

Comes and Goes

for solo percussion and electronics

2022

Alicia Castillo

Comes and Goes

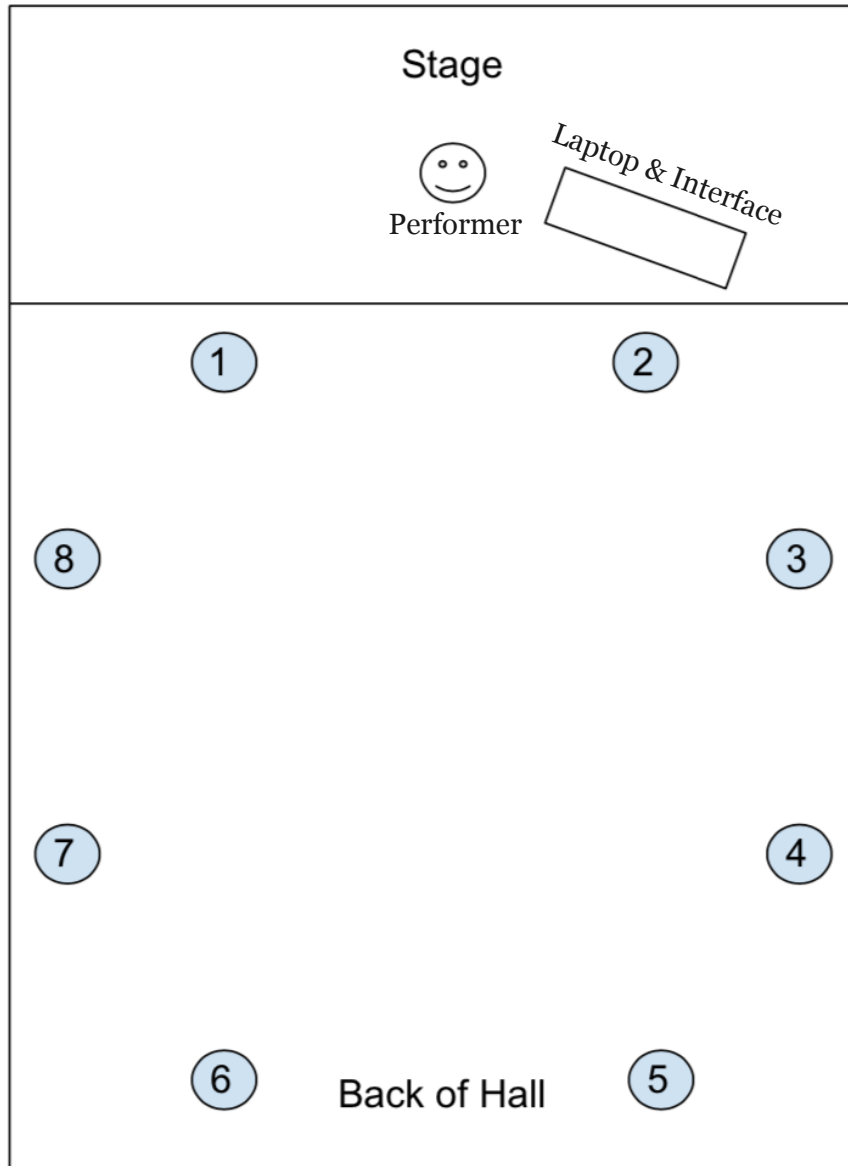
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Program Note

The saying "*It comes and goes in waves*" is one that I often think about. So many things in life come and go, often without reason. When we feel grief or hurt or overwhelm, it can take our breath away and pull the rug out from underneath us. When we feel intense happiness, creativity, or inspiration, it can catch us off guard and continue to ebb and flow at different rates. I had recently experienced grief that came and had gone so powerful, that I felt the need to understand it; to take it apart and put it back together in one of the only ways I know how. In *Comes and Goes* I recreate the experience perceptually with sound washing through the audience unpredictably, surrounded by moments of calm in between. The gestures travel from the soloist at the front of the hall to the back of the hall, before circling and enveloping the listener. It is recommended that listeners sit towards the center of the hall to have the most immersive experience.

