

Percussion 1 #

Percussion 2 #

Percussion 3 #

Movements and Mazes

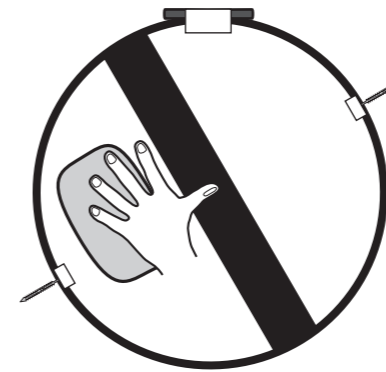
For Percussion Trio

11 Minutter

Eric Skytterholm Egan

2015

- Percussion 1 -



Listen. It is night moving in the streets, the processional salt slow musical wind in Coronation Street and Cockle Row, it s the grass growing on Llaregyb Hill, dewfall, starfall, the sleep of birds in Milk Wood.

Only you can hear and see, behind the eyes of the sleepers, the movements and countries and mazes and colours and dismays and rainbows and tunes and wishes and flight and fall and espairs amd big seas of their dreams.

Dylan thomas - Under Milk Wood

Performance Notes:

Equipment - Each Performer will Need:

- Two Thin Hard Rubber Beaters with Wooden Shafts.
- Two Triangle Rods (or other thin and short Metal Rods such as Metal Knitting Needles - All Different Pitches).
- Two Bass Drum Pedals (one must be fastened to the floor).
- Audio Score on Mp3 Player or Other Device.
- Two music Stands (so the pages can be slid across).

- One Pedal Bass Drum.
- One Floor Tom - this must have a Fiberskyn skin!
- One Small Gong (must be the right size to be hung from the Tuning Screws of Bass Drum so it can be played with the Pedal - All Different Pitches)

- One Thin, Resonant Wooden Stick (All Different Pitches).
- Two Metal Screws.
- One Metal Cigar Tube.
- One Glass Slide.
- One fibrous Cloth (a rough cotton cloth works well).
- Gaffer Tape.

In addition to this, Player 1 requires:

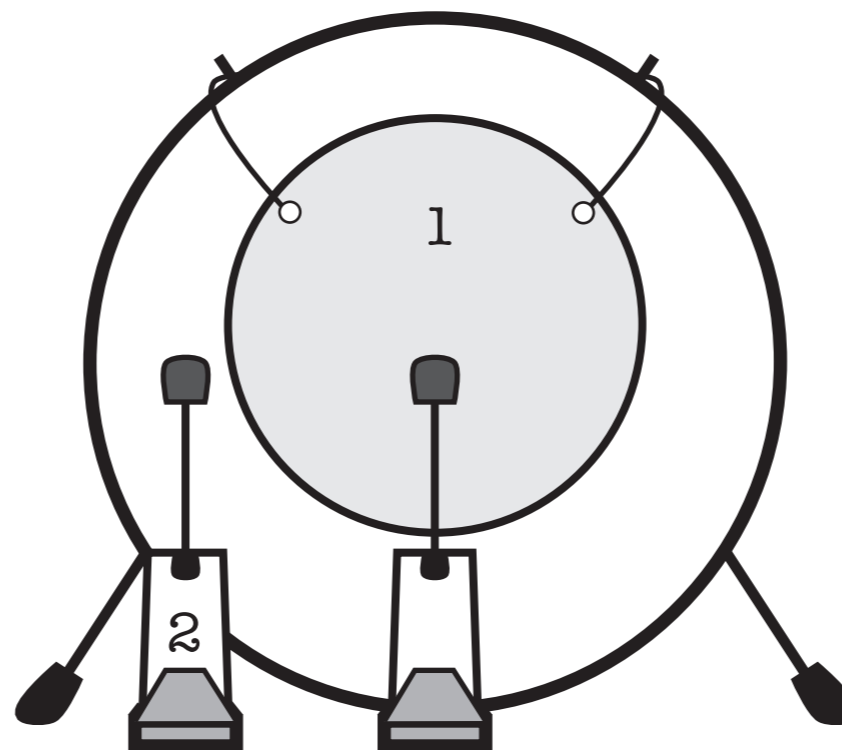
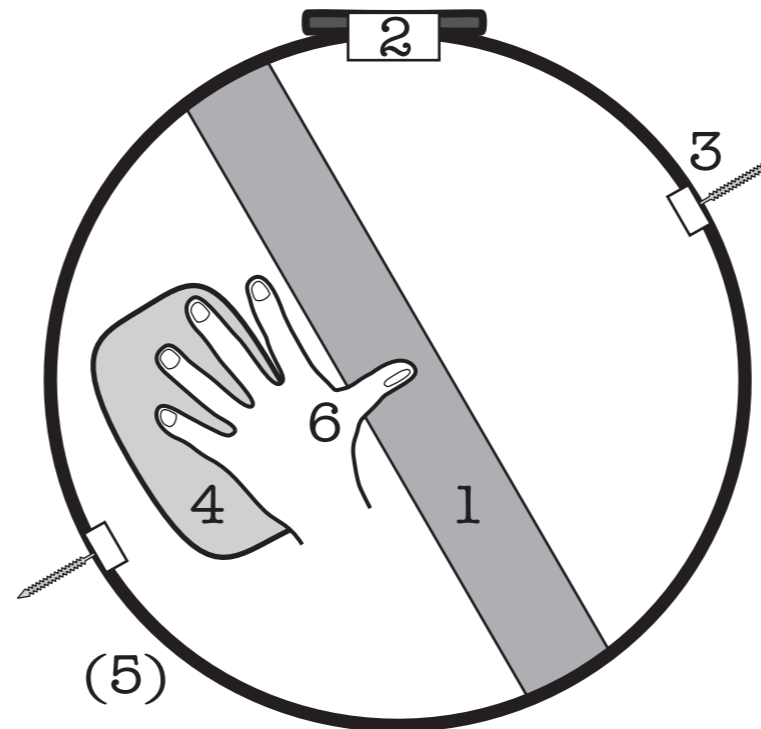
- One heavy duty glove (such as a gardeners glove).
- One roll of thick plastic tape (such as parcel tape).

