Soloist

what clarity?

Concerto for Percussion

Dave Hollinden

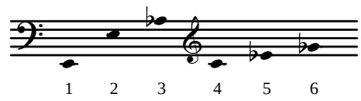
Instrumentation for Soloist:

Snare Drum

6 Tom Toms (see below for tuning)
High-hat
Tambourine with head
Almglocken
2 Cowbells (large and medium)
2 Temple Blocks (low and high)

2 Wood Blocks (medium and high)
3 Bell Plates (approx. 10", 8", 4")
2 Brake Drums (large and small)
Metal Pipe
Tibetan Prayer Bowl
Tibetan Prayer Cymbal (antique cymbal)

Tuning: Tom Toms



Almglocken

Snare Drum: Care should be taken with the snare drum so that it does not overpower the orchestra, particularly the string section at letters D and E. For the premiere, the snare was tuned to an A, and calf-skin heads and cable snares were used for a darker sound.

Bell Plates: The bell plates that I used in sounding out the piece were 10, 8 and 4 inches square. Your instruments should be close to these sizes so that the pitches are in the correct range. The smallest plate should be pitched significantly higher than the other two, more in the range of the metal pipe (a larger metal pipe may be substituted for the smallest bell plate).

While sounding out the piece, I laid the bell plates flat on bubble wrap. This resulted in a good tone with a slight amount of sustain. In addition, I found that the pitch dropped a minor third when the plate was struck near the edge as opposed to the center. This is taken advantage of at letter H, where gradual movements from center to edge of the largest bell plate are notated and a change in pitch is expected. If you choose to suspend the bell plates, damp them lightly and take care that your method for suspending them does not interfere with achieving a change in pitch when they are struck near the edge.

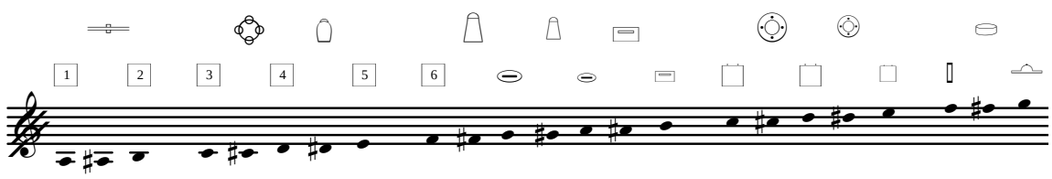
Brake Drums: The brake drums I used for experimenting were 10 and 8 inches in diameter, measured across the top. The relative pitches were a minor third apart, which is desirable in general but does not have to be precise.

Metal Pipe: Any heavy piece of pipe or solid metal will do as long as it is resonant with a nice ring and is pitched higher than the highest bell plate.

Almglocken: The almglocken should be damped fairly heavily. The sustain should be short enough so that when the almglocken is played in articulate passages along with instruments with short sustain, such as at letter M, its sustain does not cloud the passage work and seems to fit with the sustain of the other instruments.

Relative pitches: The cowbells, temple blocks and wood blocks should be chosen so that there is an ascending pitch line from f sharp to b natural in the instrument setup shown below.

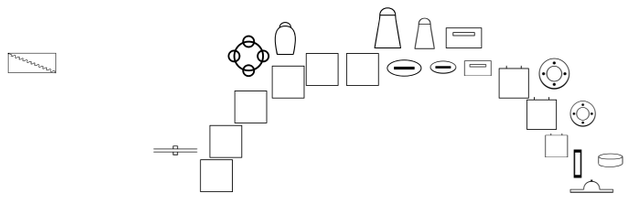
Soloist Instrument Setup and Timbre Staff Notation:



Physically arrange the instruments as shown above. The setup should resemble the black and white keys on a piano. The music is then notated as for a keyboard instrument. This notation is referred to as timbre-staff notation. It is signified in the score by a treble clef with slashes through it. There is no correspondence between notated pitch and sounding pitch, but between notated pitch and instrument location. (For more details, see Michael Udow's "Visual Correspondence Between Notational Systems and Instrument Configurations," Percussionist, vol. 18, no. 2 (Winter 1981) published by the Percussive Arts Society)
Note: enharmonic equivalents apply. For example, G sharp and A flat both refer to the higher of the two cowbells.

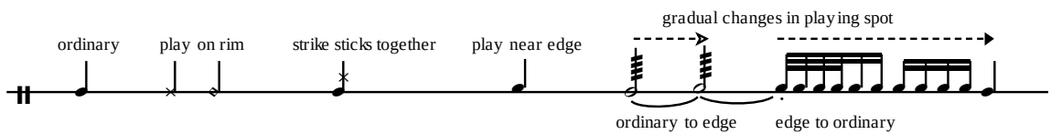
Soloist Stage Setup:

The multipercussion setup may be curved in an arc to facilitate reaching wide intervals. The snare drum should be setup apart from the rest of the instruments. There should be a clear distinction, both visually and dramatically, between performing on solo snare drum and performing on the multipercussion setup.

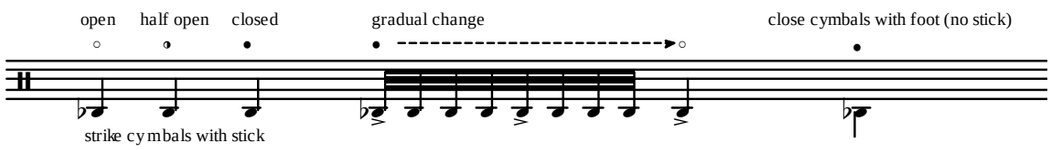


Performance Notes for Soloist:

1. Mallet indications are suggestions. Please choose the best mallets to suit your instruments and the performance conditions.
2. It may be desirable to create a pair of sticks that can be used interchangeably as wood snare sticks and as rubber tipped sticks, possibly by dipping the butt end of the snare sticks in liquid rubber.
3. All flams are popped (tight); all roughs are as fast as possible.
4. A vertical line between two dynamic markings (i. e., ***f*** | ***p***) signifies an abrupt (subito) change.
5. In general, ⊙ means to strike an instrument in the center or ordinary playing spot, ◔ means to play near the edge of the instrument, and ⊙ - - - - - - - ▶ ◔ means a gradual change from one playing area to the other. For the almglocken, ◔ refers to the node of the instrument.
6. The following notation is used for the Snare Drum:



7. The following notation is used for the High-Hat:



I would like to thank Andrew Spencer for technical and musical help.
I give special thanks to Audra Wenzlow for moral and creative support.

Soloist

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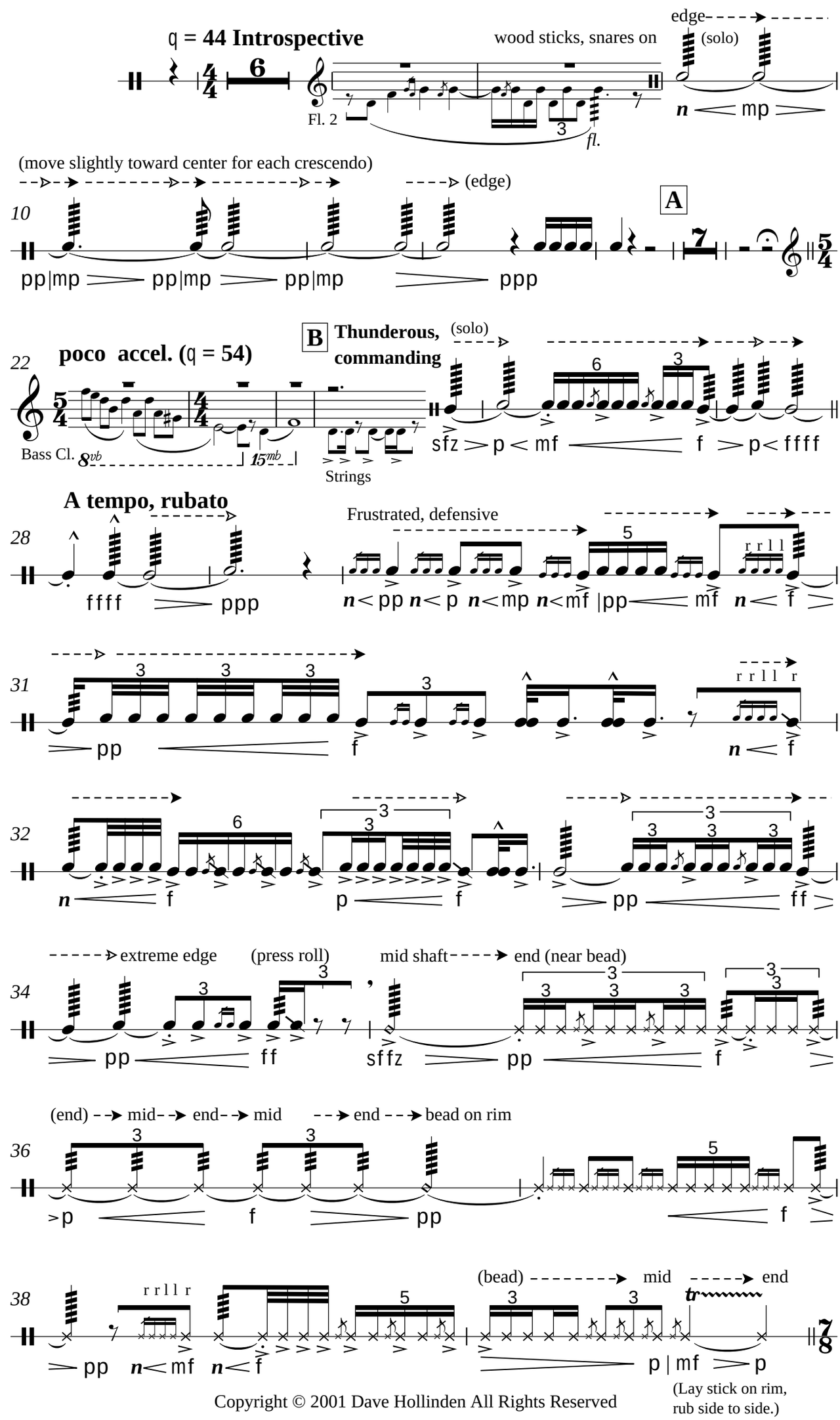
DAVE HOLLINDEN



