

still motion

by Ted Moore

still motion

for percussionist and live video processing

by Ted Moore

commissioned by and dedicated to Patti Cudd

support from MacPhail Center for Music and the McKnight Foundation

Chicago, IL

August 2017

Performance Notes

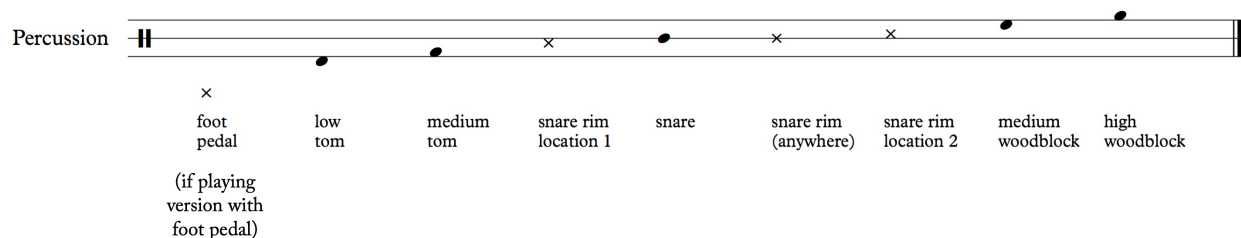


Figure 1: Percussion Legend

Snare rim locations 1 and 2 don't apply to any specific location, however for the passages that use both, each should be a different location on the rim to get two slightly different sounds.

Measure 1: Pictures indicate hand position for sliding four fingers of each hand on the snare head. Small pieces of paper may be held in the hands if an increase in volume is needed.

Measure 12: Place the tip of the stick on the snare head and quickly slide it across the snare from the first position to the second as indicated. After sliding, lift it up off the snare head in a quasi-dramatic gesture. While the tip of the stick is in contact with the snare head, a sliding sound should be quiet but audible. When lifting the tip of the stick off the snare (in the quasi-dramatic gesture), snap the wrist so the back of the stick hits the snare a bit, adding a some sound to complete the sonic envelope of the gesture.

Measure 27: Place the left hand stick horizontal (as shown) on the drum specified in the staff. With the right hand stick, hit near the tip of the left hand stick while moving the left hand stick further off the drum and back. The right hand stick stays the same proximity to the drum the whole time (it doesn't move out with the left hand stick).

Measure 106: Pictures indicate hand locations as one finger on each hand is pushed across the snare head, creating an effect similar to dragging a rubber ball mallet. I've found that middle fingers work best and I often give them a little lick beforehand to get them to stick and slip properly. Feel free to move the hands on a different place or in a different pattern on the snare head if produces a better sound. For the 16 beats indicated, re-lick fingers and

necessary as long as there's always one finger on the snare (for continuity of sound). Rubber ball mallets may be used instead of fingers if desired.

Measure 122: When “imitating the rhythms of the computer”, you don't need to be perfectly synchronized with the playback. Your imitations can be a half second or so delayed. Imitate the general rhythmic pacing, density, and dynamics of the playback. If the electronics part doesn't create clear rhythms to imitate, continue playing the types of rhythmic materials and patterns found in measures 115-121, but very slowly.

Technical Setup

Contact the composer at ted@tedmooremusic.com to obtain the software and ask any questions about use.

Software

Before opening up the software, make sure the webcam, audio interface, and any MIDI controllers (see below) are connected. When you open the software there will be two windows. The window that displays “-1” will show the current cue during performance. The other window will show the live video processing during the performance. Upon opening the software, the live video processing window displays a setup sequence that needs to be done each time the software is opened.

Hit the number or letter (on the QWERTY keyboard) next to the camera, audio interface, and MIDI controllers you wish to use. If the percussionist is not performing the piece solo, but has a second person running tech, then the MIDI device for the Pedal isn't needed (you can just ignore this part of the window). If the percussionist is performing the piece solo, then the MIDI Handles Device for the volume control isn't necessary (the volume controls are nice if there's a person to tweak them, but if not the volumes will all work great set as they are).

Once the appropriate devices are selected and you see the camera feed, position this window in the projection display and hit the “f” key to enter full screen. The cue number window can and should remain on the laptop's display for the performer/secondary tech person to see the current cue during performance.

Cues

The cues can be advanced either with the connected MIDI pedal (in the case of performing it solo), or by pressing spacebar (if performing with an person running tech). Cue 0.5 is a seven second fade in. Wait for the fade to complete before moving on to cue 1.

The cue numbers in boxes need to be triggered. The cue numbers in parentheses do not (they auto-follow from previous cues). The auto-follow cue numbers in parentheses *will* show on the secondary, cue display window. Before triggering a cue, all indicated auto-follow cues since the previous cue must have occurred. In all cases, the score spaces the cues out in time so this doesn't need to be carefully watched.

Audio

The first two output channels of the audio interface need to be connected to the stereo speakers in the performance space.

