

Quartet movement for percussion (4 players)

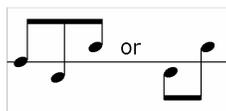
Performance directions

The performers share the instruments and play from the same score. The instruments should be grouped together as closely as possible. With a large amount of percussion it may be necessary to allow performers to move between the instruments as well as around them. It is likely that several copies of the score will be required so that all the players can always see it wherever they move to.

Percussion should predominantly be that which will naturally produce sustained sounds when struck. Other instruments may be used if a sustained sound can be achieved by other means, such as by the circular motion of a wire brush around the skin of a drum. However, repeated strokes, such as in a drum roll, may not be used to achieve the appearance of a sustained sound, i.e. if the sound is not generated by a single stroke only continuous effects may be used. 'Found' or handmade instruments may also be used, provided they offer the possibility of sustained sounds, for example partly filled bottles and wine glasses. The players should explore different qualities of timbre which can be achieved by the use of a variety of sticks/ beaters, the hands, bow, and so on.

Everyone begins together. Thereafter each player, independently, plays the next note when the previous one has almost completely faded away or the player is unable or decides to cease to sustain the sound any longer, for example if bowing a cymbal or vibraphone or continuously using a wire brush, with the exception explained below. There should be no gaps between notes; slight overlaps are acceptable if players are unable to hear the final sounds of any note.

For groups of notes written thus:



the second/ third notes are to be played well before the preceding note has faded away, but not necessarily as fast as the normal quaver notation might imply, and then the whole group allowed to fade away before playing the next (single) note. For these beamed groups, each note should, as indicated, be of a distinctly different pitch, whether played on tuned or untuned percussion, but they need not all be played on the same type of instrument, e.g. there could be a mixture of vibraphone, crotales, cymbal, etc.

Except for the groups of notes joined by beams, the vertical position of the notes on the staff does not necessarily indicate pitch. It could, for example, suggest simply a change of instrument.

Players should move around freely, so each may play any instrument. However, no player may damp any instrument played by someone else. In practice this may mean that, in order to hold to the principle of having no gaps between sounds, a player may have to select a different instrument to the one he or she planned to play next if another player gets there first.

Each performer must play the score at least once, but otherwise, the performance may end at any time on an agreed signal from one of the performers. The score may be repeated as many times as the performers wish.

Quartet Movement may be performed in conjunction with my *Rhythm of Black Lines*. In this case the tam-tam note at the beginning of the latter work should be the last sound of *Quartet Movement* and should be played quietly (*pp*), not *ff*, and player 4 (of *Rhythm of Black Lines*) should begin well before the tam-tam sound dies away.

Patrick Harrex

16th October 2006

for Brake Drum Assembly

Quartet Movement

for percussion (4 players)

Patrick Harrex

pp *sempre*