

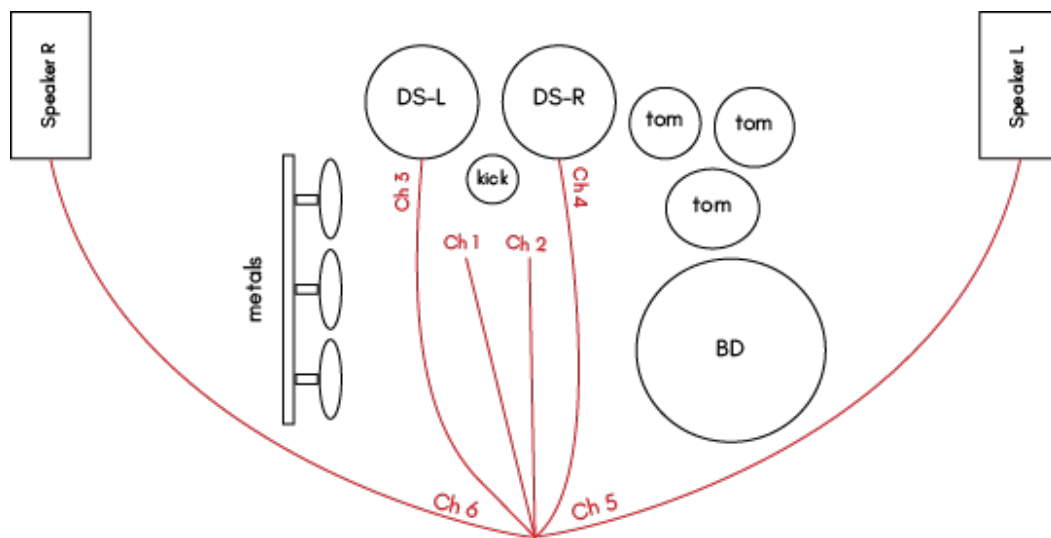
performance notes

List of mallets/implements:

- Standard DS mallets (4 SW-2s)
- Drumsticks (2)
- Brushes (2)
- Bass drum beater (1)
- Vespertine mallet (1)
- Superball mallet (1)

Stage setup:

- The recommended stage setup is pictured below:



- Alterations may be made with the following in mind: the kick drum should be accessible at all times, and the double snare should be centered in front.




General:

- Dynamics should be read as effort dynamics. When transitioning between techniques and dynamics, the player should expect to hear differences in volume between real and effort dynamics.
- Many dynamic changes are subito. If there is a passage with multiple subito dynamic changes in a row, the entire section will be marked subito.
- Accidentals only apply to individual notes; they do not apply to all octaves. Accidentals persist for the entire measure.
- Arrows above the staff indicate a gradual transition from one technique to another.
- Playing techniques persist until cancelled by another technique.
- Whenever there is a mallet/implement change, this is specified with pictograms and text.

Score order:

- Score order is as follows: Double Seconds, Toms, Concert Bass Drum, Metal Plates, Kick Drum. This follows a clockwise pattern, with leftmost instruments placed highest and the Kick always listed lowest.
- When the DS are split into two staves, the left pan will be first in score order.
- When electronics are notated, they will always be placed lowest in the score order, with surface transducers placed above fixed media.

Noteheads:

- X noteheads indicate a kick.
- Oval (Re) noteheads indicate to sustain a brush sound for the duration of the notehead. They look like this: 
- Sideways triangle noteheads indicate to swipe from the center to the rim. Direction will be specified, but final decisions on direction are left to the performer. These sideways triangle noteheads look like this: 
- Upwards triangle noteheads indicate to strike the skirt of the steelpan. If paired with a tremolo, this indicates to scrape the skirt. These upwards triangle noteheads look like this: 

Damping:

- There are two types of damping notation: damp on rests and damp on noteheads. This allows for specific timing and for fewer symbols on the page when space is limited. Examples of both notation are given below:



Ex. 1: rest



Ex. 2: notehead

Electronics:

- The piece calls for two surface transducers to be mounted on the Double Seconds. They should be placed underneath the drum, on the outer edge of the skirt, not touching the inner bowl.
- The piece also calls for two L&R speakers, to be set up on either side of the player.

