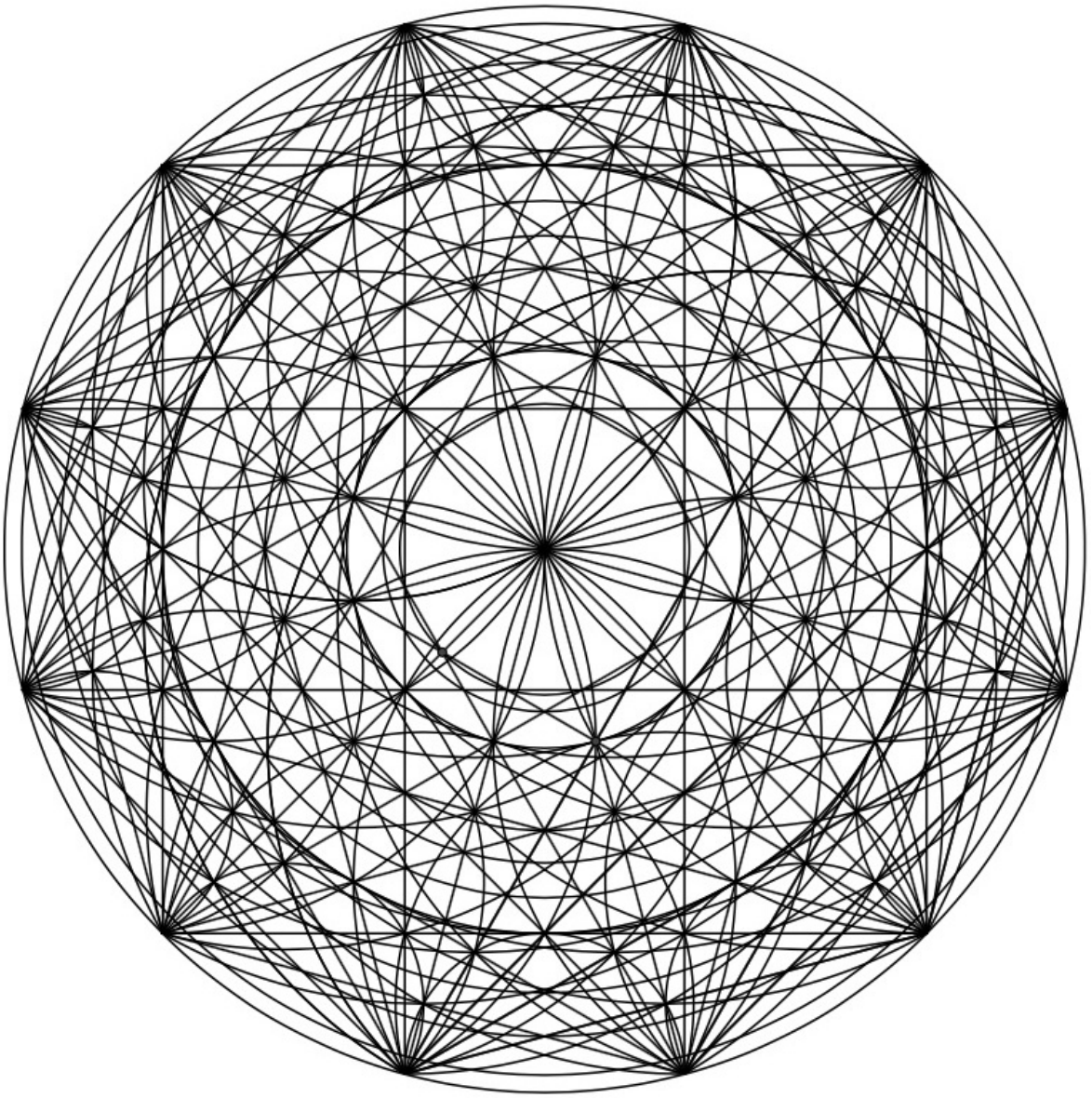
MA.RIM.BA

for Marimba and Live Electronics



Pedro F. Finisterra

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MA.RIM.BA (2018)
for Marimba and Live Electronics

Duration: ca. 5'

Performance Notes:

