

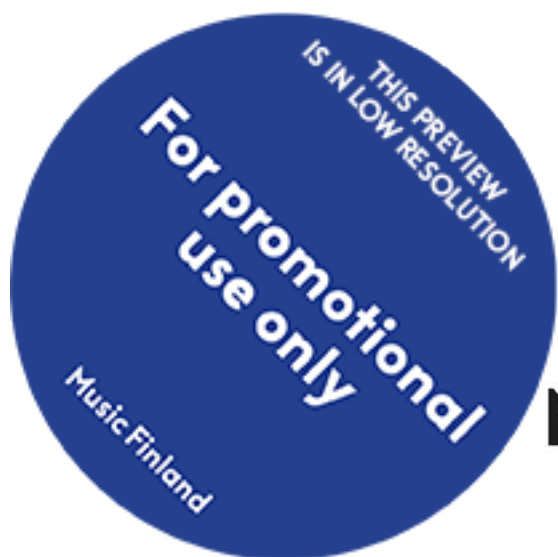
Juhani Nuorvala

Beat Routes

(3.75 to the Floor)

for four percussions

1999 - 2000

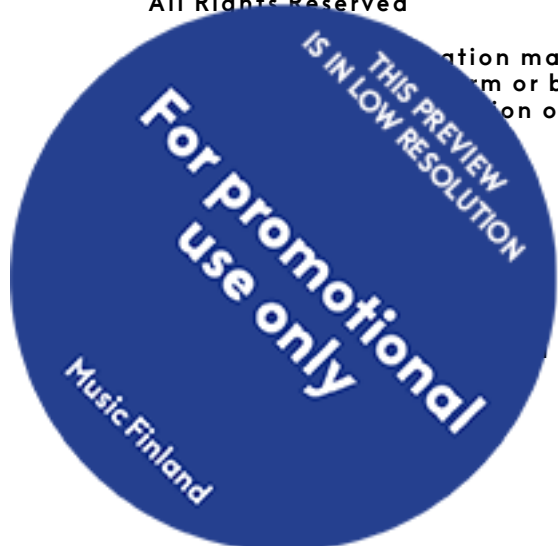


Music Finland

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SOLOIST / ELECTRIC DRUMS

Yamaha DTX system:

MIDI drum pads and pedals plus the DTX central unit controlling

- the Yamaha DTX sound module
- an electronic drum sound module (Novation Drumstation).
- an additional synthesizer (Korg Prophecy)

There is no tape.

The soloist plays the music on the stave marked 'Dr'. Both sounds of the Yamaha DTX sound module and Novation Drumstation are used in the soloist's part. In bars 215-258 the soloist also plays the bass synth with drum pads (see below).

70 MIDI patterns (loops) are pre-programmed into the sequencer of the DTX instrument. The soloist starts and changes the patterns while playing, using a pedal or a pad. Each boxed letter+number (A1, A2, K3, etc.) marks a change of pattern.

In addition to the drum patterns marked in the score with 'P', the synthesizer patterns ('S') are pre-programmed, with the exception of bars 215-258.

The synthesizer patterns in G1, G2, G3, H1, H2, H4 and H5 are played by the soloist using two drum pads. The notes are pre-programmed to a each pad, so that the each hit advances the note sequence by one step.

Analogue-type, sharp bass sounds are used in the S part (Kog Prophecy).

Electronic drum sounds are used in the patterns: bass drum, snare drum, hand clap, open and closed hihat, cymbals sounds etc. from the Roland TR-808 and TR-909 analogue drum modules. The Novation Drumstation produces these sounds.

Each type of sound is directed to its own channel in the PA mixer.

MIDI MIXER: In B2-B11 the soloist plays wood block sounds with three pads. Each pad is assigned its own wood block sound (low, middle, high) and its own MIDI channel. The MIDI volume of these channels is controlled with a fader box (MIDI mixer). During B1-B11 the TIMPANIST improvises with these faders, producing varying patterns of rests in the soloist's continuous part.

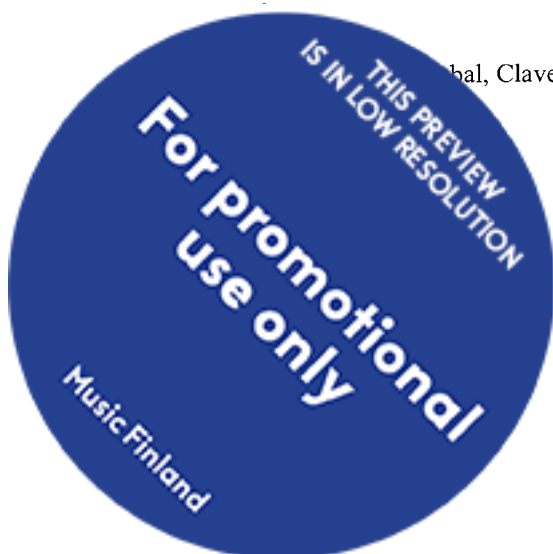
The tuning and distortion of the TR-909 drum sound in the Drumstation are also controlled with MIDI faders. In the CADENZA (N) the timpanist pulls these faders up.

N (Bar 374) - CADENZA

Soloist improvises while the sound technicians use a wide variety of wild effects.

TWO PERCUSSIONISTS

...bal, Claves, Snare drum, Tubular bells, Tamtam



TWO SOUND TECHNICIANS / LIVE PROCESSING

Acoustic instruments (with microphones):

Timpani - distortion effect

Tubular bells - chorus effect

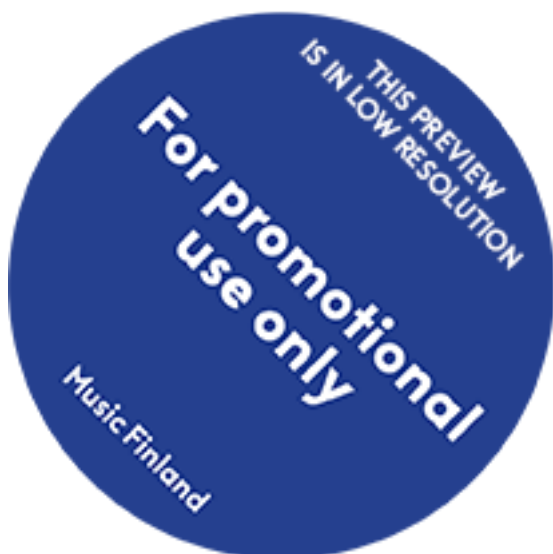
Hand claps (real) - compression, reverb, distortion, EQ, in order to imitate the hand clap sound of analogue drum synths

Electric instruments:

Synthesizer ('S') patterns - filter sweeps

Wood block sounds in B - filter sweeps

N = soloist's cadenze - improvised effects



Beat Routes

J. Nuorvala 2000

1 ♩ = 130

Perc. I

Perc. II

Timp. *hard sticks*

Synth.

