Score

Reckless

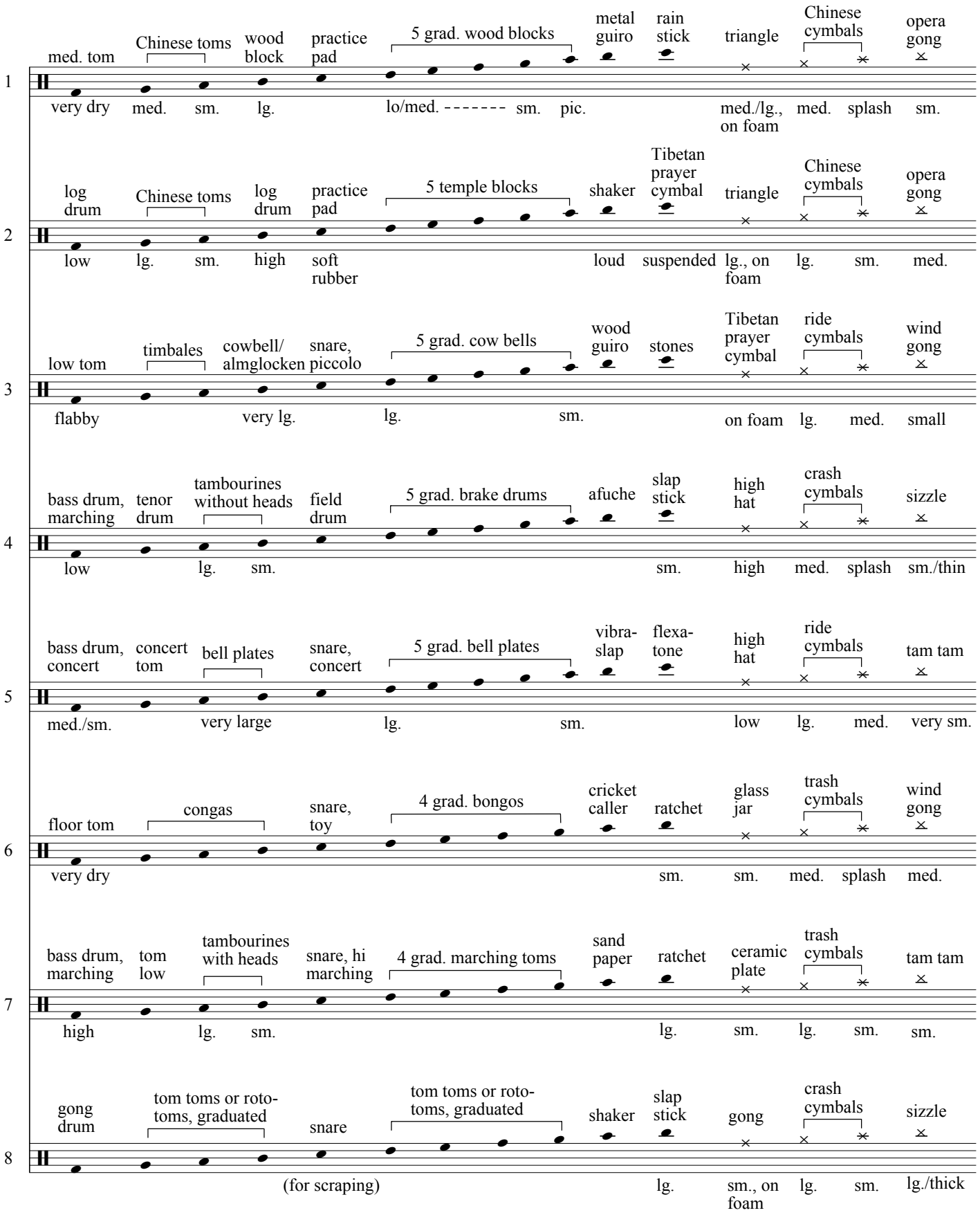
Eight Percussionists

Dave Hollinden

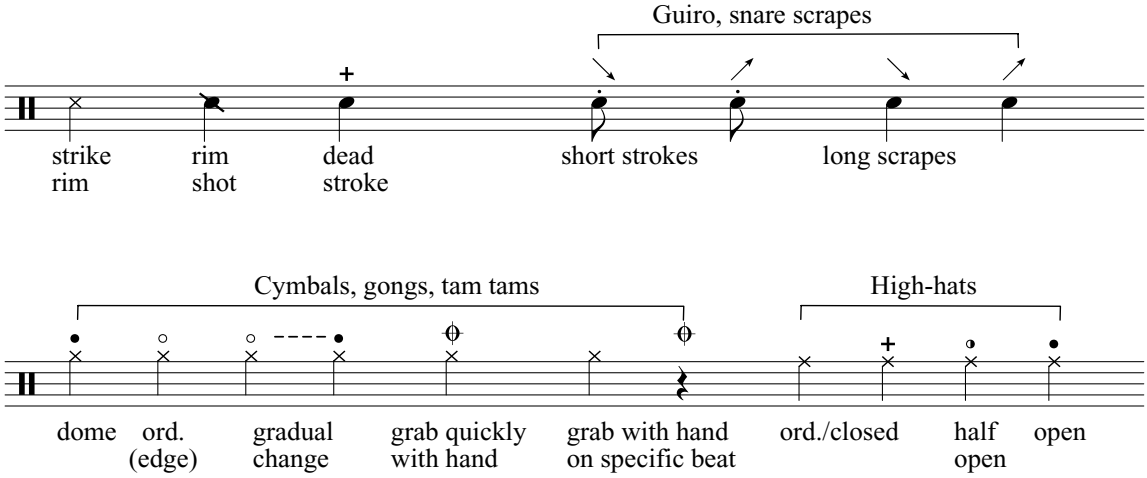
Commissioned by Phillip J. Mikula and the Victoria Memorial H.S. Percussion Ensemble for premier performance at P.A.S.I.C. 2004

Approximate duration:
7 minutes

Instrumentation



Notation



Performance Notes

- The piece should be performed at the designated tempo or somewhat faster. The stylistic elements will suffer if the tempo is too slow.
- The performance should always be pushing forward and "on top" of the beat. This is especially true of triplets and subdivisions such as 4:3 and 5:4, which should be pushed forward with a feeling of rushing. While accuracy is necessary, there should be no feeling that the piece is being performed "carefully".
- The indications at letter E (Pull back briefly), letter I (Lose momentum), and letter J (Pause briefly) refer to slight relaxations of the feeling of pushing forward. There should be no change in the tempo.
- All flams are "tight" or "popped", and all grace notes, ruff's, etc. are as fast as possible.

General Notes on the Instruments

I think of each player as having an extended drum set, with the notation based on drum set notation. Each player has a snare drum of some sort on the third space of the staff, a bass drum instrument of some type on the first space, and a set of instruments that are notated as a large set of tom toms. In some cases these instruments are actually tom toms or other drums, while in other cases they are wood blocks, brake drums, etc. augmented with various drums and tambourines.

Each player also has either an actual high hat or an instrument that functions as a quasi high-hat notated on the top line of the staff. Instructions are given for damping the quasi high hat instruments so that their decay is similar to a closed high hat.

Each player also has two cymbals along with a gong, tam tam, or sizzle cymbal notated above the staff. All cymbals, gongs and tam tams should be suspended unless stated otherwise. Each set-up then is rounded out with two accessory instruments, including shakers, slap-sticks, guiros, etc.

Some sections of Reckless are overtly in the style of Electronica — specifically, drum 'n' bass. Please keep the sound and style of this music in mind, especially it's electronic/synthesized nature, when choosing timbres and instruments that play key roles in these sections, particularly the snare and bass drums for Players 1, 6 and 7, all of the quasi high-hat instruments, and Player 8's snare for scraping.

Specific Notes on the instruments:

Player 1:

- The medium tom tom is intended to serve as a mini-bass drum with a very dry, dead sound. Use a double-headed drum with double oil heads tuned very low and heavily damped.
- The practice pad should have a crisp, high-pitched, well-defined sound and should be very loud. Another object with a dry, shallow sound could be substituted, but I want the timbre to be unusual rather than sounding like a drum.
- The wood blocks should be graduated in size from very large to piccolo. In some passages it will be necessary to hold a pair of very hard mallets specifically for the piccolo wood block in addition to any other mallets or sticks being used.
- The guiro should be mounted or placed in such a way that that it can be played quickly, without needing to be picked up.
- The triangle functions as a high-hat. It should lie on material that damps it such that its decay is similar to a closed high-hat. It should sound somewhat higher than Player 2's triangle.
- The opera gong should be smaller than Player 2's opera gong (approximately 10 inches) and have an ascending pitch. It should be suspended.
- Long and loosely bundled rute is called for when playing the practice pad. The sticks I used for experimenting with this sound are made from a piece of bamboo one inch in diameter and 21 inches long, with approximately two thirds of the length cut into 14 thin strips.

Player 2:

- The practice pad should have a soft rubber or other dead sounding surface such that it does not produce much sound when played forcefully. It can be placed on a drum to give it a bit of resonance. Another object could be substituted, with the idea is that the player will be wailing on the instrument but not producing much sound.
- The shaker should be very loud and noisy, such as a large metal can containing coins or bottle caps.
- The Tibetan prayer cymbal is a very heavy, thick finger cymbal, approximately 3 inches in diameter. It should be suspended.
- The triangle functions as a high-hat. It should lie on material that damps it such that its decay is similar to a closed high-hat.
- The opera gong should be larger than Player 1's opera gong (approximately 12 inches) and have a descending pitch. It should be suspended.

Player 3:

- The low tom tom should be tuned very low, and sound flabby.
- The five graduated cowbells should span the typical large to small size range. The very large cowbell or almglocken should be significantly larger than a typical large cowbell.
- The guiro should be mounted or placed in such a way that it can be played quickly, without needing to be picked up.
- The stones should produce a high-pitched, resonant click when struck together.
- The Tibetan prayer cymbal is a very heavy, thick finger cymbal, approximately 3 inches in diameter. It functions here as a high-hat. It should lie on material that damps it such that its decay is similar to a closed high-hat.

Player 4:

- The marching bass drum should have a very dry sound and be larger and tuned significantly lower than player 7's marching bass drum.
- The high-hat should have a higher pitch than player 5's high-hat.
- The brake drums should lie on foam so as to have a medium-length decay and a loud sound.
- The sizzle cymbal should preferably have rivets, with a very long decay to the sizzle.

Player 5:

- The five graduated bell plates should range from a large plate approximately 12 inches square to a small plate approximately 4 inches square. The two very large bell plates should be quite large, in the

range of 15 to 20 inches per side. All of the bell plates should lie on foam so as to have a medium-length decay and a loud sound. Use less hard mallets than those specified if your instruments are particularly loud.

- The vibra-slap should be mounted so that it can be easily struck with a mallet or the hand.
- When the flexatone is marked with tremolo bars, it should be shaken. One other occasions, a single stroke with a brass beater is indicated.
- The high-hat should have a lower pitch than player 4's high-hat.

Player 6:

- The floor tom is intended to serve as a very dry, dead bass drum. Use a double-headed drum with double oil heads tuned very low and heavily damped.
- The cricket caller is a high-pitched shaken instrument with a small, hard resonator that swings between two fixed beaters.
- The glass jar functions as a high-hat. It can be any glass jar, cup, bottle, etc. that produces a high-pitched, crisp, clear glass sound when struck with wood sticks or other beaters as used in the piece. If necessary, it should lie on material that damps it such that its decay is similar to a closed high-hat.
-

Player 7:

- The marching bass drum should have a very dry sound and be smaller and tuned significantly higher than player 4's marching bass drum.
- The low tom tom can be any type of concert or marching tom tom tuned low.
- The four graduated marching toms can be a set of marching quads.
- The small ceramic plate functions as a high-hat. It should have a very dry, dense sound when struck with wood sticks or other beaters as used in the piece, with a quality to the sound that is clearly ceramic as opposed to metal or wood.
- Long and loosely bundled rute is called for when playing the tambourines. The sticks I used for experimenting with this sound are made from a piece of bamboo one inch in diameter and 21 inches long, with approximately two thirds of the length cut into 14 thin strips.

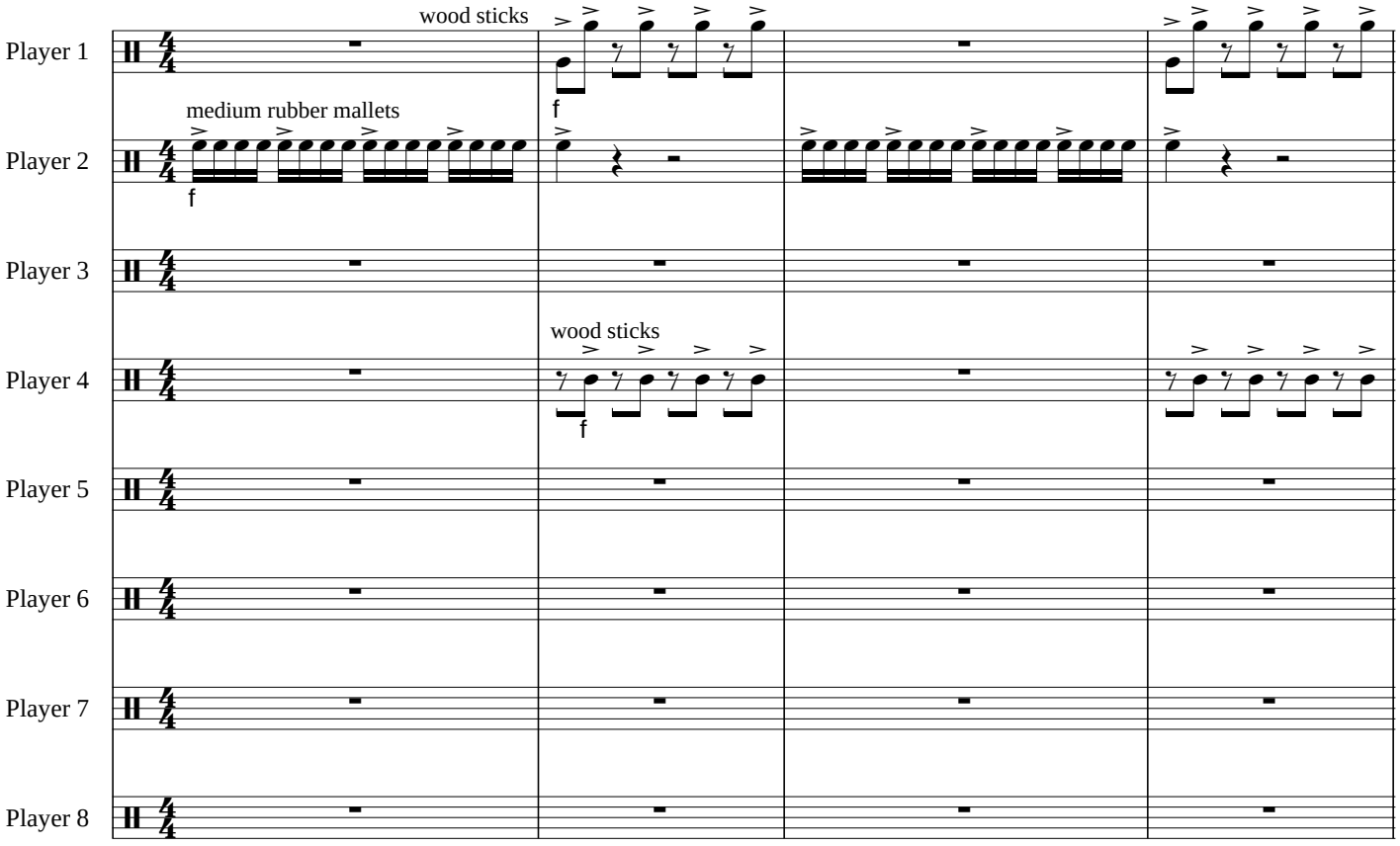
Player 8:

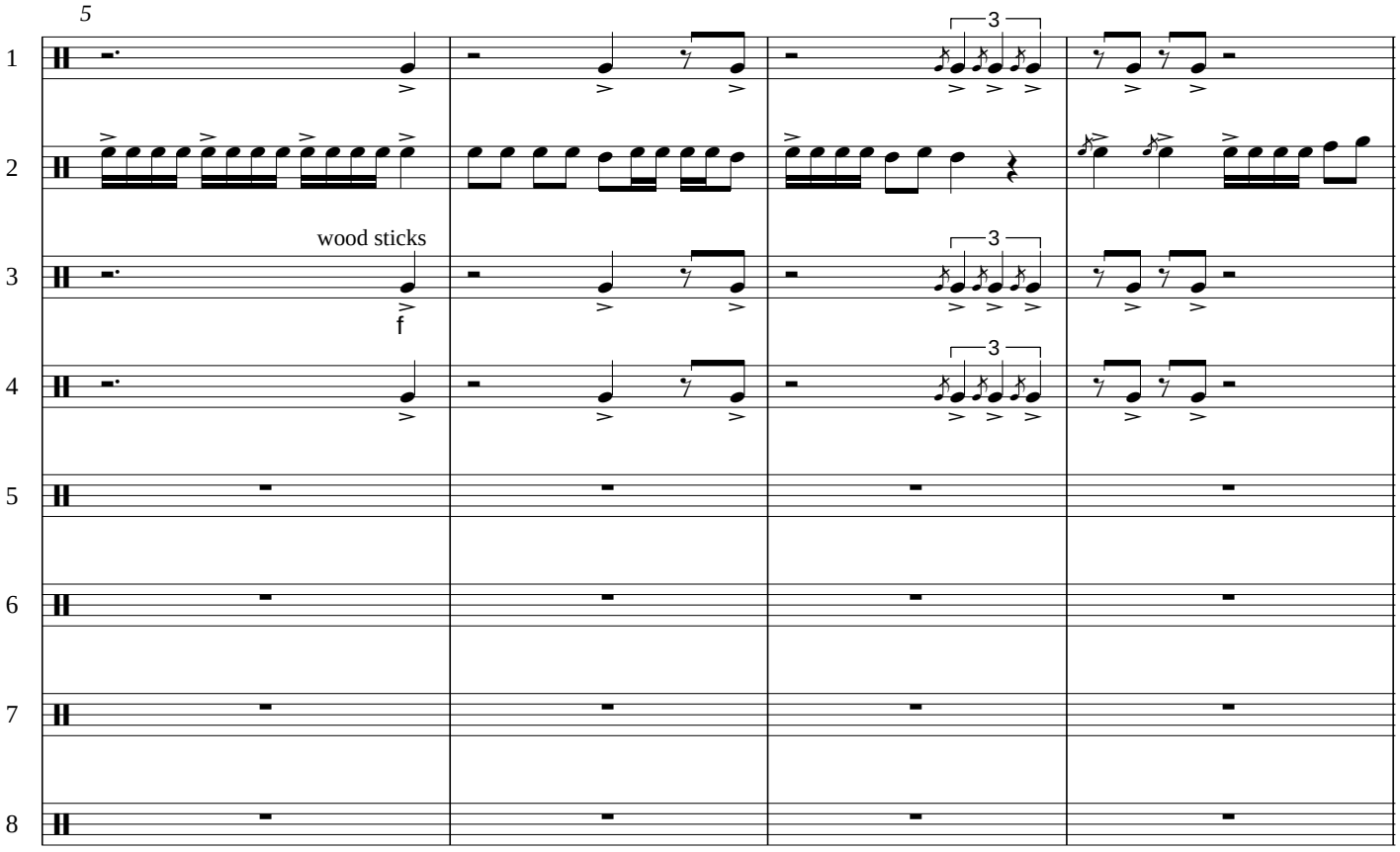
- The gong drum available for the commission is a six-foot diameter, three inch deep instrument with a very low pitch and a very long, gong-like decay. Striking the drum in the center with the fist gives an especially low, deep sound with less volume and a long decay.
- If a gong drum is not available, substitute a large concert bass drum and a large gong struck together, or a large single-headed bass drum suspended and tuned such that it rings like a gong. When the instructions call for striking with the fist, use a soft beater to minimize the attack sound, and strike the drum so as to obtain a low, deep sound with a long decay. When using a gong and bass drum together, it's not necessary to strike the gong on each note. Play the gong primarily on isolated notes, or on the first and last notes of a rhythmic figure, so as to add the gong's metallic timbre and long decay to the overall sound.
- The tom toms or roto toms should be a graduated set of seven drums that are resonant and somewhat timpani-like in character, especially in the low range. They should provide a contrasting sound to the drums used by Players 6 and 7.
- Snare scrapes: Turn the snare drum over, or have a second snare drum that is turned over, so that the snares face up. Use metal snares and a small drum for a loud, higher-pitched sound. Experiment with various scrapers such as credit cards, etc., and use two scrapers for the fast rhythms if desired. The effect should be similar to scratching with a turntable, or an electronically distorted instrument.
- Snare plucks: With the snare drum turned over, pluck or strum the snares. Use your fingers or a plastic pick, etc. The effect should be very loud, like a loud, noisy snap pizzicato.
- The shaker should be loud, bright and crisp, such as a metal or plastic shaker filled with shot.
- The small gong on foam functions as a high-hat. It should lie on material such that it is damped considerably, yet with still some ring to its overtones. The player should be able to use dead strokes to dampen it further when called for in the part.
- The sizzle cymbal should preferably have rivets, with a very long decay to the sizzle.

