

Dave Hollinden

A Different Drummer

for percussion soloist

duration: approximately 24 minutes

Instrumentation

Drums: Two double-headed tom-toms, each with matching coated heads (e.g., 12" and 13").

Cymbal: Large, heavy, dark cymbal.

Mallets: The overall sound should be warm, dark and resonant (e.g., medium yarn). At lower volumes, strokes on the drums should be clear and distinct while the cymbal should hum with little or no articulation. All strokes at higher volumes should be deep and powerful with moderate articulation.

Tuning

Pitches: The drums should be tuned a perfect 4th apart. Choose pitches for the drums that are harmonious with the cymbal, considering prominent frequencies in the lower portion of the cymbal spectrum (e.g., choose drums at G2 and C3 for a cymbal with prominent E3 and A3).

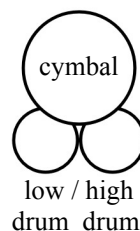
Tuning Method: The top and bottom heads of each drum should be tuned as closely as possible to the same frequency so that the pitch of the drum is clear and without beats. A tuning method developed for this piece, which may not work on all drums, is described below.

Place the drum on a piece of carpet or foam to silence the bottom head. The lowest vibrational mode of the drum, typically considered to be the drum's pitch, will be damped, allowing you to easily hear the second lowest vibrational mode. Tune the top head so that this mode is a major 6th above the desired pitch of the drum (e.g., to tune the drum to C3, tune this mode to A3).

Now turn the drum over on the carpet and tune the bottom head as precisely as possible to the same pitch as the top head.

Once both heads are tuned, lift and strike the drum. You should hear a well-defined pitch a major 6th below the pitch used for tuning the heads (e.g., C3, if the heads were tuned to A3).

Setup



Place the two drums side by side as close together as possible and with their rims at precisely the same height. It should be easy to drag a buzz stroke from one drum onto the other.

Place the cymbal on a low stand behind the drums so that it rests just above the drums and overlaps them by several inches. It should be easy to drag a buzz stroke from the cymbal onto either drum.

Performance Notes

For the opening gesture, as well as similar gestures near the end of the piece, imagine you are “strumming” the instruments.

Allow the physicality of the arm motions and gestures to guide your performance. An “unschooled” technique may be necessary with the mallets.

In general, use the same weight and technique for strokes on the cymbal and the drums, even if the cymbal hardly speaks at lower dynamic levels or if buzz on the cymbal is irregular and less prominent.

A slight emphasis may be given to the downbeat of motives that are being repeated.

Drag strokes may be varied by means of grip, pressure on the head, mallet angle, allowing the mallets to roll, etc. When dragging from drum to drum, striking the rims is to be expected and can help create an articulation on the second drum when necessary. The use of coated heads allows for brush-like noises from the mallets.

Graphic symbols that show the path of the mallets over the setup indicate appropriate arm movements and stroke locations. However, the motions should be personalized so they feel natural in the body and respond to the energy of the music.

In the sections with repetition, the measure numbers are for reference only, with each boxed or unboxed motive counted as one measure. They do not imply anything about the number of repeats to make, which is determined by the performer.

Notation

tom-toms cymbal

low high

buzz strokes strike rim and head together slide mallet on cymbal silently strike edge of cymbal with shaft

either drum both drums entire setup

Detailed description: This section shows musical notation on a five-line staff. It includes notes for tom-toms (labeled 'low' and 'high'), cymbal strokes (represented by 'x' marks), and various cymbal techniques like 'buzz strokes', 'strike rim and head together', 'slide mallet on cymbal silently', and 'strike edge of cymbal with shaft'. To the right, three diagrams illustrate mallet positions: a single circle for 'either drum', two overlapping circles for 'both drums', and three overlapping circles for 'entire setup'.

