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modulations

for percussion trio

Full Score

[2017]

Christopher LaRosa

www.chrislarosa.com

modulations

for percussion trio

[2017]

duration: ca. 6”

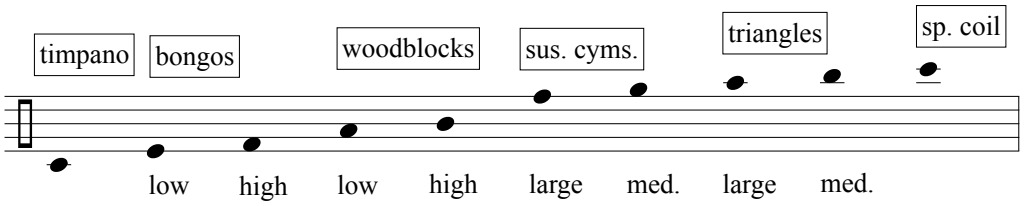
Christopher LaRosa

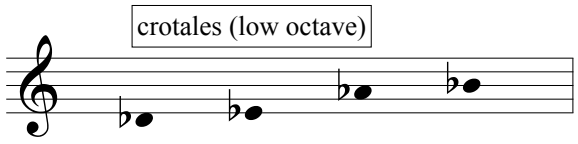
www.chrislarosa.com

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



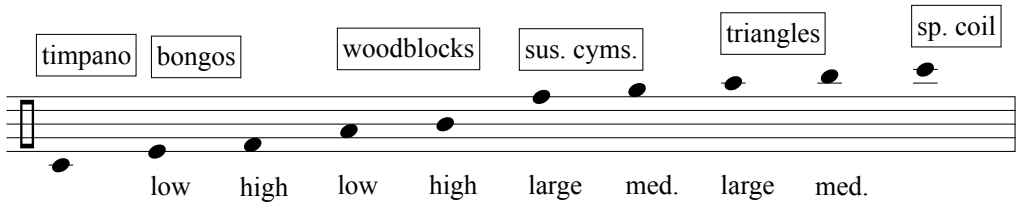


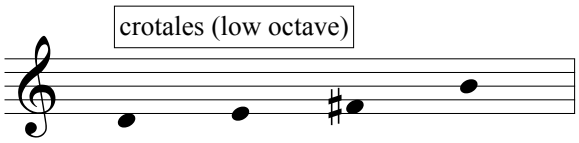
Crotales should be placed on the head of the timpano drum, near the edge closest to the player. When directed to bow a crotale, move that crotale to the edge.

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



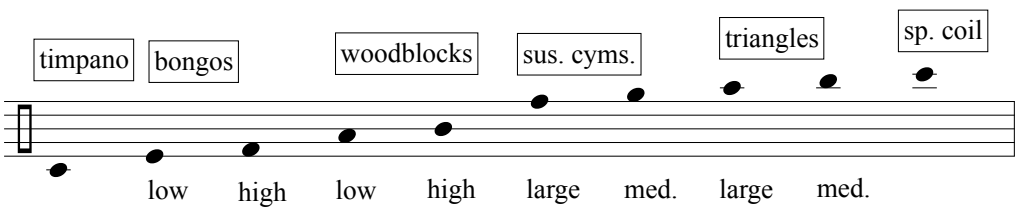


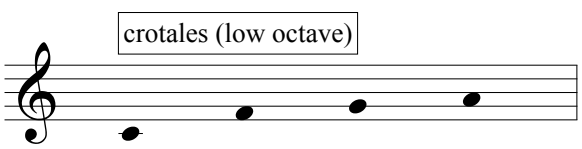
Crotales should be placed on the head of the timpano drum, near the edge closest to the player. When directed to bow a crotale, move that crotale to the edge.

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

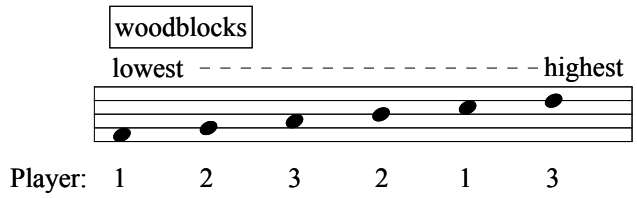




Crotales should be placed on the head of the timpano drum, near the edge closest to the player. When directed to bow a crotale, move that crotale to the edge.

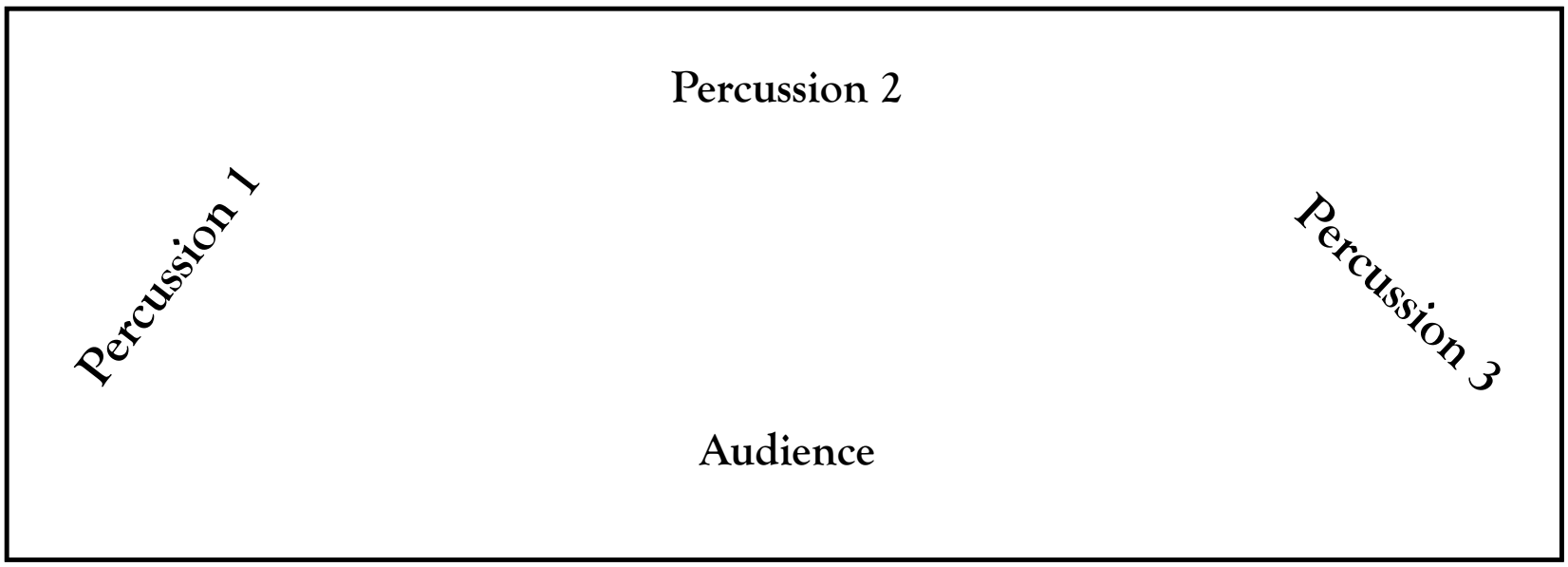
Instrument Assignments

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

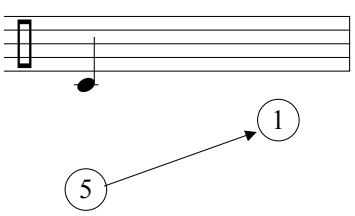
Set up according to the diagram below. Players 1 and 3 should set up at the extremes of the stage, with percussion 2 slightly back and center. This set-up will facilitate the spatialization effects used throughout the piece.



