SŌ PERCUSSION DAN TRUEMAN
neither ANVIL nor PULLEY

```
//get reverse grain
fun void getRevGrain()
{

    timeToNextDelay / 2. => dur len;
    l[0].recPos() => dur attkpoint;

    if(len < 50::ms) len + delayPeriod / 2.=> len;

    Std.mtof(60 + transp)/Std.mtof(60) => float rate;

    if (rate >= 1.) {
        //len * ( rate ) => now;
        //getgrain(0, ( len  ) + 50::ms, 20::ms, 20::ms, -rate, l[0].recPos() );
        len => now;
        getgrain(0, ( len ) + 50::ms, 20::ms, 20::ms, -rate, attkpoint + len*rate  );

    }
    else {
        len => now;
        getgrain(0, ( len / rate ) + 0::ms, 50::ms/rate, 20::ms, -rate, attkpoint + len*rate );
    }
}

// get grain
fun void getgrain(int which, dur grainlen, dur rampup, dur rampdown, float rate, dur playpos)
{

    l[which].getVoice() => int newvoice;
    //<<<newvoice>>>;

    if(newvoice > -1) {
        l[which].rate(newvoice, rate);
        l[which].playPos(newvoice, playpos); //have to adjust playPos somehow to make this work
        l[which].rampUp(newvoice, rampup);
        grainlen  => now;
        l[which].rampDown(newvoice, rampdown);
        rampdown => now;
    }

}

//like PulseOsc, but with impulse instead of step
fun void impOsc() {

    Impulse s;
    for (0 => int j; j<6; j++) { //skip channels 1/3 for unpitched stuff
        if(!useHemi) {
            if( j != 0 && j != 2) s => dac.chan(j % dac.channels() );
        } else s => dac; //connect to all outputs when using hemi
    }

    -10. => float amp;

    while(true) {

        if (timeToNext <= 0::ms) {

            if (playCliks) -amp => amp => s.next;

            pulsePeriod => timeToNext;

        }

        if (timeToNextDelay <= 0::ms) {

            delayPeriod => timeToNextDelay;

        }

        1::ms -=> timeToNext;
        1::ms -=> timeToNextDelay;

        1::ms => now;

    }
```

neither Anvil nor Pulley by Dan Trueman
Performed by Sō Percussion
Hardanger fiddle: Dan Trueman

Sō Percussion is: Eric Beach, Josh Quillen, Adam Sliwinski, Jason Treuting

Produced by Lawson White

Recorded by Lawson White and Dave Snyder at Guilford Sound
Mixed and Edited by Lawson White at Good Child Music Studios
Mastered by Scott Hull at Masterdisk
Assistant Engineering by Matt Hall
Additional Editing by Julian Domo
Published by Good Child Music (ASCAP) / Many Arrows Music (ASCAP). ©2013 Good Child Music, All Rights Reserved.
For licensing information, contact licensing@goodchildmusic.com.
For performance materials, visit goodchildmusic.com.

Executive Producers: Michael Gordon, David Lang, Kenny Savelson, and Julia Wolfe
Label manager: Bill Murphy
Cantaloupe sales manager: Adam Cuthbert
Art direction and design: Frank Olinsky
Photo of Sō Percussion: Janette Beckman
Other photos: Eric Beach

Sō Percussion, Inc.
233 Norman Avenue, Suite 309
Brooklyn, NY 11222
(646) 926-2330
so@sopercussion.com
Emily Krell, Managing Director

For booking inquiries, please contact Alliance Artist Management at allianceartistmanagement.com.

Sō Percussion wishes to thank:
Dan Trueman, Dave Snyder, Lawson White, Frank Olinsky, Kyle Dunleavy (pan tuner), Beth, Elsie, Mabel, Cristina, Guille, Yeji, Parsley, The Beach Family, Stephanie, Sasha, Sammy, Chris and Bill, Steve Taylor.

Dan Trueman wishes to thank:
Monica, Molly and Otto, Mah and Pops, the Sō Percussion lads, Lawson White, Dave Snyder, Steve Mackey, Paul Lansky, Brad Garton, and everyone at Cantaloupe Music.