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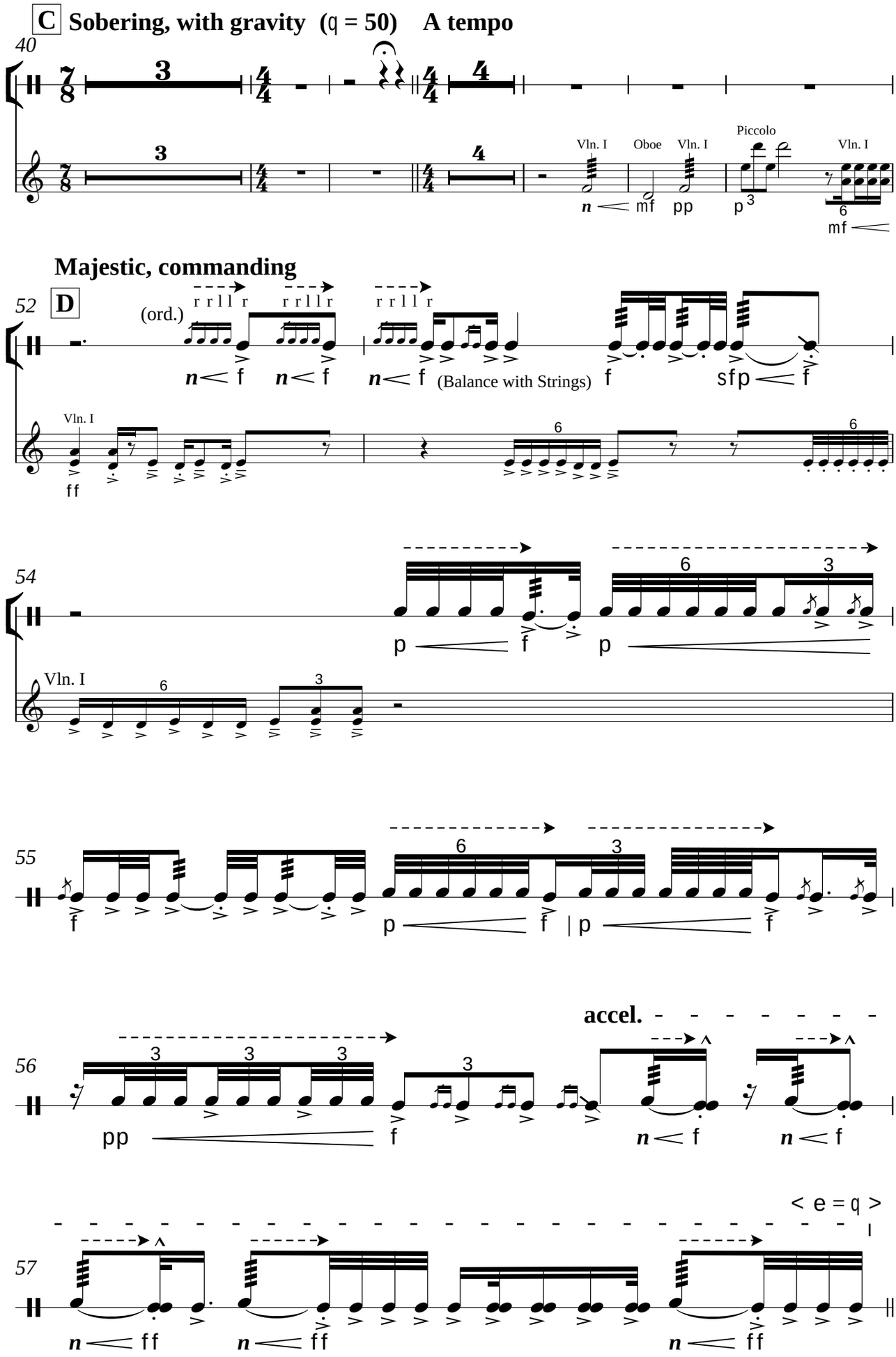
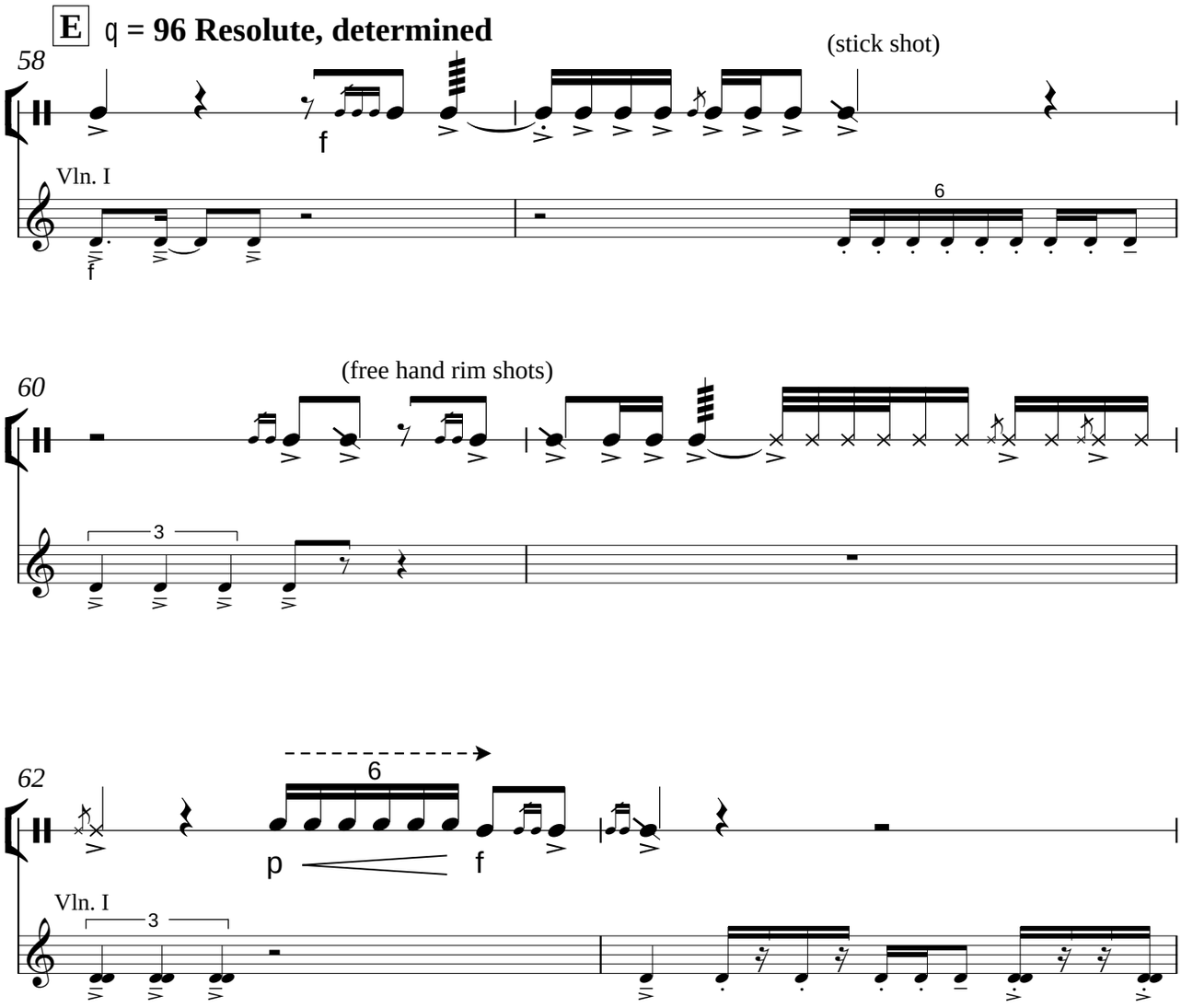