Preparation - Bass Drum:

1. The Gong is suspended from the Tuning pegs so that it hangs freely between the central pedal and the skin of the drum.
2. The second pedal is placed to the left hand side so that it can strike the skin of the drum without making the gong move or vibrate. The pedal may have to be fastened to the ground or a piece of wood so that it will stay in place. Although it must be to one side, it should still not be visible to the audience, if this is possible to achieve.

Concert Setup:

The players should be placed beside one another with Player 1 in the middle.



Preparation - Floor Tom:

1. One long strip Gaffer Tape is stretched across the rim of the drum and securely fastened down each vertical side. The tape must be extremely tight, so that it lies flat from rim to rim, resembling a string that is suspended over the surface of the skin.
2. The Wooden Stick is gaffertaped to the rim next to the tape on the opposite side from the player.
3. The two Screws are gaffertaped to opposite sides of the frame, at right angles to the Tape.
4. The Cloth is placed on the Skin on the left hand side of the tape, so that it can be conveniently held in place by the left hand.
5. One or two strips of Tape (depending on the number needed), the length of the Case of the Floor Tom are taped vertically to the side so that they can easily be pulled off near the end of the piece.
6. For the beginning of the piece, the left hand is placed on top of the cloth, with the Thumb dampening the Tape at the central point.

Preparation During the Piece:

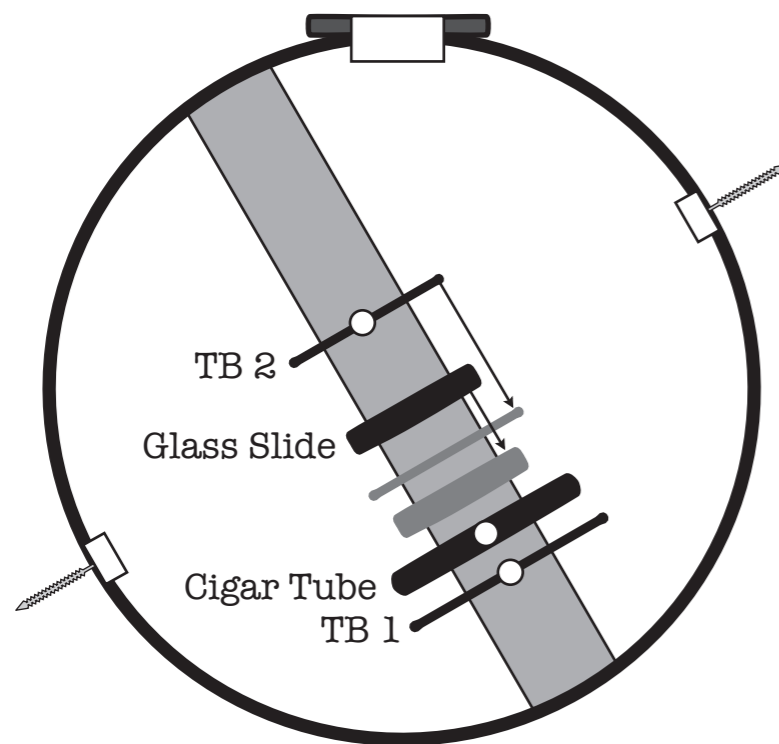
Each performer must also have a stand upon which the following items are easily accessible:

- Cigar Tube.
- Two Triangle Beaters.
- Glass Slide.
- 1 Rubber Beater (to begin with only 1 is used).

Player 1 must also have the glove and the roll of tape on their stand.

Further Instrumental Preparation:

The Cigar Tube, two Triangle Beaters, and Glass Slide are inserted during the course of the piece following the placements in the score and the diagram below. The white circles show where these objects are played. Towards the end of the piece, the Glass Slide and Triangle Beater 2 are rolled along the underside of the Tape, eventually ending up in the configuration indicated by the arrows and shaded figures in the diagram. At this point all four objects should be roughly equidistant from one another.



Audio Directions:

As well as reading from the parts, the score contains a set of audio directions. These give the players cues for when to perform certain actions on the first 5 pages of the piece (after this, they must cue one another). The audio directions tell the players how to build the initial Texture of the piece, when they must play together (these TUTTI moments must be meticulously accurate), and when to slide one page across to the next stand.

Following the Score:

- The piece is roughly divided into seven sections. The first five of these are cued in the audio score, while the last two are cued by the players (the audio directions end after page five).
- All changes between Gestures and Pages are played *attacca*, unless rests are notated.
- Texture is a term used for when the performers combine the CORE Rhythm (and Grace Notes) freely with all allowed Gestures and Actions.
- The Right Hand Always plays with the back (wooden end of the beater). The Left Hand starts playing with the hand itself. Later it uses the Head of the Mallet.
- Section 1: The players start by repeating the CORE Rhythm at the indicated starting point. This rhythm is repeated almost continuously for the first four pages of the piece, with small gestures interspersed over, or inside it.
- Sections 2-4: The Texture of the piece gradually grows as the players are asked to add more and more gestures to the basic rhythm, which is still performed on the Tape.
- Section 5: The Players Alternate between playing the (now full) Texture, and sections with unison rhythm. The rhythm here is clearly presented in a click track, where the players play on the last of four consecutive beats that introduce each gesture.
- Sections 6-7 (Pages 6-9): The players read these pages as they would a normal score.
- Coda (Page 9): The players read follow the CORE Rhythm - Player 1 cues each entry.

