Mikrophonie III

for percussion trio

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2018

for line upon line

Percussion Items

The piece is written for three performers: the splash cymbal performer (s.c.p.), the ride cymbal performer (r.c.p.), and the MIDI drum pad/snare drum performer (m.d.p.).

S.c.p. needs a soft mallet, metal brushes, a drum stick, two soft beaters, and a cloth.

R.c.p. needs metal brushes, a drum stick, two soft beaters, and a cloth.

M.d.p. needs two drum sticks and two sections of coarse sandpaper.

Key

Walk towards the instrument that you are next scored to play. This should take the length of time the arrow indicates:

Pick up microphone and walk towards the cymbal, pointing the microphone at the cymbal as you walk:

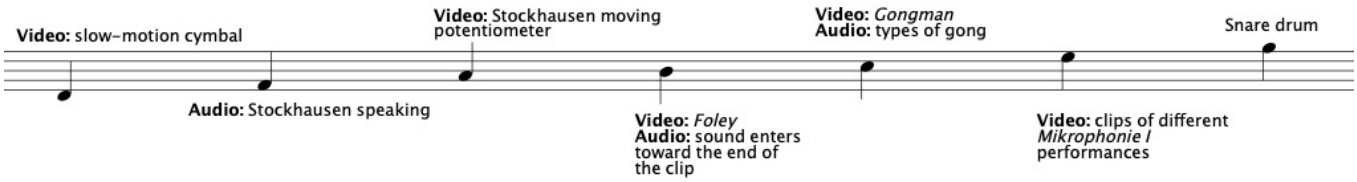
At this point the microphone should be close to the cymbal without inhibiting its movement:

Lightly agitate the cymbal with both brush and stick:

Switch on the microphone by depressing the MIDI footswitch and move the microphone near the ride capturing its resonance.
Move the microphone from side to side and from close to far to change the sound of the resonance:

Swing the soft mallet at the splash for the length of time indicated by the arrow in the same style as the gongman video clip:

MIDI Drum Pad Performer Score Key



Equipment

> 1 splash cymbal, suspended between two cymbal stands using string (imitating the set up of the tam-tam in Stockhausen's *Mikrophonie I*)
> 1 ride cymbal, set up similarly
> 1 snare drum
> MIDI drum pad with at least seven pads, stand and USB A -> USB B lead. [The MIDI drum pad may need to be configured so that each pad sends out only one MIDI message, regardless of the dynamic it is struck.]
> a laptop running Max/MSP with an audio soundcard that has three inputs and a stereo output
> this Max/MSP patch and related content: https://www.dropbox.com/sh/eugni3xhyzc01ex/AAC8pcIEcuRTbeX_w9KR1HWqa?dl=0
> a projector and lead
> a stereo PA system
> two hand-held switches that send MIDI data
> two SM57 microphones (or similar). One is just a prop and does not need to be plugged into the soundcard.
> a MIDI switch footpedal to switch the SM57 on or off
> USB camera

Max/MSP Set-up

The Max/MSP patch needs to be configured before use.

Step 1: Open the patch and plug in the MIDI drum pad. When you hit the different pads a number will appear in the box marked 'pitch' at the top right-hand side of the patch. Make a note of each number for each pad. Double-click on the box that says 'p drumpad', another window should open. Unlock the Max patch and find the box that is called 'select 61'. Change the number '61' for the pad that you want to correspond to the gongman video. Repeat this process so that all pads are assigned to the right sample and/or video clip. There is one further 'select' you need to change in the 'p hocket' window.'

Step 2: Place one switch behind the ride and one behind the splash. They should be out of sight of the audience and within easy reach. When clicked, the switch
will play a sample.

Step 3: Plug a MIDI control pedal into the computer. Once depressed microphone 3 should be active. Open up the 'p dance' window and see where it says 'change mic sensitivity'. The louder the volume into the microphone, the clearer the video. You want the loudest sounds to produce a clear image but lower volumes should produce a ghostly image.

Step 4: Adjust the volumes of all the clips. Generally, all sounds should be of a similar volume. If you need to change the volume of the cymbal samples then there are two faders in the main window that can be adjusted and two in the 'p dance' window.

Step 5: Make sure the the floating window that shows the video clips is the only thing displayed by the projector. This may involve making some changes to the settings of the laptop.

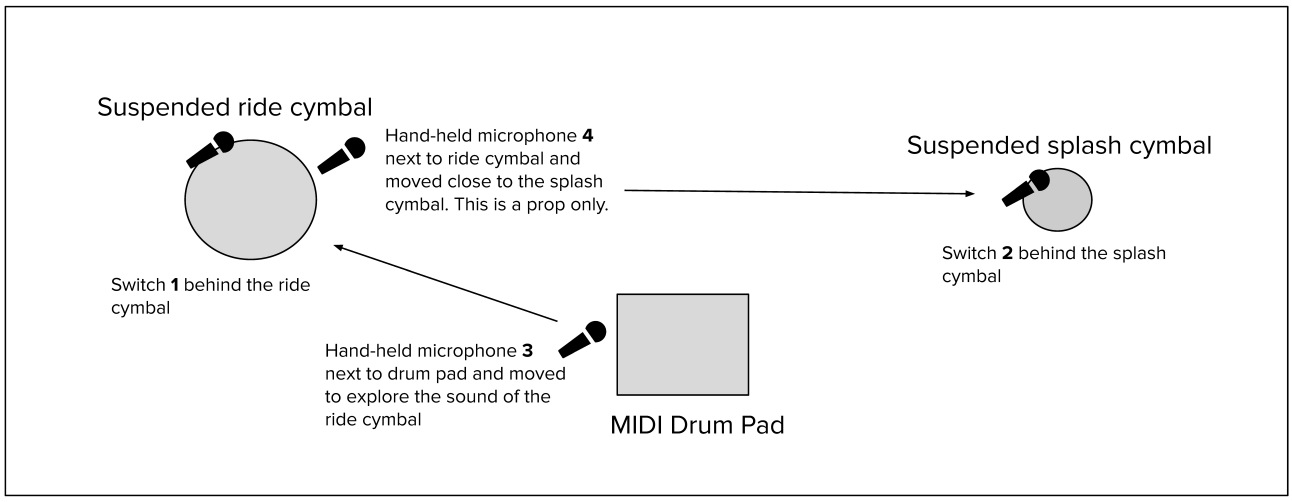
Step 6: Set the webcam option to the USB camera. If you test it before performance, ensure that you press the '0' next to the 'jit.matrix' box to clear the screen. The USB camera will turn on when you hit the pad that triggers the slowed-down cymbal hit

