

Steve Antosca

HABITAT

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HABITAT

35th Anniversary

National Gallery of Art East Building

November 10, 2013 NGA East Building Atrium

solo percussion ≈ video projections ≈ computer transformations

PROGRAM NOTES

HABITAT for percussion, video and computer transformations is a concert-length technology venture with composition and concept by Steve Antosca, percussion performance and video content by Ross Karre, and audio technology by William Brent. HABITAT received its world premiere in the Atrium of the I. M. Pei architectural wonder, the East Building of the National Gallery of Art on November 10, 2013. The performance was part of the NGA's 35th Anniversary celebration of the East Building, the modern art wing of the Gallery and their 65th American Music Festival.

The conceptual framework behind HABITAT involves a percussionist who operates comfortably within the domain of his instruments, emerging over the course of his performance into a larger, more profound environment through the use of his skills as a performer and activator of the technology. This involves his movement to and performance within a "spiral galaxy" of stations of unique percussion instruments, distributed throughout the performance space. As the percussionist moves through the space, a multiplicity of effects — visual, auditory and architectural — enters into the complex formula that comprises the HABITAT performance.

Stations include video elements that are triggered by the percussionist, as well as video tracking as the percussionist moves through his various stations. The image content serves as a window, mirror, and lens/filter. Gestures from the percussion performance are captured from a close perspective and played back across monitors. Custom-designed video tracking software by Brent will be used to follow the motions of the percussionist.

Used uniquely in the National Gallery of Art world premiere performance as one of the stations for the percussionist, Harry Bertoia's *Tonal Sculpture* (1977) is a gift to the National Gallery's permanent collection from Bernard and Audrey Berman. Consisting of long rods of beryllium copper tipped with bronze weights, the sculpture makes sounds as the weights brush against one another when activated by wind or air currents.

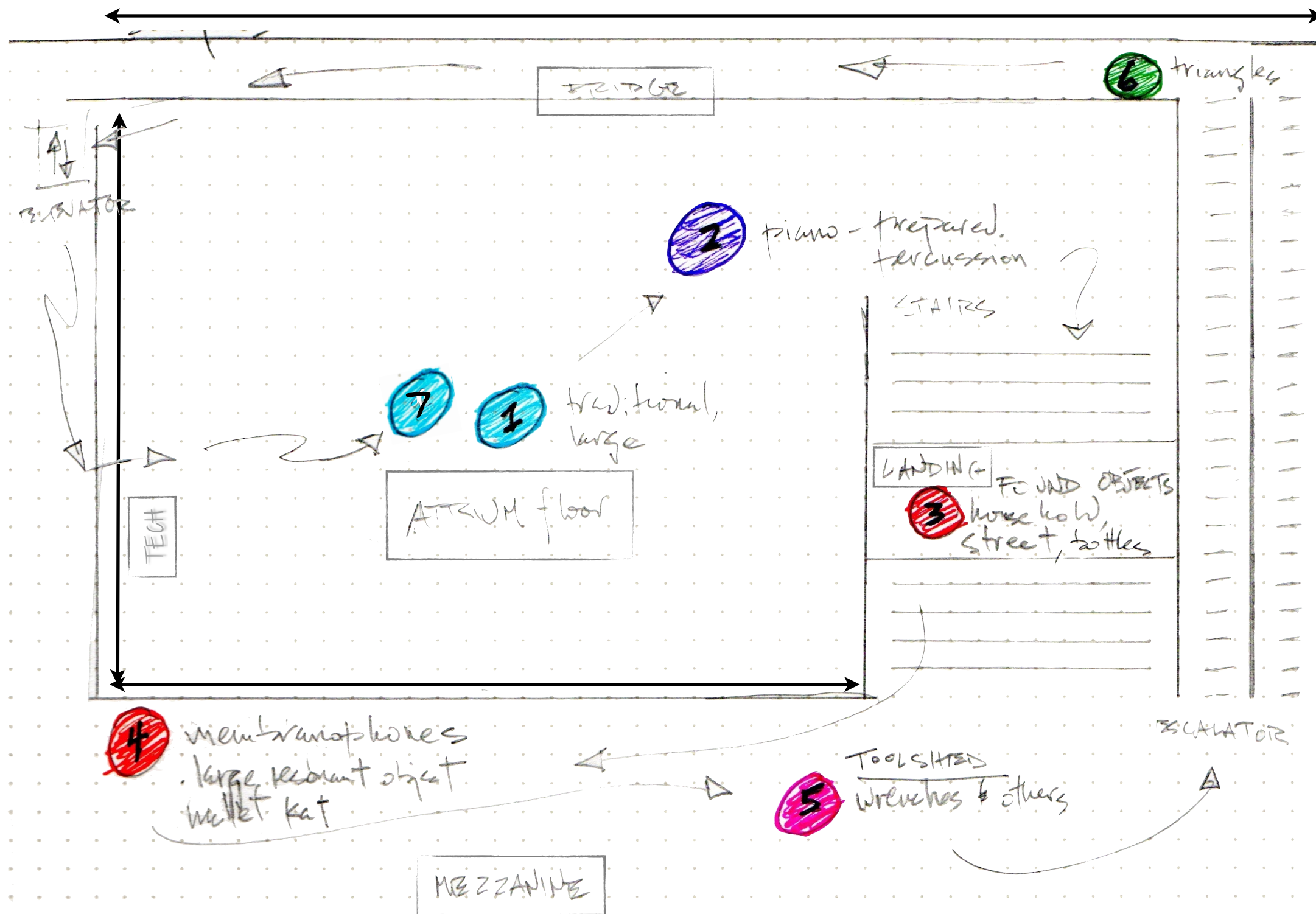
HABITAT stems from the tradition of Intermedia art, in which a variety of media are employed for the mutual benefit of underlying concepts. From the outset of the compositional process, HABITAT treats percussion instruments, monitors, and projection surfaces as installed sculptures and unifying elements of the project.