Reading the Music:

For a lot of the piece, the performers repeat a rhythmical pattern that consists of the CORE Rhythm and a set of Grace Notes. The CORE rhythm should be repeated until otherwise stated. The Grace Notes (GN) are optional throughout. These are performed in three different ways:

- On Pages 2-3 GN are played at the black dots outlined on the Tape. At first they should be used sparsely. There are GN on Page 1.
- They can be played by the Triangle Beaters with the Right Hand, as part of the Texture. As soon as the RH is holding the Mallet, GN should be played with the RH only.
- They can be played with either one of the Bass Drum Pedals, as part of the Texture. Towards the end of the piece, on Pages 8-9, the Bass Drums should play gradually more and more GN, building up to a dense wall of sound for the final fermata before the Coda.

To create the Texture (almost all the time on pages 1-4 and where Texture is marked thereafter), the performers combine Gestures and Actions with the Core Rhythm and GN.

- The Actions (LH) are performed at the same time as the RH plays the Core (+GN).
- The Gestures (RH) are inserted as 'wedges', freely, inside the middle of the CORE, whenever the performer wants to.
- The performer should not stop playing unless TACET is requested in the score or Directions. As such the piece is played *attacca* throughout.

Top Line = Core Rhythm Bottom Line = Auxilliary Rhythm (Grace Notes).

CORE Rhythm
Player 2

The musical notation shows two staves. The top staff is labeled 'CORE Rhythm' and the bottom staff is labeled 'Player 2'. The top staff has a 3-beat pattern followed by a 5-beat pattern, with arrows indicating the duration of each pattern. The bottom staff has an Auxilliary Rhythm with Grace Notes, represented by small vertical lines and arrows pointing to the top staff.

Movements and Mazes

Percussion 1

For Percussion Trio

Eric Skytterholm Egan

Tynemouth, April 2015

♩=ca. 58 Lightly and Playfully.

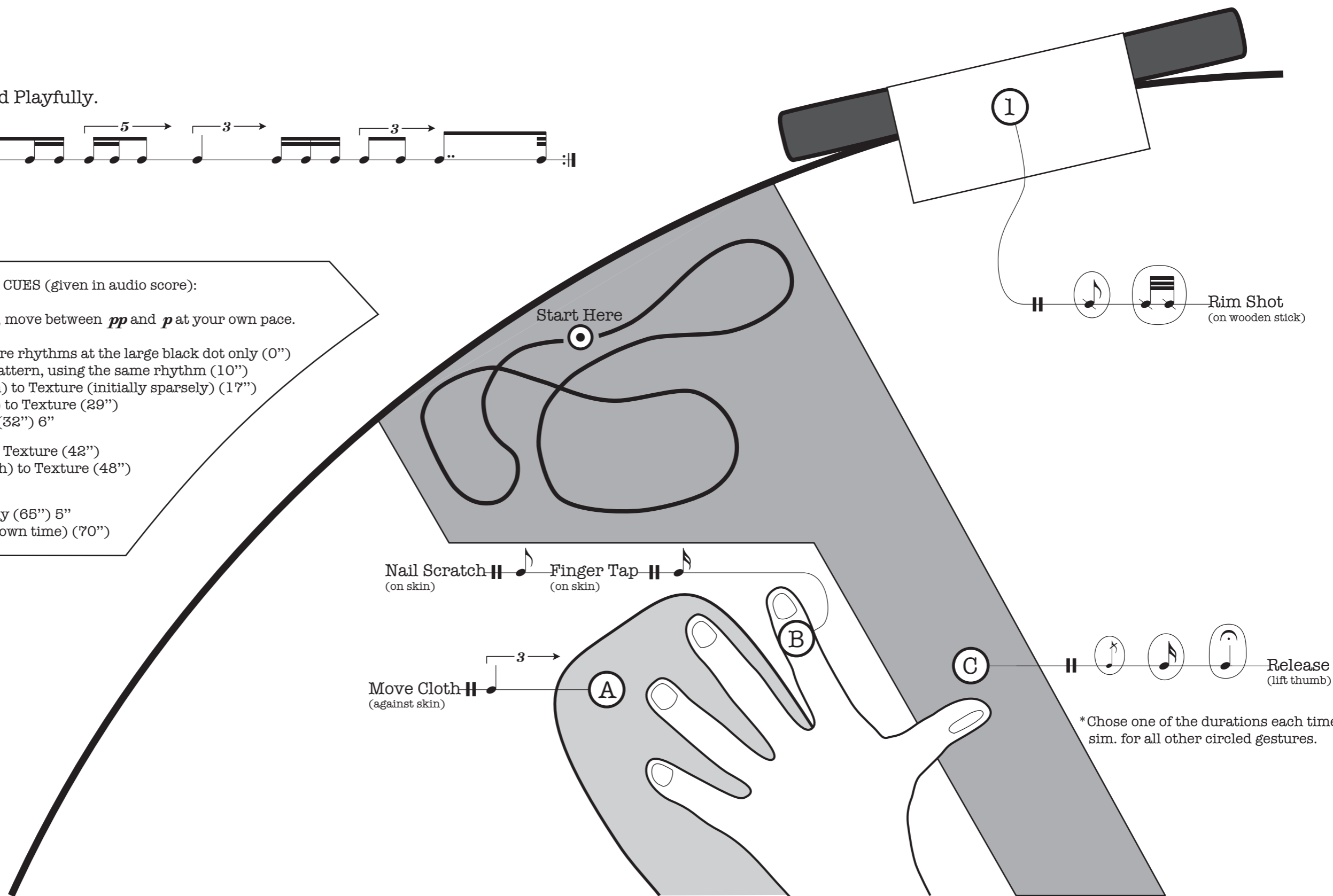
CORE

pp→

PAGE 1 INSTRUCTIONS and CUES (given in audio score):