The software will record the audio that comes into the audio interface on the first channel *only*. I have had good results using two small diaphragm condenser overhead mics that are connected to a mixer and summed together on an aux bus that is the mono channel sent to the audio interface. This is also beneficial because then the dry signal of the mics can be turned up a bit on the mixer during measures 150-151 if the playing is too quiet to be heard by the audience. Since measures 150-152 are repeated 3 times, I usually just wait to hear how quiet they are on the first pass and adjust from there (plus it's nice for the audience to watch the percussionist play these almost inaudibly, only to have them come into focus and reveal the rhythms and patterns being played).

Sometimes I have also sent some of the mics directly to the speakers for the whole piece if it is useful and appropriate to balance with the electronically produced sound. This probably isn't always necessary and shouldn't be done as a default.

Video

The webcam used should be pointed at the performer so that all of the percussion surfaces and the performer's face are visible. It can be a pretty close shot. Many webcams have a camera screw connector on the bottom, so I have used a micstand-screw-to-camera-screw adapter to easily mount the webcam on a micstand.

During performance the live video processing window should be projected or displayed largely for the audience to see alongside the live performer. If possible, the live video processing should be big enough so the video of the live performer looks to be about the same human-size as the live performer.

Sometimes the webcam needs to be a bit farther from the computer. A USB extender will work, but only up to about 10 feet. Any longer than that and the signal/power isn't strong enough to send the video feed across USB. If it needs to be longer, I've had great success with a USB-over-Ethernet adapter pair. These provide secondary power to the webcam and I've run the Ethernet over extremely long distances. (Contact me if you want to know more.)

Rehearsing with the Software

Unfortunately, there is no way to go back to or jump to a specific cue. Each time the software is opened it can run from beginning to end and then needs to be closed and reopened to begin again.

During rehearsals and sound checks it may be useful to see the "debug" mode to set levels and remember what they are. At any point you can hit the "d" key to show or hide the debug mode which will display the current levels in red. The program doesn't save what the levels previously were (it always starts with defaults of 0 dB for video sounds and -10 dB for synth sound cues). If you find that you need to use a different volume level for performance,

write it down once you know what it is and set that level after opening the software (most likely at cue “0”).

Closing the Software

When the software is closed, it sometimes (always?) displays a “still motion needed to close” warning. This is fine.

- still motion -

RH → sim. ← → ← → ← → ← → ← → LH & RH

♩ = 60

Percussion

Laptop

autofollow cues shown
in parentheses. Only
trigger boxed cues.

LH

6 ← → ← → ← → ← → ← → ← → ← → ← →

Perc.

Lptp.

11 40 sec. 7

Lptp.

playback of sliding hands, rate random both backwards and forwards

12 ♩ = 66 LV all ♩ = 80

Crot.

Perc.

Lptp.

sweep up and off, suspended in the air for a moment before the next beat

drag/free rebound for the rest of duration

immediately after snare hit

- still motion -

16 Perc. RS

20 Perc. mf ff

Ltp. mf ff

9 (9.1)

23 $\text{♩} = 66$ Crot. p

Perc. mf = f (crescendo) mf = f (crescendo) mf = f (crescendo)

Ltp. mf = f (crescendo)

10 (10.1)

27 $\text{♩} = 80$ Perc. pp pp ff pp

Ltp. pp pp ff pp

11 (11.1)

- still motion -

31 $\text{♩} = 66$ $\text{♩} = 80$

Crot. *p*

Perc. *mp* *mf* *f* *pp*

Ltp. 12

36 $\text{♩} = 66$ $\text{♩} = 80$

Crot. *ff* *pp* *mf* *f* *ff*

Perc. 5 3 5 6 7 RS

Ltp. 12.5 13 (13.1)

40

Perc. 7 6 3 7 5 3 7 5 3 6

RS

43

Perc. 3 7 3 7 3 7 5 3 7 3

Ltp. *mf* *ff* 14

- still motion -

Perc. *pp* *ff* *pp* ord.

Ltp.

15 (15.05)

Maintain intense energy through m. 104. Put random accents on snare and other hits, play with a wild freedom, maybe even a little sloppy.

Perc. R.S. *fff*

Ltp.

15.1

Perc. *fff*

Ltp.

16

Perc. *fff*

Ltp.

17 18

Perc. *fff*

Ltp.

19

Perc. *fff*

Ltp.

20 21

- still motion -

68 Perc. Lptp. 22

72 Perc. Lptp. 23

75 Perc. Lptp. 24

79 Perc. Lptp. 25

83 Perc. Lptp. 26 27

86 Perc. Lptp. 28 29

90 accents don't need to all be very strong, just enough to hear rhythms as subdivision of beats, not free

Perc. *f* *ff*

- still motion -

93

Perc. *mf* *ff*

96

Perc. *mp* *fff*

99

Perc. *mf*

as long as needed,
let electronics decay

102

Perc. *p* *ff* *fff* 30

Ltp.

$\text{♩} = 60$
sliding/rubbing fingers across snare

lift hands
up off snare

106

Perc. *f* 31 (2nd time only) 32.5 (3rd time only) 32 (2nd time only)

Ltp.

111

$\text{♩} = 44$
fingertips only

Perc. *p*

Ltp. 33

