

GFAFFITI was composed for Christian Dierstein in 2005 and 2006 at the Heinrich Strobel Stiftung in Freiburg with the expert assistance of Thomas Hummel

*Preview File Only*

# GRAFFITI

## Percussion set-up

Shimidaiko  
4 bongos, ranging from high to low  
Tavil  
Conga  
Dun dun  
Bass drum  
Suspended cymbal  
2 gongs, high and low  
Tam tam

## Performance Instructions

White headed beaters indicate large bass drum beaters should be used.

Fizzy headed beaters indicate felt timpani sticks should be used.

Half-black headed beaters indicate cotton vibraphone beaters should be used.

Black headed beaters indicate rubber beaters should be used.

Cross headed beaters indicate metal beaters (e.g. triangle) should be used.

Extended triangular beaters indicate Japanese Taiko drum sticks or other wooden sticks should be used.

Always use the same beater (or hand), regardless of instrument changes, until otherwise specified. This also applies to the placing of the beater or hand on the cymbals.

Triangular note heads indicate that the gong or tam tam should be stroked with the beater (unless the hand sign is shown as explained below).

A slur after a note indicates that it should be left to resonate. However, this indication is only used at the ends of note-groups, the assumption being that, unless otherwise specified, notes within the group of phrase will never be stopped.

A staccato dot over a note indicates that it should be stopped abruptly with the hand.

The instruction **e** to **n** indicates that the left hand should slide from the edge (**e**) of the cymbal to the nipple (**n**) as the right hand beater strikes, for a stopped glissando effect. The nipple should be cupped to further stop the note, when the left hand reaches it. The instructions **e** and **n** are also given separately to indicate where the instrument should be stopped, with a square bracket giving the duration.

The instruction **f** to **s** indicates to stop the instrument first with the flat of the hand, gradually rolling it upwards until the instrument is stopped only by the side of the hand, as in a karate chop!

**o.r.** indicates to scrape the outer rim of the tam tam.

The hand sign shown over:

A semi-quaver, indicates to tap the instrument with the hand.

A quaver, or longer note value, indicates to stroke the instrument with the hand.

A triangular note head, indicates to scrape the instrument with the nail.

A square note head, indicates to hit the instrument with the knuckle.

The suspended cymbal can be played either on the outer edge of the instrument (see bar 184) or in the centre of the instrument (see bar 185), as indicated by the position of the dot within the circle shown above the staff.

Throughout most of the score the performer may select freely from the instruments given, making use of all the specified instruments according to his/her own discretion.

Unless otherwise specified, more than one drum *may* be played at a time during loud sections.

### **Electronics**

The electronics are diffused through 6 loud speakers, 2 to the front of the room, 2 to the side and 2 at the back. In addition, four percussion microphones are each output through loud speakers 7, 8 & 9 placed directly behind the gongs and tam tam. These, in turn each have three piezo contact microphones attached, one near the centre, one at a middle point and one towards the edge of each instrument. These respond to excitement from both the loud speakers and from direct articulation by the percussionist.

For detailed documentation of the live electronic specifications and for the pre-recorded material contact the composer at [pritchard.alwynne@virgin.net](mailto:pritchard.alwynne@virgin.net)

# GRAFFITI

Alwynne Pritchard

♩ = 68

Suspended cymbal

*pp*

*mp pp*

8

*mf* e → n

*f fff*

13

Tam tam

(o.r.)

*f cresc.*

*mp*

Suspended cymbal

*fff*

Tam tam

*mp*

20

Suspended cymbal

*mf*

*ff*

*mf*

*mf*

*fff*

25

(n)

*pp sempre*

*p cresc.*

*mf*

*pp*

Preview File Only