Toco Madera

for wooden percussion (two players)
and computer generated sounds

Juan Pampin (1997)

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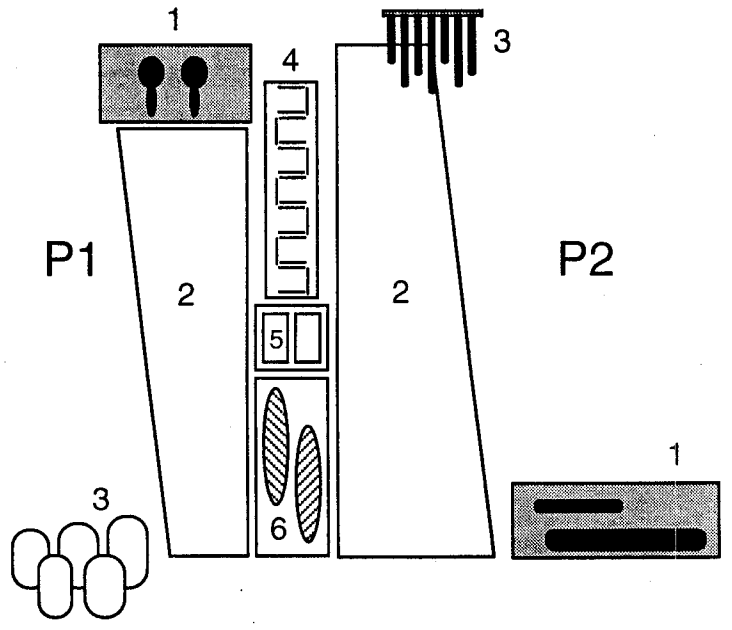
Toco Madera - Percussion Set



Instruments

1 - Maracas (2) (Ma)
2 - Xylophone (Xylo)
3 - Temple Blocks (5) (TBlk)
1 - Rain Sticks (2) (RSt)
2 - Marimba (Mar)
3 - Wind Chimes (WCh)

4 - Slit Drums (7) (SDr)
5 - Wood Blocks (2) (WBlk)
6 - Güeros (2) (Gue)

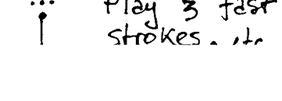
Symbols

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

Fermatas: Short · Normal · Long — duration may be indicated otherwise it depends on the context.

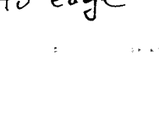
Durations:

- 4" — Exact duration (in synch with CD)
- ca. 3" — Around the indicated duration (flexible, no synch)
- 4/4 — unless indicated, Meter refers to ♩ = 60



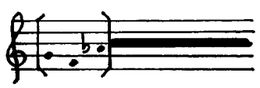
Play as fast as possible

CD Synchronizes with instruments



Instruments synchronize with CD

Notes:



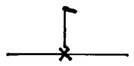
Alternate notes into brackets fast as in a trill (random order, do not repeat pattern)

Bounce Mallet or Stick

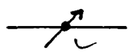
Play 2 fast strokes

Play 3 fast strokes, etc

W. chimes:

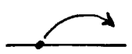


Block chimes with hands.

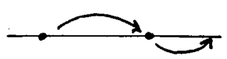


Roll chimes with hand, leave sounding

R. Tree:

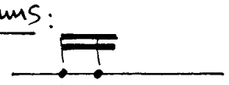


Turn rain tree

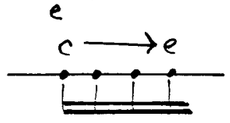


Turn & change side. Sound should continue

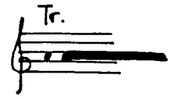
S. Drums:



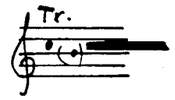
Play near edge



from center to edge



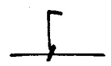
Single trill



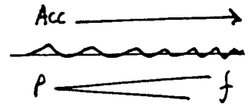
2 note trill

ϕ = As soft as possible

güero:



quick & short rub (pizz)



rub following the design. Increase pressure with intensity

Instructions:

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

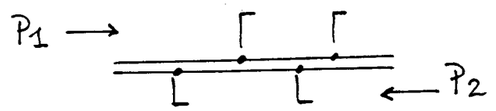
  P_1 : percussion 1

  P_{1-2}: percussion 1 - 2: instruments of the set shared by both percussion players

  P_2 : percussion 2

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

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

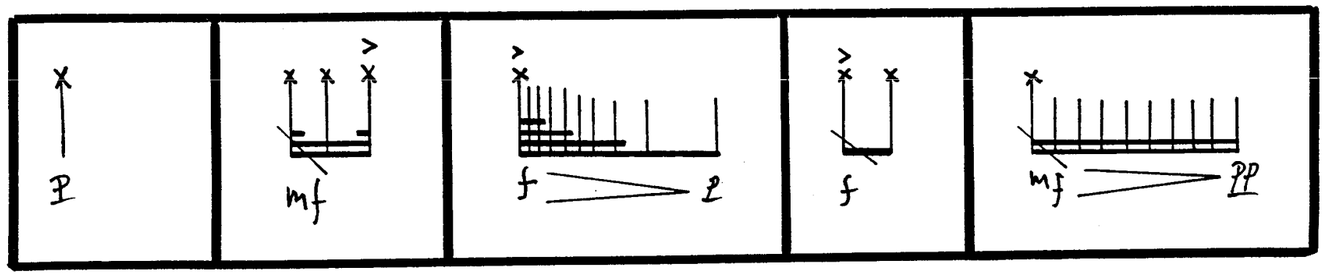


b) using separated staffs. (see page 8 of the score)

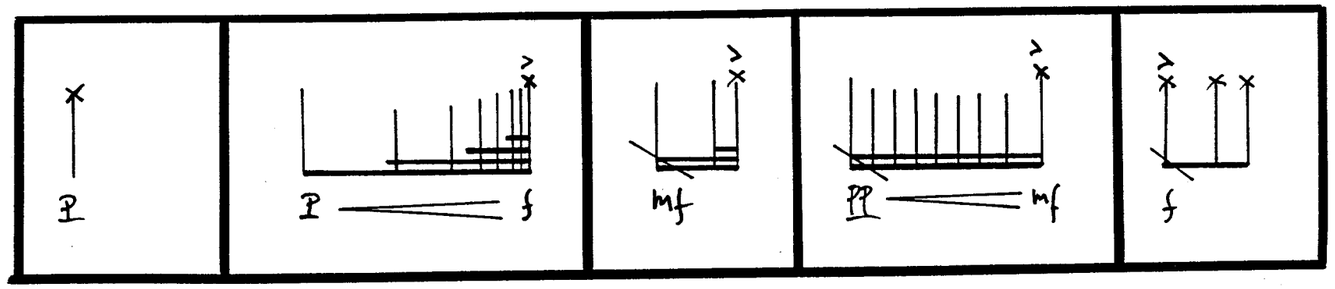
Toco Madera

Juan Pampin

A



B



Take starts

P1 - WBlk

- 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)

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

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

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

ca. 2'

ca. 1'45" ⊛1

ca. 15"

[≈ 2']

P2 - WBlk

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.

