

Music for Acrolite Snare Drums

a Helicopter Copter project

Head & Heart

Luke Wachter

part 1, *Head*

snare 1

snare 2

snare 3

0:30

↑ bowl

↑ rim

mp

p

1:15

snare on, with brushes

1:45

3

continue ad lib

2:20

cresc.

cresc.

cresc.

3

2:55

3

continue ad lib, increasing intensity

System 1: Three staves. The top staff contains several curved lines. The middle staff begins with a circled note, followed by a series of notes with accents and slurs, and ends with another circled note. The bottom staff contains a continuous wavy line.

3:40

System 2: Three staves. The top staff has curved lines. The middle staff starts with a circled note, followed by two groups of notes with '3' markings below them, then a series of notes with slurs, and ends with a circled note. The bottom staff has a wavy line.

4:10

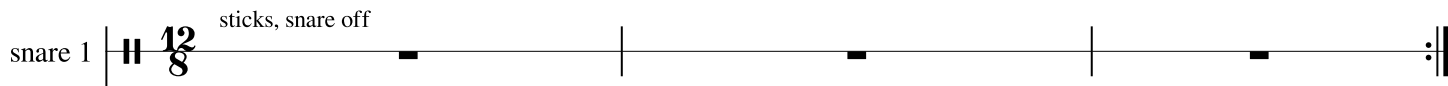
System 3: Three staves. The top staff is empty. The middle staff contains notes with accents and slurs. The bottom staff has a wavy line.

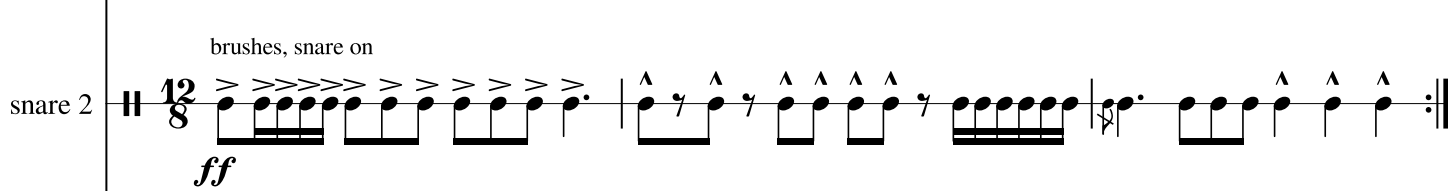
4:30


System 4: Three staves. The top staff has a dynamic marking *f* at the beginning and *n* at the end. The middle staff starts with a circled note, followed by notes with accents and slurs, and ends with a circled note. The bottom staff has a dynamic marking *f* at the beginning and *n* at the end. The bottom staff contains a wavy line.

