

Score



# ANASI

for found percussion & electronics

by  
Kevin Michael Olson

This score is for perusal only. If you are interested in using it for performance, then contact the composer at [kevin.olson@kmolson.com](mailto:kevin.olson@kmolson.com) for permission and any applicable rental fee. Thank you.

# ANASI

---

for found percussion and electronics

**Duration:** 10-12 minutes

**Instrumentation:**

**Percussion:** Propane tank, steel beam, metal rod, assorted auxilliary metal found objects

**Metal Bowls, Djembe:** four metal bowls that are high pitched than the primary percussion objects. Djembe of any style/type.

**Ableton Live:** Ableton Live with a Push or other pad-based controller.

**SuperCollider:** SuperCollider with 25 or more keys and 16 or more dials/faders.

**Program Notes:**

This work was inspired by the idea of blurring the lines between real-world objects and their electronically-produced doppelgangers. Each object, often found in the corner of a spider-infested garage, was recorded and analyzed for its spectral properties. A synthesis system was created to produce organ-like sounds based on these analyses. The sustained nature of the synthesized sounds is used to contrast the sharp percussive nature of the found objects.

This piece was originally conceived as absolute music, meaning that it was not based directly on a narrative. However, the work took on its own life and evolved to become a creation myth of deity that we may only perceive, in our limited way, as a spider. The name Anasi is based on my incorrect memory of the African folktale of Anansi, who represents the spirit of knowledge of all stories. I kept this new name, as the work involves the creation of a new entity, not Anansi himself.

The graphical score utilizes a mix of standard notation, shapes, and colors to give the performers a framework to improvise and interact. Extra-musical elements such as light and dance are encouraged. Each unique performance should lead to the creation of a distinct and varied version of the diety Anasi.

The result is sometimes meditative and sometimes violent, and often exists outside of our standard perception of rhythmic time.

- Notes from the composer  
Colorado, February 2016

# Performance Notes for Percussion and Metal Bowls/Djembe

---

The **Percussion** part is made up of found metal objects including

- Half of a Propane Tank
- a Steel Beam
- a Metal Rod
- a brass fireplace tool
- a roaster pan and lid
- a small assortment of toy percussion such as water bottles, pans. These are not notated, but are used for timbral color as the performer sees fit.

Beaters include:

- Rubber beater. This may be a percussion mallet or a medium-rubber found object. The beater should minimize attack sound.
- Drum stick. A sturdy branch or piece of wood may be substituted.
- Metal beater. This may be a percussion mallet or an object such as a hammer. This beater should give a loud (but not painful) attack and resonance.

Please note that caution should be exercised with the found objects, as they have the potential to have sharp or unfinished edges.

The **Metal Bowls/Djembe** part consists of

- 4 metal bowls, pitched from low to high. These map to the four lines of the shown staff.
- Djembe. This is used as a “heartbeat,” which the performer can interpret as they wish.

The bowls are to be played with wooden pencils or sticks.

Note that for both the percussion and bowl/djembe parts, the performers may choose to augment the given rhythms and add color notes at will.

## Performance Notes for Ableton Live with Push

The Ableton Live patch named “Anasi Stereo.als” should be loaded for headphone use or for stereo performance. “Anasi Surround.als” should be loaded for 5 or 5.1 channel surround sound performance.

When starting Live and the Push, only the bottom left quadrant of pads will be lit. Press the NOTE key on the right side of the Push to activate all four quadrants.

Ableton Push Pad Map

				Desk Slap	Bottomless Pan	Round Pan		Auxiliary Percussion Pads
				Roaster Body	Roaster Lid	Ceramic	Brass 8va	
F#5	G#5	A5	B5	Rod	Beam	Rectangular Pan	Brass	
C5	D5	Eb5	F5					
F#4	G#4	A4	B4	E5	G5	B5	D6	Primary/ Notated Pads
Middle C	D4	Eb4	F4	E4	G4	B4	D5	
F#3	G#3	A3	B3	F#4	G#4	A4	B4	Extra/ Octatonic Pads
C3	D3	Eb3	F3	Middle C	D4	Eb4	F4	
Propane Tank (Octatonic)				Metal Bowls				

Note that the colors shown here are for convenience of organization. All active pads on the Push will be lit with a yellow color. Blue indicates the last pad used.