Routing Channels:

- 1-2. Channels 1-2 contains the click and fixed media for the player. These should be routed to headphones with a long cord for ample movement.
- 3-4. Channels 3-4 contain the output for the surface transducers. These should be routed directly to the transducers.
- 5-6. Channels 5-6 contain fixed media for the L&R speakers. These should be routed directly to the speakers.

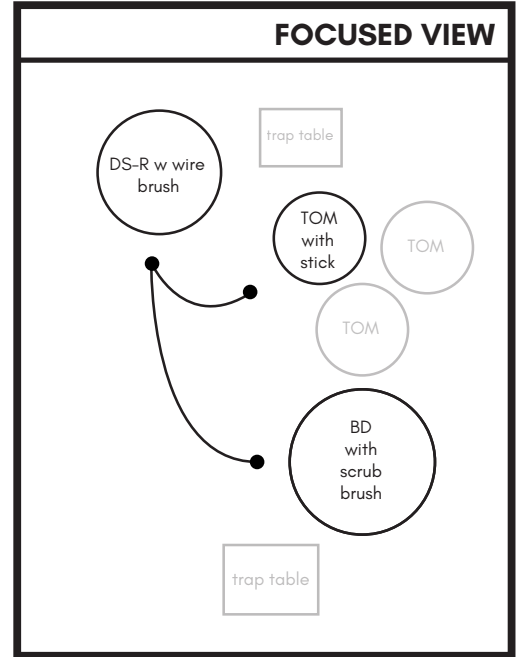
*All other techniques, if not outlined here, are somewhat self-explanatory within the score (i.e. swapping mallets between L&R hands)

i. INCANTATION

Alternate swelling between brushing the DS-R pan and the bass drum for twenty seconds.
 At the end of this aleatoric time, you'll be given 2 count-in bars to prep for hitting the low tom, (ff).
 During this count-in, trade the bass drum brush for a drum stick.

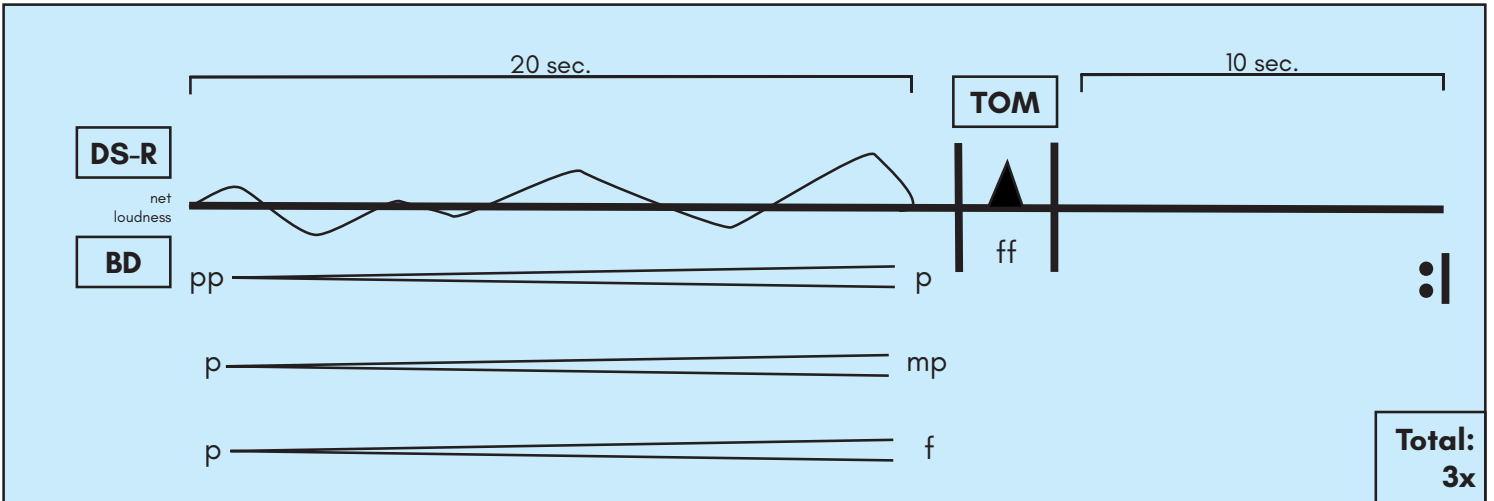
After hitting the tom, wait another 10 seconds before beginning this pattern.