Reckless

♩ = **172 Push forward, on top of the beat**

Dave Hollinden





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A

10

light wood sticks

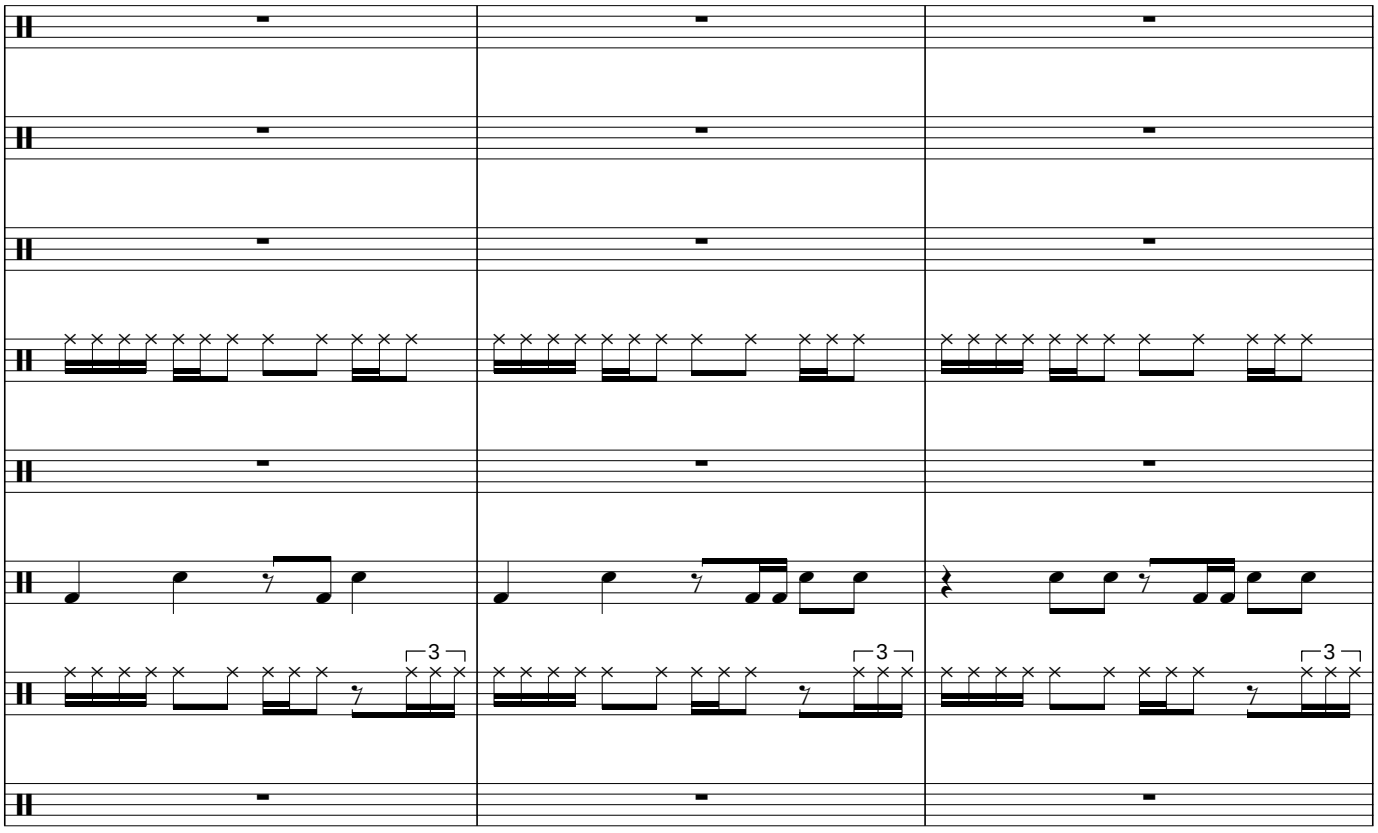
hard acrylic mallets

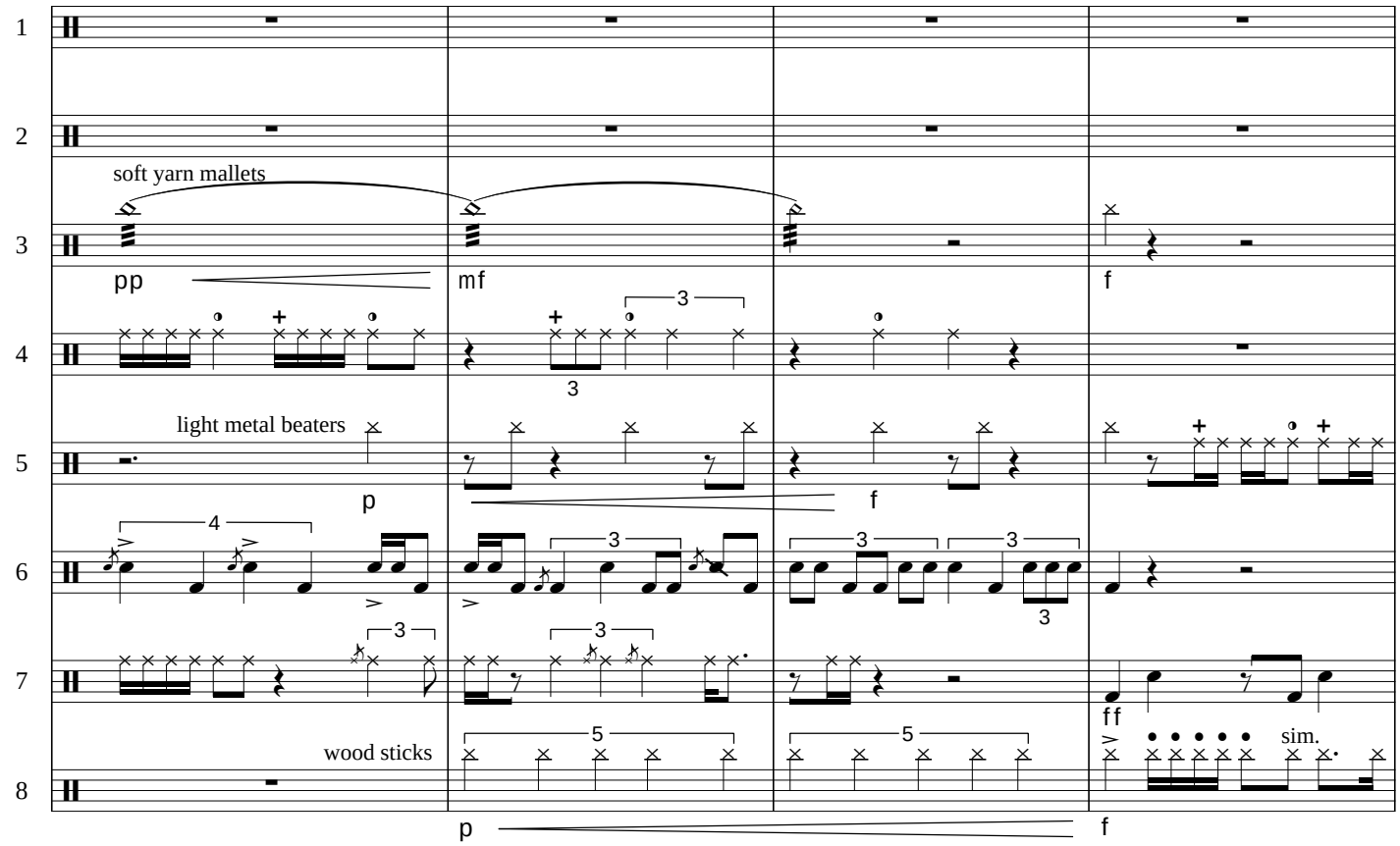
wood sticks

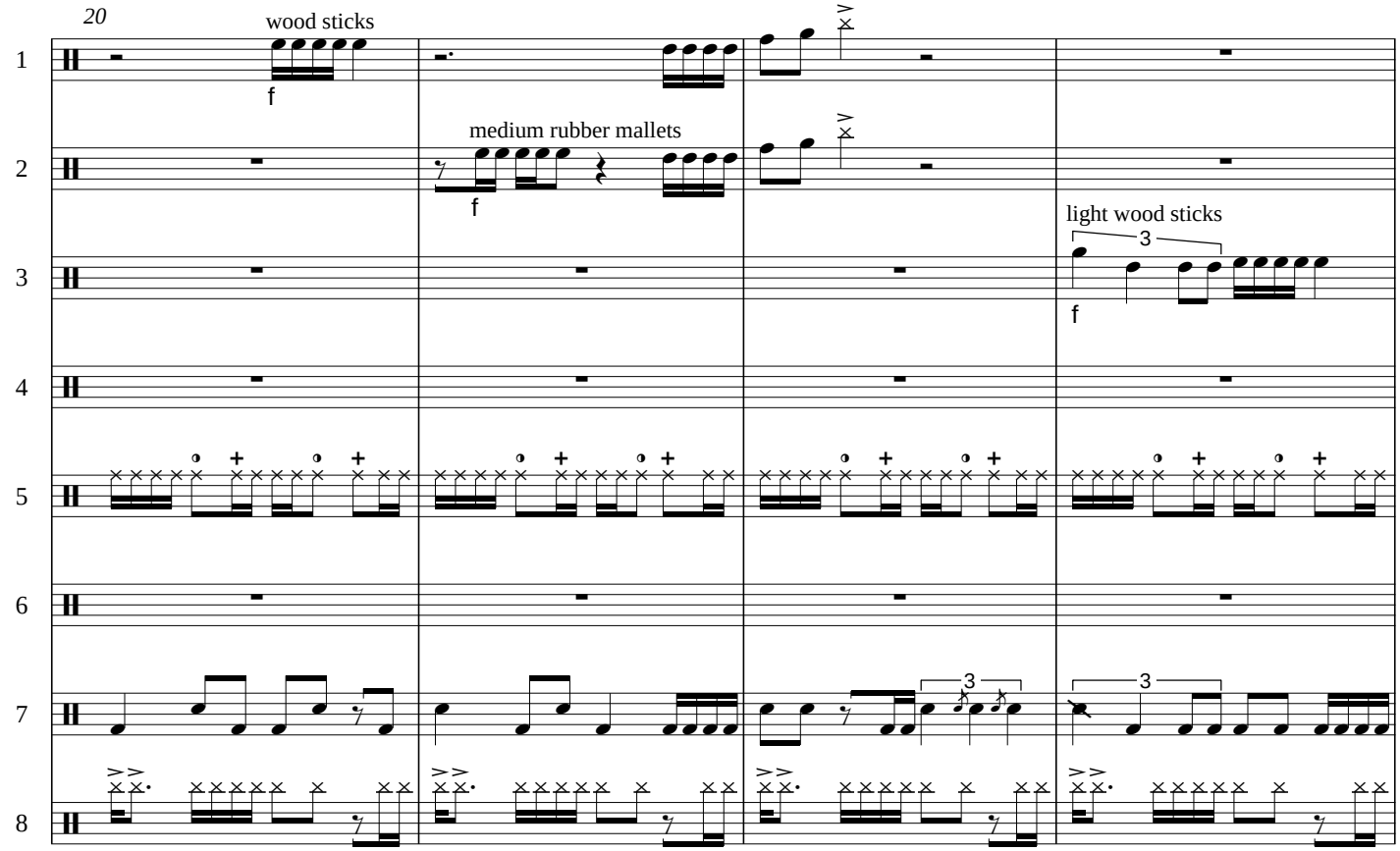
wood sticks

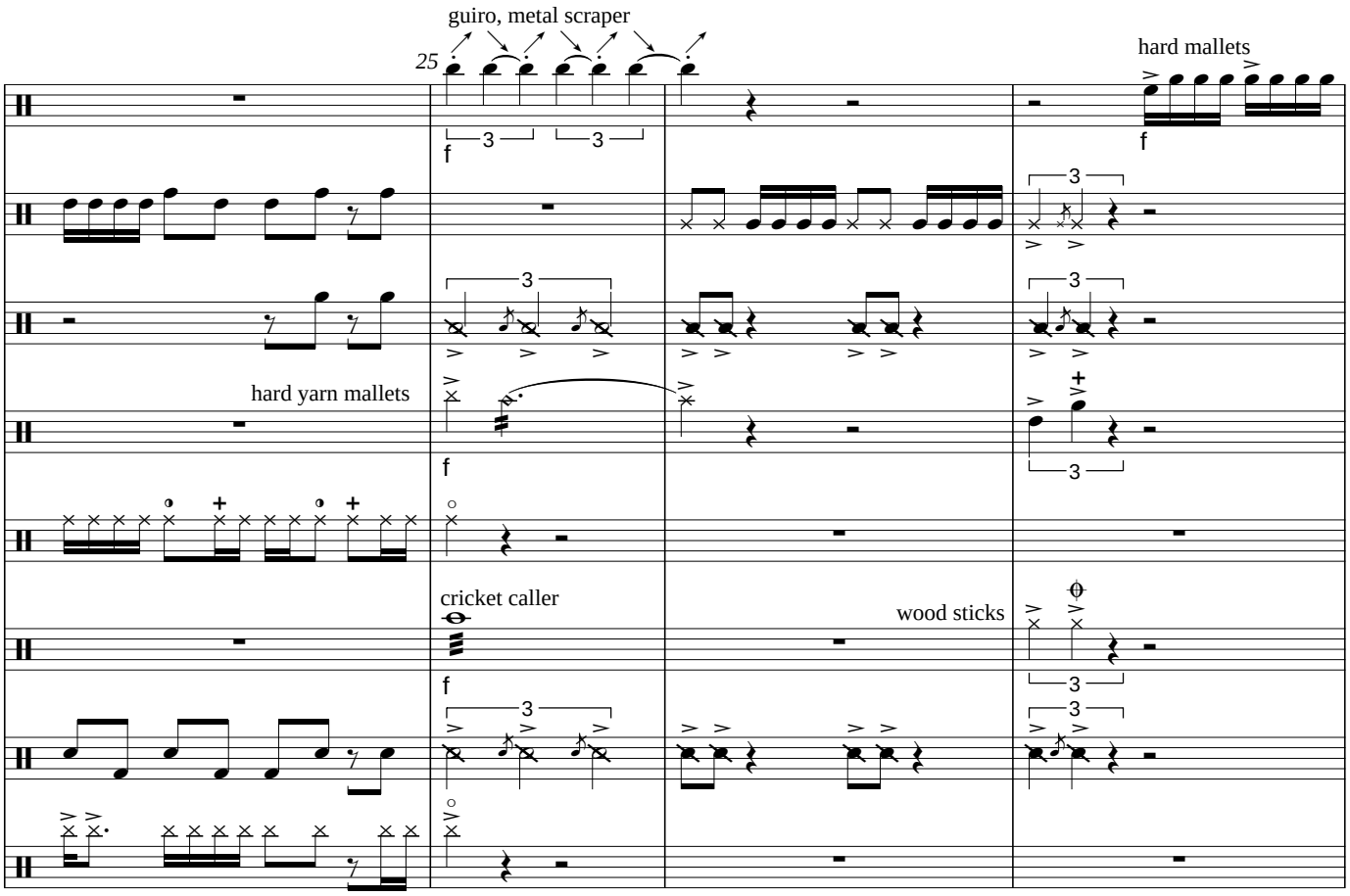
hard mallets

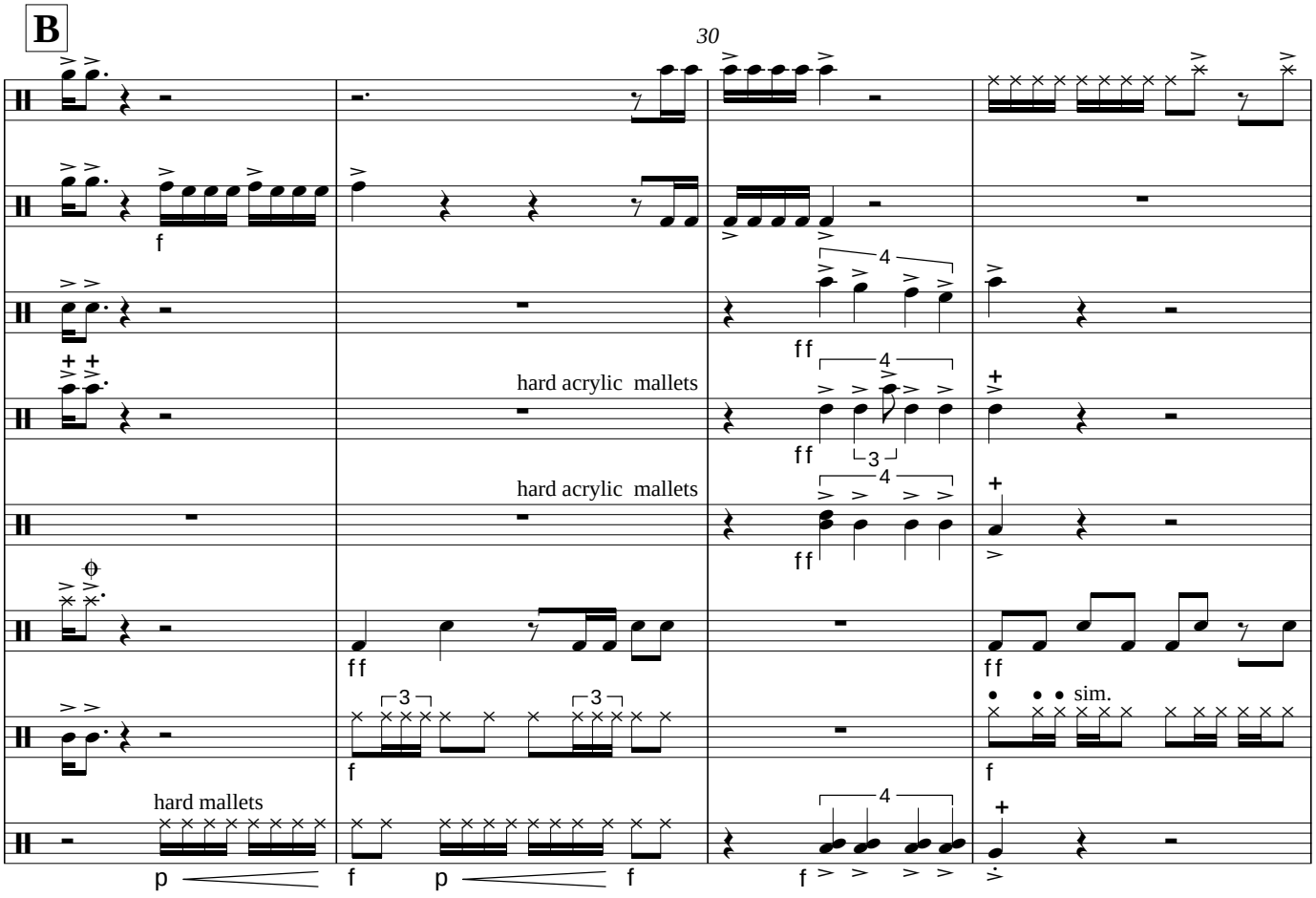
15

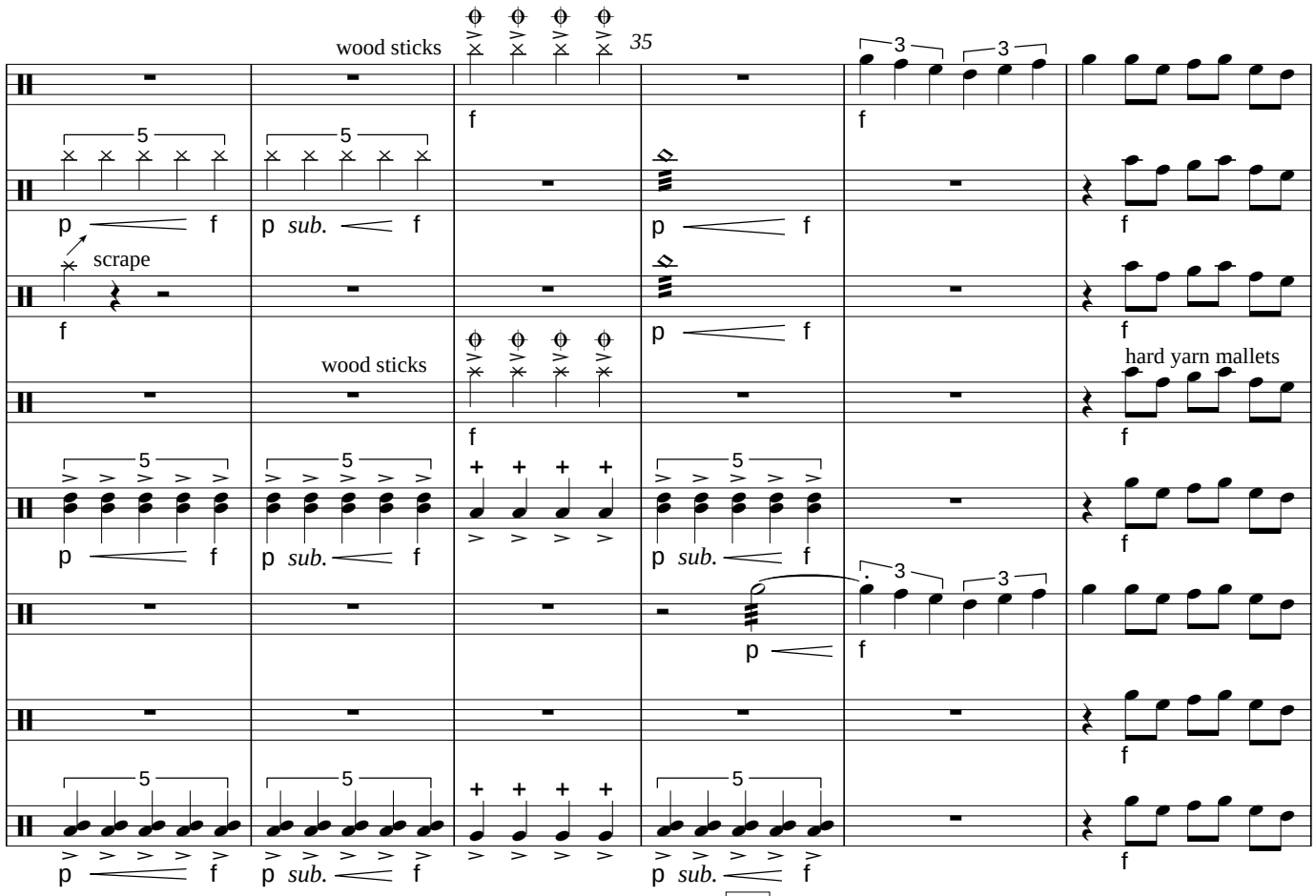



soft yarn mallets
pp
mf
f
light metal beaters
p
f
wood sticks
ff
sim.
p
f

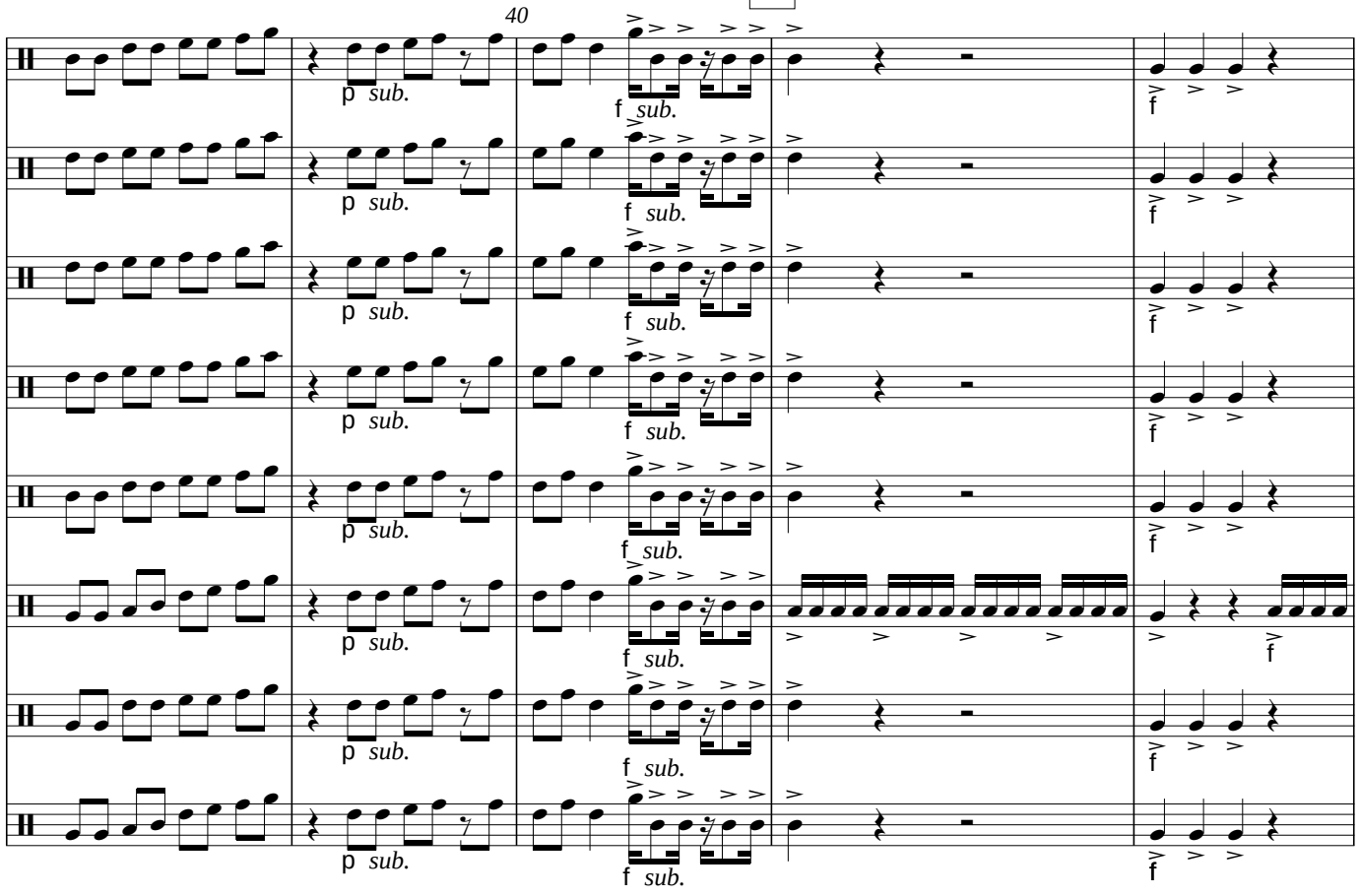

20
wood sticks
f
medium rubber mallets
f
light wood sticks
f

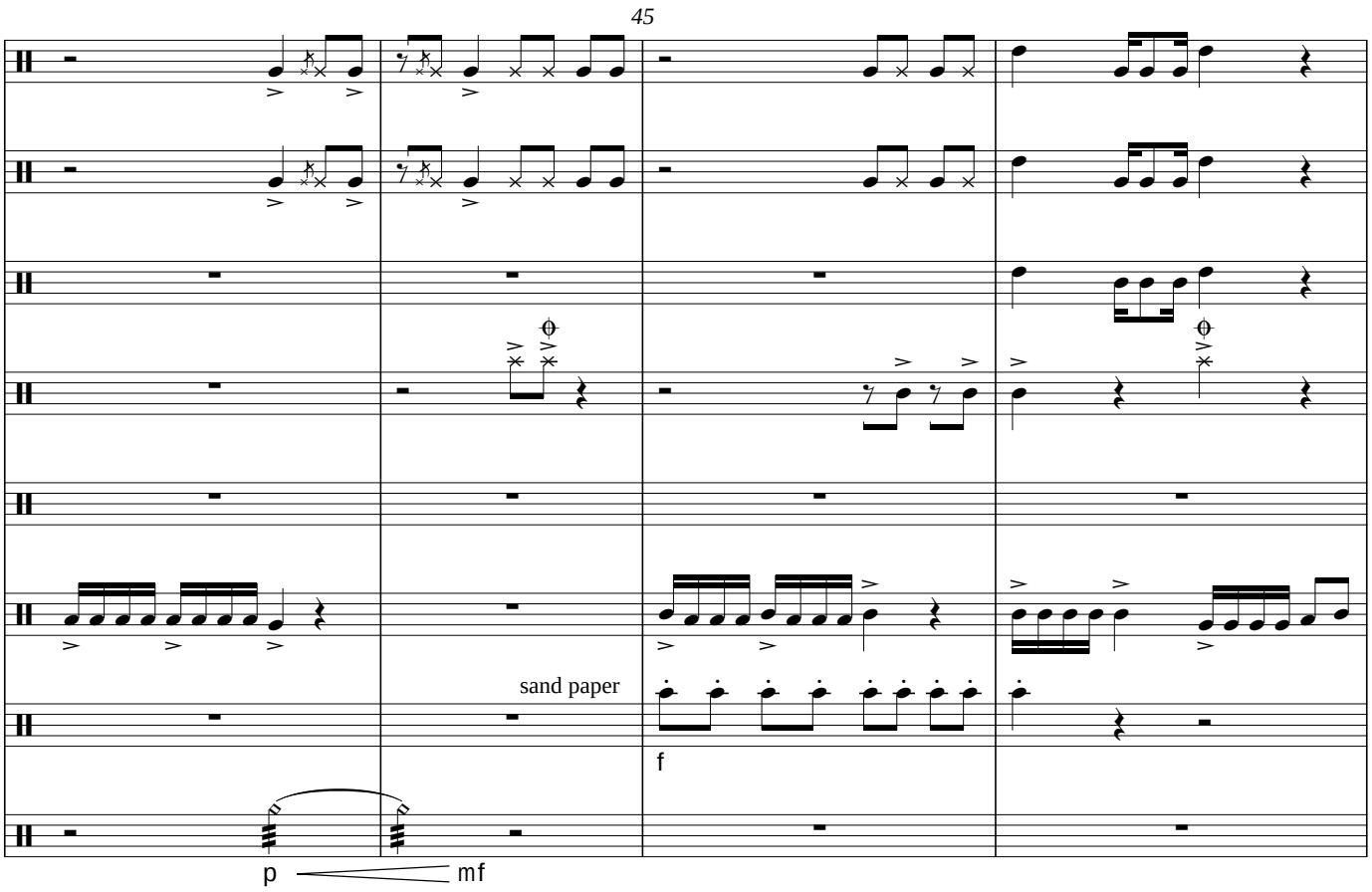

guiro, metal scraper
25
hard mallets
hard yarn mallets
cricket caller
wood sticks

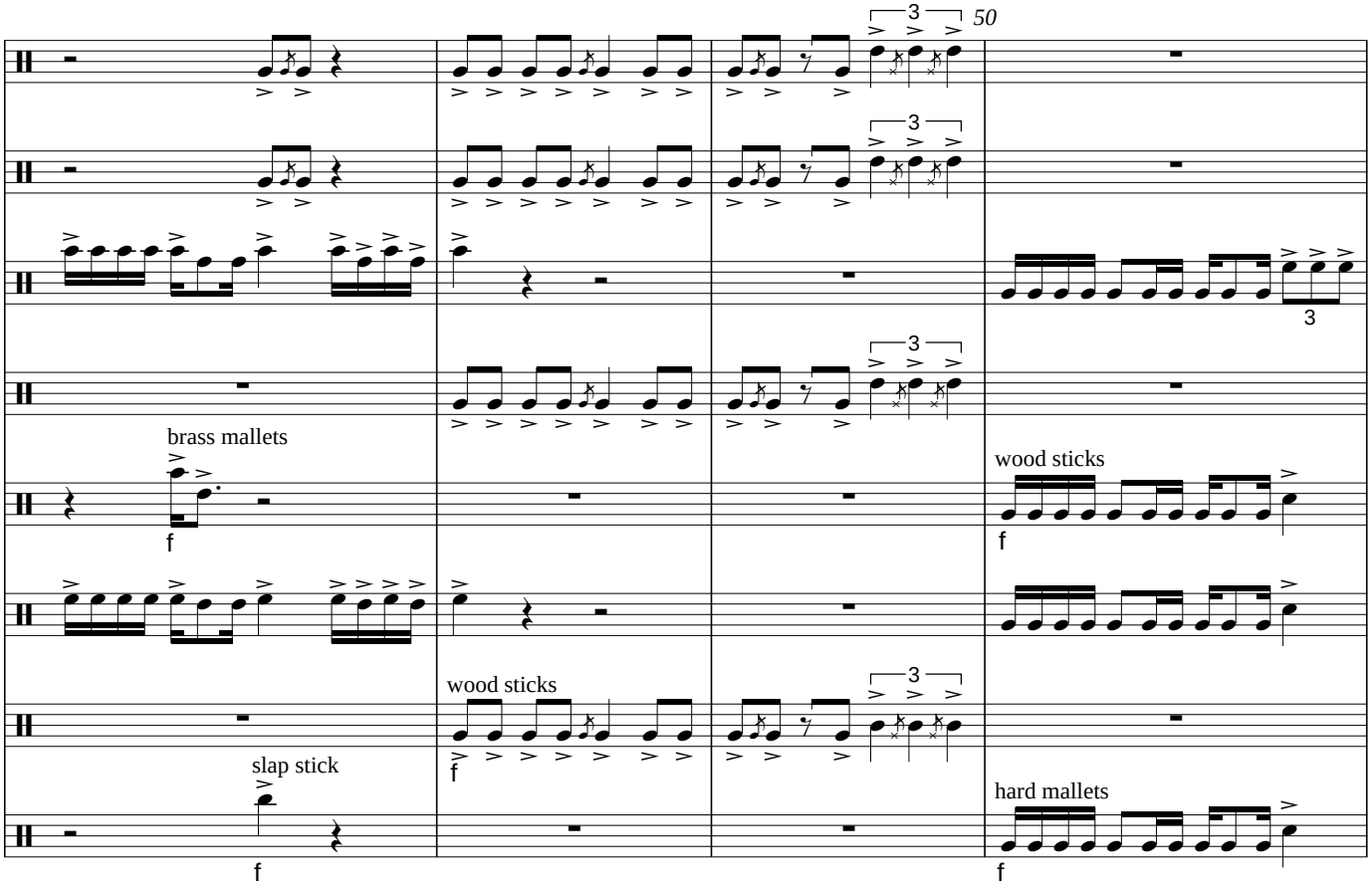

B
30
hard acrylic mallets
hard acrylic mallets
sim.
hard mallets

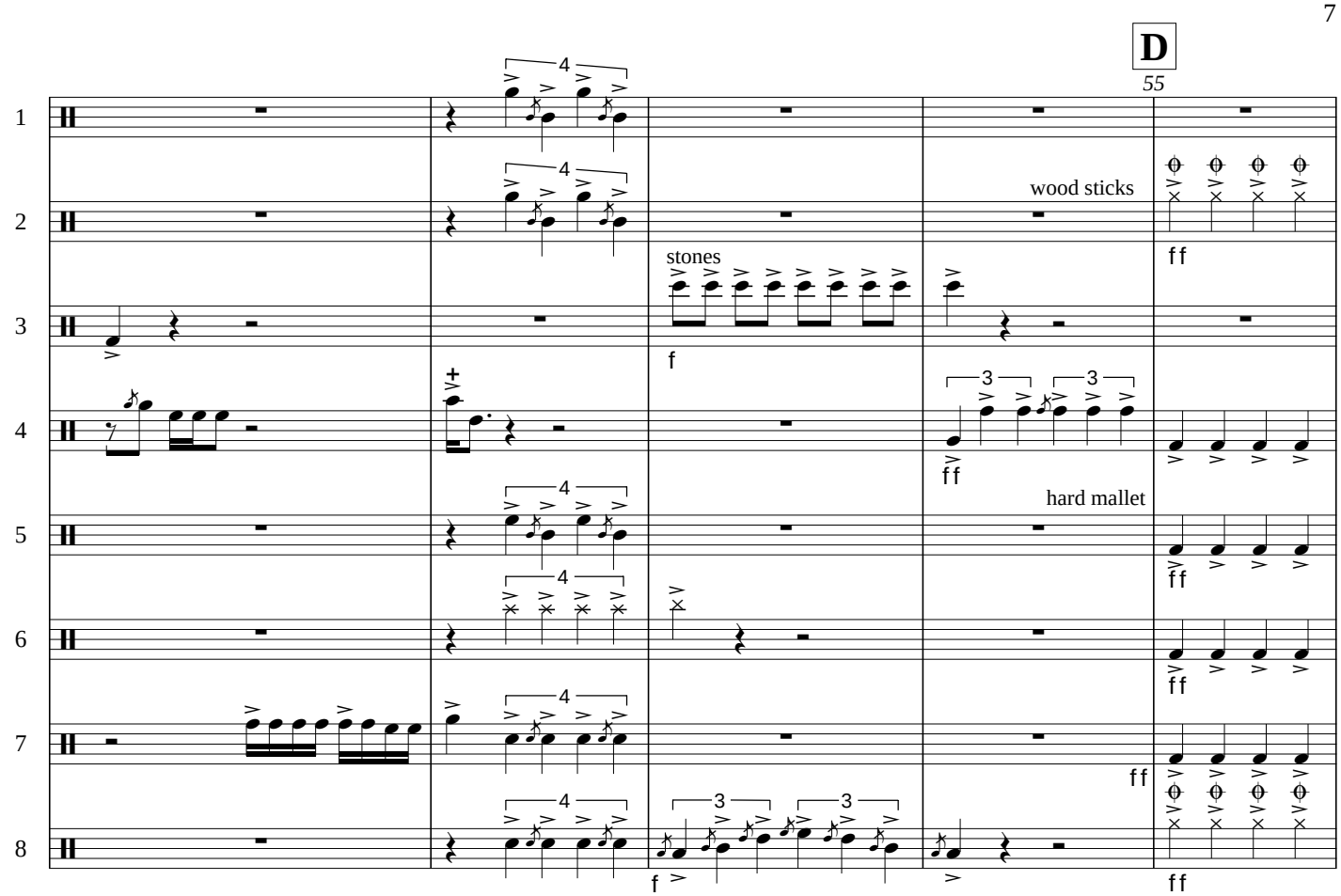

wood sticks
35
scrape
wood sticks
hard yarn mallets
p
f
sub.

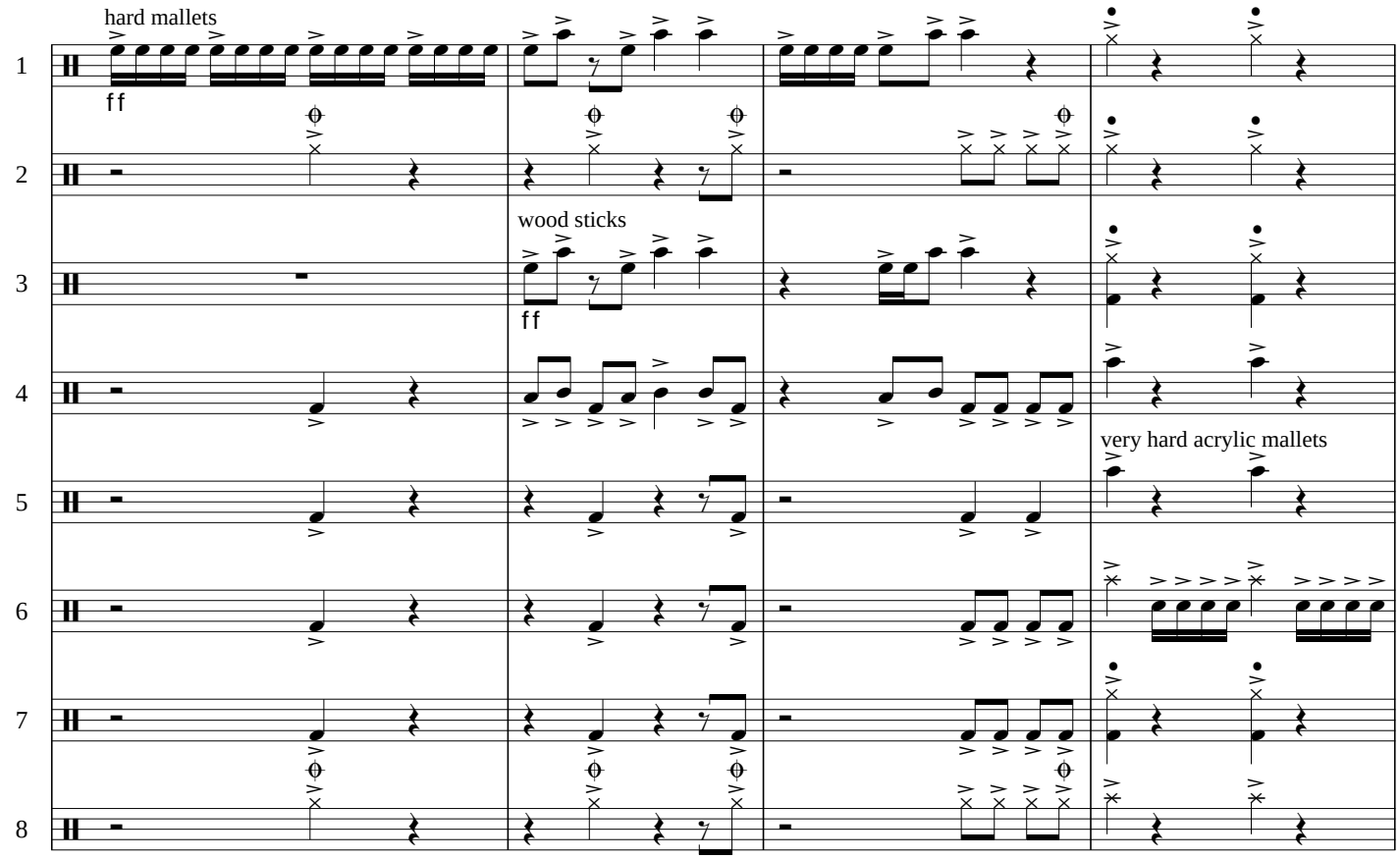
C

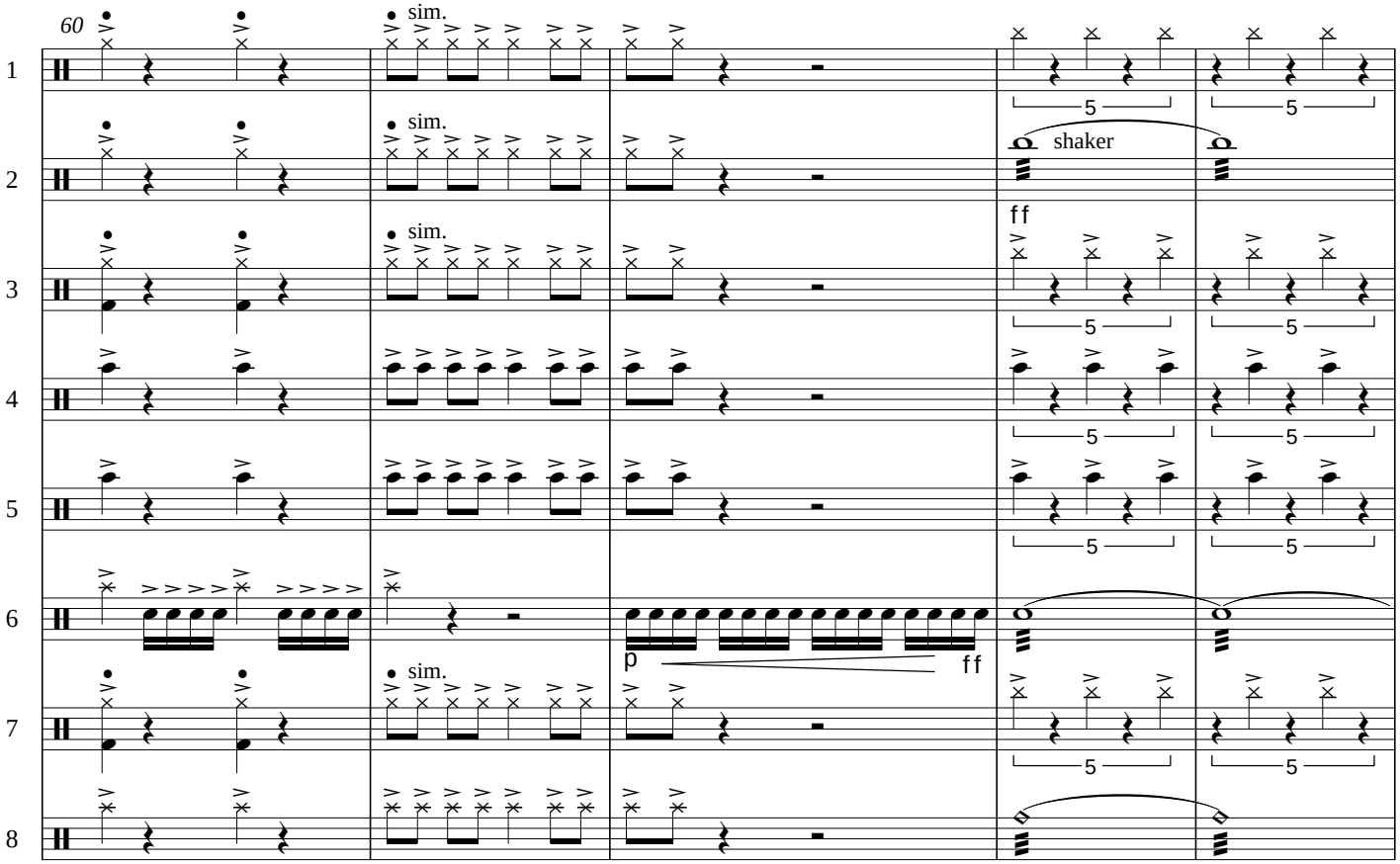

40
p sub.
f sub.

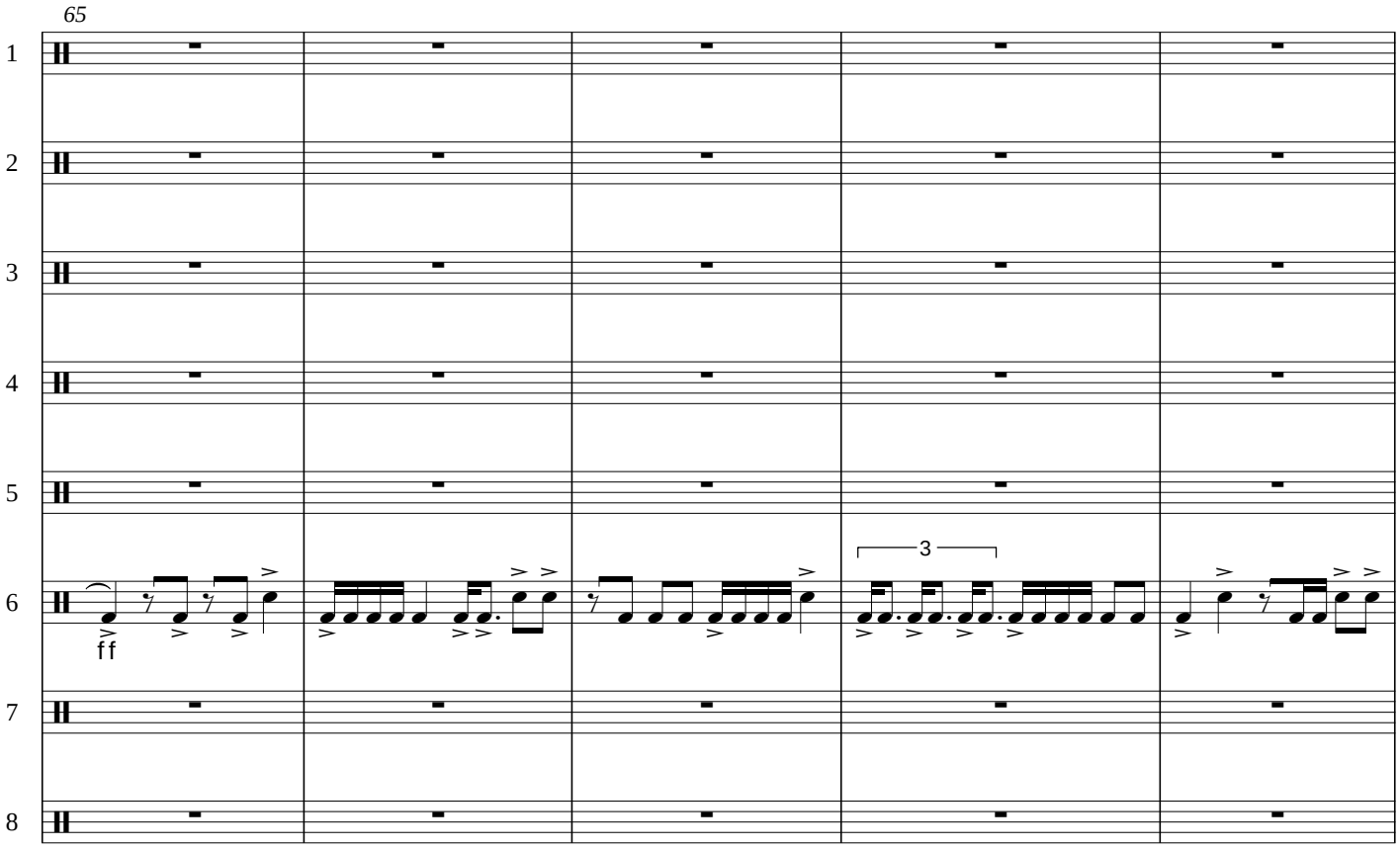

45
1
2
3
4
5
6
7
8
sand paper
f
p
mf


50
3
1
2
3
4
brass mallets
f
5
wood sticks
f
6
wood sticks
f
7
slap stick
f
8
hard mallets
f


