

Paul McGuire

S L E E P
S P I N D L E S
(2014)

FULL SCORE
(FOR REHEARSAL)
+
SHORTHAND SCORE
(FOR LIVE PERFORMANCE)

**FULL SCORE
(FOR REHEARSAL)**

PERFORMANCE NOTES

Instrumentation

Percussion 1
Percussion 2

Duration: ca. 14 minutes

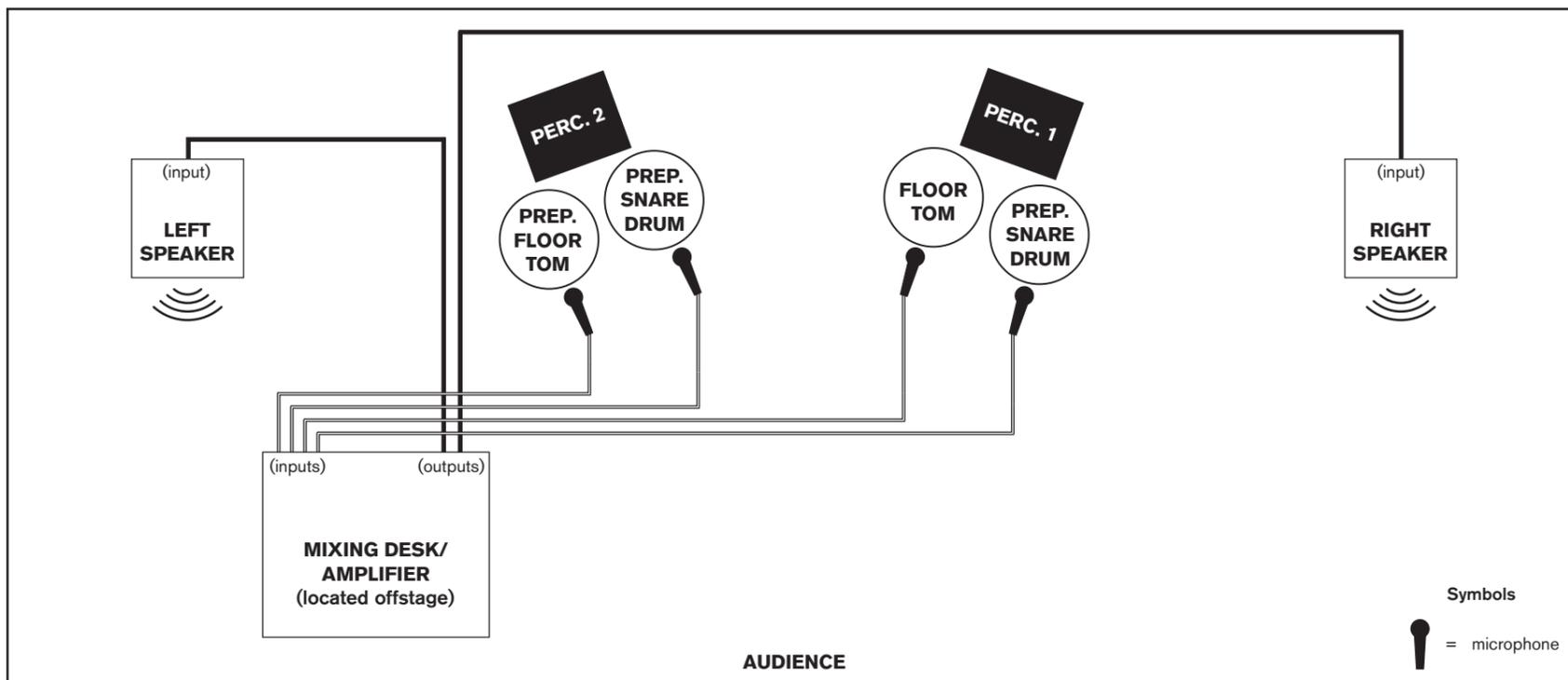
This piece does not require a conductor. However, the performer of Percussion 1 should lead the piece and cue where appropriate.

A stopwatch should not be used. All timings are approximate (see General Notation for more details).

The performers should only use the full score as a means to learn the piece. In concert, they should recall its intricacies as accurately as possible from memory with the aid of the shorthand score. This is in the interest of a fluid and organic live performance.

The instruments should be amplified in order to project the microdetails of the various sounds. It is preferable that each drum (floor tom/snare drum) be close miked from above with an individual condenser microphone, placed at a distance of ca. 40 cm from the instrument (i.e. two microphones per performer). No contact microphones should be used. The overall signal should output in stereo to a pair of large loudspeakers, located either side of the performance area. Percussion 1 should be panned to the 2 o'clock position in the stereo field, while Performer 1 should be panned to the 10 o'clock position.

Stage Setup



Percussion 1 Setup

The performer should be seated on the right side of the stage throughout (from the perspective of the audience, see Stage Setup).

The required instruments for this part are a floor tom (with a coated top head) and a prepared snare drum (with a coated top head).