To enhance the complex role of gesture, custom-designed video tracking software follows the motions of the percussionist in performance and produces information that alters the sights and sounds within the space. At times, arm motions may be tied to drastic consequences — causing sounds to be thrown across the hall, stretched, or shifted — and images to be distorted, saturated or faded. In other contexts, such movements will be repurposed to initiate more subtle shadings and transformations.

Analogous everyday gestures serve as a window into the performer's habitat. This catalog of gestures is abstracted to the point of ambiguous textures via time remapping, image layering/compositing, flickering reorganization of frames, and numerous other filtration methods. In addition to video, the tracking system features real-time audio analysis of the percussionist's playing, allowing predetermined combinations of audiovisual treatments to be cued in synchrony with specific instrumental timbres, generating real-time processing and spatialization throughout the East Building Atrium.

The varying placement and instrumentation that define the percussionist's journey allow the audience to adjust its auditory perspective through spatialization cues and timbral shifts. Listeners are encouraged to wander with the percussionist, as they would while experiencing gallery exhibits, constantly reformulating their perception of the performance.

Notes on HABITAT are by Steve Antosca, William Brent, and Ross Karre.



- 1** TRADITIONAL
4.3 octave marimba, vibes, almglocken, crotales, glass wind chimes, large gong, snare
- 2** PIANO
prepared, played with bow and mallets
- 3** HOUSEHOLD - pentatonic
found objects: glasses, flower pots, bottles, metal cans, cups, crystal carillon bowls
- 4** SOUND MODULES
floor tom, almglocken, lions roar/thunder tube, gongs, shakers, Aztec Death Whistle, triangle, tingsha bells, sound disks, temple bells, large gourd w/shakers, cymbals
- 5** TOOLSHED - pentatonic
wrenches, springs, break drums, metal sheets
- 6** TRIANGLES
6 triangles slightly dissonant with each other
- 7** TRADITIONAL W/TECH
same as #1, with large gong, massive computer processing

HABITAT
National Gallery of Art
East Building Atrium
November 10, 2013

HABITAT

opening... & ...closing

INSTRUMENT LEGEND

almglocken – 1 octave + 1

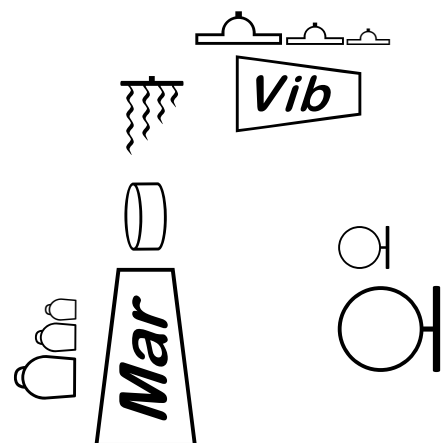


crotales – 1 octave



glass wind chimes
gong – small
gong – 36 inches
4.3 marimba
snare (OFF)
vibraphone w/bow

Instrument performance arrangement



HABITAT

piano as percussion

NOTATION LEGEND

the piano will need a stereo microphone pair to reinforce the delicate internal sounds.
take care not to overload the inputs with the more powerful internal piano sounds.

harmonics – touch the piano string at the proper node to produce the sound described by the diamond-headed note.
trigger the harmonics by striking the keys indicated by the whole notes.
2 octave harmonics are preferable, but based on the piano available for performance, 1 octave harmonics are acceptable.

square noteheads – indicate playing on resonant spots inside the piano. each staff line represents one of those locations.
the choice of mallets and/or hands is left to the discretion of the performer.

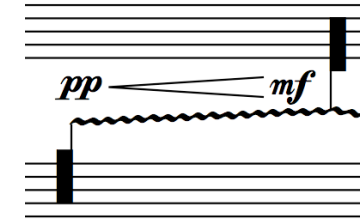
chords in parenthesis – silently depress piano keys, then strum across piano strings, starting at the lower pitches of the chord.

white cluster – play a cluster of white keys in the range indicated.

