

Maximilian Marcoll

Compound No.5:

CONSTRUCTION ADJUSTMENT

for percussion and electronics

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Comissioned by Deutschlandradio Kultur for Ultraschall Festival Berlin 2011

first performance on 27.01.2011, Berlin, Sophiensäle

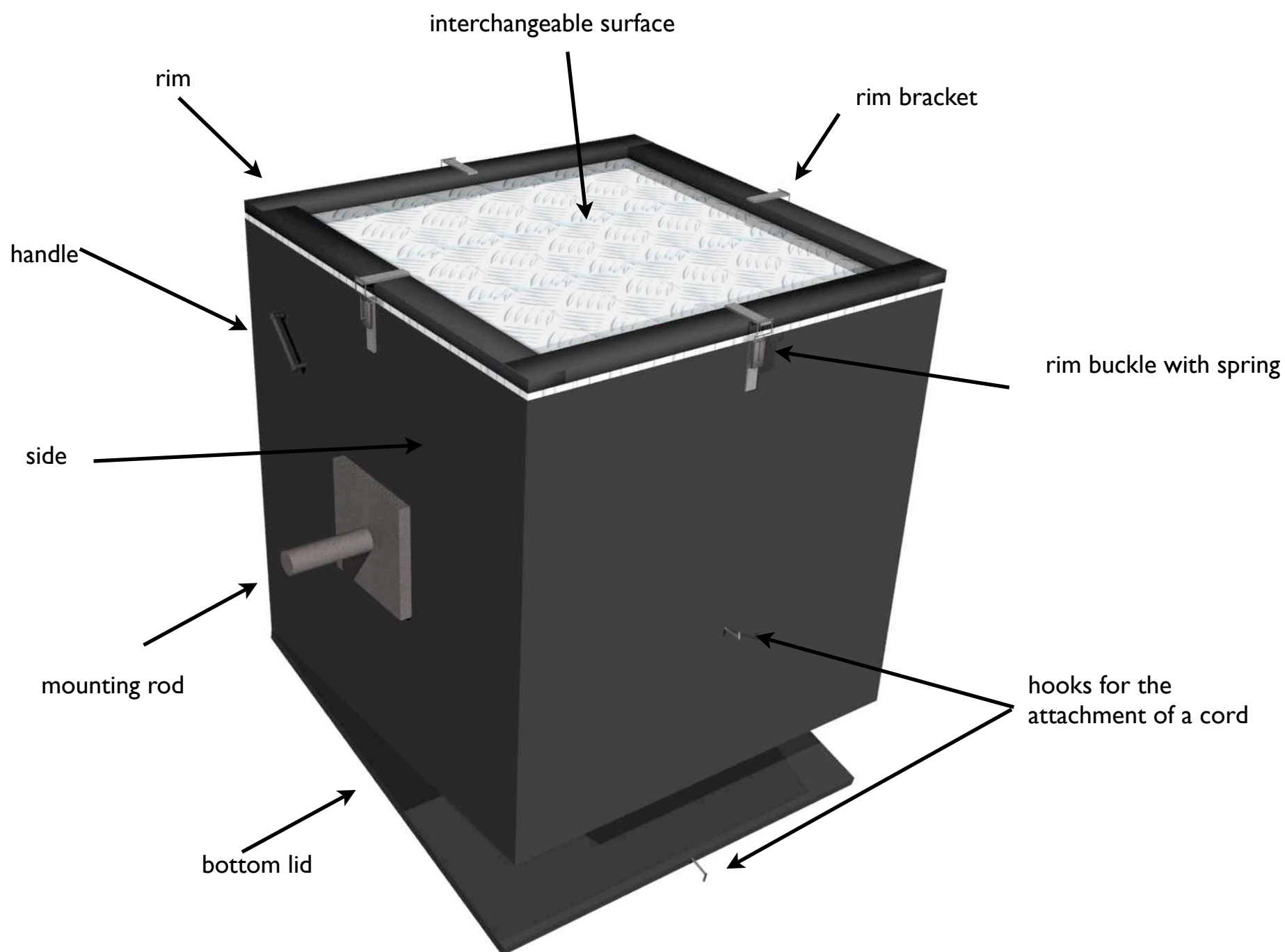
Maximilian Marcoll, percussion

Hannes Seidl, sound projection

duration: 13'30''

Annotations

The percussionist plays on a wooden box with an interchangeable surface:



dimensions: 40 cm x 40 cm x 40 cm
mounting rods: Ø 1.5 cm, length: 6 cm

Only one surface is needed for Compound No.5a: a wood surface (or MDF), 400 x 400 x 5 mm, with a strip of velcro and a square piece of sand paper attached to it.

The box should be mounted on two stands using the rods on the sides. The upper surface should be approximately at navel level.

