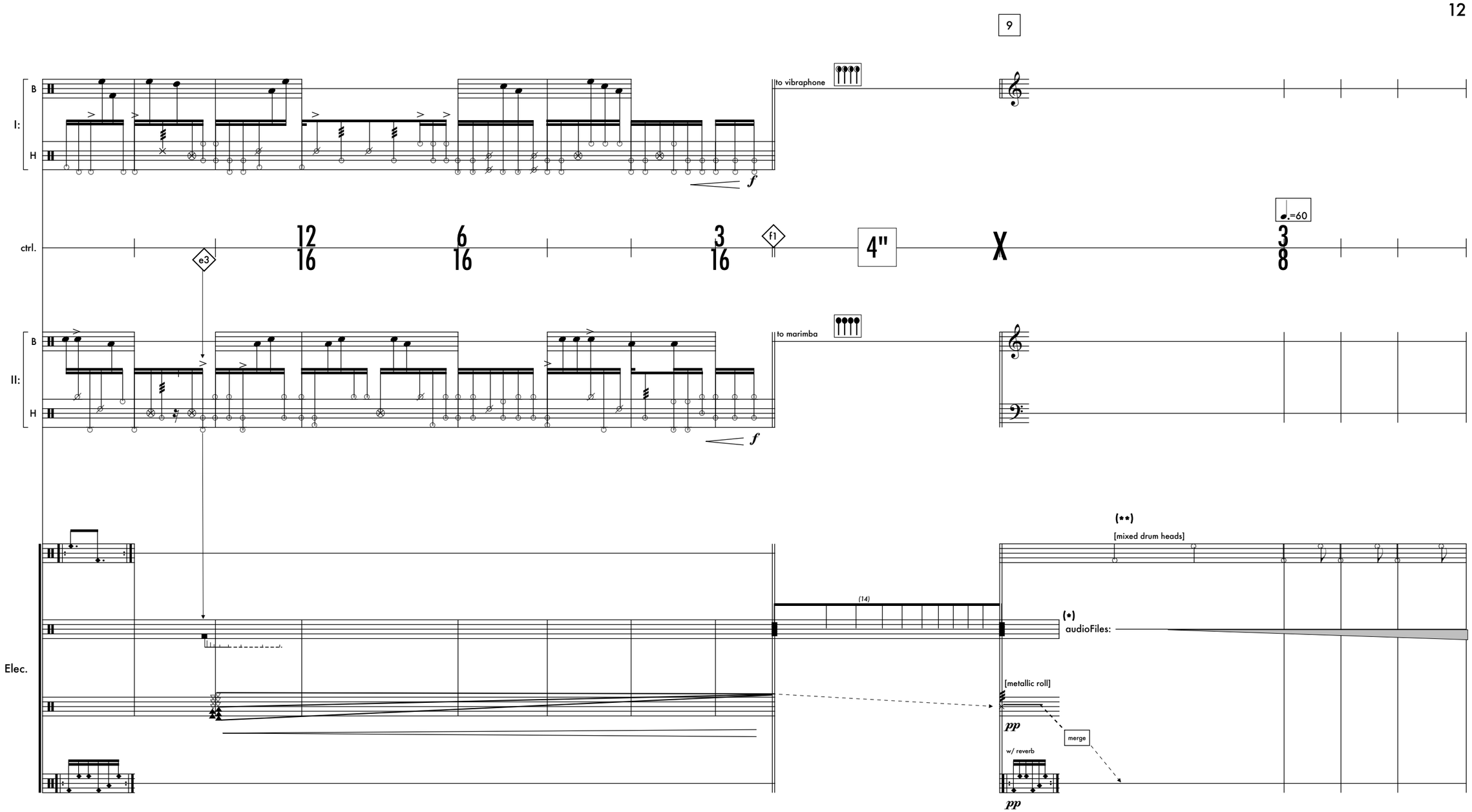
ff

ff

* Roll on the support stand.



* 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.



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

I: V

[mp]