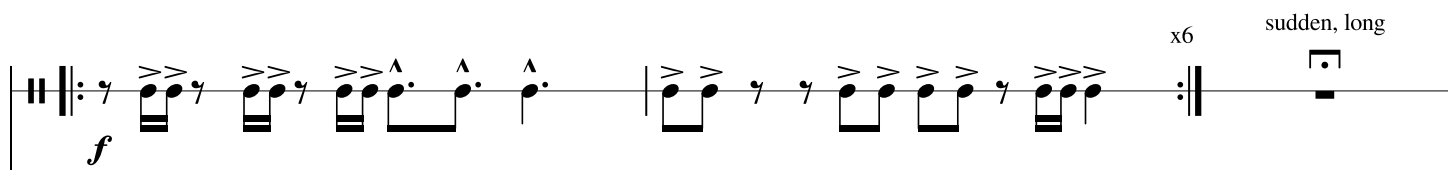
part 2, Heart

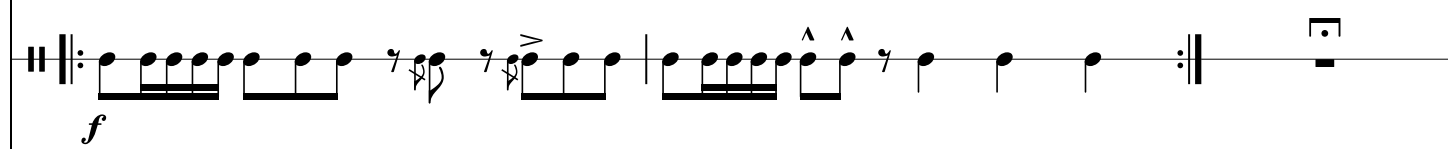
♩. = 116

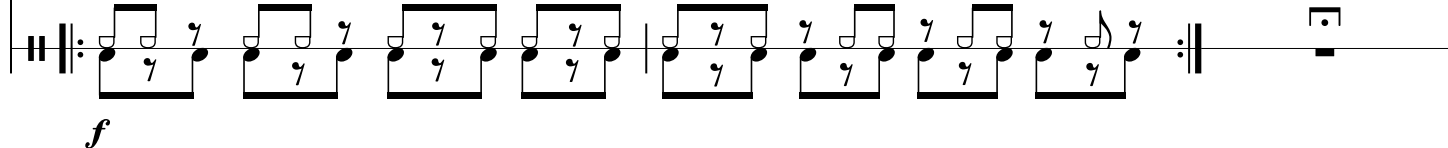
snare 1  sticks, snare off

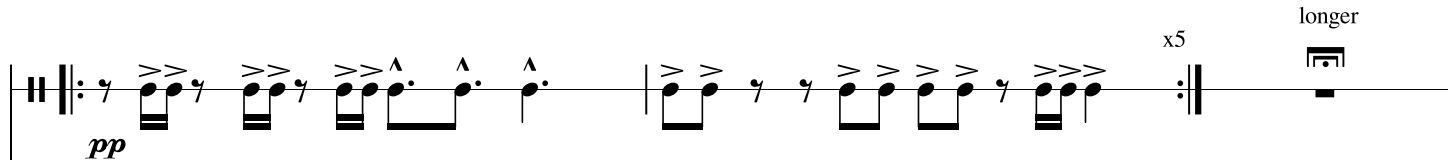
snare 2  brushes, snare on
ff

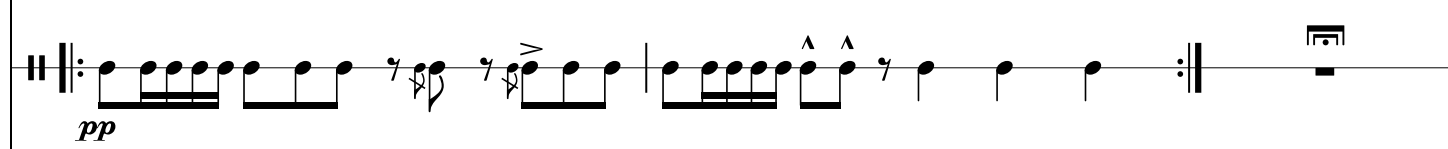
snare 3  bell drum

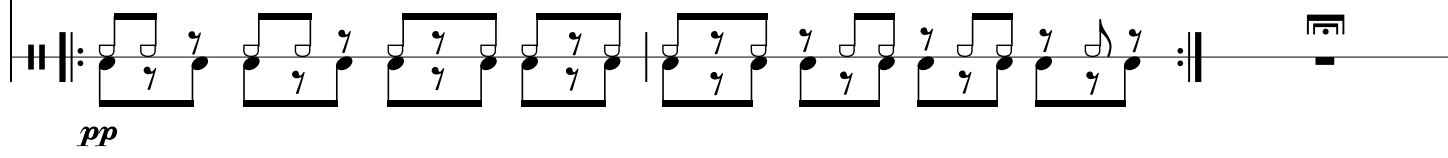
 *f* x6 sudden, long

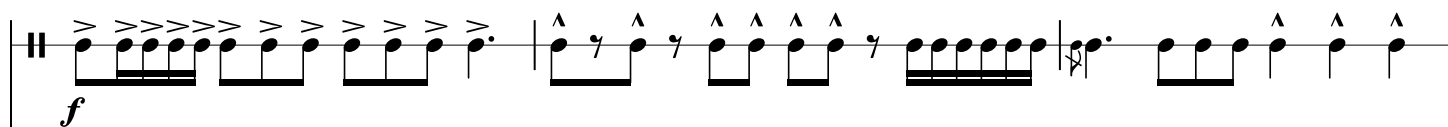
 *f*

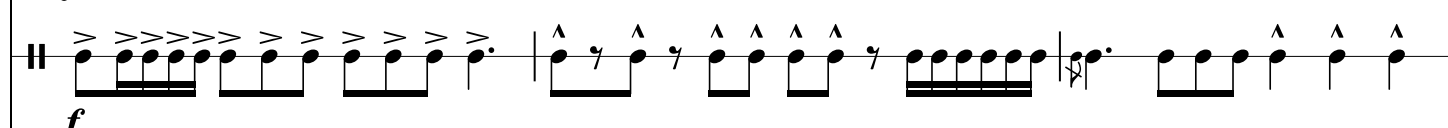
 *f*

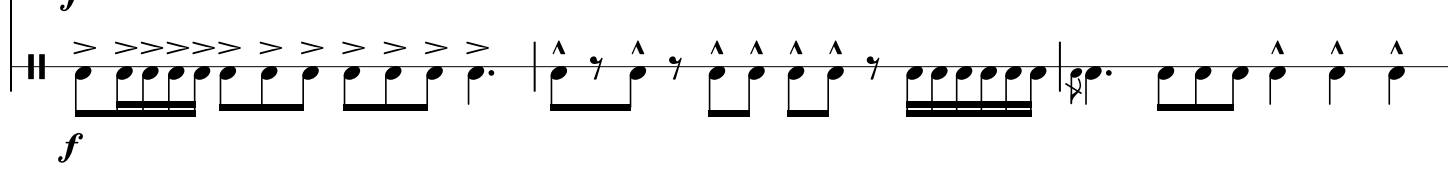
 *pp* x5 longer

 *pp*

 *pp*

 *f*

 *f*

 *f*

p

p

p

p

p

p

ff

ff

ff

repeat till end, let sound fade out

n

n

n

Performance Instructions

Music for Acrolite Snare Drums: Head & Heart by Luke Wachter

Part 1, Head

Each player should enter near the written time intervals. All time markings are general suggestions for pacing; the parts need not line up exactly, though consider using a timer that everyone can see. Players should listen to and interact with each other. Content should be improvised within given parameters. The movement should gradually grow in volume and intensity to the end.

Snare 1: Sing into drumhead, snare on. Place your mouth as close to the head as possible so the sound resonates through the drum. The staff line represents the pitch at which the snares buzz sympathetically with voice. The contoured line represents the direction the pitch should follow. Voice should slide up and down like a glissando. Avoid sounding tonal in any way; sound ghostly and far away.

