Still Drumming, 2020

for six or more percussionists over video conference

Jet Kye Chong

v.2.0-201114

Performance notes

This piece adapts the performance practice of the music of Steve Reich in homage to his work in a time of isolation and physical distancing.

In Reich's work, phasing often functions to develop musical ideas. In this work, phasing as a sonic phenomenon becomes the object of focus. Due to latency inherent to the video conference platform, players will necessarily be always out of phase with each other, and by differnt amounts. As such, all performers and audiences will hear a unique realisation of the music.

Commissioned by Louise Devenish and The Sound Collectors Lab as part of the Digital Phasing project for Drumming@50.

SET-UP
The work is designed to be performed over video conference - in this case tested with an ensemble of percussionists in the South East Asia and Oceania regions over the Discord communication platform. Headphones are required, and an external microphone is preferred.

Audiences may listen to the piece by joining the video conference with video and audio disabled.

Players 5 and on need to be able to denote a clear downbeat (e.g. bass drum, woodblock, clap, etc.) and need to produce four vague pitches of matching timbre (e.g. four toms, four flowerpots, a glockenspiel, etc.). Choose instrumentation accordingly.

STRUCTURE
The piece comprises of four sections: Introduction, I, II, III.

Every bar is a looping cell repeated around the number of times as indicated at the beginning of the respective section. Stretches of music marked with a thick line are looped as a larger cell, repeated as indicated (still looping individual bars as before).

ENSEMBLE
Players 1-4 are the Engine. Players 5, 6, and on are Sensors.

Ossia staves above each part indicate what music to listen to before entering, and what composite sound one should focus on after entry.

The Sensors need to be ordered before performance. Whenever 'Next Player' ('N.P.') is indicated, the next available Sensor in order plays the entry. Whenever 'Exit' is indicated, the playing Sensor stops and returns to the back of the queue.

When playing the Downbeat parts, the Sensor listens and places the beat where they sense it belongs. When playing the Resultant Pattern parts, the Sensor listens and picks out a melody emerging from the Engine, and performs it in unison with what they hear.

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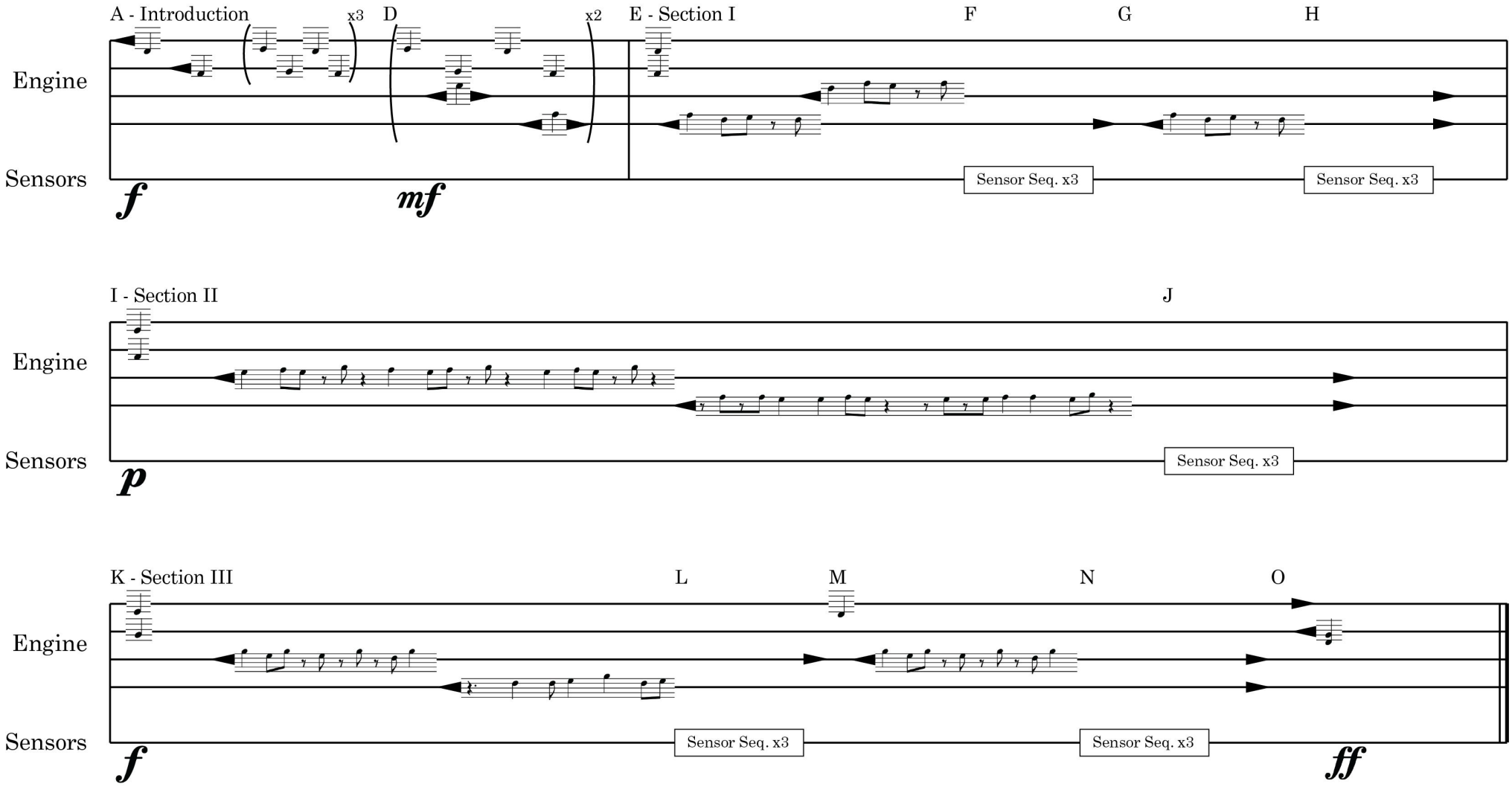
Condensed Score

Jet Kye Chong



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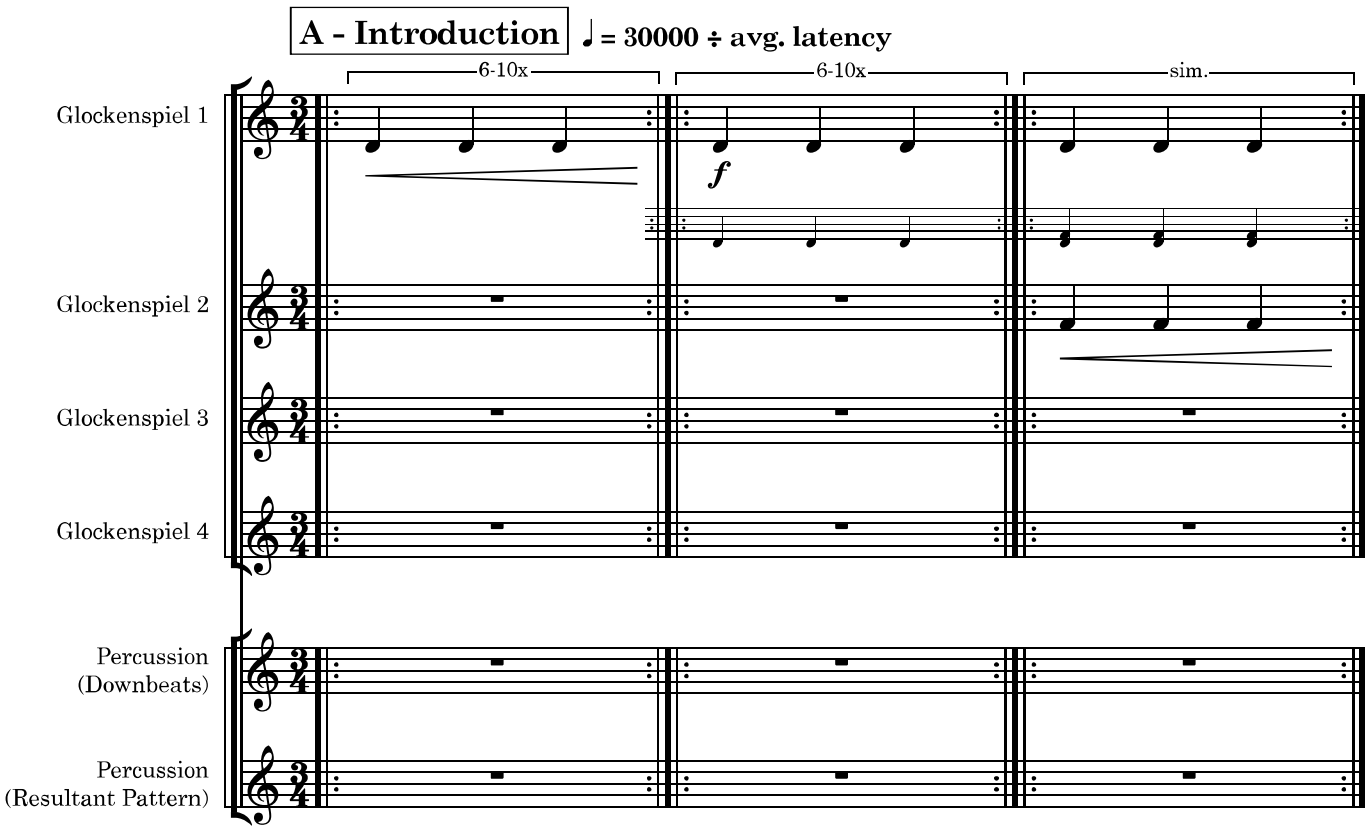