Performance Instructions

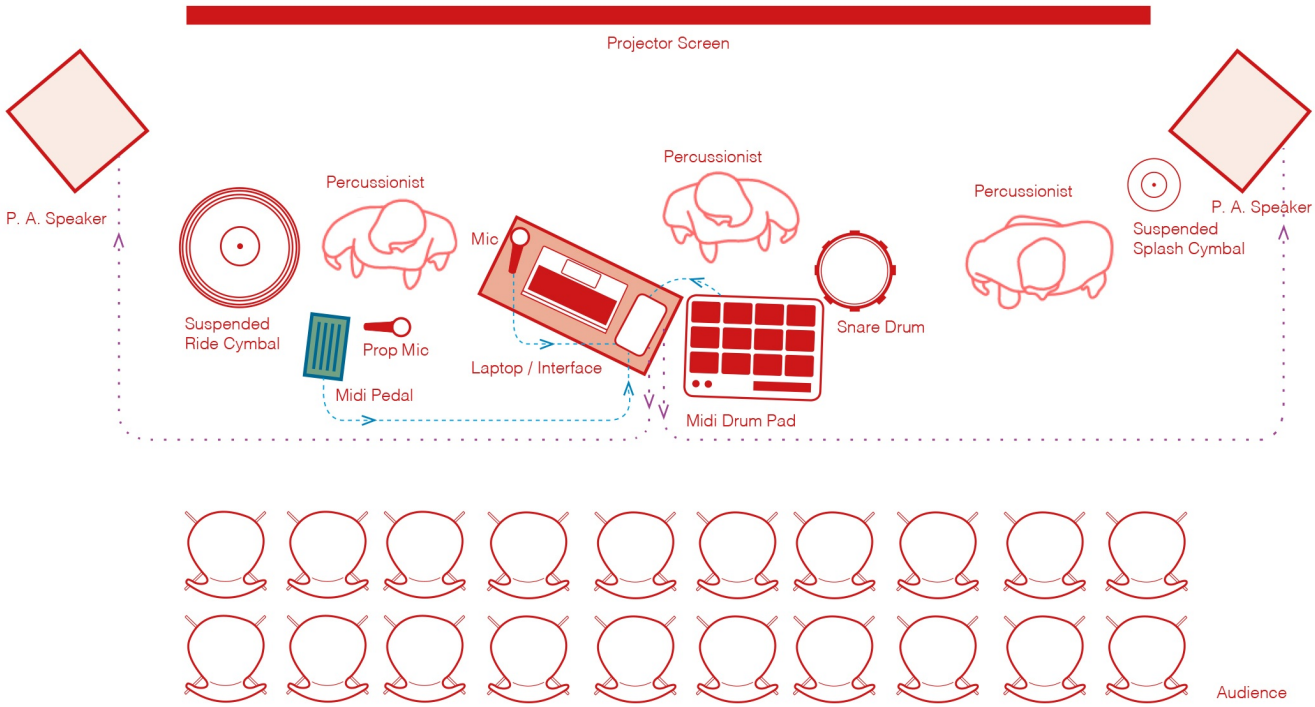
> M.d.p.: the opening snare roll at the beginning of rehearsal marks 2, 3, 6, 7, & 8 is roughly timed so that the recorded gong sound should occur at the end of the roll. Please adjust the length of the roll to account for any discrepancies.

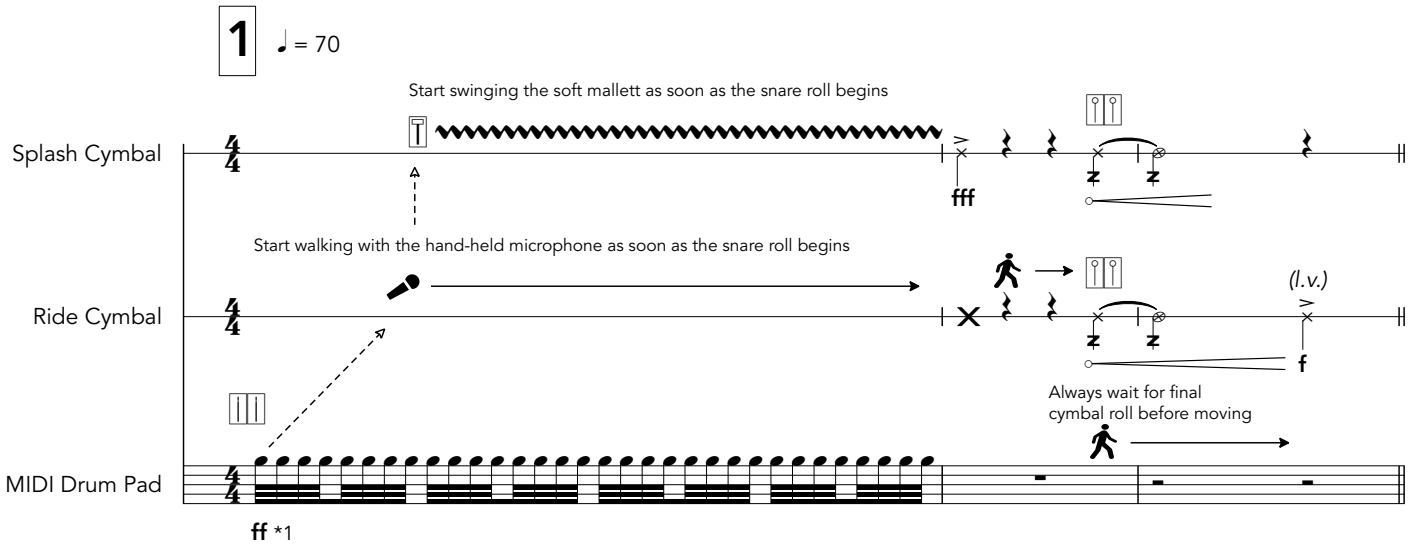
Microphone Plan

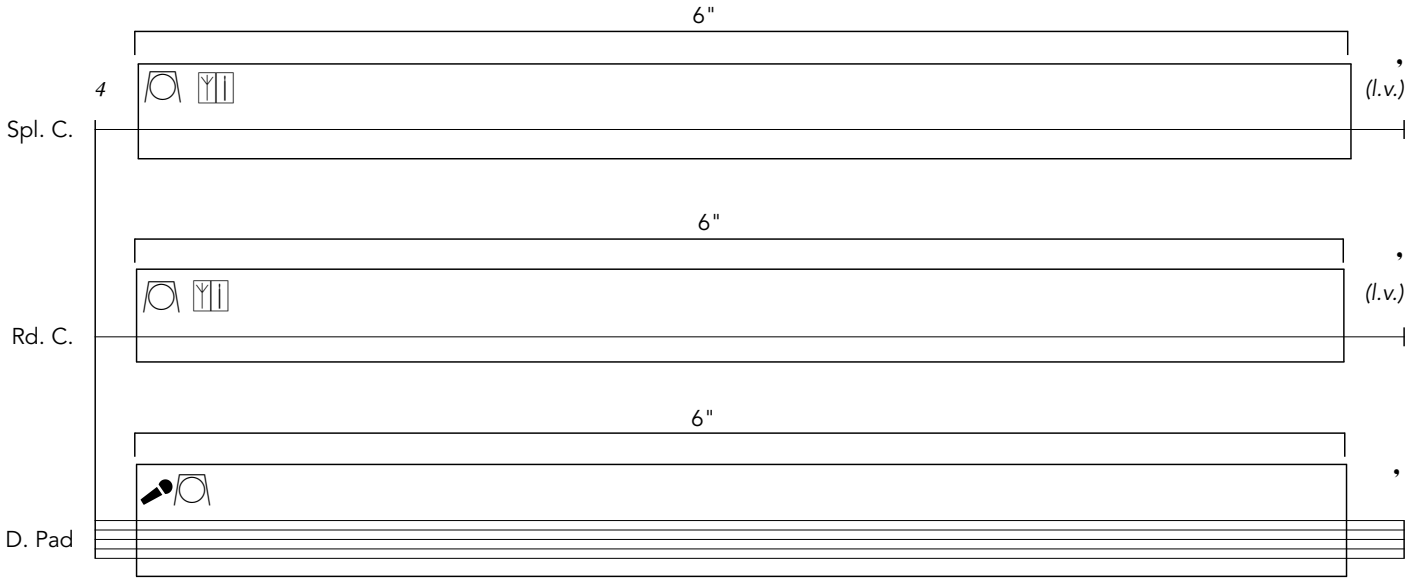
The piece requires the performers to move to different parts of the stage with microphones. The plan for this is outlined below. Movements across the stage should be uninhibited by the positioning of equipment.

