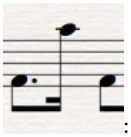
*R E E D  R I C H A R D S* : for solo steel pan and electronics

Performance Notes:
Staging and amplification are open.

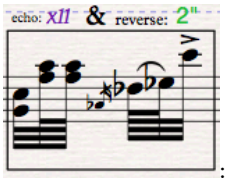
The timecode in red is indicative of the number of seconds each measure lasts.
For instance, measure 1 lasts 8 seconds and measure 2 begins 9 seconds into the piece.

Time-stretches from the middle staves may be created beforehand and played back as a tape track or may be incorporated live with the 'Reed Richards' Max MSP patch and a 12-step foot pedal.
Note: if the piece is performed in the latter fashion, content from the bottom staff will also be subjected to the time-stretch, which will result in a denser texture and altered version of the piece.
*Blue numbers indicate the number of seconds that should be captured from the sonority before it is subjected to time-stretching. The time stretched result should occur (playback) as close to 1 second after that of the indicated blue number.
*Green numbers indicate the time-stretch amount.

 : This rhythmic motive from the bottom staff's should be performed with a prolonged dotted eighth note whenever it appears.
Specifically, the performance should be more so as if the dotted eighth-note is somewhere between a double-dotted and a triple-dotted eighth-note and the sixteenth note is therefore between a thirty-second and sixty-fourth note.
The notation is written for simplicity sake and this is only applies for this specific rhythm.

Filtering, delay, echo, and reverse effects may all also be automated, but it is strongly recommended that the piece is played to a stopwatch in this case.
Alternatively, effects may be triggered live by a foot-pedal in the performance.

: Delay stutter: any variant of delay that incorporates a 5ms stutter-like effect is acceptable



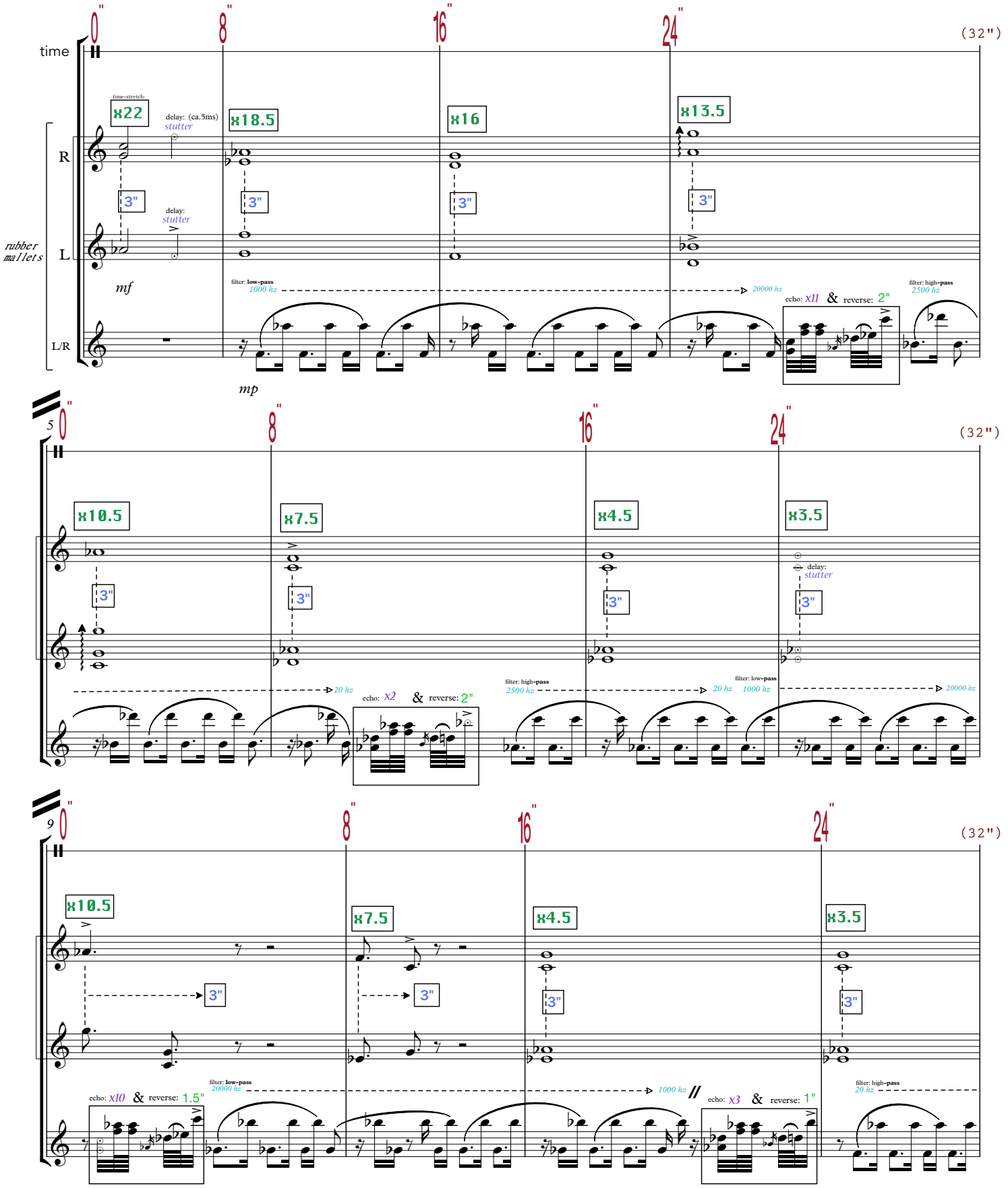
: the reverse module may be chained to the echo or separate. The time indicates when the reverse should be instantiated from the start of the figure.