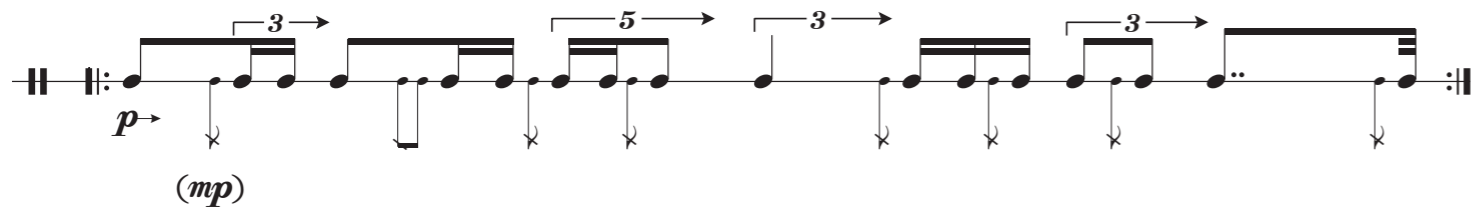
Begin *pp*. After CUE 4 (25''), move between *pp* and *p* at your own pace.

1. Start together, playing Core rhythms at the large black dot only (0'')
2. Start slowly tracing the pattern, using the same rhythm (10'')
3. Add Action A (Move Cloth) to Texture (initially sparsely) (17'')
4. Add Gesture 1 (Rim Shot) to Texture (29'')
5. TUTTI Openingn Gesture (32'') 6''
Back to Texture (38'')
6. Add Action B (Release) to Texture (42'')
7. Add Action C (Nail Scratch) to Texture (48'')
8. TUTTI release (56'') 4''
Back to Texture (60'')
9. TUTTI Opening Gsture only (65'') 5''
10. Move to Page 2 (in your own time) (70'')

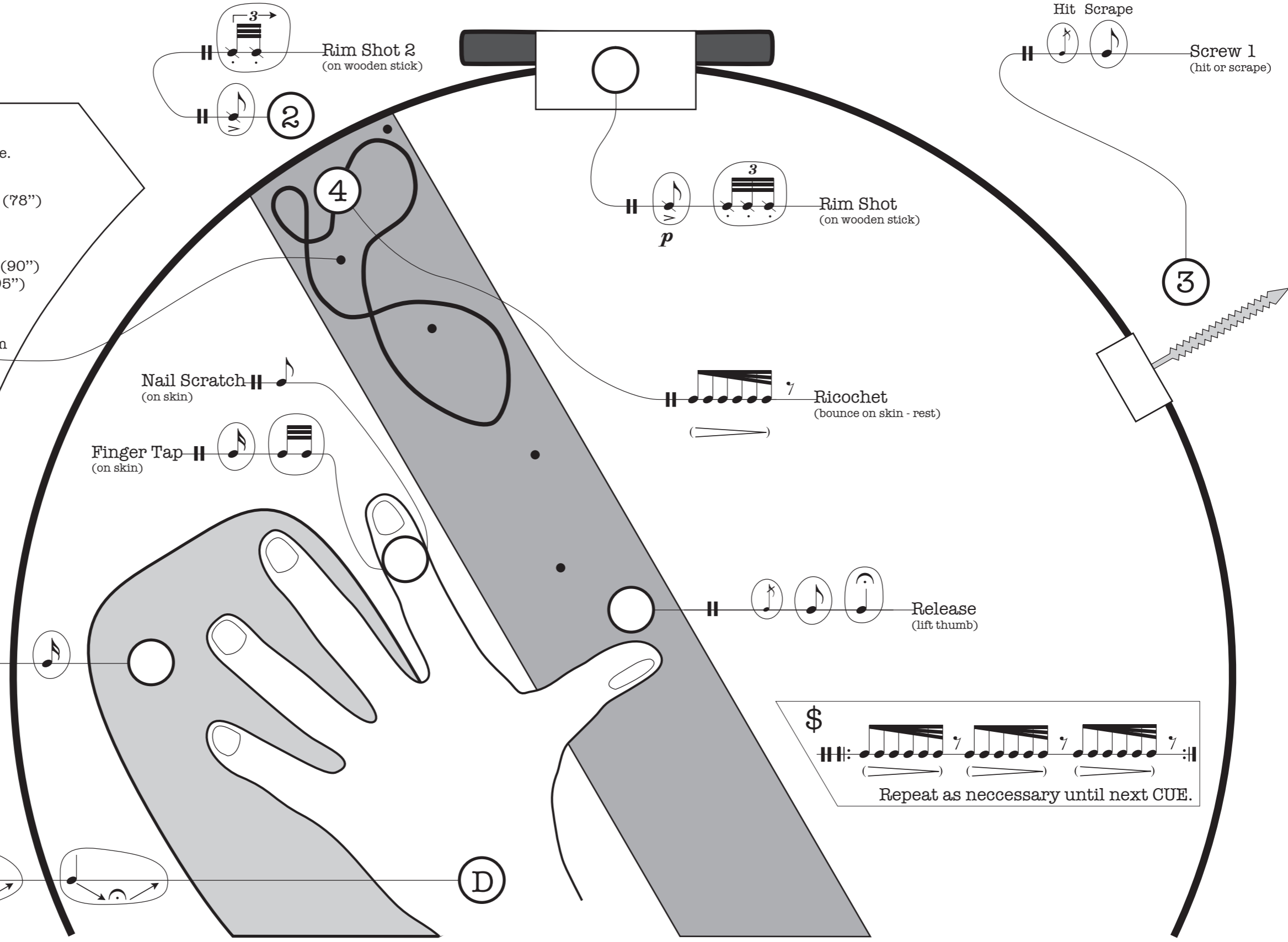


*Chose one of the durations each time. sim. for all other circled gestures.

