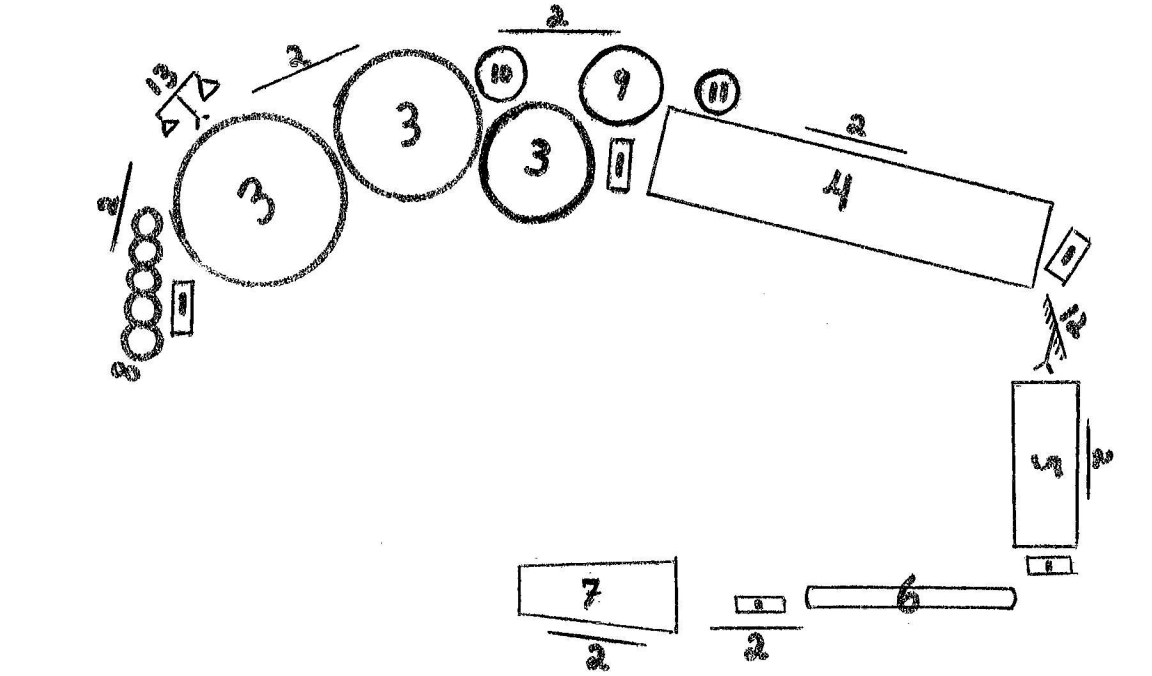
PARABOLICS

Garth M. Drozin

PARABOLICS was composed for Mark Taggart, alto saxophonist, and Michael Steward, percussionist.

PARABOLICS is dedicated to Karel Husa.

SUGGESTED PERCUSSION ARRANGEMENT



← STAGE LEFT

CENTER STAGE →

BACK STAGE

↓

1. mallet stands covered with felt or velvet
2. music stands (each stand should have a score copy)
3. three timpani
4. xylophone
5. vibraphone
6. tubular chimes
7. orchestra bells
8. set of five temple blocks
9. suspended cymbal
10. snare drum
11. field drum
12. metal wind chimes
13. small and medium triangles (medium referred to as large in the score)

The percussion instruments should be situated at least fifteen feet away from where the saxophonist will stand, with each performer standing exactly in the center of his half of the stage (saxophone near stage right, percussion near stage left).

The saxophone must have a microphone, which is to be put through a "Memory Man" unit before reaching the amplification system. The speaker should be placed very close to where the saxophonist will stand, facing the audience.

A conductor is not needed. Both performers read from the score, which is already transposed.

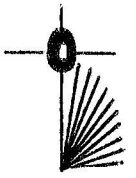
A lighting effect which is desirable, but not necessary, is to have the percussionist illuminated at the beginning of the piece without casting a light on the saxophone player until he enters. Likewise, when the saxophonist begins his cadenza, he alone should be in the light, waiting for the percussionist to re-enter before casting a light on him again. They should, of course, both be illuminated during the main portion of the work, in which they both play.

The "Memory Man" is engaged by pressing its switch with one's foot. It should be directly in front of the saxophonist.

As stated in the "Suggested Percussion Arrangement," there should be at least seven music stands, with a score on each, placed in the most advantageous locations. An adequate number of sound-dampening mallet stands should also be on hand.

PARABOLICS should be performed with as much drama in each sound and movement as can be conveyed. This technique will contribute greatly to the effect of the work.

NOTATION KEY



allow mallet to bounce freely on the drum head until it has stopped

scape underside of suspended cymbal with triangle beater

strike cymbal in center with mallet-head

continuous wa ver of one quarter-tone above to one quarter-tone below the designated pitch

continuous wa ver of three quarter-tones above to three quarter-tones below the designated pitch