Drums

Patterns

3

WOOD BLOCK lo

I

II

T

S

Dr

P

5 [A1]

WOOD BLOCK hi

I

II

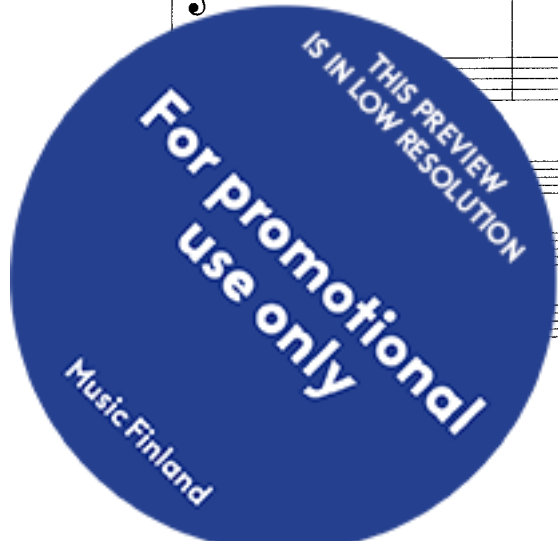
T

S

Dr

P

TIMBALES hi



9

I *p*

II on the rim *f*

T

S

Dr

P

13 A2

I

II *mf* *f*

T *ff*

S

Dr

P

18

I

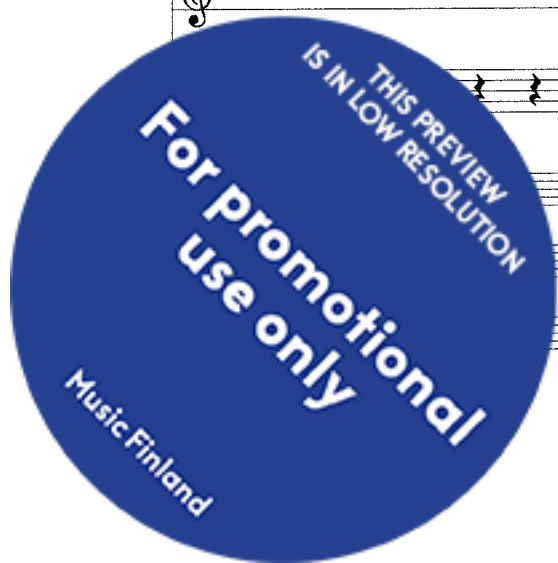
II TIMB. low *f*

T

S

Dr

P



21

I

II

T

S

Dr

P

25

I

II

T

S

Dr

P

29 A3

I

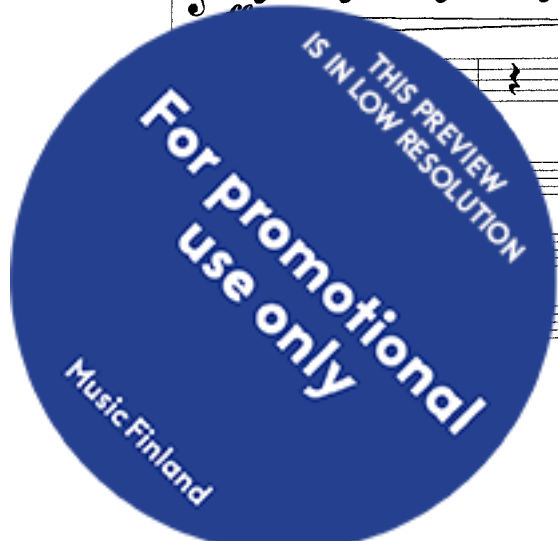
II

T

S

Dr

P



32

I

II

T

S

Dr

P

BASS DR. SNARE

35

I

II

T

S

Dr

P

38

I

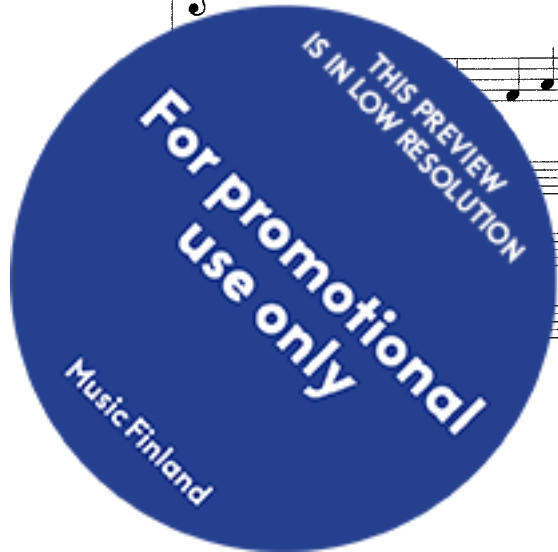
II

T

S

Dr

P



41

CYMBAL

A4

I

II

T

S

Dr

P

f

f

>

>

>

44

I

II

T

S

Dr

P

pp

cresc. - - - -

>

>

>

>

>

46

I

II

T

S

Dr

P

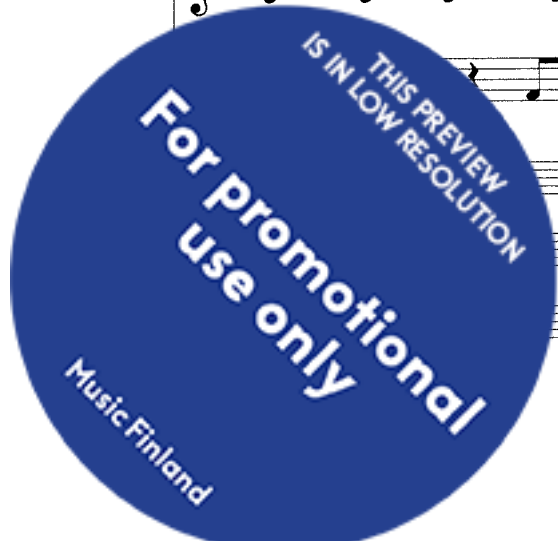
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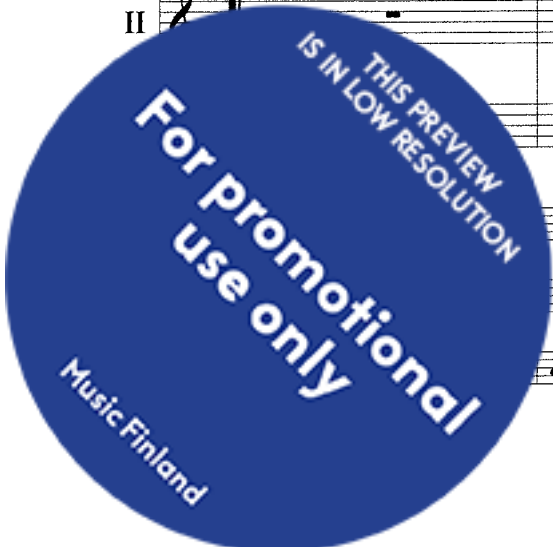
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49