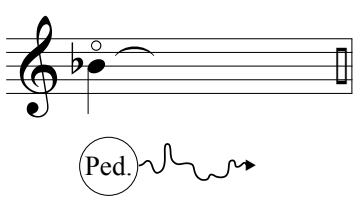
General Notes

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

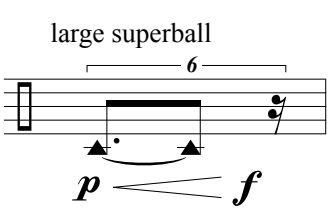
Timpani pedalings are shown below the staff with the numbers 1-5. 1 indicates the highest position and 5 the lowest position. 2-4 are equally spaced intermediary postions between these two extremes. Exact tunings for these pedal indications are not important.



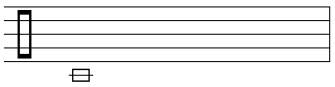
Indicates a gliss between two states over the entire given duration. Used for pedal states and vowel states.



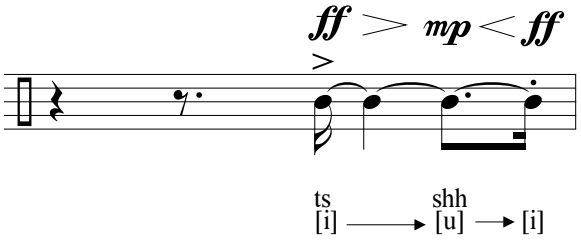
Indicates a random fluctuation between pedal states ad lib.



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 superball mallet to crescendo.



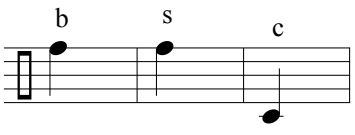
Square noteheads indicate a slow, continuous friction rub in circles around the head of the timpano. The sound should be a stable, mid-range tone.



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.

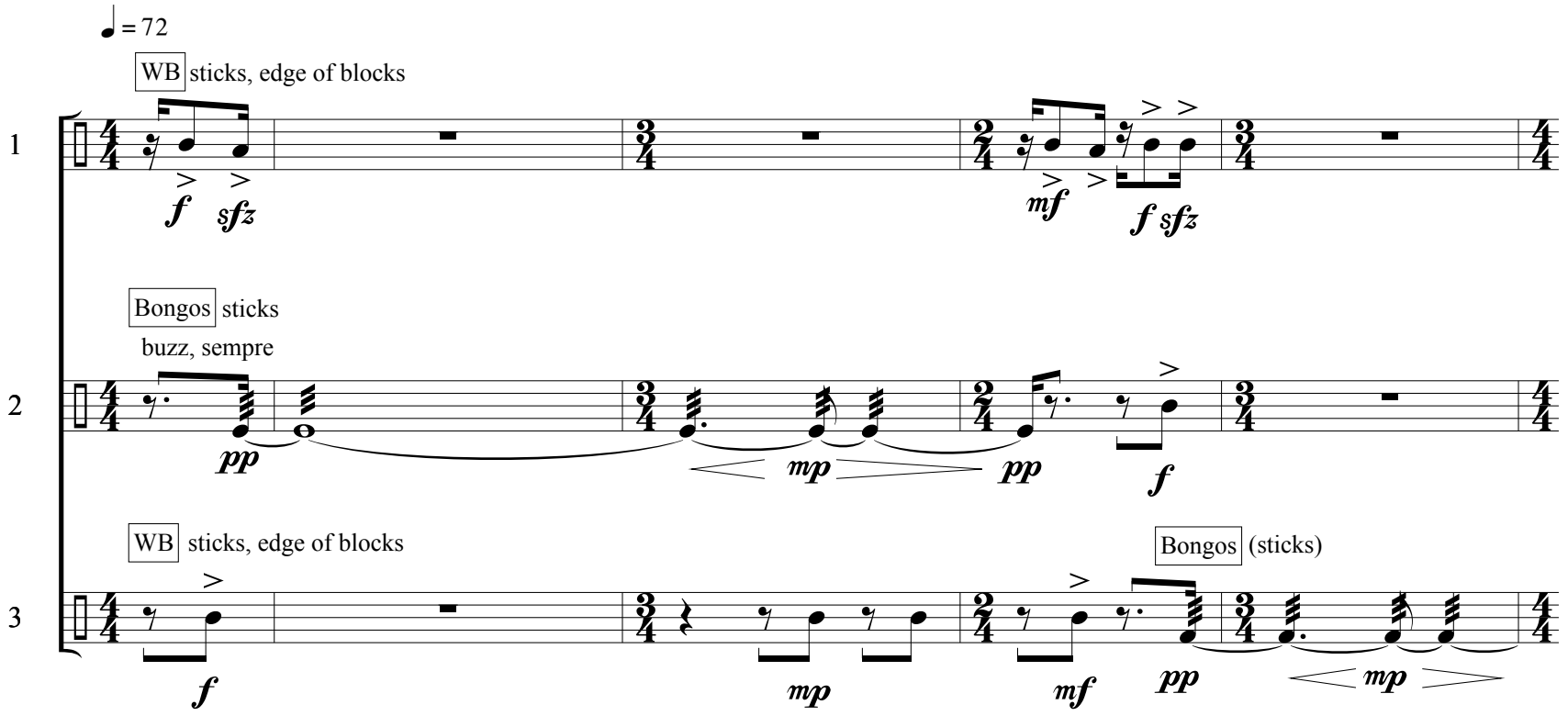
c = strike dead center of timpano head.