shake wind chimes continuously

(lv) let vibrate

mm--- engage "Memory Man" unit

off--- disengage unit

W.C. wind chimes

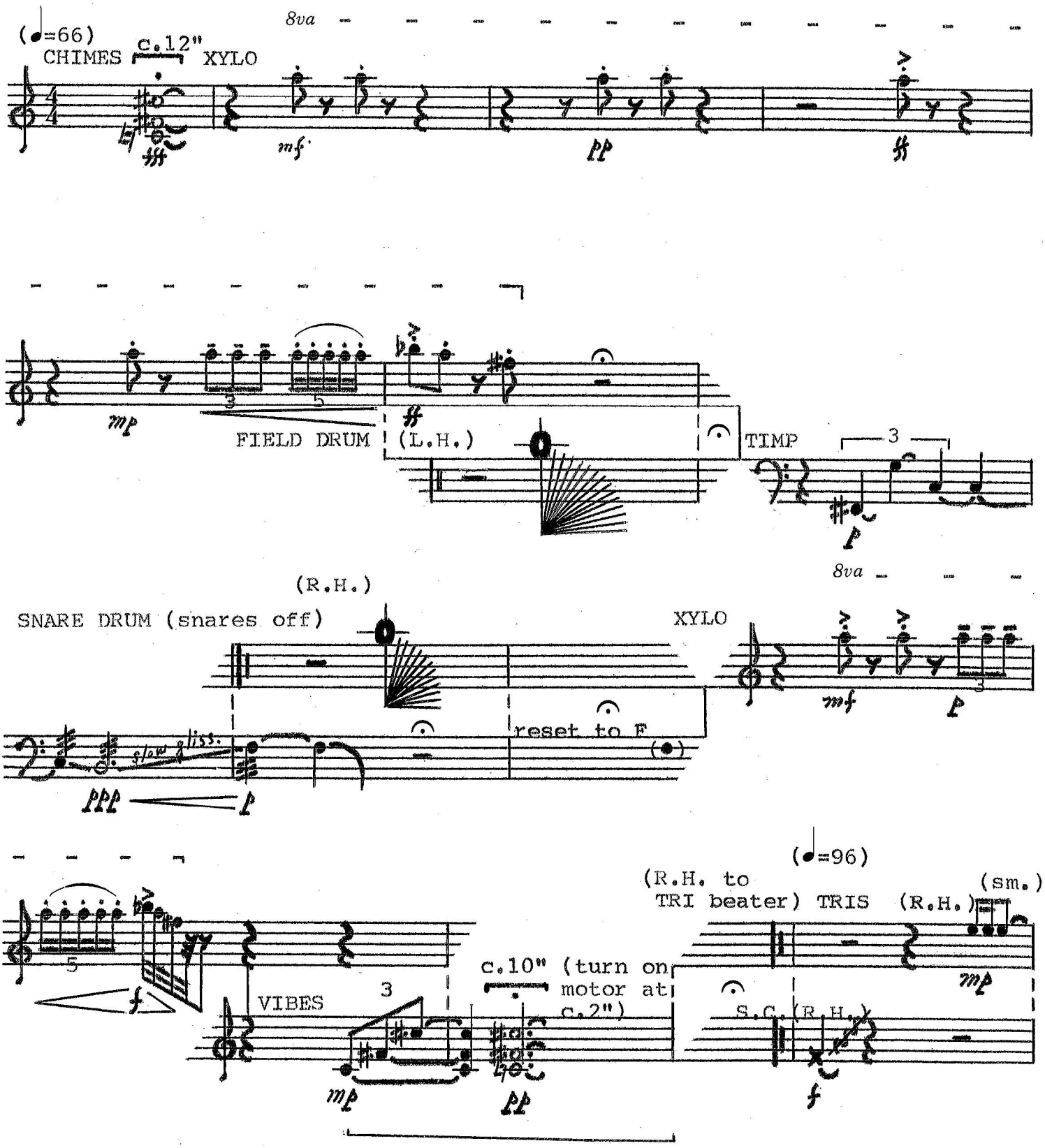
	play given notes as fast as possible
T.B.	temple blocks
S.C.	suspended cymbal
TRI(S)	triangle(s)
(R.H.)	right hand
(L.H.)	left hand
▲▲	overblow to produce highest pitch possible