1st run dynamic range: pp - p
 2nd: p - mp
 3rd; p - f

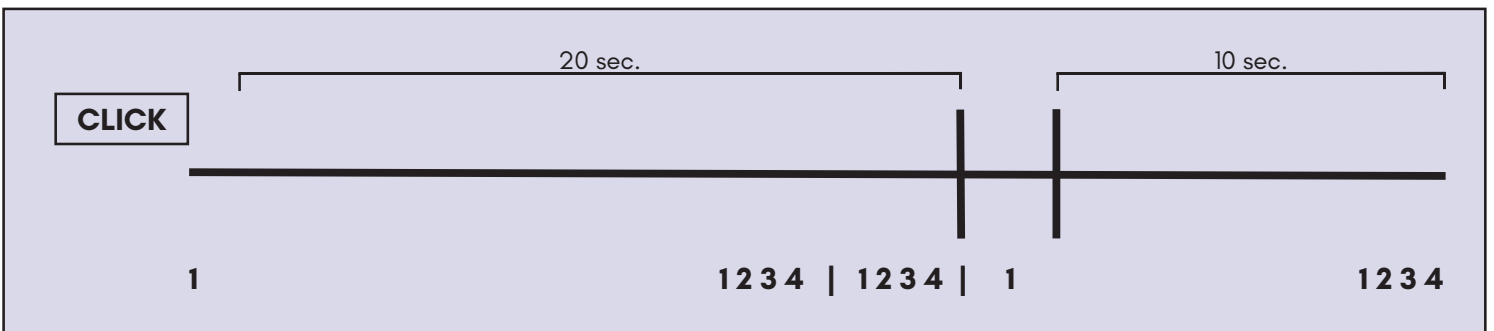


Graphic representation:

PLAY:



HEAR:



TALOS

ii. the making of a metal savior

Coral Douglas

$\text{♩} = 100$ *incredibly seriously, in the character of the metalsmith tasked with constructing Talos*

Metal Plates

Double Seconds

Toms

Concert Bass Drum

Kick Drum

Electronics

prepare L pan with surface transducer

Toms

7

f

f

fff

p - mf

mf

fp

Toms

12

f

f

f

ppp - mp

ppp

f

fp

2

17

Toms

f *p* *f* *mp* *f*

ff *p* *mp* *fp*

sticks

22

Toms

ff *mp* *ff*

Kick

ff

(♩ = 66.67) *mockingly, as if not trying*

(♩ = 100) *incredibly seriously*

26

Toms

fff *p - mf*

angrily *brushes* *soothingly* *sticks*

explore the sound of brushing the drum tenderly

30

Toms

mf

stoically

33

Toms

p

Kick

p

rit.

♩ = 120 (♩ = 60) ♩ = 200 (♩ = 100)
precise, like clockwork

36

Toms

Kick

f

40

Toms

Kick

f

45

Toms

Kick

brushes

p - mf

46

D.S.