D
55
wood sticks
stones
hard mallet


hard mallets
wood sticks
very hard acrylic mallets


60
sim.
sim.
sim.
sim.
shaker
ff
5
p
ff


65
ff
3

E **Pull back briefly**

70

guiro, wood scraper (dull, slow scrape)

wood sticks (scrape)

guiro, wood scraper (dull, slow scrape)

afuche

flexatone, single stroke, brass mallet

sand paper

Push forward

75 wood sticks

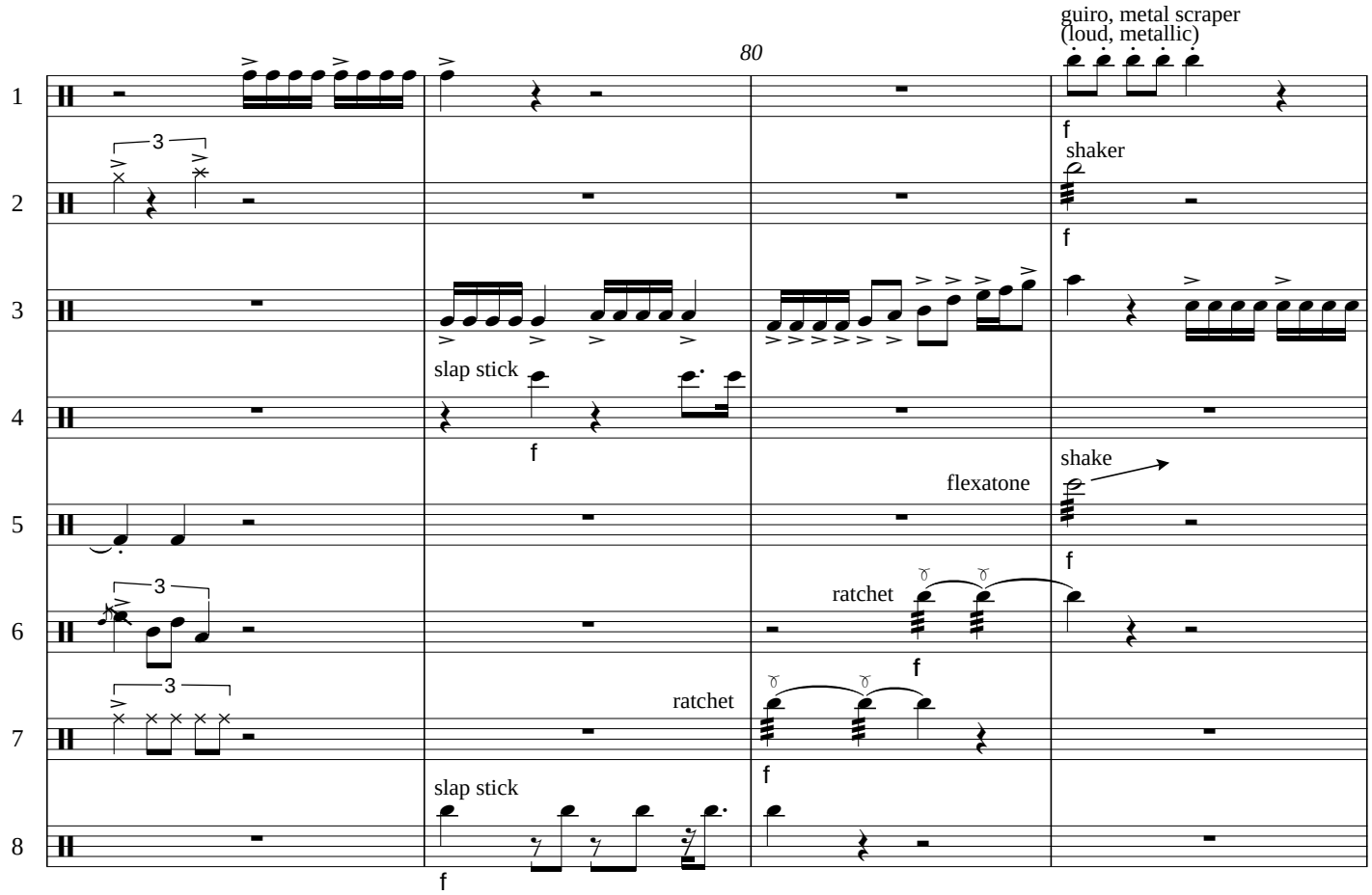
light wood sticks

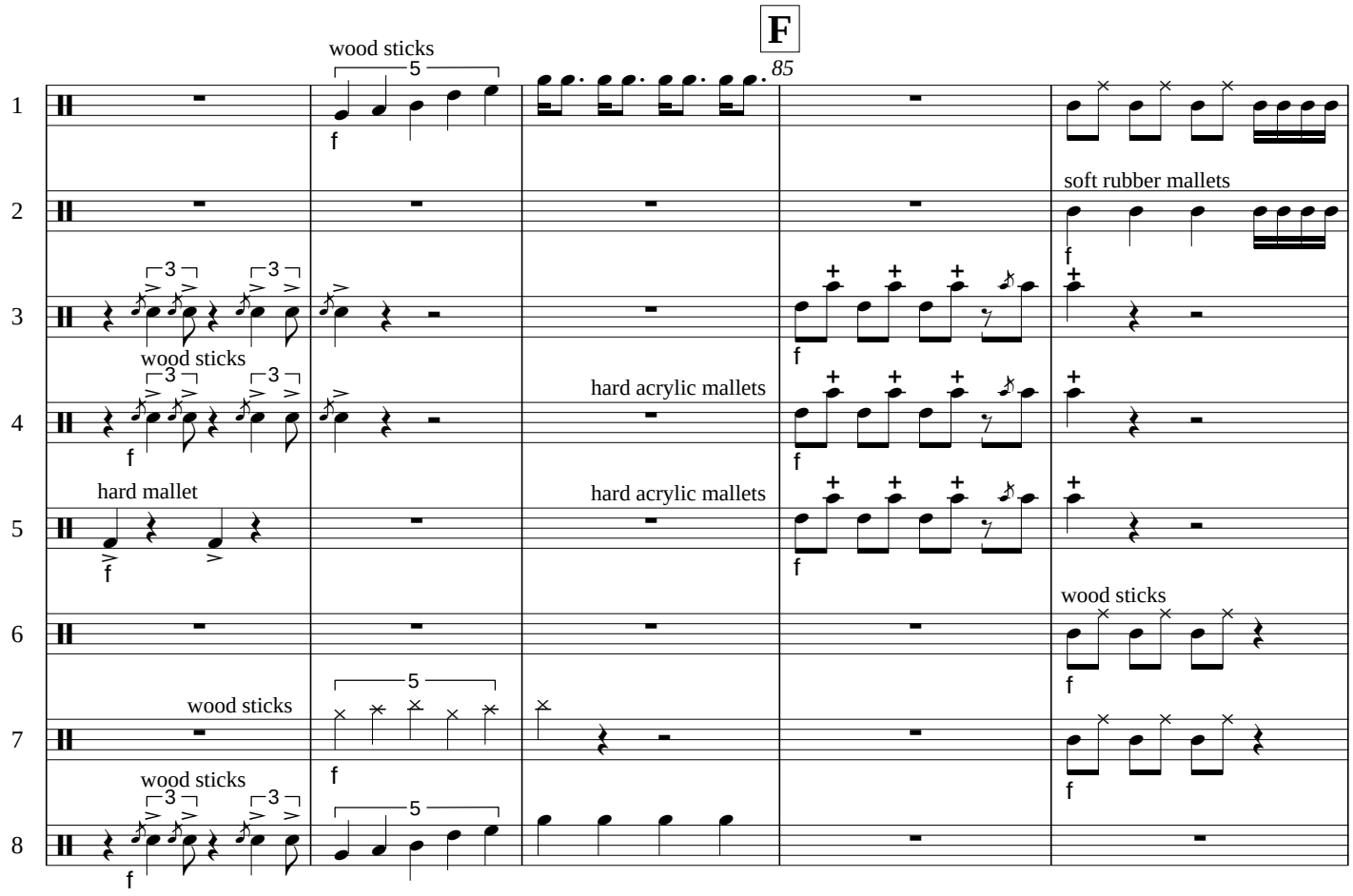
slap stick

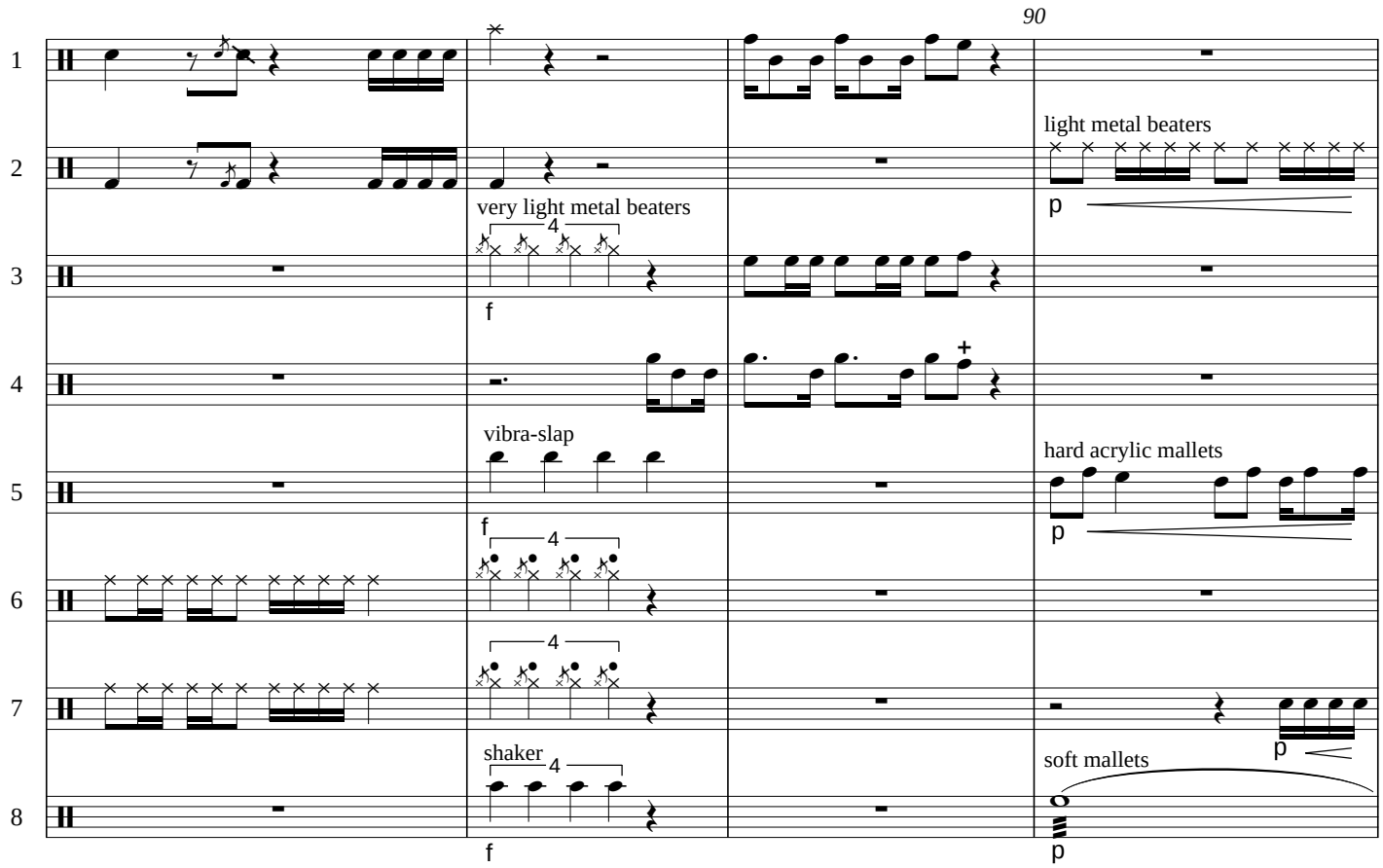
hard mallets, articulate sound

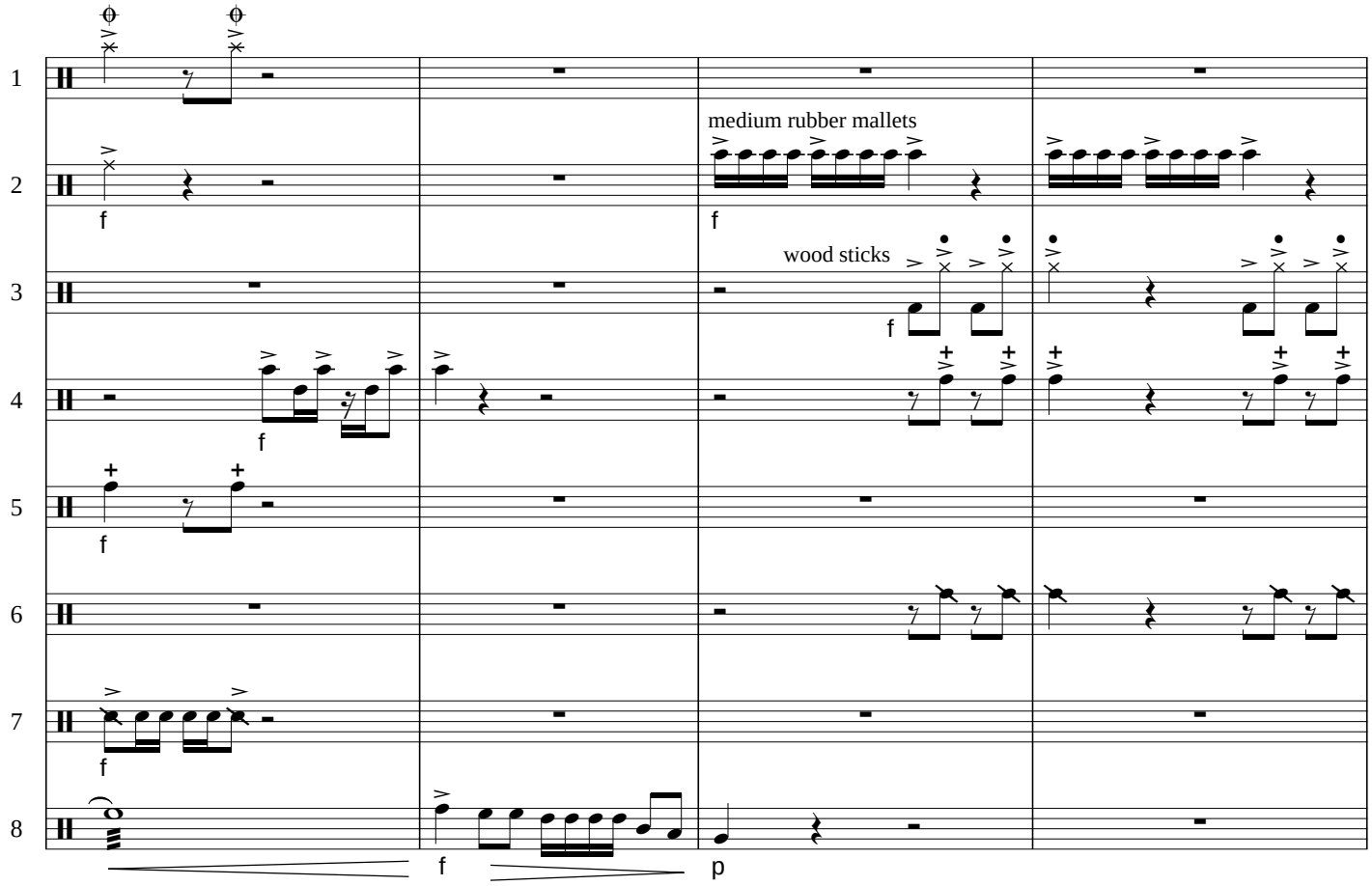
wood sticks

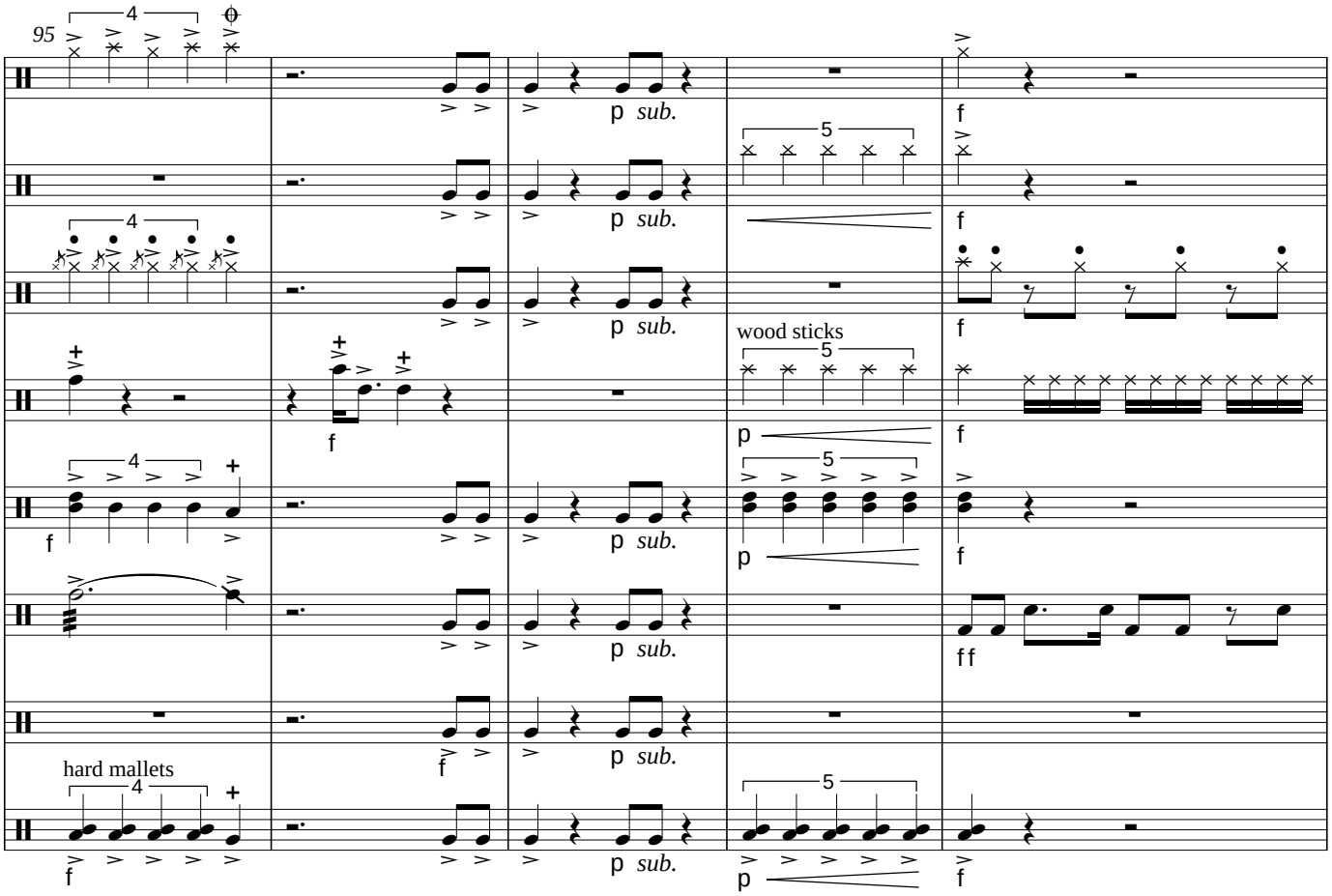
wood sticks

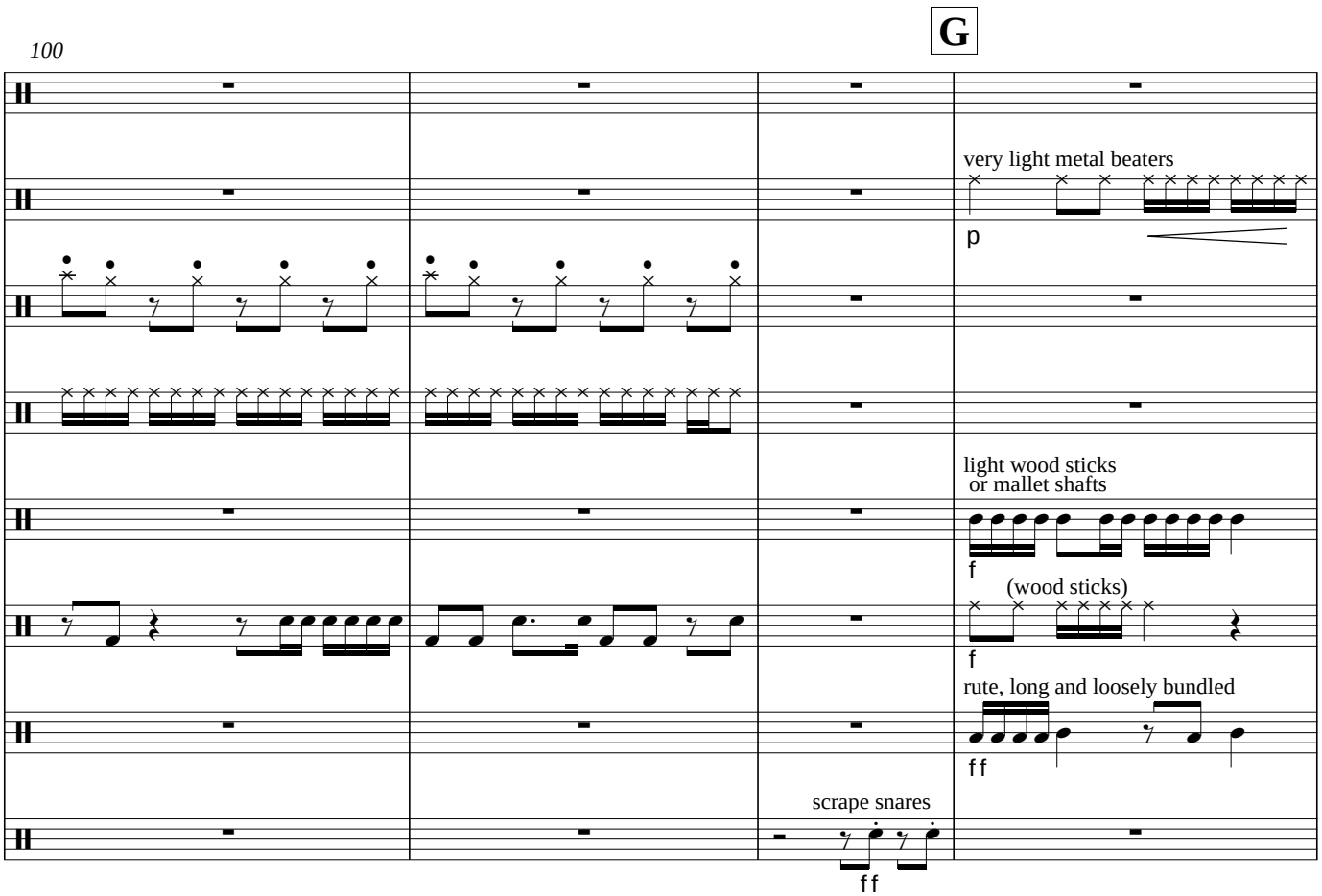

80
guiro, metal scraper
(loud, metallic)
shaker
slap stick
flexatone
shake
ratchet
ratchet
slap stick

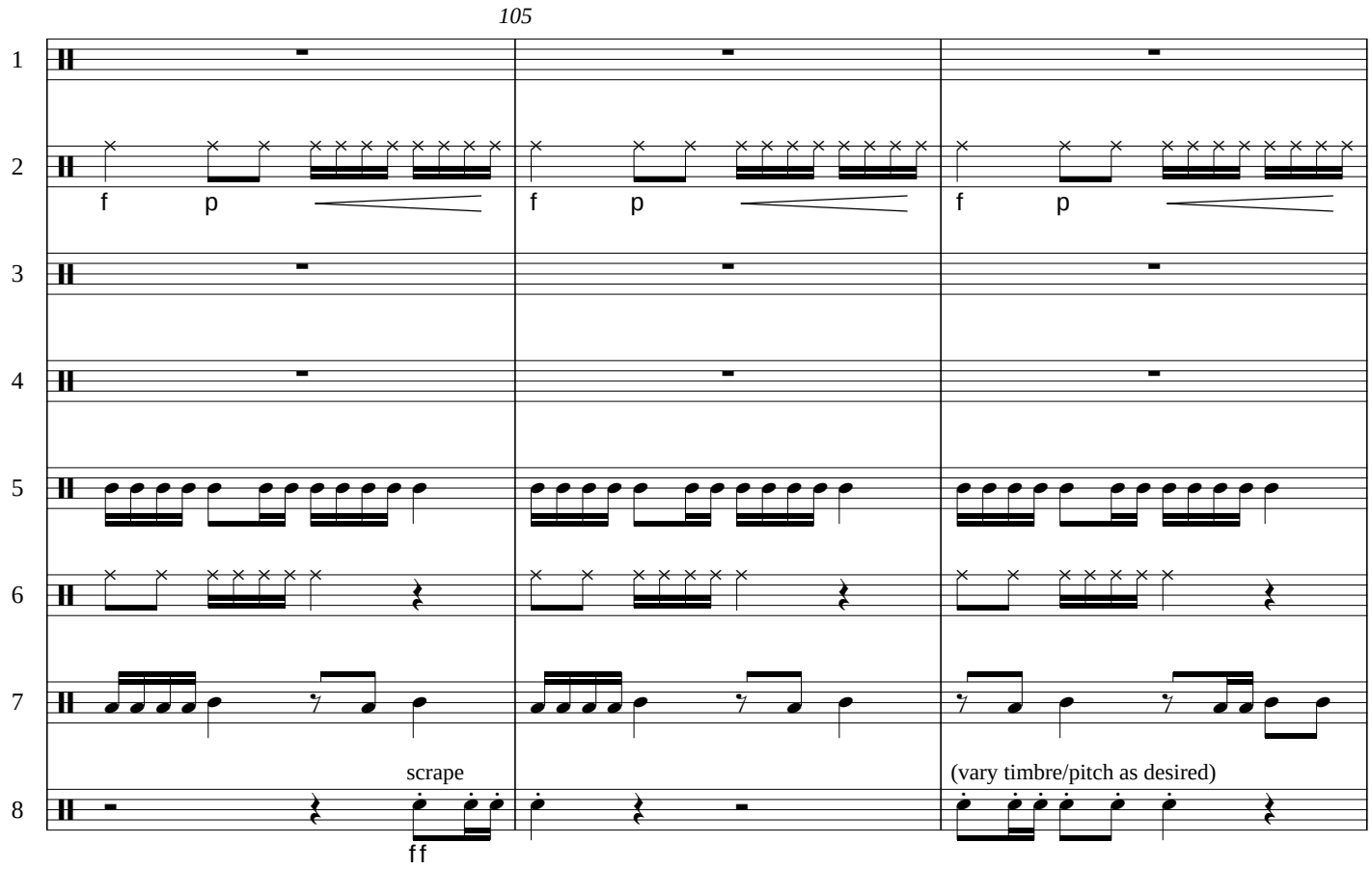

F
85
wood sticks
soft rubber mallets
wood sticks
hard acrylic mallets
hard mallet
hard acrylic mallets
wood sticks
wood sticks
wood sticks

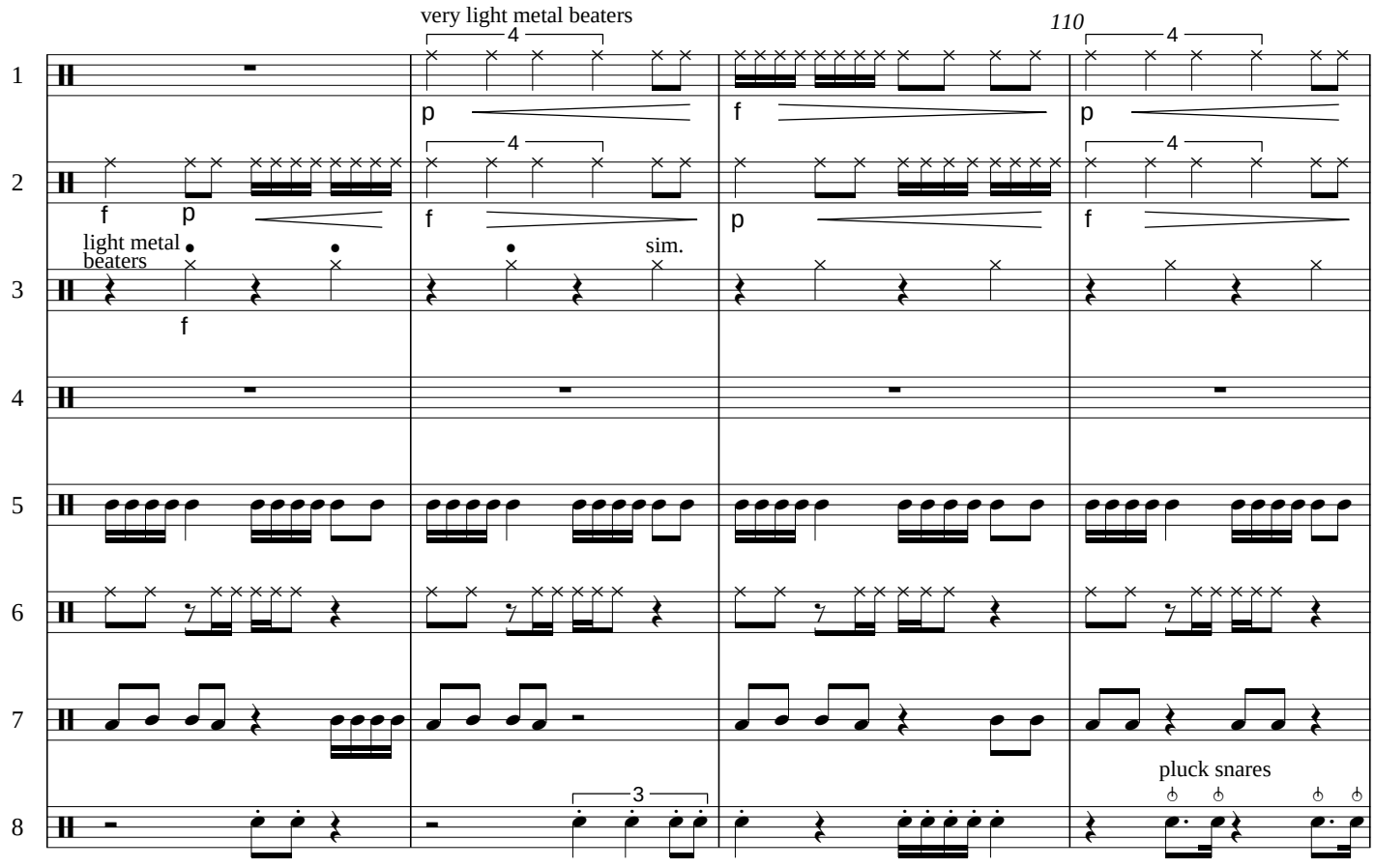

90
light metal beaters
very light metal beaters
vibra-slap
hard acrylic mallets
shaker
soft mallets

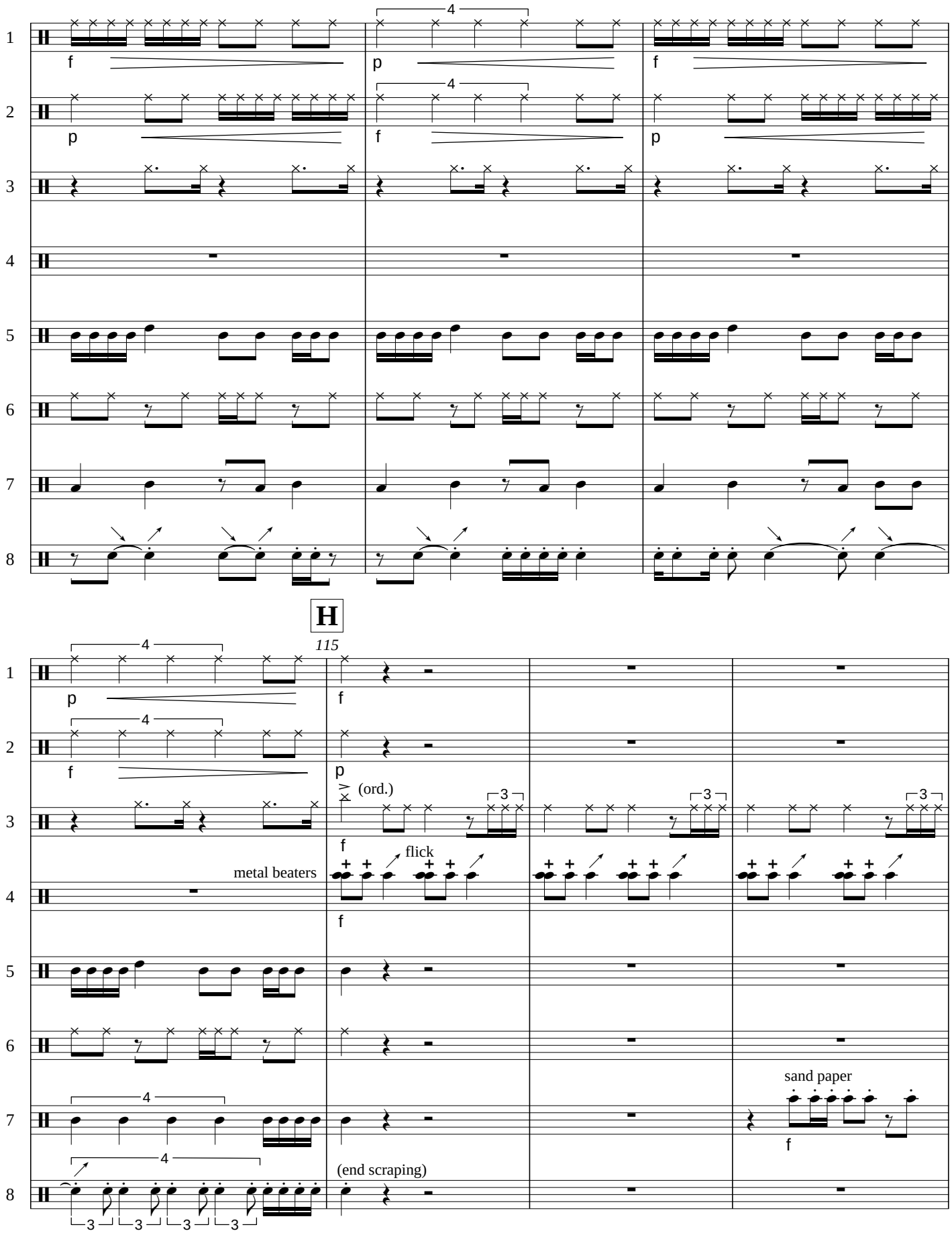

medium rubber mallets
wood sticks

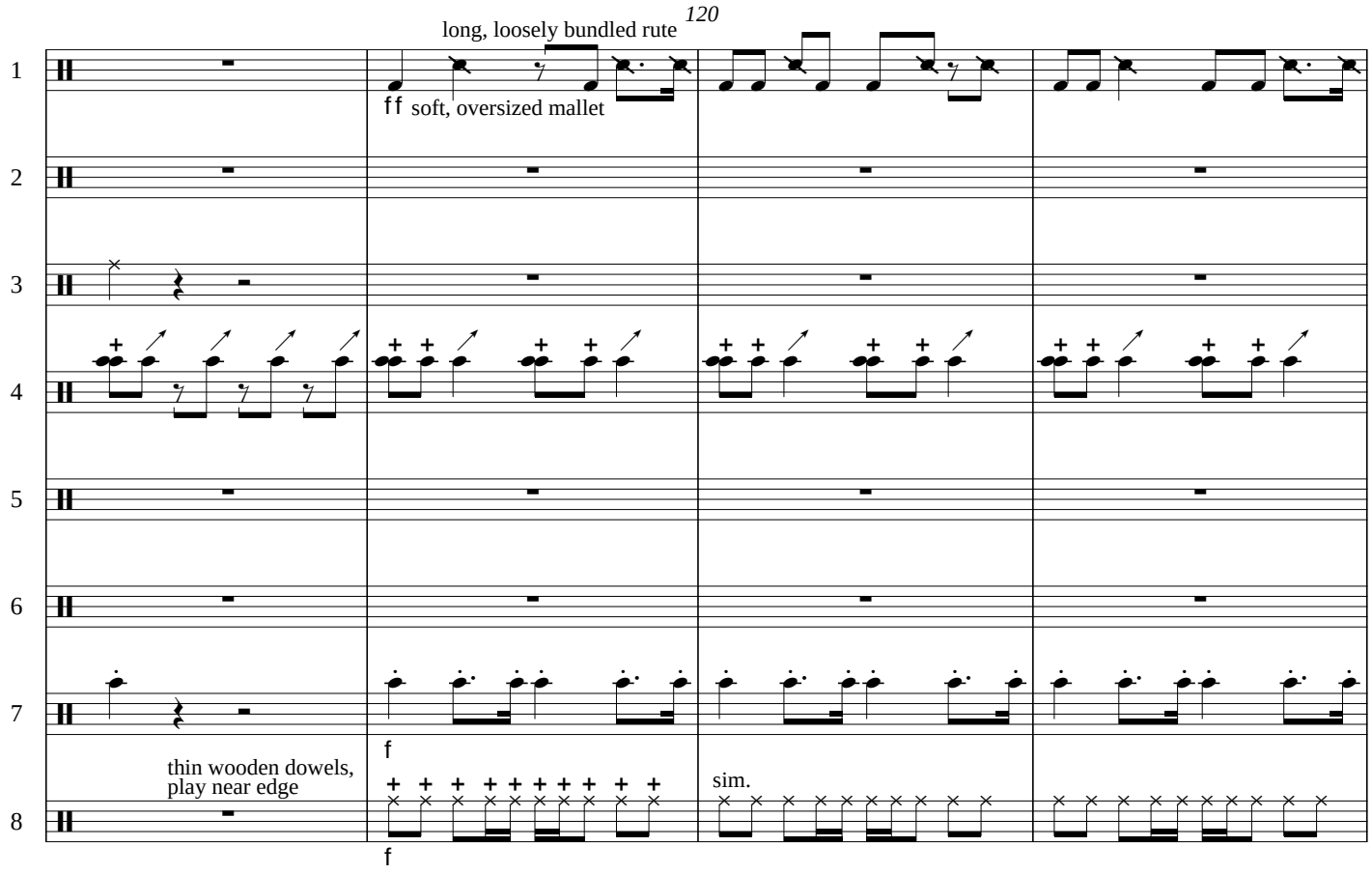

95
4
5
p sub.
f
wood sticks
hard mallets
ff

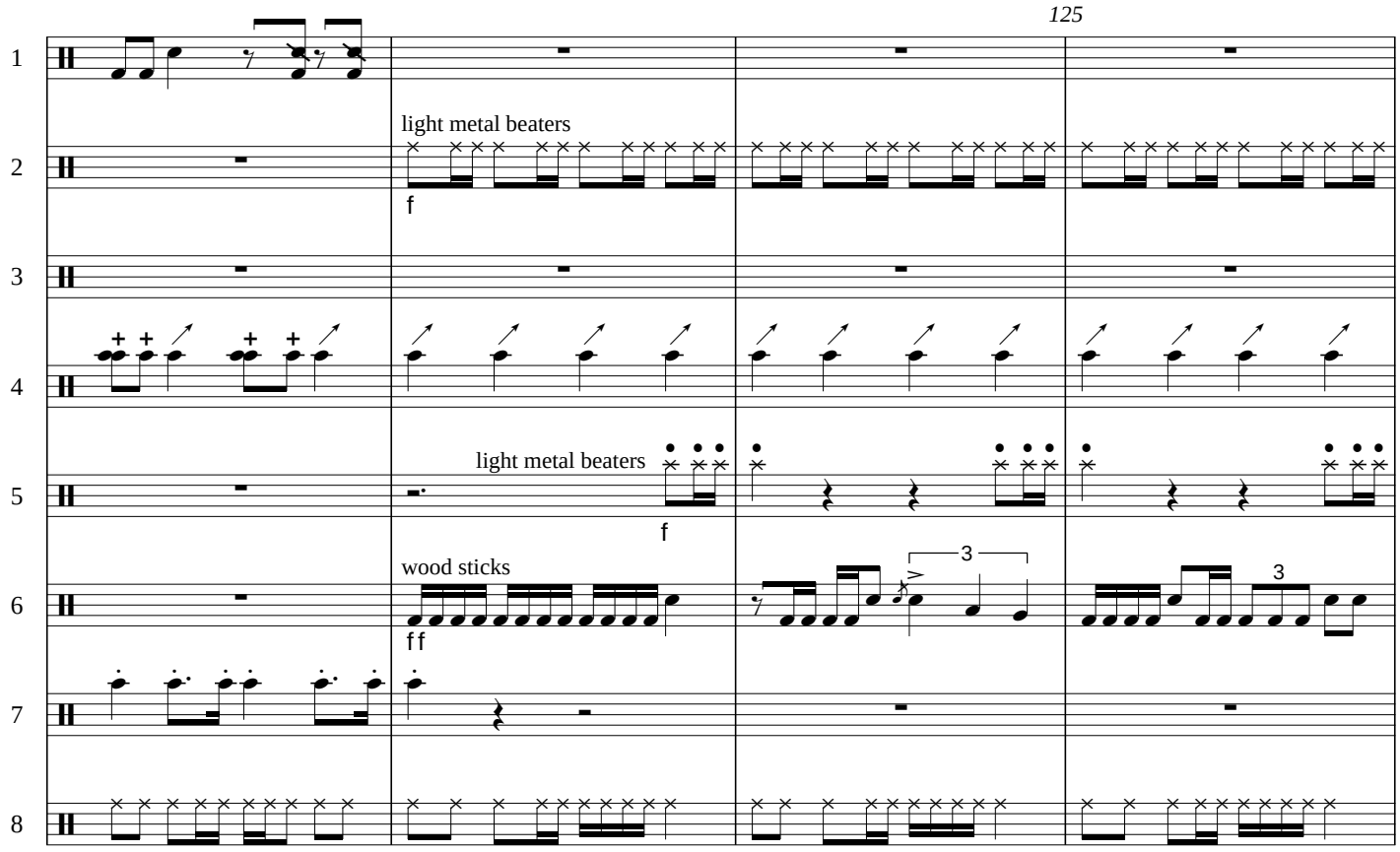

G
100
very light metal beaters
p
light wood sticks
or mallet shafts
f
(wood sticks)
rute, long and loosely bundled
ff
scrape snares