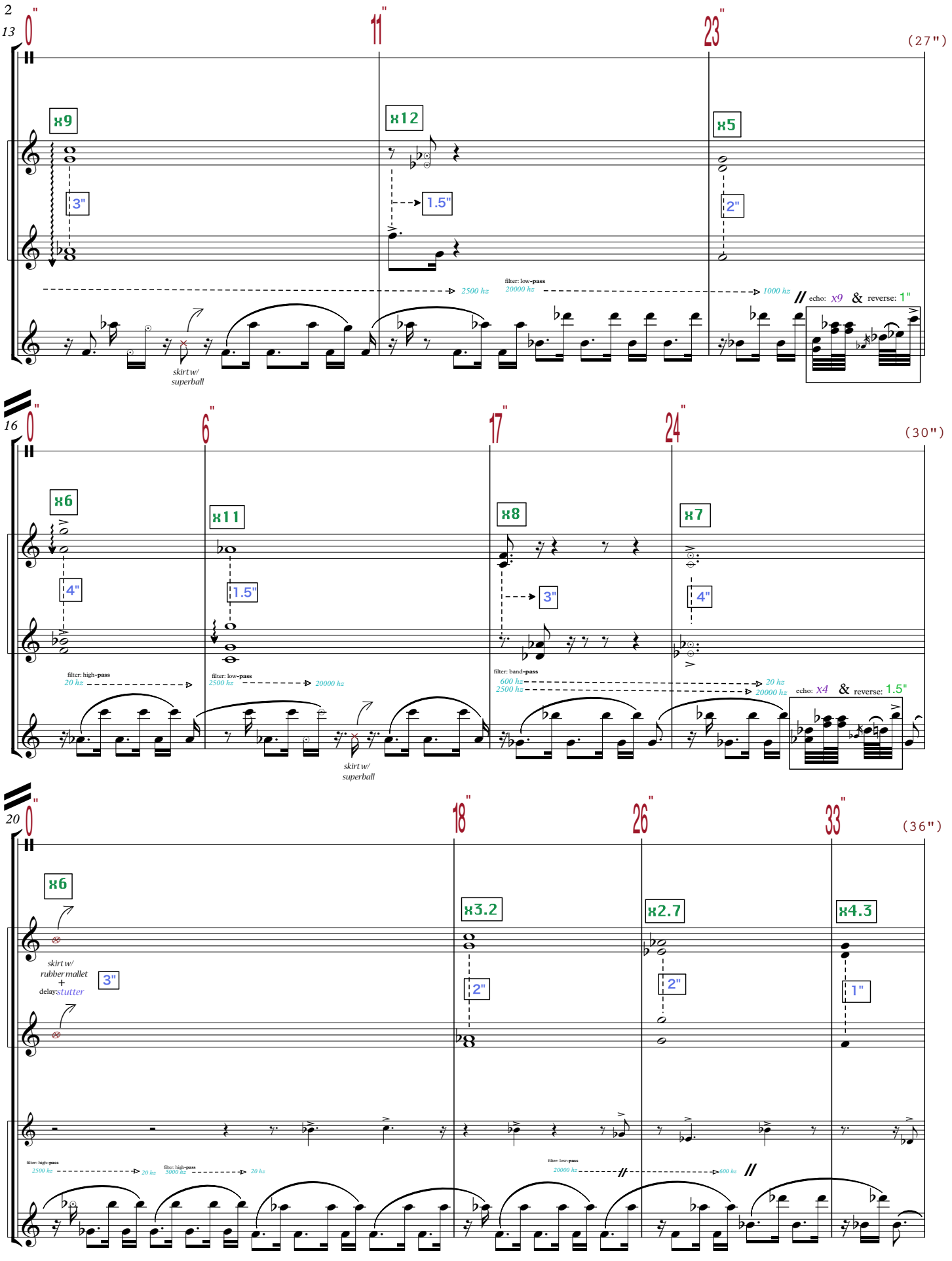
: Filter resets; if the line continues through the symbol, the filter automation is only briefly interrupted

