

EQUIPMENT:

Perc. I

1 Kick Drum (w/pedal)  
1 Prepared Snare Drum w/splash cymbal (10’’) *(w/extension springs, see performance notes)*  
2 Toms (10-16’’)   
1 pair Congas  
1 Wooden Simantra  
2 Brake Drums  
Bamboo chimes

16-19’’ Dark Crash Cym. (suspended)  
16-19’’ China/Effect Cymbal (reverse suspended) *(see performance notes)*  
1 Large Wind Gong (flat, 20-24’')

A Washtub or Metal Garbage Can  
Glass bottles in burlap or cloth sack

Finger Cymbals  
2 small metal bowls or canisters  
Bass Bow

Perc. II

Large Bass Drum

Hi-Hat  
2 Toms (16-20’’)   
3 Roto Toms  
1 Metal Simantra

1 Medium-Large Suspended Dense Metal Sheet  
1 Spiral Trash Cymbal, suspended  
1 Prepared Rivet/Sizzle cymbal (suspended)

2 small metal bowls or canisters  
19-22’’ Dark Cymbal (w/handle)

Bass Bow  
Superball

Perc. III

Amplified Box *(see performance notes)*

Hi-Hat  
2 Toms (14-18’’)   
1 Metal Simantra

18-21’’ Dark Crash Cym. (suspended)  
18-21’’ China/Effect Cymbal (reverse suspended) *(see performance notes)*  
20-23’’ Dark Cymbal (w/handle)  
1 Large Tam-Tam

2 small metal bowls or canisters  
A drinking glass  
Bass Bow

Perc. IV

Kick Drum (w/pedal)  
Prepared Snare Drum w/splash cymbal (10’’) *(w/extension springs, see performance notes)*  
2 Toms (12-16’’)   
1 pair Bongos  
1 Wooden Simantra  
2 Brake Drums

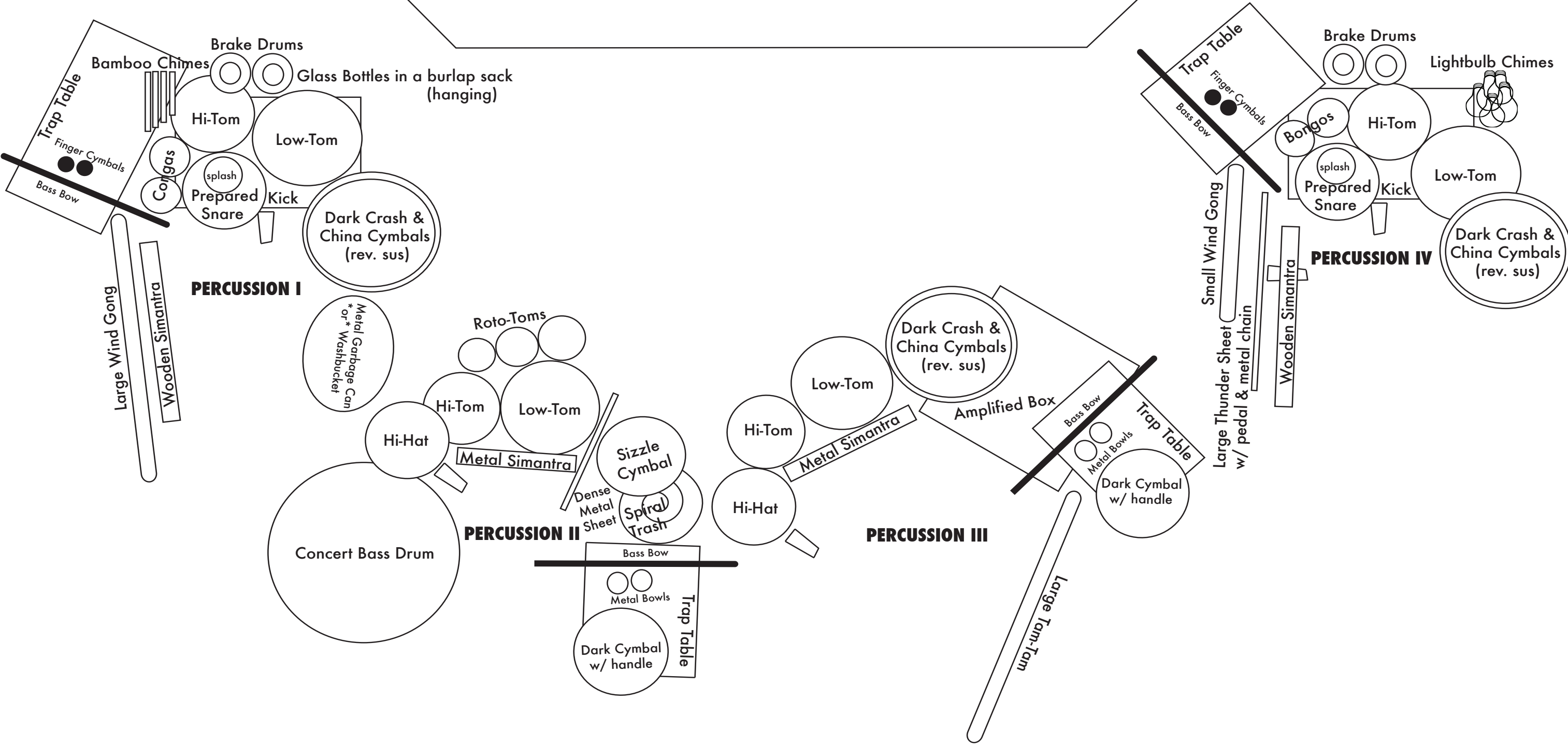
17-20’’ Dark Crash Cym. (suspended)  
17-20’’ China/Effect Cymbal (reverse suspended) *(see performance notes)*  
Small Wind Gong (16-20’’)   
(\*or\* Med Tam-Tam)