The snare drum should be prepared by crudely sticking 4 x ca. 15 cm strips of duct tape beside one another on the top head, ca. 10 cm from the edge. Another 4 x ca. 15 cm strips should be crudely stuck beside one another on top of, and at a perpendicular angle to these strips. The surface of this duct tape should be uneven, and should make a frictional sound when scratched with one's fingers. 2 x ca. 15 cm strips of sandpaper tape should be stuck near to one another on the top head, ca. 10 cm from the edge. A ca. 40 cm x 40 cm microfibre cloth should also be placed on the top head. See fig. 1 for the location of these preparations. The strainer should be switched off throughout the performance.

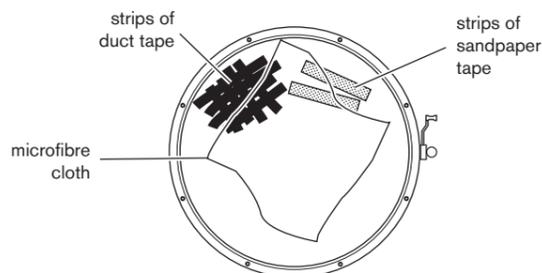


Fig. 1: Preparation of snare drum (Percussion 1).

The floor tom should be placed to the performer's right, and the prepared snare drum to their left.

The performer is required to have 2 x retractable metal-stranded drum brushes (referred to as "Brush 1" and "Brush 2" throughout the score), 2 x superball mallets with a plastic stick ca. 0.7 cm in diameter, 1 x soft yarn mallet, 1 x double bass bow, 1 x ca. 40 cm x 40 cm microfibre cloth (mentioned above) and 1 x ca. 60 cm x 40 cm tea towel.

Brush 1 should be almost entirely retracted at the beginning of the piece, while Brush 2 should be half-open throughout the performance. The strands of Brush 2 should be pierced through the tea towel (ca. 15 cm from the corner) at the beginning of the piece.

The sticks of Superball Mallets 1 and 2 should be moderately rosined.

PERFORMANCE NOTES (CONTINUED)

Percussion 2 Setup

The performer should be seated on the left side of the stage throughout (from the perspective of the audience, see Stage Setup).

The required instruments for this part are a prepared floor tom (with a coated top head), a prepared snare drum (with a coated top head) and 2 x grenadine claves.

The floor tom should be prepared by placing a ca. 20 cm x 20 cm sheet of coarse sandpaper (sand-side facing upwards) at approximately the centre of the top head.

The snare drum should be prepared by crudely sticking 4 x ca. 15 cm strips of duct tape beside one another on the top head, ca. 10 cm from the edge. Another 4 x ca. 15 cm strips should be crudely stuck beside one another on top of, and at a perpendicular angle to these strips. The surface of this duct tape should be uneven, and should make a frictional sound when scratched with one's fingers. 2 x ca. 15 cm strips of sandpaper tape should be stuck near to one another on the top head, ca. 10 cm from the edge. In addition, ca. 150 g of sea salt crystals should be scattered over the the top head. A ca. 40 cm x 40 cm microfibre cloth should also be placed on the top head. See fig. 2 for the location of these preparations. The strainer should be switched off throughout the performance.

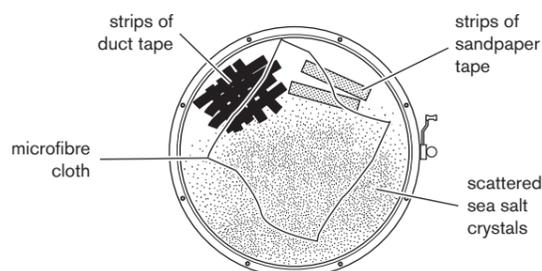


Fig. 2: Preparation of snare drum (Percussion 2).

The prepared floor tom should be placed to the performer's right, and the prepared snare drum to their left.

The performer is required to have 1 x retractable metal-stranded drum brush (referred to as simply "brush" throughout the score), 1 x mallet with a plastic stick ca. 0.7 cm in diameter, 1 x ca. 20 cm x 20 cm sheet of coarse sandpaper (mentioned above), 1 x ca. 40 cm x 40 cm microfibre cloth (mentioned above), and ca. 150 g of sea salt crystals (mentioned above).

The brush should be half-open throughout the performance.

General Notation

Rhythmically, this piece is non-metrical. In other words there is no discernible pulse. For this reason, traditional bars and beats have not been notated. Instead, musical cells have been plotted on a horizontal timeline. These cells indicate when the performers should be playing, and the blank spaces in between represent a period in which they should either be silent or allowing their previous statement to ring out. The timeline is divided into various sized segments that are measured in seconds, and the length of each segment is indicated above the system. These segments are used in order to clearly align certain entries, exits and actions, and to make the pacing easier to interpret. The timeline is only an approximate guide. The performers should not follow stopwatches, but instead should use their collective intuition to dictate the length of each phrase. As the instruments in this piece are used in unconventional ways, traditional staves have been eschewed, for the most part, in favour of a series visual graphs that represent the various shifting parameters of each performer's part.

