

Timothy Page

Nature, Industry, Ritual

for percussion quartet,
electronics, and video

2019

Music Finland





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Timothy Page (2019)



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Dedicated, with admiration, to Third Coast Percussion

Performance Instructions

Tech requirements:

- Two-channel stereo amplification
 - Mixer with at least 5 mic inputs.
 - 6 condensor mics
 - HD (1080p) Projector
 - HD Webcam for live video feed of floor tom head, with boom stand for setting it up directly above floor tom head
 - 2 music stand lights for illuminating floor tom head
 - laptop running MAX/MSP or QLab
 - Audio interface with a separate output channel for click track in addition to L and R main out.
- **This piece is best performed with a click-track - audible for each player - which is synced to the video. Use of a wireless click track system is recommended.**

Please contact the composer for the electronics material at tim.page.composer@gmail.com

Instrumentation:

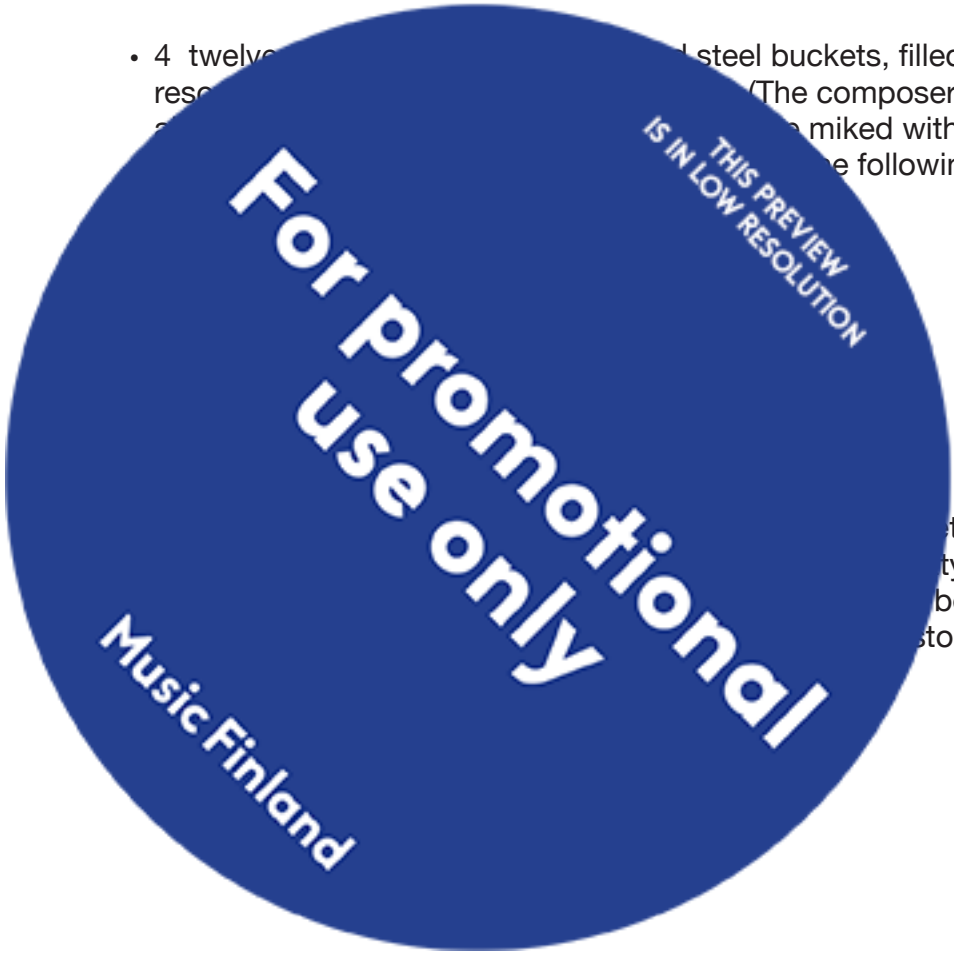
- 4 twelve-gallon steel buckets, filled 2/3 full with water. It is recommended that the buckets be placed on hollow risers about 9” off the ground to improve both ergonomics and resonance. (The composer has created 4 custom wooden boxes for this purpose. Ensembles planning to perform the work are encouraged to inquire with the composer for more details.) Each bucket should be miked with a condensor mic.
- 4 pipes of the following lengths and tuning

irregularities in the tubing manufacturing. Pipe length and tuning should be tested with a variable frequency tone generator. Pipe lengths can

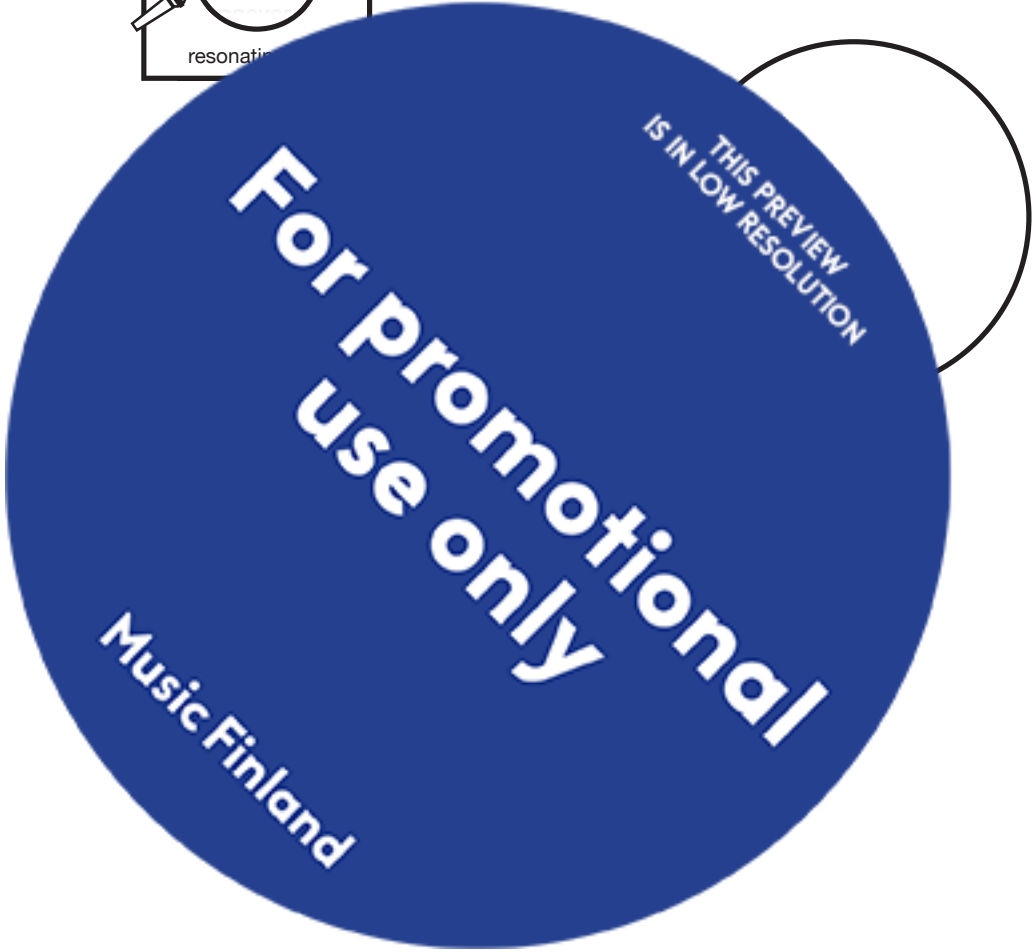
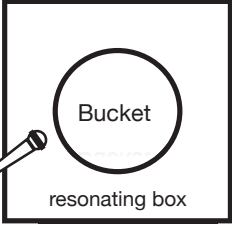
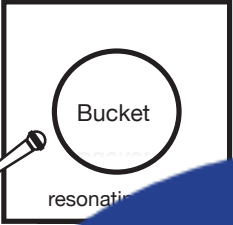
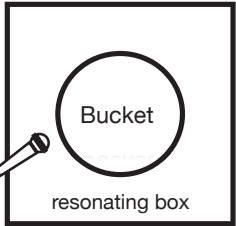
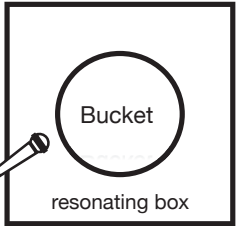
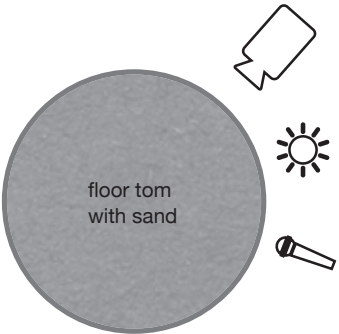
be set up to comfortably dip into, and which holds at least four bucket loads of water. This should be miked with a condensor mic.