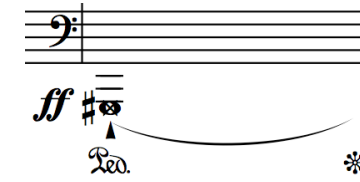
The image displays five musical notation examples for piano as percussion:

- Example 1:** A bass clef staff with a 10-second duration bracket. It features a diamond-headed note with a whole note stem and a dynamic marking of *f*. A small asterisk is placed to the right.
- Example 2:** A staff with square noteheads. The dynamics range from *f* to *ff*, with a *mf* marking in the middle. A crescendo hairpin is shown below the staff.
- Example 3:** A staff with a chord in parentheses, labeled "quickly".
- Example 4:** A bass clef staff with a white cluster notation, labeled *ff* and *8vb*.

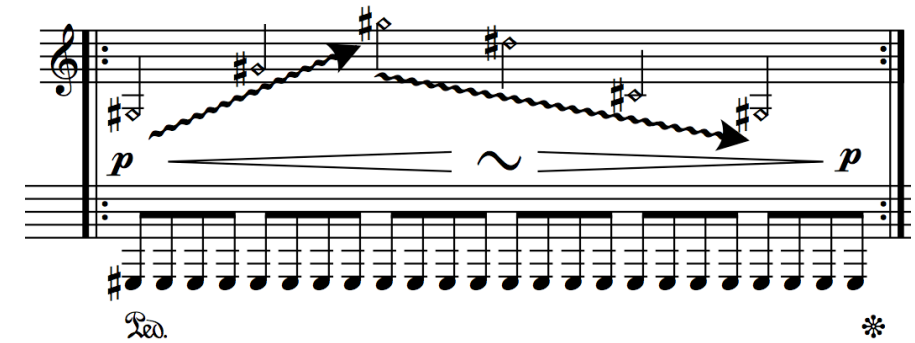
palm sweeps – sweep freely across the strings with finger tips and palms of hands.



muted strings – mute the noted string near the agraffe, strike with a direct, powerful gesture.

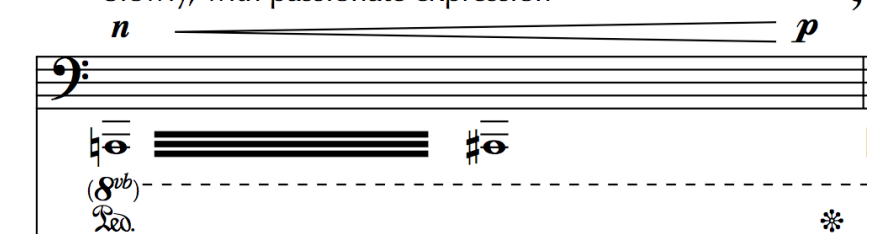


harmonic glissando – rapidly repeat note while lightly sliding finger or metal mallet up and down the string, on the far side of the bridge, to create a harmonic gliss.

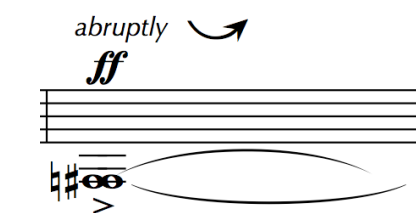


bowed piano – prepare a piano bow from a fine fishing-line of 4 or 5 strands of XXX weight, about 5 ft. in length. apply a generous amount of rosin to the bow before performing. weave the bow between the low A and A# strings. the bow should be secured out of the way until its use. for the optimum performance technique, hold the bow by both ends and rock the bow under the strings while varying the pressure to generate the appropriate dynamics.

Slowly, with passionate expression



the final bowed gesture is a violent, abrupt jerk in one direction across both strings which generates a savage wailing sound.



single string mute

muted string and pitch bend slide – inside the bridge (on the keyboard side of the bridge) mute string close to the agraffes. slowly slide finger toward the bridge while pressing into the string, creating a slight pitch bend and timbral transformation.

slowly slide finger toward the bridge, creating a slight pitch bend and timbral transformation.

mute strings close to the agraffes.

p ————— *f* ————— *pp* *f* ————— *p*

double string mute

pitch bend/glissando – mute strings near agraffes. press and bend strings as you glide along strings to alter pitch by about a m2. this will create a slight glissing sound. gradually, smoothly slide fingers along strings from agraffes to capo bar.