Finger Cymbals

1 large thunder sheet (w/pedal) (heavy metal chain draped over it)

A drinking glass  
Light Bulb Chimes (see performance notes)  
Bass Bow

AUDIENCE



PERFORMANCE NOTES (rough draft):



A large wooden box must be built, with two large extension springs attached to four of its surfaces (horizontally and vertically), and a number of other smaller extension springs mounted symmetrically throughout. One inner surface should be covered with metal tacks or studs, and contact microphones may be mounted to each inner surface, along with a stereo pair of condenser microphones.

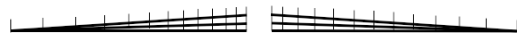
Lightbulb chimes may be built using a combination of old lightbulbs and glass ornaments. It is suggested to use an elastic cord for each of the lighter ornaments or bulbs with glue or epoxy, and for the heavier bulbs to use fishing line or a similar plastic thread with glue or epoxy. A circular object that the bulbs can be tied to, such as a clock face (pictured) or simply a wood/plastic disc with holes drilled in it will be sufficient.

Additionally, two snare drums should be prepared by threading thin extension springs, such as those found in “thunder tubes” through the drumhead and using a lightweight epoxy to secure them in place.



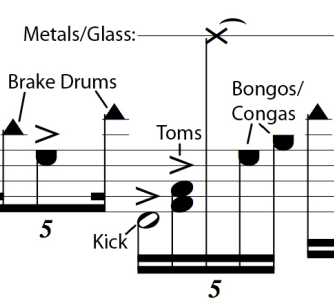
This work requires a stopwatch slowed to approx. 44bpm (multiplied by 1.36). Please email [jasonbuchanan@gmail.com](mailto:jasonbuchanan@gmail.com) to acquire a Max/MSP patch that should be displayed on a laptop in front of the performers, and can be triggered remotely by iPhone/iPad. Individual percussion parts need not be synchronized precisely between one another, they exist rather as approximate simultaneities governed by the stopwatch. Because of this, there is a great deal of freedom built into the possible interpretation of the work. The score therefore is a guide or point of departure and is not meant to be executed verbatim; it is one possible realization of the event streams that make up the skeletal structure of the work. There should be a sense of fluidity or elasticity in the interpretation of the notated rhythms.

