Shiori Usui

from scratch

for skin, percussion, accordion and live electronics

(2007)

FULL SCORE

Item 2/15

From Scratch was premièred by members of *Klangforum Wien* (Bjoern Wilker, skin & percussion, and Krassimir Sterev, accordion) and Shiori Usui with live electronics in August 2007 in Mürzzuschlag, Austria.

Instrumentation

Skin (of the percussionist)

2 Cymbals (ca.16inch – put on the floor, ca.14inch – suspended high)
Tam-tam (placed upside-down)
Snare Drum
3 Wood blocks (high, middle, low)
2 Toms (small/high, large/low)
Bass Drum
Vibraphone
pair of spoon

Accordion (with free-bass system)

Live-electronics (Max/MSP)

Duration: ca. 10 minutes

Technical Requirement

2 condensor microphones
(low mic. - low positioned microphone, high mic. - high positioned microphone;
position relative to the height of the percussionist)

2 contact microphones
(contact mic. 1 – large, mounted on Tam-tam , contact mic.2 – small, used by the percussionist in Section 2)

2 loudspeakers
(They should be put on the stands that are approximately 20cm high)

1 mixer

Max/MSP patch (version 5) available from composer

Section 1 - Premise

PERCUSSIONIST

- The player is surrounded by the percussion instruments that represent his/her body. Metaphorically the percussionist is trapped in his/her own body.
- The movement and position of the percussionist is an integral part of the work. The basic movement and position of the performer is suggested in the score, and these often associated with the position and distance between each instrument (e.g. depending on where the player has to move from to the other, he/she has to walk/jump/run. This suggests the sense of urgency, instability etc.), together with the exploration of what instrument is played and how.
  The fact that the player shows his/her back to the audience for rubbing the skin towards the low positioned microphone at the beginning of the work also implies the idea that he/she does not wish to show the skin rubbing action (as having irritated skin and scratching it is rather a personal issue) and somehow tries to hide it.

ACCORDIONIST

- The accordion represents the inner-self and the breathing of the percussionist. Hence the inclusion of the accordionist among the circle of percussion as it were a part of the "body".

SYMBOLS USED IN THE SCORE

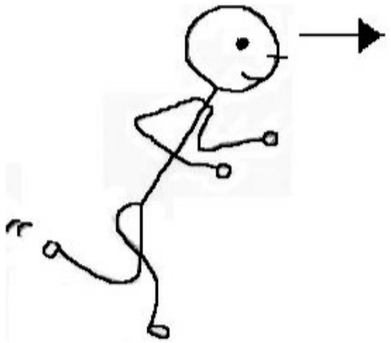
<u>Basic Posture/Movement of Percussionist</u>

Head down

Head up

Look forward

Freeze



Run

Hands, Nails, Spoons and Note-head (Percussion)

Right hand

Left hand

Right hand fingers

Nails

Spoons

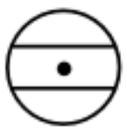
Note-head for indeterminate pitch.

Wavy lines, Note-heads, Registration symbols (Accordion)

■ The accordion part is notated at the keyboard position it is played. Registration symbols indicate octave transpositions, doublings and so on (please see below for more information).

Wide vibrato: Contour indicates the scale of the intended effect.

Note-head for scratching bellow



Registration symbol: Unison only

Registration symbol: Octave higher only

Registration symbol: Unison and octave lower

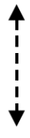
Note-head for air sound

Other indications (Percussion & Accordion)

■ Usual rules of accidentals apply (i.e. they are only valid for all the notes of that pitch in that octave for the remaining duration of the bar).

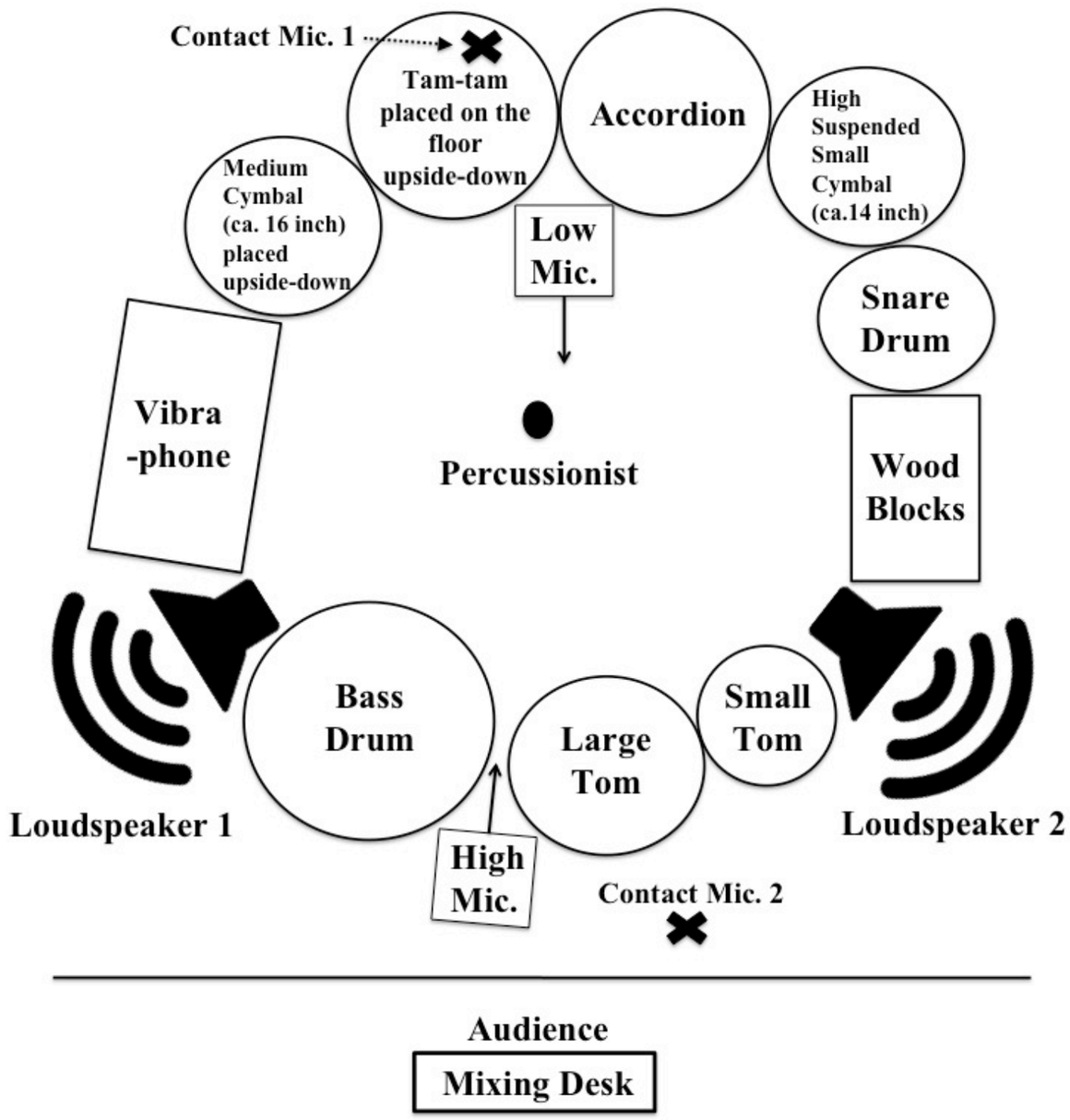
Dynamics in quotation marks indicate the intended performance intensity of a passage rather than the resultant sound.