30 seconds hold fingers at capo bar

slowly *increase rate* *as fast as possible* *gradually rit.*

triple string mute

muted strings/pitch bend/timbral transformation – mute the strings close to the agraffes. as the tempo increases, slowly slide fingers toward the bridge, pressing on the strings, creating a pitch bend and timbral transformation.

slowly *gradually increase to as fast as playable*

HABITAT

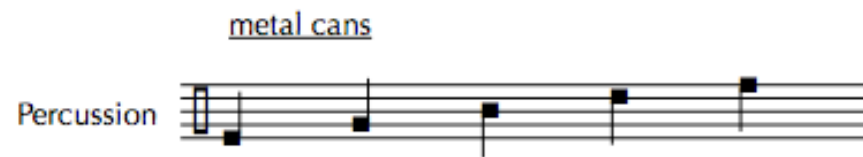
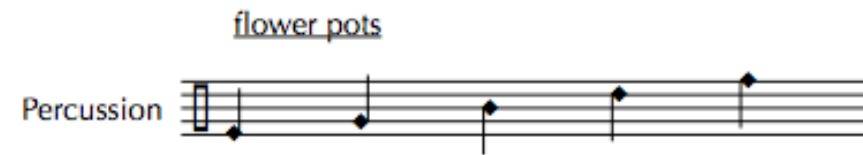
HOUSEHOLD/PENTATONIC

INSTRUMENT LEGEND

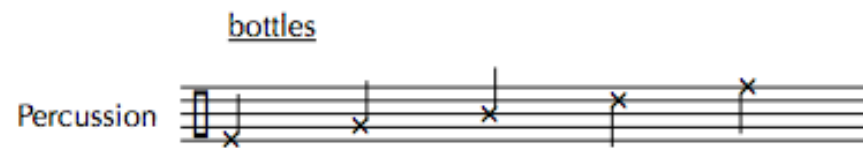
5 flower pots – highly resonant, bell-like in sonority, approximate pitches:



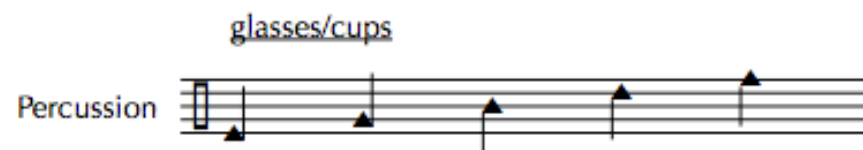
5 metal cans – progressively changing in size



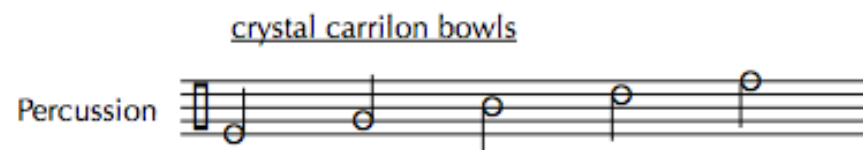
5 glass bottles – varying sizes, shapes and resonance



5 ceramic or glass cups – varying sizes, shapes and resonance



5 crystal glass carillon bowls, about 6 inches in diameter and 4 inches high; highly resonant, imprecise frequencies, approximately corresponding to these pitches:



HABITAT

sound modules

PERFORMANCE NOTES & INSTRUMENT LEGEND

sound modules is a playful, semi-improvisational section of HABITAT. The percussionist should perform with some liberties and expressiveness, understanding that the notation is a structural starting point for a performance foundation. Module durations are scaled to time or performance units. The duration of each module is relative to the others.

sound modules consists of four performance modules of 1 / 1.5 / 2.5 / 3 proportional relationships. The percussionist should select a minimum of two modules for performance, then determine the order of the modules. Each model begins with a gesture from the S/S/R category followed by an almglocken phrase. The percussionist can complete each module by using performance objects suggested in the score to fulfill each gesture, or substitute a personal choice for an instrument.

Module durations are scaled to time or gesture durations and the duration of each module is relative to the others.

> module 1.0 – 1:00 > module 2.5 – 2:30
> module 1.5 – 1:30 > module 3.0 – 3:00

sound modules includes a specific set of suggested performance objects. Substitutes/additions are acceptable.

OBJECTS

Aztec/Mayan death whistle OR clay whistle

2 crotales or 2 tingsha bells

4 suspended cymbals and stands: 16" china, 17", 18", 22" suspended

gongs: 16" wind gong on tall stand

3 large dobache or Rin or temple bells on pads

3 Paiste sound disks – #1, #3, #5, strung on gong rack

large gourd with shakers

1 floor tom at 34" height

1 triangle – extremely large on suspended cymbal stand

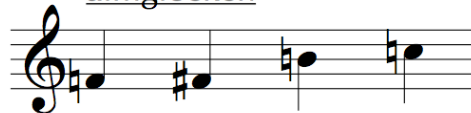


Aztec death whistle



Paiste sound disk

almglocken



almglocken – 4 in semi-tone pairs of F#₄/F#₅ and B₄/C₅

2 adjustable height tray stands with padding

GESTURES

blow

bow

mute

rub

S/S/R: shake/strike/roll

scrape

trigger

HABITAT

prepared piano

PIANO PREPARATION LEGEND

A variety of hardware can be used to prepare the piano for the *prepared piano* Interlude.

