

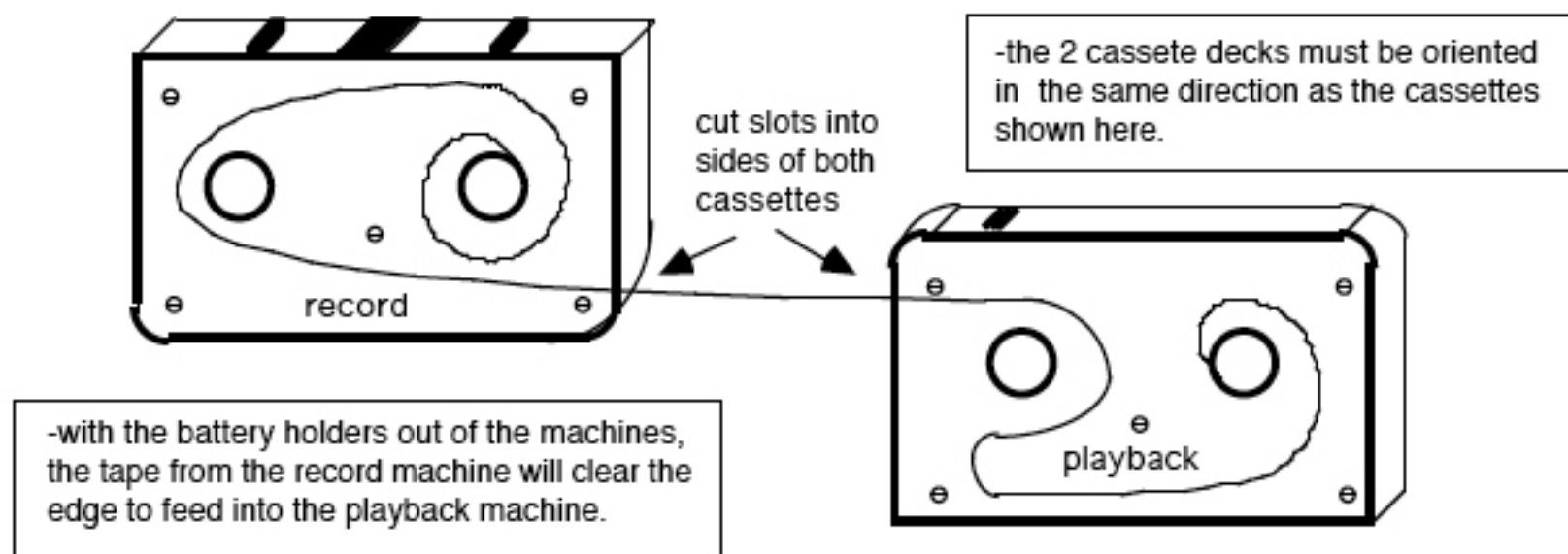
A MATTER of SCALE

Music for a Large Space

Richard Lerman © 1986

The 2 instruments, Plinky and Straw are of non-determinate pitch. The performance explores many timbres. The instruments are preamplified and mixed, and sent into a tape delay system using 2 Sony WM D6 Walkman Pro Cassette Recorders, and the modified cassettes as shown below. Other tape delay systems may be used.

A Matter of Scale was performed inside the Houston Astrodome for New Music America in April, 1986. The image of scale is very important to the piece, both as a visual element [with small instruments making large sounds thru amplification and resonance], with the cassette delay, and as a musical device. Inside the Astrodome, i was at the pitcher's mound, with the electronics, Linda Graetz was at first base, Mary Cullather was at third base, Jim Pomeroy was in left field. Fletcher Mackey was in center field and Alex Osgood was in right field.



With this system, two delays are recorded and either may be played back in performance with or without regeneration. The notation 'delay time 1 or 2' refers to the first or second delay to which the performers must listen to monitor their entrances, which are controlled thru mixing.