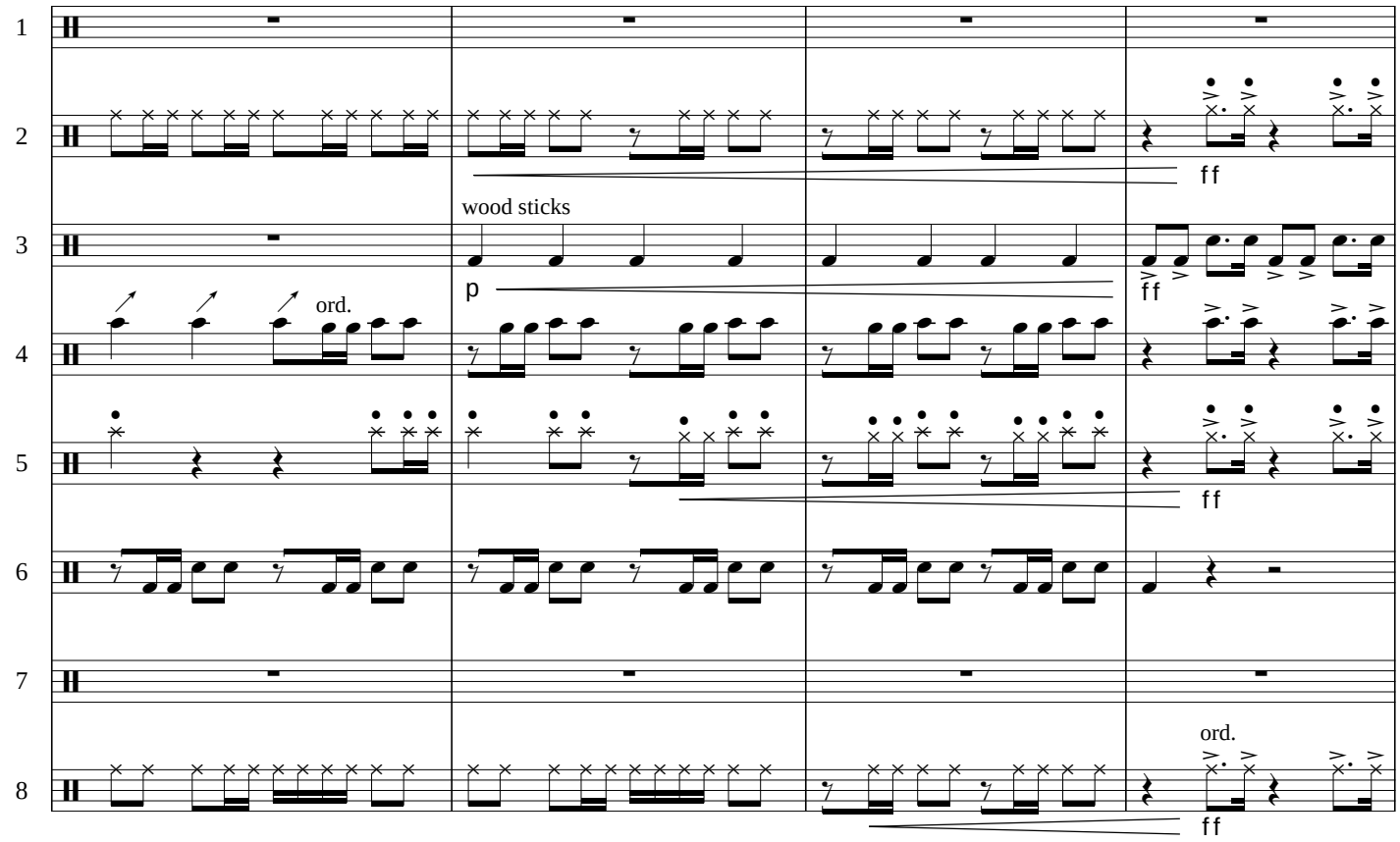

105
1
2
3
4
5
6
7
8
f
p
f
p
f
p
scrape
ff
(vary timbre/pitch as desired)

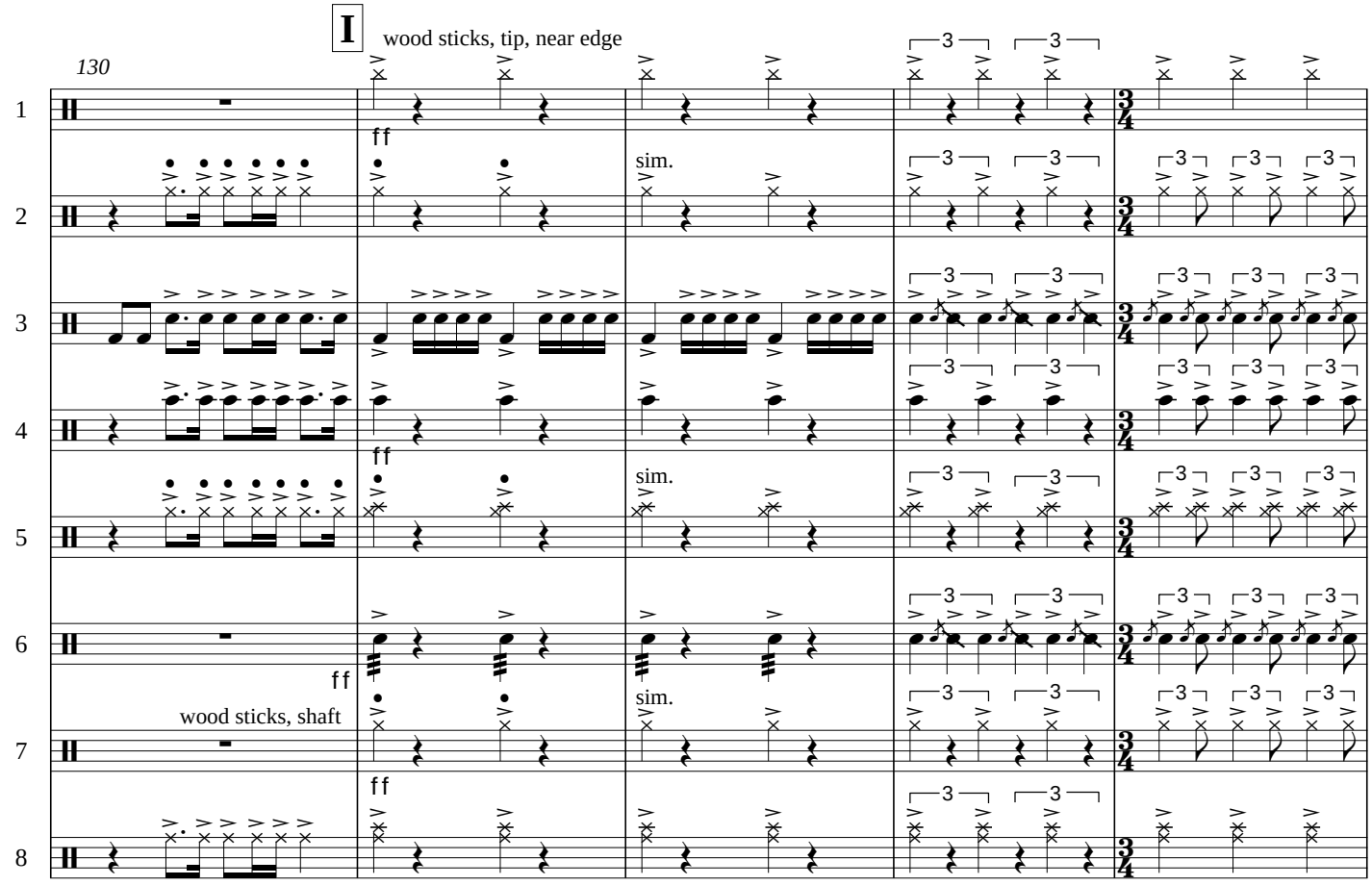

very light metal beaters
4
110
1
2
3
4
5
6
7
8
f
p
light metal beaters
sim.
3
pluck snares

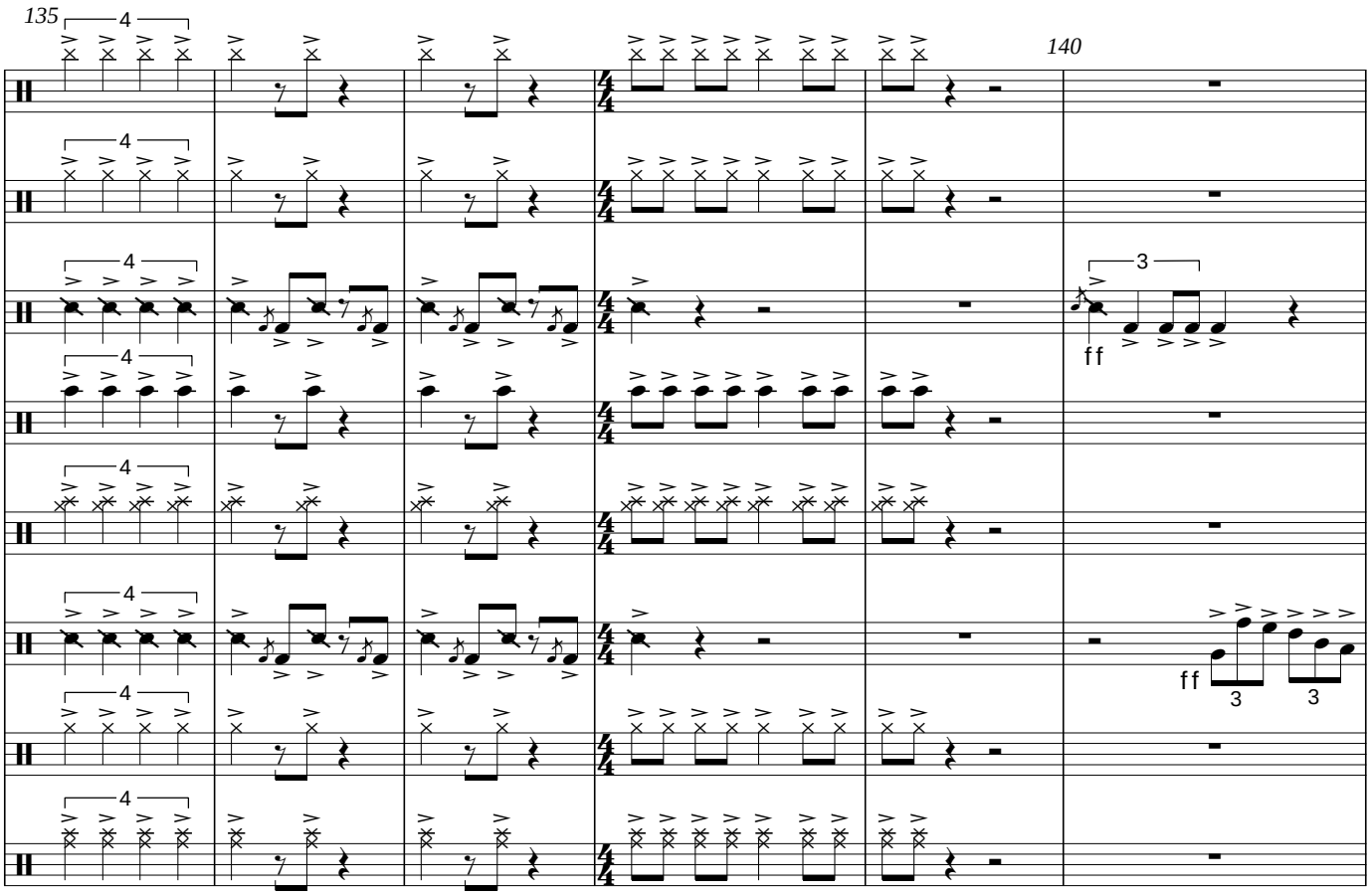

H
115
(ord.)
flick
metal beaters
sand paper
(end scraping)


120
long, loosely bundled rute
ff soft, oversized mallet
thin wooden dowels,
play near edge
f
sim.
f

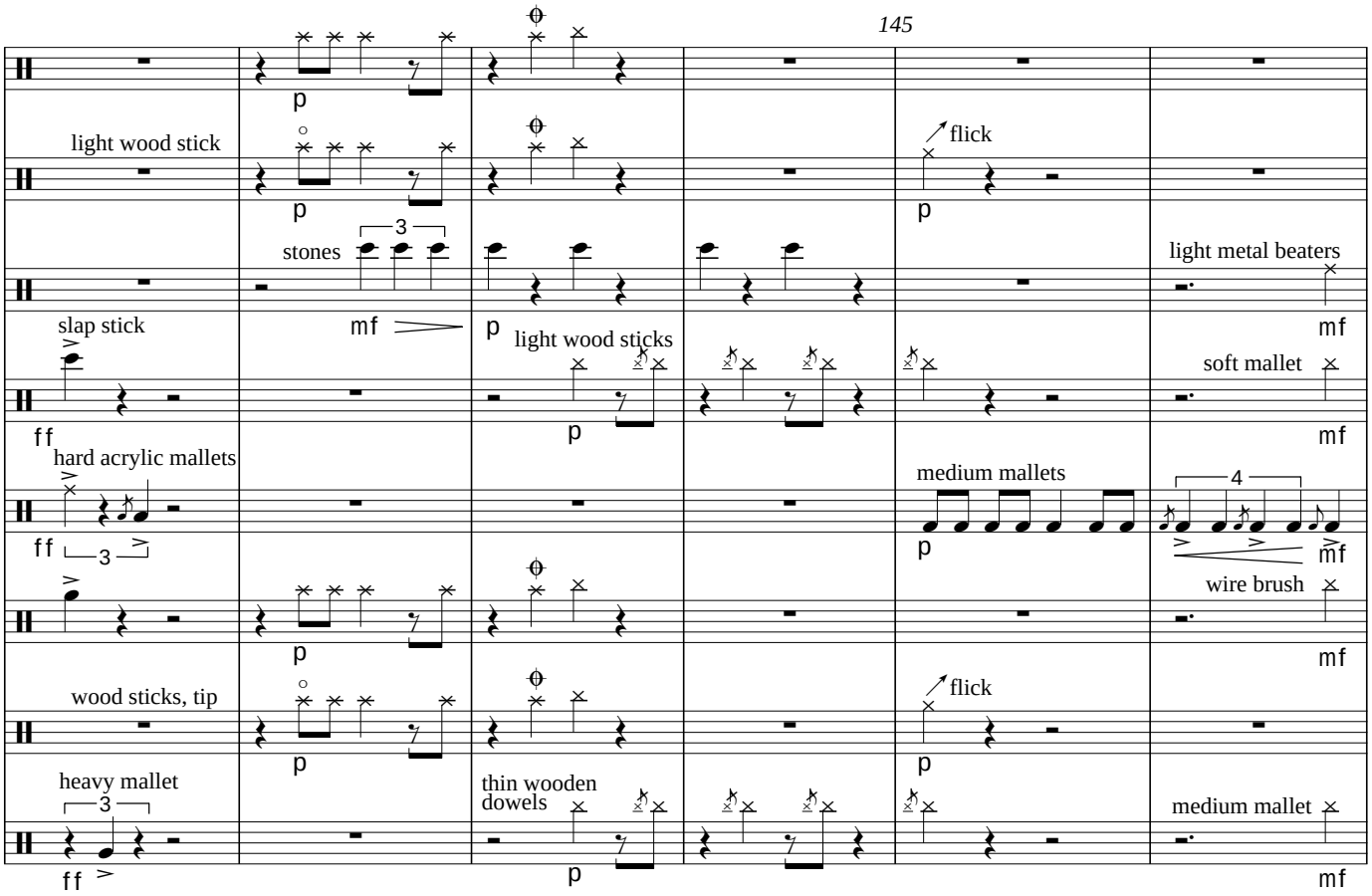

125
light metal beaters
f
light metal beaters
f
wood sticks
ff
3
3

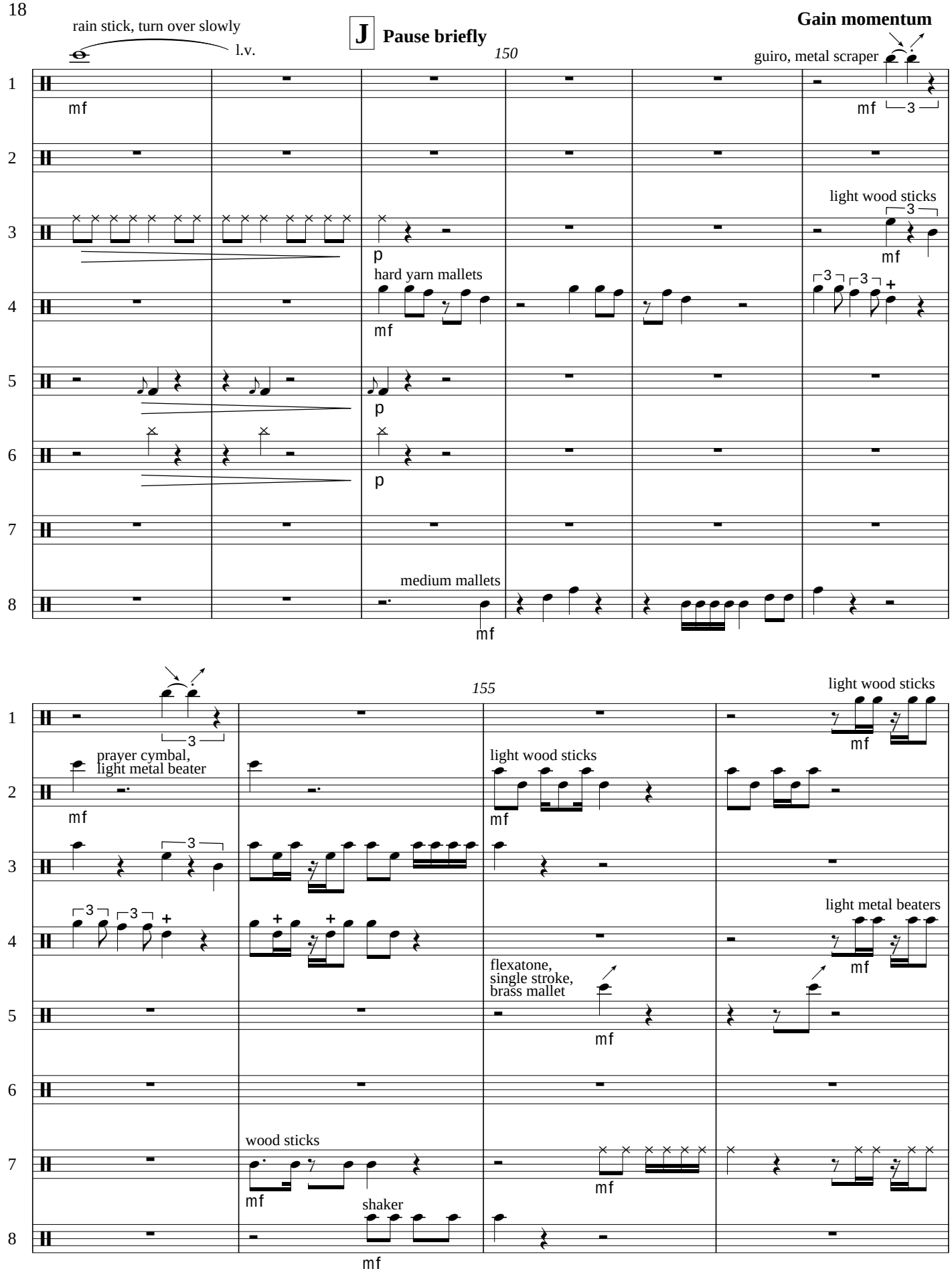

1
2
3
4
5
6
7
8
wood sticks
p
ord.
ff
ff
ff
ord.
ff


I
wood sticks, tip, near edge
130
1
2
3
4
5
6
7
8
ff
sim.
ff
sim.
ff
wood sticks, shaft
sim.
ff
3
3/4



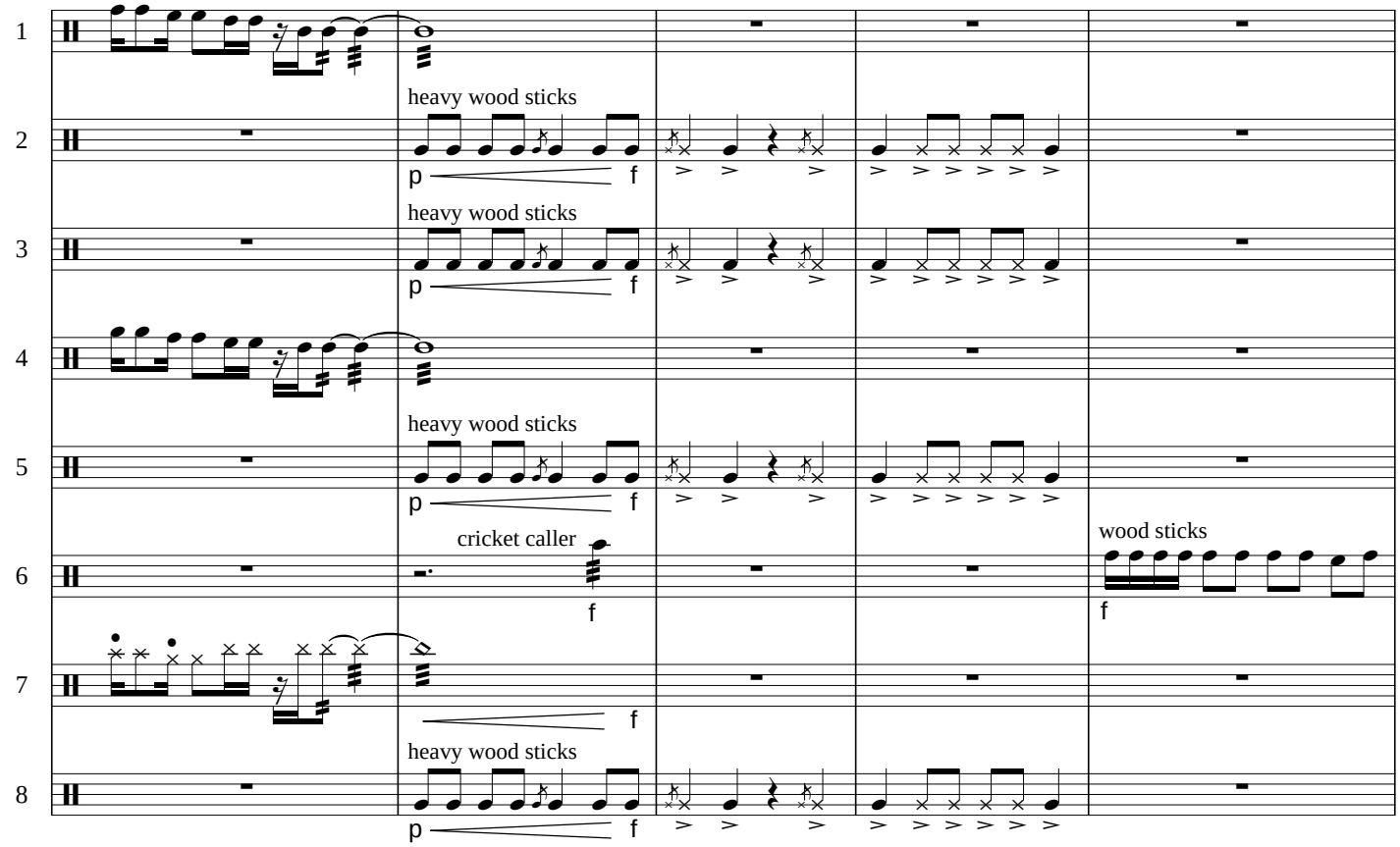
Lose momentum



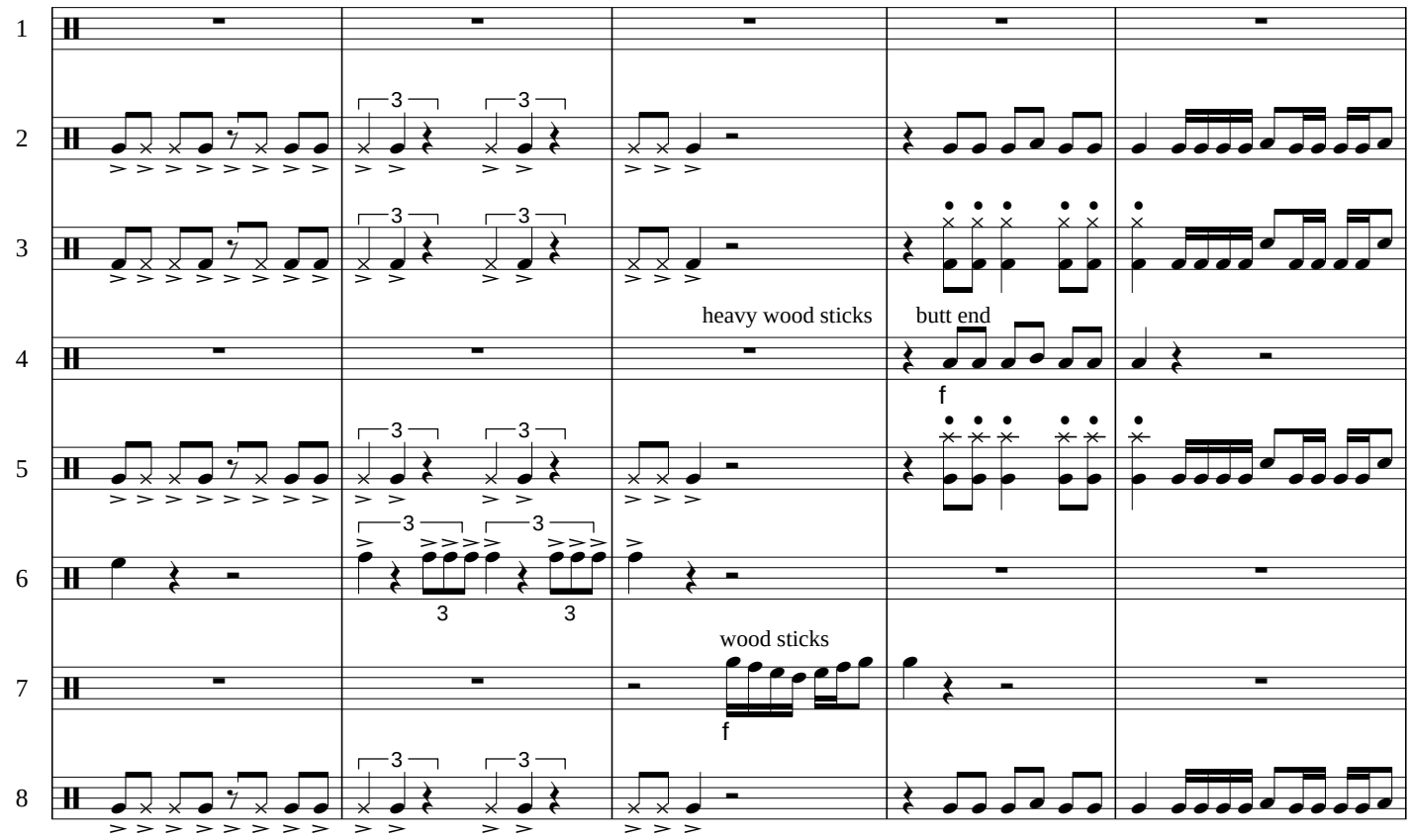

rain stick, turn over slowly
l.v.
J Pause briefly
150
Gain momentum
guiro, metal scraper
mf
mf
3
light wood sticks
3
mf
p
hard yarn mallets
mf
3
3
+
p
p
medium mallets
mf
155
light wood sticks
mf
prayer cymbal,
light metal beater
mf
light wood sticks
mf
3
3
3
+
light metal beaters
mf
flexatone,
single stroke,
brass mallet
mf
wood sticks
mf
mf
shaker
mf

