

JOSEPH BOURDEAU

# A SONG OVER TIME

SNARE DRUM + TAPE

*c. 7'00"*

- 2015 -

# Performance Notes

## Performance Techniques

Snare Drum  
(ord.)



Buzz Roll



Short Pressure Buzz



Press one stick into head  
creating a short buzz.

Long Pressure Buzz



Press one stick into head  
creating a buzz lasting  
notated duration

Rim Shot \*



Rim \*\*



\* Note that when accented, rim shots will typically have a staccato marking as well. This serves only to further distinguish them from ordinary accents and does not affect performance.

\*\* Unless otherwise specified notes on rim are to be performed in a section of rim between two lugs, opposite the performer.

## Tempo Considerations

Any material notated between a thickened left bar line, and thickened double bar on the right should be performed metrically in time, with all note durations observed exactly. All other material is somewhat flexible, with relative durations derived from the tape. Even in these freer sections, however tempo should remain fairly consistent within each phrase, and across phrases.

## Equipment Requirements

### Electronics -

- Stereo speaker system
- .wav file of electronic accompaniment
- Media may be played back from a computer, with output routed to stereo speakers, or two amplifiers placed on stage behind the performer.

### Drum and Mallets -

- snare drum
- 2 birch handles
- 2 snare drum sticks
- 2 brushes

## Dynamics

A dynamic of ppp indicates that an action should, from the perspective of the audience, waver on the edge of inaudibility.

Parenthesized dynamics indicate the vigor of the action described, with resultant audible dynamic is written overhead.

# A Song Over Time

## for Snare Drum and Tape

J. Bourdeau

**for Snare Drum and Tape**

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using the shaft of the right mallet  
rub the shaft of the left mallet  
in slow circular patterns,  
following a relatively steady pulse

press left shaft into head forcefully  
between center and rim, creating an accented pop  
before continuing to rub as before,  
but with left stick resting on head

Voice **assassin assassins pasasintapastasin**  
*ppp*  
rub shafts together (off of head)

Snare Drum  
*ppp*  
(*mf*)  
10 sec.  
*mf*  
(*f*)  
10 sec.  
*ppp*  
(*mf*)  
8 sec.

suddenly more insistent  
Voice (**whispering**)  
*p*  
rub shafts together (on head)  
*ppp*  
rub shafts together (off of head)  
*p*  
A rub shafts together (on head)  
hum any comfortable, resonant pitch  
*ppp*  
rub shafts together (off of head)

S.D.  
*mf*  
(*f*)  
6 sec.  
*ppp*  
(*mf*)  
10 sec.  
*mf*  
(*f*)  
*ppp*  
(*mf*)  
electronic clicks  
electronic clicks

Tape  
*pp* swirling synths  
*p*  
*mf*

♩ = (roughly) 70  
mouth open  
singing same pitch  
Voice Ahh  
*mp*  
rub shafts together (on head)  
Place the butt of the left mallet near the far edge of the drum.  
Lay shaft across head diagonally, so that it rests on close rim.  
Strike left shaft w/ right shaft on a segment not over the head.  
Slide left mallet tip back towards, close rim while striking.  
Strike left stick as fast as possible over head  
while sliding tip back towards far edge  
on rim w/ shafts  
chimes  
click  
swirling synths  
bass swells  
*pp*

S.D.  
*mf*  
(*f*)  
*p*  
*mf*  
*pp*  
*mf*  
*pp*

Tape  
*mp* swirling synths  
*pp*

\* Stems give only a relative sense of duration and a visual representation of pulse. They do not necessarily relate directly to the number of pulses in a section.

A Song Over Time

Almost inaudibly  
hum same pitch as tape  
in nearest possible octave



S.D. *pp* *mf* *pp* rub shafts together (on head) rub shafts together (off of head) *ppp* (*mf*) rim click static

Tape (bass)

**B** rub shafts together (on head) *mf* (*f*) *ppp* *pp* *f* *p* *f* *p* *mf* *pp* rim clicks

on rim over lug w/ butts between two lugs over one lug over opposite lugs between two lugs

gated bell swirling synths whispering

over lug begin after loudest point over lugs on opposite sides of drum *p* *f* *mp* *mf* *f* *p* *f* *mf* *mp*

Place the butt of the left mallet near the far edge of the drum. Lay shaft across head diagonally, so that it rests on close rim. Strike left shaft w/ right shaft on a segment not over the head. Slide left mallet tip back towards, close rim while striking.

bass drum

take sticks

**Quasi senza tempo** ♩ = 130

very near edge

**C**

snare on

S.D.