The text above the beginning of each passage indicates the instrument to be used for that particular gesture (in **BOLD UPPER CASE TEXT**), a summary of the action(s) involved and the implement(s) to be used (both in **bold lower case text**), as well as the type of grip to be used on the implement and a general performance direction (both in light lower case text). See fig. 3 for a simplified example.

INSTRUMENT TO BE USED THROUGHOUT PASSAGE:
Summary of action(s) involved and implement(s) to be used in passage.
 Grip to be used on the implement. General performance direction (not always present).

Fig. 3: Simplified example of text written at the beginning of a passage.

Hands

R.H. Perform the specific gesture(s) using one's right hand.

L.H. Perform the specific gesture(s) using one's left hand.

B.H. Perform the specific gesture(s) using both hands.

Summaries of Actions (a select list, in order of appearance)

Percussion 1

<p>FLOOR TOM: Stir Brush(es) 1 and/or 2 on top head.</p>	<p>Focus the strand tips of Brush(es) 1 and/or 2 on a single spot on the top head of the floor tom and stir. The action should feel like drawing repeating circles in the air with one's wrist, rather than like twisting a screwdriver. The sound should be crackly and busy.</p>	<p>FLOOR TOM: Drag Brush 1 across top head when instructed.</p>	<p>While ensuring its strand tips maintain contact with the top head of the floor tom, drag Brush 1 from one position to another on the top head to create a percussive, frictional sound.</p>
<p>FLOOR TOM: Drag Superball Mallet(s) 1 and/or 2 across top head.</p>	<p>While ensuring its/their superball head(s) maintain contact with the top head of the floor tom, drag Superball Mallet(s) 1 and/or 2 from one position to another to create a muted, unstable pitch.</p>	<p>FLOOR TOM: Stir Brush(es) 1 and/or 2 through tea towel on top head.</p>	<p>With its/their strands pierced through the tea towel, focus the strand tips of Brush(es) 1 and/or 2 on a single spot on the top head of the floor tom and stir. The action should feel like drawing repeating circles in the air with one's wrist, rather than like twisting a screwdriver. The sound should be muted, crackly and busy.</p>

(Continued on the next page).

PERFORMANCE NOTES (CONTINUED)

Summaries of Actions (a select list, continued)

Percussion 1 (continued)

<p>FLOOR TOM: Drag Brush 2 through tea towel across top head.</p>	<p>With its strands pierced through the tea towel, and ensuring its strand tips maintain contact with the top head of the floor tom, drag Brush 2 from one position to another on the top head to create a muted, percussive and frictional sound.</p>	<p>PREPARED SNARE DRUM: Stir Brushes 1 and 2 through microfibre cloth (held with L.H.) on top head.</p>	<p>With the microfibre cloth placed flat on the top head of the prepared snare drum and held in place with with one's left hand, focus the strand tips of Brushes 1 and 2 on a single spot on the microfibre cloth with one's right hand, and stir. The action should feel like drawing repeating circles in the air with one's wrist, rather than like twisting a screwdriver. The sound should be muted, crackly and busy.</p>
<p>FLOOR TOM: Beat stick of Superball Mallet 2 with Superball Mallet 1.</p>	<p>While holding Superball Mallet 2 by its plastic stick so that its superball head touches the top head of the floor tom, beat its plastic stick with Superball Mallet 1 to create a hollow thud.</p>	<p>FLOOR TOM: Hover Superball Mallet 1 above top head.</p>	<p>Hold Superball Mallet 1 by its stick so that its superball head hovers ca. 1–2 mm above the top head of the floor tom. When the top head vibrates, it should do so against the superball and cause a buzzing sound.</p>
<p>FLOOR TOM: Bow plastic sticks of Superball Mallet(s) 1 and/or 2 on top head.</p>	<p>While holding Superball Mallets 1 and 2 by their plastic sticks with one's left hand so that their superball heads touch the top head of the floor tom, bow the plastic sticks with the double bass bow, using one's right hand, to create murky, unstable pitch.</p>	<p>FLOOR TOM: Loudly move grip up plastic sticks of Superball Mallets 1 and 2 on top head.</p>	<p>While holding Superball Mallets 1 and 2 by their plastic sticks so that their superball heads touch the top head of the floor tom, slowly and firmly move one's grip up the rosined plastic sticks to create a low, frictional rumble.</p>
<p><i>Percussion 2</i></p>			
<p>PREPARED FLOOR TOM: Stir brush on shell.</p>	<p>Focus the strand tips of the brush on a single spot on the shell of the prepared floor tom and stir. The action should feel like drawing repeating circles in the air with one's wrist, rather than like twisting a screwdriver. The sound should be crackly and busy.</p>	<p>PREPARED FLOOR TOM: Drag end of mallet stick across top head.</p>	<p>While holding the mallet upside down, and ensuring that the end of its plastic stick maintains contact with the top head of the prepared floor tom (the stick should be angled ca. 45° in relation to the top head), drag the mallet from one position to another to create a low, frictional sound.</p>
<p>PREPARED SNARE DRUM: Massage and crush sea salt crystals on top head with palm and fingers.</p>	<p>This should create a busy crackling and popping sound.</p>	<p>PREPARED FLOOR TOM: Stir brush on sandpaper on top head.</p>	<p>With the sheet of sandpaper placed flat (sand side facing upwards) on the top head of the prepared floor tom, focus the strand tips of the brush on a single spot on the sandpaper and stir. The action should feel like drawing repeating circles in the air with one's wrist, rather than like twisting a screwdriver. The sound should be bright, crackly and busy.</p>

