

Mexican Apple Soda Paraphrase

(Consumer Affect Simulation I.1)
Duo for Contrabass and Loudspeaker

Performance Instructions

Jeffrey Treviño, 2006

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Mexican Apple Soda Paraphrase (Consumer Affect Simulation I.1) is an open-form score that generates spastic miniatures of 3 – 4 minutes duration. The player navigates the score by triggering –via a USB foot button– visual messages from a computer program created in the Max/MSP visual programming environment. Each press of the foot button elicits both a new visual direction and an electronic sound—a sample from a cracklebox, an instrument that sonifies the player’s skin conductance—from the program. Both the foot button and the program are built and supplied by the composer.

Setup and Performance Interaction

The output of the computer program should be connected to a single loudspeaker directly underneath the laptop. The contrabassist and loudspeaker should be disposed in a traditional duo configuration, with the contrabassist immediately across from the loudspeaker. This may require a small, tall table, so that the laptop’s screen visible at an appropriate height.

The following instructions are easier to understand with reference to a laptop currently running the computer program.

I. Overview of the program’s graphical interface –

The interface for this piece consists of three parts: (A) a level meter, (B) a time indicator, and (C) a set of four circular directional/durational indicators.

- A. The level meter, located in the center of the interface, shows graphically the volume of an electronic sound played by the program.
- B. Meanwhile, the time indicator displays the duration of the *next* sound to be played.
- C. Each of the four circular directional/durational indicators dictates the direction of motion through the score—up, down, left, or right, in equivalent positions onscreen around the central level and time indicator—and is drawn in a time equivalent to the duration of the sound that is currently playing.

II. Calibration of the program –

Upon opening the program, press the foot button (press keyboard key “9” in the absence of a foot switch—the key along the top of a QWERTY keyboard, not the one in the calculator section) until the program draws a circle that does not immediately disappear.

Use the “status” window to direct the sound output of the computer program as necessary.

III. Performance —

Arrange the two sheets of the score in any adjacent configuration.

Begin by playing any cell of material. If you reach the end of any material, return without pause to its beginning. The default condition of the score is a perpetual loop.

With the aim of creating a musically unpredictable, contentious relationship between the contrabass and loudspeaker, press the foot button as desired, interrupting the bass material with an electronic sound. Stop playing immediately after pressing the foot switch; resume playing immediately after the sound. Be careful to notice the time indicator at the center of the interface that displays the duration of the next sound to be played: Sounds range in duration from zero (less than one) to eight seconds.

Movement to a new material can happen only after such an interruption. Each time you press the foot button, react to the directional/durational indicator that was onscreen *before* you pushed the button. If, before you pushed the button,



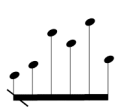





- the indicator was red, move along the directionally corresponding black line to a new material while the sound plays. For example: If the left indicator was red before you pushed the pedal, move left, along the black line immediately to the left of the material just performed, to a new material. When the sound ends, begin playing this new material from its beginning.
- the indicator is blue or gold, resume playing the same material from the place where the sound interrupted, as if the sound was “spliced” into the continuous performance of the material. A gold indicator means that the next *two* pedal presses will result in interruptions of the current material, without move to a new material, followed by a pedal press that causes a move to a new material; a blue means that the next (*one*) pedal press will result in interruption of the same material, followed by a pedal press that causes a move to a new material.





Material changes will require moves along black lines across pages, e.g from the page on the left/top to the page on the bottom/right. In these cases, the adjacent configuration of the two sheets functions as one continuous sheet.

If a directional indication results in a move “off” of the score, “wrap” around to the other side of the score. For example: Moving “off” the left side of the score results in entering the opposite side of the score from the right; similarly, moving “off” the top of the score results in entering the score from the bottom.

The composer has created the piece with the intention of a miniature composition of 3 – 4 minutes duration; however, exceptions to this expectation are welcome in cases when an ending is felt before or after this predicted duration—end at the ending, neither before nor after. The final moment of the piece may belong to the contrabass, to the loudspeaker, or to performed silence.

Legend

	Trills are made to the notes given in parentheses.
	Rapid, unmeasured tremelo.
	Grace note figure to be played as fast as possible. The sound of the figures may be shorter than they appear graphically on the page; it is the graphic or metric position of the starting note that identifies the time at which the figure should begin.
	Glissandi occur over the entire duration given. Stems are provided to depict duration and do not suggest moments of rearticulation or emphasis—unless accompanied by an accent mark. The end pitch is heard as such, albeit briefly.
	Progression from one state to another.
<i>mf-f</i>	Dynamic range for a given passage.
	Immediate silence. All sound must cease.
	Quarter-tone sharp.
<i>n</i>	Niente.
SP	Molto sul ponticello; bowed at the bridge to produce a glassy sound; this should be exaggerated.
ST	Molto sul tasto flautando; bowed at the fingerboard to produce an airy sound; this should be exaggerated.
	Overpressure; excessive, grinding bow pressure and slow bow speed causing noise and severe pitch distortion; this should be exaggerated.

Ord.	Ordinario; cancels molto vibrato, sul ponticello, sul tasto, and overpressure.
	Jeté; the bow bounces off the string and rebounds to make successive attacks.
	Hammer-on; note played directly on the fingerboard by the left hand.
	The written pitch sounds as a harmonic.
	A soft, resonant, “pop,” created by a rapid, bilabial separation; pitch notation is relative—low, middle or high and should be adjusted by changing the vowel shape of the mouth cavity.

Accidentals

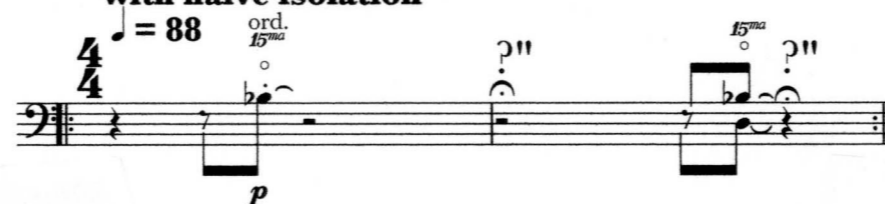
Accidentals apply only to the note to which they immediately adhere; however, “courtesy” natural signs appear additionally.

Dynamics

The sounding dynamic range should be as wide as possible.

with naive isolation

$\text{♩} = 88$ ord. 15^{ma}



p

disorganized

$\text{♩} = 92$

pizz. II III IV

f *ff* solo

gliss.

3

p *f* *p* *sfp* cresc.

3

5

ord. big vib.

f

3

4

4

ff

ff

ff

p sweetly

3

3

3

disorganized

$\text{♩} = 92$

pizz. ST

3

pp *mf* *pp* *p* *ff*

arco ord.

3

disorganized

pizz.
ord. ♩ = 92

5/8 I II IV I II arco SP arco ord. arco LH mute III big vib. arco ST jeté I II 3 I II ord.

f *ff solo* 3 *sfp cresc.* *f* *pp* *f* *p* *ff* *p*

rockabilly

♩ = 138

2/4 pizz. *ff solo* ?" *p* 3 3

glacial, backwards-sounding

♩ = 63 - 66

arco LH mute III *ppp* *cresc.* backwards-sounding III hardly any bow pressure, bowing quickly (rebow each 1"-3") touch harmonic nodes on III lightly every 2" - 5" *p*