

4-3-5: CAN YOU HEAR IT?

for percussion duo

Brendan Faegre

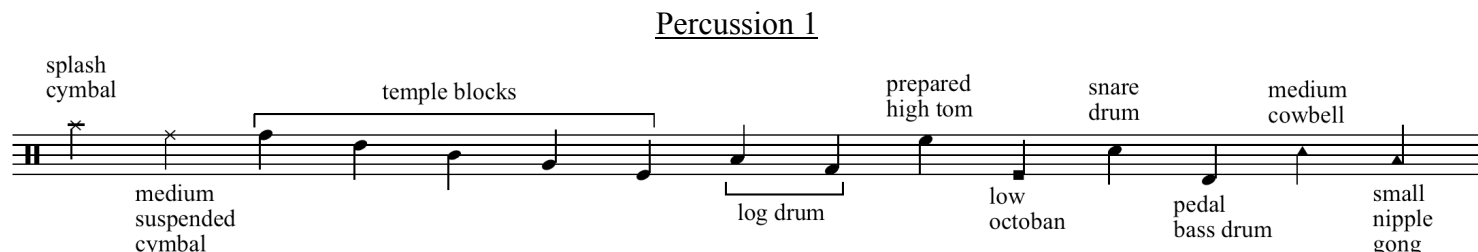
2010

Raven Feather Music

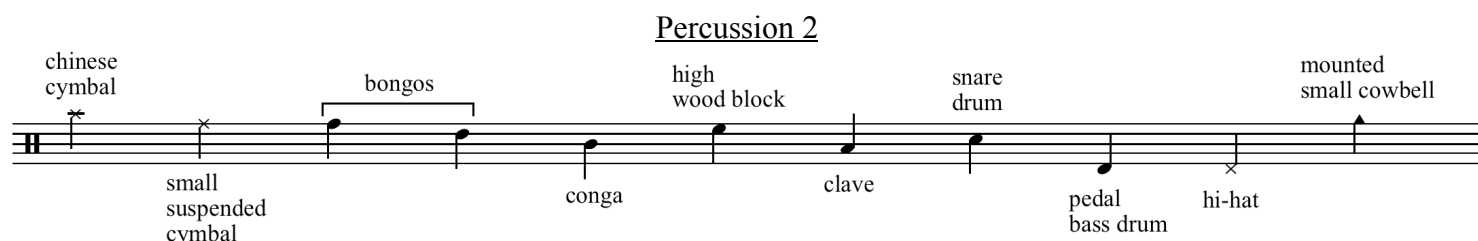
Duration: 12 minutes

Instrumentation:


Percussion 1





Percussion 2



Performance Notes:

 = bell of cymbal

 = splash hi-hat w/ pedal

 = deadstroke

- Percussion 1's high tom must be prepared before performance. Use a tom-tom of the drum set style—with both a batter and a resonant head—approximately 8" in diameter. Tune the batter head a little lower than usual, so that there is still resonance, but a lower pitch. Then tune the resonant head low enough that when you strike the batter head a descending glissando is heard.
- Percussion 2's cowbell should be mounted and as resonant as possible, whereas Percussion 1's cowbell should be placed on a foam surface and somewhat dry.
- If a low octoban is difficult to acquire, a homemade PVC-pipe drum is a perfectly acceptable substitute. Aim for a drum approximately one meter (about 3 feet, 4 inches) in length.

Program Note:

According to recent research, newborn babies can perceive meter.¹ Whether innate or learned in the womb, upon entering the outside world, babies know where the "one" is. But can they perceive polyrhythm—rhythms occurring in multiple tempi simultaneously? Can you? Can I? Can the performers? These questions are the primary impetus behind *4-3-5: Can You Hear It?*, focusing mainly on the tempo ratios 3:4:5. But polyrhythm is only one of the many spices used to create this flavorful rhythmic soup. The other ingredients are as follows:

- 2 tbsp. Rhythmic contours (exploring the expansion, contraction, and gradual re-shaping of a rhythm)
- ½ cup Timbre as a structural element (generally divided into wood-like, skin-like, or metal-like sounds)
- a pinch of Tabla tricks

This is all boiled in an upside-down floor tom, from my childhood drum set, which was my entrance into the world of music and remains a strong influence in all of my works. Please enjoy!

Raven Feather Music (ASCAP)

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¹ <http://www.pnas.org/content/106/7/2468.full>

4-3-5: Can You Hear It?