Grips (in order of appearance)

Percussion 1

Downward dagger grip (Brush 1 in right hand shown):



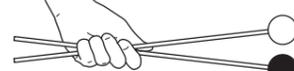
Mallet grip (Superball Mallet 2 in left hand shown):



Double downward dagger grip (Brushes 1 [white] and 2 [black] in right hand shown):



Double mallet grip: (Superball Mallets 1 [white] and 2 [black] in left hand shown):



Asymmetric double mallet grip (Superball mallets 1 [white] and 2 [black] in left hand shown):



Superball Mallet 2 should be gripped closer to its head than Superball Mallet 1.

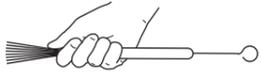
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PERFORMANCE NOTES (CONTINUED)

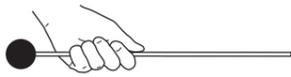
Grips (continued)

Percussion 2

Pinch grip (brush in left hand shown):



Upside down mallet grip (mallet in left hand shown):



Clefs

Percussion 1



Brush 1 retraction clef. The height of the vertical line-filled wedge on the corresponding staff depicts the retraction level of Brush 1. The top line of the corresponding staff represents a fully opened brush, while the bottom line represents a fully retracted brush. Therefore the higher reaching the wedge, the more open Brush 1 should be (note that neither Brush 1 nor Brush 2 should ever be more than half-open).

POSITION OF BRUSH(ES) 1 AND/OR 2 ON FLOOR TOM POSITION OF SUPERBALL MALLET(S) 1 AND/OR 2 ON FLOOR TOM POSITION OF HAND ON PREPARED SNARE DRUM POSITION OF BRUSHES 1 AND 2 ON PREPARED SNARE DRUM

Implement position clef. The corresponding diagram and staff show where on an instrument an implement(s) should be placed at a given moment, along with the type of implement to be used (see Symbols). If there is more than one position shown, then the performer should drag the implement, when directed, from the starting position (always written as a '1') for that particular gesture to the next position ('2'), and then onto the next position ('3') if there is one, and so on. Note that the sequence of numbers resets for each gesture, so that the beginning position for the second gesture, for example, is written as '1,' and also that if more than one implement is used in a given gesture, separate sequences of position numbers apply to each implement. See fig. 4 for more details.