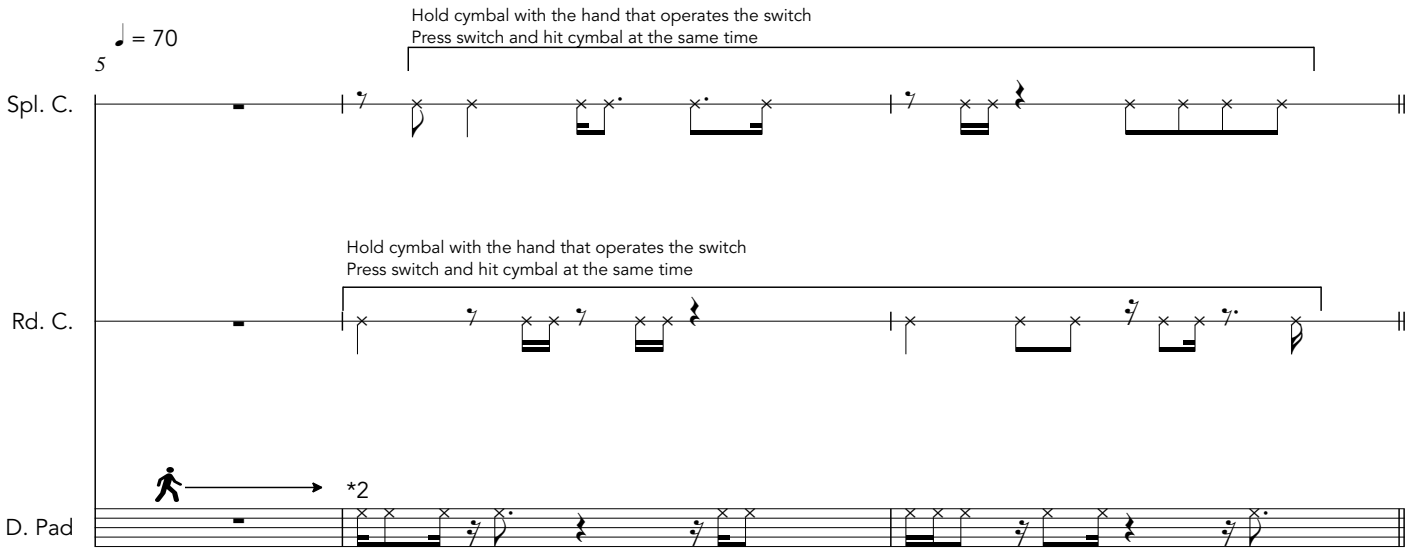


Stage Set-up


Projector Screen
P. A. Speaker
Percussionist
Suspended
Ride Cymbal
Prop Mic
Midi Pedal
Mic
Laptop / Interface
Percussionist
Snare Drum
Midi Drum Pad
Percussionist
P. A. Speaker
Suspended
Splash Cymbal
Audience