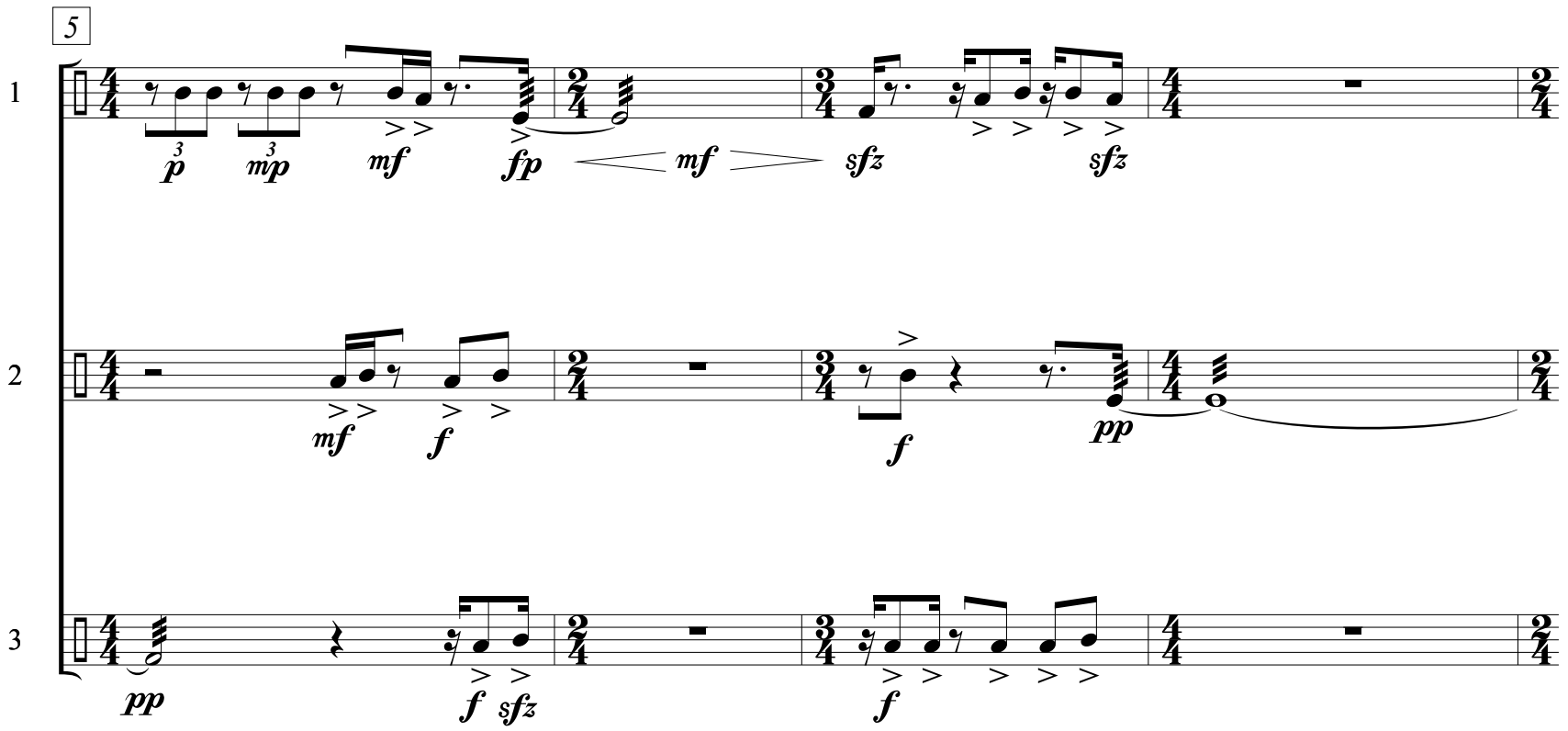
modulations

Hammer and Nail 2017

Indiana University Jacobs School of Music

Christopher LaRosa





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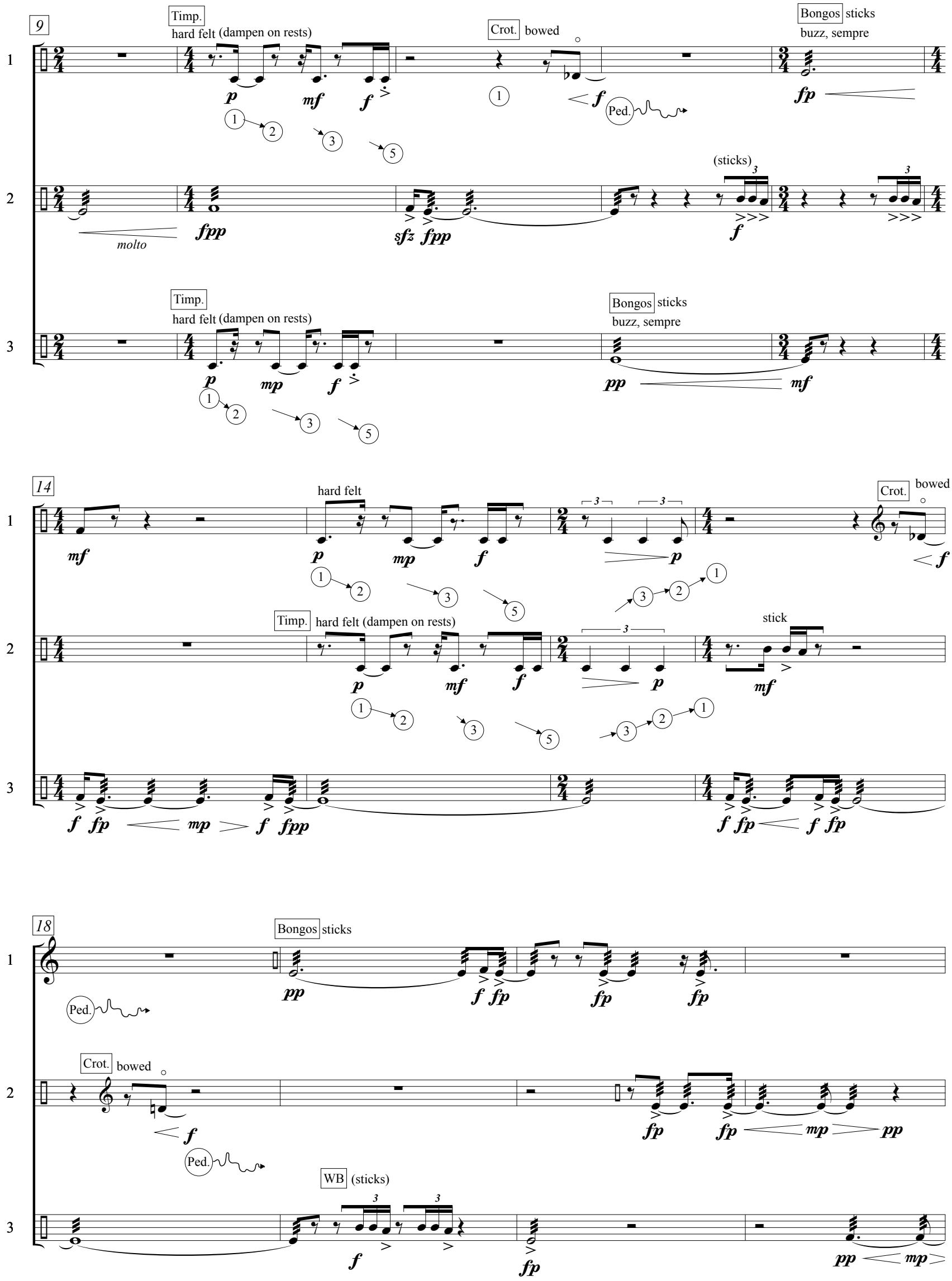

9
Timp.
hard felt (dampen on rests)
Crot. bowed
Bongos sticks
buzz, sempre
Ped.
(sticks)
molto
Timp.
hard felt (dampen on rests)
Bongos sticks
buzz, sempre
14
hard felt
Crot. bowed
Timp. hard felt (dampen on rests)
stick
18
Bongos sticks
Ped.
Crot. bowed
Ped.
WB (sticks)

22

1 2 3

pp sfz fp fp sfz

f mp f p f

pp f mp f p f

26

fp f fp f fp f fp sfz f

Timp.
large superball

f p f

fp f f sffz

29 Crot. brass

Sus. Cyms.
wire brush, mandolin roll
small superball, slow friction rub in circles; stable mid-range pitch

f sfz pp mp
tri. beater
Ped.

Crot. brass
Timp.
large superball
small superball, slow friction rub in circles; stable mid-range pitch

f p f p f mp
Ped.

Crot. brass
Sus. Cyms.
wire brush, mandolin roll

f sfz pp
tri. beater
Ped.

33

Tri. l.v. sempre

Tri. l.v. sempre

Tri. l.v. sempre

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

38

42

(tri. beater)