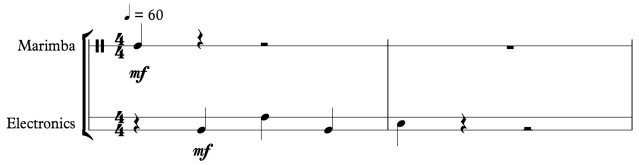
<u>On the electronics</u>

Ideal equipment necessary and what it does:
.Microphone (recording the sound of the Marimba) connected to an
Audio drive (receiving the sound coming from the microphone, sending it to the laptop),
.Foot Pedal (to switch the delays) connected to a
.MIDI controller (to receive the MIDI information of the foot pedal) connected to a
.Computer running the Max/MSP patch “MA.RIM.BA.maxpat” (that will receive both the sounds coming from the microphone and the Foot Pedal MIDI messages),
.Stereo speakers (to play the electronics part, connected to the Audio drive)
.All the cables necessary to link the equipment above to each other

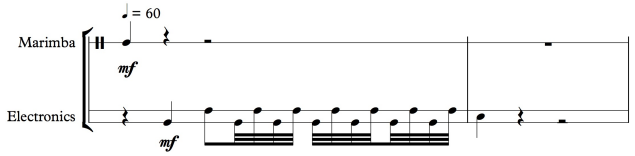
Other combinations of equipment are possible; this is just a standard setup.

The electronics of this piece consist of rhythmically structured delays of what the performer is playing that are switched by either the performer (with a foot pedal during the performance) or by a “laptoper”.
Each different “delay” is marked on the score in boxed text through numbers 1 to 16.
Each of these numbers produce the following rhythmic structures:

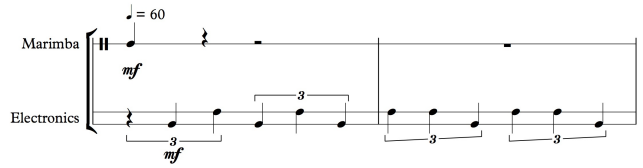
1:



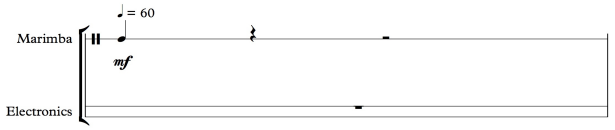
2 & 14:



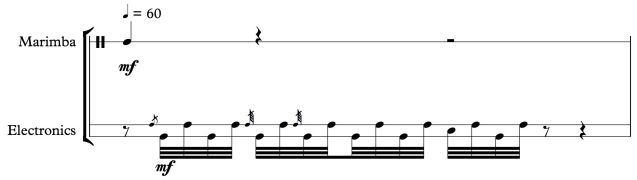
3, 6, 8, 10, 12 & 16:



4:



5:



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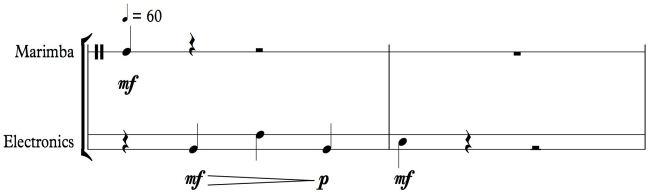
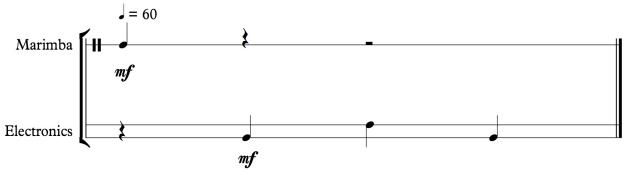
7, 9, 11 & 13:



15:



As a third option, instead of using live electronics, a studio recording of the electronics part could be used.

It is important to note that the performer will have an inverted perception of the panoramic of the electronics, as the electronics are written for the perception of the audience.

<u>On notation</u>

Pedal:
A horizontal line represents the space in time where the pedal might be triggered for each entry. Each entry is represented by a vertical arrow, followed by the number of the "delay" and ending with a "┓".
Numbers 1 and 16 are the only exceptions. Before the piece starts the pedal shoud be triggerd a first time, and because of the small amount of time number 16 it has, it had only a vertical arrow.