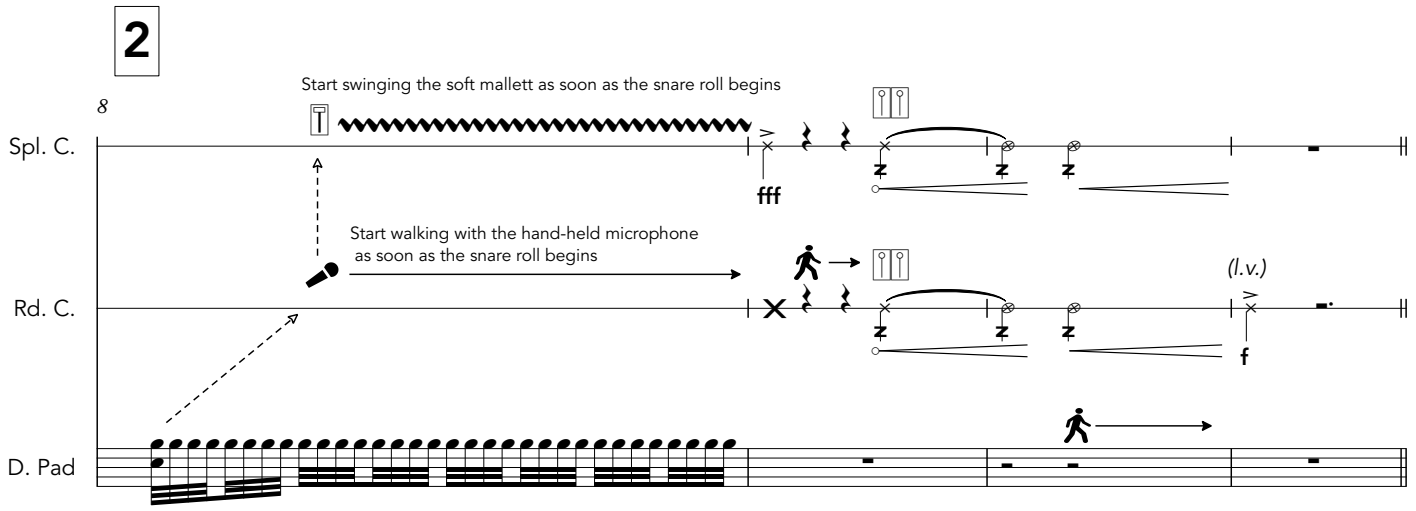


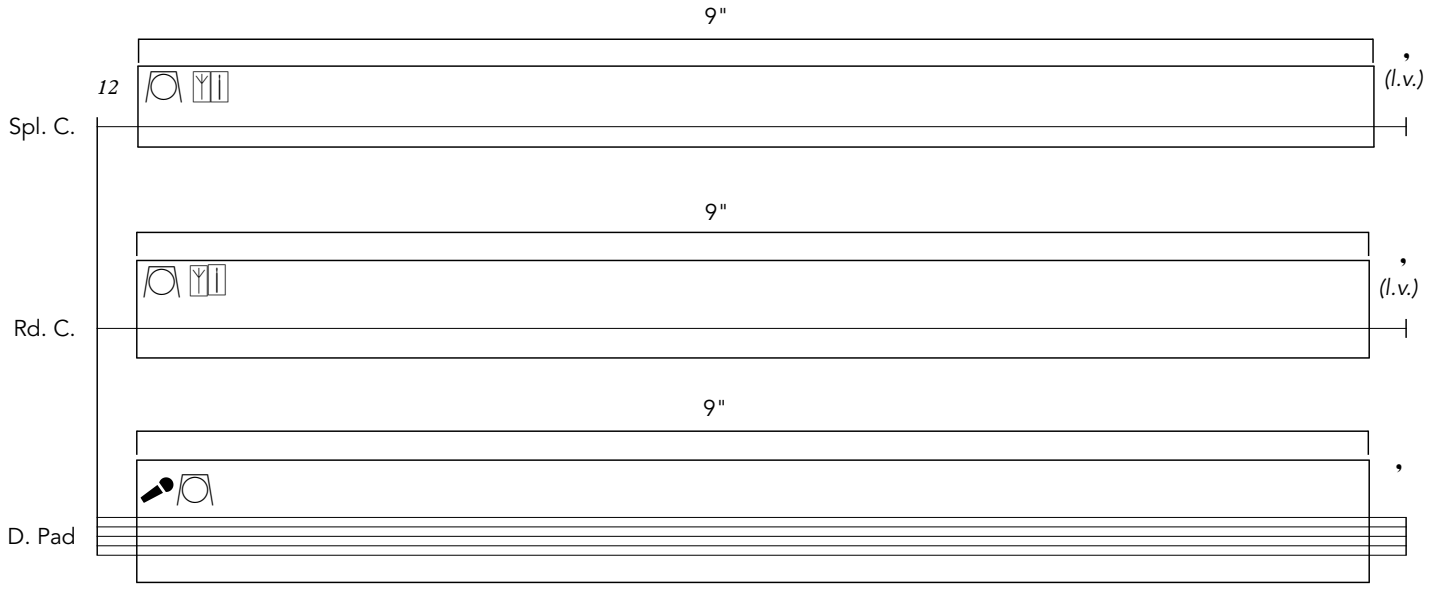


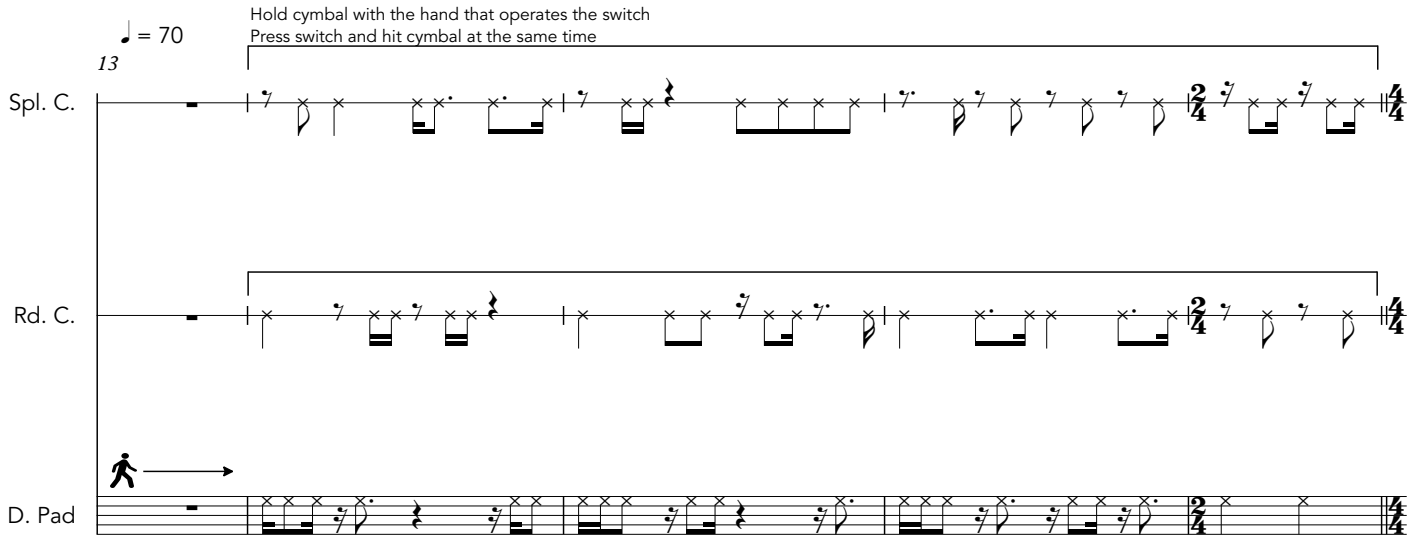


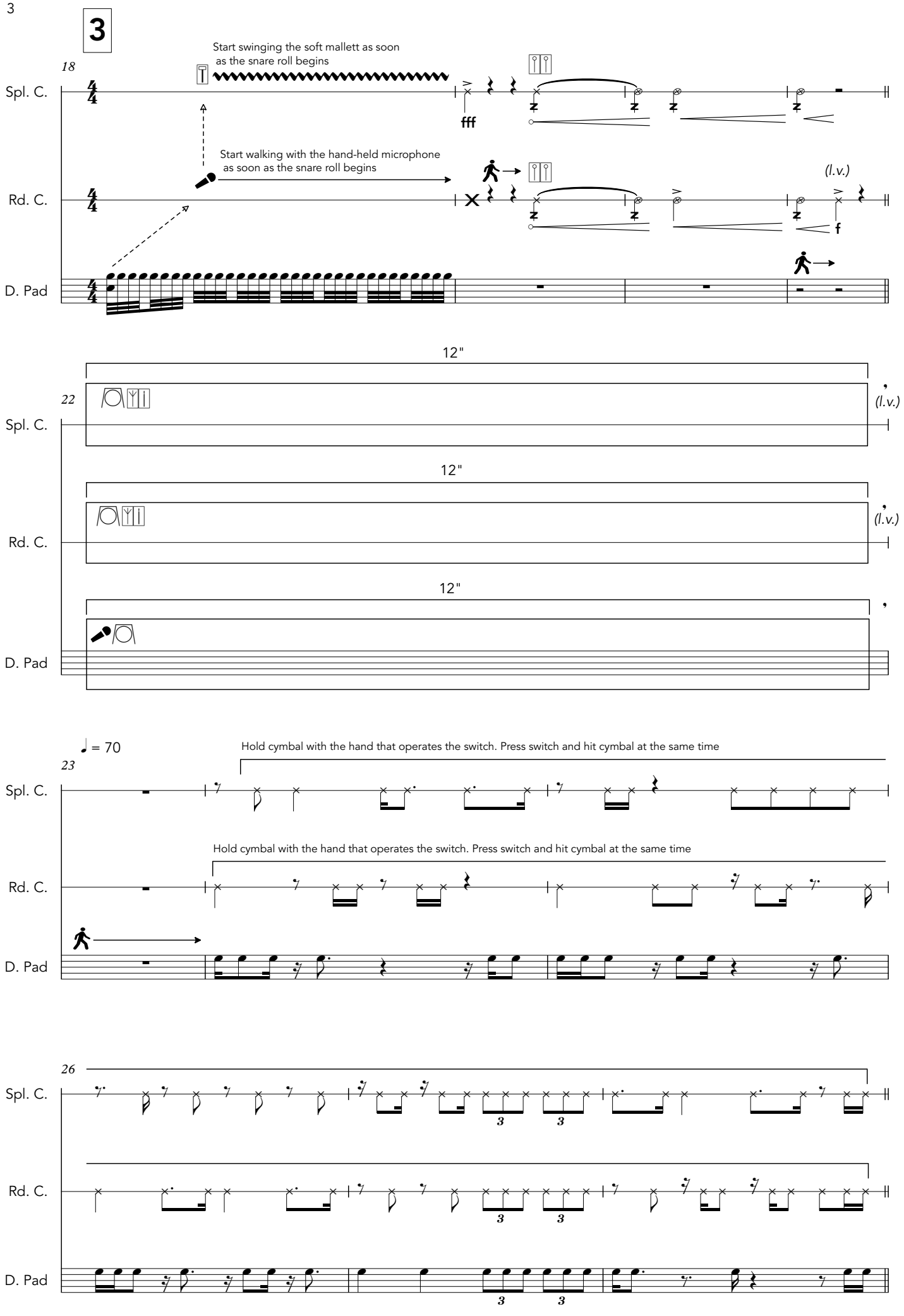
*1 Snare roll should always be **ff**

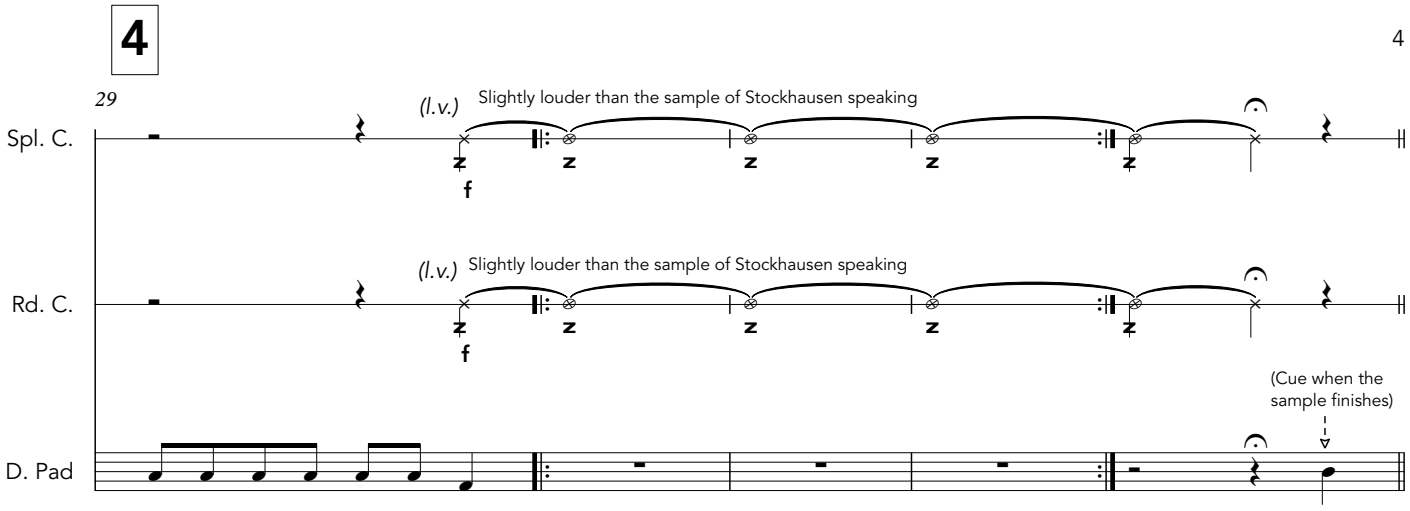
