

STEVEN SNOWDEN

DOGTOWN

FOR PERCUSSION
+ ELECTRONICS

~ DOGTOWN ~

CONSORTIUM COMMISSION LED BY HUNTER GROSS

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Total Duration: ~ 9 min.

Program Notes:

Located between the towns of Gloucester and Rockport Massachusetts, Dogtown was established as a settlement for European immigrants in 1693. It began as a thriving community of small farms, but experienced a quick decline after the Revolutionary War. By then, it was rumored to be a refuge for vagabonds and witches. It was allegedly nicknamed “dogtown” after the last residents died in the 1820’s and their pets became feral.

Accidental millionaire and longtime Gloucester resident Roger Babson took great interest in dogtown during the Great Depression. In effort to inspire others to pull themselves out of poverty, he hired unemployed Finnish stone carvers to inscribe several large boulders scattered across several square miles with his words of wisdom. Among these inscriptions are “Keep out of debt”, “Get a job”, and “If work stops, values decay”. He commissioned 36 of these *Babson Boulders* and they can still be seen in Dogtown, which is now a nature preserve. Each movement of this piece takes its name from one of these inscriptions.

Performance Notes:

Gear required

5 metal objects of differing pitch/timbre

5 drums of differing pitch/timbre

A 3 octave Vibraphone

4 med. soft mallets

A pair of drum sticks

1 friction mallet (superball)

1 metal object for scraping

Metal objects

Feel free to experiment. In the mockup, I used metal mixing bowls turned upside down. I would suggest finding things that aren't so resonant so that faster passages get muddy. Care should also be taken to make sure that these objects will balance well with the electronics. For the metal-against-metal scraping at the beginning of *Industry*, you could use a coin or any other object that can easily be held in the same hand as a stick.

Drums

This is also totally up to you. You could go with a traditional setup of toms or choose any other types of skins. Just be sure that they can balance well with each other and with the electronics. Though I indicate "drumsticks" in the part, feel free to use any mallets or sticks that sound best to you.

Movement order

The order and number of movements performed is flexible. If you're performing all four, I think the order originally indicated will work best. However, you are welcome to perform any of these movements individually or even split up by other pieces of music. I also think that it could work quite well in three movements in this order:

1. *Industry*
2. *Help Mother*
3. *Use Your Head.*

Vibraphone



Dogtown

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1. Help Mother

Patient ♩ = 92

2

(Click track only for first 2 bars) *f* *Red.*

*Pantomime only.
Don't make contact with
bar until measure 10.*

9

Red. *pppp*
(Still nearly inaudible)

14

Red. *pp* *p* **17** Stoic

21

mf *Red.* **27** A little more emotional

29

Red. *Red.*

34

(Ped.)

39 Heartfelt, nostalgic

f

Ped.

43

(Ped.)

47

(Ped.)

4

5 metal objects

Vibraphone



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2. Industry

Unpredictable ♩ = 108 Strike metal with stick or hard mallet

(Click track only for first two bars) **5**

f Scrape metal in a circular motion

p

12

19

24

28

31

37 Persistent, cryptic ♩ = 142

Vibraphone

7

mp
Dec.

51

(Dec.)

59

(Dec.)

65

ff
1
mp
Dec.

71

ff
3
3
(Dec.)

77

mp
3
3
Dec.

84

ff *mp*

(*Red.*)

89

Declamatory

ff *mf*

93

97 Going off the rails

fff

100

102

104

Vibraphone



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3. Prosperity Follows Service

Cautiously optimistic ♩ = 92

4

(Click track only for first two bars) *p*
Red.

11

mp *p*

15

16

(*Red.*) *mp* *Red.*

19

22

mf *mp* *p*

5 Drums
5 Metal objects

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4. Use Your Head

Ominous ♩ = 96

Drums
Drum Sticks

(Click track only for first 2 bars)

Drum notation for measures 1-8. Measure 1: two rests. Measure 2: two rests. Measure 3: quarter note G4, quarter note G4. Measure 4: quarter note G4, quarter note G4. Measure 5: quarter note G4, quarter note G4. Measure 6: quarter note G4, quarter note G4. Measure 7: quarter note G4, quarter note G4. Measure 8: quarter note G4, quarter note G4. Dynamics: *f* (measures 3-4), *p* (measures 7-8), *f* (measures 5-6). A triplet of eighth notes is marked in measure 7.

9

Drum notation for measures 9-13. Measure 9: quarter note G4, quarter note G4. Measure 10: quarter note G4, quarter note G4. Measure 11: quarter note G4, quarter note G4. Measure 12: quarter note G4, quarter note G4. Measure 13: quarter note G4, quarter note G4. Dynamics: *p* (measures 9-10), *f* (measures 11-12), *mf* (measures 13). A triplet of eighth notes is marked in measure 13.

14

Friction Mallet

Drum notation for measures 14-20. Measure 14: eighth note G4, eighth note G4, eighth note G4, eighth note G4, eighth note G4, eighth note G4. Measure 15: quarter note G4, quarter note G4. Measure 16: quarter note G4, quarter note G4. Measure 17: quarter note G4, quarter note G4. Measure 18: quarter note G4, quarter note G4. Measure 19: quarter note G4, quarter note G4. Measure 20: quarter note G4, quarter note G4. Dynamics: *p* (measures 14-15), *f* (measures 16-17), *pp* (measures 18-19), *f* (measures 20). A quintuplet of eighth notes is marked in measure 14.