Brendan Faegre
(b. 1985)

Always grooving (♩ = 138)

Snare drum (snare on) brushes

P1

P2

p *f (sub.)* *p* *mf*

10

Snr.

Snr.

f *p* *mf (sub.)* *p* *f*

18

Snr.

Snr.

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

26

Snr.

Snr.

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

34

Snr.

Snr.

f *p* *mf*

42

Snr.

Snr.

(^ = rimshot)

(^ = rimshot)

+ Pedal B.D.

f *pp* *f* *pp*

50

Snr. B.D. *ff* *pp*

+ Pedal B.D. + Chinese Cym. snare off Bongos (brushes, ord.)

Snr. B.D. *ff* *sf* *pp*

dampen

57

Snr. B.D. *cresc. all voices*

Bngs. B.D.

64

Snr. B.D. *ff* *sf* *p*

+ Splash Cym. snare off Log Drum & Temple Blocks hard yarn mallets implied pulse: ♩

Bngs. B.D. *ff* *sf* *p*

Bongos & Conga hands

72

T. Bl. L. Dr. *cresc. accented notes* *ff*

Bngs. Cnga. implied pulse: ♩

82

T. Bl. L. Dr. *p* *sim.* *ff*

Bngs. Cnga. *sim.* *ff* *p*

cresc. accented notes only

92

T. Bl. L. Dr. *p*

Bngs. Cnga. *sim.*

102

T. Bl.
L. Dr.

+ Pedal B.D.

Bngs.
Cnga.

ff *p*

b.d. only

111

T. Bl.
L. Dr.
B.D.

Bngs.
Cnga.
B.D.

p *b.d.* *f* *p*

b.d. only

121

T. Bl.
L. Dr.
B.D.

Bngs.
Cnga.
B.D.

p *f* *p*

accents

130

T. Bl.
L. Dr.
B.D.

Bngs.
Cnga.
B.D.

f *p*

all cresc. poco a poco

140

T. Bl.
L. Dr.
B.D.

Bngs.
Cnga.
B.D.

all cresc. *mf* *ff* *pp* *p*

♩ = 184

poco rit. *♩ = 168*

High Temple Block hard rubber mallet

+ Splash Cym. (bell) drumstick

always l.v. unless otherwise indicated

Med. T. Bl. hard rubber mallet

151

T. Bl.
L. Dr.
B.D.

Wood Block hard rubber mallet

Bngs.
Cnga.
B.D.

pp *ff* *ppp* *ff* *pp*

Splash cym. (bell) drumstick
Med. T. Bl. hard rubber mallet

168

Spl. Cym.
T. Bl.

ff **mf** aim for a perfect dynamic balance between all voices (both players) when no cresc. or decresc. is indicated

Chin. Cym. hard rubber mallet
Conga hand, open palm in center, not dampened
always l.v. unless otherwise indicated

Cnga.

ff **mf** aim for a perfect dynamic balance between all voices (both players) when no cresc. or decresc. is indicated

p

178

Spl. Cym.
T. Bl.

gradually mute w/ free hand-----+

Cowbell drumstick

f **p** **f** **f**

+ W. Bl. hard rubber mallet

+ Octoban drumstick

Cnga.

(p) **f**

188

Cwbl.
Oct.

f (*acc. stroke*)

Clave hold in one hand, using hard rubber mallet w/ other

W. Bl.

f **p** **f** **p**

+ Hi-Hat w/ pedal

198

+ High Tom (prepared) drumstick

Tom.
Oct.

f **f** **p**

Med. T. Bl. hard rubber mallet

Clve.
H.H.

f **p**

+ Cowbell hard rubber mallet

208

+ Spl. Cym. **f** **mp**
drumstick

Tom.
T. Bl.

f **p**

+ Conga hand

Cwbl.

gradually mute
w/ free hand

218

Spl. Cym. T. Bl. Cnga.

f *f* *p*

+ W. Bl. hard rubber mallet

accel.

227

Cwbl. W. Bl. Cnga.

f *mf* *f*

+ Gong (horiz. on table) hard yarn mallet

237

Cwbl. Gong W. Bl.

mf *ff* *f*

+ Cowbell triangle beater, pressing with each stroke so as to dampen

♩ = 208

247

Cwbl. Gong W. Bl.

f *ff* *ff*

+ Cowbell triangle beater, pressing with each stroke so as to dampen

+ Hi-Hat w/ pedal *f*

all voices

257

Cwbl. Cwbl. H.H.

all voices

rit.