- silver spoon
- felt wedges
- alligator clips
- plastic and metal screws
- long bolts
- knobs with vibrating washers
- small spring
- metal skeleton key
- screwdriver bit

The pitches to be prepared are:



The harmonic to be marked at the beginning of the section is:



The muted notes are:



"Meaningful gesture is the ultimate calibration of a committed performance."
Steven Schick, *The Percussionist's Art*

HABITAT

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2013

opening...

♩ = 60

A

Percussion 1: tingsha bells, snare - OFF, crotales

Percussion 2: marimba, vibes

Computer: COMPUTER CUE 1, 2, 3

B

Perc. 1: almglocken

Perc. 2: marimba, vibes, almglocken

Cmptr.: COMPUTER CUE 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17

41
48
41
48

accel.

18 *almglocken* *wildly...* *poco a poco cresc.* *wait for computer audio to resonate in the hall*

Perc. 1 *p* *mf* *ff*

Perc. 2 *ff*

Cmpr. COMPUTER CUE 18 COMPUTER CUE

22 *Slowly, somewhat mysterious and evocative* *gong-bowed* *scrape*

Perc. 1 *pp* *ff* *ppp* *sfz*

Perc. 2 *vibes - bowed* *vibes* *vibes - bowed* *f*

Cmpr. COMPUTER CUE 19 COMPUTER CUE 20

26 *vibes - bowed* *vibes* *p* *f* *p* *f* *ppp* *ff* *p* *f* *ff*

Cmpr. COMPUTER CUE 1

C 29 *gong* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Cmpr. COMPUTER CUE 21 COMPUTER CUE 22

34 Perc. 1 wind chimes **D**

Perc. 2 *f* *ff* marimba *p*

Cmpr. COMPUTER CUE 23 COMPUTER CUE 24 COMPUTER CUE 25

38 Perc. 1

Perc. 2 *p* *f* *p*

Cmpr. COMPUTER CUE 26

43 Perc. 1 almglocken

Perc. 2 marimba *f* *p* *f* *f* *p*

Cmpr. COMPUTER CUE 1 COMPUTER CUE 27

48 Perc. 1

Perc. 2 *f* *p* *ff* *p* *f* *f*

Cmpr. COMPUTER CUE 28

gong

vibes

E 53

Perc. 1

Perc. 2

Cmpr.

vibes *p*

vibes bowed *p* *loco* *f*

vibes *p*

vibes bowed *p* *loco* *f*

vibes *p*

COMPUTER CUE 29

COMPUTER CUE

COMPUTER CUE

62

Perc. 1

Perc. 2

Cmpr.

almglocken *fast* *p* *mf*

f

f

p *f*

p *f*

COMPUTER CUE

COMPUTER CUE

71

Perc. 1

Perc. 2

Cmpr.

almglocken

marimba *p* *f*

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

COMPUTER CUE 30

F 80

Slowly and spaciouly

Perc. 1

Perc. 2

Cmpr.

vibes - bowed *p* *f* *pp* *f* *mf* *f* *ff* *mf* *f* *ff* *pp* *f* *ff*

gong *pp* *f* *ff*

with mallets *f* *ff*

bowed *mf*

with mallets *f* *ff*

COMPUTER CUE 31

"I understand the white keys, but could you explain the black keys to me?"
a student, a former student

"The piano ain't got no wrong notes."
Thelonious Monk

HABITAT

piano as percussion

Steve Antosca
2013

the piano will need a stereo mic to reinforce the delicate internal sounds.
take care not to overload the inputs with the more powerful internal piano sounds.
touch the piano string at the proper node to produce
the sound described by the diamond-headed note.
trigger the harmonics by striking the keys indicated by the whole notes.

A

10 seconds

sim.

Piano

Computer

COMPUTER CUE 1 2

COMPUTER CUE 3 4

COMPUTER CUE 5 6

COMPUTER CUE 7 8

select multiple resonant spots inside the piano to strike.
each staff line represents one of those locations.
the choice of mallets and/or hands is left to the discretion of the performer.

5

8va

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

Pno.

Cmptr.

COMPUTER CUE 9 10 11

COMPUTER CUE 12

COMPUTER CUE 13

silently depress chord then strum across strings,
starting below chord, ending above the chord.
strum with flesh of the thumb, near the middle of the strings.
quickly

strum with fingernail or plectrum,
close to the agraffes

B

10 seconds

sim.

Pno.

Cmptr.

COMPUTER CUE 14

COMPUTER CUE 15

slowly

Sos. Ped.

