

Chris Kincaid

# Snow Crash

for Vibraphone, Steel Drums,  
and Live Electronics

2012



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# Snow Crash

Instrumentation

Vibraphone  
Steel Drums  
Live Electronics

Duration

7 minutes

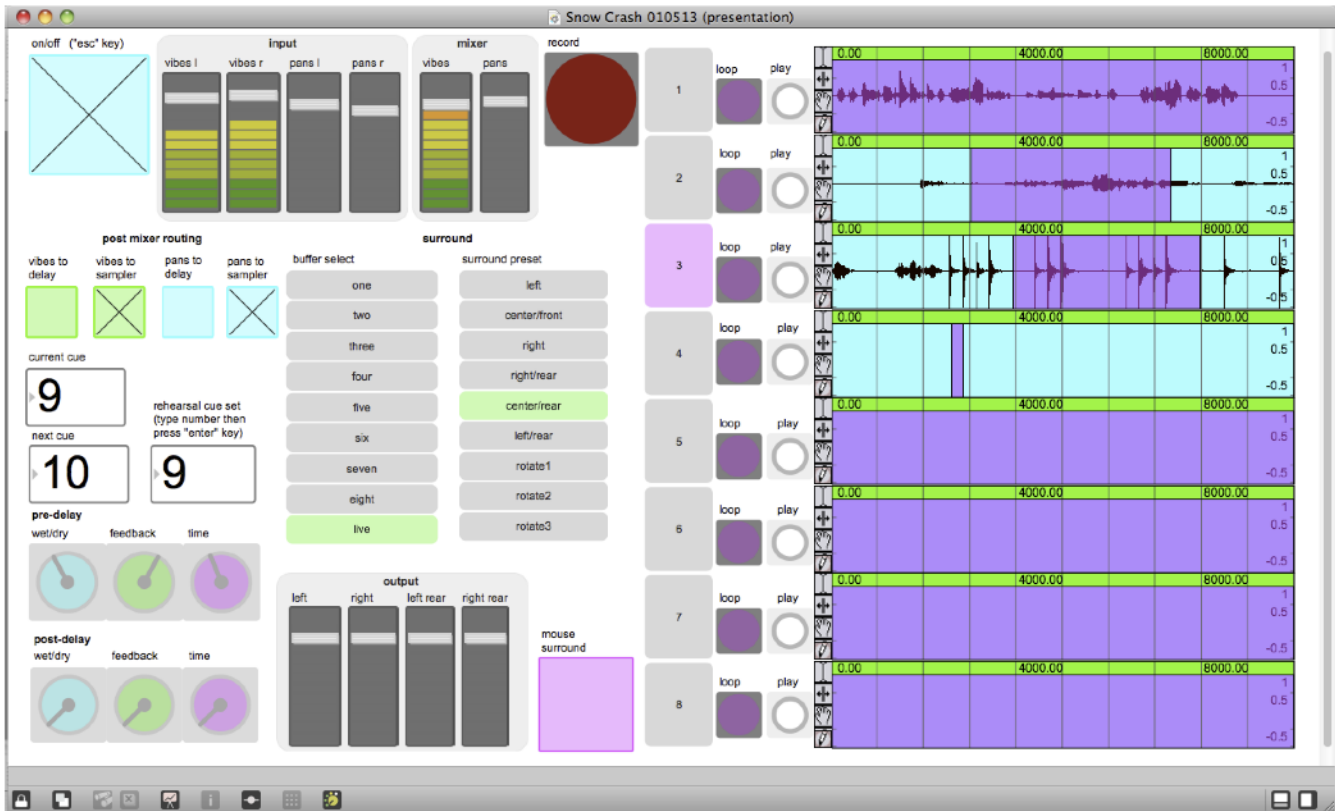
2012

## Performance Notes

The Max/MSP patch for Snow Crash contains eight record/playback buffers, two independent delays, four channel spatialization, and a cue system for performance.

