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Title

Modulations

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modulations

for percussion trio

Full Score

[2017]

Christopher LaRosa

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for percussion trio

[2017]

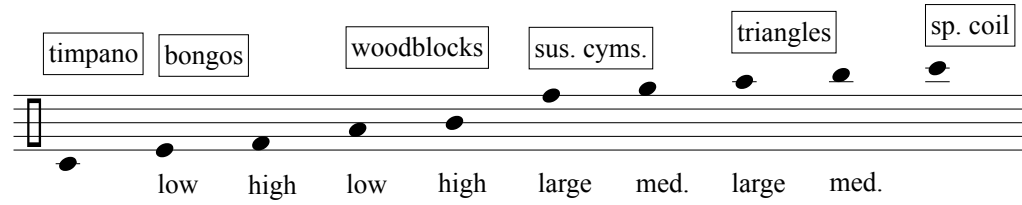
duration: ca. 6"

Christopher LaRosa

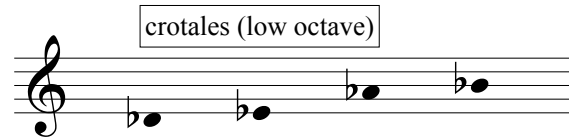
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Percussion 1

timpano (28")
 2 bongos
 2 woodblocks
 large suspended cymbal
 medium suspended cymbal
 large triangle
 medium triangle
 spring coil with sizzles
 4 crotales



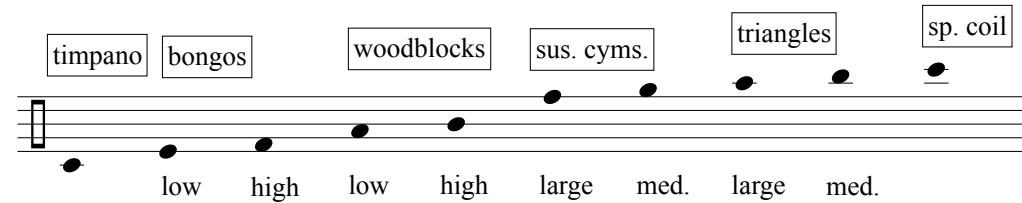
2 stick/hard felt combination mallets
 double bass bow
 large superball mallet
 small superball mallet
 triangle beater
 wire brush
 plastic mallet



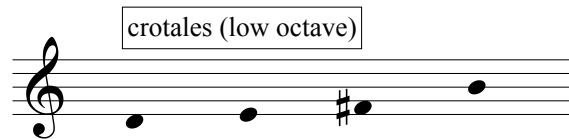
Crotales should be placed on the head of the timpano drum, near the edge closest to the player. When directed to bow a crotales, move that crotales to the edge.

Percussion 2

timpano (32")
 2 bongos
 2 woodblocks
 large suspended cymbal
 medium suspended cymbal
 large triangle
 medium triangle
 spring coil with sizzles
 4 crotales



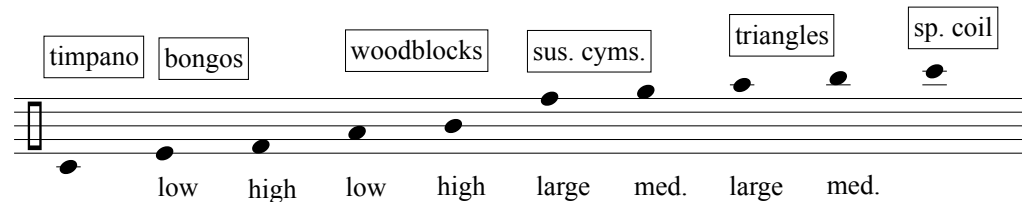
2 stick/hard felt combination mallets
 double bass bow
 large superball mallet
 small superball mallet
 triangle beater
 wire brush
 plastic mallet



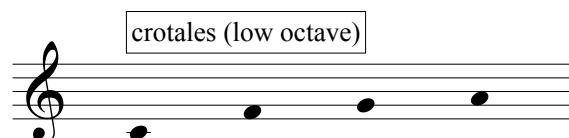
Crotales should be placed on the head of the timpano drum, near the edge closest to the player. When directed to bow a crotales, move that crotales to the edge.

