

?Trommel  
for percussionist and snare drum

José del Avellanal Carreño

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## Composer's Note

As the subtitle of the work indicates, this piece is written for percussionist and snare drum - to be played without any mallets. Using only their hands, the performer approaches the instrument in an explorative, yet disciplined manner. Through the obstinate insistence on determinate physical/sonic gestures, the work establishes a strange kind of ritual, in which sections of spaced clarity and moments of explosive energy are interspaced throughout. As the piece progresses the performative actions of the performer extend towards their own body, bridging the divide between performer and instrument - agent and medium - and eventually leading to an attempted symbiosis of percussionist and drum by having both elements of the piece "singing" together.

In order for the ideas of the piece to come through, it is fundamental that the performer embraces the intense physicality and inherent theatricality of the work and commits to it. Every single gesture should be performed with full intention and strongly dramatised, without concerns of being over the top. Loud, accented gestures should be also physically large, flamboyant even, and surrounded by an intense feeling of grandiosity and solemnity.

## Performance Notes

The performer should perform seated, with their legs around the drum (to keep it from falling off the stand during the more intense points of the piece) and with the snare strainer facing them, in a position that is easy to manipulate with the right hand and partially hidden from the audience.

The notation of the piece breaks down the actions of the performer into three main categories: voice, snares and hands:

**Voice:** The vocal part is to be performed integrally with the mouth closed. The change of consonant *m/n* should be a very nuanced effect, at points almost imperceptible.

The vocal part presents 2 different types short gestures:



: shorter, heavy, like the result of a punch to the stomach

*mh*



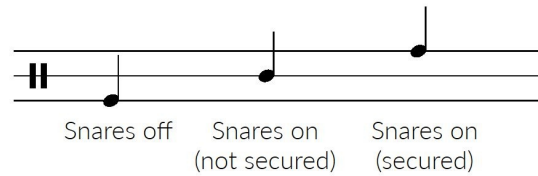
: longer, also pained but less blunt and more evocative, like a whine

*mmh*

The pitch for the vocal delivery should be a comfortable one for the performer, that emerges in an organic way for each gesture without being planned. It does not need to be consistent.

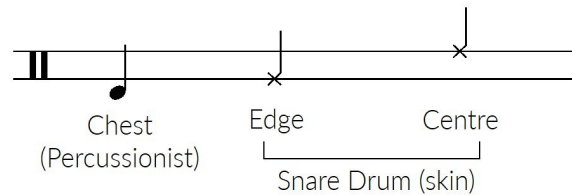
The indication 'lean towards drum' always defines how far forward the performer needs to lean in relative terms, considering the initial position being the normal playing position and the final position being extremely close to the skin of the drum, almost touching it with the nose.

**Snares:** The use of the snares is expressed as follows:



The manipulation of the snares is only executed with the right hand throughout the piece

**Hands:** The notation for the hands is expressed in the following way:



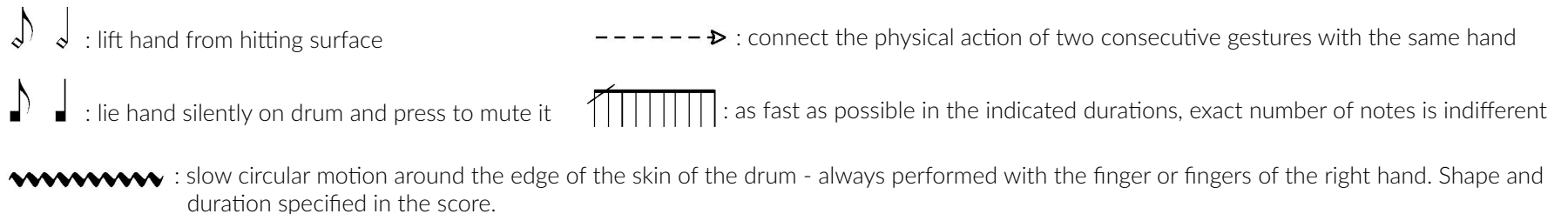
Different types of strokes (except when indicated, these markings affect both hands):



Individual notes are to be lifted immediately after the stroke. Notes that are tied stay on the hitting surface after the stroke.