Items

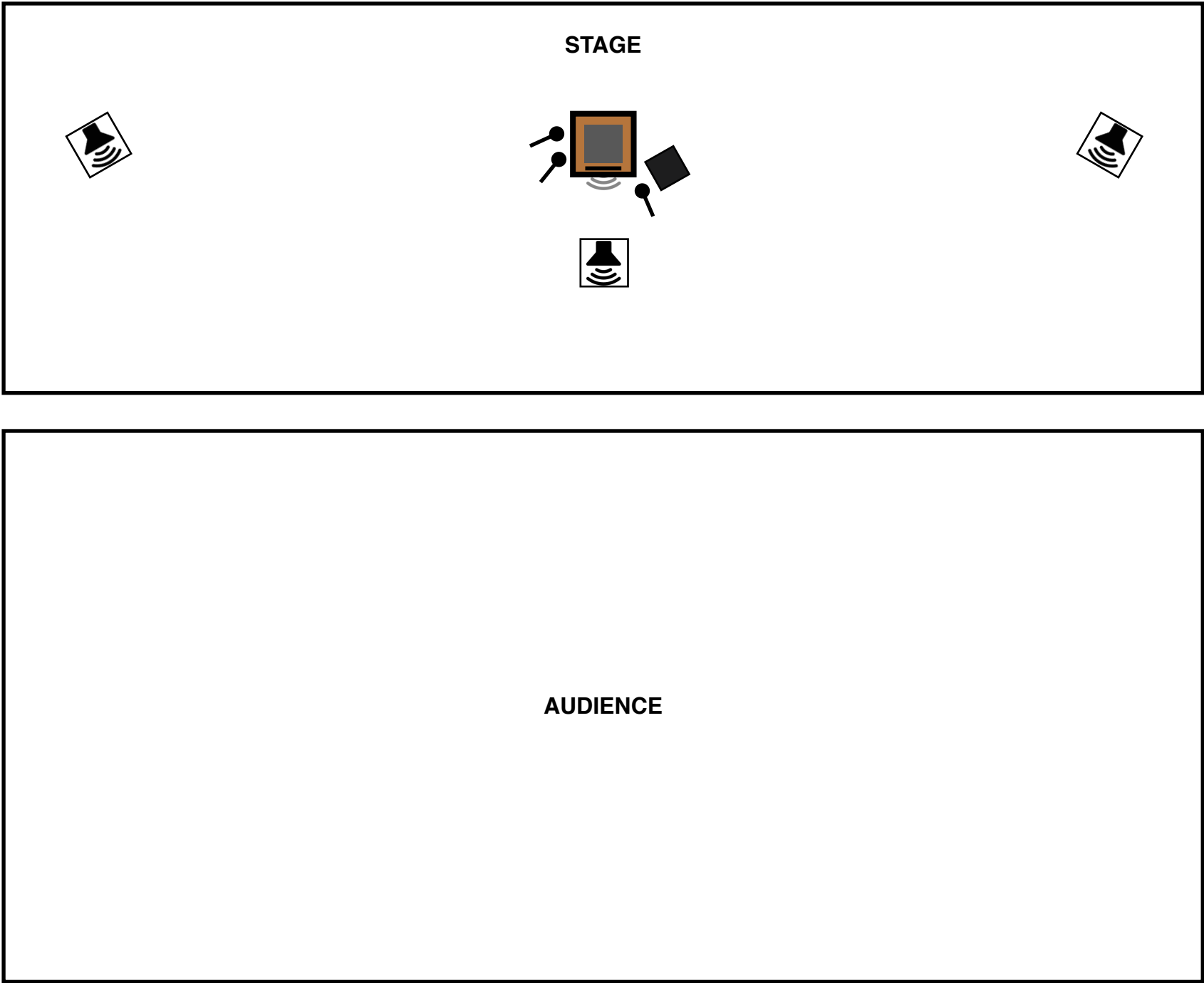
There are a few other items that are needed to play this piece, all of which can usually be found at a hardware store or stores which carry similar supplies.

- 2 strips of velcro, 300 x 10 - 20 mm
- 2 aluminium sticks, ca. 25 cm, Ø ca. 5 mm,
- 3 aluminium bars, square base area, edge length ca. 10mm, length 25cm
- brass angle, length 25 cm, edge length ca 8 mm
- cork block, ca 120 x 65 x 45 mm
- sand paper block (sanding sponge) ca. 100 x 25 x 65 mm (medium to fine)
- plastic box, square, with cap, ca. 75 x 75 x 50 mm
- metal ball (steel), hollow, Ø 60 mm
- cellophane cigarette package wrapper
- square piece of sand paper (medium to fine) edge length 20 - 23 cm
- gaffer tape
- a cord or tape for the bottom lid

Preparations

- Glue the sand paper onto the surface.
- Glue one of the velcro strips to the surface (see picture below).
- Attach a small strip of gaffer tape to one end of the second velcro strip to prevent it from sticking to the other strip of velcro.
- Attach the second strip of velcro onto the one already glued to the surface.
- Use the gaffer tape to attach the cellophane wrapper to the box, near the upper left edge, so that it can easily be reached.
- Place a little strip of gaffer tape on the bottom edge of both the plastic box and its cap (sticky side up), so that when you place them on the surface (bottom down), they don't move so easily.
- Attach a cord, tape or something similar to the hooks on the bottom lid and the side of the box and make some knots on the loose end, so that you can lock and unlock the lid very fast. The box has to be placed on the stage with the lid opening towards the audience, so you need to be able to open and close the lid without actually seeing the hooks.

Stage Setup



The box has to be set up in the centre of the stage (with the bottom lid opening towards the audience). Place the note stand(s) as low as possible so that the audience can see as much as possible of what is going on on the surface of the box. A small table is needed to lay down the items used to play. Two speakers should be set up in the left and right corners of the stage. A third speaker should be placed in front of or next to the box. A fourth speaker has to be mounted inside the box (there's a small hole in the side for cables). If there is a subwoofer available, use it!