*2 Hit a pad that doesn't have a sample assigned to it

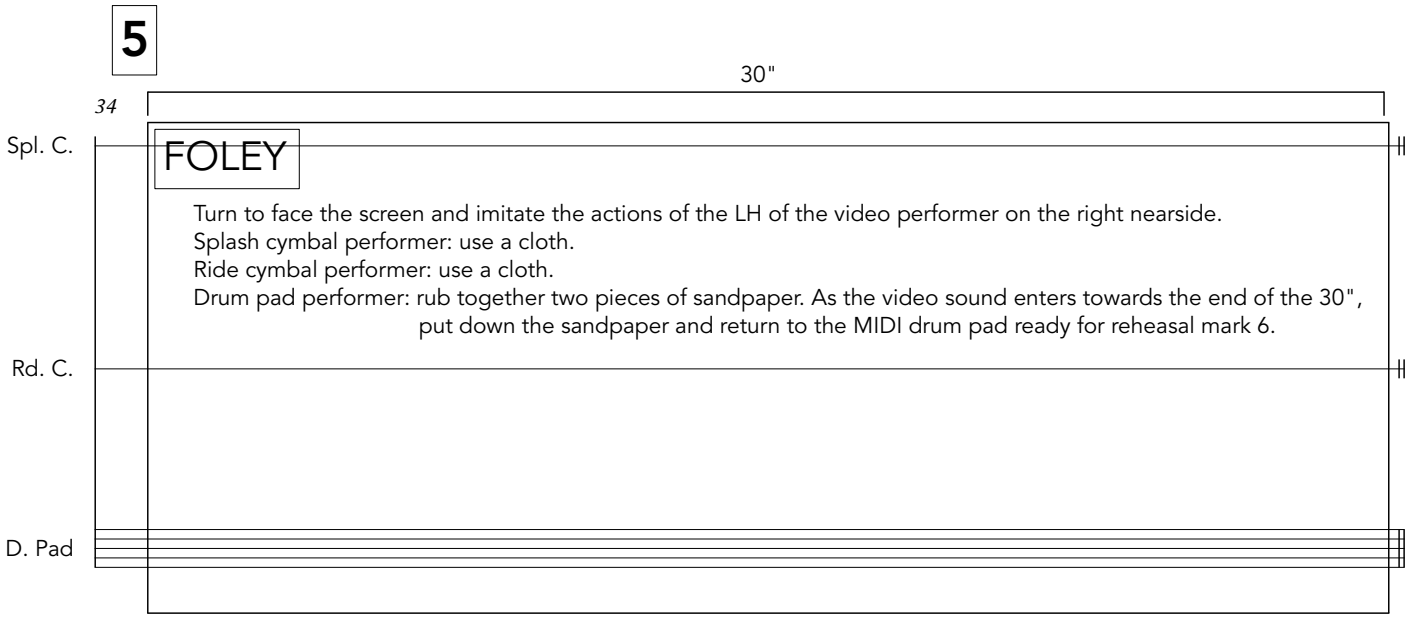

2
8
Start swinging the soft mallett as soon as the snare roll begins
Spl. C.
fff
Start walking with the hand-held microphone
as soon as the snare roll begins
Rd. C.
(l.v.)
f
D. Pad