The **esc** button turns the audio on.

The **spacebar** button plays each cue point, based on the score.



## Preparing the Patch For Performance

1. Turn the audio on and adjust the **input** and **mixer** sliders for strong signal without peaking.
2. Next turn on the **vibes to delay** and **pans to delay** buttons.
3. Adjust the signal from the **output sliders**.
4. When the signal is showing in both **input** and **output** sliders, turn off the **vibes to delay** and **pans to delay** buttons. The patch is now ready.

## Performance

The electronic performer reads from the score, pressing the **spacebar** button when notated.

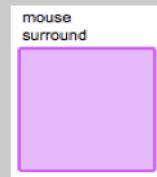
## Performance Notes, continued

At measure 71, the performer is encouraged to improvise with the spatialization and delay.

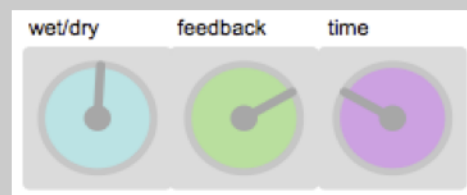
Spatialization is executed by manually selecting an individual **buffer select**, then altering the buffer by selecting a different **surround select**.

surround	
buffer select	surround preset
one	left
two	center/front
three	right
four	right/rear
five	center/rear
six	left/rear
seven	rotate1
eight	rotate2
live	rotate3

The **mouse surround** toggle may also be pressed to create a constantly changing spatialization.

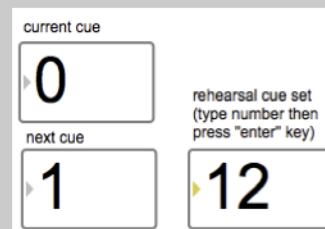


Live delay is produced by adjusting the three knobs under **post-delay**.



Rehearsal Note:

The **current cue** and **next cue** counters display the patch position in the score. In a rehearsal, enter the cue number into the **rehearsal cue set** counter and press enter.



Automations:

1. measure 1,  
beat 1: Post Delay: Vibraphone and Steel Drums  
(Wet-63, Feedback-80, Time-120)  
Record: Buffer 1 Vibraphone and Steel Drums(10 seconds)  
Surround: Select Live, Preset 1
2. m.2,b.1: Post Delay: off  
Pre Delay: Steel Drums(Wet-63, Feedback-80, Time-60)  
Surround: Select Live, Preset 2
3. m.3, b1: Pre Delay: off
4. m.5,b.1: Pre Delay: Vibraphone(Wet-63, Feedback-80, Time-120)  
Record: Buffer 2 Steel Drums (10 seconds)  
Surround: Select Live, Preset 3
5. m7,b.1.: Post Delay: off
6. m.9,b.5: Pre Delay: Vibraphone(Wet-63, Feedback-120, Time-120)
7. m.10,b.1: Play: Buffer 2  
Surround: Select 2, Preset 1
8. m.11,b.1: Play: Buffer 1  
Surround: Select 1, Preset 2
9. m.11,b.5: Pre Delay: off
10. m.12,b.1: Play: Buffer 2  
Surround: Select 2, Preset 3
11. m.13,b.1: Play: Buffer 1  
Surround: Select 1, Preset 4
12. m.15,b.1: Post Delay: Vibraphone(Wet-63, Feedback-80, Time-60)  
Record: Buffer 3 Vibraphone(10 seconds)  
Surround: Select Live, Preset 5
13. m.19,b.1: Record: Buffer 4 Vibraphone(10 seconds)
14. m.19,b.5: Post Delay: off
15. m.20,b.1: Pre Delay: Vibraphone(Wet-63, Feedback-80, Time-120)  
Surround: Select Live, Preset 6
16. m.20,b.5: Pre Delay: off
17. m.21,b.1: Surround: Select Live, Preset 8
18. m.22,b.1: Surround: Select Live, Preset 9
19. m.23,b.1: Play: Buffer 4  
Surround: Select 4, Preset 4
20. m.24,b.1: Play: Buffer 3, Loop(45 seconds)  
Surround: Select 3, Preset 5