• 4 flat stones around 2 cm in longest dimension

• 1 HD Webcam should be set up above the floor tom and positioned such that the image of the floor tom head live feed is as close is the same size and in the same position as the floor tom head in the prerecorded video. The floor tom should be miked with a condensor mic.



Setup on Stage



Beaters used:

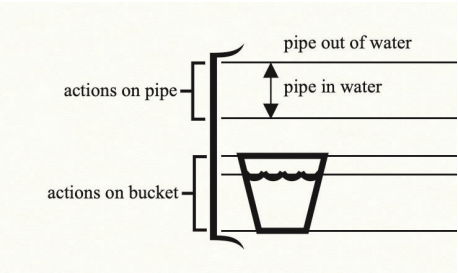
1 per player of each (other than Percussion 1, who gets a soft mallet pair):

- 5” plastic hair comb with fine and coarse teeth. An extra should be kept on hand for performance, in case teeth break off. Also used as an instrument to be played with a rubber thimble.
- large rubber thimble
- soft mallet: yarn, such as Vic Firth M 33 (red)
- medium mallet: rubber, such as Vic Firth M 132 (green)
- hard mallet: acrylic, such as Vic Firth M139 (clear)
- wire rake, such as Vic Firth Dreadlocks
- wire brush
- chopstick - hard, heavy plastic

Notation:

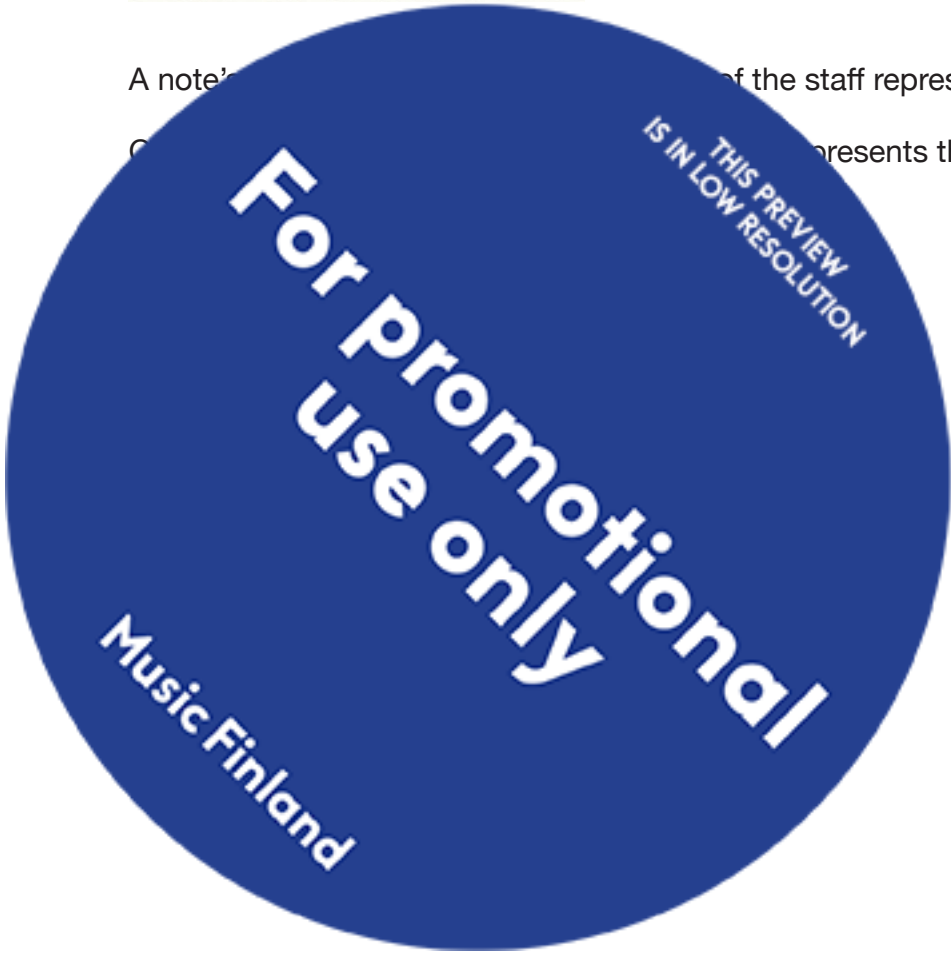
Playing techniques are explained in the parts as they occur. General notational practice that runs throughout the piece is as follows:

Staff:



A note’s vertical position on the staff represents the where on the bucket a beater is to strike.

A note’s horizontal position on the staff represents the depth at which the pipe is held relative to the water. If a note is above the staff, the pipe is held out of the water.



Noteheads:

In this piece, the left hand holds the pipe throughout. The pipe is sometimes used as a beater on an inside surface of the bucket. This is always represented either by noteheads with slashes through them (rebounding stroke), or by a thick x (deadstroke):

Ex:

dead stroke on
bottom of bucket

rebounding stroke
on inner surface of bucket,
at mid depth

The right hand uses a variety of beaters to hit either the pipe or an outer surface of the bucket. Right hand actions on the pipe are always notated with diamond-shaped noteheads. Right hand actions on the bucket generally use regular noteheads. A number of special cases occur in the piece, and they are explained in the parts

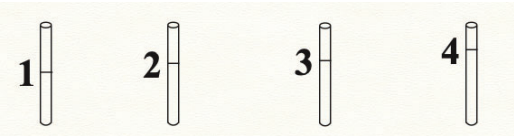
Ex:

on pipe (RH) with pipe held
so that its bottom opening is just
below the water level

up/across the top opening. This is always notated with triangle noteheads.

