

Linda Dusman

**and numberless quotidian happenings...**

for solo bass drum

8'

*dedicated to Tom Goldstein,*

*with gratitude for his boundless imagination for all things percussion,  
his ever-present sense of humor, and for his enormous generosity of spirit*

## Notes for performance:

- Use a bass drum that, when pressing on the head, air escaping through the air hole is audible. This should create a "breathing" effect, that may be amplified with a heavy breath out from the percussionist.
- There is never a rush to change mallets. Mallet changes should always happen in a relaxed and thoughtful way, without concerns for strict time.
- Words in brackets below the staff are onomatopoeic indications of sound quality (for example, [*poof*]).
- In improv passages, words below the staff are quotations from poet Serena Hilsinger's *Salvage* (unpublished), and should be referenced for the character of the improvisation. The percussionist may choose to speak them in whole or part during the improv, at their discretion. Hilsinger has granted permission for their use in the score.
- Mallets needed: rutes, hard and soft bass drum beater, temple block mallets, threaded rod, brooms, large pocket comb, drum stick, and other mallets at the player's discretion.
- Also needed: resonant wooden plank (approximately 3x2x36) to place across the rim, left of center, resting on the drumhead. Cover one end in moleskin to minimize the sounds of extraneous bouncing.

## Key:

The key diagram consists of a five-line musical staff with various symbols placed on and around it. Above the staff, text labels describe each symbol: 'strike plank on rim with mallet' (a note with an 'x' on the stem), 'slam plank onto rim' (a note with an 'x' on the stem), 'center drumhead' (a note), 'push on drumhead with hand' (a hand icon), 'pull hand off drumhead with a "pop" fingernails' (a hand icon), 'shell' (a note), 'comb scraped on rim' (a note), 'threaded rod scraped on rim' (a note with an 'x' on the stem), and 'rim' (a note).

Program note: I originally planned to compose a snare drum solo for my colleague Tom Goldstein, whose imagination for all things percussion has been a source of inspiration and joy for the 20 years we've worked together at UMBC. But in our sessions together trying out ideas, we began talking about the extraordinary bass drum part in Stravinsky's *Le Sacre du Printemps* and then began experimenting with different approaches to that drum as a solo instrument, including making it "breathe." In the end, the bass drum seemed a better pairing with Serena Hilsinger's epic poem *Salvage*, her reflections on time as expressed in the geology and people of Cape Ann, Massachusetts, where I composed the piece. I am grateful for her permission to quote passages from the opening of that poem throughout the score.

# and numberless quotidian happenings....

Linda Dusman

♩ = 60; *ad libitum*--as if talking to oneself

Rutes (rim)

Bass drum

*p* 6 5

3

3 3

6 (shell)

*mf*

10

move forward and backward on rutes

very slowly and deliberately take bass drum beater; take time--no rush (center drum head)

*ff* *pp* [poof]

**A** ♩ = c.40, more free--like random thoughts

thick finger ring (like a wedding ring) on rim and shell; fingertips on drum head--play like a hand drum

*pp* 3

17

3

20

3 3

slow circular motion with fingernails; start at the rim and slowly move to center

*loud enough to be audible to audience*

push down/up  
on drum head  
to create  
breathing  
sound

rapidly pull hand off head

[pop] [pop]

very slowly and deliberately  
take bass drum beater;  
take time--no rush

24 center drum head Speak: "tedious commutes"

*pp* [poof]

Free improv: 1 rute + 1 stick in one hand;  
hand, fingers, and ring in the other hand.  
Use all parts of the drum EXCEPT drum head.  
Slow and thoughtful and quiet; like a daydream.

Include ample silence.

c. 15-20"

very slowly and deliberately  
take bass drum beater;  
take time--no rush

26 Speak: "necessary journeys" center drum head Speak: "pleasurable sojourns" push on drum head to create breathing sound

*pp* [poof] *mp* [pop]

**B**

$\text{♩} = \text{c.}72$   
*in time; with a new sense of direction*

take wooden plank  
and slam onto  
rim bass drum beaters  
(drum head)

*ff* *p* *ff* *p*

29 strike plank with beater

*f*

32

*mp*

**C**

$\text{♩} = 200$   
*with increasing intensity*  
Hands and fingers in exact time (drum head)

*mp*

37

take temple block mallets and stick

Temple block mallets and stick

39 (plank) (drum head)

*mf* *mp*

41

*mf* *sub. p*

44

*molto cresc.*

47 Free improv: Temple block mallets on head, plank, rim, shell with relentless determination and speed; widest dynamic range (pp-ff); silence during speaking of text

*[tedious commutes necessary journeys pleasurable sojourns inevitable passages concocted ceremonies and pilgrimages...]* c. 20-25"

**D** with curiosity; conversational

48 comb and threaded rod (rim): scrape slowly full length of each implement; tempo ad lib based on length of comb and rod

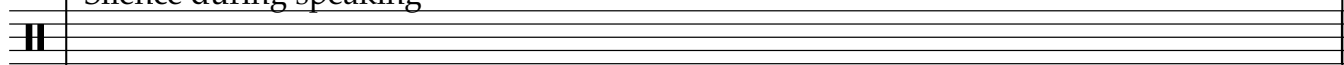
*pp*

50

*sub. p*

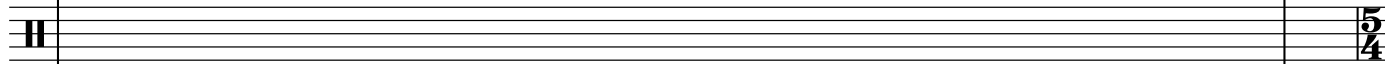
51 Free improv, fast: spontaneously throw comb and rod onto drum head.  
 Improve solely on drumhead, using a variety of mallets, but NOT brooms.  
 Silence during speaking

[while speeding miles per nanosecond through cyclones of numerous  
 Extraordinary Events and numberless quotidian happenings...] c. 30"



52 Free improv, slow: brooms only; more sparse and only on drum head, *p-mf*  
 Silence during speaking.


[Too soon, too soon, above the windy din, a foreboding future whispers:] c. 20"



**E** with certainty  
 ♩ = 40

53 soft beater


*ff* [pow!] *f*



54 *mf* *molto accel.* *p*

Free improv with 1 rute and 1 stick on rim and shell  
 in one hand *mf/ff*, over 16ths pulsing steadily *afap*  
 with beater in the other hand; repeat ad libitum

[these random lowercase occasions insistently resisting  
 extinction]



56 ♩ = 40

*mp* [Sal - vage]