(♩=ca. 58) Top Line = Core Rhythm Bottom Line = Auxilliary Rhythms (Grace Notes).



- PAGE 2 INSTRUCTIONS and CUES:
- Move between *p* and *mp* at your own pace.
- (Start followign the new pattern)
1. Add Gesture 2 (Metal Rim) to Texture (78'')
 2. TUTTI TACET (82'') 3''
Back to Texture (85'')
 3. Turn Page (LH) (87'')
 4. Add Action D (Push Down) to Texture (90'')
 5. Add Gesture 3 (Screw 1) to Texture (95'')
 6. TUTTI Ricochet SECTION \$ (102'') 8''
Add Gesture 4 (Ricochet) to Texture
Back to Texture (110'')
 7. Start occasionally adding Aux. Rhythm
(Grace Notes in CORE) at dots (115'')
 8. TUTTI Aux. Rhythm Only (122'') 6''
Back to Texture (128'')
 9. Move on to Page 3 (130'')



\$

Repeat as necessary until next CUE.

(♩=ca. 58)

p - mf

PAGE 3 INSTRUCTIONS and CUES:

Move between *p* and *mf* at your own pace.

(Start followign the new pattern)

1. Add Gesture 5 (Hit Skin) to Texture (130")
2. TUTTI Opening Gesture only (140") 2"
Back to Texture (142")
3. Add Gesture 6 (Rim Shot 3) to Texture (152")
4. TUTTI TACET (154") 2"
Back to Texture (156")
5. Turn Page (LH) (156")
6. Add Gesture 7 (Screw 2) to Texture (162")
7. Add Bass Drum Material i (Left) to Texture (167")
8. TUTTI Bass Drum Only (172") 2"
Back to Texture (174")
9. Move Bridge into Place under Tape (with LH) (174")
10. Add Gesture 2* (Rim Shot 2 across) to Texture (182")
11. TUTTI TACET (185") 3"
Back to Texture (188")
12. Move on to Page 4 (190")

Rim Shot 2*
(on wooden stick)

(change pitch by moving beater away across the rim)

Nail Scratch
(on skin)

Finger Tap
(on skin)

Rim Shot 1
(on wooden stick)

Hit Scrape

Screw 1
(hit or scrape)

Hit Skin
(very softly)

Ricochet
(bounce on skin - rest)

Release
(lift thumb)

Move Cloth
(against skin)

Push Down
(into skin)