Dotted bar line is used solely for co-ordination purposes.



Sign for co-ordination

Diagram For Section 1



Interlude And Section 2 - Premise

PERCUSSIONIST

■ After the percussionist breaks out from the circle of the instruments (i.e. his/her own body), he/she crouches down near the contact microphone 2 and starts scratching his/her own skin obsessively, forgetting about everything else around him/her.

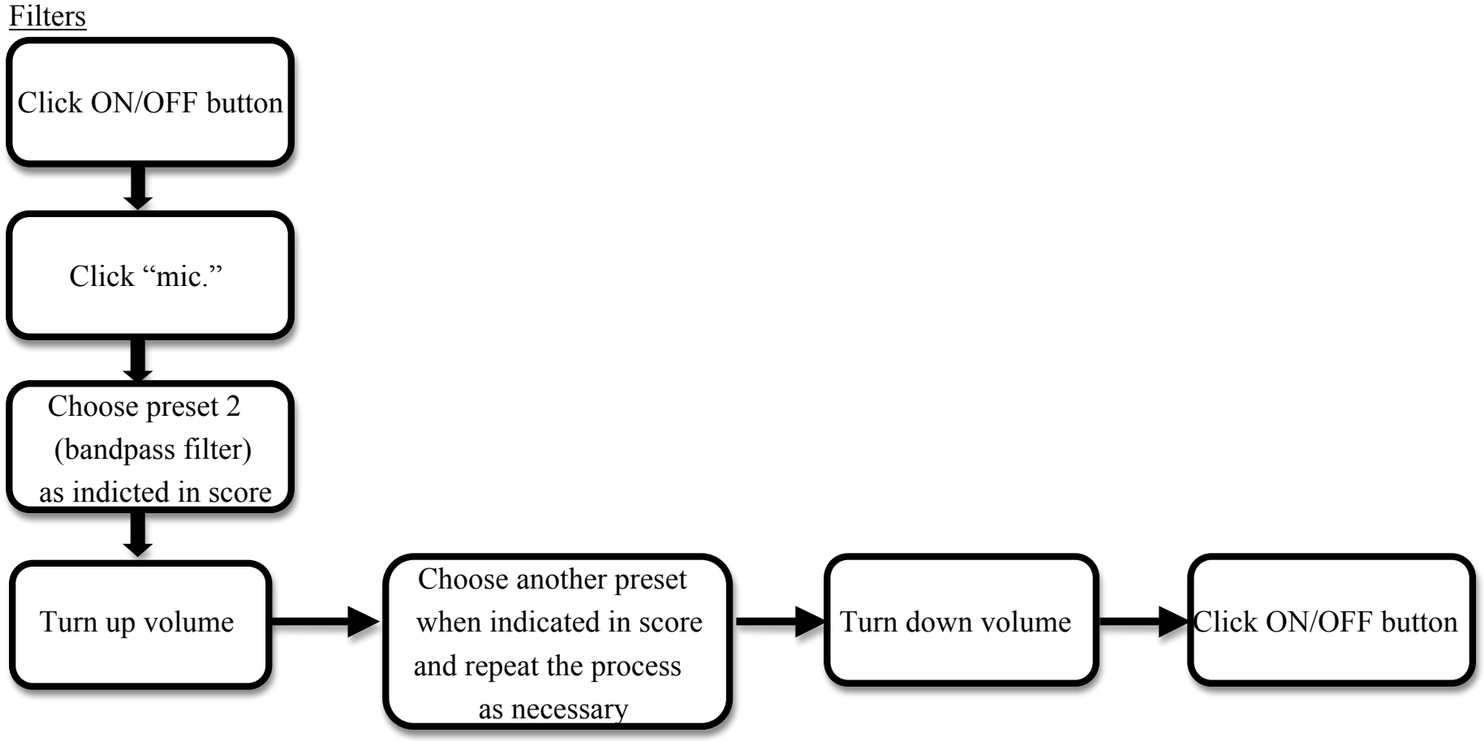
LIVE-ELECTRONICS

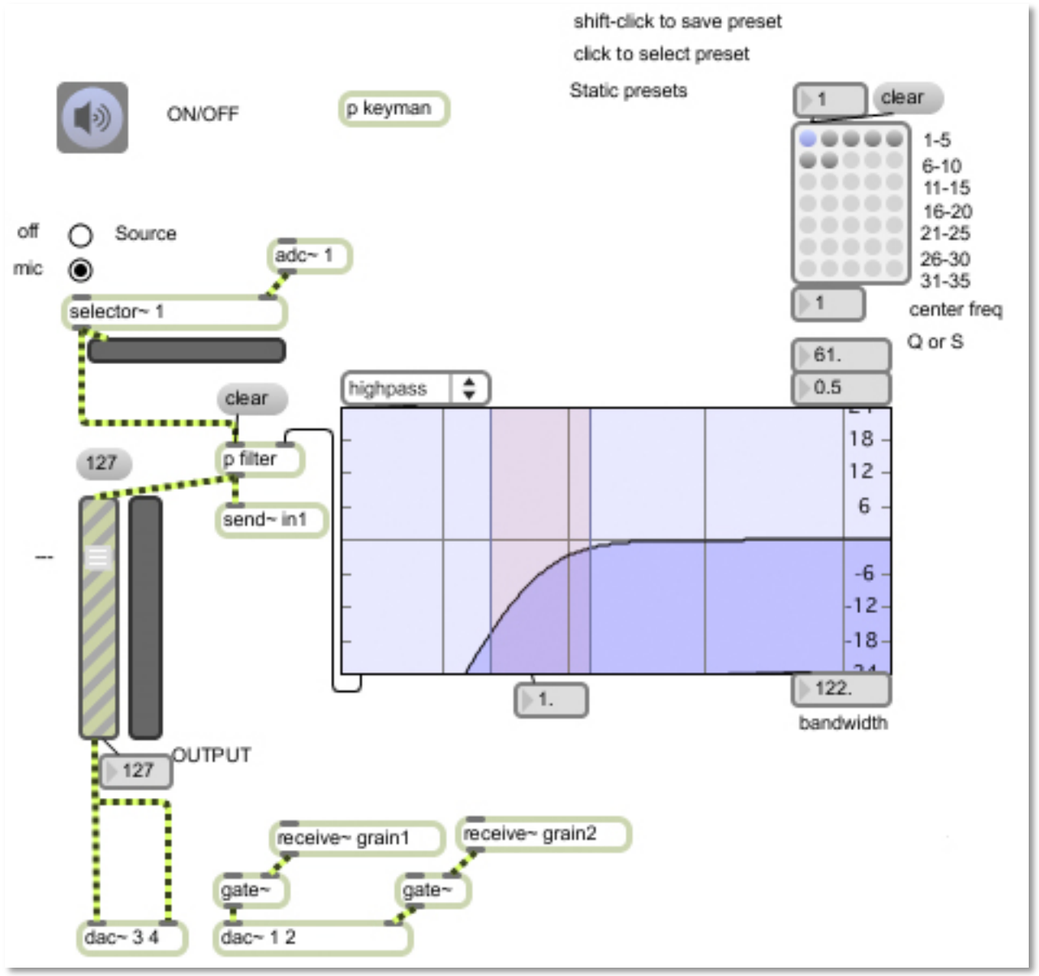
■ The timbre of scratching sound with the contact mic.2 is changed live by a musician at the mixing desk with the presets of the band-pass filters in the Max/MSP patch.

■ Towards the end of the section, the pre-recorded scratching sound of skin used in the Granular Synthesis gradually takes over the scratching sound of the percussionist.
The musician at the mixing desk should interact with the sound of the percussionist by “scratching” the pre-recorded sound of skin in a graphic window of the Granular Synthesis “Prism” with a mouse. The speed and pitch of the pre-recorded sample are changed independently and are controlled in the graphic window. The Y-axis of the window is for controlling the speed of the recorded sample being read, and the X-axis corresponds to the position of the recorded sample being read.