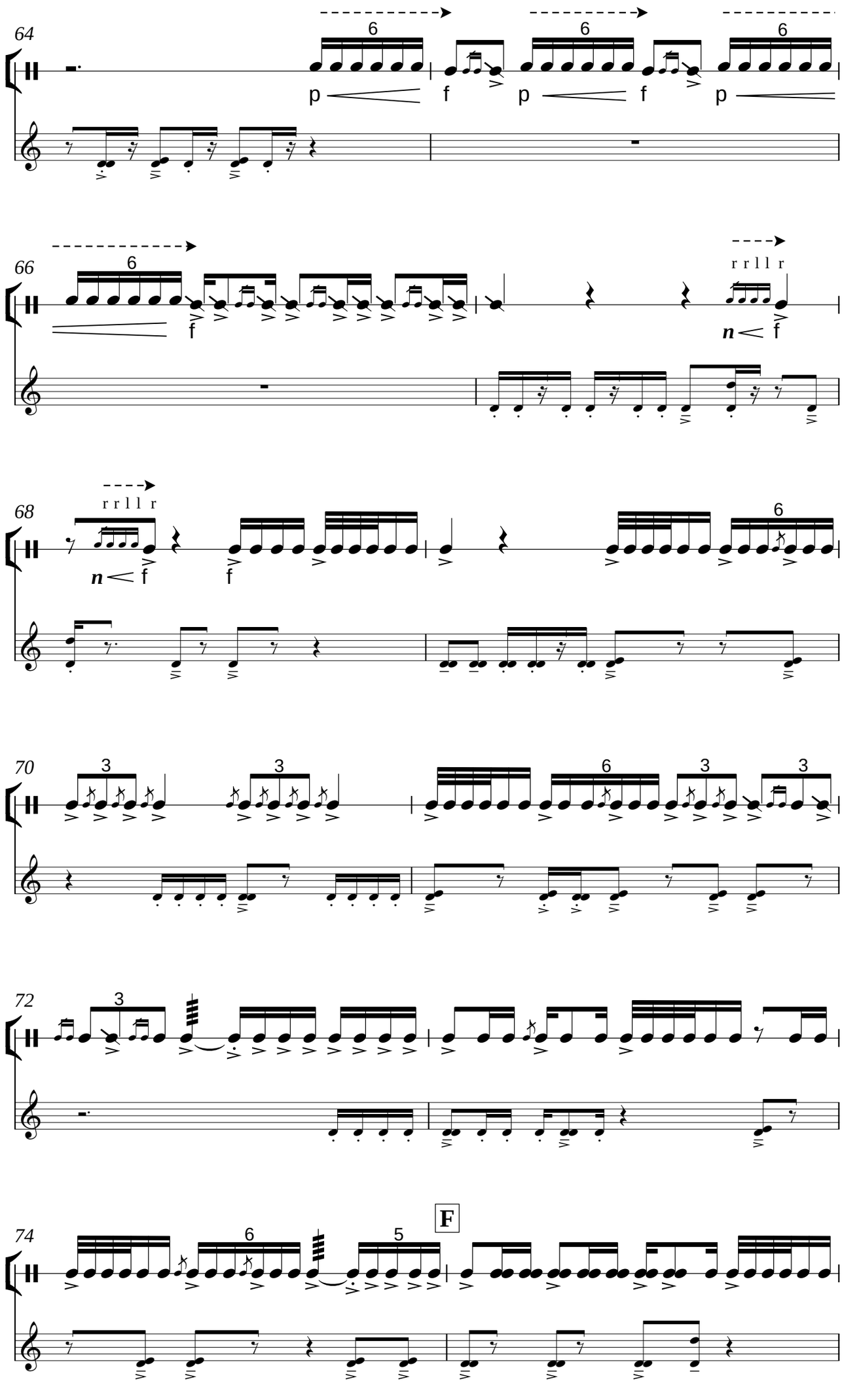
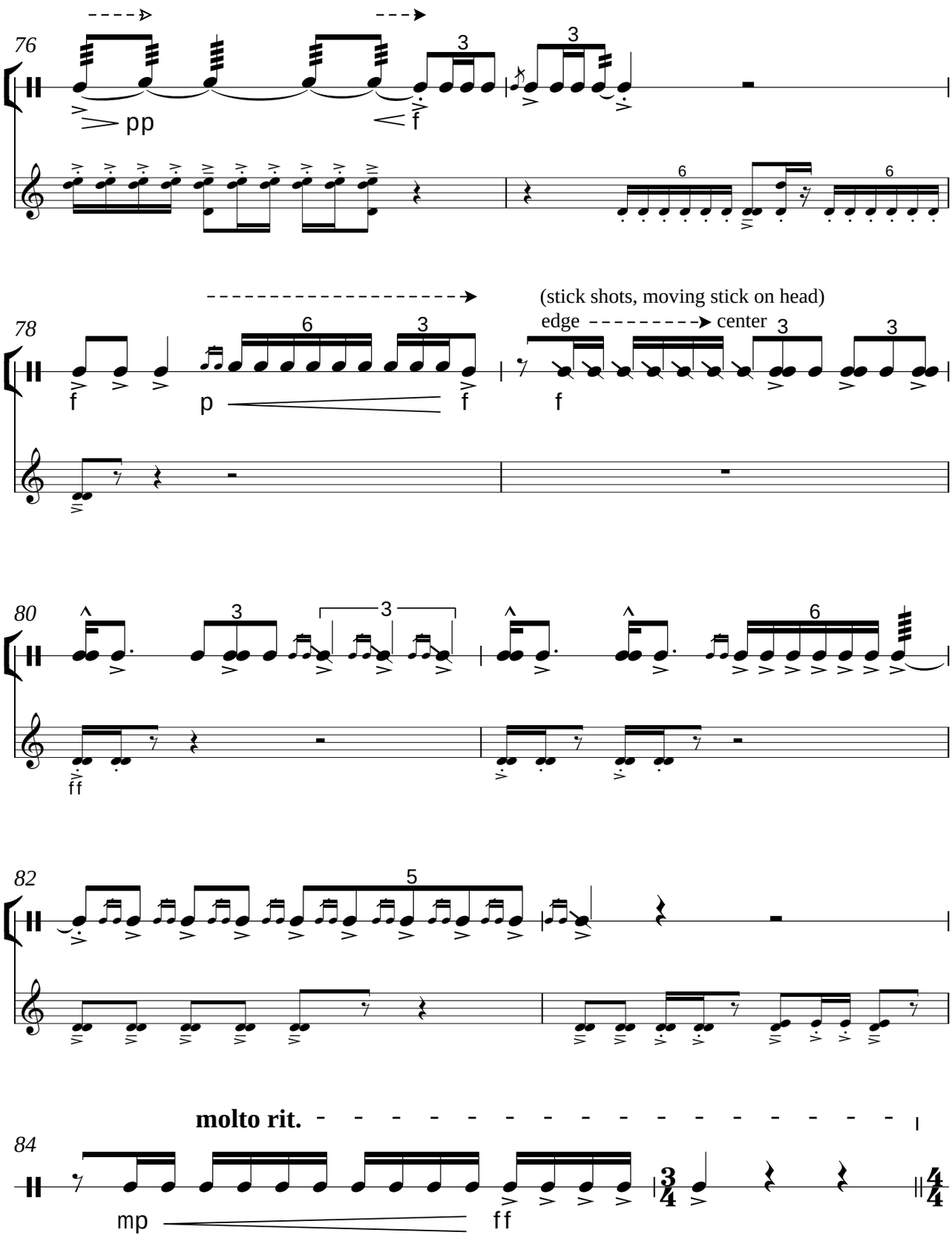
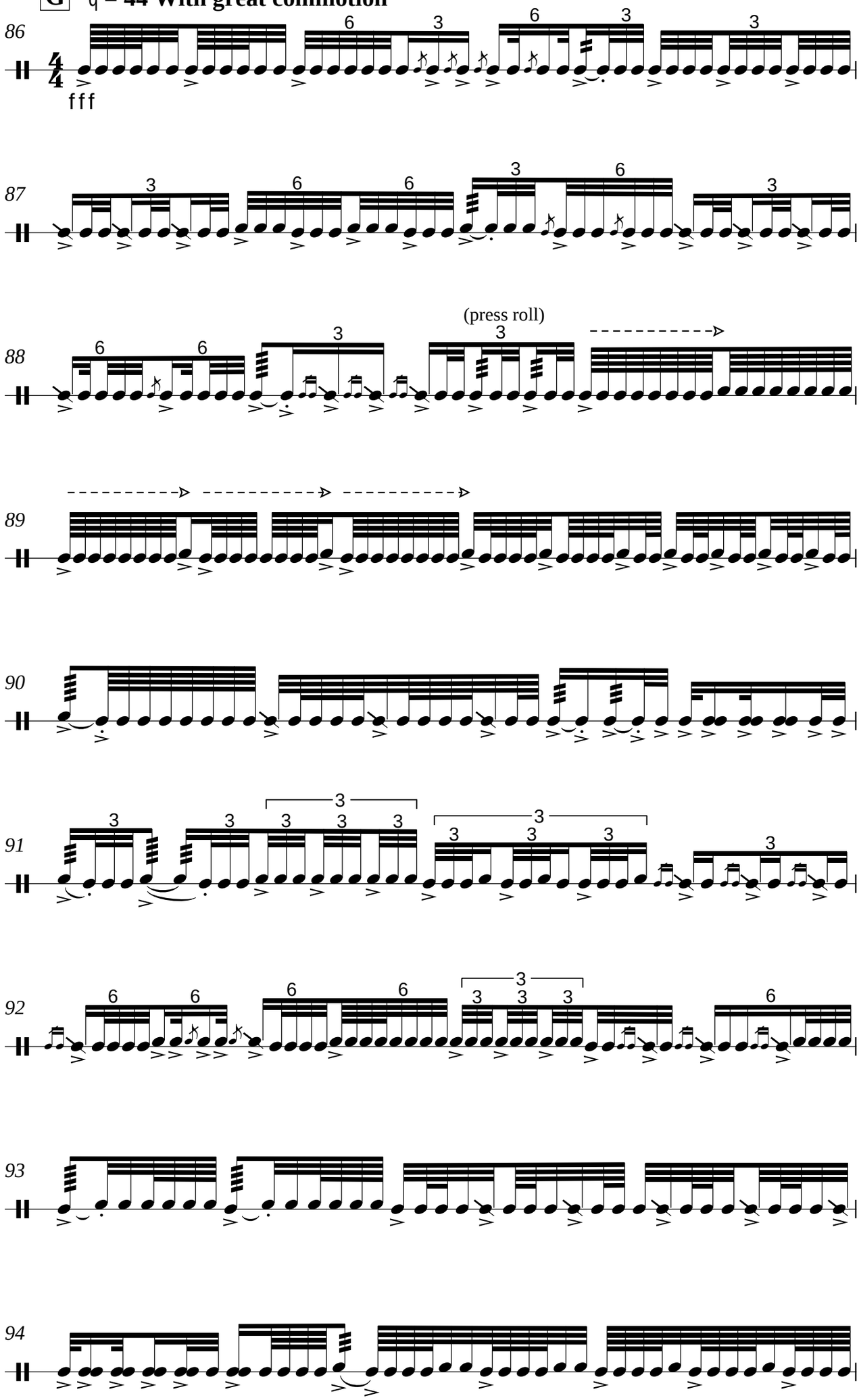