The surface of the box should be amplified using at least two hypercardioid microphones. Additional microphones are needed for the bottom lid of the box and for the rubbing (one microphone is rubbed with a sanding sponge during the piece). Attaching a contact mic onto the bottom lid is recommended. The signal of the bottom lid's mic has to be adjusted using EQs and/or compressors to produce Pop-Bassdrum / Hollywood-Gunshot like sounds.

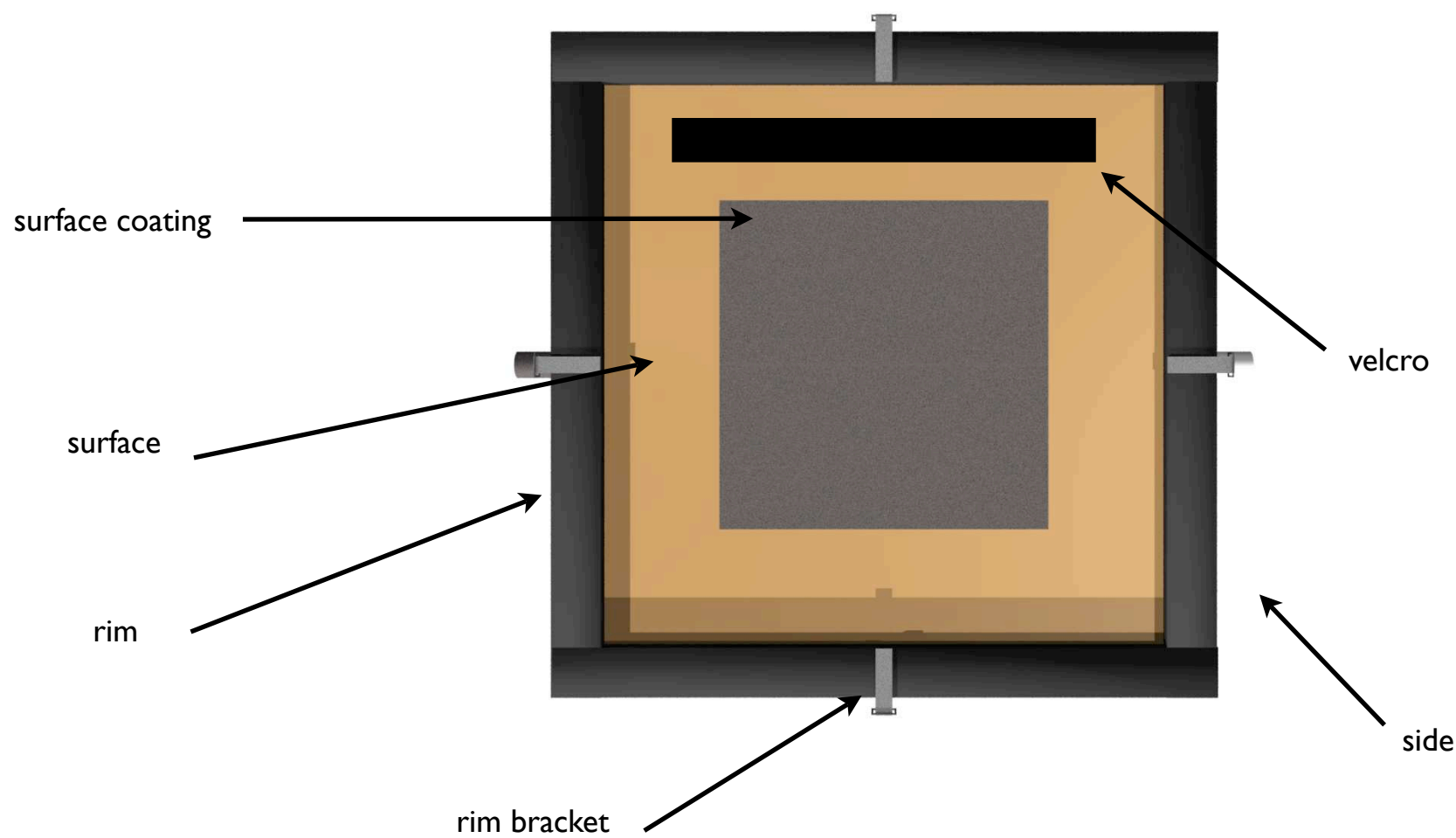
The amplification of the box should mainly be routed to the central speaker.

In addition to the aplification there is a 5 channel tape. channel 1: left speaker, channel 2: right speaker, channel 3: central speaker, channel 4: speaker in the box, channel 5: click track for the synchronization.

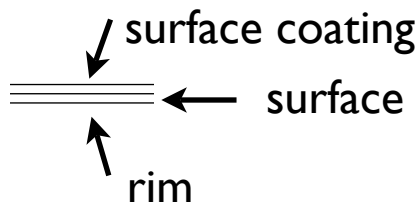
To adjust the level of the speaker in the box, use bars 319 - 344. The level of the speaker should be below the level of the amplified box.

