

Twelve Landscape views

II. Guqin, Percussion, Electronics

Jeff Roberts

Instrumentation

Guqin [accelerometer controller, AKAI LPD8]

Percussion [accelerometer controller. AKAI LPD8]

Marimba [MAR.]

Small Percussion Setup [SML.]

5 Almglocken (pitches: -need pitches-)

2 Wood Planks

1 temple block (mid)

1 clave

1 piccolo clave

1 small bell (muted)

Technical Requirements

Hardware Requirements

Stereo sound diffusion system

Two channel sound interface (2in, 2out)

Laptop computer

iPad (optional)

2 ADXL_235 land-located, accelerometer controllers (contact composer)

2 AKAI LPD8 MIDI controller, or equivalent (contact composer)

Software Requirements

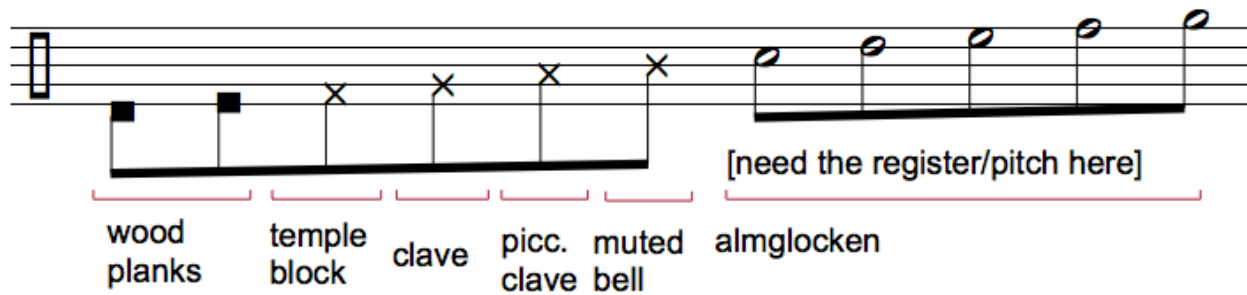
Max-MSP Runtime software

iPad TouchOSC software (optional)

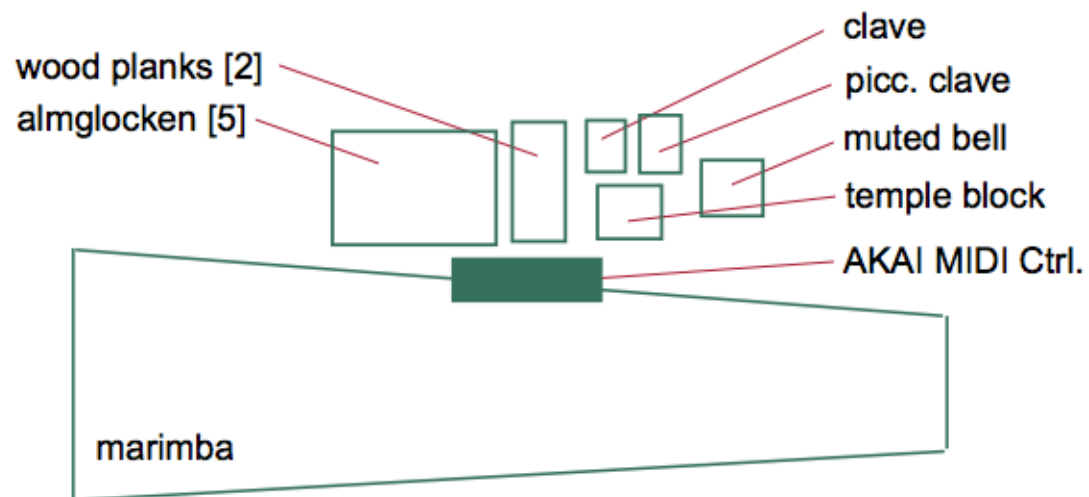
roberts_twelve_landscape_views_ii.zip (Max-MSP, TouchOSC & wav files)

Percussion Notation and Setup

Percussion Notation [termed 'small percussion' or **SML**. In score]



Percussion Setup



Performance Notes

Time Notation

This electro-acoustic, live electronic piece uses a Max-Msp patch, controlled by the guqin performer, part of which contains a minute and seconds timer.