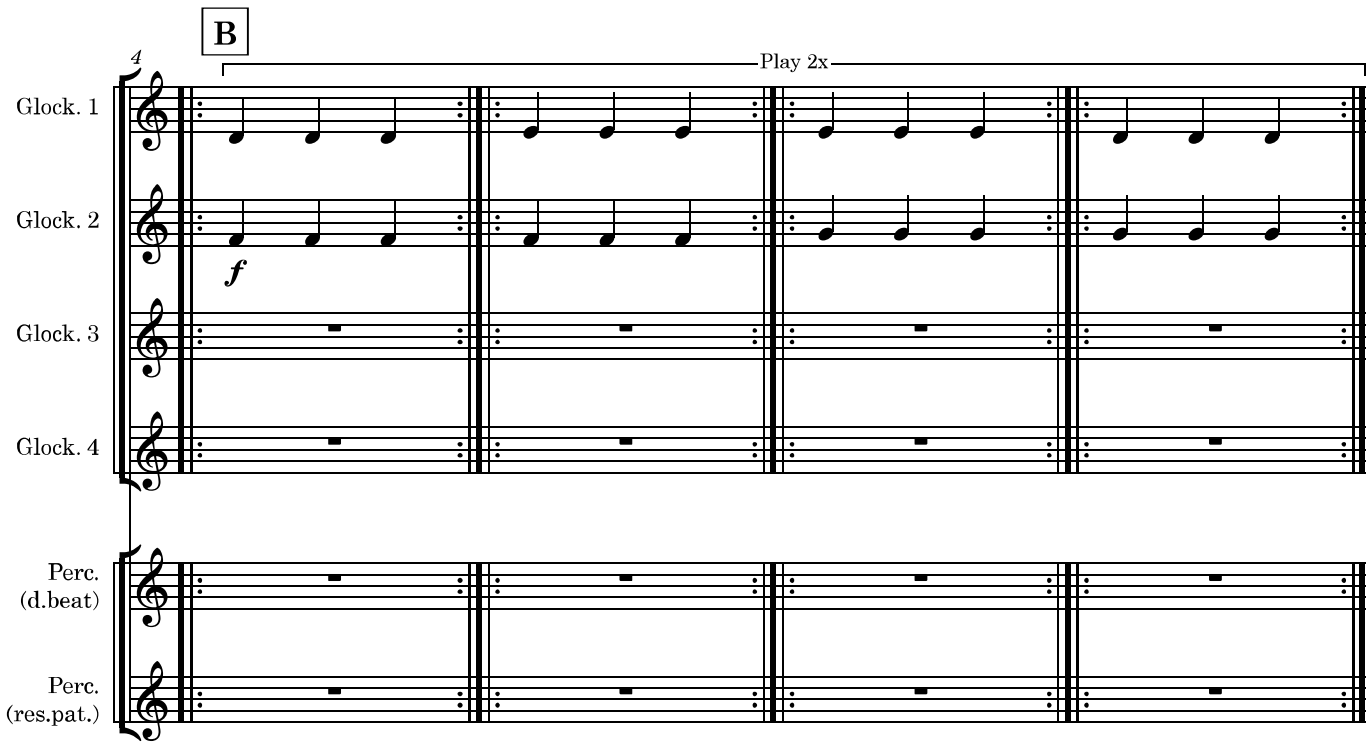

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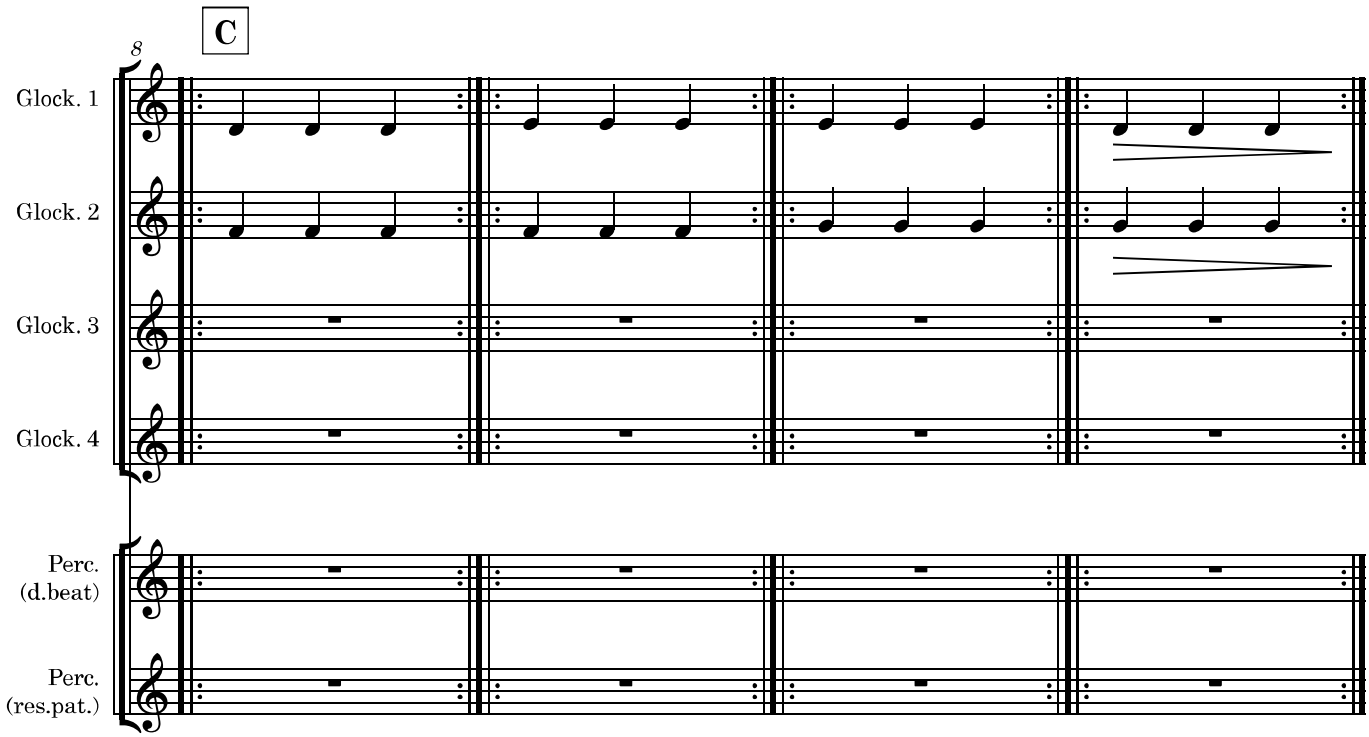
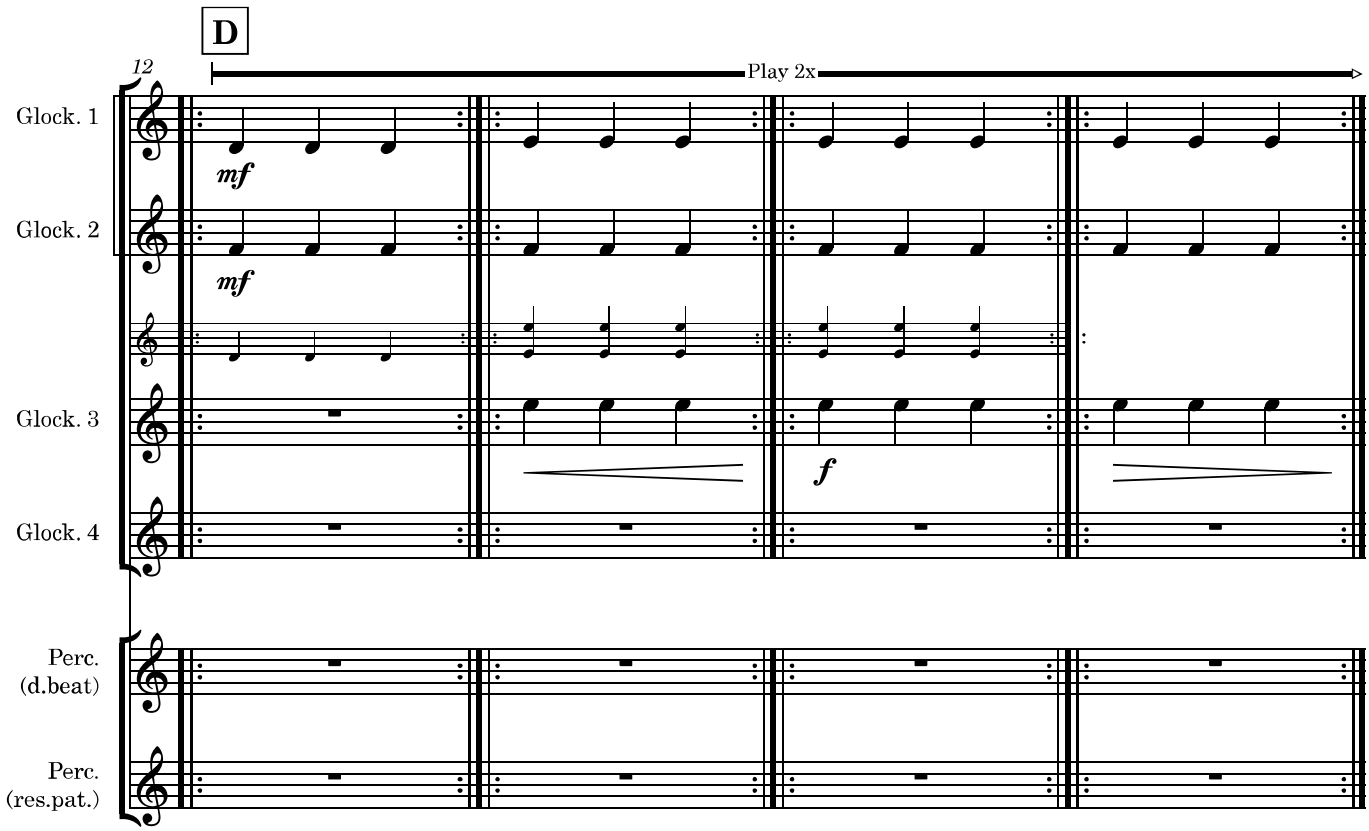
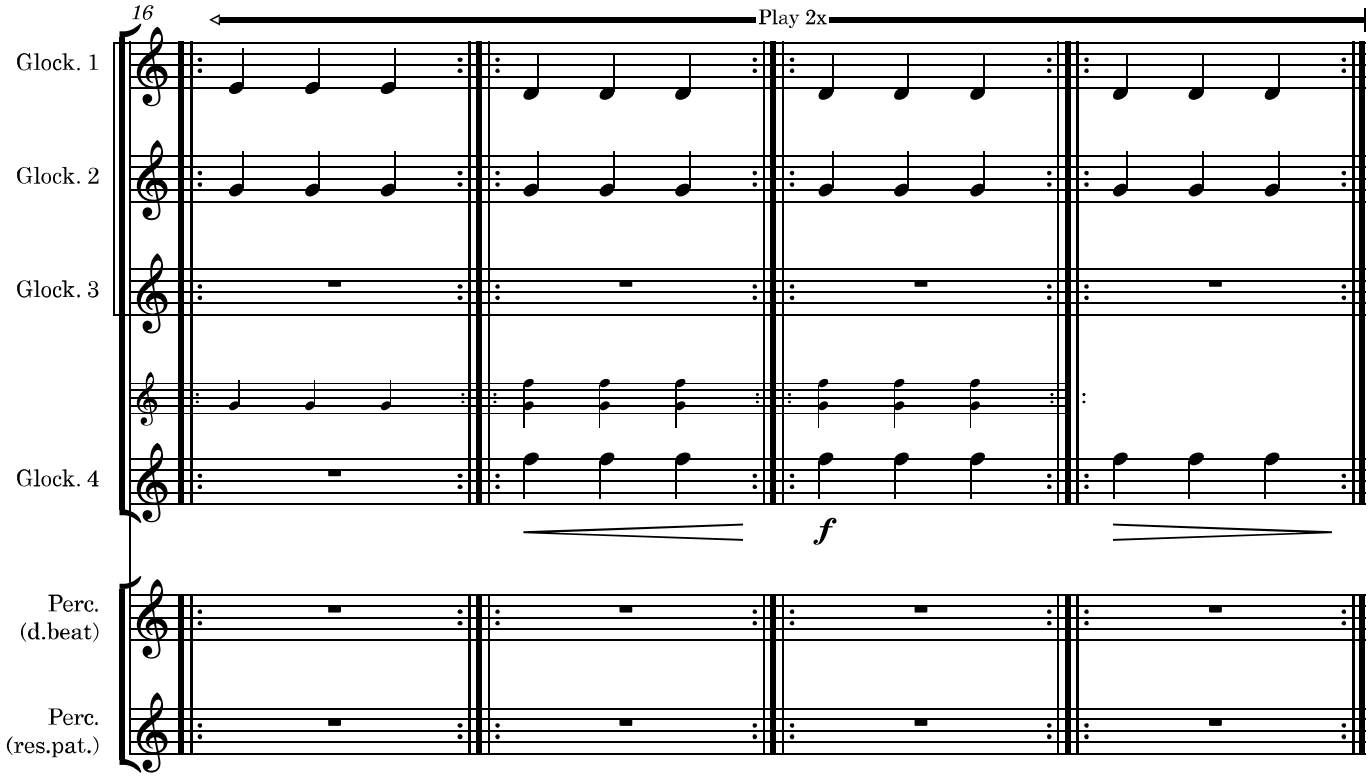
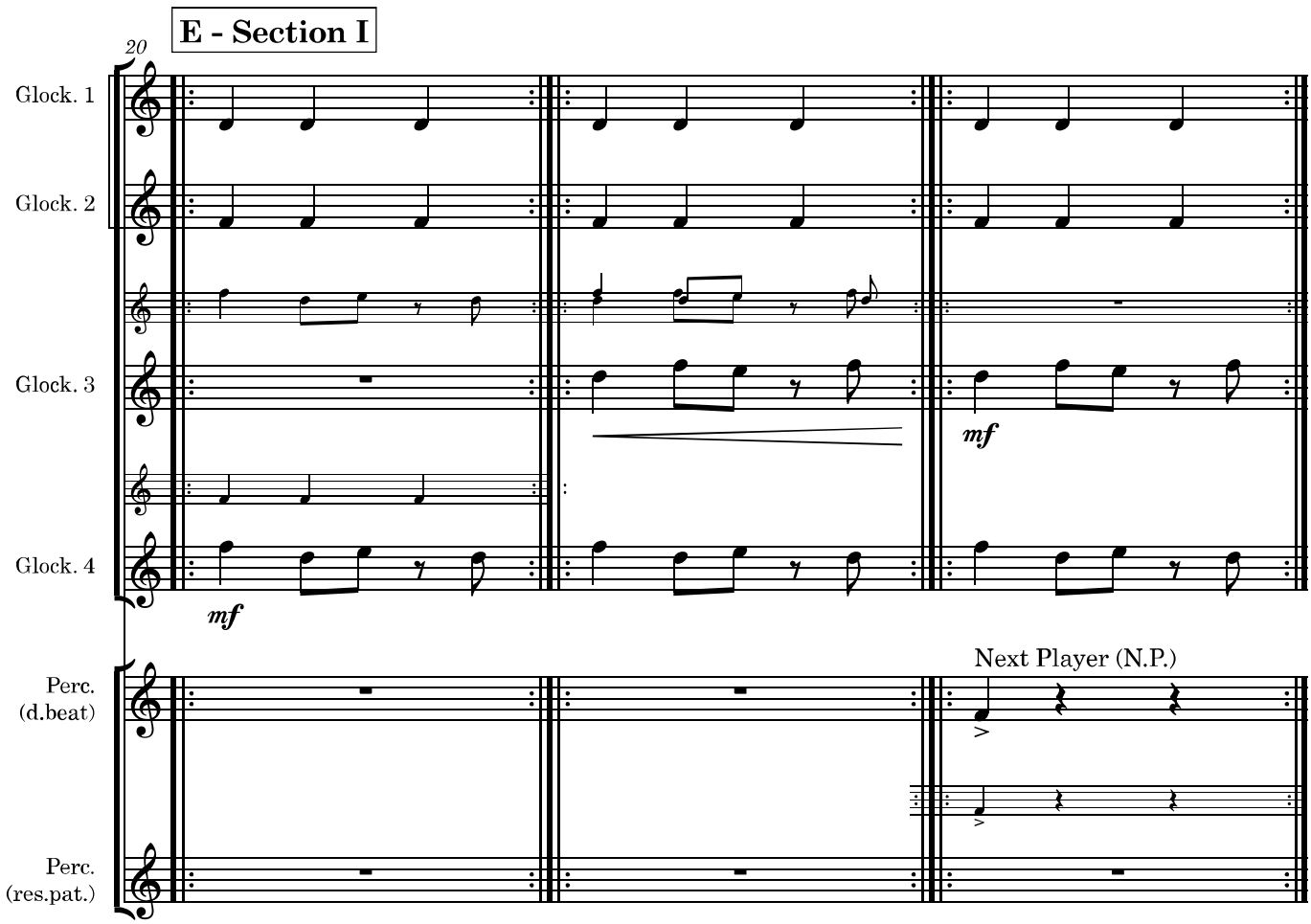
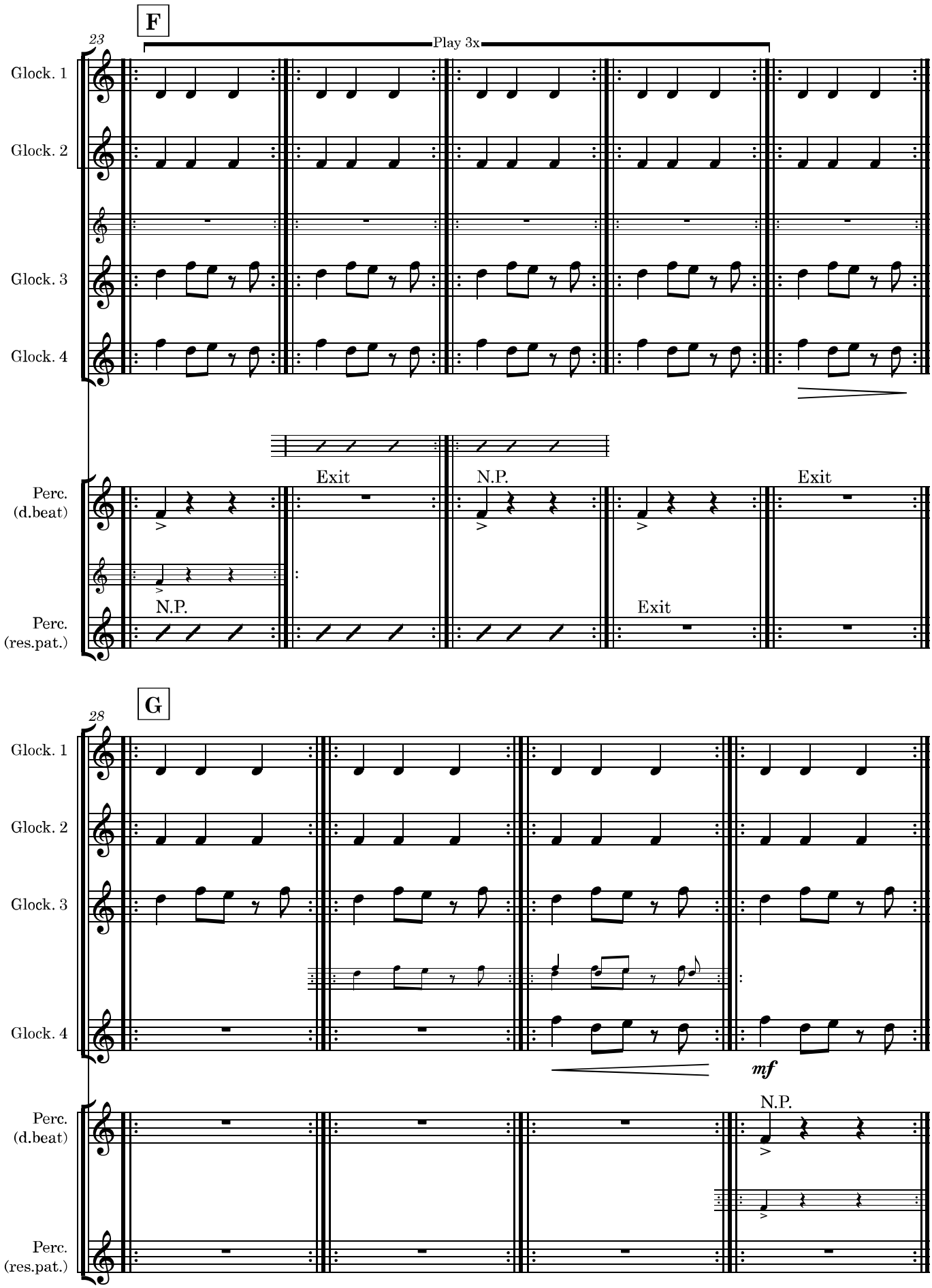
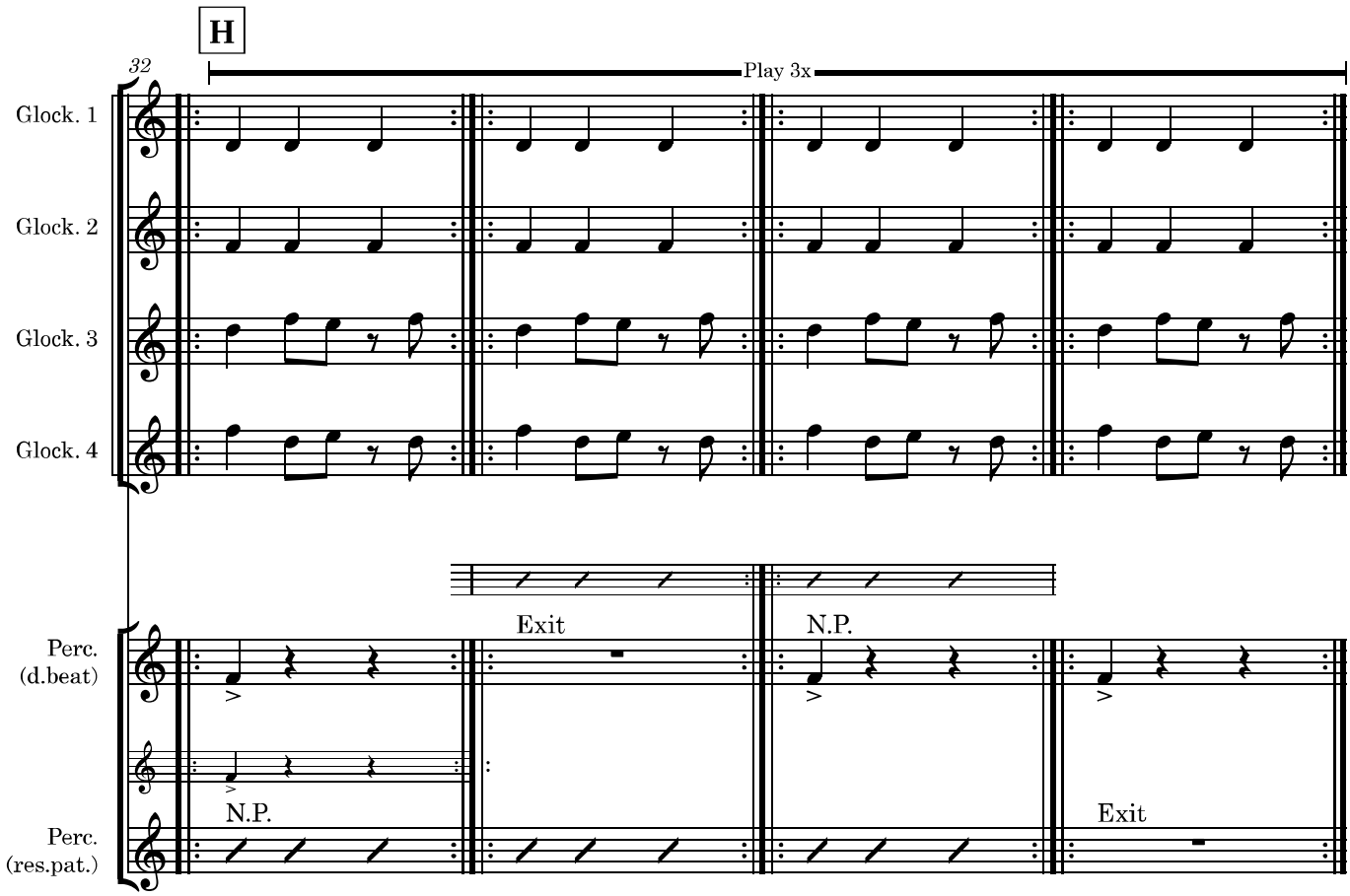