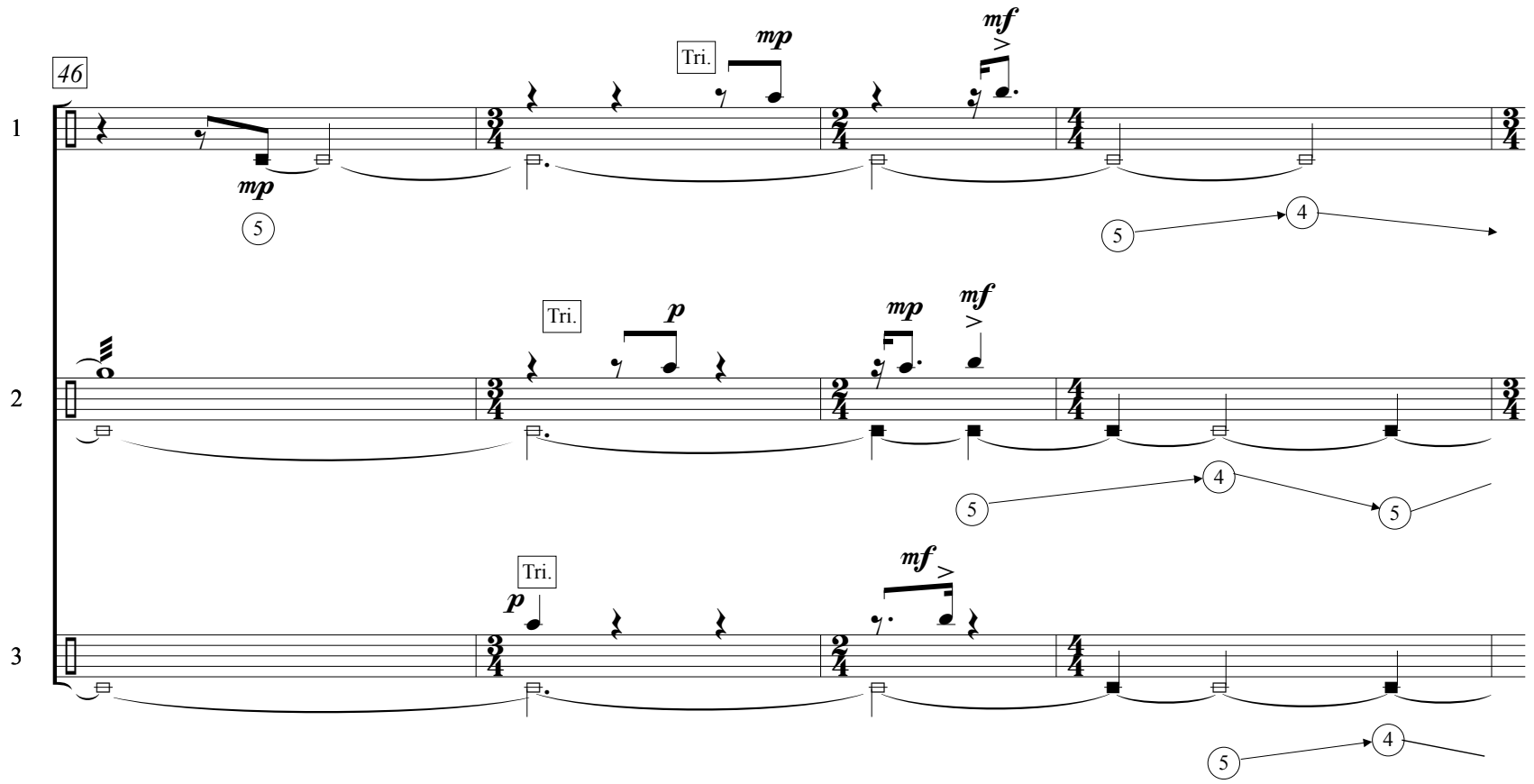
WB plastic

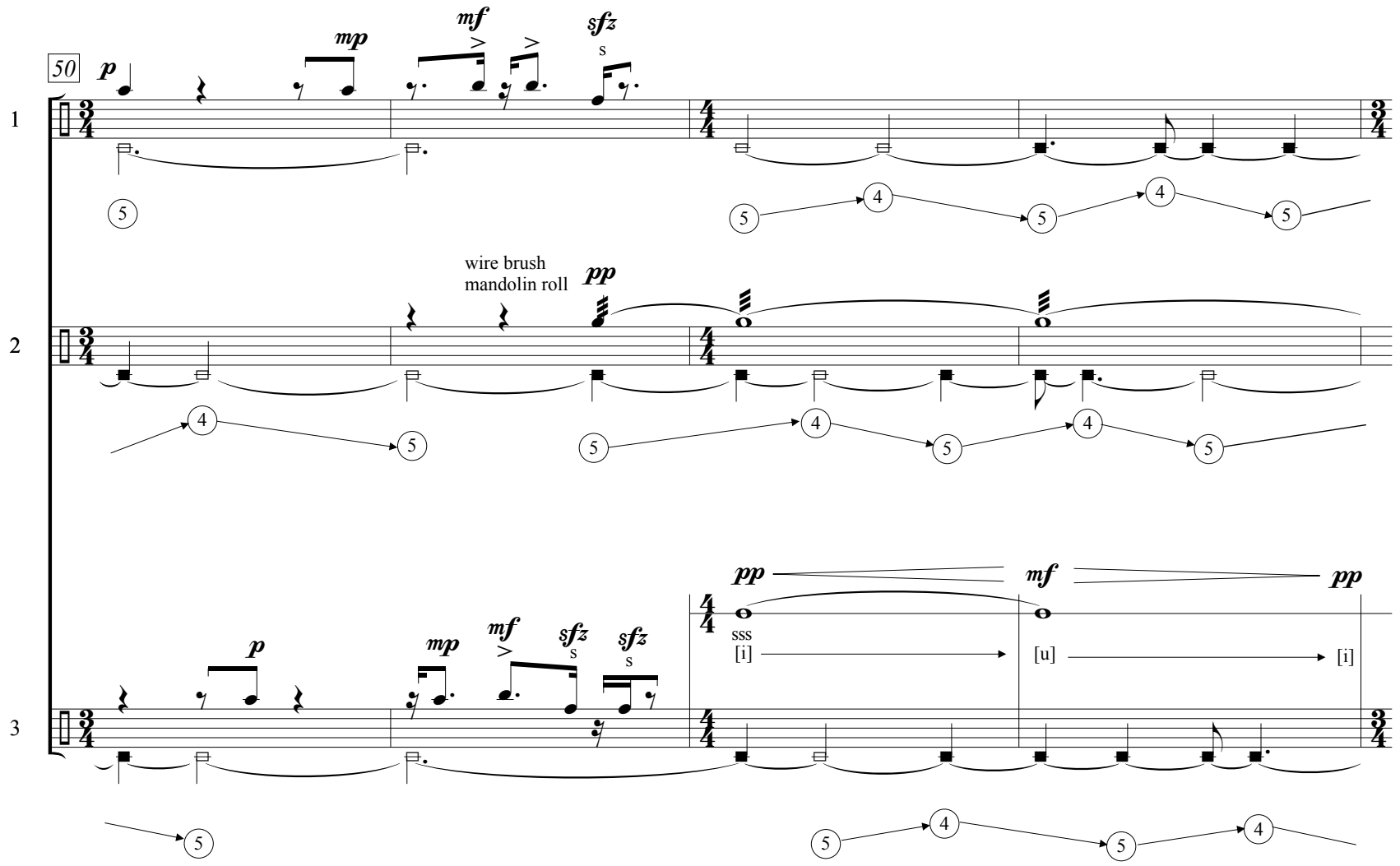
(tri. beater)

Sp. Coil tri. beater

Sus. Cym. wire brush, mandolin roll

(tri. beater)


46
1
2
3
Tri.
mp
mf
p
5
4


50
1
2
3
p
mp
mf
sfz
s
wire brush
mandolin roll
pp
sss
[i]
[u]
[i]
5
4

54

pp mf pp ff

1

sss
[i] → [u] → [i]

shh
[i]

wire brush
mandolin roll

l.v.

pp

pp

3 5 1

pp mf pp ff

2

shh
[u] → [i] → [u]

shh
[i]

l.v.