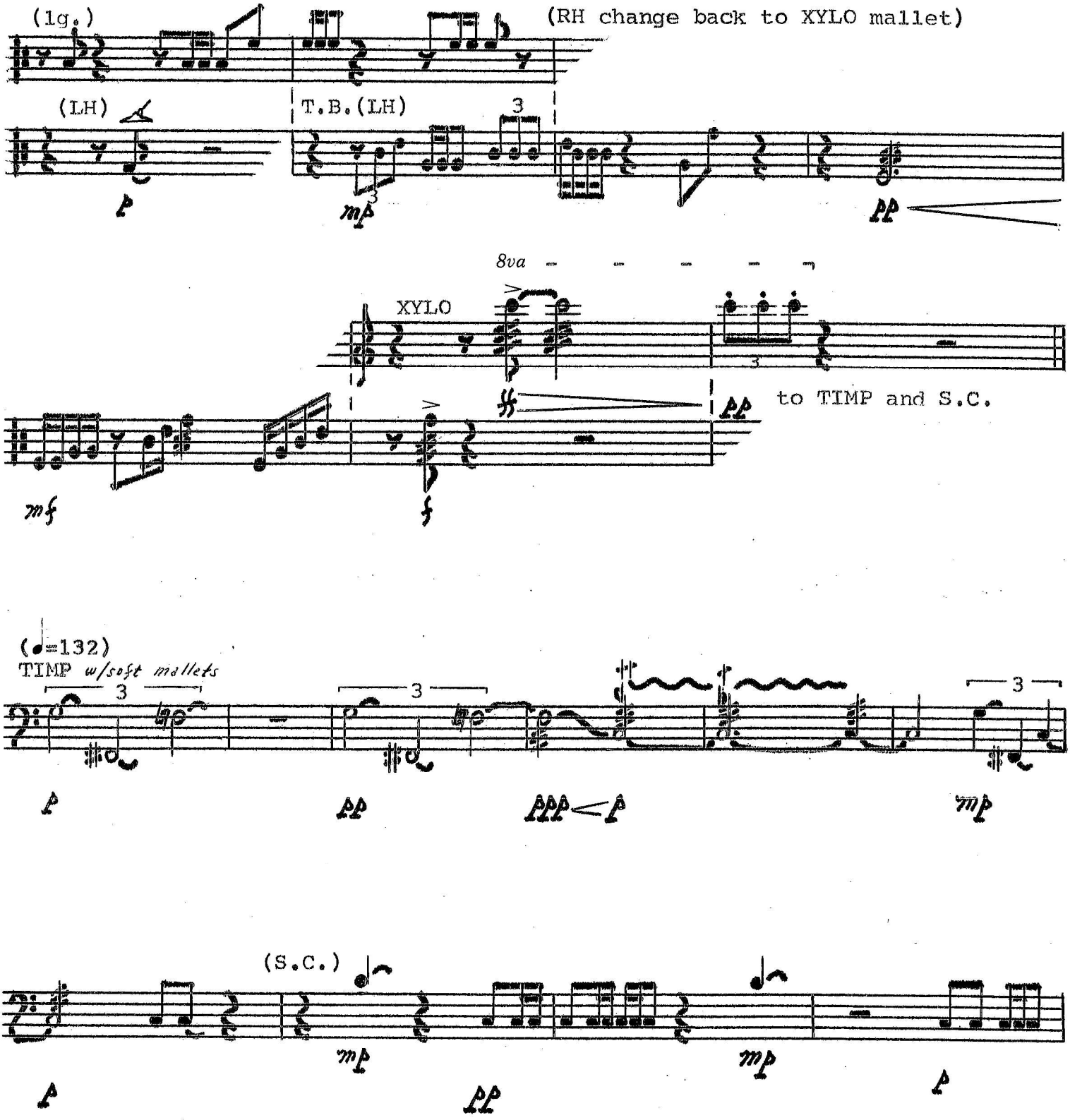
PERFORMANCE DIRECTIONS

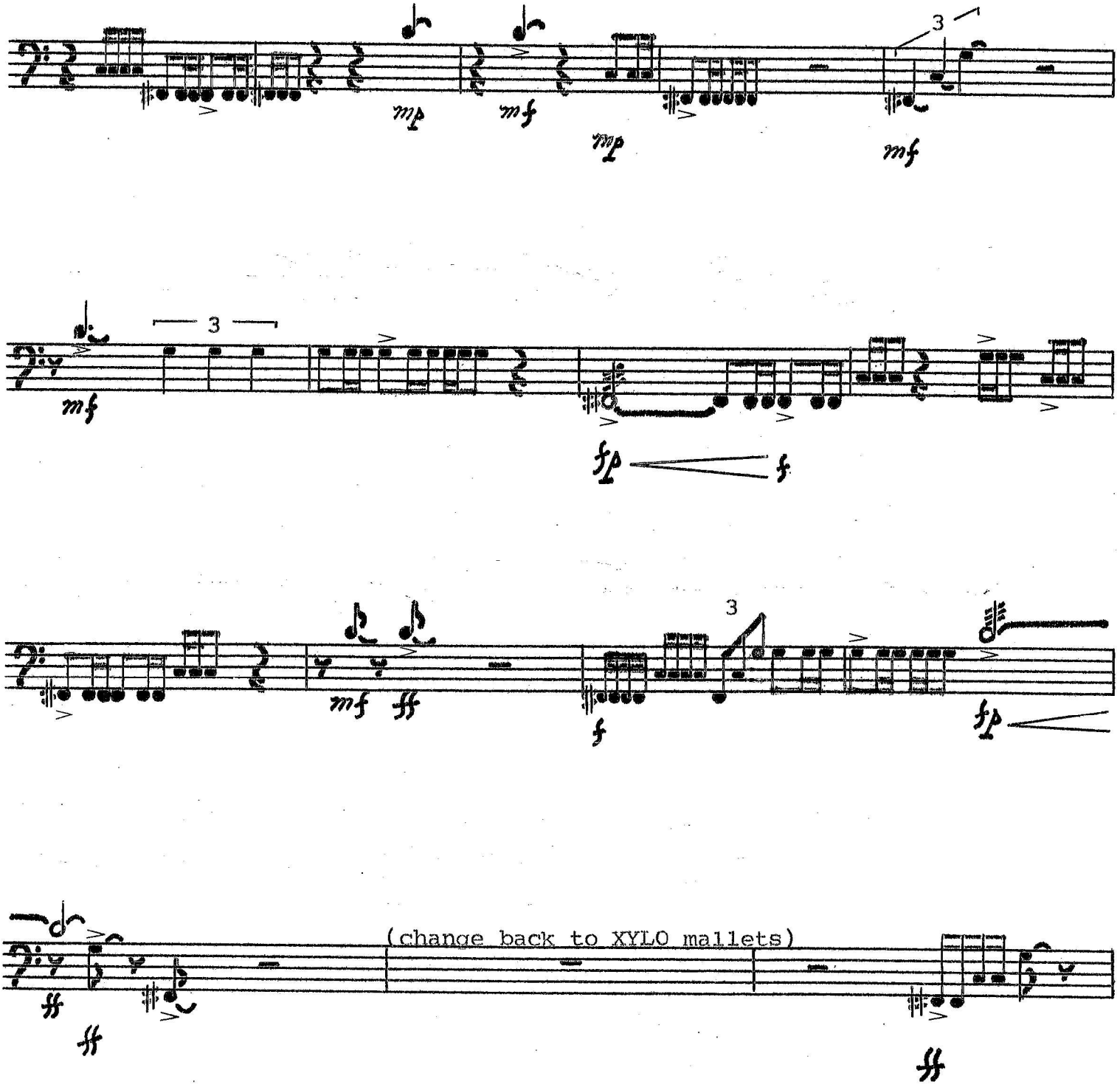
All percussion instruments should be left to vibrate unless otherwise indicated. The timpani and suspended cymbal should be played with soft timpani mallets unless otherwise indicated or in exceptional case, in which performer is going between instruments using the mallets intended for one other than timpani (e.g. xylophone). Those passages that make use of xylophone mallets are to played with hard rubber mallets.