C
8
Glock. 1
Glock. 2
Glock. 3
Glock. 4
Perc.
(d.beat)
Perc.
(res.pat.)

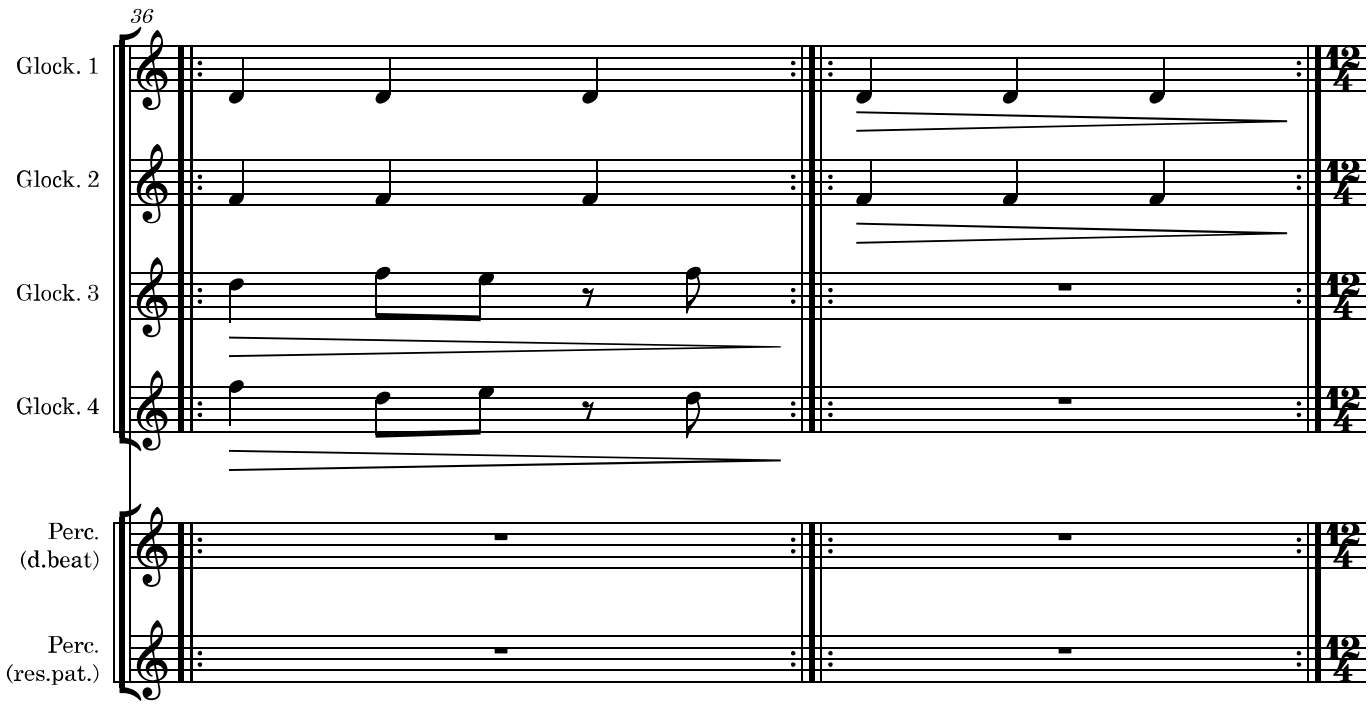

D
12
Play 2x
Glock. 1
mf
Glock. 2
mf
Glock. 3
f
Glock. 4
Perc.
(d.beat)
Perc.
(res.pat.)