C
Sobering, with gravity (♩ = 50) A tempo
40
Vln. I
Oboe
Vln. I
Piccolo
Vln. I
mf
pp
p
mf
Majestic, commanding
52
D
(ord.)
r r l l r
(Balance with Strings)
sfp
Vln. I
ff
54
Vln. I
55
56
accel.
57

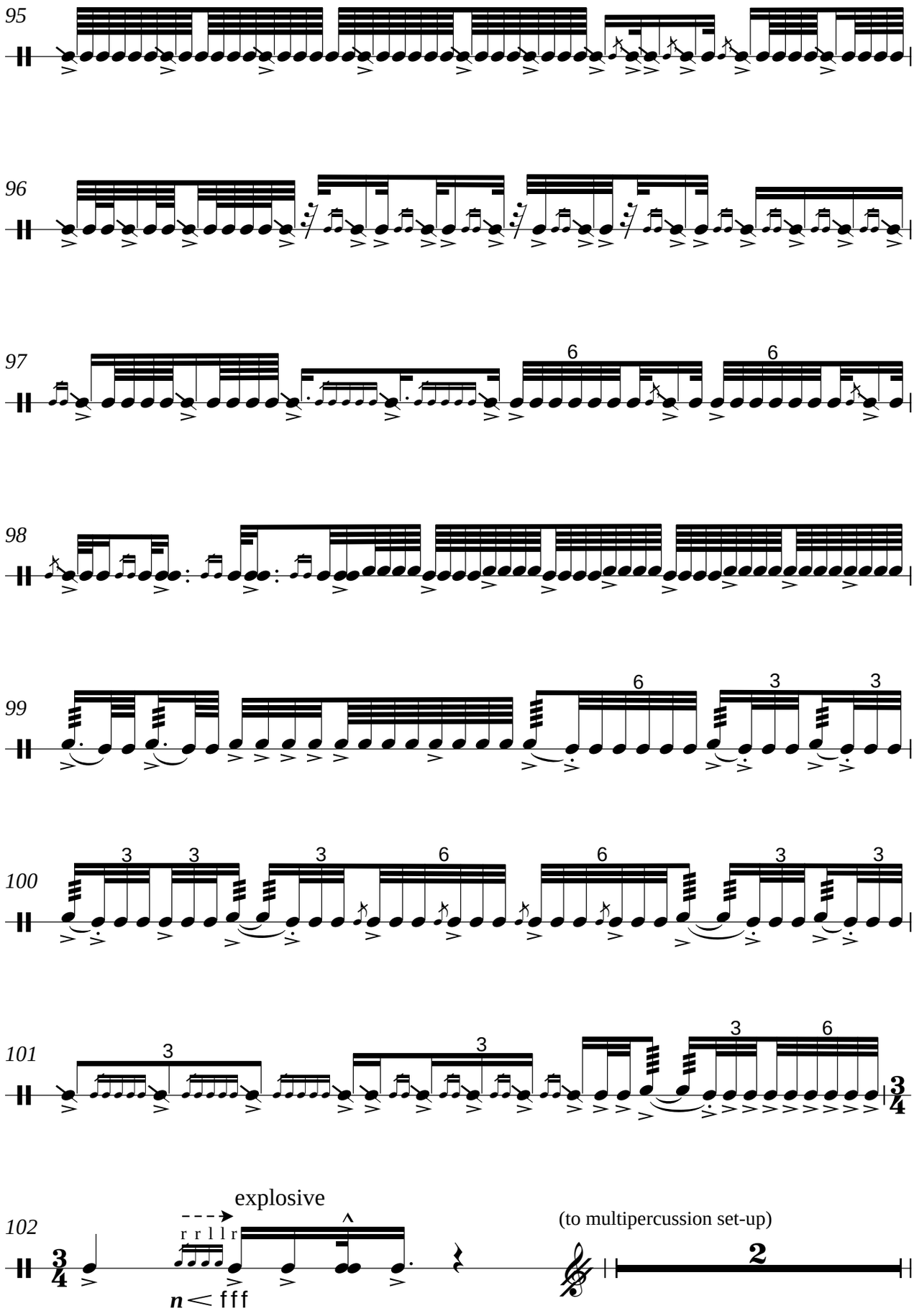

E
♩ = 96 Resolute, determined
58
(stick shot)
f
Vln. I
f
6
60
(free hand rim shots)
3
62
6
p
f
Vln. I
3

