

Scan

Solo multi-percussion

Jason H. Mitchell
2009

Program Notes:

This work was inspired by a road trip through Pennsylvania. As I drove through the state's multitude of valleys, I selected the "scan" mode on the radio, which would play five seconds of a station with strong reception before moving to the next one.

I was enthralled by the variety of the broadcasting: music, talk radio, static, and complete silence.

As the journey progressed, the presence of so many small towns within the small valleys caused many of the stations to share signal crosstalk, which I found most fascinating.

This crosstalk reminded me of my youth in deep South Texas. The land area, while quite large, had very few radio stations on the American side of the border. As a result, I spent many nights—when the radio signals traveled farther without interference—listening to rock stations broadcast from Mexico and from other distant cities in Texas.

Many times these stations would be very weak—full of static or crosstalk—while at other times, the stations would have a strong signal without any interference.

Scan was generated using GRACE by Heinrich Taube and FOMUS by David Psenicka.

Duration:

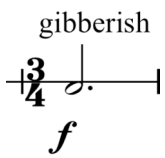
7'

Note to the Performer:

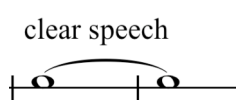
There are five staves in this work. See explanations below for each.

1) Babble

This staff contains two different vocal instructions: “gibberish” and “clear speech.”



gibberish – the text for this event should be unintelligible without being ridiculous. This event is always notated beneath the staff. A text box has been included in the score for ease of performance.



clear speech – the text for this event should be clearly enunciated. Please use a variety of texts so that each event is different in character. This event is always notated above the staff. A text box has been included in the score for ease of performance.

2) Booms

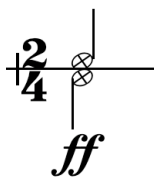
This staff corresponds to five different found objects, preferably “semi-resonant” boxes such as timpani flight cases, cardboard boxes, etc.

3) Drive

This found object should be dry and non-resonant similar in sound to a practice pad.

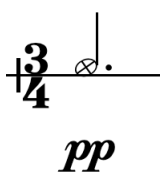
4) Sparse

These four found objects should be resonant and metallic such as suspended cymbals.

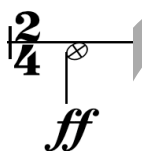


5) Static

This staff consists of two separate instruments, 1) vocal and 2) a found object. There will instances when both instruments occur and these will be marked by notes both above and below the center line, as shown below:



The first, which appears above the center line, is a vocalized static sound.



The second, which appears below the centerline, is a found object. The object should sound like brushes sweeping a snare drum (similar to the sound achieved in jazz with wire brushes, but without the typical rhythmic regularity found in that genre).

Performance Part

Scan

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$\text{♩} = 60$

Babble | 5/4 | 2/4 | 3/4 | 4/4

Booms | 5/4 | 2/4 | 3/4 | 4/4

Drive | 5/4 | 2/4 | 3/4 | 4/4
pp *p* *ppp*

Sparse | 5/4 | 2/4 | 3/4 | 4/4

Static | 5/4 | 2/4 | 3/4 | 4/4
 $\text{♩} = 60$
voice and inst. *ff* voice only

5

Booms | 4/4 | 2/4 | 4/4 | 5/4 | 2/4 | 5/4
p *mp* *pp*

Sparse | 4/4 | 2/4 | 4/4 | 5/4 | 2/4 | 5/4
p *p* *pp*

Static | 4/4 | 2/4 | 4/4 | 5/4 | 2/4 | 5/4
ppp voice voice and inst. *pp* sim. *p*

Gibberish Text Box

Gibberish Text Box

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Babble *5/4* *4/4* *3/4* *4/4* *2/4* *4/4*
gibberish *f* gibberish *mp*

Drive *5/4* *4/4* *3/4* *4/4* *2/4* *4/4*
pp *f*

Sparse *5/4* *4/4* *3/4* *4/4* *2/4* *4/4*
f

Static *5/4* *4/4* *3/4* *4/4* *2/4* *4/4*
ff *inst. only* *pp*

17 *♩ = 80* *♩ = 100*

Booms *3/4* *4/4* *3/4* *2/4* *5/4*
ff *pp* *f*

Drive *3/4* *4/4* *3/4* *2/4* *5/4*
p

Sparse *f* *p* *ff* *3/4* *4/4* *3/4* *2/4* *5/4*

Static *♩ = 80* *ppp* *♩ = 100*
mf *pp* *mf* *ff*

Gibberish Text Box

23 $\text{♩} = 60$ $\text{♩} = 100$
gibberish

Babble $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{6}{4}$

Drive $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{6}{4}$

Sparse $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{6}{4}$

Static $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{6}{4}$

f *pp* *f* *pp* *f*

p *ff* *pp* *ff*

31

Booms $\frac{6}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Sparse $\frac{6}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Static $\frac{6}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

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

pp

35

Drive $\frac{3}{4}$

ff

38

Drive $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Static $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

pp *ff* *ff*

ff