mf

mf

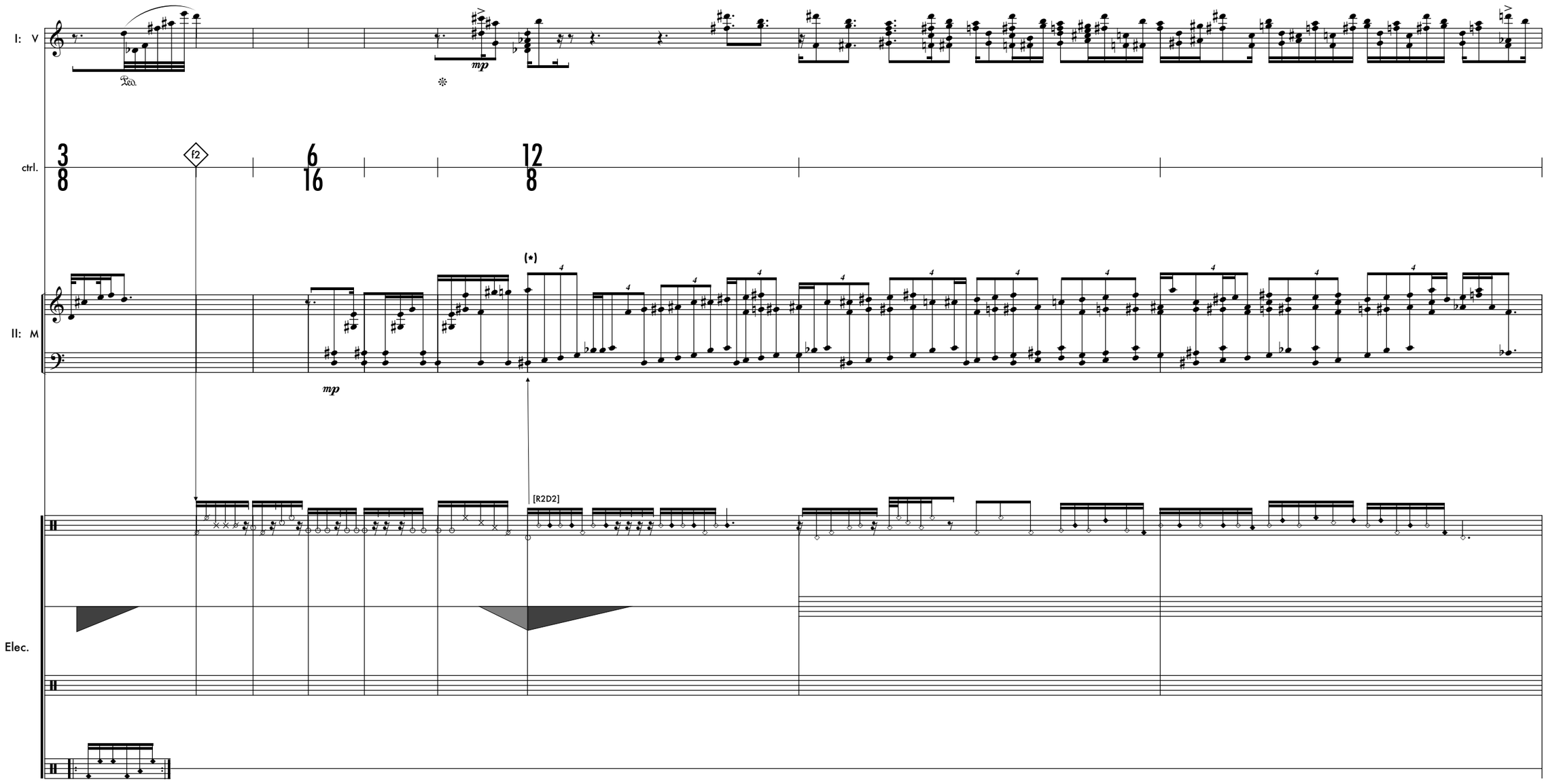
ctrl.

II: M

p

mf

Elec.



* 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 6/8 9/8 4/8 3/8 2/8

f3

II: M

Elec.

[wBks]

[snD]

[loose change]

I: V

ctrl.

II: M

Elec.

10

l.v.

f *mp* *f*

f4

4/8 5/16 6/16 5/16 7/16 12/16 5/16

tacet (see *Performance and Analysis notes* at the beginning of the score)

tacet (see *Performance and Analysis notes* at the beginning of the score)

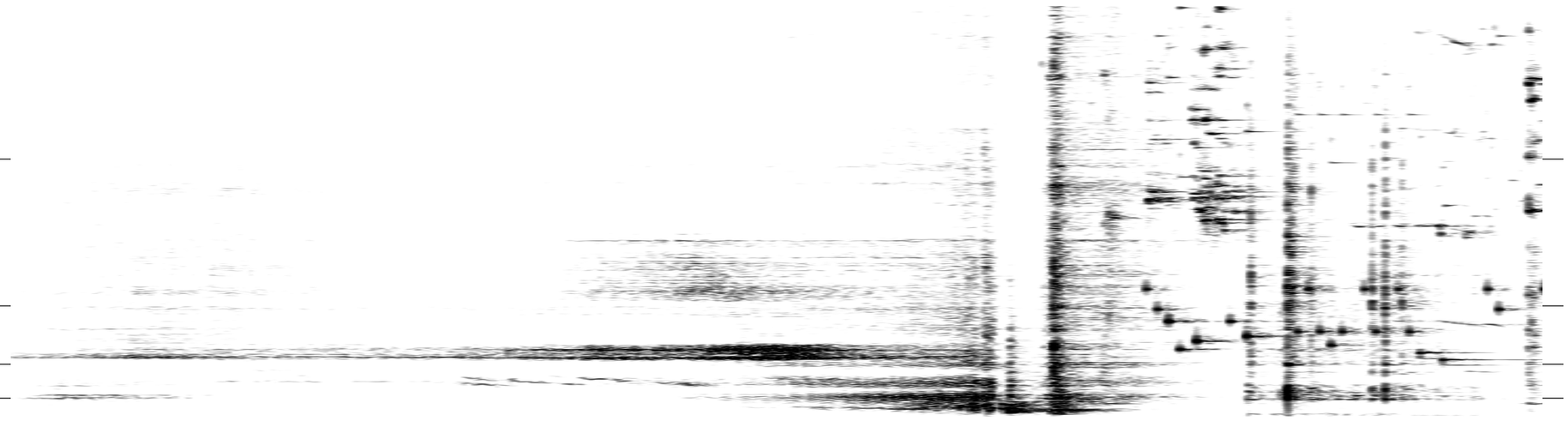
sonogram
C4-C7 refer to aproximate pitch bands

