

JUDITH SHATIN

## Adventure on Mt. Hehuan

Bass Drum & Optional Interactive Electronics



## Program Note

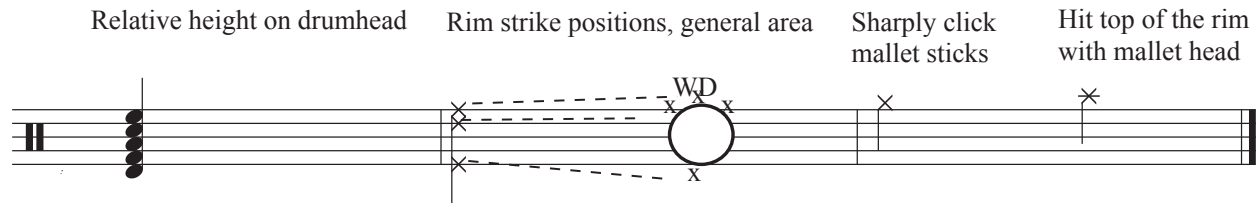
*Adventure on Mt. Hehuan* (Mountain of Joy in Chinese) was inspired by, and is dedicated to, the brilliant percussionist I-Jen Fang, my colleague and friend at the University of Virginia, and my teacher during a fascinating two-year exploration of percussion instruments. While originally inspired to create the piece by an exquisite untitled mountain painting by I-Jen's late father, one morning, having dreamt of these paintings, I decided to look up mountains in Taiwan, where I-Jen I happened on a beautiful image of Mt. Hehuan, and when I learned that the name meant 'Mountain of Joy,' I realized I had the title. I scored the piece for solo bass drum after exploring its extended timbral potential, depending on such minute details as the exact type of mallet, placement on the drum combined with the exact placement on the mallet.

The decision to include optional interactive electronics grew from the further timbral opportunities that these afford, creating a new world of timbral shading, as well as the additional adventure of the duet between the acoustic and digital elements. Rather than choose between them, I created both options. The interactive electronics draw on a MAX program created in consultation with me by composer/ technologist Maxwell Tfirm. *Adventure on Mt. Hehuan* speaks to the fundamental joy I find in collaboration and the journey such exploration inspires. –JS

World Premiere  
I-Jen Fang, Bass Drum  
TechnoSonics '21  
Old Cabell Auditorium  
University of Virginia  
Charlottesville, VA  
11/18/2021

Duration: ca. 8:30

# Bass Drum Glossary



Bass drum mallets



*sp*

subito piano

Med. yarn (vib.)



C.

Play with the mallets as close together as possible.

Rubber



D

Drop wire brush on surface and let it buzz/vibrate. Do not press.

Snare sticks



H

Horizontal tremolo

Med. Tympani mallet



S.

Play on stick shoulder

Wire brushes with wooden handles



SH.

Play on head of snare stick, not quite at tip

Wire brushes with dreads



T.

Play with stick tip

Buzz roll, unless otherwise specified



LWB

Let wires bounce, leave on head until sound dissipates

Tremolo horizontal brush strokes, keep wires on drum, move across drum surface based on icon



LVD

Let the wires vibrate on the drumhead for duration of note. Press lightly.

RD

Roll the dread wire handle back and forth creating a rolling tremolo

Circular strokes with wires on drumhead



WD

Wood handle on rim when notehead is x

WOR

Wire on rim when notehead is x

POR

Plastic piece of handle on rim when notehead is x

TOR

Play on top of rim

## Percussion Notes

1. The drum should be somewhat slanted at about a 40° angle. Experiment to see the exact angle that allows you to play both the top and bottom rims.
2. Tempi are suggested, but are flexible.
3. Dynamics are relative. Be mindful of mallet types and where you are hitting the drum to avoid damage. If you are hitting on the rim, for example, do not use excessive force.
4. All glissandi start at the beginning of the duration unless otherwise instructed.
5. Cues are provided to cue the interactive electronics.

## Electronics Notes

If electronics are used, the bass drum should be mic'd, with its signal sent to the computer via audio interface for processing. In most cases, the bass drum unprocessed signal should be mixed with that of the processed signal so that both inhabit the same sonic space. However, this is dependent on the room size and acoustics. In any case, the amount of amplification of unprocessed and processed signals is room dependent, and care should be taken not to set the levels too high.

