

EXPLORING INFINITY

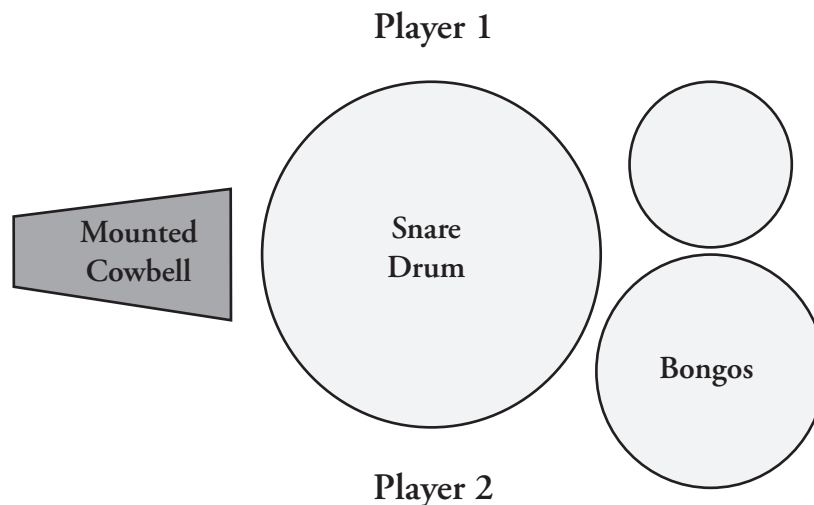
PROGRAM NOTES

Exploring Infinity utilizes one set of bongos, snare drum (without snares), and a mounted cowbell. The infinity shape (∞) resembles the outline of a pair of bongos or could be superimposed over a single bongo and the neighboring snare drum which is shared by both players. As such, the interwoven and continuous rhythmic figures in this work, beginning with the opening unison sixteenth-note triplets, are a key component to the composition.

PERFORMANCE NOTES

- Hard felt mallets are to be used by both players throughout the piece.
- The "edge" should be played approximately 2" from the edge of the snare drum closest to the player – as if playing timpani – to generate a more resonant sound. The "center" should be played just shy of center towards the player, and should result in a dryer, more articulate sound.
- The bongos should be played slightly off-center.
- The cowbell should be played near the mouth, but on the top of the bell with the felt.
- All rolls should be performed as "buzz" or multiple-bounce rolls.

SET-UP



EXPLORING INFINITY

Josh Gottry
(ASCAP)

Snare Drum Edge Snare Drum Center Low Bongo High Bongo Cowbell



With insistence $\text{♩} = 108$

Player 1

Player 2

4

1

2

6

8

1

2

12

1

2

15

1

2

19

1

2

BLOCK WATCH

PROGRAM NOTES

Block Watch utilizes tambourine (or pandeiro), shaker, and one shared woodblock. The piece opens and closes in 6/8 time, but briefly shifts to 2/4 with the primary pulse remaining constant throughout and the division shifting between a triple and duple feel.

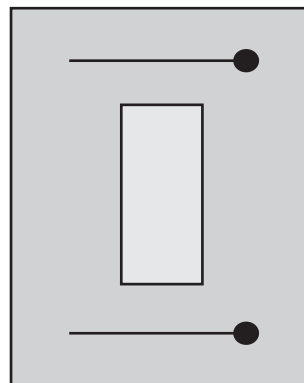
PERFORMANCE NOTES

- Strive to ensure the accents are clear in the shaker part and take care to avoid any extraneous noise with the shaker or tambourine.
- A trap table with a towel should be used for placement of the woodblock and two hard rubber or soft plastic mallets (one per player).
- The indicated rolls on tambourine should be performed as finger (or thumb) rolls and should not slur or connect into any successive notes.
- The fingertip notes should be played with three or four fingers tightly bunched into a compact beating surface approximately ½" from the edge of the instrument.
- The "slap" should be performed with a flat hand in the middle of the tambourine.
- The thumb "bass" sound should be played just off-center using a rotating arm motion.