Unless otherwise noted in individual parts, the tempo for the music is **quarter note = 60**. A laptop with the Max-Msp patch loaded should be situated in front of the performers. On the screen will appear the minute and seconds timer.

The time notation is meant to allow parts of the piece to be either collectively coordinated by the ensemble (as in a traditionally notated performance), performed together in tempo but not coordinated, or improvised. Thus, in the score and parts two designations will appear:

0'05" *Ensemble*
(all)

Designates that some or all ensemble members should perform the following section closely synchronized, as they would in a traditionally notated score.

0'16" *independent*

Designates a point at which the performer should still play in tempo with other performers, but can count and perform their part on their own.

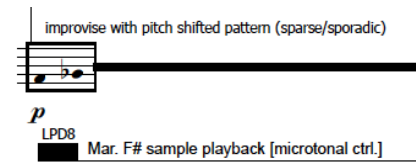
Time markings in the parts should be thought of as 'jumping off points': after you get the tempo from the clock and begin, performers don't need to continue to constantly watch the timer while performing, but just play the music in tempo. Ensemble cues will be given by one performer.

Percussion

Technical Setup

The percussion part includes two elements of control over electronic sound: An AKAI LPD8 MIDI control pad (see percussion setup for positioning), and an ASD1335 accelerometer chip, which is strapped to the left hand of the performer. Follow performance note instructions and score regarding what sounds these control in different parts of the piece.

Ad Lib 'box' notation and interaction with electronic sound

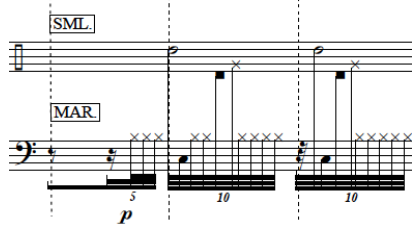


A box with notes designates a collection of pitch to improvise with. In most cases, this will be in coordination with an electronic playback that is also interactive.

The 'LPD8' graphic above designates an electronic playback of the opening percussion line (a repeating F#). The LPD8 MIDI device has, has 8 MIDI pads. When pressed each, creates a slight microtonal pitch shift in the playback. The goal is to improvise using the boxed pitch collection against the playback sound while also improvising microtonal pitch shift in the playback. Improvisation using the boxed pitch collection should be in character to the played-back sound; following, imitating and interacting, but never completely overtaking it. Follow instructions on degree of interaction (sparse, moderate, dense). A horizontal line designates how long these improvised contexts should last. Other events (mostly notated) may occur while this improvised context is active. Continue the improvised context while 'fitting in' the local event at the designated time mark.

Performance Notes

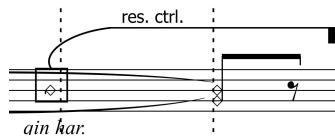
Split Marimba-Small Percussion Notation



The 'x' note head on the bass clef 'b' in the lower marimba part means a muted note. This could be any note on marimba, or if more convenient, some muted attack on another object. The goal of this note is to have a muted, non-pitched sound, but one

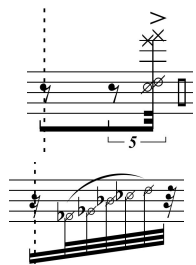
that can be heard (quietly). Because of the rapidity of these sections, the percussion setup diagram is only a suggestion. The arrangement of the small percussion in relation to the marimba is up to the percussionist of what the deem works best for them.

Improving with Resonance Using Hand Motion and Accelerometer



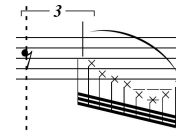
Instructions forthcoming.....