Stroke Locations

individual stroke locations gradual change in location

Detailed description: This section shows two examples of stroke locations. The first, 'individual stroke locations', shows four notes on a staff with circles above them indicating the mallet's position. The second, 'gradual change in location', shows a sequence of seven notes with a circle above the first and an arrow pointing to a second circle above the last, indicating a shift in mallet position.

Drag Strokes

drag mallet smoothly and continuously along path of arrow while buzzing drag mallet from one drum to the other gradual change in length and/or location of drag

Detailed description: This section illustrates three types of drag strokes. The first shows a note with a circle and an arrow pointing right, labeled 'drag mallet smoothly and continuously along path of arrow while buzzing'. The second shows two notes with circles above them and an arrow between them, labeled 'drag mallet from one drum to the other'. The third shows a sequence of notes with circles above them and an arrow between them, labeled 'gradual change in length and/or location of drag', with a '4:3' ratio indicated between two notes.

Gestures

LH ↑ RH LH ↑ RH

move mallet along path of stroke locations in the direction indicated move mallet along curved path in direction indicated, dragging mallet during solid portions of line and raising mallet during dashed portions a dot shows the location of a stroke which is not dragged gradual change in size and/or shape of gesture

Detailed description: This section shows four examples of mallet gestures. The first shows a sequence of notes with circles above them and arrows indicating the mallet's path, labeled 'move mallet along path of stroke locations in the direction indicated'. The second shows a note with a curved path and a dot, labeled 'move mallet along curved path in direction indicated, dragging mallet during solid portions of line and raising mallet during dashed portions'. The third shows a note with a dot, labeled 'a dot shows the location of a stroke which is not dragged'. The fourth shows a sequence of notes with circles above them and arrows indicating a change in gesture, labeled 'gradual change in size and/or shape of gesture'.

Repetition

material within the box may be repeated without transformation any number of times a dashed line indicates repetition with transformation into the next material seamlessly transition to lower motive

Detailed description: This section illustrates three ways to use repetition. The first shows a box around a musical phrase, labeled 'material within the box may be repeated without transformation any number of times'. The second shows a dashed line between two boxes, labeled 'a dashed line indicates repetition with transformation into the next material'. The third shows a box around a phrase that then transitions to a lower register, labeled 'seamlessly transition to lower motive'.

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Introspective

♩ = 52

yarn mallets raised high*



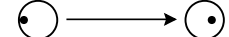
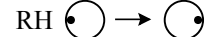
less high...



lower...



ord.



1

p $\underbrace{\quad\quad\quad}_3$ R L**

pp

p *pp*

p *pp*

8

ord.

f *mp* *pp*

15

p *mf* *p*

19

f *pp* *mp* *pp* *f* *p*

both hands

23

pp *f* *p* *f* *p* *mf* *pp* *mp* *pp*

Diagrammatic notation for mallet positions and hand assignments is provided throughout the score.

* Raise and hold the mallets high above the setup. Drop the arms from this height into the drag strokes.
 ** Through measure 93, play the higher drum with the right hand and the lower drum with the left hand unless indicated otherwise.

Alternating Hands (♩ = 52)

28 *p* 4:3

29 5 4:3 3

30 6 3 7 9 3 5 4:3

31 3 3 7

32 5:3 3 4:3 4:3 3 3

33 poco accel. poco rit. ♩ = 52

34 RH ○ → ○ ○ → ○ ○

p 4:3 6 6 6 6 6

mp LH ○ → ○

Alternating Strokes

LH/RH

35

40

45

50

* Material within a box followed by a solid line may be repeated any number of times. A dashed line indicates repetition with transformation into the next material. (See Notation page.)
 ** Gradually decrease the stroke height until the mallets no longer leave the head, all the while maintaining the same the stroke force.