SET-UP

Player 1
with Handheld Tambourine

Player 2
with Handheld Shaker



BLOCK WATCH

Josh Gottry
(ASCAP)

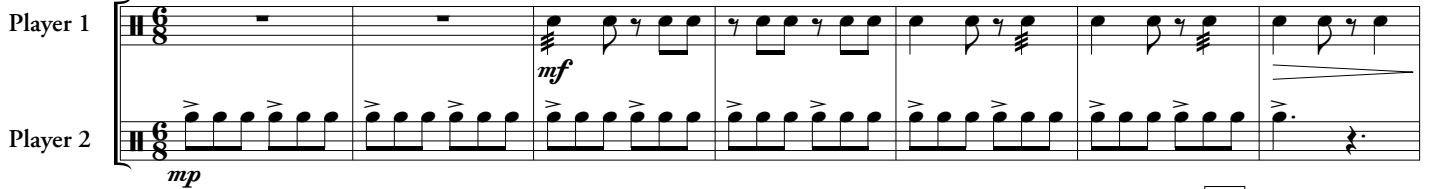
Tambourine w/ thumb Tambourine "slap" Tambourine w/ fingertips Wood Block Shaker



Relaxed groove ♩. = 96

Player 1

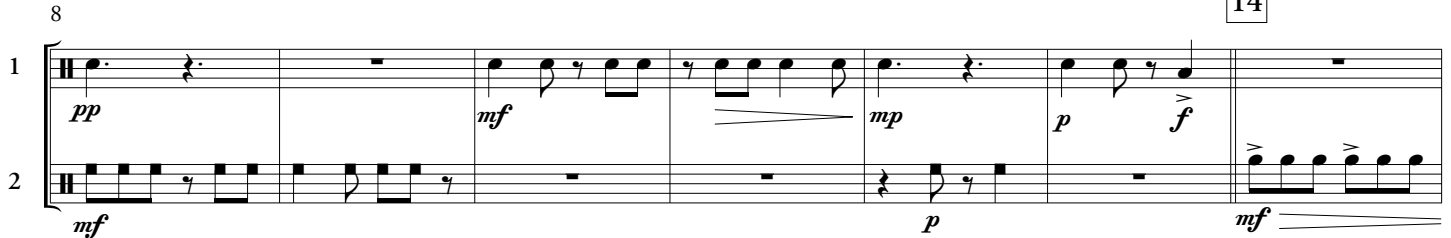
Player 2



14

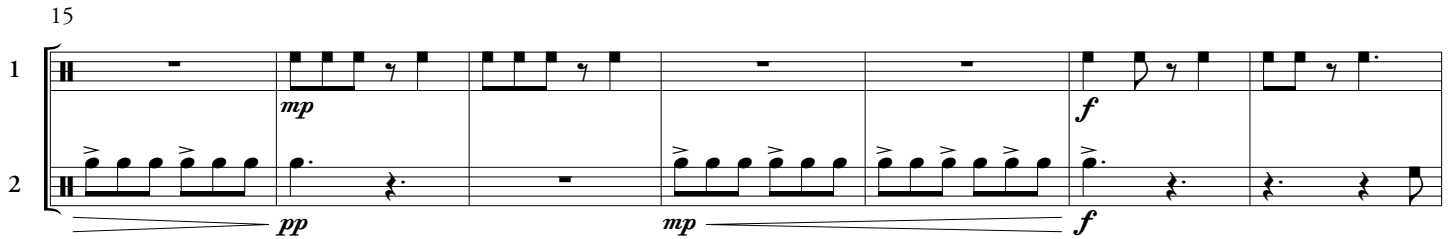
1

2



1

2



26

1

2



1

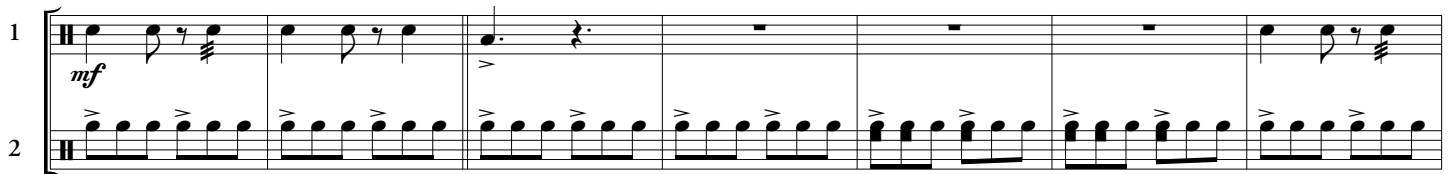
2



38

1

2



43

1

2



FLYING SAUCERS

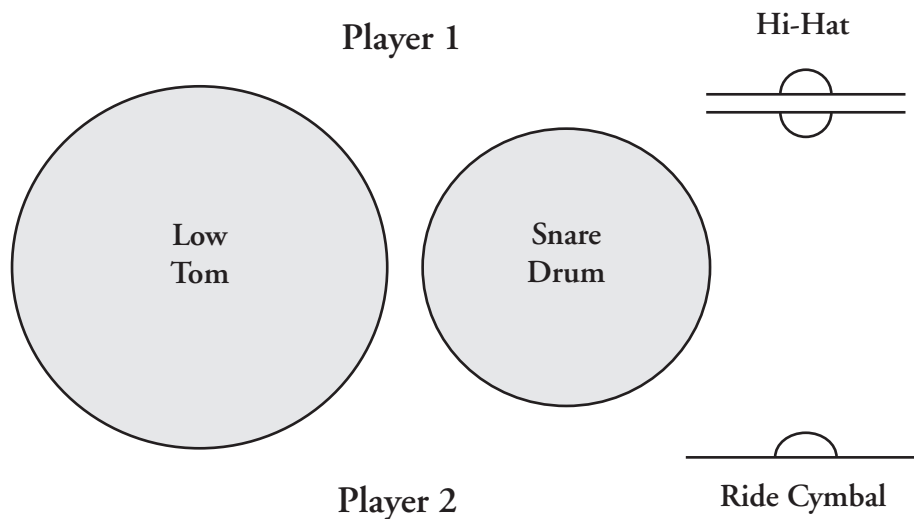
PROGRAM NOTES

Flying Saucers utilizes a low tom, snare drum, hi-hat, and ride cymbal. Set in 3/4 time and felt in one, the notated rhythms frequently suggest a 6/8 Afro-Cuban groove, but also at a time briefly imply a swing feel in four. Key throughout the piece is a balanced approach by each player to the shared drums and between the hi-hat and ride cymbal voices. Also critical to the work are the frequent and often quick dynamic changes.

PERFORMANCE NOTES

- Drumset sticks are recommended for use by both players, the hi-hat should remain closed, and the ride cymbal should be allowed to ring freely throughout the piece.
- The rim parts on the low tom and snare drum should be played on the rim nearest to each player and approximately 1" from the tip of the stick.
