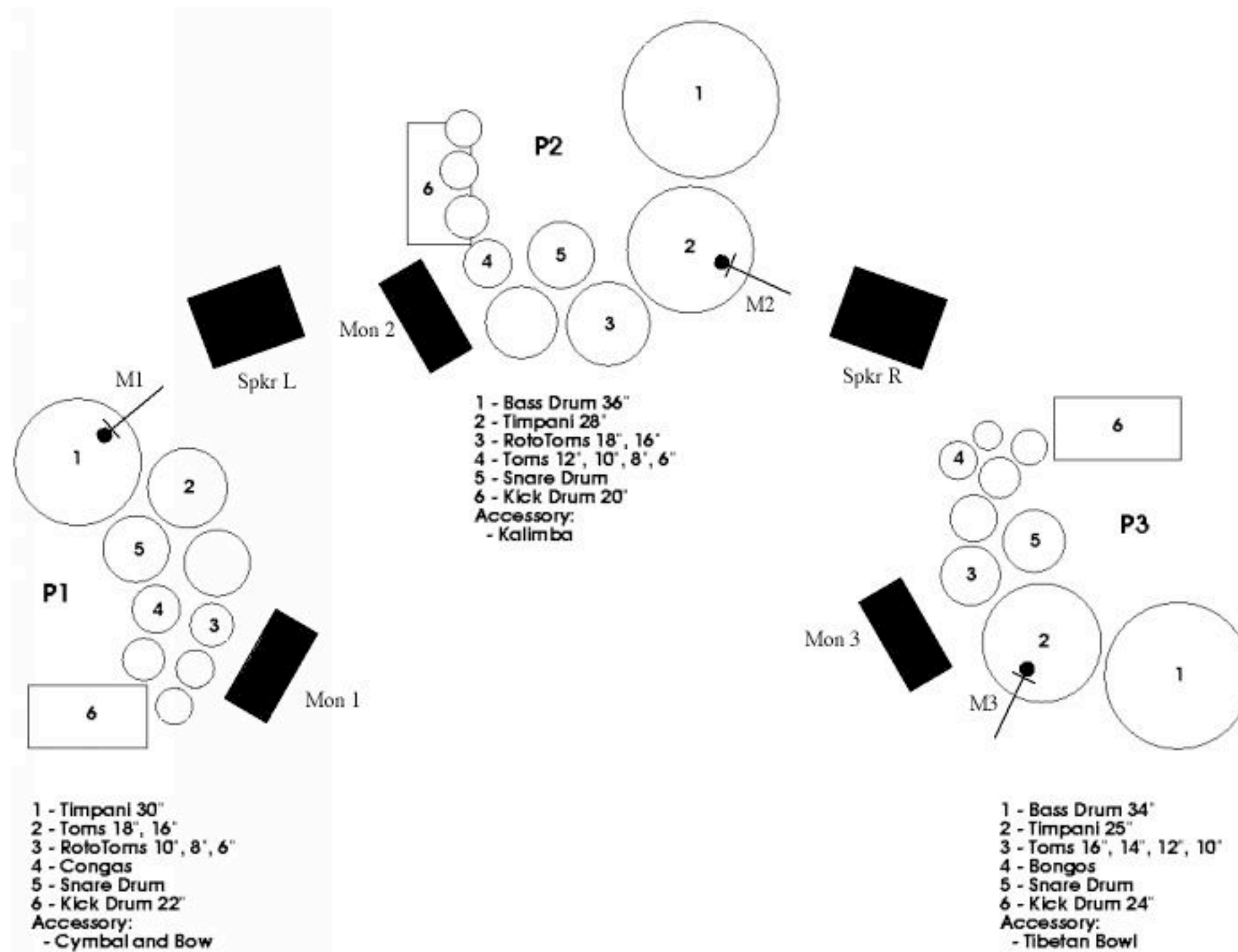


Skin Heads (1998)

For Percussion Trio and Electronic Sounds

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Skin Heads Sets

Instruments:

P1

1-Timpani 30"
2-Toms 18", 16"
3-RotoToms 10", 8", 6"
4-Congas
5-Snare Drum
6-Kick Drum 22"
Accessory: cymbal and bow


P2


1-Bass Drum 36"
2-Timpani 28"
3-RotoToms 18", 16"
4-Toms 12", 10", 8", 6"
5-Snare Drum
6-Kick Drum 20"
Accessory: kalimba (see tuning on next page)

P3

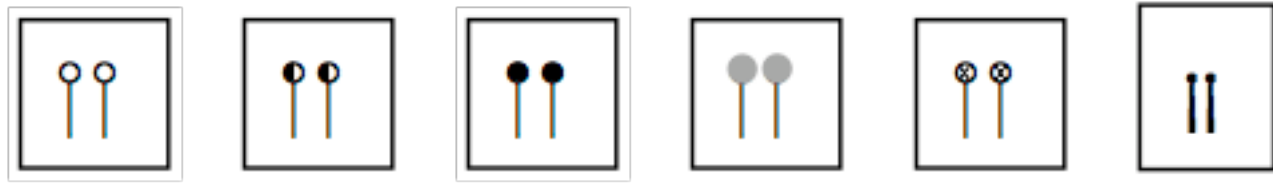
1-Bass Drum 34"
2-Timpani 25"
3-Toms 16", 14", 12", 10"
4-Bongos
5-Snare Drum
6-Kick Drum 24"
Accessory: Tibetan bowl

Notes:

- Unless otherwise indicated, the tempo is =60
- Events longer than a quarter or half note are written using proportional notation and their duration is indicated in seconds (this applies especially to drum rolls but also to other types of events).
- **N** indicates paying in the "normal" playing area of the drum head.
- **e** indicates paying in the "edge" (near the rim) of the drum head.
- **c** indicates paying in the "center" of the drum head.
- **!** (exclamation mark) indicates a "cue" the player needs to give to the other two.

-  indicates an action in one of the lines "triggers" the others.

• Mallets:



Soft Medium Hard Bass Dr. Superball Snare Dr. Sticks



hands



use handle

• Fermatas (their actual length depends on context):



Short Medium Long


• Timpani:




▼ lowest pitch (inverted arrow indicates highest pitch)

• Others:

⊖ from or to silence (niente) + rim shot.

 rub drum's head with indicated mallet (superball, brushes, etc.)

Fast  Slow rub drum's head following design.

Kalimba Tuning:



Skin Heads

Juan Pampin

The score is divided into sections marked with time: 17", 10", 10", and 60. It includes dynamic markings such as *fff* (sempre), *fff*, *mf*, *sfz*, *pp*, *f*, *p*, and *fff*. Performance instructions include "Snare OFF Get Mallets" and "Play timp. in the background, coloring the SDRs, cross fade with tape".

Section 1 (17" - 10" - 10" - 60):

- SDr 1:** Starts with *fff* (sempre) and *Tr.* (trill). After 17", it changes to *fff* with *N* (normal) and *Tr.* (trill). At 10", it changes to *mf* with *e* (edge) and *Tr.* (trill). At 20", it changes to *sfz* with *N* (normal) and *Tr.* (trill). The section ends with *mf*.
- SDr 2:** Starts with *fff* (sempre) and *Tr.* (trill). After 17", it changes to *fff* with *N* (normal) and *Tr.* (trill). At 20", it changes to *mf* with *e* (edge) and *Tr.* (trill). From 25" to 28", it changes to *fff* with *N* (normal) and *e* (edge). At 28", it changes to *fff* with *N* (normal) and *e* (edge). At 30", it changes to *fff* with *N* (normal) and *e* (edge). At 32", it changes to *fff* with *N* (normal) and *e* (edge). At 34", it changes to *fff* with *N* (normal) and *e* (edge). At 36", it changes to *fff* with *N* (normal) and *e* (edge). At 38", it changes to *fff* with *N* (normal) and *e* (edge). At 40", it changes to *fff* with *N* (normal) and *e* (edge). At 42", it changes to *fff* with *N* (normal) and *e* (edge). At 44", it changes to *fff* with *N* (normal) and *e* (edge). At 46", it changes to *fff* with *N* (normal) and *e* (edge). At 48", it changes to *fff* with *N* (normal) and *e* (edge). At 50", it changes to *fff* with *N* (normal) and *e* (edge). At 52", it changes to *fff* with *N* (normal) and *e* (edge). At 54", it changes to *fff* with *N* (normal) and *e* (edge). At 56", it changes to *fff* with *N* (normal) and *e* (edge). At 58", it changes to *fff* with *N* (normal) and *e* (edge). At 60", it changes to *fff* with *N* (normal) and *e* (edge).
- SDr 3:** Starts with *fff* (sempre) and *Tr.* (trill). After 17", it changes to *fff* with *N* (normal) and *Tr.* (trill). At 20", it changes to *mf* with *e* (edge) and *Tr.* (trill). At 30", it changes to *sfz* with *N* (normal) and *Tr.* (trill). The section ends with *mf*.