Performance Instructions for players 1-3

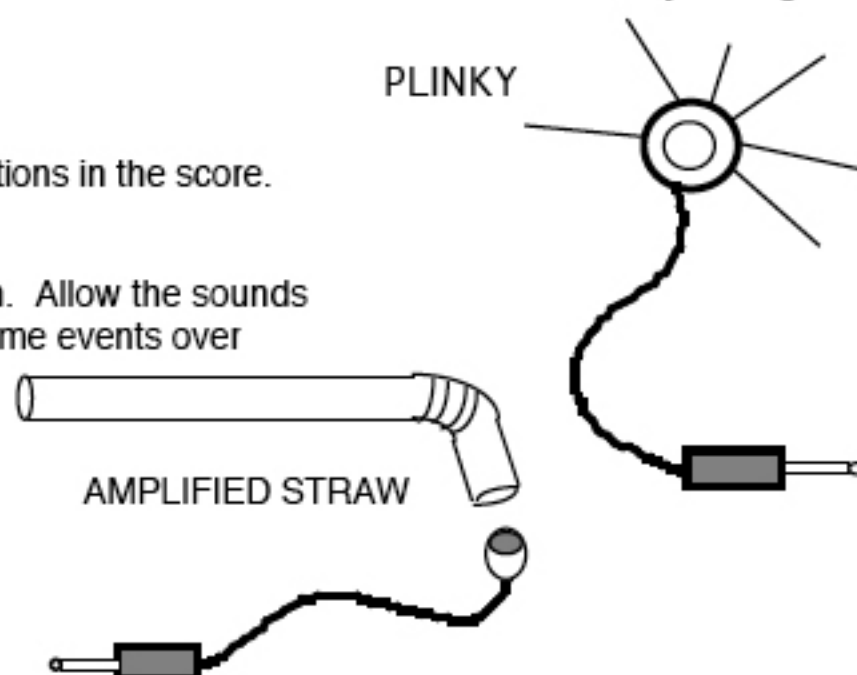
1. Performers will hear their instruments first in real-time, and then thru the delay.
2. Each performer must listen for the delays, which are between 6 and 16 seconds.
3. If delay 1 is noted on score, the delay will be between 6 -8 seconds & if delay 2 is noted, delay will be between 12 & 16 seconds.
4. Player order determines which performer begins a line from the score.
5. Sections may blend into one another. Because feedback becomes a part of the piece, each section is indeterminate in length.
6. As the density of each section increases, it will become more difficult to hear entrances of the delays.
7. To make the straws longer, a performer must insert one straw into another, which can be done by cutting a notch in one of the two straws.

Performance Instructions for players 4-6

1. Players 4 - 6 are heard only in real-time.
2. Vary the sound as much as possible with the limited actions in the score.

Performance Instructions for Electronics

1. Use the score as a guide for the length of each section. Allow the sounds to blend between each section by fading in new real-time events over regenerated delays, then fading out the delays.



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BMI

A MATTER OF SCALE

line up arrows →

Players 1 to 3

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PLINKY

Delay time	Player order	Instruction	Diagram
1	1 2 3	Pluck (<)	
2	2 3 1	BLOW [use straw to direct airflow at wires]	
1	3 1 2	POKE [touch wire tip & remove finger]	
2	1 2 3	TWIRL [around head]	
1	1 2 3	BEND	
1	2 3 1	BEND= [sounds octave higher than] CAP=	
2	3 1 2	(pull straw out & push in)	
2	1 2 3	TWIRL - around head [Straw must be bent to at least a 90° angle]	
1	2 3 1	CUT w/ scissors	

1. when straws become too short, replace w/ new straw.
2. straws may be attached together for deeper pitches.