Toms

Kick

strike skirt

scrape skirt

mf

f

fff

4

50

Toms

f

brush

bass drum beater

53

in awe, wondrous

Toms

Con. BD

p - mf

ppp

f

fp

f

f

59

Toms

Con. BD

f

p

f

fp

f

ff

p

mp

f

*f*_{l.v.}

audibly change direction of motion

63

rit.

brush

p - mf

To Bass Drum

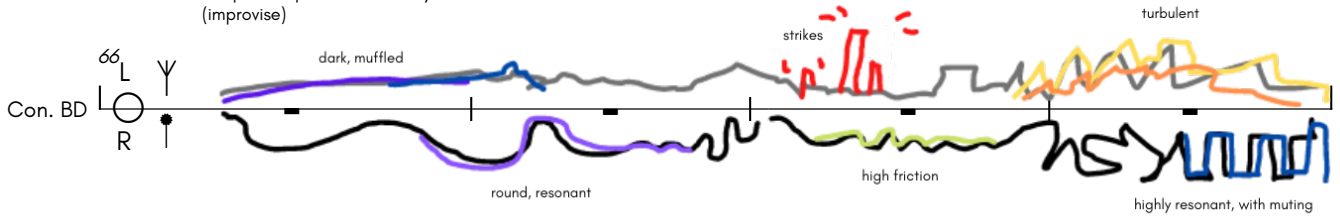
Toms

change to superball mallet while using brush

♩ = 60

(♩ = 30)

Graphic map of sonic activity:
(improvise)



70

Metal

Con. BD

Vespertine mallet

p *fp*

playfully apply enough pressure and keep a steady enough pace to have a consistent, creaking, static sound

mp *sempre*

♩ = 60

74

Metal

Con. BD

mf *f* *f*

f *ppp - mp* *ppp*

♩ = 120 ♩ = 90 ♩ = 60

78

Metal

Con. BD

f *f* *f* *p* *f* *mp* *f*

f *fp* *f* *p* *mp* *fp*

bass drum beater

6

$\text{♩} = 100$

83 *precise, like clockwork*

Metal

Con. BD

fff *p* *f* *pp*

fff *p* *f* *pp*

Measures 83-87. Metal and Con. BD parts. Metal part includes dynamics *fff*, *p*, *f*, and *pp*. Con. BD part includes dynamics *fff*, *p*, *f*, and *pp*. Time signatures: 2/4, 5/8, 3/4, 1/4, 5/8, 3/4. Includes phrasing slurs and accents.

Metal

Con. BD

p *ff*

p *ff*

Measures 88-91. Metal and Con. BD parts. Metal part includes dynamics *p* and *ff*. Con. BD part includes dynamics *p* and *ff*. Time signatures: 3/4, 4/4, 3/4, 4/4. Includes phrasing slurs and accents.

Metal

Con. BD

fff *ffff*

fff *ffff*

Measures 92-95. Metal and Con. BD parts. Metal part includes dynamics *fff* and *ffff*. Con. BD part includes dynamics *fff* and *ffff*. Time signatures: 4/4, 2/4. Includes phrasing slurs and accents.

♩ = 50 *accel.* - - - - -

95 *precise, building in energy*

Metal *mf* *fff*

Kick *fff*

98

Metal

D.S. *fff*

Kick

strike skirt *scrape skirt*

101

Metal

D.S.

Con. BD *mp* *fff* *l.v.*

Kick

Ten sec pause

(♩ = 90)

105

brushes

sticks

D.S.

p - mf

explore the sound of erratically brushing R pan

accel. - - - - -

110

Metal

D.S.

Con. BD

Kick

♩ = 120

115

Metal

Kick

118

Metal *fff*

D.S. *fff* palm → brush →

Toms *fff*

Con. BD *fff*

Kick *fff*

120 *improvisationally, smugly, as if to say "this is easy"*

D.S.

PPP - p

sim., add occasionally muting
L pan (and resonator) with palm, ad libitum

123


D.S.