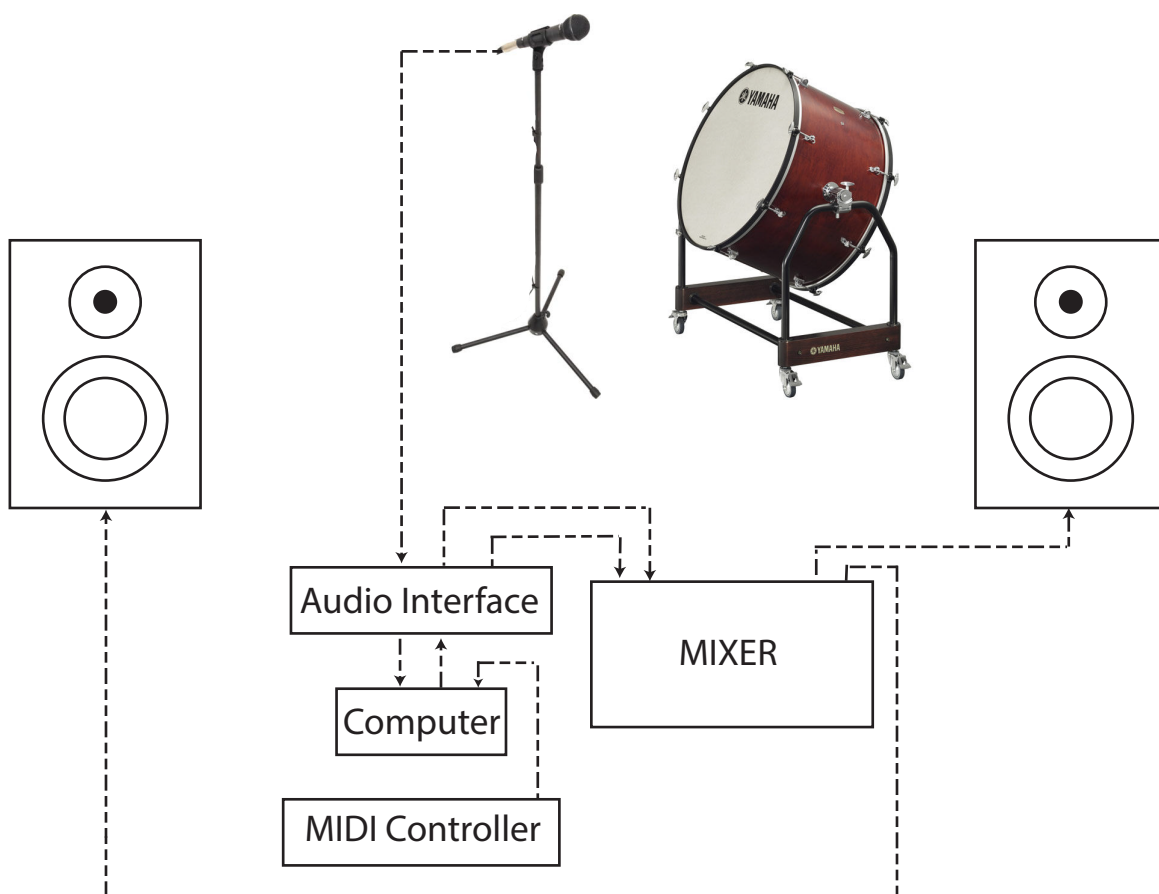
The electronics are organized with a Max patch, created by composer/technologist Maxwell Tfirm in consultation with the composer. There are 6 controller parameters + a master gain controller slider, as well as sliders for gain & parameter control within the patch. Since the sonic transformations depend on the percussion timbres, as well as the particular controller you are using, experimentation is necessary. Available parameters include the following, and any individual type or combination may be used.

S1	Allpass	S5	Heterodyne
S2	Bandpass	S6	Band Generator
S3	Reverb	S7	Glitch
S4	Feedback	M	Master Gain

After connecting the controller, open the patch and go to MIDI Matrix Setup. If you are using an Akai MIDIMIX, toggle the second red box to the right, and then press trigger presets. If you are using a different controller, you will need to set it up so that it controls the parameters specified below, and then use the above method to trigger them. There is a 4-pole eq so that you can control any feedback issues.

The electronics score is graphic, with the amount of processing and rate of change suggested by the height of the shape on a grid of LMH (Low, Medium, High), with movement among these. The particular parameter combinations and exact changes are left to the performer. Care should be taken so that the articulation of the drum sounds, especially during intricate passages, is not obscured. The timings for cues are approximate, giving a general idea. The percussionist will give the cues in performance. They are arranged so that the amount of processing flows from one cue into the next at the same level.

