

sliced attractor

PERCUSSION SOLO

Paul Schuette

2014

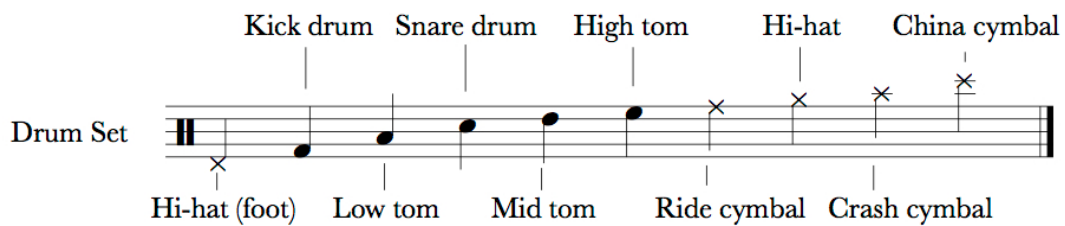
Instrumentation

drum set:

- snare drum
- hi-hat
- kick drum (with double bass drum pedal)
- 3 toms (high, mid, low)
- crash cymbal
- ride cymbal
- China cymbal

- whistle (Acme Thunderer or similar)
- melodica (any 32 key model)
- balloon rattle (12" latex balloon filled with lentils or similar)
- MIDI controller (drum pad, keyboard, etc.)

Notation



Drum Set Recording Staff - The performer will hear their performance of m. 1-60 played back over the loudspeakers. This recording is altered by the performer via a MIDI controller.

MIDI Staff - A MIDI device needs to be made accessible to the performer. An electronic drum pad is considered the best option, but any MIDI controller will do. The Max patch allows for any of the available buttons or key to be used to perform the indicated rhythms.

The large numbers above these measures indicates to hold for that number of “glitches”.

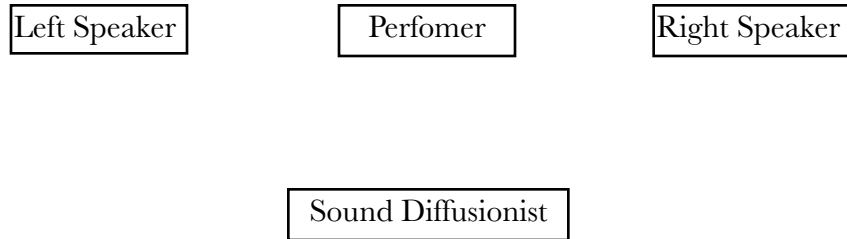
Glitch Staff - The looped melodica texture (created from m. 219-275) is “glitched” at the given rhythm. M. 276 should serve as a cue for the perform to move on and sets the tempo for the following music. During the rests on this staff the original (“unglitched”) melodica loop is heard.

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.

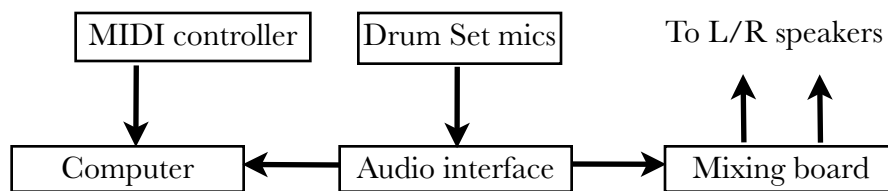
Electronics

- The performer should be miked with (at least) a stereo pair of overhead microphones and a close mic on the kick drum. The sound designer may use more microphones at their discretion.
- A computer equipped with Max/MSP is required to run the audio program. Contact the publisher at www.paulschuette.com for the patches.
- An audio interface which can facilitate 3 XLR inputs and 2 separate output channels is required

Setup



Signal Routing



Program Note

Chaos has a theory. Despite the implications of the word itself, the study of chaos has revealed that there is a high degree of order (and predictable disorder) in the places where we have observed chaos. Research in this field has led to insights into turbulence, the formation of snowflakes and galaxies, and the rhythm of our own heartbeats. In fact, one might say that natural order itself is ruled by chaos. It quite literally surrounds us.