P1 - WBK

- keep moving very slowly toward the stage

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

- On the stage

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

~12"	~15"	~11"	~13"	~16"
Tr.	Tr.	Tr.	Tr.	Tr.
PP	P	PPP	P	PP

0

I1 Intro DrT 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.

Get Maracas

P mP

*1 Balance dynamics to make a perfect cross fade between instruments

P2 - Mar

Very quiet - Continuous sound

Tr. Tr. Tr.

P P mf

B1 32"

I2

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

P1 - Ma 1 2

P PP mf P f mf f

emerging gradually

Tr. Tr.

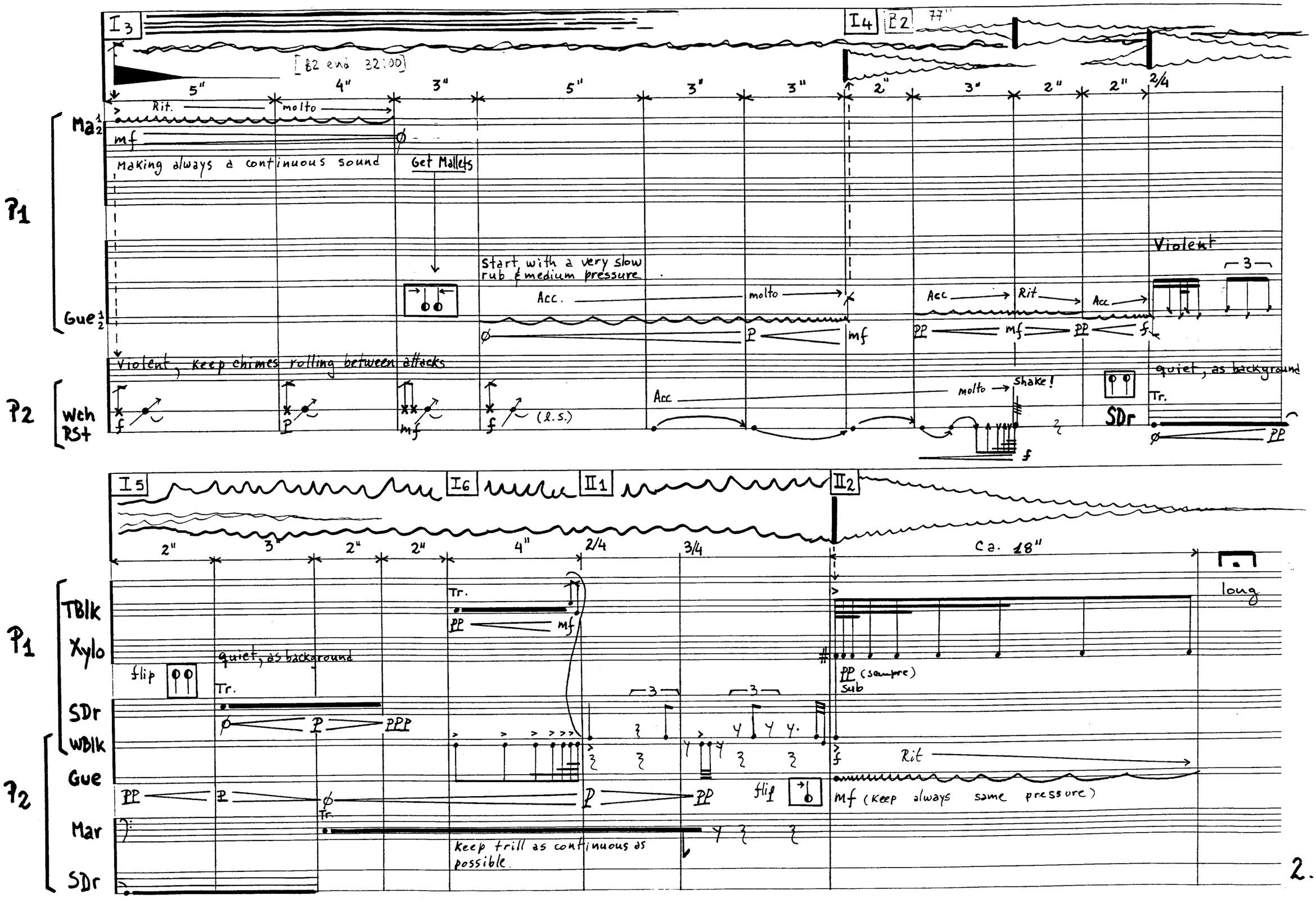
P2

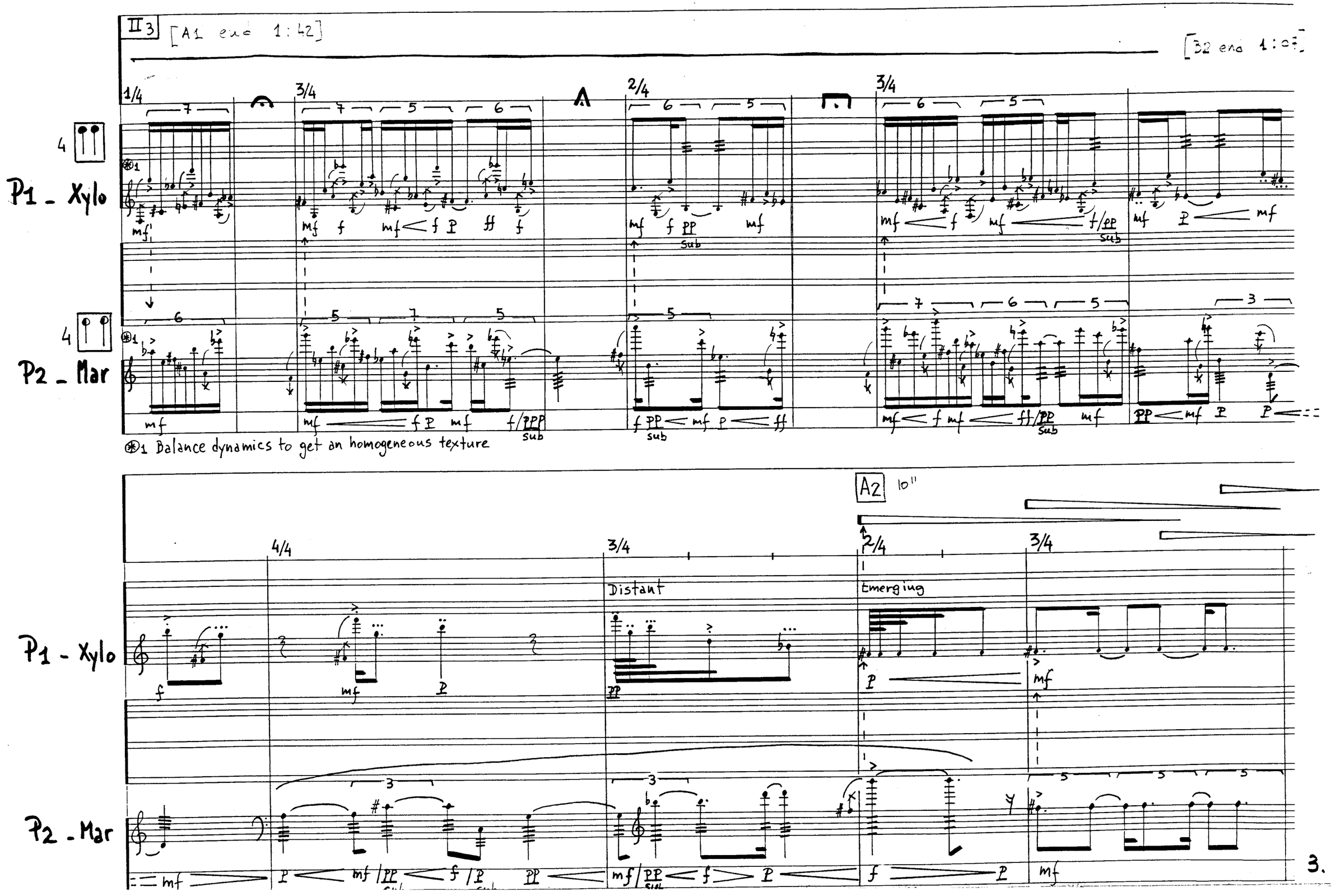
SDr

mP P Go to WCh.

