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Finnish Music Information Centre

13 428

TIM FERCHEN

# SIDE MAN

## II

FOR PERCUSSION AND TAPE

FOR PROMOTIONAL USE ONLY

Fimic

SUOMALAISEN MUUSIKKIN TIEDOTUSKESKUS  
FINNISH MUSIC INFORMATION CENTRE

TEOSTO

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I have always had a great admiration for machines. One of my fondest memories as a young aspiring percussionist was the time I spent standing in the doorway of the lounge at a bowling alley where my parents were defending the company's honour. What intrigued me so much was the lounge band that played from Thursday through Saturday. The group consisted of an organ and a trumpet...that was it. Well, not exactly, because when it came time to play the Latin set, the trumpet player used a maraca pedal. For those of you who don't know what that is, the maraca pedal was a bass drum pedal with two maracas attached to it, one slanting forward and one backwards. As you pressed the pedal down the maracas changed position creating a sound similar to rustling a bag of hard candy in a movie theatre. However I was fascinated by the ensemble and spent most of the evening listening to them. Imagine then my amazement when one evening as I approached the doorway and heard the most wonderful array of percussion sounds. At first I thought that the trumpet player had grown ten more legs, but search as I may I could't see any percussion instruments. It was only when the piece ended and I heard a three and one third measure percussion solo as the organist groped around the side of the organ to find the button and make the solo stop. And then I saw it, the SIDEMAN. It was a revolution. Here was a drummer that had twenty hands, who could play at unbelievable tempos, whose hands never tired, whose tempos never varied, who could play louder or softer than any of us mere mortals. And on top of this everything was played with absolutely no musicality what so ever! How could anyone resist such inventions? This piece then is a small token of homage to the original SIDEMAN and all the machines that followed. May they someday learn to rush and drag and break sticks and heads like the rest of us.

### KEY TO THE SYMBOLS

	= 2 snare drums
	= 4 tom toms
	= 2 wood blocks
	= a bass drum with a pedal attached
	= 2 cymbals

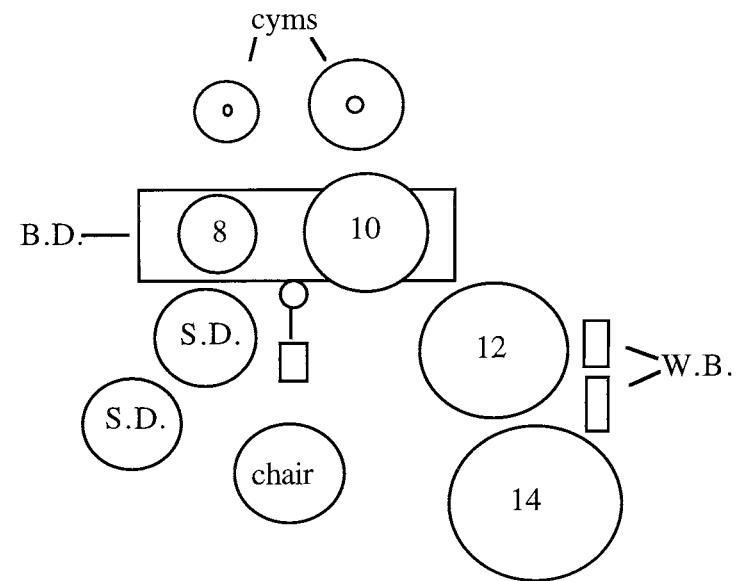
**C>>** = played from the center to the edge of the head

**E>>** = played from the edge to the center of the head

= with brushes

= with sticks

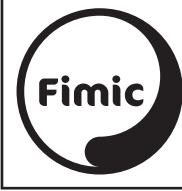
= dragging the brush in a circular motion around the head



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The tape part which is on a CD, is available from the composer:  
Tim Ferchen, Rautkallontie, 10 A 14 Vantaa, Finland

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## *SIDEMAN 2*

3

Tim Ferchen 1993

normal playing area

69

75

80

86

91

97

105

112

118

123

*poco rall.*  
(add tamb.)

rim shot

*pp*

*dim.*

II.

**Percussion**

$\text{♩} = 77$

$\text{Y} = \text{brush}$   
 $\text{I} = \text{s.d. stick}$

**TAPE**

*mf*  $\text{YY}$

**10**

**16**

**23**

**29**

**33**

**37**

**42**

**a little slower**  $\text{♩} = 66$

**single stroke roll**  
**snares off**

**to snare drum sticks**

**48**

**single stroke roll**

**53**

*ppp*

56

59

62

65

67

69

73

Tempo I  $\text{♩} = 77$

snares on

R.H.

82

on the bell

on the bell

87

92

## III

1       $\text{J}=126$

Percussion

Tape

8

17

25

33

41

49

56

63

*pp*

*cresc.*

*f*

*p*

on bell rim shot

on the rims

70

75

p

82

89

95

f

(congas)

(C.B.)

(c.b.)

3

(timbales)

(congas)

103

110

poco a poco cresc.

117

poco a poco accel.

121

3 6 ff 6 l.v.

This page contains ten musical staves. The first five staves (measures 70-95) show complex rhythmic patterns with various time signatures (4/4, 3/8, 5/8, 16/16, etc.) and dynamic changes (p, f). The last five staves (measures 103-121) show more sustained notes and chords, with dynamics like ff and l.v. Measures 110 and 117 include performance instructions 'poco a poco cresc.' and 'poco a poco accel.' respectively. A large, semi-transparent watermark reading 'FOR PROMOTIONAL USE ONLY' is diagonally across the page.