Bongos sticks

n

pp

1

ff

p ff

3

wire brush
mandolin roll

pp

shh
[i]

l.v.

pp

5 3 5 1

58 WB sticks

1

3 3 6

f fpp f fpp p

2

lg. superball plastic

sfz p f p f p f p

1 5 1 5 1 5

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

Bongos sticks

Crot.
brass
3

f sfz pp f pp

Timp.
hard felt

5 1 3 1 4 1 4 1

61

Crot.
brass

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

Timp.
hard felt

large superball

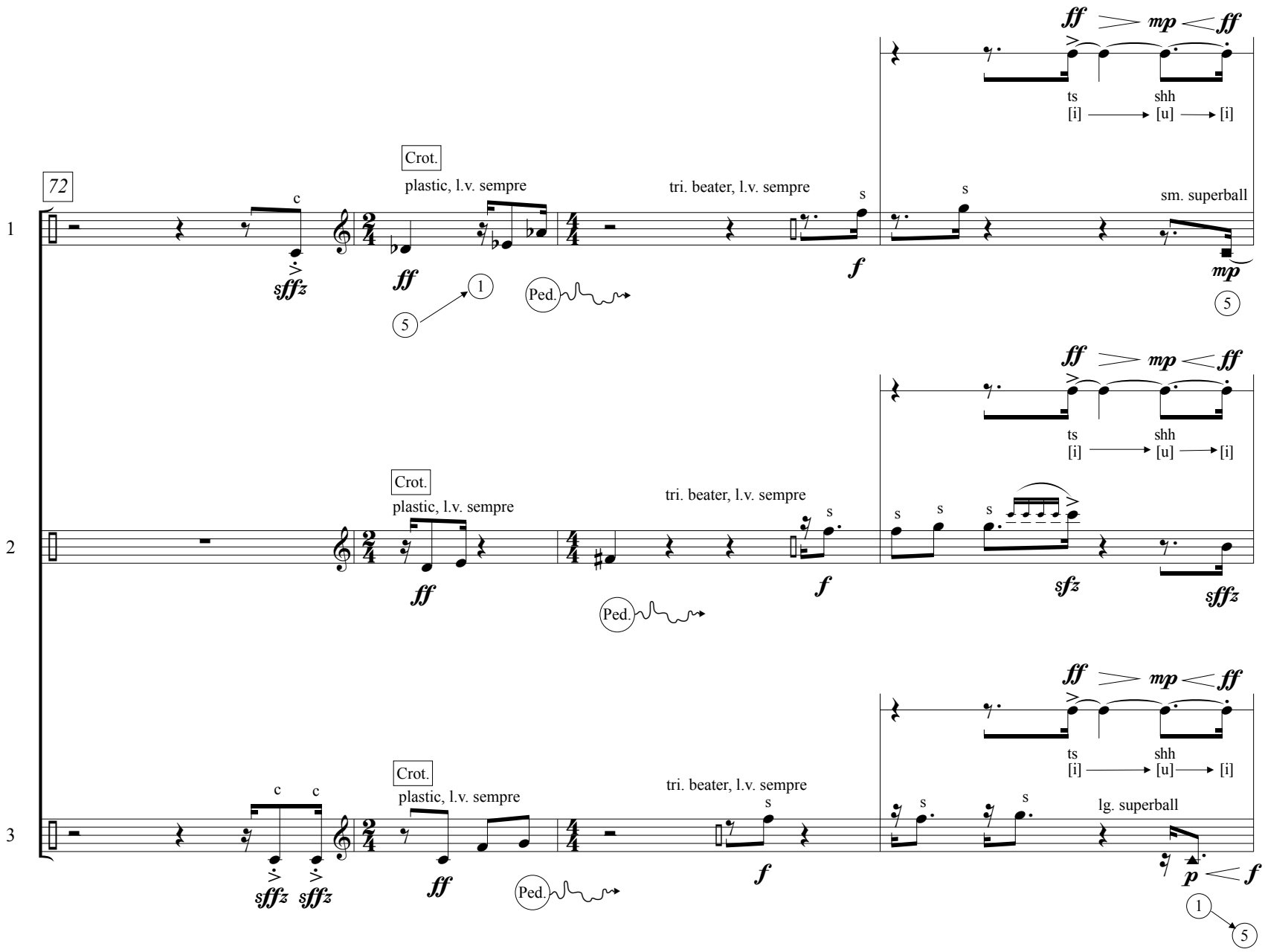
65