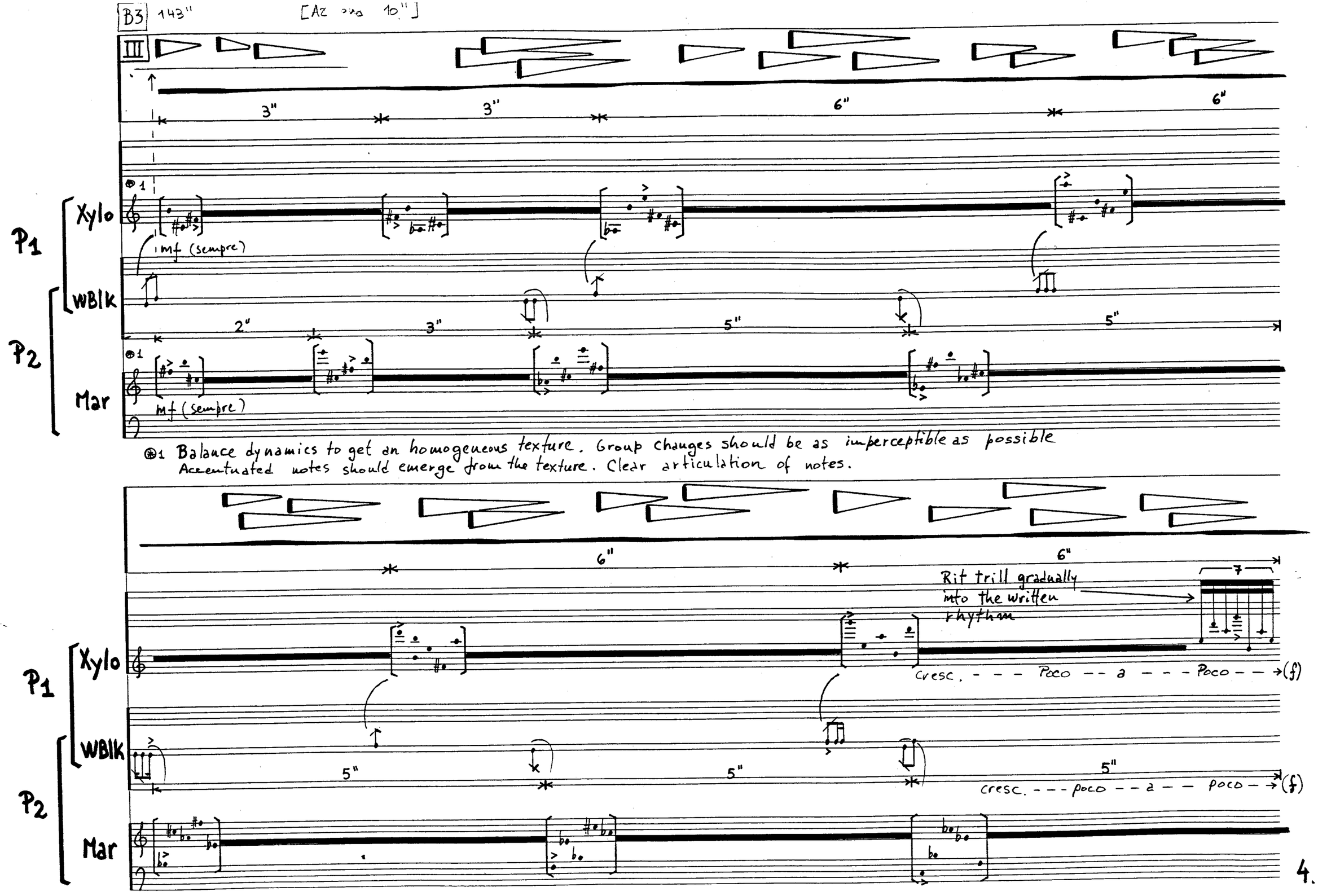
Mar

mf


I3
I4
B2
77"
[B2 end 32:00]
5"
4"
3"
5"
3"
3"
2"
3"
2"
2"
2/4
Rit.
molto
Ma
mf
Making always a continuous sound
Get Mallets
P1
Violent
3
Start with a very slow rub & medium pressure
Acc.
molto
Acc
Rit
Acc
Gue
P
mf
PP
mf
PP
f
Violent, keep chimes rolling between attacks
quiet, as background
P2
Wch
RSt
f
P
mf
f
(l.s.)
Acc
molto
Shake!
f
SDr
Tr.
PP
I5
I6
II1
II2
2"
3"
2"
2"
4"
2/4
3/4
Ca. 18"
long
TBlk
Tr.
PP
mf
Xylo
quiet, as background
flip
Tr.
PP (sempre)
Sub
SDr
P
PPP
WBlk
3
3
f
Rit
Gue
PP
P
P
PP
flip
mf (keep always same pressure)
Tr.
Mar
Keep trill as continuous as possible.
SDr



⊛1 Balance dynamics to get an homogeneous texture



⊛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.

IV.1 A3 67"

P1 TBlk Xylo WBlk

P2 Mar

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

7 7 5 | 7 6 5 | 7 7 | 5 5 5 | 7 | 6 6

f (sempre)