Nodal points and modes of resonance on the pipes:

The vertical point on the pipe at which it is to be held by the left hand is always specified, as it can determine the predominate pitch that will sound from the pipe as it is struck by a beater. The pipes theoretically have an infinite number of modes of resonance, but this piece uses the four most audible among them. They are produced by pinching at corresponding nodal points, which are are marked as follows:



(**Note: these actually correspond to modes no. 2-5, as the lowest mode is hardly audible on any of the pipes. See attached diagram)

These points must be determined and marked on the pipes.

- The mode produced at node 2 is about an octave above the one produced at node 1 (the center of the pipe)
- The mode produced at node 3 is about an octave and a minor sixth above the one produced at node 1
- The mode produced at node 4 is about 2 octaves and a minor third above the one produced at node 1

In the piece, the pinching of nodal points (and/or the precedent muting of the pipes) is often rhythmically specified, especially in section III, “Factory:”

Ex: Percussion 2, m. 119

119

grab and mute with RH

2

pinch



depends greatly on where the beater strikes the pipe as it is pinched at a nodal point.

normal striking points are as follows:

the bottom of the pipe

nodal point 3

ze these positions.

Performative Coda (Section IV: “Temple”)

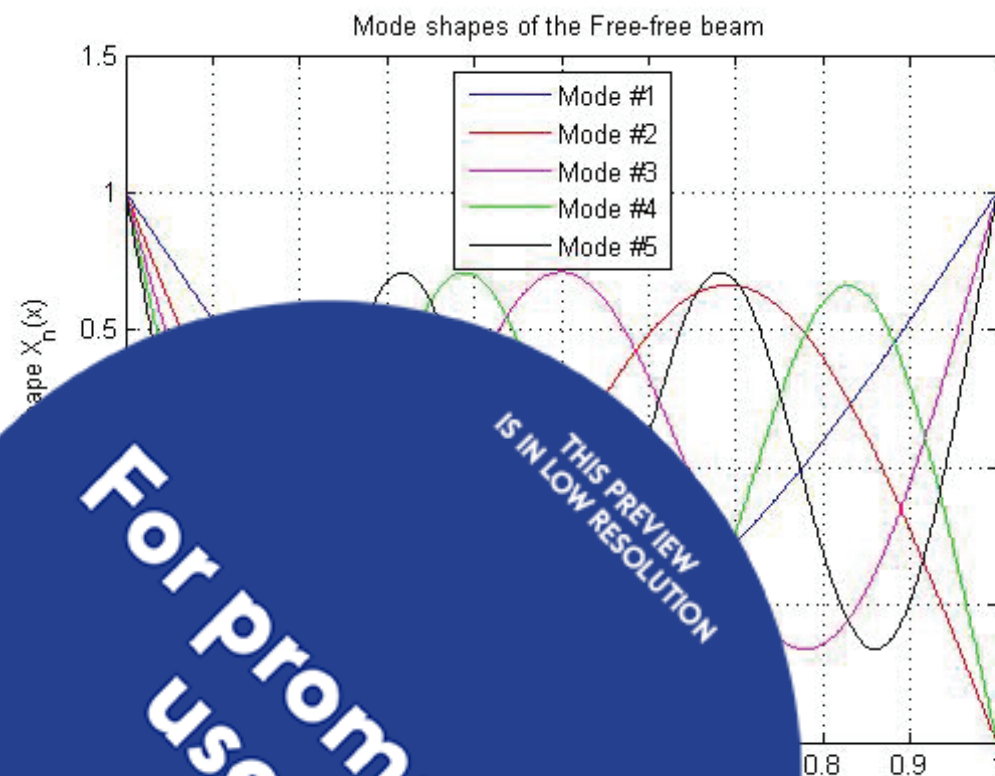
The final section of the work involves a fair amount of physical theater. Fully notated parts are provided for study (as well as condensed précis), but the section should be performed **from memory**. An accompanying sound file contains cues to help guide the performer through the phases of the section, but a click track may be used as well.

The section enacts an imaginary ceremony, and as such the mood should be sacred and contemplative. The performers should not act *per se*, but they should adopt as genuine a habitus of gravity as possible, and treat the performance as an actual ritual.

The final phase (Largo) of section IV entails some rather intricate choreography involving the passing and receiving of pipes. The performers should strive for as much grace and continuity in the movements as possible, treating it as a dance of the upper torso.

Appendix:

Diagram of the first five modes of vibration on a solid beam unconstrained on either end. Nodal points are where the curves cross the X axis. Antinodes (optimal striking points) are at the maxima and minima of the curves:



Nature, Industry, Ritual
for Third Coast Percussion

I. Pond
♩=80
organic, with punctuated unisons

pipe in LH, comb in RH

Holding butt end of comb against rim of bucket, use thumb (or forefinger) with rubber thimble to scrape indicated area of teeth

M

2

**apprx. rhythm: prioritize evenness and groove relative to yourself; tuplet precision with ensemble not critical.

(a tempo, with ens.)

M

Percussion 1

mf

(dead stroke with pipe at bottom of bucket)

mp (gradually move pipe from center to edge of bucket bottom)

ppp

mf

pipe in LH, comb in RH

1

sfz

mf

sfz

mf

ppp

pipe in LH, comb in RH

1

sfz

mf

Holding butt end of comb against rim of bucket, use thumb (or forefinger) with rubber thimble to scrape indicated area of teeth

L

H

sfz

mf

ppp

pipe in LH, comb in RH

2

(dead stroke with pipe at bottom of bucket)

M

mf

sfz

mf

ppp

(gradually move pipe from center to edge of bucket bottom)

7

Perc 1

sfz

p *mf* *n*

sfz

mf

ppp

(flute) (out)

mf

(flute)

mf

play like a flute

p *mf* *n*

mf

ppp

(gradually move pipe from center to edge of bucket bottom)

mp

13

2 ****apprx. rhythm: prioritize evenness over ensemble precision**

Perc. 1

mp

ppp

switch to wire brush

(a tempo, with ens.)

with pipe between the wires of brush, tremolo on indicated area of pipe

switch to comb

(on outside of bucket)

f

Perc. 2

p *mf* *n* *mf*

(increase intensity to make water burble)

ord

rub fine teeth of comb on pipe in circular motion, (as pipe makes contact with bottom of bucket) Each notehead represents half a revolution

p

(dead stroke as quiet as possible)

Perc. 3

sfz *mf* *sfz*

(make water burble)

(flute)

switch to wire brush

with pipe between the wires of brush, tremolo on indicated area of pipe

switch to comb

Perc. 4

mp *mf* *p*

(a tempo, with ens.)

[ossia: without overtone gliss.] (flute) overtone gliss.

rub fine teeth of comb on pipe in circular motion, (as pipe makes contact with bottom of bucket) Each notehead represents half a revolution

(gradually move rubbing from bottom/middle of pipe to top area)

(dead stroke as quiet as possible)

sim.

