

Notes:

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Tempo: 'as fast as possible - barely (but definitely) maintaining clarity'

- No quantifiable tempo is prescribed for this piece. 'As fast as possible' is in constant mediation with the performer's ability to 'barely (but definitely) maintain clarity' of impulses. As the performer becomes more comfortable with the piece and the tempo they have arrived at, they are to increase the tempo. Performers should always push themselves to perform the piece faster than they are comfortable with, but should never sacrifice the clarity of impulses.
- Each performer's performance tempo will vary depending on a number of conditions including but not limited to: technical capacity, time spent with the piece, implementation/instrument choice, and compactness of physical stroking action.
- A recommended *starting* tempo for rehearsal is Q=84

Instrumentation:

- Select three different drums. In making the determination of what drums to use, keep in mind that the performer should have only a somewhat noticeably different physical reaction to/tactile relationship with each drum.
- The three drums are to be arranged in a semi-circle with the first drum placed directly to the right of the performer (when facing the audience). Moving along the semi-circle are drums #2 and #3. The order of drums is left to the performer's discretion.

Implementation:

- Two identical striking implements are to be used. There are no restrictions as to what type of implement is chosen (for example: a performer could use an implementation as far-fetched, in this context, as feathers). Use the same implements throughout the performance.

Stroking:

- Always alternate between left- and right-hand strokes. Stroking should happen within a narrow/compact physical space.
- R=right-hand stroke. L=left-hand stroke.
- N.B. - The piece starts with a left-hand stroke.

Neutrality:

- Articulation is to be virtually neutral throughout. That said, the performer should very subtly reinforce the metric structures in place. For example: The downbeats of measures are to be given an ever-so-slight emphasis. This translates into something more nuanced than a tenuto or any other type of conventional articulation mark available. In fact, it may only be something that the performer feels for themselves while performing.
- Likewise, dynamics are to be neutral throughout. What this means is that the dynamic nature of the piece is of secondary importance to other musical parameters; it should not be a noticeable element of the performance. Or, in slightly less ambiguous terms: The dynamic nature of the piece should not be loud, soft, or even *mezzo-mezzo*. If anything, the dynamic nature of the piece should be emergent from other performative considerations such as tempo negotiation, implementation choice, instrumentation choice, etc.

Rests:

- Rests are performed in a highly exaggerated physical manner. This translates as an exaggerated physical action/gesture where the striking implement decisively moves far outside of the established (narrow) stroking space and upon return looks as though it will strike the instrument, but does not make physical contact.
- Accent marks in parentheses are used to indicate this exaggerated physical gesture at the beginning of each page as a courtesy.