Guqin Techniques



Right hand String Tap. Using the side of the thumb strike two strings between the 8th hui and bridge to produce a muted pitched sound.

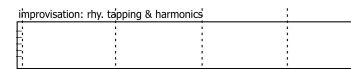
Left Hand Half Mute. Press the left hand down on the fingered pitches enough to allow a pitch to sound, but not to ring as will a full pressure fingering.



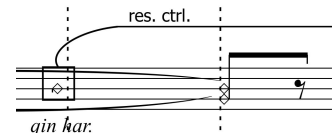
Left Hand Full Mute. Press down on the strings lightly with the left hand so that no pitch sounds when the string is plucked.



Percussive Body Knocking. Use the left and right hand fingers to either produce a dull thud knock (best done with right hand side of thumb around the 4th hui) or brighter accented attack (best done by flicking the side of the qin around the twelfth hui with the middle finger.)



Improvisation Box. A rectangular box designates a section of improvisation. Each box will have specific instructions about what music materials to improvise with.



Resonance Control. Designates electronic playback material that is to be controlled by the left hand of the qin player, tracked by an accelerometer chip. Often playback is meant to extend or enhance acoustic resonance: guqin, saxophone or both. Resonance includes Guqin and Soprano Saxophone pitches or partial spectra of pitches, cooking pot and wine bottle resonance tuned to match or expand qin and saxophone pitched material or piano resonance from struck/strummed piano strings. The guqin performer should produce slight and elegant rotations of the left hand to activate the resonance. Faster or slower motion can control the character and intensity of the resonances. The player should experiment with the expressive range of this sensor-controlled sound.

Twelve Landscape Views, II. Guqin, Percussion, Electronics

written for Matthew Gold

Jeff Roberts
(2015)

0'05" (Parts Independent)

1

MAR.

$\text{♩} = 60$

0'13" 0'15"

ppp *p* *ppp* *p*

mf *p*

0'17" 0'19" 0'21" 0'23" 0'25"

Qin

2

Perc.

ppp *p* *ppp* *pp* *mp* *p* *mf* *p*

mf *p*

0'17" 0'19" 0'21" 0'23" 0'25"

0'28" 0'29" 0'31" 0'33" 0'35" 0'37"

Qin

3

Perc

improvise with pitch shifted pattern (sparse/sporadic)

p

LPD8 Mar. F# sample playback [microtonal ctrl.]

mf *ppp*

SML.

0'28" 0'31" 0'33" 0'35" 0'37"

0'39" 0'41" 0'43" 0'45" 0'47" 0'48"

Qin

4

Perc

pp *ppp*

LPD8 Microtonal Pitch Shift: G# Pattern

Mar. F# ...

LPD8 Mar. F# sample playback [microtonal ctrl.]

ad. lib. sparse, interact w/F#, gradually expand from F#

0'42" 0'45" 0'48"

0'49" 0'51" 0'53" 0'55" 0'57" 0'59"

Qin [res. ctrl.]

5 Qin G#...

Perc. [MAR.] (ad lib. continued)

Mar. F# ...

0'49" 0'50" 0'54" 0'55" 0'57" 0'59"

pp *mf* *pp*

rit.

LPD8 Microtonal Pitch Shift: G# Pattern

[SML.] *mf* *ad lib. quickly dying out*

[MAR.] *ad lib. moderately active* *p*

1'01" 1'03" 1'05" 1'07" 1'09"

Qin

6

Perc.

p *mf* *p* *mf*

delay collage

a tempo

[extended sample playback]

1'03" 1'05" 1'07" 1'09"

1'11" 1'13" 1'15" 1'17" 1'19" 1'21"

Qin

7

Perc.