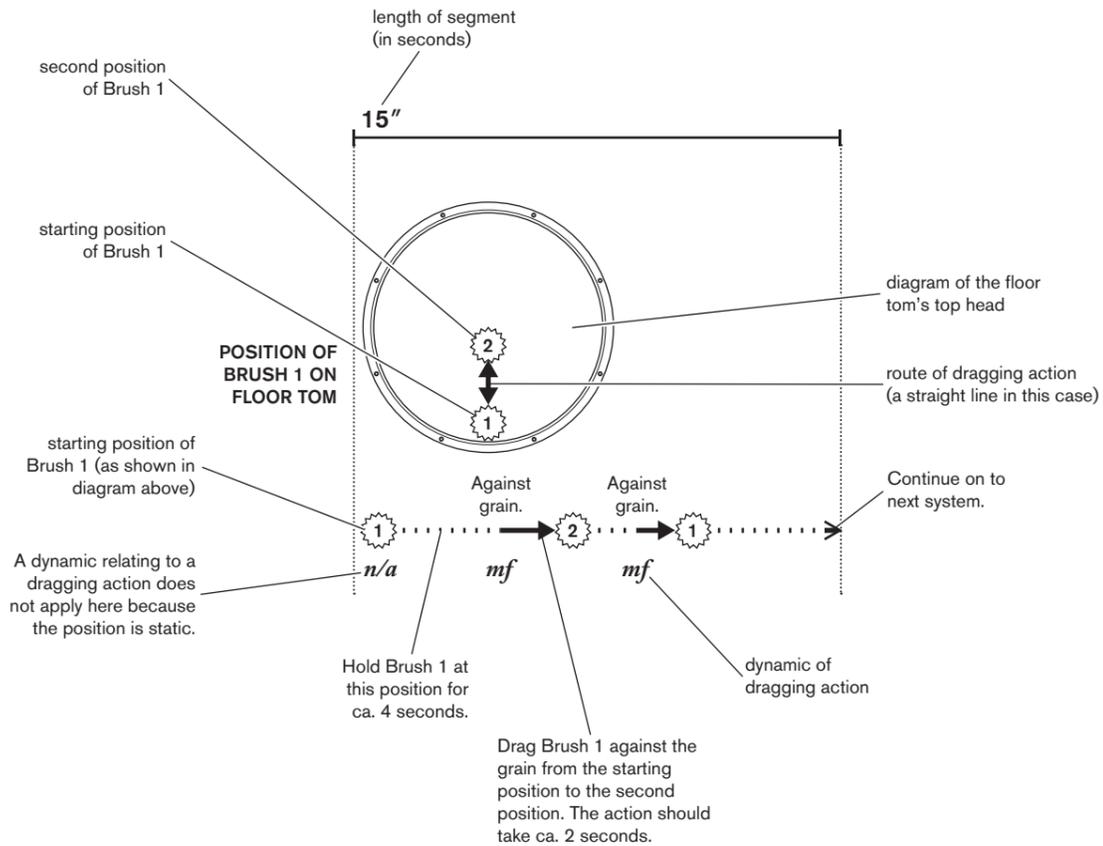


Fig. 4: Example of an implement position clef with its corresponding diagram and staff (Brush 1 on floor tom shown).

AGGRESSIVENESS OF STIRRING AGGRESSIVENESS OF SCRATCHING

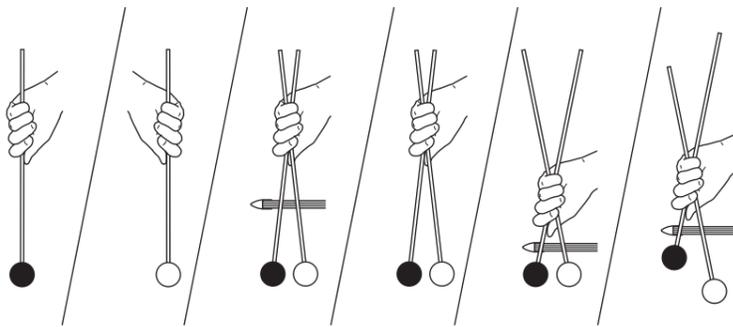
Aggressiveness clef. The height of the solid black wedge on the corresponding staff depicts the aggressiveness (the firmness and speed, essentially the dynamic) of the action in question. The top line of the corresponding staff represents maximum aggressiveness, while the bottom line represents minimum aggressiveness. Therefore the higher reaching the wedge, the more aggressive the action should be.

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PERFORMANCE NOTES (CONTINUED)

Clefs (continued)

Percussion 1 (continued)



Plastic sticks of Superball Mallet(s) 1 and/or 2 clef. The horizontal, line-filled wedge on the corresponding staff depicts how far one's grip on the plastic sticks of Superball Mallet(s) 1 and/or 2 should be from the head(s). The top line of the corresponding staff represents the maximum distance from the head, while the bottom line represents the minimum distance. Therefore the higher reaching the wedge, the further one's grip should be from the head(s). A thicker solid black line on the corresponding staff depicts the position at which the plastic sticks of Superball Mallets 1 and 2 should be bowed. Note that image of the clef itself adjusts each time to show how the superball mallets are being used at that particular moment (e.g. the amount of mallets being gripped, whether or not a bow is being used on them, the distance of one's grip from the head(s) of the mallets and the type of grip being used).



Beat stick of Superball Mallet 2 with Superball Mallet 1 clef. A notehead on the the corresponding staff depicts when one should beat the stick of Superball Mallet 2 with Superball Mallet 1.

**BEND APPLIED TO
PLASTIC STICKS
OF SUPERBALL
MALLET(S) 1 AND 2**

Bend applied to plastic sticks of Superball Mallets 1 and 2 clef. The height of the dot-filled wedge on the corresponding staff depicts the amount of bend one should apply to the plastic sticks of Superball Mallets 1 and 2 with one's left hand. This action affects pitch and colour of the tone produced when the plastic sticks are bowed. The top line of the corresponding staff represents the maximum amount of bend, while bottom line represents the minimum amount of bend. Therefore the higher reaching the wedge, the more aggressive the action should be.

Percussion 2

**POSITION OF
BRUSH ON
PREPARED
FLOOR TOM**

**POSITION OF
MALLET STICK
ON PREPARED
FLOOR TOM**

**POSITION OF
HAND ON
PREPARED
SNARE DRUM**

Implement position clef. The corresponding diagram and staff show where on an instrument an implement(s) should be placed at a given moment, along with the type of implement to be used (see Symbols). If there is more than one position shown, then the performer should drag the implement, when directed, from the starting position (always written as a '1') for that particular gesture to the next position ('2'), and then onto the next position ('3') if there is one, and so on. Note that the sequence of numbers resets for each gesture, so that the beginning position for the second gesture, for example, is written as '1,' and also that if more than one implement is used in a given gesture, separate sequences of position numbers apply to each implement. See fig. 5 for more details.

