Space-time Julienne

(Part II)

FOR PERCUSSION TRIO

Paul Schuette

2013

Instrumentation

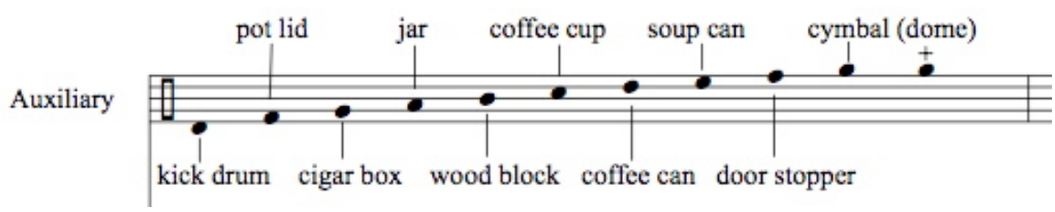
Player 1
vibraphone
square wave oscillators
singing bowl
auxiliary percussion*

Player 2
kalimba/mbira
radio
cymbal
singing bowl
spring drum
kick drum
auxiliary percussion*

Player 3
toy piano (2 octaves)
cymbal
cartridge
styrofoam block
singing bowl
kick drum
auxiliary percussion*

*Auxiliary Percussion
- players auxiliary instruments should be unique - not matched

pot lid
cigar box
large glass jar
medium wood block
coffee cup
coffee can
soup can
door stop spring - (mounted on a block of wood and clamped to trap table or mounted to a resonator)



Notes on Instrumentation

Square wave oscillators: banks of analog oscillators, which the part is scored for, are available for rent from the publisher (www.paulschuette.com). However, the use of digital oscillators (Max/MSP, Pd, etc.) are also acceptable. The oscillators should be projected from a separate speaker (not the main L/R speakers) that is part of Player 1's setup.

Singing bowls: all 3 should be unique, not matched.

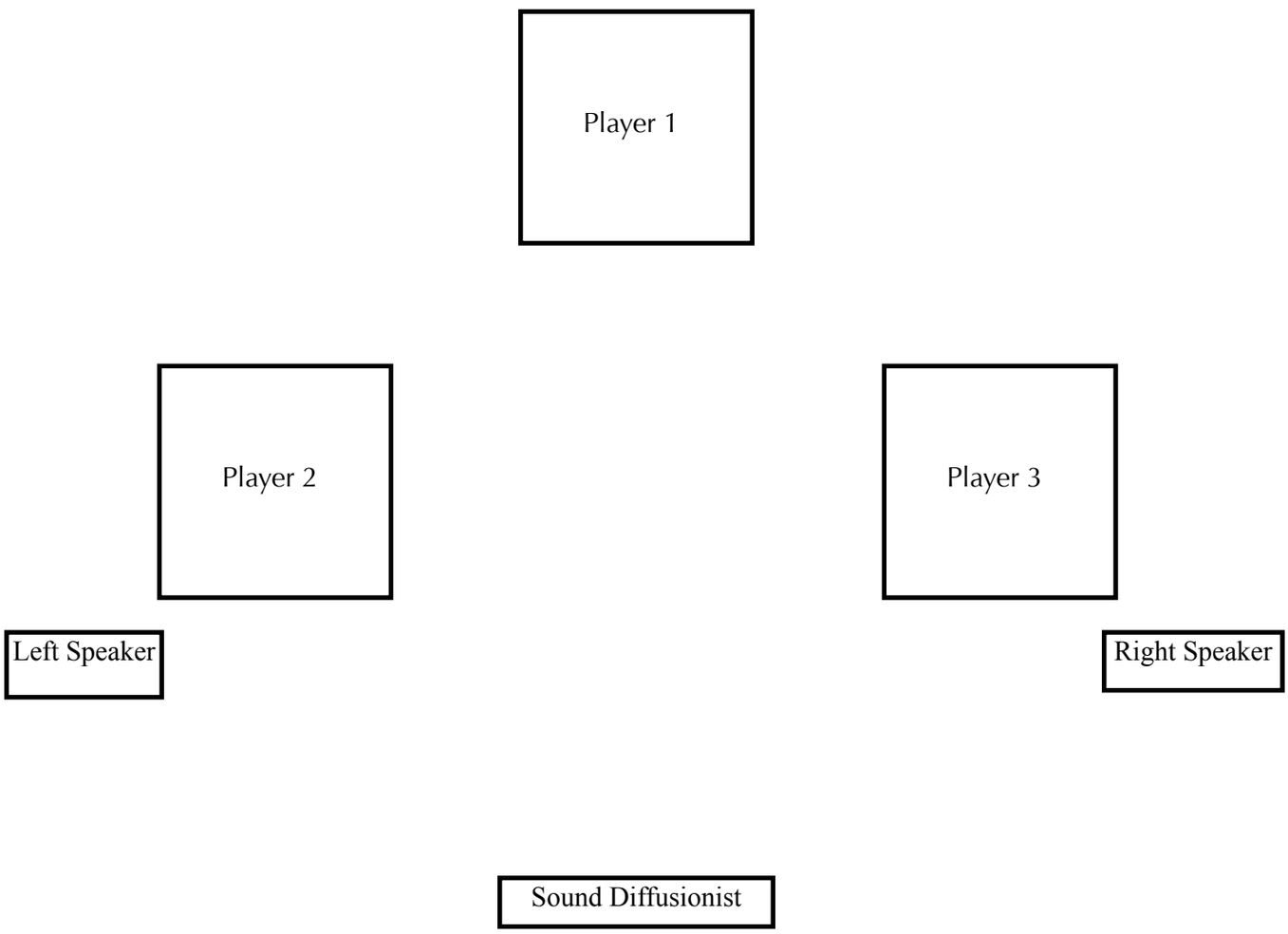
Kalimba: the part assumes the G Major tuning of the popular 17 note Hugh Tracey model. Any other "thumb piano" is acceptable so long as it can be tuned accordingly.

Radio: a slightly inferior alarm clock radio is desirable. The radio must have dials (not buttons) for both tuning and volume.

Cartridge: a "cartridge" is being loosely defined here as any magnetic transducer (such as Jameco Part No. 2129748) that can successfully amplify the player's breath. The cartridge should be projected from a separate speaker (not the main L/R speakers) that is part of Player 3's setup.

Styrofoam: a think square block, such as the lid of a styrofoam cooler, is desirable.

Setup



- Players should setup as far away from each other as the stage allows.

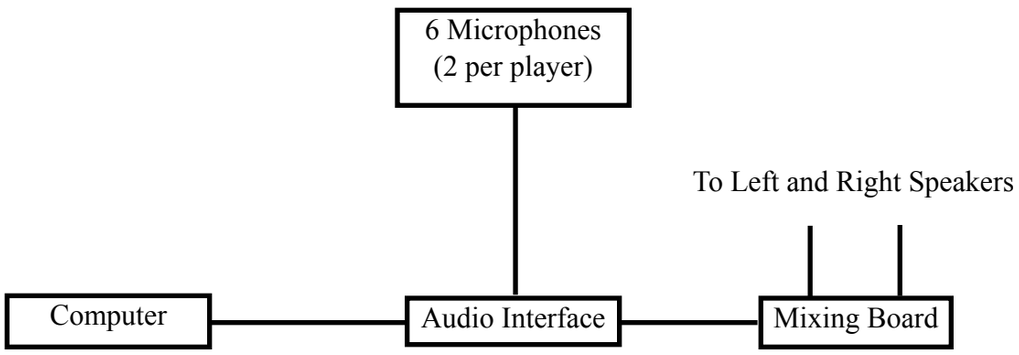
Electronics

- Each player should be miked with a stereo pair of overhead microphones.

- A computer equipped with Max/MSP is required to run the audio program. Contact the publish at www.paulschuette.com for the patches.

- An audio interface which can facilitate 6 XLR inputs and 2 separate output channels is required

Signal Routing



Computer Staff

Quarter notes on this staff instruct the sound diffusionist/computer operator to advance the Max program to the next cue. The type of effect triggered is listed below the staff and the number above the note will appear on the computer monitor indicating a successful strike.

Program Note

As Einstein showed us, time and space are intimately linked. Space-time Julienne seeks to draw upon this concept by presenting a phenomenological experience that tugs at our understanding of this relativistic drama. In more musical terms, this is music that attempts to use space as a contrapuntal axis - a source of tension, development, and drama.

An incredibly condensed history of painting would tell the story of perspective: how a two-dimensional surface can give the impression of the third. (Modern painters have abstracted and subsumed this concept in the best possible ways.) Over the past hundred years or so, the history of sculpture shows a similar yearning. From Calder's mobiles, to Smithson's earthworks, to the kinetic sculptors of the present, sculptors have broken down the three-dimensional constraints of their medium by adding the fourth dimension - the temporal. Can music, which has always existed in this four walled arena, achieve a similar goal?

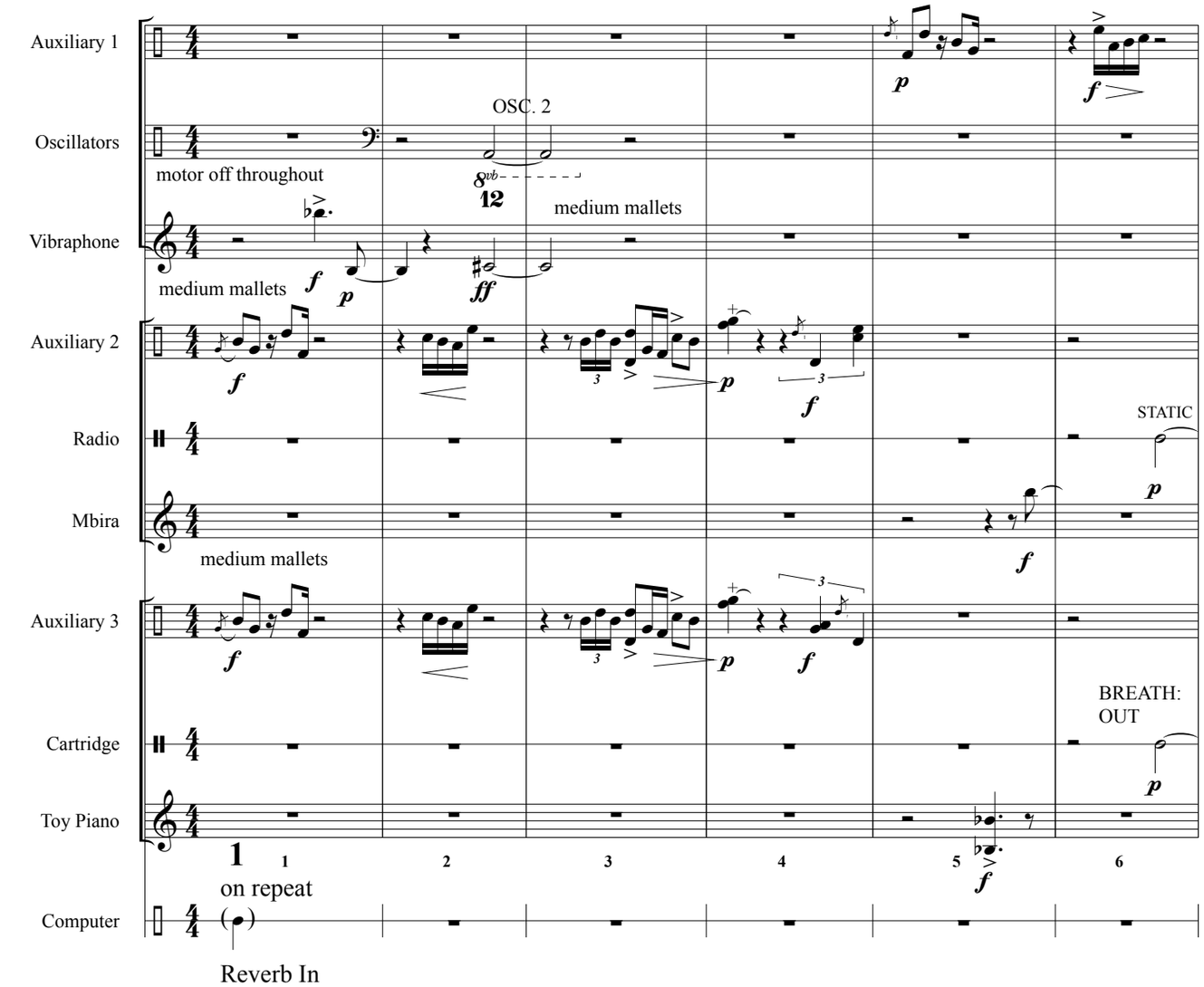
What these advancements offer to these other mediums is a reflexive perspective. The perspective that asks, "What is a urinal?" A perspective that allows the medium to abstract upon its potentials, so perhaps you can see it for what it really is. In this way, I want to write music that looks at music. Music that uses time to explore what it is inside of space. A ball of energy that extrudes itself from time.