3 10 3 5 5 3 5 5

SML. SML.

ppp mp ppp

1'26"

Qin

8

Perc.

ppp p ppp

SML. MAR. SML. MAR.

p f p mp p

1'26" 1'27" 1'29" 1'31"

1'33" 1'35" 1'37" 1'39" 1'41" 1'43"

Qin

9

Perc.

mf *s* *10* *s* *ppp* *p* *ppp* *pp* *mf* *ppp*

[marimba sample playback]

1'33" 1'35" 1'37" 1'39" 1'41" 1'43"

1'45" 1'47" 1'49" 1'51" 1'53"

Qin

10

Perc.

mf *pp* *mp* *p* *mf* *ppp* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p*

[marimba sample playback]

SML. MAR. SML. MAR. SML.

MAR. *ad. lib.* *mp*

1'45" 1'47" 1'49" 1'51" 1'53"

Qin

13

Perc.

2'17" 2'19" 2'21" 2'23" 2'25" 2'27"

35

$\text{♩} = 76$ (qin only)

$\text{♩} = 66$ (qin only)

delay collage [from 2:14]

SML.

MAR.

ad. lib sparse [pitch collection 1]

a tempo

p

mp

5 10 10 10 10 10

Qin

14

Perc.

2'29" 2'31" 2'33" 2'35" 2'37"

38

ad. lib.

muted, l.h. ascending in register up to Bb position (5th hui)

mf mf p mf p mf

Bnat: speed shift

LPD8

10 10 10 10 10 10 10 10 10 10

Qin

2'39" 2'41" 2'43" 2'45" 2'47" 2'49"

41

p f mf

[Bnat: speed shift]

15

Perc.

CROTALES

arco

10 10 10 10 10 10 10 10 10 10

2'39" 2'41" 2'43" 2'45" 2'47" 2'49"

Qin

2'51" 2'53" 2'55" 2'57" 2'59"

44

mf f mp

16

Perc.

SML. [GONG] MAR.

5 3 5 5 5 5 5 5 5 5

2'51" 2'53" 2'55" 2'57" 2'59"

3'01" 3'03" 3'05" 3'07" 3'09" 3'11"

Qin

mf

f p mf

sim.

8va -1

5

Perc.

3'01" 3'03" 3'05" 3'07" 3'09" 3'11"

3'13" 3'15" 3'17" 3'19" 3'21"

Qin

p f f p f p

LPD8 G#: pitch and speed shift

mf

5

10

8va -1

5

Perc.

3'13" 3'15" 3'17" 3'19" 3'21"

3'23" 3'25" 3'27" 3'29" 3'31" 3'33"

Qin

mf p mf pp f p f p pp f p f p mf p mf p

[G#: pitch/speed]

19

Perc.

[GONG]

MAR. (SML. PERC. in parantheses)

MAR.

[Bb/A: pitch/speed]

3'23" 3'25" 3'27" 3'29" 3'31" 3'33"

3'35" 3'37" 3'39" 3'41" 3'43"

Qin

f

[accelerometer resonance control]

20

Perc.

f mp

3'35" 3'37" 3'39" 3'41" 3'43"

SML.

MAR.

3'45" 3'49" 3'51" 3'52"

Qin 59 [res. ctrl.]

21

Perc. [accelerometer resonance control]

3'45" 3'49" 3'51" 3'52"

3'57" 3'59" 4'01" 4'03" 4'05" 4'06"

Qin 62 *p pp f p f p f p mp*

22 [qin rhy. cont.]

Perc. [res. ctrl.]

mp 4'06"

Detailed description of the musical score: The score is divided into two systems. The first system covers measures 59 to 61. Measure 59 has a Qin staff with a 'res. ctrl.' line and a Percussion staff with an 'accelerometer resonance control' line. Measures 60 and 61 show rhythmic patterns for both instruments. The second system covers measures 62 to 67. Measure 62 has a Qin staff with a 'res. ctrl.' line and a Percussion staff with a 'res. ctrl.' line. Measures 63 to 67 show rhythmic patterns for both instruments. The Qin part includes dynamic markings: *p*, *pp*, *f*, *p*, *f*, *p*, *f*, *p*, *mp*. The Percussion part includes a 'qin rhy. cont.' line. The score includes various musical notations such as rests, notes, and dynamic markings.