Simple systems can easily be described with simple equations. (Think of linear equations from high school). Therefore, it was always believed that complex systems, such as the one finds in nature, would require equally complex mathematics to describe. Remarkably, this is not true. Complex chaotic systems can be described with astonishingly simple equations. The complexity of nature is great, but it is perhaps even more wonderful to note that the logic which balances it all is in essence elementary.

Simply put, *sliced attractor* is chaotic music in this sense. It is complex music that is achieved through simple means. A simple (but chaotic) pattern permeates the piece and is found at all levels of magnitude, yet it is used to generate a high degree of complexity. This music is orderly in its disorder, predictably unpredictable, and simply complex.

sliced attractor

for Zach Larabee

Paul Schuette

Score

fast ♩ = 132

Drum Set
pp *ff* *pp* *ff* *pp*

Computer
1 * in time with the performer

D. S.
5 *ff* *mf* *x2*

Comp.
5

D. S.
10 *mf* *ff* *p*

Comp.
10

D. S.
17 *ff* *pp* *f* *p* *snare off*

Comp.
17

D. S.
22 *f* *p* *ff* *x2*

Comp.
22

D. S.
27 *mf*

Comp.
27

D. S.
33 *pp* *ff* *pp* *ff* *pp* *snare on*

Comp.
33

D. S.
37 *mf*

Comp.
37

44

D. S.

Comp.

51

D. S.

Comp.

55

D. S.

D.S. Rec.

Comp.

x3

x3

A

Playback of m. 1-60 begins

Drum Set Recording

62

D.S. Rec.

MIDI

2 4 3 9

ff * if using drum pad, throughout

73

D.S. Rec.

MIDI

5 9 2 5

83

D.S. Rec.

MIDI

9

90

D.S. Rec.

MIDI

5 5

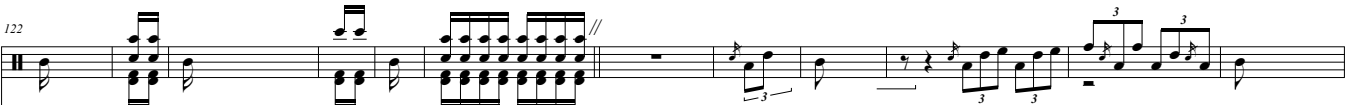
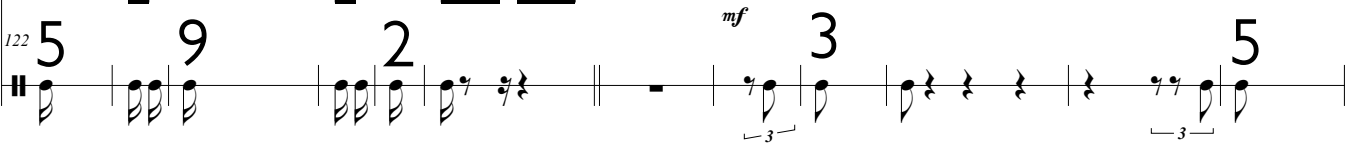
99


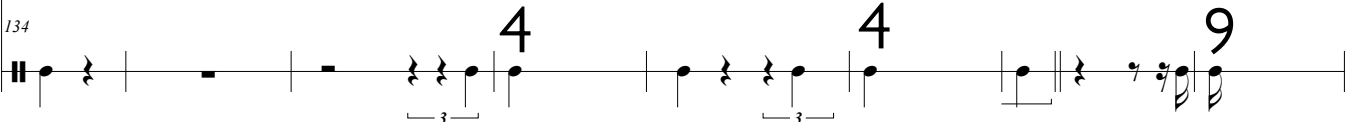
D.S. Rec.