C7

C6

C5

C4

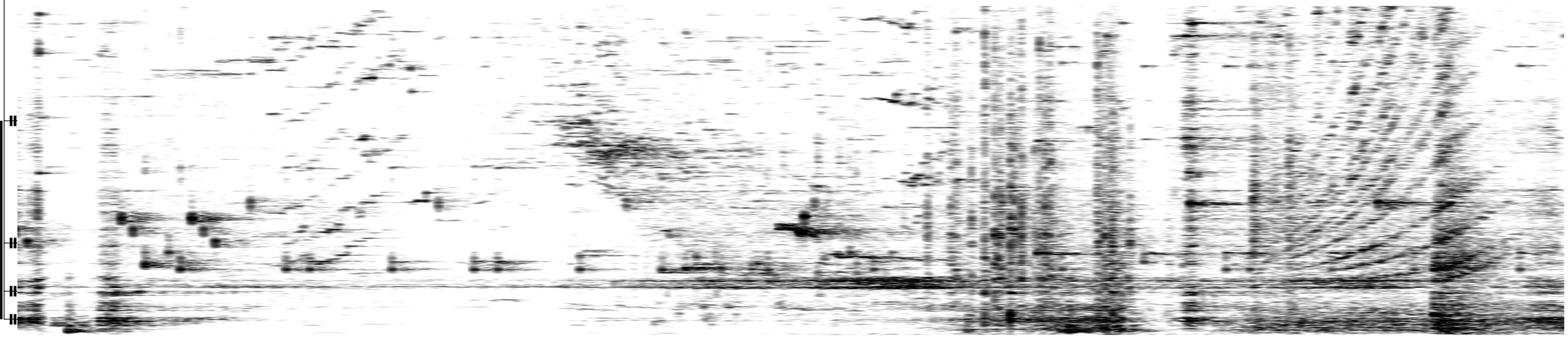


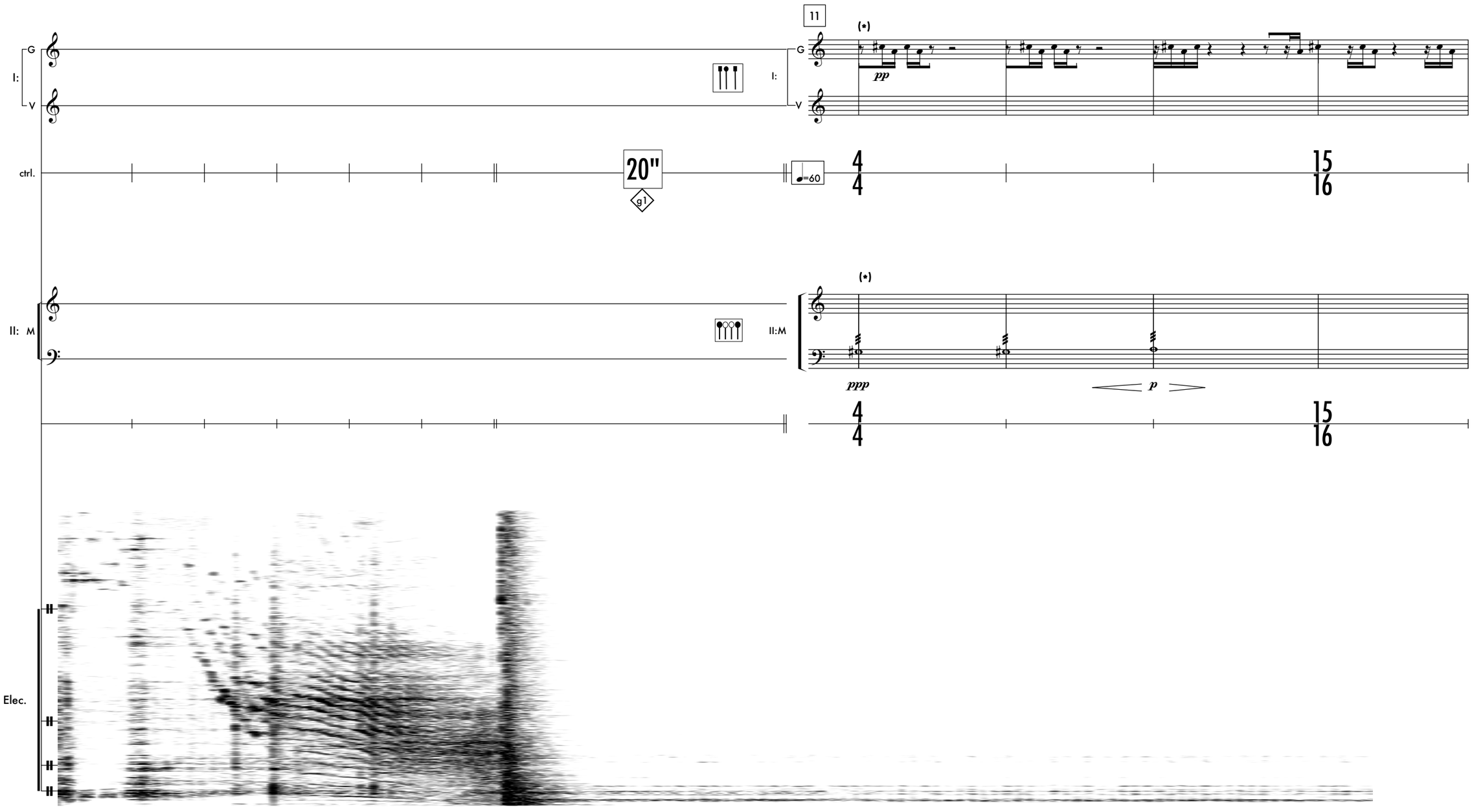
I: V

ctrl.