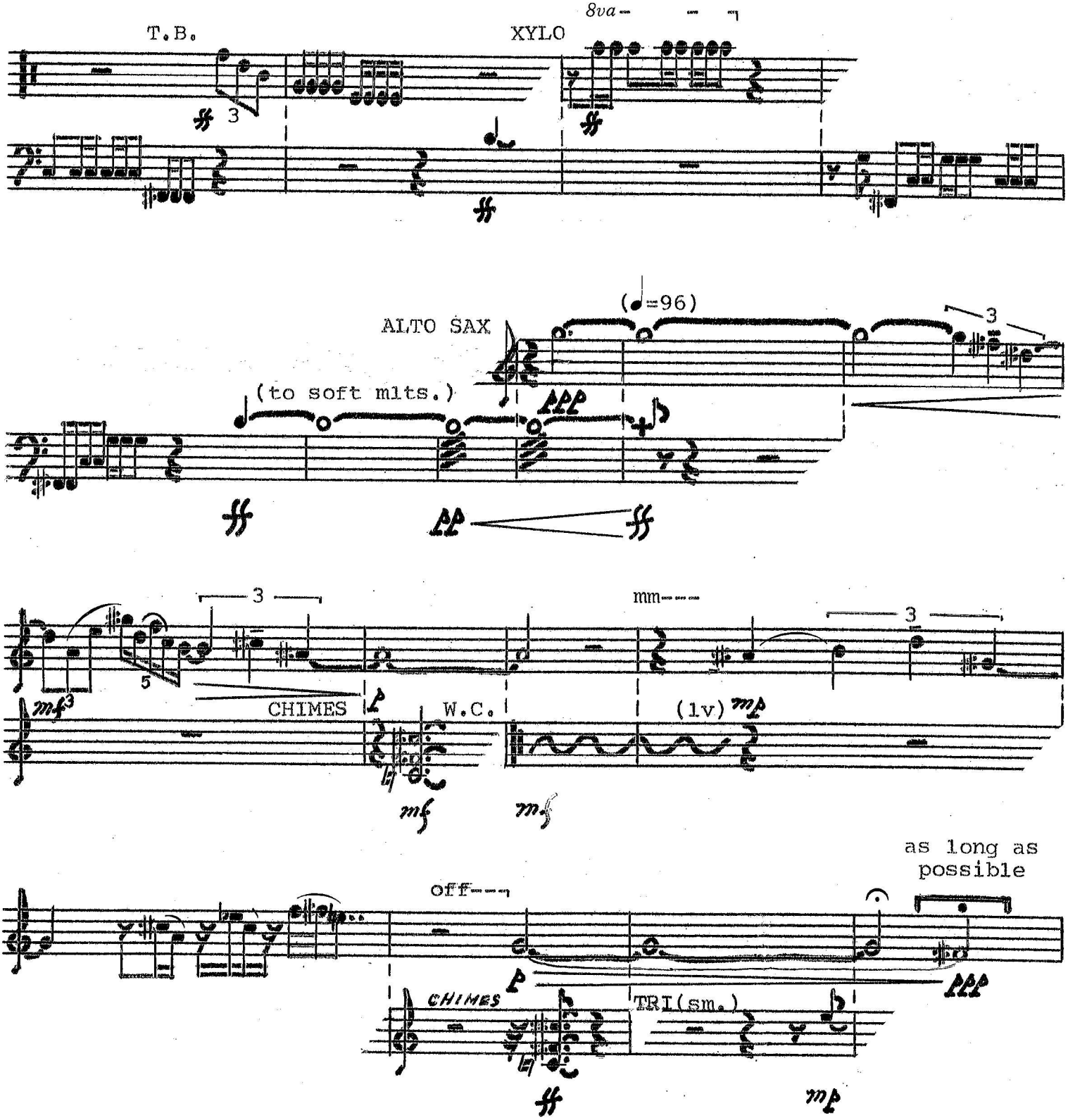
The vibraphone should have its vibrato regulator set at "medium" for the start of the piece. It later moves to a "fast" setting.

