This PDF contains excerpts from the score. For the complete score, please contact the composer directly at www.mark-barden.com

Diese PDF enthält Auszüge aus der Partitur. Für die vollständige Partitur, bitte kontaktieren Sie den Komponisten direkt über seine Webseite www.mark-barden.com
Performance Notes

puls (2012)
for solo percussion

duration: 6½ minutes

instrumentation:
• bass drum—very heavily muted throughout. no resonance.
• tom (low)—heavily muted initially, later removed.
• snare drum (without snares)—heavily muted initially, later removed.
• small wooden drawer* (approx. 6” x 7”)
• small resonant wooden box* (approx. 6” x 7”)
• large wooden drawer* (min. 8” x 12”)
• wire brush**
• pair of bongos (other drums possible, e.g., congas)

* small and large wooden drawers are placed upside down and struck on the bottom. they must have a loose bottom panel that produces a sharp cracking sound when struck. these can be purchased at DIY/hardware stores, often as a set with multiple sizes (see image above). for resonant wooden box, place a second small drawer on its side and strike the solid side instead of the loose bottom panel, unless a better alternative exists.

** brush taped to rim of drum such that the bristles hover over a portion of the drumhead without touching it. when the brush is struck, the result is a two-part sound: the normal tom sound + a rustling sound from the brush. keep a short distance between the brush and the drumhead so that it’s possible to play the tom normally. for added stability, tape a thin stick to rim first and tape brush perpendicularly on top of it. (see simplified diagram above in percussion set-up)

Performance Notes

on rim of drum (or edge of drawer)

fast swipe across surface (always fast; longer durations are merely a notational convenience to avoid rests)

rimshot (tip on head, hilt on rim)

deadstroke (usually with palm)

inhale quietly with mouth shaped into ‘ah’ position [English father] without pitch for duration shown. sounds like a somewhat pronounced normal inhale. subtle and non-theatrical. perhaps the audience doesn’t recognize it as an intentional gesture until it is exposed in the pauses. sempre pp. substitute exhale if necessary.

“f” / “sf”

effort dynamic: corresponds to energy, not sounding result

exponential dynamic transitions: cresc. with sudden explosion at end / dim. with sudden implosion at start

cresc. dal niente / dim. al niente

gradual transition

snare sticks (extra-thick if possible)

fingernail/s

hand/s

continuous circular motion. slow (less than 360°) unless otherwise notated, yet audible. use pressure for volume.

muted/damped
puls
for Chris

MARK BARDEN (*1980)

\[ \text{Tempo: } 132 \]

\( \text{pp sempre} \)

\( \text{relatively slow circular motion, } \text{c. } 300 \)
LARGE DRAWER

RESONANT BOX

p accented rest = cut sound suddenly on beat as if the silence had an accent

pp single circles when possible with sharp-edged starts & stops

with the fingernails (keep holding sticks)

RH:

LH:

p come sopra

LARGE DRAWER

RESONANT BOX

p accented rest = cut sound suddenly on beat as if the silence had an accent

pp single circles when possible with sharp-edged starts & stops

with the fingernails (keep holding sticks)

RH:

LH:

p come sopra