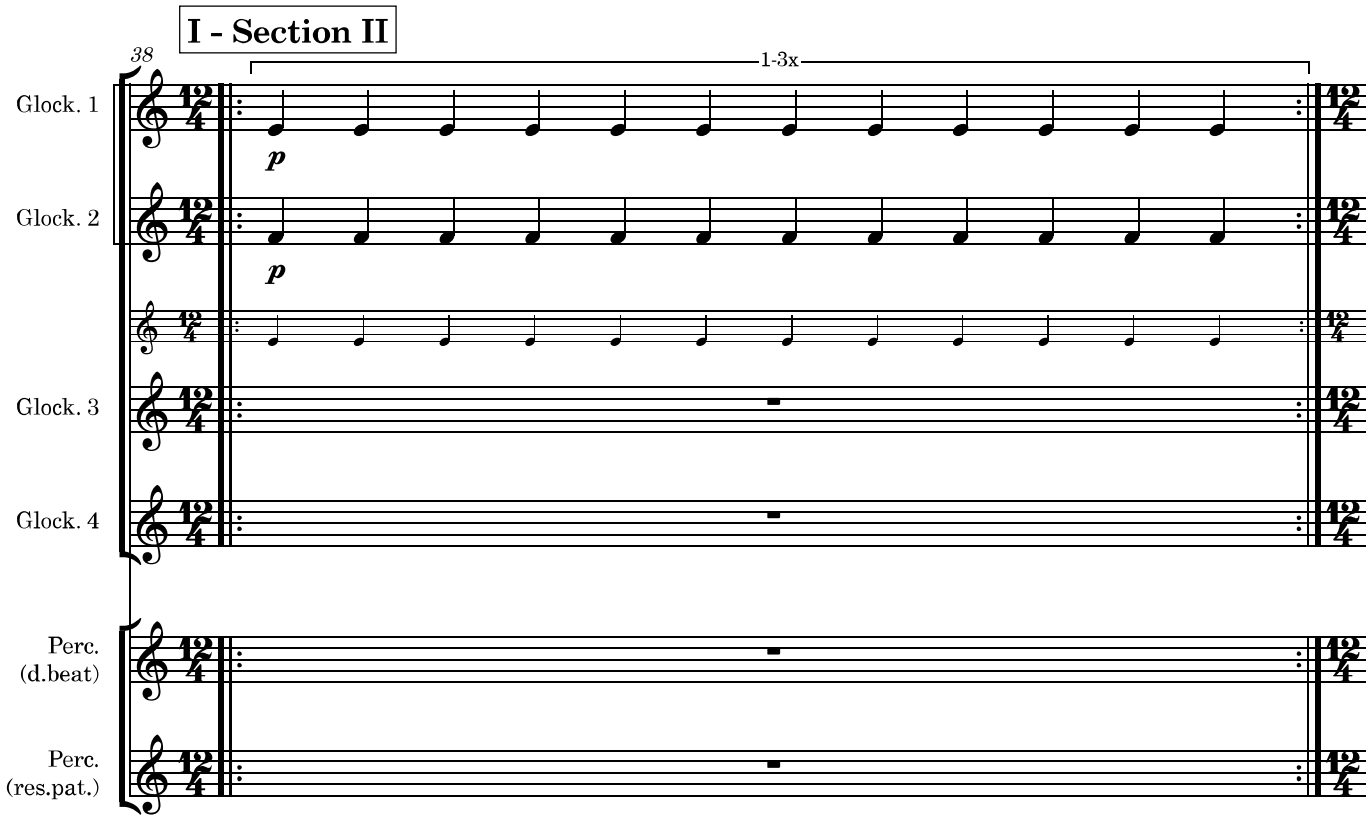

16
Play 2x
Glock. 1
Glock. 2
Glock. 3
Glock. 4
f
Perc. (d.beat)
Perc. (res.pat.)

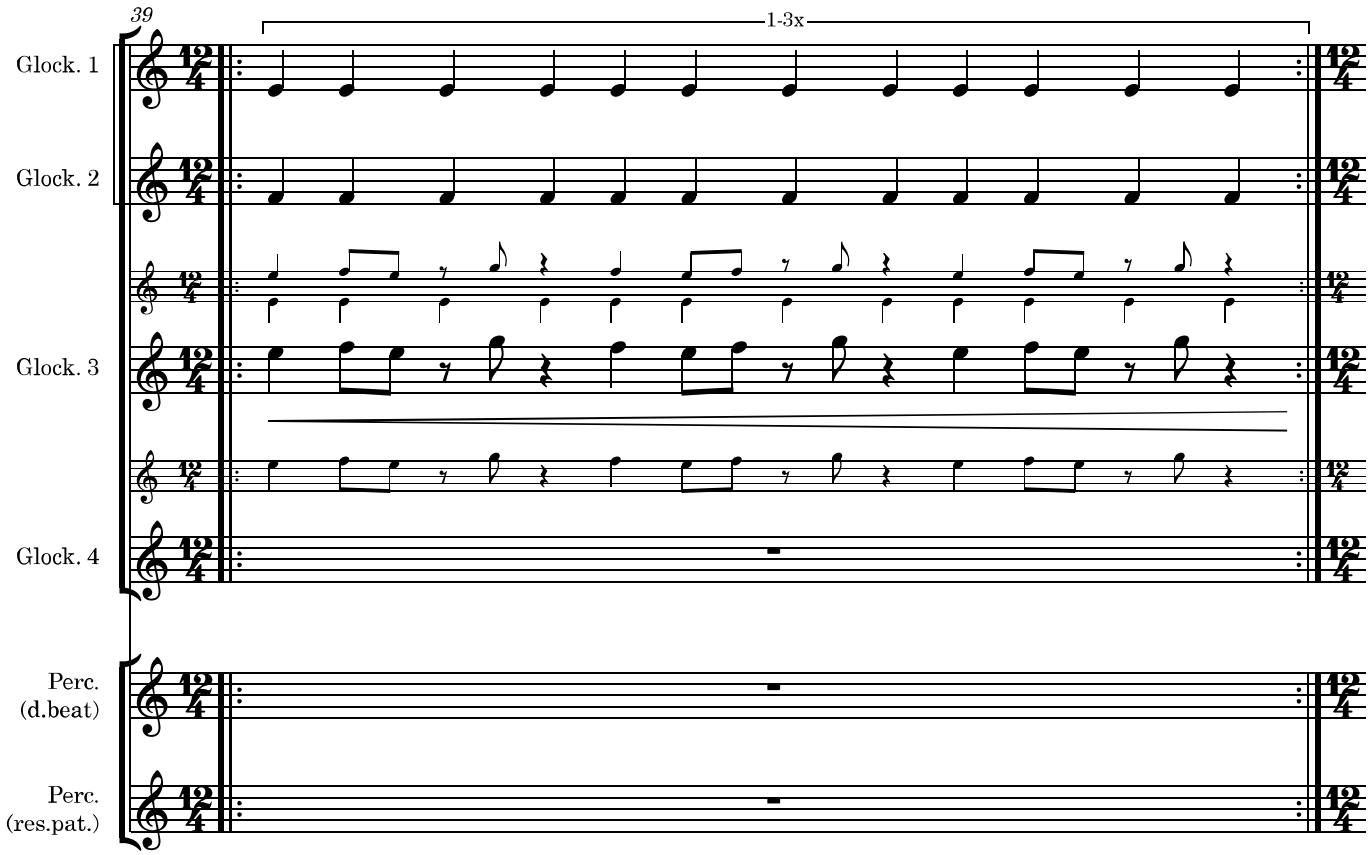

E - Section I
20
Glock. 1
Glock. 2
Glock. 3
mf
Glock. 4
mf
Next Player (N.P.)
Perc. (d.beat)
Perc. (res.pat.)

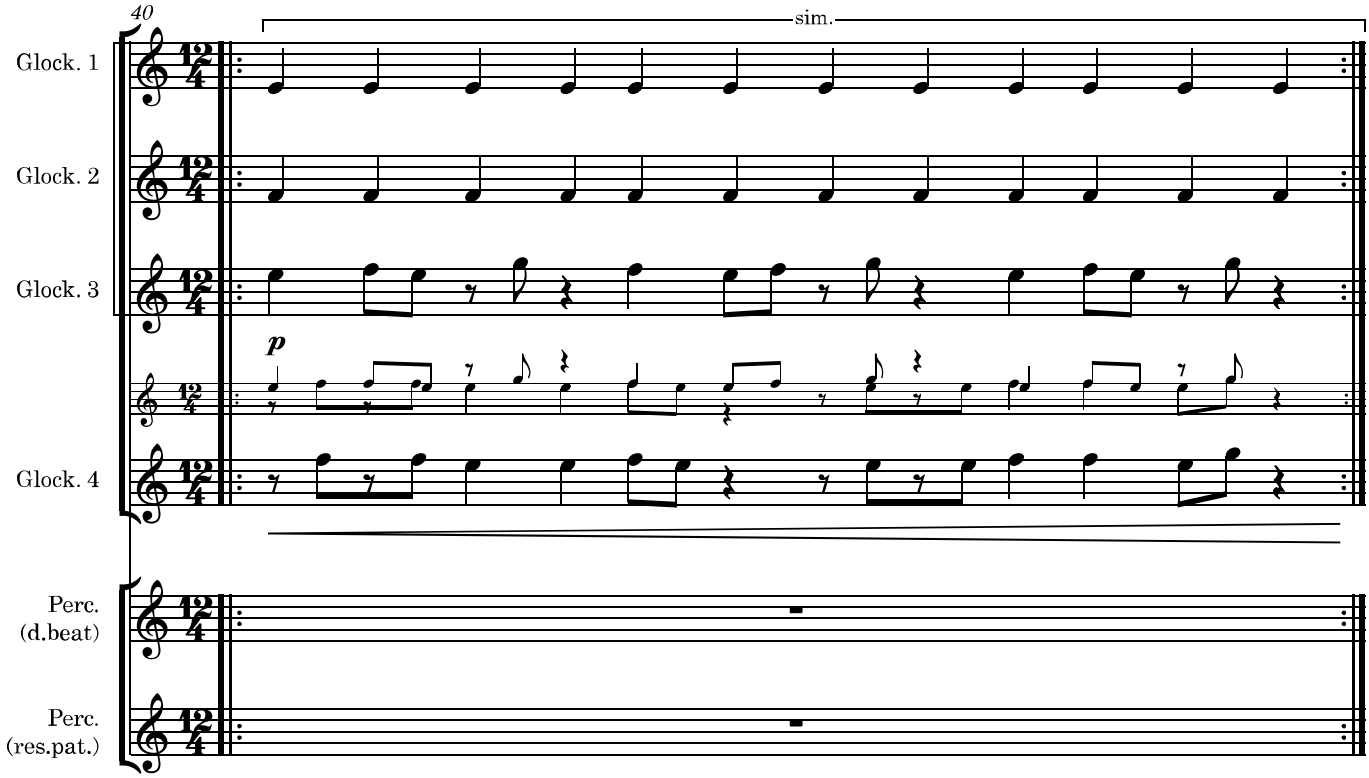

F
23
Play 3x
Glock. 1
Glock. 2
Glock. 3
Glock. 4
Perc. (d.beat)
Perc. (res.pat.)
Exit
N.P.
Exit
N.P.
Exit
G
28
Glock. 1
Glock. 2
Glock. 3
Glock. 4
mf
Perc. (d.beat)
N.P.
Perc. (res.pat.)

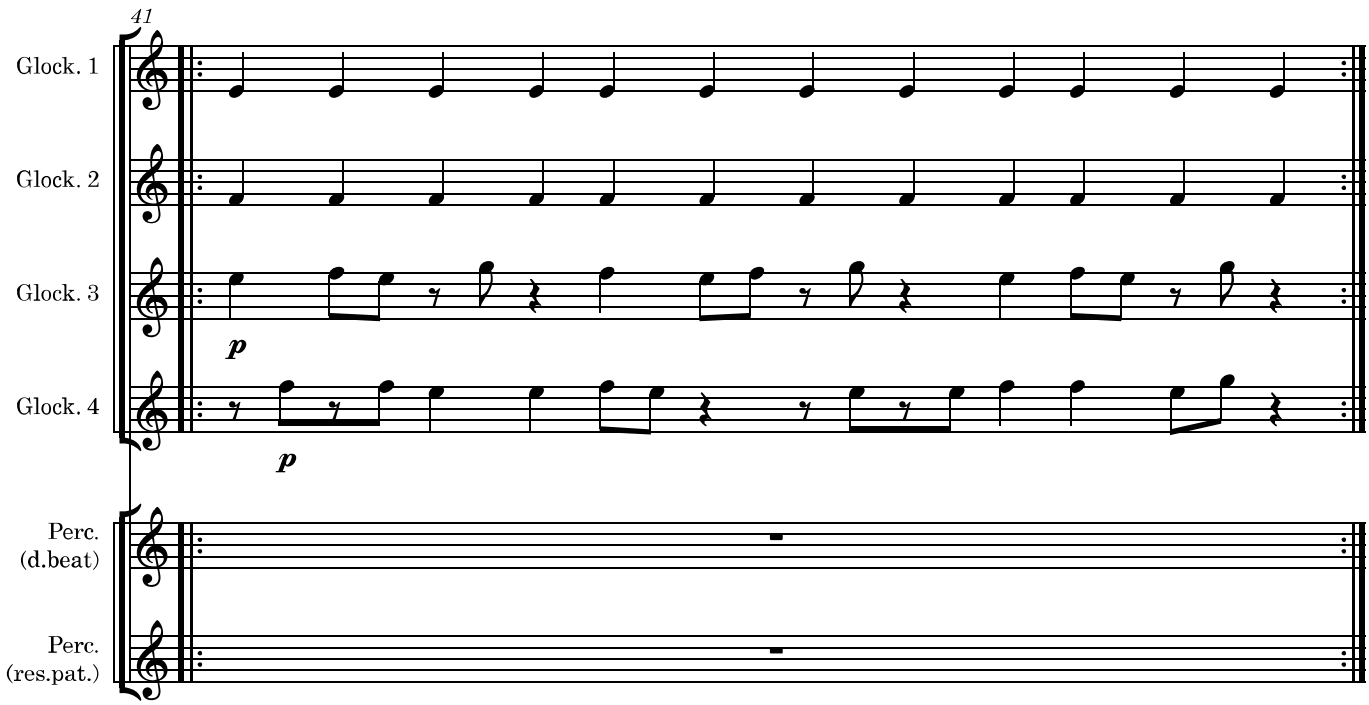

H
32
Play 3x
Glock. 1
Glock. 2
Glock. 3
Glock. 4
Exit
N.P.
Perc. (d.beat)
N.P.
Exit
Perc. (res.pat.)