Percussion 3

timpano (26")
 2 bongos
 2 woodblocks
 large suspended cymbal
 medium suspended cymbal
 large triangle
 medium triangle
 spring coil with sizzles
 4 crotales



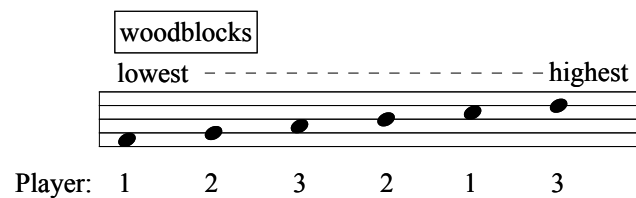
2 stick/hard felt combination mallets
 double bass bow
 large superball mallet
 small superball mallet
 triangle beater
 wire brush
 plastic mallet



Crotales should be placed on the head of the timpano drum, near the edge closest to the player. When directed to bow a crotales, move that crotales to the edge.

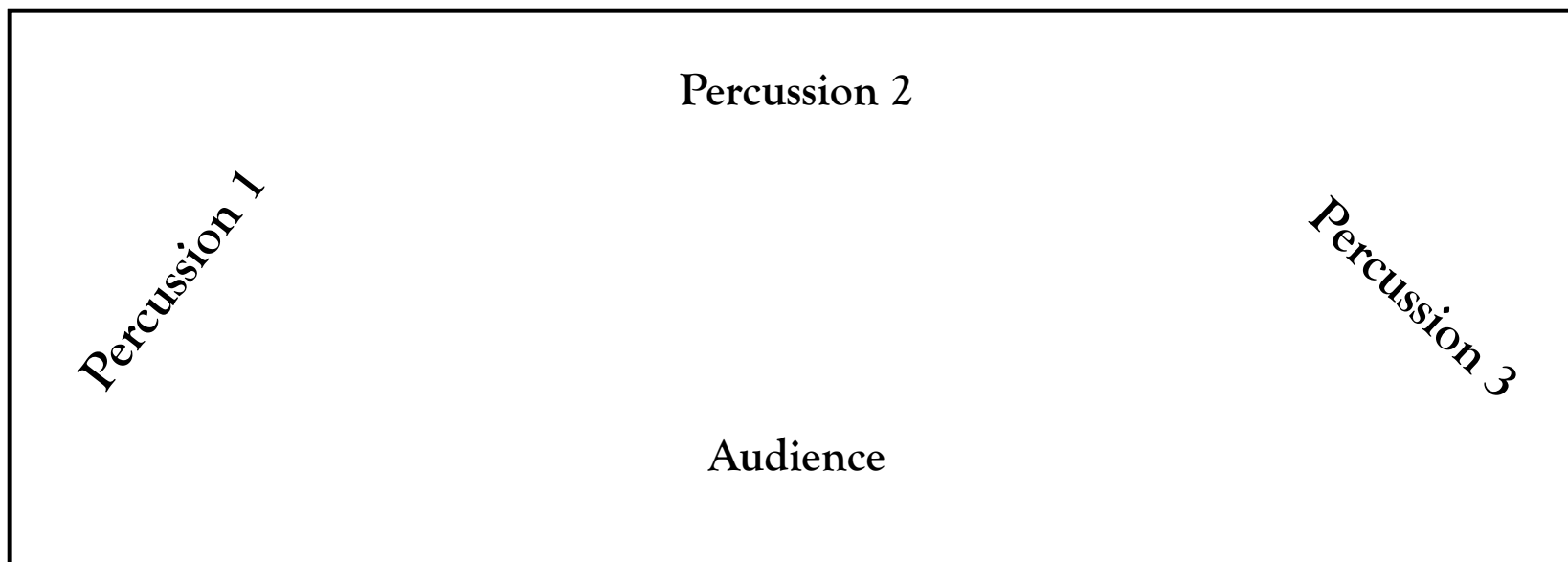
Instrument Assignments

Between the three players, the relative pitch of the woodblocks should be graduated. Exact pitch does not matter. The woodblocks should be assigned to the players as following:



Set-up

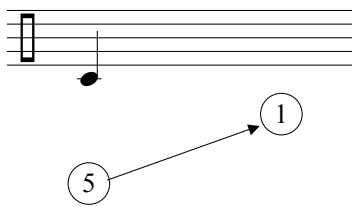
Set up according to the diagram below. Players 1 and 3 should set up at the extremes of the stage, with percussion 2 slightly back and center. This set-up will facilitate the spatialization effects used throughout the piece.



