

Timothy Ferchen

Variants and Deviants

for percussion and tape

2012



Music Finland

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Helsinki, 2014

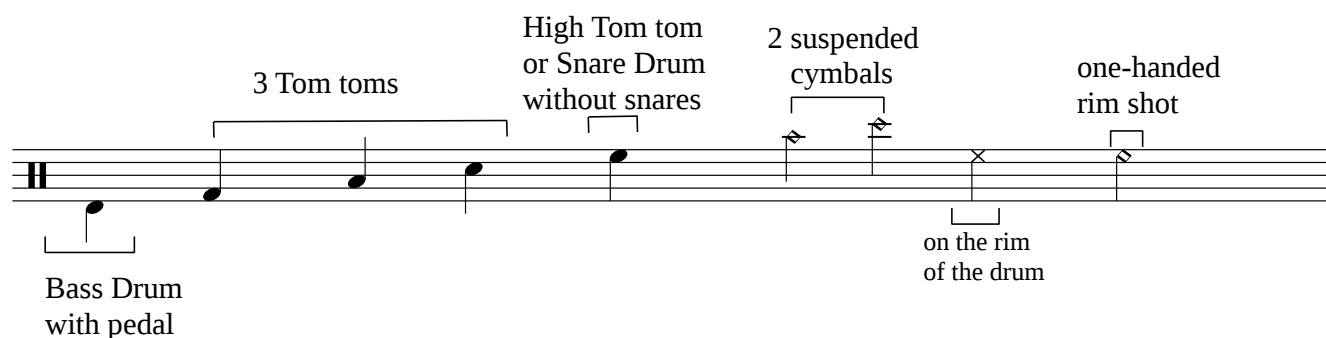
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Variants and Deviants

for Percussion and Tape

Variants and Deviants was composed for the Majaoja Percussion Competition.
The percussion instruments needed are as follows:



Notes to the Performer

There is a small line above the percussion part. This line contains some of the important sounds found on the tape. Not all the sounds are included, only a few to help the player stay with the tape.

The dynamics are mostly written, but the player must react to the actual volume of the tape. It is very important that the percussionist doesn't cover the tape, but on the other hand is not covered by it. Listen and react to what you hear.

The rim shot is played with one hand, not with stick on stick.

The set up for the percussion should be with the bass drum on the floor, the 4 other drums in a row across the top of the bass drum. The two cymbals can be placed somewhere above the tom toms. The set up uses a common drum set, and it is possible to construct the set up by using the two toms mounted on the bass drum as the middle two drums, place the floor tom to the left of these, and the snare drum to the right. You will no doubt need to find a way to raise the floor tom and the snare drum to the same height as the two toms in the middle but this shouldn't create a problem. If you have access to concert tom toms, by all means use them. In any case don't practice this piece on a normal drum set-up since in the competition the drums will be set up as explained above.

If you have any questions, contact me at the following address:

tjferchen@gmail.com

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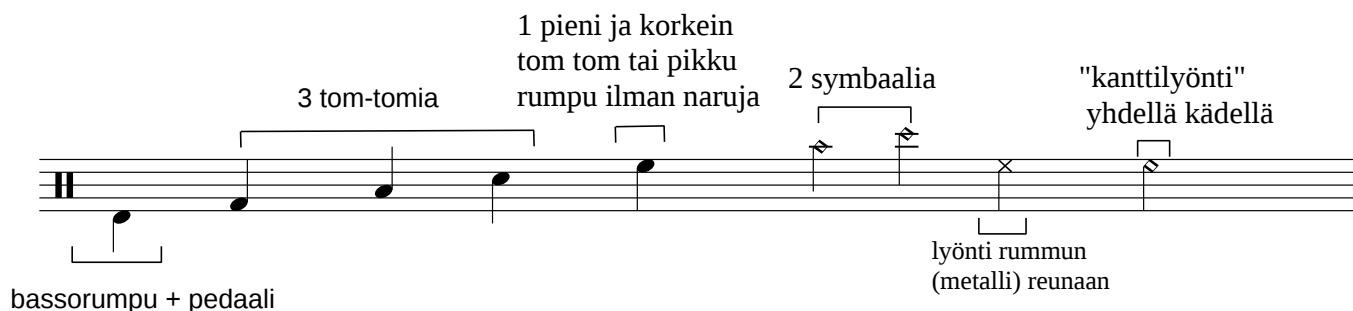
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Variants and Deviants

for Percussion and Tape

Variants and Deviants on sävelletty Majaoja-lyömäsoitinkilpailuun.