267

Cwbl. Cwbl. H.H.

f *ff* *f*

+ Gong hard rubber mallet

+ Cowbell hard rubber mallet

277 *ff*

Cwbl. Gong

Cwbl.

f *mf*

f *mf*

all voices

+ High Bongo hard rubber mallet

♩ = 168

287 + T. Bl.

T. Bl.

f *p* *f* *p*

+ L. Drum hard yarn mallet

Cwbl. Bngo.

> p

297

T. Bl. L. Dr.

Clave hard rubber mallet

Bngo.

f *p*

304 *mf sub.*

T. Bl. L. Dr.

Clave

mf all voices

← ♩ = ♩ →

(♩ = 126) ← ♩ = ♩ → (♩ ≈ 100) ← ♩ = ♩ → (♩ ≈ 80) ← ♩ = ♩ → (♩ ≈ 66) ← ♩ = ♩ → rit. . . . (♩ = 40)

312

T. Bl. L. Dr.

f *mp* *f* *p*

+ T. Bl. hard yarn mallet

+ Cowbell hard rubber mallet

+ Cowbell hard rubber mallet

+ Hi-hat w/ pedal

a tempo (♩ = 168)

317

High T. Bl. Octoban hard yarn mallets

T. Bl. Oct.

ff solo

Chin. Cym.

W. Bl., Bongos, Conga hard yarn mallets

W. Bl. Bngs. Cnga.

ff *p*

Hi-Hat pedal

326

+ Log Drum

T. Bl. Oct.

p

W. Bl. Bngs. Cnga.

ff solo (hi-hat remains *p* until m. 417)

335

T. Bl. L. Dr. Oct.

f sempre

W. Bl. Bngs. Cnga.

p

344

T. Bl. L. Dr. Oct.

f *p* *f*

W. Bl. Bngs. Cnga.

f *p* *f* *p*

353

T. Bl. L. Dr. Oct.

p *f* sempre

gradually slow down physical motion as phrase expands

W. Bl. Bngs. Cnga.

f *p* *f* *p*

362

T. Bl. L. Dr. Oct.

W. Bl. Bngs. Cnga.

371

T. Bl.
L. Dr.
Oct.

p f p f p f mp f mf f

W. Bl.
Bngs.
Cnga.

380

T. Bl.
L. Dr.
Oct.

mf p mf mp p

W. Bl.
Bngs.
Cnga.

389

T. Bl.
L. Dr.
Oct.

ff p

W. Bl.
Bngs.
Cnga.

p

398

T. Bl.
L. Dr.
Oct.

ff

W. Bl.
Bngs.
Cnga.

ff

p

407

T. Bl.
L. Dr.
Oct.

ff

W. Bl.
Bngs.
Cnga.

p

416

T. Bl.
L. Dr.
Oct.

p + Pedal B.D.

hands only

W. Bl.
Bngs.
Cnga.

mf p sub.

424

T. Bl.
L. Dr.
Oct.

mf p sub. sf sf

W. Bl.
Bngs.
Cnga.

f p sub.

433

T. Bl.
L. Dr.
Oct.

all voices ff p sub.

W. Bl.
Bngs.
Cnga.

f p sub. ff 5 p sub.

442

T. Bl.
L. Dr.
Oct.

f p

W. Bl.
Bngs.
Cnga.

accented notes mf f p

451

T. Bl.
L. Dr.
Oct.

ff sub. p sub. ff sub.

W. Bl.
Bngs.
Cnga.

ff 5 p sub.

460

T. Bl.
L. Dr.
Oct.

sempre ff

W. Bl.
Bngs.
Cnga.

ff sub. + Pedal B.D. sempre ff

5 5 4 4 4 4

5 5 4 4 4 4

5 5 4 4 4 4

469 (♩ = 69)

T. Bl.
L. Dr.
Oct.

p < f p f p f p

W. Bl.
Bngs.
Cnga.

p f p < f p

+ Snare Drum (off) Octoban Chin. Cym.