TALOS

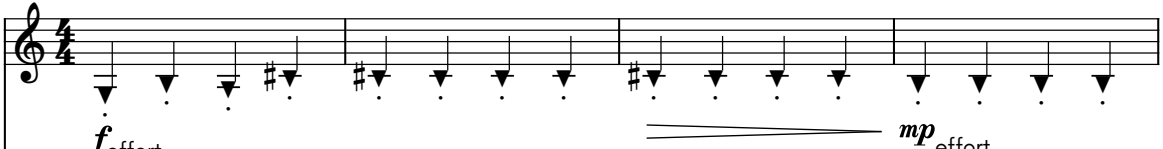
iii. kyrie

Coral Douglas

$\text{♩} = 120$

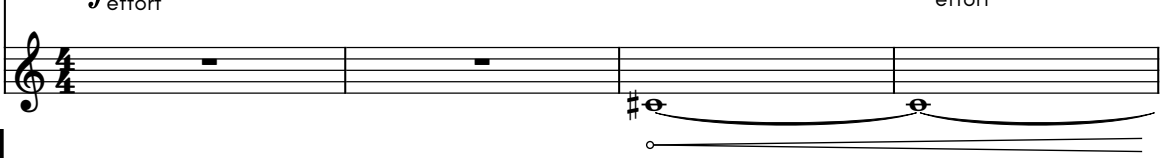
 with finger tips

Double Seconds



f effort *mp* effort

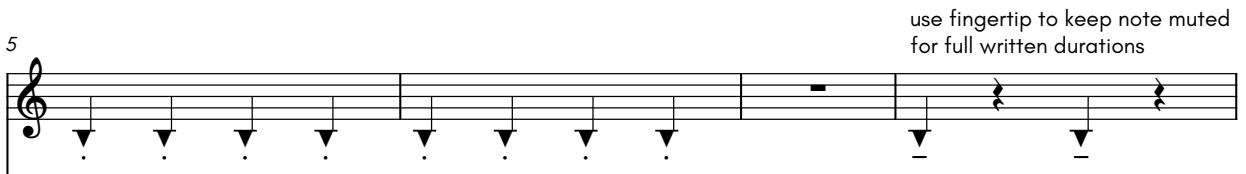
Surface Trans.



2-bar count in

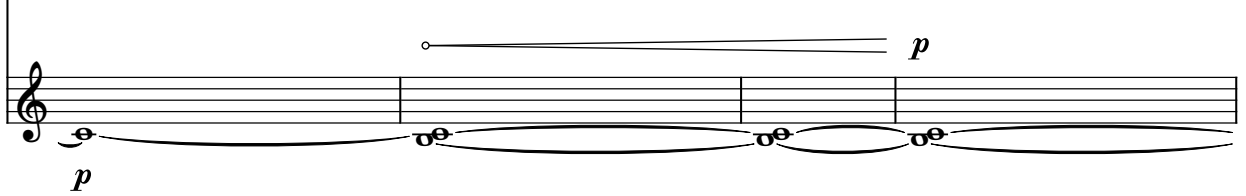
5

D.S.



use fingertip to keep note muted for full written durations

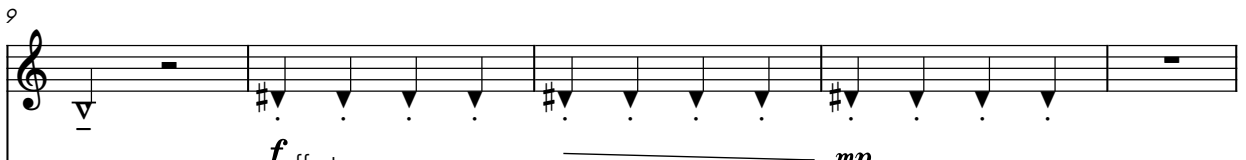
Srf. Trns.