Tarvittavat lyömäsoittimet ovat:



Nuottiselitys

LyömäsoitinSTEMMAN yläpuolella olevalle riville on kirjoitettu nauhalla olevia rytmejä.

Huomioithan, että kaikkia rytmejä ei ole kirjoitettu ulos, vaan ainoastaan tärkeimmät.

Sekä nauhan, että lyömäsoittajan soittovoimakkuus pitää olla tasapainossa niin, ettei kumpikaan peitä toista.

Soittimien sijoittelu on seuraava:

pedaalibassorumpu lattialla, tom-tomit ja pikkurumpu bassorummun yläpuolella (rivissä)

ja symbaalit tom-tomien edessä sopivalla kohtaa.

Jos käytössäsi on tavallinen rumpusetti, on tärkeää, että saat kaikki tom-tomit ja

pikkurummun samalle korkeudelle, sillä se on myös kilpailussa käytettävä asettelu.

Mikäli tästä teoksesta on kysyttävää, voit lähettää sähköpostia osoitteeseen:
tjferonen@gmail.com



Variants and Deviants

Tim Ferchen

$\text{♩} = 84$

Snare Drum Sticks

Lightly

mf

4

8

11

rim shot

f

piu mosso

14

17

20

gliss.

f

23

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26

Marimba

f

30

33

37

42

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46

Musical score for measures 46-49. Measure 46: Treble clef has a whole rest; Bass clef has a whole rest. Measure 47: Treble clef has a whole rest; Bass clef has a triplet of eighth notes (F#4, G#4, A4) followed by a whole rest. Measure 48: Treble clef has a whole rest; Bass clef has a whole rest. Measure 49: Treble clef has a whole rest; Bass clef has a triplet of eighth notes (Bb4, A4, G#4) followed by a whole rest.

50

Musical score for measures 50-53. Measure 50: Treble clef has a whole rest; Bass clef has a whole rest. Measure 51: Treble clef has a whole rest; Bass clef has a whole rest. Measure 52: Treble clef has a whole rest; Bass clef has a whole rest. Measure 53: Treble clef has a whole rest; Bass clef has a whole rest.

54

Musical score for measures 54-56. Measure 54: Treble clef has a whole rest; Bass clef has a whole rest. Measure 55: Treble clef has a whole rest; Bass clef has a whole rest. Measure 56: Treble clef has a whole rest; Bass clef has a whole rest.

57

Musical score for measures 57-60. Measure 57: Treble clef has a whole rest; Bass clef has a whole rest. Measure 58: Treble clef has a whole rest; Bass clef has a whole rest. Measure 59: Treble clef has a whole rest; Bass clef has a whole rest. Measure 60: Treble clef has a whole rest; Bass clef has a whole rest.

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60

Brushes

mf

64 Claves

Sticks

67

3

70

3

6

3

3

3

74

Low Drums

wood sticks

ff

piu f

78

5

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81

Musical score for measures 81-84. The top staff is a single line with a treble clef and a key signature of one sharp (F#). It contains whole rests for measures 81, 82, 83, and 84. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It features a complex rhythmic pattern with eighth and sixteenth notes, including two measures marked with a '5' indicating a quintuplet. The time signature changes from 4/4 to 3/4 between measures 82 and 83.

85

Musical score for measures 85-88. The top staff is a single line with a treble clef and a key signature of one sharp. It contains whole rests for measures 85, 86, 87, and 88. The bottom staff is a grand staff with a key signature of one sharp. It features a complex rhythmic pattern with eighth and sixteenth notes. The time signature changes from 3/8 to 4/8 between measures 85 and 86, and from 4/8 to 3/4 between measures 87 and 88. The instruction *cresc poco a poco* is written below the bottom staff.

90

Musical score for measures 90-93. The top staff is a single line with a treble clef and a key signature of one sharp. It contains eighth notes for measures 90, 91, 92, and 93. The bottom staff is a grand staff with a key signature of one sharp. It features a complex rhythmic pattern with eighth and sixteenth notes. The time signature changes from 4/4 to 2/4 between measures 90 and 91. The instruction *sub p* is written below the bottom staff, followed by a crescendo line leading to the instruction *fff*.

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