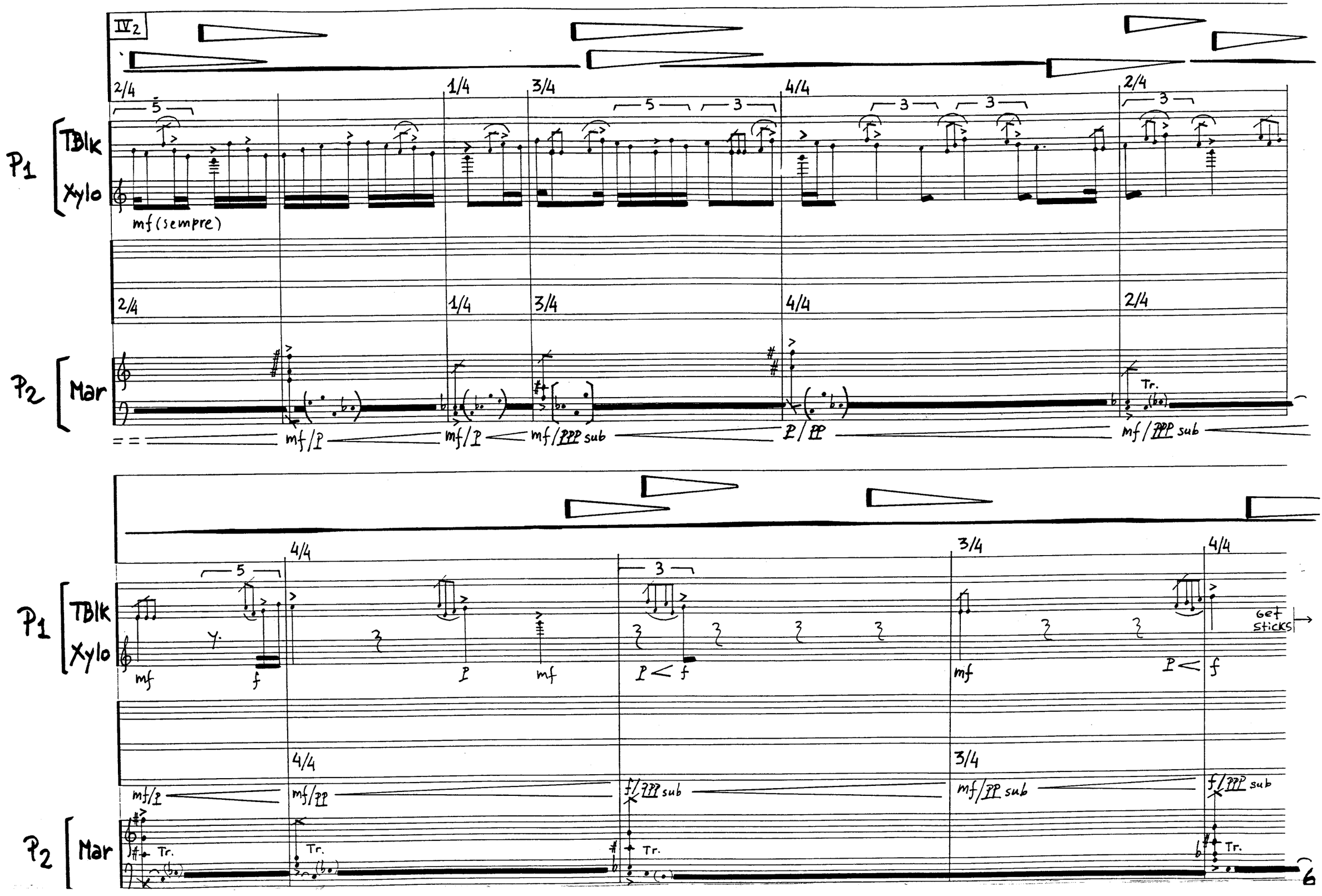
f/P sub mf/PP P/PP mP/PP P/PP

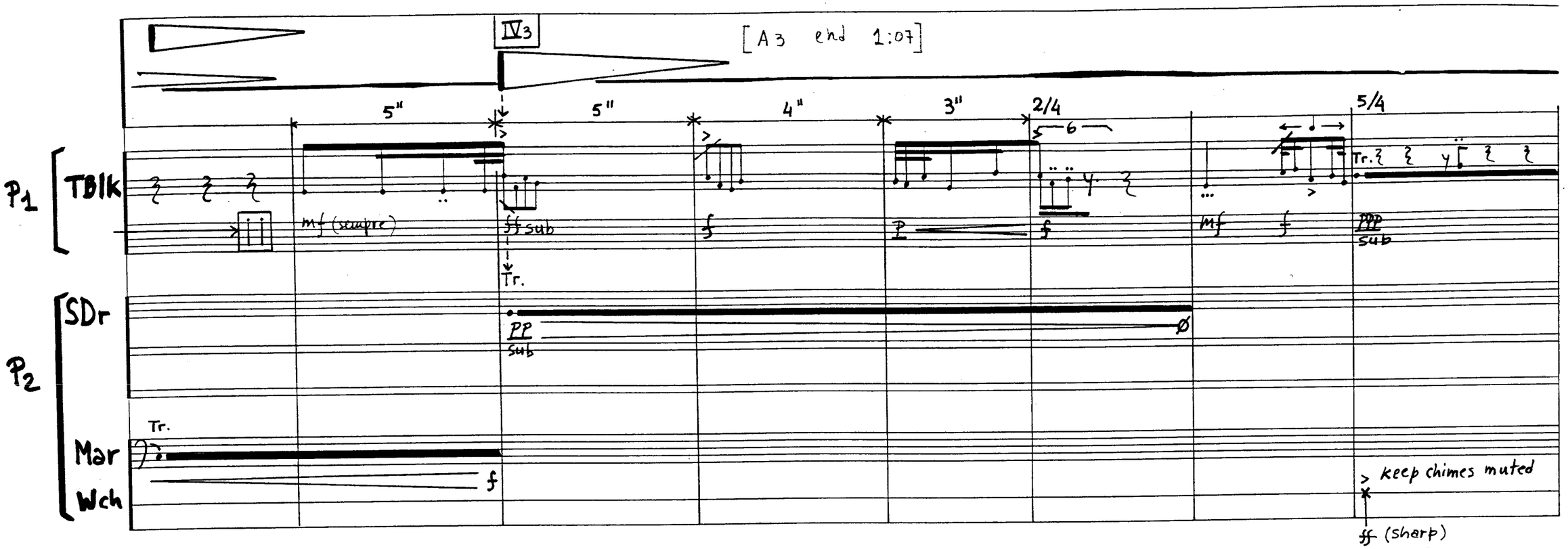
2/4 4/4 2/4

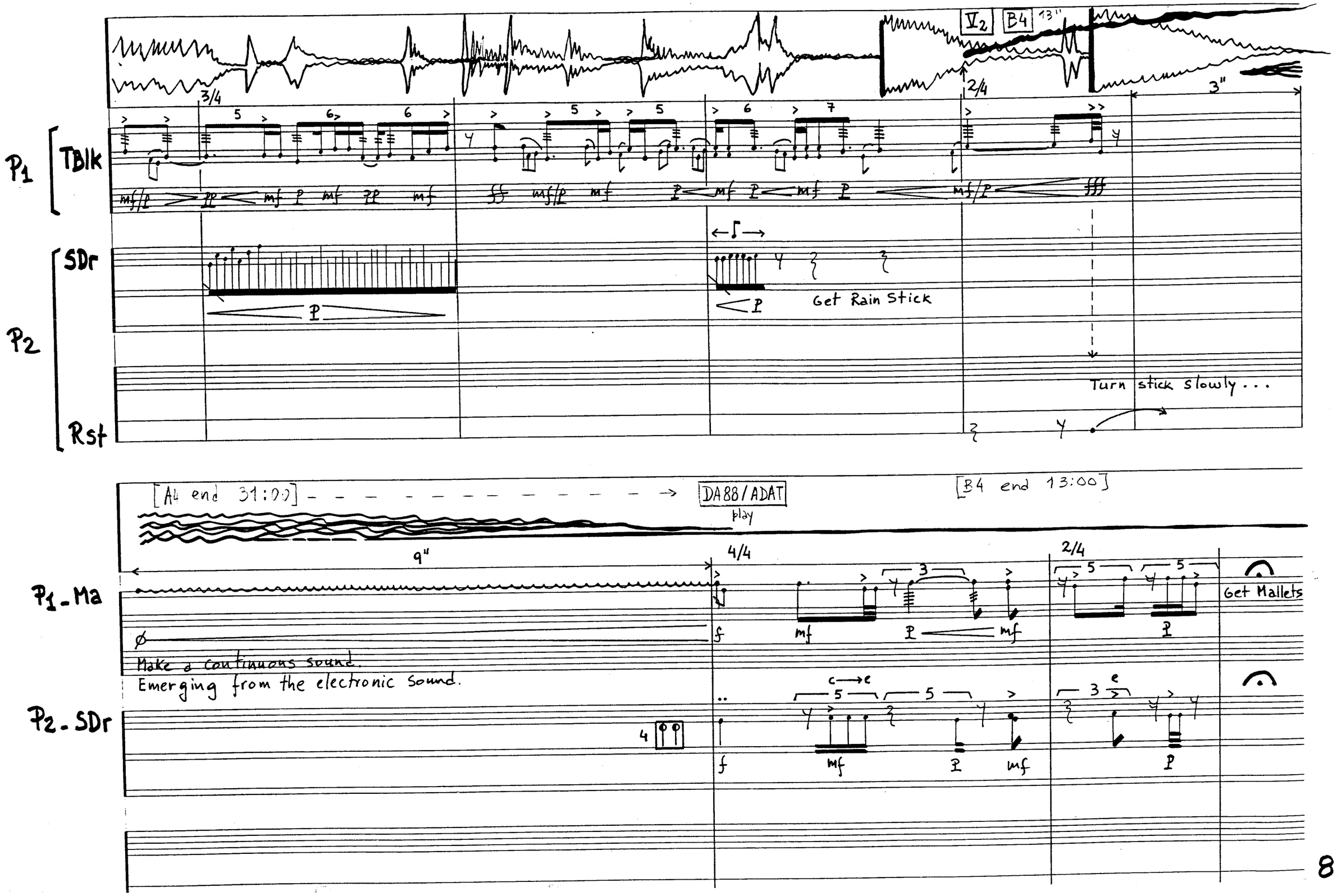
7 5 | 5 5 | 6 5 5 5 | 5 6 | 6 5 | 5 5

mf/PP mP/PP mf/P mf/PPP sub

5


IV2
P1
TBlk
Xylo
mf (sempre)
P2
Mar
mf/p
mf/p
mf/ppp sub
p/pp
mf/ppp sub
Tr.
mf
f
p
mf
p < f
mf
p < f
Get sticks
mf/p
mf/pp
f/ppp sub
mf/pp sub
f/ppp sub
6