56

rit. $\leftarrow \text{♩} = 80 \rightarrow$ rit. $\leftarrow \text{♩} = 53 \rightarrow$ rit. $\leftarrow \text{♩} = 40 \rightarrow$

p *<mf> p* *<mf> p* *mf* *p*

61

R R R L L L R R L L R L RL R RL R R

Phase $\text{♩} = 80$

RH \odot (strike rim and head)

67

pp *p* *pp*

LH \odot

75

accel. $\leftarrow \text{♩} = 120 \rightarrow$ accel. $\leftarrow \text{♩} = 180 \rightarrow$

p *mf* *<f> mf* *p* *pp* *f* tight buzz

LH \odot \odot \odot \odot \odot \odot tight buzz

107

loose bounces → tight buzz

mp > *pp* *mp* > *pp* <

mp > *pp* *mp* > *pp*

111

rit. ♩ = 60

loose tight

loose → tight

mp > *pp* *pp*

loose tight

pp *pp*

116

pp *pp* *pp*

poco accel. *poco rit.*

loose tight

119

♩ = 60 tight loose tight loose

pp *pp* *mp* *pp* *mf*

rit. *rit.*

♩ = 60 ♩ = 72 ♩ = 48 | ♩ = 60 ♩ = 90 ♩ = 30 | ♩ = 60

tight loose tight loose

Buzz / Bounce

♩ = 120 rit. . . ♩ = 90 accel. . . ♩ = 108 rit. . . ♩ = 80

R L tight buzz moderate bounces tight buzz very tight buzz

122

ppp *pp* *p* *mp* *pp* *p* (with firm pressure)

♩ = 100 rit. . . ♩ = 90 ♩ = 50 accel. . . ♩ = 60

very rapid bounces loose bounces tight buzz ord. buzz

129

mf *f sub.* (exaggerated pressure) *mp* (ord. pressure) *pp sub.* (delicate pressure)

LH ↑ RH slide mallets on cymbal

(vertical lift between strokes becomes horizontal motion over cymbal)

Alternating Gestures

♩ = 40 (♩ = 120)

ord. buzz LH sim. shaft on edge (delicate)

135

pp

140

LH sim. RH

146

RH sim. shaft stroke

♩ = 40

LH sim. RH

152

♩ = 90 accel. rit.

ord. buzz rapid bounces loose bounces tight buzz (tight buzz) loose bounces

mf *pp* *f* *mp* *p*

10 Alternating Single Stroke Gestures ♩ = 72

158

LH () RH

6

L R L R L R

pp

p

p

p

p

p

164

6 ♩ = 108

LH () RH

6

R L 6

R L R L R L R L

p

mp

p

170

LH () RH

LH () RH

LH () RH

173

LH () RH

LH () RH

LH () RH

RL R L R L R L RL R L R L

(tremolo slashes in graphic symbols correspond to tremolos in the music)

accel. ♩ = 144

176

LH (RH)

p < *mp* > *p* < *mp* > *p*

p < *mf* > *p* < *mf* > *p*

179

(increase stroke rate to sextuplet)

p *mf* *p* *mf* *p*

180

RH *f* *p* *mf* *p*

LH *mf* *p* *f* *p*

accel. ♩ = 160

rit.

181

f *mf* *mf* *f*

both hands *f*

Separation ♩ = 144 (♩. = 48)

183

R L R L R L R L

f

Unison Strokes

← ♩ = ♩ → ♩ = 72 (♩. = 48)

accel.

188

LH () RH

Unison Gestures

♩ = 180

rit. ← ♩ = ♩ → ♩ = 72

♩ = 60

rit.

193

LH () RH

ff *mf*

raise* drop*
3

sim.

* Begin raising the mallets above the setup in increasingly higher amounts after the initial cymbal stroke. Hold this position, then drop the arms into the drag strokes.

♩ = 52

LH ↻ RH

198

glancing stroke*

ff

rit. ♩ = 40

202

mallets raised high

less high...

lower...

p

pp

ord.

206

RH ⊙

LH ⊙

p

pp

p

pp

4:3

* The initial cymbal stroke is a glancing upstroke starting with the arms extended to the sides, and should strike the top of the cymbal near the dome. The effect should be very theatrical.