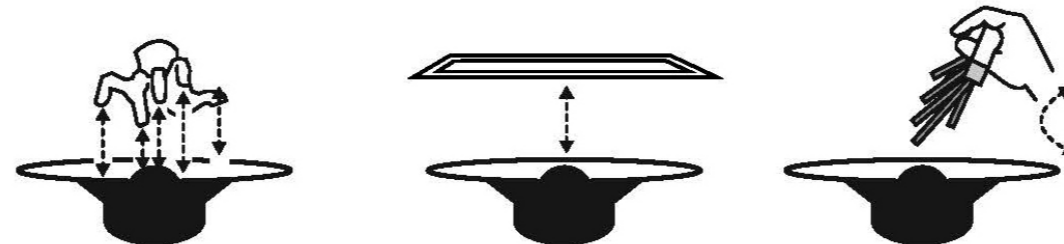


ASHLEY FURE

# Shiver Lung 2

for Solo Percussion and Electronics



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EDITION PETERS

LEIPZIG • LONDON • NEW YORK

### Technical gear:

2 15" subwoofer speaker cones ([such as these](#))

- 4 Ohms
- Textured cone surface without spiral patterns or concentric rings

1 stereo amplifier ([such as this](#))

1 Laptop

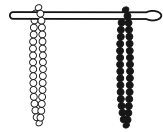
Max/MSP Runtime patch (provided by composer)

Laptop ----▶ Amplifier ----▶ Speaker Cones

### Percussion gear:

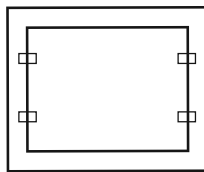
2 drumsticks with 2 12" mardi gras style beaded necklaces hanging on each stick. These four strands should have the following timbral qualities:

- Stick 1: Timbre A (hard plastic beads), Timbre B (light plastic beads)
- Stick 2: Timbre A (hard plastic beads), Timbre B (metal beads)



2 paper boards, each prepared in the following manner:

- Cut a foam core frame for an 11"x 17" (or A3) sheet of paper. The frame should be roughly 3 inches thick. Tape the short (11") edge of the paper to the frame, leaving the long edge unfastened.



1 set of 3 octave chimes of lightweight metal alloy

- LP brand are preferred
- Individual chimes on the bar should be solid, not tubes

1 seed rattle

- Example: ankle rattle with a cluster of 1" dried nut or seed shells
- Without gourd, rim, or shaft

2 rute sticks

- Example: Hot Rods

### Setup and Performance Process:

The two subwoofer speaker cones sit side by side on a table, vibrating (for the vast majority) of the piece at a subaudible frequency of 10.67 hz. This oscillation creates an iterative ictus that rises and falls in a rhythm roughly equivalent to 32nd notes at 76 BPM. Throughout the 16 minute and 23 second piece, the performer slides a sequence of materials across the surface of these undulating cones, moving from beads, to hands, to paper boards, to rattle, to chimes, respectively.

The score provides a general map of this sequence, laying out proportionally spaced timbral environments inside of which each player must strive to create polyrhythmic tension, structural momentum, and formal thrust.

The timings in the score refer to a studio recording of the piece created by percussionist Ross Karre, for whom the piece was composed. An audio and video recording of this studio session are made available to the performer for rehearsal reference. The timings indicated in the score refer precisely to this studio recording. While they should be heeded with as much accuracy as possible, structural momentum and polyrhythmic force are far more important than clock accuracy in this piece. If a timbral shift arrives 5 seconds later than the score indicates because the performer is building toward their own sense of arrival, so be it. The complex, kinetic environment created by these vibrations leaves local gestural shaping largely up to the player. Feel agency in making the form come alive; the score is only your guide.

I recommend a process of rehearsal that involves free play inside of each timbral environment, close study of the session recording, and then eventually labored, repetitive practice of the notated edges and transitions between material encounters. In my experience, the deeper you go with these speaker cones, the more they give back, the more they sing. Follow your gut and see if you can light them up.