The convention for this piece is that notes with the stem up are to be played with the right hand and notes with the stem down with the left hand. Any exceptions to this rule or places of potential confusion have been marked in the score with the clarification RH or LH

Additional notation:





For Philipp Lamprecht  
 ?Trommel

José del Avellanal Carreño

♩ = 60

Voice

(snare off)

Snare

Hands

D (RH) sempre  
7-10"

P

7-8" 2"

ppp - p  
poised and deliberate

sfz

p ('f')

ppp - p

poco pp sub.

sfz

p ('f')

solemn, with an intense feeling of grandiosity  
 (see performance notes)



accel. . . . . ♩ = 90

V.

S.

H.

P

f

sfz

sfz

sfz

f

sfz

f

sfz

P

K (RH)

P (RH)

c. 5"

K (LH)

P (LH)

mf

fffz

f ('p')

with manic energy

V.  
S.  
H.

8-9''  
2''  
4-5''

*ppp - p*  
*sfz*  
*f*  
*f'*  
*pp*

F  
P  
K  
F



V.  
S.  
H.

*sfz*  
*f*  
*f'*  
*p*  
*ff*  
*sfz*  
*sfz*

F (LH)  
D (RH)  
P (LH)  
F (LH)  
P  
K (RH)  
K (LH)  
P  
F  
D (connect gesture)

*mf*  
*ff*



V. *f* *p* *f*  
mmh mh → mm n m

S. *f* *ff*

H. *sfz* *sfz* *sfz* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *ff*

P K F K P F P D K F (LH) P (RH) P (LH)

V. *f* *poco* *f* *pp* *f*  
mmh n m mh → mm n m n mm

S. *ff* *f*

H. *sfz* *f* *ff* *sffz* *ff* *f* *sfz*

F → P P D K D P F P F P

lean towards drum ----- (halfway) rise abruptly!  
c. 5"

V. *f* > *pp* *poco* *sub.* *f*

c. 9"

*mh* → *mm* *n m n m nn\_ mmh* *nn mmh*

S. *sfz*

H. *p* (*f'*) *f* *P* *F* *P* *P* *sfz*



V. *f* *mf* < *ff*  
(*n*) *tr*

*mh* *mm*

S. *f*

H. *P* *F* *P* *F (LH)* *F (RH)* *f* *K* *F* *P (LH)* *D (RH)* *K (LH)* *P*

*sfz* *sfz* *sfz*

*sudden and explosive, with manic energy*

6

V. *f*  
mmh

S. *ff*

H. *sfz* *sfz* *sfz* *ffz* *f* *sfz* *f* *sfz* *f*  
with a deep sense of solemnity

Annotations: [F], [P], D (RH), P (LH), c. 5", c. 8"



V. *pp* *poco* *p* *f* *f* *pp* *f* *f* *p* *f*  
c. 5" c. 5" c. 6" rise abruptly! stay, hold breath!  
mm nn mh → mm nn mm nn

S. *sfz*

H. c. 5" *f* c. 5" *sfz* c. 6"

Annotations: lean towards drum (roughly 2/3 of the way), lean towards drum (all the way), rise abruptly, breathe in

lean towards drum ----- (roughly 1/3 of the way) rise abruptly

lean towards drum ----- (all the way)

rise slightly while breathing in (audibly), quickly go down again

*f* *pp* *mf* *p* *ff*

*nn* *nn* *nn*

c. 5" c. 7" c. 8"

hold snares!

slowly increase tension of snares, until a *mp-mf* texture of noise emerges

keep increasing tension of snares, until noise texture becomes as loud as possible

**P** **P**

*sfz* *f'*

rise slightly while breathing in (audibly), quickly go down again

poss. rise abruptly, breathe in (audibly)

*f* *mf-ff* *f* *fff*

*nn* *nn* *nn* *nn* *nn* *nn* *nn*

c. 12" c. 7" c. 5" c. 8"

hold snares!

hold snares, noisy texture

increase tension further to the point that noise texture disappears and the drum rings in unison with the voice

increase and decrease tension of snares freely, explore variations

increase and decrease tension of snares freely, slower than before, explore variations