51 B1 HAND CLAPS

53 B2



57 B3

I

II

T

S

Dr

P

61 B4

I

II

T

S

Dr

P

65 B5

I

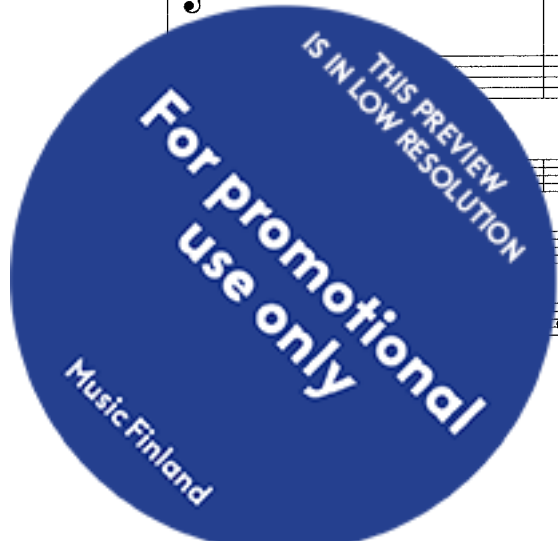
II

T

S

Dr

P



69

I

II

T

S

Dr

P

72 B6

I

II

T

S

Dr

P

76

I

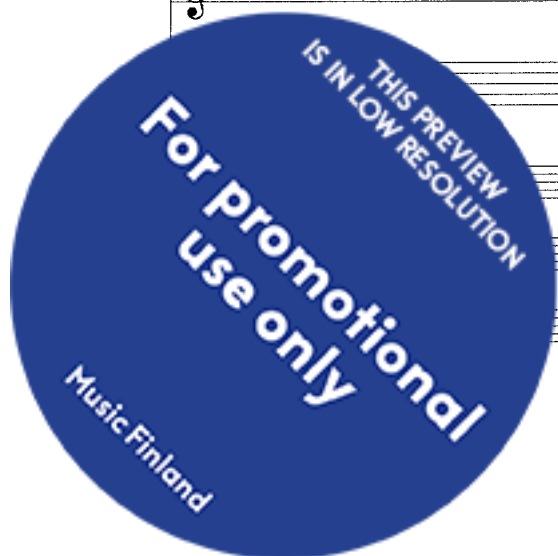
II

T

S

Dr

P



79 B7

I

II

T

S

Dr

P

83

I

II

T

S

Dr

P

86 B8 B9

I

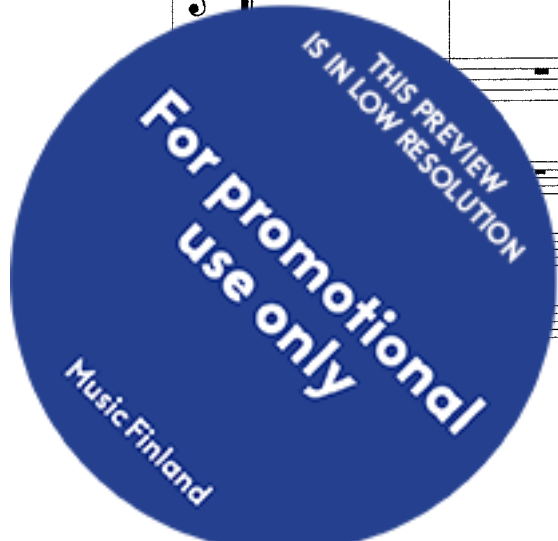
II

T

S

Dr

P



91

I

II

T

S

Dr

P

95 B10

I

II

T

S

Dr

P

98

I

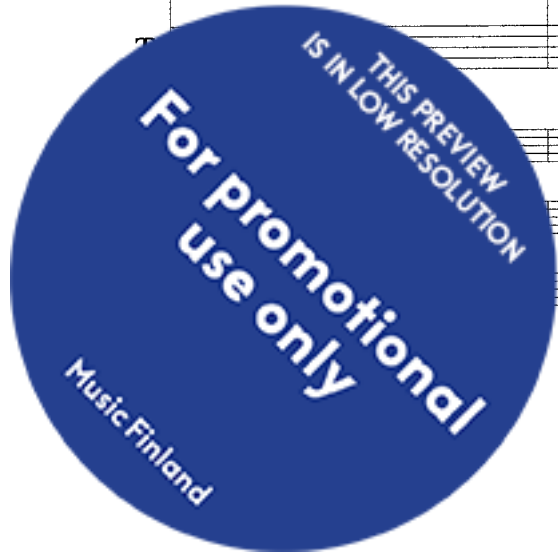
II

T

S

Dr

P



102 B11 CLAVES

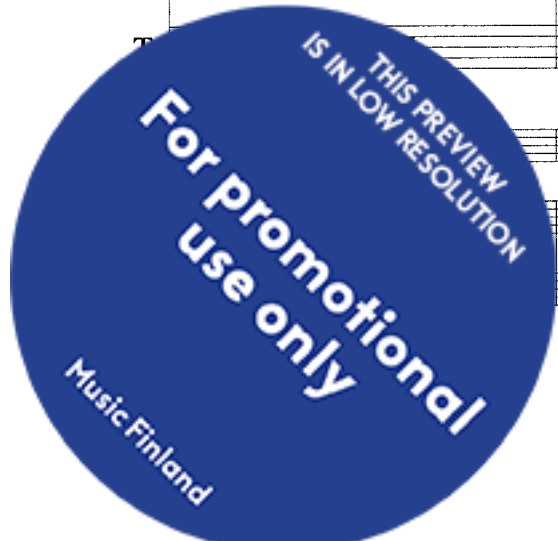
I
II
T
S
Dr
P

106

I
II
T
S
Dr
P

109 C1

I
II
T
S
Dr
P



113 C2

I
II
T
S
Dr
P

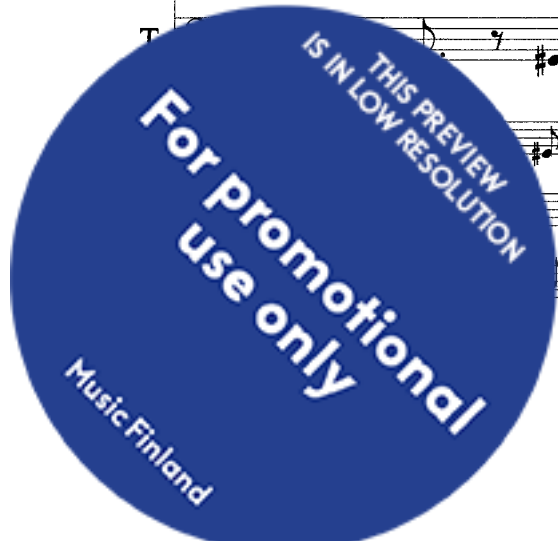
117 C3 C4 WOOD BLOCK 10

I
II
T
S
Dr
P

PPP cresc.

120

I
II
T
S
Dr
P



123 C5

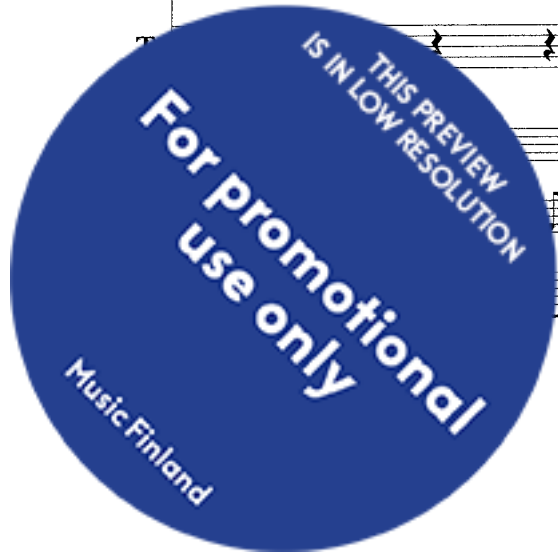
Musical score for measures 123-126. The score includes staves for I (Trumpet 1), II (Trumpet 2), T (Tenor), S (Soprano), Dr (Drums), and P (Piano). The piano part features a bass line with a forte (*f*) dynamic marking.