The video recordings for this work may be downloaded from:  
<http://72.69.106.194:8100/EP68703/EP68703.zip>



### Amplification:

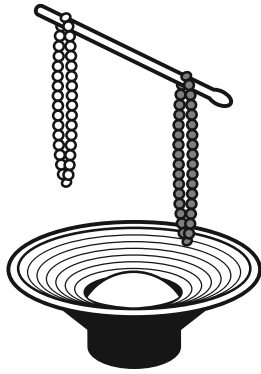
Unless the performance space is extremely intimate, this piece should be amplified. Each speaker cone should have one mic angled directly at its surface. These mics should be panned slightly left and right, wide enough so the audience experiences some directional distinction, but not so wide the polyrhythmic density arising from the layering of the two cones' activity is compromised. In other words: if someone sitting near the left speaker hears only activity from the left cone, much will be lost. Care should be taken to create directional differentiation within a fused spatial field.

In an amplified setting, a high pass filter should be active throughout the first 12 minutes and 40 seconds of the piece. Try starting with a cutoff frequency of 100 hz and calibrating from there. From 12:40 - 14:40, this filter should slowly ramp out, allowing in more and more of the low end until a point of maximum subwoofer immersion during the last two minutes of the piece.

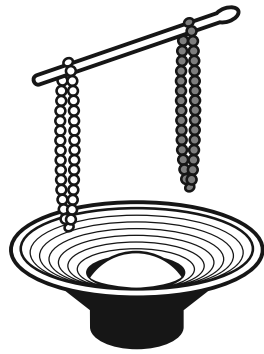
Ideally, the engineer can also fade in (actual) subwoofer support to boost the immersive impact of these last 3 minutes of the piece.

Another mixing note: when the speaker cones' oscillation increases from 10.67 hz to 30 hz over 12:40 - 14:40, the volume of the chimes bouncing on top of them increases considerably. It may be necessary to ride the main amplification gain throughout that passage to avoid clipping.

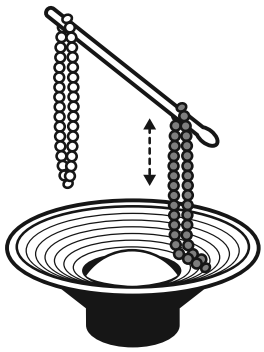
## BEADS



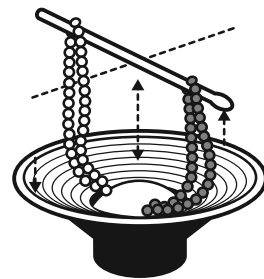
**Morse A:** Hold the A strand of beads so that its lowest bead barely touches the high edge of the cone. Attempt to hold the stick perfectly still at this threshold of contact. Since perfectly still is impossible, the bead will sometimes touch the cone and sometimes not, creating morse code like clicks with charged, aleotric silences.



**Morse B:** Similar to Morse A, but with the other strand of beads.

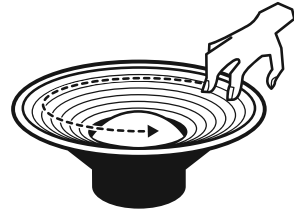


**Vertical Play:** Move the stick up and down in short, polyrhythmic accents. As distance from the cone increases or decreases, more or fewer beads will bounce against the surface, causing shifts in volume and timbral density.

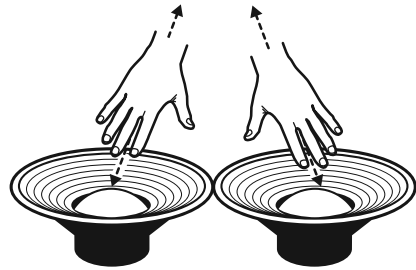


**Timbre Waves:** Move the stick up and down and left and right with both bead strands bouncing against the cone. Shifts in the angle of the stick will cause one or more timbre to dominate; shifts in the vertical distance of the stick will cause swells in volume.