IV3
[A3 end 1:07]
5"
5"
4"
3"
2/4
5/4
P1
TBlk
mf (sempre)
ff sub
Tr.
f
p
f
mf
f
Tr.
ppp sub
P2
SDr
pp sub
Mar
Wch
Tr.
f
keep chimes muted
ff (sharp)
V1
A4 31"
[B3 end 2:23]
5/4
3/4
2/4
1/4
2/4
Tr.
mf/pp
pp
p
pp
mf
pp
mf
pp
p
pp
mf
p
pp
mf
pp
mf
Rebound
Reb.
Nervous, always driving.
Balance dynamics with CD (homogeneous sound)
Trills should remain in background
Improvise using the given notes.
quite fast!
Wch


V2
B4
13"
3/4
2/4
3"
P1
TBlk
SDr
P2
Rst
Get Rain Stick
Turn stick slowly . . .
[A4 end 31:00]
DA88/ADAT
play
[B4 end 13:00]
9"
4/4
2/4
P1 - Ma
Make a continuous sound.
Emerging from the electronic sound.
Get Mallets
P2 - SDr

V 3

3/4

2/4

P1

Xylo

SDr

4

quiet

P (sempre)

quiet

P2

Mar

SDr 1

P (sempre)

3

5

5

5

3

5

4/4

3/4

4/4

P1

Xylo

SDr

P (sempre)

5

6

5

6

P2

Mar

SDr 1

P (sempre)