Notation

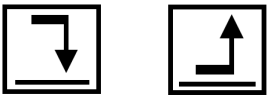
The score specifies 6 locations to play the box:



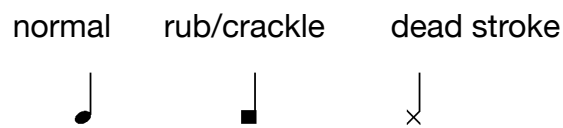
Three of the locations have a line of the system assigned to them, the other three locations are brought into the system with additional lines whenever needed:



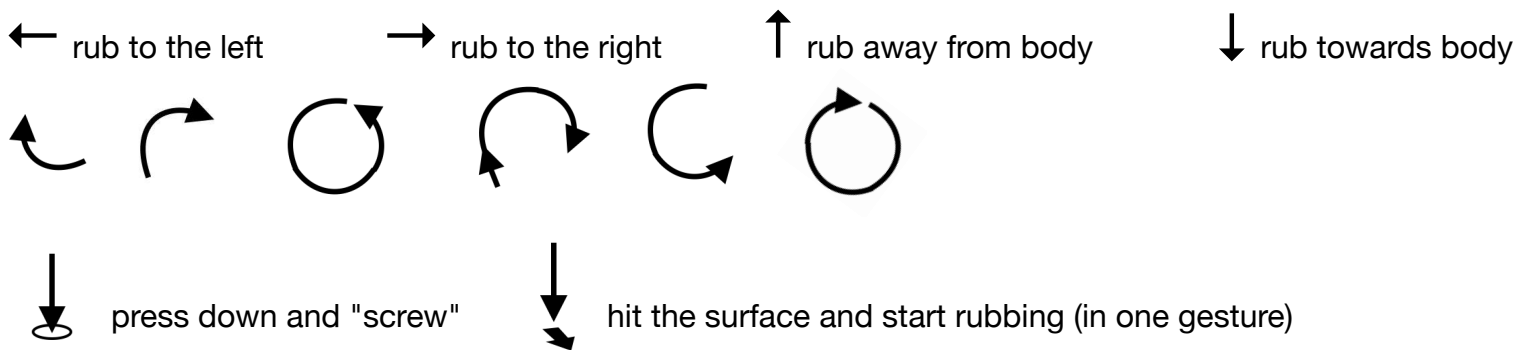
The placing and removing of objects to and from the box is indicated by the following symbols:



There are three different noteheads:

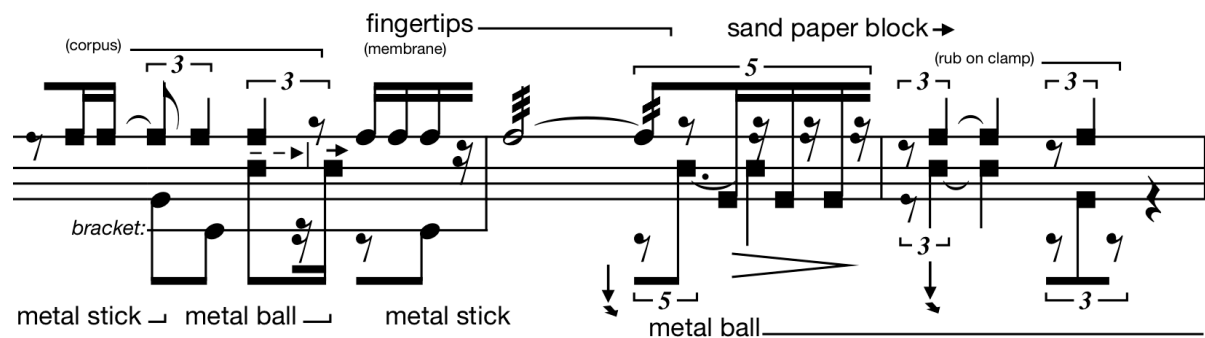


There are a few arrow signs to specify different rubbing movements:

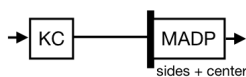


Both hands are notated separately. Notes with stems pointing up are to be played with the right hand, notes with their stems pointing downwards are to be played with the left hand. Accordingly, dynamics and other expressions on top of the staff refer to the right hand, and those below to the left.

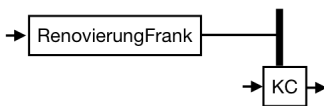
The items that are used to play are always indicated either using brackets over or under the staff, or using arrows if they don't change:



There is information on the electronics in the space under the staff. The specifications in the frames refer to materials that are played through the speakers. See below for a list of used materials. Unless otherwise stated, the sounds are played through the left and right speakers.



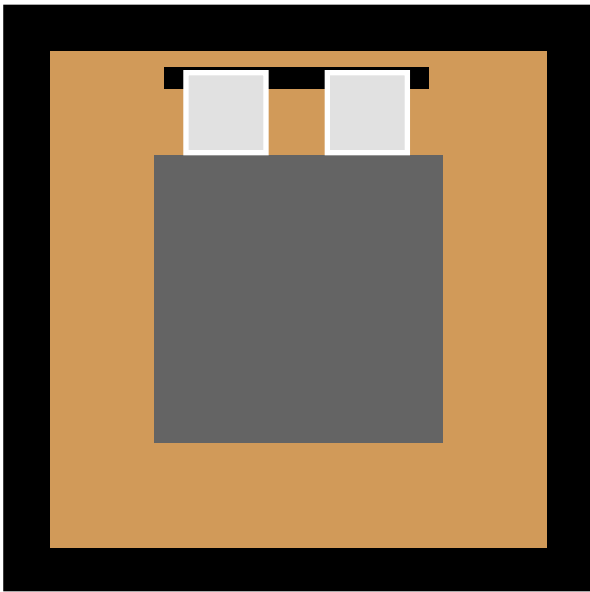
"KC" is stopping, "MADP" is starting on the side and central speakers