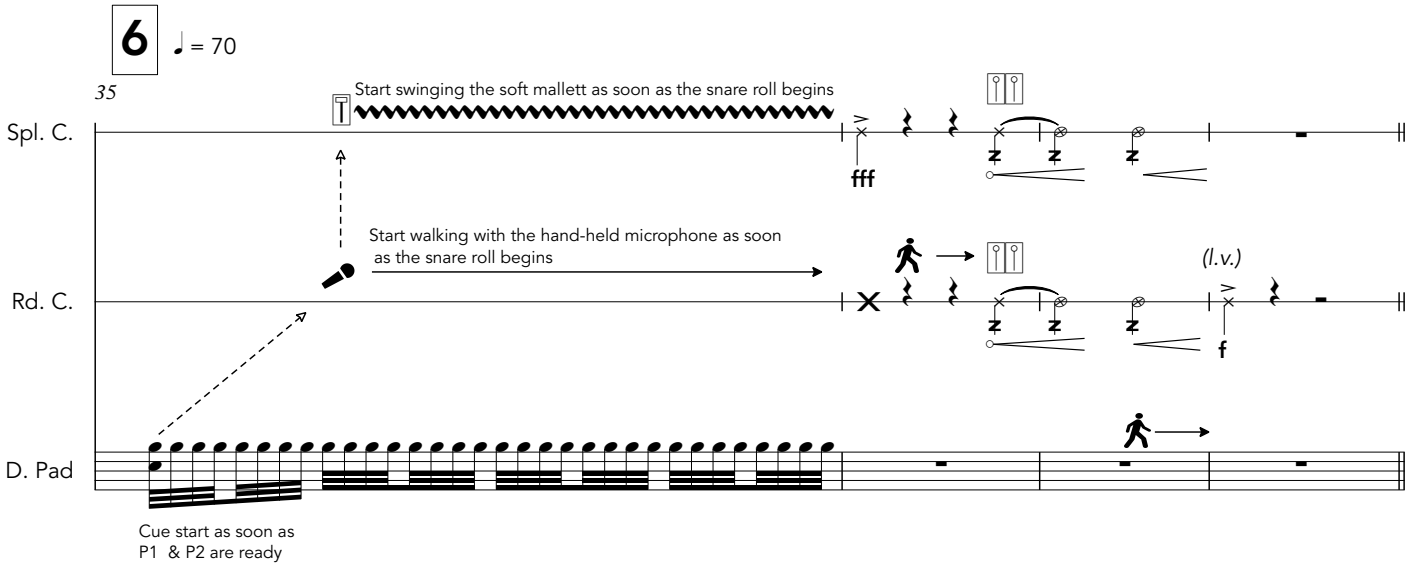

9"
12
(l.v.)
Spl. C.
9"
(l.v.)
Rd. C.
9"
D. Pad

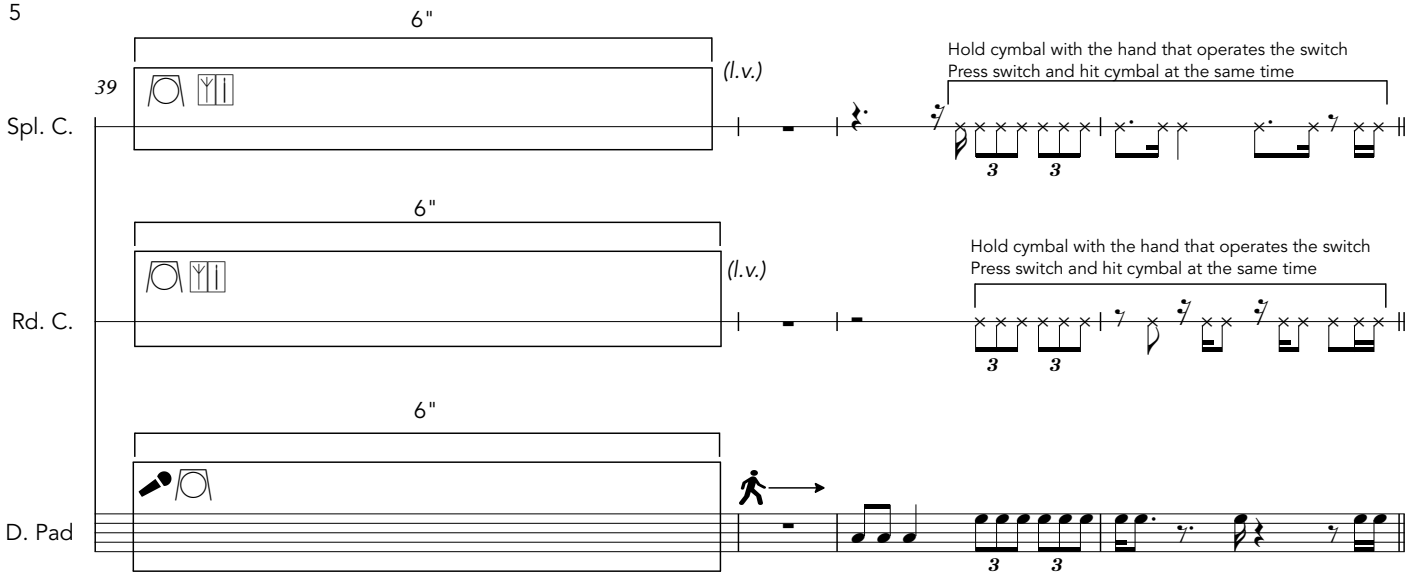

Hold cymbal with the hand that operates the switch
Press switch and hit cymbal at the same time
♩ = 70
13
Spl. C.
Rd. C.
D. Pad

