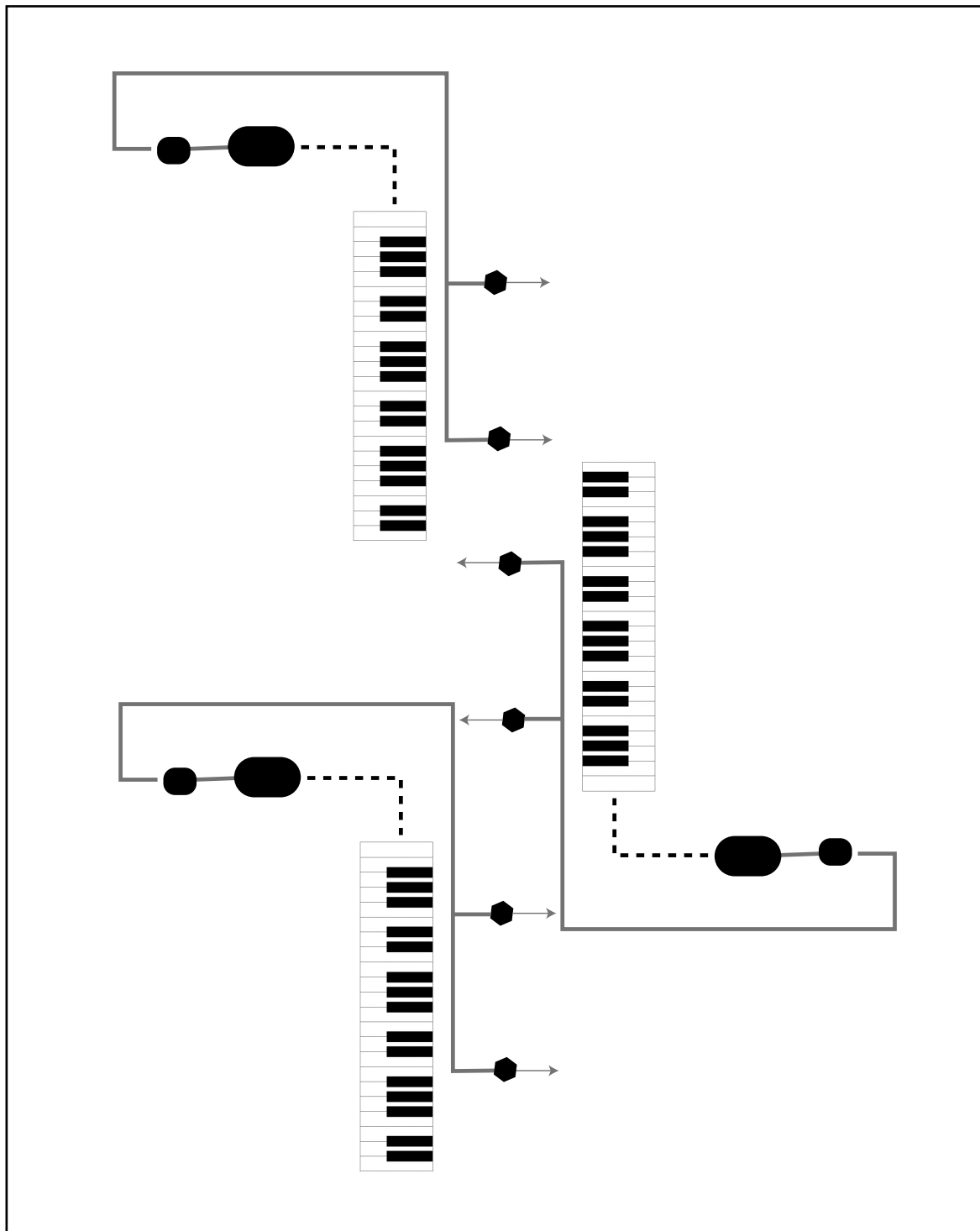


Untitled Acid

speaking pianist and keys
(2020)

Kelley
Sheehan

for riot ensemble



index

49-key midi-controller

max msp 8

- accompanying max msp folder "synth_control"

hardware setup

1. the midi controller should be plugged into a compatible laptop using an USB cable. This laptop should have Max MSP 8 installed. Note, either the full or "trail" version will work fine. The trail only disables "saving" and will be able to perform this patch. 2. From laptop, using an interface (or similar device) route the left and right channels into L/R speakers.

