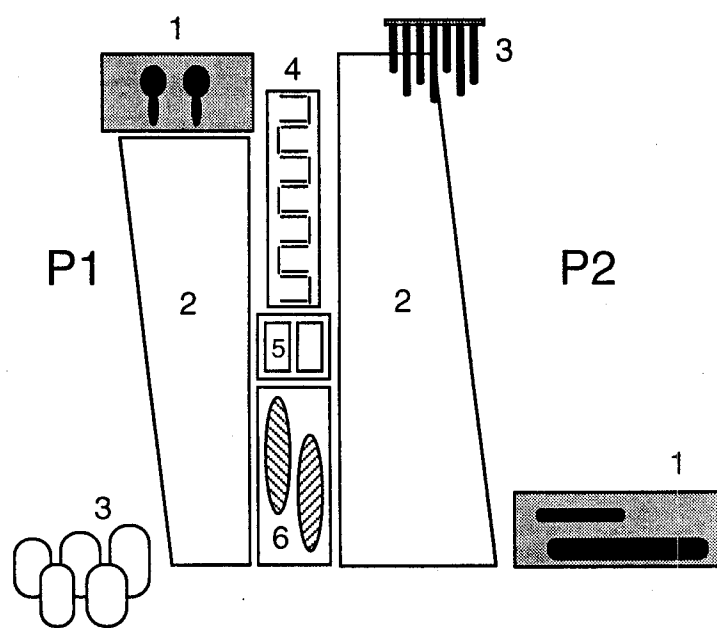


Toco Madera

for wooden percussion (two players)
and computer generated sounds

Juan Pampin (1997)

Toco Madera - Percussion Set



Instruments

- | | |
|------------------------------|---------------------------|
| 1 - Maracas (2) (Ma) | 1 - Rain Sticks (2) (RSt) |
| 2 - Xylophone (Xylo) | 2 - Marimba (Mar) |
| 3 - Temple Blocks (5) (TBlk) | 3 - Wind Chimes (WCh) |
| 4 - Slit Drums (7) (SDr) | |
| 5 - Wood Blocks (2) (WBlk) | |
| 6 - Güeros (2) (Gue) | |

Symbols

Mallets:

Soft medium Hard Stick (S.D.)
 use 4 Mallets
 Play with Handle

Fermatas:

Short Normal Long

duration may be indicated otherwise it depends on the context.

Durations:

4''
 Exact duration (in synch with CD)

Play as fast as possible

ca. 3''
 Around the indicated duration (flexible, no synch)

CD Synchronizes with instruments

4/4
 unless indicated, Meter refers to ♩ = 60

Instruments synchronize with CD

Notes:

Alternate notes into brackets fast as in a trill (random order, do not repeat pattern)

Bounce Mallet or stick

Play 2 fast strokes

Play 3 fast strokes

W. chimes:

Block chimes with hands.

Roll chimes with hand, leave sounding

R. Tree:

Turn rain tree

Turn & change side. Sound should continue

S. Drums:

Play near edge

from center to edge

Tr. Single trill

Tr. 2 note trill

φ = As soft as possible

quero: quick & short rub (pizz)
 Acc → rub following the design. Increase pressure with intensity
 p ← f

Instructions:

- Xylophone sounds 1 octave higher than written
- Instruments: they are written in 3 groups:

P₁: percussion 1

P₁₋₂: percussion 1-2: instruments of the set shared by both percussion players

P₂: percussion 2

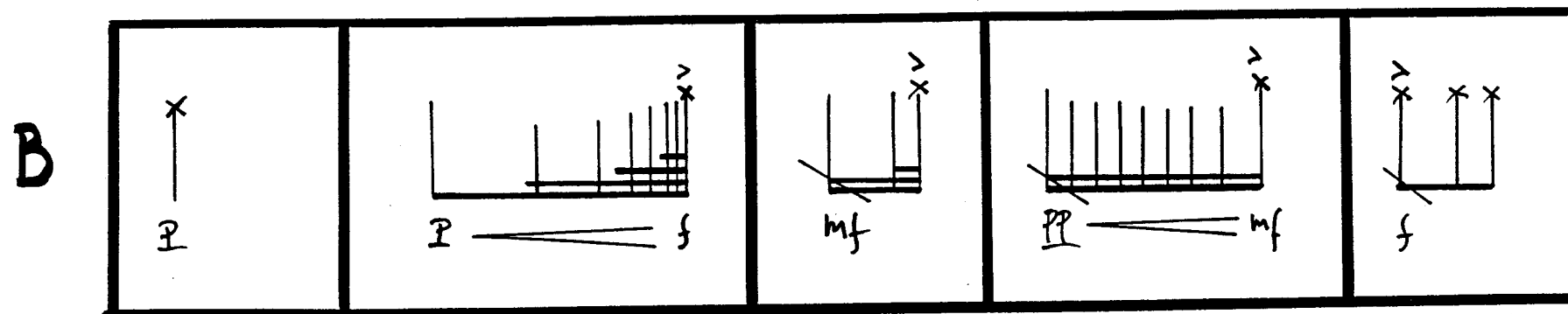
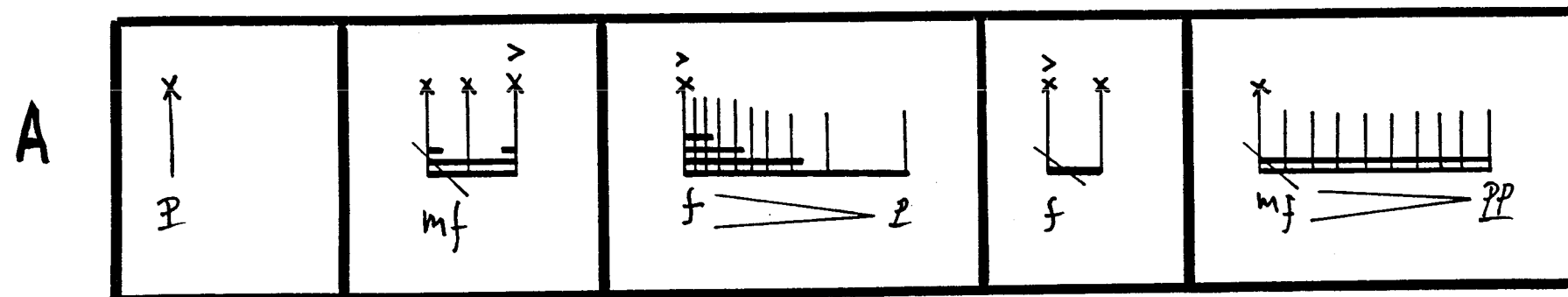
When both players play the same shared instrument(s) music is notated in 2 different ways:

a) as 2 part writing (see page 2 of the score)

b) using separated staves. (see page 8 of the score)

Toco Madera

Juan Pampin



Tape starts

- P1 & P2 ⊗₂
Behind the audience
(stay still until you start playing)

- Wait until P2 is already on the way,
then start moving toward the stage (slowly)

- At this point you should be
at about half the way to the stage

P1 - WBK



Start playing cells from group A
(long rests between cells)

When all cells from group A
were played start adding
cells from group B
(play them combined)

ca.
1'45" ⊗₁

ca. 15"
[≈ 2']

ca. 2'

P2 - WBK



start playing cells from group B
(long rests between cells)

When all cells from group B
were played, keep adding
cells from group A
(play them combined)

Leave block
& get Mallets

- Wait until P1 plays his/her first cell before you play
your second one, then start moving toward the stage (slowly)

- At this point you should be
at about half the way to the stage.

- On the
Stage

⊗₁ All times are given just as reference, don't try to respect them.

⊗₂ Space indications are to be observed as much as possible.
They may be adjusted to the dimensions of the hall.