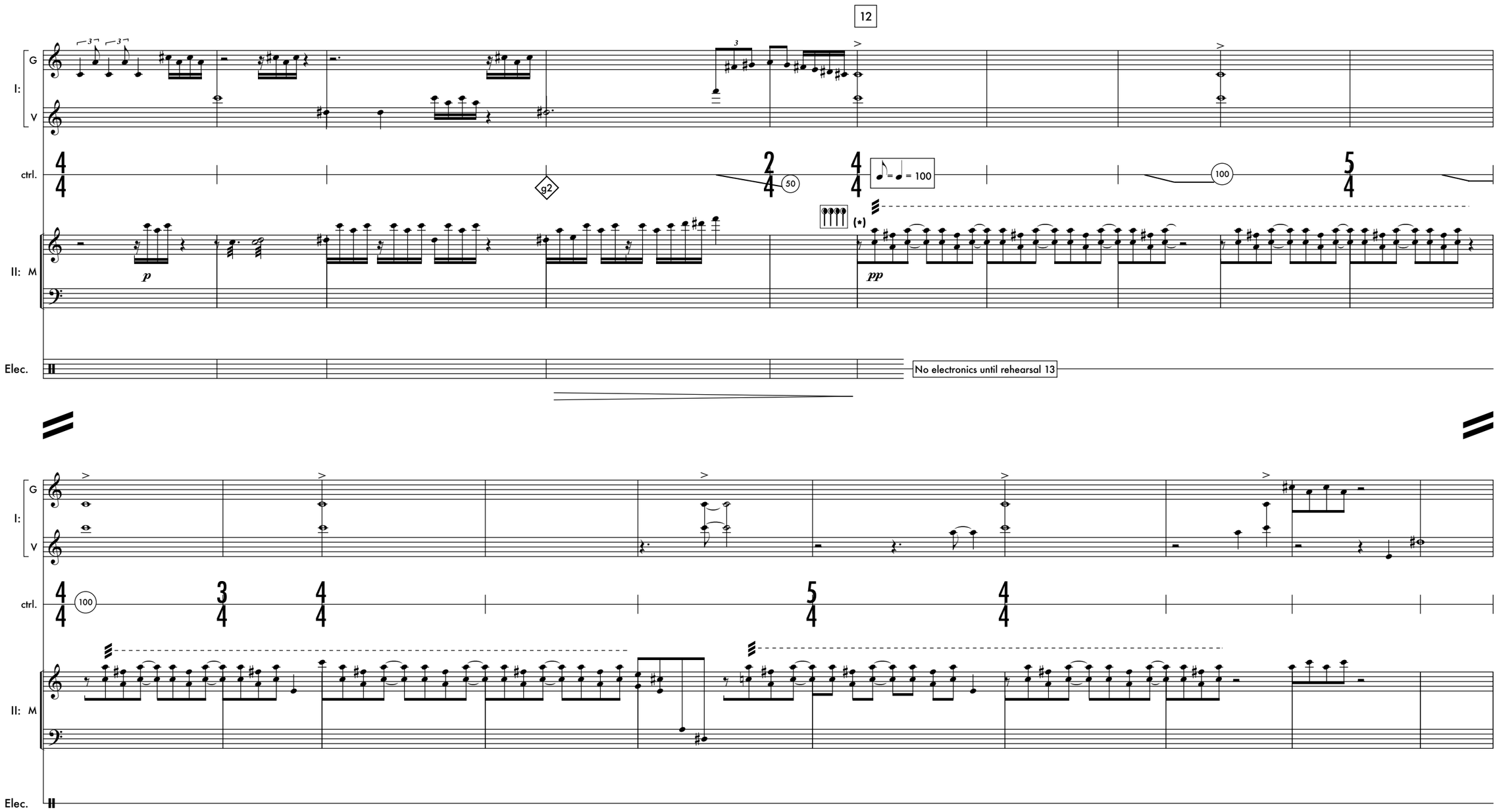
II: M

Elec.





* I&II should emerge from the electronic residue.



* 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.

II: M

Elec.

13

I: G V

ctrl.

h1

II: M

Elec.