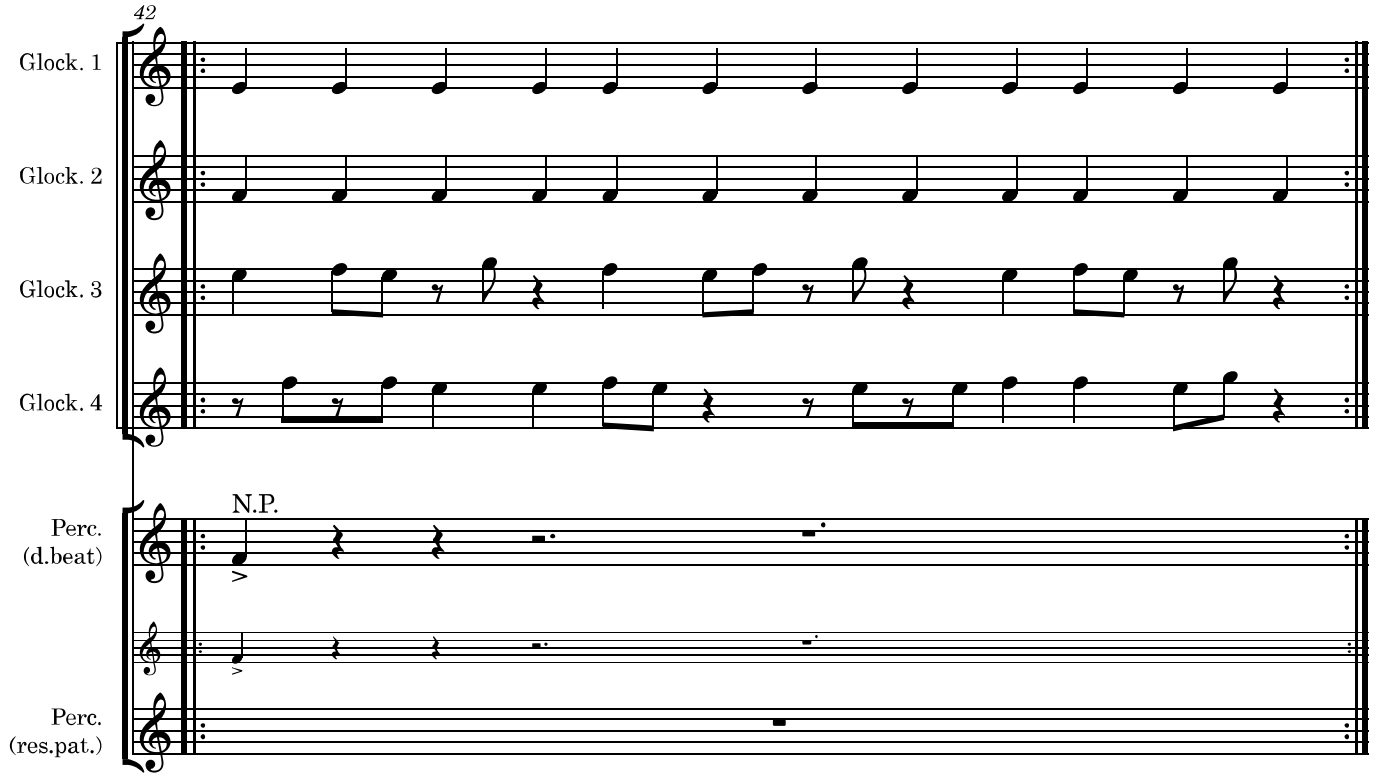

36
Glock. 1
Glock. 2
Glock. 3
Glock. 4
Perc. (d.beat)
Perc. (res.pat.)

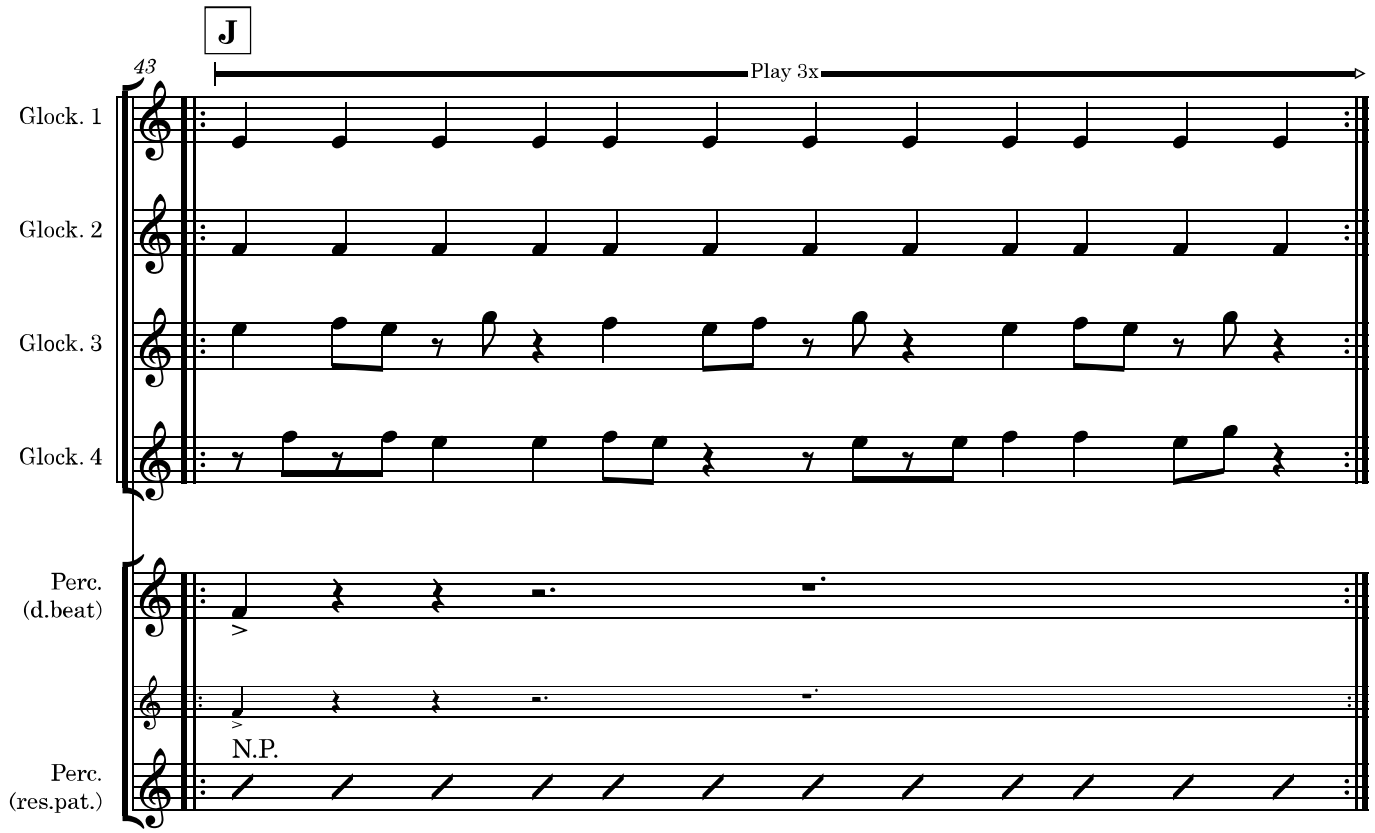

I - Section II
38
1-3x
Glock. 1
Glock. 2
Glock. 3
Glock. 4
Perc. (d.beat)
Perc. (res.pat.)
p
p

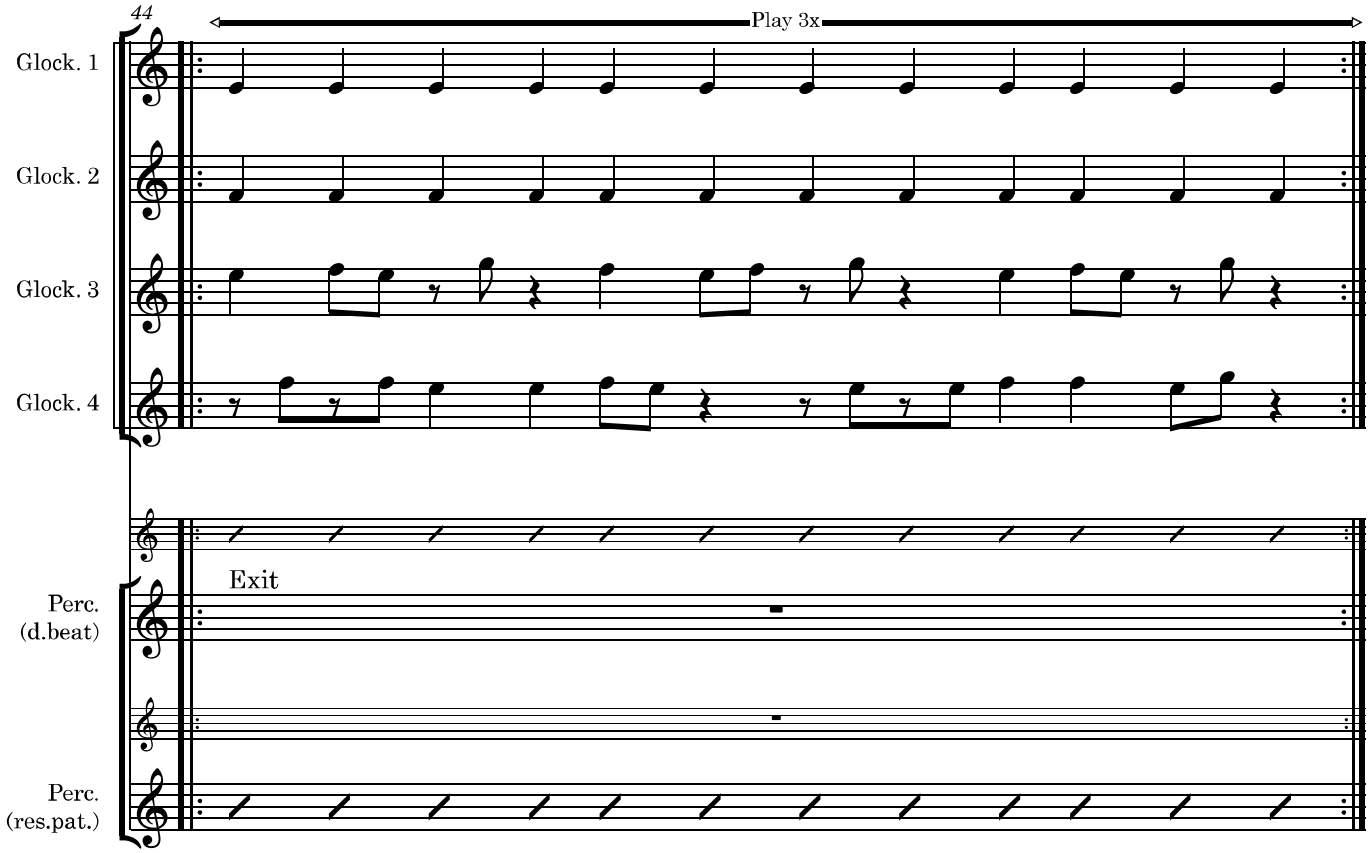

39
1-3x
Glock. 1
Glock. 2
Glock. 3
Glock. 4
Perc. (d.beat)
Perc. (res.pat.)