3

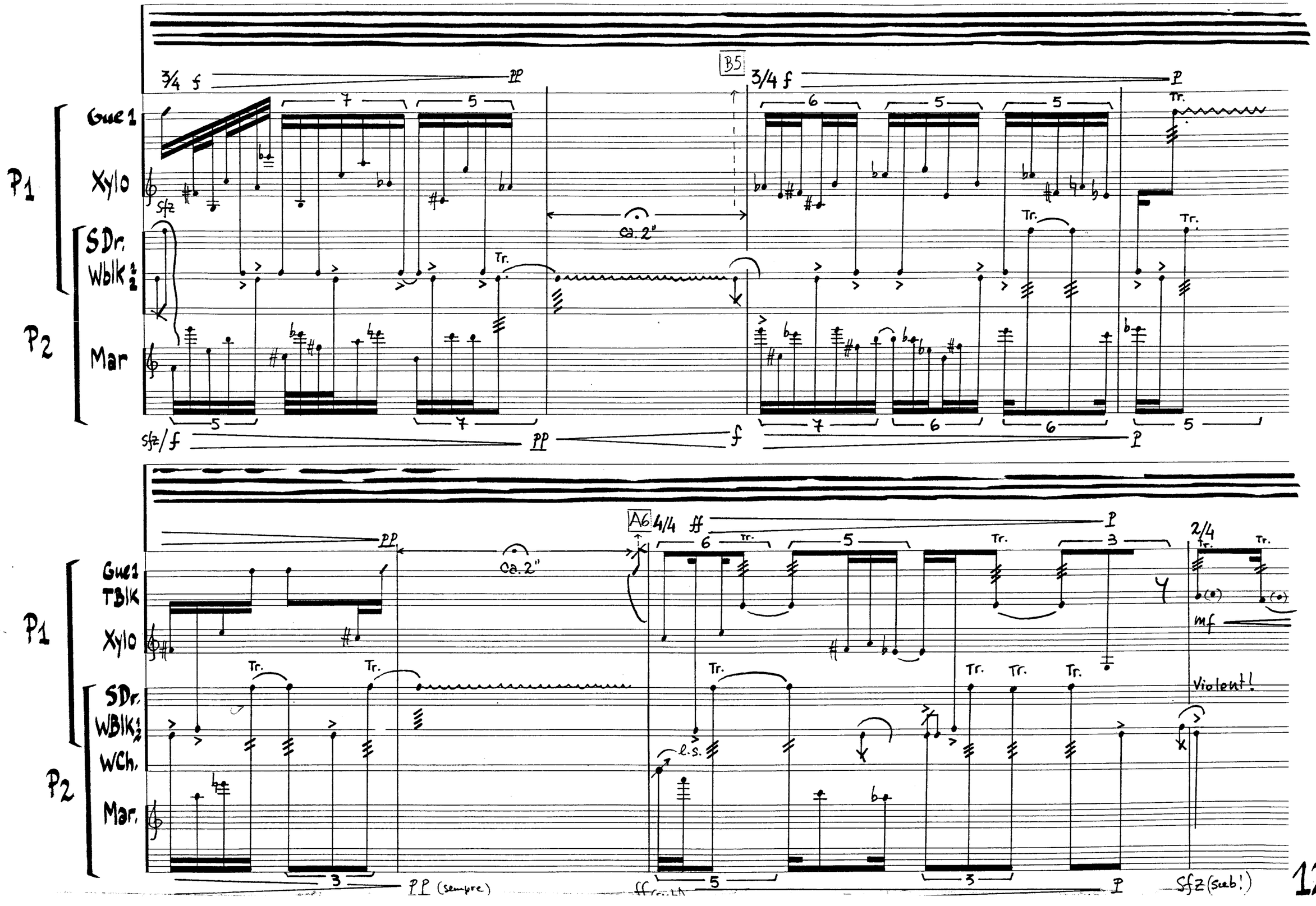
6

5

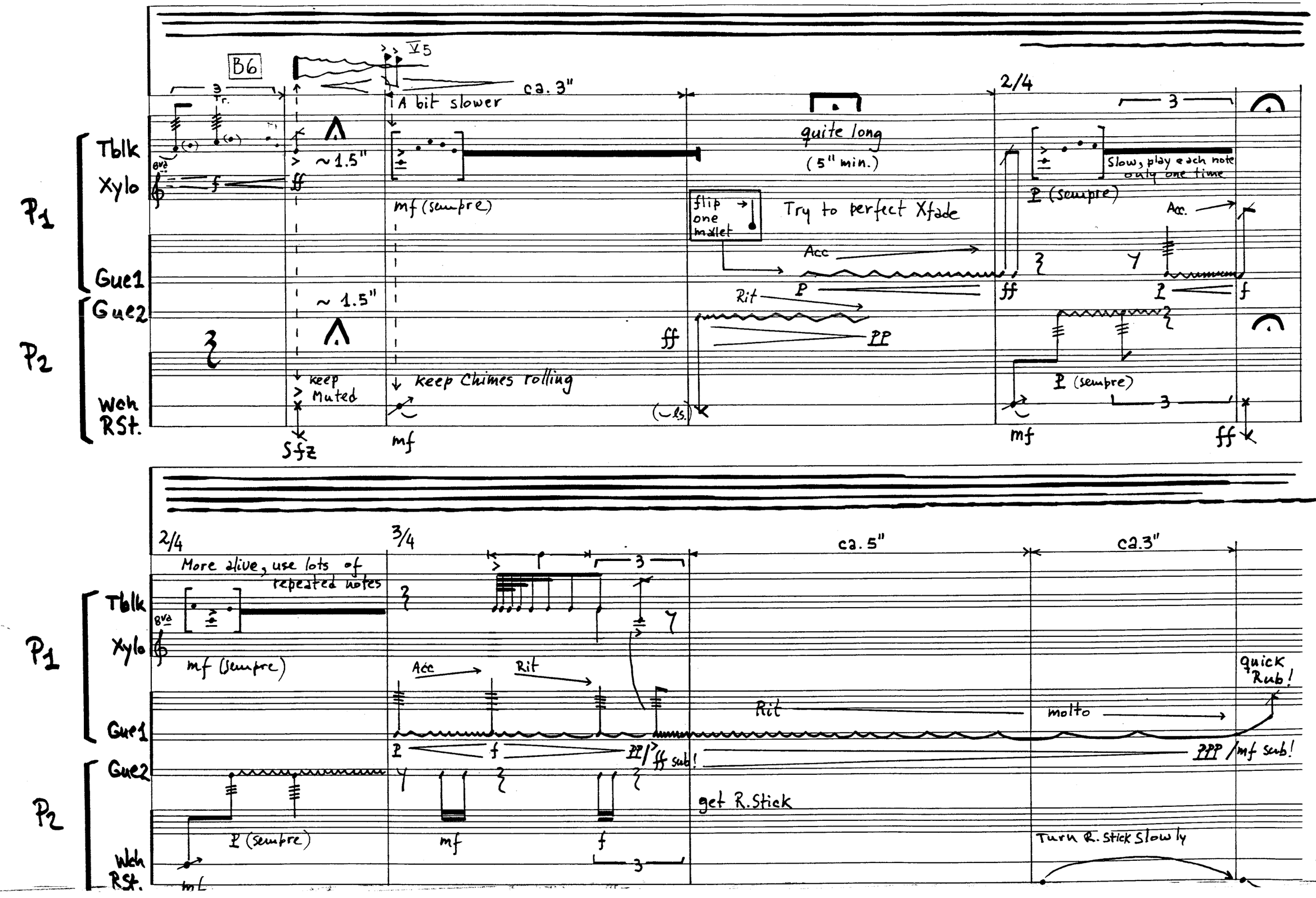
6