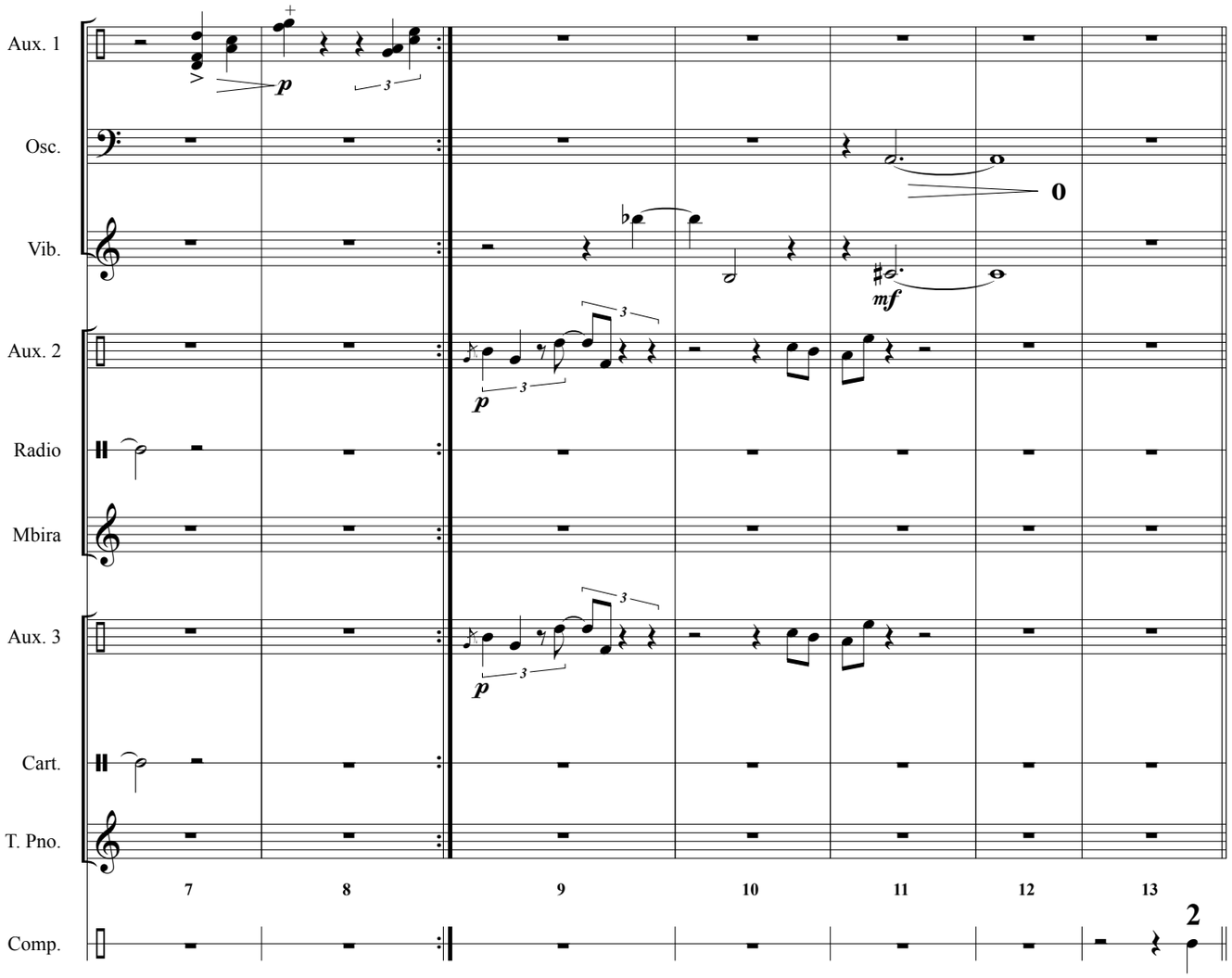
Space-time Julienne

(Part II)