B 19

(out)

M

H

(flute)

(increase intensity to make water burble)

as before, but use rim of bucket instead of thumb

H

Perc. 1

p *mf* *n* *mf*

(a tempo, with ens.)

(out)

switch to wire brush

with pipe between the wires of brush, tremolo on indicated area of pipe

p *mf* *n* (dead stroke as quiet as possible)

as before, but use rim of bucket instead of thumb

L

mf

(a tempo, with ens.)

(out) (in)

mf

[ossia: without overtone gliss.] (flute) overtone gliss.

M

mf *p* *mp*

[ossia: without overtone gliss.] overtone gliss.

p *mf*

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[illegible]

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II. Mill
slower,
mechanical
(out) = 64

Screech:
scrape side of bucket
with large teeth of comb

lay down comb

clink inside wall with pipe,
mid-depth in water, at 10 o'clock,
and hold like a dead stroke

D (at mid-depth)

Stir pipe in circular motion making
contact with inner surface of bucket.
Notated rhythms indicate the clanking
of the pipe against the two vertical
seams in the bucket.

Note: for all techniques using
pipe as beater, use RH as a fulcrum

M lay down comb

mf (i.e natural volume
that arises from action)
Note: for all techniques using
pipe as beater, use RH as a fulcrum

remove thimble

(screech)

lay down comb

above surface

(** note: through m. 99
scale dynamics so that all events
are audible above the stirring layer,
unless otherwise indicated)

clink inside wall with pipe
at water surface, at
10 o'clock, and hold
like a dead stroke

(** note: through m. 99
scale dynamics so that all events
are audible above the stirring layer,
unless otherwise indicated)

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50

Perc. 1

(out)

f (** note: through m. 99
scale dynamics so that all events
are audible above the stirring layer,
unless otherwise indicated)

mf

hit top of pipe
with palm of hand,
making a seal

raise pipe to ca. 6"
above surface
maintaining seal

(water
plop)

release water one 16th note
prior to desired plop
(if at tempo)

(in)

mp

(at surface of water)

mf

(clink, mid-depth)

f

remove thimble

Perc. 2

(out)

f (** note: through m. 99
scale dynamics so that all events
are audible above the stirring layer,
unless otherwise indicated)

mf

hit top of pipe
with palm of hand,
making a seal

raise pipe to ca. 6"
above surface
maintaining seal

(water
plop)

release water one 16th note
prior to desired plop
(if at tempo)

(at mid-depth)

mp

mf

mp

(clink, mid-depth)

f

p

mp

(at mid-depth)

Perc. 3

(deep in water)

mp

Stir pipe in circular motion making
contact with inner surface of bucket.
Notated rhythms indicate the clanking
of the pipe against the two vertical
seams in the bucket.

(at surface of water)

(in)

(deep in water)

hit top of pipe
with palm of hand,
making a seal

raise pipe to ca. 6"
above surface
maintaining seal

(water
plop)

release water one 16th note
prior to desired plop
(if at tempo)

(out)

mp
(as audible
as possible)

mf

f

p

(above surface of water)

mf

mp
(as audible
as possible)

mf

"pop" with palm,
at opening of pipe

Perc. 4

mf
(i.e. natural volume
that arises from action)

mf

(rebound, but
remain submerged)

hit top of pipe
with palm of hand,
making a seal

raise pipe to ca. 6"
above surface
maintaining seal

(water
plop)

release water one 16th note
prior to desired plop
(if at tempo)

(out)

mp
(as audible
as possible)

mf

mp

mf

mp
(as audible
as possible)

mf

57

Perc. 1

(in)

(deep in water)

f

(hold after
last bump)

(make seal,
raise pipe)

(water
plop)

mp

(make seal,
raise pipe)

mf

(at surface of water)

f

mf

Perc. 2

(make seal,
raise pipe)

(water
plop)

mp

(above surface of water)

p

mf

f

mf

mf

Perc. 3

p

mf

(make seal,
raise pipe)

mf

mp

Perc. 4

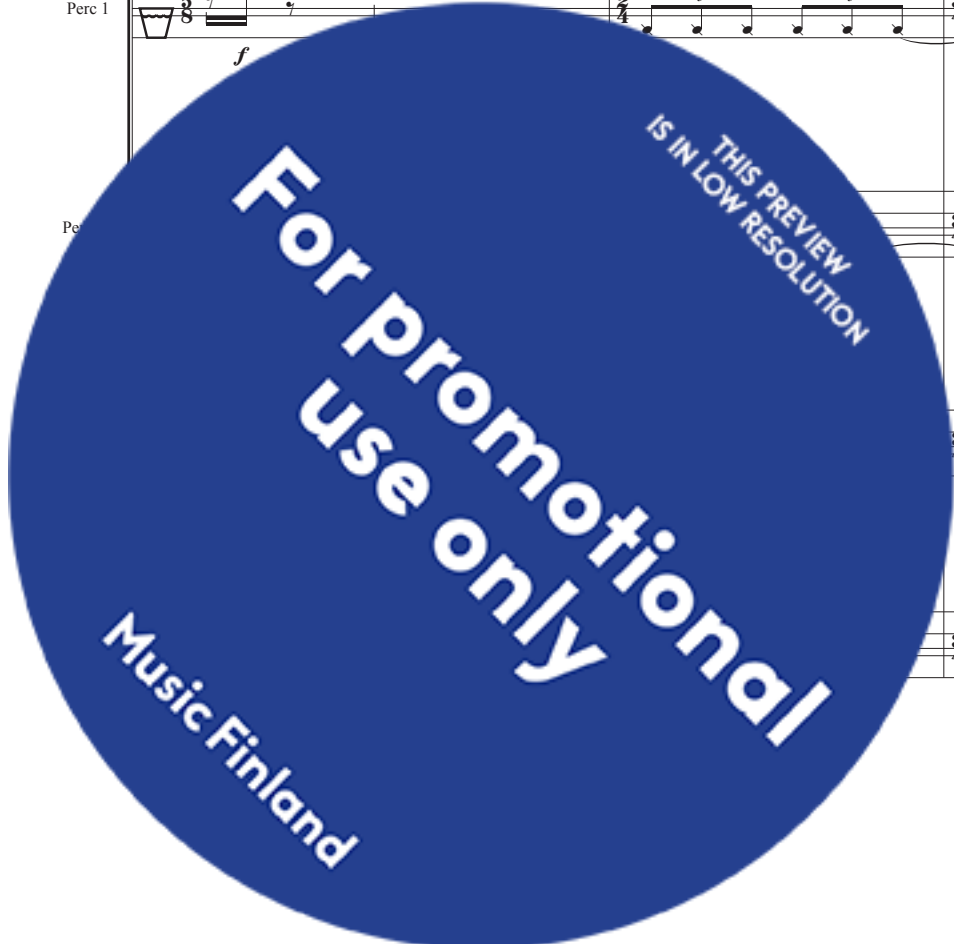
mf

p

(midway deep into water)

mf

mf



E 64

Perc. 1

f

(make seal, raise pipe)

mp

(deep in water)

maintain stirring rhythm, but gradually spiral up to above the water surface

f

Perc. 2

f

(make seal, raise pipe)

mp

(deep in water)

maintain stirring rhythm, but gradually spiral up to above the water surface

remove thimble

f

Perc. 3

f

(make seal, raise pipe)