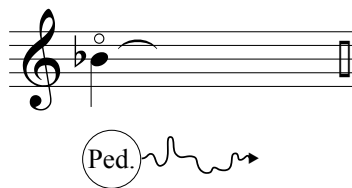
General Notes

All grace notes occur BEFORE the beat. All bongo rolls should be buzz rolls.

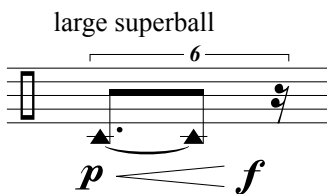
Timpani pedalings are shown below the staff with the numbers 1-5. 1 indicates the highest position and 5 the lowest position. 2-4 are equally spaced intermediary positions between these two extremes. Exact tunings for these pedal indications are not important.



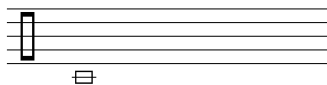
Indicates a gliss between two states over the entire given duration. Used for pedal states and vowel states.



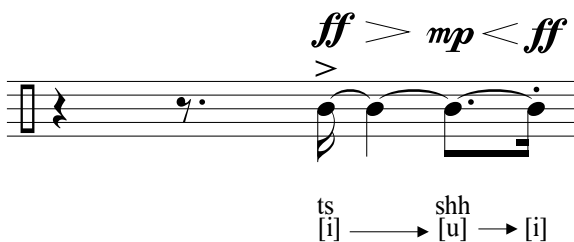
Indicates a random fluctuation between pedal states ad lib.



Triangle noteheads indicate a fast friction rub in an arc shape around the head of the timpano. The sound should be rich and unstable. Increase the pressure and speed of the superbball mallet to crescendo.



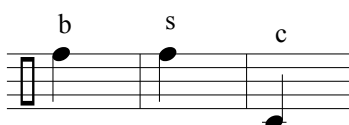
Square noteheads indicate a slow, continuous friction rub in circles around the head of the timpano. The sound should be a stable, mid-range tone.



Vocalizations are notated in two layers. The top layer indicates a fricative, and the bottom layer indicates the vowel shape of the mouth.

[i] = close-high front unrounded vowel, as in “deep.” This vowel should be exaggerated by pulling the corners of the mouth as wide as possible.

[u] = close-high back rounded vowel, as in “moon.”



b = strike bell of cymbal.

s = rapidly scrape cymbal as rapidly as possible with triangle beater from bell to edge.

c = strike dead center of timpano head.

modulations

Hammer and Nail 2017
Indiana University Jacobs School of Music

Christopher LaRosa

♩ = 72

1 WB sticks, edge of blocks

2 Bongos sticks
buzz, sempre

3 WB sticks, edge of blocks

Bongos (sticks)