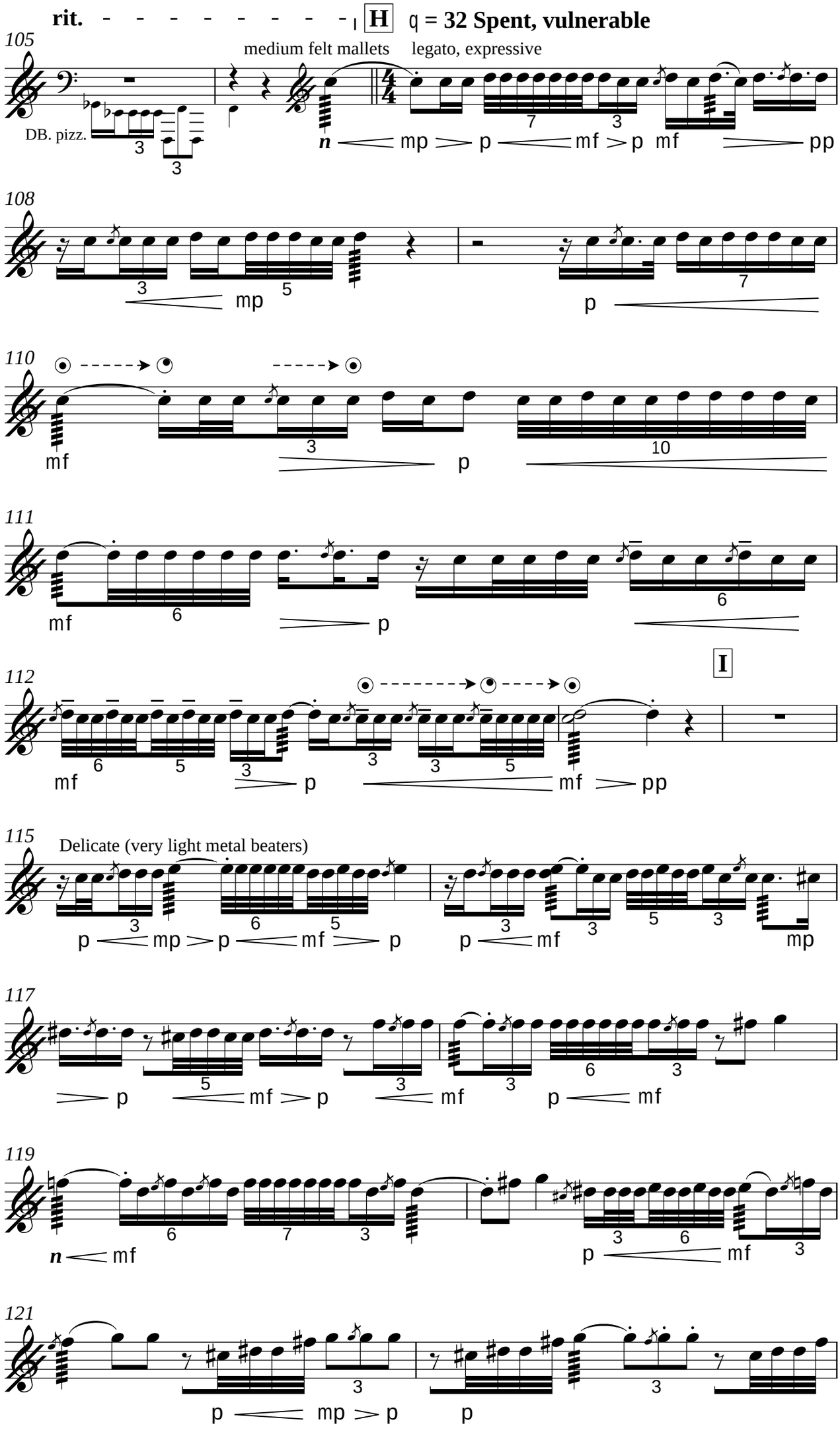

64
66
68
70
72
74
F
r r l l r

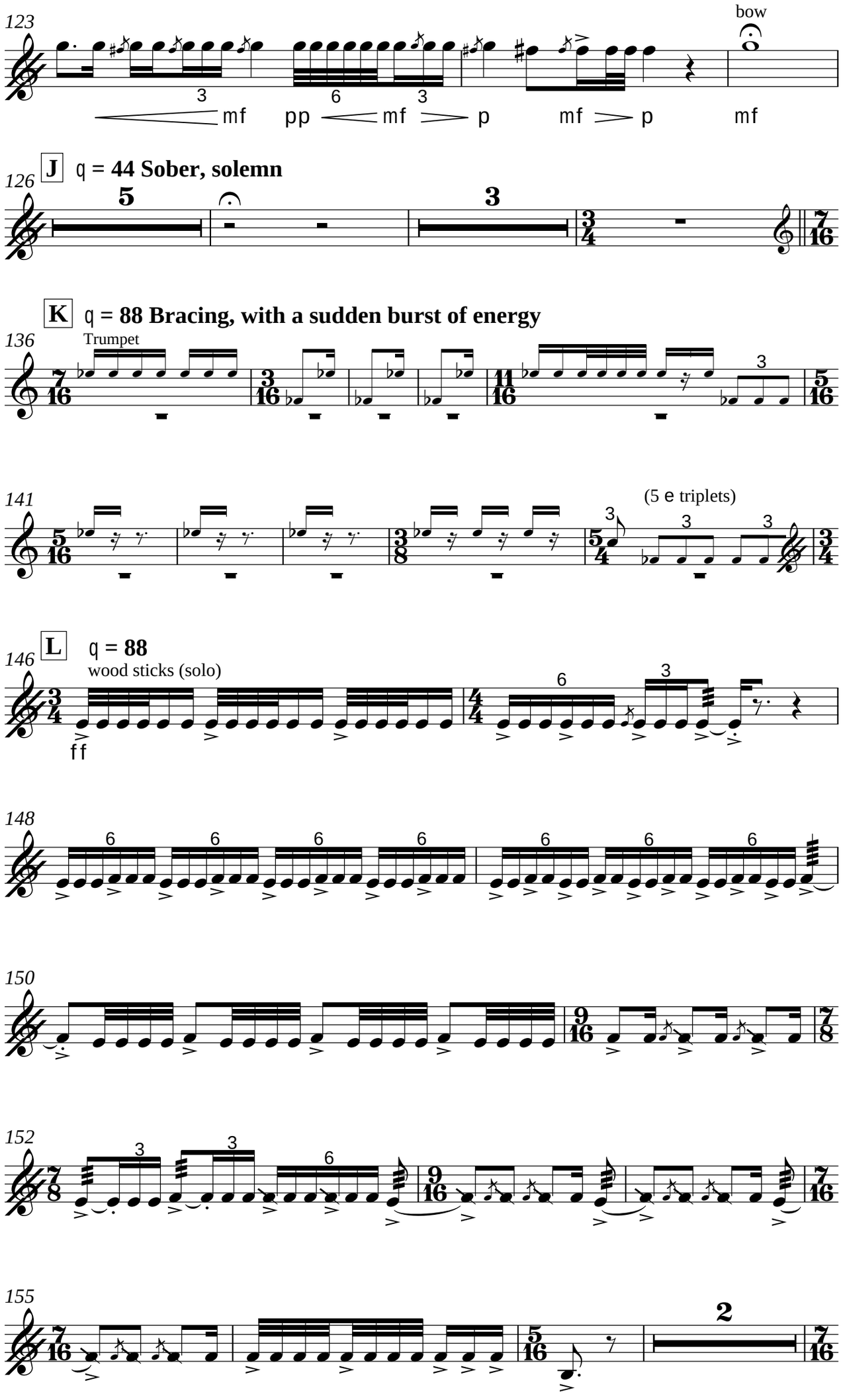

76
pp
f
78
f
p
f
(stick shots, moving stick on head)
edge
center
f
80
ff
82
84
molto rit.
mp
ff