The pads are velocity-sensitive, so they can be used to control dynamics. A master volume control is available via the top right rotary dial.

The effects parameters including Grain Wet/Dry, Frequency, Pitch, Spray and Reverb are available to change via the top rotary dials. The screen below shows the parameter names and values.



Score

# ANASI

for found percussion & electronics

Kevin Michael Olson

Very Freely

Percussion

Metal Bowls

Ableton Live

SuperCollider

0:propaneHand synth

4-12"

6-12"

12"

let ring

$\sim = 0$

*p*

SC

6"

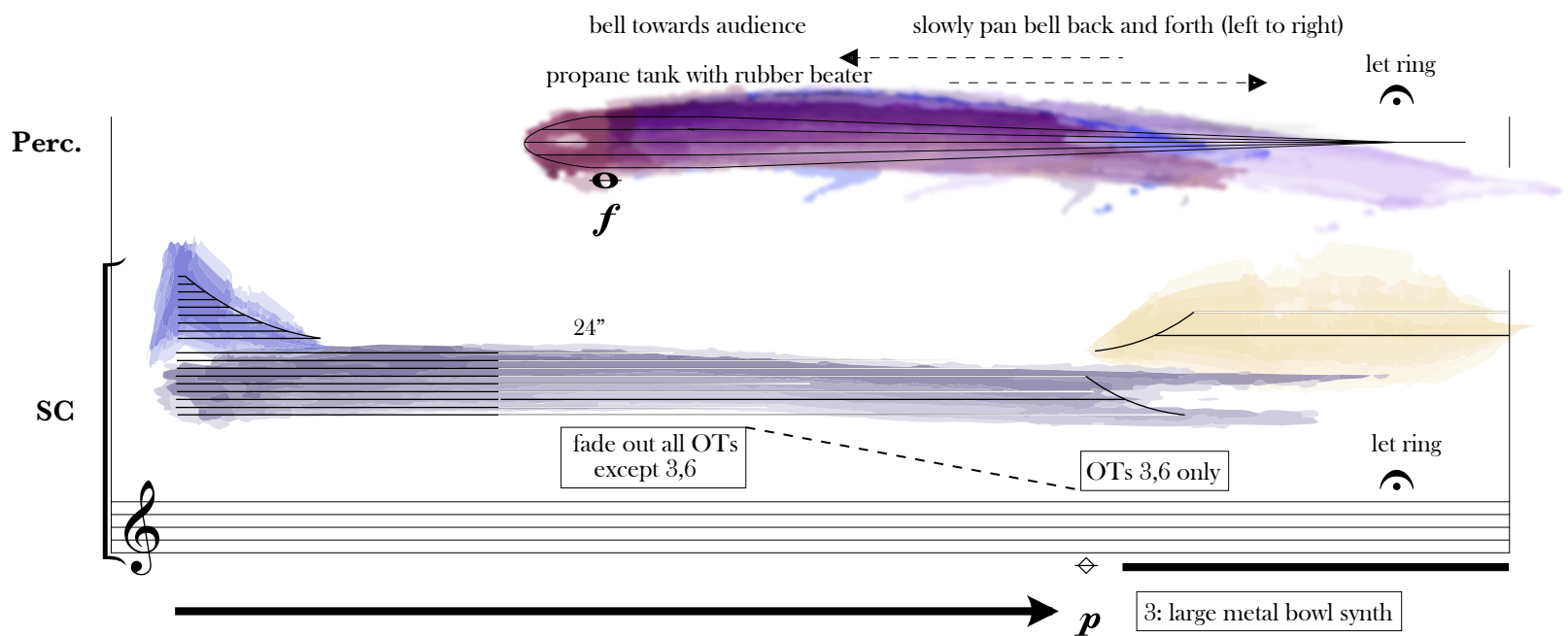
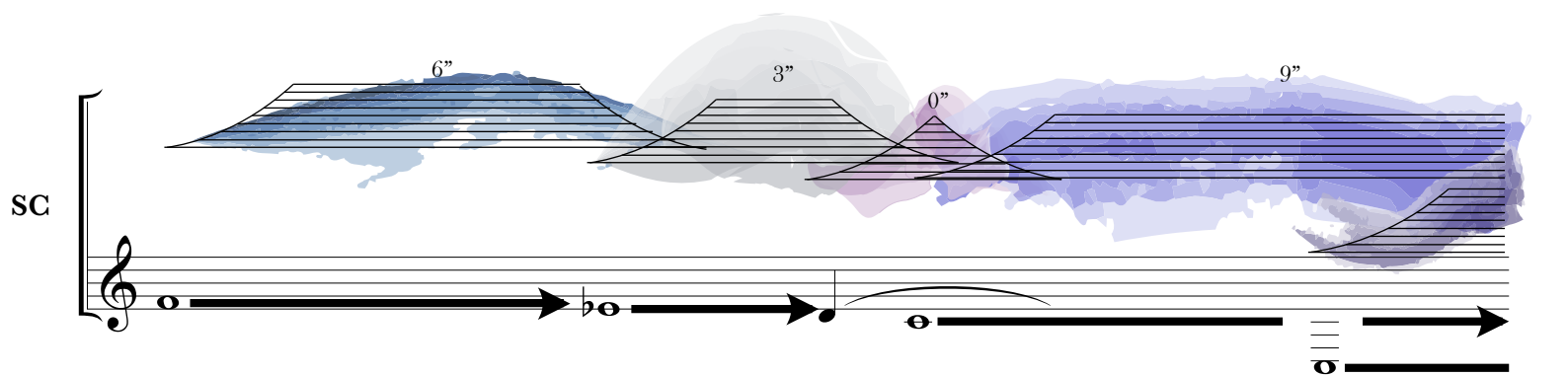
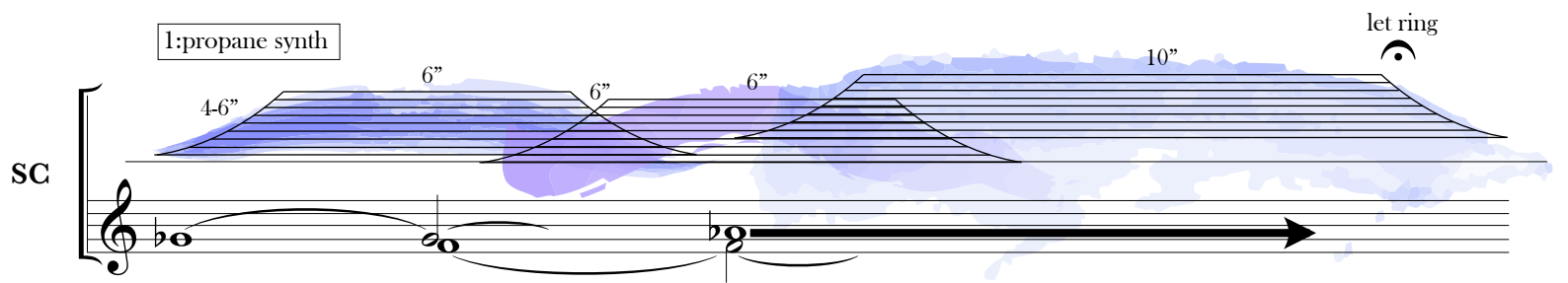
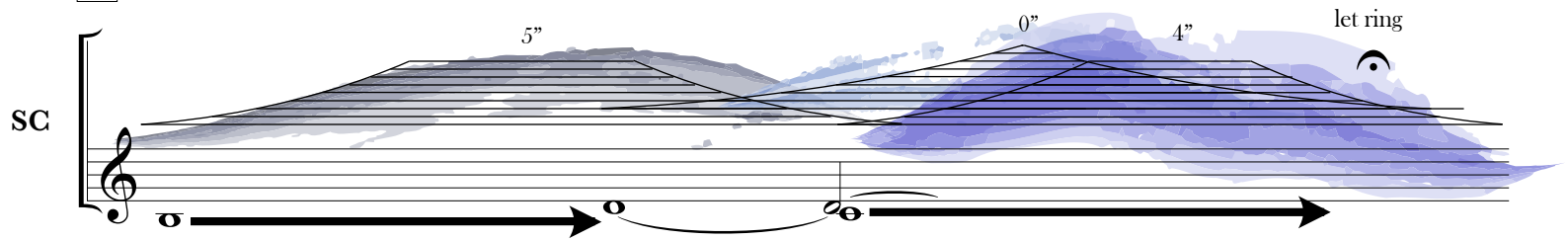
SC