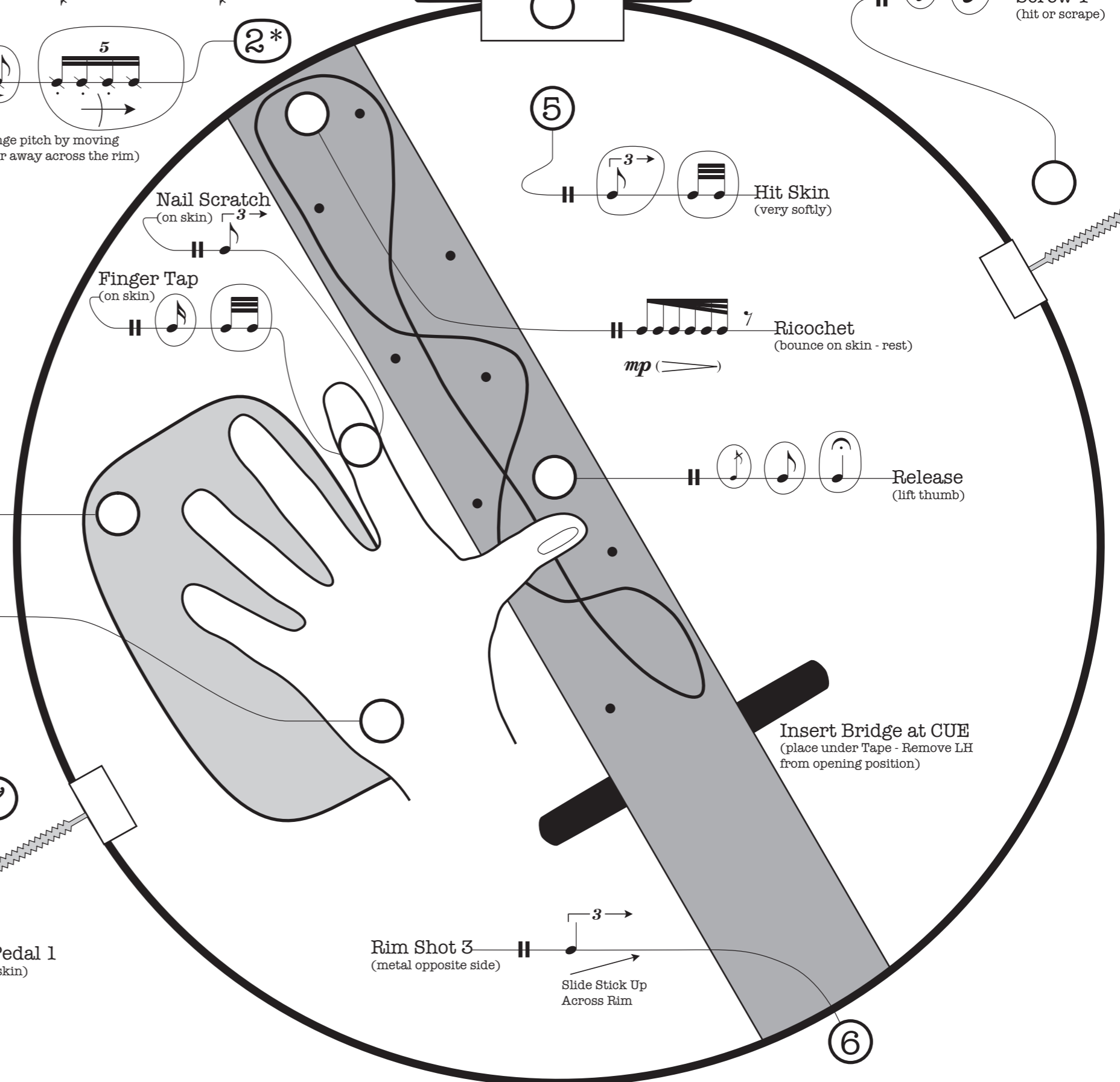
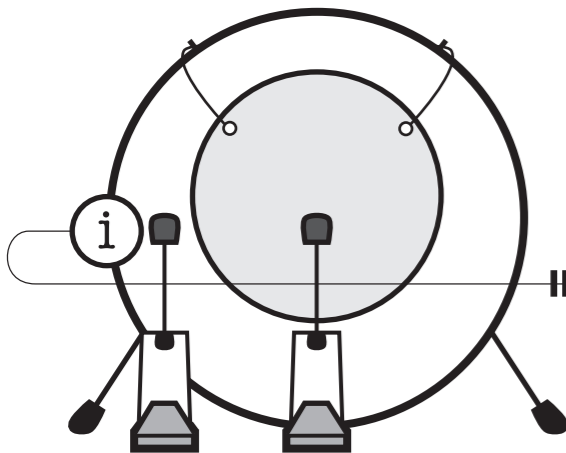
Screw 2
(hit or scrape)

Insert Bridge at CUE
(place under Tape - Remove LH from opening position)

Bass Pedal 1
(play on skin)

Rim Shot 3
(metal opposite side)

Slide Stick Up
Across Rim



(♩=ca. 58)

p - mf

PAGE 4 INSTRUCTIONS and CUES:

Move between *p* and *mf* frequently and at your own pace apart from where cued.

(Play the CORE rhythm freely on the Tape Facing Away from the Bridge)

1. Split CORE rhythm freely between both sides of the Bridge (196")
(Follow the pattern on one side and play freely on the skin on the other.)
2. TUTTI diminuendo to *p* (204") 2"
Maintain dynamic until 216"
3. Move TB 1 into place under Tape (206")
4. Add Gesture 8 (On Slide) to Texture (212")
5. TUTTI crescendo to *mf* (216") 4"
Back to Texture (220")
6. Add Action E (Lift Cloth) to Texture (224")
7. Turn Page (LH) (227")
8. TUTTI Action B (push down) (234") 4"
Back to Texture (238")
9. Add Gesture 9 (TB 1) to Texture (242")
10. TUTTI TACET - Pick up Beater for LH (248") 2"
11. Move on to Page 5 (250")

Rim Shot 1 (on wooden stick)

Hit Scrape

Screw 1 (hit or scrape)

Rim Shot 2 (on wooden stick)

Nail Scratch (on skin)

Finger Tap (on skin)

Hit Skin (very softly)

Ricochet (bounce on skin - rest)

Move Cloth (against skin)

Push Down (into skin)

Screw 2 (hit or scrape)

Lift Cloth (off skin)

Insert Triangle Beater 1 at CUE (fasten under the tape with LH)

TB 1 (on Tape)

Hit Slide (on tape)

Tape Behind Bridge (play CORE rhythm moving back and forth across the tape)

Bass Pedal 1 (play on skin)

Rim Shot 3 (metal opposite side)

