

panjandrum

for six percussionists w/ assistant

Mike McCormick

General Notes

panjandrum is a composition for six percussionists on two instruments each, in which all players perform along to individual click-tracks controlled by a multichannel metronome programmed in the SuperCollider software.

Each percussionist should select two contrasting instruments - one each with distinct metallic and wooden characters - and should aim to maintain a consistent instrumental timbre throughout the piece. With the exception of the improvised sections (see below), all parts should be performed in a clinical, mechanical fashion and players should avoid visual communication between each other during performance. The performative result is that all players appear to begin the piece playing in complete isolation, and musical concurrences should appear without any warning.

Each percussionist reads two staves in their part: an upper staff indicating the performed material, and a lower staff indicating the part's relation to the metronome pulse. All material enclosed in boxes is to be repeated until the subsequent boxed material is cued by a change in the pitch of the metronome pulse.

The aforementioned metronome cues are triggered in SuperCollider by the assistant, who fills the role of conductor in this piece. The time stamps in the score are mainly for the assistant to follow; though he or she may choose to vary the durations of each section (to fit a shorter program, for example), the structural proportions of the piece should remain intact. In section C, the nature of the material is improvised by the performers; the assistant should (ideally) also improvise the reintroduction of the metronomes in a way that compliments the composed material.

The SuperCollider code and instructions for operation are available from the composer via email at: mccormick.mike.r@gmail.com.

panjandrum was commissioned in 2017 by Greta Eacott for the g-bop orchestra, a uniquely flexible percussion ensemble based in Copenhagen, Denmark. The piece was composed to suit the varied skillsets and musical personalities of the ensemble and therefore includes moments of free improvisation (letter C, letter F) in combination with strictly composed material. The improvised parts should be performed in the spirit of the piece according to each performer; most importantly, performers should (in Greta's own words): "feel free, be brutal!"

Duration: 17 minutes

panjandrum

2'45"

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0'00" **A**

percussion 1
"metal" sound
"wood" sound
♩ = 118

percussion 2
"metal" sound
"wood" sound
♩ = 119

percussion 3
"metal" sound
"wood" sound
♩ = 120

percussion 4
"metal" sound
"wood" sound
♩ = 121

percussion 5
"metal" sound
"wood" sound
♩ = 122

percussion 6
"metal" sound
"wood" sound
♩ = 123

mf

change rhythm when metronome pitch changes

change rhythm when metronome pitch changes

change rhythm when metronome pitch changes

change rhythm when metronome pitch changes

change rhythm when metronome pitch changes

change rhythm when metronome pitch changes

change rhythm when metronome pitch changes

4'15"

The score consists of six staves, each with a grand staff (treble and bass clefs) and a brace on the left. The parts are labeled perc. 1 through perc. 6. Each staff begins with a dynamic marking of **5**. Percussion 1 has a simple rhythmic pattern of quarter notes. Percussion 2 has eighth notes. Percussion 3 has sixteenth notes. Percussion 4 has eighth notes with triplet markings (**3**) under the first three notes of each group. Percussion 5 has quarter notes with triplet markings (**3**) under the second and third notes of each group. Percussion 6 has a simple rhythmic pattern of quarter notes. Each staff has a box containing the instruction "change rhythm when metronome pitch changes" and a thick black line indicating a change in dynamics or articulation. The boxes are positioned at the start of the rhythmic patterns.

5'00"

6'00"

8 **B**

perc. 1

change rhythm when metronome pitch changes

perc. 2

change rhythm when metronome pitch changes

perc. 3

change rhythm when metronome pitch changes

perc. 4

change rhythm when metronome pitch changes

perc. 5

change rhythm when metronome pitch changes

perc. 6

change rhythm when metronome pitch changes

♩ = 150

♩ = 150

♩ = 150

♩ = 150

♩ = 150

♩ = 150

13 **C** 7'00"