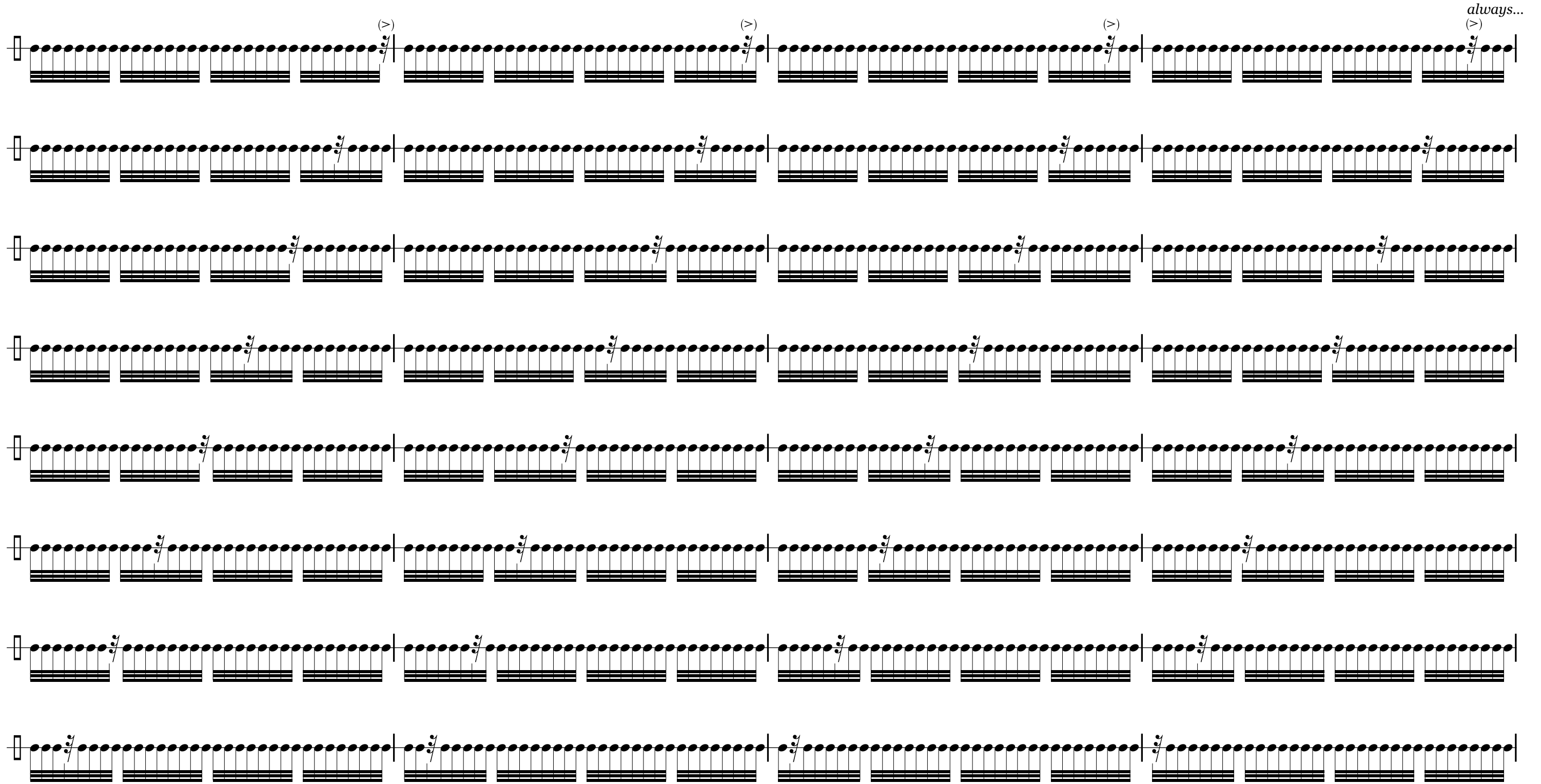
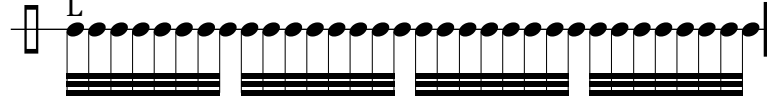
General:

- Each page of the score is rhythmically identical.
- Insert 12 seconds of silence between each page. Order of actions: finish page - 4 seconds of stillness - 4 seconds to more to/prepare for the next instrument - 4 seconds of stillness - start next page.

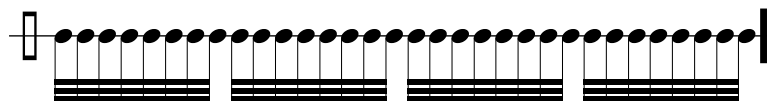
$\frac{4}{4}$  as fast as possible - barely (but definitely) maintaining clarity

instrument 1

L



*always...*



4  
4

instrument 2

L

4  
4

instrument 3

R

The musical score for instrument 3 is written in 4/4 time and consists of a continuous rhythmic pattern of eighth notes. The notes are organized into groups of four, with a vertical bar line separating each group. The first group of notes is marked with an 'R' above it. The subsequent groups are marked with an accent (>) above the first note of each group. The notes are arranged in a way that creates a steady, rhythmic flow throughout the piece. The score is presented on a single staff with a clef and a key signature.