

Dies Irae No. 9

Performance Instructions

DAT PLAYBACK - SOUND SYSTEM - A full spectrum playback sound system (i.e. subwoofer cabinets, and midrange/high Cabinets, bi-amped) is recommended as the tape contains sounds from 30Hz - 22kHz. Performance playback should be from DAT tape only. Levels must be set so that the tape part can be equal with the snare drum player at a (f) dynamic level, in the beginning of the piece. The tape part will, at times overpower the snare drum player. Though monitors for the performer should not be necessary, care must be taken to position the playback speakers and the performer so that he/she can clearly hear the tape part.

THE SCORE - the score layout is such that the tape is on two braced staves: the upper staff representing the percussion or percussion-like sounds that are in the tape part; the lower staff gives a graphic depiction of the more "electronic" sounds.

The first page of the score (ms. 1-56) are notated conventionally at the given tempo (mm = 122). On page two the measure numbers no longer apply, and have been deleted: it contains several unbarred sections of which the duration in seconds is given with instructions on what to do for that duration, and also passages (barred) which are repeated for a given number of times. This section of the score requires an intimate knowledge of the tape part for effective performance.

The snare drum part (ms. 10-50) shows long durations of rests with rimshots (notated above the single line staff) growing more and more dense. In the place of these notated rests, the performer should be improvising to the tape part in the drum corp. style (mf): the rim shots should always stand out dynamically from the improvised part. As the notated part becomes more dense (around ms. 38), the improvisation should become more sparse, until, at ms. 50, it stops, and the performer returns to playing only what is notated.

On the final (unbarred) section of the score, the snare drum part has a notated part which is meant to serve only as a visual representation of the performance: the performer should continue to play a figure similar to that played in the 5 1/2 4 measure however, make it disintegrate rhythmically and dynamically over the 19 seconds.

DRAMATIC ACTIONS - Page 1 (ms. 10-54) call for the performer to march as he/she plays. The marching should be military style, with head up, stern, serious facial expression, lifting the legs relatively high (without hampering the actual snare drum playing). The marching called for on page two (5 measures in the middle of the 3rd system) should be performed in the same fashion.

Page 2 (2nd system) calls for the performer to 'collapse' on the snare drum, loosely synchronized with the tape slow/stop effect heard in the tape part at that moment. The performer should slow down any notes played at that point and simply fall on the drum. As the music in that section gets faster (tape speed effect) the performer should gradually stand erect and start a very quiet roll, getting louder as he/she stands more erect, and be ready to perform the following barred measures at mm=122.

Page 2 (3rd system) calls for the performer to 'Dance' as he/she plays the notated part. The dance should be choreographed so that each pair of measures in the 4-measure group of 4/4 (1, 2, 3, and 4) corresponds with the positioning shown pictures 1, 2, 3 and 4, respectively. This is to be done whenever dancing is called for in the score.

Note that the dancing (Page 2, 3rd system) is interrupted by marching for 5 measures, and then resumes.

On Page 2, 4th system, dancing is again called for, however, when the meter changes to 5 1/2/4, the dancing should disintegrate adlib. The performer should show confusion on his/her face, and gradually anger.



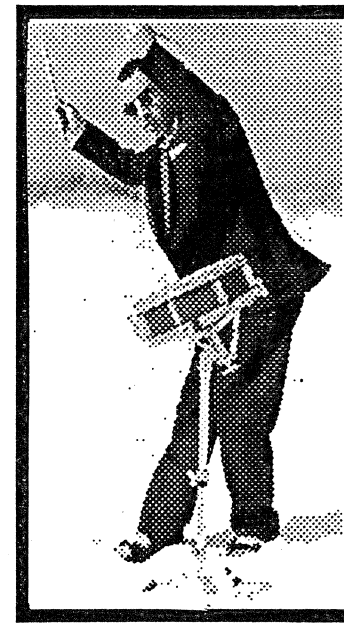
How To March



Dance Step #1



Dance Step #2



Dance Step #3



Dance Step #4

Dies Irae No. 9

Written for and Dedicated to Paul Reller

Robert C. Constable

♩ = (ca.) 122

(cymbal crash)

1

Tape

"One, Two, Three, Four"

"MARCH"

Improvise with the tape part in a 'Drumcorps' style (f). Through measure 52, the notated notes in the performer's part should be added to the improvisation as rimshots (ff)

Snare Drum

March In Place Through 54

15

Tape

S.D.

ff