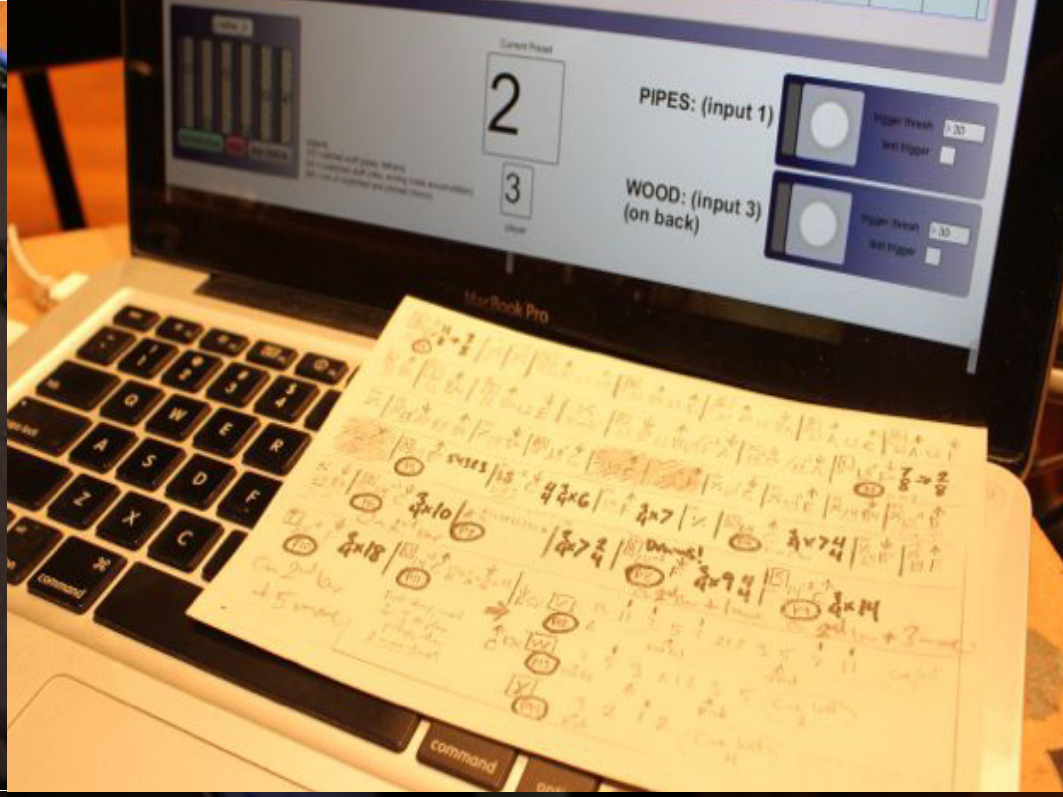
Sō Percussion plays Vic Firth sticks, Zildjian cymbals, Pearl/Adams instruments, Remo drumheads, Black Swamp accessories, and Estey organs.

This recording was funded in part through a grant from the Aaron Copland Fund for Music, Inc. Funded also in part by the Princeton University Music Department and Council on Research in the Humanities and Social Sciences.

Sō Percussion premiered neither Anvil nor Pulley at Texas Performing Arts in Austin, Texas on March 11, 2010, followed by the New York City premiere at Carnegie's Zankel Hall on March 25.

For more about everything you hear on this release, visit cantaloupemusic.com, sopercussion.com and manyarrowsmusic.com. To get specially priced advance copies of all new Cantaloupe Music releases, as well as catalog discounts and other perks, join the Cantaloupe Club at club.bangonacan.org.