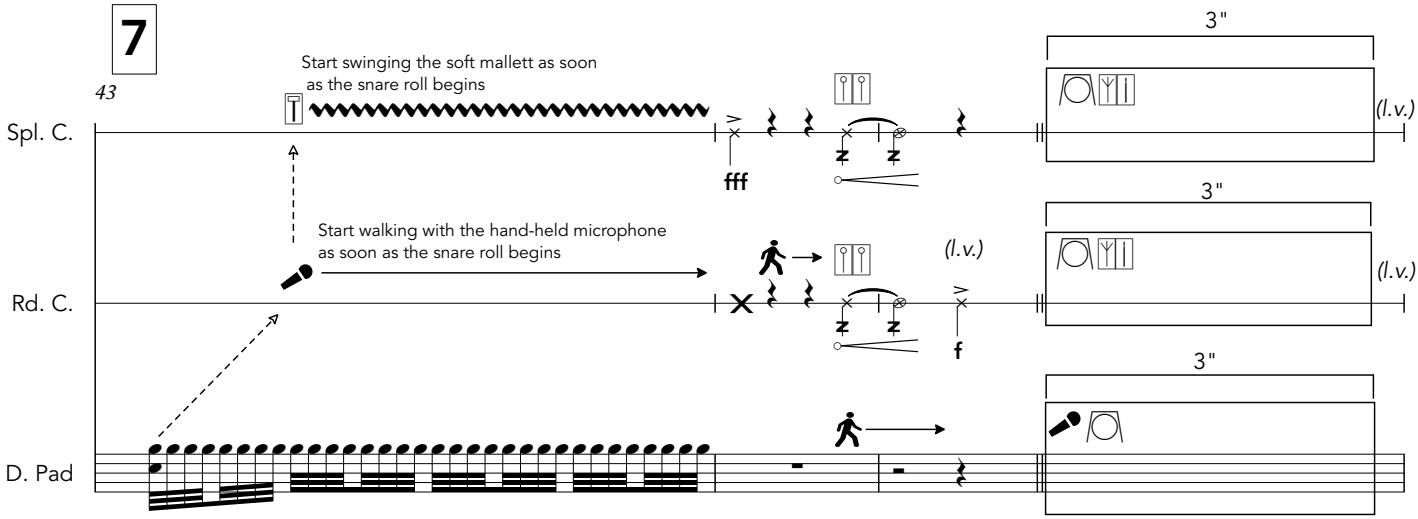

3
18
Start swinging the soft mallett as soon as the snare roll begins
Start walking with the hand-held microphone as soon as the snare roll begins
Spl. C.
Rd. C.
D. Pad
fff
f
(l.v.)
12"
22
(l.v.)
23
= 70
Hold cymbal with the hand that operates the switch. Press switch and hit cymbal at the same time
26
3

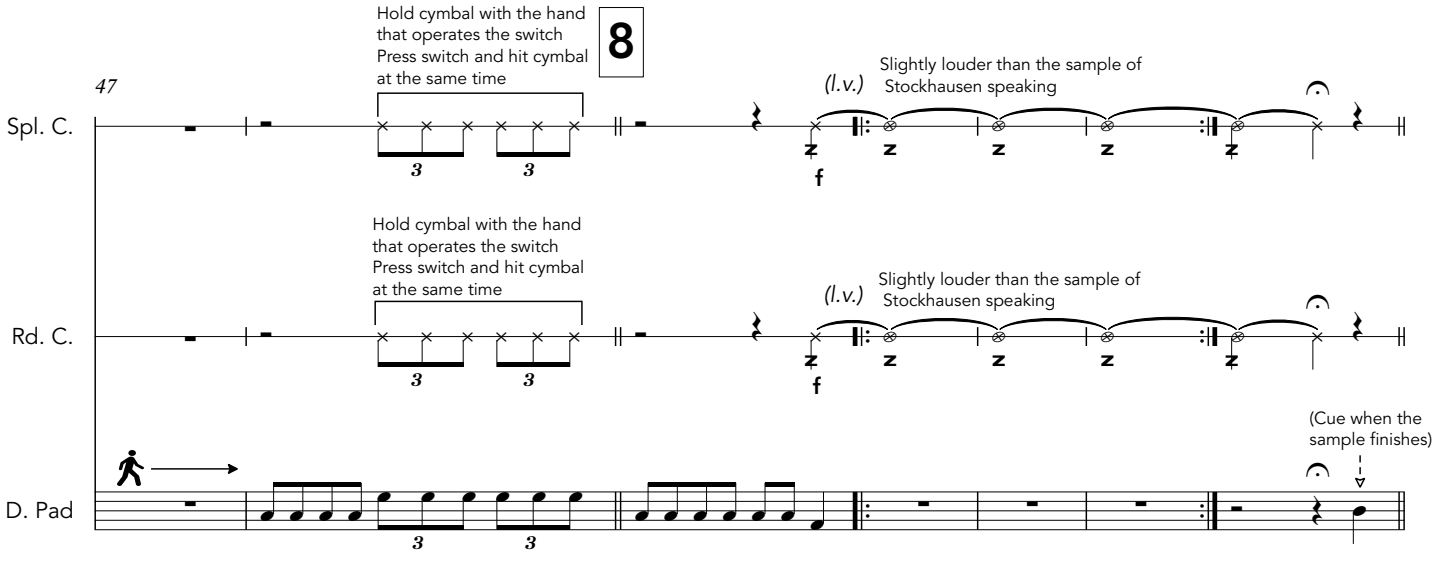

4
29
Spl. C.
(l.v.)
Slightly louder than the sample of Stockhausen speaking
f
Rd. C.
(l.v.)
Slightly louder than the sample of Stockhausen speaking
f
(Cue when the sample finishes)
D. Pad


5
30"
34
Spl. C.
FOLEY
Turn to face the screen and imitate the actions of the LH of the video performer on the right nearside.
Splash cymbal performer: use a cloth.
Ride cymbal performer: use a cloth.
Drum pad performer: rub together two pieces of sandpaper. As the video sound enters towards the end of the 30",
put down the sandpaper and return to the MIDI drum pad ready for reheasal mark 6.
Rd. C.
D. Pad


6
♩ = 70
35
Start swinging the soft mallett as soon as the snare roll begins
fff
Spl. C.
Start walking with the hand-held microphone as soon as the snare roll begins
(l.v.)
f
Rd. C.
D. Pad
Cue start as soon as
P1 & P2 are ready


39
6"
(l.v.)
Hold cymbal with the hand that operates the switch
Press switch and hit cymbal at the same time
Spl. C.
Rd. C.
D. Pad


7
43
Start swinging the soft mallett as soon as the snare roll begins
Start walking with the hand-held microphone as soon as the snare roll begins
3"
fff
f
(l.v.)
Spl. C.
Rd. C.
D. Pad


8
47
Hold cymbal with the hand that operates the switch
Press switch and hit cymbal at the same time
Slightly louder than the sample of Stockhausen speaking
(l.v.)
f
(Cue when the sample finishes)
Spl. C.
Rd. C.
D. Pad

9

30"

54

Spl. C.

FOLEY As Figure 5

Rd. C.

D. Pad

10

55

Spl. C.

Rd. C.

