Landscapes No. 3 (Moving Scenery)

for timpani, metal plates, and electronics

Colin Frank

2015

Technical Requirements - Landscapes No. 3

For the first performance the following electronic equipment was used:

- Four AKG condenser microphones: two aimed to capture primarily the metal plates and two to capture primarily the timpani
  Note: two condenser microphones may be used capturing both timpani and metal plates on adjacent sides of the setup
- Mac 10.7.5 running:
  MAX/MSP 6.1.8 with CLEF (CIRMMT Live Electronics Framework)1.0.6
- TC Near Studio Konnekt 48 audio interface
- Compressor built into TC Near software modifying live input
- 1 Logidy UMI3 foot trigger connected by USB to Fireface interface
  Note: Though this pedal has three switches only one was used in performance. To step through events controller number 64 value 127 triggers the next event. For rehearsal the other two switches were useful to trigger init and step back an event.
- 7.1 surround sound system

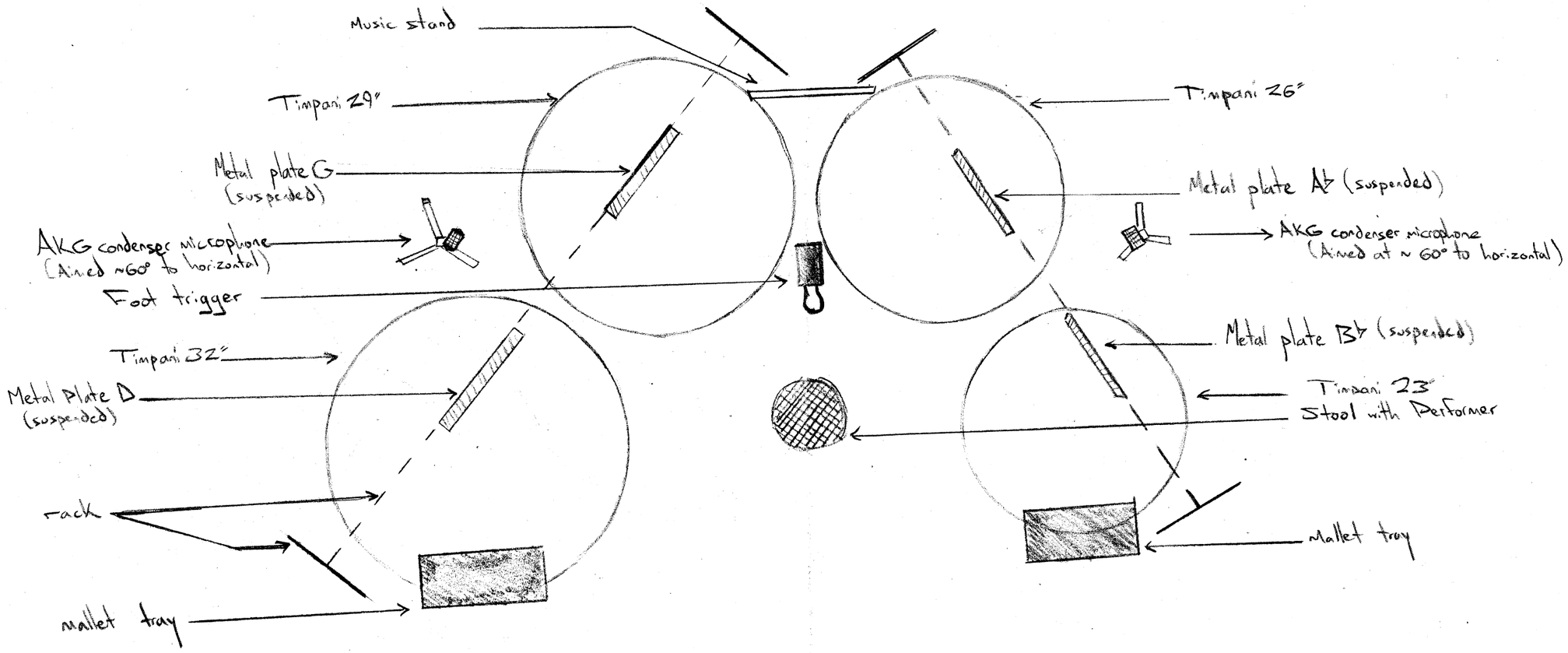
INSTALLATION INSTRUCTIONS
1) Download CLEF 1.0.6 or the latest version from Marlon Schumacher
2) Download OSC Route
3) Download Umi3.app from the logidy website
4) Download any necessary drivers for TC Near or other sound devices
5) Open MAX/MSP and go to Options --> File Preferences. Put the folders *LandscapesNo3Patch, clef_1.0.6*, and *OSC-route* into MAX's search path.