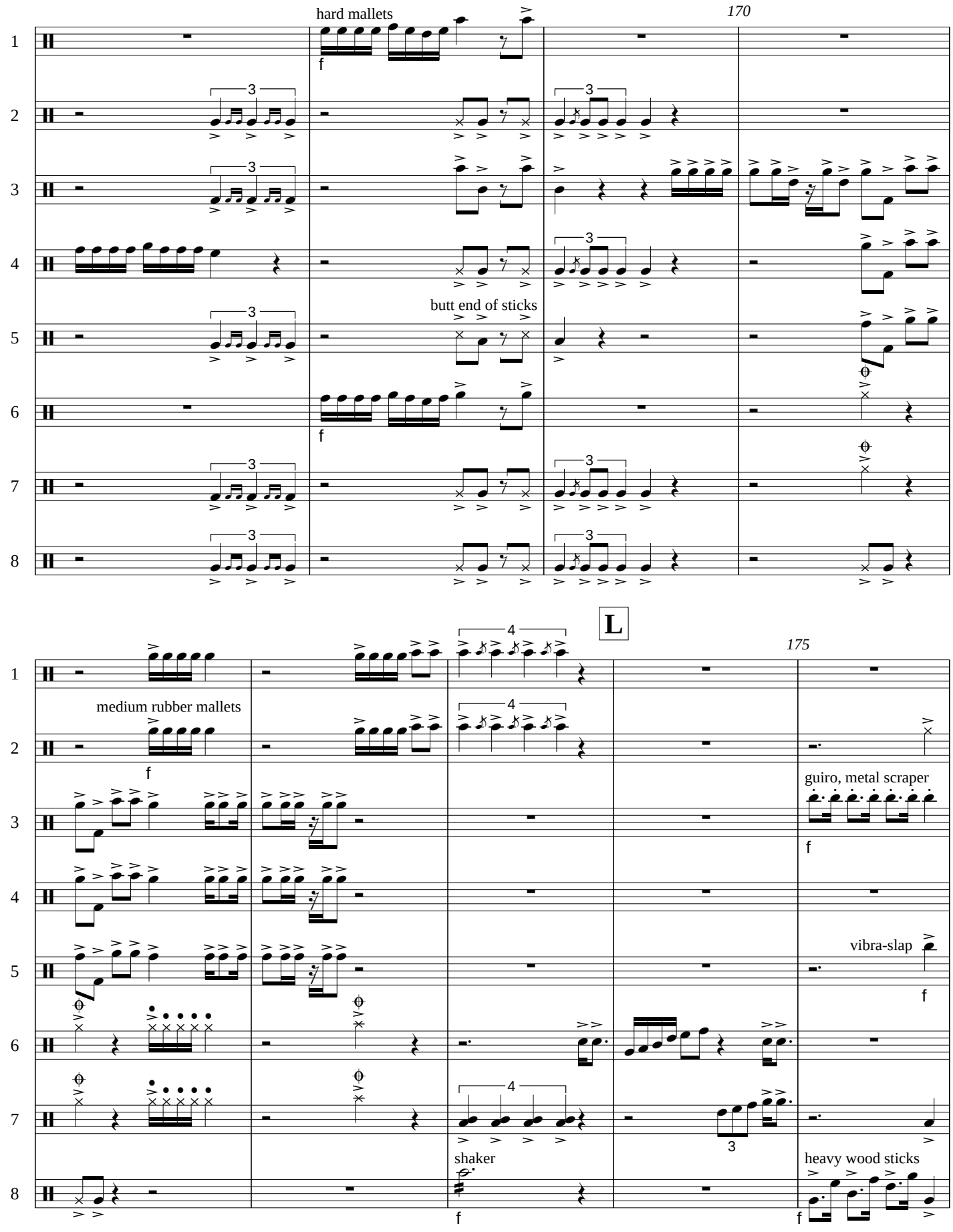
K **Push forward**

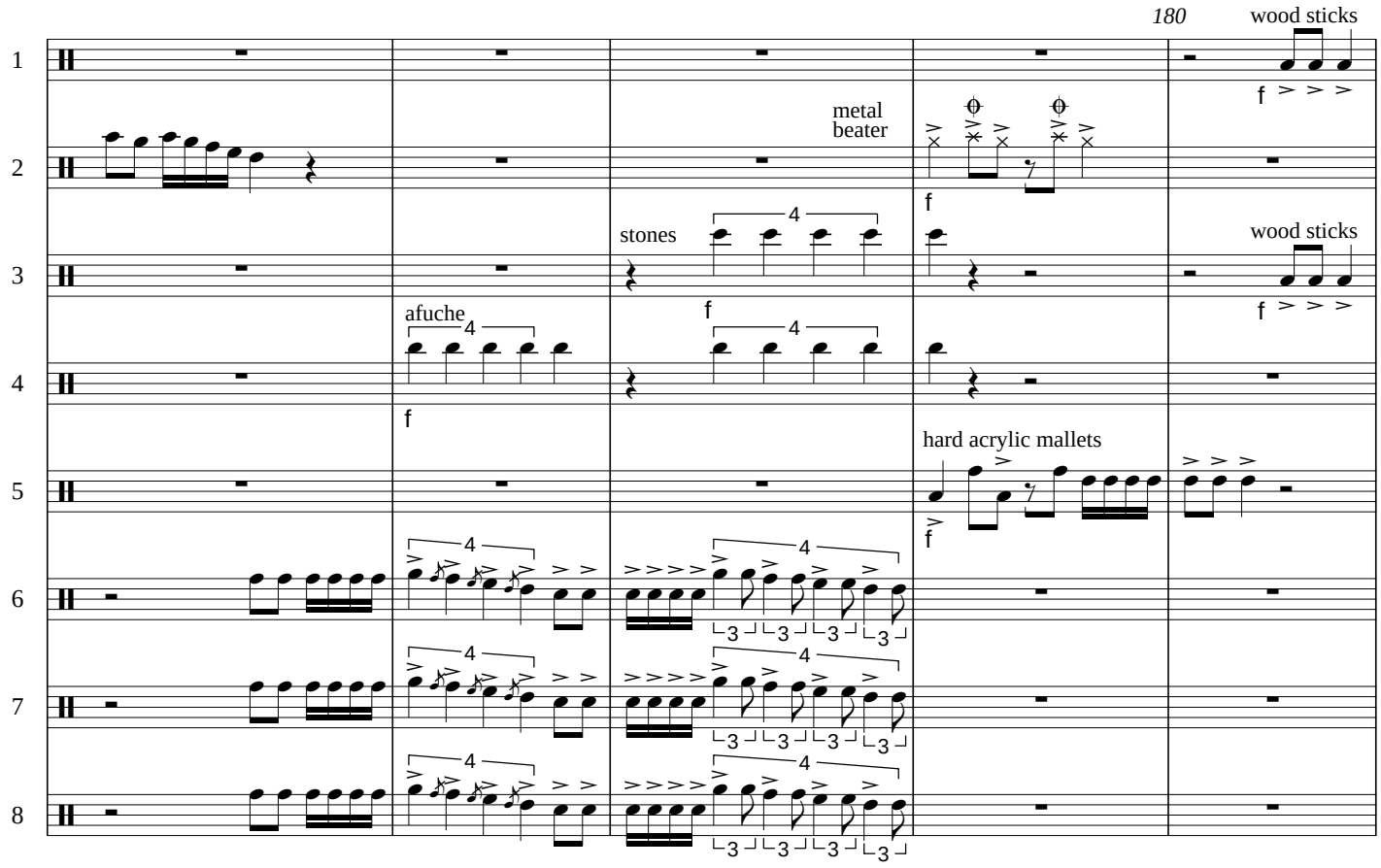
160

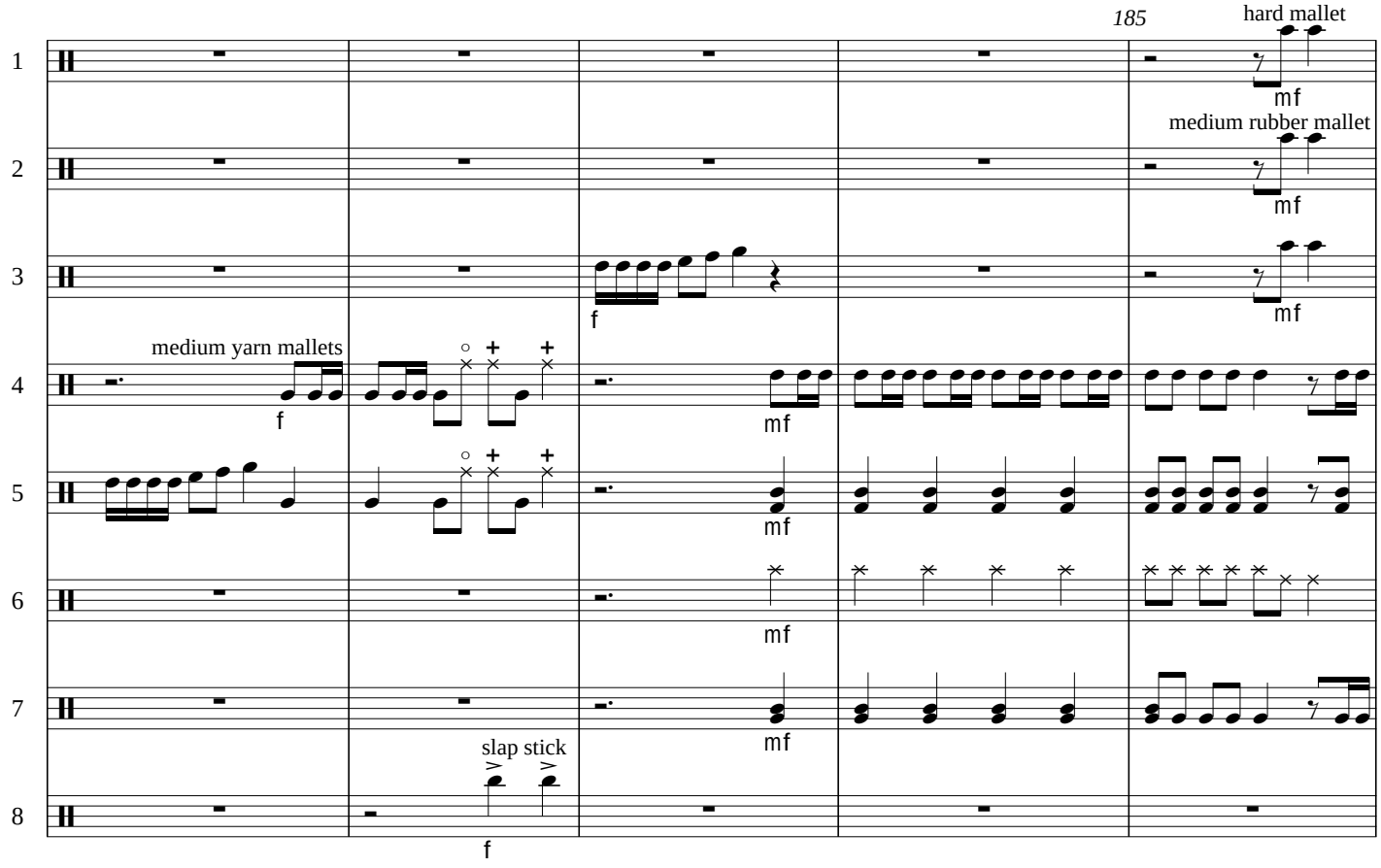


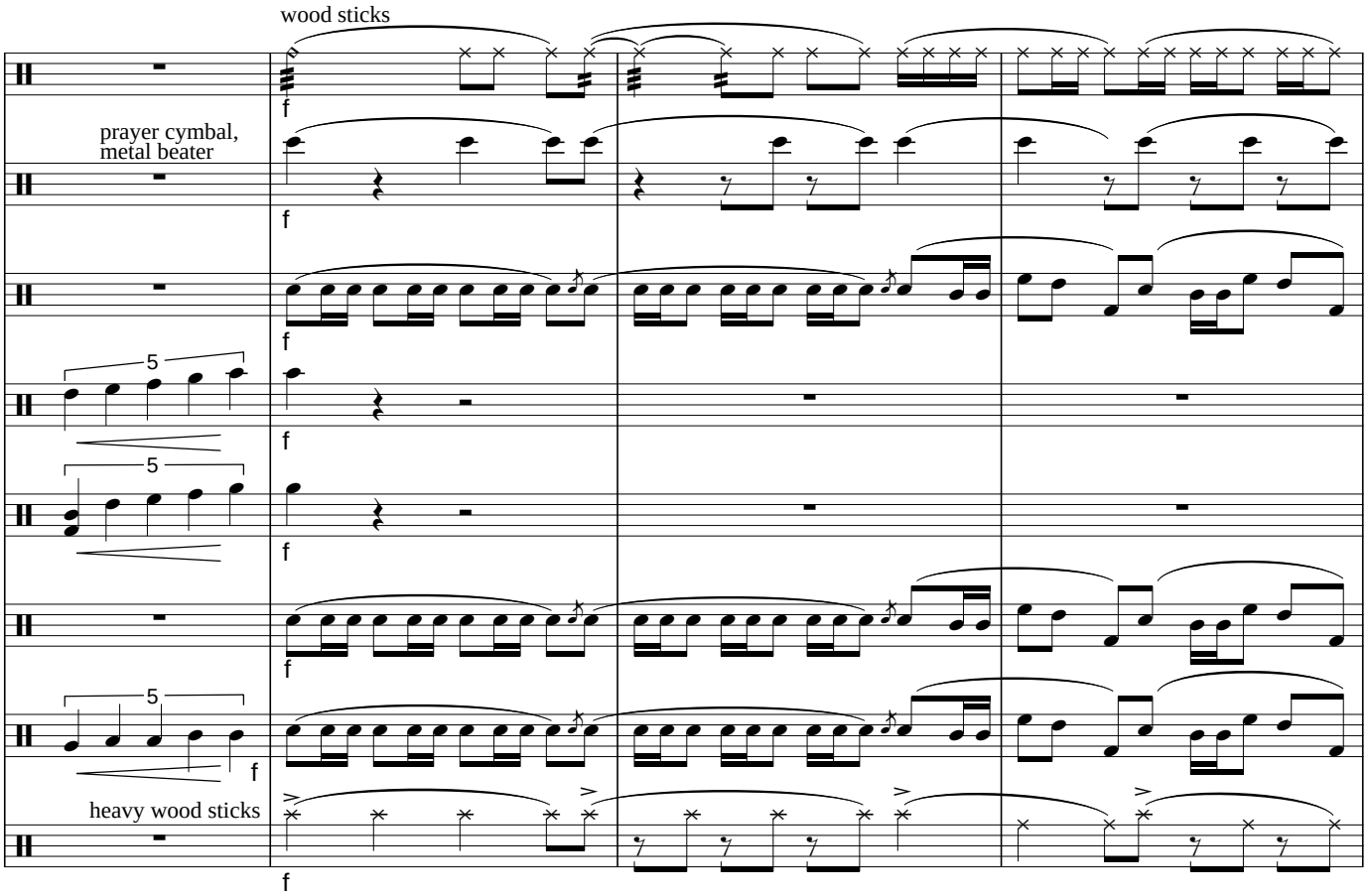
165

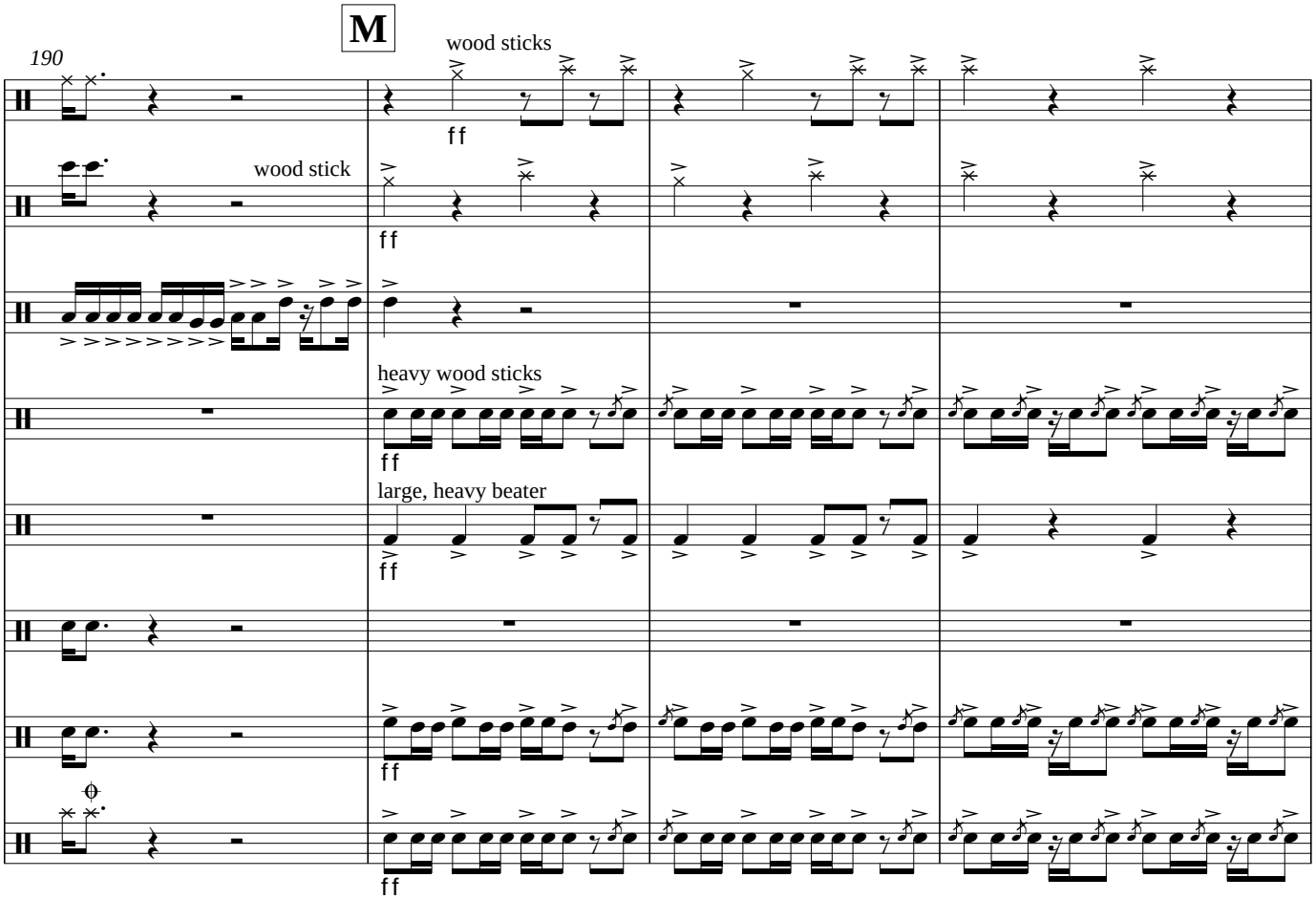


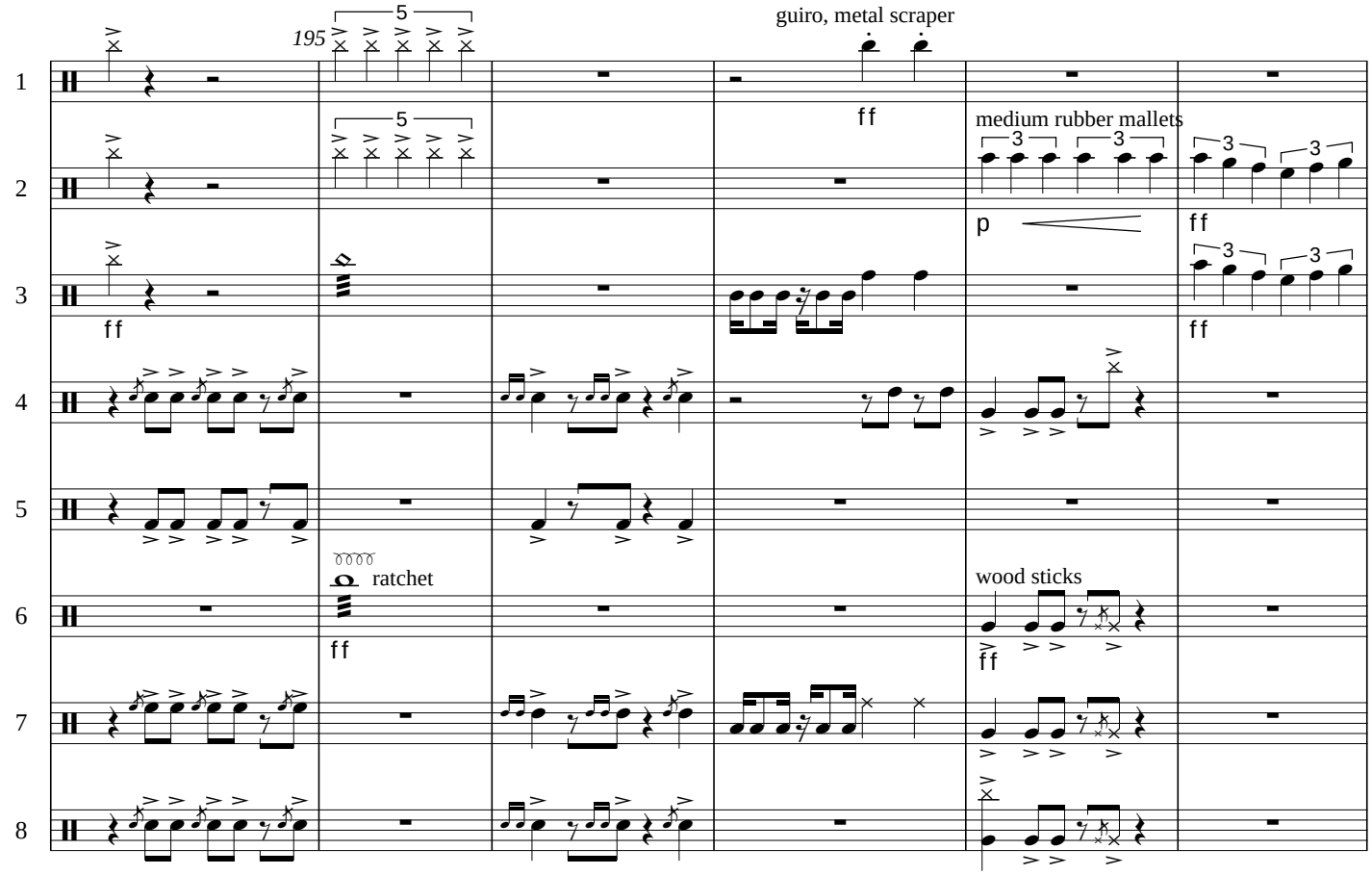

hard mallets
170
butt end of sticks
L
175
medium rubber mallets
guiro, metal scraper
vibra-slap
shaker
heavy wood sticks

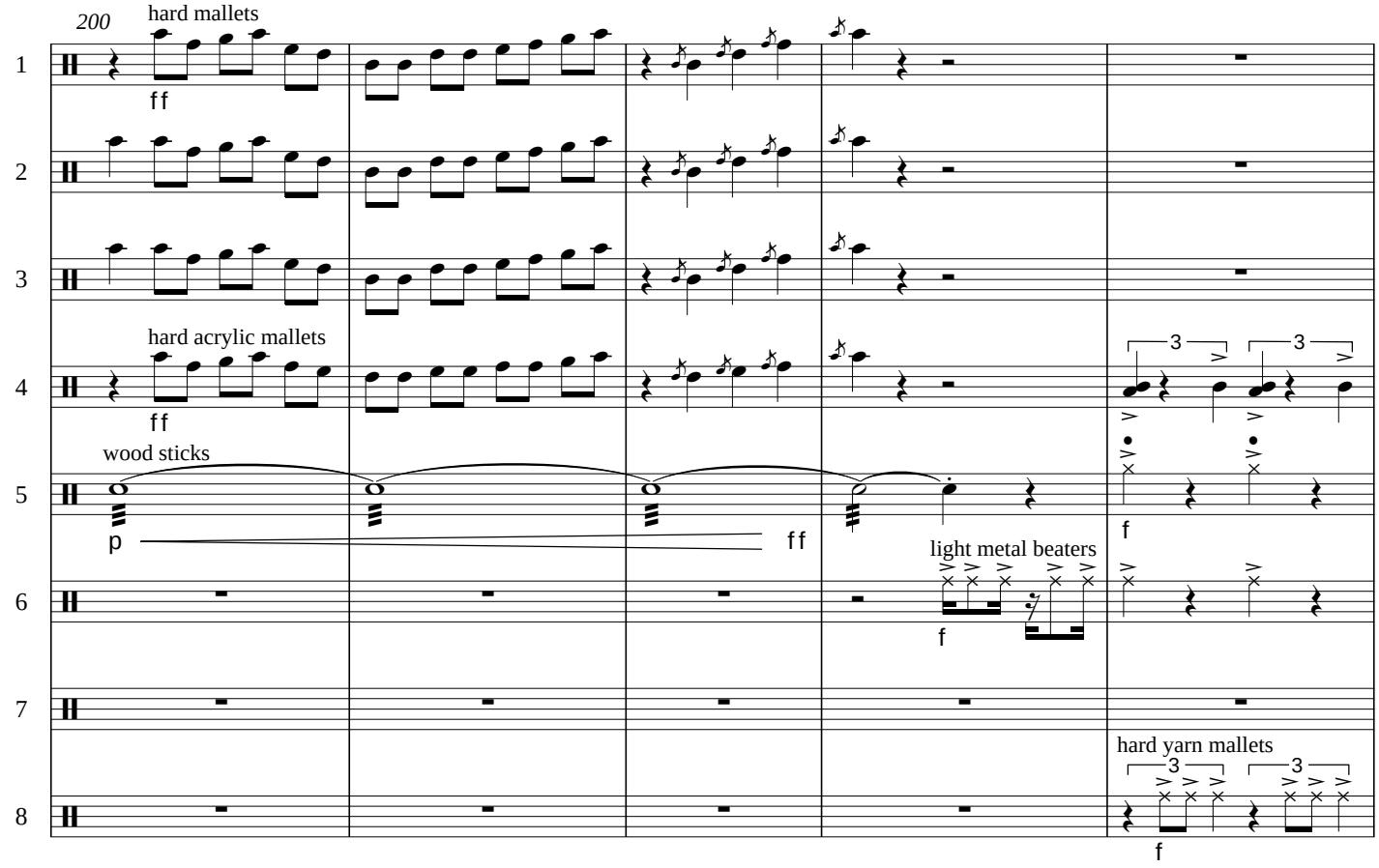

180
wood sticks
metal
beater
stones
wood sticks
afuche
hard acrylic mallets

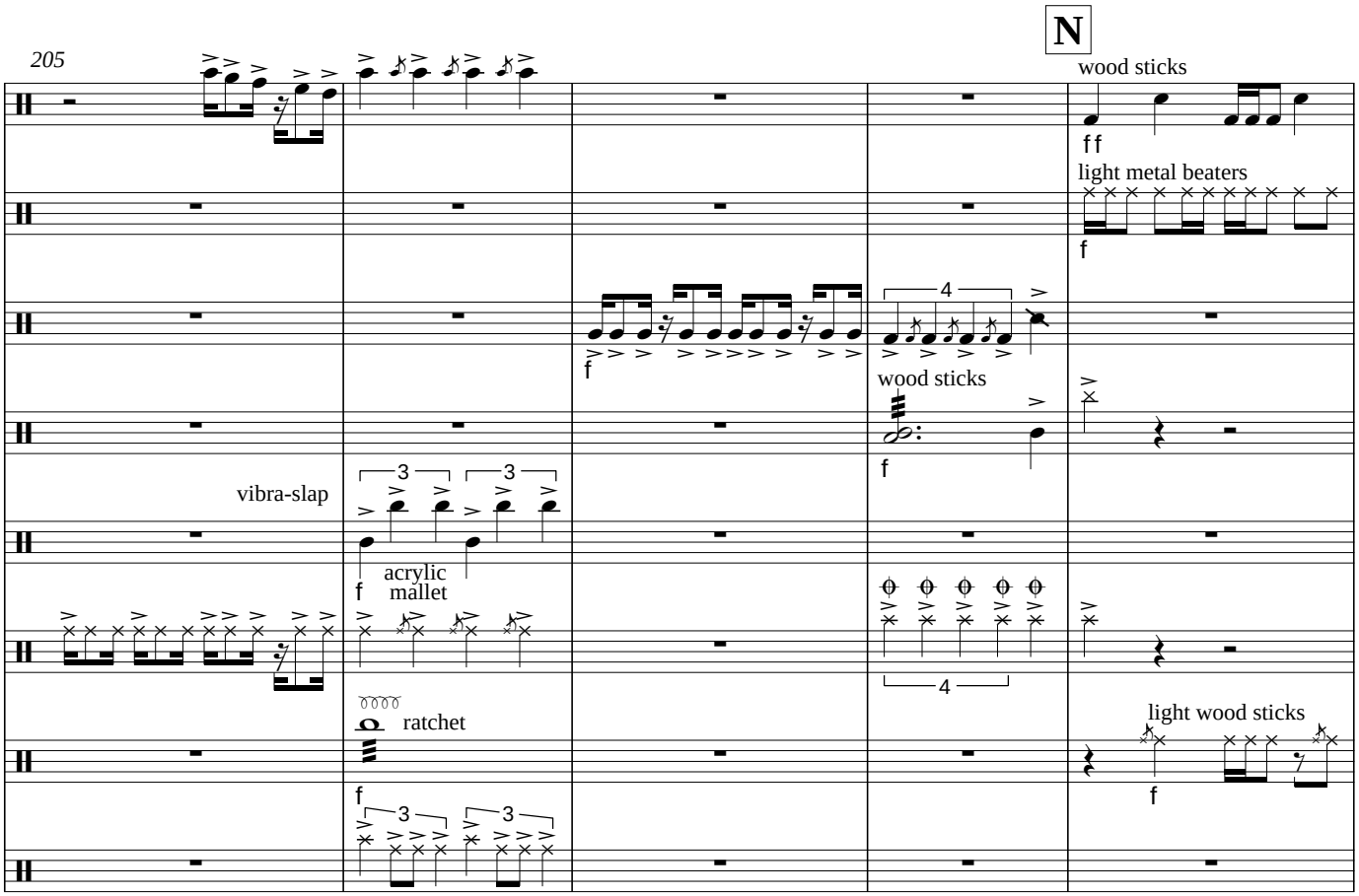

185
hard mallet
medium rubber mallet
medium yarn mallets
slap stick

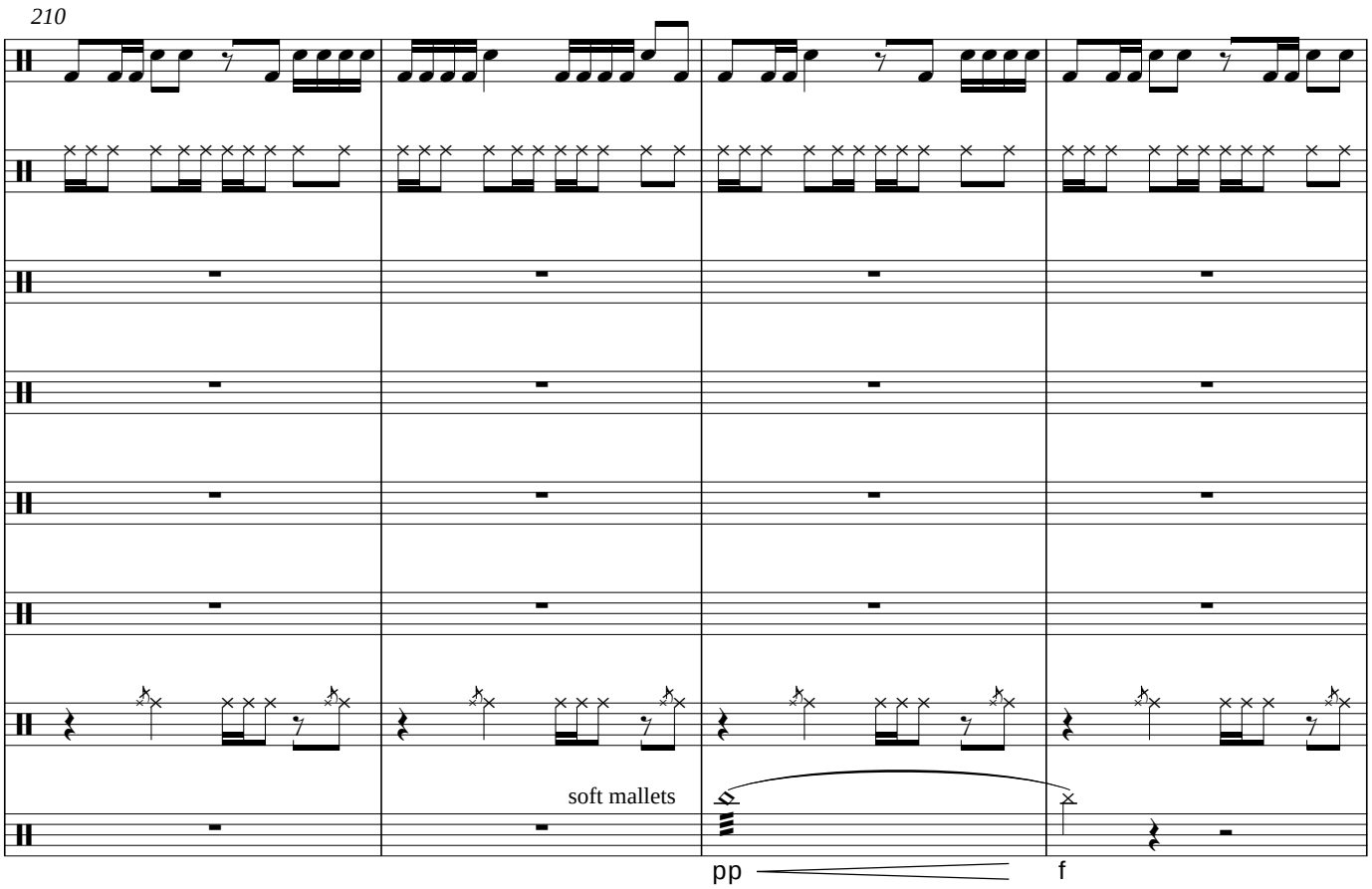

wood sticks
prayer cymbal,
metal beater
heavy wood sticks

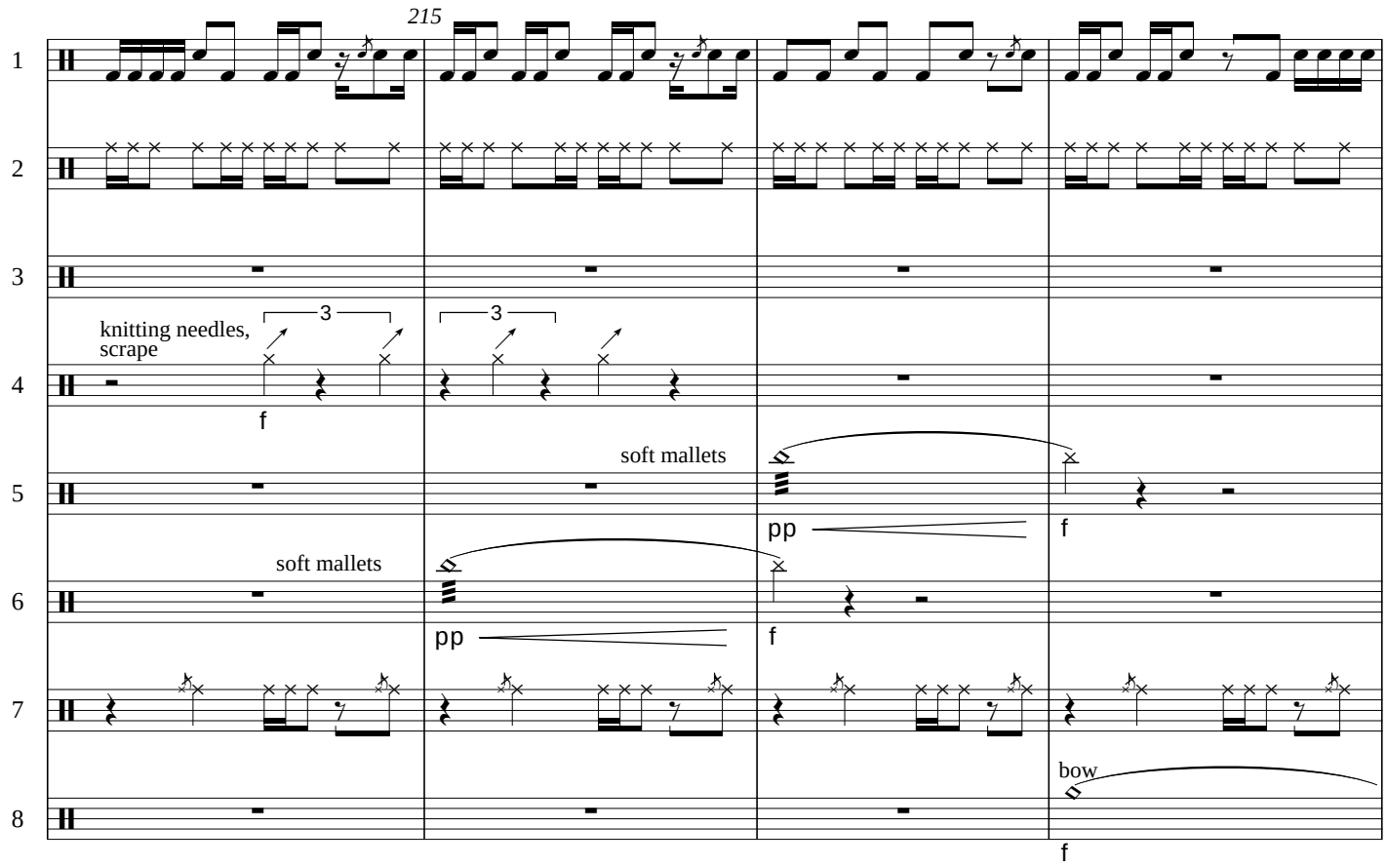

M
190
wood sticks
wood stick
heavy wood sticks
large, heavy beater

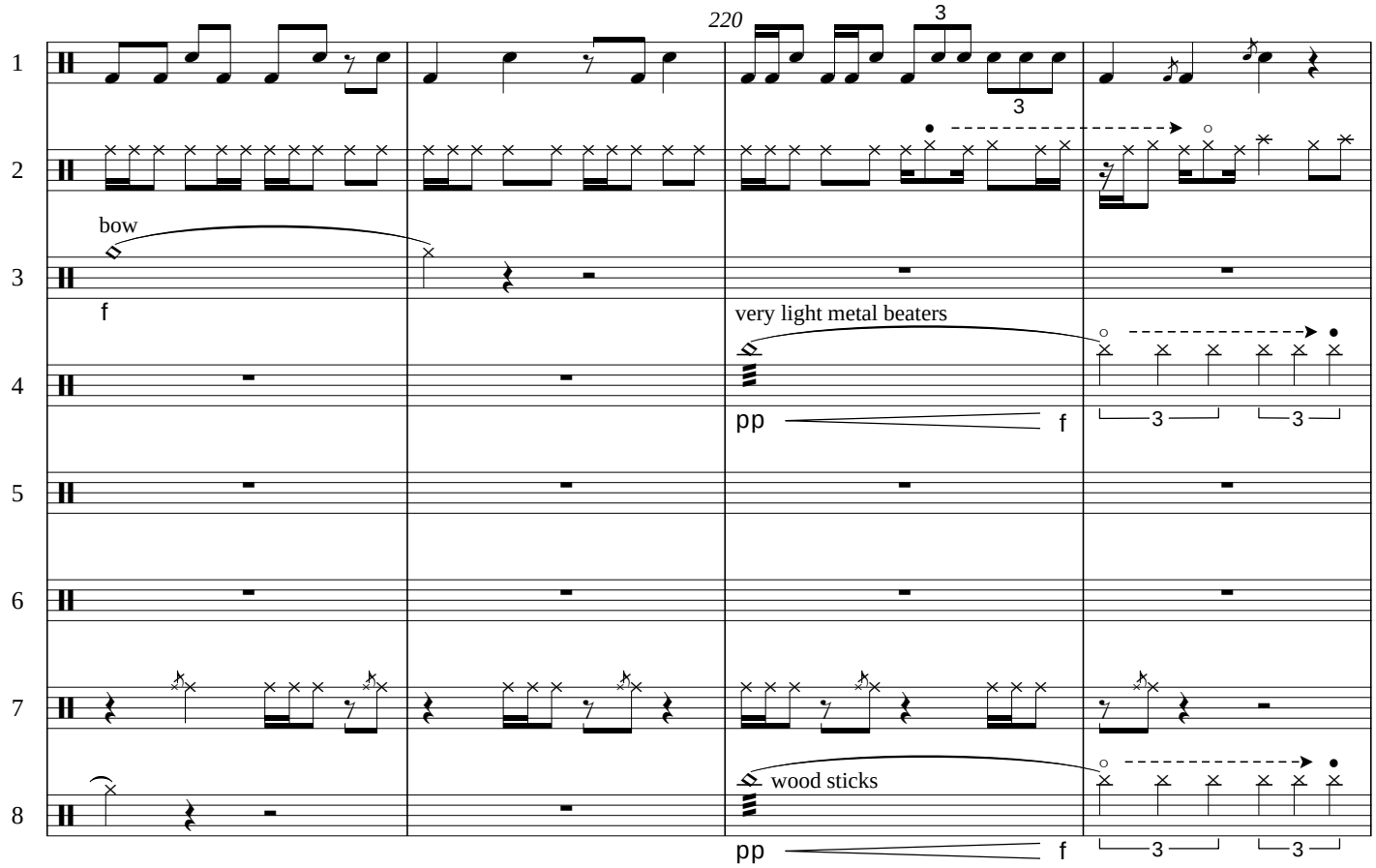

195
5
guiro, metal scraper
ff
medium rubber mallets
3
p
ff
ratchet
wood sticks

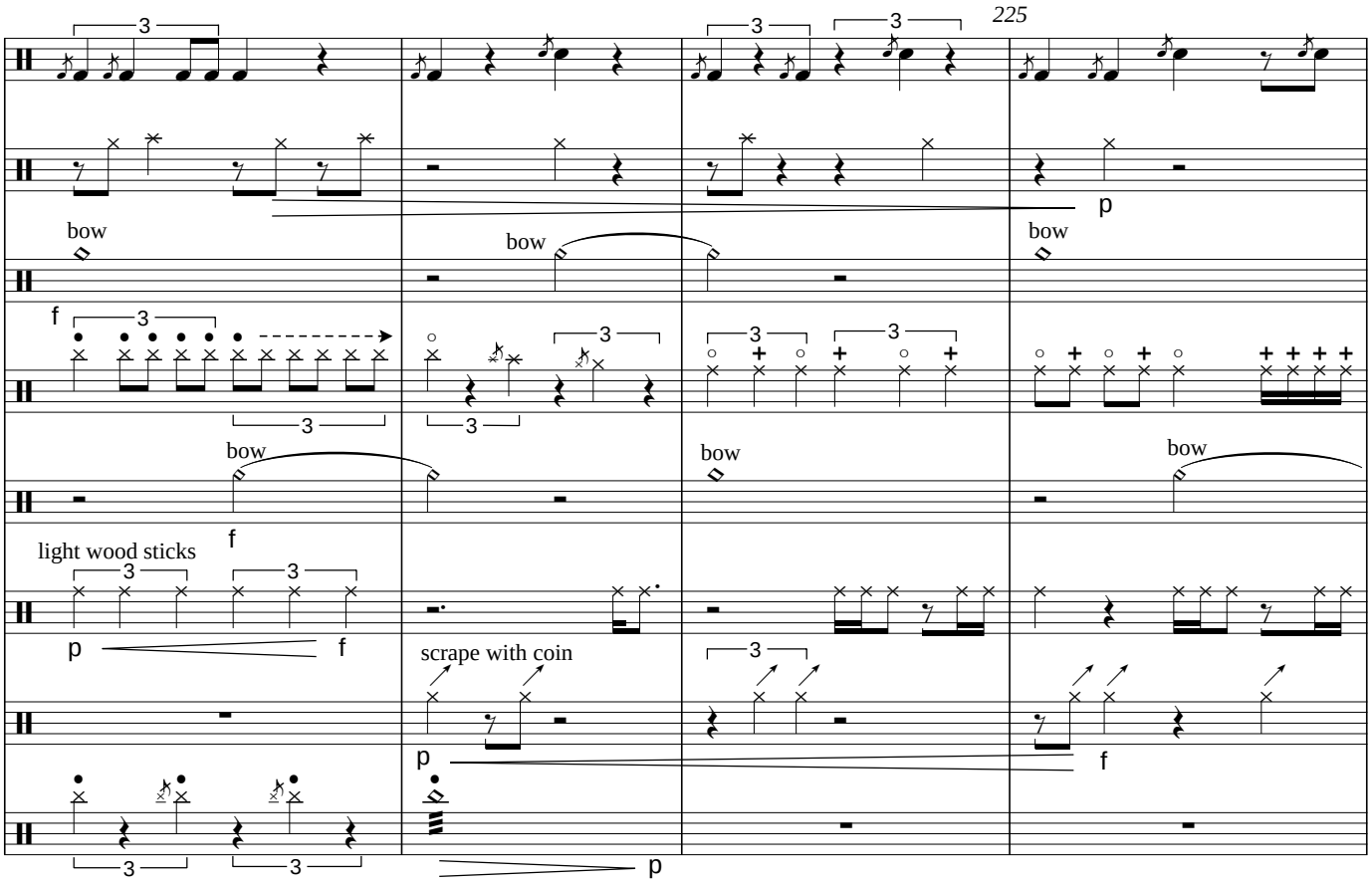

200
hard mallets
ff
hard acrylic mallets
wood sticks
p
ff
light metal beaters
f
hard yarn mallets