- *Alicia Castillo*

Technical Setup and Requirements



Equipment Needed:

- Midi pedal with 2 buttons and USB cable connected to laptop
- Overhead microphone for performer's setup & XLR to connect to interface channel 9
- Laptop with Max/MSP capabilities
- Interface with 10 channels minimum
- 8 loudspeakers dispersed throughout hall (see chart), loudspeaker power cables, and enough cables/ cable extenders to connect each speaker across the hall to the interface
- Extra extension cords and XLR cables for backups

General Notes:

- *Speaker numbers must correspond to channel inputs. It is recommended to use colored/ labeled cables to identify cable routes easier.
- *Be cautious with the live signal from the performer- it is better to keep the level in the patch and on the interface down to avoid feedback with cymbal hits and bowed crotales
- *The Max/ MSP Patch can be downloaded [here](#)

Performance Notes

The performer will follow along with the timer in the Max/MSP Patch throughout the duration of the piece and in general, there is typically about 5 seconds of flexibility between the automated fixed triggers and live gestures. All time codes are listed at the top of each gesture, along with instruments. There are 3 staves for the electronics included on the score so that the performer has an idea of what each electronic cue is, and how it moves throughout the space. In addition, the graphic score provides the performer interpretive flexibility to respond to the electronics and enhance them further.

All of the fixed media include processed percussion samples of cymbal rolls and vibraphone hits that are meant to blend with the live performer and provide sustain. The "wave" gestures are the loudest gestures of the piece and are meant to be overpowering and unexpected.

List of instruments:

-Snare Drum

-Suspended Cymbal

-Crotales (one octave set)

-2 Scouring/ Dish pads

-Pair of Wire Brushes

-Pair of Soft Mallets

-Bow

Comes and Goes

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0:00
Single scouring pad on snare drum
Lightly rub on surface of snare, increasing pressure