6-9"

6"

let ring

A



# **B** Floating and Timeless

**Perc.**

brass sifter 5" *mf*

roaster lid 5"

**Bowls**

bowls, on sides with wooden pencil 10" *p* 12" *mp* 5" *sfz* 8" *sfz*

**Live**

metal bowl pads reverb wet =127 8" *p* 8" *mp* 4" *sfz* 4" *mf*

reverb wet=64

roaster lid pad 4"

**SC**

Add OTs back in *ad lib.*

20" 20"

**Perc.**

brass sifter 4" *mp*

roaster body 4" *mf*

6" *mp*

**Bowls**

on sides 10" *mp* on rim 15" *f* inside bowl 15" *p* 15" *ff*

**Live**

Grain Wet=0 Freq=0 Spray=0 Pitch=127 8" *mp* 12" *ff* 16" *ff*

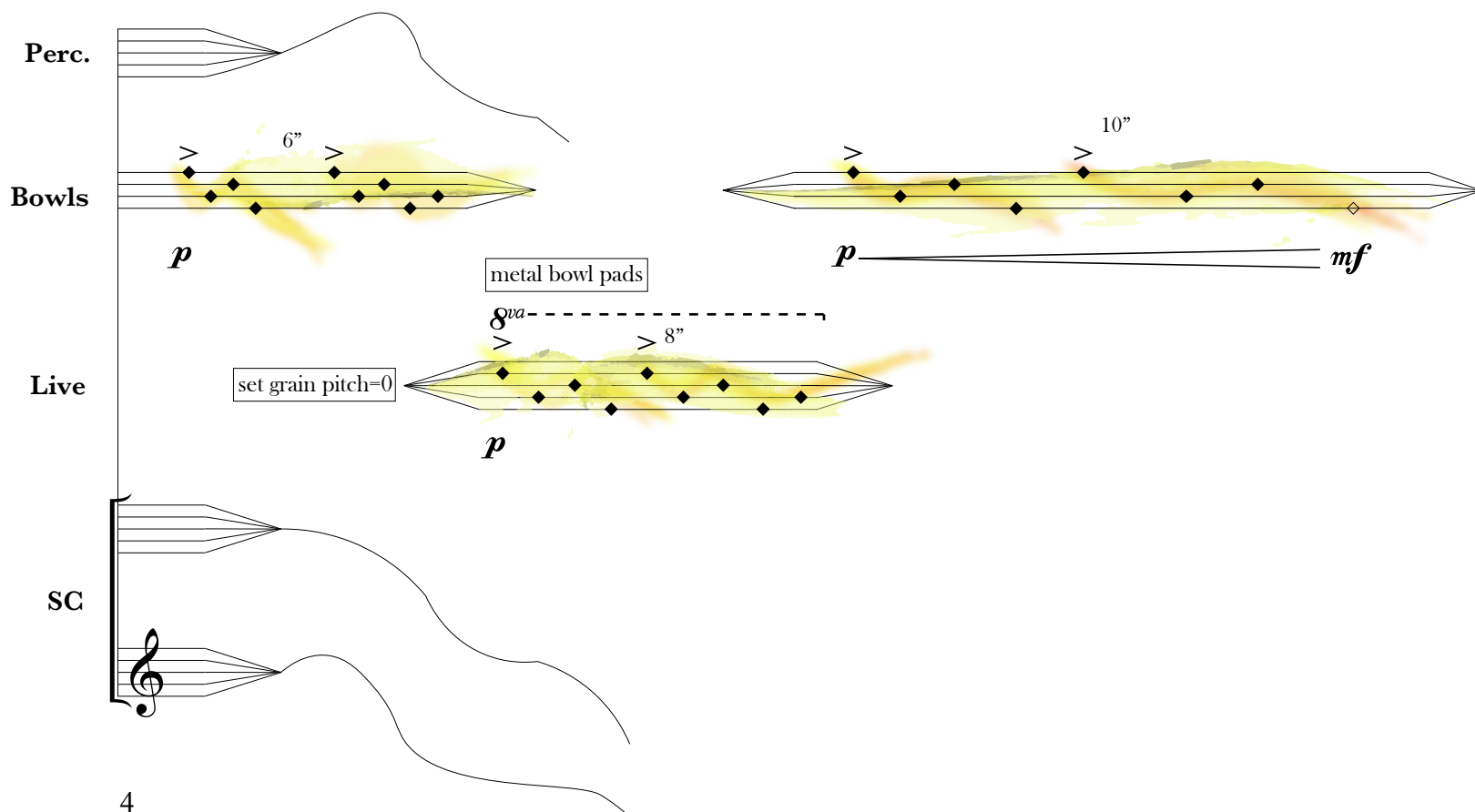
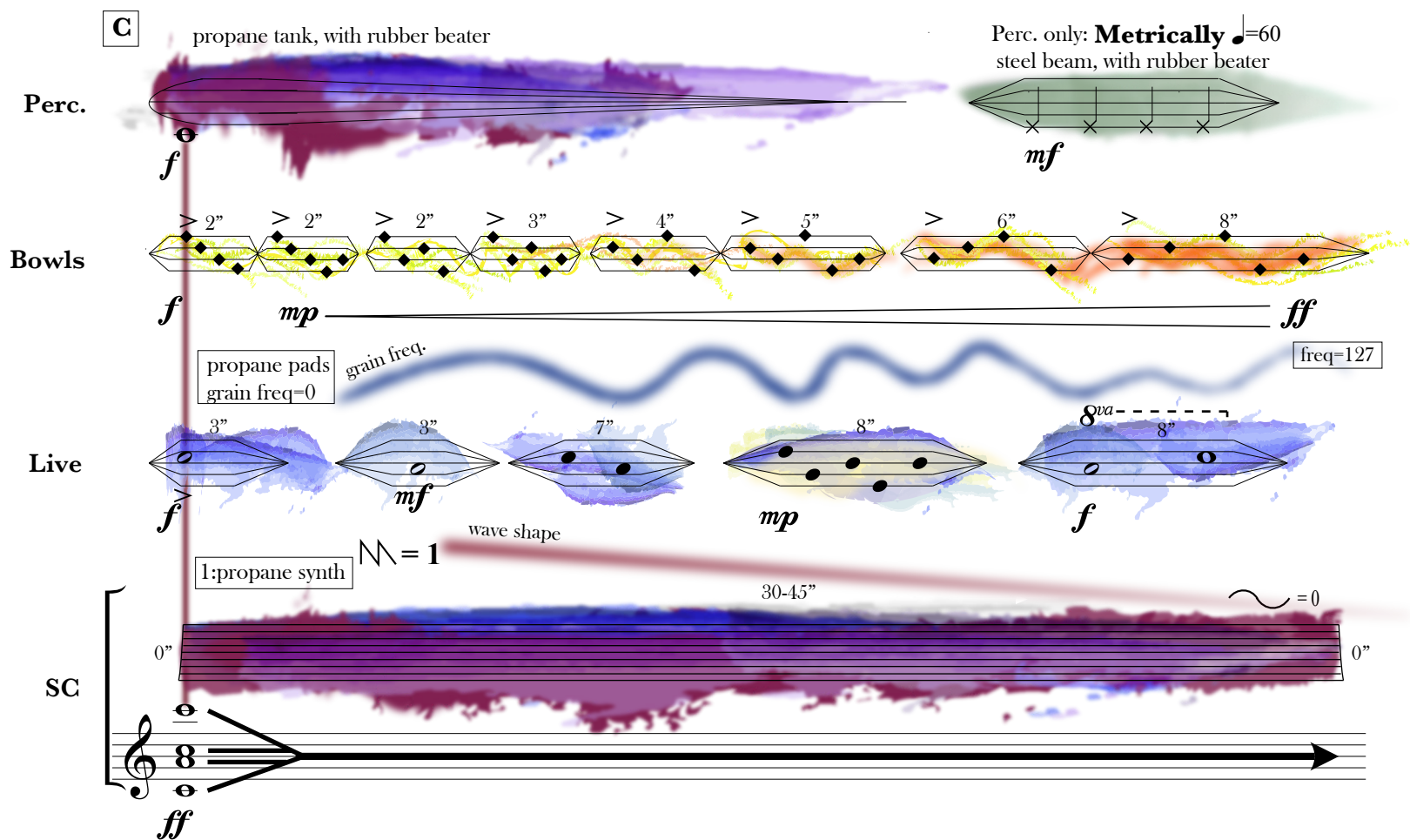
Grain Wet=50