+ High Bongo Conga

* play as an unmeasured tremolo between both voices, but following independant dynamics with each hand

12

478

Med. Susp. Cym. *mp* *mf* *f* *ff* dampen

Cym. Snr. *p* *ff* *p* *all* *ff* *mp*

Spl. Cym. *p* *f* *ff* dampen

Cym. Bngo. *mp* *mf* *f* *ff* dampen *p* *all* *ff* *mp*

Sml. Susp. Cym. *p* *f* *ff* *p* *all* *ff* *mp*

Snare Drum (off) brushes, stirring with both hands

like an extension of the cymbals' resonance

Low Bongo brush, stirring (strike)

Conga brush, stirring like an extension of the cymbals' resonance

485

Snr. *p* *f* *mf*

Susp. Cym. *p* *f* *mf*

Chin. Cym. *p* *mf* *p*

W. Bl., Snr. (), Bongos, Conga medium yarn mallets *p* *mf* *p*

T. Bls., L. Dr., Octoban hard plastic mallets (2+3+2+3) *f* *mf*

rit. (♩ = 40) a tempo; still grooving (♩ = 69)

(strike)

(strike)

+ Pedal B.D. *f* (until m. 513)

491

T. Bl. L. Dr. Oct. *f* *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

W. Bl. Snr. Bngs. Cnga. *mp* *p* *mf* *p sub.* *mp* *p*

(♩ ≈ 168)

496

T. Bl. L. Dr. Oct. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

W. Bl. Snr. Bngs. Cnga. *mp* *p* *mf* *p sub.* *mp* *p* *mp*

+ Gong

(♩ ≈ 216)

501

T. Bl. L. Dr. Oct. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

W. Bl. Snr. Bngs. Cnga. *p* *mf* *p sub.* *mf* *p*

(♩ ≈ 264)

506 $\leftarrow \text{♩} = \text{♩} \rightarrow$ ($\text{♩} = 336$)

T. Bl. L. Dr. Oct. *mf p ff f mf < f mf < f*

W. Bl. Snr. Bngs. Cnga. *mf p sub. mf p*

4:5

511 $\leftarrow \text{♩} = \text{♩} \rightarrow$ ($\text{♩} = 420$) ($\text{♩} = 84$)

T. Bl. L. Dr. Oct. *mf p ff f*

W. Bl. Snr. Bngs. Cnga. *mf p sub. p sub.*

517

T. Bl. L. Dr. Oct. *mf f pp sub.*

W. Bl. Snr. Bngs. Cnga. *mf f ff*

523 + Cowbell

Cwbl. T. Bl. L. Dr. Oct. *f p*

Cwbl. Snr. Bngs. Cnga. *f p ff*

+ Cowbell hard plastic mallets

+ Hi-Hat pedal *f solo, bold*

+ Susp. Cym. (bell)

530 High Tom

Cwbl. T. Bl. L. Dr. Oct. *mp ff sub.*

Cwbl. Snr. Bngs. Cnga. *p sub. ff mp sub. ff sub.*

537

Cwbl. T. Bl. L. Dr. Oct. *mp sub. mf*

Cwbl. Snr. Bngs. Cnga. *mp ff mf*

544

Cwbl. T. Bl. L. Dr. Oct. *ff*

Cwbl. Snr. Bngs. Cnga. *ff*

p sub.

cresc. poco a poco

550

Cwbl. T. Bl. L. Dr. Oct. *cresc. poco a poco*

Cwbl. Snr. Bngs. Cnga. *(mp)*

(mf)

557

Cyms. T. Bl. L. Dr. Oct. *(f)*

Cyms. Snr. Bngs. Cnga. *(f)*

564

Cyms. T. Bl. L. Dr. Oct. *ff*

Cyms. Snr. Bngs. Cnga. *ff*

p *fff*

Snare drum (snare on) brushes
Pedal B.D. (b.d. sempre *ppp*)

572

Snr. B.D. *mf* *delesc. poco a poco*
emerging from the cymbals' resonance

Conga brushes + Pedal B.D. (b.d. sempre *ppp*)

Conga *mf* *delesc. poco a poco*
emerging from the cymbals' resonance

(stirring with both hands)

579

Snr. B.D.

Cnga. B.D.

(mp)

5

586

Snr.

Bngo. Cnga.

+ Low Bongo brush, stirring

(brush, stirring)

(strike)

rit. (strike)

p

5

594

Snr.

Bngo. Cnga.

Susp. Cym.

(strike)

5

♩ = 60 rit. ♩ = 30

601

Cym.

Cym. Cnga.

Spl. Cym.

Chin. Cym.

morendo

5