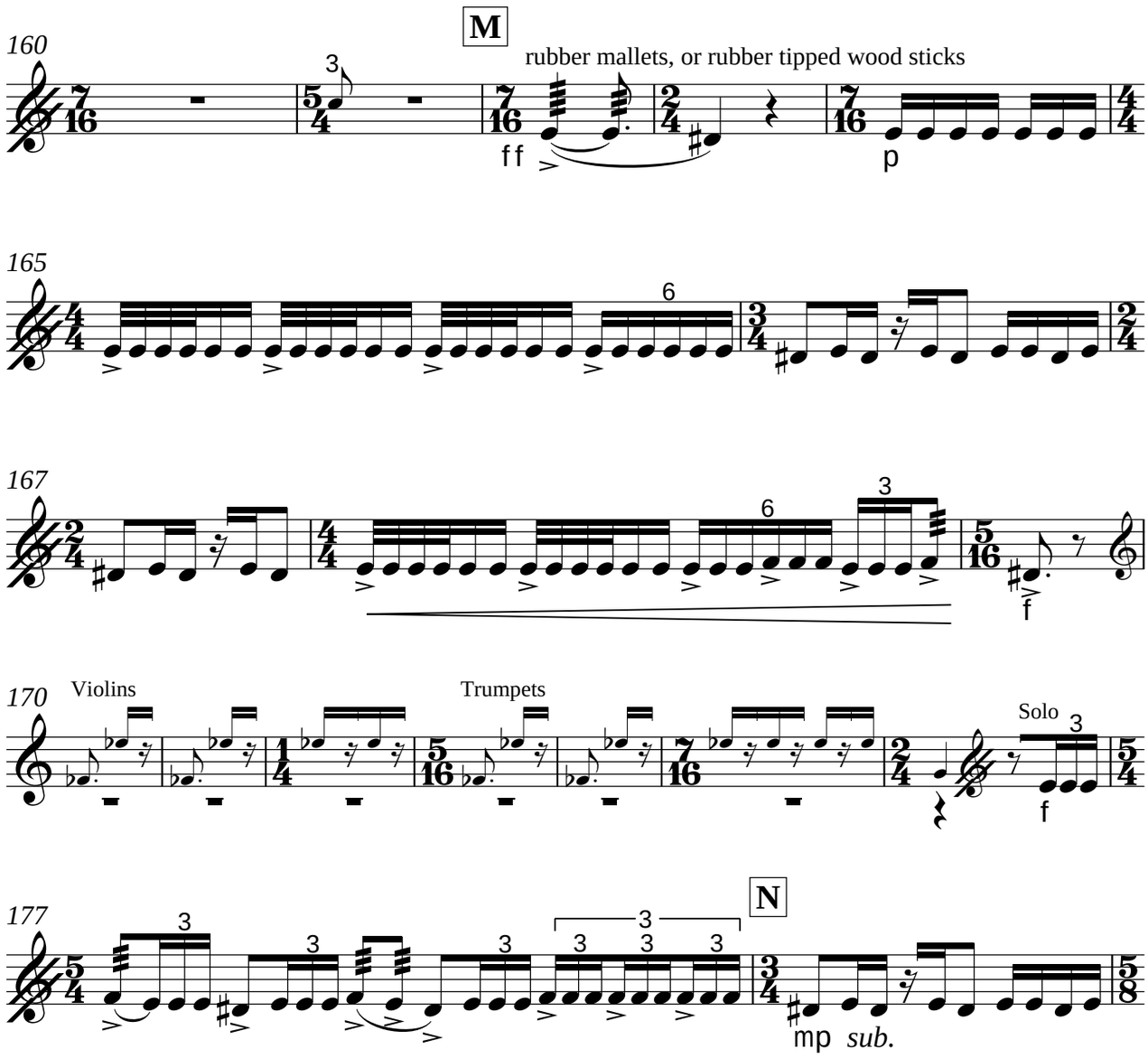
G ♩ = **44 With great commotion**

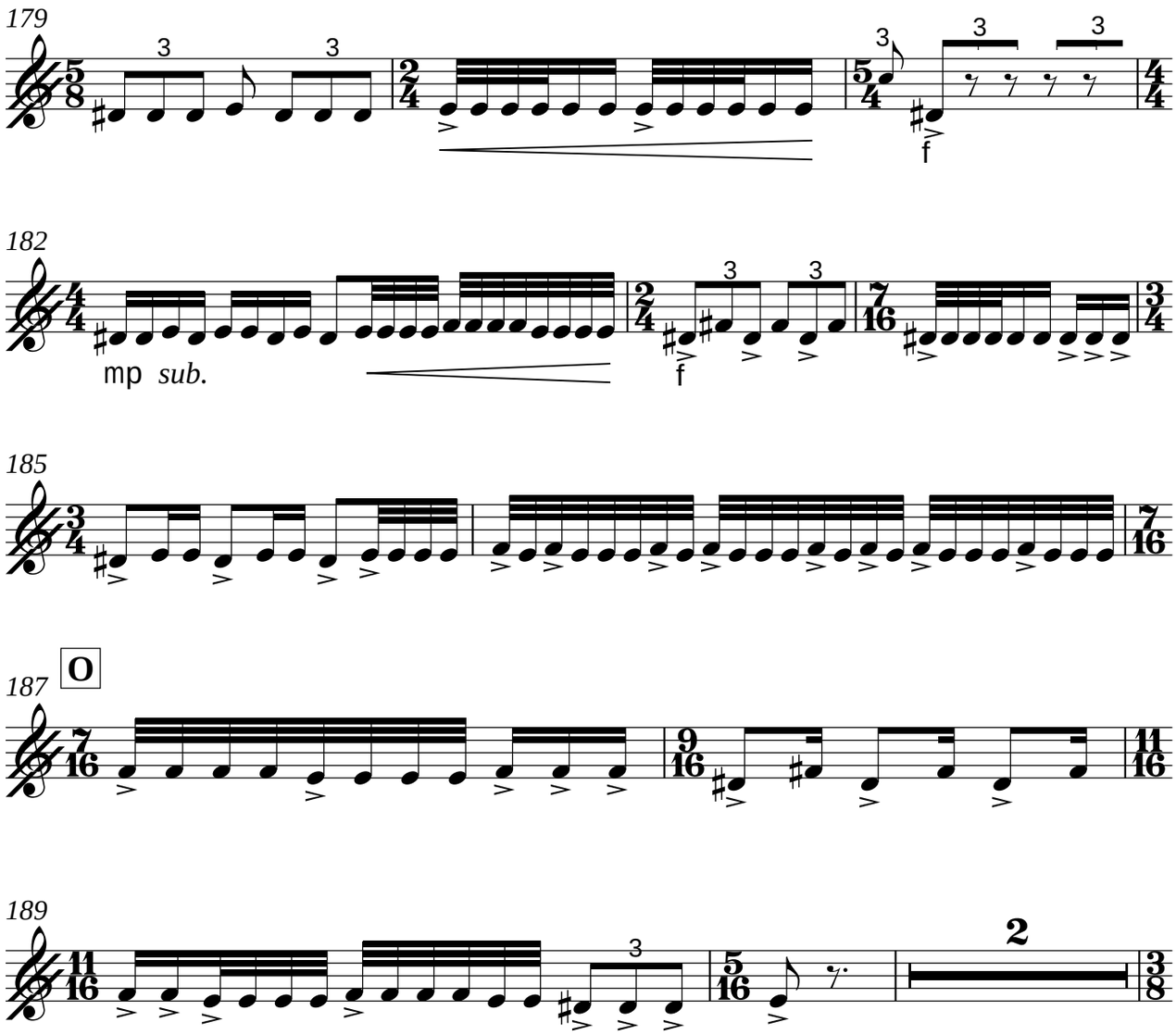


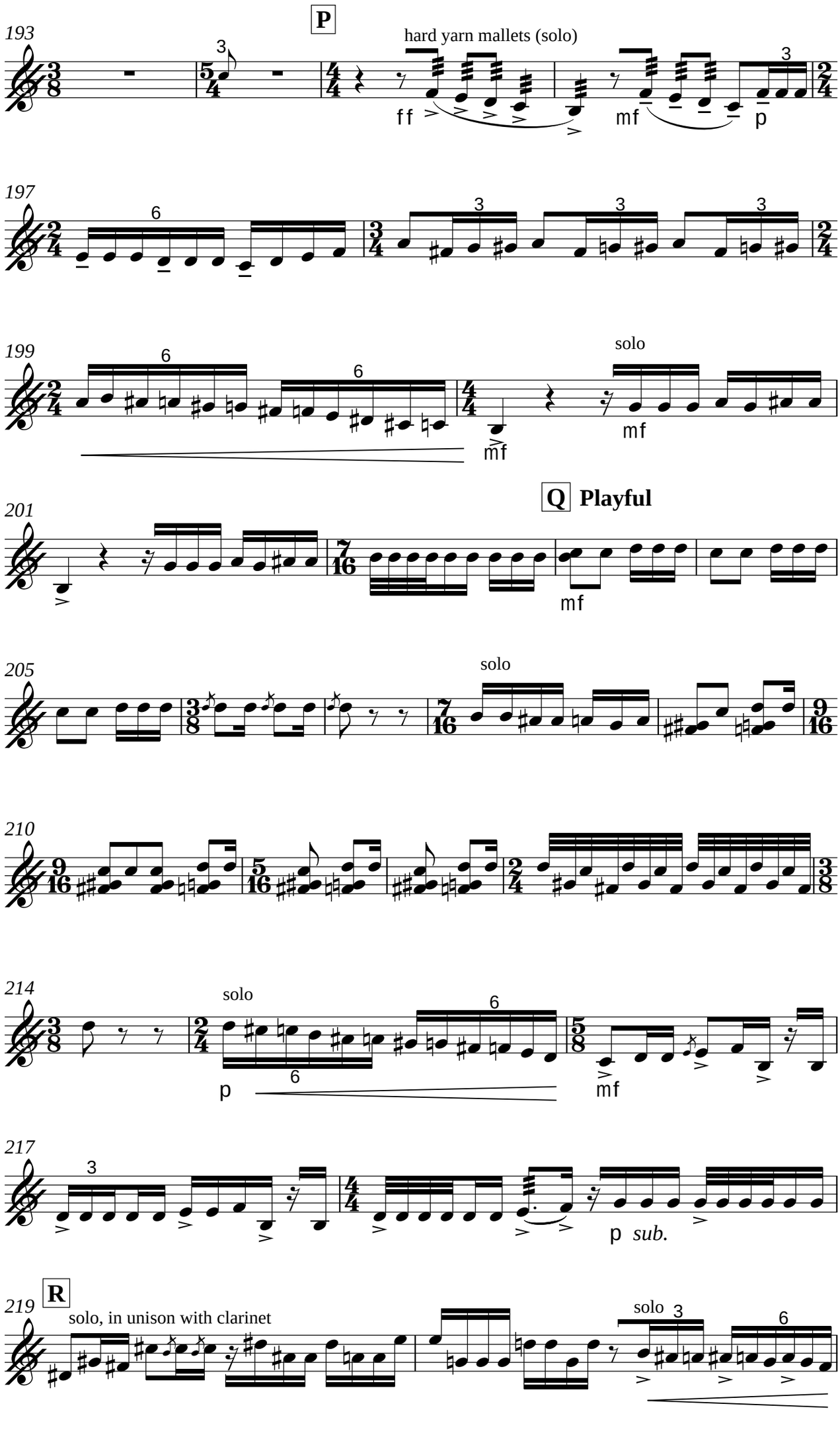

95
96
97
98
99
100
101
102
explosive
r r l l r
n fff
(to multipercussion set-up)
2