127

Musical score for measures 127-130. The score includes staves for I, II, T, S, Dr, and P. The piano part includes a HIHAT (hi-hat) marking.

131 D1 ♩ = 149 ♩.. = ♩

Musical score for measures 131-134. The score includes staves for I, II, T, S, Dr, and P. The piano part includes a CYMBAL marking. The tempo is marked as ♩ = 149 and ♩.. = ♩.



134

I

II

T

S

Dr

P

TIMB. hi

139 D2

I

II

T

S

Dr

P

(cymb.)

142

I

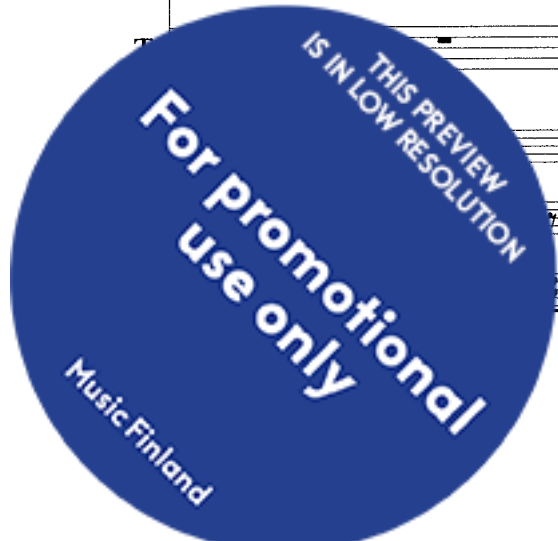
II

T

S

Dr

P



145 D3 WB hi

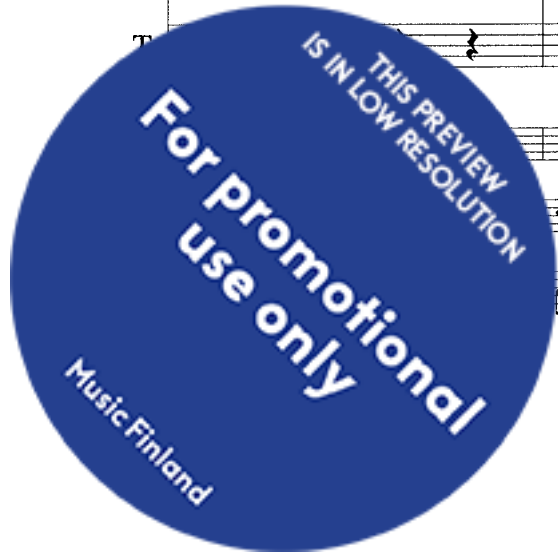
Musical score for measures 145-148. The score includes staves for I, II, T, S, Dr, and P. The I and II staves are in treble clef, T and S in bass clef, and Dr and P in bass clef. The I staff has a 'WB hi' annotation. The Dr and P staves show a consistent rhythmic pattern of eighth notes.