*p* 3 *pp* 3 *mp* 3

gated bell

Tape

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

an echo

*p* 3 *p*

S.D.

*mp* *f* *pp* *mf* *pp* *f*

snare drums

increasingly lower rolls

Tape

*mp*

S.D.

Tape

low rumbling

enter immediately after snares  
in tape reach their peak

S.D. *snares off* *pp* *mf* *mp* *snares on* *p* *f* *snares off* *mp* *mf* *p*

s.d. rim shot

Tape

drum

snare drums

bells

S.D. *mp* *poco* *mf* *p* *f* *mp*

bell

Tape

swells


gong scrape

S.D. *p* *mf* *p* *f*

D

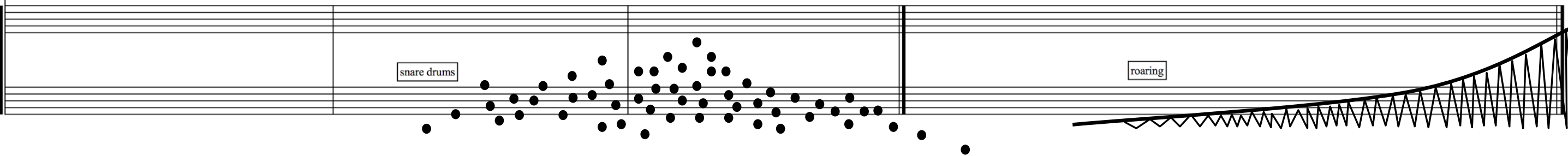
Tape

S.D.



mp f pp

Tape




snare drums

roaring

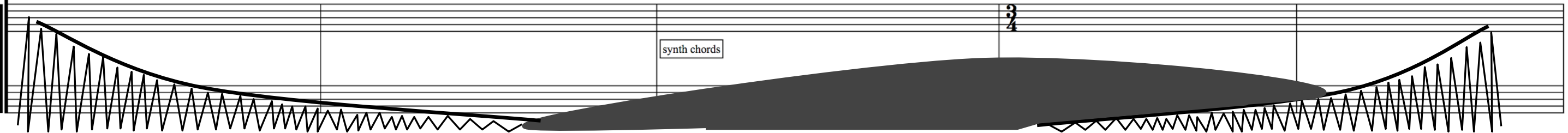
Detailed description: This system contains the first staff of music. The S.D. staff features a sequence of eighth-note triplets with accents, marked with *mp*, *f*, and *pp*. The Tape staff below it shows a series of dots representing 'snare drums' and a jagged line representing 'roaring'.

S.D.



ff p ff

Tape



synth chords

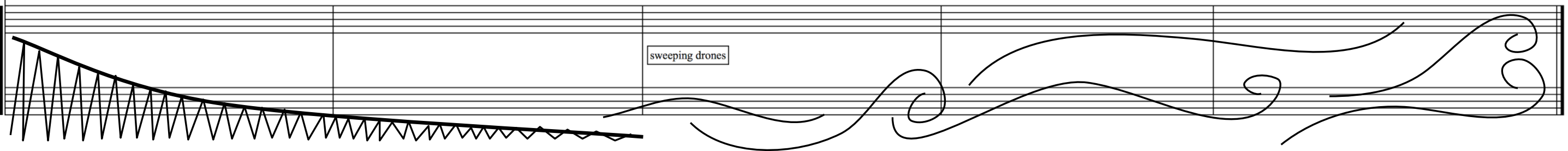
Detailed description: This system contains the second staff of music. The S.D. staff continues with eighth-note triplets and a triplet of eighth notes, marked with *ff*, *p*, and *ff*. The Tape staff shows a jagged line, a dark grey shaded area labeled 'synth chords', and another jagged line.

S.D.



pp

Tape



sweeping drones

Detailed description: This system contains the third staff of music. The S.D. staff features eighth-note triplets and eighth notes, marked with *pp*. The Tape staff shows a jagged line and a wavy line labeled 'sweeping drones'.