13

Pno. *f* *mf* *p* *ff* *p* *mf* *ff*

Cmptr. COMPUTER CUE 16 COMPUTER CUE 17 COMPUTER CUE 18

16 C

Pno. sweep across the strings with finger tips and palms of hands sweep across the strings with finger tips with a tremulous motion

white note cluster on keyboard

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

Cmptr. *ff* *8vb* *Led.* *ff* *8vb* *Led.*

COMPUTER CUE 19

21

Pno. *p* *p* *p* *p* *p* *pp*

slowly slowly, expressive

3 3 3 3

Cmptr. *ff* *8vb* *Led.* *ff* *8vb* *Led.* *ff* *8vb* *Led.*

COMPUTER CUE 20 COMPUTER CUE 21

27

Pno. palm sweep

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

Cmptr. *ff* *8vb* *Led.* *ff* *8vb* *Led.*

COMPUTER CUE 22 COMPUTER CUE 23

52 harmonic gliss.

Pno. *p* *p*

with soft mallets
n *p* *pp* *p* *n*'

Cmptr. *ff* *fff*

COMPUTER CUE 28

using soft mallets, strike multiple resonant spots inside the piano.

$\text{♩} = 60$

Pno. *p* *p* *f* *p* *p* *f* *p* *pp* *f* *p* *pp* *f* *p* *ff*

Cmptr. COMPUTER CUE 29

F mute strings mid-way between agraffes and bridge. slide fingers toward agraffes. very fast *sim.* slowly

press and bend strings as you glide along strings to alter pitch by about a m2. this will create a slight glissing sound. gradually, smoothly slide fingers along strings from agraffes to capo bar.

30 seconds *hold fingers at capo bar*

increase rate *as fast as possible* *gradually rit.*

Pno. *ff* *mf* *fff* *pp* *p* *p* *f* *pp*

Cmptr. COMPUTER CUE 30

as the tempo increases, slowly slide fingers toward the bridge, pressing on the strings, creating a pitch bend and timbral transformation. gradually increase to as fast as playable

as fast as playable

mute strings close to the agraffes. slowly

Pno. *p* *mf* *f* *p* *ff*

Cmptr. COMPUTER CUE 31

26 flower pots bottles II – bottles and glasses

Perc. *f* *mf* *f* *mf* *p* *f* *mf*

Cmpr. COMPUTER CUE 2 COMPUTER CUE 2: dense

31 flower pots bottles

Perc. *f* *mf* *mf* *ff*

Cmpr.

36 flower pots bottles flower pots

Perc. *f* *mf* *f* *p* *mf*

Cmpr. COMPUTER – OFF COMPUTER CUE 2: fade in

41 flower pots glasses/cups flower pots glasses/cups flower pots glasses/cups

Perc. *mf* *f* *mf* *f* *mf*

Cmpr.

46 flower pots metal cans flower pots

Perc. *f* *p* *p* *p* *mf* *f* *mf* *f* *mf* *f*

Cmpr. COMPUTER – OFF COMPUTER CUE 2: ON

51 Perc. glasses/cups III – pots, cans and glasses
 Cmprtr. COMPUTER – OFF COMPUTER CUE 3

56 Perc. flower pots glasses/cups metal cans flower pots
 Cmprtr. mf ff COMPUTER – OFF

61 Perc. flower pots glasses/cups metal cans bottles metal cans
 Cmprtr. f mf f p f p f COMPUTER CUE 3: ON

66 Perc. flower pots metal cans flower pots metal cans flower pots
 Cmprtr. f mf f mf f mf f COMPUTER CUE 3: density ramp 20%

71 Perc. metal cans bottles flower pots
 Cmprtr. p p mf f mf f mf f COMPUTER CUE F1 COMPUTER CUE F2 COMPUTER CUES F3 & F4 COMPUTER CUES F5 & F6 COMPUTER – OFF

"The soul is analogous to the hand, for as the hand is a tool of tools, so the mind is the form of forms"
 Aristotle, On the Soul

HABITAT

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 2013

module I

0:00 0:05 0:10 0:15 0:20

Scale

Percussion

Computer

shake|strike|roll

almglocken

sound disks

COMPUTER CUE 1

0:20 0:25 0:30 0:35 0:40

Scale

Perc.

Cmptr.

bow

gong/cymbal on floor tom

slide cymbal across drumhead

COMPUTER CUE 2

0:40 0:45 0:50 0:55 1:00

Scale

Perc.

Cmptr.

SILENCE

COMPUTER CUE 3

COMPUTER CUE 4

INSTRUMENTS

almglocken • Aztec death whistle • crotales • cymbals • floor tom • gongs • gourd w/shakers • lion's roar/thunder tube • sound disks • triangle

GESTURES

blow • bow • mute • rub • shake/strike/roll • scrape • trigger

"The soul is analogous to the hand, for as the hand is a tool of tools, so the mind is the form of forms"
 Aristotle, On the Soul

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module 1.5

soundmodules

The score is divided into four systems, each with three staves: Scale, Percussion, and Computer. Time markers are placed at the top of each system.