(at mid-depth)

mp

(make seal, raise pipe)

(deep in water)

maintain stirring rhythm, but gradually spiral up to above the water surface

(at mid-depth)

f

pp

Perc. 4

f

(make seal, raise pipe)

(at mid-depth)

mp

(make seal, raise pipe)

(deep in water)

maintain stirring rhythm, but gradually spiral up to above the water surface

f

F 72

Perc. 1

(at mid-depth)

rub up and down on inside wall

mp

pp

p

"pop" with palm, at opening of pipe (out)

mp (as audible as possible)

p

(in)

(at mid-depth)

p

Perc. 2

pp

(make seal, raise pipe)

mf

(rebound, but remain submerged)

p

"pop" with palm, at opening of pipe (out)

mp (as audible as possible)

p

Perc. 3

(make seal, raise pipe)

p

(above surface)

p

ppp

Perc. 4

(make seal, raise pipe)

(at mid-depth)

rub up and down on inside wall

p

ppp

p

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78

rub up and down on inside wall

(with palm)

(at mid-depth)

Perc. 1

pp

mp
(as audible as possible)

p

mf

mf

pp

Perc. 2

(with palm)

mp
(as audible as possible)

p

(make seal, raise pipe)

(water plop)

mf

pp

Perc. 3

(clink, mid-depth)

p

(above surface)

p

rub up and down on inside wall

(make seal, raise pipe)

(water plop)

mp

pp

mp

Perc. 4

(at mid-depth)

p

p

mf

(make seal, raise pipe)

mp

p

(above surface of water)

G 84

(above surface)

(make seal, raise pipe)

pick up rake

strike so that pipe goes between wires, and slide down (as setup for subsequent rattle)

rattle between wires of rake (at precise written rhythm)

(keep rake in RH while executing other techniques)

(make seal, raise pipe)

Perc. 1

f

mf

mf

f

f

f

Perc. 2

mf

mf

f

f

f

Perc. 3

mf

mf

f

f

f

Perc. 4

p

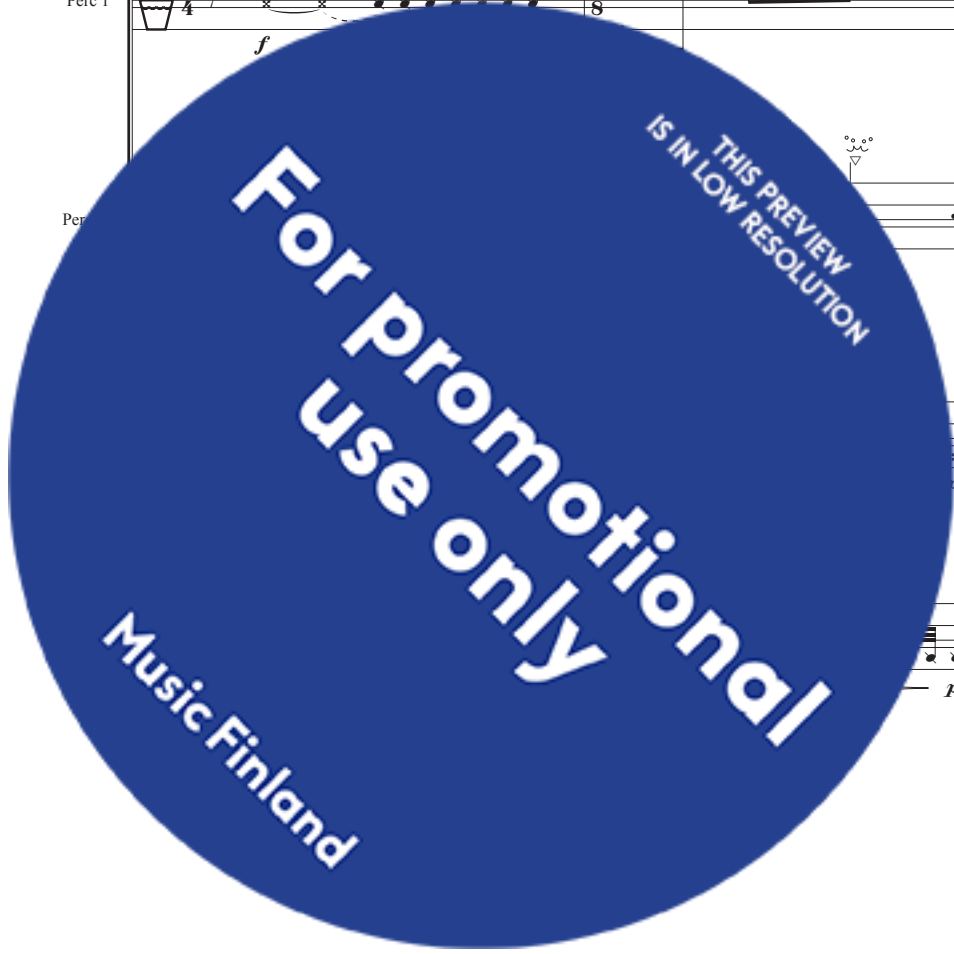
mf

f

mf

(RH with rake on outside of bucket, ca 4 o'clock)

(RH with rake on outside of bucket, ca 4 o'clock)



90

Perc. 1

(at surface of water)

mf

(hold after last bump)

H

mf (resume)

mp

(make seal, raise pipe)

(above surface)

Perc. 2

(at surface of water)

mf

(hold after last bump)

mp

p

mp

(deep in water)

Perc. 3

hit rim of bucket (at 6 o'clock) with rake dead stroke. Point of contact is about an inch from the end of the shaft, so that the wires rattle like a spring. Desired effect is a little like a jawbone.

up-stroke so that pipe goes between wires and slides up (as setup for next rattle)

mf

f

(keep rake in RH while executing other techniques)

mp

(keep contact with surface after last bump)

mp

pp

mf

Perc. 4

hit rim of bucket (at 6 o'clock) with rake dead stroke. Point of contact is about an inch from the end of the shaft, so that the wires rattle like a spring. Desired effect is a little like a jawbone.

up-stroke so that pipe goes between wires and slides up (as setup for next rattle)

mf

f

(keep rake in RH while executing other techniques)

p

mp

(make seal, raise pipe)

(at surface of water)

mf

97

Perc. 1

(deep in water)

(at mid-depth)

mp

pp

ff

(ghost notes)

up-stroke so that pipe goes between wires and slides up (as setup for next rattle)

p

mp

(make seal, raise pipe)

(water plop)

ff

(ghost notes)

Perc. 2

f

f

f

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**III. Factory
resonant,
with hard driving groove**