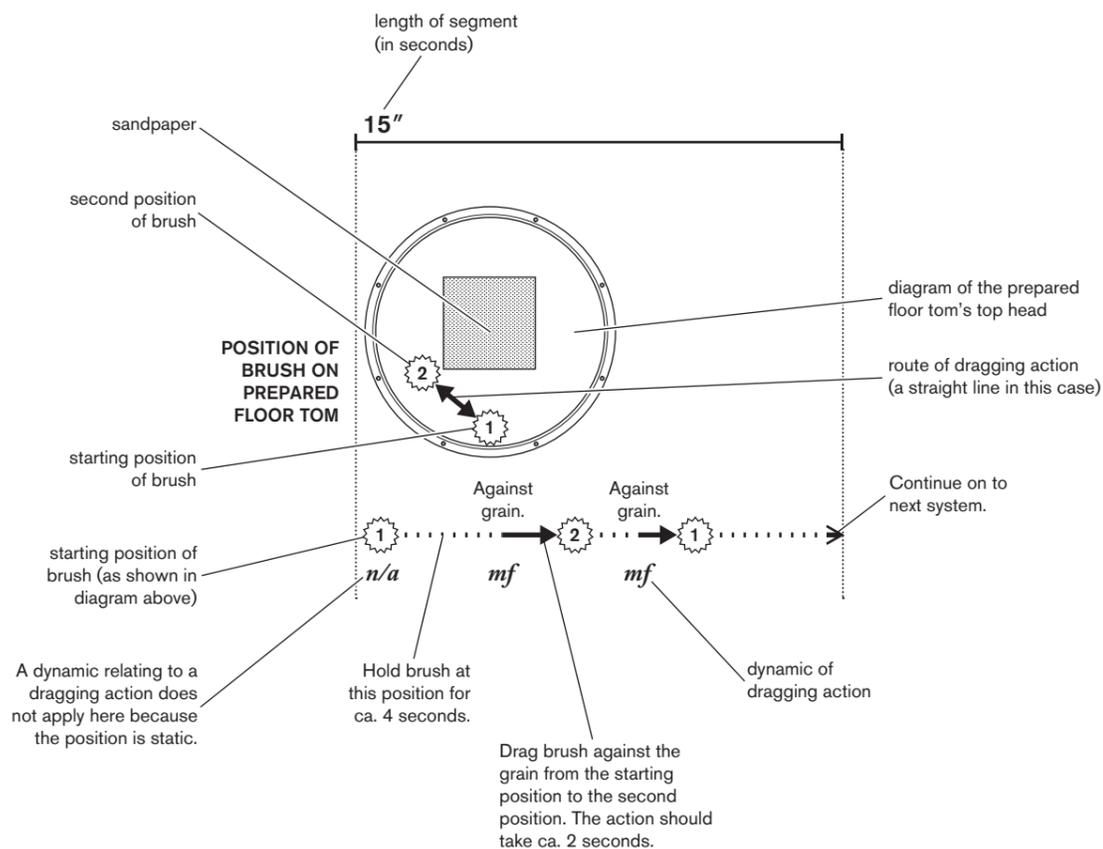


Fig. 5: Example of an implement position clef with its corresponding diagram and staff (brush on prepared floor tom shown [this particular example does not occur in Performer 2's part]).

**AGGRESSIVENESS
OF STIRRING**

**AGGRESSIVENESS
OF MASSAGING
AND CRUSHING**

**AGGRESSIVENESS
OF SCRATCHING**

Aggressiveness clef. The height of the solid black wedge on the corresponding staff depicts the aggressiveness (the firmness and speed, essentially the dynamic) of the action in question. The top line of the corresponding staff represents maximum aggressiveness, while the bottom line represents minimum aggressiveness. Therefore the higher reaching the wedge, the more aggressive the action should be.

PERFORMANCE NOTES (CONTINUED)

Symbols

Percussion 1

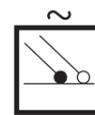
General Symbols



Resulting pitch area. One should aim for a pitch in the region shown (in this case between D1–A1).



Angle of Superball Mallets 1 and 2 in relation to the top head of the floor tom (in this case ca. 45°).



Sporadically ad. lib change the angle of Superball Mallets 1 and 2 in relation to the top head of the floor tom (in this case the mean angle is ca. 45°).

n/a

Dynamic not applicable. Here, the particular parameter this refers to (an angle or a position) remains static and helps to shape the overall sound rather than generating a sound on its own.

Bowing Symbols (above plastic sticks of Superball Mallet(s) 1 and/or 2 stave)



Bow the plastic sticks of the superball mallet(s) shown in the given direction (in this case bow the plastic sticks of both Superball Mallets 1 and 2 with an upbow).



Alternate between upbowing and downbowing at one's discretion.

Symbols Relating to Implement Position



Brush 1.



Brush 2.



Brushes 1 and 2, held together as one.



Superball Mallet 1.



Superball Mallet 2.



Right hand (appears to scale [i.e. bigger] in implement position diagram).



Left hand (appears to scale [i.e. bigger] in implement position diagram).



Sporadically ad. lib. drag Brush 1 around this position (may also apply to other implements).