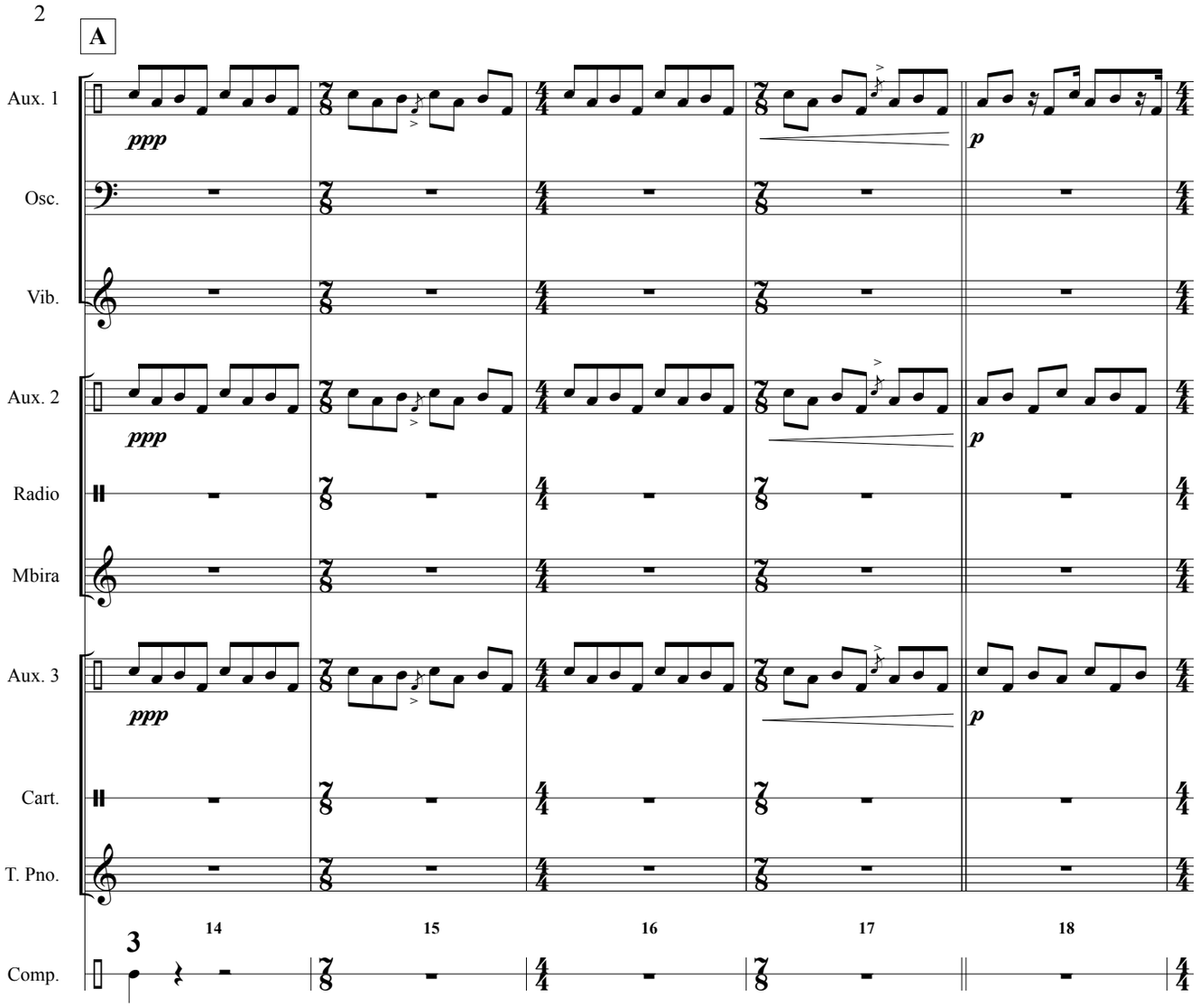
Score

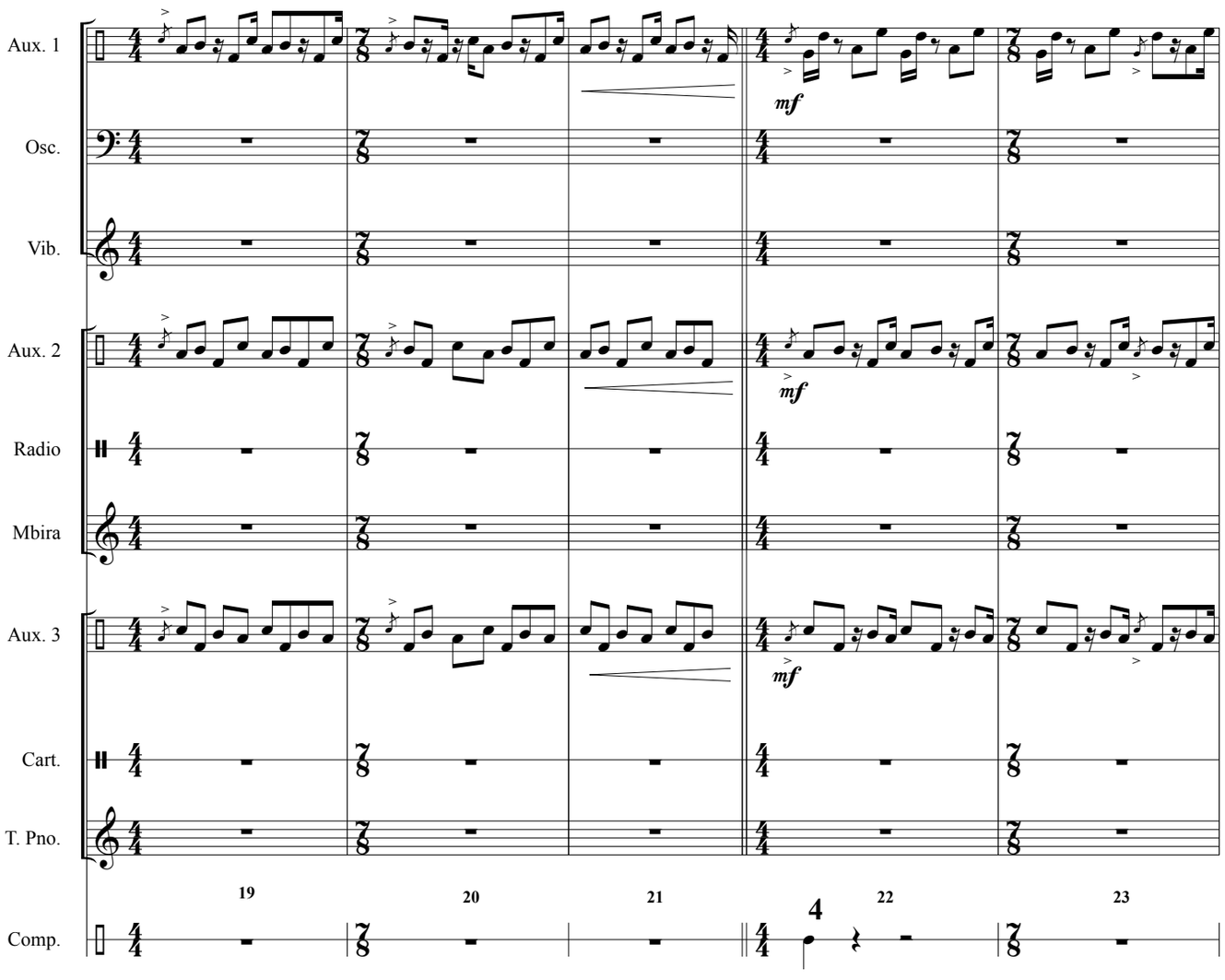
♩ = 120

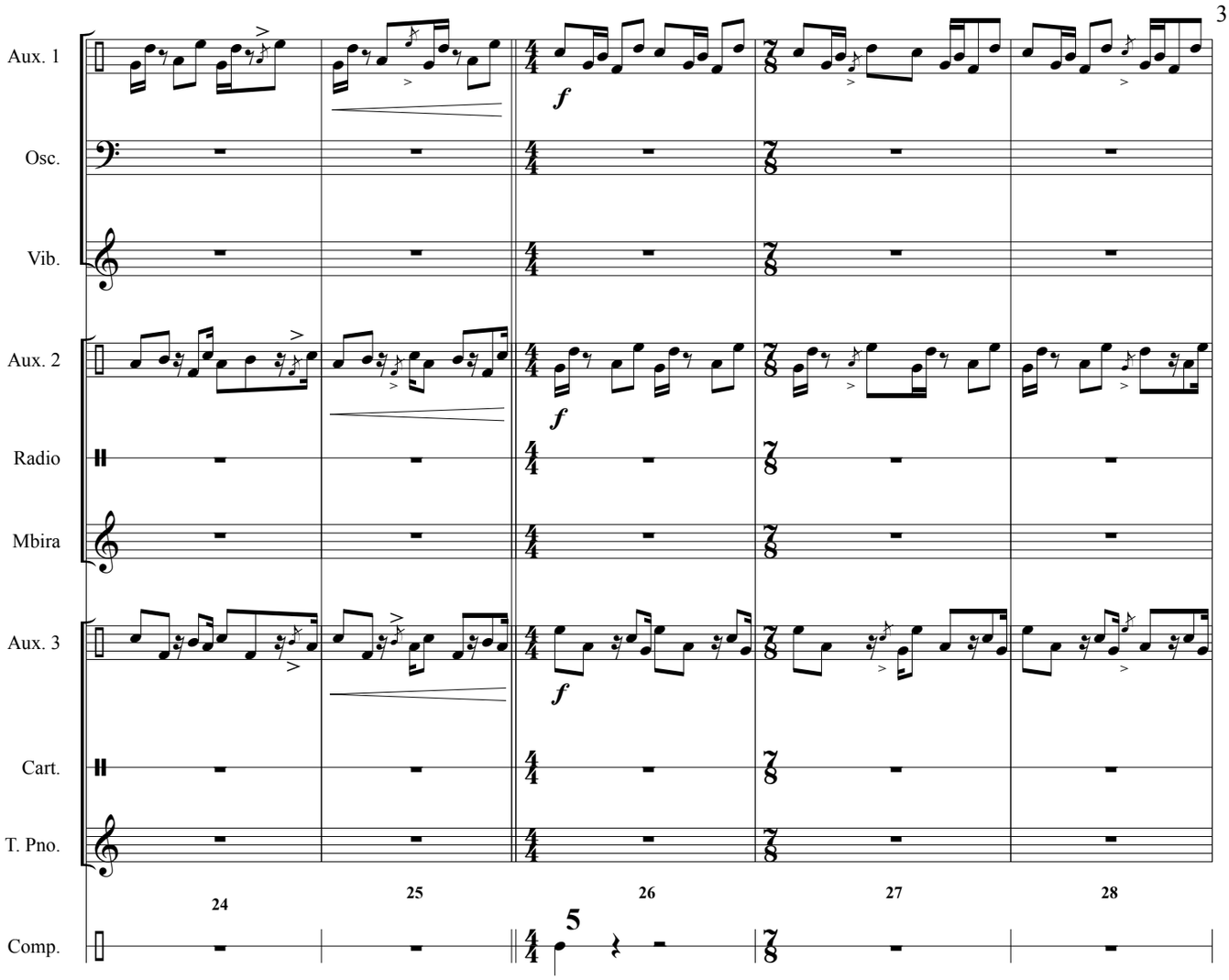




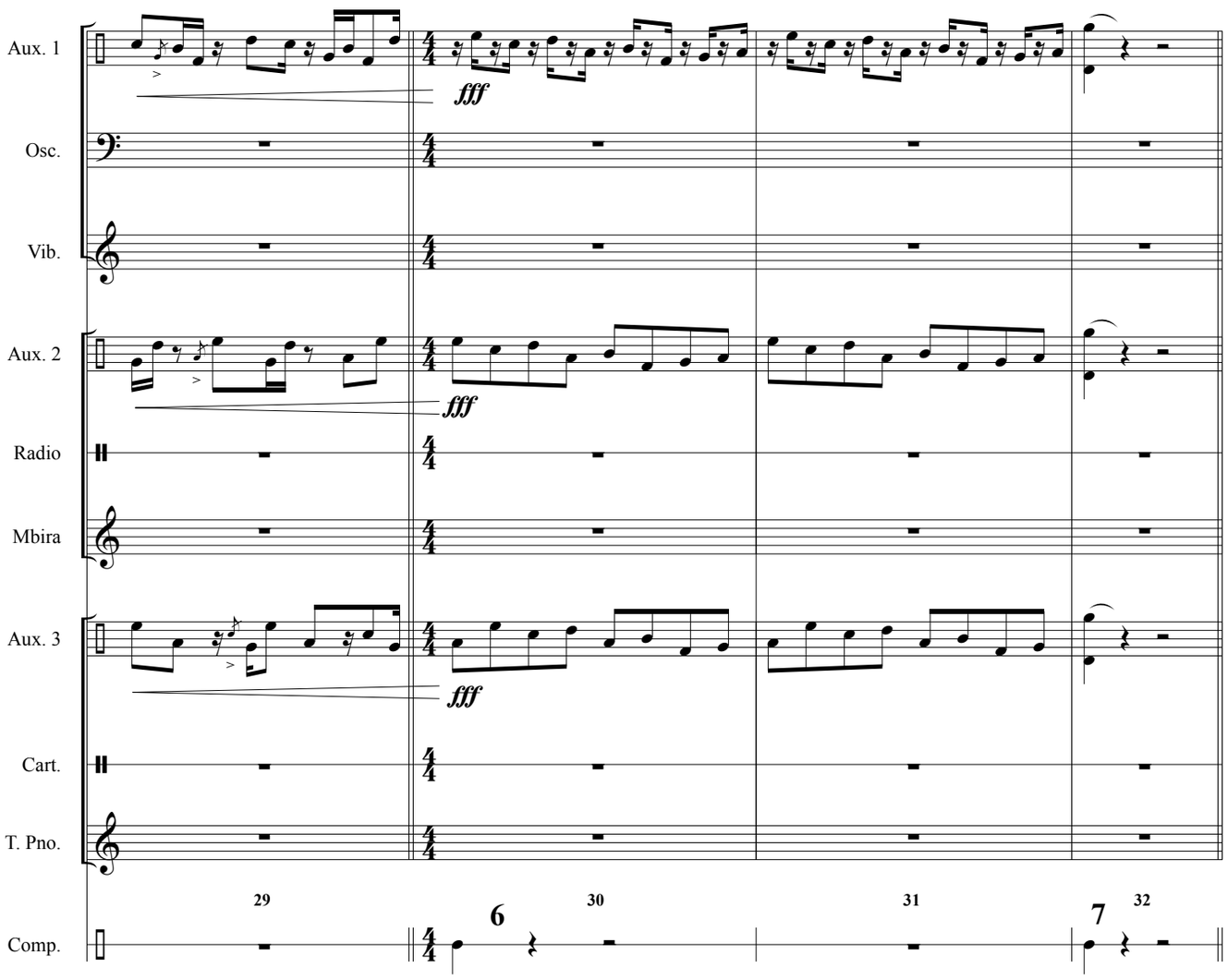
Schuette Publishing © 2013


A
Aux. 1
Osc.
Vib.
Aux. 2
Radio
Mbira
Aux. 3
Cart.
T. Pno.
Comp.
ppp
p
14
15
16
17
18
3
Reverb - OUT
Ring Mod. - IN


Aux. 1
Osc.
Vib.
Aux. 2
Radio
Mbira
Aux. 3
Cart.
T. Pno.
Comp.
mf
19
20
21
22
23
4
Ring Mod. - ALTERED