Electronics:
The "Electronics" part on the score is just a reduction of the most important material that appears through the piece and, therefore, doesn't notate everything that will be heard. It is represented with two staff lines, the bottom one representing the left speaker and the top one representing the right speaker. Therefore, it is implied that:
.material that appears on the top line or above it is on the left speaker,
.material that appears on the bottom line or below it is on the left speaker,
.material that appears in the middle of the two lines is on both speakers,
.material that appears on both lines vertically represents different sounds being performed at the same time on both speakers
.material that appears in the middle and in one of the lines vertically represents two different sounds, one being performed on both speakers and another being performed in one of the speakers
.material that appears in the middle and in both lines vertically represents three different sounds, one being performed on both speakers, one on the left speaker and another on the right speaker.
Only rhythms are represented in the electronics part, not pitches.

Vibrato lines don't represent vibrato; they show that the material that appeared right before them is still being played continuously through them.
Headless notes represent notes with rhythms too complex to be notated in a clear way (example: bar 13).

On some important places there are some doted arrows indicating where some specific sounds on the electronics come from in the Marimba part.

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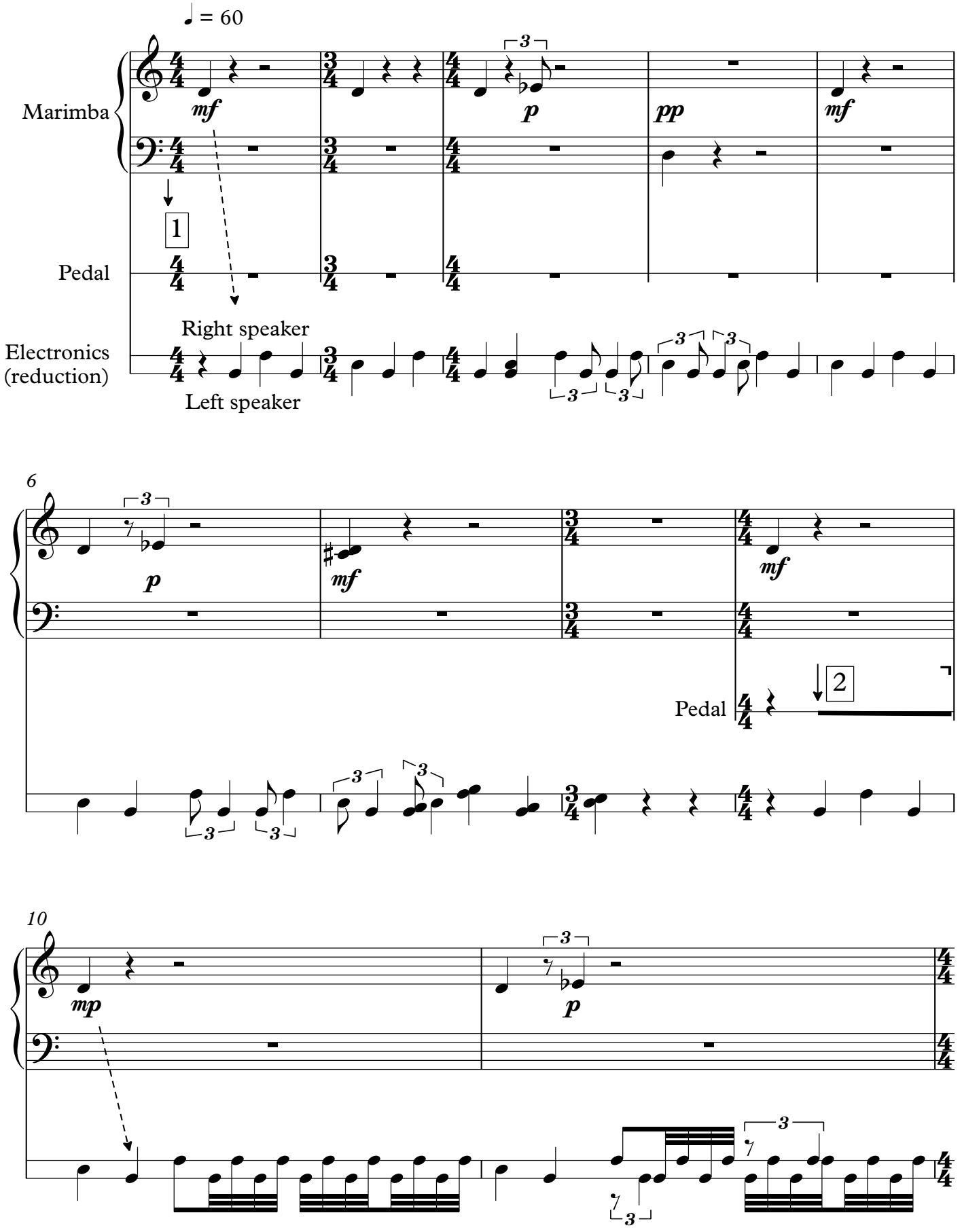
This piece is written for the percussionist (and my friend) Cristiano Rios.