PATCH SETUP INSTRUCTIONS
1) Load the patch LandscapesNo3.maxpat with MAX
2) Go to Project --> Open and open LandscapesNo3.clef. This will prompt a series of questions which you answer in the positive.

AUDIO SETUP INSTRUCTIONS
1) Go to TC Near control panel and load Colin1
2) Go to menu Options --> DSP Status and set MAX's output to TC Near

PATCH INSTRUCTIONS
1) Fire the button above LOAD-PRESETS. Check at least 1 storagewindow to check it has properly loaded.
2) Fire the button above PRELOAD-STEREO-FILES
3) Have performer trigger INIT. If he/she cannot, reload UMI *Landscapes-UMI-FootTrigger.um3*.
4) Do stereoplayer check. If the left module displays green, set play to 0.
5) Check MAX window for serious problems
6) Give THUMBS UP to performer!

Percussion setup
(As seen from above)



Notation

Two complimentary markings are used when the brush or superball is used on the timpani:

1) Horizontal gesture across surface.
   ↳ Though it is written in a particular direction the performer may transform the gesture as they wish.

2) Vertical mallet position (contact + pressure)
   ↳ Priority given to producing the desired sound.

1) Horizontal

mid-head region
rotate continually around head. Produce a smooth sound.

edge → mid → edge
smooth timbral transition from high thin to Full sound to high thin.

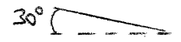
mid
rapidly move utensil back and Forth in a small area.

edge → mid → centre → mid → edge
Erase the centre Forms a dead sound.

2) Vertical

Brush

All bristles Flat.
Full sound.



Top ~1/3 of bristles on head.
Light sound.

Tips of bristles on head. Push away from body.
Harsh scratching sound.

Push brush directly into head and slowly rotate handel.
This will splay out the bristles so each Filament sounds separately as it "walks" about the Drumhead.

Active sound with multiple short, gritty elements

Landscapes No. 3 (Moving Scenery)

by Colin Frank

Emphatic ♩=72

Metal Plates

Timpani

Electronics

(yarn)

7 6 5 3

ff (brush) p

12"

30° slow continuous circle 0° 30° (lift from surface)

P mp n

(resonance)

P mp

(orchestra) (metal) f

(yarn)

7 6

ff

1 Opening modulations = soundfile 01OpeningAttack.wav

Flanger → combFilter

plateverb → Freqshift

16"

5 3

p

30° accel motion 0° rit motion 30° accel motion 70° rit motion (lift) 30°

p mp p mf n

metal "clinking"

(orch) (metal) (brass) f

7 6

ff

3 Attack soundfile 03ThirdAttack.wav modulations

5 3

p

7 6 5 3

ff p

30° rapid 0°

mf sub. p mp

(snare) (orch) (metal) mf

(falling partials)

4 Attack soundfile 04FourthAttack.wav modulations

2 Attack modulations soundFile 02SecondAttack.wav

Metal Plates

Timpani

Electronics

27"

30° 70° 30° 70° 30° 70°

Left 29'

sim.

(orchestra)

(FM modulation) (metal)

(resonance)

listen for harmonic → distorts

5 Attack

modulations

soundfile 05FifthAttack.wav

Metal Plates

Timpani

Electronics

Listen ~3"

~8"

(Fill hall with resonance)

l.v.