software setup

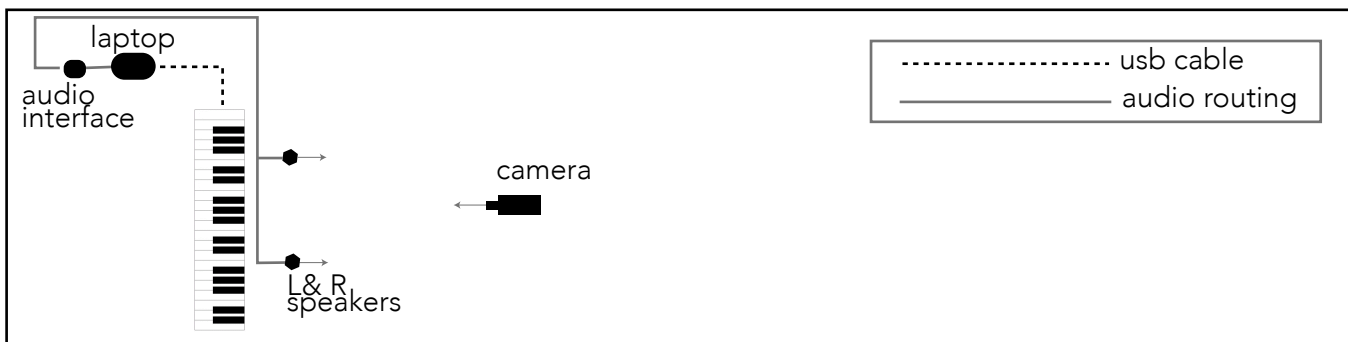
Make sure the entire folder "synth_control" is within the directory of Max Msp (document>Max 8>library) Open the folder and drag the file "setpath.maxpat" onto Max 8 icon. This will open the patch and instruct you to restart the program. Afterwards, open the performance patch "_Main_synth_control."

Follow instructions within the patch (i.e. select midi controller from drop down menu, click the speaker icon to turn on the entire patch, press a key to make sure that soundfiles have loaded correctly, then use number box to adjust audio with midi-sounds. To do this, click on the box with an "x" to turn on midi sounds. Then adjust the overall volume of the patch.

At the bottom of the patch is a box with numbers "a" - "d." These correspond with markings within the score. These will need to be engaged during performance by the knobs on the controller (see photo "novationlayout." These can be used during rehearsal/performance of individual sections.

plot

keyboard and performer should be facing audience (or camera). Laptop should be out of view.



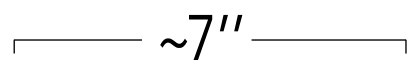
general notes

two staves are used in the score. Top staff is for vocalizations and the bottom for the midikeyboard. The midi controller is mainly used for pre-recorded samples whereas the individual amplitude is set. This means that any dynamics within the midi-controller staff is used for performative reasons. Dynamics used with the vocalization staff does refer to amplitude/volume.

Each section utilizes different noteheads (square, triangle, etc). This is meant to indicate the unique samples loaded during these sections. For example, section 1's C4 may have an entirely different sample than that of section 2. If a notehead is seen from a different section then it is meant to show that the sample sound has remained the same.

There are 4 different sections and 4 unique pre-recorded sample banks. Section 1 midi notes should be 0-48, 2 should be 24-72 3 should be 72-119 and 4 after modulation has been fully rotated 172-219

notation guide

 bracket with a number+ " indicates the number of sections" enclosed by brackets


 indicates the number of quarter notes. Tempo remains the same.


 a big number in a grey box indicates and names each section

 letter in a dark box indicates which sample bank should be triggers within Max MSP. Use the assigned knobs to trigger

 transpose keyboard up two octaves. Usually occurs at the end of a section.

 move modulation wheel upwards

 arrow indicates whether to inhale or exhale

 small "x" means to hold breath

Final notes:

The text is a collection of words from a few of Margaret Atwood's poems. Although these poems are the original source, they hold no meaning and should be thought of as sound objects.

This work isn't inspired by Covid-19. So any reference to breath or breathing is not meant to be in relation to the pandemic. These moments, or gestures, are more to cause an unidentifiable tension to the audience/viewer. Perhaps similar to method acting in its nature. I'm thinking along the lines of Takasugi's works such as "sideshow" where he asks for performers to "blow up balloons" while out of sight of the audience so that we get the sight of them actually spent and red in the face from the effort. While, I don't wish to take it so far. I don't want the listener to recognize that anything is happening with regards to being instructed to "hold your breath" but I do want them to feel a sense of growing discomfort and tension. To feel that there is something perhaps artificial and strange happening.

All notes should be held to their absolute full duration. Even though there may be silence, many times a final sound is in the last 32nd note. Sometimes the sample/note won't "speak" right away - that's okay and intended.