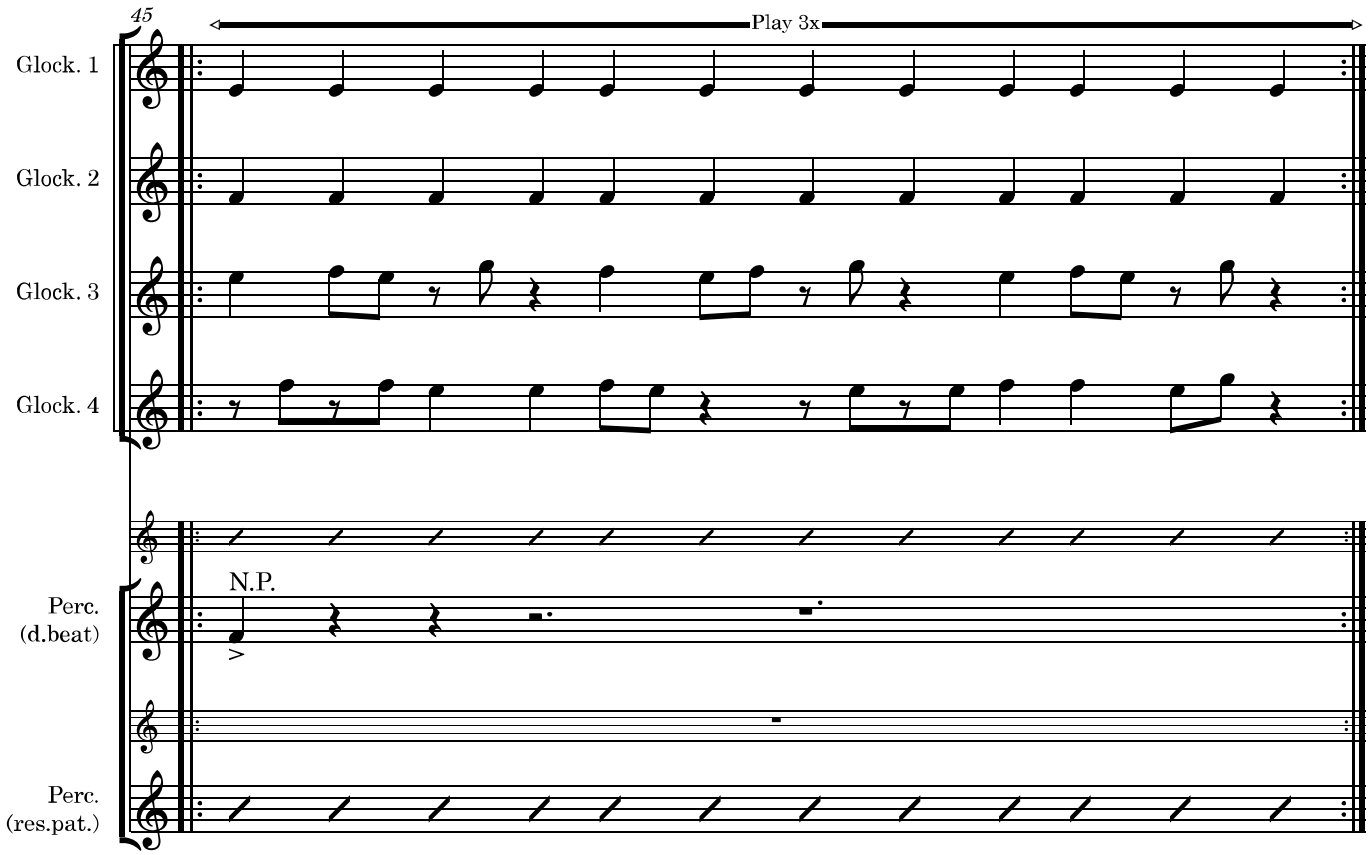

40
sim.
Glock. 1
Glock. 2
Glock. 3
p
Glock. 4
Perc.
(d.beat)
Perc.
(res.pat.)