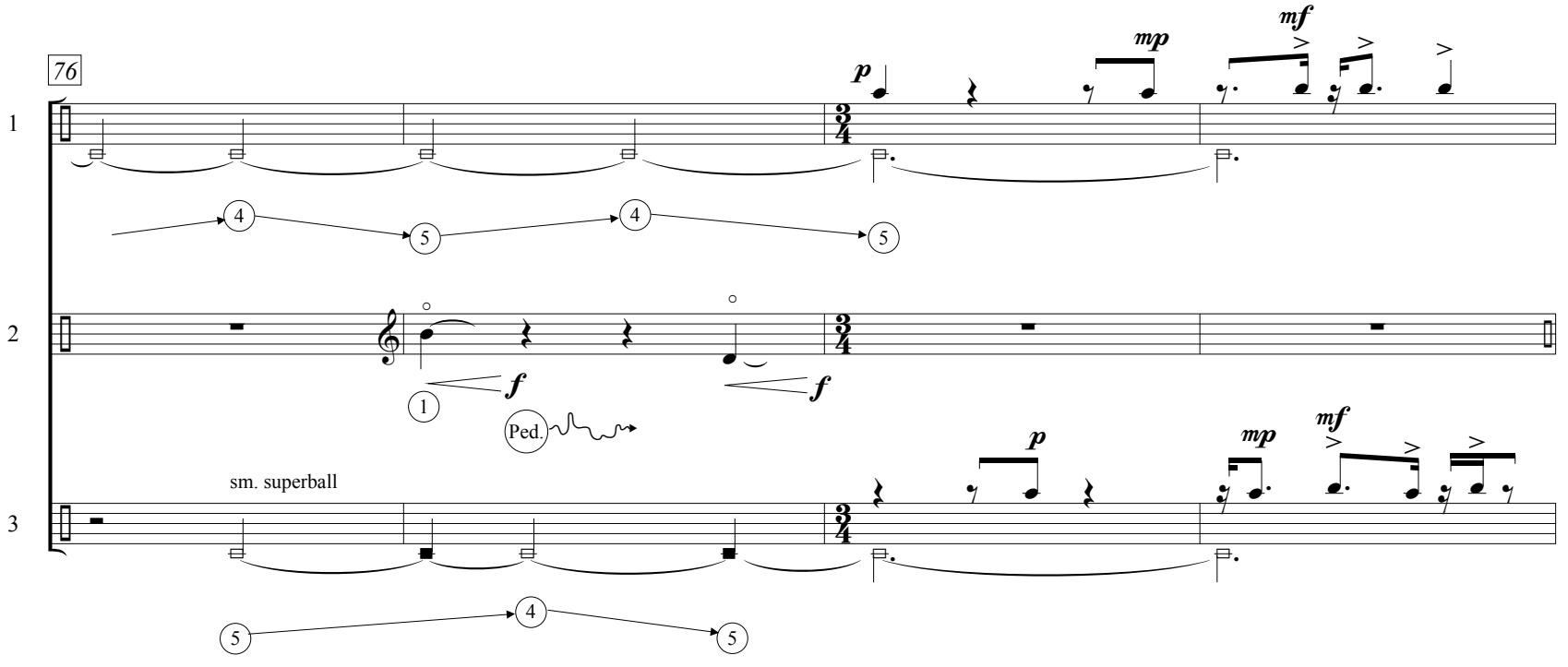
69

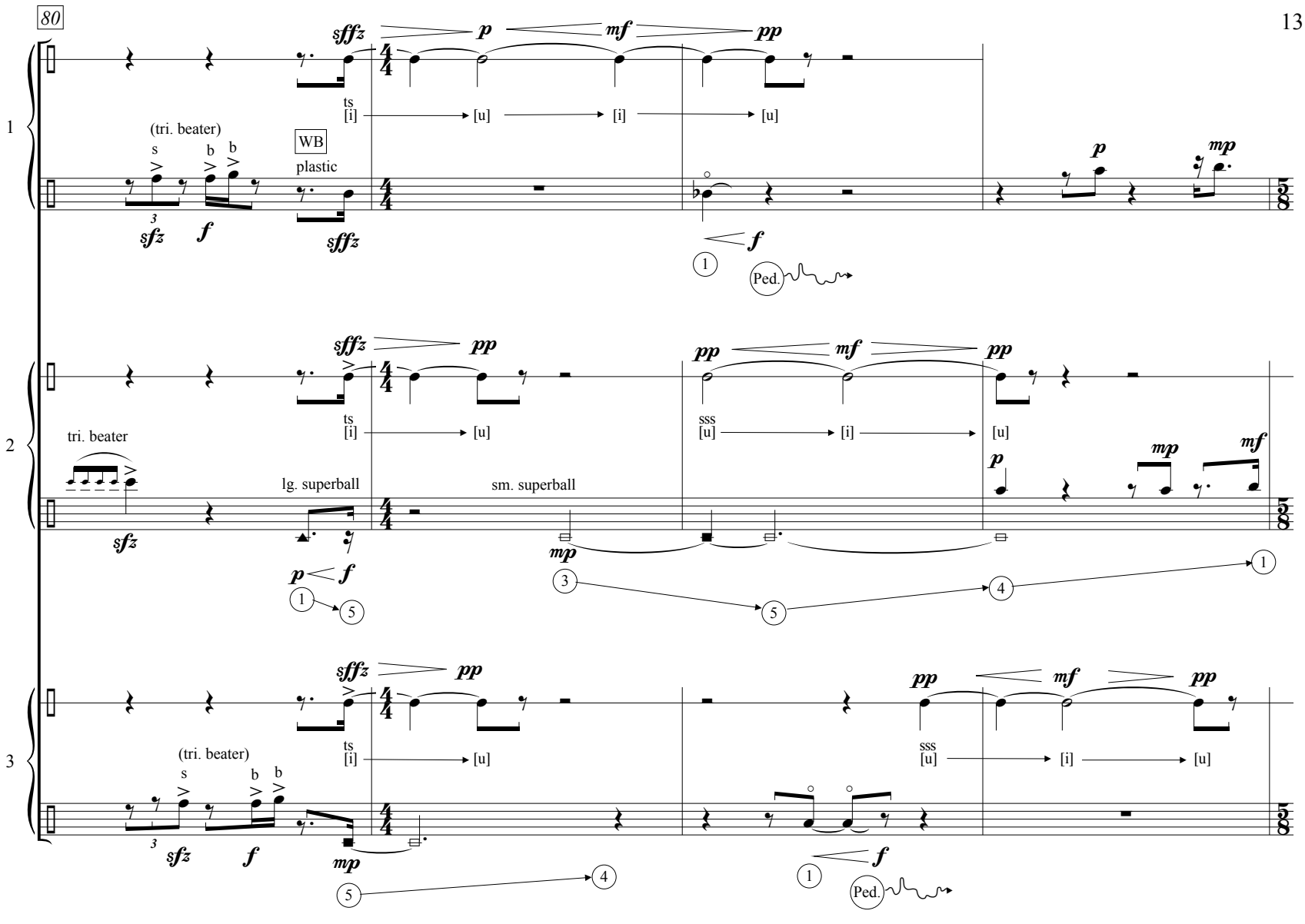
hard felt

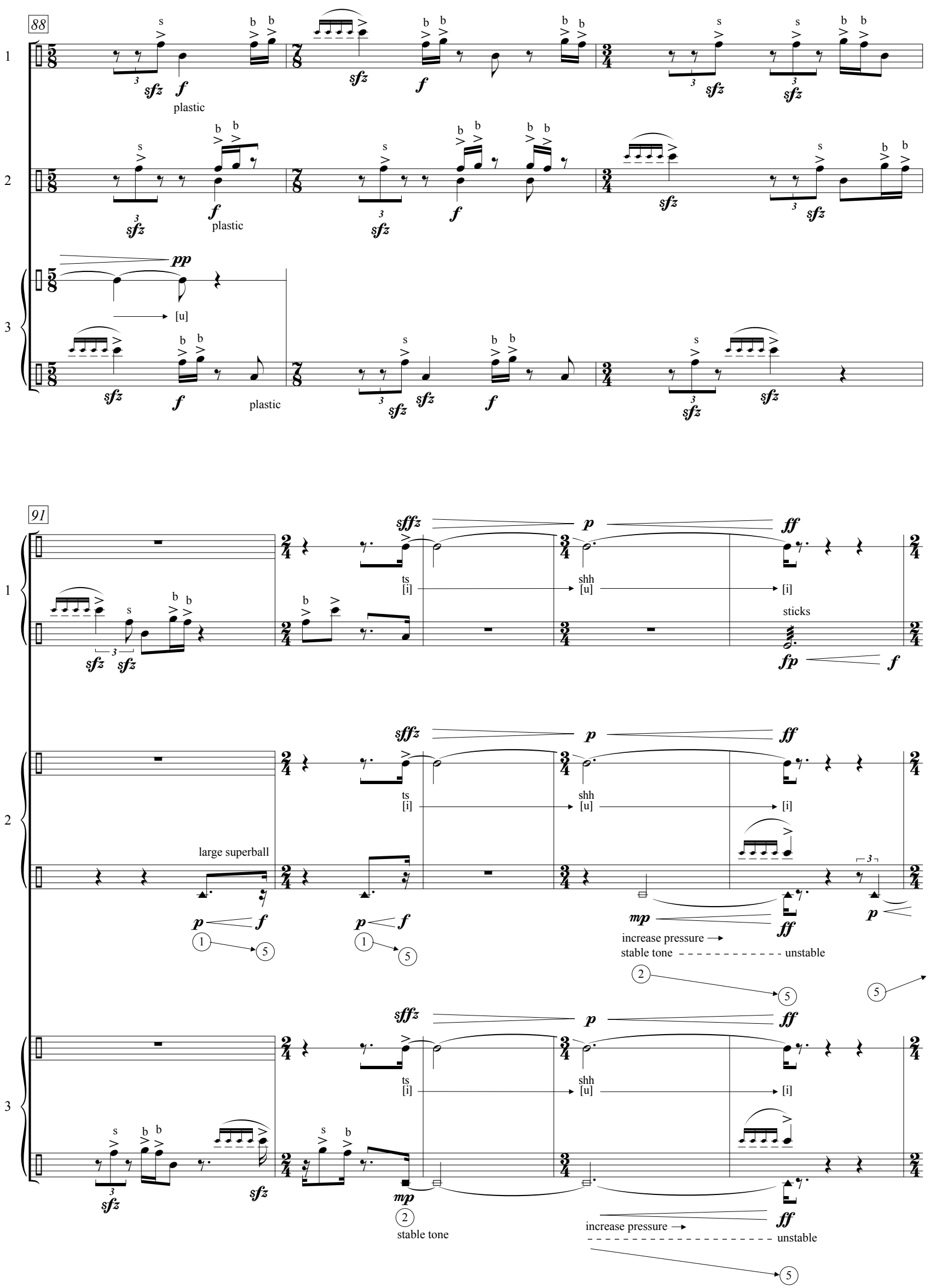
sticks

hard felt


72
1
2
3
Crot.
plastic, l.v. sempre
tri. beater, l.v. sempre
sm. superball
lg. superball
ts
shh
[i]
[u]
[i]
Ped.


76
1
2
3
sm. superball
Ped.


80
(tri. beater)
WB
plastic
ts
[i]
[u]
Ped.
tri. beater
lg. superball
sm. superball
sss
(tri. beater)
(tri. beater)
(tri. beater)
large superball
tri. beater
WB
plastic
Ped.