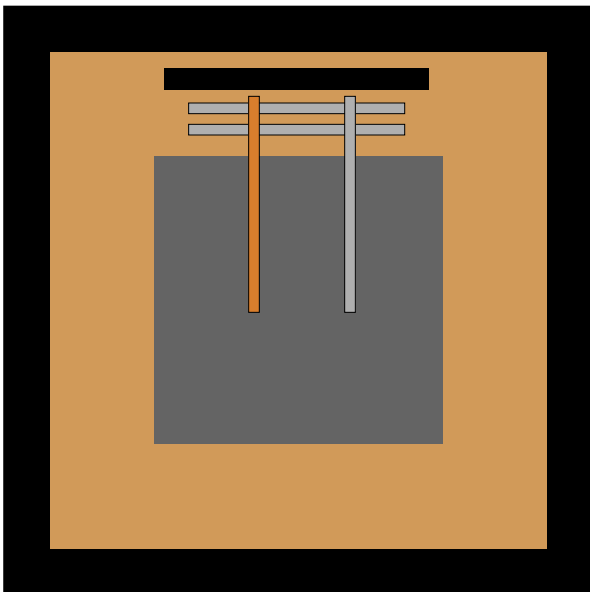
"RenovierungFrank" is stopping, "KC" keeps being played

There are two situations in the piece where items have to be placed on the surface in a particular way:

When the plastic box and cap are to be placed on the surface (in bars 39 and 183), put them down so that they are fixed on the strip of velcro by the gaffer tape you attached to the bottom of the plastic. Put the plastic box down on the left side and the plastic cap on the right side. Always hit them on their rim. If possible, try to double the *ff* notes on the plastic cap with your left hand hitting the surface.

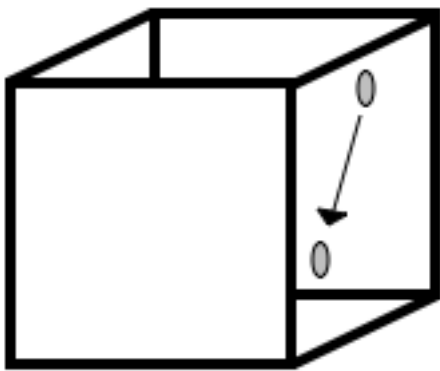
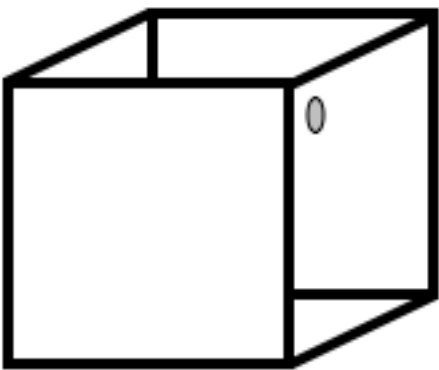


When the metal bars and the angle are to be placed on the surface, place two metal bars horizontally on the area of wood surface between the strip of velcro and the sand paper. Then, place the third bar and the angle down vertically, so that the upper ends are resting on one of the metal bars and the lower ends rest on the sandpaper. The vertical metal bar, the angle and the rear horizontal metal bar are to be played on. When you hit the vertical metal bar and the angle very hard, they will bounce and move on the surface. This is intentional. If they fall off the horizontal bars, you will have to reposition them while playing.



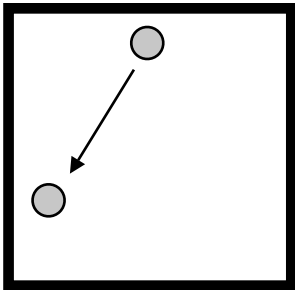
There are three locations on the box that may need some attention:

When you play on the side of the box, unless otherwise stated, always use the area close to the top corner:

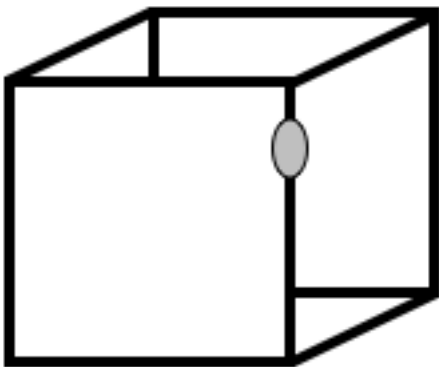


This pictogram describes a movement of the playing position on the side of the box:

From the side it would look likes this:



The third location is the front right edge of the box:



Clicktrack

The clicktrack consists of a constant quarter note click. In addition to some spoken counting after longer rests, there are a number of cues spoken onto the track: Measure numbers are announced on the click track in measures

146 161 164 171 176 188 195 201 205 210 215 235 241 254 258 266 273 282 289 296 303 326 330 and 334.

The cues are marked in the score with a number framed by an ellipse.