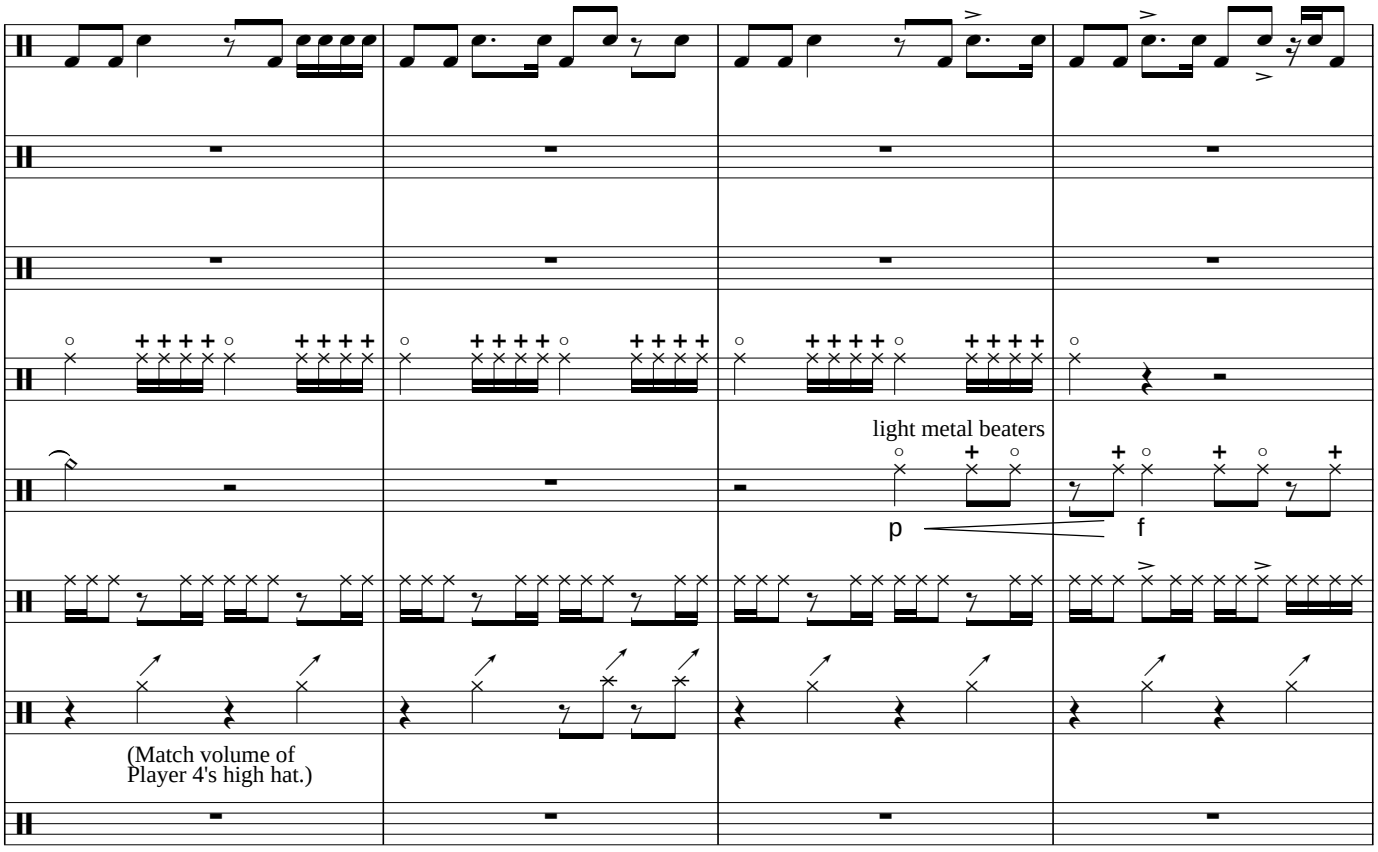

N
205
wood sticks
ff
light metal beaters
f
f
4
wood sticks
f
vibra-slap
3
3
f
acrylic
mallet
4
ratchet
light wood sticks
f
f
3
3

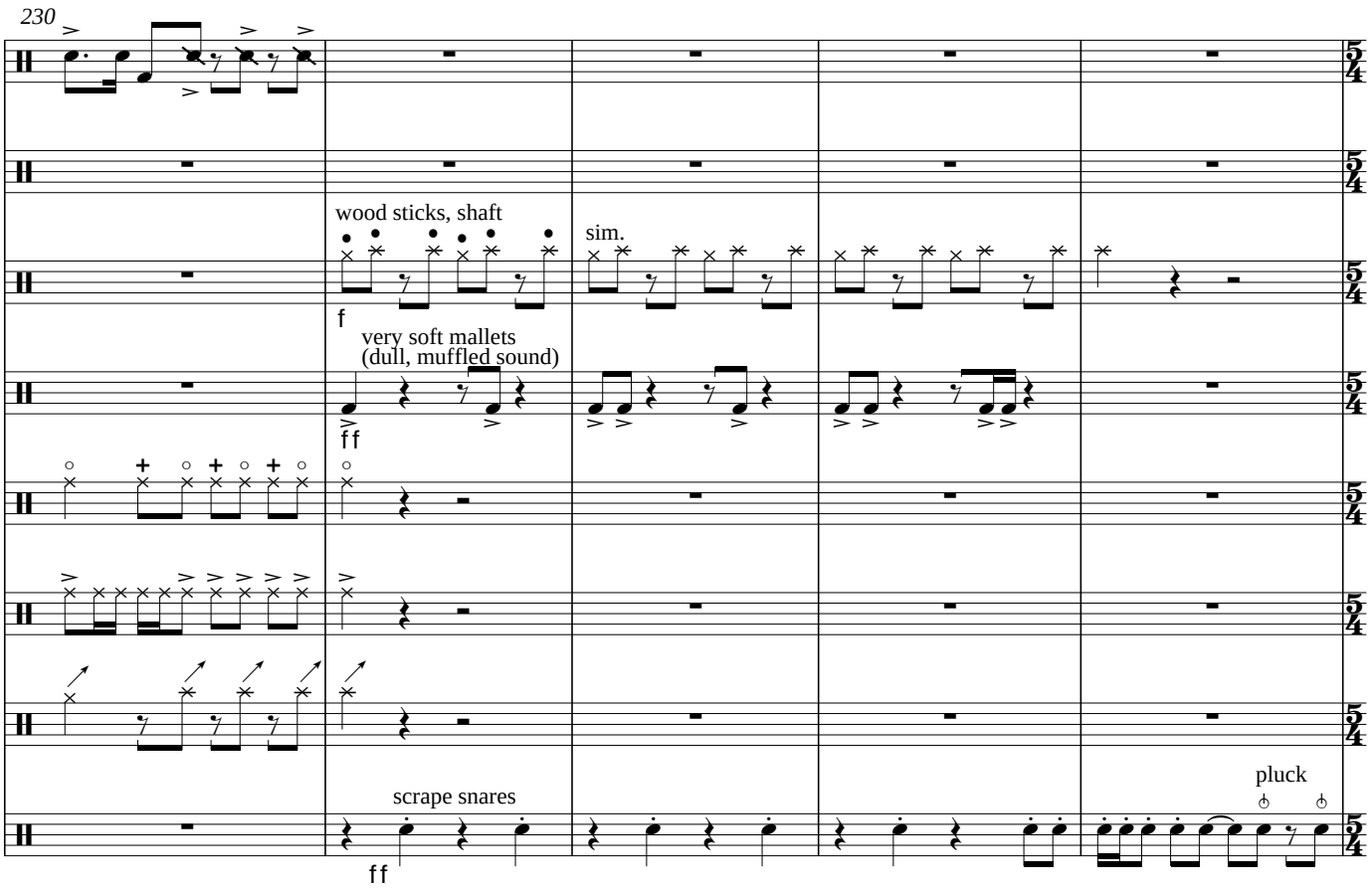

210
soft mallets
pp
f

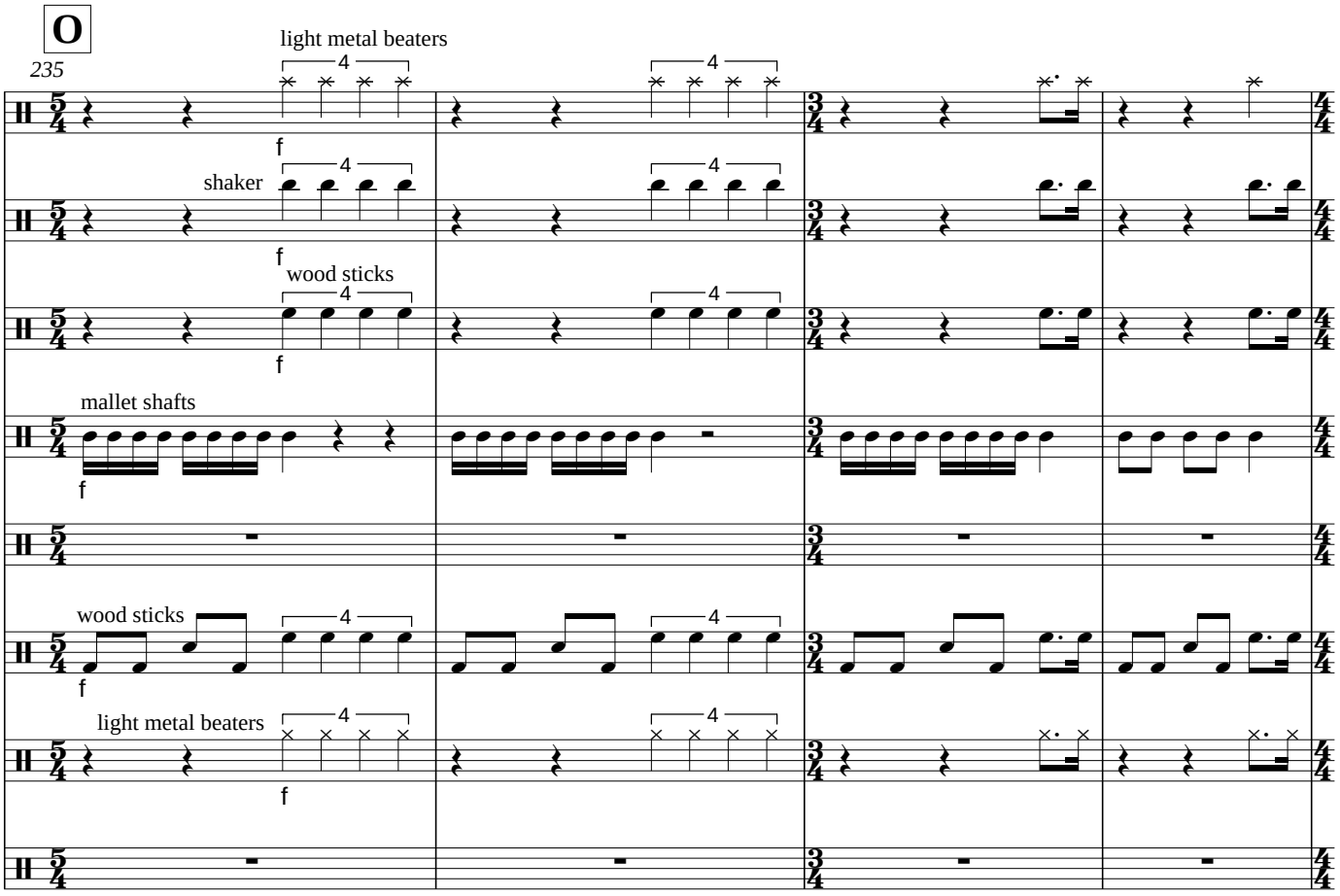

215
1
2
3
knitting needles, scrape
3
3
f
4
soft mallets
5
pp
f
soft mallets
6
pp
f
7
bow
8
f

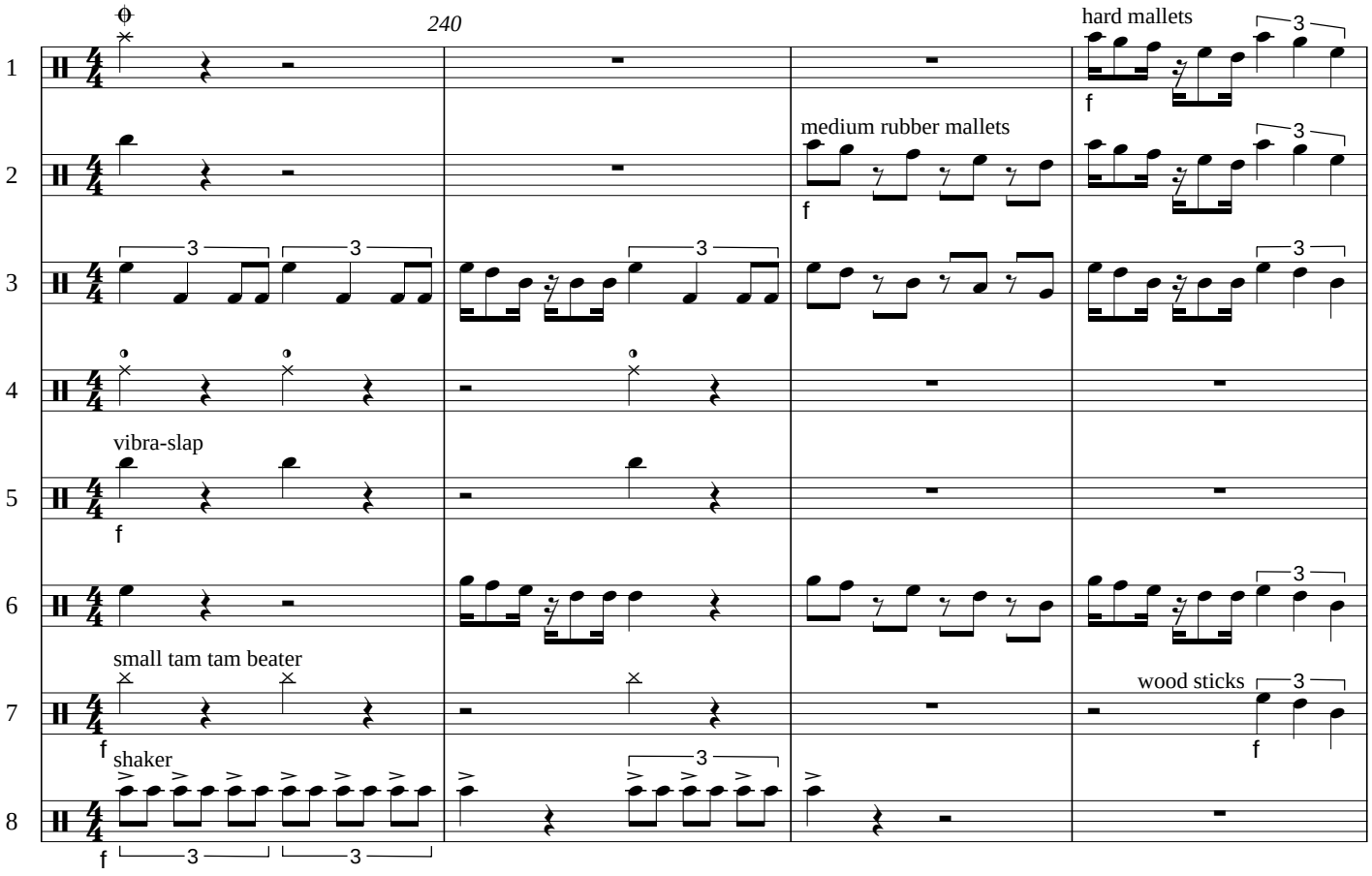

220
1
3
3
2
bow
3
f
very light metal beaters
4
pp
f
3
3
5
6
7
wood sticks
8
pp
f
3
3

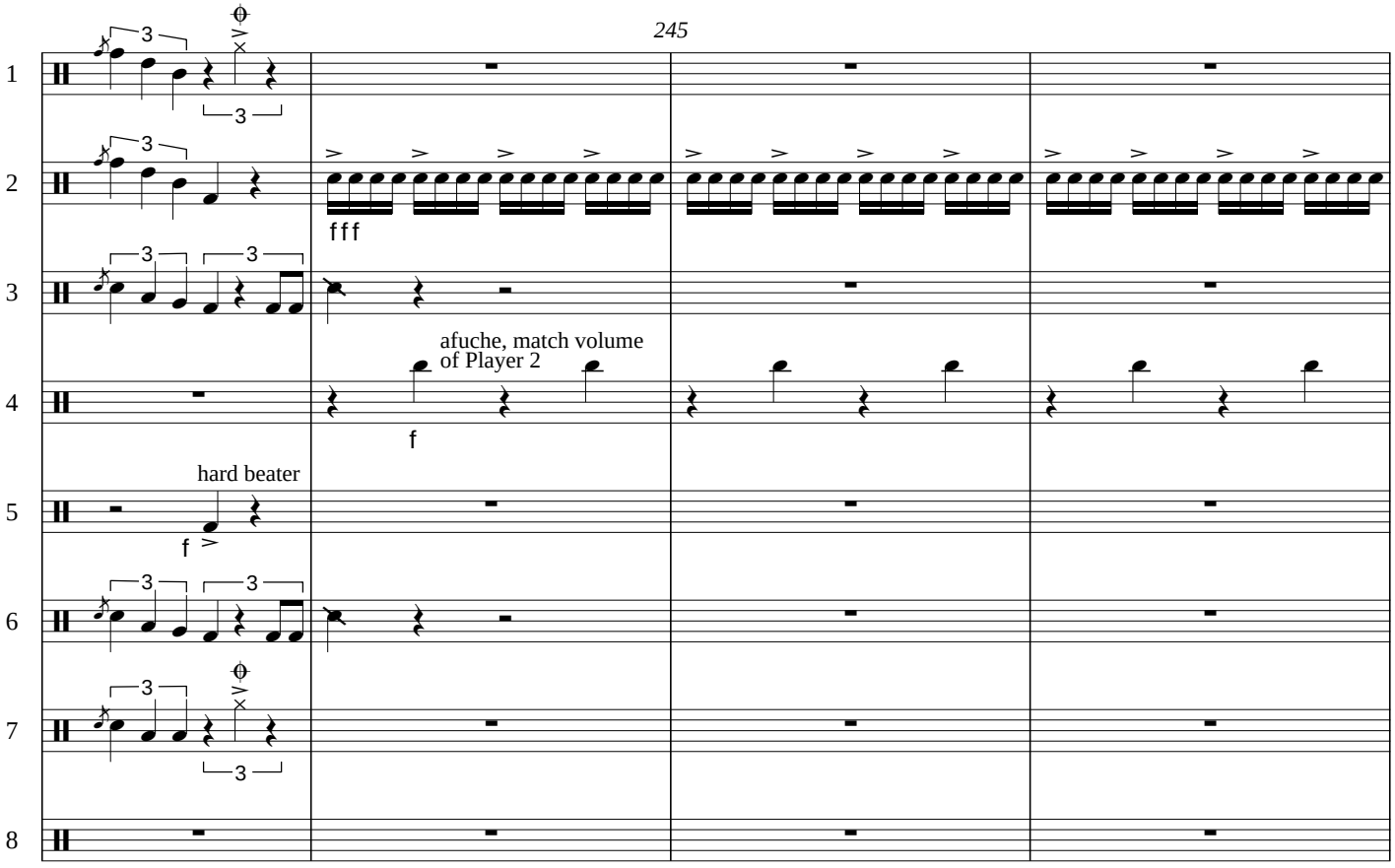

225
bow
bow
bow
bow
bow
bow
light wood sticks
scrape with coin
p
f


light metal beaters
(Match volume of
Player 4's high hat.)
p
f


230
wood sticks, shaft
sim.
f
very soft mallets
(dull, muffled sound)
ff
scrape snares
ff
pluck


O
235
light metal beaters
f
shaker
f
wood sticks
f
mallet shafts
f
wood sticks
f
light metal beaters
f


240
hard mallets
f
medium rubber mallets
f
vibra-slap
f
small tam tam beater
f
wood sticks
f
shaker
f


245
fff
afuche, match volume
of Player 2
f
hard beater
f

P

250

long, loosely bundled rute

ff

wire brushes (tight), or
very light metal beaters

f

scrape with wire brush

f f

(The scrapes lead into Player 1's strokes on beats 2 and 4.)

sim.

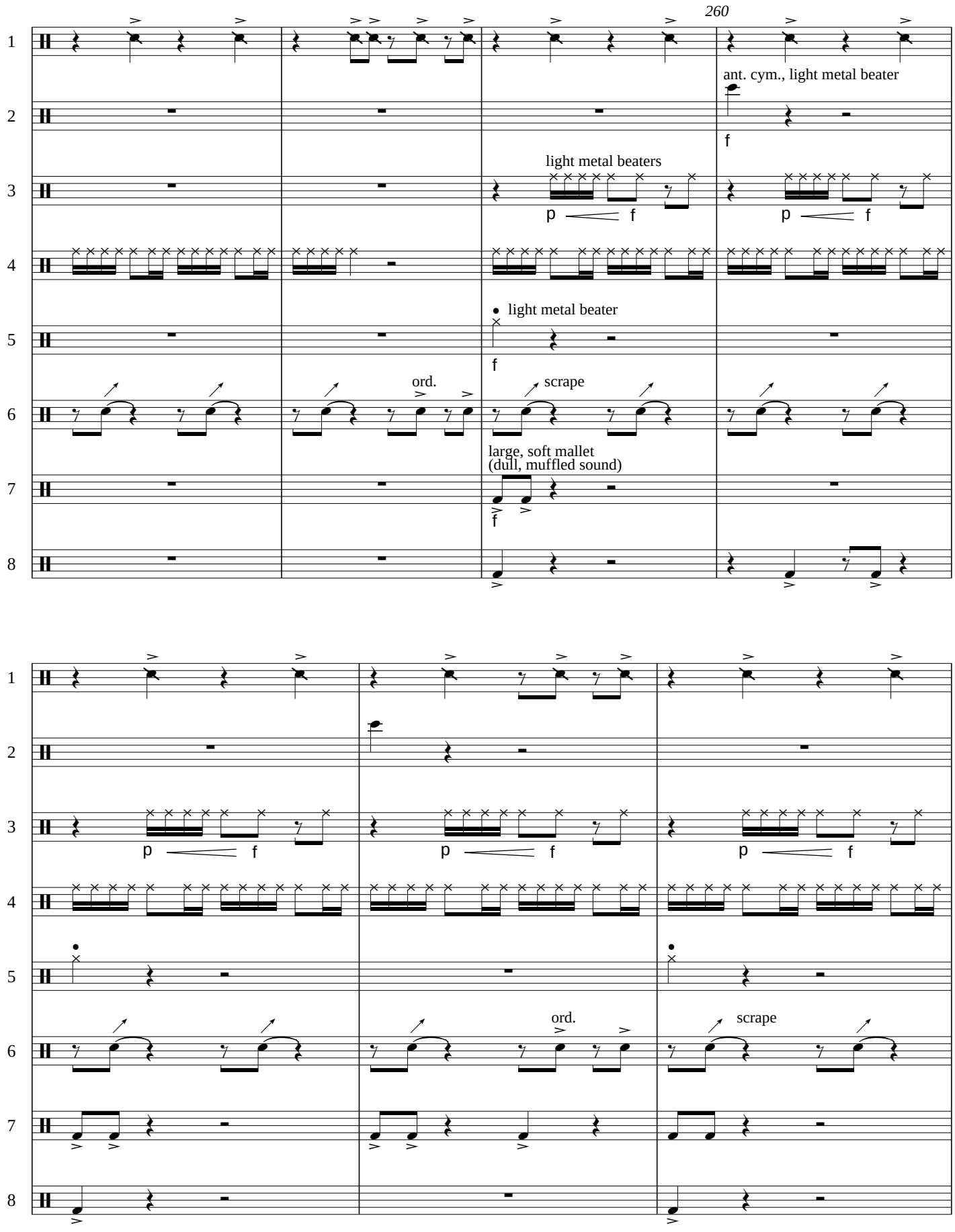
hard bass
drum mallet

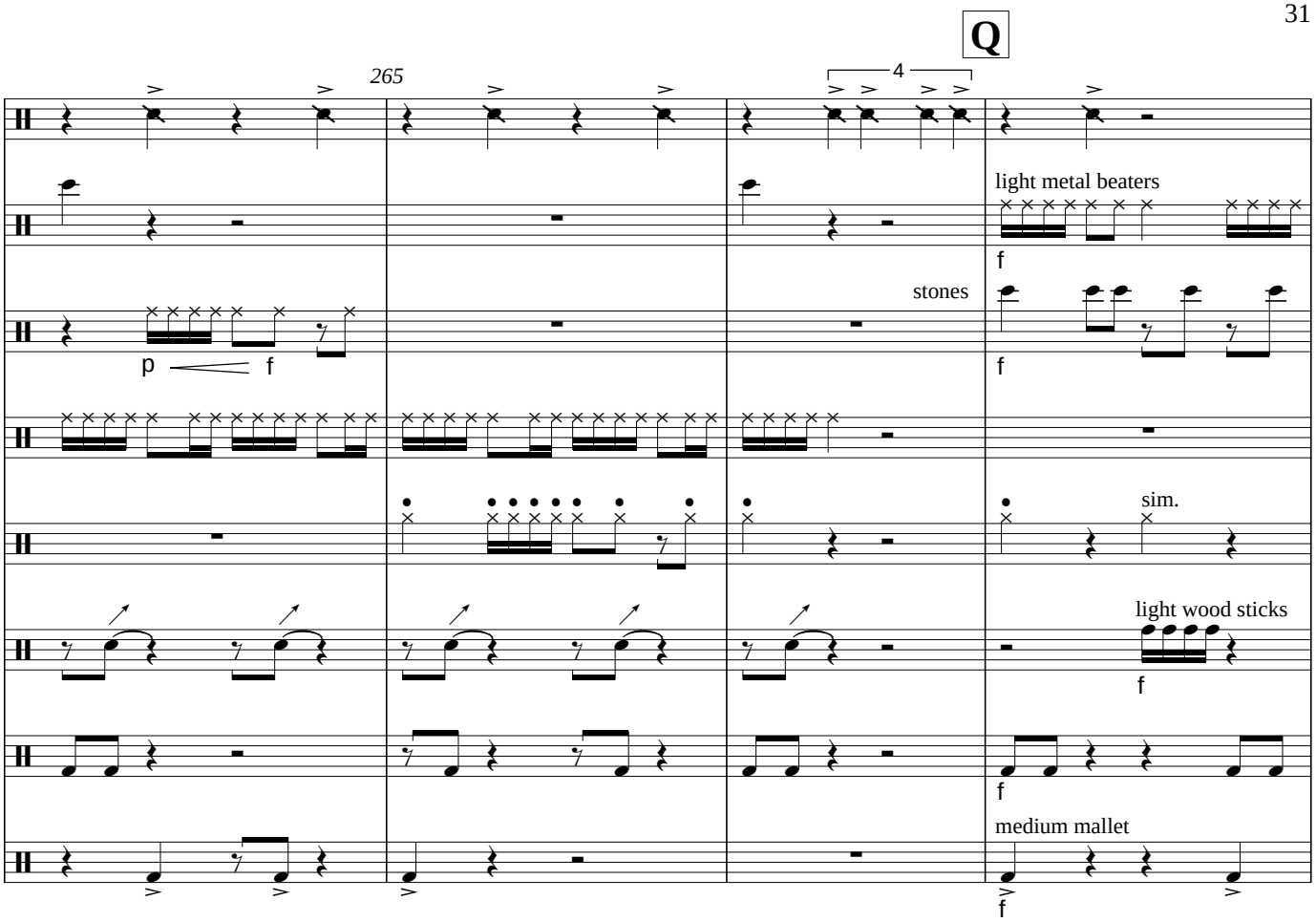
f l.v.

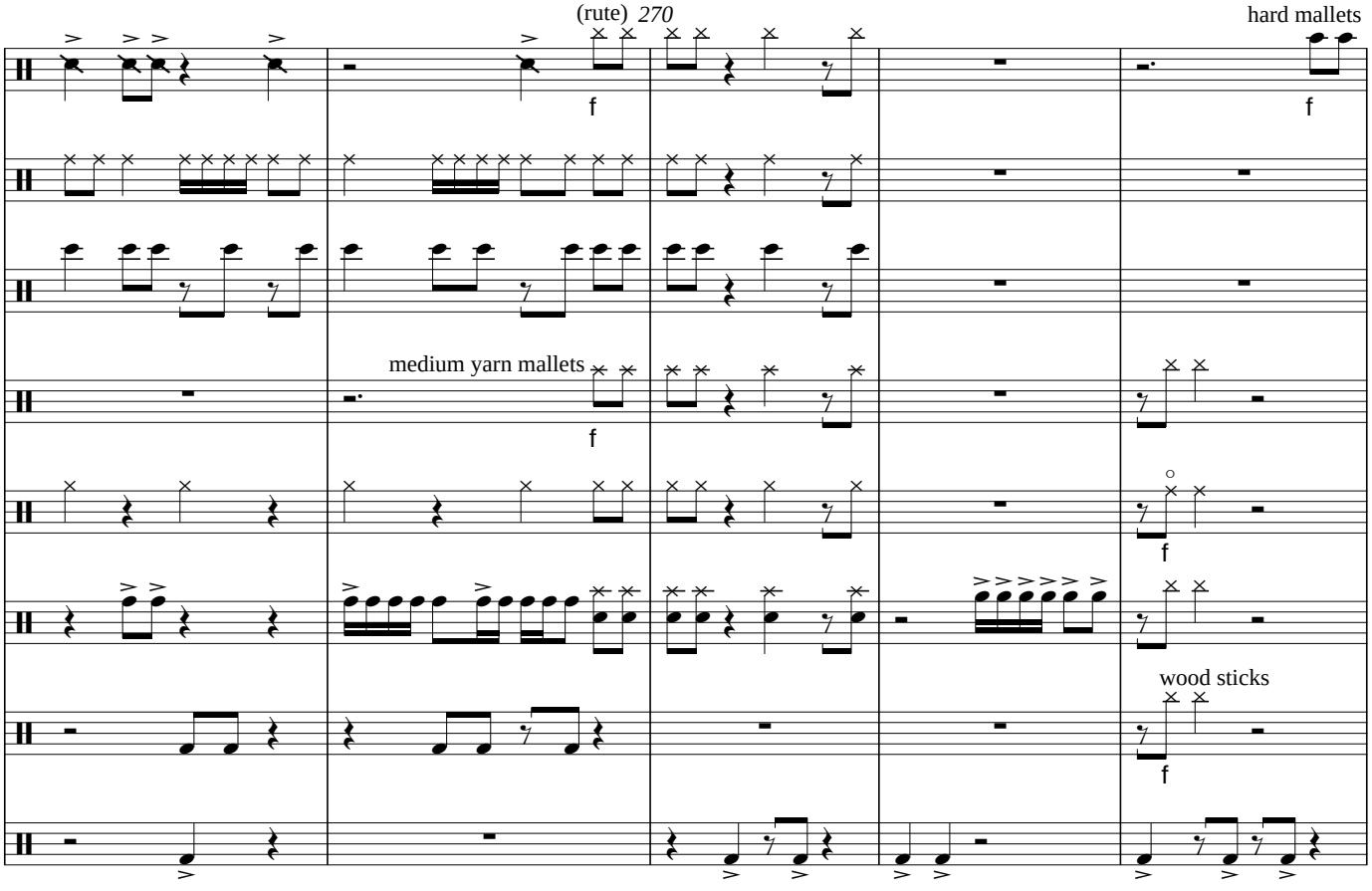
strike with fist in center, deep
sound with long decay

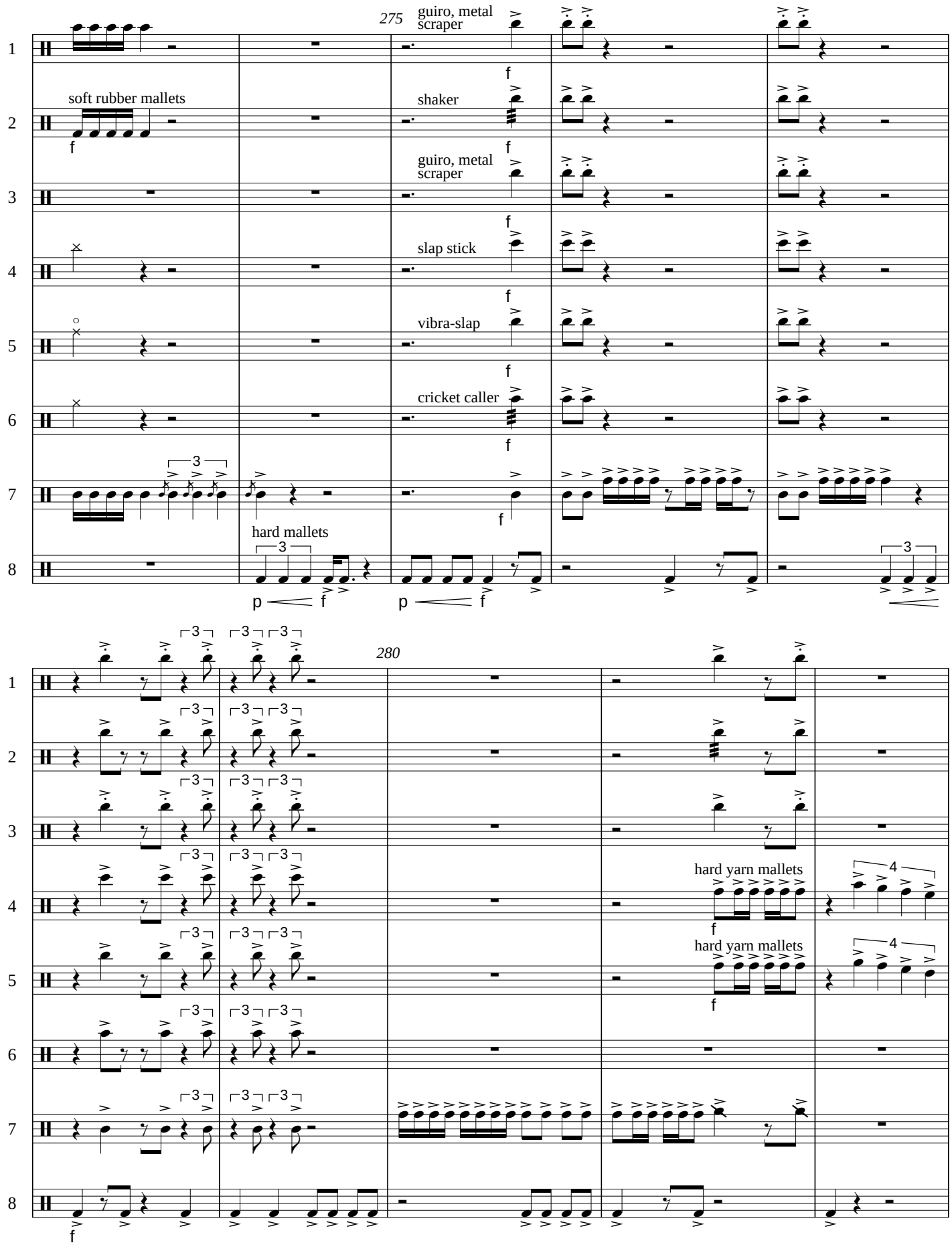
ff (use fleshy edge of fist near little finger, as if pounding on a door)