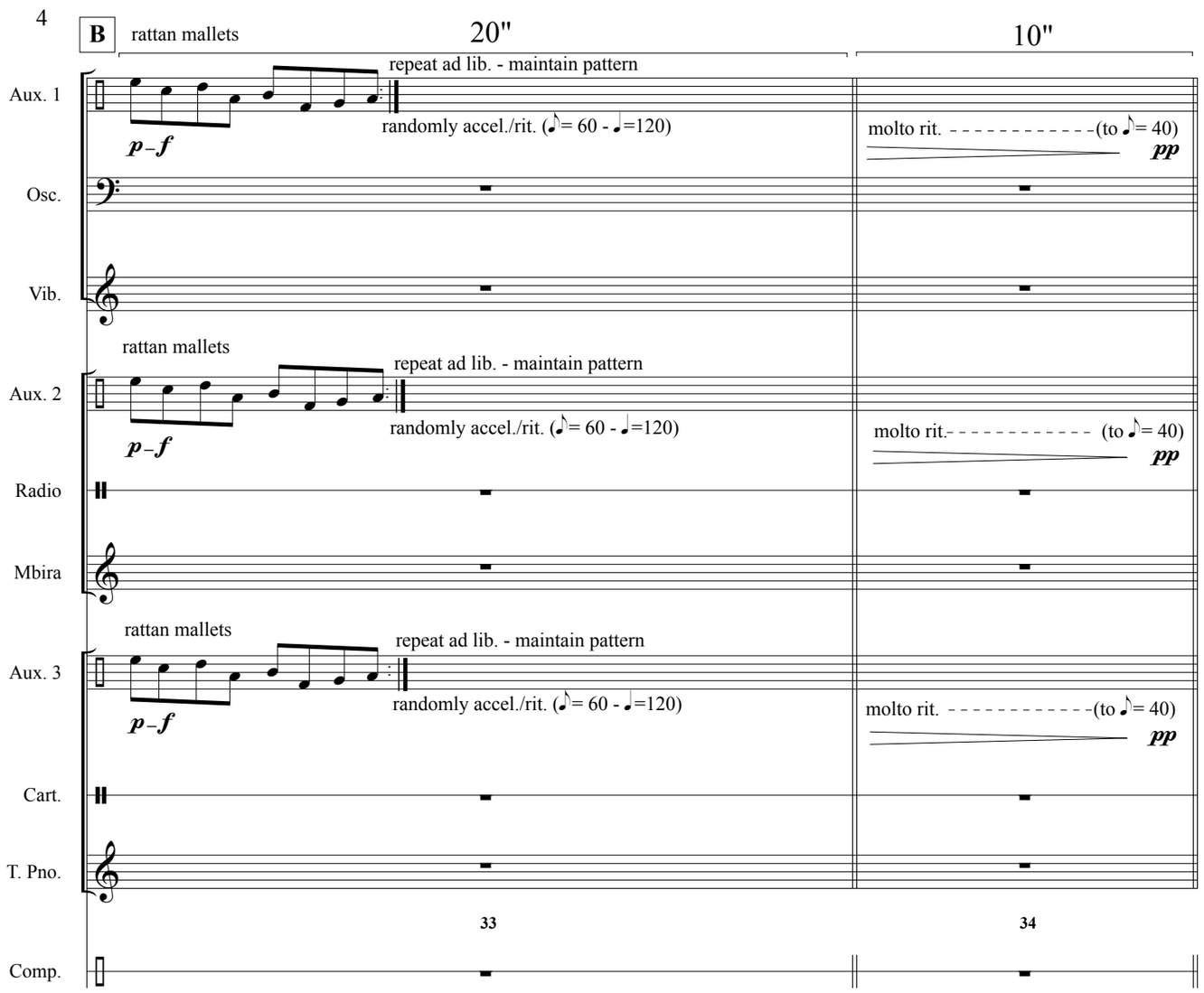


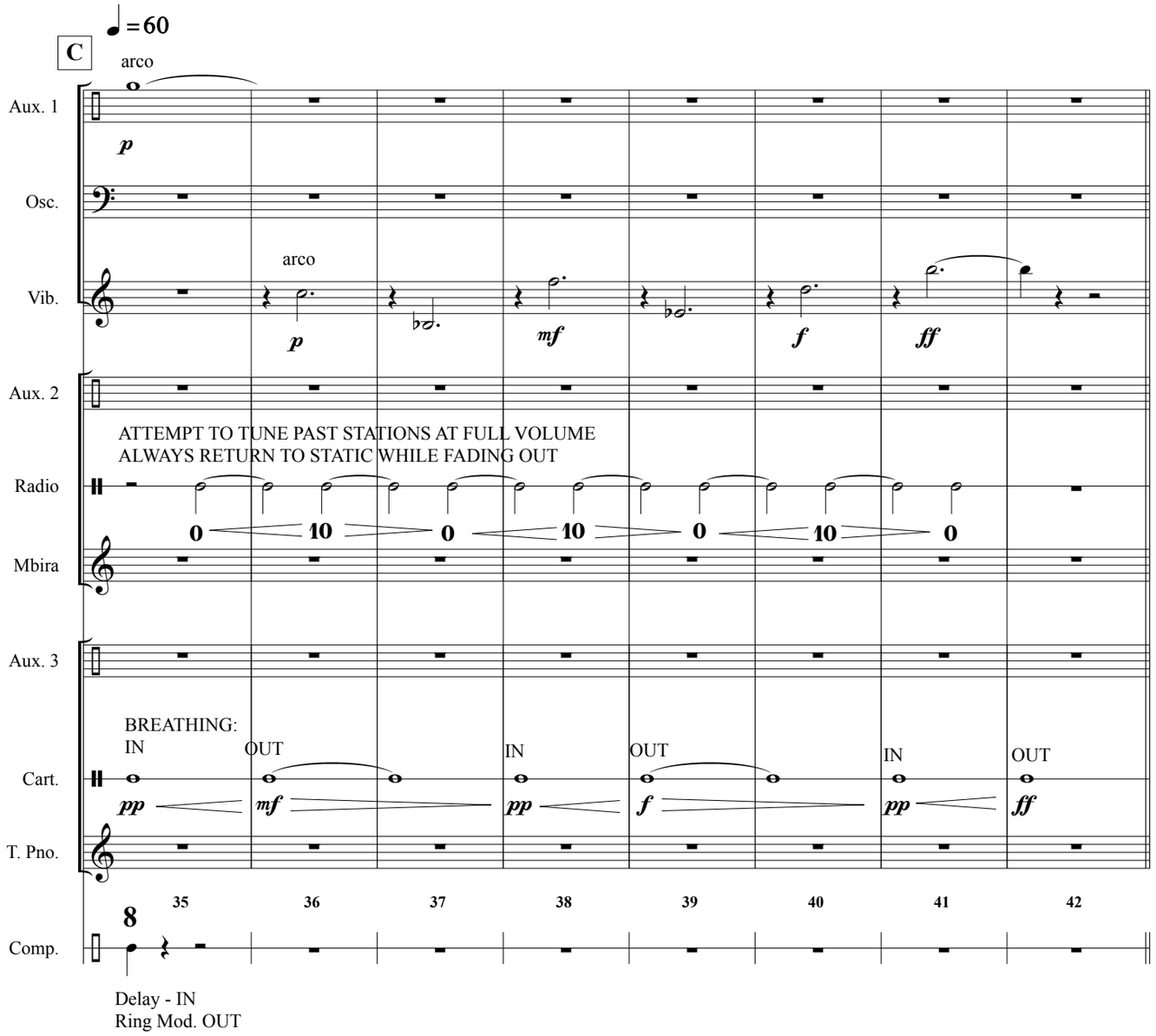
Ring Mod. - ALTERED

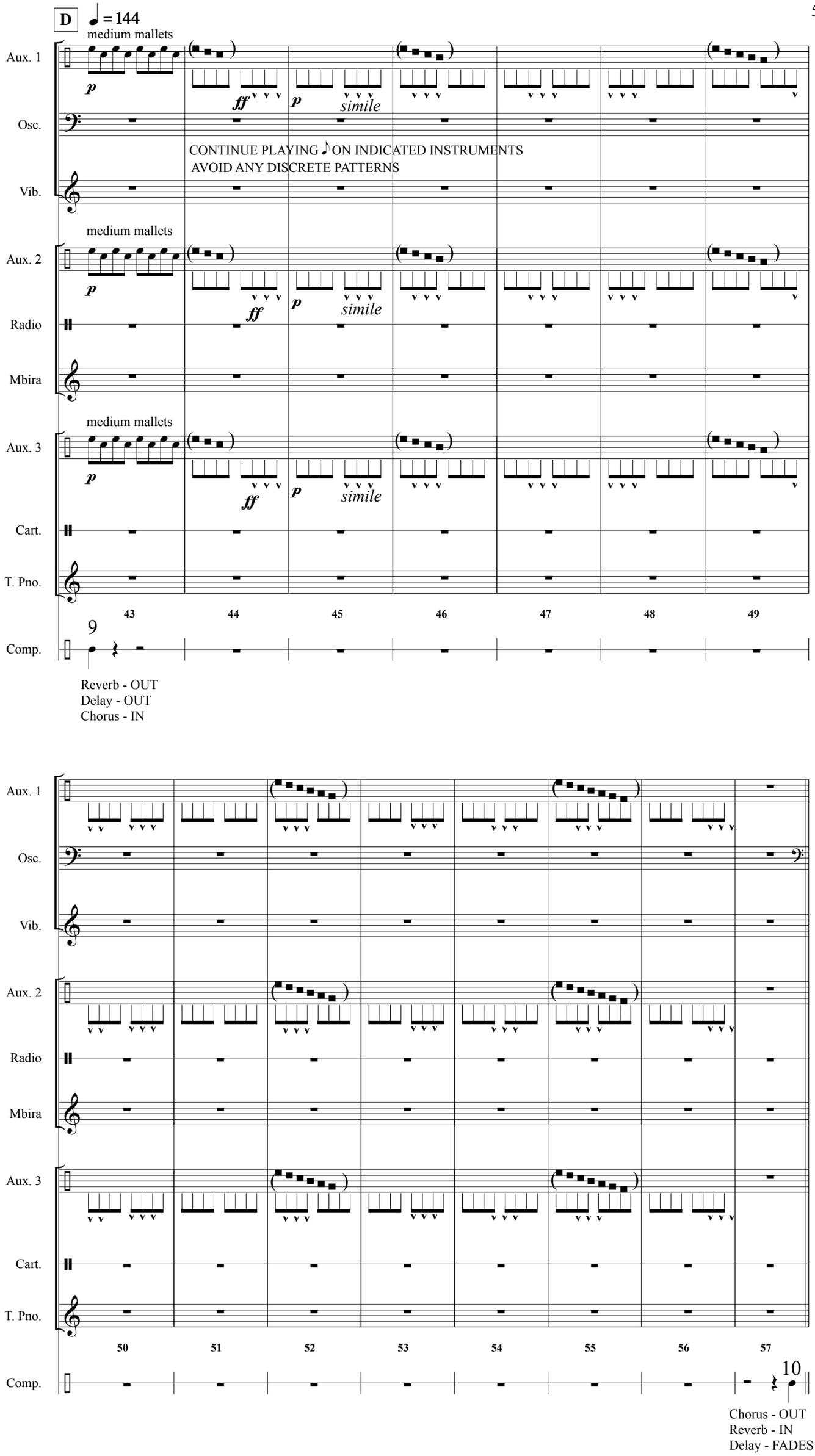


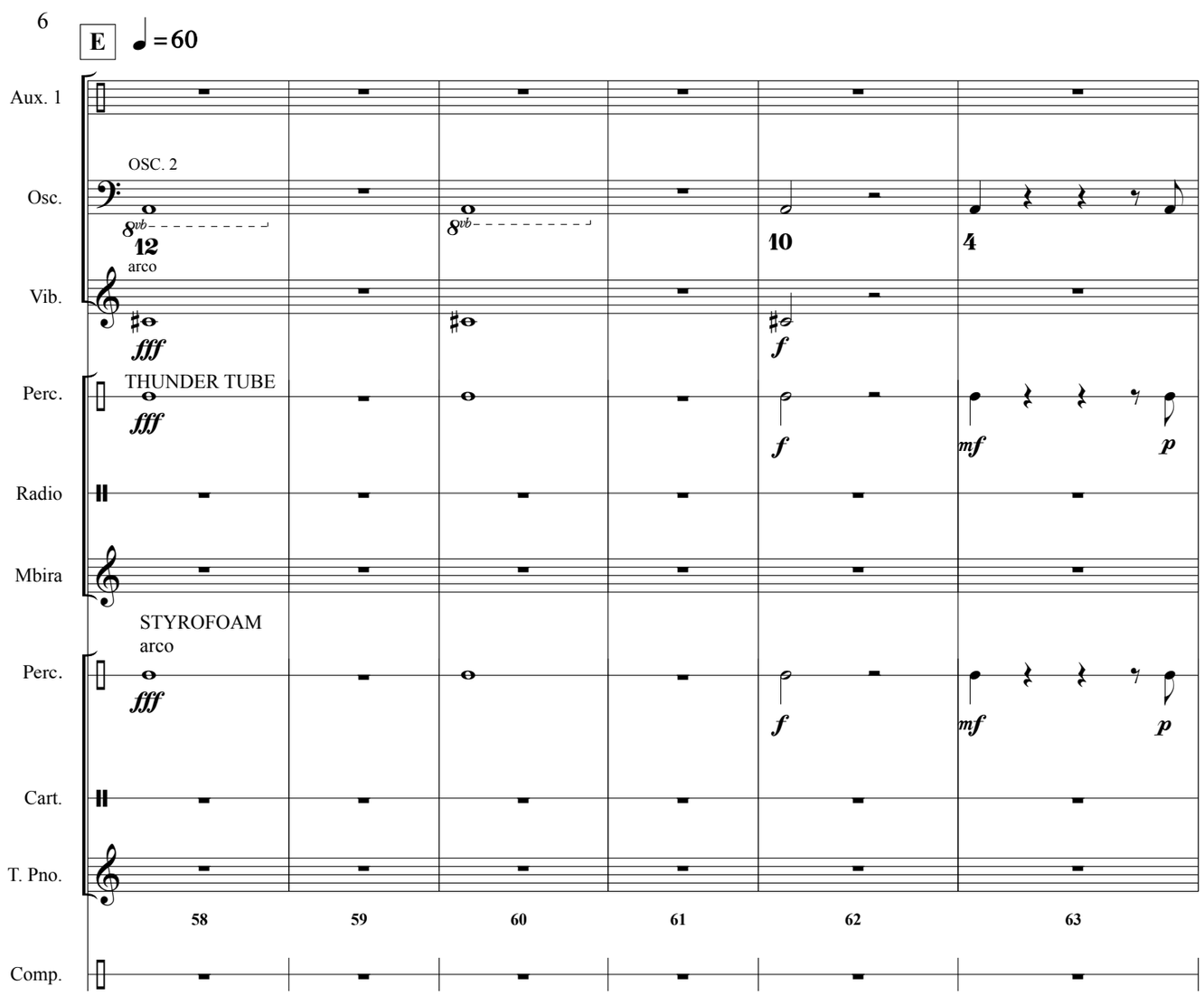
Ring Mod. - ALTERED

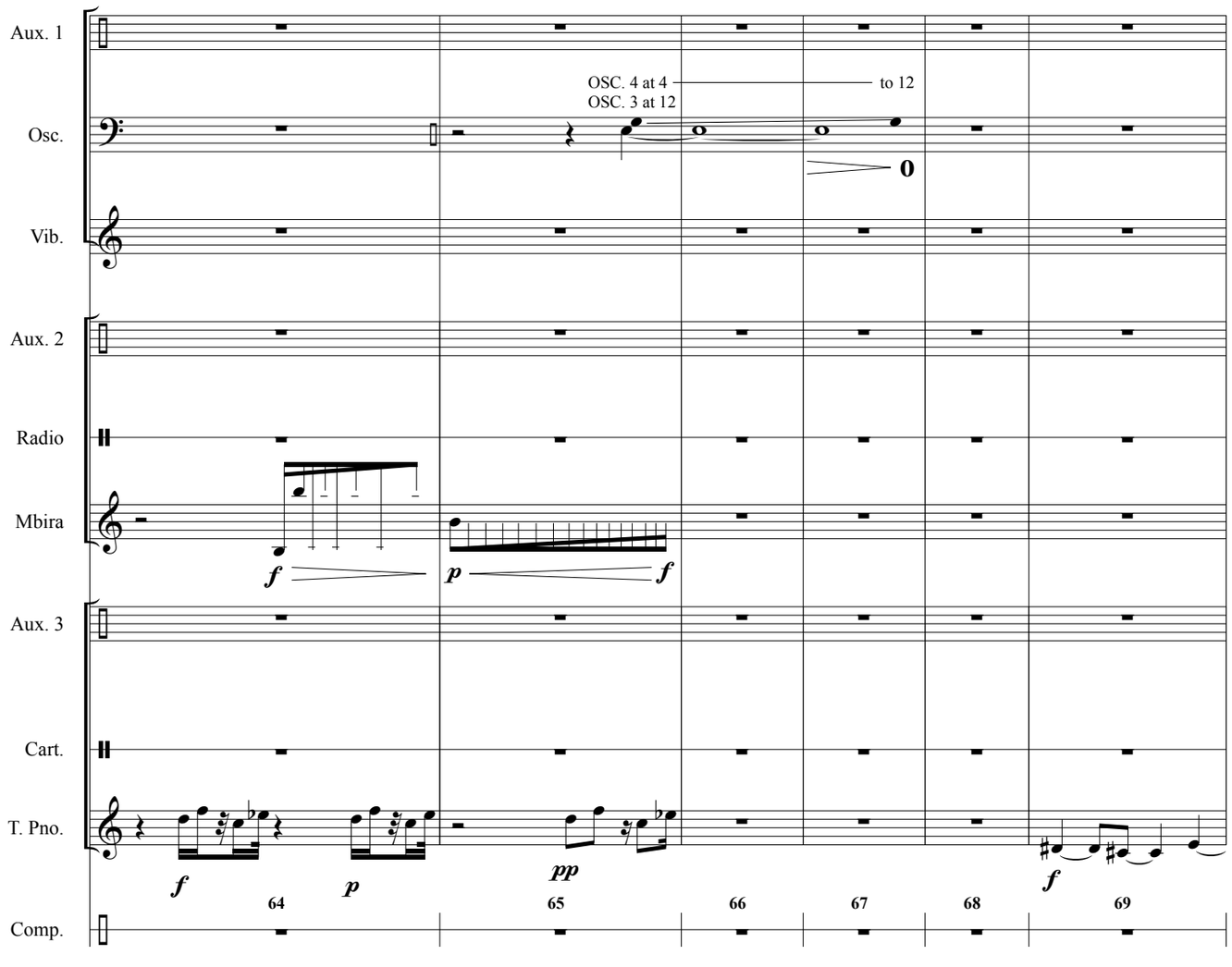
Ring. Mod - RANDOMIZED
Reverb - FADES IN

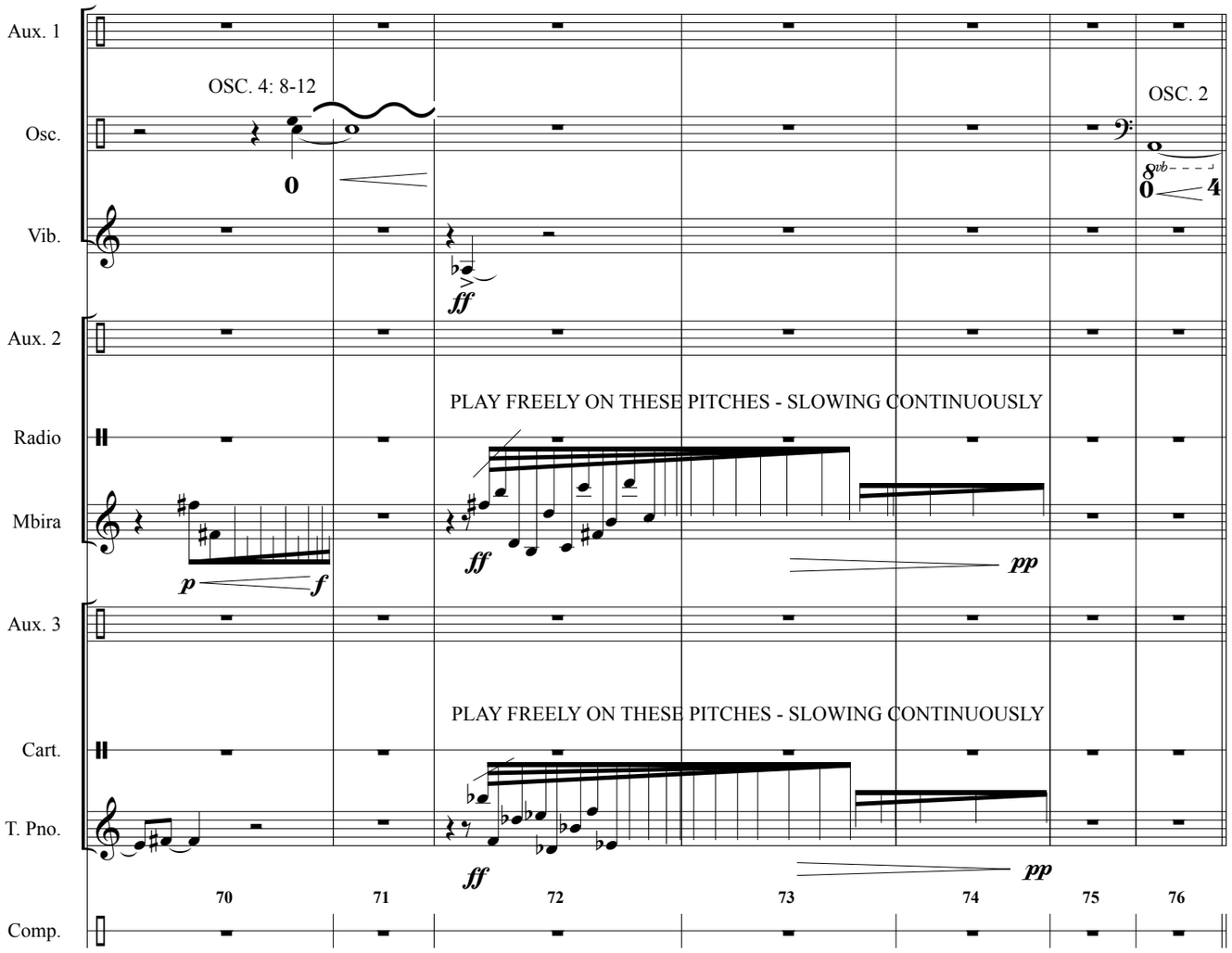

B
rattan mallets
20"
10"
repeat ad lib. - maintain pattern
randomly accel./rit. (♪= 60 - ♩=120)