(grains)

~3"

grains

6 Attack

modulations (short)

soundfile 06SixthAttack.wav

7 Pause

resonators + plate reverb + spectral harm

soundfile GConvRev.wav

8 Attack

modulations

soundfile 08-09Attacks.wav

9 Attack

modulations

~8"

~16"

Metal Plates

Timpani

Electronics

l.v.

orchestral chord

30° 70° 90°

R28'

L29'

distorted

10 Fanfair

resonators + plate reverb

soundfile 10Fanfair

14"

Metal Plates

Timpani

Electronics

Left 29'

(grains)

(glissup)

move directly to

l.v.

11 Mixture
modulations
soundfile 11-12Mixture.wav

12 Attack
modulations

15"

Metal Plates

Timpani

Electronics

(orchestra chord)

Left 29'

distorts

high pass

13 FanFair
plateverb + resonators
soundFile 13FanFairReturn.wav

14 Mixture soundFile 14mixture.wav
modulations
vdelay v.1 + v.2 + specharm (soft)

(resonance)

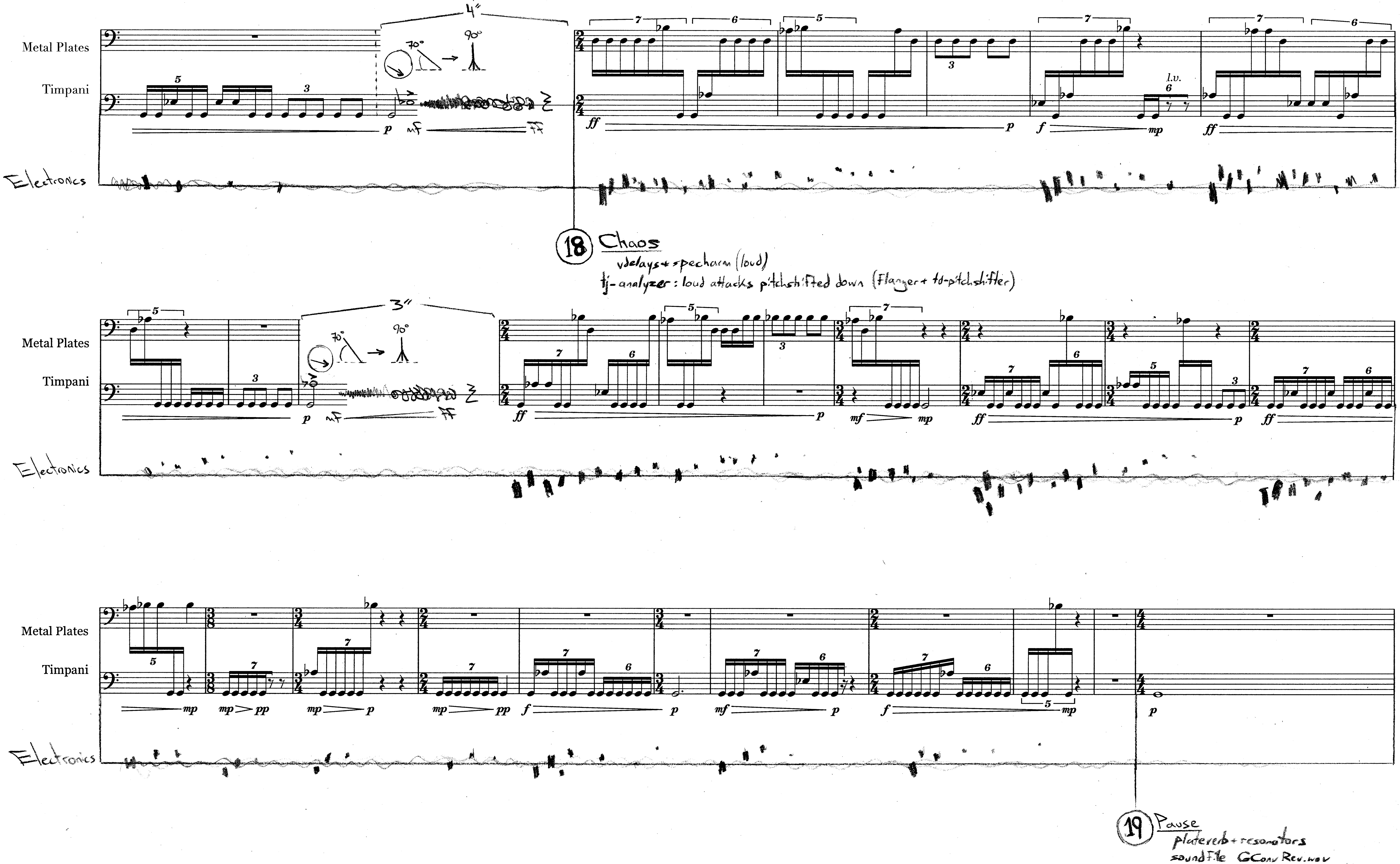
5"

