5 The Standard Suite of Macros

| Go Saints! Affra’s favorite team has just won the Super Bowl – and she can’t seem to stop smiling!! And humming. And singing. |

Affra: Convenience is good.

Qiana: OK.

Affra: It is nice to be able to play notes of various durations in Clay without thinking too hard about it.

Qiana: Naturally it is!

Affra: So, why not enter \( \langle \text{PS} \gg S2 \ P \ X2 \rangle \) and \( \langle \text{PL} \gg X2 \ P \ S2 \rangle \) into Clay.

Qiana: Easy enough.

Affra: And try them out.

Qiana: Something like \( \langle P \ PS \ P \ PS \ P \ PL \ P \rangle \Rightarrow \langle C \ C.5 \ C \ C.5 \ C \ C2 \ C \rangle \).

Affra: Yes. Good. Any idea why I choose the names that I did for these two macros?

Qiana: “PS” for “play short” and “PL” for “play long”?

Affra: Yes!

Qiana: Really?

Affra: Yes!! And what do they do?

Qiana: \( \langle \text{PS} \rangle \) plays the note for half its “current duration”. \( \langle \text{PL} \rangle \) plays it for twice its “current duration”.

Affra: Good. Now why not enter \( \langle \text{PSS} \gg S2 \ PS \ X2 \rangle \) and \( \langle \text{PLL} \gg X2 \ PL \ S2 \rangle \) into Clay. Try them out. Think a bit about them.

Qiana: OK.

Affra: These four macros are part of the standard suite of macros. These macros, like most macros, help you to harness your musical thinking potential when you are working in MxM with Clay.

Qiana: Of course. But what can we do with them.

Affra: Lots of things. Here is one. Enter and test \( \langle \text{SAINTS}1 \gg R \ P \ 2RP \ P \ RP \ P \ RP \ PLL \ 4LP \rangle \). \( \langle \text{SAINTS} \rangle \Rightarrow \langle S1 \ C1 / E1 / F1 / G4 \rangle \)
Qiana: You are pleased with last night’s outcome!

Affra: You know it! Next, enter and test \langle SAINTS2 \gg R \ P \ 2RP \ P \ RP \ P \ RP \ PL \ 2LP \ PL \ 2LP \ PL \ 2RP \ PL \ LP \ PLL \ LP \rangle. \langle SAINTS2 \rangle \Rightarrow \langle S1 \ C1 / E1 / F1 / G2 \ \ E2 \ \ C2 / E2 \ \ D4 \rangle.

Qiana: OK.

Affra: And then put them together to play the first half of the main chorus of “Saints Go Marchin’ In”.

Qiana: Do you mean something like \langle SAINTS \gg 2SAINTS1 \ SAINTS2 \rangle? So that \langle SAINTS \rangle \Rightarrow \langle S1 \ C1 / E1 / F1 / G4 \ S1 \ \ C1 / E1 / F1 / G4 \ S1 \ \ C1 / E1 / F1 / G2 \ \ E2 \ \ C2 / E2 \ \ D4 \rangle.

Affra: That will do, for now. You might want to play it once in double time on a trumpet – just for fun!

Qiana: Yes, that’s better!

Affra: The standard suite of macros also contains macros to rest the note for various lengths of time, including \langle RS \rangle, \langle RL \rangle, \langle RSS \rangle, and \langle RLL \rangle. Can you define them, by analogy with \langle PS \rangle, \langle PL \rangle, \langle PSS \rangle, and \langle PLL \rangle.

Qiana: Easy enough. I should probably test them!

Affra: Absolutely. How about \langle PS \ RS \ P \ R \ PL \ RL \ P \ R \ PSS \ RSS \ P \ R \ PLL \ RLL \ P \ R \rangle \Rightarrow \langle C.5 \ S.5 \ C1 \ S1 \ C2 \ S2 \ C1 \ S1 \ C.25 \ S.25 \ C1 \ S1 \ C4 \ S4 \ C1 \ S1 \rangle.

Qiana: OK.

Affra: Here’s one of my favorite “Mardi Gras” rhythms.

\begin{verbatim}
MGR \gg MGR1 MGR2 MGR3 MGR4
MGR1 \gg 7LP PS 7RP S3 2LP PS 2RP PS 3RP PS 3LP X3
MGR2 \gg 3RP PS RSS PSS 3LP
MGR3 \gg 3RP RSS PSS RSS PSS 3LP
MGR4 \gg 3RP RSS 3PSS 3LP
\end{verbatim}

Qiana: I like it. \langle MGR \rangle \Rightarrow \langle \ \ C.5 / A0.166 / C0.166 / F0.166 \ \ F.5 \ S.25 \ F.25 \ S.25 \ F.25 \ S.25 \ F.25 \ S.25 \ F.25 \ F.25 \ F.25 \rangle.

Affra: Perhaps you would like to try something like \langle 4MGR \rangle.

Qiana: Nice!
Affra: I lifted it from Professor Longhair. Listen to his take on “Mardi Gras in New Orleans” sometime and you’ll find that this is the featured rhythm. While you’re at it, listen to anything by Fess!

Qiana: I’ll be sure to do that.

Affra: And take a look at him, too. He is quite ... unique! I think someone posted a few clips on Youtube of him playing with The Meters (read that as the Neville Brothers).

Qiana: Any other macros in the standard suite?

Affra: Yes. Two that come to mind are \( \langle \text{PD} \gg \text{X3 S2 P X2 S3} \rangle \) and \( \langle \text{RD} \gg \text{X3 S2 R X2 S3} \rangle \).

Qiana: “PD” for “play dot” and “RD” for “rest dot”?

Affra: Yes!

Qiana: I should enter them and test them?

Affra: Absolutely! And then, just for fun, enter and test \( \langle \text{NOR} \gg \text{PD 2RP PD 2RP P 4LP} \rangle \Rightarrow \langle \text{C1.5 / E1.5 / G1} \rangle \).

Qiana: OK.

Affra: Now enter ...

\[
\text{NORBLUES} \gg \text{2ONE 2FOUR ONE FIVE 2ONE}
\text{ONE} \gg \text{NOR}
\text{FOUR} \gg \text{3RP NOR 3LP}
\text{FIVE} \gg \text{4RP NOR 4LP}
\]

Qiana: OK

Affra: “NORBLUES” is in the spirit of an 8 bar New Orleans blues – except that it is “energy impoverished”. Try playing it at a pretty quick pace.

Qiana: I like it!

Affra: Then you really MUST listen to some Professor Longhair!