molto rit. - - - - - - - - - - - -(to ♪= 40)
pp
Aux. 1
Osc.
Vib.
rattan mallets
Aux. 2
Radio
Mbira
rattan mallets
Aux. 3
Cart.
T. Pno.
33
34
Comp.

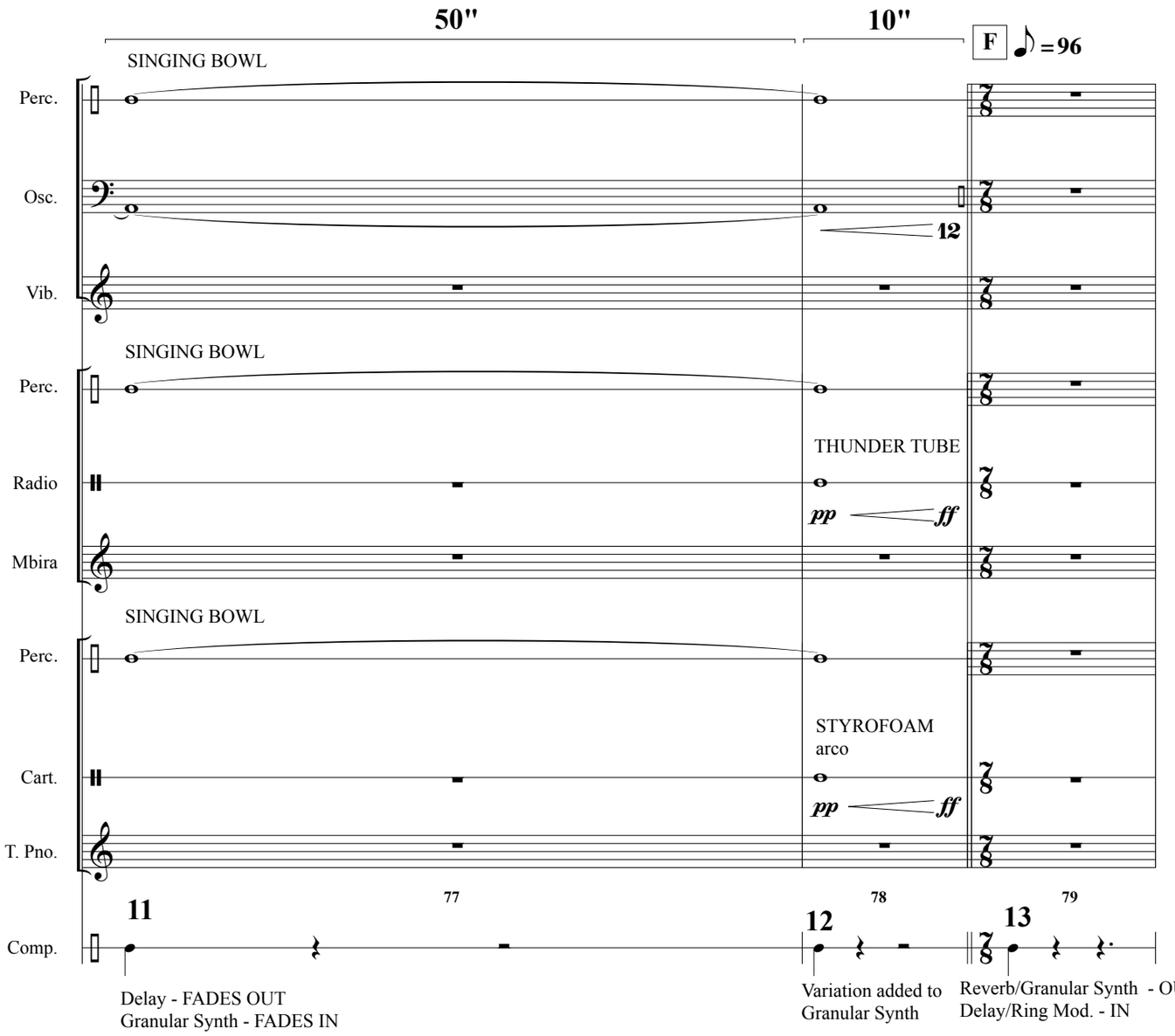

♩=60
C
arco
Aux. 1
Osc.
arco
Vib.
Aux. 2
ATTEMPT TO TUNE PAST STATIONS AT FULL VOLUME
ALWAYS RETURN TO STATIC WHILE FADING OUT
Radio
Mbira
Aux. 3
BREATHING:
IN
OUT
Cart.
T. Pno.
35
36
37
38
39
40
41
42
Comp.
Delay - IN
Ring Mod. OUT