quick

15 Mixture
vdelays + specharm (fading in)

16 Mixture
vdelays + specharm (medium)

17 Mixture
vdelays + specharm (fading in)


Metal Plates
Timpani
Electronics
4"
70°
90°
l.v.
18 Chaos
vdelays + specharm (loud)
tj-analyzer : loud attacks pitchshifted down (Flanger + td-pitchshifter)
3"
19 Pause
platereverb + resonators
soundFile GConvRev.wav

Metal Plates

Timpani

Electronics

~8"

Listen for electronics response before proceeding

mp > p | p | mp > p | p | mp > p | mp > p | mf > p

mf

20 SustainGran (21) mungerRecordOff

mungerdelay~.1 → Freqshift vdelay~.2 → fd-pitchshifter

Metal Plates

Timpani

Electronics

~8"

Listen

p

mf

22 SustainGran (23) mungerRecordOff

vdelays + pitchshifter + Munger

~8"

Listen

p

mf

24 SustainGran (25) mungerRecordOff

vdelay + pitchshifter + Munger

Metal Plates

Timpani

Electronics

~10"

Listen

mp > p | mp > p | mf > p

F

26 SustainGran (27) mungerRecordOff

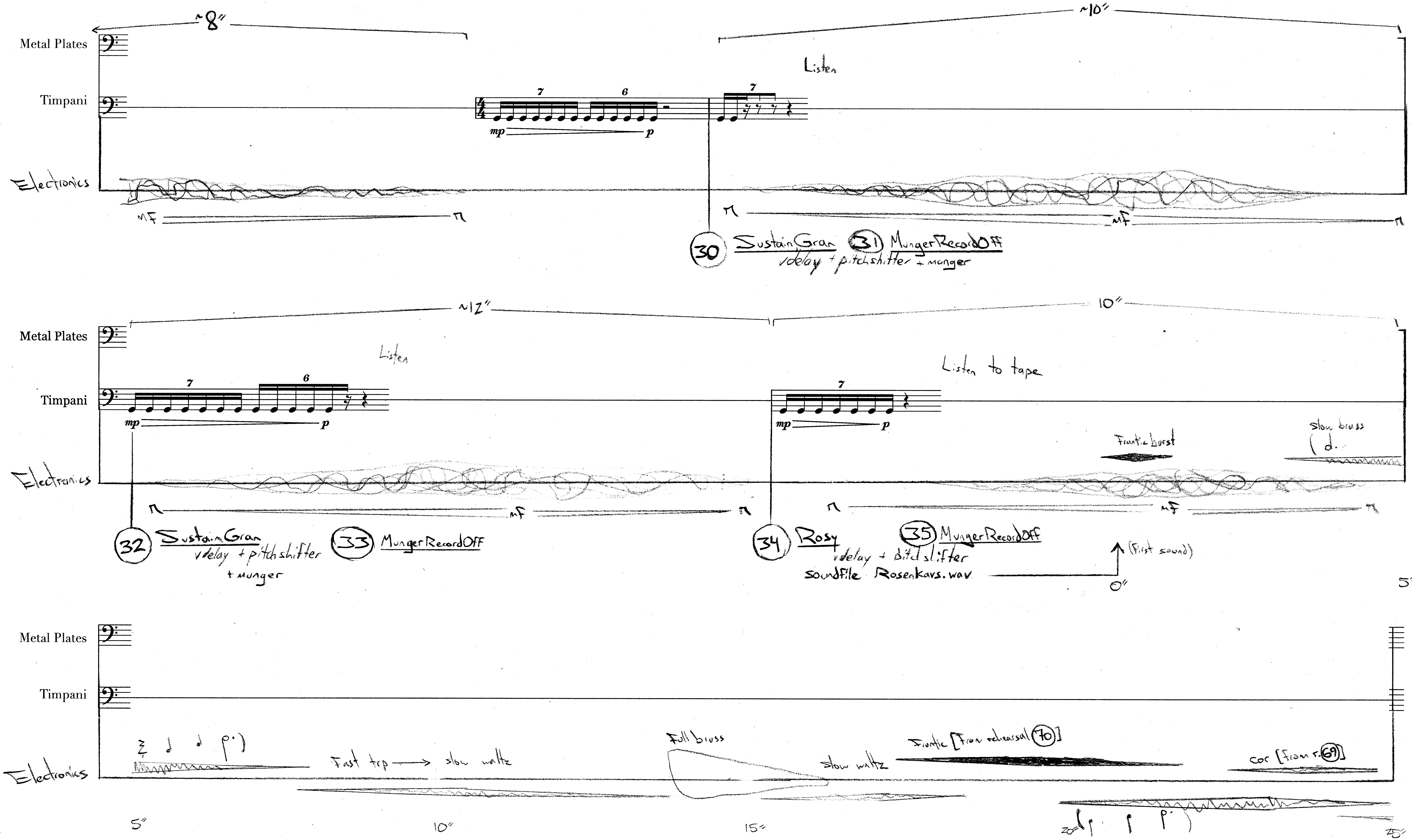