Slide Stick Up Across Rim

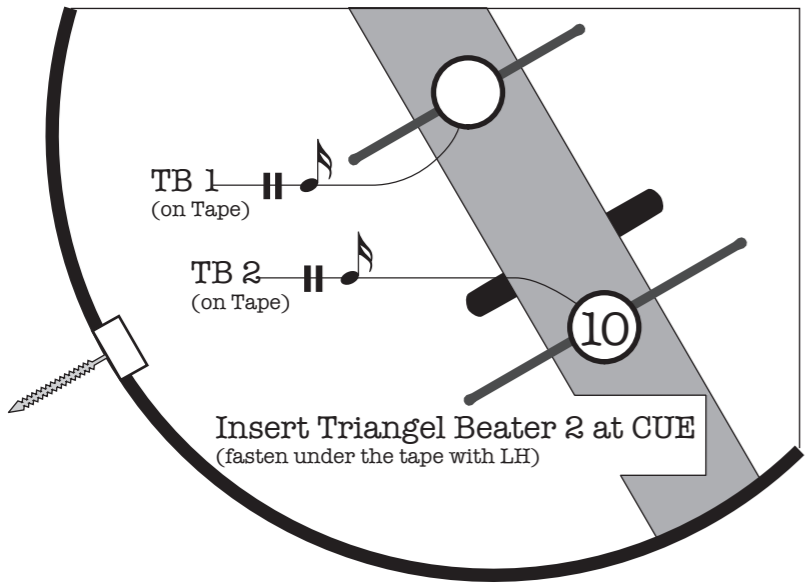
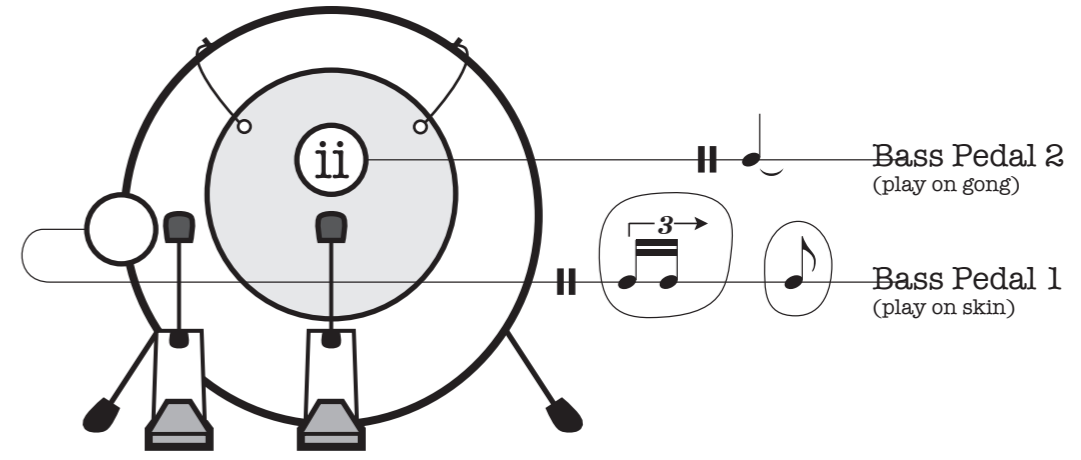
(♩=ca. 58)

Musical notation for a melodic line. It starts with a double bar line and a repeat sign. The first measure has a triplet of eighth notes. The second measure has a quintuplet of eighth notes. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes. The fifth measure has a triplet of eighth notes. The sixth measure has a triplet of eighth notes. The seventh measure has a triplet of eighth notes. The eighth measure has a triplet of eighth notes. The piece ends with a double bar line and repeat dots.

Musical notation for a texture section. It starts with a double bar line and a repeat sign. The first measure is marked *mp* and has a note with a bracket above it labeled "Rim 1 (Wood)". The second measure is marked *mf* and has a note with a bracket above it labeled "Rim 2 (Metal)". The third measure is marked *p* and has a note with a bracket above it labeled "For the Rest of the Page: Play Note Anywhere on the Floor Tom or Bass Drum*". The fourth measure is marked *mp* and has a note with a bracket above it labeled "For the Rest of the Page: Play Note Anywhere on the Floor Tom or Bass Drum*". The fifth measure is marked *mf* and has a note with a bracket above it labeled "For the Rest of the Page: Play Note Anywhere on the Floor Tom or Bass Drum*". The sixth measure is marked *mp* and has a note with a bracket above it labeled "For the Rest of the Page: Play Note Anywhere on the Floor Tom or Bass Drum*". The seventh measure is marked *mf* and has a note with a bracket above it labeled "For the Rest of the Page: Play Note Anywhere on the Floor Tom or Bass Drum*". The eighth measure is marked *mp* and has a note with a bracket above it labeled "For the Rest of the Page: Play Note Anywhere on the Floor Tom or Bass Drum*". The ninth measure is marked *p* and has a note with a bracket above it labeled "For the Rest of the Page: Play Note Anywhere on the Floor Tom or Bass Drum*". The piece ends with a double bar line and repeat dots.

* Remember to Use the RH Beater (with the Head) for all Notes on TB1&2 and Slide for the Rest of the Piece.

Musical notation for a texture section. It starts with a double bar line and a repeat sign. The first measure is marked *mf* and has a note with a bracket above it labeled "60". The second measure is marked *p* and has a note with a bracket above it labeled "243". The third measure is marked *mp* and has a note with a bracket above it labeled "96". The fourth measure is marked *p* and has a note with a bracket above it labeled "124". The fifth measure is marked *mf* and has a note with a bracket above it labeled "124". The piece ends with a double bar line and repeat dots.

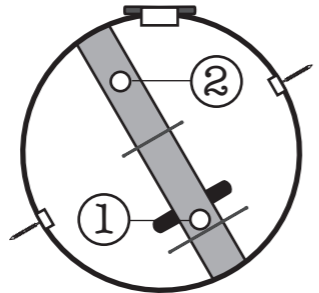


Musical notation for a texture section. It starts with a double bar line and a repeat sign. The first measure is marked *mf* and has a note with a bracket above it labeled "142". The second measure is marked *mp* and has a note with a bracket above it labeled "290". The third measure is marked *mf* and has a note with a bracket above it labeled "54". The fourth measure is marked *p* and has a note with a bracket above it labeled "54". The piece ends with a double bar line and repeat dots.

Musical notation for a texture section. It starts with a double bar line and a repeat sign. The first measure is marked *mf* and has a note with a bracket above it labeled "120". The second measure is marked *mp* and has a note with a bracket above it labeled "132". The third measure is marked *p* and has a note with a bracket above it labeled "132". The piece ends with a double bar line and repeat dots.