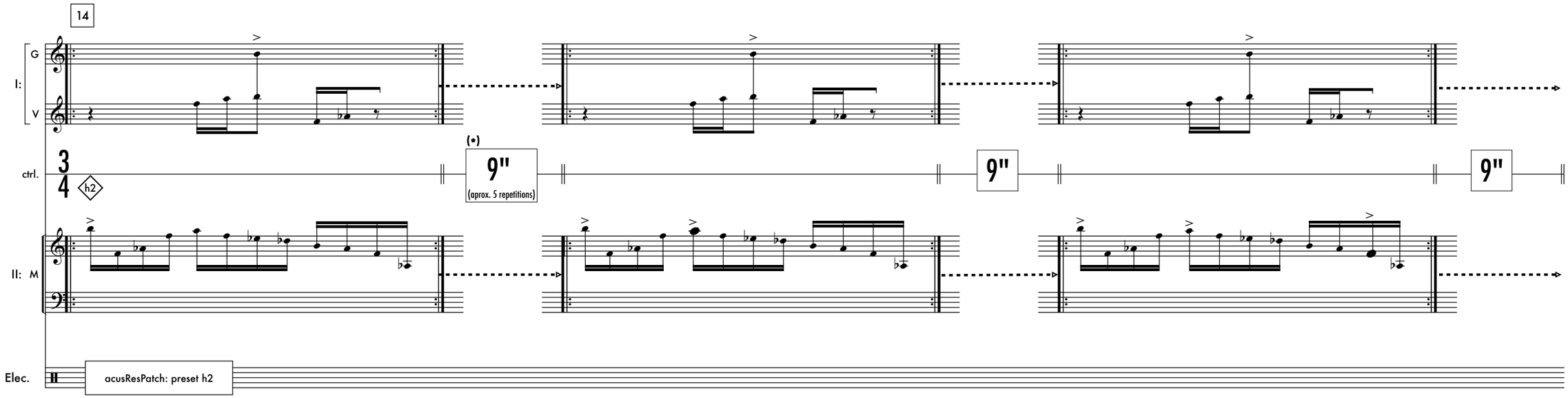
acusResPatch: preset h1

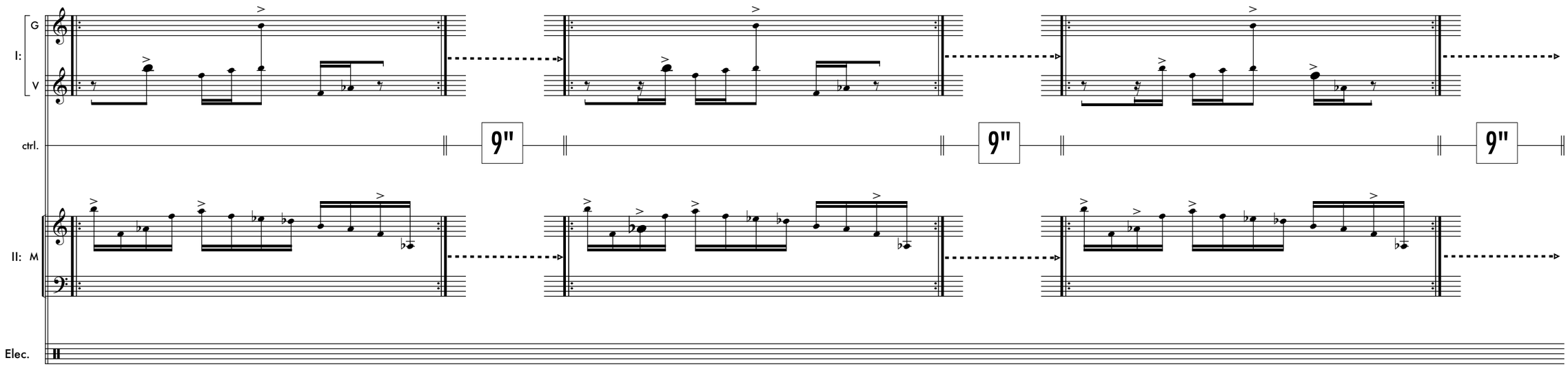
I: G V

ctrl.

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 exagerate 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 attemps to destroy it.

I: G V

ctrl.

II: M

Elec.

9" 9" 9"

I: G V

ctrl.

II: M

Elec.

5" 5/8 6/8 4/8 6/8

I: G V

ctrl.

II: M

Elec.

arco ord. arco ord. arco ord.

p f mp f mp p

13/8 7/4 6/4 4/4 7/8 4/4

h3

80 100 70 90 60

f mp f mp mf mp p

I: G V

ctrl.

II: C M

Elec.