Section 2 (60):

- SDr 1:** Starts with *mf* and *e* (edge). After 60", it changes to *fff* with *N* (normal) and *(simile)*. The section ends with *fff*.
- Timp:** Starts with *p* and *f*. The section ends with *pp*.
- SDr 2:** Starts with *fff* and *N* (normal) and *(simile)*. The section ends with *fff*.

Section 3 (60):

- SDr 1:** Starts with *fff* and *N* (normal) and *(simile)*. The section ends with *fff*.

IC (B1)

N → e → N → e → (simile)

SDr. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

fff *mf* *f* *p* *f* *ff* *mf* *ff* *f* *p* *f_{sub.}* *f*

Timp $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

pp *mf* *pp* *mf* *pp*

Timp $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

pp *mf* *pp* *mf*

BDr. $\frac{5}{4}$ $\frac{4}{4}$

f

Timpani's always in the background, cross fade with tape



Q1 ID

10" 12" 13" 17"

Quiet, as homogeneous as possible, try to gradually crossfade

SDr. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

mf *fff* \emptyset

Snares OFF
Get Mallets

Timp $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

ppp *f* *ppp (sempre)* *ppp* *f* *ppp*

ca. 14" ca. 3" get mallets

Timp $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

mf *ppp (sempre)* *ppp* *f* *ppp*

Timp $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

ppp *f* *ppp* *f* *ppp*

15" 9" 8" (B2-1) 3" 4" 4" 5" 20" min.

Timp *f* *ppp* *mf* *ppp* *p* *ppp* *p* *ppp* *o*

B Dr. *ppp* *mf* *pp* *ff* *f* *mf* *p* *ppp* (*sempre*)

Timp *pppp* *mf*

start rubbing bowl lightly... high pitch should gradually appear... keep bowl singing...

(A3) IIA 4" 5" 3" 2" (Q2) IIB 4" IIC

Timp Congas Kick *mf* *pp* *mf* *pp* *mf* *pp* *f* use fingers of both hands, quite irregular trill *p sub.* change pitch following design... *p* *ff* play with palm (set snares on)

B Dr. *ppp* *f* *mf* Roto *p sempre* *mp* *ff* Turn rim to bend pitch

Timp Snare 5" 3" Bongos 2" *mf* *p* *mf* *p* *f sub* *pp* *p* *mf* *p* *f* *pp* stop rubbing l.s. carefully take bowl from top of timp. get sticks Toms *f* *p*

3" 2" 3" 2" 2" 3" 2" (B3) IID 3" 4" (A4)

(set snare on) Roto S Dr. Violent! (tape cue) Rub S Dr. Head

ppp p ∅ ff p

Toms

Timp e N e

ppp p pp f sub.

superball

Tune timp (▼)

pp mf ∅

Roto Violent!