0:20 / 0:25
Add second scouring pad

0:10 / 0:15
Trigger Cue 1- Light Grain

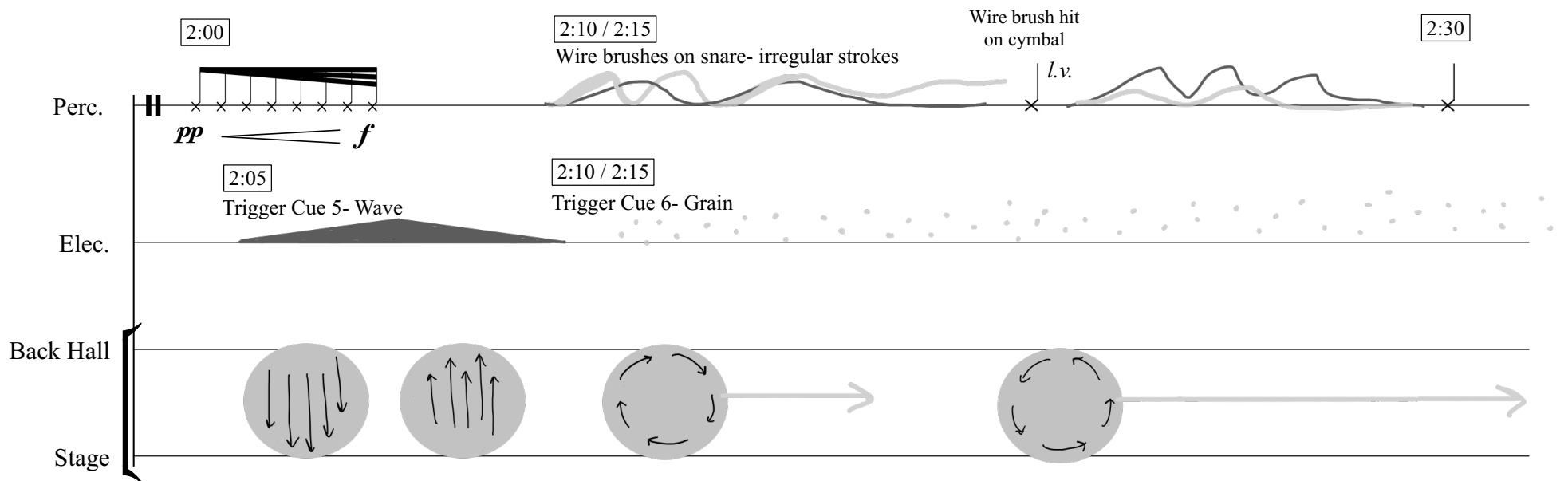
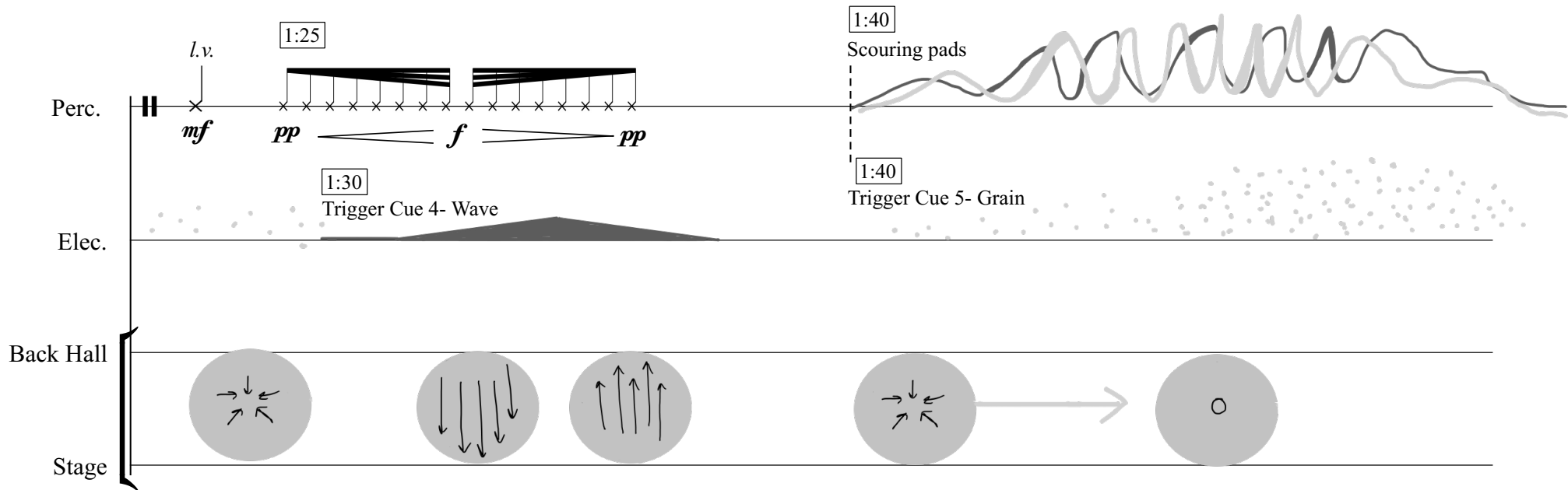
0:35 / 0:40
Begin to rotate- outer edges

0:45
Gradually reduce pressure and speed

0:55
Soft mallets on susp. cymbal *l.v.*
pp *f* *pp* *p* *mf*

1:00
Trigger Cue 2- Wave

Trigger Cue 3- Grain



System 1:

- Perc.**: 2:35 *f* *l.v.* *pp* (musical notation with dynamic markings)
- Elec.**: 2:45 *p* Bowed Crotales (musical notation); 2:45 Cue 7- Vibe Samples (B Octaves); 3:00 Cue 8- Vibe Samples (C)
- Back Hall**: (empty)
- Stage**: (empty)

System 2:

- Perc.**: 3:10 *p* Continue bowing - natural pitches in any order (musical notation)
- Elec.**: 3:10 Trigger rest of vibe samples (waveform)
- Back Hall**: (empty)
- Stage**: (empty)

4:00 Scrape on cymbal *L.v.* Scrape

4:10 Wire brush hit- tremolo *f* *pp*

4:15 Improv- alternate hits, scrapes, and trem. on crotales (natural pitches) and cymbal

Elec. 4:10 Trigger Cue 10- Wave 4:15 Trigger vib samples- listen to perc. and trigger cymbal samples in succession

Back Hall

Stage

5:10 Wire brushes on cymbal *mf* *pp*

5:15 Scouring pads

Elec. 5:10 Trigger Cue 12- Wave 5:15 Grain restarts

Back Hall

Stage