perc. 1

perc. 2

perc. 3

perc. 4

perc. 5

perc. 6

improvised solo

gradually move to rhythm when metronome starts

pp

♩ = 50

begin improvised solo when perc. 6 begins playing rhythm

gradually move to rhythm when metronome starts

pp

♩ = 50

begin improvised solo when perc. 3 begins playing rhythm

gradually move to rhythm when metronome starts

pp

♩ = 50

perc. 1

perc. 2

perc. 3

perc. 4

perc. 5

perc. 6

19

begin improvised solo when perc. 4 begins playing rhythm

gradually move to rhythm when metronome starts

pp

♩ = 50

begin improvised solo when perc. 5 begins playing rhythm

gradually move to rhythm when metronome starts

pp

♩ = 50

begin improvised solo when perc. 1 begins playing rhythm

gradually move to rhythm when metronome starts

pp

♩ = 50

Detailed description of the score: The score consists of six staves, each with a top line for a melodic line and a bottom line for a rhythmic line. Perc. 1: Melodic line starts with a rest, then a quarter note, followed by a triplet of quarter notes. Rhythmic line has a solid line starting at measure 19. Callout: 'gradually move to rhythm when metronome starts' with a quarter note = 50 and a rhythmic pattern of quarter notes with 'x' marks. Perc. 2: Melodic line has a rest, then a triplet of eighth notes, followed by another triplet. Rhythmic line has a solid line starting at measure 19. Callout: 'gradually move to rhythm when metronome starts' with a quarter note = 50 and a rhythmic pattern of quarter notes with 'x' marks. Perc. 3: Rhythmic line has a solid line starting at measure 19. Perc. 4: Rhythmic line has a solid line starting at measure 19. Perc. 5: Melodic line has a rest, then a triplet of eighth notes, followed by another triplet. Rhythmic line has a solid line starting at measure 19. Callout: 'gradually move to rhythm when metronome starts' with a quarter note = 50 and a rhythmic pattern of quarter notes with 'x' marks. Perc. 6: Rhythmic line has a solid line starting at measure 19. Text annotations: 'begin improvised solo when perc. 4 begins playing rhythm' is above perc. 1. 'begin improvised solo when perc. 5 begins playing rhythm' is above perc. 2. 'begin improvised solo when perc. 1 begins playing rhythm' is above perc. 5.

13'00"

D

The score consists of six staves, each with a grand staff (treble and bass clefs). Percussion 1 (perc. 1) is marked with a '25' and a 'D' in a box. Percussion 2 (perc. 2) through Percussion 6 (perc. 6) all have a tempo marking of $\text{♩} = 50$ and a dynamic marking of *f*. Percussion 1 has a simple rhythmic pattern of quarter notes. Percussions 2, 3, 5, and 6 play a triplet of eighth notes. Percussion 4 plays a single eighth note. Each staff includes a box containing the first four measures of the piece, with a thick black line extending to the right, indicating the continuation of the music. The time signature is not explicitly shown but is implied to be 4/4 based on the notation.

14'00"

27 **E**

perc. 1

f

♩ = 50

perc. 2

change rhythm when metronome pitch changes

f

♩ = 50

perc. 3

f

♩ = 50

perc. 4

change rhythm when metronome pitch changes

f

♩ = 50

perc. 5

f

♩ = 50

perc. 6

change rhythm when metronome pitch changes

f

♩ = 50

10

29 **F** 15'00"

perc. 1

5/4 f

$\text{♩} = 60$

perc. 2

perc. 1

5/4 f

$\text{♩} = 60$

perc. 3

perc. 1

5/4 f

$\text{♩} = 60$

perc. 4

perc. 1 5:7

7/4 f^3

$\text{♩} = 84$

perc. 5

perc. 1 5:7

7/4 f^3

$\text{♩} = 84$

perc. 6

perc. 1 5:7

7/4 f^3

$\text{♩} = 84$

35

perc. 1

perc. 2

perc. 3

perc. 4

perc. 5

perc. 6

The image shows a musical score for six percussion parts, labeled perc. 1 through perc. 6. The score begins at measure 35. Percussion parts 1, 2, and 3 play a melodic line that starts with a half note, followed by a quarter note, and then a triplet of eighth notes. Percussion parts 4, 5, and 6 play a rhythmic accompaniment consisting of eighth notes and quarter notes, with triplets of eighth notes. The score is divided into four measures by vertical bar lines. The notation includes stems, beams, and various rhythmic markings such as slurs and accents.

39

perc. 1

perc. 2

perc. 3

perc. 4

perc. 5

perc. 6

ppp

mf

p

Detailed description of the musical score: The score is for six percussion parts, labeled perc. 1 through perc. 6. It consists of four measures. Measure 39 is marked with a rehearsal sign. Percussion parts 1, 2, and 3 play a melodic line of quarter notes, starting with a dynamic marking of *ppp* and moving to *mf* in the final measure. Percussion parts 4, 5, and 6 play a rhythmic pattern of eighth notes, with the first four measures containing triplets of eighth notes, marked with a dynamic of *p*. The notation includes stems, beams, and various articulation marks such as accents and slurs. The percussion parts are grouped by a brace on the left side of the page.

perc. 1

44 3 3 3 3 3 3 6 3 6 3

perc. 2

3 3 3 3 3 3 6 3 6 3

perc. 3

3 3 3 3 3 3 6 3 6 3

perc. 4

f

perc. 5

f

perc. 6

f ff trashy improv!!

49

perc. 1

perc. 2

perc. 3

perc. 4

perc. 5

perc. 6

ppp

ff

trashy improv!!

f

f

ff

ff

ff

Detailed description: This page of a musical score contains six staves for percussion parts, labeled perc. 1 through perc. 6. The score begins at measure 49. Percussion parts 1 and 2 play a melodic line starting with a quarter note, followed by eighth notes, and a triplet of eighth notes. From measure 50 onwards, they play a continuous sixteenth-note pattern. Percussion part 3 starts with the same melodic line as parts 1 and 2, but then has a section of slanted lines from measure 50 to 54, labeled 'trashy improv!!' and 'ff'. It then resumes the sixteenth-note pattern from measure 55. Percussion parts 4, 5, and 6 play a rhythmic accompaniment of eighth notes with rests. Part 4 starts with a dynamic of 'f', while parts 5 and 6 start with 'ff'. All parts conclude with a final double bar line and a fermata.