5

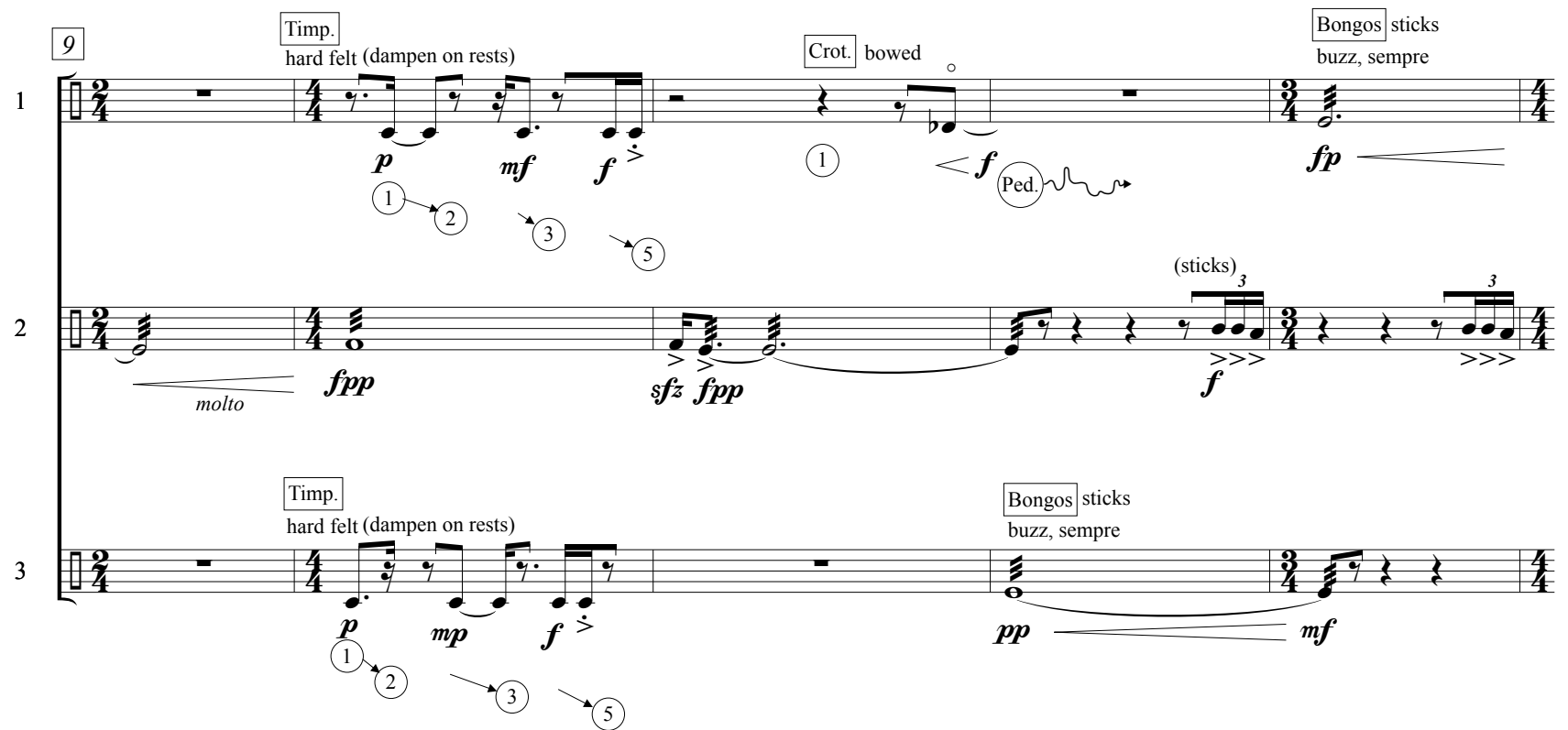
1

2

3

9

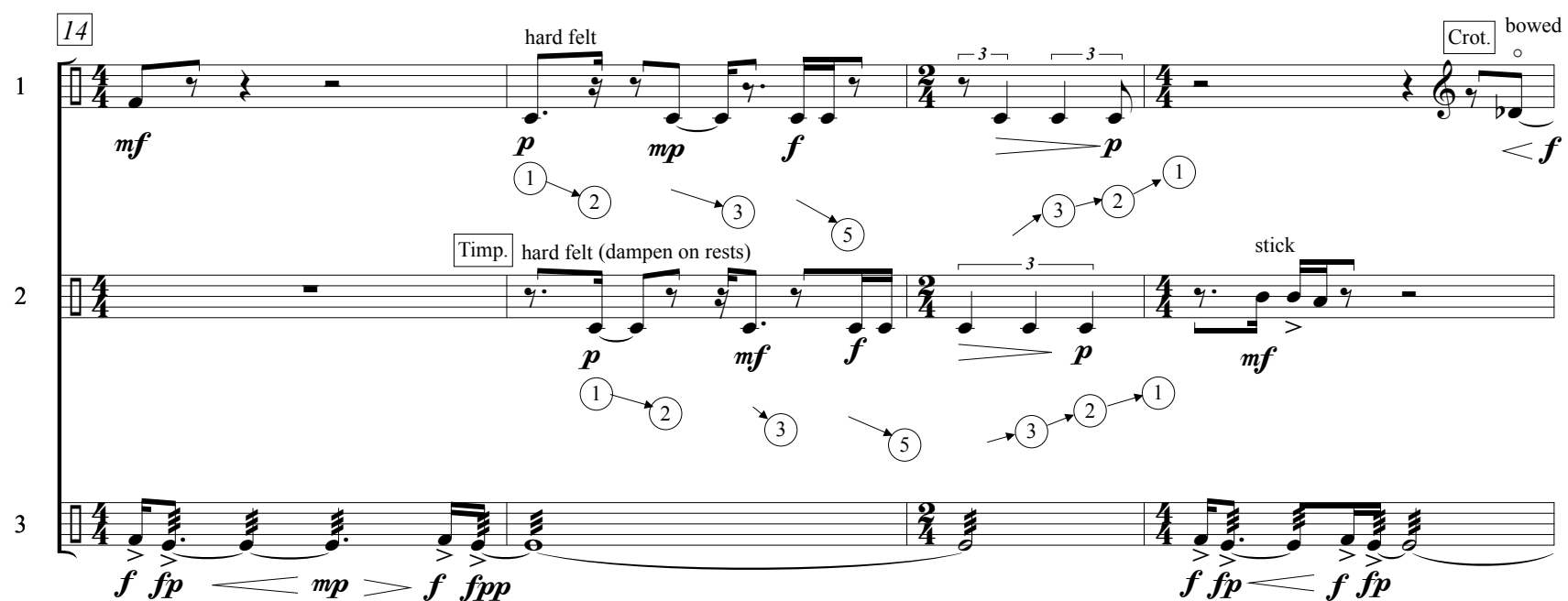
1 **Timp.** hard felt (dampen on rests) **Crot.** bowed **Bongos sticks** buzz, sempre