(set snare on) S Dr. ff p f pp mf ∅

f ∅

Toms

Timp e N e

ppp f ∅

(set snare on) superball

Rub S Dr. Head

f /mf /p

get sticks

Violent!

ff pf pp

A6 IIIA 9" 12" A6-1 8" 9" 6" 8" 6" 7" Q3 6" 6" 3/4

Alter resonance's pitch w/ pedal
 l.s. (•) p Tune Timp Bow cym lightly to get low pitch l.s. f 3
 Toms Roto Congas S Dr. set snares off f ff sub.p 0

Toms Roto S Dr. Timp set snares off f 7 ff p 0 f 5 7

B Dr. sfz f f 7 ff p 0 f 5 7

S Dr. f Bongos S Dr. set snares off f 7 3

BDr. f pp sempre f 5 p sub. 0

Toms Tune Timp f 5 f 7 3

Kick f 7 3

(B1) III B

Bouncing

Roto

Congas

Kick

f

Timp

Distant, try to create a continuous line

mf *pp* *mf* *pp* *mf* *p* *mf* *o*

Distant, try to create a continuous line

Play timp always in the background

Timp

mf *pp* *mf* *p* *mf* *pp* *o*

o *p*

Bouncing

Bongos

Toms

Kick

f

Timp

Distant, try to create a continuous line

p *mf* *pp* *mf* *pp* *p* *pp* *mf* *p* *o*

leave mallets

III C

Congas
Kick
Timp
Toms
Roto
Kick
Bongos
Toms
Kick

f *mf* *p* *f* *mf* *p* *mp* *f* *p* *f* *mf* *p*

(w/ P3) →

get sticks

Play timp always in the background

N → e → N → e → N → e → N → e → c

(w/ P1) →

(w/ P2) →

f *mf* *p* *mf* *f* *mf* *p* *mp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *f* *mf* *p* *mf* *f* *mf* *p* *f*

f *p sub.* *mf* *p* *mf* *f* *mf* *p* *f*

pp *mf* *pp* *mf* *pp* *mf* *pp* *p* *f* *p* *mf* *f* *mf* *p* *f*

p *f* *pp* *mf*

This musical score is for a percussion ensemble, featuring parts for Roto, Congas, SDr, Toms, Kick, and Timp. The score is divided into three systems, each with a 4/4 time signature. The first system includes a Timp part with a dynamic range from *p* to *f* and a Toms part with dynamics from *mf* to *f*. The second system continues the Toms and Kick parts with dynamics from *p* to *mf*. The third system features Bongos, R. Toms, and Kick with dynamics from *p* to *mf*, and a Timp part with dynamics from *pp* to *mf*. The Timp part in the third system includes a pattern of notes labeled 'N' and 'e' and the instruction 'Play timp always in the background'. The score includes various musical notations such as slurs, accents, and dynamic markings.

System 1: Roto, Congas, SDr, Toms, Kick, Timp. Dynamics: *p*, *f*, *pp*, *f*, *f*, *p*, *f*, *p*, *f*, *p*, *mf/p*, *mf/p*, *f*, *mf* (sempre).

System 2: Toms, Roto, Kick. Dynamics: *mf*, *f*, *p*, *mf*, *p*, *f*, *p*, *f*, *mf* (sempre).

System 3: Bongos, R. Toms, Kick, Timp. Dynamics: *p*, *p*, *p*, *mf*, *p*, *mf*, *pp*, *p*, *mf*, *pp*, *mf*, *pp*, *mf*, *p*, *mf*, *pp*.

Play timp always in the background

This musical score is for a percussion ensemble and includes the following instruments and parts:

- Roto, Congas, SDr, Toms, Kick:** A group of five staves. The Roto part features complex rhythmic patterns with multi-measure rests of 6 and 7 measures. The Congas, SDr, and Toms parts provide a steady accompaniment with various rhythmic figures and accents. The Kick part consists of a consistent bass drum pattern.
- Timp:** A single staff in the middle section, featuring a melodic line with a sequence of notes (e, N, e, N, e, N, e, N, e, N, e, N) and dynamic markings ranging from *pp* to *f*.
- Bongos, SDr, Roto, Kick:** A second group of four staves. The Bongos part has a rhythmic pattern with multi-measure rests of 7 measures. The SDr, Roto, and Kick parts continue the accompaniment.