♩ = 96

103

Perc. 1

switch to soft mallet

switch to hard mallet

grab and mute with RH

pinch node

scrape off rim of bucket towards you

f

mf

Perc. 2

switch to soft mallet

switch to hard mallet

grab and mute with RH

pinch node

scrape off rim of bucket towards you

f

mf

Perc. 3

switch to soft mallet

switch to hard mallet

grab and mute with RH

pinch node

scrape off rim of bucket towards you

f

mf

Perc. 4

switch to soft mallet

switch to hard mallet

grab and mute with RH

pinch node

scrape off rim of bucket towards you

f

mf

110

Perc. 1

switch to soft mallet

switch to hard mallet

grab and mute with RH

pinch node

scrape off rim of bucket towards you

f

mf

Perc. 2

switch to soft mallet

switch to hard mallet

grab and mute with RH

pinch node

scrape off rim of bucket towards you

f

mf

Perc. 3

switch to soft mallet

switch to hard mallet

grab and mute with RH

pinch node

scrape off rim of bucket towards you

f

mf

Perc. 4

switch to soft mallet

switch to hard mallet

grab and mute with RH

pinch node

scrape off rim of bucket towards you

f

mf

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125

J

switch to med mallet

Perc 1

Perc 2

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132

Perc. 1

Perc. 2

Perc. 3

Perc. 4

switch to chopstick

switch to chopstick

switch to chopstick

switch to chopstick

mute with LH (on outside of bucket, close to bottom)

work LH fingers up the pipe creating a harmonic glissando

close fist

tap (and/or mute) with 3rd and 4th fingers of LH

p slightly behind resonant layer

140

Perc. 1

Perc. 2

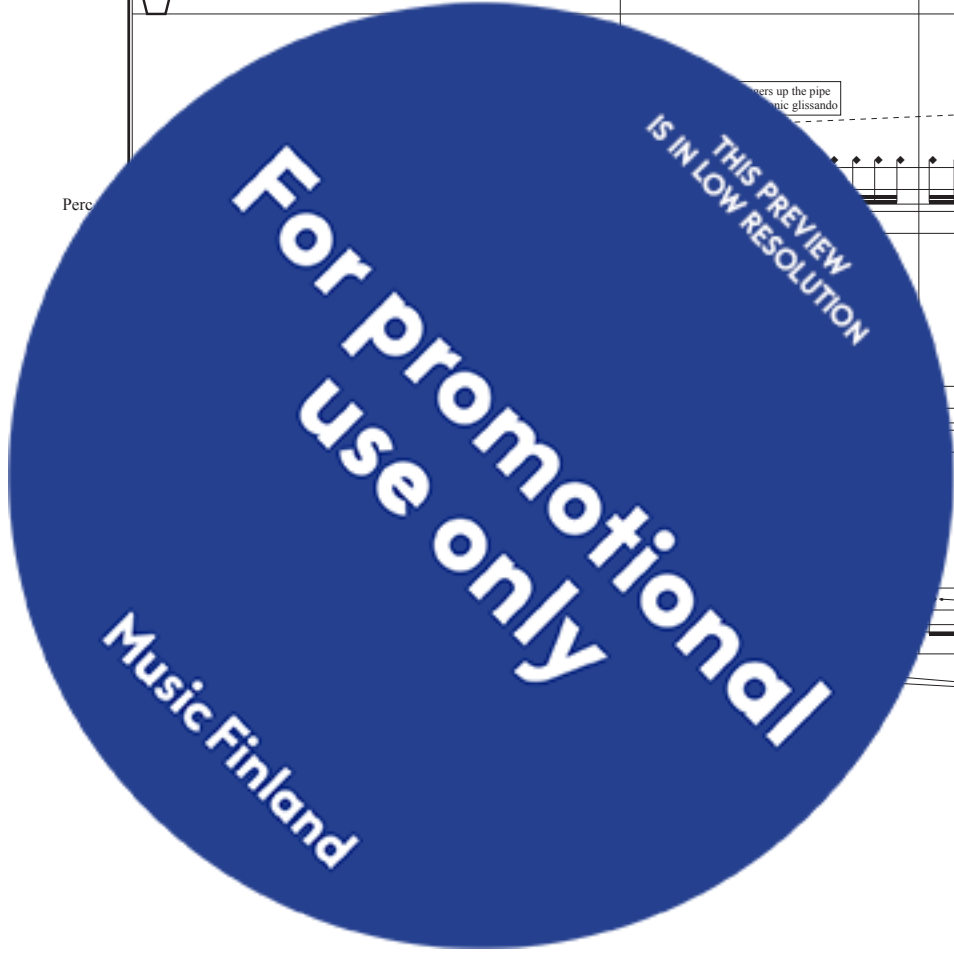
Perc. 3

Perc. 4

work LH fingers up the pipe creating a harmonic glissando

close LH into fist to mute

switch to soft mallet



157

Perc. 1

close LH into fist to mute

switch to soft mallet

mf

mp

f

mf

f

Perc. 2

strike pipe vertically, directly on top opening

ord

mute with LH (on outside of bucket, close to top)

mf

f

mf

f

close LH into fist to mute

f

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[illegible]

172

Perc 1

mf

p

f

(mute as fast as possible)

switch to hard mallet

strike pipe vertically, directly on top opening

1

switch to hard mallet

strike at node 1 (i.e. vertical center of pipe)
As you play, probe around bottom of bucket for "sweet spot" to bring out low fundamental

transition from striking with inner part of yarn ball to ord and back.

Perc 2

n

f

n

mf

p

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poor water into tub, slowly enough so that water will last for 45"



**Meditative, sacred,
giving impression of rhythmic freedom
but with rather precise hocketing**

**Cue
Tape**

$\text{♩} = 60$

gradually fade in live video feed of tom tom head. 72"

T1

186

Tape

gradually fade in live video feed of tom tom head, 72"

♩ = 60

continue pouring until Perc 3 arrives at tub. (1:06 if strictly following click)

Percussion 1

3/4

sfz

Dump rocks in bucket (time motion so that rocks hit bottom on the beat)

Making a seal around the top of the pipe with your mouth, silently suck water up the the pipe as if through a straw. Diamond noteheads indicate contraction of the tongue. Fill the pipe about 3/4 full, and don't drink the water!

Maintaining seal, lift pipe out of water, allow water to dribble out for up to the indicated duration, or as long as you can.

continue dribble or create a little splash by quickly whisking the pipe through the water anywhere on or after beat 2

(continue dribble or whisk)

Percussion 2

3/4

sfz

Dump rocks in bucket (time motion so that rocks hit bottom on the beat)

Making a seal around the top of the pipe with your mouth, silently suck water up the the pipe as if through a straw. Diamond noteheads indicate contraction of the tongue. Fill the pipe about 3/4 full, and don't drink the water!

Maintaining seal, lift pipe out of water, allow water to dribble out for up to the indicated duration, or as long as you can.

continue dribble or create a little splash by quickly whisking the pipe through the water anywhere on or after beat 2

Percussion 3

3/4

sfz

Dump rocks in bucket (time motion so that rocks hit bottom on the beat)

Making a seal around the top of the pipe with your mouth, silently suck water up the the pipe as if through a straw. Diamond noteheads indicate contraction of the tongue. Fill the pipe about 3/4 full, and don't drink the water!