p *p*

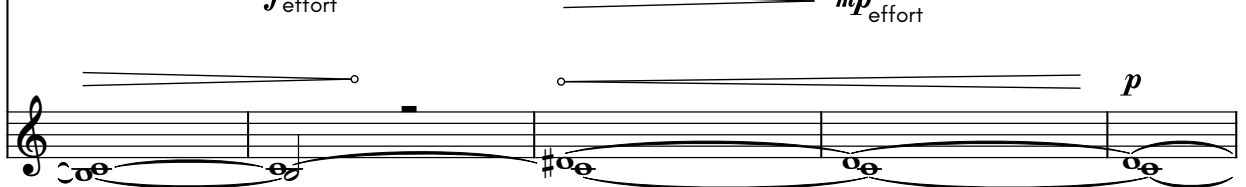
9

D.S.



f effort *mp* effort

Srf. Trns.

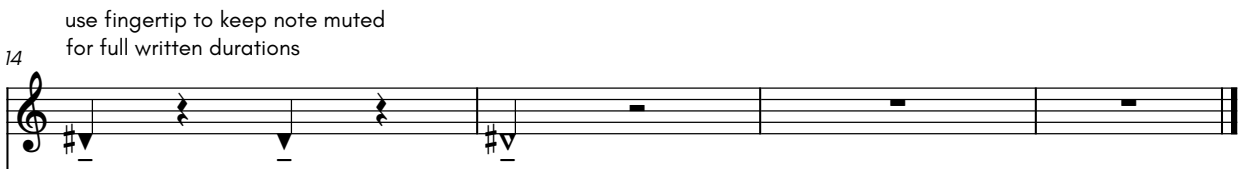


p

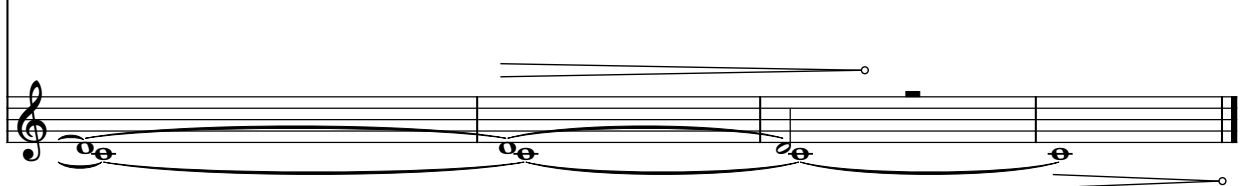
14

use fingertip to keep note muted for full written durations

D.S.



Srf. Trns.



TALOS

iv. steel (message:medium)

Coral Douglas

Etude I (rigidly)

$\text{♩} = 120$

staccato, as clean as a robot

pan mallets

Double Seconds

Surface Trans.

Fixed Media

(x6) (x7)

ppp *p*

press play on track 2
1 bar click in (1,2,3,4)

15

D.S.

Srf. Trs.

ppp

12 16

$\text{♩} = 80$

17

D.S.

Srf. Trs.

mf *fp* *ppp*

mf *ppp*

3

20

D.S.

Srf. Trs.

ppp *f*

ppp *f* *mp*

mf *ppp* *mf*

22

D.S.

Srf. Trs.

mp *f*

mf

24

D.S.

Kick

Fixed Media

$\text{♩} = 60$

mf *ff*

mf

f

26 staccato, as clean as a robot

D.S. *ppp* *mf* *p* *mf*

Srf. Trs. *mf* *mf*

Fixed Media *p*

Fantasia I (dolce)

$\text{♩} = 120$

D.S. *fff* *p* *f* *ppp*

Fixed Media *ff* *mp* *f*

D.S. *pp* *f* *mp*

Srf. Trs. *pp* *f*

Fixed Media *f*

37

D.S.

Kick

Fixed Media

p *ppp* *mp* *f* *mf*

Etude II (rigidly)

♩ = 120

41

D.S.

Fixed Media

p *ff*

f kick (glitchy drums)

43

D.S.