Compounds

The pieces of the *Compound* series evolve from recordings of my everyday environment. A technique that is vital for my work is transcription - the translation of recorded acoustic flow into musical notation, playable by instrumentalists. All my acoustic materials are combined into what I call a material network. The network structure displays connections between materials which result from phenological similarities. All objects of the network belong to "identities", rough classifications of acoustic material, mostly determined by their origin. The role of the network can be described as a material pool, as a tool for administration purposes (editing relations between objects and creating connections between materials), as a generator, and as a base for formal organisation. The network is growing independently from the work on particular pieces. New materials are being added to the network all the time, creating new possibilities of connection and changing the inner order of the network constantly. For more information on the concept of the *Compound* series go to www.maximilianmarcoll.de .

The materials used for this piece are:

Indication	Source
hakata	Sushi Restaurant "HAKATA", Berlin Kreuzberg, 04.01.2011, ca. 19:30
dpps	("displaycepennt") adjusting the recording equipment, Reuterstrasse 78, Berlin Neukölln, 08.08.2010
alexa	Berlin, "ALEXA" shopping centre, 15.09.2009
RenovierungFrank	renovation of Frank's apartment, Berlin, 07.08.2010
KC	cooling hot plate, Reuterstrasse 78, Berlin Neukölln, 22.10.2009
baufrick	heavily edited recording of construction workers, Reuterstrasse 78, Berlin Neukölln, 18.08.2010
MADP	("MikroAufbauDisplaycePennt") adjusting the recording equipment, Reuterstrasse 78, Berlin Neukölln, 08.08.2010
ZUGWIND	wind clipping in the microphone, on the train to berlin, 6.7.2007
bntfld_md	Bentfeld (SH), combine harvester machine, 05.08.2009
KYPS_der_wisch_x_ZUGWIND	Backyard, Reuterstrasse 78, Berlin Neukölln, 3.3.2010, 19:15 resynth using ZUGWIND

To indicate what material's transcription the percussion part consists of, the correspondent abbreviations are written above the staff:

KC

(sync)