The score is divided into two systems. The first system covers measures 1 through 10, and the second system covers measures 11 through 14. A key signature change to one sharp (F#) occurs at the beginning of the second system. The time signature is 2/4. The score includes various musical notations such as multi-measure rests, accents (>), slurs, and dynamic markings.

The score is divided into three main sections, each with a different time signature: 3/4, 4/4, and 3/4. The top section features a sequence of notes labeled 'e' and 'N' with dynamic markings *p* (sub), *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, and *p*. The middle section includes parts for Toms, Roto, SDr, Kick, Timp, and B Dr. with dynamic markings *mf* (sempre), *ff*, and *sfz*. The bottom section includes parts for Bongos, SDr, Toms, Kick, and Timp with dynamic markings *ff*. The score is heavily annotated with slurs, accents, and specific drum notations.

(B6)

(A7) III E

ca. 16"

N → e → N → e → N → e → c
 Timp *f* *pp* *mf* *pp* *mf* *p* *ff*

Flexible time, play as improvising

e → N → e → N → e → N → c → e → N
 Toms
 Roto
 (set snare on) Snare
 Timp

B Dr. *mf* *f* *pp* *mf* *pp* *mf* *pp* *mf* *p* *ff*

Toms
 Timp
 BDr. *sfz/f* *p* *mf* *pp* *mf* *pp* *mf* *p* *ff*

Detailed description of the musical score: The score is for a percussion ensemble. It features five staves: Timp (top), B Dr., Toms, Roto, and Snare, and another Timp/BDr. staff at the bottom. The top staff (Timp) has a melodic line with notes and rests, with dynamics *f*, *pp*, *mf*, *pp*, *mf*, *p*, and *ff*. Above it are performance instructions: 'Flexible time, play as improvising' and a sequence of notes 'e → N → e → N → e → N → c → e → N'. A bracket labeled 'ca. 16"' spans from the start of the Timp staff to the end of the Roto staff. The B Dr. staff has a similar melodic line with dynamics *mf*, *f*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *p*, and *ff*. The Toms, Roto, and Snare staves show rhythmic patterns with various articulations like accents and slurs. The bottom staff (Timp/BDr.) has a melodic line with dynamics *sfz/f*, *p*, *mf*, *pp*, *mf*, *pp*, *mf*, *p*, and *ff*. There are also some boxed-in symbols and a triangle symbol (Δ) in the score.

(B7) ca. 13"

System 1:

- Roto:** $\frac{2}{4}$ and $\frac{3}{4}$ time signatures. Rhythmic patterns with triplets, quintuplets, and septuplets.
- Congas:** $\frac{2}{4}$ and $\frac{3}{4}$ time signatures. Rhythmic patterns with triplets and quintuplets.
- Toms:** $\frac{2}{4}$ and $\frac{3}{4}$ time signatures. Rhythmic patterns with triplets and quintuplets.
- Timp:** $\frac{2}{4}$ and $\frac{3}{4}$ time signatures. Rhythmic patterns with triplets and quintuplets.

System 2:

- Toms:** $\frac{2}{4}$ and $\frac{3}{4}$ time signatures. Rhythmic patterns with triplets, quintuplets, and septuplets. Includes articulation marks like accents and slurs.
- Roto:** $\frac{2}{4}$ and $\frac{3}{4}$ time signatures. Rhythmic patterns with triplets, quintuplets, and septuplets. Includes articulation marks like accents and slurs.
- SDr:** $\frac{2}{4}$ and $\frac{3}{4}$ time signatures. Includes a *rit.* (ritardando) marking and a fermata.
- Timp:** $\frac{2}{4}$ and $\frac{3}{4}$ time signatures. Rhythmic patterns with triplets and quintuplets.
- BDr:** $\frac{2}{4}$ and $\frac{3}{4}$ time signatures. Rhythmic patterns with triplets, quintuplets, and septuplets. Includes articulation marks like accents and slurs.
- Bongos:** $\frac{2}{4}$ and $\frac{3}{4}$ time signatures. Rhythmic patterns with triplets, quintuplets, and septuplets.
- BDr:** $\frac{2}{4}$ and $\frac{3}{4}$ time signatures. Rhythmic patterns with triplets, quintuplets, and septuplets.