21. m.28,b.1: Record: Buffer 5 Steel Drums(5 seconds)  
Surround: Select 5, Preset 1
22. m.29,b.1: Buffer 3 loop off
23. m.29,b.5: Record: Buffer 6 Steel Drums(5 seconds)  
Surround: Select 6, Preset 2
24. m.30,b.1: Surround: Select 4, Preset 6
25. m.36,b.3: Record: Buffer 7 Steel Drums(10 seconds)
26. m.36,b.5: Pre Delay: Vibraphone(Wet-63, Feedback-80, Time-120)
27. m.37,b.6: Pre Delay: off
28. m.38,b.5: Pre Delay: Vibraphone(Wet-63, Feedback-115, Time-60)
29. m.39,b.3: Record: Buffer 8 Steel Drums(10 seconds)
30. m.43,b.1: Play: Buffer 3  
Surround: Select 3, Preset 5
31. m.44,b.5: Pre Delay: off
32. m.45,b.1: Surround: Select Live, Preset 6
33. m.47,b.1: Surround: Select Live, Preset 7
34. m.49,b.1: Pre Delay: Vibraphone and Steel Drums  
(Wet-63, Feedback-80, Time-120)
35. m.52,b.3: Surround: Select Live, Preset 6
36. m.56,b.1: Play: Buffer 2  
Surround: Select 2, Preset 1
37. m.58,b.5: Play: Buffer 2, Loop(90 seconds)  
Surround: Select 2, Preset 2
38. m.60,b.2: Play: Buffer 3, Loop(80 seconds)  
Surround: Select 3, Preset 4
39. m.66,b.1: Play: Buffer 7, Loop(55 seconds)  
Surround: Select 7, Preset 1
40. m.68,b.1: Play: Buffer 4, Loop(45 seconds)  
Surround: Select 4, Preset 7
41. m.70,b.5: Pre Delay: off
42. m.71,b.1: Play: Buffer 8, Loop(35 seconds)  
Surround: Select 8, Preset 5
43. m.71,b.1: Delay: Live (fast and erratic changes)  
Surround: Live spatialization (fast and erratic changes)
44. m.91,b.1: Loop 2, 3, 4, 7, & 8 off
45. m.97,b.1: Delay: Live (slowly fade out)  
Surround: Select 1, Preset 2

# Snow Crash

Chris Kincaid

1: D,R,S      2: D,S      3: D

♩ = 60

Steel Drums

Vibraphone

hard mallets      soft mallets

*ff*      *f*      *p* < *f* > *mp*

*ff*      *f* *pp* < *f* > *p*

4: D,R,S

5

\*tremolo between pans on staves, one mallet

*pp* < *f* > *pp* < *f* > *n*

*pp* < *f* > *pp* < *f* > *n*

6

5: D      6: D

*f*      mute      ord.

*f*      mute      ord.



7: P,S

8: P,S

9: D 10: P,S

11: P,S

12: D,R,S

10

10

11

12

2

2

bow

*n* *mf* *n* *mf*

Ped.

17

\*tremolo between pans on staves, one mallet

17

18

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

*n* *mf* *n* *mf*

13: R

14: D 15: D,S

16: D

17: S

19

\*tremolo between pans on staves, one mallet

19

20

21

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

*n* *mf* *n* *mf* *p* *mf*

18: S

19: P,S

20: P,S

22

22

23

24

3

3

ord.