The score will sound nothing like the final realized work. By this I mean, this score transcribes a way to play these samples but not the internal rhythm of the sample. This is done to avoid complex rhythms and focus more on the sounds and performance of them. I'm providing a mock-up which covers from bar 8 to the end. This mock-up is to help place it all together in the ear of the performer as they learn this piece but this is not the authority. This piece is meant to be played by humans and therefore will inevitably sound a bit different and less mechanical - this is welcomed!

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c.a 5 minutes

Kelley
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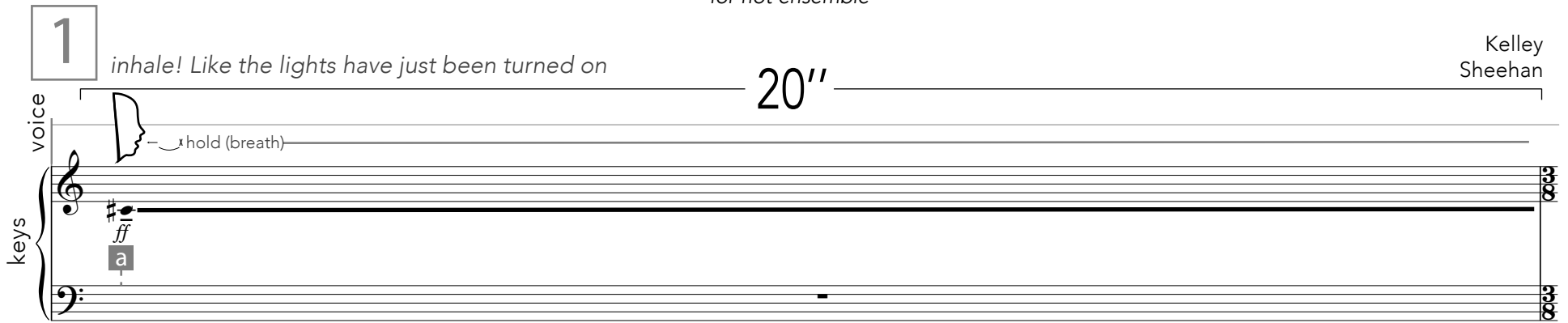
1 inhale! Like the lights have just been turned on 20"

voice

keys

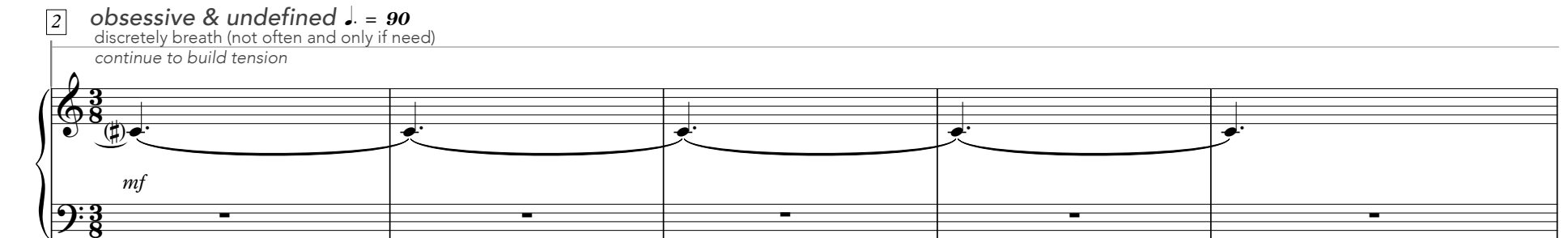
ff
a

hold (breath)

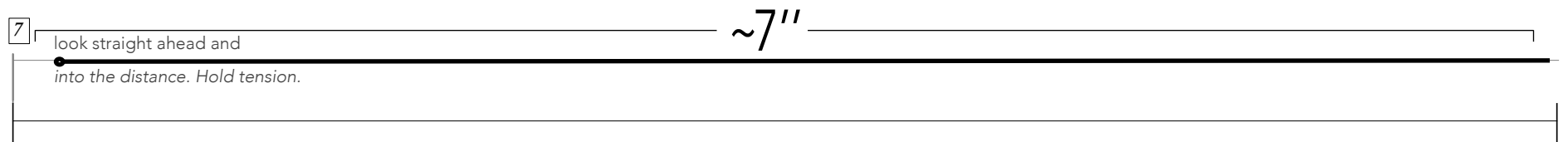


2 *obsessive & undefined* ♩ = 90
discretely breath (not often and only if need)
continue to build tension