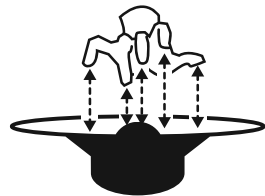
## HANDS



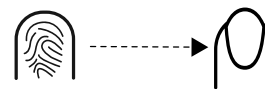
**Nail Swipes:** Scrape the nails in a fast circle around the high edge of the cone. Each sforzando scrape should fade into soft tip slides at the completion of the circle.



**Tip Slides:** Slowly slide the fingertips around the cone. This produces a soft pitter patter like white noise raindrops, with the timbre of each drop shifting depending on proximity to the center of cone.

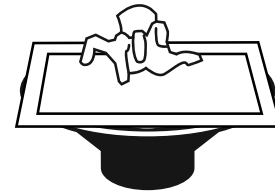


**Tip Hops:** Lift the fingers on and off the cone, sometimes singularly, sometimes all together, creating subtle accent patterns. When all fingers lift and re-engage together, charged silences similar to the Morse effect with beads can be created.

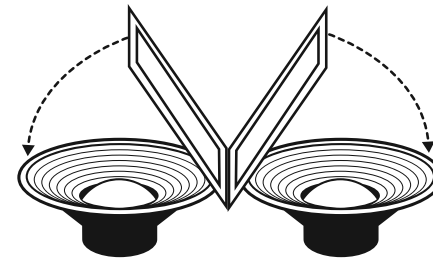


**Fingertips into Fingernails:** Tip hops and slides can be performed with either the fingertips or the fingernails. From 6:40 to 7:52, a primarily fingertip texture should progressively morph into an entirely fingernail texture.

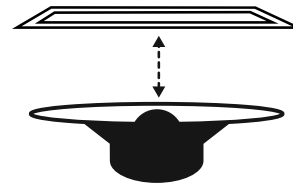
## PAPER



**Paper Polys:** With the board resting flat against the cone, tap the fingers in polyrhythmic patterns across the surface of the paper. Each shifting pressure point will audibly alter the timbre of the rustle.



**Wing Flaps:** while maintaining contact on the interior edge of the cones, slowly raise and lower the exterior edge of the boards, creating a flange-like filtration of the white noise rustle.



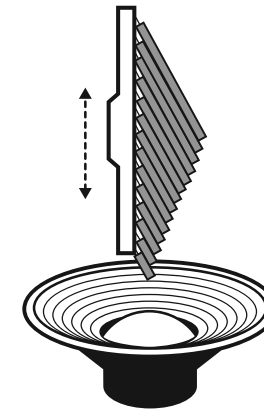
**Proximity Rhythms:** raise and lower the board just above the cone, without actually touching its surface. Moving air emerging from the cone will rustle the paper more or less loudly depending on proximity from the surface.

## RATTLE

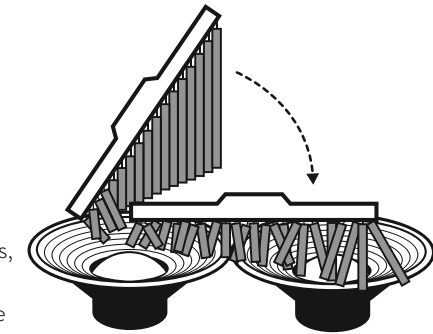


**Rattle Polys:** Explore the surface of the cone with the rattle, using scrapes and short vertical accents.

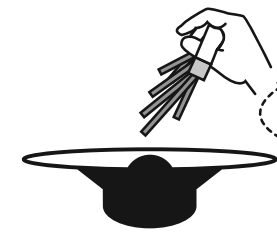
## CHIMES



**Chime Tickle:** Hold the chimes vertically so the short (high) pipes tickle against the surface of the cone. Raise and lower the chimes slightly to create accents in volume and color.



**Chime Drop:** With a sharp, fast movement, drop the chimes into horizontal position so all the pipes bounce loudly against the surface of both cones.



**Lift Accents:** with a sharp jerk, whip the chimes quickly off and back onto the cones.

## RUTE



**Rute Slide:** Slowly slide the rute toward and away from the center of the cone. This produces a thick, machinic drone whose timbre shifts according to proximity from the center.