Cue start as soon as
P1 & P2 are ready

D. Pad

11

59

x3

Spl. C.

ff

ff

x3

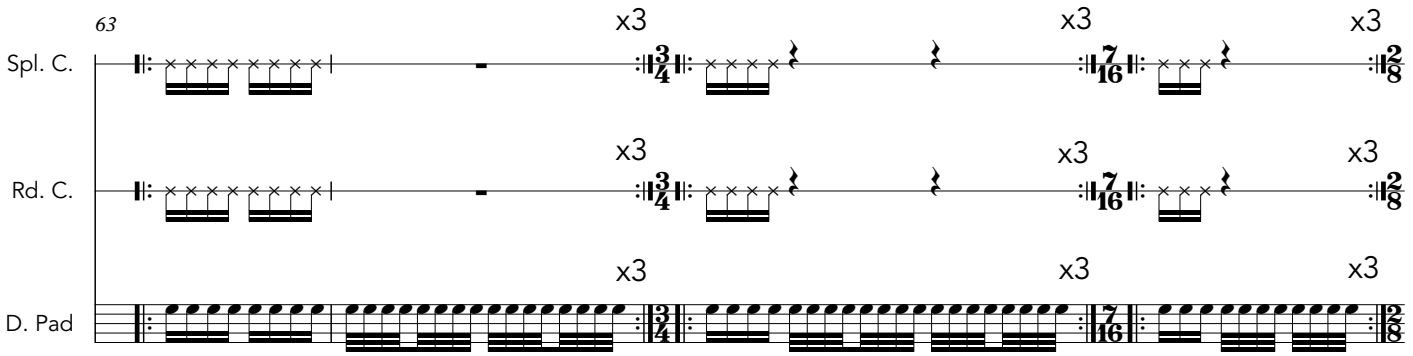
Rd. C.

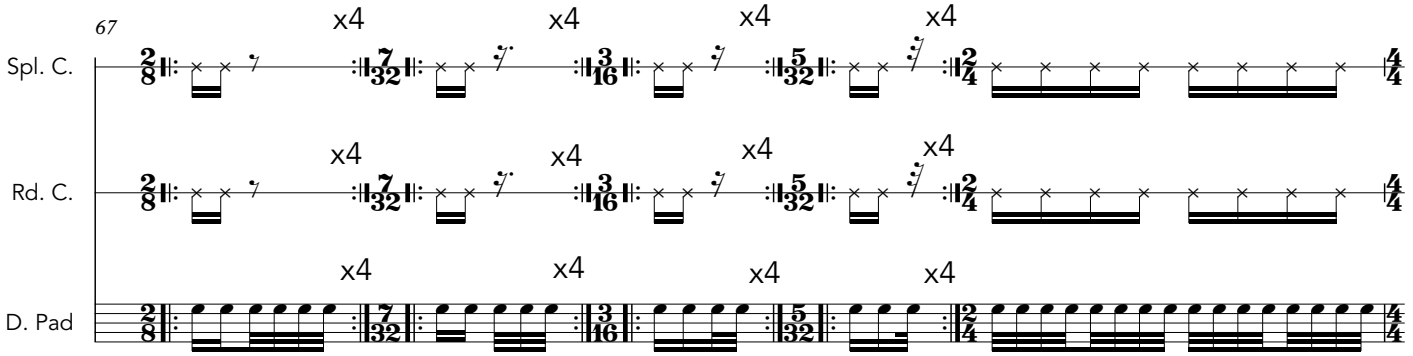
ff

ff

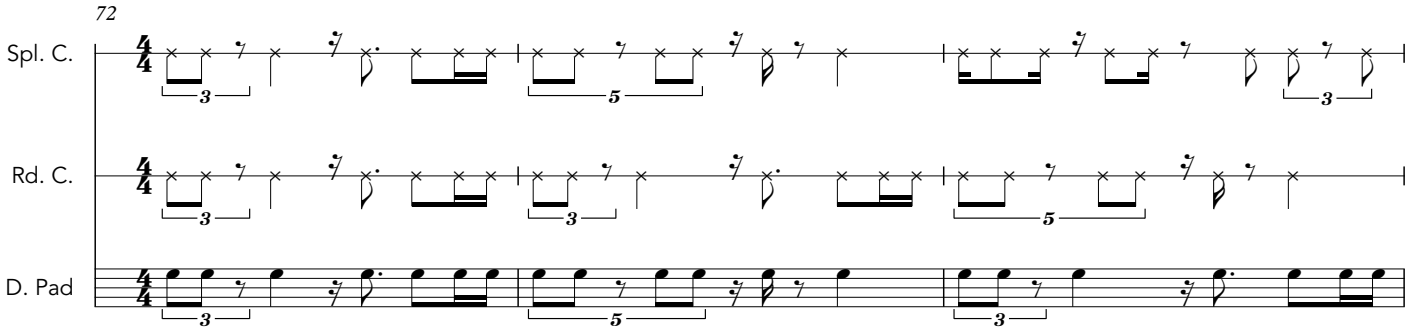
x3

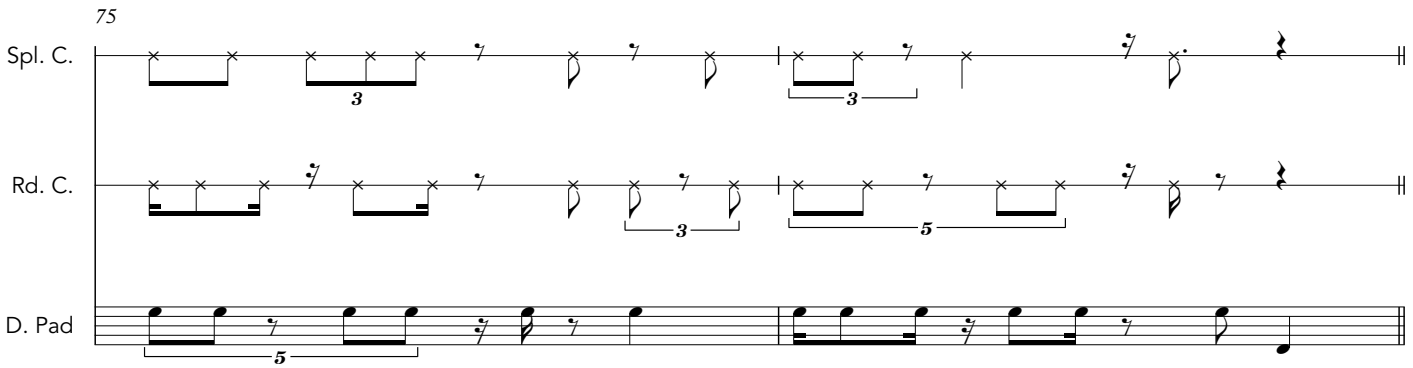
D. Pad


63
Spl. C.
Rd. C.
D. Pad
x3
x3
x3


67
Spl. C.
Rd. C.
D. Pad
x4
x4
x4
x4

12


72
Spl. C.
Rd. C.
D. Pad


75
Spl. C.
Rd. C.
D. Pad

13

All performers to ride cymbal.

Splash cymbal performer: agitate the splash lightly with brush and stick.
Ride cymbal performer: take hand-held camera, switch on and closely follow the brush and stick.
MIDI drum pad performer: take the hand-held microphone, switch on and closely follow the brush and stick.

Develop these actions slowly over 2 minutes by reducing the range and movement of the actions and increasing the proximity to the splash cymbal.

End with all three performers in close contact with each other on the side of the cymbal closest to the audience.

Total duration: c. 9'30