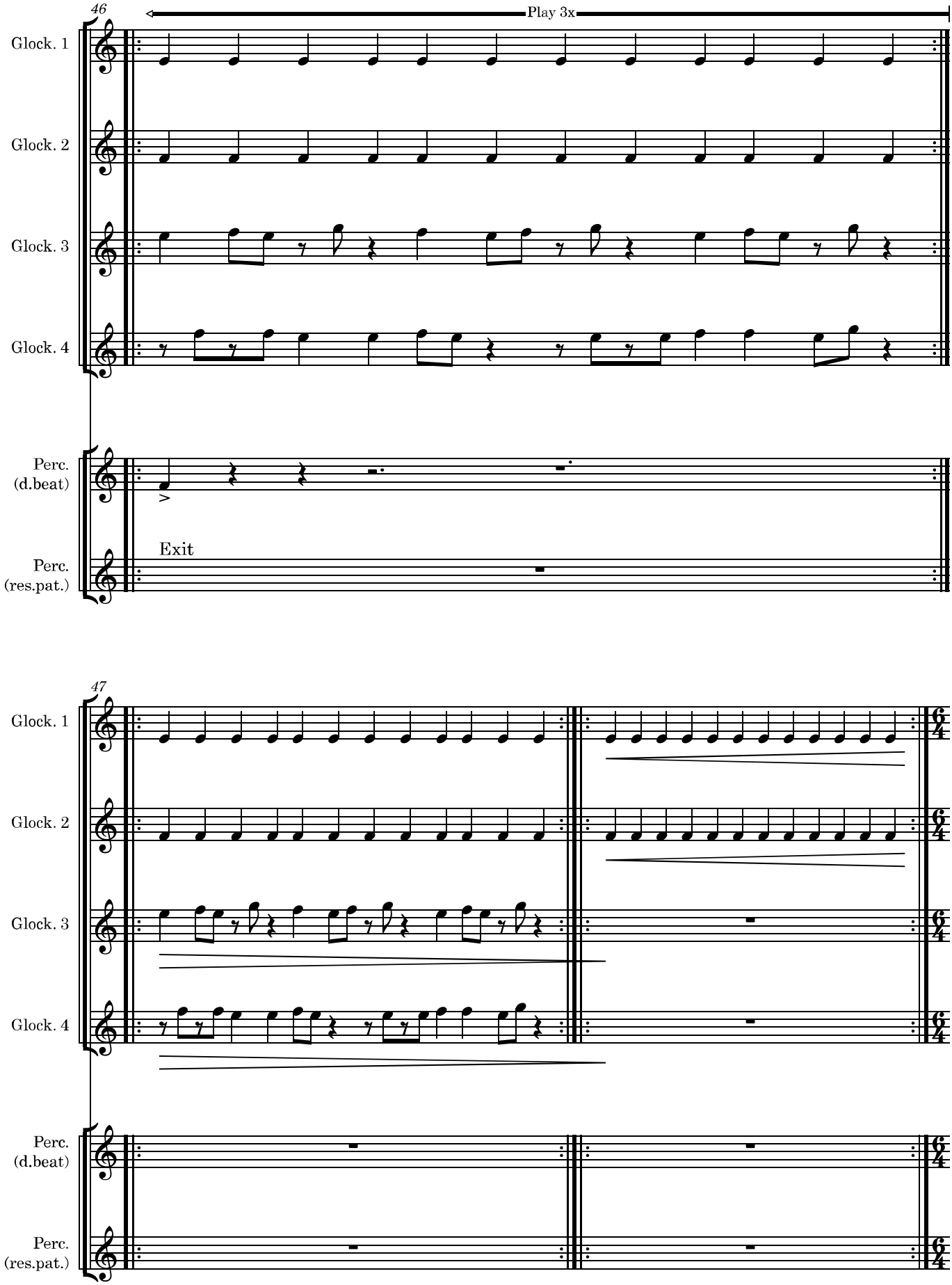

41
Glock. 1
Glock. 2
Glock. 3
p
Glock. 4
p
Perc.
(d.beat)
Perc.
(res.pat.)

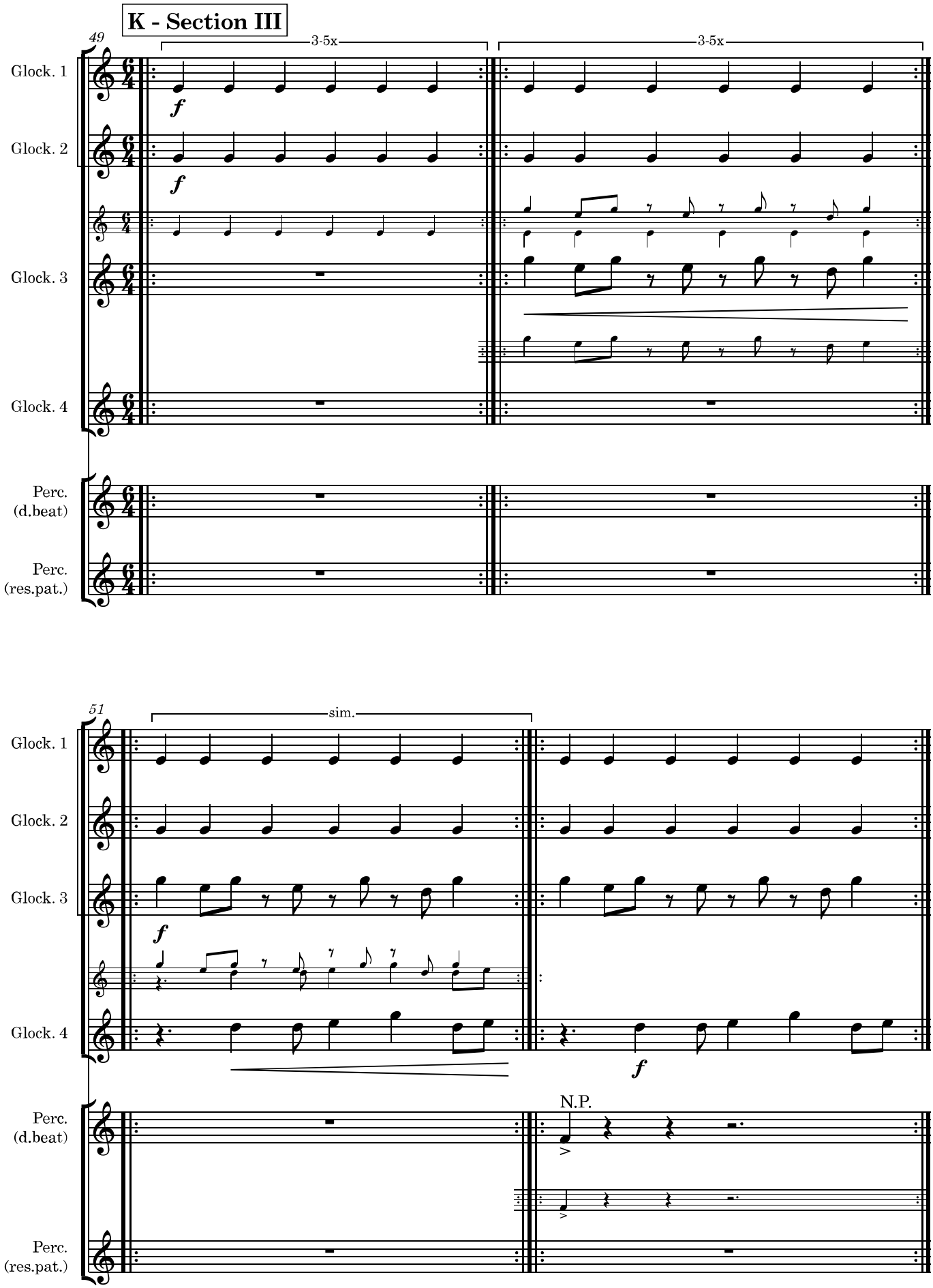

42
Glock. 1
Glock. 2
Glock. 3
Glock. 4
N.P.
Perc.
(d.beat)
Perc.
(res.pat.)

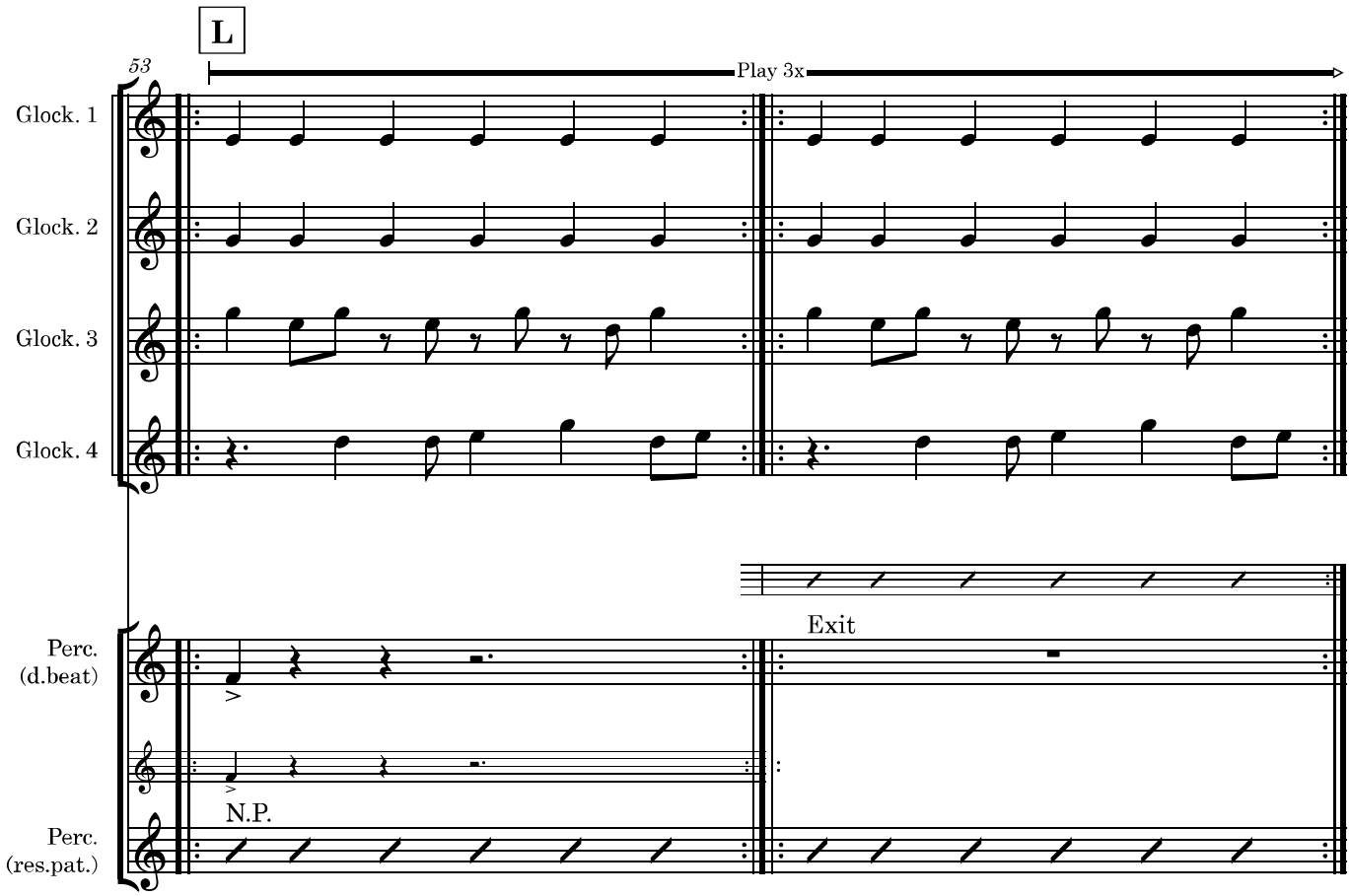

J
43
Play 3x
Glock. 1
Glock. 2
Glock. 3
Glock. 4
Perc.
(d.beat)
N.P.
Perc.
(res.pat.)

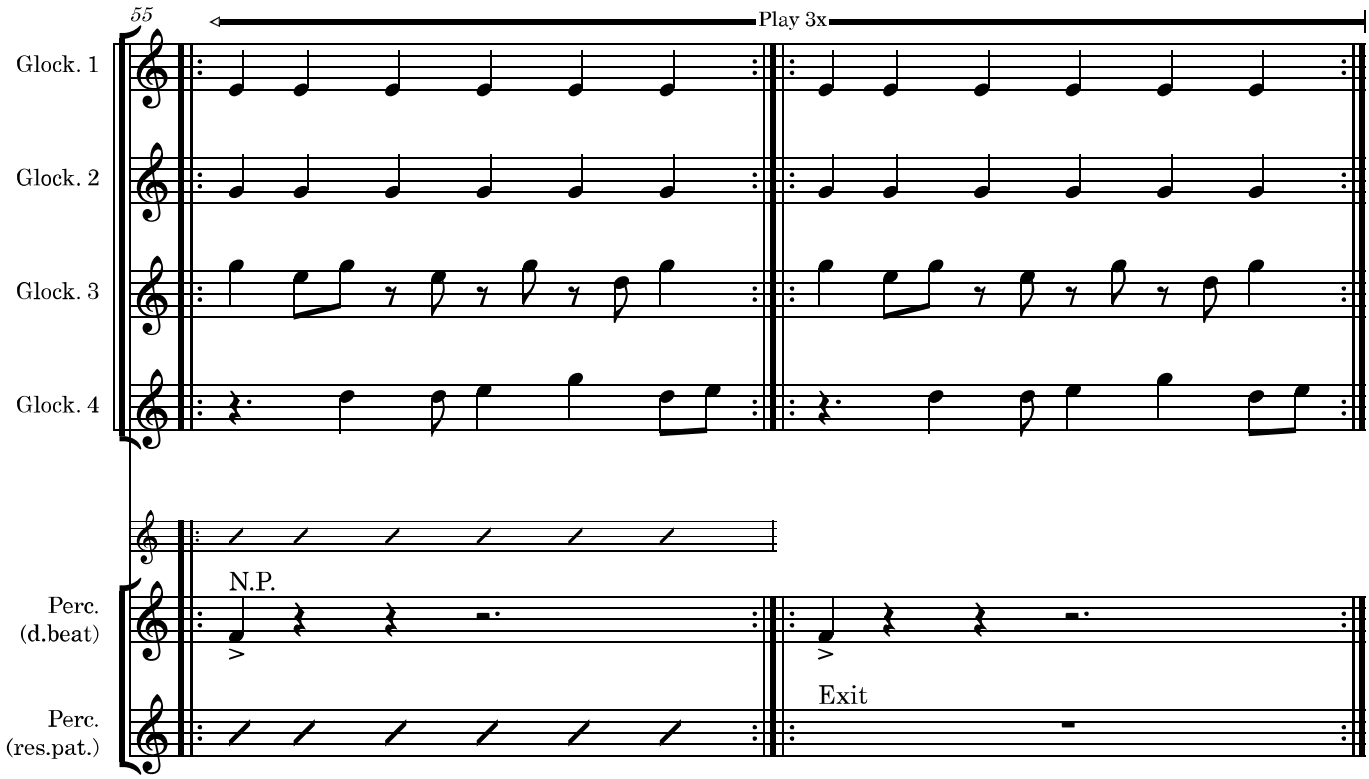

44
Play 3x
Glock. 1
Glock. 2
Glock. 3
Glock. 4
Exit
Perc.
(d.beat)
Perc.
(res.pat.)

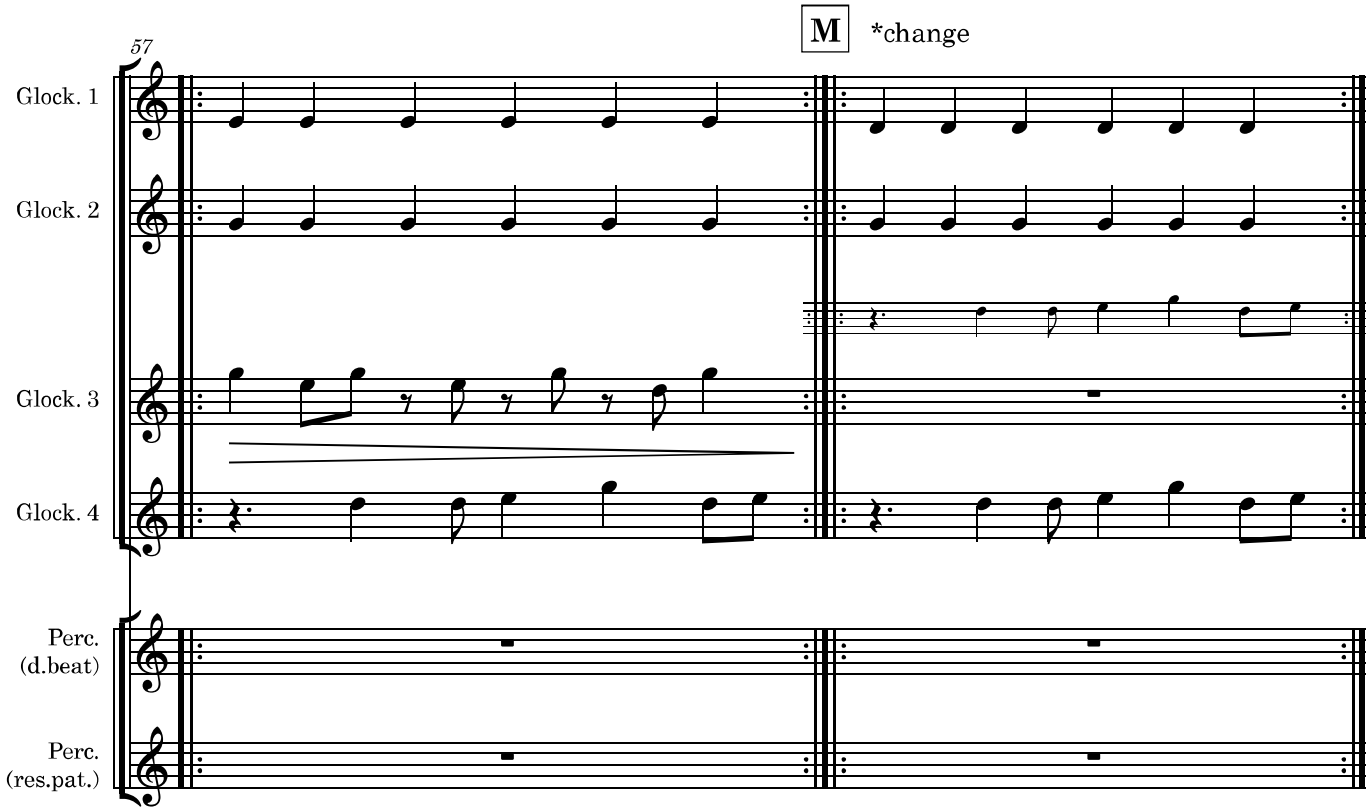

45
Play 3x
Glock. 1
Glock. 2
Glock. 3
Glock. 4
N.P.
Perc.
(d.beat)
Perc.
(res.pat.)

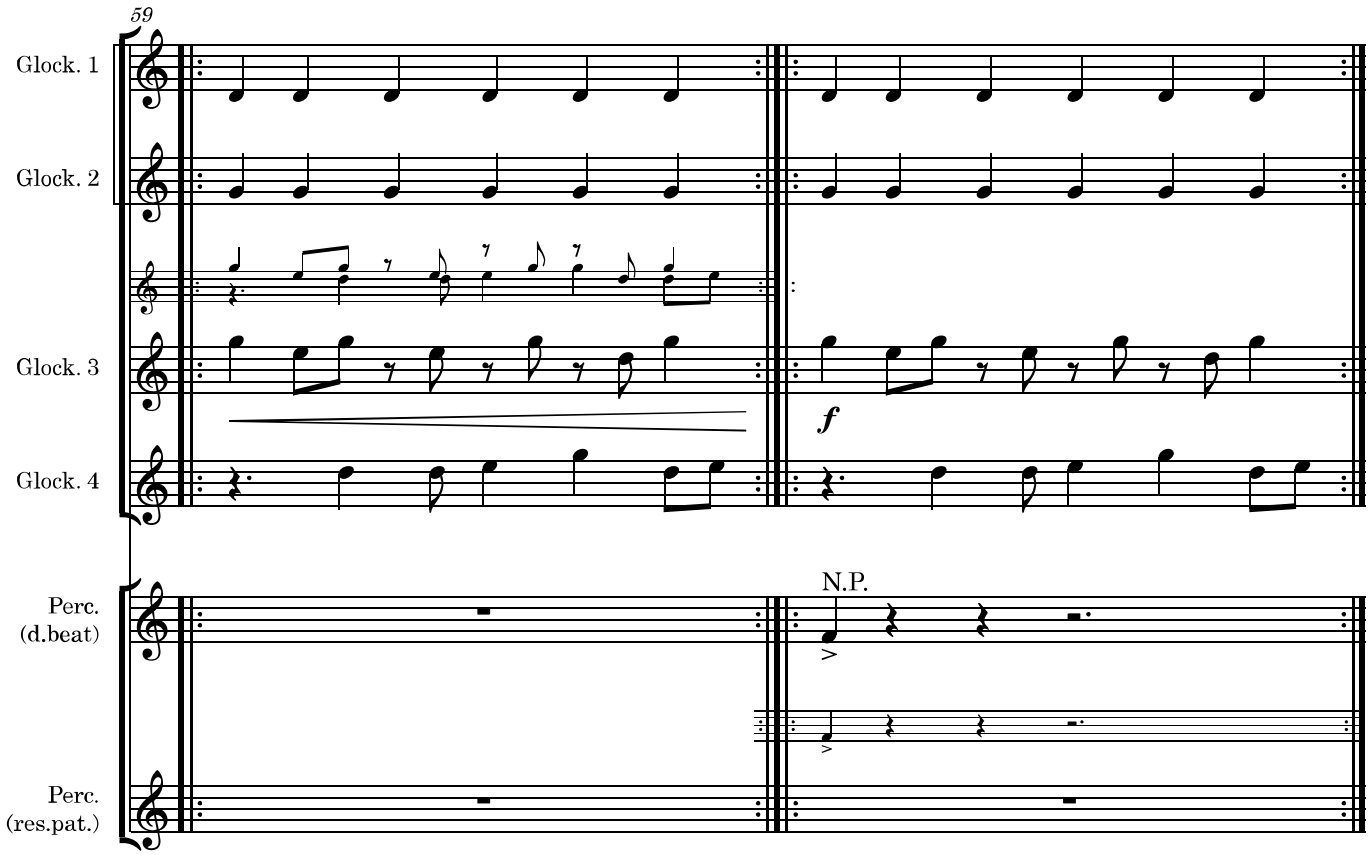

46
Play 3x
Glock. 1
Glock. 2
Glock. 3
Glock. 4
Perc. (d.beat)
Perc. (res.pat.)
Exit
47
Glock. 1
Glock. 2
Glock. 3
Glock. 4
Perc. (d.beat)
Perc. (res.pat.)