149

Musical score for measures 149-151. The score includes staves for I, II, T, S, Dr, and P. The I and II staves are in treble clef, T and S in bass clef, and Dr and P in bass clef. The I staff has a 'lo' annotation. The Dr and P staves show a consistent rhythmic pattern of eighth notes.

152 D4

Musical score for measures 152-155. The score includes staves for I, II, T, S, Dr, and P. The I staff has a 'TIMB.' annotation. The I and II staves are in treble clef, T and S in bass clef, and Dr and P in bass clef. The Dr and P staves show a consistent rhythmic pattern of eighth notes.



156

I

II

T

S

Dr

P

160 D5

CYMB.

I

II

T

S

Dr

P

164

I

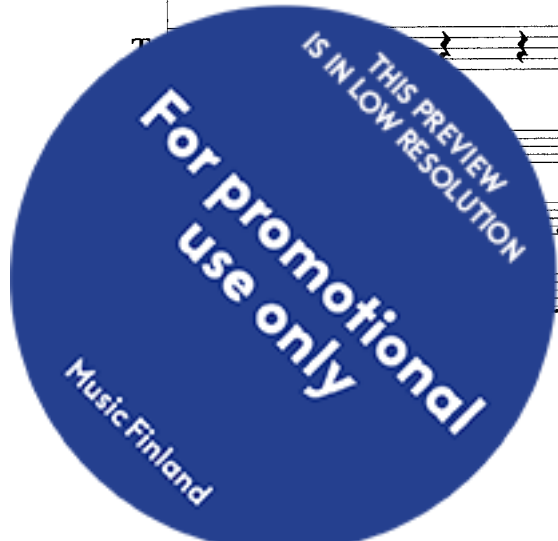
II

T

S

Dr

P



167

E1

Musical score for measures 167-169. The score includes staves for I, II, T, S, Dr, and P. The bass line (T) features a key signature change from one sharp to two sharps.

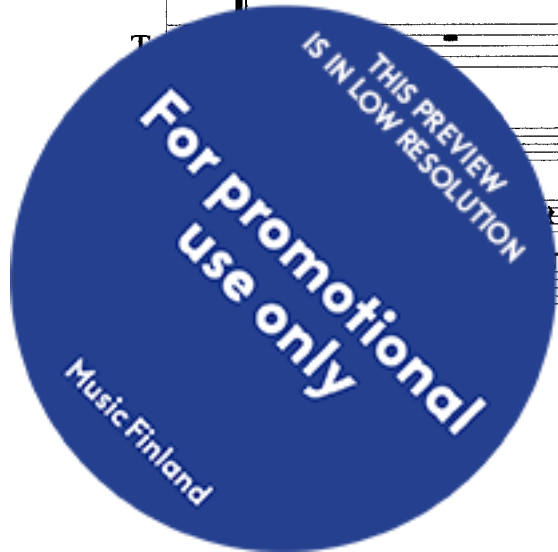
170

Musical score for measures 170-172. The score includes staves for I, II, T, S, Dr, and P. A key signature change is indicated in the bass line (T) as $D\# \rightarrow F\#, A\# \rightarrow B, C\# \rightarrow E$. The drum part (Dr) is labeled with "BASS DR.", "HIHAT", and "DRUMS".

173

E2

Musical score for measures 173-175. The score includes staves for I, II, T, S, Dr, and P. The section concludes with double bar lines and repeat dots.



176 E3

I

II

T

S

Dr

P

179 F1

I

II

T

S

Dr

P

sempre l.v.

DRUMS

183 F2 SNARE DR.

I

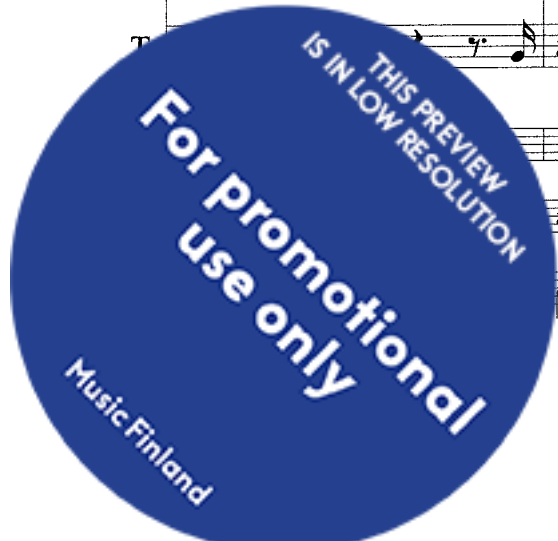
II

T

S

Dr

P



187 F3

I II T S Dr P

sempre l.v.

191 F4

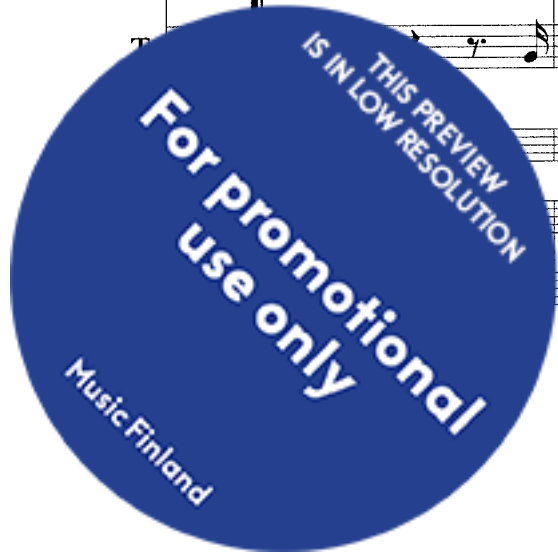
rim shot

I II T S Dr P

sempre l.v.