Flowchart for musician playing Max/MSP patches

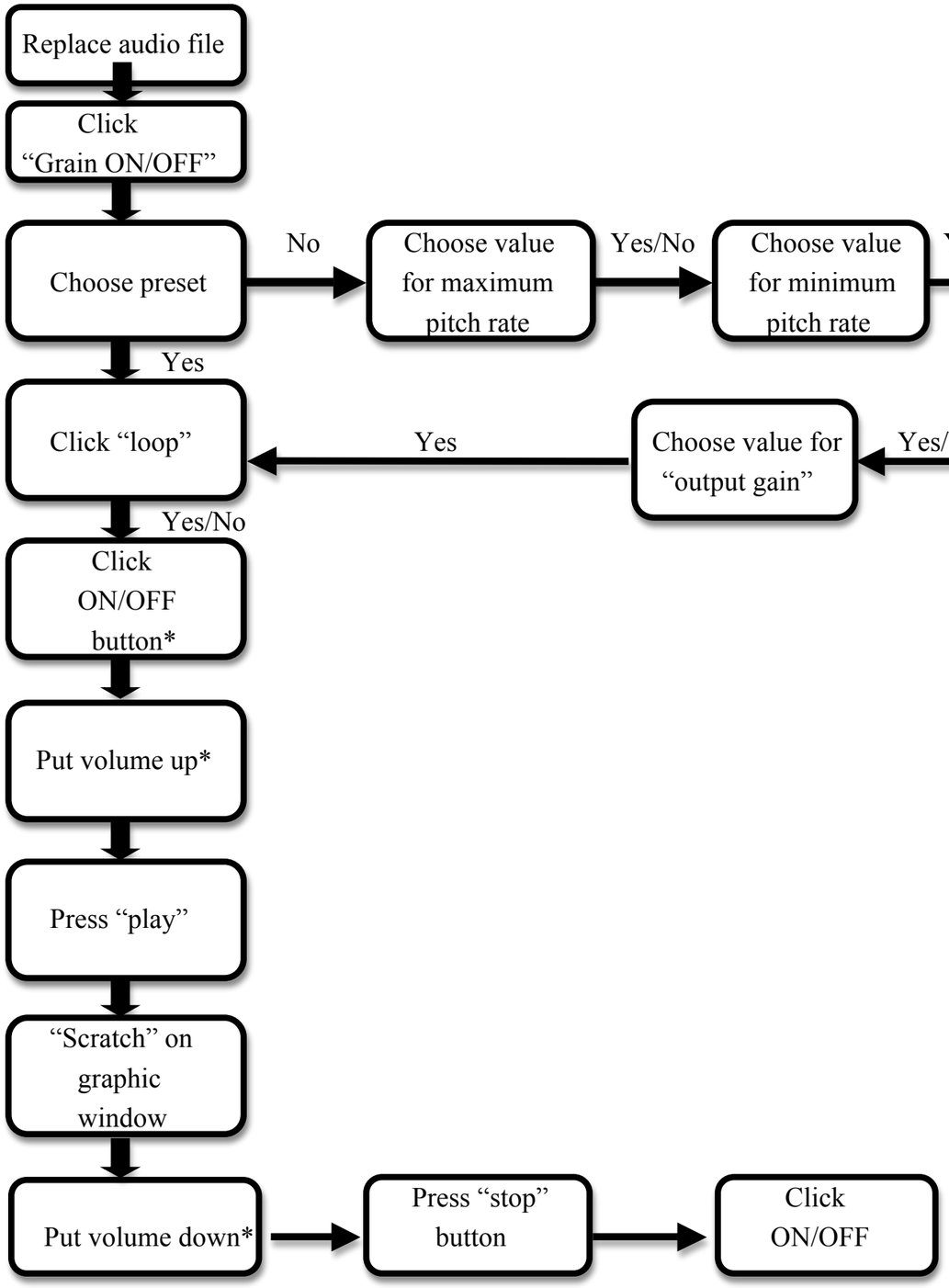
Filters



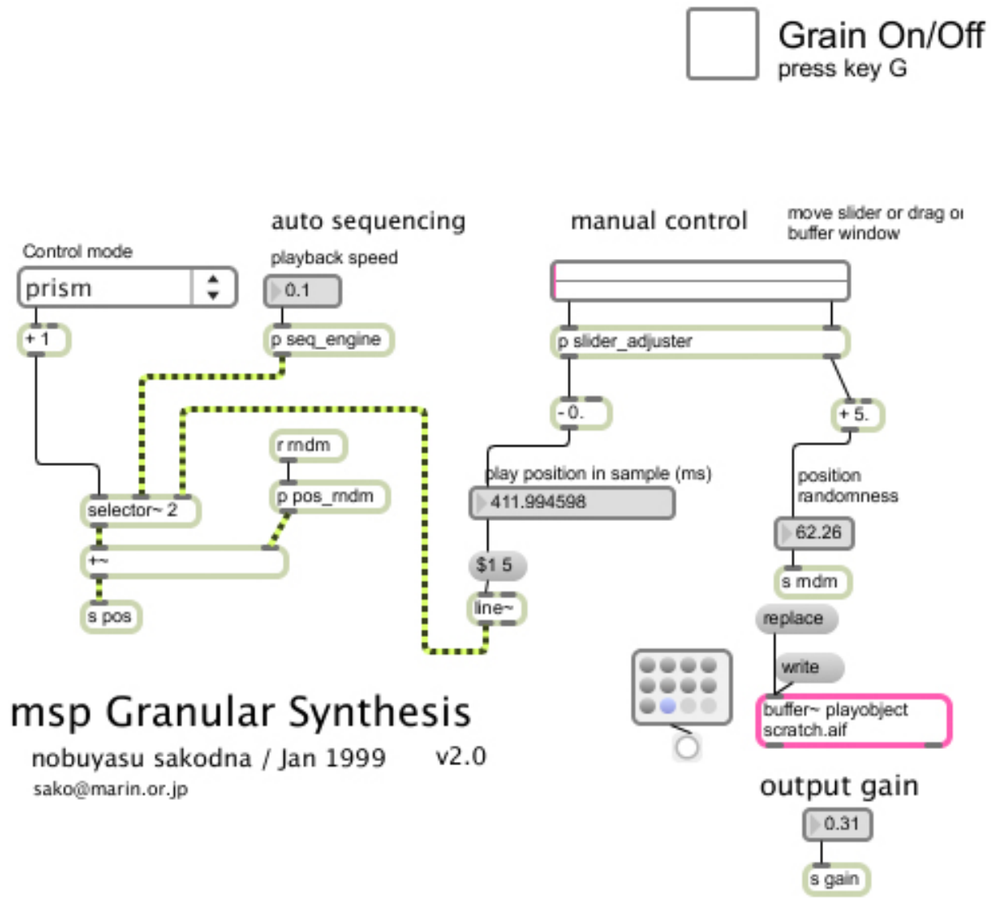


filter patch

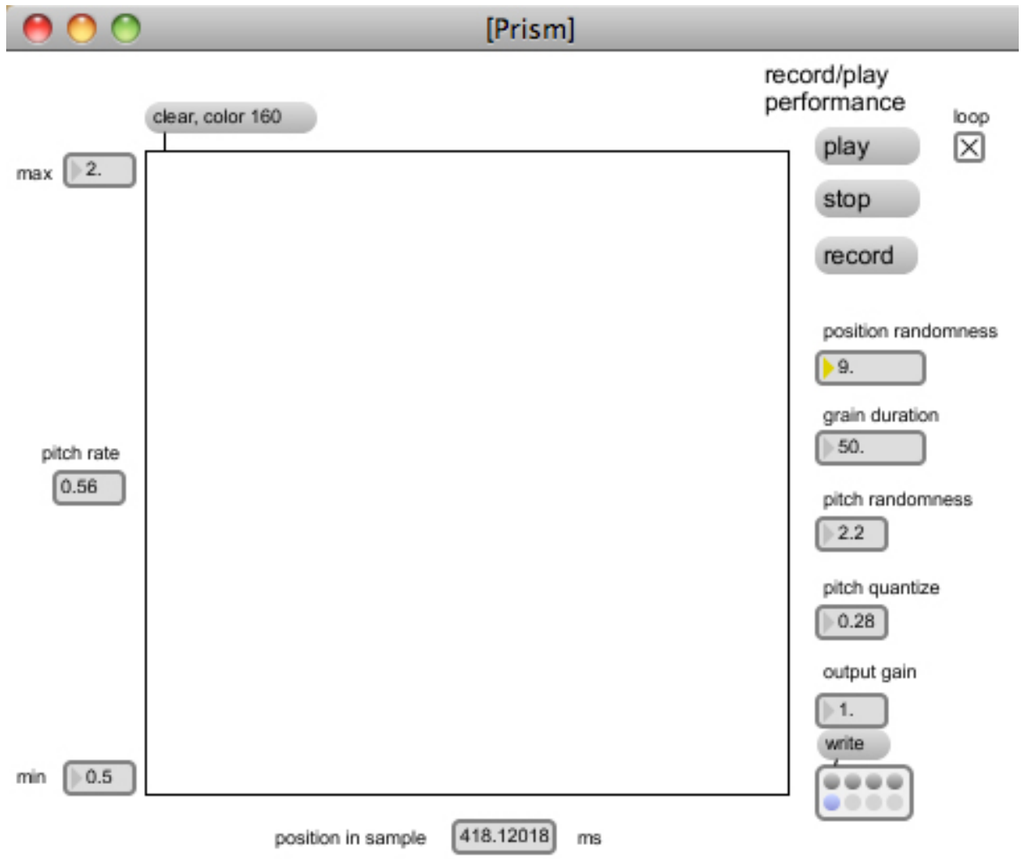
Filter_Grain_Patch_01 (msp Granular Synthesis “Prism”)



*See the screenshot of the filter patch.