Coca-Cola


2
3
PIPES: (input 1)
WOOD: (input 3)
(on back)
command

Sync

neither Anvil nor Pulley
for laptop/percussion quartet (with turntable)
commissioned by Sō Percussion

"The dazzling results mixed George Crumb's knack for unearthly timbres, Alvin Lucier's infinitesimally fine gradations of tone, and the fierce creative audacity of Jimi Hendrix."
— New York Times, March 27, 2010

Unlike the anvil or the pulley, the computer hides its purpose—to strike or yank will only break. What is this "tool" we call a computer? It is surely not really about computation, and what does it offer us as musical beings? *neither Anvil nor Pulley* is, in short, a wordless musical epic that explores the "man"/machine relationship in the digital age. Are there musical places we can travel to or musical buildings we can construct with this tool that were impossible—even for us to imagine—with its predecessors?

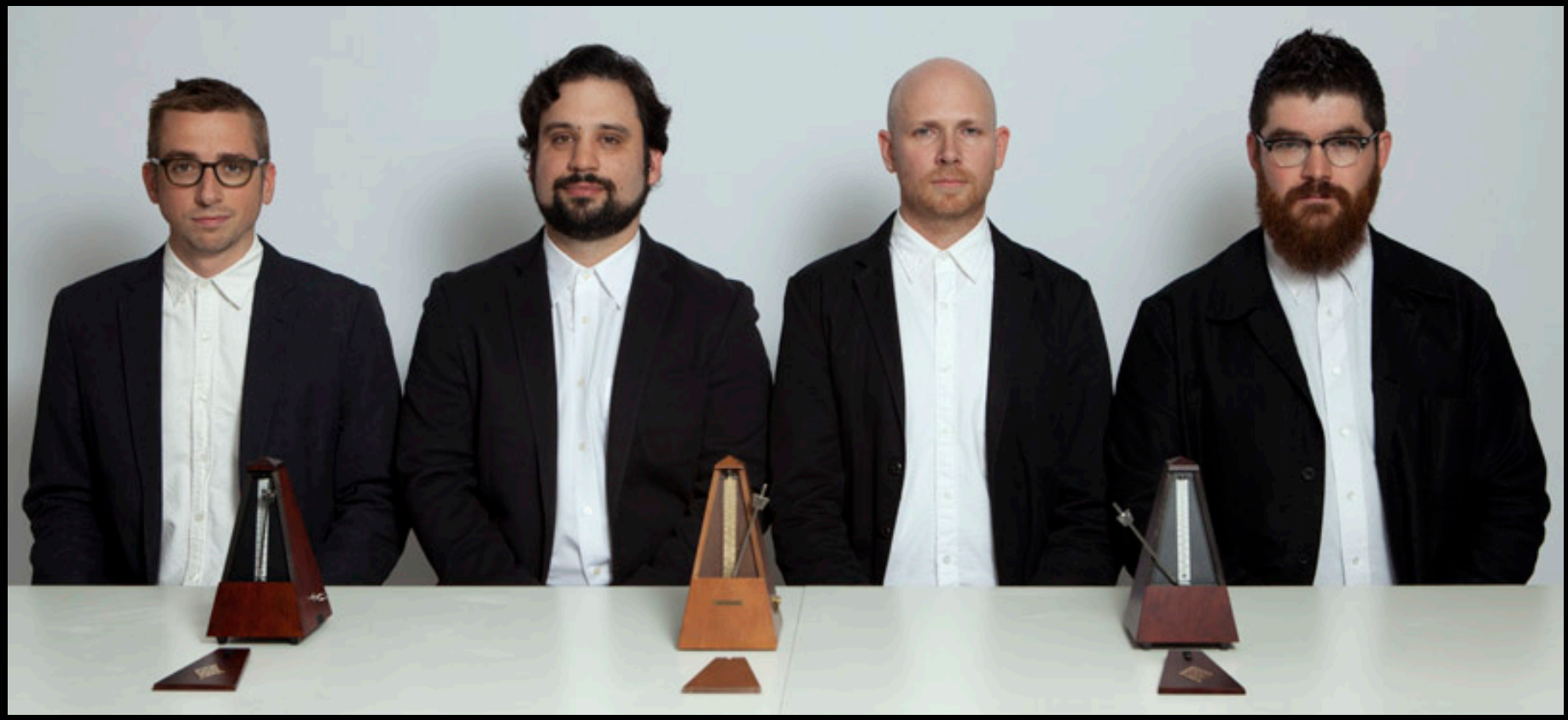
The cast: a turntable spinning vinyl with the fuzzy, crackling remains of some old sounding fiddle tunes; virtual metronomes, clicking relentlessly, but reset by striking raw chunks of wood; re-purposed golf video game controllers (joysticks with pull-strings, or "tethers"); a huge bass drum with speaker drivers attached, performed with hand-held microphones, the resultant feedback tuned via digital filters to the key notes of a well-known Bach Prelude; difficult drum machines; four virtuoso and highly imaginative percussionists.

