

STEVEN SNOWDEN

LONG DISTANCE

FOR SOLO PERCUSSION AND ELECTRONICS

LONG DISTANCE

ATLANTA, GA – 1972

VIBES OR MARIMBA + ELECTRONICS (4 MIN)

BROOKLYN, NY – 1975

MARIMBA + ELECTRONICS (6 MIN.)

MONROE, NC – 1977

FOR MARIMBA OR VIBES + ELECTRONICS (4 MIN.)

PANORAMA, VA – 1976

VIBES + ELECTRONICS (6 MIN.)

TOTAL DURATION – 20 MIN.

THIS PIECE WAS COMMISSIONED BY AN INTERNATIONAL CONSORTIUM LED BY

MIKE TRUESDELL AND TIM BRIONES

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William Moersch
David Stevens
Andy Bliss
Michael Ptacin
Joint Venture Percussion Duo
(Laurent Warnier
and Xi Zhang)

PROGRAM NOTES:

“Once upon a time, in the days before the ubiquitous and invisible internet, there was only one network. It was made of long-distance lines — actual wires — and it was ruled by an absolute monarch, Ma Bell. Most people traveled the network along conventional channels. But there were also explorers, a small group of curious misfits eager to map the darkest, most obscure corners of this evolving global net. Harvard students, blind teenagers, budding engineers — eventually they came together and formed a subculture. They became *phone phreaks*.” - Jesse Hicks

I first learned about phone phreaks a couple of years ago and was immediately fascinated by their tenacity and boundless curiosity. By hacking the inner workings of payphones, building small electrical devices, or even whistling repeated tones at specific frequencies, they were able to manipulate this analog technology to connect with others in far away places or simply listen in on the pops, clicks, and hums produced by the machinery of distant networks. These sonic identifiers were unique to each of the thousands of long distance networks and (luckily for me) it was quite common for phreaks to make high quality reel-to-reel recordings of what they heard. All electronic sounds used in this piece come from these recordings and each movement is based upon the unique sonic qualities of calls from payphones in various locations in the US in the 1970’s. – Steven Snowden

Get technical info about running the electronics for this piece at
http://www.stevensnowden.com/ld_tech/

PERFORMANCE NOTES:

MOVEMENT SELECTION AND ORDER:

These movements can be played in any combination and in any order and it's up to the performer to decide what will work best for his or her program. (It would even work to separate these movements with other pieces if desired) Additionally, any of these movements can be performed individually, in pairs, threes, or as a complete suite. If three or more movements are performed, it would probably be best to separate the two slow movements. (*Brooklyn* and *Panorama*)

INSTRUMENTATION:

Brooklyn and *Monroe* were originally written for marimba while *Atlanta* and *Panorama* were originally written for vibes. However, I have written an optional vibes part for *Monroe* and an optional marimba part for *Atlanta*. With that in mind, it would be possible to program a performance of *Monroe*, *Brooklyn*, and *Atlanta* with only marimba. Likewise, it would be possible to program a performance of *Monroe*, *Panorama*, and *Atlanta* with only vibes. Finally, *Atlanta* was originally written for 3.5 vibes, but it can be performed on a 3-octave instrument. Optional notes for 3-octave vibes are given in parentheses except for measures 49-52 where the optional passage is shown in floating ossia measures in the part.

NOTATION:

DEAD STROKE: (MONROE AND ATLANTA)



Notes with a + sign over them are to be played as dead strokes.

MALLET ANGLE AND PLACEMENT: (BROOKLYN)

In several sections of *Brooklyn*, I have specified the angle at which the mallets are to be used as well as where their placement on the bars of the marimba. The letter *T* indicates when the thicker top part of the mallet should be used and *N* indicates when they should be at normal playing position. (with the shafts more parallel to the bars of the marimba) Likewise, the letter *M* indicates when the bars should be struck toward the middle and *NP* indicates when they should be struck at the nodal point near the string.

A musical staff with a treble clef and a key signature of one sharp. Measure 10 starts with a dynamic 'ppp'. It shows a series of notes with various mallet angles indicated by arrows: 'T' (top of mallet), 'M' (middle of mallet), 'N' (normal position), and 'NP' (nodal point). Measures 11 through 14 show a repeating pattern of these angles. Measure 15 starts with a dynamic 'p'.

In this example, the roll begins near the middle of the marimba bars and gradually moves to the nodal point from measure 12-14. Also, the roll begins at the top of the mallets and gradually shifts to normal position from bar 10-12.