- Depending on instrument height and set-up, the players may perform seated or standing.
- All rolls should be performed as "buzz" or multiple-bounce rolls.

SET-UP



FLYING SAUCERS

Josh Gottry
(ASCAP)

Low Tom Tom Rim Snare Drum Snare Drum Rim High-Hat Ride Cymbal



In one $\text{♩} = 63$

Player 1

Player 2

9

12

1

2

17

1

2

25

28

1

2

33

1

2

41

1

2

12

105

Musical score for measures 105-112. The score is written for two staves, labeled 1 and 2. Staff 1 contains a melodic line with eighth and sixteenth notes, starting in measure 105. Staff 2 contains a rhythmic accompaniment of eighth notes. A dynamic marking of *mp* is placed between the staves in measure 105. The system ends with a double bar line.

113

Musical score for measures 113-120. The score is written for two staves, labeled 1 and 2. Staff 1 continues the melodic line from the previous system. Staff 2 continues the rhythmic accompaniment. A dynamic marking of *p* is placed below staff 2 in measure 113. The system ends with a double bar line.

121

Musical score for measures 121-128. The score is written for two staves, labeled 1 and 2. Staff 1 continues the melodic line. Staff 2 continues the rhythmic accompaniment. A dynamic marking of *pp* is placed below staff 2 in measure 121. The system ends with a double bar line and a first ending bracket labeled *l.v.* in measure 128.