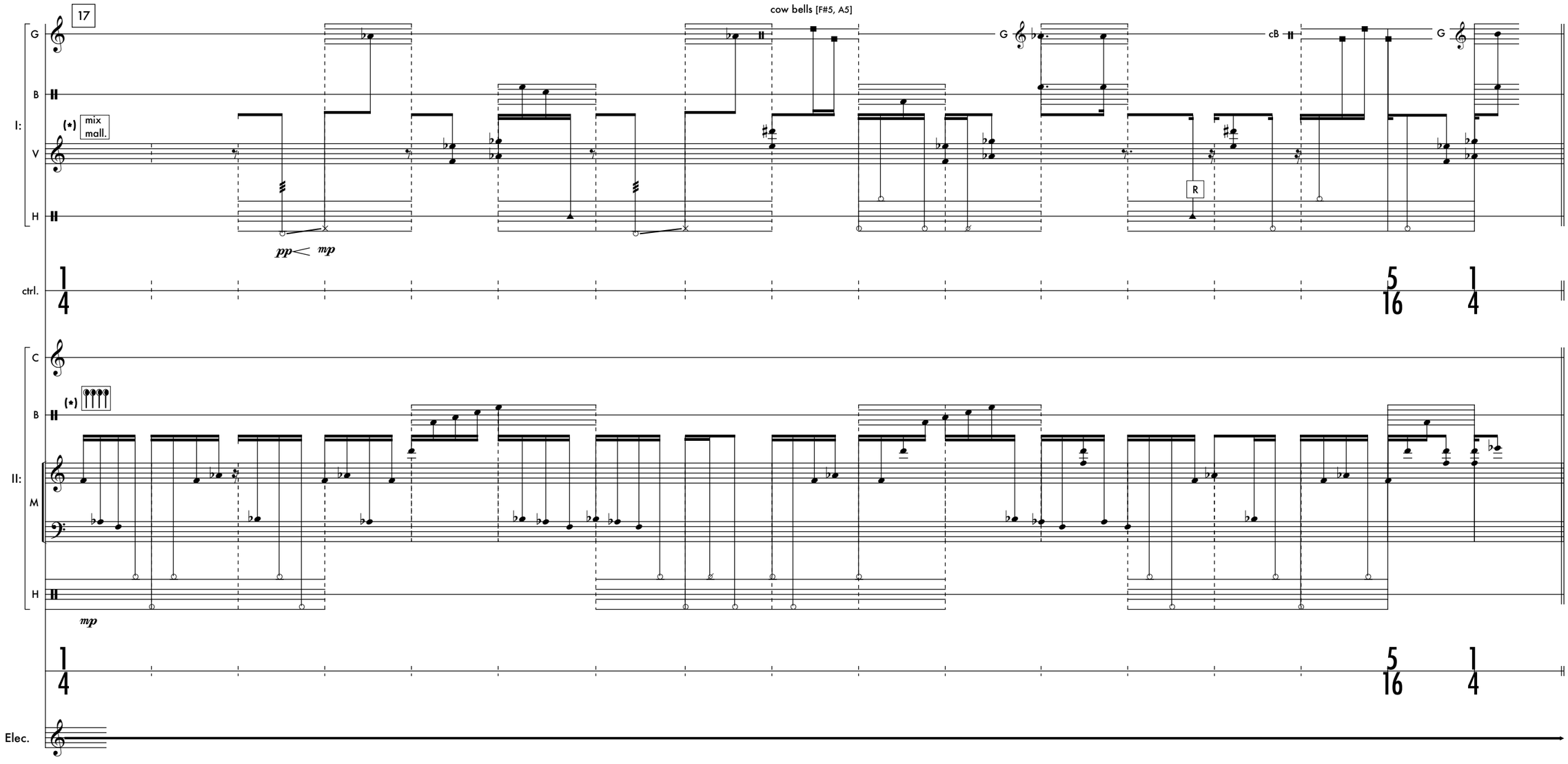
4" (*) ♩=55

4/4 5/4 3/4

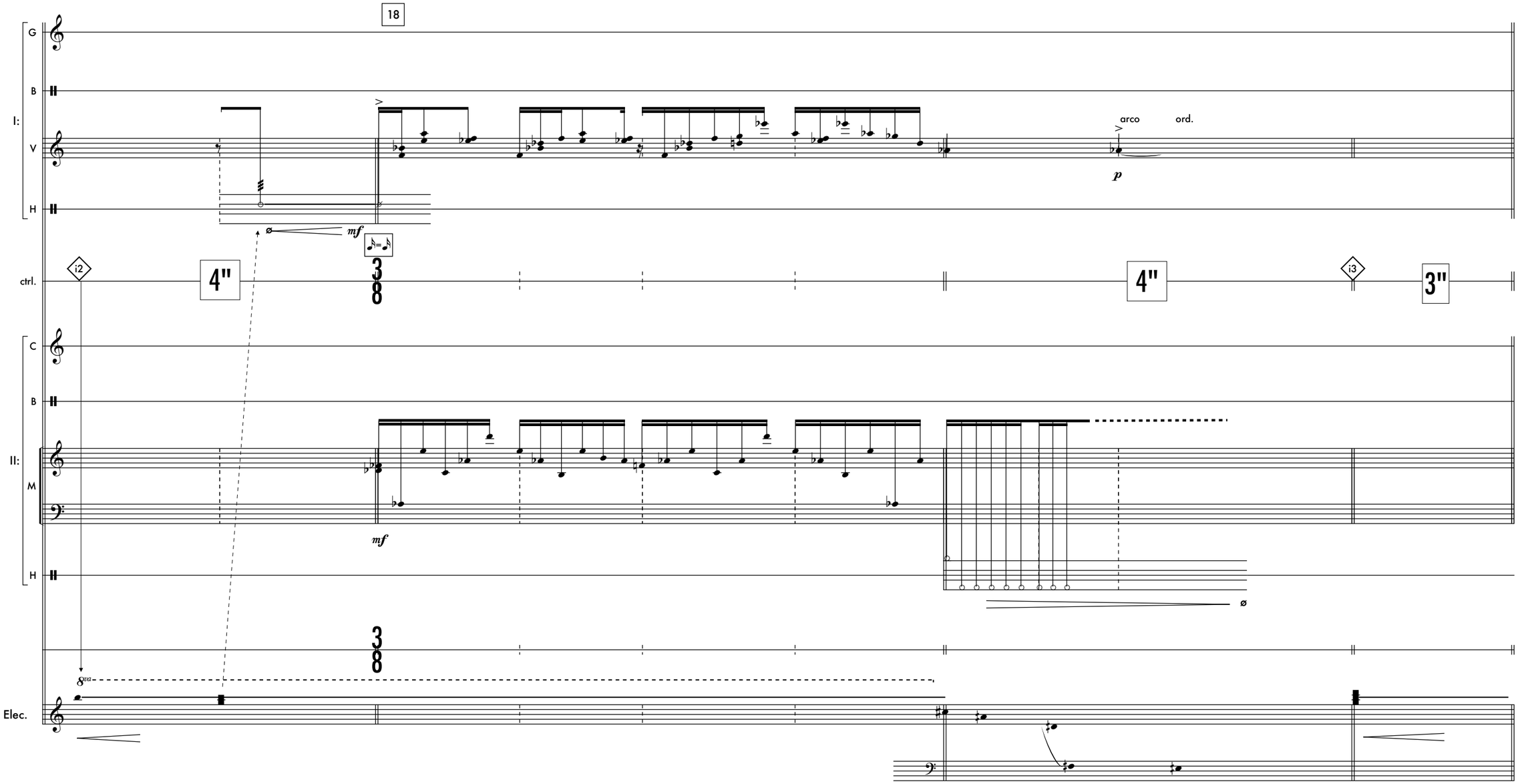
h4 i1

mf mp p ppp hits: ff

* 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.



* **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
G
B
I:
V
H
arco
ord.
p
mf
ctrl.
i2
4"
4"
i3
3"
C
B
II:
M
H
mf
ø
Elec.
ø

19

20

I:

G

B

V

H

cB

G

R

p *mp*

mp

ctrl.