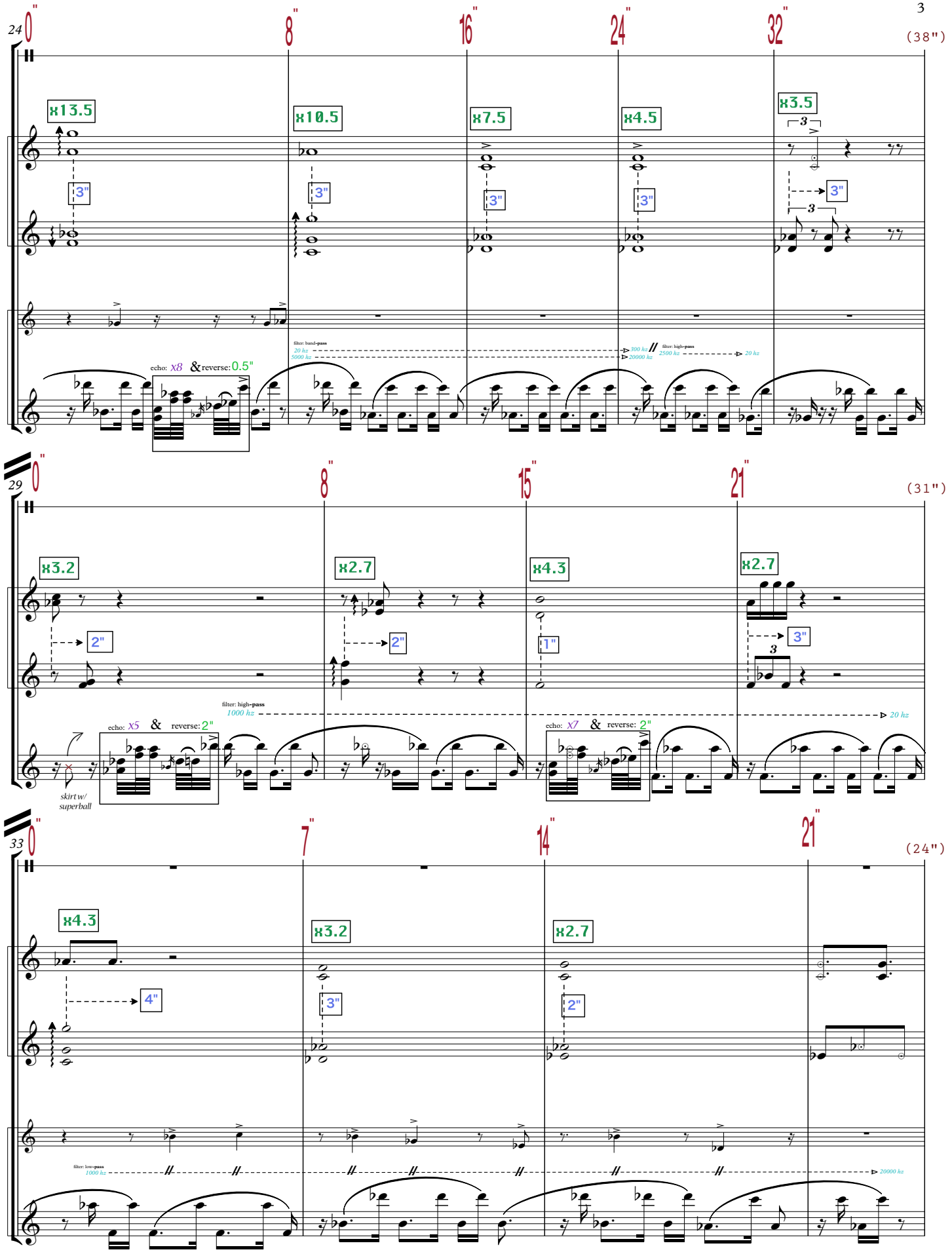
: indicates a filter reset for the time between each caesura symbol.