MIDI


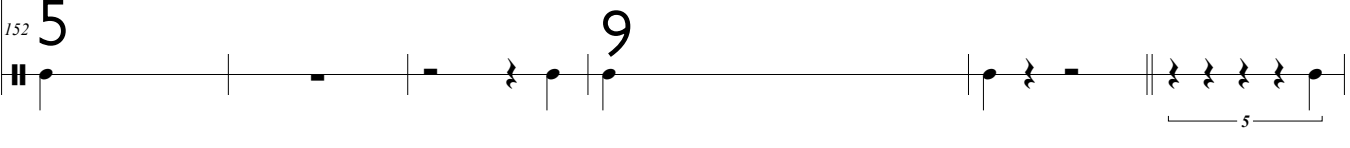
9


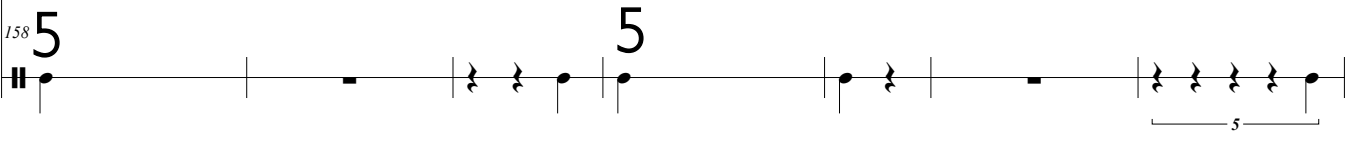
108
D.S. Rec. 
MIDI 

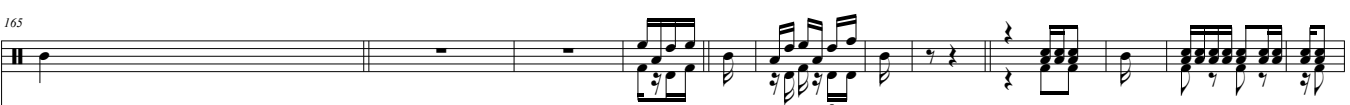

122
D.S. Rec. 
MIDI 

134
D.S. Rec. 
MIDI 

143
D.S. Rec. 
MIDI 

152
D.S. Rec. 
MIDI 

158
D.S. Rec. 
MIDI 

165
D.S. Rec. 
MIDI 

177
D.S. Rec. 
MIDI 

186
D.S. Rec. **3** **5** **9** **5**

196
Whist. **Whistle** **B** **9"** *fff*

196
D.S. Rec. *fff*

196
MIDI **5** **1** **9** **2** **2**

196
Comp. **3**

209
Whist. **4"** *ff* **3"** *f* **9"** *p* **5"** *ff > p* **9"** *rit. pp* $\frac{4}{4}$

C *calm, serene* ♩ = 60
Melodica

Mel. *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp*

219
Comp. **4**

Mel. *f* *pp* *pp* *ff* *pp* *pp* *f* *pp* *pp* *f* *pp*

229
Comp. **5**

Mel. *pp* *f* *pp* *p* *ff* *p* *pp* *f* *pp* *p*

240
Comp.

Mel. *ff* *p* *p* *ff* *p* *6* *p* *ff* *p*

250
Comp.

♩ = 124
D *like a sputtering engine*

260
D. S. *f* *p* *f*

260
Mel. *p* *ff* *p* *p* *ff* *p* *p* *ff* *p*

260
Glitch

260
Comp. **7**

269

D. S.

Glitch

p \triangleleft *f* *p* \triangleleft *f* *p* \triangleleft *f*

275

D. S.

Glitch

p \triangleleft *f* *p* \triangleleft *f*

283

D. S.

Glitch

p \triangleleft *f* *p* \triangleleft *f* *p* \triangleleft *f* *p* \triangleleft *f* *p* \triangleleft *f*

288

D. S.

Glitch

p \triangleleft *f* *p* \triangleleft *f* *p* \triangleleft *f* *p* \triangleleft *f*

293

D. S.

Glitch

p \triangleleft *f* *p* \triangleleft *f* *p* \triangleleft *f*

299

D. S.

Glitch

p \triangleleft *f* *p* \triangleleft *f*

303

D. S.

Glitch

p \triangleleft *f*

307

D. S.

Glitch

p \triangleleft *f*

D. S. 312

Glitch 312

D. S. 316

Glitch 316

D. S. 319

Glitch 319

D. S. 323

Glitch 323 *ff*

D. S. 327

Glitch 327

D. S. 329

Glitch 329

D. S. 331

Glitch 331

D. S. 333

Glitch 333

336 E

D. S. *fff*

Glitch

Comp. **8**

345

D. S.

Glitch

Balloon Rattle!

352 *p*

Balloon

POP Balloon!

352 *fff*

Comp. **9** Hold until electronics fade away

(effect accel. to end)