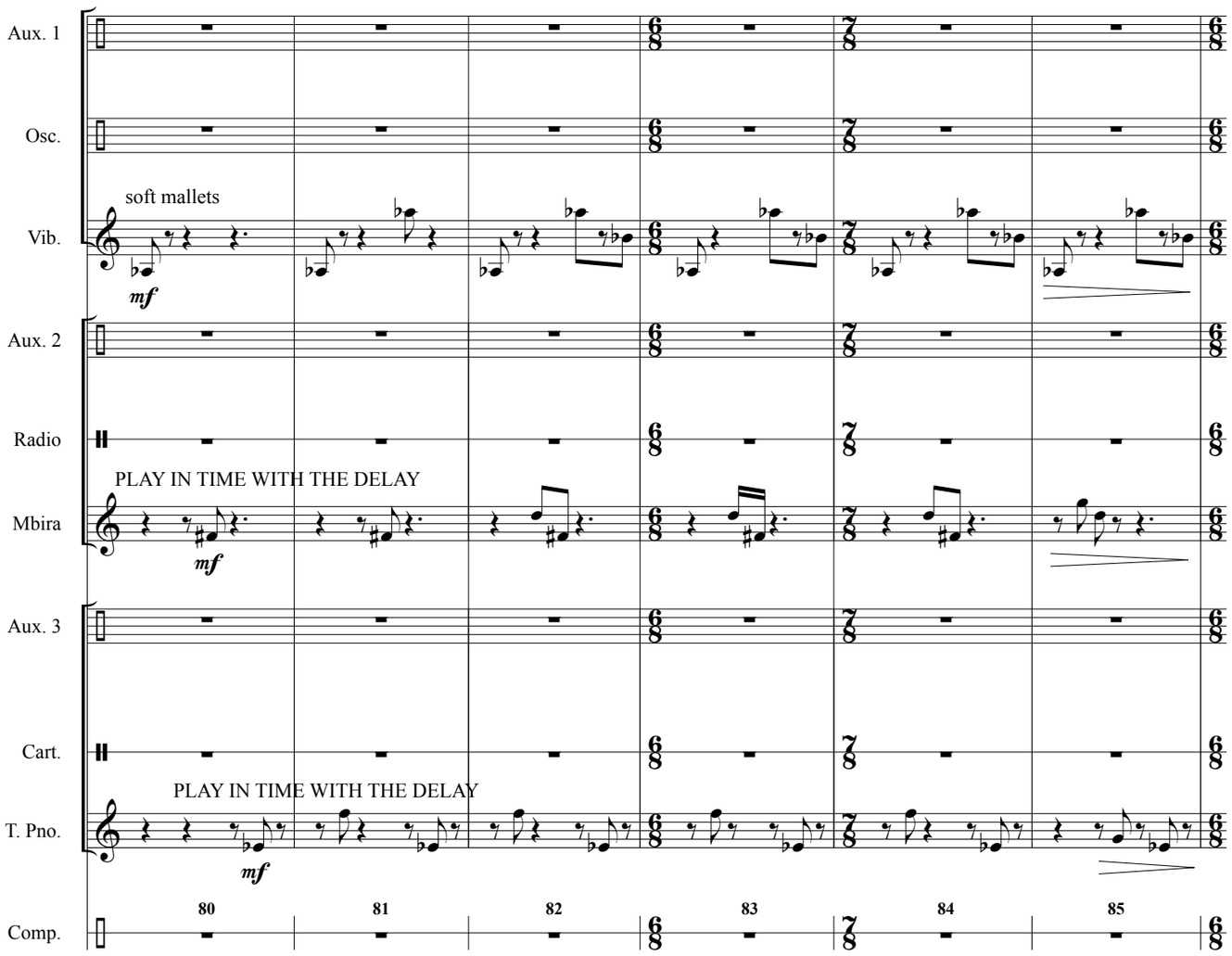

D
♩ = 144
medium mallets
Aux. 1
Osc.
Vib.
Aux. 2
Radio
Mbira
Aux. 3
Cart.
T. Pno.
Comp.
p
ff
simile
CONTINUE PLAYING ♪ ON INDICATED INSTRUMENTS
AVOID ANY DISCRETE PATTERNS
43
44
45
46
47
48
49
9
Reverb - OUT
Delay - OUT
Chorus - IN
50
51
52
53
54
55
56
57
10
Chorus - OUT
Reverb - IN
Delay - FADES IN

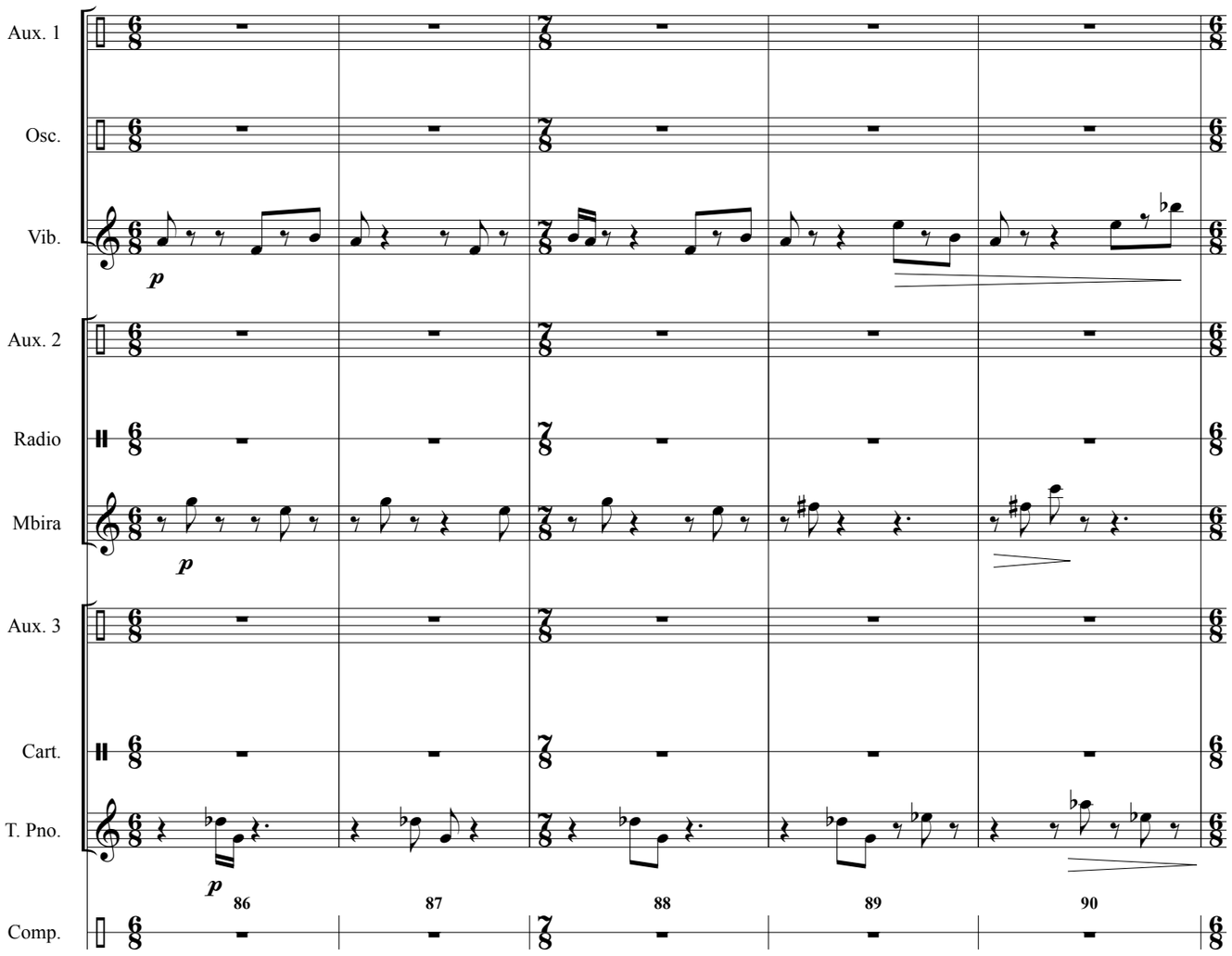

E
♩=60
Aux. 1
Osc.
OSC. 2
8vb
12
arco
10
4
Vib.
fff
f
Perc.
THUNDER TUBE
fff
f
mf
p
Radio
Mbira
STYROFOAM
arco
Perc.
fff
f
mf
p
Cart.
T. Pno.
58
59
60
61
62
63
Comp.

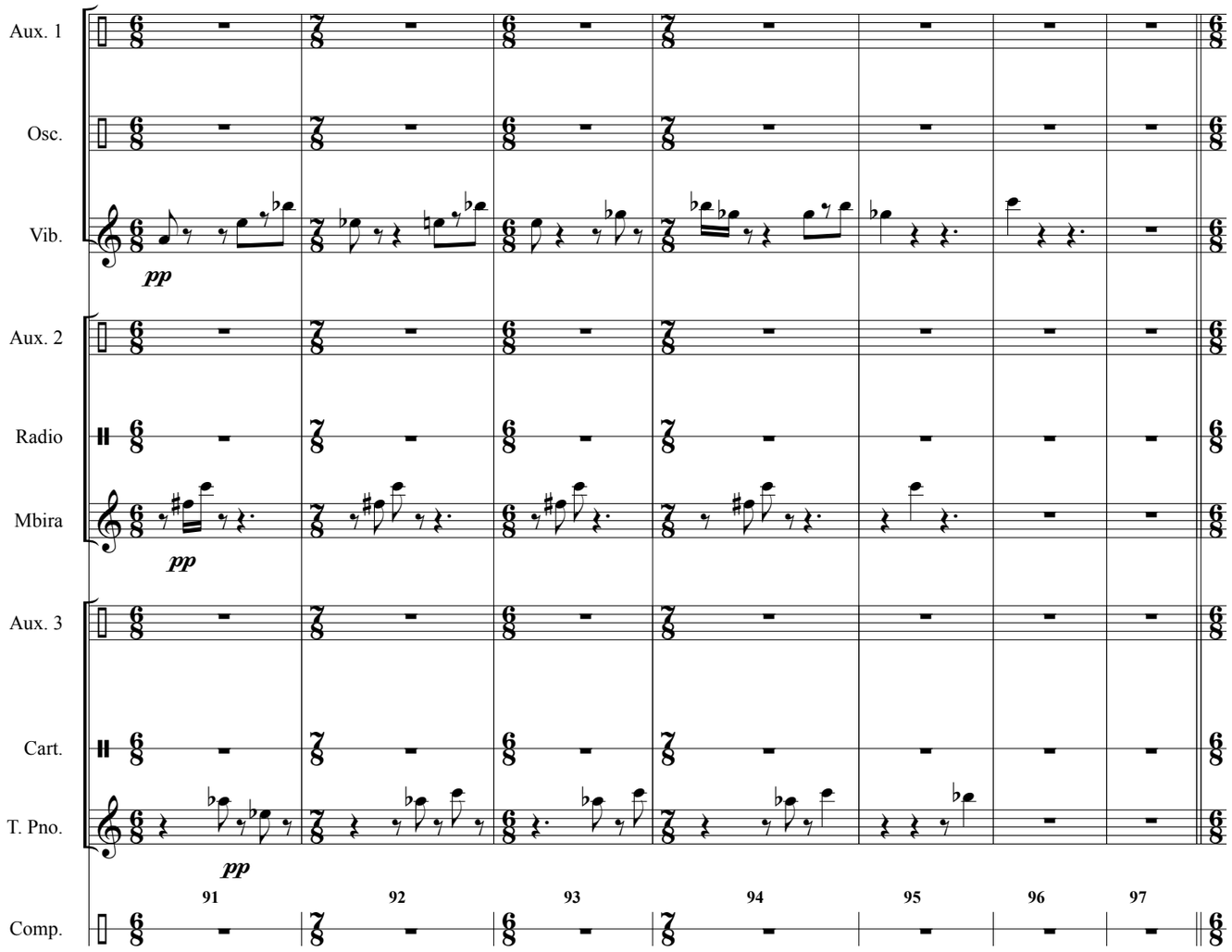

Aux. 1
Osc.
OSC. 4 at 4
OSC. 3 at 12
to 12
0
Vib.
Aux. 2
Radio
Mbira
f
p
f
Aux. 3
Cart.
T. Pno.
f
p
pp
f
64
65
66
67
68
69
Comp.