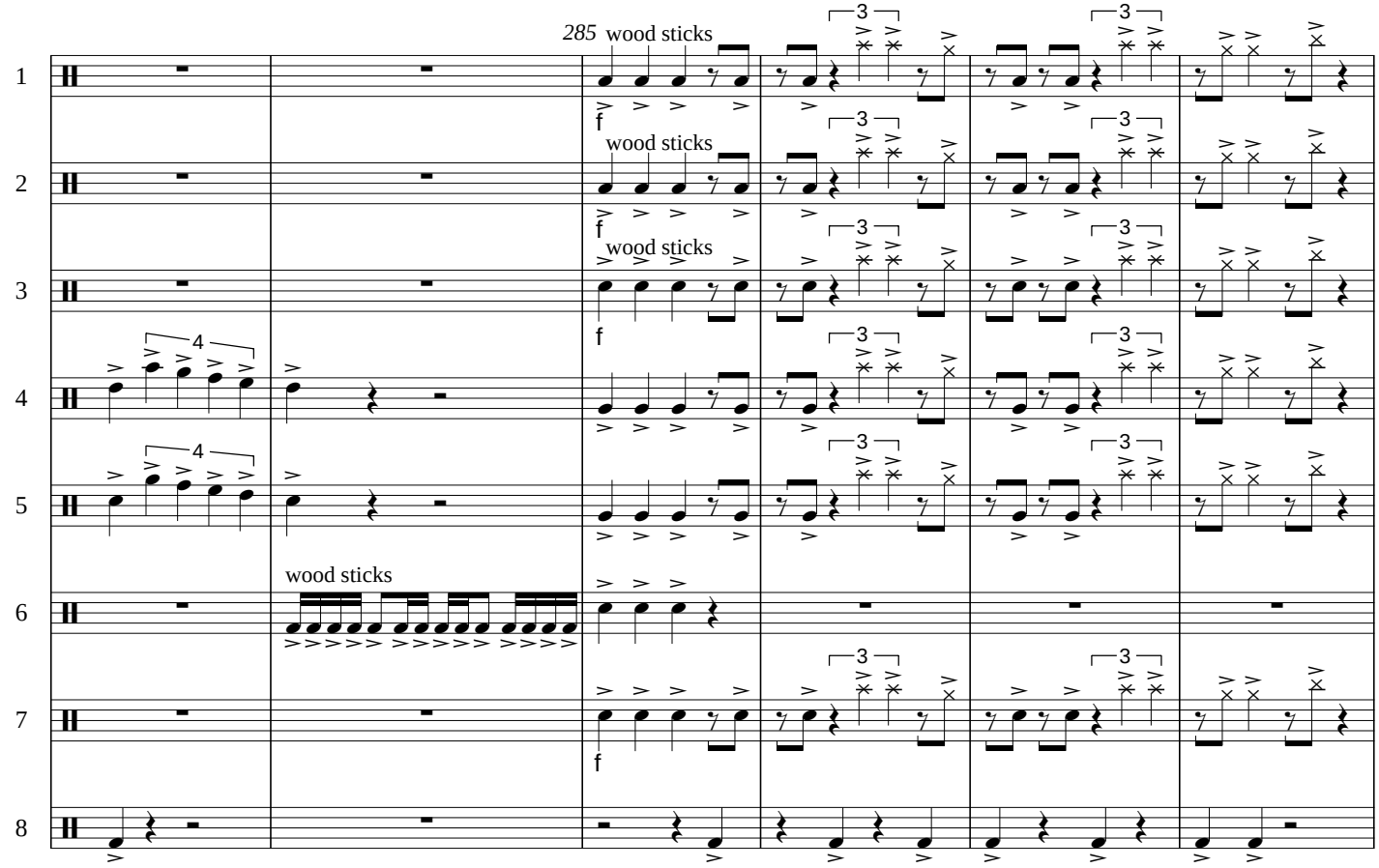
255

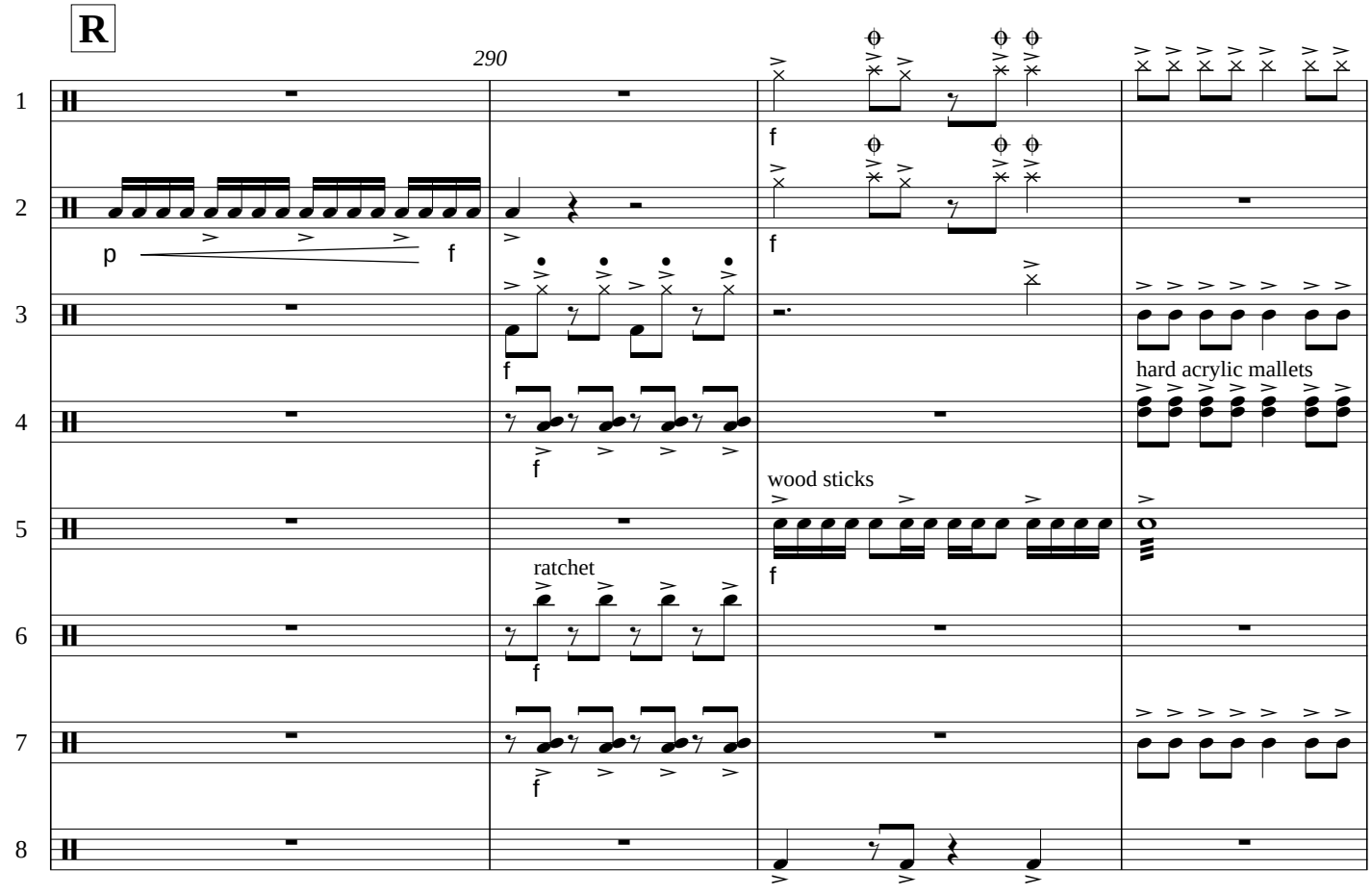

260
ant. cym., light metal beater
f
light metal beaters
p
f
light metal beater
f
ord.
scrape
large, soft mallet
(dull, muffled sound)
f
ord.
scrape

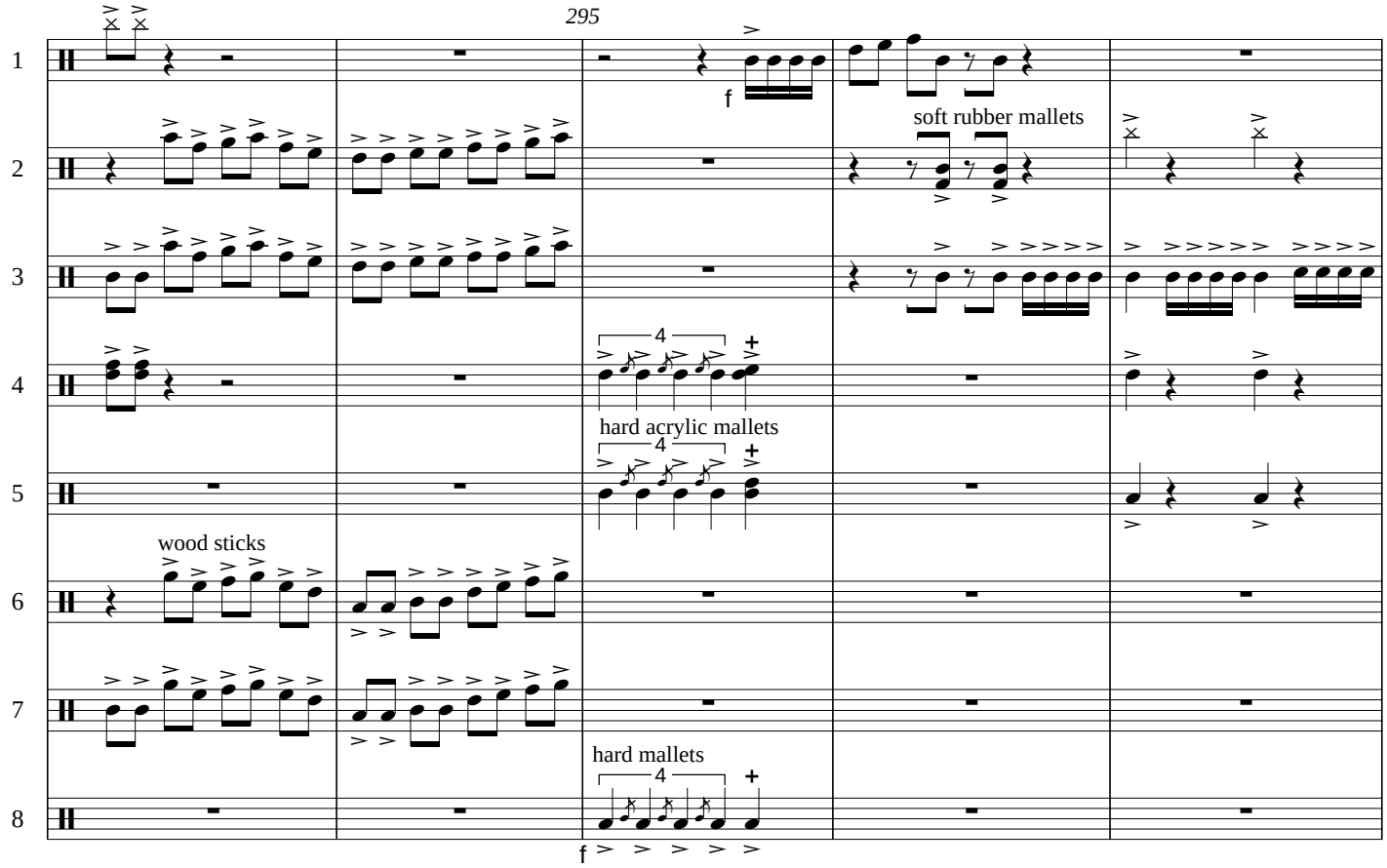

Q
265
4
light metal beaters
stones
sim.
light wood sticks
medium mallet

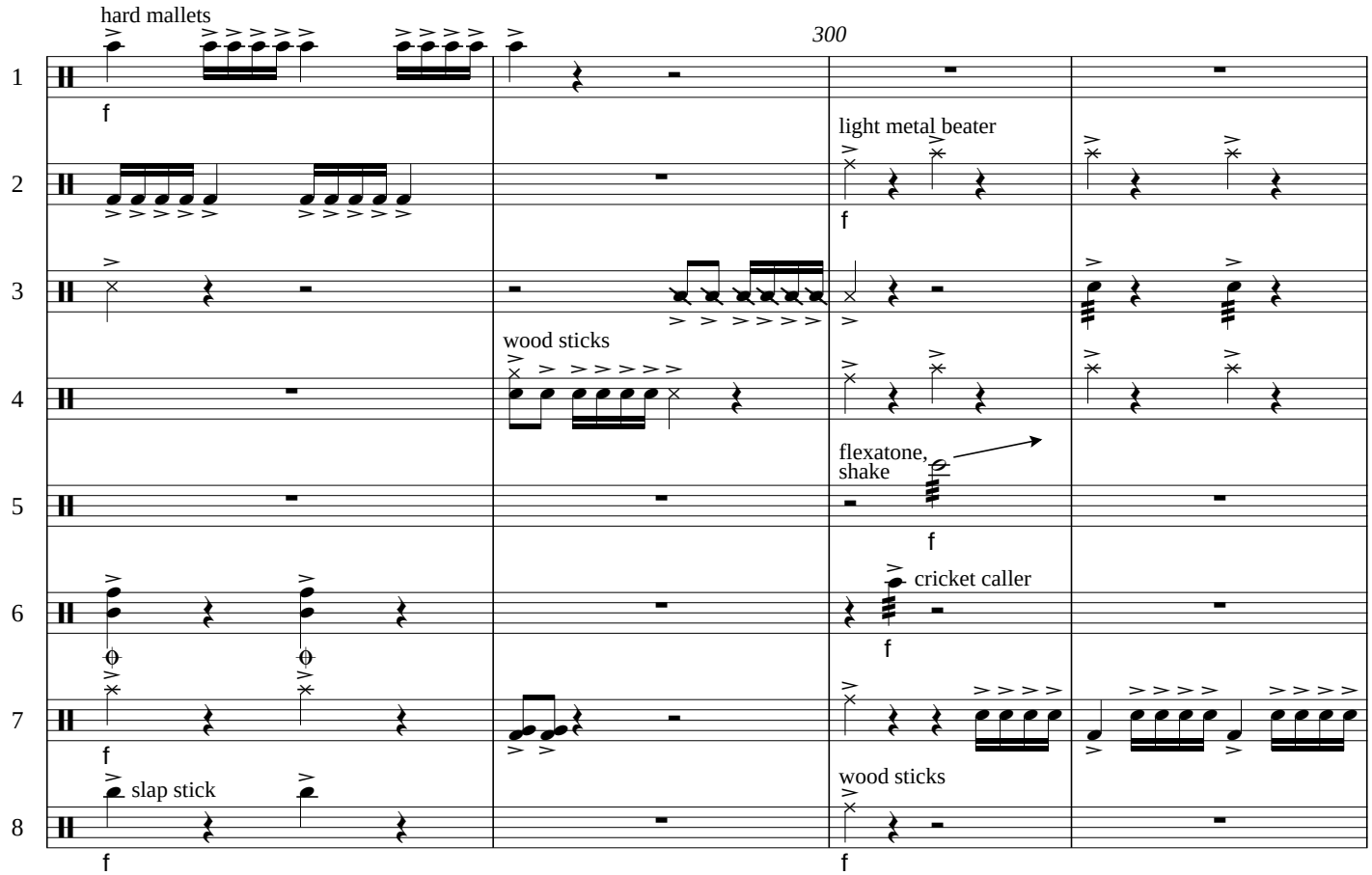

(rute) 270
hard mallets
medium yarn mallets
wood sticks

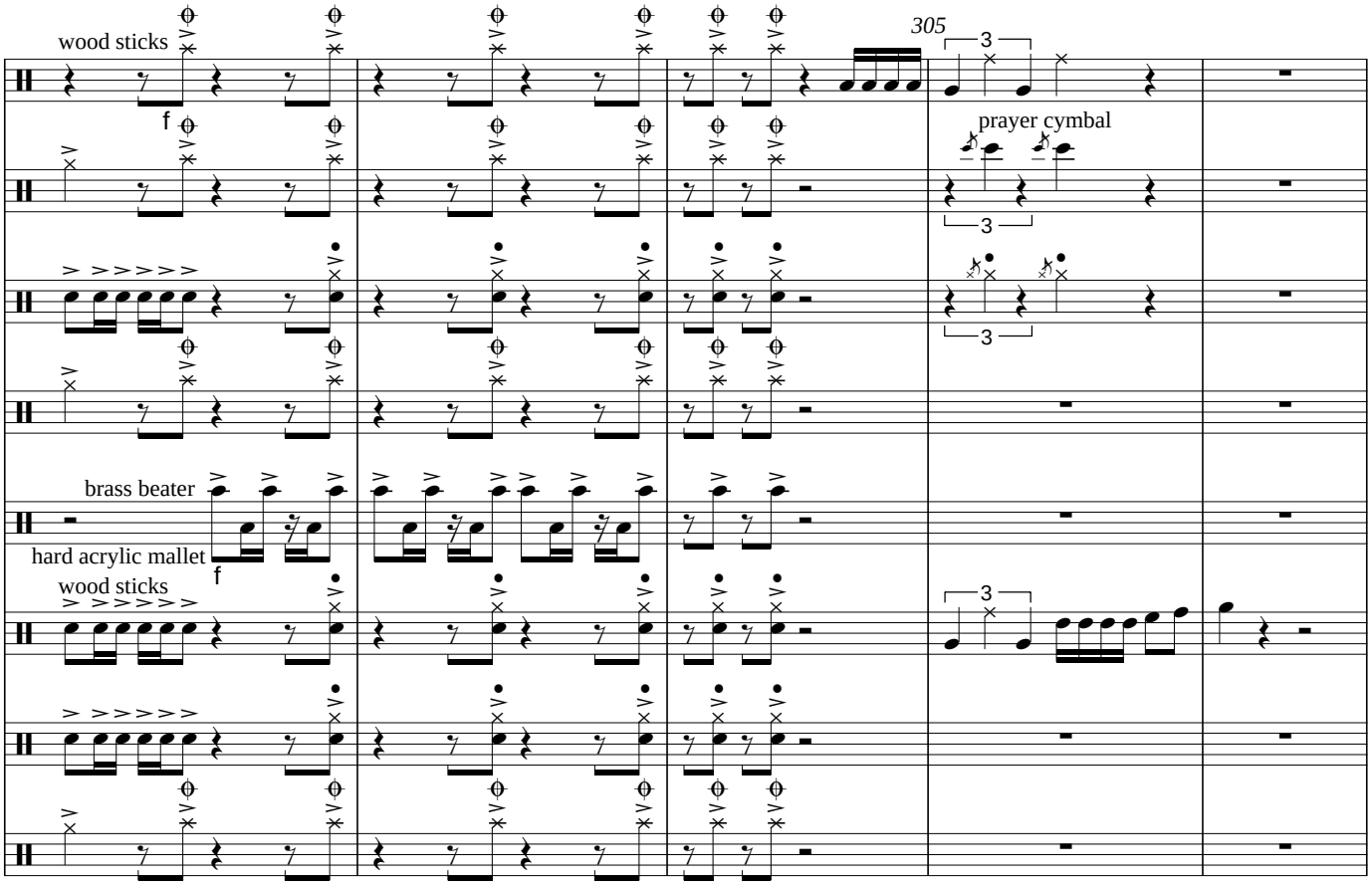

275
guiro, metal scraper
soft rubber mallets
shaker
guiro, metal scraper
slap stick
vibra-slap
cricket caller
hard mallets
280
hard yarn mallets
hard yarn mallets

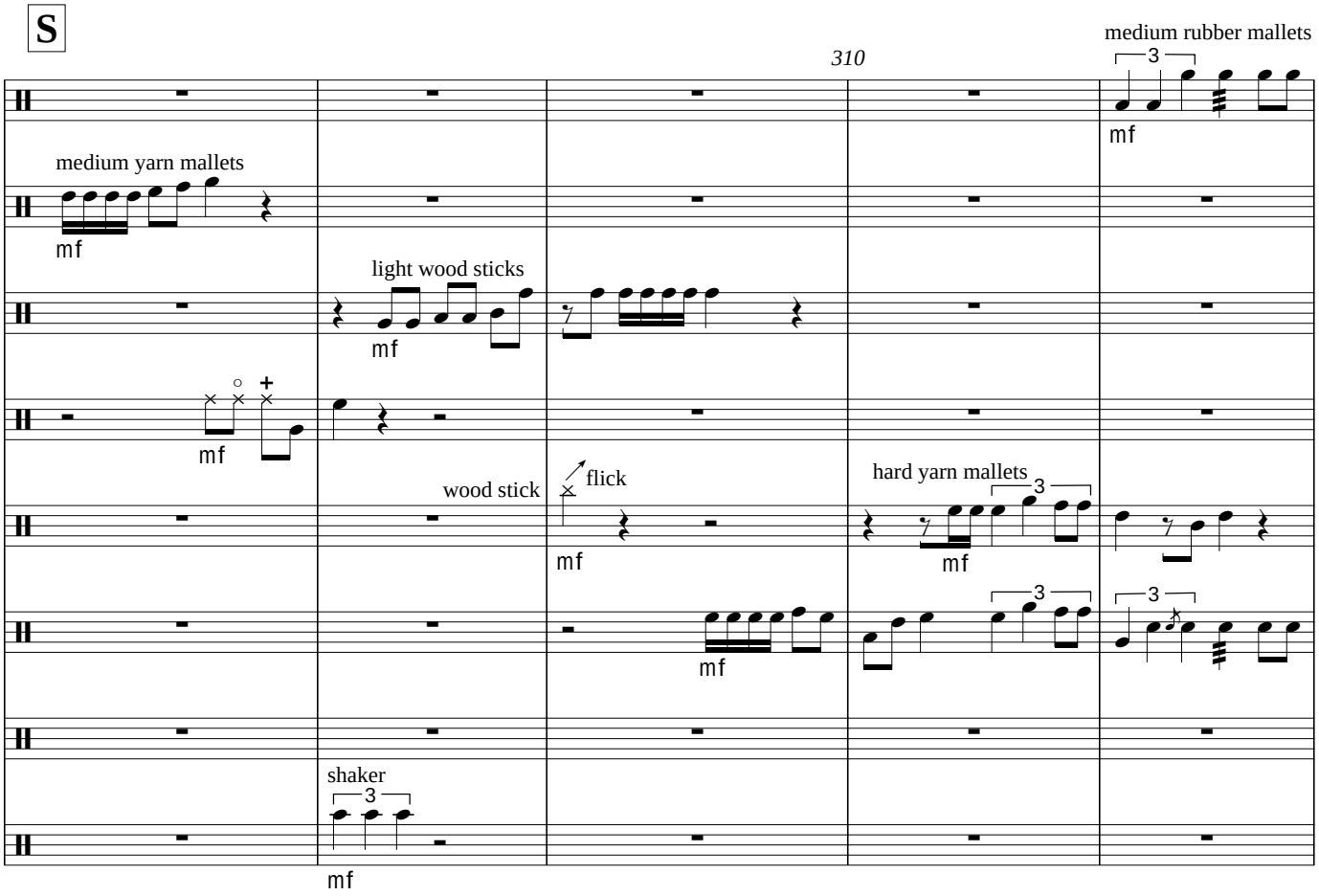

285
wood sticks
wood sticks
wood sticks
wood sticks
f
3
4

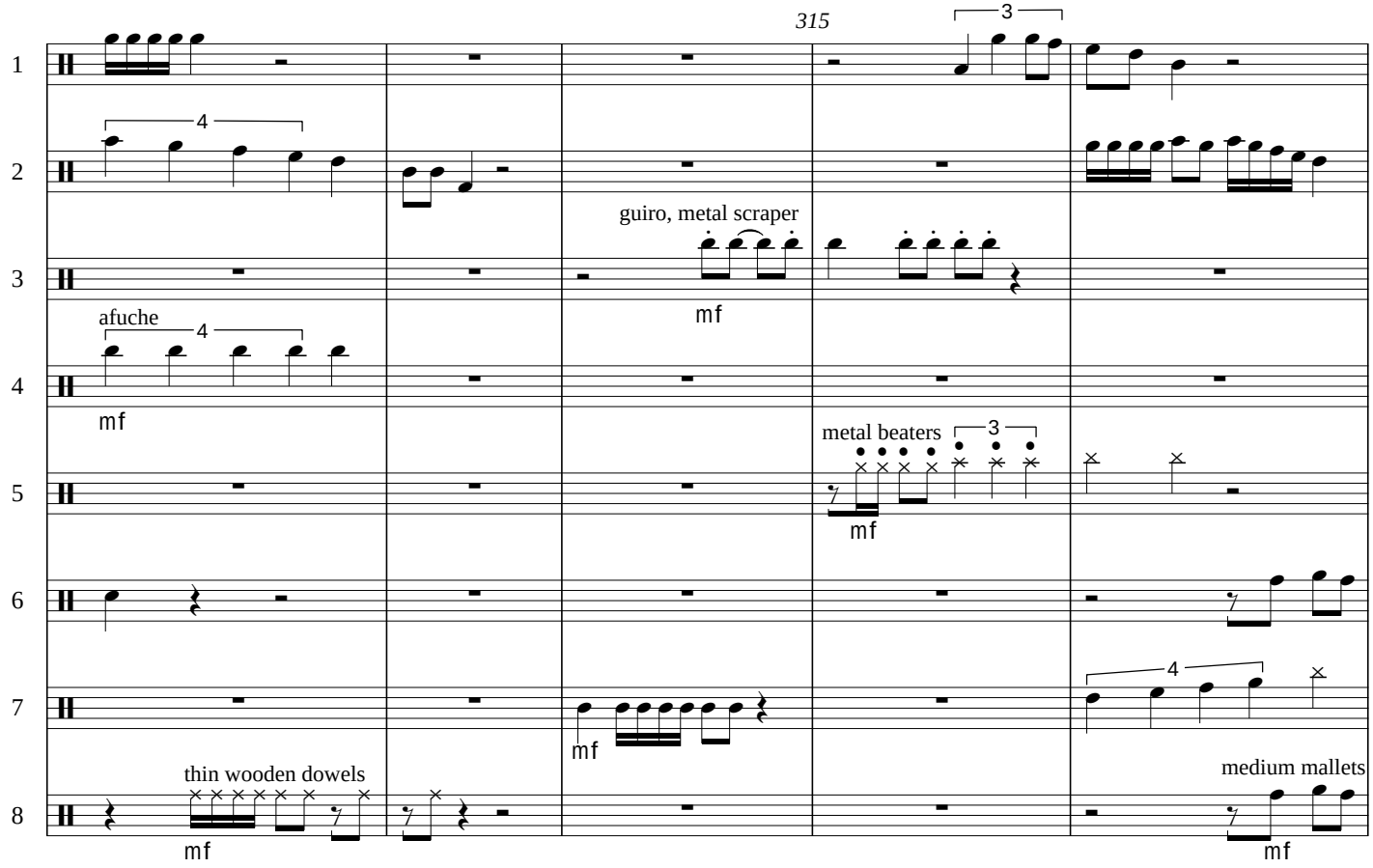

R
290
p
f
hard acrylic mallets
wood sticks
ratchet

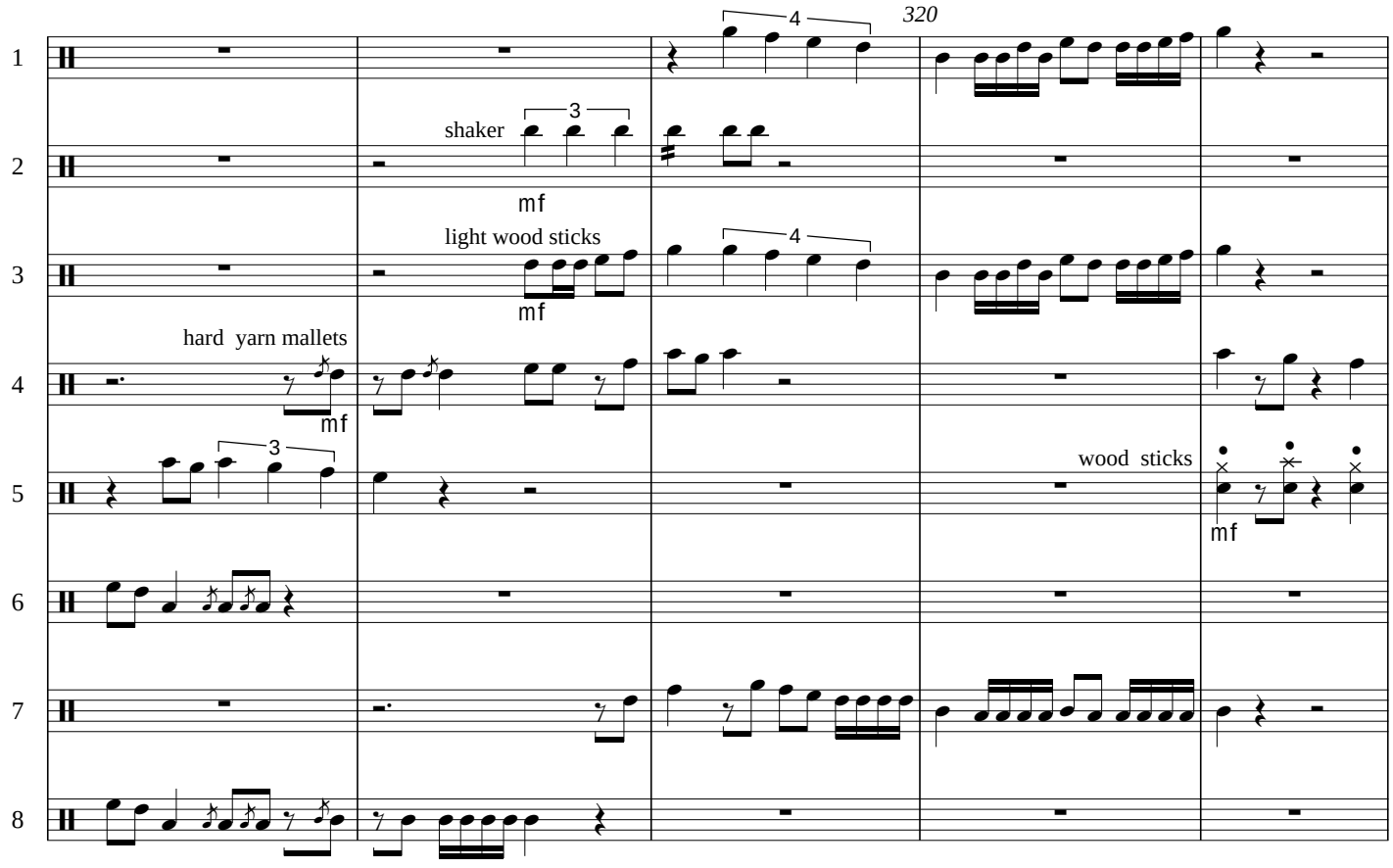

295
soft rubber mallets
hard acrylic mallets
wood sticks
hard mallets
f

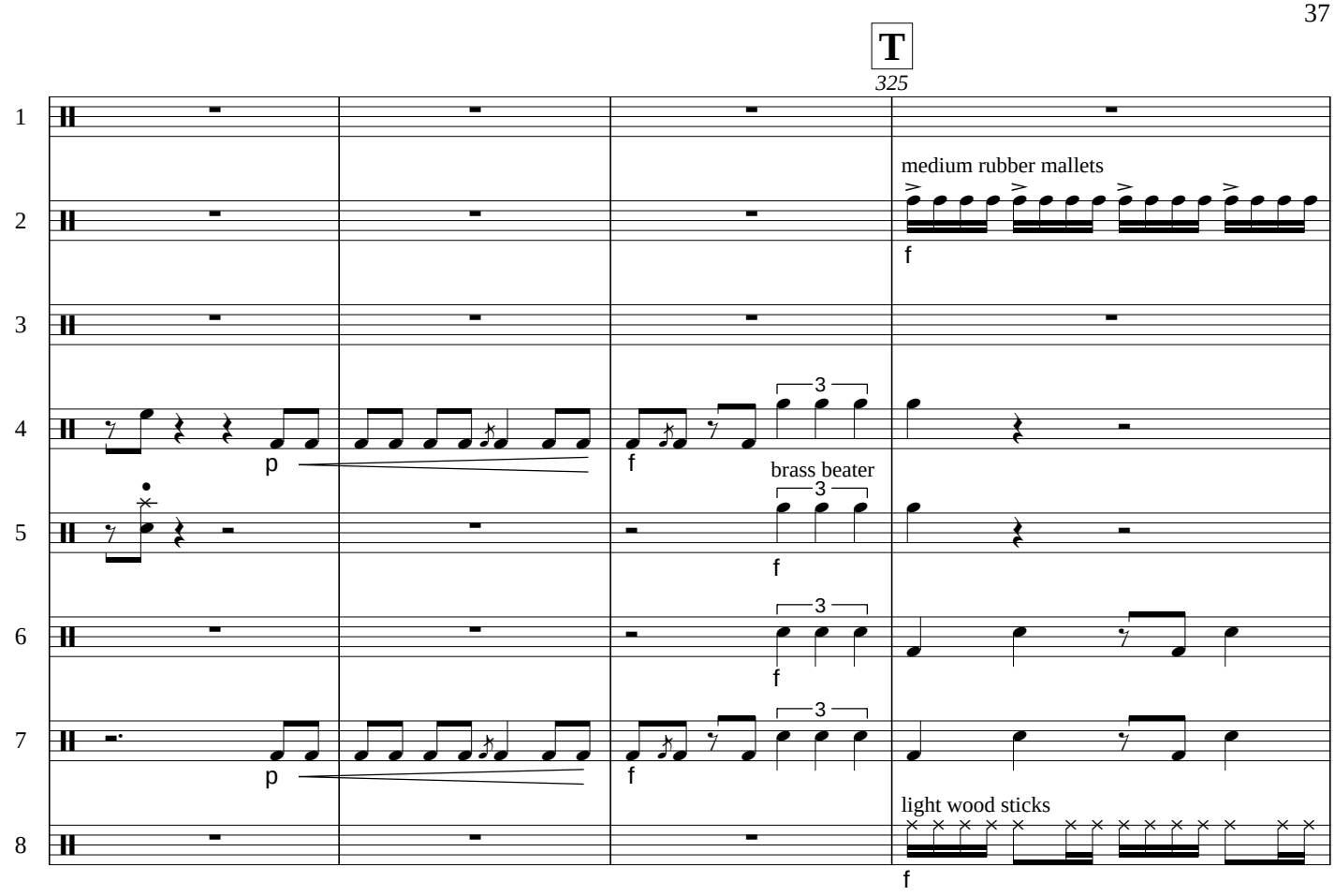

hard mallets
300
f
light metal beater
wood sticks
flexatone,
shake
cricket caller
slap stick