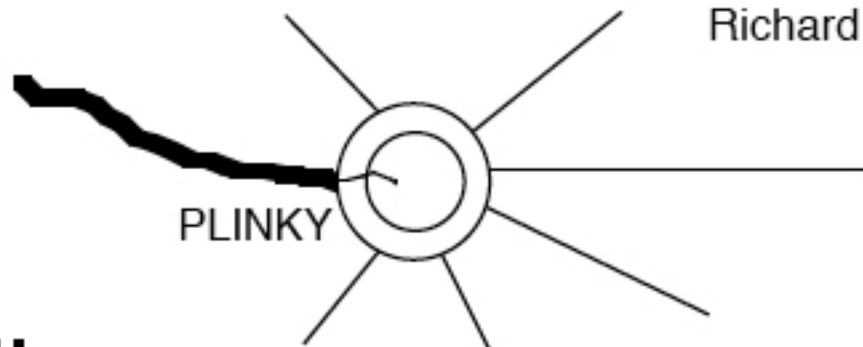
line up arrows →

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← line up arrows

Players 4 to 6



Instruction

Very slow plucks (<)



1. establish your own slow and deliberate tempo, different from the other performers.

Pluck (<)



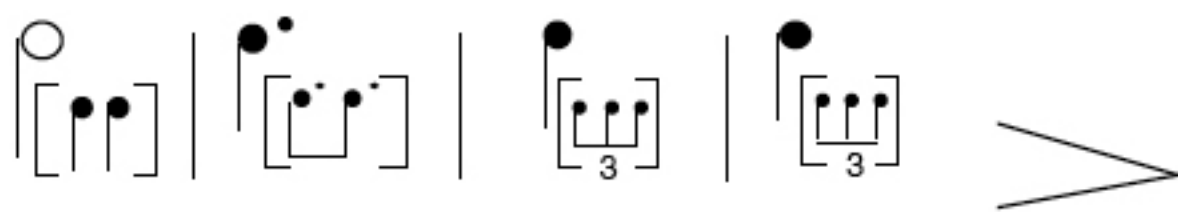
BLOW [use straw to direct airflow at wires]



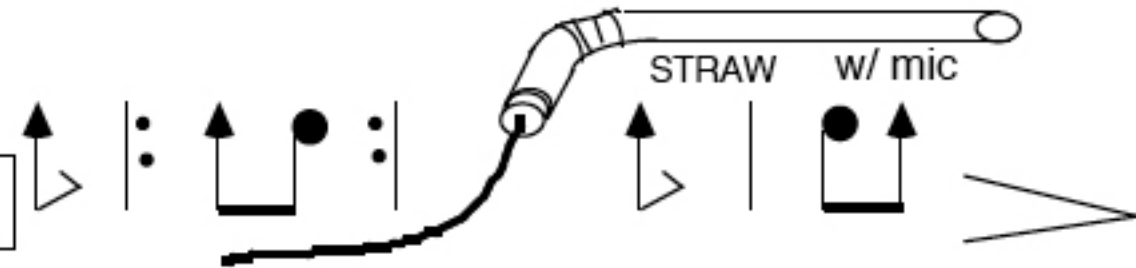
TWIRL [around head]



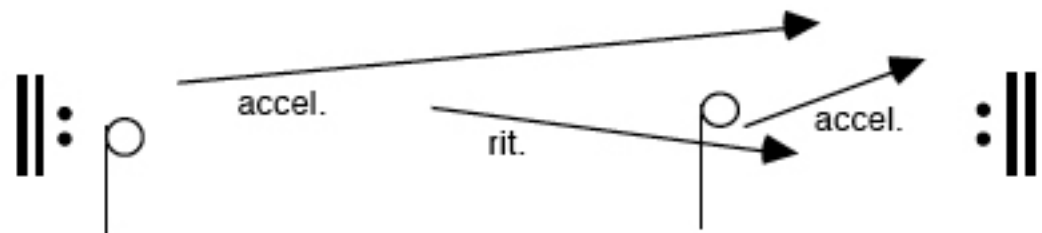
POKE [touch wire tip & remove finger]



BEND= [diagram of a note with a dot above it]
CAP= [diagram of a note with a dot above it]
[sounds octave higher than]



TWIRL - around head [Straw must be bent to at least a 90° angle]



Continue to TWIRL STRAWS as cutting begins by players 1, 2 & 3.

Begin to cut Straws ca. 30 seconds after players 1, 2, & 3

CUT w/ scissors



1. establish your own deliberate tempo, different from the other performers.
2. attach 2 straws together for deeper pitches after 1st straw is cut down.

← line up arrows