195 F5

I II T S Dr P



199 F6

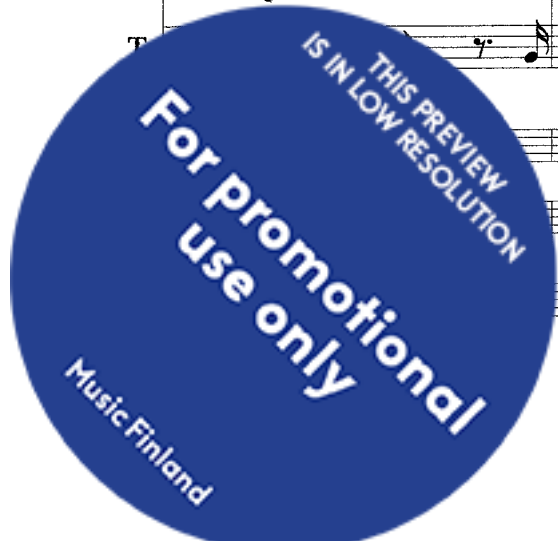
Musical score for measures 199-202, featuring parts I, II, T, S, Dr, and P. The score is in 4/4 time and includes a 3/4 time signature change at the end of measure 202. The bass line (P) features a steady eighth-note accompaniment.

203 F7

Musical score for measures 203-206, featuring parts I, II, T, S, Dr, and P. The score is in 4/4 time and includes a 3/4 time signature change at the end of measure 206. The drum part (Dr) includes a 'BASS DR. CLAP' instruction. Dynamics include *p* (piano) for the II and T parts.

207 F8

Musical score for measures 207-210, featuring parts I, II, T, S, Dr, and P. The score is in 4/4 time and includes a 3/4 time signature change at the end of measure 210. The II part starts with a dynamic of *f* (forte).



211 F9

TUBULAR BELLS

I

II

T

S

Dr

P

215 G1

CYMBAL

I

II

T

S

Dr

P

219

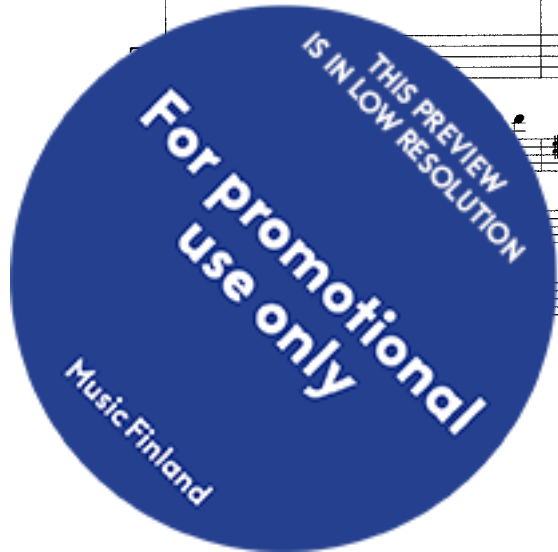
I

II

S

Dr

P



223 G2

I

II

T

S

Dr

P

TIMB.

227

I

II

T

S

Dr

P

231 G3

I

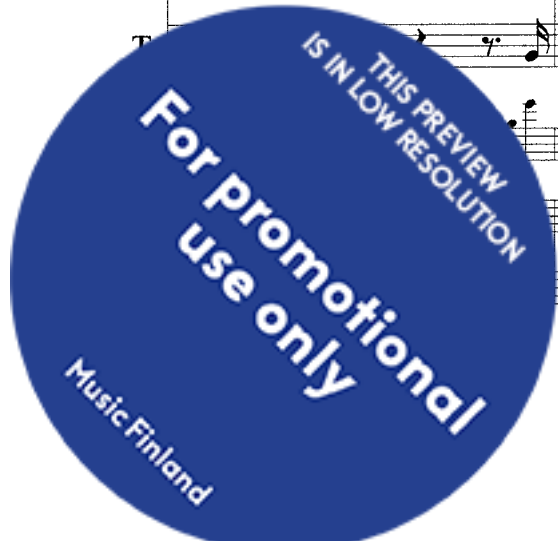
II

T

S

Dr

P



235

I

II

T

S

Dr

P

p

239 H1

I

II

T

S

Dr

P

+ SNARE

243 H2

I

II

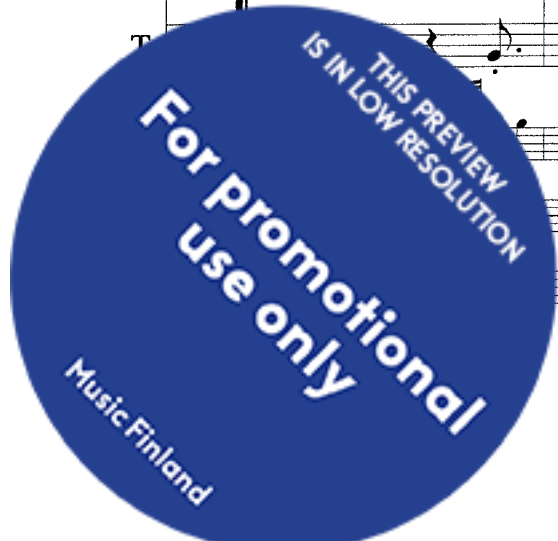
T

S

Dr

P

FRUSTA



11

11

247 H3

I

II

T

S

Dr

P

251 H4

I

II

T

S

Dr

P

TIMB.