Snare 2: Brush sound should not be static. Improvise with speed, pressure, and technique to vary and alter sound. Rhythms should be interpreted as written, but the time should be free. Avoid sounding metered.

Snare 3: Place drum upside down on stand, with snare loose. Place two (or more) Tibetan singing bowls on resonant head near, or on top of, the snare wires. Place your finger in the middle of the bowl to provide stability and increase pressure. Bow bowls, using a cello bow or something similar, getting as many varied sounds as possible, including sounds that activated snare wires. Start sparse and increase in frequency and intensity. Use the back of a rattan mallet for rim hits. Move up and down the shaft of the mallet as you hit the rim to create a gradual pitch change. Intersperse at random with bowed bowls.

Part 2, Heart

There should be as little space between movements as possible.

Snare 1: Snare off, use sticks.

Snare 2: Snare on, use brushes.

Snare 3: End Part 1 early to allow enough time to prepare drum. Drum should be tuned very low.

Remove bowls, turn drum over. Place one bowl upside down on a cloth near the edge of the drum.

Play with back of rattan mallet to create a bell sound with your dominant hand. Other hand plays the head of the drum with felt mallet, or a maraca mallet if available.

Solos: Implements are ad lib. Allow groove to settle before solo begins, and return to groove rhythm when finished with your solo, then the next solo can begin. To exit solos, snare 3 should finish solo and drop out, then cue the call, at which point other players drop out.