Musical score for measures 9-13, featuring three staves. Staff 1 (Timp.): *p*, *mf*, *f*, *f* (circled), *f* (circled), *f* (circled), *fp*. Fingerings 1-2, 3, 5 are indicated. Pedal marks are present. Staff 2: *fpp* (*molto*), *sfz fpp*, *f*, *f*. Staff 3: *p*, *mp*, *f*, *pp*, *mf*. Fingerings 1-2, 3, 5 are indicated.

14

1 **Timp.** hard felt **Crot.** bowed



Musical score for measures 14-17, featuring three staves. Staff 1: *mf*, *p*, *mp*, *f*, *p* (circled), *f* (circled). Fingerings 1-2, 3, 5 are indicated. Staff 2: *p*, *mf*, *f*, *p*, *mf*. Fingerings 1-2, 3, 5 are indicated. Staff 3: *f*, *fpp*, *mp*, *f*, *fpp*, *f*, *fpp*, *f*, *fpp*.

18

1 **Bongos sticks**



Musical score for measures 18-21, featuring three staves. Staff 1: *pp*, *f fp*, *fp*, *fp*. Pedal mark is present. Staff 2: *f*, *fp*, *fp*, *mp*, *pp*. Pedal mark is present. Staff 3: *f*, *fpp*, *fpp*, *pp*, *mp*.

22

1 *pp* *sfz* *fp* *fp* *sfz*

2 *f* *mp* *f* *p* *f*

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

26

1 *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *sfz* *f*

2 *f* *p* *f*

3 *fp* *f* *f* *sfz*

Timp. large superball

29

1 *f* *sfz* *pp* *mp*

2 *f* *p* *f* *p* *f* *mp*

3 *f* *sfz* *pp*

Crot. brass

Sus. Cyms. wire brush, mandolin roll

small superball, slow friction rub in circles; stable mid-range pitch

Ped.

Timp. large superball

small superball, slow friction rub in circles; stable mid-range pitch

Crot. brass

Sus. Cyms. wire brush, mandolin roll

tri. beater

33

1 *p* Tri. l.v. sempre *mf*

2 *p* Tri. l.v. sempre *mp* *mf*

3 *mp* Tri. l.v. sempre *mf*

⑤ small superball, slow friction rub in circles; stable mid-range pitch

38

1 *p* *mf* *sfz*

2 *p* *mp* *mf* *sfz*

3 *mp* *mf* *sfz*

42

1 *p* (tri. beater) *pp* *sfz* *f* WB plastic (tri. beater) *sfz*

2 Sp. Coil tri. beater *pp* *sfz* *p < f* Sus. Cym. wire brush, mandolin roll *pp* *mp*

3 *p* (tri. beater) *pp* *sfz* *f* *mp*

46

1 *mp* *Tri.* *mp* *mf*

2 *Tri.* *p* *mp* *mf*

3 *Tri.* *p* *mf*

50

1 *p* *mp* *mf* *sfz*

2 wire brush mandolin roll *pp*

3 *p* *mp* *mf* *sfz* *sfz*

5 4 5 4 5

4 5 4 5 4 5

5 4 5 4

pp mf pp

sss [i] [u] [i]

54

pp *mf* *pp* *ff*

1

sss [i] [u] [i] shh [i]

wire brush mandolin roll l.v.