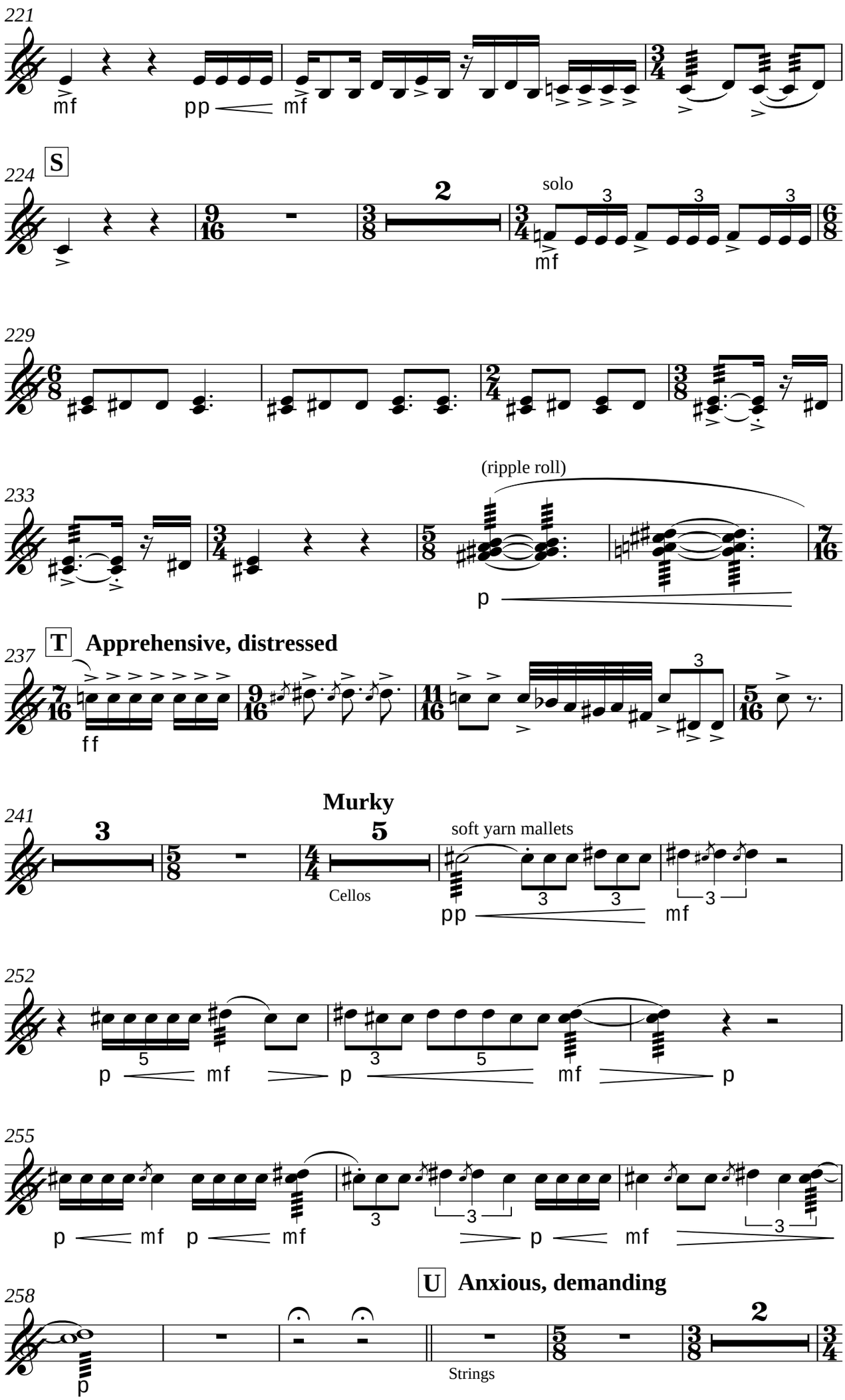

rit.
H
♩ = 32 Spent, vulnerable
105
medium felt mallets
legato, expressive
DB. pizz.
108
110
111
112
I
115
Delicate (very light metal beaters)
117
119
121

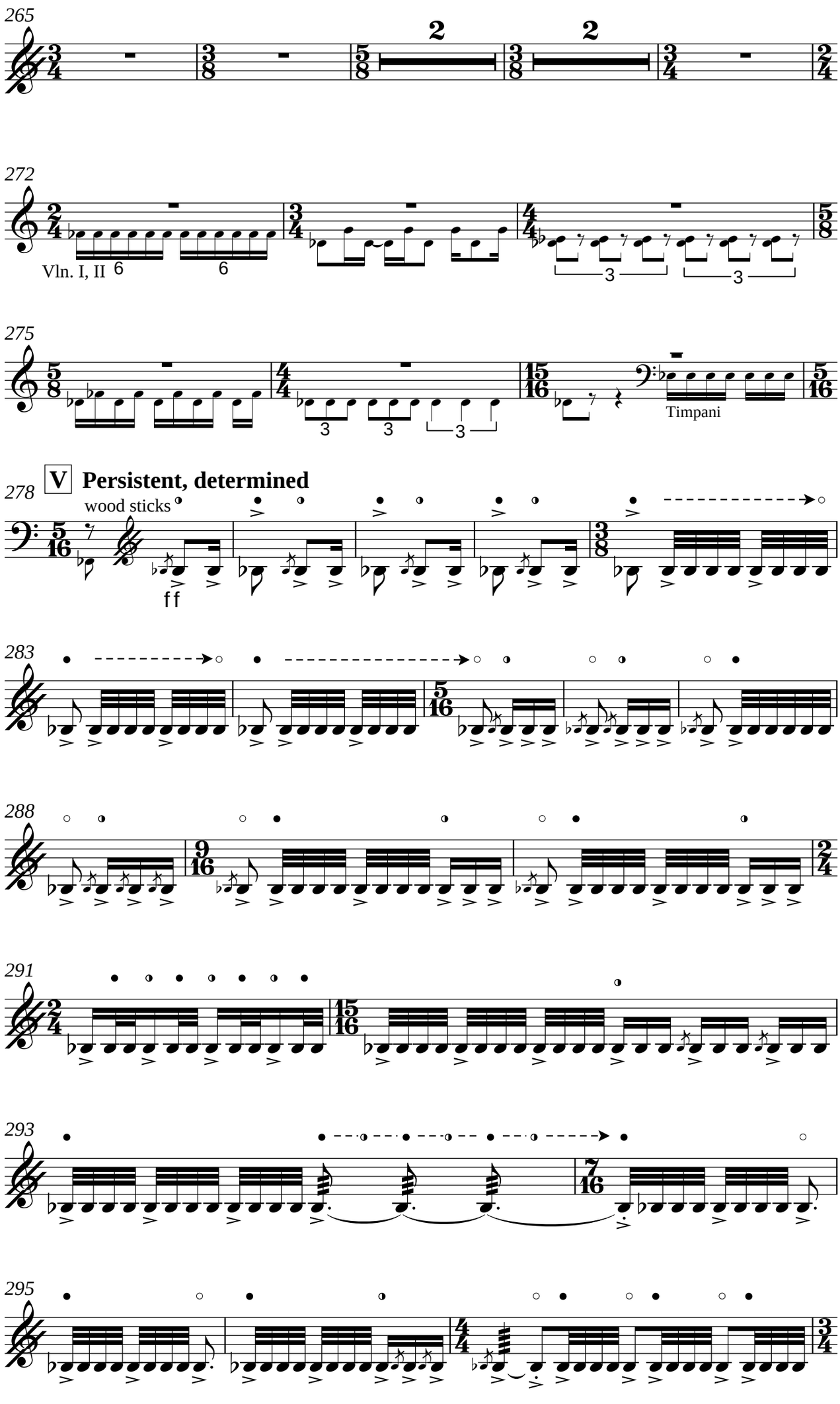

123
bow
mf pp mf p mf p mf
J ♩ = 44 Sober, solemn
126
K ♩ = 88 Bracing, with a sudden burst of energy
136
Trumpet
141
(5 e triplets)
L ♩ = 88
146
wood sticks (solo)
ff
148
150
152
155