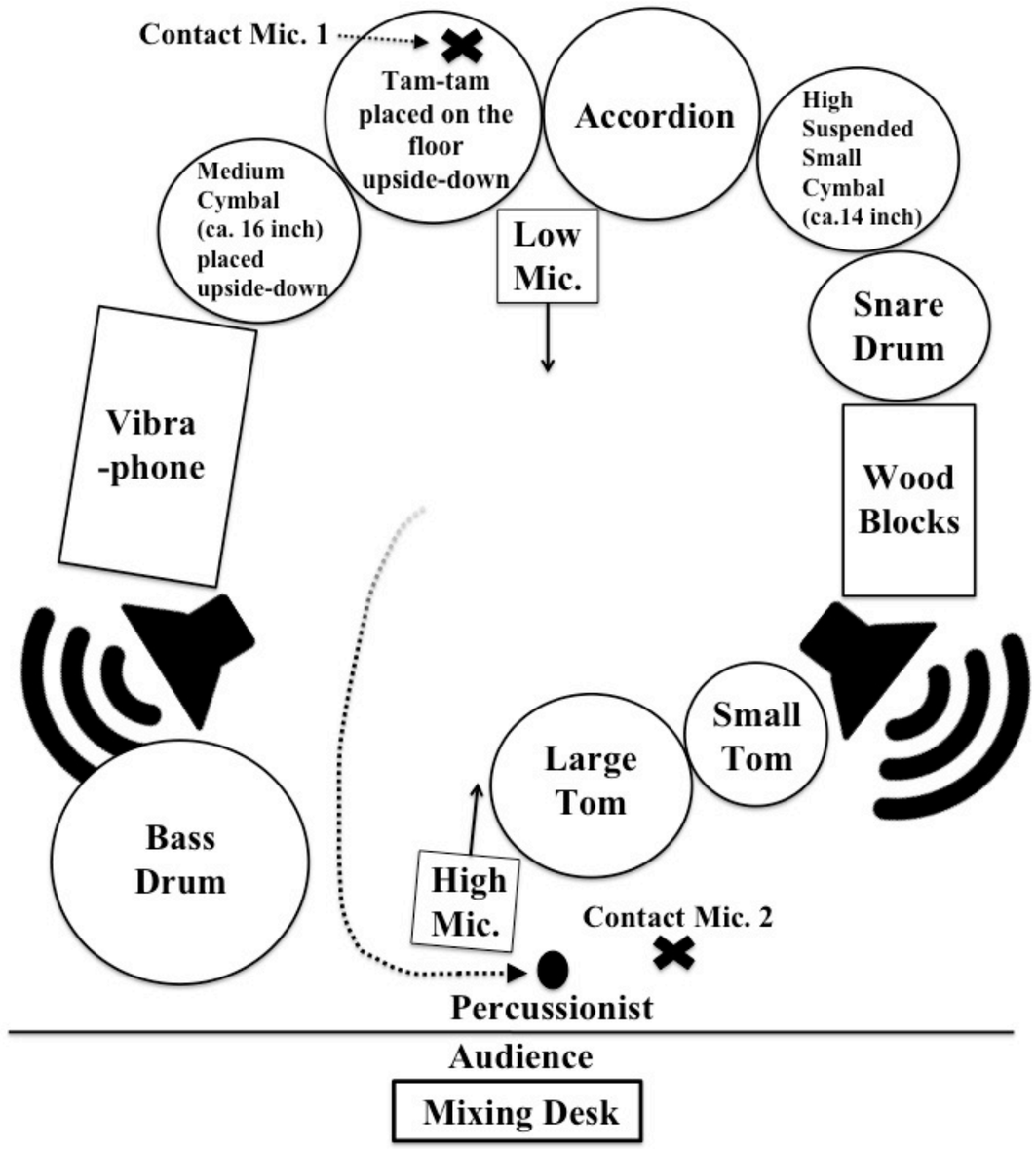


Granular synthesis patch



Prism window

Diagram For Interlude And Section 2



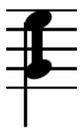
Section 3 - Premise

ACCORDIONIST

- Metaphorically, the sound of accordion portrays some “liquid substance” coming out from his/her body after scratching the skin excessively.
- Usual rules of accidentals apply (i.e. they are only valid for all the notes of that pitch in that octave for the remaining duration of the bar).
- The accordion part is notated at the keyboard position it is played (please see below for more information).