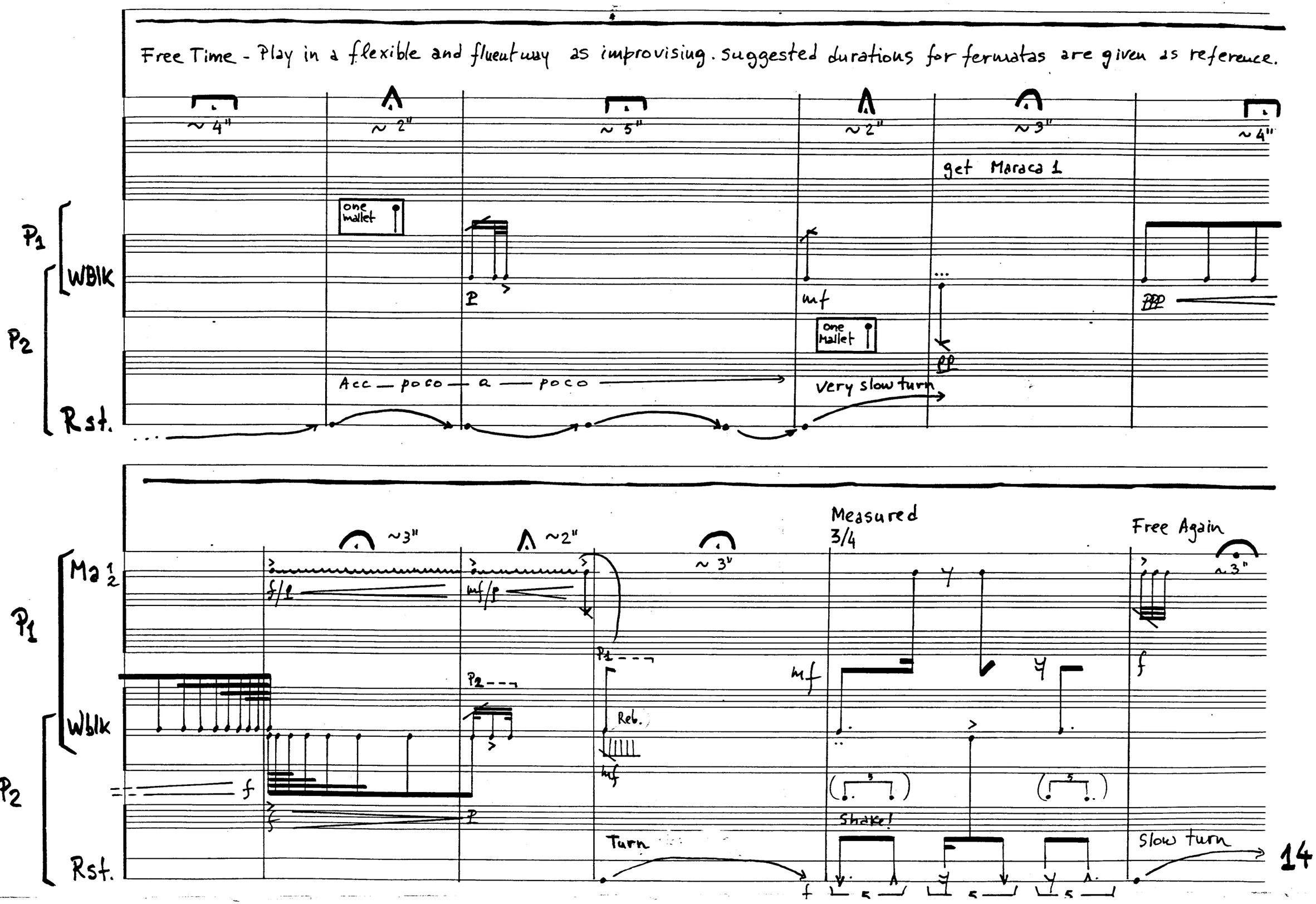
P1
Xylo
SDr
WBlk
P2
Mar
SDr1
WBlk2
3/4
2/4
P (sempre)
mP (sempre)