Maintaining seal, lift pipe out of water, allow water to dribble out for up to the indicated duration, or as long as you can.

continue dribble or create a little splash by quickly whisking the pipe through the water anywhere on or after beat 2

Percussion 4

3/4

sfz

Dump rocks in bucket (time motion so that rocks hit bottom on the beat)

Making a seal around the top of the pipe with your mouth, silently suck water up the the pipe as if through a straw. Diamond noteheads indicate contraction of the tongue. Fill the pipe about 3/4 full, and don't drink the water!

Maintaining seal, lift pipe out of water, allow water to dribble out for up to the indicated duration, or as long as you can.

continue dribble or create a little splash by quickly whisking the pipe through the water anywhere on or after beat 2

194

Tape

Perc 1

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f

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Begin accent cycle
at cue from Perc 1

if using click: two passes continuing rock arrangement.
On 3rd pass leave completed rock garden and go back to your station, retrieving bucket placing it upside down on lap (18" to complete)
if no click: ibid, waiting for "bong" tape cue to leave rock garden

play 3 passes if using click;
if no click repeat until cued by Perc. 1 + Tape,
and proceed *al signo* *molto*

play 3 passes if using click;
if no click repeat until cued by Perc. 1 + Tape,
and proceed *al signo* *molto*

play 3 passes if using click;
if no click repeat until cued by Perc. 1 + Tape,
and proceed *al signo* *molto*



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251

Tape

Perc. 1

Perc. 2

Perc. 3

Perc. 4

(on 2nd time through only - at 2:55)

2nd pass: At tape cue ("bong") finish rock arrangement, retrieve bucket and return to station

molto

mf

mf

mf

260

Tape

Perc. 1

T5
(half speed)
♩ = 72 [3:15]

ff

(at climax of tape cresc)

f *fp* *f* *fp* *f* *fp* *f*

lower bucket, and prepare it to be spun by holding it at ca. a 45 deg angle as the floor makes contact with a single point on its bottom rim

sub. tacet

spin bucket like a dradle! walk to station, retrieve pipes E3 and B3 from Perc 1 and Perc 3 stations, walk to tub, remaining next to it stage left.

prepare to strike pipes together: *sempre* LH horiz. pipe held at node 1 palm up, in front of RH vert. pipe, which is held at node 3 (as needed for buckets to come to rest)

mf

sub. tacet

lower bucket, and prepare it to be spun by holding it at ca. a 45 deg angle as the floor makes contact with a single point on its bottom rim

sub. tacet

spin bucket like a dradle! walk to station, retrieve pipes D3 and A3 from Perc 2 and Perc 4 stations, walk to tub

prepare to strike pipes together: *sempre* LH horiz. pipe held at node 1 palm up in front of RH vert. pipe, which is held at node 2 (as needed for buckets to come to rest)

mf *sempre*

sub. tacet

lower bucket, and prepare it to be spun by holding it at ca. a 45 deg angle as the floor makes contact with a single point on its bottom rim

sub. tacet

spin bucket like a dradle! walk to tub, remaining next to it stage right

(as needed for buckets to come to rest)

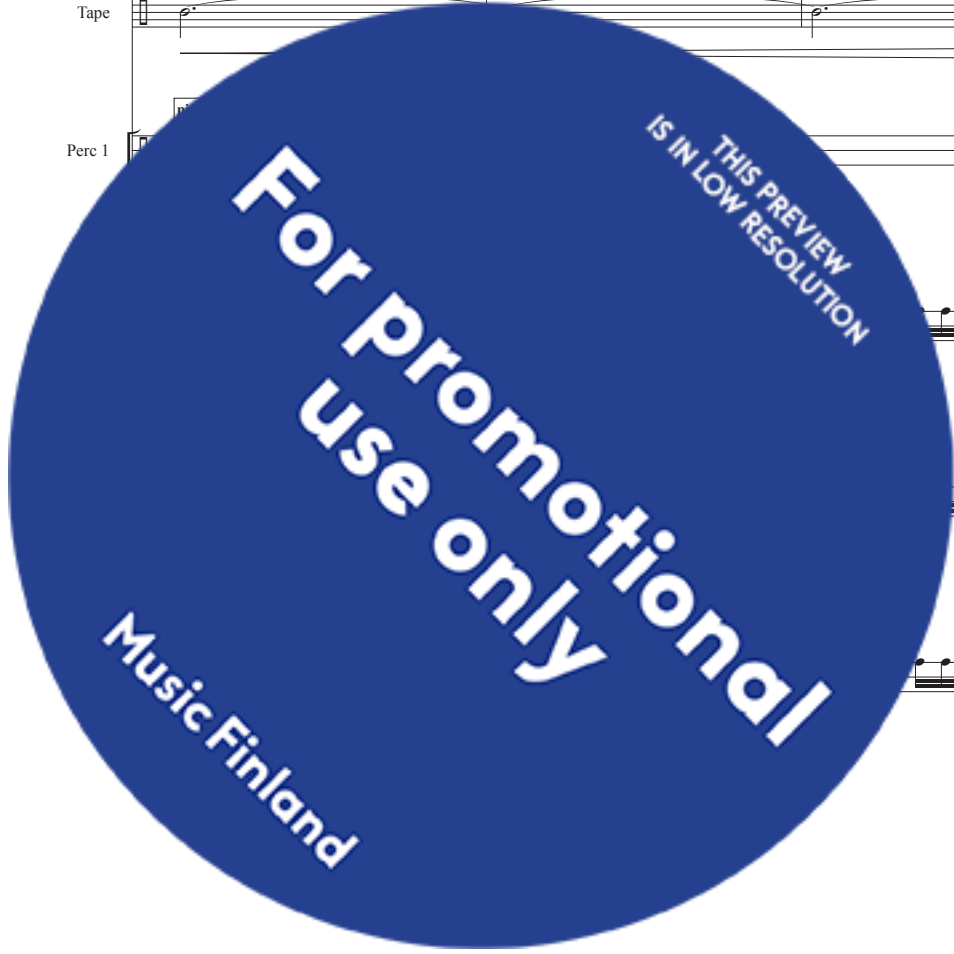
turn to Perc 3

turn to Perc 4

strike pipes together

**note: optimize resonance of pipes by striking at antinodes for the two modes

(transfer pipes)