- System 1 (0:00 - 0:20):** Percussion starts with a 'shake|strike|roll' gesture at 0:00. Dynamics range from *ff* to *pp*. At 0:10, 'almglocken' is played with a 6-note triplet. At 0:15, another 'almglocken' is played with a 3-note triplet. A 'COMPUTER CUE 1' is marked at 0:00.
- System 2 (0:20 - 0:40):** Percussion features a 'bow' gesture on '2 or 3 small gongs OR cup gong on floor tom' starting at 0:25. A 'slide cymbal across drumhead' gesture is indicated from 0:30 to 0:35. Dynamics range from *ff* to *mf*. A 'COMPUTER CUE 2' is marked at 0:25.
- System 3 (0:40 - 1:00):** Percussion includes a 'shake|strike|roll' gesture at 0:55. A dense rhythmic pattern of 'x' marks is shown from 0:50 to 0:55. Dynamics range from *p* to *ff*. A 'COMPUTER CUE 3' is marked at 0:50.
- System 4 (1:00 - 1:30):** Percussion features a 'blow' gesture for 'Aztec Death Whistle' at 1:05. A 'SILENCE' box is present from 1:00 to 1:05. Dynamics range from *ff* to *p*. A 'COMPUTER CUE 4' is marked at 1:00 and a 'COMPUTER CUE 5' at 1:05.

INSTRUMENTS

almglocken • Aztec death whistle • crotales • cymbals • floor tom • gongs • gourd w/shakers • lion's roar/thunder tube • sound disks • triangle

GESTURES

blow • bow • mute • rub • shake/strike/roll • scrape • trigger

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 Aristotle, On the Soul

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soundmodules

module 2.5

0:00 0:05 0:10 0:15 0:20

Scale

Percussion

Computer

shake|strike|roll

pp f ff p ff p f ff

COMPUTER CUE 1

0:20 0:25 0:30 0:35 0:40

Scale

Perc.

Cmptr.

almglocken

sound disks

almglocken

almglocken

sound disks

p p p p p ff f p ff p

COMPUTER CUE 2

0:40 0:45 0:50 0:55 1:00

Scale

Perc.

Cmptr.

sound disks

almglocken

shake|strike|roll

sound disks

mf f p f p ff p ff

COMPUTER CUE 3

INSTRUMENTS

almglocken • Aztec death whistle • crotales • cymbals • floor tom • gongs • gourd w/shakers • lion's roar/thunder tube • sound disks • triangle

GESTURES

blow • bow • mute • rub • shake/strike/roll • scrape • trigger

1:00 1:05 1:10 1:15 1:20

Scale

Perc. **SILENCE**

Cmpr. **COMPUTER CUE 4**

1:20 1:25 1:30 1:35

Scale

Perc. **blow Aztec Death Whistle**

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

Cmpr. **COMPUTER CUE 5**

1:40 1:45 1:50 1:55 2:00

Scale

Perc. *p* *ff* *mf* *f* *ff*

oscilate

Cmpr. **COMPUTER CUE 6**

2:00 2:05 2:10 2:15

Scale

Perc. **SILENCE** *p* *p* *p* *f* *f*

rub 2 almglocken

triangle *mute*

Cmpr. **COMPUTER CUE 7** **COMPUTER CUE 8: timestretch**

2:15 2:20 2:25 2:30

Scale

Perc. *p* *f* *f* *p* *ff* *f* *mf* *ff*

rub 2 almglocken triangle *mute*

Cmpr. **COMPUTER CUE 9**

"The soul is analogous to the hand, for as the hand is a tool of tools, so the mind is the form of forms"
 Aristotle, On the Soul

HABITAT

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 2013

soundmodules

module 3

0:00 0:05 0:10 0:15 0:20

Scale

Percussion

Computer

COMPUTER CUE 1

0:20 0:25 0:30 0:35 0:40

Scale

Perc.

Cmptr.

0:40 0:45 0:50 0:55 1:00 1:05

Scale

Perc.

Cmptr.

COMPUTER CUE 2

1:05 1:10 1:15 1:20 1:25 1:30

Scale

Perc.

Cmptr.

COMPUTER CUE 3

INSTRUMENTS

almglocken • Aztec death whistle • crotales • cymbals • floor tom • gongs • gourd w/shakers • lion's roar/thunder tube • sound disks • triangle