88
1
2
3
plastic
plastic
plastic
[u]
91
ts
[i]
shh
[u]
[i]
sticks
large superball
increase pressure
stable tone
unstable
stable tone
increase pressure
unstable

96

1

2

3

stick

lg. superball

sticks

99

(sticks)

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

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

102

Crot.

plastic, l.v. sempre

pick up: sticks, 1 plastic

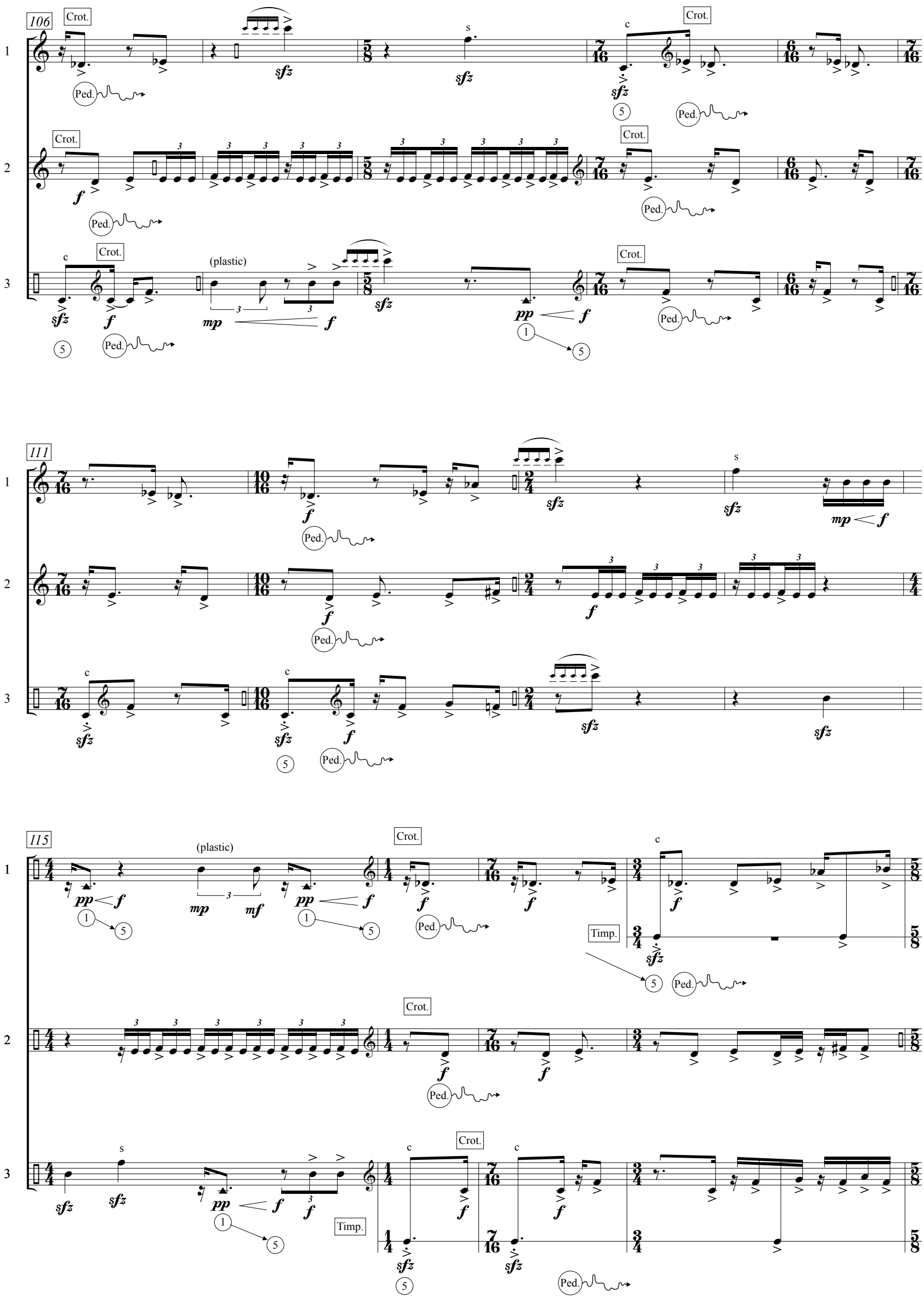
Crot.