266

Freely improvise a sparse, pulseless solo around the bell texture, using ideas such as the following:

p (with variations in dynamics, but never very loud. Like nature sounds)

with shaft of mallets on side of bucket

mf sempre

strike pipes together

**note: optimize resonance of pipes by striking at antinodes for the two modes

turn to Perc 3

hand off (LH) horiz. pipe to Perc 3

hand off (RH) vertical pipe to Perc 3

turn to Perc 4

receive horiz. pipe with RH from Perc 4, pinching at node 3, allow to rotate to vertical

receive vert. pipe from Perc 4 with LH, pinching at node 1, and rotate it CC to horizontal (palm up)

strike pipes together

turn to Perc 3

hand off (LH) horiz. pipe to Perc 4

hand off (RH) vertical pipe to Perc 4

turn to Perc 2

receive horiz. pipe with RH from Perc 3, pinching at node 4, allow to rotate to vertical

receive vert. pipe from Perc 3 with LH, pinching at node 1, and rotate it CC to horizontal (palm up)

prepare to strike pipes together: *sempre* LH horiz. pipe held at node 1 palm up in front of RH vert. pipe, which is held at node 4

strike pipes together

**note: optimize resonance of pipes by striking at antinodes for the two modes

turn to Perc 2

hand off (LH) horiz. pipe to Perc 2

hand off (RH) vertical pipe to Perc 2

turn to Perc 3

receive horiz. pipe from Perc 3, pinching at node 4, allow to rotate to vertical

receive vert. pipe from Perc 3 with LH, pinching at node 1, and rotate it CC to horizontal (palm up)

mf sempre

270

strike LH mallet ball with RH mallet as it is held on bucket surface center

increase pressure of LH mallet on surface raising pitch

decrease pressure of LH mallet on surface lowering pitch

shift up and down mallet shafts on rim

hand off (LH) horiz. pipe to Perc 2

shuffling pipe pairs:

strike LH horiz. pipe with Perc. 4's vert. pipe.

shift horiz. (LH) pipe towards Perc 2

transfer pipe

strike RH vert. pipe with Perc. 4's horiz. pipe.

receive horiz. pipe with RH from Perc 3, pinching at node 3, allow to rotate to vertical

receive vert. pipe from Perc 4 with LH, pinching at node 1, and rotate it CC to horizontal (palm up)

strike pipes together

turn to Perc 4

reverse direction:

change hands: grasp your own RH vert pipe at node 1 w/ LH, rotate it CC to horizontal (palms up)

receive horiz. pipe with RH from Perc 4, pinching at node 2, allow to rotate to vertical

reverse direction:

transfer pipe

hand off (LH) horiz. pipe to Perc 3

turn to Perc 2

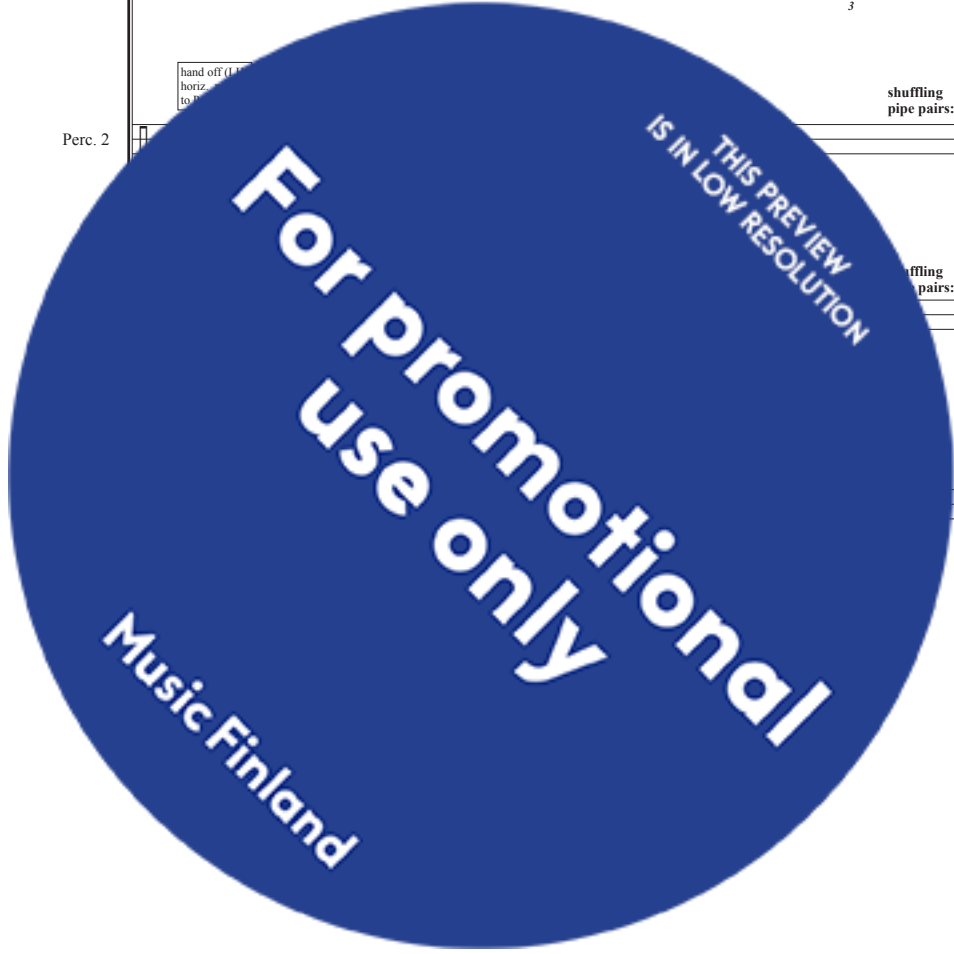
reverse direction:

2 player clink!

2 player clink!

2 player clink!

2 player clink!



The image displays a musical score for three percussion parts (Perc. 1, Perc. 2, and Perc. 3) across a series of measures. The score is divided into two main sections by a vertical line labeled 'T9'. The notation includes various pipe shuffling and striking actions, with specific instructions for each player. A large blue watermark in the foreground reads 'For promotional use only' and 'THIS PREVIEW IS IN LOW RESOLUTION'.

Measure 1 (before T9):

- Perc. 1:** receive horiz. pipe with RH from Perc 3, pinching at node 3, allow to rotate to vertical; receive vert. pipe from Perc 3 with LH, pinching at node 1, and rotate it CC to horizontal (palm up); strike pipes together; turn to Perc 3.
- Perc. 2:** receive horiz. pipe with RH from Perc 4, pinching at node 1, and rotate it CC to horizontal (palm up); receive vert. pipe from Perc 4 with LH, pinching at node 1, and rotate it CC to horizontal (palm up); shift RH vert. pipe around so that it is in front of LH horiz. pipe, turn to Perc 2.
- Perc. 3:** hand off (RH) vertical pipe to Perc 3; turn to Perc 2.

Measure 2 (after T9):

- Perc. 1:** strike LH horiz. pipe with Perc. 3's vert. pipe; shift horiz. (LH) pipe towards Perc 4; strike RH vert. pipe with Perc. 3's horiz. pipe; turn to Perc 3.
- Perc. 2:** strike RH vert. pipe with Perc. 2's horiz. pipe; shift vert. (RH) pipe towards Perc 4; hand off (LH) horiz. pipe to Perc 4; strike LH horiz. pipe with Perc. 2's vert. pipe; turn to Perc 2.
- Perc. 3:** hand off (RH) vertical pipe to Perc 4; receive horiz. pipe with RH from Perc 2, pinching at node 4, allow to rotate to vertical; receive vert. pipe from Perc 3 with LH, pinching at node 1, and rotate it CC to horizontal (palm up).

Measure 3 (after T9):

- Perc. 1:** (no action)
- Perc. 2:** (no action)
- Perc. 3:** (no action)

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[illegible]

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