GESTURES

blow • bow • mute • rub • shake/strike/roll • scrape • trigger

1:30 1:35 1:40 1:45 1:50 1:55 2:00

Scale

Perc. **SILENCE** *pp* *p* *ff* *pp* *f* *ff*

Cmpr. COMPUTER CUE 4 COMPUTER CUE 5

blow Aztec Death Whistle

2:00 2:05 2:10 2:15 2:20 2:25 2:30

Scale

Perc. *mf* *f* *ff* **SILENCE** *mf* *f* *ff* *mf* *f* *ff* *mf* *f* *ff*

Cmpr. COMPUTER CUE 6 COMPUTER CUE 7 COMPUTER CUE 8

oscilate

bow 2 or 3 small gongs OR cup gong on floor tom

slide cymbal across drumhead

2:30 2:35 2:40 2:45 2:50 2:55 3:00

Scale

Perc. *f* *p* *f* *ff* *ff* *ff* *pp* *ff*

Cmpr. COMPUTER CUE 9 COMPUTER CUE 10

shake|strike|roll

blow Aztec Death Whistle

HABITAT

triangles

Steve Antosca
2013

"Form... has its own inner being
It is a spiritual being endowed with qualities identical to its form
A triangle is a being. From it emanates a spiritual perfume."
Wassily Kandinsky

each system is approximately 30 seconds in duration
the six triangles should be slightly dissonant with each other

Triangles

Computer

COMPUTER CUE 1

2 Tri.

Cmptr.

COMPUTER CUE 2

3 Tri.

Cmptr.

COMPUTER CUE 3

4 Tri.

Cmptr.

COMPUTER CUE 4

5 Tri.

Cmptr.

COMPUTER CUE 5

6 Tri.

Cmptr.

COMPUTER CUE 6

HABITAT

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prepared piano interlude/bridge transition

♩ = 30
triangle after completing *triangles*, percussionists takes 1 triangle and moves toward exit, striking triangle at a steady, slow interval, fading out and disappearing – re-appearing at percussion station 1 for the finale.

Percussion

Piano

Computer

COMPUTER continues on percussion
COMPUTER OFF on prepared piano

resulting harmonic can be 1 or 2 octaves higher

pianist slowly moves out of sync with percussionist

repet and fade out

Doppelgänger – performs prepared piano passage while percussionist moves to final percussion station

Pno.

mf
♩ = 96 or slower incessant

Pno.

ff
+

Pno.

ff
+

+ – mute the string near the agraffe
, – a short break to prepare to mute the following note

Pno. *23*

Pno. *29*

Pno. *32*

HABITAT 7 ...closing

Perc. *36*

tingsha bells

vibes - bowed

gong

tingsha bells

marimba

Pno. *37*

rit. repeat and fade to **A**

COMPUTER CUE 1

COMPUTER CUE 2

"After all, percusion is almost always some kind of noise."
Steven Schick, *The Percussionist's Art*

HABITAT

...closing

Steve Antosca
2013

System 1: Percussion 1: tingsha bells (6/8), Slowly and spaciously. Percussion 2: vibes - bowed (4/4). Computer: COMPUTER CUE 1, COMPUTER CUE 2.

System 2: Perc. 1: tingsha bells (6/4), fast, like an explosion, but always cool, almglocken. Perc. 2: marimba (6/4). Computer: COMPUTER CUE 3, COMPUTER CUE 4, COMPUTER CUE 5, COMPUTER CUE 6.

System 3: Perc. 1: tingsha bells (6/4). Perc. 2: marimba (6/4). Computer: COMPUTER CUE 7, COMPUTER CUE 8, COMPUTER CUE 9, COMPUTER CUE 10.

System 4: Perc. 1: tingsha bells (6/4). Perc. 2: marimba (6/4). Computer: COMPUTER CUE 11, COMPUTER CUE 12, COMPUTER CUE 13, COMPUTER CUE 14, COMPUTER CUE 15.

36 Perc. 1 tingsha bells *f*

Perc. 2 *f* *p* *f* *p* *p* *ff* *f*

Cmpr. COMPUTER OFF COMPUTER ON COMPUTER OFF

44 Perc. 1 *poco rit.* *a tempo* ♩ = 60 18 seconds computer processing ♩ = 60 *calmly*

Perc. 2 *p* *pp* *f* *p* *f* *vibes*

Cmpr. COMPUTER CUE 16 COMPUTER CUE 17

48 Perc. 1 *crotales*

Perc. 2 *f* *ff* *p* *p*

Cmpr. COMPUTER CUE 18

51 Perc. 1 18 seconds computer processing 54

Perc. 2 *f* *p* *f* *mf* *f*

Cmpr. COMPUTER CUE 19

♩ = 60 *wildly...*
 almglocken *poco a poco cresc.*

Perc. 1
 marimba

Perc. 2
mf

Cmpr.
 COMPUTER CUE 20

almglocken

Perc. 1
p *f*

Perc. 2
ff *p* *f* *ff* *f* *ff* *f* *ff* *f*

Cmpr.
 COMPUTER CUE 21 COMPUTER CUE 22

tingsha bells *poco a poco accel.*

Perc. 1

Perc. 2
ff *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Cmpr.
 COMPUTER CUE 23

a tempo 10 – 15 seconds
 complete silence

large gong

ppp *f* *mf* *fff*

slow scrape *fff* violently scrape

l.v.

about 45 seconds
 computer processing

natural acoustic decay!

Cmpr.
 COMPUTER CUE 24 COMPUTER CUE 25 COMPUTER CUE 26