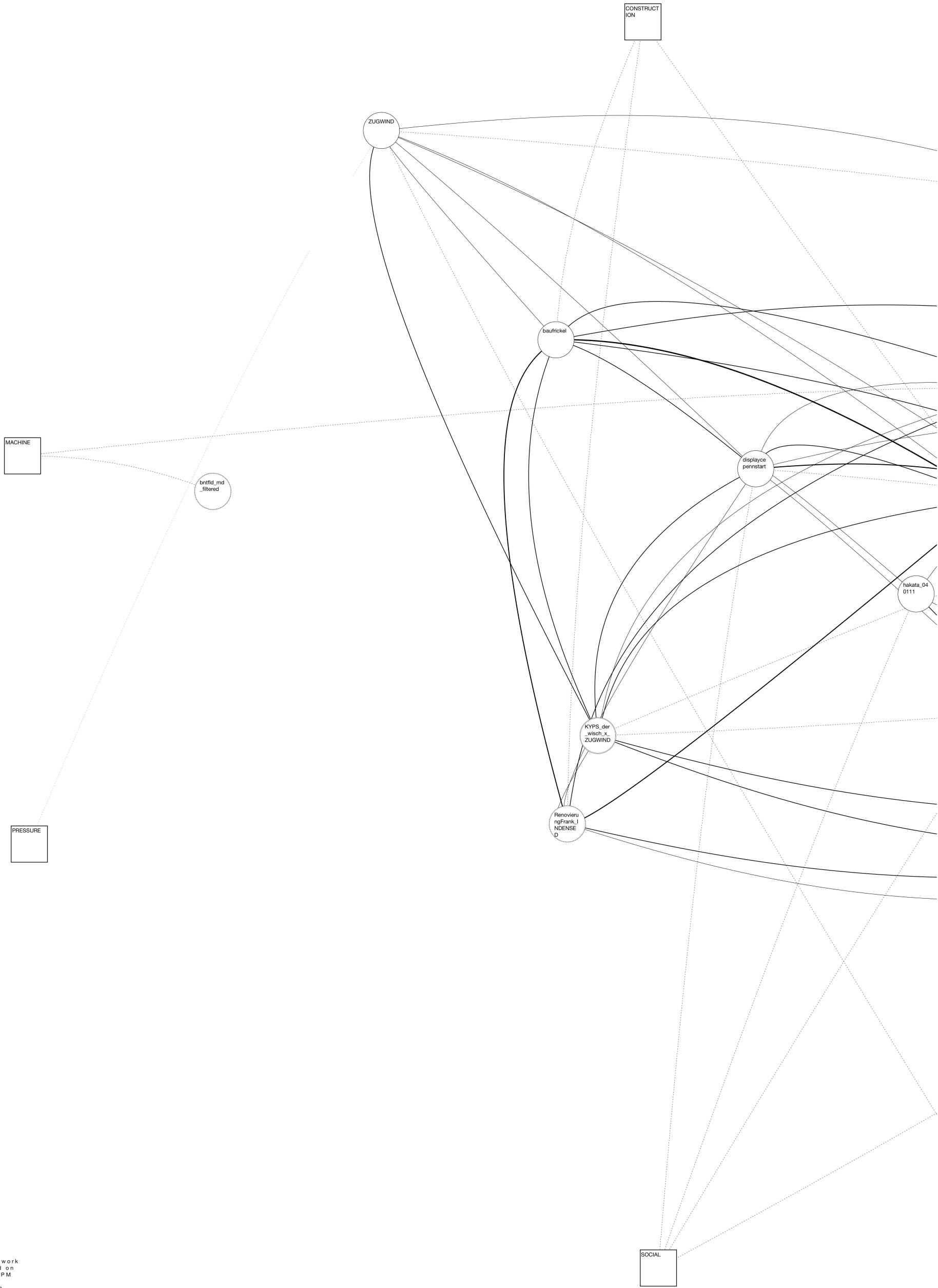
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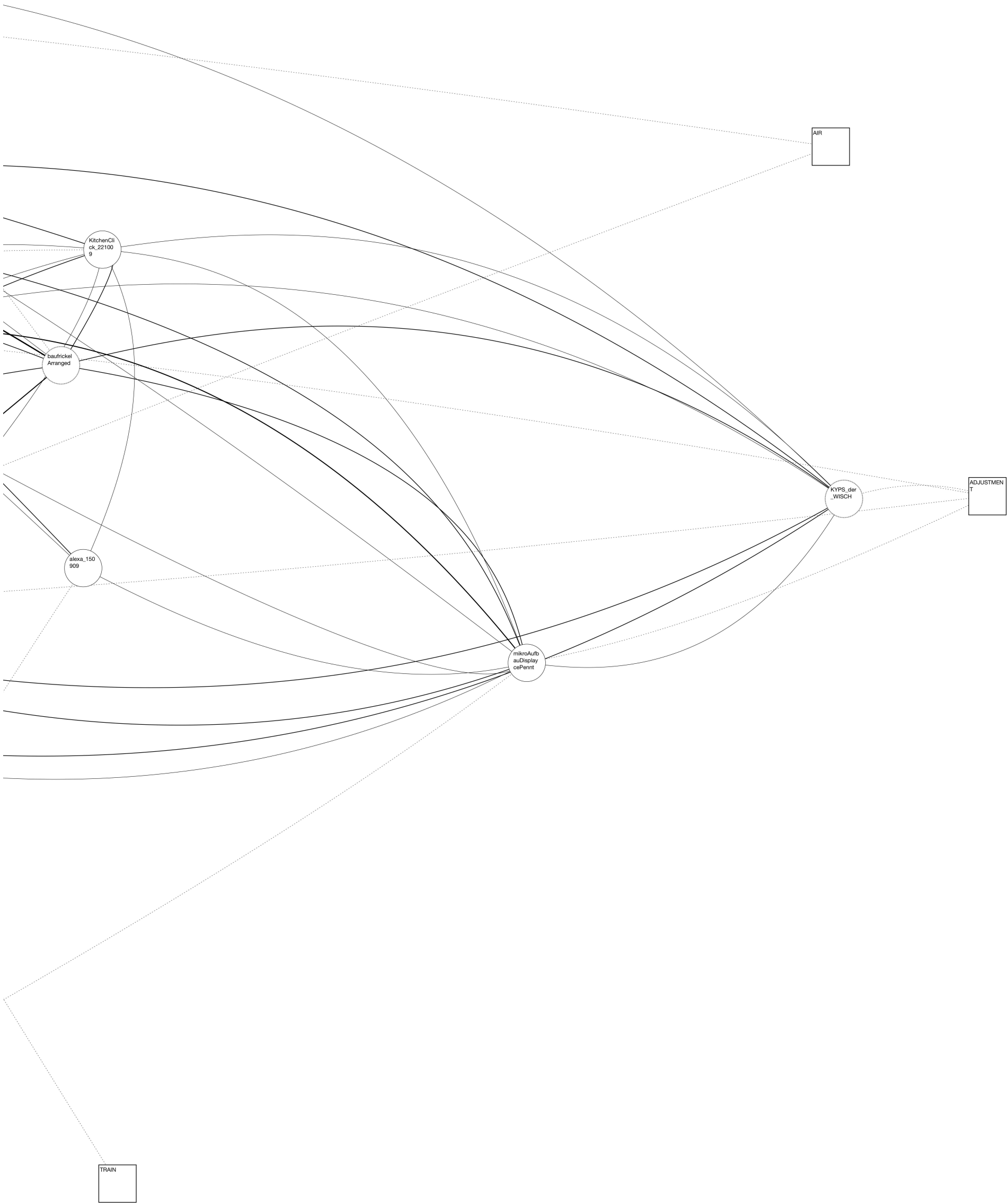
3

pp

In this example the percussion part is a transcription of the material "KC", played synchronously to the original recording.

CompoundNetwork
graph created on
2/24/11 7:26 PM
by M. Marcoll
6800 x 4807 p
101 materials
26 derivatives
5 compnd drvts
1558 connections
13 identities
17 tags





Compound No.5: *CONSTRUCTION ADJUSTMENT*

Maximilian Marcoll, 2010/2011

metal stick
sand paper block
on surface
10"

dpps (sync) →

fist

metal stick

sand paper block

f

metal stick (in left hand):

f

p

fist

pp

plastic box (edge)

metal stick knuckle (tip)

p

sand paper block

plastic box
metal stick

hakata →

p

dpps →

f

6

fingers

side: *mf*

sand paper block

p

cellophane:

stick *pp*

plastic box (edge)

new cork block

plastic box metal stick away

sand paper block

p

mic. membrane:

cork block →

p *f* *p*

bracket:

cellophane:

pp

12

metal stick

sand paper block

mf

p

f

pp

mf (rip) velcro:

