

Matthew
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Prism

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For Marimba and Live Electronics

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Performers Notes

Duration: ~6 minutes

Instrumentation: 5 octave Marimba

Special Notes Diamond note-heads are meant to be bowed. Anything else is meant to be played with mallets. The performer will need two hard mallets, and four very soft mallets. Patch changes are notated in the performers part with small numbers above the notes.

Performance Notes

This piece is performed with input to a Max patch that is provided. There are 42 total patch changes that will be done by the performer with a usb pedal. These patch changes will be displayed on screen for the performer to see. All patch changes are meant to be done after a note or chord has been started, and will last for the duration notated at the top of the score. Meaning, the note is bowed or rolled, and as it reaches its tonal apex the patch change is triggered. This is true for all patch changes EXCEPT #7, 16, and 18. These happen approximately where notated. The tempo of the piece is 60 BPM, however, the bar lines are dashed to show that time is more of a guideline than a rule. Every bar that does not have a time specified above it is assumed to be 4 seconds long. The performer will see a timer within the patch to help with keeping track of these durations. Further instructions about the patch are located within the performance view of the patch itself.

Set-up Notes

The performer needs a five octave Marimba. The marimba needs to have 2 microphones above and below which are then fed directly into the computer for processing. The signal then needs to be sent from the computer to the mixing board. The performer should have clear view of the laptop or an external monitor so that they can see the patch number and timer.

Program Notes

Prism is all about color. It has a "rainbow" ABA form. It starts off very simple and pure (white) with a single bowed pitch. As the piece progress, these pitches stack, chords are added through the use of transposition and distortion is added to push to the climax (full rainbow) and then the piece winds down back to the pure white single pitch. The electronics serve to amplify the natural properties of the marimba and bring them to a level that is somewhat "larger than life."

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Marimba

$\text{♩} = 60$

L.V. 10" L.V. 10" slight accel. L.V. 8" L.V. 10" slight Accel. L.V. 6" a tempo sim. improv. 8va

sim. *fp* *mf* *mf* *p*

Foot Pedal

freezes pitch sim. adds chorus freeze sim.

2 3 4 5 6 7 8 9 10 11

Marimba

15 slight Accel. a tempo L.V. 10" sim. improv. 8va L.V. 6" sim. improv. L.V. 8" L.V. 10" L.V. 8" L.V. 6"

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

adds 1+2 8ves below freeze 5ths + 8ves at 3" sim. at 2"

12 13 14 15 16 17 18 19 20 21 22 23

2

27 L.V. 10" L.V. 8" L.V. 6" slight accel. rall. L.V. 8" a tempo L.V. 8" L.V. 6" L.V. 4" L.V. 10" L.V. 10"

freeze + high sound files

at 2"

sim.

adds distortion gradually

at 2"

sim.

clear effects + freeze

41 L.V. 10" sim. improv. L.V. 8" L.V. 15"

fades out gradually