Dynamics: *ff*, *f*, *ff*, *mf*, *ff*, *p*, *ff*, *pp*, *ff*, *ff*, *mf*, *ff*, *p*, *ff*, *pp*, *ff*, *f*, *f/pp*, *mf*, *p*, *f/pp*, *f*, *ff*, *mf*, *ff*, *p*.

Articulation: *rit.*, accents, slurs, and articulation marks like *e*, *c*, *N*, *e*, *N*.

(A8)

ca 9"

(B8)

IV

ca. 80

Timp

(set snares on)

Snare
Toms

f (sempre)

f

ff

f

fff

Toms

Accel.

ca 2"

Roto

SDr

Timp

B Dr.

ffpp < *mf* > *p* < *f* > *pp* < *mf* > *p/f* < *ff* sempre

fff > *f*

o f

f

BDr.

(set snares on)

Toms

f (sempre)

f

ff

Congas

SDr

Toms

f

f

ff / mf

ff

f > mf

f

ff

Roto

Toms

Snare

f/p

mf

ff

ff

mf

SDr

Toms

Bongos

f/p

mf

ff

f

ff

f

f

ff/mf

This musical score is for a percussion ensemble, featuring five parts: Roto, Congas, SDr (Snare Drum), Toms, and Bongos. The score is divided into three systems, each with four measures. The first system (measures 1-4) is in 5/4 time, the second (measures 5-8) is in 2/4 time, and the third (measures 9-12) is in 2/4 time. The Roto part consists of melodic lines with various rhythmic patterns, including triplets and sixteenth-note runs. The Congas and SDr parts provide a steady accompaniment with specific rhythmic motifs. The Toms part features a complex rhythmic pattern with many sixteenth notes. The Bongos part has a more melodic and rhythmic role, often playing in the off-beats. Dynamics are indicated by *mf*, *f*, *ff*, and *f/p*, with hairpins showing crescendos and decrescendos. Articulation marks like accents and slurs are used throughout. The score includes various musical notations such as stems, beams, and rests.

Roto
Congas
Toms
SDr
f *mf* *ff* *fff* *f* *pp* *ff* *pp* *ff* *pp/f* *ff* *pp* *ff* *p*

Toms
Roto
SDr
f *mf* *ppp* *mf* *f/mf* *f* *mf* *ff* *p/f* *pp* *f* *ff* *pp* *f* *ff* *pp*

Bongos
SDr
Toms
ff *ppp* *f* *mf* *ff* *pp* *f* *ff* *pp* *ff*

4" $\bullet = 60$

(A9)

Balance level between SDr's

Roto
SDr
ff *p* *fff* *p* *sfz* *p sub.* *ff* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

SDr
 Violent! *pp/fff* *p* *sfz* *sfz* \emptyset set snares off Place Kalimba on top of timp.

SDr
pp/fff *p* *sfz* *p sub.* *ff* *pp* *f* *pp* *f* *pp* *f*

ca 60"

ca 45"

SDr Irregular dynamics disappears little by little... set snares off Place Cym on Timp with bow Improvise:

fffz *mp* *f* *pp* *mf* *ppp* *p* \emptyset

Timp

Improvise on Kalimba, bend pitch with timp's pedal, not too fast (imitate tape)

p (*sempre*)

ca 30"

SDr Irregular dynamics disappears little by little... set snares off Place Bowl on Timp Improvise playing bowl on timp, use pedal to bend pitch, quiet (sporadic actions)

fffz *mp* *f* *pp* *mf* *ppp* *p* \emptyset

Timp

ca 60"

Timp play cym w/ bow on timp, use pedal to bend pitch, quiet (sporadic actions) gradually disappears ...

(simile)

Timp gradually disappears ...

(simile)

Timp gradually disappears ...

(simile)