mf

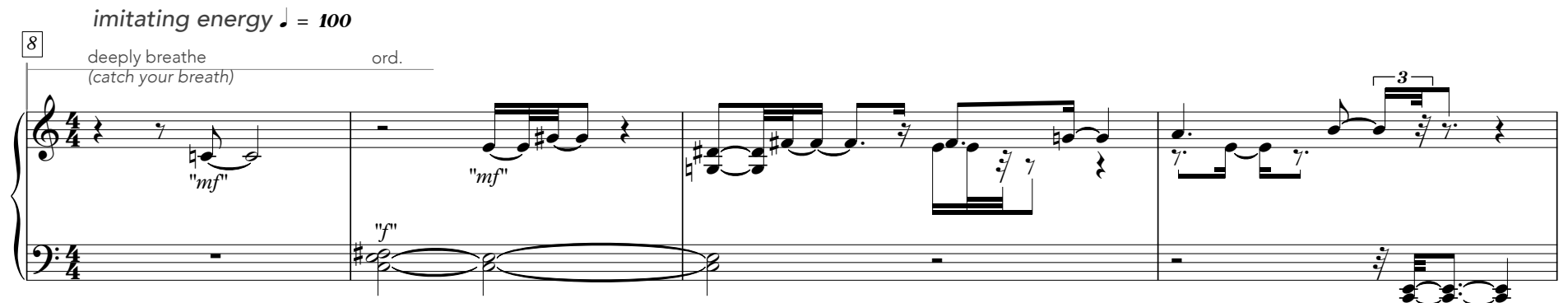


7 look straight ahead and ~7"
into the distance. Hold tension.



8 *imitating energy* ♩ = 100
deeply breathe (catch your breath) ord.

"mf" *"mf"* *"f"*



12

16 18

17

22

2

b 2↑

30

Musical score for measures 30-35. The treble staff contains a series of six tied whole notes, each with a sharp sign. The bass staff contains a series of six tied whole notes, each with a sharp sign.

36

Musical score for measures 36-41. The treble staff contains a series of six tied whole notes, each with a sharp sign. The bass staff contains a series of six tied whole notes, each with a sharp sign.

42

Musical score for measures 42-47. The treble staff contains a series of six tied whole notes, each with a sharp sign. The bass staff contains a series of six tied whole notes, each with a sharp sign.

49

Musical score for measures 49-53 of 'The Swan' by Camille Saint-Saëns. The score is for piano and features a treble and bass staff. Measure 49 is marked with a box containing the number 49. The music is in 3/4 time and includes various musical notations such as notes, rests, and a triplet in measure 51.

54

Violin

Piano

Example 54

59 3

The musical score for 'The Rose Tree' is written for piano. It begins with a treble clef and a key signature of one flat (B-flat). The melody is primarily in the treble clef, featuring a series of eighth and sixteenth notes, often beamed together. The bass line provides harmonic support with longer note values and rests. The score is divided into measures by vertical bar lines, and there are repeat signs at the beginning and end of the piece. A large number '3' is placed above the first measure, and the number '59' is in a box above the first measure.

[illegible]

68

Musical score for measures 68-73. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat). It features a long melodic line with various ornaments and a final flourish. The lower staff is also in bass clef and contains a bass line with several measures of rests and some active notes.

74

Musical score for measures 74-79. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F-sharp). It contains a melodic line with a large slur and a final flourish. The lower staff is in bass clef and contains a bass line with several measures of rests and some active notes. A box with the letter 'd' and an upward arrow is present in the lower staff.

80

4

Musical score for measures 80-84. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F-sharp). It contains a melodic line with various ornaments and a final flourish. The lower staff is in bass clef and contains a bass line with several measures of rests and some active notes. The number '4' is enclosed in a box in the upper left corner of the system.

85

Musical score for measures 85-90. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F-sharp). It contains a melodic line with various ornaments and a final flourish. The lower staff is in bass clef and contains a bass line with several measures of rests and some active notes. The time signature changes to 2/4 at the end of the system.

91

"today..."
(w/ tape - match cadence and tone of tape)

"it's me"

(monotonous)
"it's ...me.... it's..."

95

(monotonous)
"it's ...me.... it's..."

pp - almost inaudible

100

"it's..." (as if interrupted by the tape)

(w/ tape - match cadence and tone of tape)
vocal fry

p mf

look straight ahead
into the distance

105

27

tacet

106

111

look at camera
still, full of tension

116

24

118

32

exhale, until there is no more air...
→ (timing of the following actions are extremely flexible)

slowly breath in...
← a subtle action

hold until you no longer can

the piece is over
a moment before
you breath again