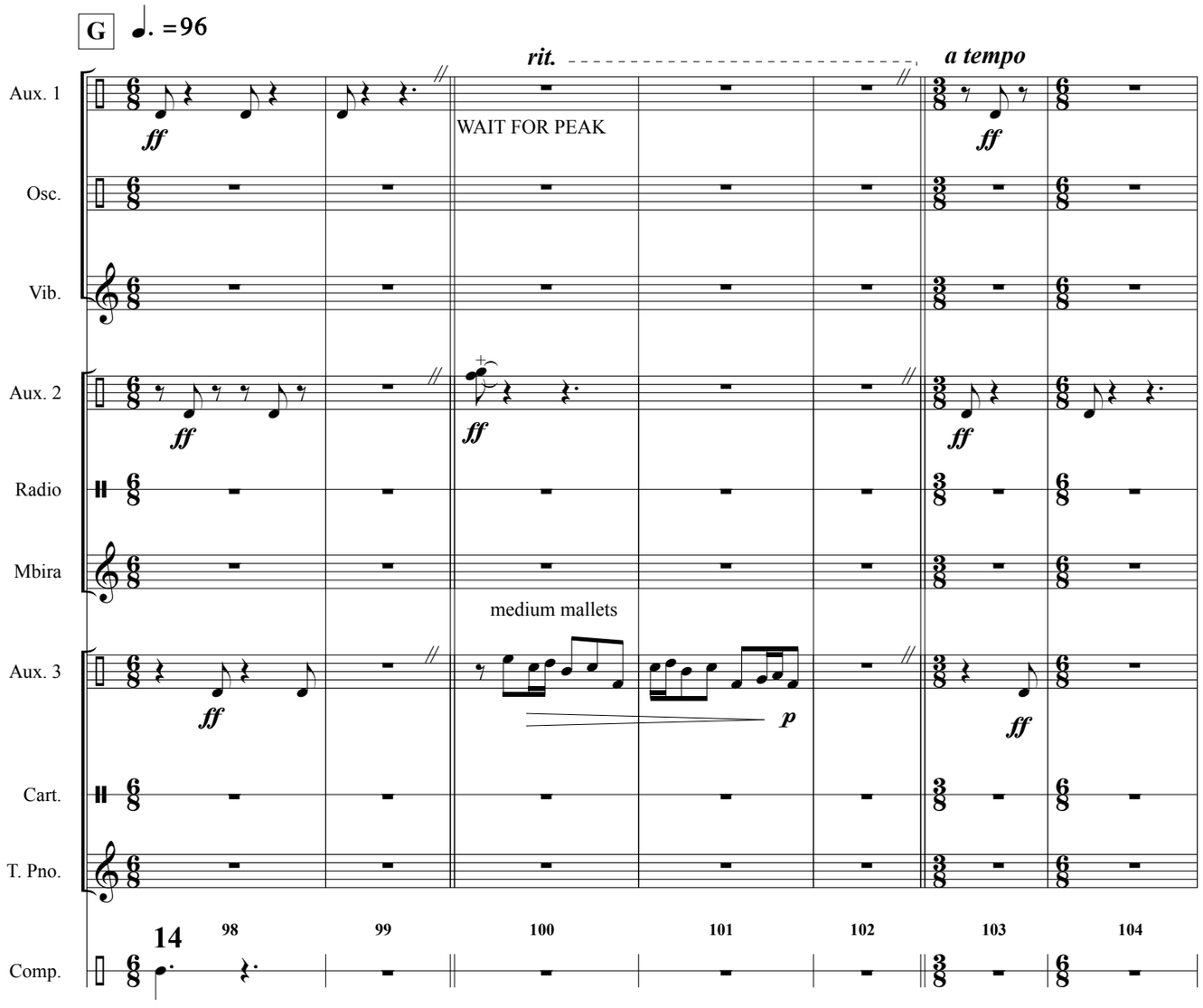

Aux. 1
OSC. 4: 8-12
Osc.
OSC. 2
0
8vb
0
4
Vib.
ff
Aux. 2
PLAY FREELY ON THESE PITCHES - SLOWING CONTINUOUSLY
Radio
Mbira
p
f
ff
pp
Aux. 3
PLAY FREELY ON THESE PITCHES - SLOWING CONTINUOUSLY
Cart.
T. Pno.
ff
pp
70
71
72
73
74
75
76
Comp.

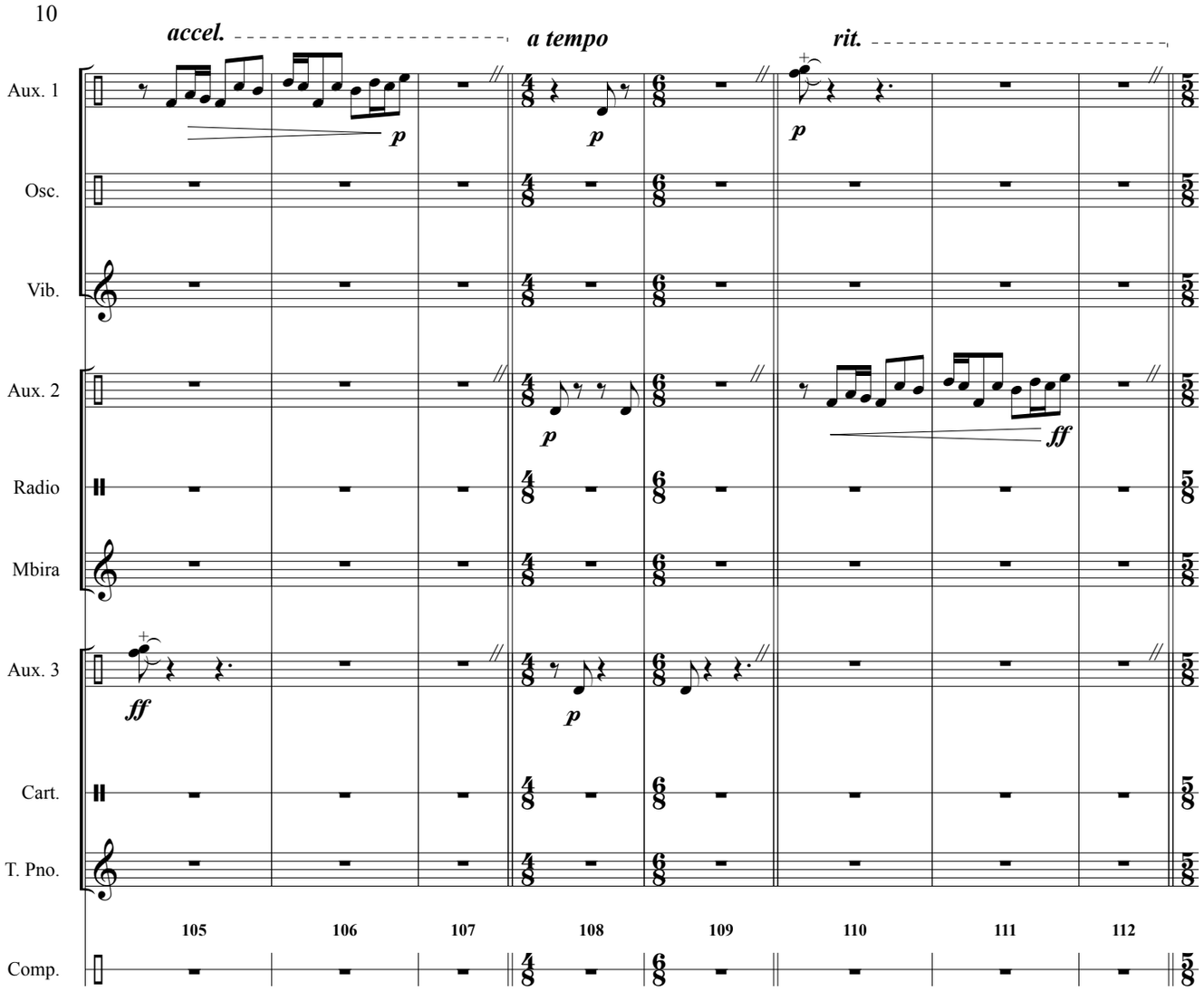

50"
10"
F
=96
SINGING BOWL
Perc.
Osc.
12
Vib.
SINGING BOWL
Perc.
THUNDER TUBE
Radio
pp
ff
Mbira
SINGING BOWL
Perc.
STYROFOAM
arco
Cart.
pp
ff
T. Pno.
77
78
79
11
12
13
Comp.
Delay - FADES OUT
Granular Synth - FADES IN
Variation added to
Granular Synth
Reverb/Granular Synth - OUT
Delay/Ring Mod. - IN

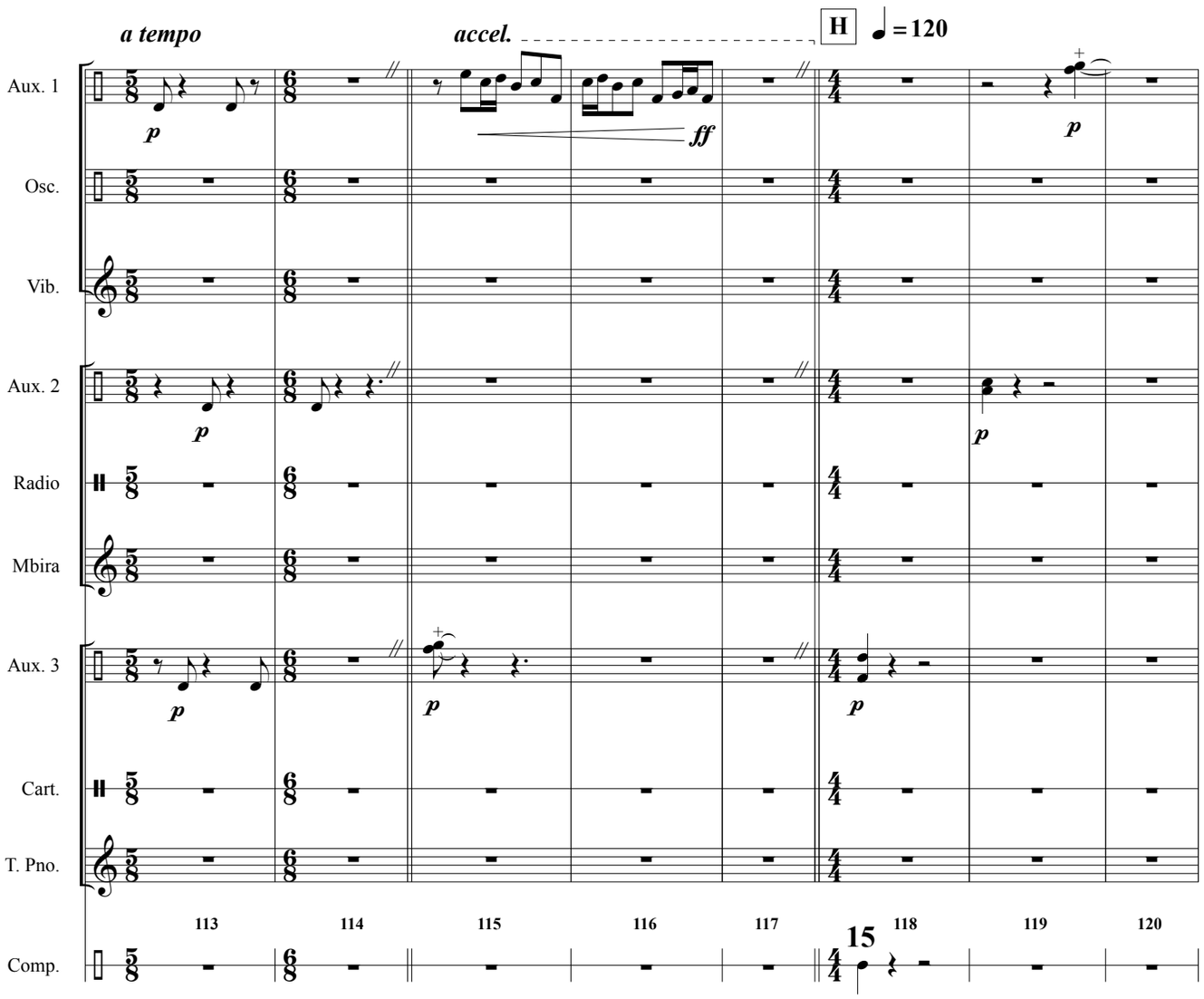

Aux. 1
Osc.
soft mallets
Vib.
mf
Aux. 2
Radio
PLAY IN TIME WITH THE DELAY
Mbira
mf
Aux. 3
Cart.
PLAY IN TIME WITH THE DELAY
T. Pno.
mf
Comp.
80
81
82
83
84
85


Aux. 1
Osc.
Vib.
p
Aux. 2
Radio
Mbira
p
Aux. 3
Cart.
T. Pno.
p
Comp.
86
87
88
89
90

