

grid1.01

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score notes





(2014)
Jaime E. Oliver La Rosa

The piece is written for Saxophone (E \flat Alto and B \flat Soprano), percussion and computer, and was written in/with Pure Data, an extension called pd2ly, and Lilypond.

Saxophones

The Alto Saxophone has a clip-on contact microphone in the bell which is not amplified until the last section “J”.

In this section, several “percussive” techniques are amplified by the contact microphone and notated as follows:

	Blowing through or sucking the instrument (as in a loud kissing sound) without voicing a pitch. Notated on e4. The same symbol pointing downwards is used for a flutter breath. While no pitch is voiced, a specific pitch fingering is used to color the noise.
	Open slap tongue without pitch. Notated on b3.
	Pitched key clack.
	Pitched slap tongue.

Actual pitch positions might be modified so as to provide the maximum resonance, playability and variety.

Percussion

The percussion instrument is comprised of three elements:

1. Vibraphone.
2. Large Bass Drum, Triangle (medium/large), Tam Tam(medium/large), and Güiro.
3. 7 objects called Oddities.

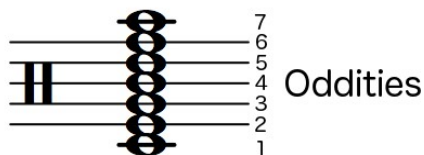
The Tam tam should be large enough to reduce the perception of pitch, and the Güiro long enough to allow for extended scraping. The Güiro is additionally amplified with another clip-on contact mic.

The oddities are seven objects that are chosen by the performer. I have been working with the following objects:

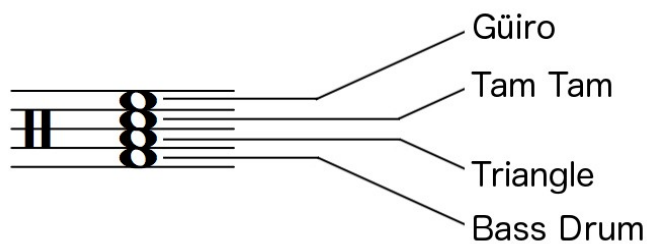


The idea is to have a timbrally diverse set of objects (metal, wood, skin, glass, etc.). Series of similar objects (all different sized woodblocks for example) are to be avoided at all costs. Exceptions like in 6 and 7 might reveal interesting.

These Oddities are notated in the lines of the staff:



The other percussion instruments are placed in the spaces between the lines:

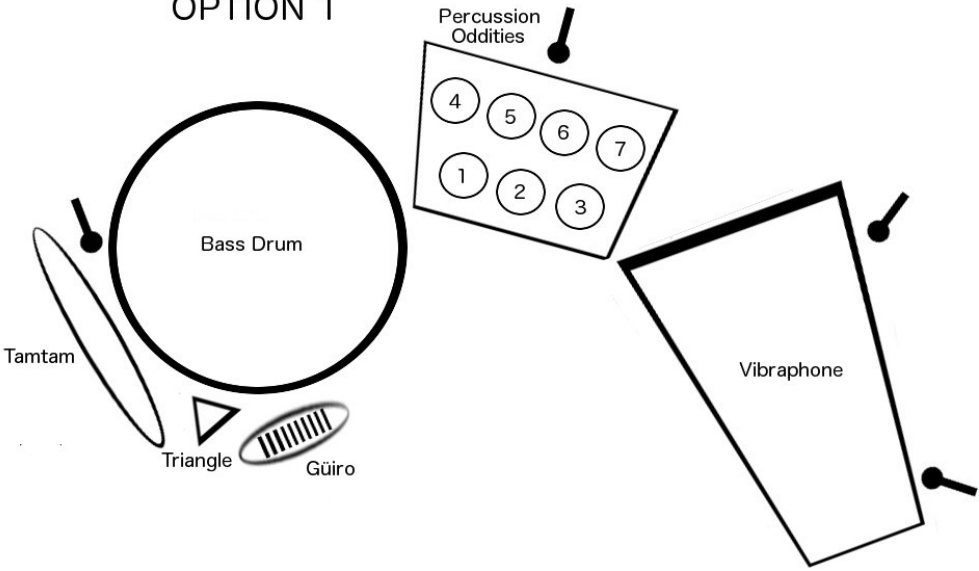


The vibraphone is placed in its own staff.