MA.RIM.BA

Pedro F. Finisterra
(b. 1994)



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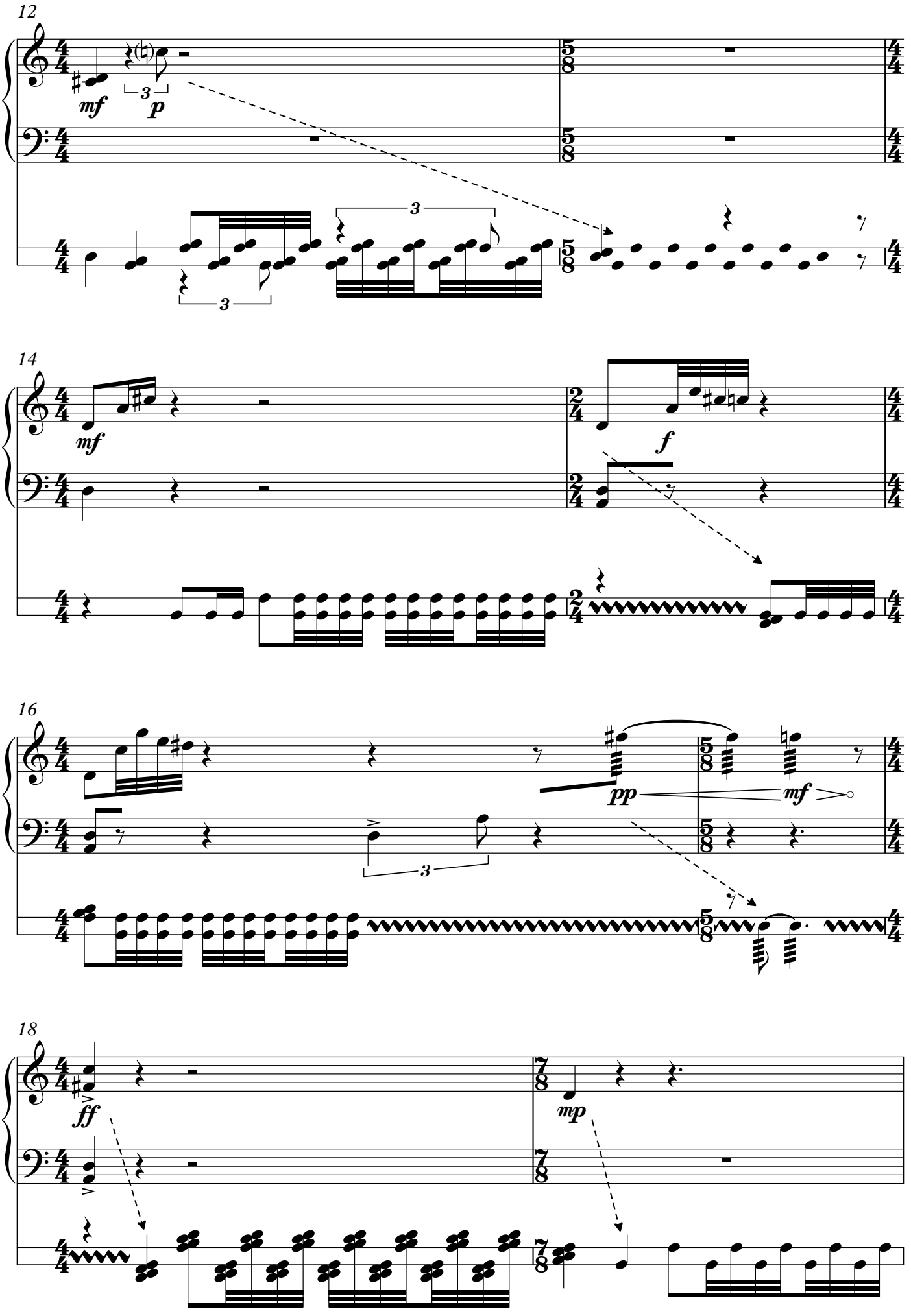