255 H5

I

II

T

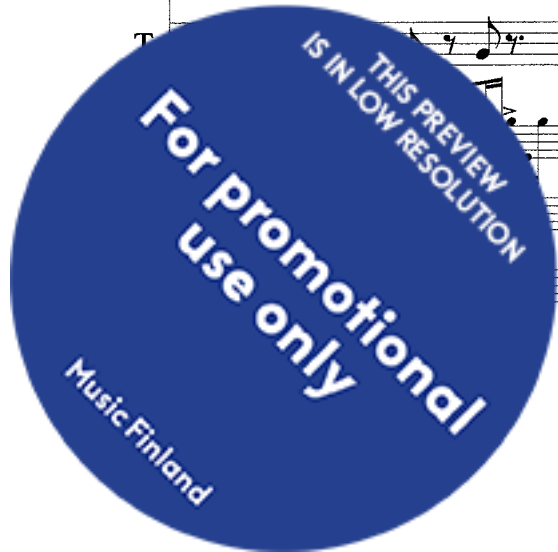
S

Dr

P

p

f



259

I

II

T

S

Dr

P

264

II $\text{♩} = 159$ $\text{♩} \dots = \text{♩}$

I

II

T

S

Dr

P

268

I

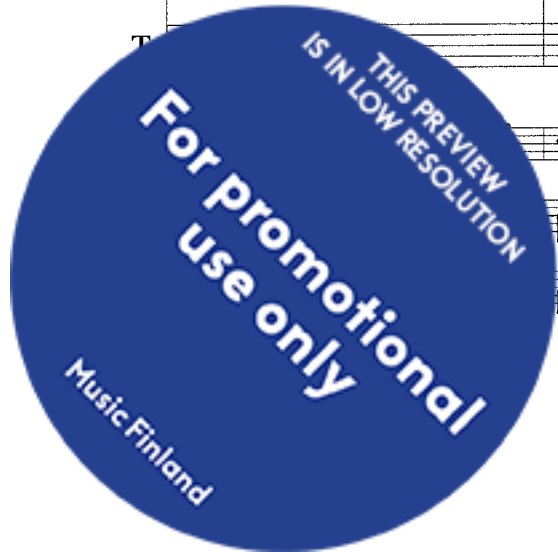
II

T

S

Dr

P



272 12

I

II

T

S

Dr

P

TIMB
on the rim

HATS AD LIB.

ff

276

I

II

T

S

Dr

P

280 J1

I

II

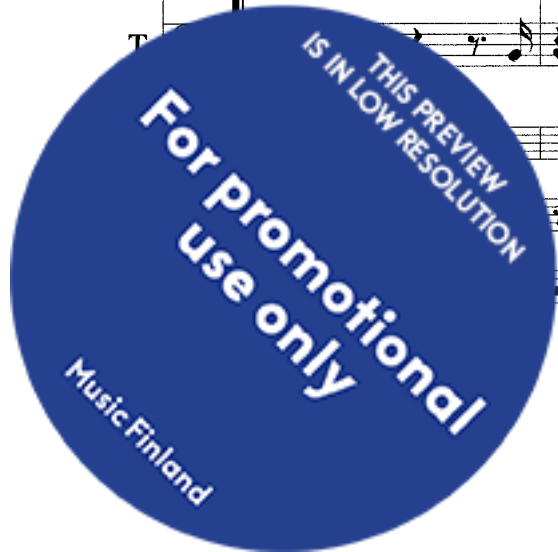
T

S

Dr

P

(timb.)



284 J2

I

II

T

S

Dr

P

288 J3

I

II

T

S

Dr

P

292 K1

♩ = 91 ♩.. = ♩

I

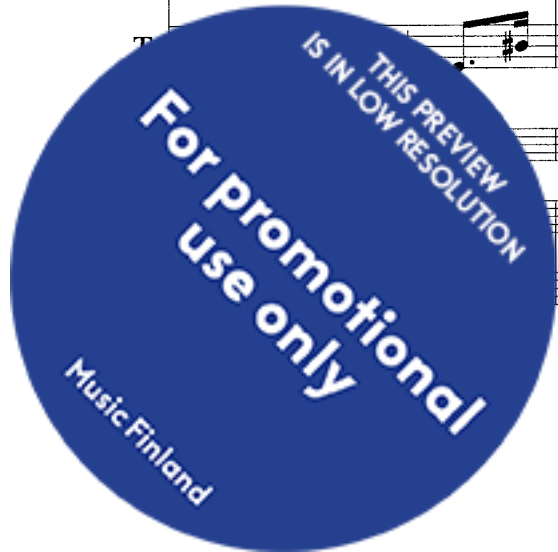
II

T

S

Dr

P



296 K2

I 

II 

T 

S 

Dr 

P 

300 K3

I 

II 

T 

S 

Dr 

P 

304 K4

I 

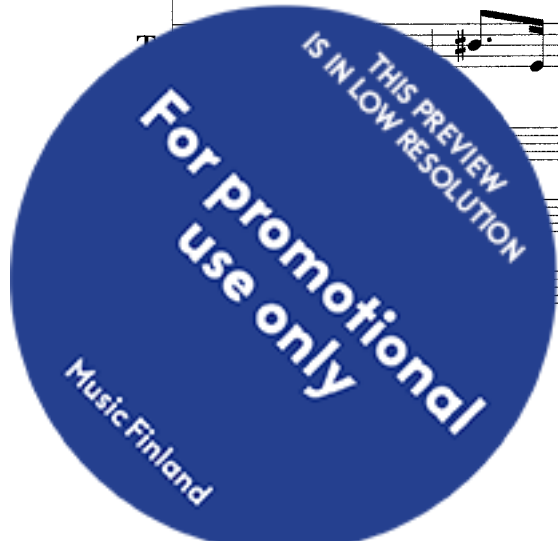
II 

T 

S 

Dr 

P 



308 K5

Score for measures 308-310, marked K5. The score includes staves for I (Violin I), II (Violin II), T (Tuba), S (Soprano), Dr (Drum), and P (Piano). The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex rhythmic pattern with many rests and slurs.

311

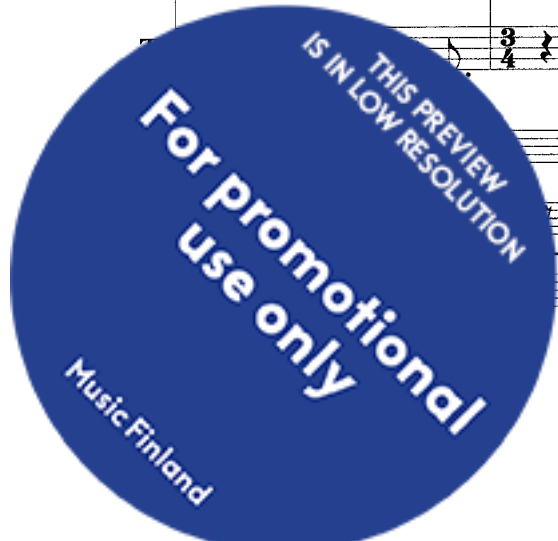
K6

Score for measures 311-313, marked K6. The score includes staves for I, II, T, S, Dr, and P. The key signature is one sharp (F#). The time signature changes from 3/4 to 4/4 at measure 312. The music continues with complex rhythmic patterns.