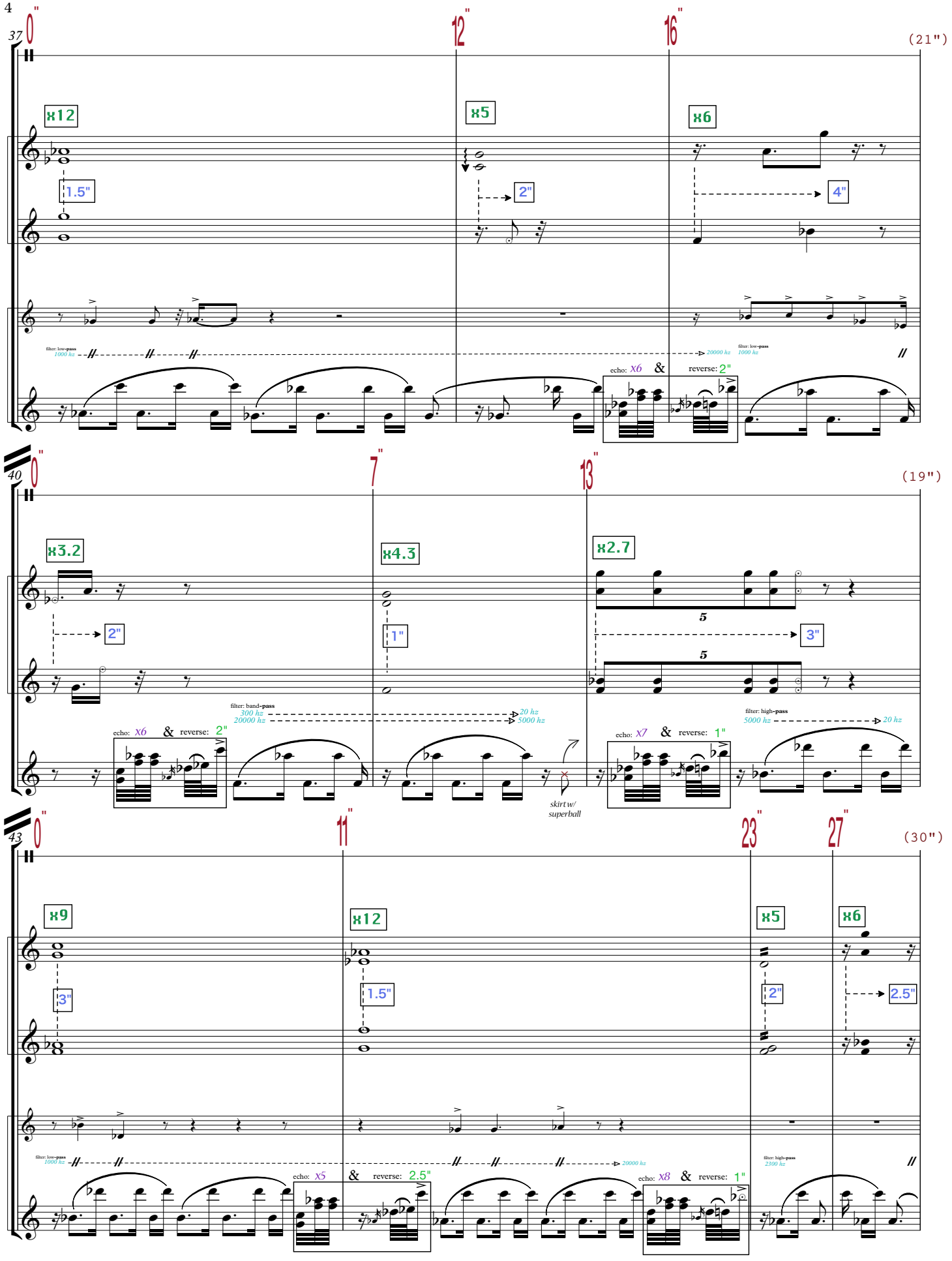
# REED RICHARDS

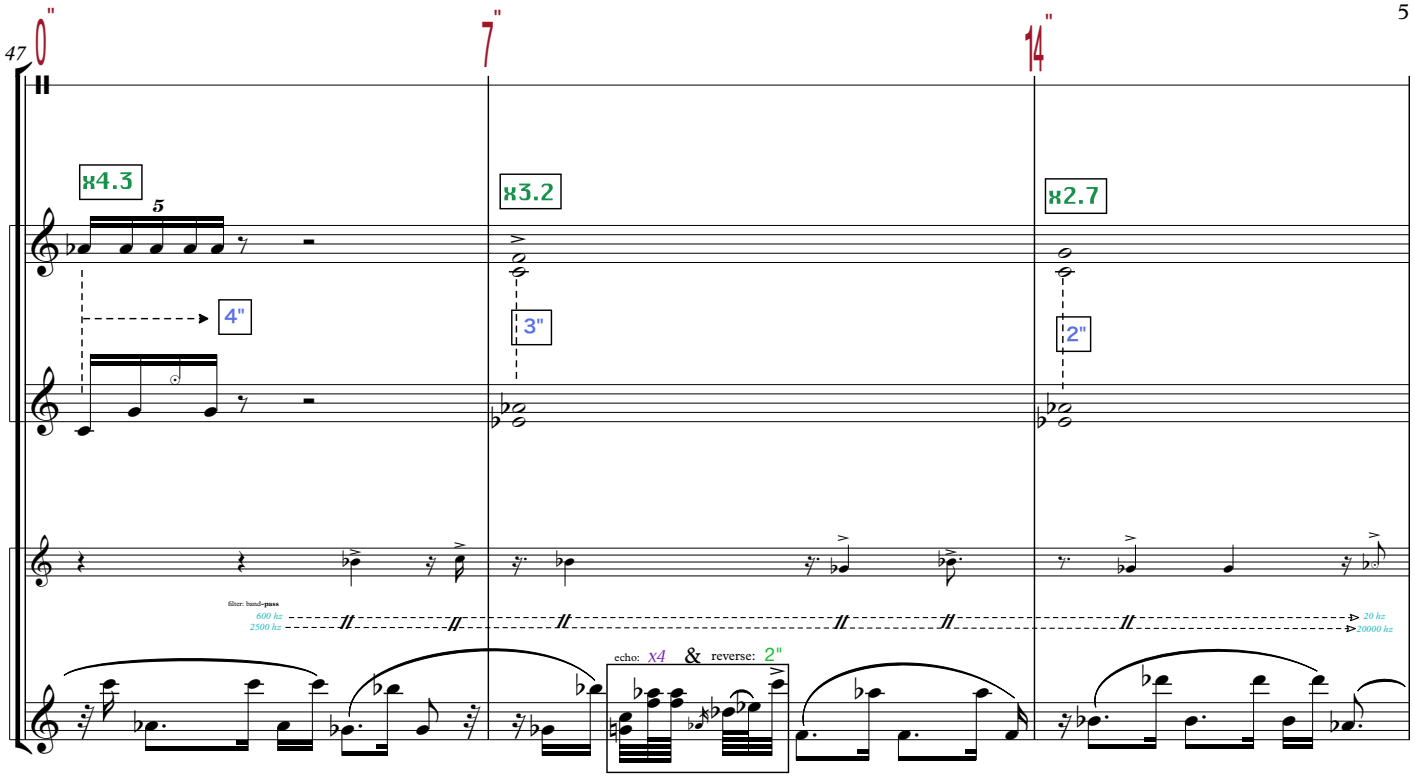
for solo steel pan and electronics

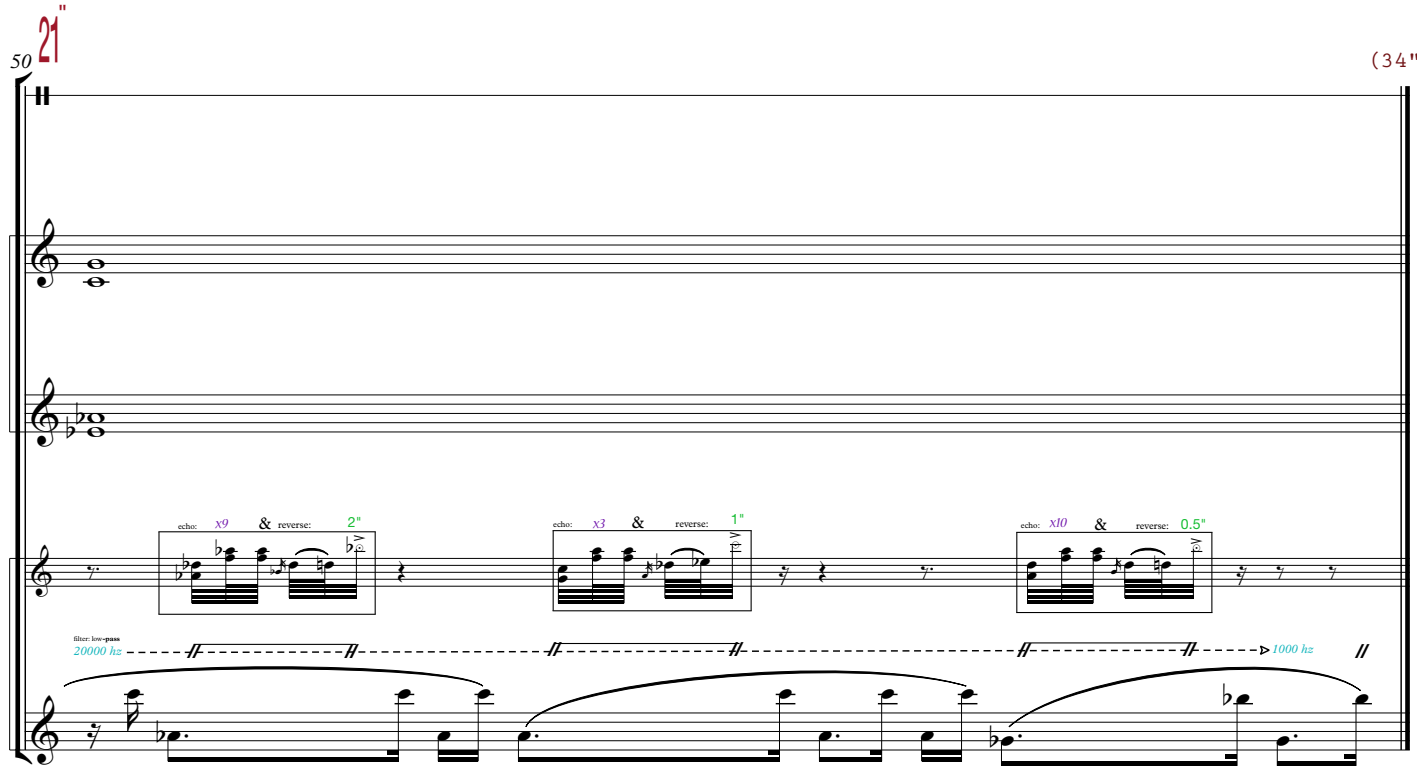



13
0"
11"
23"
(27")
x9
x12
x5
3"
1.5"
2"
filter: low-pass
2500 hz
20000 hz
1000 hz
echo: x9 & reverse: 1"
skirt w/
superball
16
0"
6"
17"
24"
(30")
x6
x11
x8
x7
4"
1.5"
3"
4"
filter: high-pass
20 hz
filter: low-pass
2500 hz
20000 hz
filter: band-pass
600 hz
2500 hz
20 hz