SPATIAL NOTATION: (BROOKLYN)

In a few sections of this movement, spatial notation (indicated by stemless noteheads) is used to allow for more rhythmic freedom and increased dramatic intensity. Horizontal placement of the noteheads gives a rough indication of duration between notes, however it is up to the player to decide what is musically most effective.

In this example, the player should adhere to the notated rhythm for the first two beats of measure 43. Though the next two beats correlate roughly with triplets, there should be a bit more space between the penultimate and final chords of that measure. That same sort of freedom applies to the following measure. You could think of this a bit like a written out ritard, though the clicktrack will continue with the same tempo.



HARMONICS: (PANORAMA)



Harmonics are indicated by an open circle over the note. All harmonics are executed by touching the “center-node” with your finger, producing a sounding pitch that is two octaves above the written pitch.

PITCH BEND: (PANORAMA)

Pitch bends play a prominent role in *Panorama* and should be executed applying pressure to a given bar with a hard mallet. However, because some of the pitch bends occur in very soft passages, it may be necessary to attach a small piece of moleskin to the head of the hard mallet to ensure that its contact with the bar isn’t audible.

In this example, pressure is placed towards the middle of the bar before it is bowed. The hard mallet is then pulled very slowly towards the player to facilitate a very gradual rise in pitch over eight beats. The quarter sharp in the second bar merely indicates that the sounding pitch should not have yet reached the natural pitch of the bar.



30 *8va*

32 (8)

34 (8)

36 (8)

38 (8) 39

41

44

47

49 50 Suddenly Serene 6

MONROE, NC - 1977

4 57 Medium soft mallets

61

65 Abrupt, Exclamatory
dead ← stroke
p *p* *pp* *ff*

69 **70**
f *mf*

72 *pp* *3 3 3 3*

74 *p* *3 3 3 3 3 3 3 3* *mf*

77 *pp* *p*

79 *mp*

81 *pp*

83 *mp*

MONROE, NC - 1977

5

88

3 3 3 3 3 3 3 3

ppp

A musical score for piano. The treble clef staff shows a melodic line. The tempo is marked '90'. The dynamic is 'pp'. The melody consists of eighth-note pairs followed by sixteenth-note pairs, with each pair enclosed in a bracket labeled '3'.

Musical score for piano, page 10, measures 91-92. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. Measure 91 starts with a dynamic *mp*. The melody is composed of eighth-note patterns grouped by vertical brackets under the text "3". Measure 92 continues the pattern. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It also features eighth-note patterns grouped by vertical brackets under the text "3". The two staves are aligned vertically at the beginning of measure 92.