# Setup for Interactive Electronics





# Adventure on Mt. Hehuan

To I-Jen Fang

The adventure begins!

Pace is slow and intense ♩ = 72

## Cue 1

Time-line

5 — 5 — 3 — 2 — 3 — 2 — 5 —

Hand 1

*f*

Hand 2

8

T-L

5 — 3 — 8 — 5 —

C.

H1

*pp sempre*

H2

*pp sempre*

*sf* *pp* *sf*

Sparse, intermittent hits, moving around drumhead ; Immediate return to *pp* tremolo

Dramatic increase of hits, still returning to tremolo.

12

T-L

8 — 5 — 8 — 3 —

H1

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

H2

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

16

T-L 8 3

H1

H2

*f*

18

T-L 8

C.

BH

*pp sempre*

*f*

*f*

19

T-L 13 5

BH

*cresc. poco a poco*

21

T-L 5 8

BH

*f* *p* *smf*

PERUSAL SCORE, NOT FOR PERFORMANCE

Sporadically hit rim or head with one mallet, alternate hands; Immediately return to tremolo; Start very sparsely, gradually increase rate. Order of rim hits up to you, approximately equal between rim and head.

Continue to increase rate of interruptions, ramp up, gradually move ratio from about equal on head and rim, to 80% rim. Continue to return to tremolo in between.

Move to mostly on rim, extend durations, add brief glissandi shoulder to tip and back

Tremolo on rim, start on shoulder, gradually move to stick tips

Start repeating gliss to tip to shoulder shoulder and back, changing the angle as you move up the shoulder. Start with sticks in sync, gradually move out of sync. Start medium fast and continually increase, end very fast.



Running up (♩=72)  
Cue 2

23

T-L 5 5 5 3

BH

Continue fast stick glisses on rim, out of sync. Then move back in sync, ending on stick tips.

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

27

T-L 3 3 5

BH

*f* *fp*

30

T-L 3 2 2

BH

*f*

33

T-L 2 3 3

BH

*sp*

36

T-L 2 2 2

BH

*f*

PERUSAL SCORE, NOT FOR PERFORMANCE

39

T-L

BH

42

T-L

BH

45

T-L

BH

48

T-L

BH

50

T-L

BH

*f*

*mf*

*p*

*f*

PERUCAL SCORE, NOT FOR PERFORMANCE

The musical score is divided into five systems, each with a T-L (Tenor-Low) and BH (Bass-High) staff. The T-L staves contain rhythmic notation with numbers 3 and 2 indicating groupings. The BH staves contain complex rhythmic patterns, including sixteenth and thirty-second notes, with various articulations like accents (>) and slurs. Dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano) are marked. A large diagonal watermark 'PERUCAL SCORE, NOT FOR PERFORMANCE' is overlaid across the middle of the page.

52

T-L 2 2

BH *sp* *f* *sp* *f*

54

T-L 2 2

BH

56

T-L 3 3 3

BH *sp* *f* *mp* *f*

59

T-L 5 2 2

H1

H2

62

T-L 3 2 2 5 3

H1 *spp* *sf* *f* *pp* *sf*

H2

PERUSAL SCORE, NOT FOR PERFORMANCE

Gliss sticks on rim in unison, start with shoulder, go to tip, repeat, fast!

Change gliss to contrary motion, start with shoulder on one, tip on the other. Fast as possible.

## Enjoying the View

*Tempo confortevole*

## Cue 3

67

T-L 5 3 3 2

H1 *f* T. *pp* *sf* *mf*

H2 T. *pp* *sf* *mf*

71

T-L 3 8 5 3

H1 *mp* *sf* *pp* *mf* *mp* *mf*

H2 *mp* *sf* *pp* *mf* *mp* *mf*

75

T-L 2 2 *rit.* 5 5 2

Bounce, slight stick drag at end

H1 *p* *sf* *pp* *mp*

H2 *p* *sf* *pp* *mp*

80

T-L 3 5 3

H1 H. *mf sp* *f* *mf* l.v.d.

H2 *mf sp* *f* *mf*

83

T-L 5 5

H1 l.v.d. H. WD *f* *mf*

H2 H.