**SC**

all OTs

25" 15"

Continue without pause



**D**

Perc.

Bowls

Live

SC

1-2" (per note)

0" 4"

0:propaneHand

min

LPF Cutoff Freq

max

1:propane

propane tank with rubber beater  
Cue all players

metal rod with rubber beater

Perc.

Bowls

Live

SC

rotate palm on metal bowl pads

metal rod pad

*p* *mf* *ff*

*p* *mf* *ff*



**E**

Perc.

Bowls

Live

SC

grain level

*mp*

*p* *mp* *p*

propane pads

*mp*

Perc.

Bowls

Live

SC

*mf*

*ad lib. with increasing density*

*p* *mp* *p*

*mf*

**F**

Perc.

Bowls

Live

SC

(grain level)

*mf*

*densley ad lib.*

*p*

*mf*

*p*

*mf*

*f*

Perc.

Bowls

to djembe

Live

SC

*mf*

*f*

*f*

**G**

Perc.

Like a heartbeat

Djembe

20-30"

Live

SC

*ad lib.* all notes & parameters in smooth manner

*pp* *p*

Perc.

metal rod

steel beam with butt of drumstick

*mf*

Djembe

20-30"

Live

*mp*

SC

*ad lib.* somewhat more actively

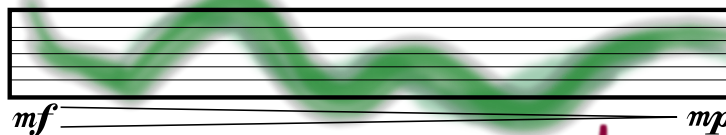
*mp* *mf*



**H**

Perc.

*ad lib.* freely on all instruments



Djembe

Live

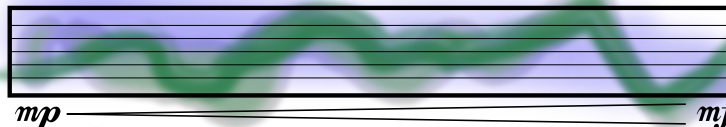
*mf*

SC

*ad lib.* freely, but let Live phrases come through

Perc.