*n* *mf*

21: R,S                      22: P                      23: R,S                      24: S

28

One handed fast trem, rubbing against pan

33

25: R                      26: D                      27: D                      28: D

Now in a circular motion, as if stirring a bowl with elbow in the air

36

29: R                      30: P,S

39

31: D 32: S

33: S

44

Musical score for measures 44-47. The top staff contains rests with dynamic markings  $(p)$  and articulation marks. The bottom staff features a melodic line with triplets, quintuplets, and septuplets, starting with a piano ( $p$ ) dynamic. The notation includes various rhythmic values and accidentals.

34: D

48

$\text{♩} = 120$

Musical score for measures 48-50. The top staff has rests with dynamic markings  $(ff)$  and an arrow pointing to the right. The bottom staff features a melodic line with accents and dynamic markings  $(ff)$ , using a hard mallet. The tempo is marked as  $\text{♩} = 120$ .

35: S

51

Musical score for measures 51-53. The top staff has rests. The bottom staff features a melodic line with various rhythmic values and accidentals.

36: P,S

54

Musical score for measures 54-56. The top staff has rests with dynamic markings  $(p)$  and accents. The bottom staff features a melodic line with accents and dynamic markings  $(ff)$ .

57

37: P,S

Musical score for measures 57-59. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff begins with a bass clef and the same key signature and time signature. Measure 57 starts with a mezzo-piano (*mp*) dynamic. Measure 58 features a mezzo-forte (*mf*) dynamic. Measure 59 ends with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, rests, and slurs.

60

38: P,S

Musical score for measures 60-63. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff begins with a bass clef and the same key signature and time signature. Measure 60 starts with a fortissimo (*ff*) dynamic. Measure 61 features a mezzo-forte (*mf*) dynamic. Measure 62 continues with a mezzo-forte (*mf*) dynamic. Measure 63 ends with a mezzo-piano (*mp*) dynamic. The notation includes eighth and sixteenth notes, rests, and slurs.

64

39: P,S

40: P,S

41: D

Musical score for measures 64-66. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff begins with a bass clef and the same key signature and time signature. Measure 64 starts with a piano (*p*) dynamic. Measure 65 features a pianissimo (*pp*) dynamic. Measure 66 ends with a piano (*p*) dynamic. The notation includes eighth and sixteenth notes, rests, and slurs. Measures 40 and 41 are marked with a '3' above the staff, indicating a triplet.

42: P,S 43: Live Delay and Surround

71

accel.

Musical score for measures 71-76. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff begins with a bass clef and the same key signature and time signature. Measure 71 starts with a fortissimo (*ff*) dynamic. The notation includes eighth and sixteenth notes, rests, and slurs. The time signature changes from common time to 4/4 in measure 72, then to 5/4 in measure 73, and back to 4/4 in measure 74. The key signature changes from one sharp to one flat (Bb) in measure 75, and back to one sharp (F#) in measure 76.

77

Musical score for measures 77-80. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The bottom staff begins with a bass clef and the same key signature and time signature. Measure 77 starts with a fortissimo (*ff*) dynamic. The notation includes eighth and sixteenth notes, rests, and slurs. The time signature changes from 5/4 to 4/4 in measure 78, then to 5/4 in measure 79, and back to 4/4 in measure 80.

82

♩ = 160

Musical notation for measures 82-85. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in treble clef with a key signature of one flat (F). The music features complex rhythmic patterns with many beamed notes and rests.

86

Musical notation for measures 86-88. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in treble clef with a key signature of one flat. The music continues with complex rhythmic patterns.

44: P

89

rit. . . . .

Musical notation for measures 89-92. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in treble clef with a key signature of one flat. Dynamic markings include *fff* and *mp*. A *p* marking is placed below the lower staff with a line extending to the *fff* marking.

93

Musical notation for measures 93-96. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in treble clef with a key signature of one flat. A *p* marking is placed below the lower staff.

45: D,S

97

Repeat as many times as desired, fading to niente

♩ = 80

Musical notation for measures 97-100. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in treble clef with a key signature of one flat. The music is enclosed in repeat signs with a first ending bracket.

Red. Every time after the first