WRINKLES

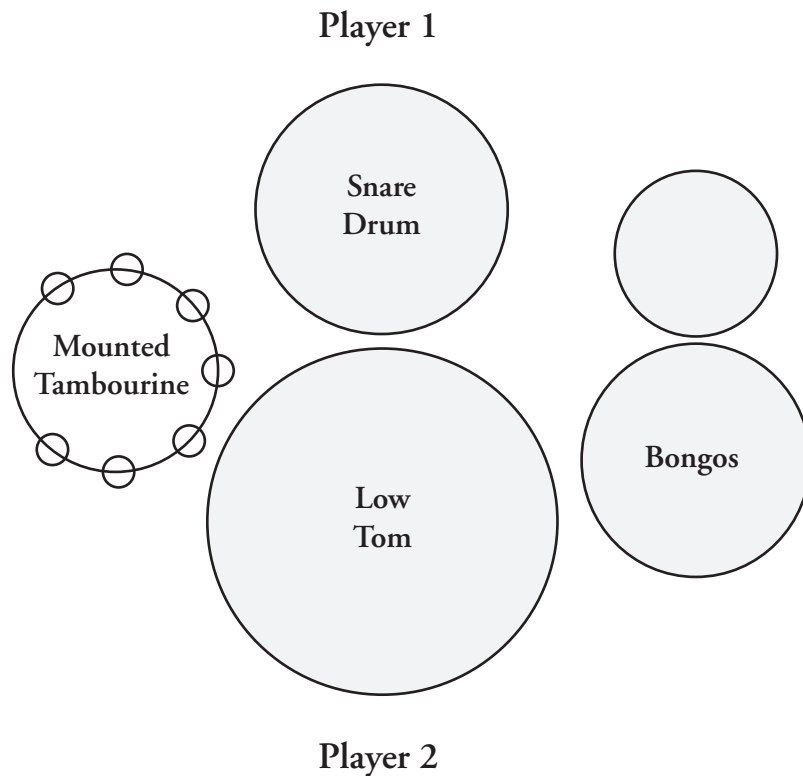
PROGRAM NOTES

Wrinkles utilizes one set of bongos, low tom, snare drum, and a mounted tambourine (without head). Based on derivations and embellishments of the opening four-bar phrase, this duet dances through multiple time signatures, syncopated figures, and constant hocket dialogs between the two players.

PERFORMANCE NOTES

- Rhythmic precision and a confident sense of time is critical to an effective performance of this work.
- The buzz rolls marked staccato should be played as a single handed "crush" or press stroke.
- Rounded, wood-tip drumset sticks are recommended for use by both players.


SET-UP



WRINKLES

Josh Gottry
(ASCAP)

Low Tom Snare Drum Low Bongo High Bongo Tambourine



With an awkward groove ♩ = 132

single-handed
crush roll

Player 1

Player 2



6

1

2



12

15

1

2



17

1

2



22

1

2



27

1

2



1

2

37

1

2

42

44

1

2

47

1

2

52

1

2

57

1

2

61

rit.

1

2

ASSEMBLY LINE

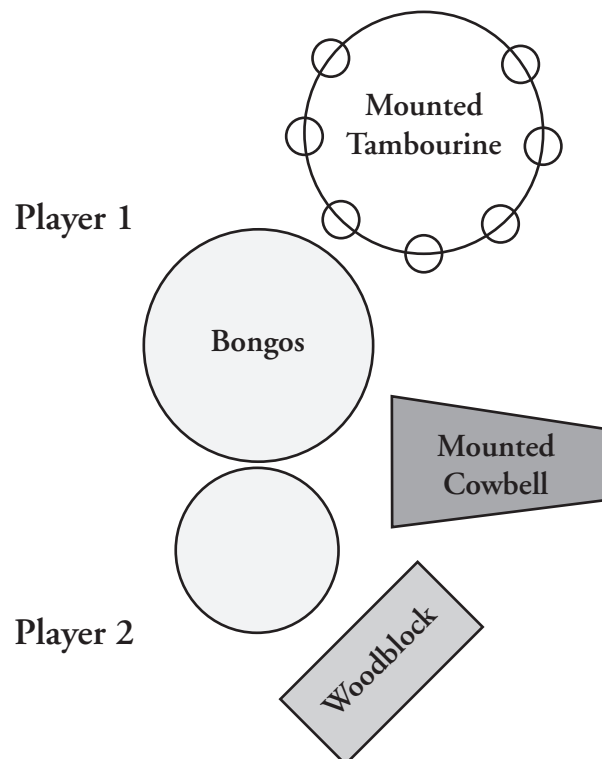
PROGRAM NOTES

Assembly Line utilizes one set of bongos, woodblock, concert tambourine (with head), and a mounted cowbell. With all instruments shared by both players, this piece is a truly collaborative effort. Rhythmic space must be observed carefully to ensure the composite figures are realized accurately and to allow for later addition of denser rhythms. Also pay careful attention to player choreography in measures 70-78. Throughout these measures, the player not playing is responsible for moving behind the other player.

PERFORMANCE NOTES

- A woodblock on a trap table with a towel or a mountable plastic block may be used.
- The concert tambourine may be mounted using a cymbal or snare drum stand, preferably at a slight angle.
- Matched multi-percussion sticks or mallets with a hard rubber or soft plastic ball are recommended for use by both players.

SET-UP



ASSEMBLY LINE

Low Bongo High Bongo Woodblock Cowbell Tambourine

Josh Gottry
(ASCAP)



Precisely ♩ = 116

Player 1 *mf*

Player 2 *mf*

9

1 *pp* *mp* 14

2 *mp*

17

1 *mf*

2 *p*

25

1 *pp* *mp* 26

2 *mp* *f*

33

1 *p* 37

2 *p*

41

1 *p* 48

2 *mp*

49

1 *mf*

2 *mf*

57

1 *pp* *p*

2 *p*

65

1 *mp*

2 *mp*

1 *mf*

2 *f* *mf*

1 *p* *f*

2 *p* *f*

1 *pp*

2 *pp*

1 *p* *p* *cresc.*

2 *p* *cresc.*

1 *f*

2 *f*