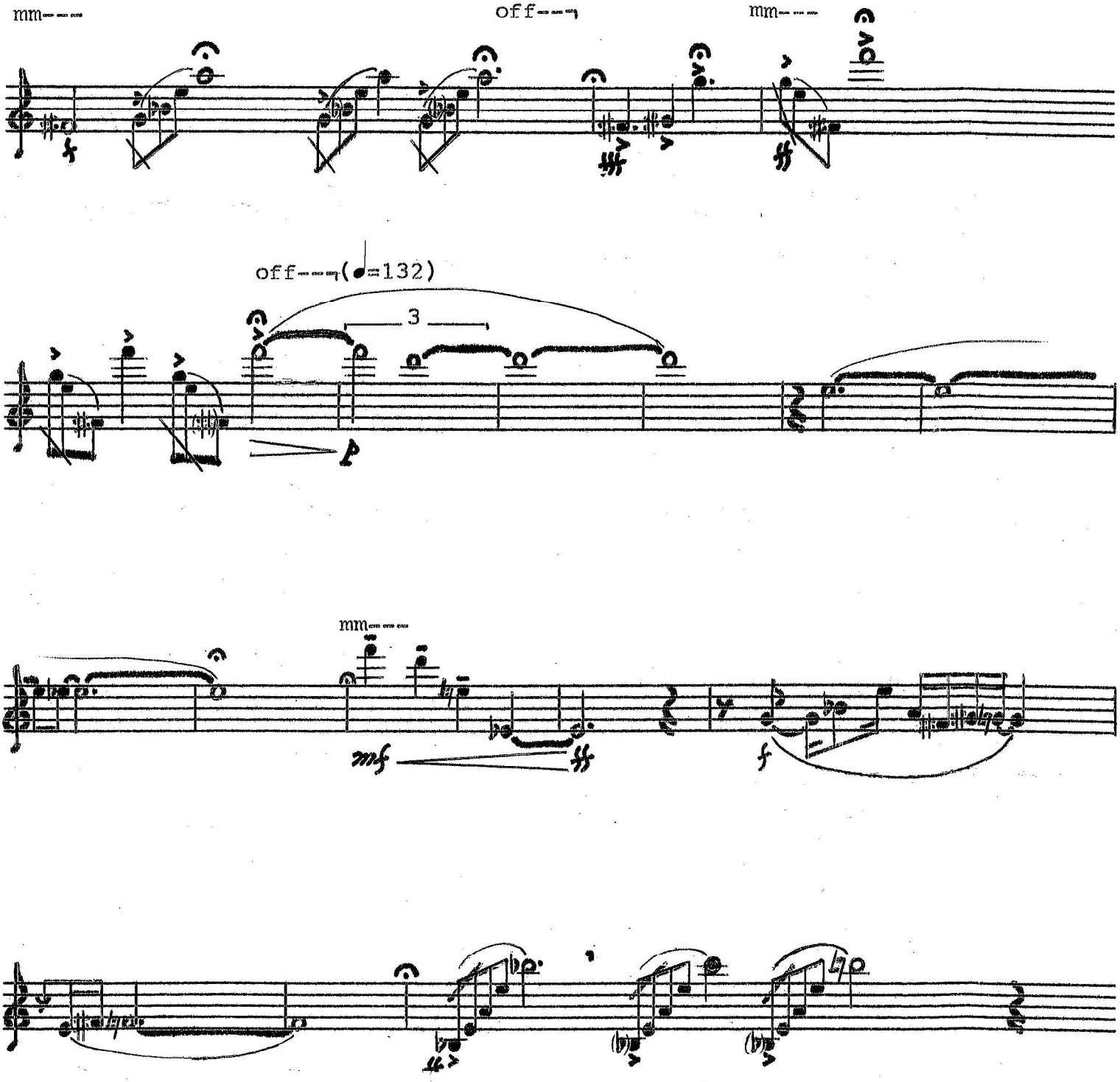
Garth M. Drozin

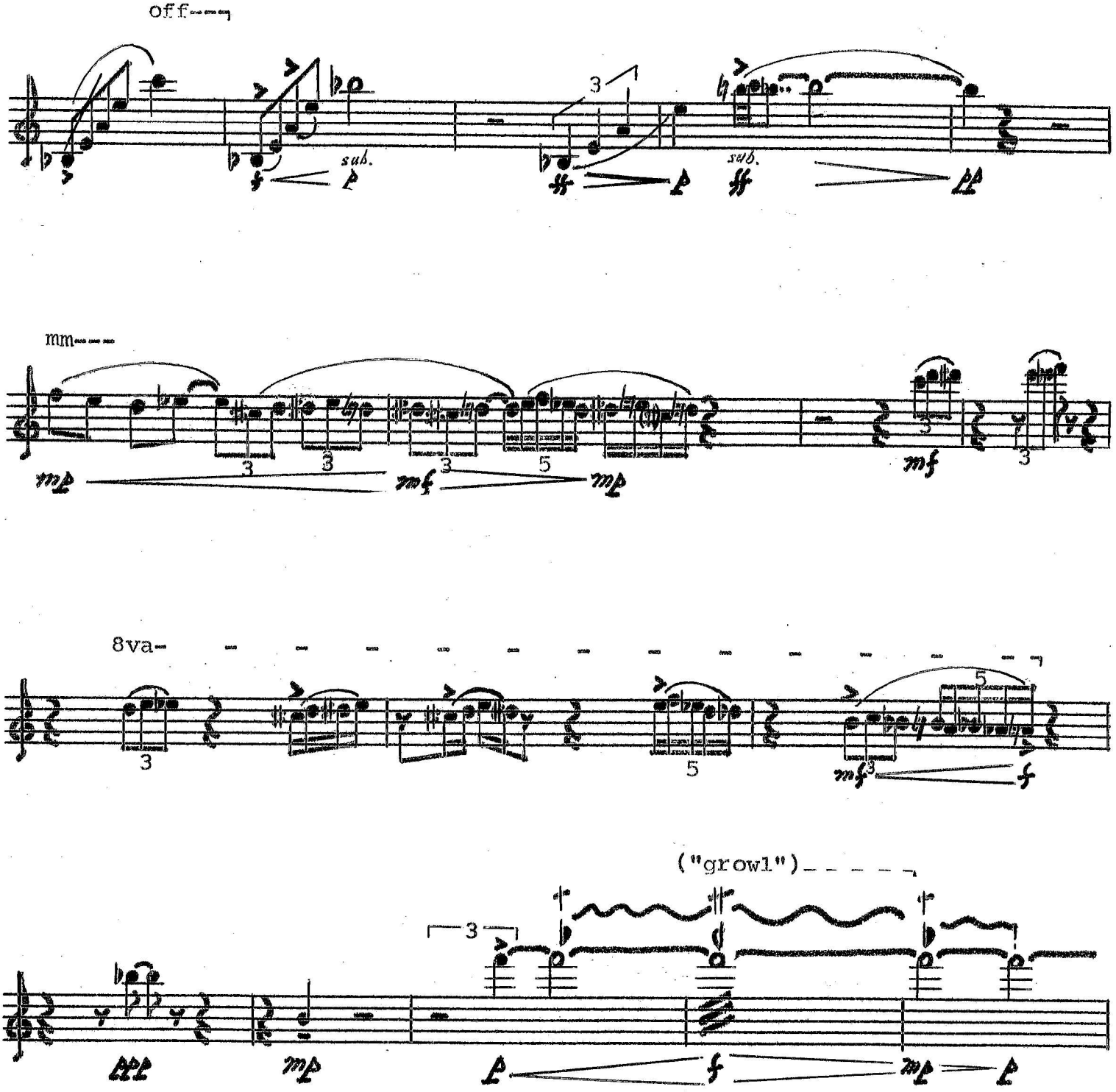


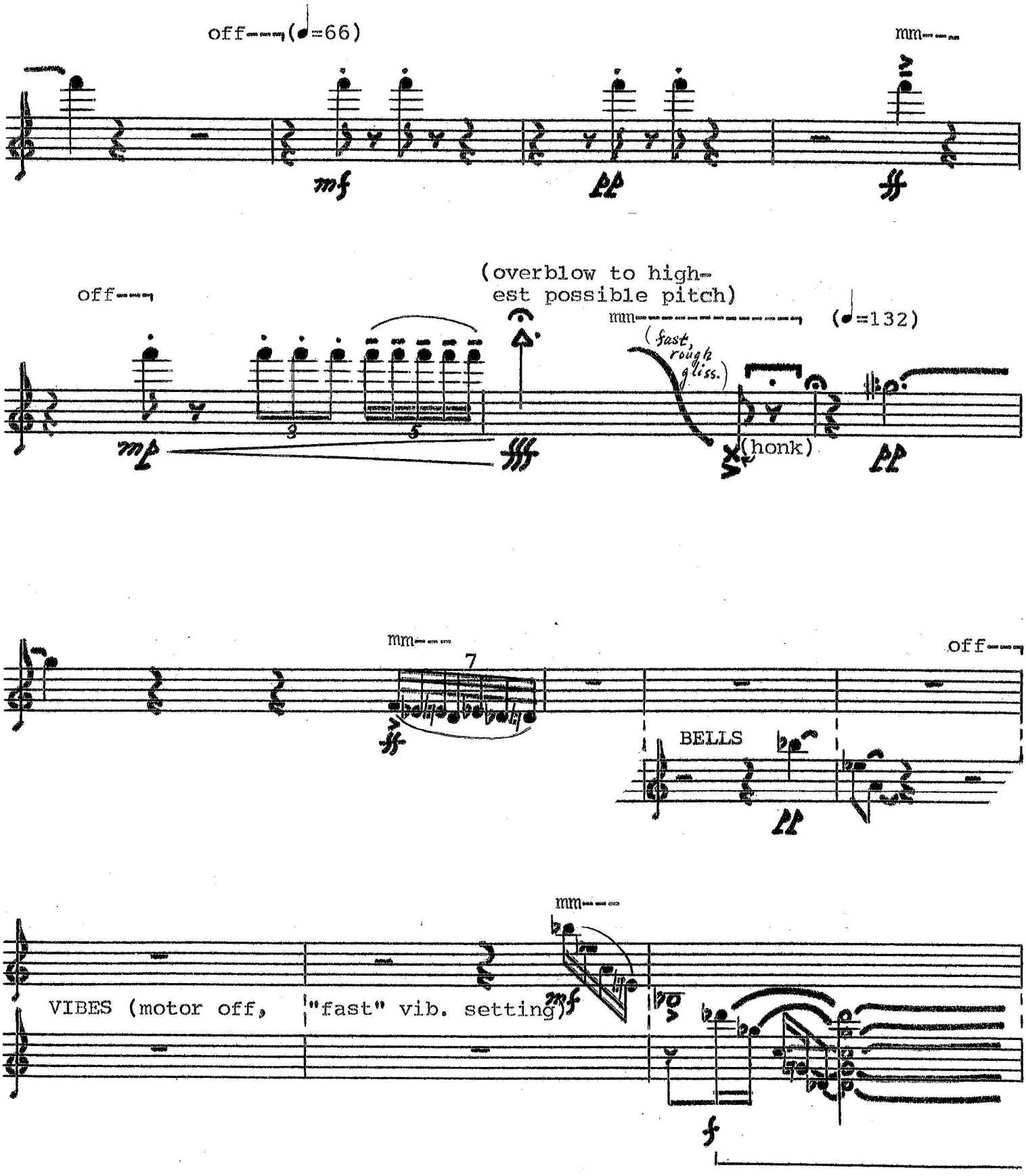

(lg.)
(RH change back to XYLO mallet)
(LH)
T.B.(LH)
3
8va
XYLO
to TIMP and S.C.
(♩=132)
TIMP w/soft mallets
3
(S.C.)