20000 hz
echo: x4 & reverse: 1.5"
skirt w/
superball
20
0"
18"
26"
33"
(36")
x6
x3.2
x2.7
x4.3
skirt w/
rubber mallet
+
delay:stutter
3"
2"
2"
1"
filter: high-pass
2500 hz
20 hz
filter: high-pass
5000 hz
20 hz
filter: low-pass
20000 hz
600 hz


24
0"
8"
16"
24"
32"
(38")
x13.5
x10.5
x7.5
x4.5
x3.5
3"
echo: x8 & reverse: 0.5"
filter: band-pass
20 hz
5000 hz
300 hz
20000 hz
filter: high-pass
2500 hz
20 hz
29
0"
8"
15"
21"
(31")
x3.2
x2.7
x4.3
x2.7
2"
1"
3"
filter: high-pass
1000 hz
20 hz
echo: x5 & reverse: 2"
echo: x7 & reverse: 2"
skirt w/ superball
33
0"
7"
14"
21"
(24")
x4.3
x3.2
x2.7
4"
3"
2"
filter: low-pass
1000 hz
20000 hz


37
0"
12"
16"
(21")
x12
x5
x6
1.5"
2"
4"
filter: low-pass 1000 hz
20000 hz
filter: low-pass 1000 hz
echo: x6 & reverse: 2"
40
0"
7"
13"
(19")
x3.2
x4.3
x2.7
2"
1"
3"
5
5
filter: band-pass 300 hz 20000 hz
20 hz 5000 hz
filter: high-pass 5000 hz
20 hz
echo: x6 & reverse: 2"
skirt w/ superball
echo: x7 & reverse: 1"
43
0"
11"
23"
27"
(30")
x9
x12
x5
x6
3"
1.5"
2"
2.5"
filter: low-pass 1000 hz
20000 hz
filter: high-pass 2300 hz
echo: x5 & reverse: 2.5"
echo: x8 & reverse: 1"


47
0"
7"
14"
x4.3
x3.2
x2.7
4"
3"
2"
filter: band-pass
600 hz
2500 hz
20 hz
20000 hz
echo: x4 & reverse: 2"


50
21"
(34")
echo: x9 & reverse: 2"
echo: x3 & reverse: 1"
echo: x10 & reverse: 0.5"
filter: low-pass
20000 hz
1000 hz