

three arches for drumset

I. ambience

NB: none of the sections should be very long; the performer should feel free to add/subtract sections and ornament the skeleton with his/her own ideas.

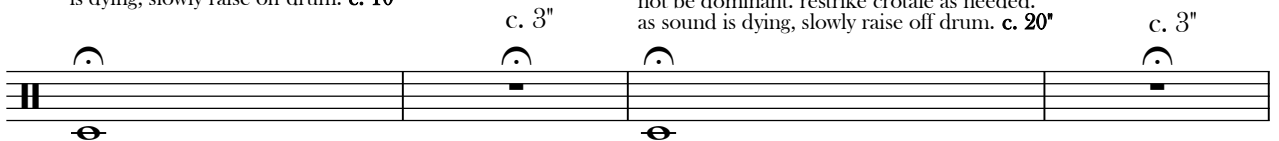
1.

hold crotale by bell with left hand.
strike crotale with right hand beater.
extremely slowly lower almost onto
snare drum (snare off). as sound
is dying, slowly raise off drum. **c. 10"**

2.

strike crotale with right hand beater.
extremely slowly lower almost onto
snare drum, but stop still where the
snare starts to resonate **without pulsation**.
explore this sound world for a while, using
right hand **brush**, fingers etc on snare and
cymbals in sympathy with snare. e.g. scratching,
rubbing, continuous white noise sounds. voice
can be used to imitate white noises and
thicken the texture but should
not be dominant. restrike crotale as needed.
as sound is dying, slowly raise off drum. **c. 20"**

Drum Set



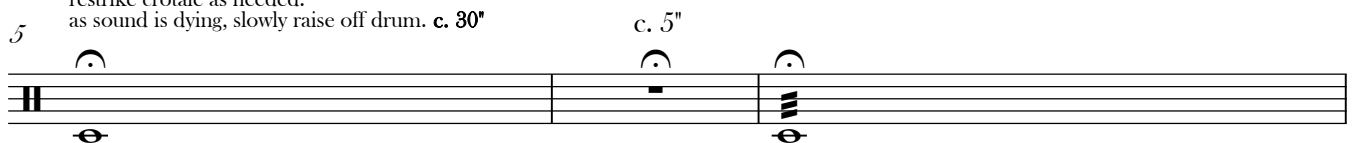
3.

strike crotale with right hand beater.
slowly lower almost onto snare
drum, but stop still where the snare is
resonating in its strongest pulsation. explore
this rhythm for a while, using right hand **beater**
(on toms) and kick drum **in sympathy**
with snare pulsations, gradually moving
to counterpoint/polyrhythm, and back
into sympathy. e.g. pulses of different tempi,
repetitive rhythmic structures.
restrike crotale as needed.
as sound is dying, slowly raise off drum. **c. 30"**

4.

remembering the pulse of the resonating snare,
strike the crotale continuously in tempo as you
lower and raise it, oscillating the speed of moving
the crotale up and down, from slow to fast, fast to
slow, and also taking time to stop at points where
the snare resonance is interesting. keep the right
hand strokes consistent in tempo, interspersing
the crotale hits with hits on cymbals or other
metals. hit the crotale one last time and gradually
raise off drum. (optional) as sound is dying, whistle
in unison with crotale. **c. 30"** hold whistle...

Dr.



II. gesture

♩ = c. 66

Snares off

staccato indicates dead hit
 diamond indicates drag (tenuto) or flick (non tenuto)
 arrows indicate direction, up = away, down = towards, circle = circular brushing motion
 generally using the tips of the fingers only;
 square notehead indicates the whole palm on the drumhead



14

fingers

(fingers only)

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p always sotto voce,
feet always softer than hands

3

18

nail drag

damp w/ whole hand

move between fingers and nails

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mf < *ff* *mp* *f* < *ff* *mp* *p*

22

accel. ----- ♩ = 92

a tempo ♩ = 66

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f *mf* *ppp* *(mf)*

26

poco accel. -----

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mf *ppp* *(mf)*

29

♩ = 92

snares on

nail drag

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mf

32

roll fingers from pinky to thumb

snares off

snares on

nail drag

roll fingers from pinky to thumb

snares off

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steady ♩ = 96

III. groove

upturned cymbal on snare (snares on)
 upturned cymbal on low tom
 place the cymbals on the drumheads so there is
 still some room to hit the skin with a mallet
 as many other cymbals/metals as possible (for solo section)
 yarn mallet (RH)
 left hand free to put snares on/off
 diamond noteheads indicate cymbal hit on drum
 (always ringing, never damped)


*ideally use cymbals whose spectrum changes somewhat under the influence of the snares on/off

52 (snares on) snares off on off on off on


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mp never harsh


59 off on off on off on off

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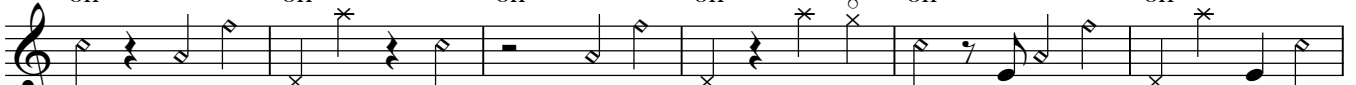
66 on off on off on off on

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73 off on off on off on off

Dr. 

80 on off on off on off

Dr. 

86 on off on off on off

Dr. 