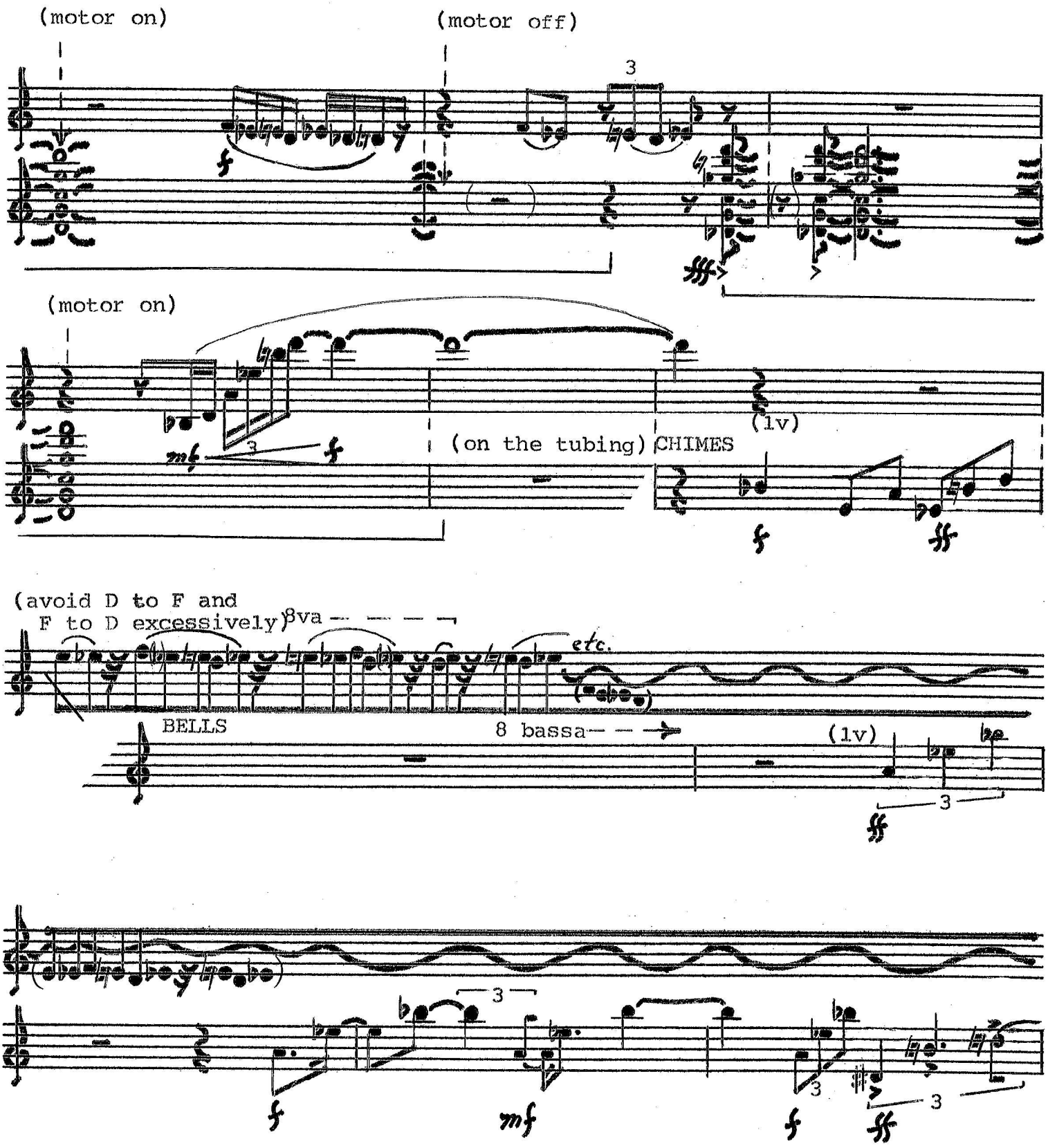

3
mp
mf
mp
mf
3
mf
fp
f
3
mf
ff
f
fp
(change back to XYLO mallets)
ff
ff

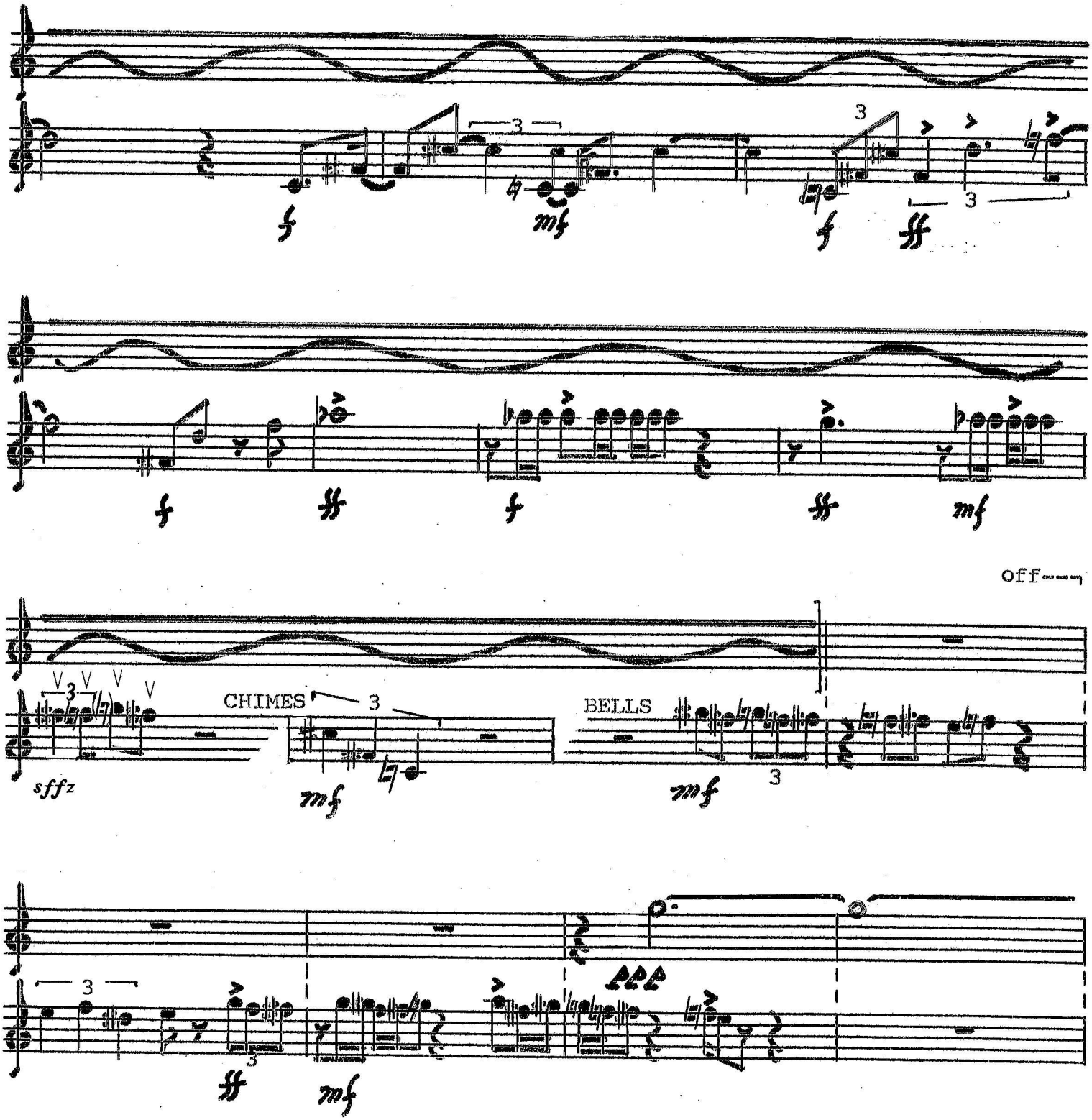

T.B.
XYLO
8va
ALTO SAX
(♩=96)
(to soft mlts.)
CHIMES
W.C.
(lv)
mm
off
as long as possible
CHIMES
TRI(sm.)