2

pp *mf* *pp* *ff*

shh [u] [i] [u] shh [i]

Bongos sticks

pp *pp* *ff*

3

wire brush mandolin roll

shh [i] l.v.

pp *pp* *ff*

58

WB sticks

1

f *fpp* *f* *fpp* *p*

2

lg. superball plastic

sfz *p* *f* *p* *f* *p* *f* *p*

3

dampen timp./crot. at exact moment of next attack

Bongos sticks

Crot. brass 3 *f* *sfz* *pp* *f* *pp*

Timp. hard felt

61

Crot. brass dampen timp./crot. at exact moment of next attack

1 *pp* < *mf*

Timp. hard felt *f*

2 large superball *mf* *p* *f* *p* *f* *p* *f* *p* *f* *f*

3 *mp* *sfz* *p* *fp* *f* *f* *f* *sfz*

65

1 *f*

2 *p* *f* *p* *f* *mp* *f* *p* *f*

3 *fp* *f* *fp* *f*

69

1 *fp* < *mp* > *fp* < *mp* > *sfz* *c*

2 sticks *fp* *sfz*

3 *fp* < *mp* > *fp* < *mf* > *sfz* *c* *c*

72

1 plastic, l.v. sempre tri. beater, l.v. sempre sm. superball

2 plastic, l.v. sempre tri. beater, l.v. sempre

3 plastic, l.v. sempre tri. beater, l.v. sempre lg. superball

ffz *ff* *f* *mp*

ff *f* *sfz* *sfz*

ffz *ff* *f* *p* *f*

ff *mp* *ff*

ff *mp* *ff*

ff *mp* *ff*

ts [i] shh [u] [i]

ts [i] shh [u] [i]

ts [i] shh [u] [i]

1 5

1 5

1 5

1 5

76

1 *p* *mp* *mf*

2 *f* *f*

3 sm. superball *p* *mp* *mf*

4 5 4 5

1 5

5 4 5

80

1

(tri. beater)
s b b
WB plastic

ts [i] → [u] → [i] → [u]

sfz *f* *sfz* *p* *mf* *pp*

2

tri. beater

lg. superball sm. superball

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

3

(tri. beater)
s b b

ts [i] → [u]

sfz *f* *mp* *pp* *mf* *pp*

① Ped.

① ③ ④ ⑤

84

1

(tri. beater)
s b b
large superball

ts [i] → [u] → [i] → [u]

sfz *f* *sfz* *p* *mf* *pp*

2

(tri. beater)
s b b

sfz *f* *sfz* *f* *mp* *pp* *mf* *pp*

3

tri. beater

WB plastic

ts [i] → [u]

sfz *f* *sfz* *f* *sfz* *pp* *mf* *pp*

① Ped.

② ⑤

88

1 *sfz* *f* plastic

2 *sfz* *f* plastic

3 *pp* *sfz* *f* plastic

91

1 *sfz* *f* *sfz* *p* *ff* *shh* *sticks*

2 *sfz* *p* *f* *sfz* *p* *f* *mp* *ff* *p* *increase pressure* *stable tone* *unstable*

3 *sfz* *sfz* *mp* *stable tone* *ff* *increase pressure* *unstable*

large superball

96

1 *pp* *mp* *sfz* *p* *fp* *f*

2 stick 3 lg. superball 6 3 3 1 5 1

3 sticks *fpp* *pp* *mf* *pp* *fp*

99 (sticks)

pick up: plastic, felt, lg. superball, tri. beater.

1 *f* *sfz* *p* *fp* *f*

2 *f* *f* *p < f* *p < f* *mp* *f* *p* *f* *mp < f* *mp* *p < f* *p < f*

3 *sfz* *f* pick up: plastic, felt, lg. superball, tri. beater. *sfz* *p < f* *p < f*

102

Crot. plastic, l.v. sempre

1 *sfz* *p < f* *p < f* *p < f* *f* *pp* *f*

2 pick up: sticks, 1 plastic Crot. plastic, l.v. sempre *f*

3 *mp < f* *mp* *p < f* *p < f* *c* Crot. plastic, l.v. sempre *sfz* (tri. beater)