314

♩ = 146 L1 ♩ = ♩

Score for measures 314-316, marked L1. The score includes staves for I, II, T, S, Dr, and P. The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4 at measure 315. A cymbal part is indicated with "CYMBAL" and "(rim)". The music features complex rhythmic patterns and a tempo marking of 146.



319

I

II

T

S

Dr

P

12

323

I

II

T

S

Dr

P

326

I

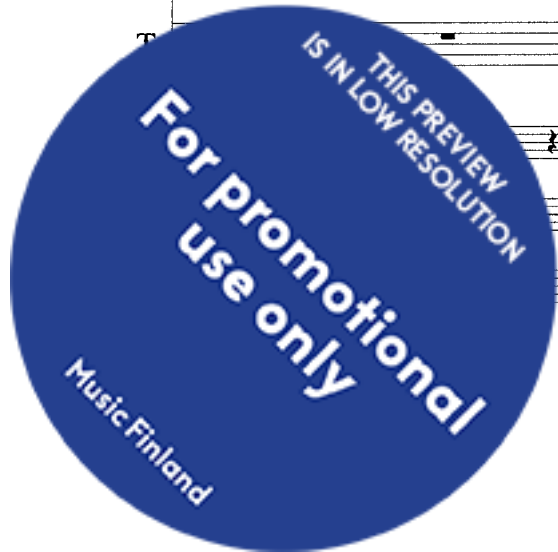
II

T

S

Dr

P



329 M1

I

II CYMB.

T GRAN CASSA

S

Dr

P

332

I

II

T

S

Dr CYMBALS

P

335 M2

I

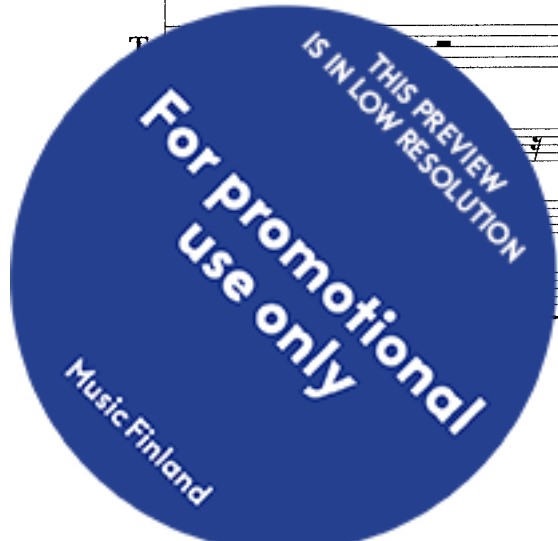
II

T

S

Dr

P



338

I

II

T

S

Dr

P

341

M3
TAMTAM

I

II

T

S

Dr

P

344

I

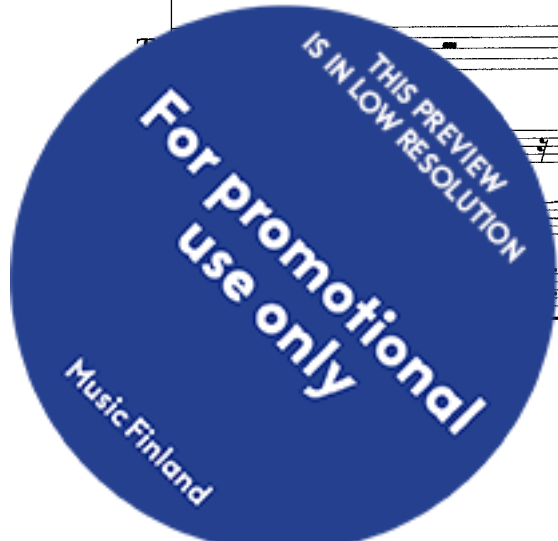
II

T

S

Dr

P



347 M4

I

II

T

S

Dr

P

♩ = 183

350 M5 ♩ = ♩

I

II

T

S

Dr

P

353 M6

I

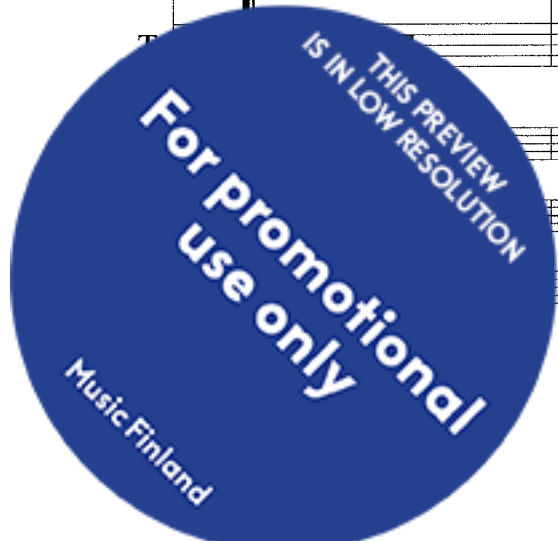
II

T

S

Dr

P



357 M7

I

II

T

S

Dr

P

360 M8 M9

I

II

T

S

Dr

P

364 M10 M11

I

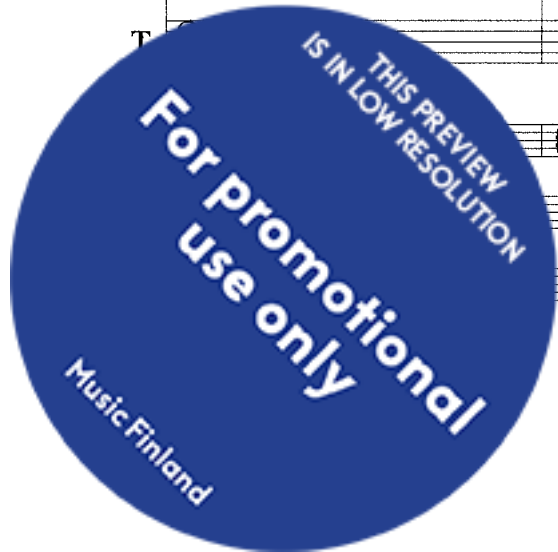
II

T

S

Dr

P



M12

♩ = 228 ♩ = ♩ ♩

368

I
II
T
S
Dr
P

371

I
II
T
S
Dr
P

374

N

I
II
T
S
Dr
P