93

dead stroke

95

2

3

3

3

ff

MONROE, NC - 1977

6

Becoming Volatile

Hard mallets

97

pp

99

p

101

mp

103

Incessant

mf *f* *fff*

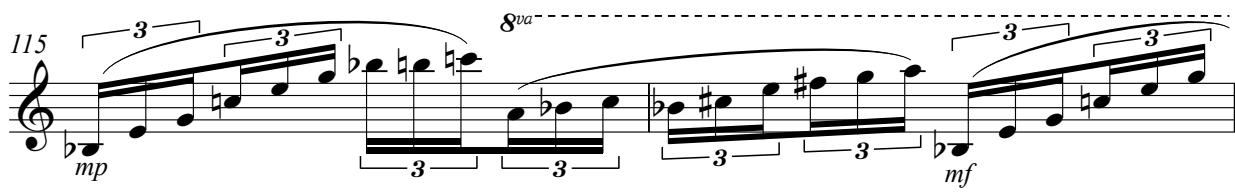
106

108

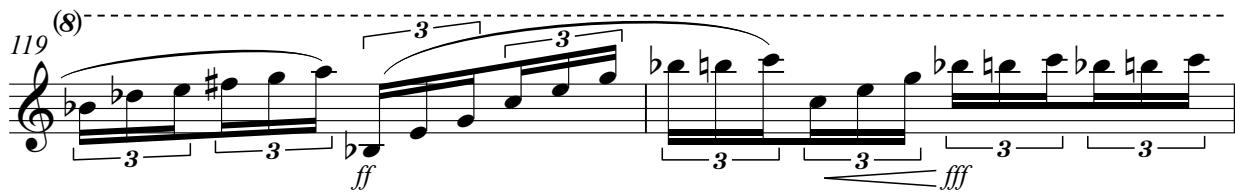
110

111

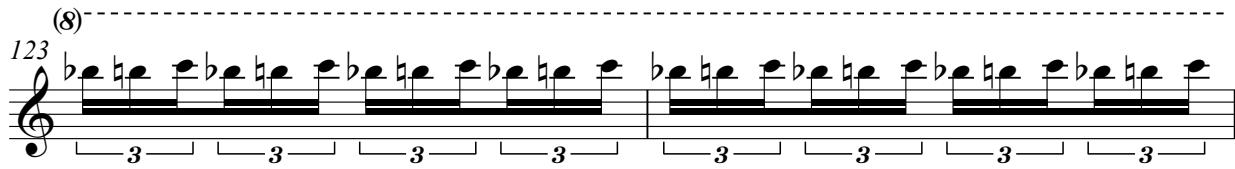
113

115 

(8)
117 

(8)
119 

121 (8) 

(8)
123 

(8)
125 

(8) 

MARIMBA

LONG DISTANCE

BROOKLYN, NY - 1975

With Focused Curiosity ↘ = 58

soft mallets

STEVEN SNOWDEN

soft mallets

8va

ppp

mp

(8)

3

ff

p 3 f

7 (8) *ppp* *pp*

Musical score page 15, measures 15-16. The score consists of two staves. The upper staff uses a treble clef and has a dynamic marking of *f* at the beginning. Measure 15 contains eight eighth-note strokes grouped by parentheses as "(8)". Measure 16 begins with a dynamic marking of *ppp*. The lower staff uses a bass clef and features a sixteenth-note pattern. A measure number "6" is placed above the lower staff's measure 16.

16 (8)

f

ppp

3

17 (8) T M

19 Subtly building tension 3

Musical score for piano, page 10, measures 21-22. The score consists of two staves. The top staff is in common time (indicated by 'C') and 6/8 time (indicated by '6/8'). It features a bass clef and a key signature of one sharp. Measure 21 starts with a forte dynamic. Measure 22 begins with a piano dynamic. The bottom staff is in common time (indicated by 'C') and 6/8 time (indicated by '6/8'). It features a bass clef and a key signature of one sharp. Measure 21 ends with a forte dynamic. Measure 22 begins with a piano dynamic.

Delicate, with a sense of awe

26 N -----> T T -----> N

mp ----- pp p ----- pp p

M -----> NP M

34

31

N → T

T → N

pp p pp mp

M → NP NP

4

Becoming overwhelmed

roll gradually becomes simultaneous quad-stops and continually slows through bar 40

36 N

36 N

ppp pp

→ M

39

39

ff

41

Warm, emphatic

6

f

mf

43

6 f ff

mf f ff

45

47

49

51

6

Delicate, slowly drifting

54

N → T → T → N

ppp *pp*

ppp

59

bass drum mallet

p

pppp

roll gradually becomes simultaneous attacks and continually slows through bar 69

64

pp *p*

pp

67

pp *ppp*

ppp

[23]

21

Ped.

27

Ped.

32

Ped. A

39

Ped. A

45

mf mp

ATLANTA, GA - 1972

4

50 **Turbulent**

3-octave vibes **Turbo**:

52

56

60

64 **Brilliant, Incisive**

68

71

Angular Disco

75

79

83

87

90 Funky, Energetic

93

ATLANTA, GA - 1972

6

96

99

103

107 Cool, Tranquil

113

118

123

128 Turbulent

133

137

141

143 ($\frac{3}{2}$) ($\leftarrow \frac{\text{dotted note}}{\text{note}} = \frac{\text{note}}{\text{note}} \rightarrow$) $\text{♩} = 165$