We begin with the crackle and fuzz of a needle dropping on vinyl…in five acts, of varying lengths and natures:

- Act 1: *Another Wallflower [from Long Ago]*
- Act 2: *120bpm [or, What is your Metronome Thinking?]*
- Act 3: *A Cow Call [Please oh Please Come Home!]*
- Act 4: *Feedback [in Which a Famous Bach Prelude Becomes Ill-Tempered]*
- Act 5: *Hang Dog Springar [a Slow Dance]*

Composing for (I really should say "with") Sō Percussion is an incredible pleasure. Their collaborative and adventurous spirits (not to mention their sheer musical abilities) are awesome. In the past, I've had the privilege of actually performing my own music with them; I don't join them here on *neither Anvil nor Pulley*, but a doppelganger of sorts, in the form of a turntable, sits in.

— Dan Trueman



In 2012, Sō Percussion and Cantaloupe Music released the *Cage Bootlegs*, a sprawling recording project that we felt would capture the spirit of John Cage's legacy. Instead of releasing one CD of fixed material, we created an online catalog of live performances, hoping that the many variations from night-to-night would paint a picture of how rich Cage's music is.

Along with our no-CD release, we were inspired to find other creative ways of presenting and marketing an album. Since a download has no physical presence, we created a unique artifact for each one: a limited-edition blank LP with handmade art, plus a download card with a code and link to access the digital recordings.

At the time, it seemed like that was just a one-time wacky homage to Cage. But subsequent conversations within our group led us inexorably down the rabbit hole of questioning whether mass-producing CDs is even necessary. It creates waste, and most people hang onto them just long enough to burn the music onto their iPods (if they even purchase the physical copy at all).

But we, and many other people, are not satisfied with having every meaningful piece of our lives exist only as a numerical sequence of ones and zeros. For *neither Anvil nor Pulley*, we decided to extend the ideas we started with the *Cage Bootlegs*, and to offer a variety of ways to experience this album. We'll be selling all these items at our shows, and most through the Cantaloupe store (bangonacan.org/store/label/cantaloupe_music).

• Repurposed LPs from used record stores (Lionel Ritchie, Mozart, whatever!): On the front and back of each LP, we'll have the *nAnP* artwork (designed by Frank Olinsky) in the form of stickers that we affix on the front and back cover. Inside is the used record, plus a download card with link to the digital booklet.

• Speaker drivers in a box: These are the devices we use to create feedback on the bass drum in the fourth movement. We sell them with the download card and link to the digital booklet. They have 1/8-inch cables that you can plug into an iPod or computer and play very scratchy lo-fi sound.

• "Tether" controllers: These are the golf video game controllers that we use in 120bpm to play sound files. You get the tether and a link to download custom software created by Dan Trueman so you can use them yourself.

• A music video! You can find the link at our site: sopercussion.com/nanp.

— Adam Sliwinski, Sō Percussion

CANTALOUPE MUSIC IS FROM THE CREATORS OF BANG ON A CAN.
© & Ⓟ 2013 Cantaloupe Music, LLC.
All rights reserved.
Unauthorized duplication is a violation of applicable laws.
Cantaloupe Music, 80 Hanson Place, Suite 702, Brooklyn, NY 11217
www.cantaloupemusic.com
CA21093
UPC/EAN: 713746309329