65

Qin

23

Perc.

4'07" 4'09" 4'11" 4'13" 4'15"

[qin rhy. cont.]

elec. accent

elec. ascent

4'07" 4'09" 4'11" 4'13" 4'15"

68

Qin

24

Perc.

4'17" 4'19" 4'21" 4'23" 4'25" (4'27")

qin counter rhythm (seconds pulse in sync)

(out of sync)

1 2 3 4 5

[res. ctrl.]

$\text{♩} = 90$

[MAR. cont.]

(SML. PERC. in parantheses)

4'17" 4'19" 4'21" 4'23" 4'25" (4'27")

71 [♩ = 90] (4'29") (4'31") (4'33") (4'35") (4'37")

Qin

25 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

[♩ = 90] (4'29") (4'31") (4'33") (4'35") (4'37")

Perc.

elec. accent *resonance* *resonance* *elec. accent*

[♩ = 60] (perc. only) (4'34") [♩ = 90]

74 (4'39") (4'41") (4'43") (4'45") (4'47") (4'49")

Qin

26 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38

*bring out wood perc. rhythm

elec. accent *elec. accent*

(4'39") (4'41") (4'43") (4'45") (4'47") (4'49")

77

Qin

27

Perc.

4'51" $\bullet = 60$ Independent

4'53" 4'55" 4'57" 4'59"

mf *p* *mf* *mp* *p*

mp

4'51" 4'53" 4'55" 4'57" 4'59"

80

Qin

28

Perc.

5'01" 5'03" 5'05" 5'07" 5'09" 5'11"

mf *pp* *mp* *pp* *p* *mf* *p* *pp*

mf *p* *mf* *mp* *p*

mf *p* *mf* *p* *mp* *p*

5'01" 5'03" 5'05" 5'07" 5'09" 5'11"

83

Qin

29

Perc.

5'13" 5'15" 5'17" 5'19" 5'21"

5'13" 5'15" 5'17" 5'19" 5'21"

mf ppp (*p*) *mp*

86

Qin

30

Perc.

5'23" 5'25" 5'27" 5'29" 5'31" 5'33"

5'23" 5'25" 5'27" 5'29" 5'31" 5'33"

(mp) *(mf)* *(mp)* *f*

almglock. resonance

89

Qin

31

Perc.

5'35" 5'37" 5'39" 5'41" 5'43"

p *f* *p* *f* *mp* *mf*

guqin volume swell note

p

elec. accent

[accelerometer resonance control] almglock. resonance

mp *f* *mp*

5'35" 5'37" 5'39" 5'41" 5'43"

92

Qin

32

Perc.

5'45" 5'47" 5'49" 5'51" 5'53" 5'55"

p *p*

ad lib. *G3/Ab3* interact with G3 repeating note [sparse]

LPD8

G3 repeating note (microtonal pitch; control)

5'45" 5'47" 5'49" 5'51" 5'53" 5'55"

5'57" 5'59" 6'01" 6'03" 6'05"

95

Qin

32

Perc.

p < *f* > *mf* *mp*

ad lib (cont)

...becoming very infrequent....

...focus on Ab....

SML. (exclusively) *pp* [GONG] (stop)

elec. accent

elec. swell

elec. accent

mf

mf

5'57" 5'59" 6'01" 6'03" 6'05"

6'07" 6'09" 6'11" 6'13" 6'15" 6'17"

98

Qin

33

Perc.

ad lib (cont)

ppp (*p*) (*mp*) *p*

[last Ab at 6:13.5]

elec. swells...

10 10 10 10 10 10 10

6'07" 6'09" 6'11" 6'13" 6'15" 6'17"

6'19"

101

Qin

32

Perc.

elec. swell

10

5

6'19"