Srf. Trs.

Fixed Media

f *ppp* *f* *ppp* *f*

45

D.S.

Srf. Trs.

Fixed Media

ppp ————— *f* *ppp* ————— *f*

f ————— *ppp* *f* ————— *ppp*

ppp ————— *f* *ppp* ————— *f*

f *f*

47

D.S.

Srf. Trs.

Fixed Media

f ————— *ppp* *fff* ————— *ppp*

f ————— *fff* *fff* ————— *ppp*

f ————— *fff* *fff* ————— *ppp*

f *f*

Bell Toll (langsam, espressivo)

♩ = 80

49

D.S. *p* *mf* *ppp* *gliss.*

Con. BD *ppp*

Fixed Media *p*

bass drum mallet

slow one-handed roll

52

D.S. *p* *mf* *ppp* *gliss.*

Con. BD *ppp*

Fixed Media *p*

bass drum mallet

30 seconds

♩ = 60

55

D.S. *pan mallets*

sweep hand across various parts of the pans for varying amounts of time

Resonant Permutations (rhythmically and dynamically precise)

57

(L) D.S. *fff* *f* *mp* *f* *mf* *p*

(R) *f* *p* *fff* *p*

Kick *mf*
sempre (keep consistent dynamic)

61

(L) D.S. *pp* *mp* *f* *mp* *mp*

(R) *pp* *f* *p* *f*

Kick

64

(L) D.S. *fff* *ppp*

(R) *f* *ff* *fff* *ppp*

Kick

74 $\text{♩} = 60$ $\text{♩} = 90$ 9

D.S.

Srf. Trs.

Fixed Media

ff

3 3

$\text{♩} = 120$ $\text{♩} = 100$ $\text{♩} = 80$

77

D.S.

Srf. Trs.

Fixed Media

fff

5

5

ff

10 **Transition to Movement III (misterioso)**

86 $\text{♩} = 60$

Con. BD *fff* let ring sawtooth oscillator

Srf. Trs. #2. *ppp* *f* distortion

Fixed Media *mp* *f* noise

90 chopsticks

D.S. *p* chopsticks

Con. BD *fff* 3 let ring

Fixed Media *mp* noise distortion

94

Con. BD

bass drum mallet

Srf. Trs.

mp sub.

Fixed Media

ppp

p

pp

98

D.S.

chopsticks

mp

Fixed Media

attacca →
resonance
continues

v. overload

Coral Douglas

🔔 aleatoric, (play any of these rhythms ad libitum until you hear a count-in):

Metal

1
2
3

4/4

Noise around 20"

Electronics

4/4

Detailed description: This block contains the notation for the 'Metal' and 'Electronics' tracks. The 'Metal' track has three staves with rhythmic patterns. The 'Electronics' track has a single staff with a double bar line and a 4/4 time signature. A 'Noise' track is represented by a thick horizontal bar labeled 'around 20"'. A count-in '1 2 3' is shown above the Metal track.

1 2 3 4
(click continues)

$\text{♩} = 100$ very seriously

Toms

2 3 6 3 3 6

f

Toms

6 3 6

f *fff* *f* *fff*

B.D.

fff *p* *mf*

Kick

f *p*

Detailed description: This block contains the notation for the 'Toms', 'B.D.', and 'Kick' tracks. The 'Toms' track has two staves with rhythmic patterns and dynamics like *f* and *fff*. The 'B.D.' track has a single staff with dynamics like *fff*, *p*, and *mf*. The 'Kick' track has a single staff with dynamics like *f* and *p*. A tempo marking of $\text{♩} = 100$ and the instruction 'very seriously' are at the top. A count-in '1 2 3 4' is shown above the first Toms staff.

2

11
Toms
f

13
Toms
ff

15
D.S. strike
Toms
B.D.
Elec.
fff

♩ = 60

17
Elec.

20
B.D.
Elec.
f *mp* *p* *mf*