Hold Superball Mallet 1 so that its head hovers ca. 1–2 mm above this position.

Percussion 2

General Symbols

n/a

Dynamic not applicable. Here, the particular parameter this refers to (an angle or a position) remains static and helps to shape the overall sound rather than generating a sound on its own.

Symbols Relating to Implement Position



Brush.



End of mallet stick (lower point of symbol represents precise location).



Right hand (appears to scale [i.e. bigger] in implement position diagram).



Left hand (appears to scale [i.e. bigger] in implement position diagram).



Sporadically ad. lib. drag brush around this position (may also apply to other implements).

SLEEP SPINDLES

FULL SCORE

Paul McGuire

A

B

TIME 45"

30"

45"

PERCUSSION 1

R.H.

POSITION OF BRUSH 1 ON FLOOR TOM

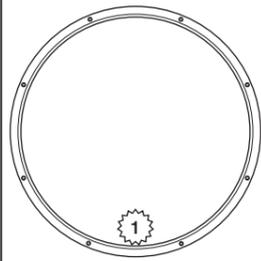
L.H.

FLOOR TOM:
Stir Brush 1 on top head. Drag Brush 1 across top head when instructed.
Downward dagger grip. Lean quite heavily.

The gradual opening of Brush 1 should create a low frictional sound (assist with L.H.).

Keep Brush 1 half-open for the remainder of the performance.

n/a *mp* *f*



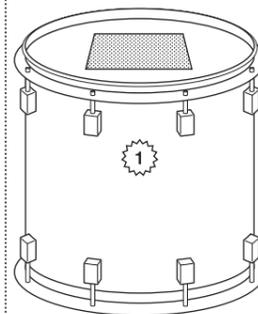
n/a

AGGRESSIVENESS OF STIRRING

With Superball Mallets 1 & 2 in hand, assist the opening of Brush 1.

PREPARED FLOOR TOM:
Stir brush on shell.
Pinch grip. Lean quite heavily.

POSITION OF BRUSH ON PREPARED FLOOR TOM



p

AGGRESSIVENESS OF STIRRING

PERCUSSION 2

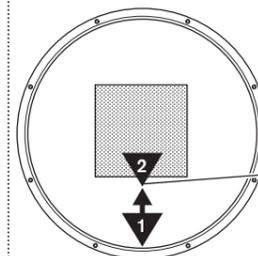
R.H.

POSITION OF Mallet STICK ON PREPARED FLOOR TOM

L.H.

PREPARED FLOOR TOM:
Drag end of mallet stick across top head.
Upside down mallet grip. Slowly and hesitantly.

POSITION OF Mallet STICK ON PREPARED FLOOR TOM



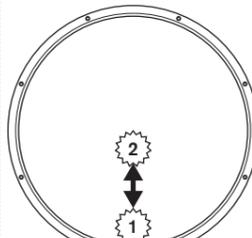
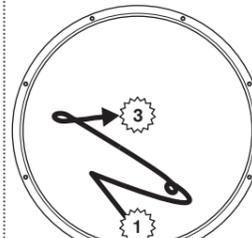
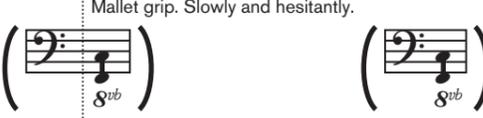
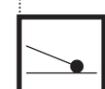
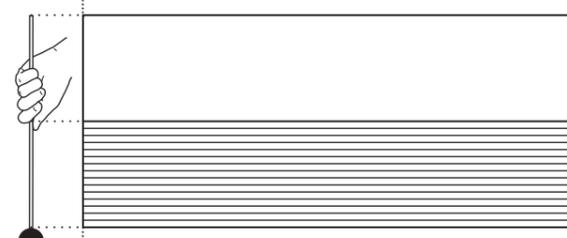
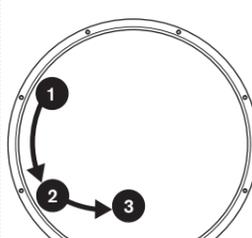
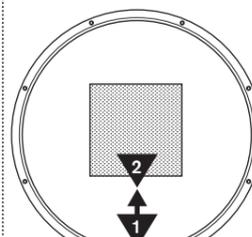
Against grain.

mf

Continue on to the next system.