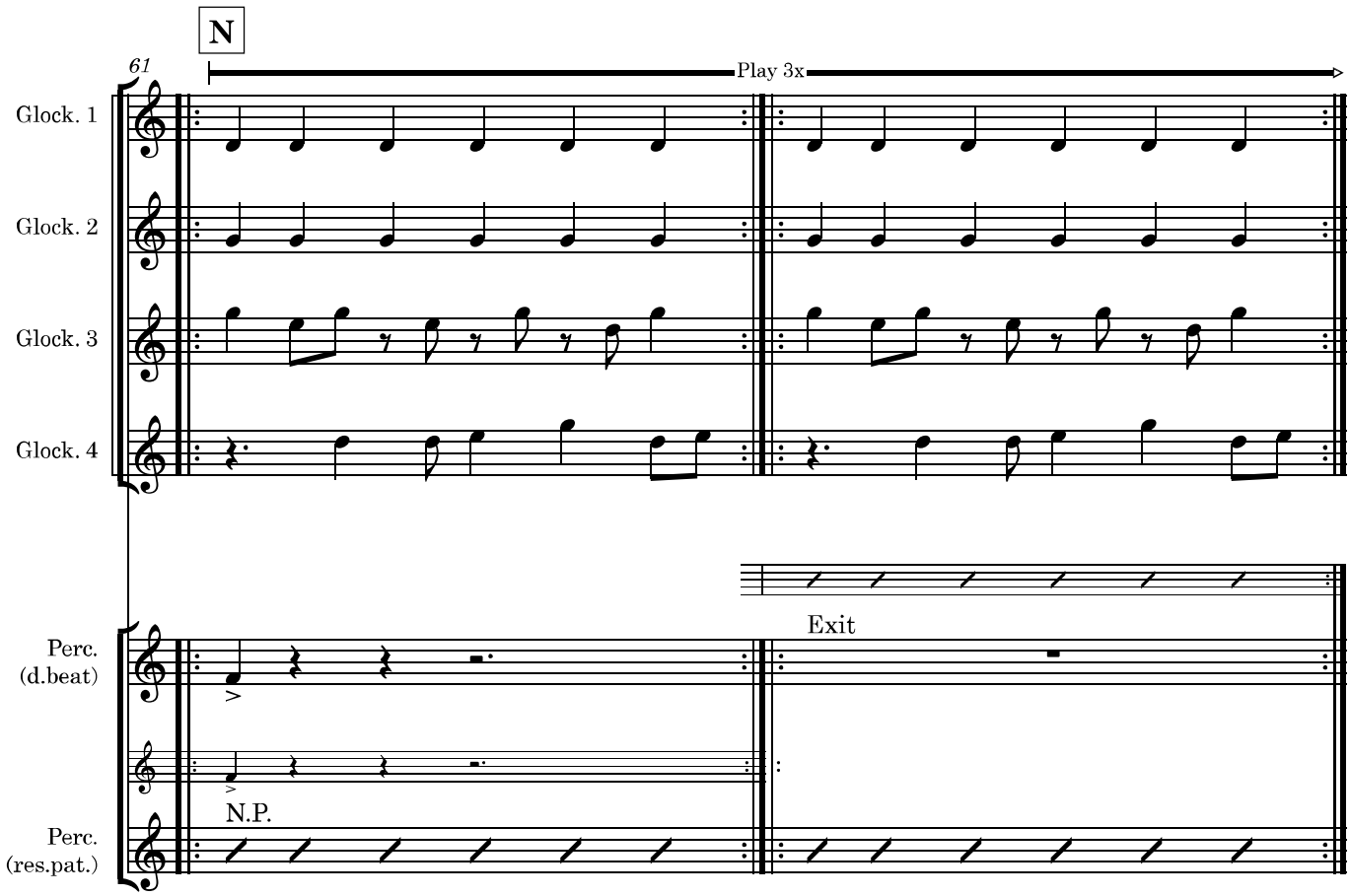

K - Section III
49
3-5x
3-5x
Glock. 1
Glock. 2
Glock. 3
Glock. 4
Perc. (d.beat)
Perc. (res.pat.)
51
sim.
N.P.

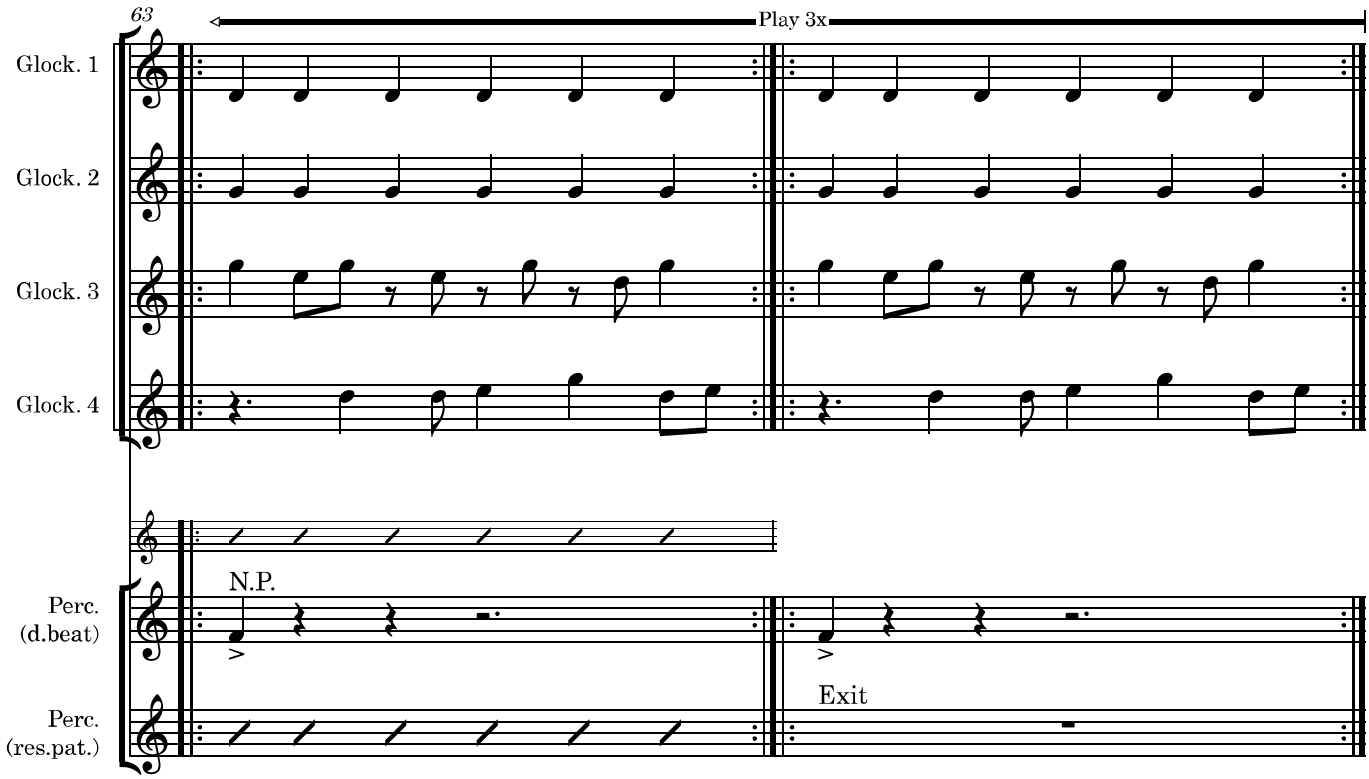

L
53
Play 3x
Glock. 1
Glock. 2
Glock. 3
Glock. 4
Exit
Perc.
(d.beat)
N.P.
Perc.
(res.pat.)

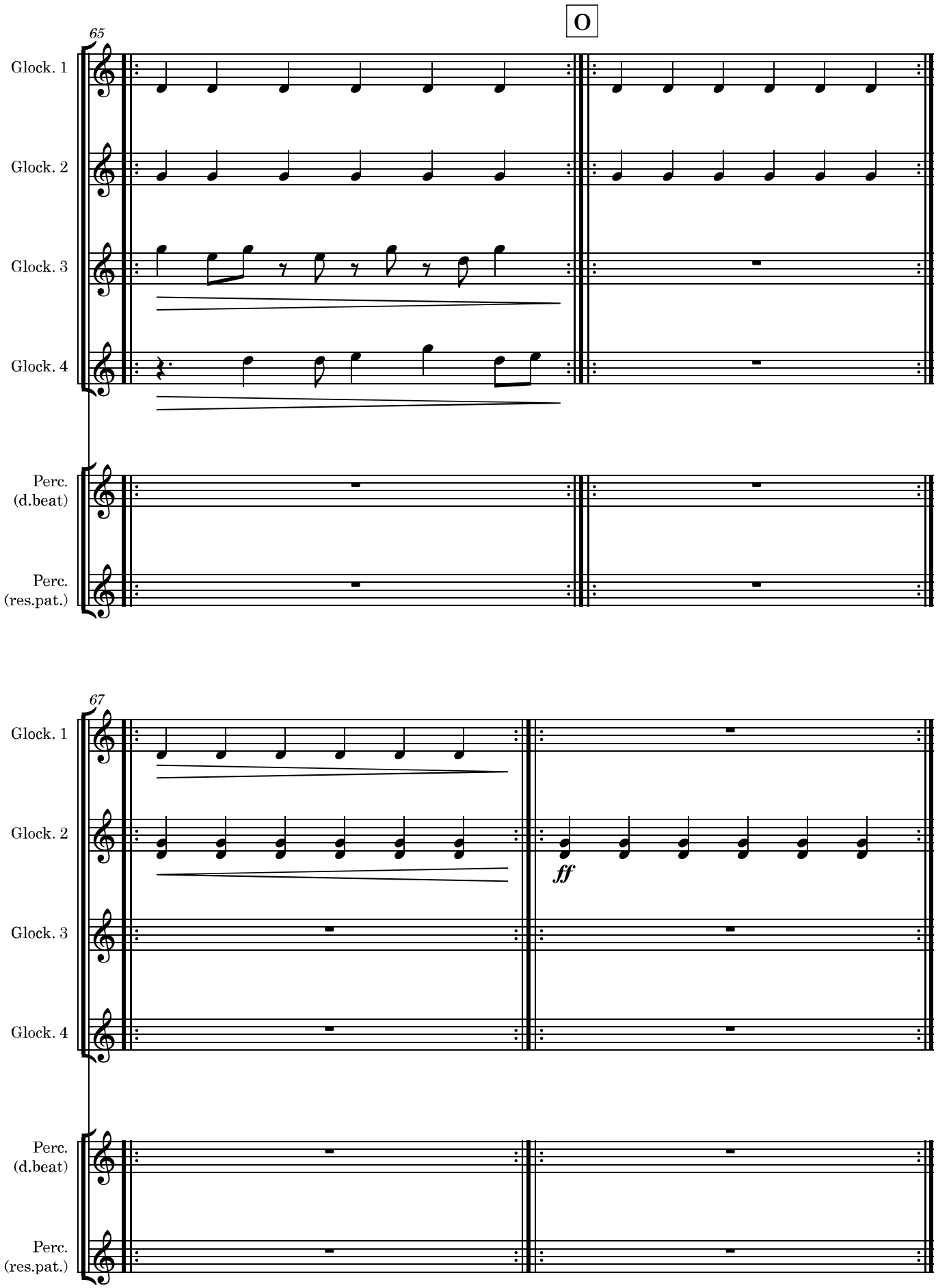

55
Play 3x
Glock. 1
Glock. 2
Glock. 3
Glock. 4
N.P.
Perc.
(d.beat)
Exit
Perc.
(res.pat.)


57
M
*change
Glock. 1
Glock. 2
Glock. 3
Glock. 4
Perc.
(d.beat)
Perc.
(res.pat.)


59
Glock. 1
Glock. 2
Glock. 3
f
Glock. 4
N.P.
Perc.
(d.beat)
Perc.
(res.pat.)


N
61
Play 3x
Glock. 1
Glock. 2
Glock. 3
Glock. 4
Exit
Perc.
(d.beat)
N.P.
Perc.
(res.pat.)


63
Play 3x
Glock. 1
Glock. 2
Glock. 3
Glock. 4
N.P.
Perc.
(d.beat)
Exit
Perc.
(res.pat.)


O
65
Glock. 1
Glock. 2
Glock. 3
Glock. 4
Perc. (d.beat)
Perc. (res.pat.)
67
Glock. 1
Glock. 2
ff
Glock. 3
Glock. 4
Perc. (d.beat)
Perc. (res.pat.)