17

sand paper block

pp

6

6

bottom lid:

knuckle

cellophane:

fingertip

pp

cork block

(on lower left side)

metal stick →

(drag stick on rim)

bracket:

plastic cap: (on table)

metal bar: (on table)

cork block away

23

bracket:

p

new metal stick

knuckle

bracket:

pp

metal stick

plastic cap: (on table)

p

metal stick away

(drag stick on rim)

31

1

pp

fingertip

fingernail

fingertip

velcro:

f

p

p

fist

metal stick →

(stem)

bracket:

p

dpps →

hakata →

alexa →

(sidechain compressed with KC (sync))

37

put sand paper block away,
place plastic box and plastic
cap (both with the bottom
facing down) on the surface
(play on rims)

43

RenovierungFrank
(filtered and chopped)

ppp

49

55

always open the lid as wide as possible between the notes

bottom lid:

p

→ hakata → alexa in box

61

67

KC (sync)

bracket: plastic cap:

plastic box: bracket:

hakata

alexa

KC center

metal stick

f

p

ff

p

72

f

p

ff

p

77

f

p

f

p

ff

81

6

hakata

KC

baufrick_interrupt_helicopter

f

90

p *f* *f* *p* *f* *ff* *f* *p*

p

KC →
RenovierungFrank →

ppp

95

mf *p* *f* *p* *ff*

100

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

105

f *p* *ff* *p*

110

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

116

p *ff* *p* *p*

121

ff *p*

126

132

ff *p* (KC) -----

metal stick
away
new
sand paper block

MADP
(sync) -----

sand paper block →

mf

plastic cap and plastic box
away
new
metal ball
(keep metal stick)

pp

metal ball

→ hakata

→ KC

MADP
sides + center

143

(creek)

(corpus)

(membrane)

mic:

side:

bracket:

metal stick

fist

146

velcro:

fingernail

fist

mic:

bracket:

cellophane:

metal ball

metal stick

mf

p

pp

f

pp

p

mp

149

fingernail *pp*

fingertip *p*

3

pp *p*

bracket: 3

fist

pp fingernail

bracket: *pp*

put left arm in front of mic

left arm: (skin)

sand paper block *p*

3

3

3

p

p

fingernail

fingertip

[illegible][illegible]

165

fingertip (membrane)

sand paper block →

mp < >

bracket: *f*

metal stick

ball

metal stick

p

side: ball

170

p → *f*

fingers on membrane

mic:

ball

p

175

sand paper block → (corpus)

176

pp

bracket: ball > stick fist

p

ball

180

ball on clamp mic: *f* fist

fingernail on corpus

(MADP) -----

sand paper block

new metal stick 10"

side: *p*

put sand paper block and ball away, place plastic box and plastic cap (both with the bottom facing down) on the surface (play on rims)

KC (sync) *pp*

metal stick →

alex →

MADP KC hakata →

fist *pp*

fist *p*

knuckle *pp*

metal stick →

185

ff *pp*

188

(stem)

p

191

ff *p* *ff*

195

197

p

201

204

205

210

ff

(stem) >

ff

RenovierungFrank →

ppp

211

215

ff

p

218

(KC) - - -

open bottom lid:

plastic box & plastic cap away

keep stick

ff

always on the sides, in the box as noted:

on

Baufrick_Arranged →

place metal bars on the surface:

keep stick

232

235

241

Baufrick_Arranged →

(sync)

↑ ↑ ↓ (sempre sim.)

new metal ball

ff metal ball →

243

metal stick

metal ball →

metal bar: (horizontal)

fist

ball into right hand

metal bar: (vertical)

metal angle:

ff

metal stick *ff*

fist

off

249

knuckle

ball

side (R):

side (L):

mf

ff

knuckle

5

5

f

ball

side:

knuckle

3

metal bar: (horizontal)

(stem)

metal stick

5

angle:

5

ff

metal stick

254

4

258

ball

ff

open bottom lid:

side:

f ff

on

off

264

1

266

3

4

fist

269

3 3

side:

ball

(move from top down)

ball into left hand

open bottom lid:

fade in

cellophane:

277

282

2

ball

ball into right hand

ff

off

286

1

2

3

289

stick

side / edge:

stem

tip

ball

cellophane:

metal bar: (horiz.)

291

f

ff

fist

side:

ball

stick and ball into left hand

cellophane:

angle:

stick

metal stick away

ff

296

296

open bottom lid:

metal stick

metal bar: (vertical)

ff

stick into right hand

fist

stick away

open bottom lid:

on

on

302

303

309

ball into right hand side:

ball

ff

fist

fist/hand (damp everything)

ball and metal bars away

new plastic box

plastic box→

new sand paper block

sand paper block→

in box

KYPS_der_wisch

KYPS_der_wisch_x_ZUGWIND

bntfld_md_filtered

sides

3rd time +

ZUGWIND

off

(Baufrick_Arranged)

320

p

p < f

p

R

ff

mf

ff

p

f

mf

ppp

f

325

8

mf

f

p

ff

f

ppp

mf

ff

f

p

330

12

f

mf

mf

R

ff

ff

f

ppp

16

p

f

335

ppp

f

mf

L

p

f

p

f

p

p < f

p

R

340

ff

mf

ff

p

f

ppp

f

mf

everything