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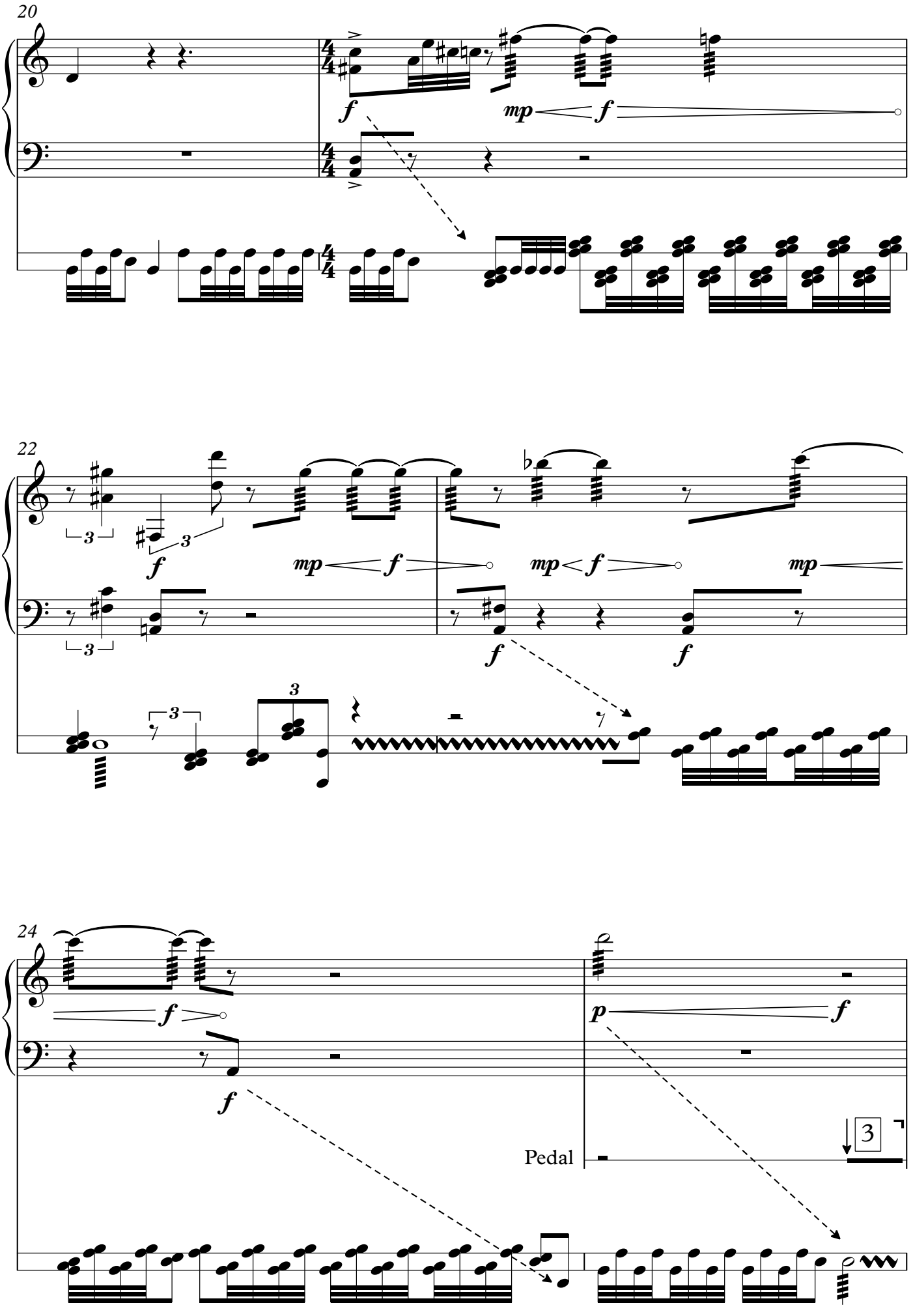

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