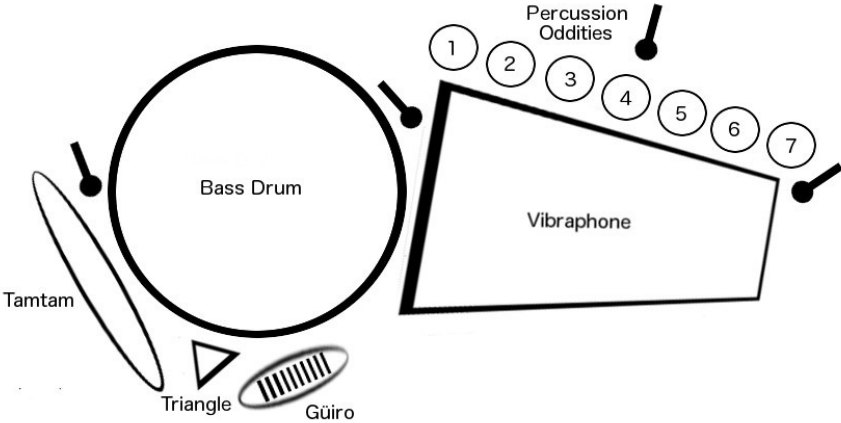
I expect that the best possible choice of mallets for most of the piece is a combination of hard mallets and vibraphone mallets except for section J and the moments that immediately precede it in which there must be a switch to four vibraphone mallets to achieve sound homogeneity in the 32nd note figures. However, I hope the percussionist brings his own experience in choice of mallets.

In the next page are two possible arrangements of the percussion instruments. Each section creates its own unique challenges for spatial distribution.

OPTION 1



OPTION 2



Computer

A Pure Data (Pd) patch is provided. It is currently a stereo version that needs only two inputs.

In addition to the two clip-on mics, at least two mics are needed to perform the piece. More mics might be needed for amplification.

The first microphone goes into input (adc) 1 of the sound card and corresponds to the clarinet. A condenser microphone in cardioid pattern is recommended to capture a bit of the surrounding percussion sounds.

The second microphone goes into input (adc) 2 of the sound card and corresponds to the percussion oddities. Any microphone will work as this is only used for timbral recognition.

Step 1. Test inputs and outputs. Inputs 3 and 4 are not needed for this piece, even though they are shown in the patch. Enable inputs by clicking on the “mics” toggle.

Step 2. To train the patch for your specific percussion oddities, hit the “train” toggle, then hit each object (left to right) about 5 times each (it can be pretty fast). Then hit the “save” bang, and then the “id” toggle to enter recognition mode. Now each of the seven percussion objects should get an id between 0 and 6. If you already have a timid database saved in the /database folder, it will be loaded automatically and timbreID will be set to “ID” mode. Simply check that it recognizes objects correctly and then run the piece.

Step 3. Load the default levels for the output buses and modify as necessary. Electronics should generally match the dynamics of live performers, and are particularly loud during rehearsal numbers *C*, *E* and *G* through *J*.

Step 4. Hit the “Enable Keyboard” toggle. Then hit the spacebar to move forward to the next cue. Cues are specified as circle numbers below the staff system. You can also go directly to a cue, by entering a number in the “go to” number box and hitting spacebar, or clicking on the message box with the cue number and then hitting spacebar. Stop all cues with the “stop all” bang.

If you have any questions write la.rosa@nyu.edu or visit www.jaimeoliver.pe