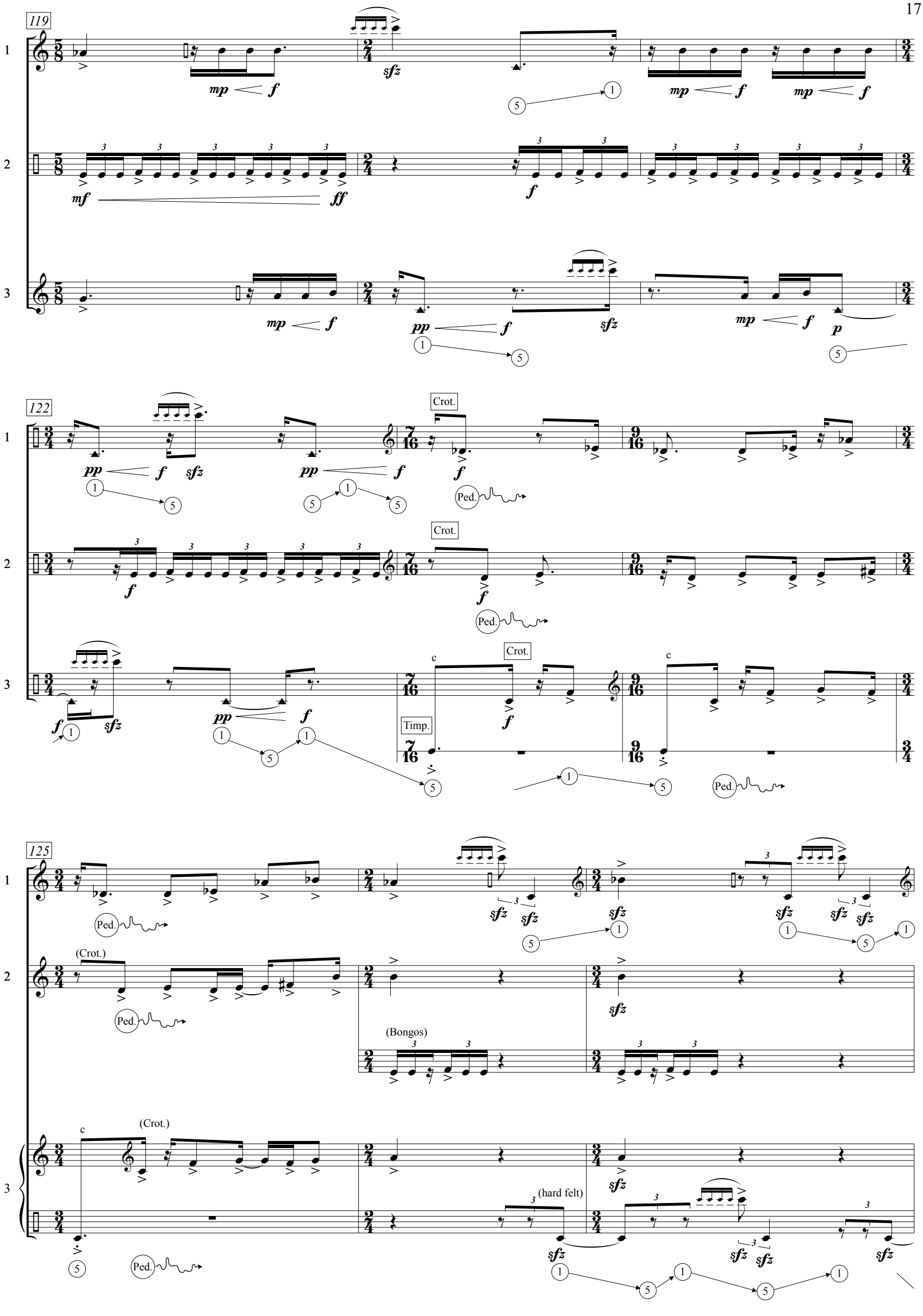
plastic, l.v. sempre

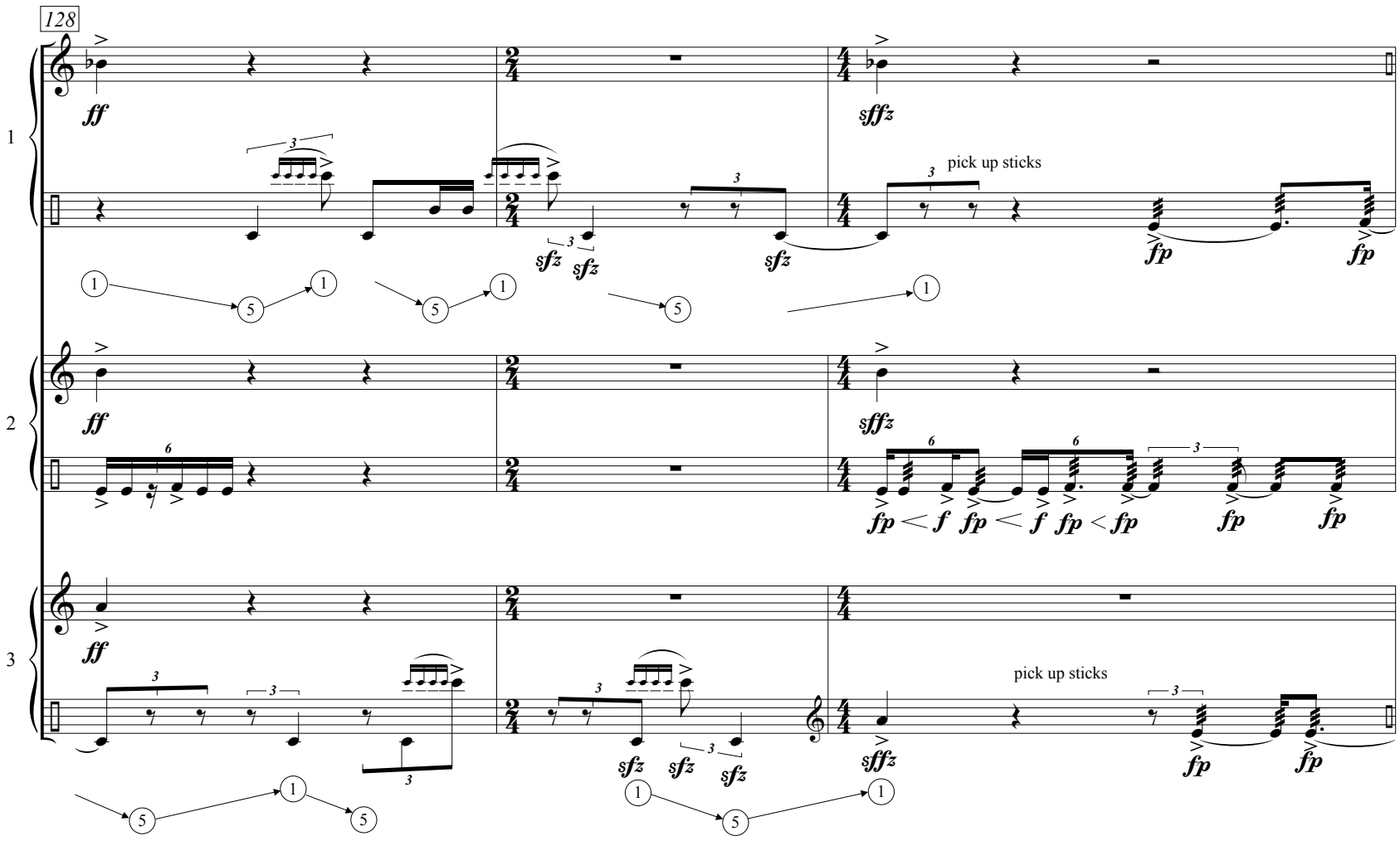
(tri. beater)

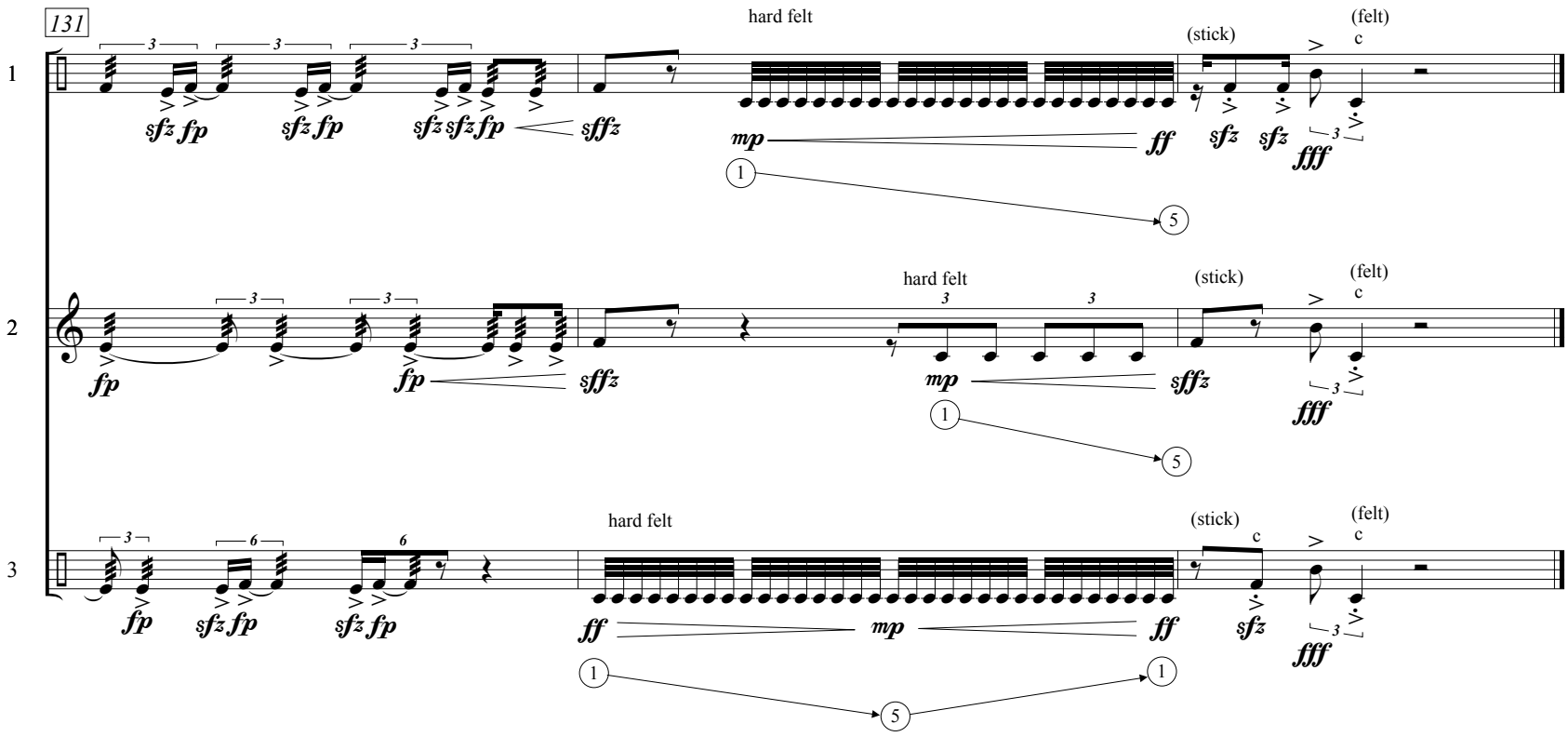
Crot.

plastic, l.v. sempre


106
Crot.
Ped.
(plastic)
111
115
Timp.


119
122
125
Crot.
Timp.
Ped.
(Crot.)
(Bongos)
(hard felt)





Bloomington, IN – February 12, 2017