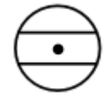
Symbols

Buttons/keys



Semitone clusters

Registration Symbol:
Unison and octave higher



Registration symbol:
Unison only

LIVE-ELECTRONICS

- The cue for the accordionist at the beginning of the section is given by the musician who plays the Max/MSP patch.

From Scratch

Section 1

♩ = ca. 50

"sense of irritation, restlessness and frustration"

Shiori Usui

Accordion

"short of breath"
air sound only

"mp" "mfp" "mp"

hint of pitch
with air sound

mp

norm.

mfp mp pp p pp

p pp

"mf" "p"

mf

"mf" "p"

Basic Posture/ Movments

TO LOW MIC.
head down to the right

head up

Head

RUB.

Neck L. F. R.

"mf" "p" "f" "ff" "f" "p"

R.

Arms L.

Hands R. L.

Legs R. L.

L

STROKE

Cymbal (16")
Tam-tam
(upside-down)

mf p I.V.

RUB QUICKLY

mf

SCRATCH (reverse side)

I.V.

Bellow of Accordion / High Suspended Cymbal (14")

Snare Drum

Woodblocks (3)

Tom (small)
Tom (large)

Bass Drum

Vibraphones

3

"like a sigh..."

Accord.

"mp" "p" "f" "p" "fp" "p" "f"

head straight

Basic Pos./Mvts.

L. Neck F. R.

"ff"

RUB

SCRATCH

Arms R. L.

"mf"

Hands R. L.

(on cloth)

"f"

JUMP TO SNARE DRUM

Legs R. L.

Cym. (16") Tam-tam (upside-down)

I.V.

mf

JUMP TO LOW MIC.

Bellow of Acc.

Bellow of Accord. / High Sus Cym. (14")

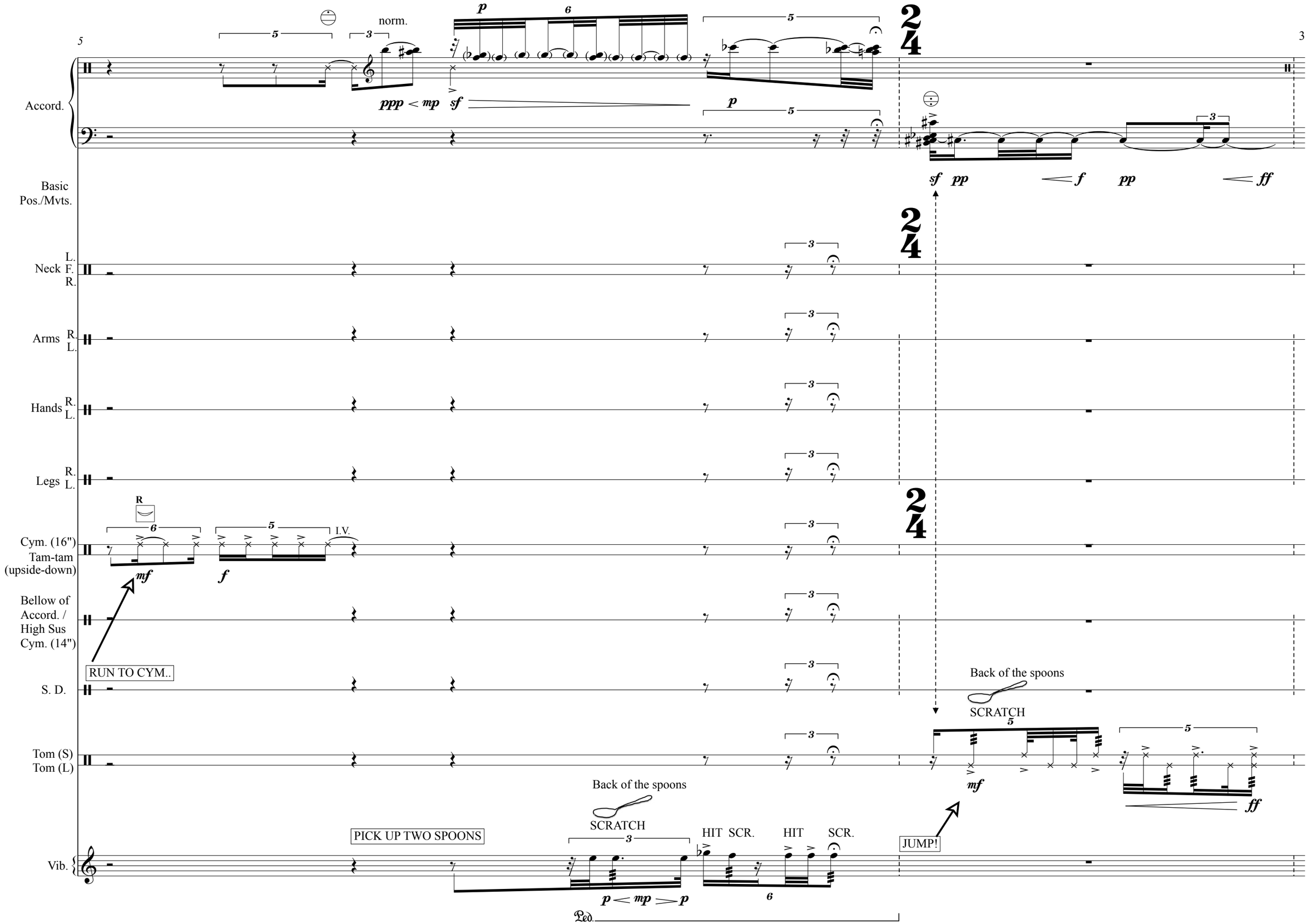
RUB SCRATCH TAP

mf f mp

S. D.

Tom (S) Tom (L)

Vib.