- keep moving very slowly
toward the stage

- On the
stage

P1 - WBK

keep playing cells from both groups,
start taking cells out and increasing
rests between cells

Put block into set
and continue
playing

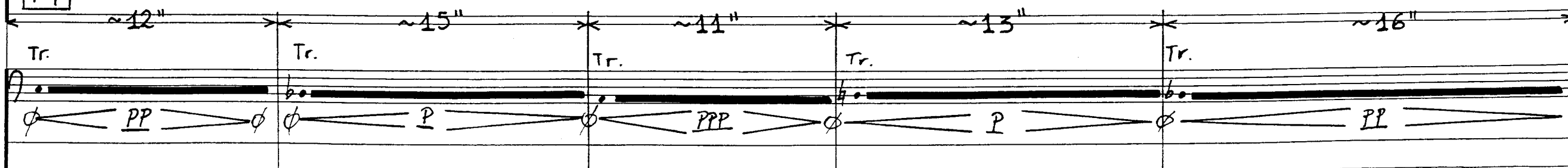
When you are
done with all
cells give signal
to P2
to start next page

ca. 1'

[≈ 4']

[≈ 5']

Always in the background (If necessary, repeat this sequence until P1 gives the signal to start next page)



P2 - Mar

I1 Intro DrL DA88

A1 305"

(if B1 is played from CD, fade it out)

9" 9" 5" 4" 5" 2"

P1 - SDr
 Very Quiet - Continuous Sound
 Tr.
 P MP
 *1 Balance dynamics to make a perfect cross fade between instruments

P2 - Mar
 Very quiet - Continuous sound
 Tr.
 P P mf

Get Maracas

B1 32"

I2

7" 5/4 3" 3/4 4" 3/4 2/4

P1 - Ma 1/2
 emerging gradually
 P PP mf f mf f

P2
 SDr
 Tr.
 mp P f mf
 Go to wch.

Mar
 mf

P1

Maz¹
 [B2 end 32:00]
 5" Rit. 4" *molto* 3" 5" 3" 3"
 mf
 Making always a continuous sound
 Get Mallets

Gue^{1/2}
 Violent
 Start with a very slow rub & medium pressure
 Acc. *molto* Acc. Rit. Acc.
 P mf PP mf PP f

P2

Wch
 f

Rst
 P mf f (l.s.)

Violent, keep chimes rolling between attacks

Acc. *molto* Shake! f

SDr Tr. quiet, as background

PP

P1

TBlk
 Tr. PP mf long

Xylo
 flip Tr. quiet, as background

SDr
 P PPP

WBlk
 3 3 4 4

Gue
 PP P Tr. PP flip mf (keep always same pressure)

Mar
 Tr. Keep trill as continuous as possible

SDr

I5 I6 II1 II2
 2" 3" 2" 2" 4" 2/4 3/4 Ca. 18"

II 3 [A1 end 1:42]

[32 end 1:07]

P1 - Xylo



Musical score for P1 - Xylo and P2 - Mar. The score is divided into four measures with time signatures 1/4, 3/4, 2/4, and 3/4. It includes dynamic markings such as *mf*, *f*, *pp*, *ff*, and *ppp*, along with performance instructions like "Sub" and "Sub".

P2 - Mar



*1 Balance dynamics to get an homogeneous texture

A2 10''

P1 - Xylo

Musical score for P1 - Xylo and P2 - Mar. The score is divided into four measures with time signatures 4/4, 3/4, 2/4, and 3/4. It includes dynamic markings such as *f*, *mf*, *p*, *pp*, and *mf*, along with performance instructions like "Distant" and "Emerging".

Diagram showing rhythmic patterns for the first system. The staff contains several groups of triangles and asterisks. Below the staff, horizontal lines indicate durations: 3", 3", 6", and 6".

P1

Xylo

Musical notation for Xylophone in the first system. It features a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf* (sempre). The notation includes several groups of notes with accents and slurs.

WBIK

Musical notation for WBIK in the first system. It features a treble clef and a dynamic marking of *mf* (sempre). The notation includes several groups of notes with accents and slurs. Durations of 2", 3", 5", and 5" are indicated below the staff.

P2

Mar

Musical notation for Maracas in the first system. It features a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf* (sempre). The notation includes several groups of notes with accents and slurs.

⊙1 Balance dynamics to get an homogeneous texture. Group changes should be as imperceptible as possible. Accentuated notes should emerge from the texture. Clear articulation of notes.

Diagram showing rhythmic patterns for the second system. The staff contains several groups of triangles and asterisks. Below the staff, horizontal lines indicate durations: 6" and 6".