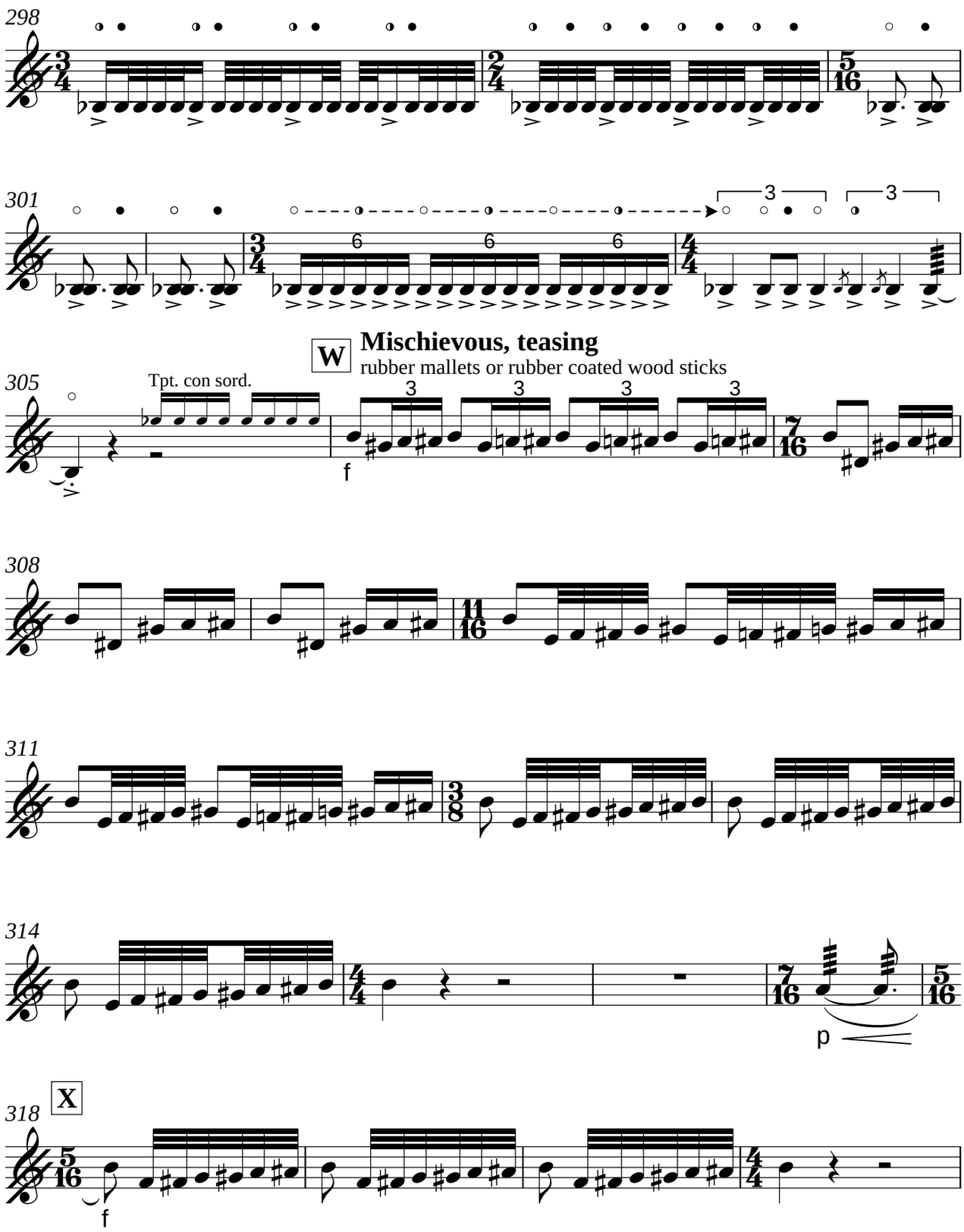

160
M
rubber mallets, or rubber tipped wood sticks
ff
p
165
167
f
170
Violins
Trumpets
Solo
f
177
N
mp sub.

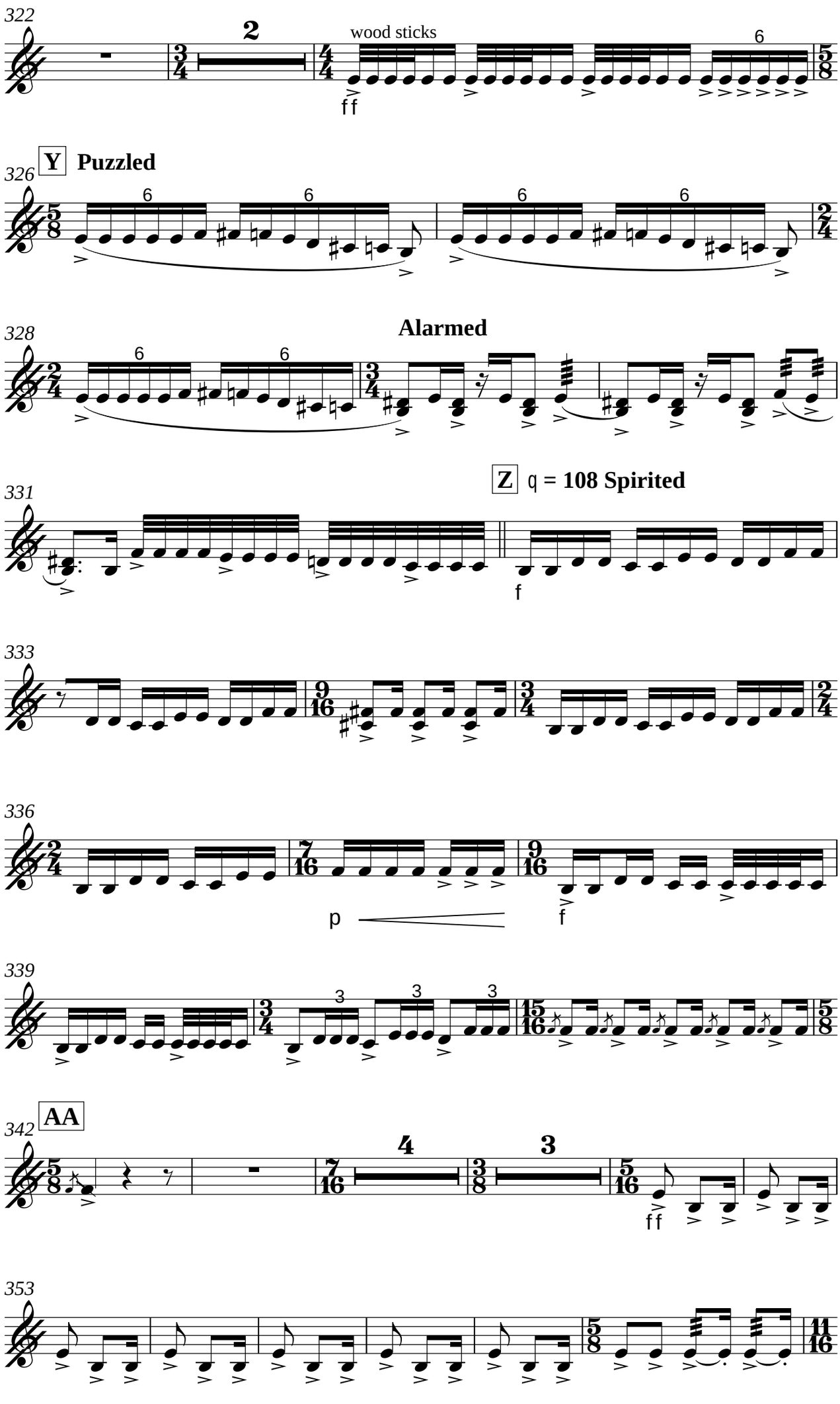

179
182
mp sub.
f
185
187
O
189
2

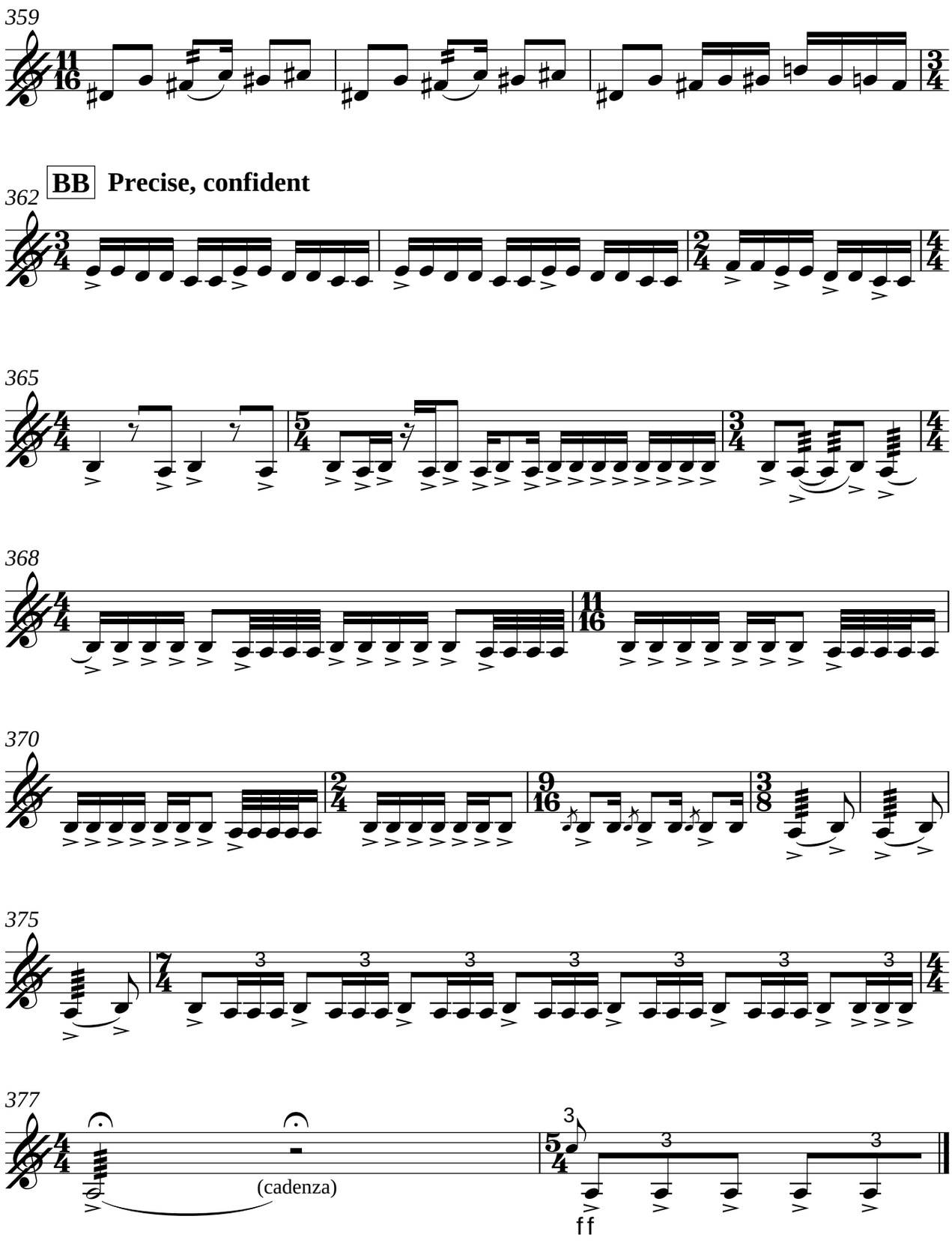

193
P
hard yarn mallets (solo)
ff
mf
p
197
199
solo
mf
mf
201
Q Playful
mf
205
solo
210
214
solo
p
mf
217
p sub.
219
R
solo, in unison with clarinet
solo


221
mf
pp
mf
224
S
2
solo
mf
229
233
(ripple roll)
p
237
T
Apprehensive, distressed
ff
241
3
Murky
5
Cellos
soft yarn mallets
pp
mf
252
p
mf
p
mf
p
255
p
mf
p
mf
p
mf
258
U
Anxious, demanding
p
2
Strings


265
2
2
272
Vln. I, II
6
6
3
3
275
3
3
3
Timpani
278
V
Persistent, determined
wood sticks
ff
283
288
291
293
295


298
301
W
Mischievous, teasing
rubber mallets or rubber coated wood sticks
305
Tpt. con sord.
f
308
311
314
p
X
318
f


322
2
wood sticks
ff
6
Y Puzzled
326
6
6
6
6
Alarmed
328
6
6
Z q = 108 Spirited
331
f
333
336
p
f
339
3
3
3
AA
342
4
3
ff
353


359
BB
Precise, confident
362
365
368
370
375
377
(cadenza)
ff