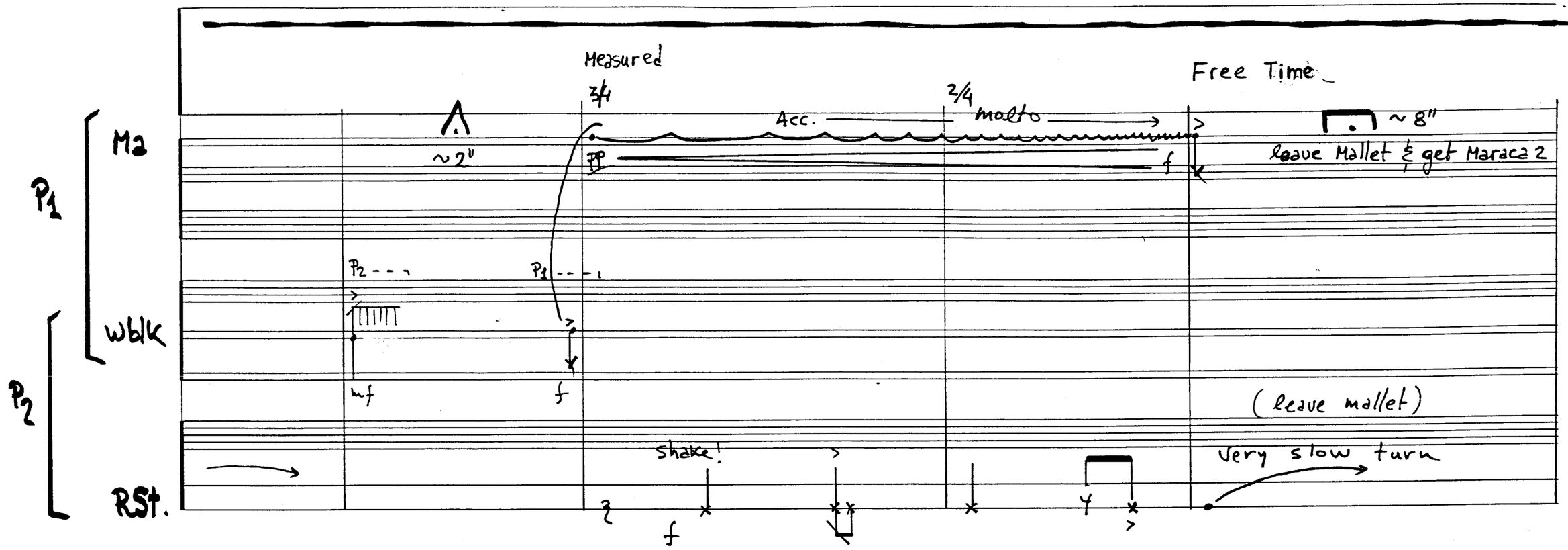
P1
Xylo
SDr
TBlk
P2
Mar
SDr 1
WBlk 2
4/4
3/4
mf (sempre)
P
mf/P sub
f/mf
f/P
mf (sempre)
P
mf/P sub
f/mf
f
P / fsub
A5
4/4
3/4
P1
Tblk
Xylo
WBlk
P2
SDr
Mar
ff
P
mf
f
mf
Sfz
mf
cresc
p
11.



3/4 f
pp
B5
3/4 f
p
Gue 1
Xylo
P1
SDr.
Wblk 1/2
P2
Mar
sfz
ca. 2"
Tr.
sfz/f
pp
f
p
A6
4/4 ff
p
2/4
Gue1
TBlk
Xylo
SDr.
WBlk 1/2
WCh.
Mar.
l.s.
mf
Violent!
pp (sempre)
ff
sfz (sub!)


B6
V5
ca. 3"
A bit slower
2/4
3
Tblk
Xylo
P1
Gue1
Gue2
P2
Wch
RSt.
~1.5"
mf (sempre)
quite long
(5" min.)
Slow, play each note only one time
P (sempre)
flip one mallet
Try to perfect Xfade
Acc
Rit
PP
keep Muted
keep Chimes rolling
Sfz
mf
ff
2/4
3/4
ca. 5"
ca. 3"
More alive, use lots of repeated notes
8va
mf (sempre)
Acc
Rit
molto
quick Rub!
PPP /mf sub!
ff sub!
get R.Stick
Turn R. Stick Slowly
P (sempre)
mf
f


Free Time - Play in a flexible and fluent way as improvising. suggested durations for fermatas are given as reference.
~4"
~2"
~5"
~2"
~3"
~4"
get Maraca 1
P1
WBlk
P2
Rst.
one mallet
p
mf
one Mallet
pp
ppp
Acc — poco — a — poco
very slow turn
~3"
~2"
~3"
Measured 3/4
Free Again
~3"
Ma 1 2
f/p
mf/p
P1
P2
Reb.
mf
f
Shake!
Turn
Slow turn
f



IV6

P1 - Ma ; wblk

- Slowly leave the stage. Go toward the rear of the hall.

Improvise mixing cells from groups A & B. Try to keep a continuous sound (Tr.) Between cells.

- You should be at about half the way to the rear of the hall at this point

Less and less active. More continuous sound (Tr.) and less cells. (Just from group A)

- You are behind the audience at this point. Stay here until the end of the piece (wait for P2's sign)

Continuous sound (Tr.), intercalate just a few cells. Very soft and quiet

ca. 2'

f .. di .. mi .. nuen .. do .. poco .. a .. poco ... pp ..... A niente

P2 - RSt.

- wait until P1 starts to move and then slowly leave the stage. Go toward the rear of the hall.

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.

- Get closer and closer to the rear of the hall. ~~When you are behind the audience,~~ give sign to P1 to finish the piece (take your time)

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

Juan Pampin - Stanford July 1997 revised April 1998