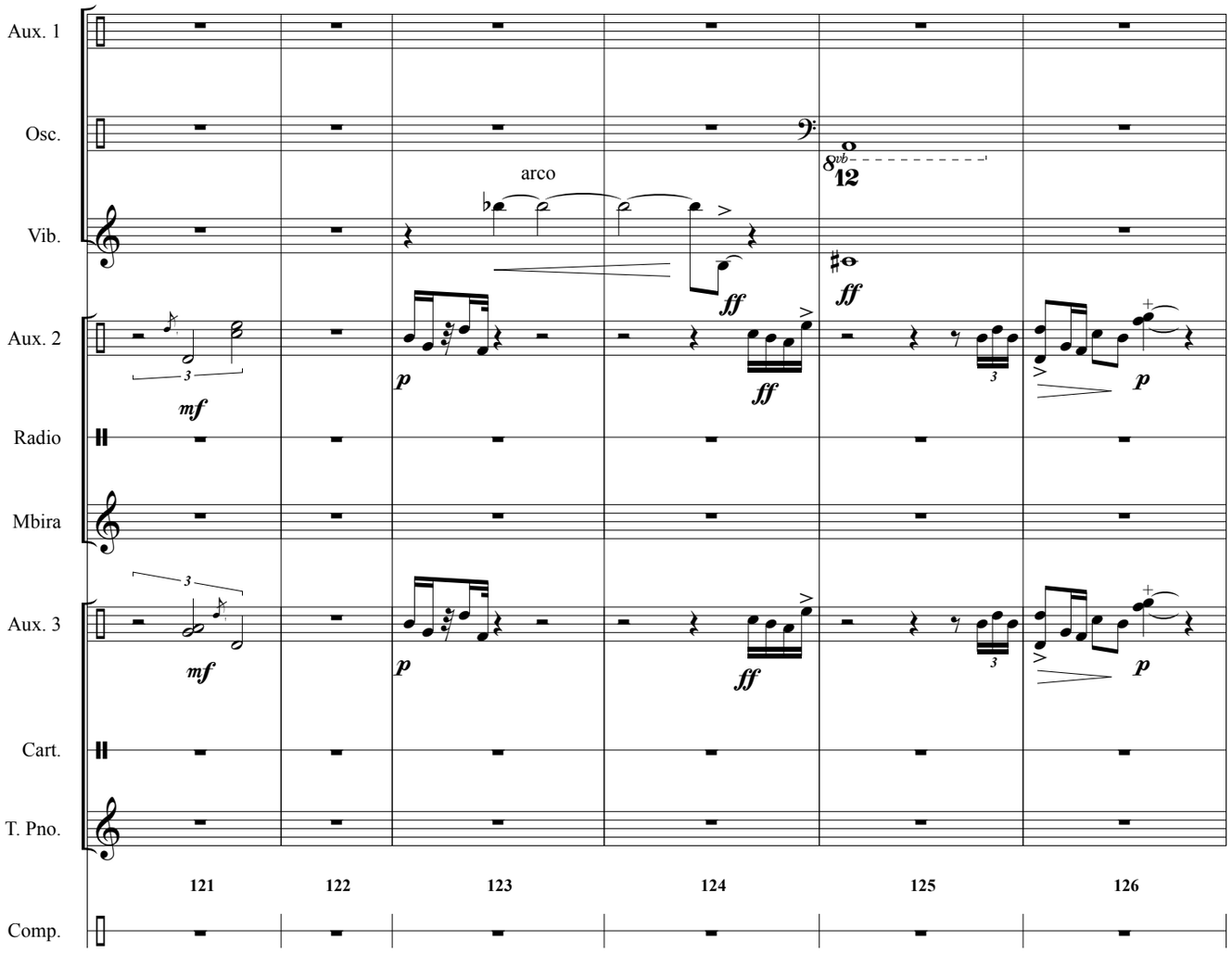

Aux. 1
Osc.
Vib.
pp
Aux. 2
Radio
Mbira
pp
Aux. 3
Cart.
T. Pno.
pp
91
92
93
94
95
96
97
Comp.

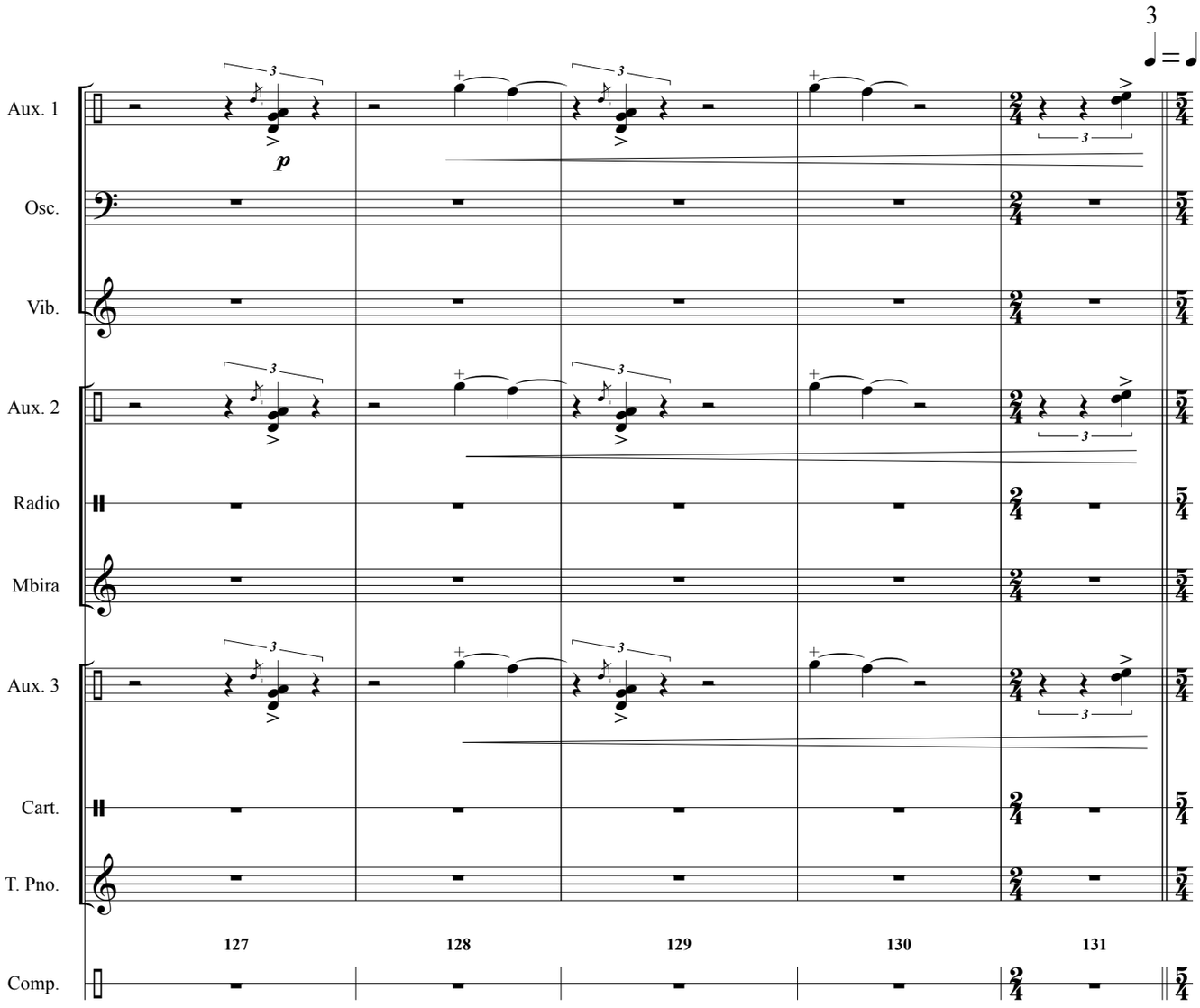

G
♩. =96
rit.
a tempo
Aux. 1
ff
WAIT FOR PEAK
ff
Osc.
Vib.
Aux. 2
ff
ff
ff
Radio
Mbira
medium mallets
Aux. 3
ff
p
ff
Cart.
T. Pno.
14
98
99
100
101
102
103
104
Comp.
Delay - OUT
Ring Mod. - OUT
Flanger - IN

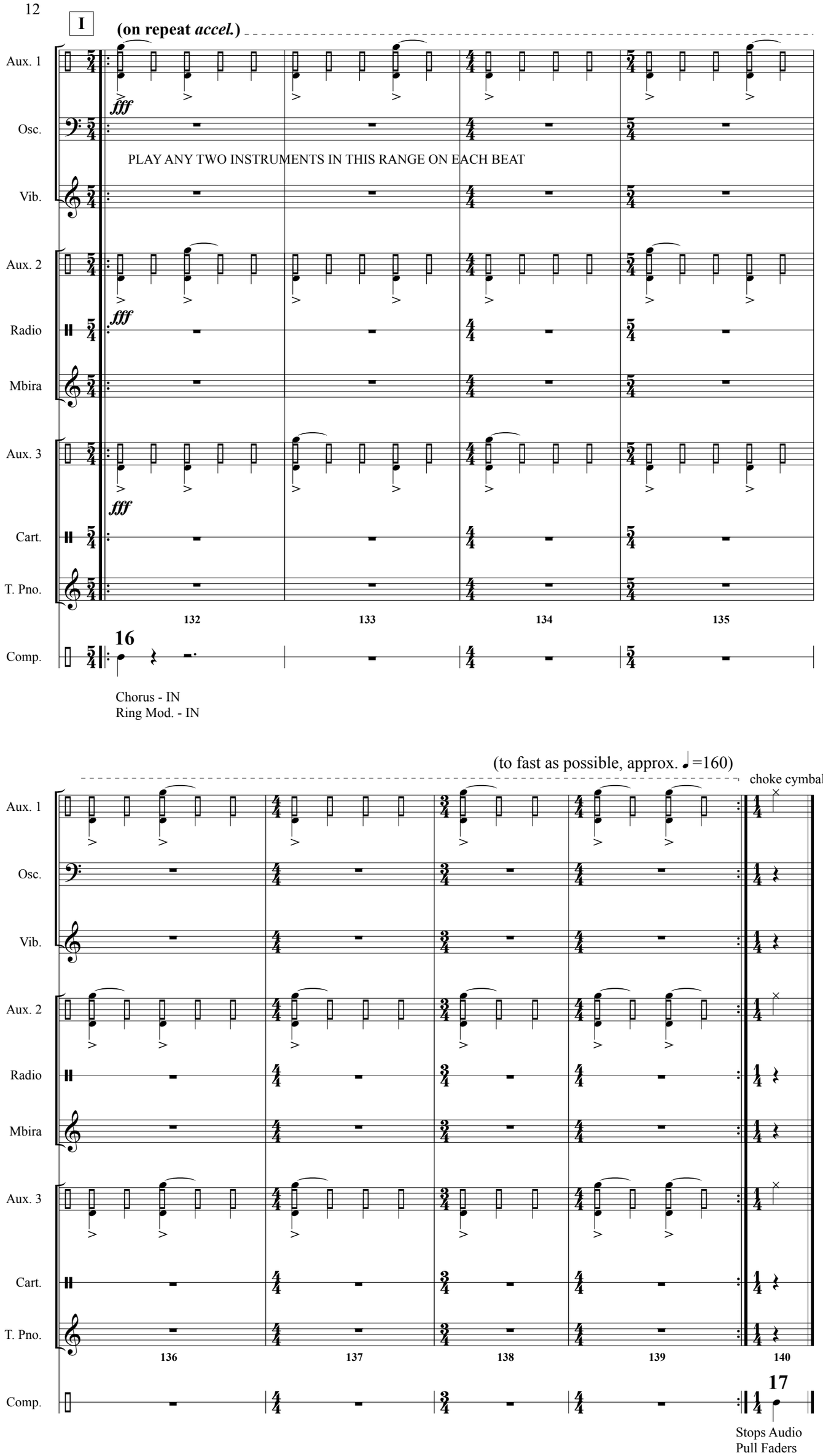




Reverb - IN
Flanger - FADES OUT


Aux. 1
Osc.
Vib.
Aux. 2
Radio
Mbira
Aux. 3
Cart.
T. Pno.
Comp.
arco
8vb
12
mf
p
ff
121
122
123
124
125
126


3
Aux. 1
Osc.
Vib.
Aux. 2
Radio
Mbira
Aux. 3
Cart.
T. Pno.
Comp.
p
127
128
129
130
131


I
(on repeat accel.)
Aux. 1
fff
Osc.
PLAY ANY TWO INSTRUMENTS IN THIS RANGE ON EACH BEAT
Vib.
Aux. 2
fff
Radio
Mbira
Aux. 3
fff
Cart.
T. Pno.
132
133
134
135
Comp.
16
Chorus - IN
Ring Mod. - IN
(to fast as possible, approx. ♩=160)
choke cymbal
Aux. 1
Osc.
Vib.
Aux. 2
Radio
Mbira
Aux. 3
Cart.
T. Pno.
136
137
138
139
140
Comp.
17
Stops Audio
Pull Faders