*ad lib.* while building intensity



Djembe

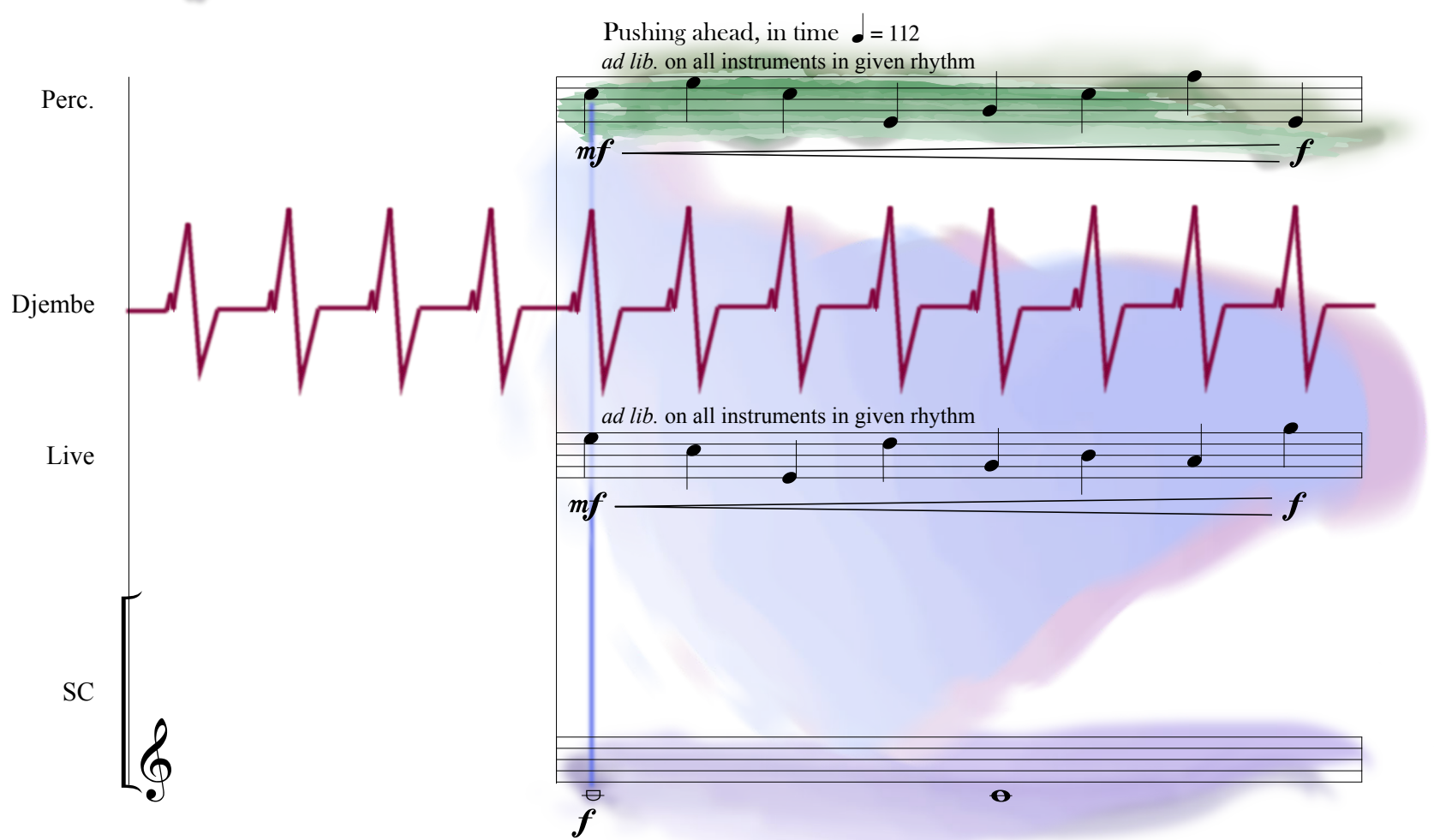
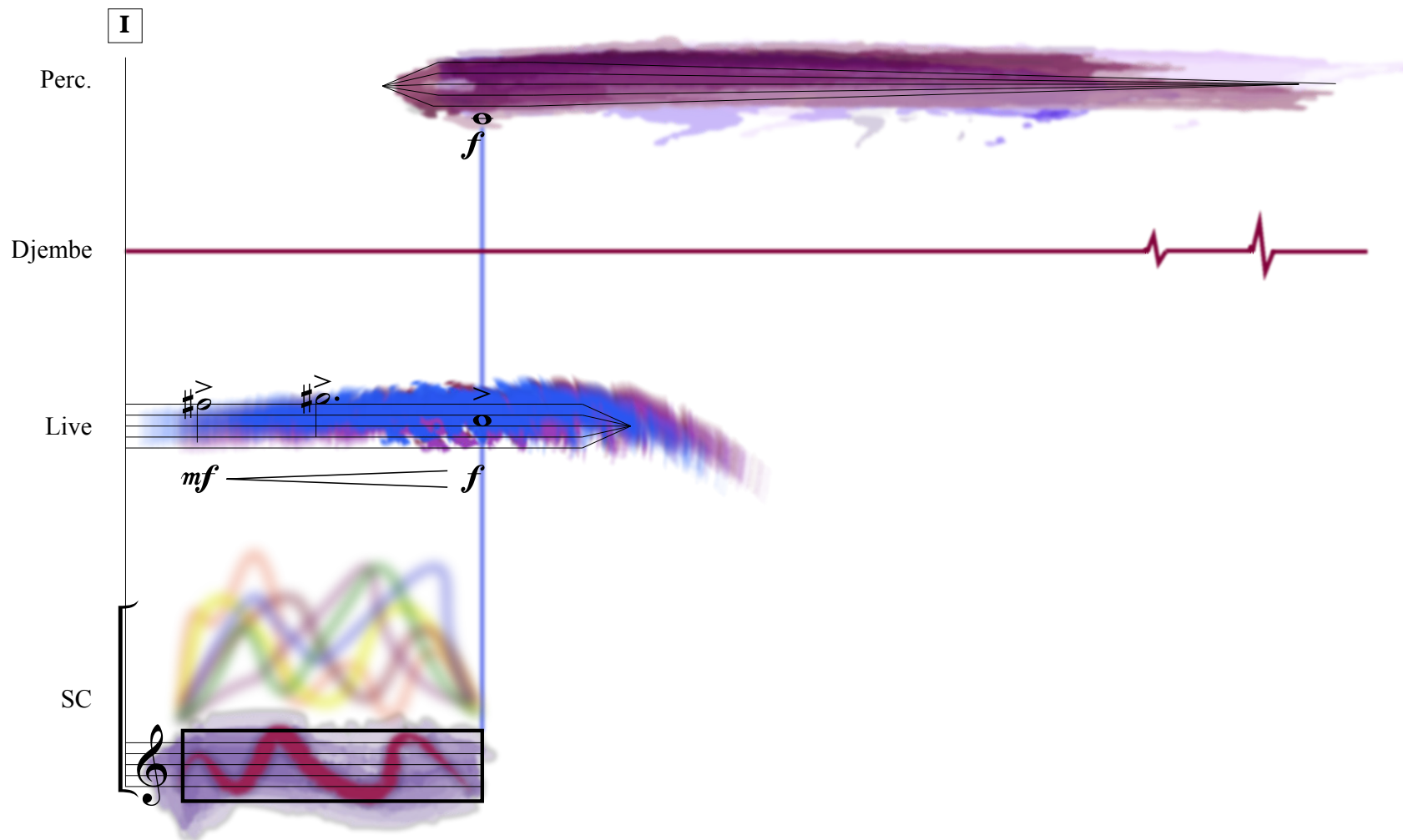
Live

*mp*

SC

*ad lib.* while building intensity

I



**J**

*molto accel.*

*ad lib. on all instruments in given rhythm*

Perc.

*f*

*ff*

Djembe

*ad lib. on all instruments in given rhythm*

Live

*f*

*ff*

SC

*f*

*ff*

propane tank with metal beater

Perc.

*ff*

Djembe

Live

rod

*ff*

fade out overtones high to low

0"

SC

*ff*