85 **Feeling light breezes, relaxing**

T-L 5 3 2

Gentle circular motion of wires on drumhead; vary circle size, location, speed. Don't coordinate hands

slowing motion

Rest with mallets on drumhead

H1 *pp*

88

T-L 5 5

H1 drop/bounce H. *mf* *mp* *pp* Narrowing H.

H2 *mf* *mp* *p*

90

T-L 2 5 8

Gently swirl wire tips around drumhead, do not co-ordinate hands. Start at medium speed gradually ritard to slight ripple.

D. S. *f*

D. S. *p*

PERUSAL SCORE NOT FOR PERFORMANCE

93

T-L 8 2 3

Lightly draw wire tips across parts of the drumhead. Should sound like soft wind. H2 starts after H1 and ends later.

H1 *pp* *f*

H2 *p*

Ready to plunge ahead

96 **Cue 4** 2 2 2

T-L

D. S. *f* 3 POR

H2 *f* 3 WOR POR 3 6 6

WD

99 2 2 2

T-L

H1 POR 6 6 6 6

H2 6 6 6 6

102 2 2 2

T-L

H1 6 6 6 6 6 6

H2 6 6 6 6 6 6

PERU SALE SCORE, NOT FOR PERFORMANCE

105

T-L 2 2 2

H1 6 6

H2

108

T-L 2 2 3

H1 6 6

H2 6

Randomly alternate plastic, wood and wire hits on rim.

*p*

111

T-L 3 5 3 3

Randomly alternate rim, head and both

*f*

*p*

115

T-L 2

WOR-POR-WD-POR-WOR

*f*

118

T-L 2 2 2 3

H1 POR WOR

H2 POR *f* *pp*

122

T-L 3 2 3 2

H1 LWB

H2 *mp* LWB

126

T-L 3 5 5

H1 LWD

H2 LV. *f*

129

T-L 5 3 5

H1 RD. *mf* *pp*

H2 *pp*

PERUSAL SCORE NOT FOR PERFORMANCE

Continue to hold wires down lightly. Move the mallet around the drum head letting the snare-like sounds vibrate after the bass drum beats.

Move down and up drumhead a piacere



## 132 Air is thinner!

5 5 5

T-L

Move down and up drumhead a piacere

Random accents a piacere

Random, intermittent rim hits with stick shaft. Start sparsely, gradual increase

H1

*mp*

*ff*

H2

*ff*

## 135

8 5

T-L

Hand 1: increase rim hits  
Hand 2: decrease rim hits

Hand 1: Tremolo stick shaft rim hits, moving towards & away from butt end.  
Hand 2: Tremolo drum hits

H1

H2

## 137

3 2 2

T-L

D. S.

D. S.

*p* *sf* *p*

## 140

3 2 3

T-L

Mallet head TOR

Summit in sight!  
**Cue 5**

Top of shaft, move towards bottom of stick, return, repeat

H1

*f*

6 3

H2

*p cresc. poco a poco*

143

T-L 2 2

Play on shaft, right next to mallet head

H1

H2

145

T-L 3 2

Top of shaft, move towards bottom of stick, return, repeat

Shaft, next to head

Shaft, next to head

*f*

147

T-L 2 2

H1

H2

149

T-L 2 2 3

6 6 6 6

H1

H2

152

T-L 2 2

H1

H2

154

T-L 3 2 2

H1

H2

*f*

157

T-L 2 2 2

H1

H2

160

T-L 2 2 3 3

H1

H2

*f* *p*

The musical score is divided into four systems, each corresponding to a measure number (152, 154, 157, 160). Each system contains staves for T-L, H1, and H2. The T-L part consists of whole notes with durations of 2 or 3 measures. The H1 and H2 parts are more complex, featuring eighth and sixteenth notes, often beamed together in groups of six. Dynamic markings include *f* (forte) and *p* (piano). A large diagonal watermark 'PERUSAL SCORE, NOT FOR PERFORMANCE' is overlaid across the score.

164

T-L 2 2

H1 *f* *mf* 6 6

H2 6 6

166

T-L 2 2 2

H1 6 6 6 6 *f* 6 6 6 6

H2 d 6 6 6 6 POR POR

169

T-L 2 3 2 5

H1 3 RD. 3 WOR LWB *f* L.V.

H2 3 3 3 3 *f* L.V.

174

T-L 5 8 At least 8, a piacere!

H1 *ppp* *cresc. al fine poco a poco* *fff*