P1

Xylo

Musical notation for Xylophone in the second system. It features a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf* (sempre). The notation includes several groups of notes with accents and slurs. A note at the end is marked with a trill and the instruction "Rit trill gradually into the written rhythm". Dynamics markings include *cresc.*, *poco*, *a*, *poco*, and *(f)*.

P2

WBIK

Musical notation for WBIK in the second system. It features a treble clef and a dynamic marking of *mf* (sempre). The notation includes several groups of notes with accents and slurs. Durations of 5" and 5" are indicated below the staff. Dynamics markings include *cresc.*, *poco*, *a*, *poco*, and *(f)*.

Mar

Musical notation for Maracas in the second system. It features a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf* (sempre). The notation includes several groups of notes with accents and slurs.

IV₁ A3 67¹¹

3/4 2/4 3/4 1/4 4/4

P1

TBIK

Xylo

WBIK

f (sempre)

3/4 2/4 3/4 1/4 4/4

P2

Mar

f/Psub mf/PP P/PP mP/PP P/PP

2/4 4/4 2/4

P1

TBIK

Xylo

2/4 4/4 2/4

P2

Mar

mf/PP mP/PP mf/P mf/Psub

IV₂

P₁ [TBlk
Xylo

2/4 1/4 3/4 4/4 2/4

mf (sempre)

P₂ [Mar

2/4 1/4 3/4 4/4 2/4

mf/p mf/p mf/ppp sub p/pp mf/ppp sub

Tr. (b2)

P₁ [TBlk
Xylo

4/4 3/4 4/4

mf f p mf p < f mf p < f

get sticks →

P₂ [Mar

4/4 3/4 4/4

mf/p mf/pp f/ppp sub mf/pp sub f/ppp sub

Tr. Tr. Tr.

P1 [TBIK]
 3/4
 mf/p > pp < mf p mf pp mf ff mf/p mf p mf p mf/p fff
 5 > 6 > 6 > 5 > 5 > 6 > 7 >

P2 [SDr]
 2/4
 p
 Get Rain Stick
 Turn stick slowly...

3"

[A4 end 31:00] -----> [DA88/ADAT] play [B4 end 13:00]

P1 - Ma
 9"
 4/4
 2/4
 Get Mallets
 Make a continuous sound.
 Emerging from the electronic sound.

P2 - SDr
 4 []
 f mf p mf p

V3

3/4 2/4

P1 [Xylo
SDr]

quiet

4 pp

P (sempre)

P2 [Mar
SDr 1]

Quiet

P (sempre)

4/4 3/4 4/4

P1 [Xylo
SDr]

P (sempre)

P2 [Mar
SDr 1]

P (sempre)

3/4 2/4 ^

P1 [Xylo
SDr
WBIK
P(sempre)

P2 [Mar
SDr1
WBIK2
P(sempre)

3/4 2/4 ^

P1 [Xylo
SDr
WBIK
P(sempre) mp (sempre)

P2 [Mar
SDr1
WBIK2
P(sempre) mp (sempre)

4/4 3/4

P1 [Xylo
SDr
TBIK]

P2 [Mar
SDr1
WBIK2]

mf (sempre) *p* ————— *mf/p* sub ————— *f/mf* ————— *f/p*

mf (sempre) *p* ————— *mf/p* sub ————— *f/mf* ————— *f* ————— *p* / *f* sub —————

A5 I₄

4/4 3/4

P1 [Tblk
Xylo]

P2 [WBIK
SDr
Mar]

mf *f* *mf* *Sfz* *ff* ————— *p*

P1

P2

B6

Tblk
Xylo

Gue1
Gue2

Wch
RSt.

mf (sempre)

mf

ff

pp

mf

ff

A bit slower ca. 3"

quite long (5" min.)

flip one mallet

Try to perfect Xfade

Acc

Rit

P

ff

2/4

3

Slow, play each note only one time

Acc.

mf

ff

~ 1.5"

keep Muted

keep Chimes rolling

Sfz

mf

pp

mf

ff

P1

P2

2/4

3/4

ca. 5"

ca. 3"

Tblk
Xylo

Gue1
Gue2

Wch
RSt.

mf (sempre)

mf

f

pp/ff sub!

mf

f

ppp /mf sub!

Acc

Rit

Rit

molto

get R. Stick

Turn R. Stick Slowly

Quick Rub!

