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 througout 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 eachother 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 stave indicating the performed material, and a lower stave 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 exmaple), 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

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0'00"

A

2'45"

percussion 1
"metal" sound
"wood" sound
♩ = 118
mf
change rhythm when metronome pitch changes

percussion 2
"metal" sound
"wood" sound
♩ = 119
mf
change rhythm when metronome pitch changes
3 3

percussion 3
"metal" sound
"wood" sound
♩ = 120
mf
change rhythm when metronome pitch changes

percussion 4
"metal" sound
"wood" sound
♩ = 121
mf
change rhythm when metronome pitch changes

percussion 5
"metal" sound
"wood" sound
♩ = 122
mf
change rhythm when metronome pitch changes

percussion 6
"metal" sound
"wood" sound
♩ = 123
mf
change rhythm when metronome pitch changes

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4'15"

5

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

3 3 3 3

perc. 5

change rhythm when metronome pitch changes

3 3

perc. 6

change rhythm when metronome pitch changes

5'00"

6'00"

B

perc. 1

change rhythm when metronome pitch changes

♪ = 150

perc. 2

change rhythm when metronome pitch changes

♪ = 150

perc. 3

change rhythm when metronome pitch changes

♪ = 150

perc. 4

change rhythm when metronome pitch changes

♪ = 150

perc. 5

change rhythm when metronome pitch changes

♪ = 150

perc. 6

change rhythm when metronome pitch changes

♪ = 150

13 **C** **7'00"**

perc. 1

perc. 2

perc. 3

improvised solo

gradually move to rhythm
when metronome starts

pp

♩ = 50

perc. 4

begin improvised solo when
perc. 6 begins playing rhythm

gradually move to rhythm
when metronome starts

pp

♩ = 50

perc. 5

perc. 6

begin improvised solo when
perc. 3 begins playing rhythm

gradually move to rhythm
when metronome starts

pp

♩ = 50

19

perc. 1

begin improvised solo when
perc. 4 begins playing rhythm

gradually move to rhythm
when metronome starts

pp

♩ = 50

perc. 2

begin improvised solo when
perc. 5 begins playing rhythm

gradually move to rhythm
when metronome starts

3 3 3 3

pp

♩ = 50

perc. 3

perc. 4

perc. 5

begin improvised solo when
perc. 1 begins playing rhythm

gradually move to rhythm
when metronome starts

3 3 3 3

pp

♩ = 50

perc. 6

13'00"

25 **D**

perc. 1

perc. 2

perc. 3

perc. 4

perc. 5

perc. 6

f

♩ = 50

3

14'00"

27 **E**

perc. 1

f

♩ = 50

perc. 2

change rhythm when metronome pitch changes

3 3 3 3

f

♩ = 50

perc. 3

3 3 3 3

♩ = 50 *f*

perc. 4

f change rhythm when metronome pitch changes

♩ = 50

perc. 5

3 3 3 3

f

♩ = 50

perc. 6

change rhythm when metronome pitch changes

3 3 3 3

♩ = 50 *f*

29

F

15'00"

perc. 1

perc. 2

perc. 3

perc. 4

perc. 5

perc. 6

f

f 3

= 60

= 84

5:7

35

perc. 1

perc. 2

perc. 3

perc. 4

perc. 5

perc. 6

39

perc. 1

perc. 2

perc. 3

perc. 4

perc. 5

perc. 6

44

perc. 1

perc. 2

perc. 3

perc. 4

perc. 5

perc. 6

f

f

f

ff

trashy improv!!

49

perc. 1

perc. 2

perc. 3

trashy improv!!

perc. 4

perc. 5

perc. 6