106

1 *Crot.* *Ped.* *sfz* *sfz* *sfz* *Ped.* *5*

2 *Crot.* *f* *Ped.* *Crot.* *Ped.* *5*

3 *Crot.* *sfz* *f* *mp* *f* *sfz* *pp* *f* *Ped.* *5* *1* *5*

(plastic)

111

1 *sfz* *f* *sfz* *sfz* *mp* *f* *Ped.*

2 *f* *f* *Ped.*

3 *sfz* *sfz* *f* *sfz* *sfz* *Ped.* *5*

115

1 *pp* *f* *mp* *mf* *pp* *f* *f* *Ped.* *Timp.* *sfz* *Ped.* *5*

2 *Crot.* *f* *f* *Ped.*

3 *sfz* *sfz* *pp* *f* *f* *Timp.* *sfz* *sfz* *Ped.* *5*

(plastic)

119

1 *mp* < *f* *sfz* *mp* < *f* *mp* < *f*

2 *mf* *ff* *f*

3 *mp* < *f* *pp* < *f* *sfz* *mp* < *f* *p*

5 1 5 1 5

Detailed description: This system contains measures 119, 120, and 121. The top staff (1) features a melodic line with dynamic markings *mp* < *f*, *sfz*, *mp* < *f*, and *mp* < *f*. The middle staff (2) has a rhythmic accompaniment of eighth notes in triplets, with dynamics *mf*, *ff*, and *f*. The bottom staff (3) has a melodic line with dynamics *mp* < *f*, *pp* < *f*, *sfz*, *mp* < *f*, and *p*. Fingering numbers 1 and 5 are indicated for various notes. A circled '5' with an arrow points to a note in the first staff.

122

1 *pp* < *f* *sfz* *pp* < *f* *f* (Ped.)

2 *f* *f* (Ped.)

3 *f* *sfz* *pp* < *f* *f* (Timp.) *f* (Ped.)

1 5 5 1 5 1 5 1 5

Crot. Crot. Crot.

Detailed description: This system contains measures 122, 123, and 124. The top staff (1) has dynamics *pp* < *f*, *sfz*, *pp* < *f*, and *f*, with a pedal marking (Ped.). The middle staff (2) has dynamics *f* and *f*, with a crotchet (Crot.) marking. The bottom staff (3) has dynamics *f*, *sfz*, *pp* < *f*, and *f*, with a timpani (Timp.) marking and a crotchet (Crot.) marking. Fingering numbers 1 and 5 are indicated. Pedal and crotchet markings are present in all staves.

125

1 *sfz* *sfz* *sfz* *sfz* *sfz* (Ped.)

2 (Crot.) *sfz* (Bongos)

3 (Crot.) *sfz* (hard felt) *sfz* *sfz* *sfz* (Ped.)

1 5 1 5 1 5 1 5 1 5

Detailed description: This system contains measures 125, 126, and 127. The top staff (1) has dynamics *sfz*, *sfz*, *sfz*, *sfz*, and *sfz*, with a pedal marking (Ped.). The middle staff (2) has a crotchet (Crot.) marking and dynamics *sfz*, with a bongos (Bongos) marking. The bottom staff (3) has a crotchet (Crot.) marking, dynamics *sfz*, (hard felt), *sfz*, *sfz*, and *sfz*, with a pedal marking (Ped.). Fingering numbers 1 and 5 are indicated.

128

1 *ff* *sfz* *sfz* *sfz* *sfz* *fp* *fp*

2 *ff* *sfz* *fp* *f* *fp* *f* *fp* *f* *fp* *fp* *fp*

3 *ff* *sfz* *sfz* *sfz* *sfz* *sfz* *fp* *fp*

pick up sticks

① ⑤ ① ⑤ ① ⑤ ①

① ⑤ ① ⑤ ①

① ⑤ ①

131

1 *sfz fp* *sfz fp* *sfz sfz fp* *sfz* *mp* *ff* *sfz* *sfz* *fff*

2 *fp* *fp* *sfz* *hard felt* *mp* *sfz* *fff*

3 *fp* *sfz fp* *sfz fp* *hard felt* *ff* *mp* *ff* *sfz* *fff*

hard felt (stick) (felt) c

hard felt (stick) (felt) c

hard felt (stick) c (felt) c

① ⑤ ①

① ⑤ ①

① ⑤ ①