5
3
norm.
Accord.
Basic Pos./Mvts.
Neck L. F. R.
Arms R. L.
Hands R. L.
Legs R. L.
Cym. (16") Tam-tam (upside-down)
I.V.
Bellow of Accord. / High Sus Cym. (14")
RUN TO CYM..
S. D.
Back of the spoons
SCRATCH
Tom (S) Tom (L)
Back of the spoons
SCRATCH
PICK UP TWO SPOONS
HIT SCR.
HIT SCR.
JUMP!
Vib.

7

Bellow of Accord.

Scratch

5

6

air sound

3

"fp"

mp

p

"fp" "mf" "p"

"fp" "f" "p"

Accord.

3

FREEZE!

Basic Pos./Mvts.

TO TALL MIC.

R

RUB

"f"

Edge of spoons

5

R

3

Edge of the spoons

L

R

"f"

Head

L.
Neck F.
R.

Arms R.
L.

RUN!

3

Cym. (16")
Tam-tam
(upside-down)

Bellow of Accord. / High Sus Cym. (14")

Edge of spoons

SCRATCH

3

3

S. D.

mf

Back of the spoons

JUMP!

5

Tom (S)
Tom (L)

f

p

Bellow of Accord.

Accord.

norm.

"p" < "f" "p" < "mf" > "p" pp < mp f > p "f" p 3 f > p "mf" > "pp"

Basic Pos./Mvts.

RUN!

Head

Neck L. F. R.

Arms R. L.

SPOONS

Cym. (16") Tam-tam (upside-down)

SCRATCH HIT I.V. SCRATCH I.V. HIT SCRATCH I.V.

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

Bellow of Accord. / High Sus Cym. (14")

(holding the spoon)

R

S. D.

SCRATCH

mf

Tom (S) Tom (L)

12

Bellow of Accord.

Accord.

Cymbal (16")
Tam-tam (upside-down)

Bellow of Accord.

S. D.

Tom (S)
Tom (L)

14

Accord.

Cymbal (16")
Tam-tam (upside-down)

S. D.

16

7

Accord.

Cymbal (16")
Tam-tam
(upside-down)

S. D.

Tom (S)
Tom (L)

HIT

SCRATCH

HIT

RUN!

SCRATCH

HIT

I.V.

JUMP!

18

Accord.

Accordion

RH

SCRATCH

Bellow of
Accord.

RUN!

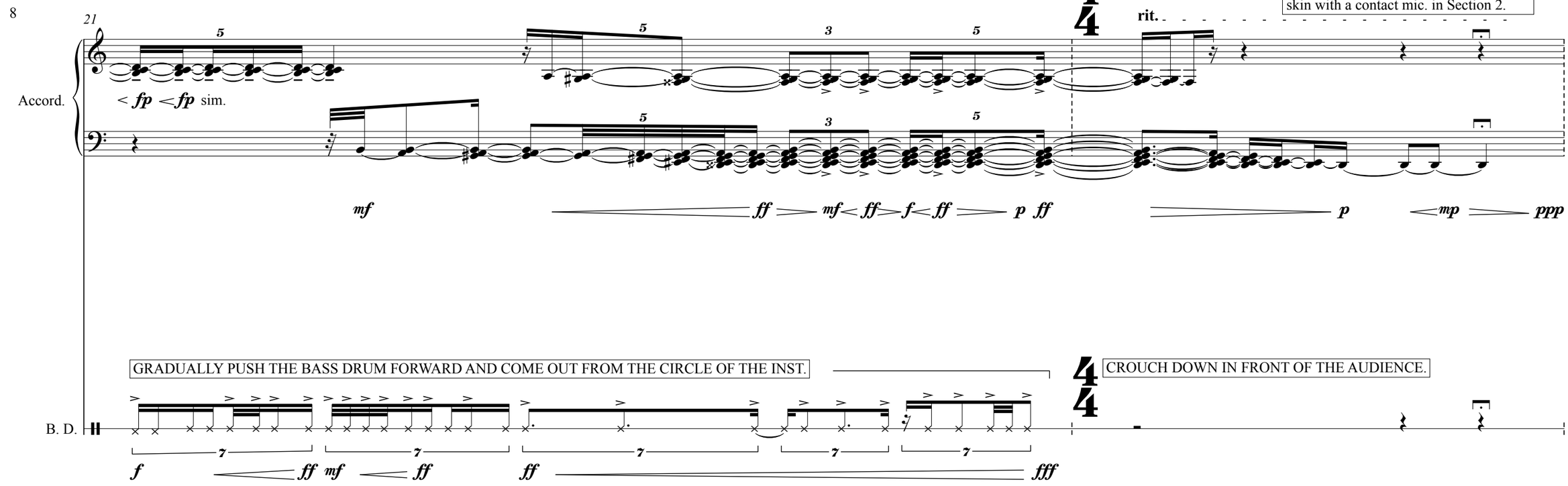
HIT

Tom (S)
Tom (L)

B. D.

JUMP!

HIT


21
Accord.
< fp < fp sim.
mf
ff mf < ff > f < ff p ff
rit.
p
mp ppp
NB: Accordion sound should last until the percussionist starts scratching his/her skin with a contact mic. in Section 2.
B. D.
GRADUALLY PUSH THE BASS DRUM FORWARD AND COME OUT FROM THE CIRCLE OF THE INST.
f ff mf ff ff fff
CROUCH DOWN IN FRONT OF THE AUDIENCE.

Interlude between Sections 1 and 2

PERCUSSIONIST

- After the percussionist breaks out from the circle of the instruments (i.e. his/her own body), he/she should crouches down near the contact microphone 2 (see the diagram for Section 2).
- He/she should slowly raise the head and look around, and should find the contact microphone 2 on the floor.
- He/she should begin scratching/rubbing he skin with the contact microphone 2, and should soon become obsessive with it, forgetting about everything else him/her.