- PAGE 5 INSTRUCTIONS and CUES:
1. TUTTI SECTION & (250'') 15''
Back to Texture (265'')
 2. Move TB 2 into place (under Tape) (273'')
 3. Add Bass Drum Material 2 (Right) (Gong) to Texture (282'')
 4. TUTTI SECTION % (290'') 10''
Back to Texture (300'')
 5. Add Gesture 10 (TB 2) to Texture (310'')
 6. TUTTI SECTION & (314'') 7''
Back to Texture (321'')
 7. TUTTI SECTION @ (330'') 4''
Back to Texture (334'')
 8. Texture with gradual cresc. from *p* to *f* over 12'' (334'') 21''
 9. Move on to Page 5 (355'')

♩=63 Lightly and Playfully
(Scored - No Click Track)



Musical notation for Triangle 2 (TB 2) showing a sequence of notes with triplets and a quintuplet. Dynamics range from *mp* to *mf*.

Musical notation for BD 1 (Bass Drum 1) from measure 1 to 4. It features a 3/4 time signature, a *sfz* dynamic, and a *p* dynamic with a crescendo hairpin. A 'Tape (Indication 1)' box is present. A 'Texture 14'' bar is shown at the end of the line.

Musical notation for BD 1 (Bass Drum 1) from measure 5 to 7. It features a 3/4 time signature, a *sfz* dynamic, and a *p* dynamic with a crescendo hairpin. A 'Tape (Indication 1)' box is present. A 'Texture 14'' bar is shown at the end of the line.

Musical notation for TB 2 (Triangle 2) from measure 8 to 13. It features a 4/4 time signature, dynamics of *p*, *mp*, *mf*, and *f*, and a *mp* dynamic. A 'Texture over BD 1 Rhythm Below' bar is shown. A 'Core Rhythm on Triangle Beaters Only' section is indicated. Labels 'TB 2 (LH)' and 'TB 1 (RH)' are present.

Musical notation for BD 1 (Bass Drum 1) from measure 14 to 17. It features a 3/4 time signature, dynamics of *mp*, *p*, *mpp*, *pp*, *ppp*, and *pppp*, and a *sfz* dynamic. A 'Tape (Indication 1)' box is present. A 'Texture 14'' bar is shown at the end of the line.

Musical notation for BD 2 (Bass Drum 2) from measure 18 to 20. It features a 5/4 time signature, dynamics of *p - mf*, *mf*, and *p - mf*. A 'Texture 10'' bar is shown. A 'Texture 4'' bar is shown at the end of the line.

mp - mf

23 **BD 1** **BD 1** Core Rhythm on Tape **Indication 1** Only **Tape (Indication 1)** **Tape (Indication 2)**

sfz p - mf *sfz p - mf* *mp* *mp* *p* *mpp* *p* *pp*

28 **Rim 1 (Wood)** **Rim 2 (Metal)** **Rim 3 (Metal)** **TB 1** **Rim 1 (Wood)** **Rim 3 (Metal)** **BD 1** **Insert Gliss Slide with LH** **Texture 15''** (attacca →)

mp *p* *mp* *p* *mp* *sfz* *f* *pppp*

Aux. (Grace Notes) Only **Rim 3 (Metal)** **Rim 3 (Metal)** **TB 2** **BD 2**

(pppp) *mp* *mf*

40 **BD 1** **Tape (Indication 1)** **Tape (Indication 1)** **TB 2** **TB 1** **BD 2**

sfz *p* *(p)* *mp*

P. 1 *mp* *p* *mp*

P. 2 *mp* *mp*

P. 3 *mp* *mp*

BD 2

(Slide for duration of Arrow)
Roll Slide ca. 2 cm.
(Towards You)

P. 1 *mf*

P. 2 *mf* *mp*

P. 3 *mp*

TACET

TACET

TACET

Roll TB 2 ca. 2 cm.

Roll Slide Back and Forth

Start Adding Gradually More Bass Drum Notes (1&2) on Grace Notes from here Until the End. By the End, Each of the Grace Notes Should be Played by One of the Pedals.

Roll Slide into Final Position

P. 1
mf Roll Slide Back and Forth
mf Roll Slide Back and Forth
mf Roll Slide into Final Position
mf Roll TB 2 back and forth (Both Hands)

P. 2
 Roll TB 2 back and forth (Both Hands)
f Roll TB 2 into Final Position
mp Pull Up Tape A (On Side of Float Tom)
f Roll Beater Under Tape

P. 3
mf Roll Slide Back
mf Roll Slide Back and Forth
mf Roll Slide into Final Position
f Pull Up Tape A (On Side of Float Tom)

P. 1
 Roll TB 2 into Final Position
 Place Glove On LH
f Pull Up Tape A - LH (On Side of Float Tom)
ff ca. 12"

P. 2
 Pull Up Tape B
ff Roll Beater Under Tape*
 ca. 12"

P. 3
 Roll TB 2 into Final Position
ff Roll Beater Under Tape* (continues...)

* Insert Beater under the Tape at the far end and roll it around in your hands against the it.

CODA INSTRUCTIONS:

Coordinate the changes of sections throughout (TUTTI changes).
 Play with a gentle *p* throughout.

- Begin Shortly after the long fermata - should act as a drastic contrast.
- Play CORE Rhythm in your own tempo at ① (3")
- Play CORE Rhythm in your own tempo at ② (2")
- TACET (2")
- Play CORE Rhythm in your own tempo at ③ (2")
- Play CORE Rhythm in your own tempo at ④ (2")
- Play CORE Rhythm in your own tempo at ⑤ (3")

SLUTT
 Tynemouth, April 2015

p CORE Rhythm pattern with triplet and quintuplet markings.