vdelay + pitchshifter + munger

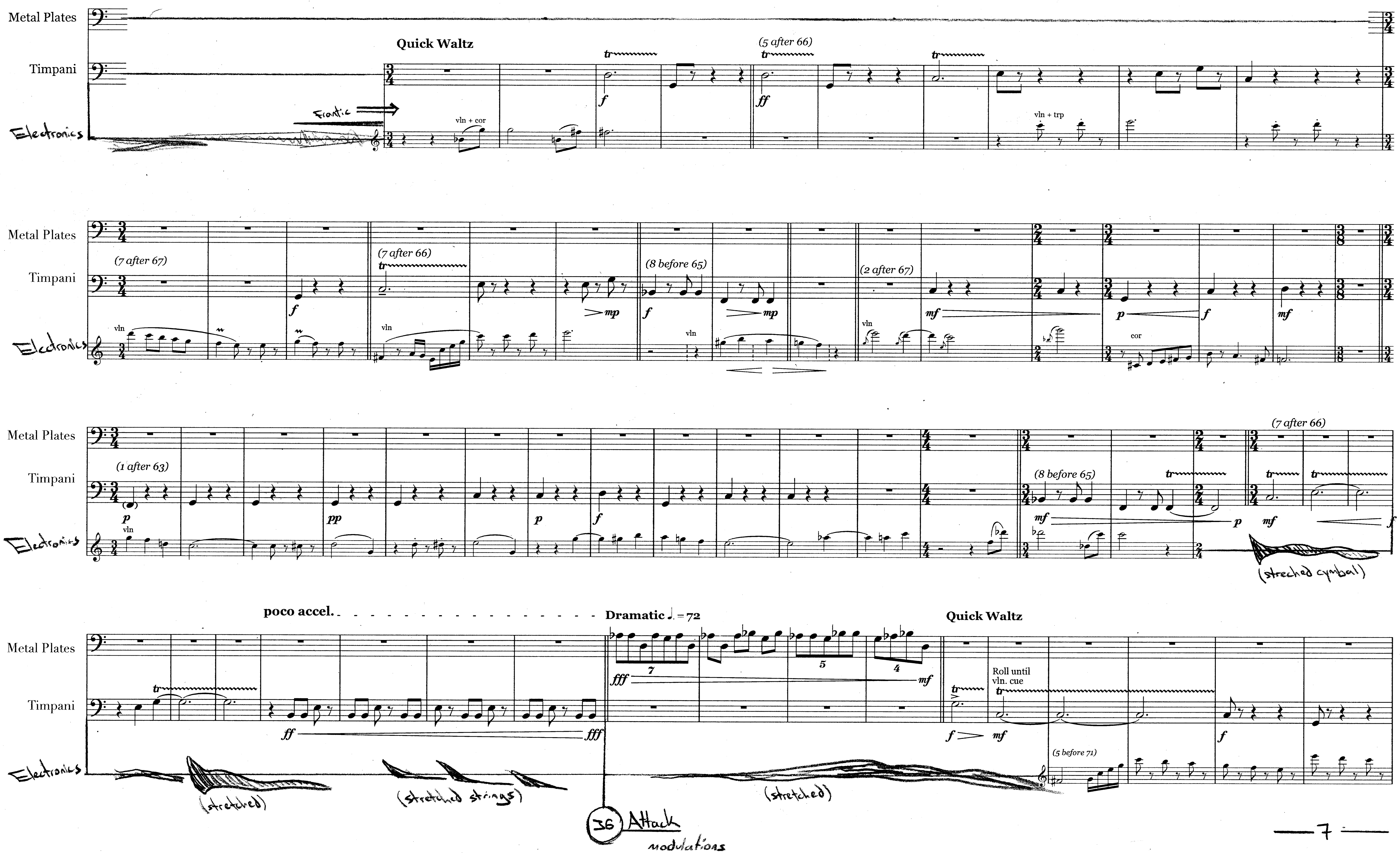
Listen

mp > p | mp > p

28 SustainGran (29) MungerRecordOff

vdelay + pitchshifter + Munger


Metal Plates
Timpani
Electronics
~8"
~10"
Listen
7
6
mp
p
mf
30 SustainGran
31 MungerRecordOff
vdelay + pitchshifter + munger
~12"
10"
Listen
Listen to tape
Frantic burst
slow brass
32 SustainGran
vdelay + pitchshifter + munger
33 MungerRecordOff
34 Rosy
vdelay + pitch shifter
soundfile Rosenkavs.wav
35 MungerRecordOff
(First sound)
0"
5"
Fast trp → slow waltz
Full brass
slow waltz
Frantic [From rehearsal 70]
cor [From r. 69]
10"
15"
20"
25"


Metal Plates
Timpani
Electronics
Frantic
Quick Waltz
vln + cor
(5 after 66)
vln + trp
(7 after 67)
(7 after 66)
(8 before 65)
(2 after 67)
vln
cor
(1 after 63)
(streched cymbal)
poco accel.
Dramatic ♩. = 72
Quick Waltz
Roll until
vln. cue
(5 before 71)
(stretched)
(stretched strings)
(stretched)
36 Attack
modulations

poco accel.

♩.=72

Quick Waltz

Metal Plates

Timpani

Electronics

ff

fff

fff

mf

fp

ff

f

(frozen crash+brass)

(becomes resonance)

37 Attack modulations

♩.=72

Quick Waltz

Metal Plates

Timpani

Electronics

ff

mp

ff

mf

f

(stretched Waltz)

(brass chord)

38 Attack modulations

rit.

rall.

Metal Plates

Timpani

Electronics

mf

ff

f

mf

fff

fff

mf

p

(stretched waltz)

(becomes high freq swarm)

(resonances)

39 Ending

soundfile ending.wav

(gong beater)

(hard felt)

Metal Plates

Timpani

Electronics

p

mp

p

p

mp

(high partials)

(orchestral chord)

ppp

p

Metal Plates

Timpani

Electronics

p mf

7

mp mf p

mp p

(falling partials)

(gong beaters)

Metal Plates

Timpani

Electronics

p

mp p

(white noise)

(orchestra chord)

pp p

(hard felt)

Metal Plates

Timpani

Electronics

7

mp mf mp

mp p

(falling partials)

p dim

(gong beaters)

p

Metal Plates

Timpani

Electronics

Let falling partials fade

~12"