ACCORDIONIST

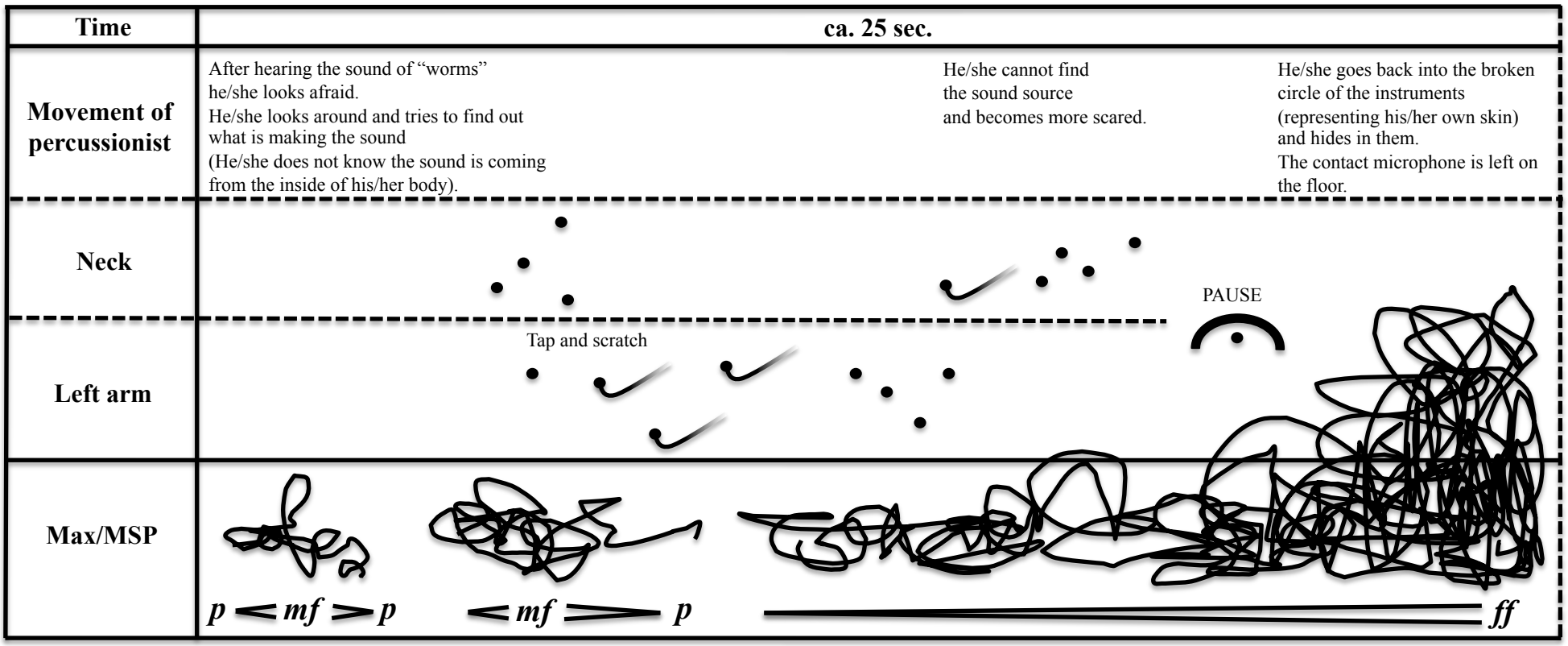
- Stay still.

Section 2 Full Score: Percussionist with a contact microphone

Time	ca. 15 sec.	ca. 10 sec.	ca. 20 sec.
Neck			
Left arm	Scratch the skin obsessively with the contact mic. *"mp"*		Scratch left arm and right leg alternatively.
Right leg		Scratch the skin obsessively with the contact mic. *"mf"*	*"f"*
Max/MSP	Band-pass filter pre-set **2**	Band-pass filter pre-set **5**	Any band-pass filter pre-sets from 1 to 7.

Time	ca. 15 sec.		ca. 15 sec.	ca. 5 sec.
Neck		PAUSE	Scratch one spot of the leg obsessively *"ff"*	Tap
Right leg	Scratch one spot of the leg obsessively *"mf"* *"ff"*			
Max/MSP	Any band-pass filter pre-sets from 1 to 10.	PAUSE	Band-pass filter pre-set **3**	**MSP Granular Synthesis** **on pre-recorded skin scratching sound** Start playing after hearing a few taps of the skin. Sound image: Worms coming out from the inside of body. *p < mp > p*

Time	ca. 25 sec.
Movement of percussionist	After hearing the sound of “worms” he/she looks afraid. He/she looks around and tries to find out what is making the sound (He/she does not know the sound is coming from the inside of his/her body). He/she cannot find the sound source and becomes more scared. He/she goes back into the broken circle of the instruments (representing his/her own skin) and hides in them. The contact microphone is left on the floor.
Neck	PAUSE
Left arm	Tap and scratch
Max/MSP	*p* < *mf* > *p* < *mf* > *p* *ff*



Continues to Section 3...

Section 3

♩ = ca. 50

ca. 15 sec.

23

Buttons of Accord.

Bellow of Accord.

Accord.

Max/MSP Granular Synthesis

"mf" "f" "ff" "f"

mf p <mf> p p p <mp> p

26

Bellow of Accord.

Accord.

Max/MSP Granular Synthesis

"f" "f" "p"<"mf">"p" "mf"

Accord.

Subtly change from air sound to pitch.

pp

mp > p p mf p

29

Accord.

Max/MSP Granular Synthesis

mf pp f p p f p

clusters, hands roll over buttons/keyboard

clusters, hands roll over buttons/keyboard

p <mf> p p ff

32

clusters, hands roll over buttons/keyboard

Accord.

Max/MSP Granular Synthesis

36

clusters, hands roll over buttons/keyboard

Accord.

Max/MSP Granular Synthesis

41

poco accel.

norm. (♩ = ca. 50)

poco rit.

Accord.

Max/MSP Granular Synthesis