2"

i4

1.5"

i5

4"

II:

C

B

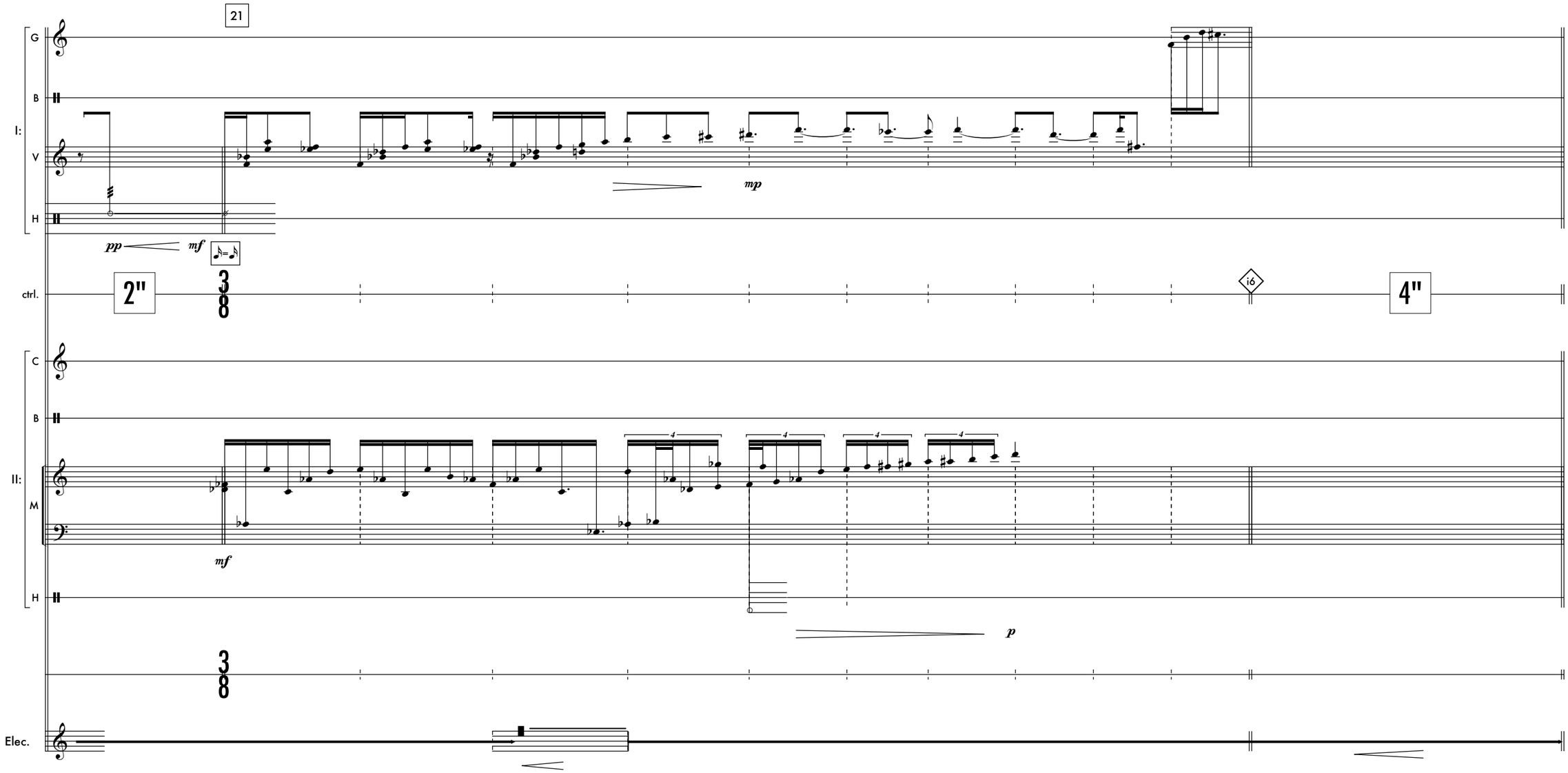
M

H

mp

mp

Elec.


21
G
B
I:
V
H
pp
mf
mp
ctrl.
2"
3
8
i6
4"
C
B
II:
M
H
mf
p
3
8
Elec.

22

I:

G

B

V

H

mp

p

pp

ctrl.

7/16 3/8 3/16 3/8

C

B

II:

