

R A D I O

For duo percussion

Written for Radical 2

RADIO for duo percussion playing a radio transceiver, electronic morse code keyer, microphone with effects amplifier, a cymbal, vibraphone, voice and tam-tam

Percussionist one reads the score for the radio transceiver, the electronic morse code keyer, and voice

Percussionist two reads the score for the cymbal, the vibraphone, the amplifier effects, voice and tam-tam

Percussionist one may be seated in front of a table with the transceiver flat and the electronic morse code keyer standing on the right side so that the built in speakers of the transceiver and the keyer are both pointing in the direction of a closely placed microphone. The key for the electronic keyer may be placed to the left if the transceiver on the table away from the microphone.

Percussionist two may find it easier to stand in order to perform, with the vibraphone placed towards the audience, the cymbal towards stage left in between the two percussionists, the amplifier elevated off the ground for easier access placed underneath the cymbal, and the tam-tam directly behind the percussionist.

The score for the transceiver deals with a total of six parameters altered by the dials on the face of the transceiver that have distinct effects on the character of its noise.

The part for the AF/RF, IF SHIFT/NOTCH, and VBT/TONE are color coded as yellow, pink, and alternating yellow/pink respectively.

The on off switch position for the transceiver is represented by blocks above and below the red horizontal line.

All other parameters should be otherwise centered, and may be altered to find interesting sound characteristics. The score calls for the use of the on/off switch for both its inherent sound characteristics as well as operating the device.

The morse code keyer makes use of the pitch parameter dial on the face of the keyer, and is color coded yellow.

The key activates the keyer by the use of the right key, left key, and the on/off switch corresponding to dots, dashes and continuous sound.

The means of input at any given time is indicated by L/R in the score
At measure 240, play by toggling the keyer on and off switch as indicated

Any microphone can be used for the performance, a Shure 57 was chosen for the premiere.

The effects amplifier for the score are to be preset, then altered throughout the piece according the score. The premiere featured a Peavey effects amp, but any amp can be used with similar effects. The score calls for an amp with the following settings: phaser, octaver, tremolo, reverse.

The score calls for sweeping parameters 1 and 2 of the indicated settings on the amp

In measure 143, the sweep through intermediate settings from octaver to reverse should be played musically as a triplet, and as a result interrupt the sound being processed as a musical gesture.

The amplifier effect change cues and parameter sweeps are identified in purple.

The cymbal part requires sticks, brushes and a bow.

With sticks, the cymbal should be played in tasteful balance to the overall volume.

The brush on cymbal should sound as continuous as possible without identifiable individual hits

The bow should be for cello or bass, with the bowing on the cymbal being an opportunity to draw out different musical characteristics of the metal each time during performance, and explore various different sonic textures.

The cymbal parts are coded in green

The vibraphone, both when struck with mallets and bowed should be played with pedaling, and all sound should be allowed to ring out and be sustained for as long as possible.

The sounds of a bowed vibraphone should be shaped, and bring out different characteristics of the metal each time.

The vibraphone parts are coded in blue.

The status of the vibraphone motor is indicated with a blue line underneath the vibraphone part.

The voice is used primarily for its texture. The text doesn't need to be identifiable. Try to emulate the characteristics of the transceiver static and other sounds in the piece during the moments of sibilance, and sustain the vowels seeking to roughly emulate the hum of electrical equipment .

The tam-tam forcefully provides the single contrasting counterpoint in the piece that is otherwise focused on small sounds and nuance. It is intended to highlight a self-awareness about predominantly using very small sounds by providing context for them through contrast. The tam-tam may be replaced with a different large percussion instrument. It is to be played without visually giving away that it is about to sound. If used, the single strike replaces the cymbal part at measure 270

The score is in proportional graphic time notation, with one measure representing one second of time read from left to right. The pages in order are labeled R, A, D, I, O.

The notation is not strict in terms of adherence to time, and should be referenced primarily for proportion and cues rather than strict timekeeping. It's crucial to allow time for individual sounds to breathe while they are in the spotlight.

The only exceptions to proportional time notation are on page A between measures 50-70, 72-82 and 100-140.

The performers should try to play in gestures off of each other's parts

Use predetermined cues in order to come together at crucial moments, especially measures 35, 84, 140, 189, and 210

The "queue" in part 1 for voice may be replaced with a guitar pick scrape on the transceiver grill.

From measure 270 onwards, player one is encouraged to sweep the frequencies on the transceiver and search out sounds with interesting characteristics in increasingly chaotic fashion along with the instructions in the score.