More alive, use lots of repeated notes

mf

f

ppp /mf sub!

Free Time - Play in a flexible and fluent way as improvising. suggested durations for fermatas are given as reference.

Handwritten musical score for the first system. It consists of three staves: P1 (top), P2 (middle), and Rst. (bottom). Above the P1 staff, there are six measures with fermatas and durations: $\sim 4''$, $\sim 2''$, $\sim 5''$, $\sim 2''$, $\sim 3''$, and $\sim 4''$. The P1 staff contains notes and rests, with a box labeled "one mallet" in the second measure. The P2 staff contains notes and rests, with a box labeled "one mallet" in the fourth measure. The Rst. staff contains a series of curved lines representing rests, with performance instructions: "Acc - poco - a - poco" and "Very slow turn". A bracket on the left side groups the P1 and P2 staves, with "WBlk" written between them. The text "get Maraca 1" is written in the P1 staff between the fourth and fifth measures.

Handwritten musical score for the second system. It consists of three staves: P1 (top), P2 (middle), and Rst. (bottom). Above the P1 staff, there are four measures with fermatas and durations: $\sim 3''$, $\sim 2''$, $\sim 3''$, and $\sim 3''$. The P1 staff contains notes and rests, with a box labeled "one mallet" in the second measure. The P2 staff contains notes and rests, with a box labeled "one mallet" in the second measure. The Rst. staff contains a series of curved lines representing rests, with performance instructions: "Turn" and "Slow turn". A bracket on the left side groups the P1 and P2 staves, with "WBlk" written between them. The text "Measured 3/4" is written above the P1 staff between the third and fourth measures. The text "Free Again" is written above the P1 staff in the fifth measure. The text "Shake!" is written below the P2 staff in the fourth measure. The text "f" is written below the P2 staff in the first measure. The text "Reb." is written below the P2 staff in the third measure. The text "f" is written below the P2 staff in the fifth measure. The page number "14" is written at the bottom right.

Handwritten musical score for three parts: P1 (Ma), P2 (wbk), and RSt. The score is divided into sections: **Measured** (3/4), **Free Time**, and **Free Time** (~8").

P1 (Ma): Starts with a dynamic of $\sim 2''$ and a tempo marking Δ . The **Measured** section is marked $3/4$ and includes dynamics pp and f . It features an **Acc.** (accelerando) section and a **molto** section. The **Free Time** section includes a dynamic of f and a note: "leave Mallet & get Maraca 2".

P2 (wbk): Starts with a dynamic of mf and a tempo marking P_2 . It includes a **Shake!** instruction and a dynamic of f . The **Free Time** section includes the instruction "(leave mallet)".

RSt.: Includes a **Shake!** instruction and a dynamic of f . The **Free Time** section includes the instruction "Very slow turn".

Handwritten notes and instructions for P1 (Ma) and P2 (RSt).

P1 - Ma:

- Section 1:** Improvise mixing cells from groups A & B. Try to keep a continuous sound (Tr.) between cells.
- Section 2:** Less and less active. More continuous sound (Tr.) and less cells. (Just from group A).
- Section 3:** Continuous sound (Tr.), intercalate just a few cells. Very soft and quiet.

P2 - RSt:

- Section 1:** Improvise turning the instrument in irregular cycles (as in the previous section). Interact with P1 interposing cells from group B (shake) keep as a continuous sound as possible in between cells.
- Section 2:** Turn the instrument in longer cycles. More and more continuous sound, interrupted by a few cells (use always the same cell) Very soft and quiet.

General Instructions:

- V6:** - slowly leave the stage. Go toward the rear of the hall.
- you should be at about half the way to the rear of the hall at this point.
- you are behind the audience at this point. Stay here until the end of the piece (wait for P2's sign).
- wait until P1 starts to move, and then slowly leave the stage. Go toward the rear of the hall.
- Get closer and closer to the rear of the hall. When you are behind the audience, give sign to P2 to finish the piece (take your time).

Tempo/Performance Markings: f .. di .. mi .. $nuen$.. do .. $ea. 2'$.. $poco$.. a .. $poco$... pp ... $A niente$

Juan Pampin - Stanford July 1997
 revised April 1998