DYNAMIC & TEMPORAL INDICATIONS:

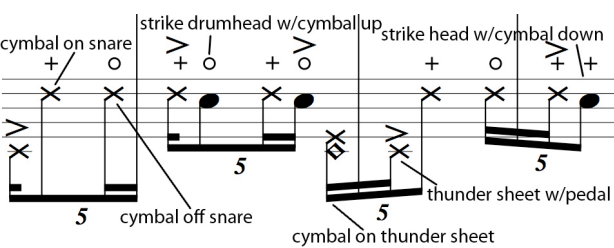
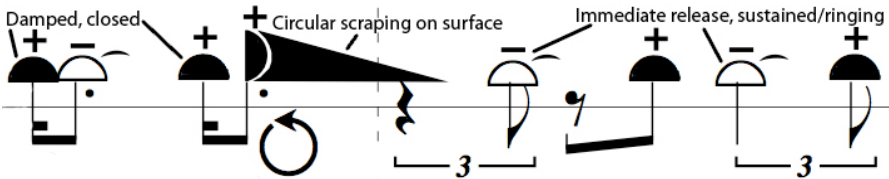


All dynamic markings should be considered relative, indicating the extremes of each instrument while utilizing a given technique. For example, the maximum amplitude (dynamic level) possible with lightbulb chimes (without breaking) is lower than that of snare drum. In the same way, all temporal indications, such as accel. or decel. markings (below), are completely relative to the rate of rearticulation directly preceding or succeeding the indication. If there is no rate specified, it is left up to the discretion of the performer to determine a musically appropriate interpretation. In other words, the number of beams does not indicate a precise subdivision, but rather an increase or decrease of speed.

NOTEHEAD TYPES: Triangular noteheads typically represent dense metals such as brake drums and metal simantras, while x noteheads represent thin metals (such as cymbals) or glass. Bowed cymbals will sometimes be notated with some combination of diamond noteheads and x noteheads. “U” noteheads represent drums such as bongos and congas, with closed noteheads representing toms and roto-toms (agogically) and open noteheads kick or bass drums.



[+] signs indicate “closed” sounds, such as a tam, gong or a metal sheet damped with two bowls or metal canisters, or a cymbal depressed on the head of snare or bass drum. [o] or [-] signs indicate “open” sounds, such as a tam, gong, or a metal sheet that is struck and immediately released so that it rings, or a cymbal that is raised and no longer in contact with a drumhead. In the case of the prepared snare drum, the cymbal is raised and lowered like a hi-hat, and the instrument can be struck either on the metal surface or drumhead. Again, the execution needn’t be completely precise, but rather approximating the gestures, behavior, and sound quality is most important. These passages should always have a quasi-improvisatory feel.



VOCALIZATIONS: Vocalizations are written using IPA (International Phonetic Alphabet) with some parenthetical English translations for unintuitive pronunciations. It should be understood that the text must not be intelligible, rather the performer should aim to simply produce the types of syllables indicated, a sort of gibberish, mumbling, or schizophrenic muttering, always whispered and hoarse/percussive or chant-like. The IPA is utilized explicitly to eliminate any meaning/coherence/semantic content. Even if the pronunciation is not accurate, it will be closer to what I have intended than if I were to write the syllables in plain English.

AD LIBITUM: Many passages are marked “ad libitum.” It is my intention that the improvisational passages will be informed by the types of gestures and textures in the rest of the work, and these will be assimilated into your gestural palette. These passages may be as sparse or as dense as you like, although some physical simultaneities will necessitate a more sparse treatment based on the other musical material.

\*\*\*Note: Many of the notational indications in the score have been communicated directly to the performers verbally for the initial premiere performance, which took place October 4<sup>th</sup>, 2013. Further revisions of the score for publication will include keys and diagrams that indicate notation and performance practice more precisely. Any questions may be directed to: [jasonbuchanan@gmail.com](mailto:jasonbuchanan@gmail.com)

Performance duration: approx. 13 minutes for Oct. 3, 2013 version.