M

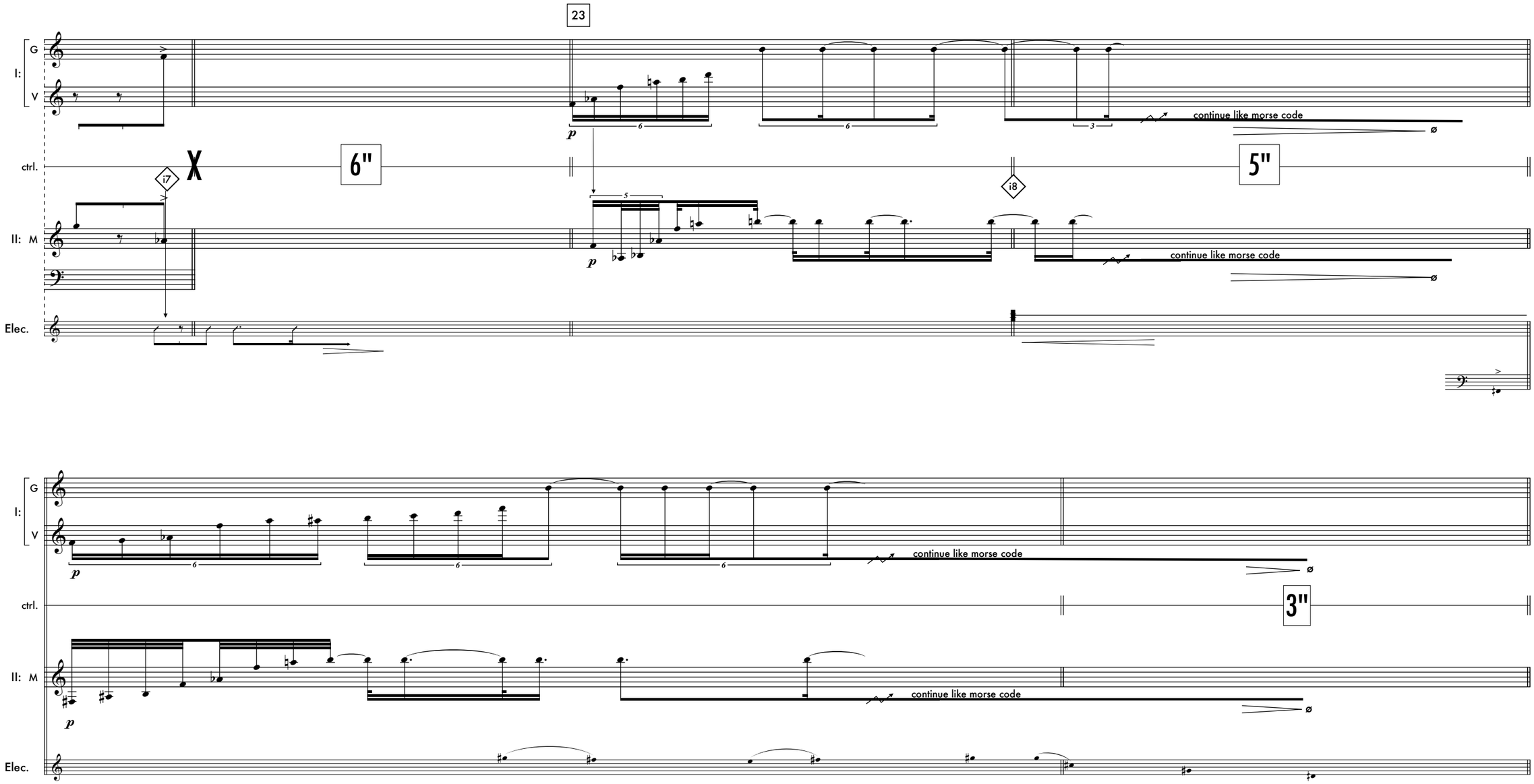
H

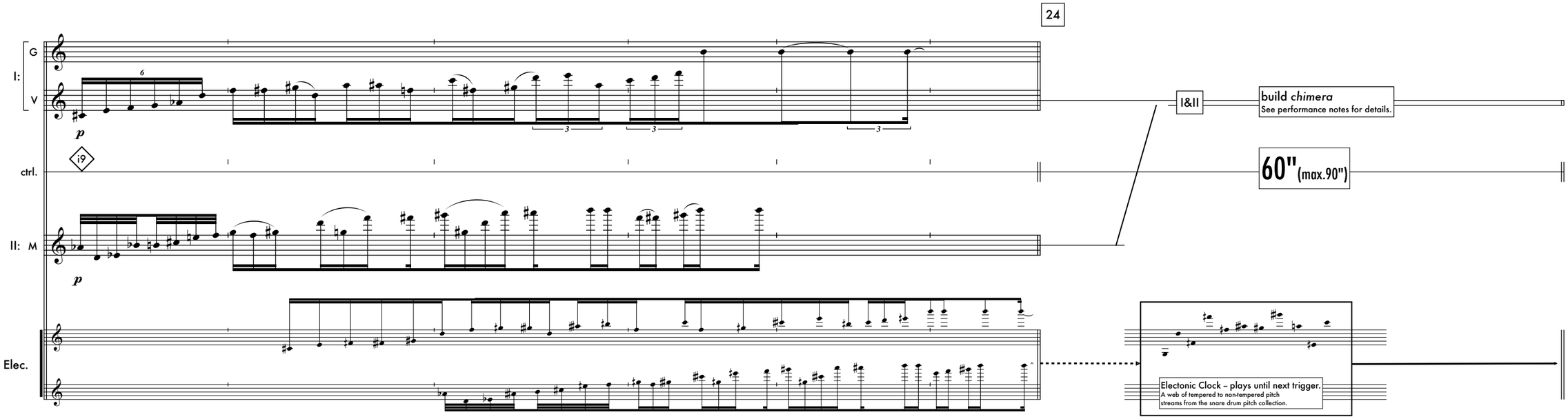
mp

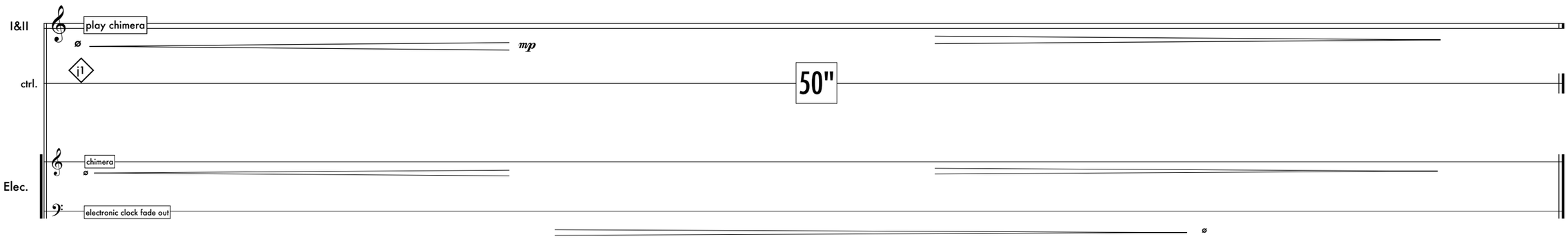
p

pp

Elec.


23
I:
G
V
ctrl.
6"
5"
i7
i8
II: M
Elec.
continue like morse code
continue like morse code
continue like morse code
continue like morse code
3"





aprox.dur.: 18 minutes