147

151

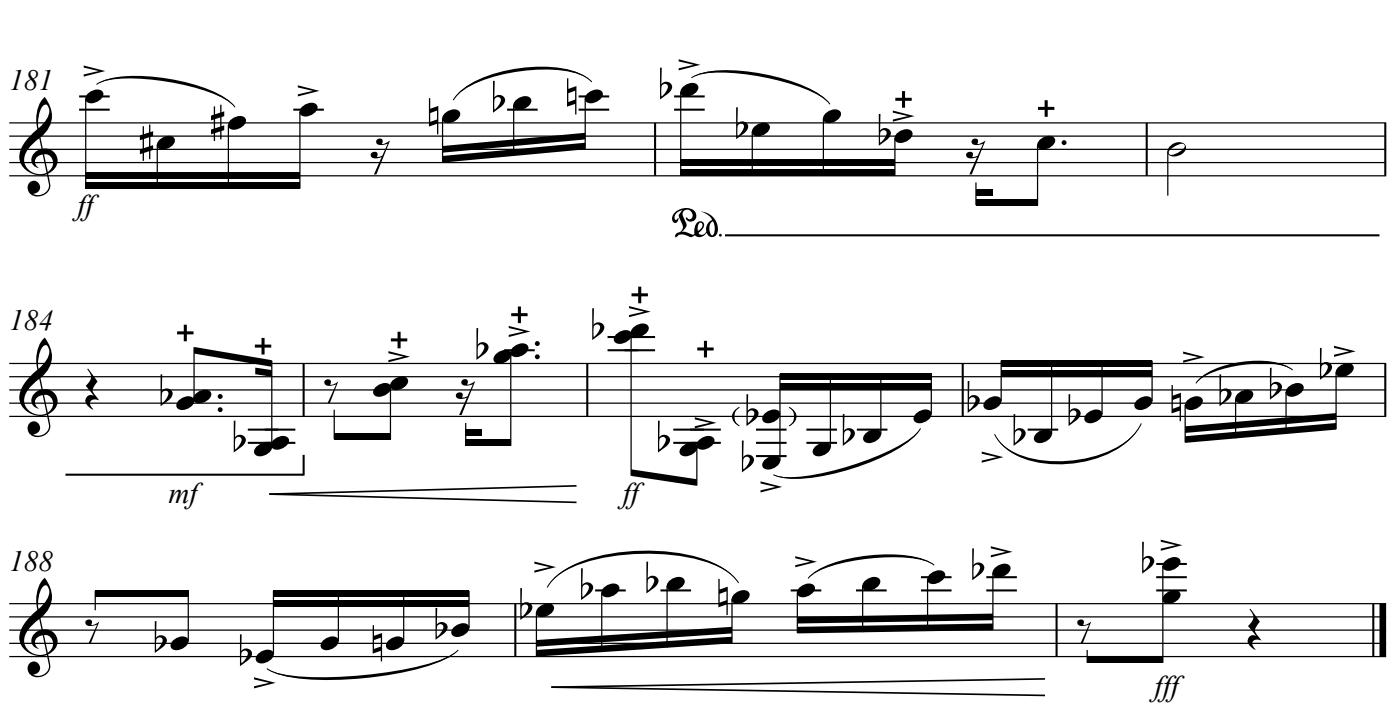
ATLANTA, GA - 1972

8

156 

161 

171 

181 

VIBRAPHONE

LONG DISTANCE
PANORAMA, VA - 1976

STEVEN SNOWDEN

All pitches are bowed unless otherwise indicated

Ped. (throughout entire movement)

quickly
mute bar

16

The *e* in measure 26
is struck with a soft mallet

34

38

42

53

all stem-up notes from measure 53-61 are struck with a soft mallet

mp

51

Musical score for piano, page 11, measures 11-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a sustained note followed by eighth-note pairs. Measure 12 begins with a dynamic of *p*, followed by eighth-note pairs. The piano part features sustained notes and dynamic markings of *pp* and *p*.

57

64

Musical score for string quartet, page 10, system 64. The score shows a melodic line with various dynamics and performance instructions. The first measure starts with a dynamic of *p*, followed by a fermata and a short rest. The second measure starts with *pp*, followed by a dynamic of *mp*. The third measure starts with *p*, followed by *mp*, and ends with *pp*. The fourth measure starts with *pp*.

76

72

Musical score for string quartet, page 10, measure 72. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). The key signature is one sharp. The tempo is indicated as 72. The dynamics are: *mp*, *pp*, *p*, and *pp*. The notation includes various slurs, grace notes, and a fermata over the first three notes of the Violin 1 staff.

80

Musical score for the first section of the piece. The tempo is 80 BPM. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a dynamic of *mp*. The bottom staff shows a bass clef and a dynamic of *pp*. The music begins with a eighth-note followed by a sixteenth-note, both with a fermata. This is followed by a eighth-note with a fermata, a sixteenth-note, and a eighth-note. The dynamics change to *p*, then *pp*, then *pp* again. The bass staff continues with *pp* dynamics. The treble staff concludes with a eighth-note, a sixteenth-note, and a eighth-note. The bass staff concludes with a eighth-note, a sixteenth-note, and a eighth-note.

Allow final pitch to ring.
Movement ends once it
has died away completely.