21

Drum notation for measures 21-24. Measure 21: eighth note G4, eighth note G4, eighth note G4, eighth note G4, eighth note G4, eighth note G4. Measure 22: quarter note G4, quarter note G4. Measure 23: quarter note G4, quarter note G4. Measure 24: quarter note G4, quarter note G4. Dynamics: *pp* (measures 21-22), *f* (measures 23-24), *mp* (measures 21-22), *pp* (measures 23-24). A triplet of eighth notes is marked in measure 22. A quintuplet of eighth notes is marked in measure 21.

25

Drum notation for measures 25-27. Measure 25: eighth note G4, eighth note G4, eighth note G4, eighth note G4, eighth note G4, eighth note G4. Measure 26: eighth note G4, eighth note G4, eighth note G4, eighth note G4, eighth note G4, eighth note G4. Measure 27: quarter note G4, quarter note G4. Dynamics: *f* (measures 25-26), *pp* (measures 27). A triplet of eighth notes is marked in measure 25.

28

Drum notation for measures 28-31. Measure 28: eighth note G4, eighth note G4, eighth note G4, eighth note G4, eighth note G4, eighth note G4. Measure 29: eighth note G4, eighth note G4, eighth note G4, eighth note G4, eighth note G4, eighth note G4. Measure 30: eighth note G4, eighth note G4, eighth note G4, eighth note G4, eighth note G4, eighth note G4. Measure 31: eighth note G4, eighth note G4, eighth note G4, eighth note G4, eighth note G4, eighth note G4. Dynamics: *mp* (measures 28-29), *f* (measures 30-31), *mp* (measures 28-29), *f* (measures 30-31), *p* (measures 31). Triplet of eighth notes is marked in measures 28, 29, 30, and 31. Quintuplets of eighth notes are marked in measures 29, 30, and 31.

31 *f* *p*

35 *pp*

37 **Ferocious** ♩ = 240 *ff*

41

46

49

54 **56**

58

62

4. Use Your Head

66



Musical staff 66-69: Treble clef, 7/8 time signature. Measures 66-69 contain a rhythmic pattern of eighth and sixteenth notes with accents (>) and breath marks (v). Measure 69 ends with a double bar line.

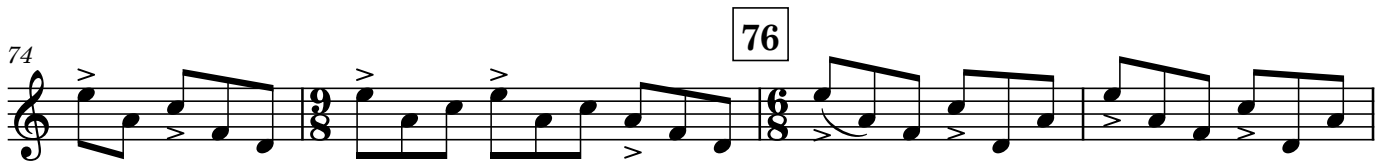
70



Musical staff 70-73: Treble clef, 7/8 time signature. Measures 70-73 continue the rhythmic pattern with accents and breath marks.

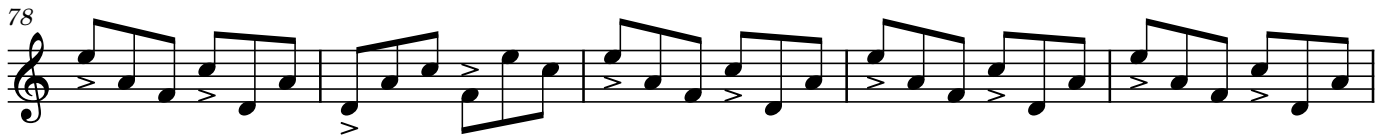
74

76




Musical staff 74-77: Treble clef, 7/8 time signature. Measure 76 is boxed and labeled '76'. Measures 74-77 continue the rhythmic pattern.

78



Musical staff 78-82: Treble clef, 7/8 time signature. Measures 78-82 continue the rhythmic pattern.

83



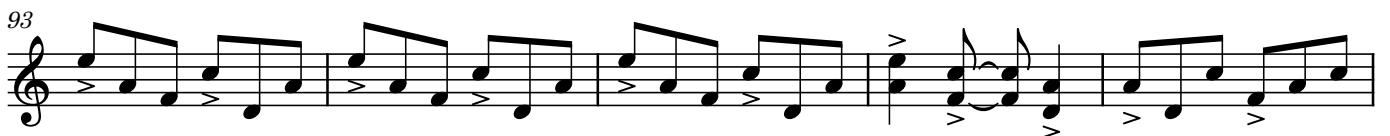
Musical staff 83-87: Treble clef, 7/8 time signature. Measures 83-87 continue the rhythmic pattern.

88



Musical staff 88-92: Treble clef, 7/8 time signature. Measures 88-92 continue the rhythmic pattern.

93



Musical staff 93-97: Treble clef, 7/8 time signature. Measures 93-97 continue the rhythmic pattern.

98

100 Brittle

3



Musical staff 98-100: Treble clef, 7/8 time signature. Measure 100 is boxed and labeled '100 Brittle'. The staff ends with a thick black bar and a '3' above it, indicating a triplet.

104 **Metal**

mp *mf* *pp*

110

115

mf *p* *mp*

120

125

131 **133** **Raucous, incessant**

ff

137

142