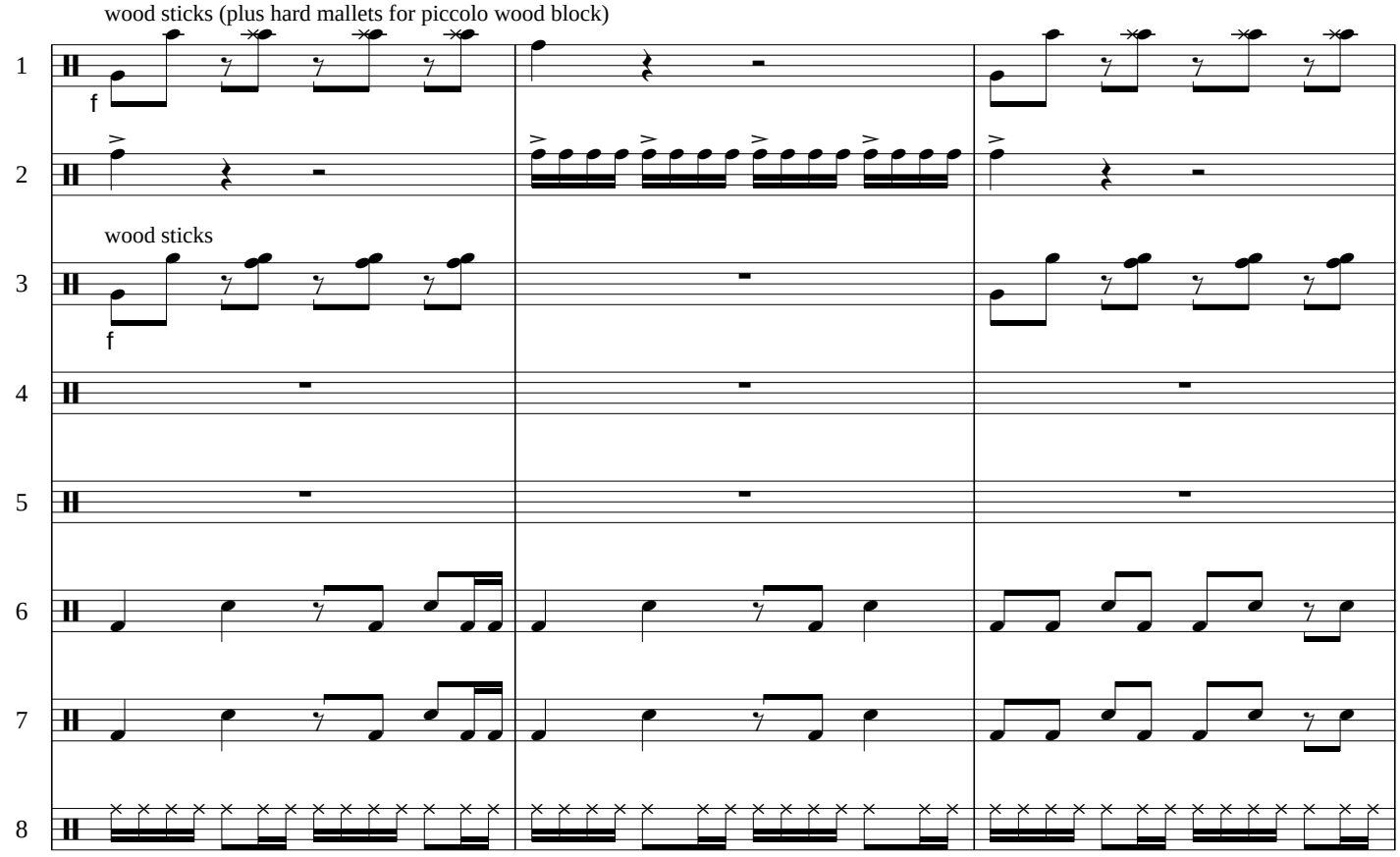

305
wood sticks
f
prayer cymbal
3
brass beater
hard acrylic mallet
f
wood sticks

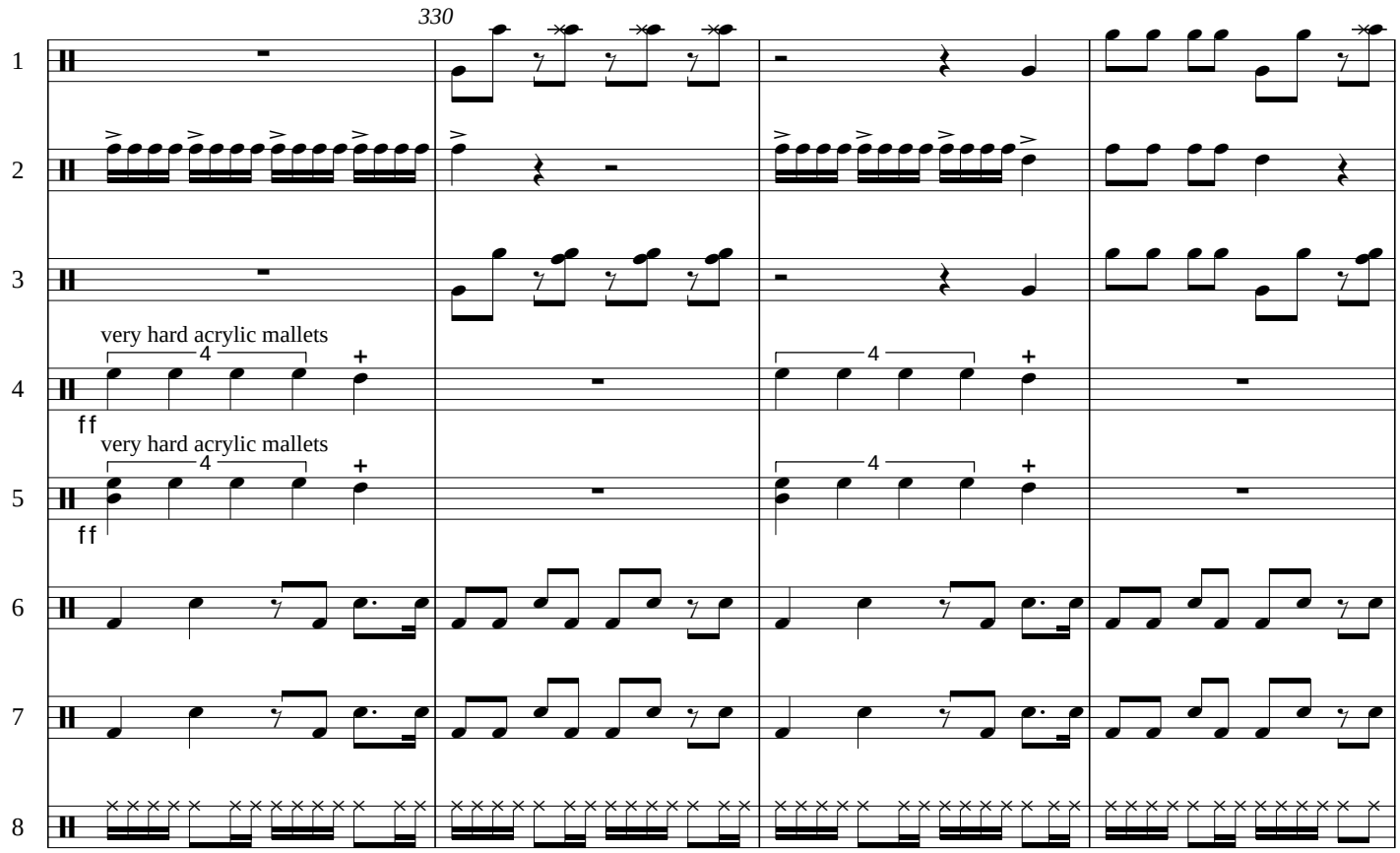

S
310
medium rubber mallets
3
mf
medium yarn mallets
mf
light wood sticks
mf
mf
wood stick
flick
mf
hard yarn mallets
3
mf
mf
3
3
shaker
3
mf

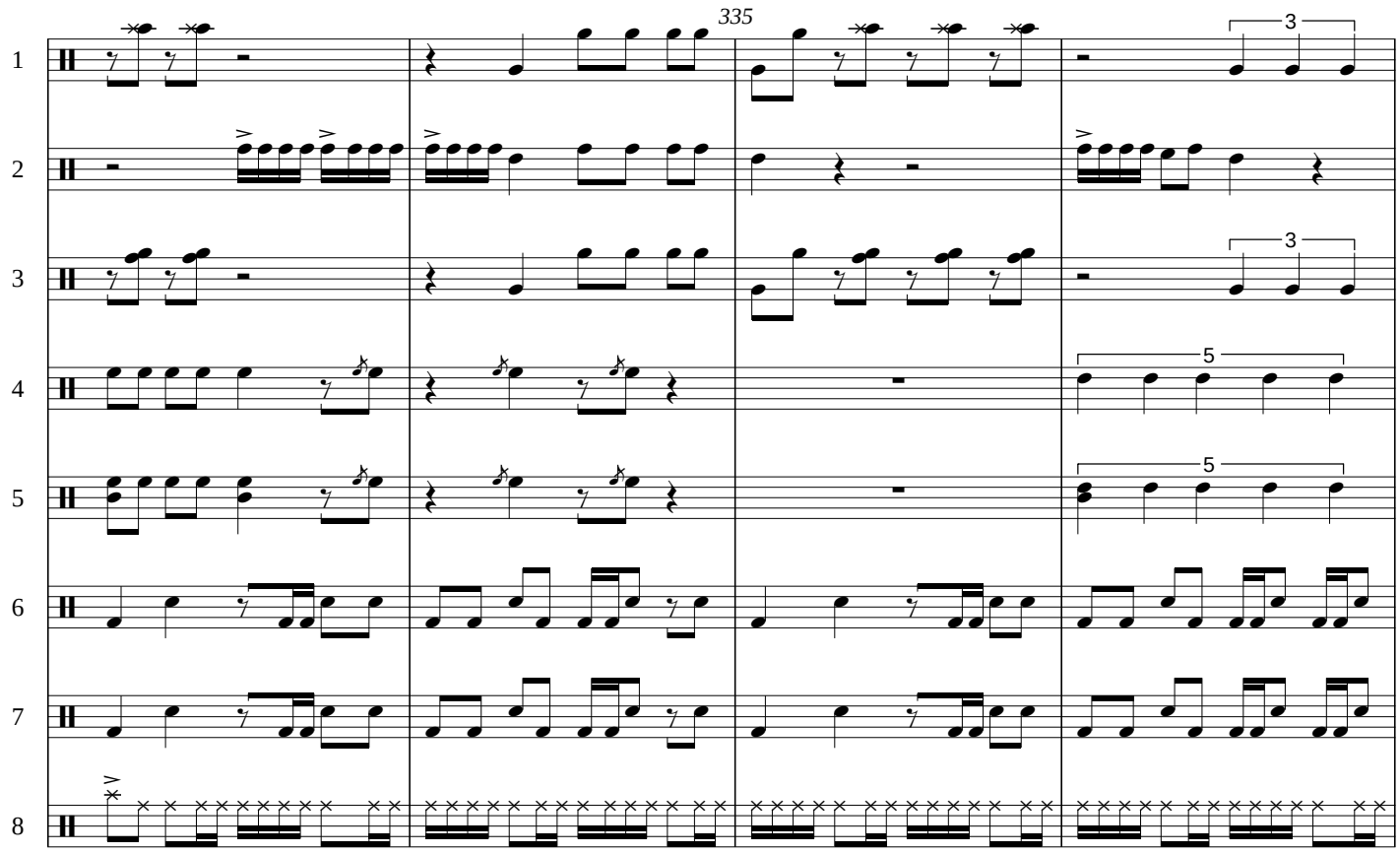

315
guiro, metal scraper
mf
afuche
mf
metal beaters
mf
thin wooden dowels
mf
mf
medium mallets
mf

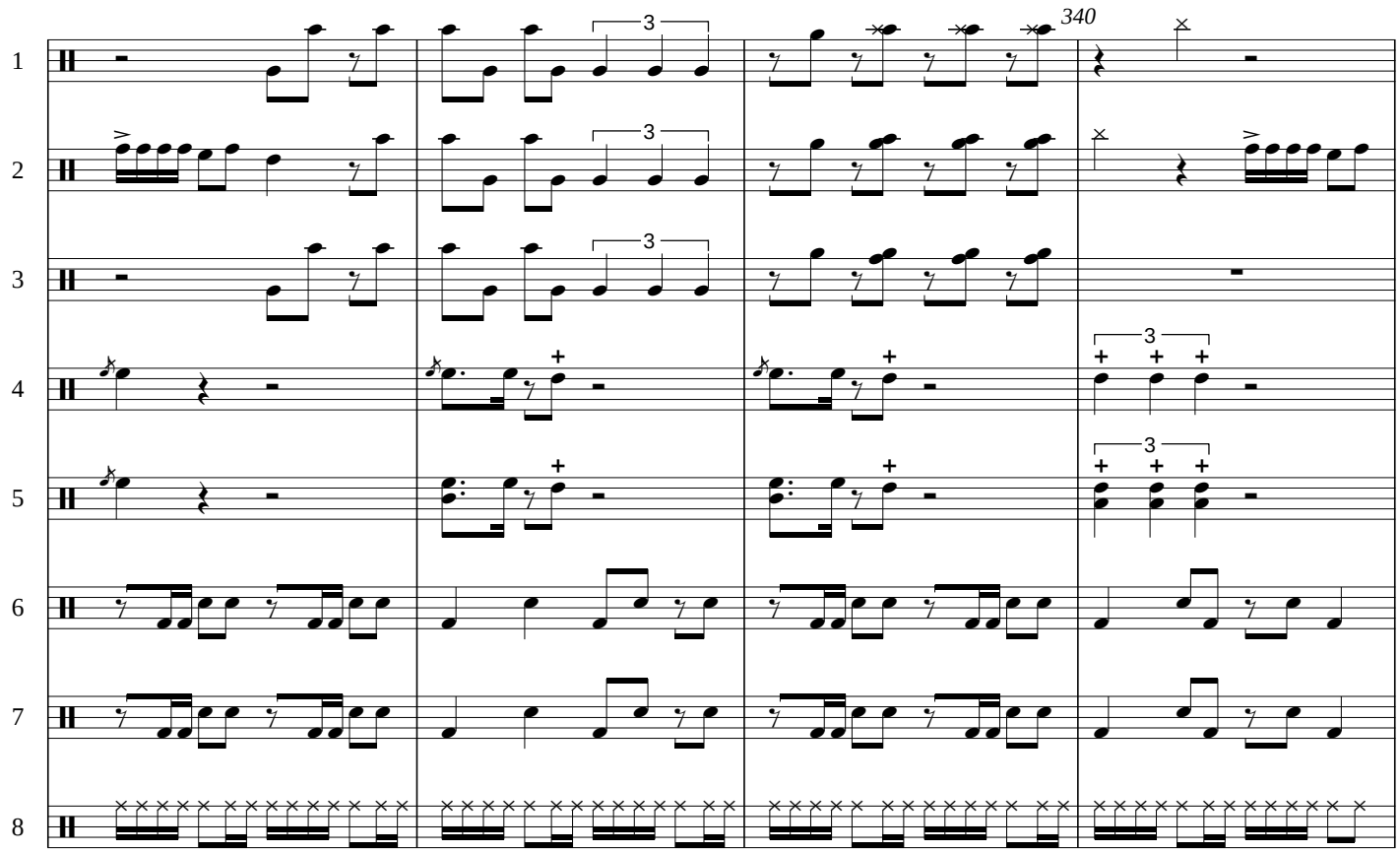

320
shaker
mf
light wood sticks
mf
hard yarn mallets
mf
wood sticks
mf

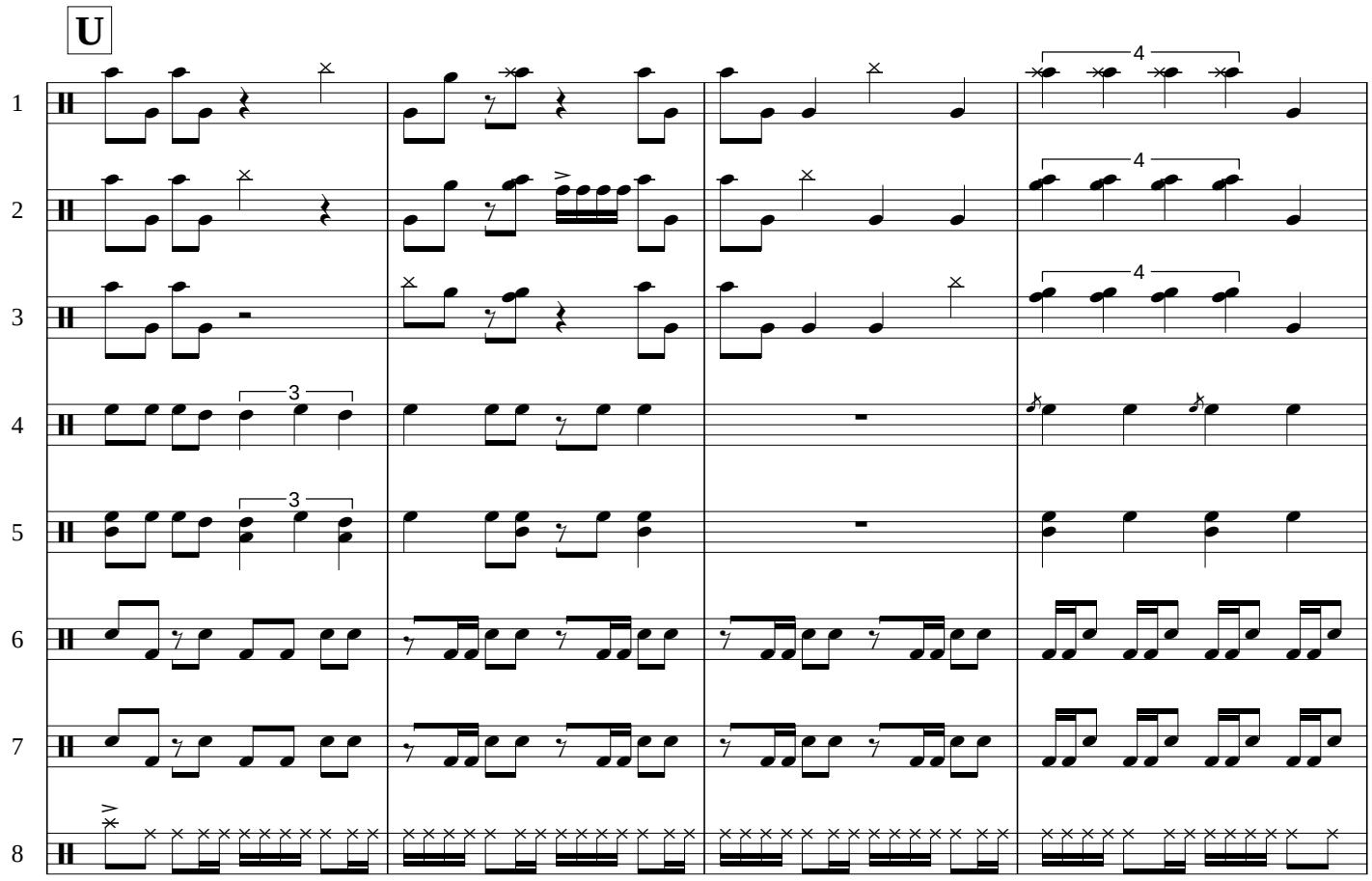

T
325
medium rubber mallets
brass beater
light wood sticks

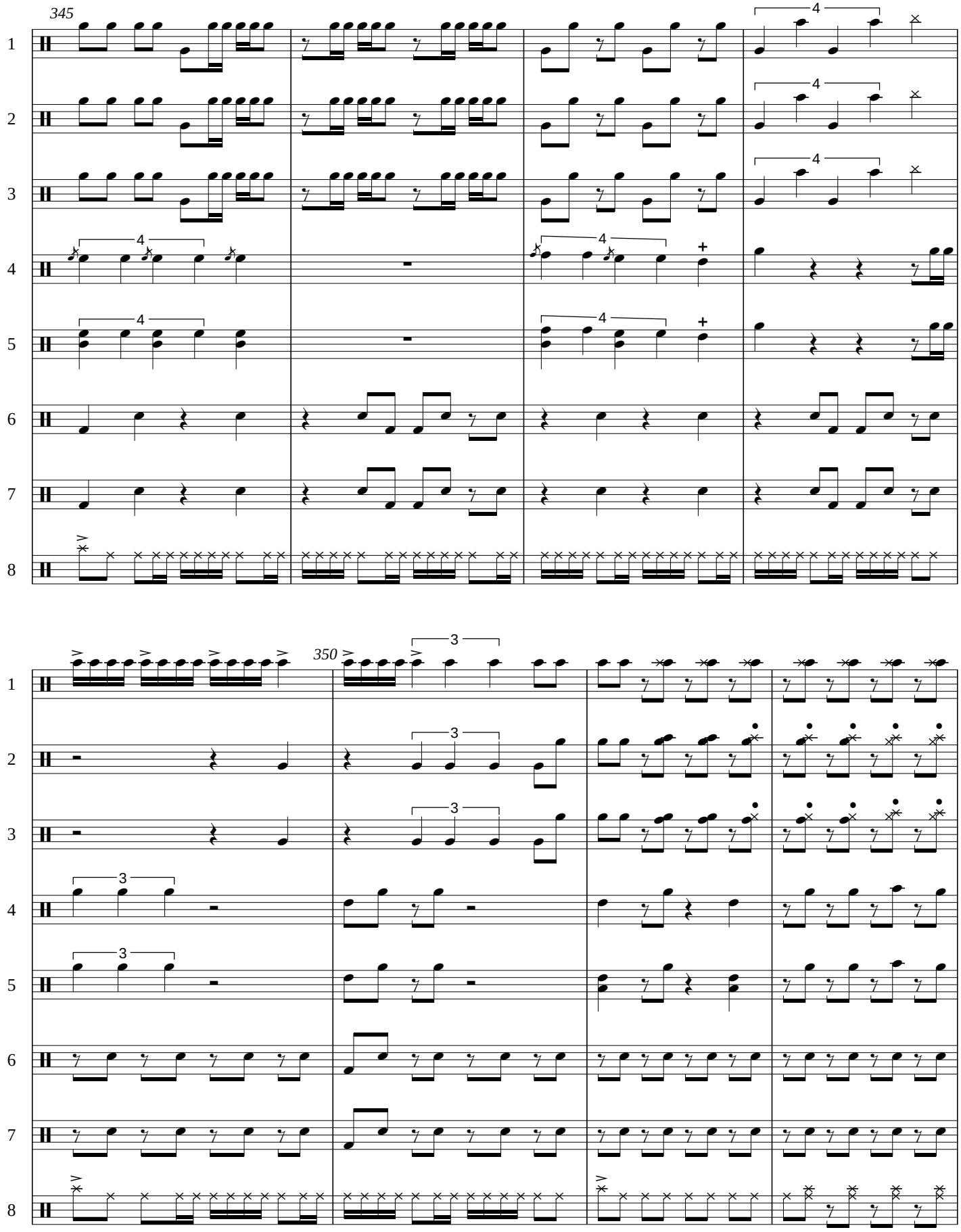

wood sticks (plus hard mallets for piccolo wood block)
wood sticks

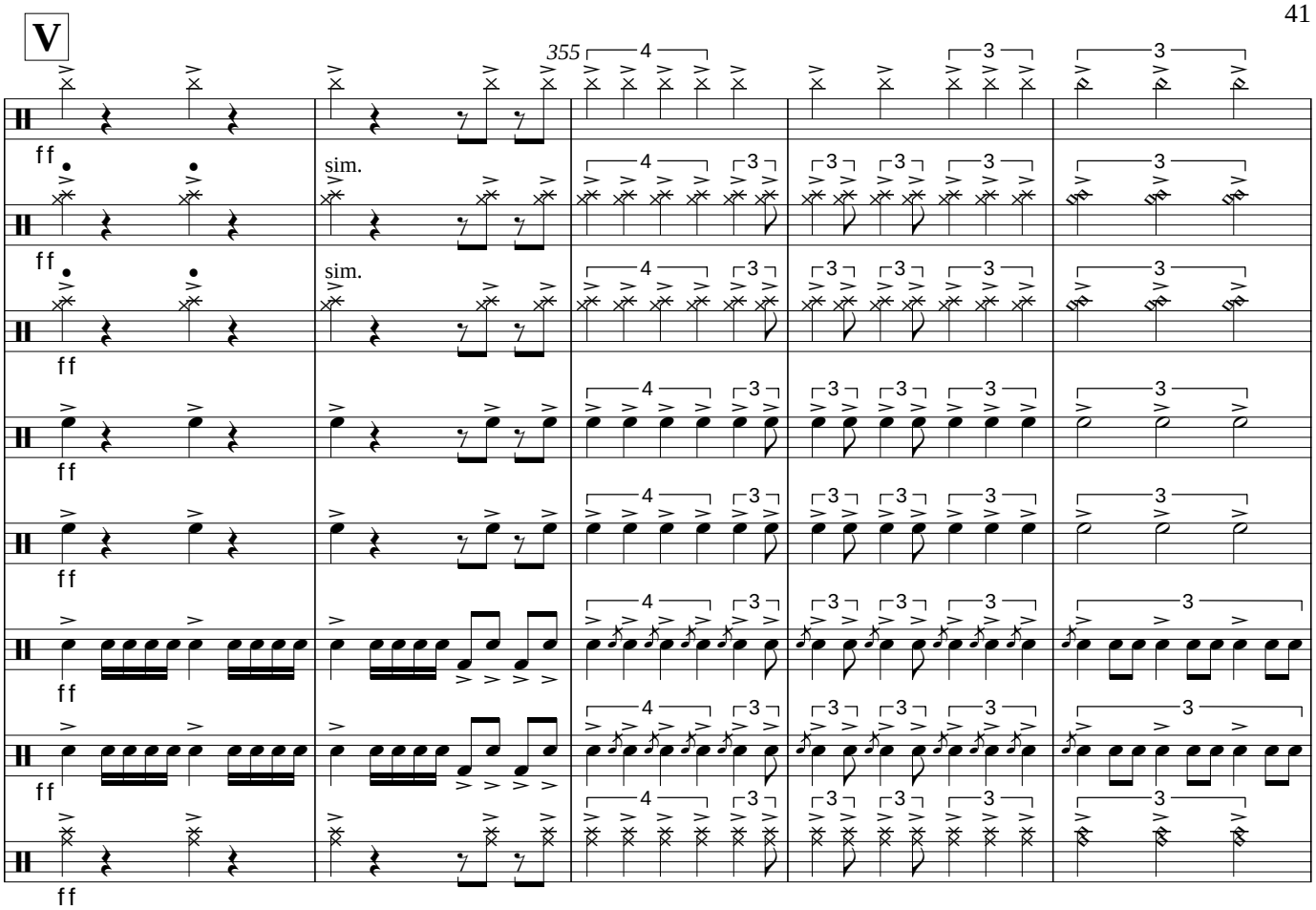

330
very hard acrylic mallets
ff
very hard acrylic mallets
ff

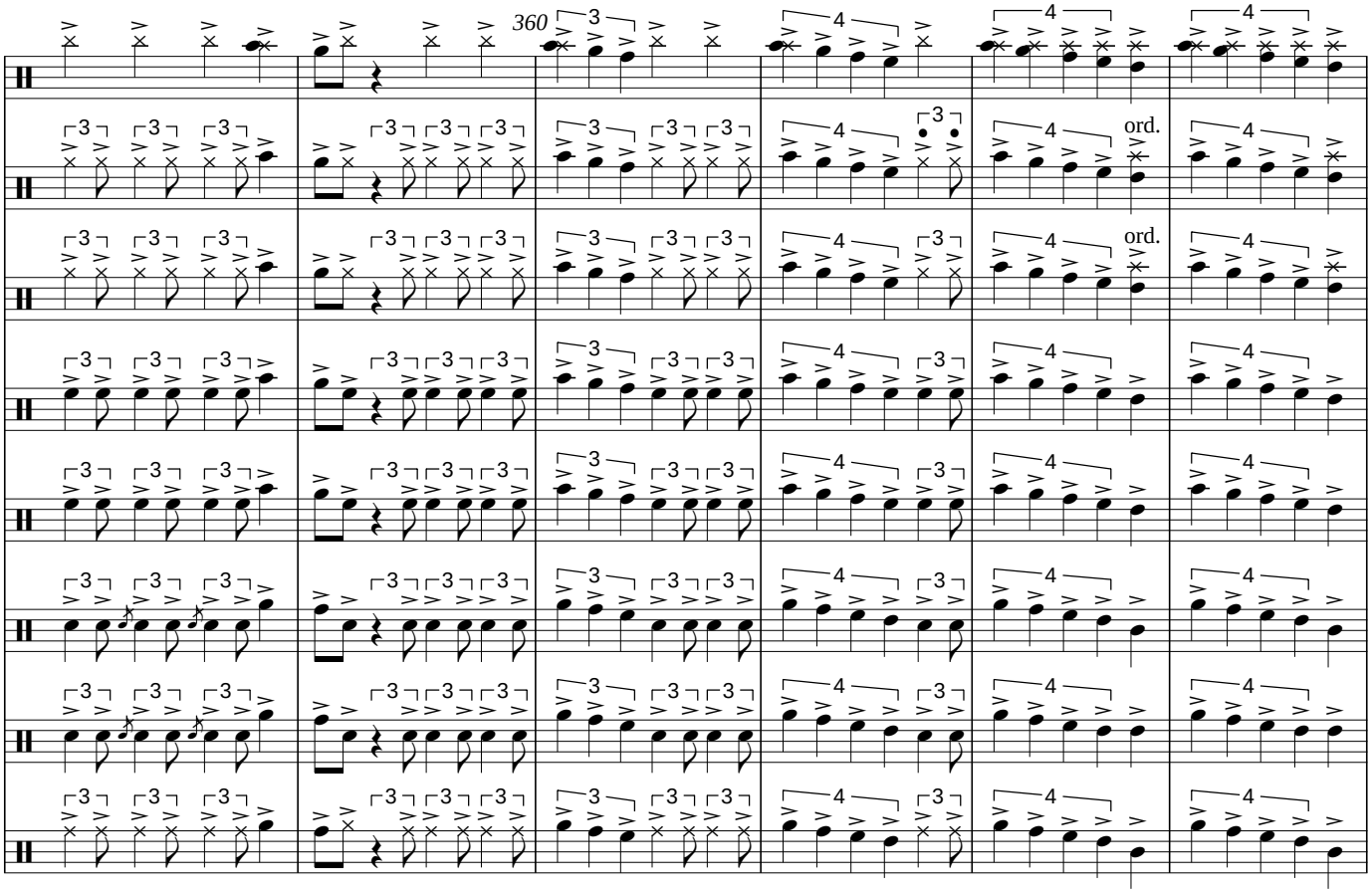

335

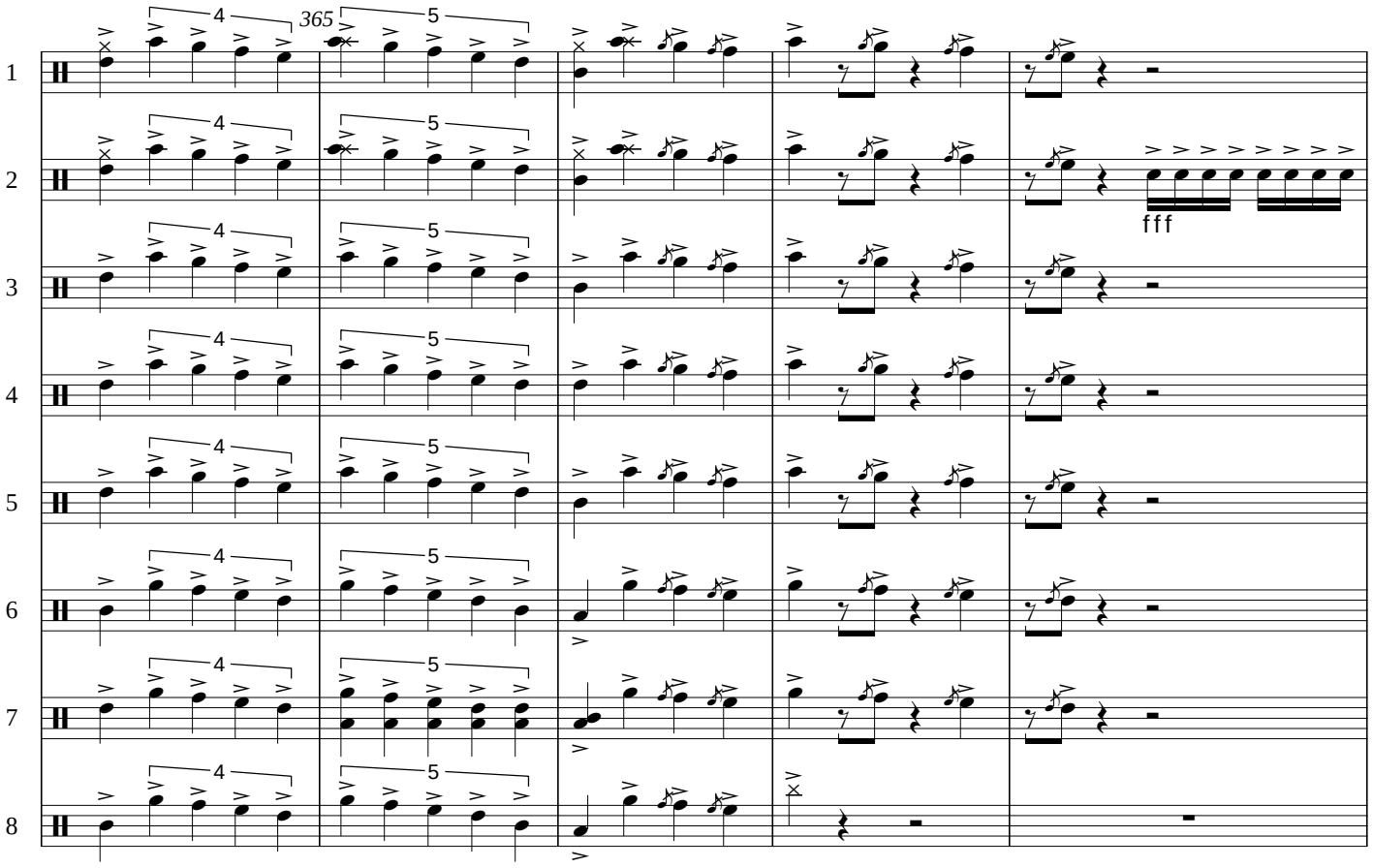

340
3
3
3
3
3
3

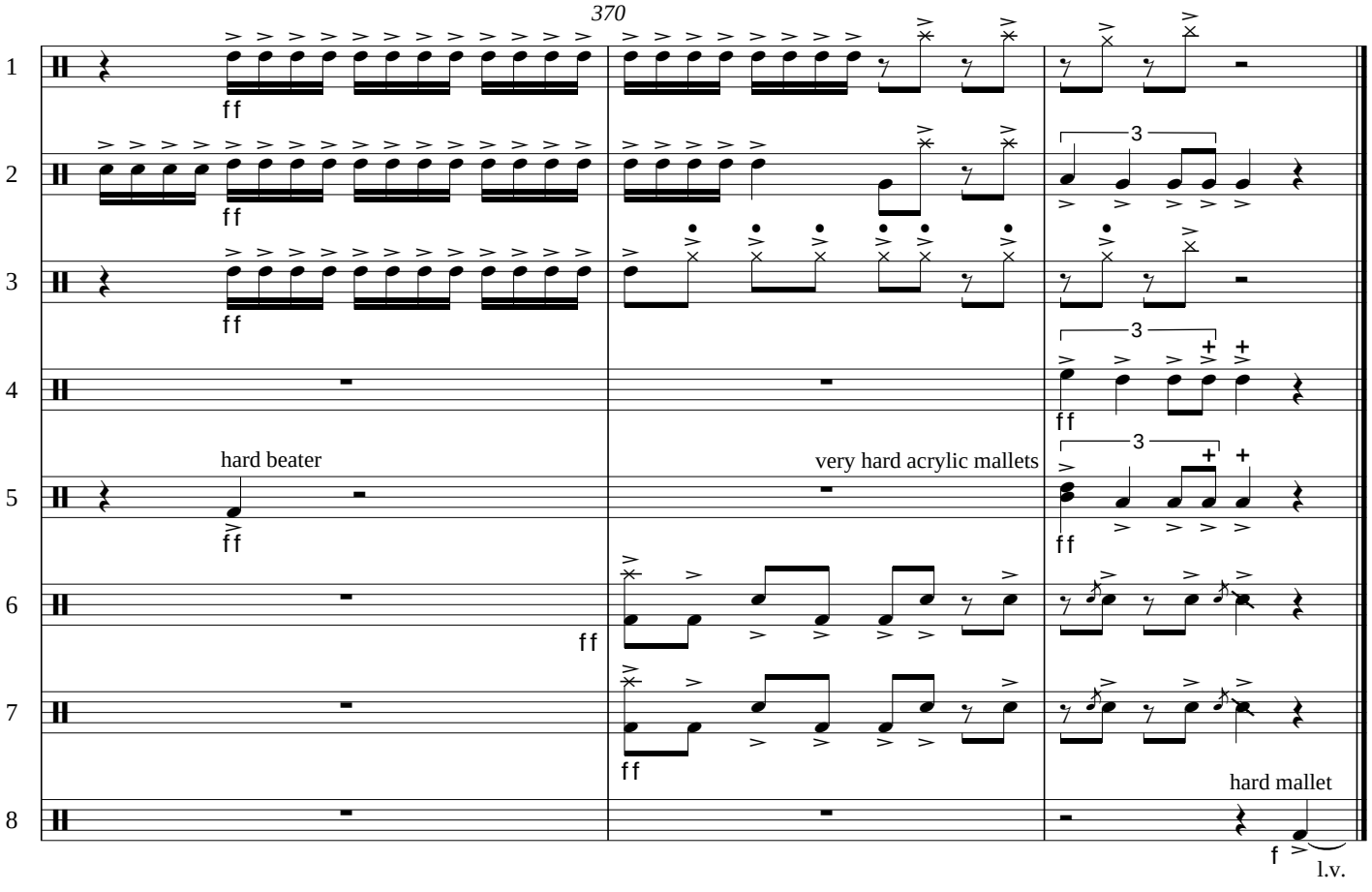

U
4
4
4
3
3


345
350


V
355
sim.
sim.


360
ord.
ord.


365
fff


370
ff
hard beater
very hard acrylic mallets
hard mallet
f
l.v.