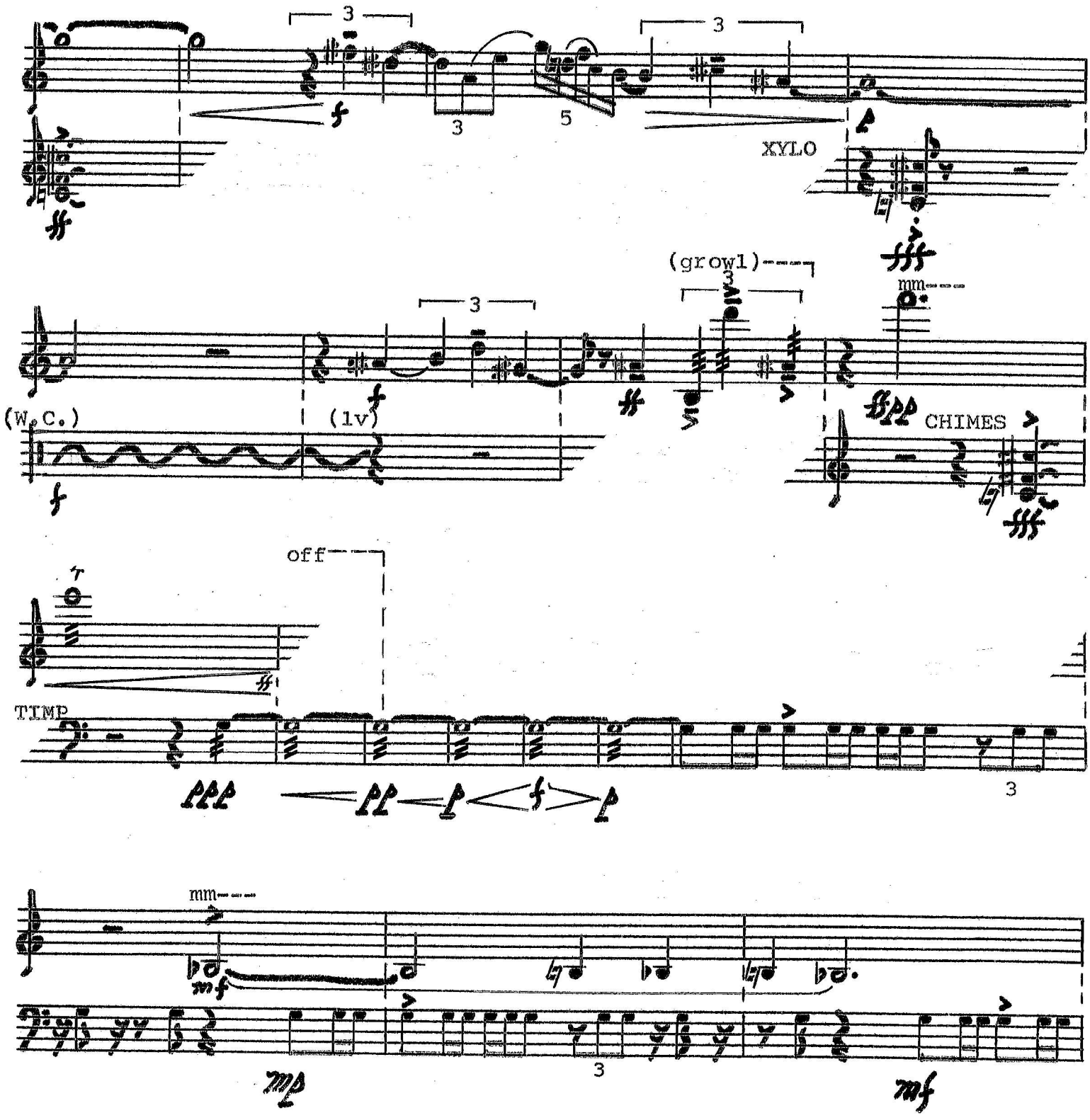

mm---
off---
mm---
off---(♩=132)
3
mm---

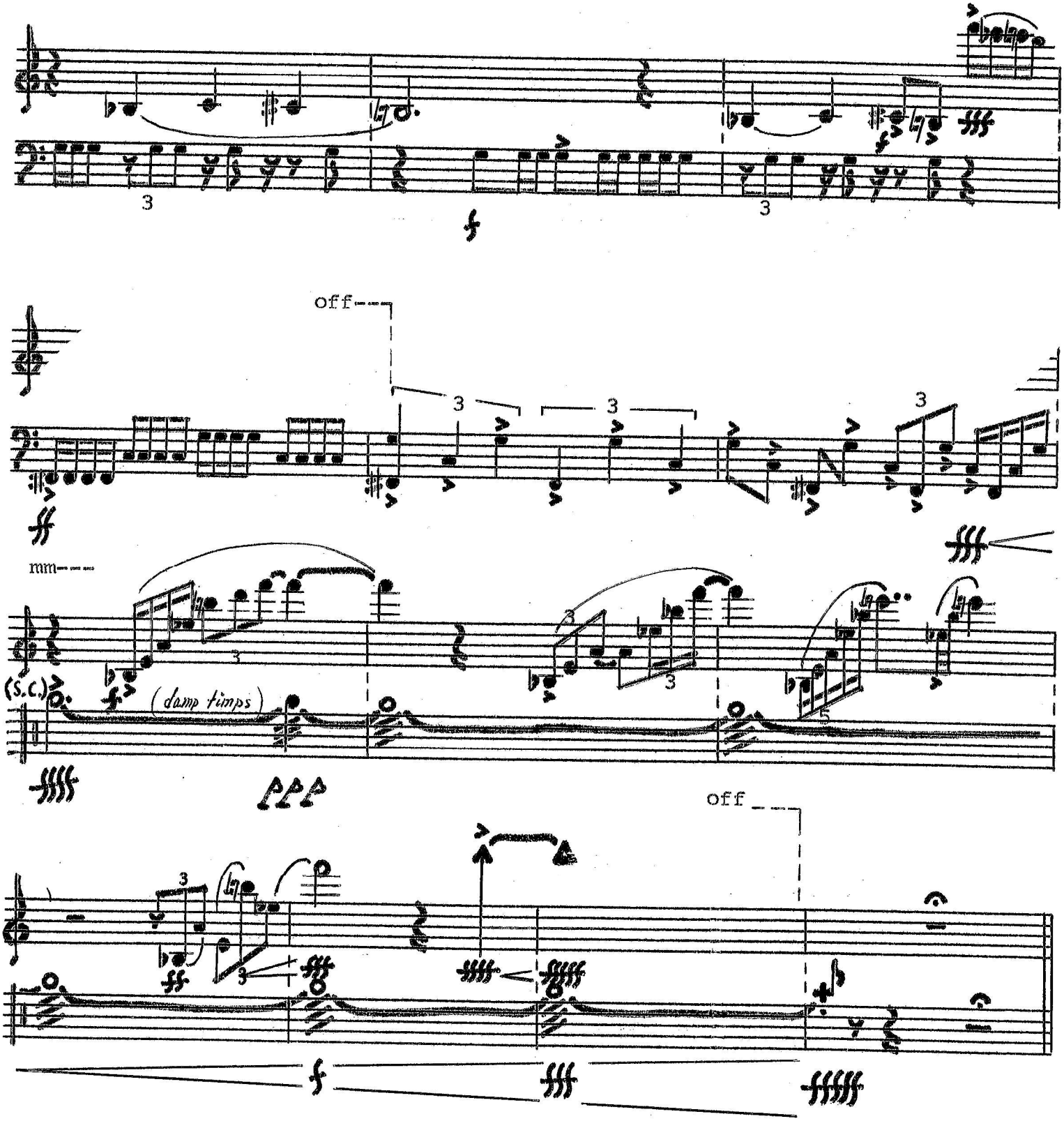

off
sub.
sub.
mm
8va
("growl")


off (♩=66)
mm
(overblow to high-
est possible pitch)
off
mm
(fast, rough gliss.)
(♩=132)
(honk)
mm
off
BELLS
mm
VIBES (motor off, "fast" vib. setting)


(motor on)
(motor off)
3
(motor on)
(1v)
(on the tubing) CHIMES
(avoid D to F and
F to D excessively)
8va
etc.
BELLS
8 bassa
(1v)
3
3
3
3


3
f
mf
3
f
ff
3
f
ff
f
ff
mf
off
3
CHIMES
3
sffz
mf
BELLS
mf
3
3
ff
3
mf
ppp


XYLO
(growl)
mm
(W. C.)
(lv)
CHIMES
off
TIMP
mm


off
mm
(S.C.)
(damp timps)
off