



FOR PROMOTIONAL
USE ONLY

Finnish Music Information Centre

15 318

Juhani Nuorvala

Beat Routes

2000

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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FIMIC

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Lauttasaarentie 1
FIN-00200 Helsinki

www.fimic.fi

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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

I

2 Wood Blocks, Cymbal, Claves, Snare drum, Tubular bells, Tamtam

II

Timbales, Cymbal, Frusta

TIMPANIST

4 timpani

Gran cassa

MIDI mixer

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

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

ff

35

I

II

T

S

Dr

P

f

ff

38

I

II

T

S

Dr

P

f

f

41 CYMBAL A4

I *f*

II *f*

T

S

Dr

P

44

I

II *pp* *cresc.* - - - -

T

S

Dr

P

46

I

II

T

S

Dr

P

49

I

II

T

S

Dr

P

51 B1 HAND CLAPS

I

II

T

S

Dr

P

CYMBAL WOOD BLOCKS

BASS DRUM

(l.v.)

53 B2

I

II

T

S

Dr

P

HAND CLAPS

MIDI MIXER

MIDI MIXER (each drum fades in and out)

57 B3

I I have a new feeling

II I have a new feeling

T I have a new feeling

S I have a new feeling

Dr I have a new feeling

P I have a new feeling

I The sound of silence

II The sound of silence

T The sound of silence

S The sound of silence

Dr The sound of silence

P The sound of silence

The musical score for 'B4' is presented in a multi-staff format. The staves are labeled I, II, T, S, Dr, and P. The key signature is one flat (Bb) and the time signature is 4/4. The score consists of four measures. The I and II parts are in treble clef, while T, S, Dr, and P are in bass clef. The I part has a melodic line with eighth and sixteenth notes. The II part has a similar melodic line. The T part has a sustained note. The S part has a sustained note. The Dr part has a rhythmic pattern. The P part has a melodic line.

[illegible]

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

FOR PROMOTIONAL USE ONLY

FIMIC

102 B11 CLAVES

I

II

T

S

Dr

P

106

I

II

T

S

Dr

P

109 C1

I

II

T

S

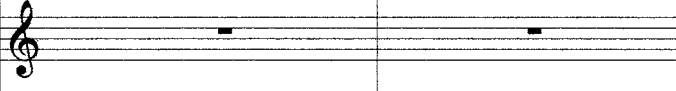
Dr

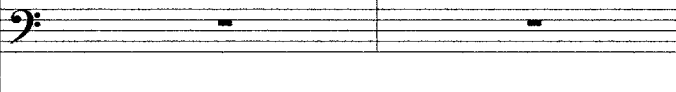
P

CLAP

113 C2

I 

II 

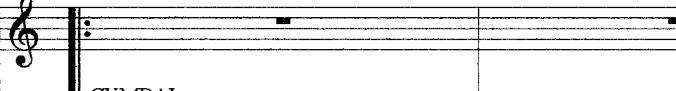
T 

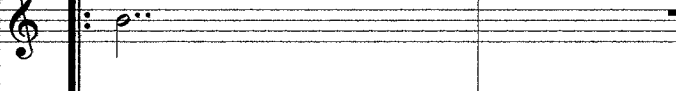
S 

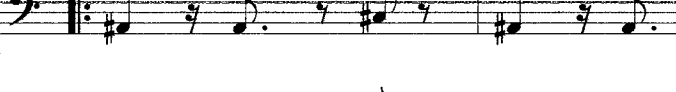
Dr 

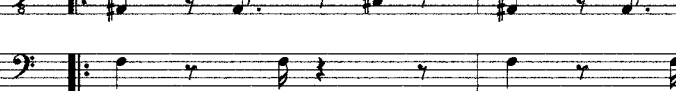
P 

117 C3 C4

I 

II 

T 

S 

Dr 

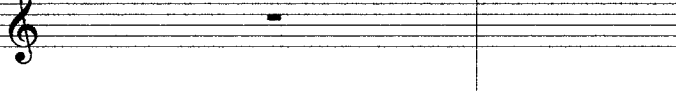
P 

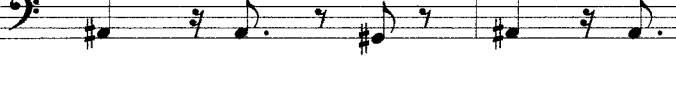
WOOD BLOCK lo

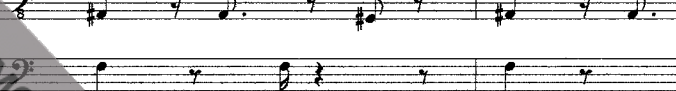
ppp cresc.

120

I 

II 

T 

S 

Dr 

P 

123 C5

I

II

T

S

Dr

P

f

127

131 DI ♩ = 149 ♩.. = ♩

I

II

T

B

DRUMS

P

CLAP

THE PRAYER

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

I

II

T

S

Dr

P

149

I

II

T

S

Dr

P

152 D4 TIMB.

I

II

T

S

Dr

P

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

I

II

T

S

Dr

P

170

I

II

T

S

Dr

P

D#->F#, A#->B, C#->E

BASS DR.

HIHAT

DRUMS

173 E2

I

II

T

S

Dr

P

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

sempre l.v.

CONGAS

199 F6

I

II

T

S

Dr

P

203 F7

I

II

T

S

Dr

P

BASS DR. CLAP

207 F8

I

II

T

S

Dr

P

BONGOS

211 F9 TUBULAR BELLS

I

II

T

S

Dr

P

215 G1

CYMBAL

I

II

T

S

Dr

P

SYNTH.

219

I

II

T

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

247 H3

I

II

T

S

Dr

P

251 H4

I

II

T

S

Dr

P

255 H5

I

II

T

S

Dr

P

259

I

II

T

S

Dr

P

264 [II] $\text{♩} = 159$ $\text{♩} \dots = \text{♩}$

I

II

T

S

Dr

P

SNARE DR.

p

cresc.

268

I

II

T

S

Dr

P

CYMBAL

272 12

I

II

T

S

Dr

P

TIMB
on the rim

HATS AD LIB.

276

I

II

T

S

Dr

P

280 J1

I

II

T

S

Dr

P

(timb.)

CONGAS

284 J2

I
 II
 T
 S
 Dr
 P

288 J3

I
 II
 T
 S
 Dr
 P

292 K1

$\text{♩} = 91$ $\text{♩} \dots = \text{♩}$

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

I

II

T

S

Dr

P

311 K6

I

II

T

S

Dr

P

314 L1 ♩ = 146

I

II

T

S

Dr

P

CYMBAL

(rim)

319

I

II

T

S

Dr

P

L2

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

$\text{♩} = 183$

350 M5 $\text{♩} = \text{♩}$

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

368 M12 ♩ = 228 ♩ = ♩ ♩

I

II

T

S

Dr

P

371

I

II

T

S

Dr

P

374 N

I

II

T

S

Dr

P