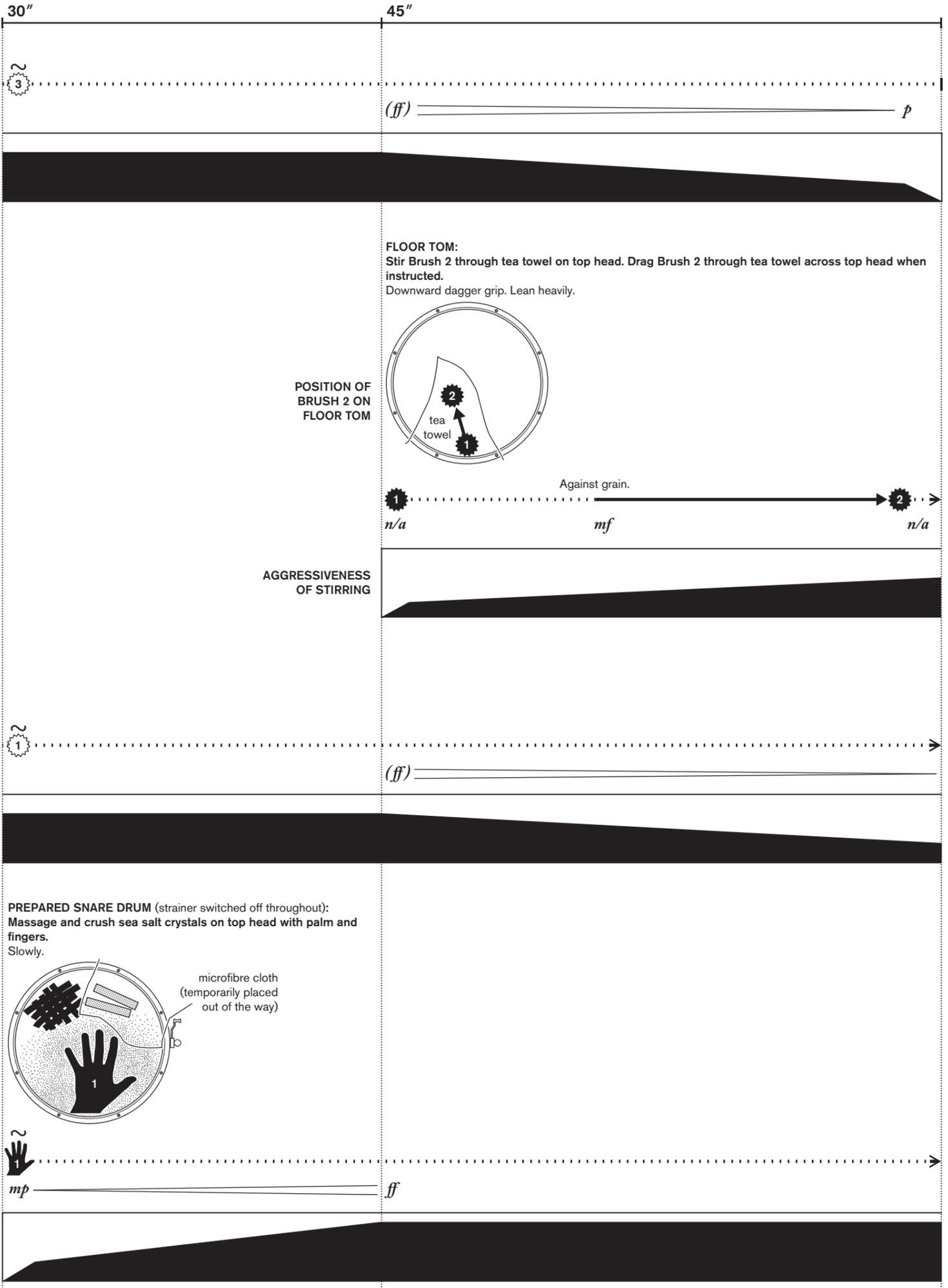
Continue on to the next system.

C

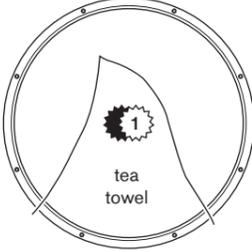
	15"	15"	15"
R.H.	<p>POSITION OF BRUSH 1 ON FLOOR TOM</p> 		
	<p>Against grain.</p> <p>Against grain.</p> <p><i>mf</i> <i>mf</i></p>		<p>Against grain.</p> <p><i>ff</i> <i>ff</i></p>
	<p>AGGRESSIVENESS OF STIRRING</p> 		
PERC. 1	<p>FLOOR TOM: Drag Superball Mallet 2 across top head. Mallet grip. Slowly and hesitantly.</p> 		<p>Silently put down Superball Mallet 2 and pick up Brush 2 (the strands of which should be pierced through the tea towel).</p>
	  <p><i>n/a</i></p>		
L.H.	<p>POSITION OF SUPERBALL Mallet 2 ON FLOOR TOM</p> 		
	<p>With grain.</p> <p><i>pp</i> < <i>mf</i> > <i>pp</i> <i>n/a</i> <i>mf</i> > <i>pp</i></p>		
R.H.	<p>POSITION OF BRUSH ON PREPARED FLOOR TOM</p> 		<p><i>ff</i></p>
	<p>AGGRESSIVENESS OF STIRRING</p> 		
PERC. 2		<p>PREPARED FLOOR TOM: Drag end of mallet stick across top head. Upside down mallet grip. Slowly and hesitantly.</p>	<p>Silently put down mallet.</p>
	<p>POSITION OF Mallet STICK ON PREPARED FLOOR TOM</p> 	<p>Against grain.</p> <p><i>f</i></p>	

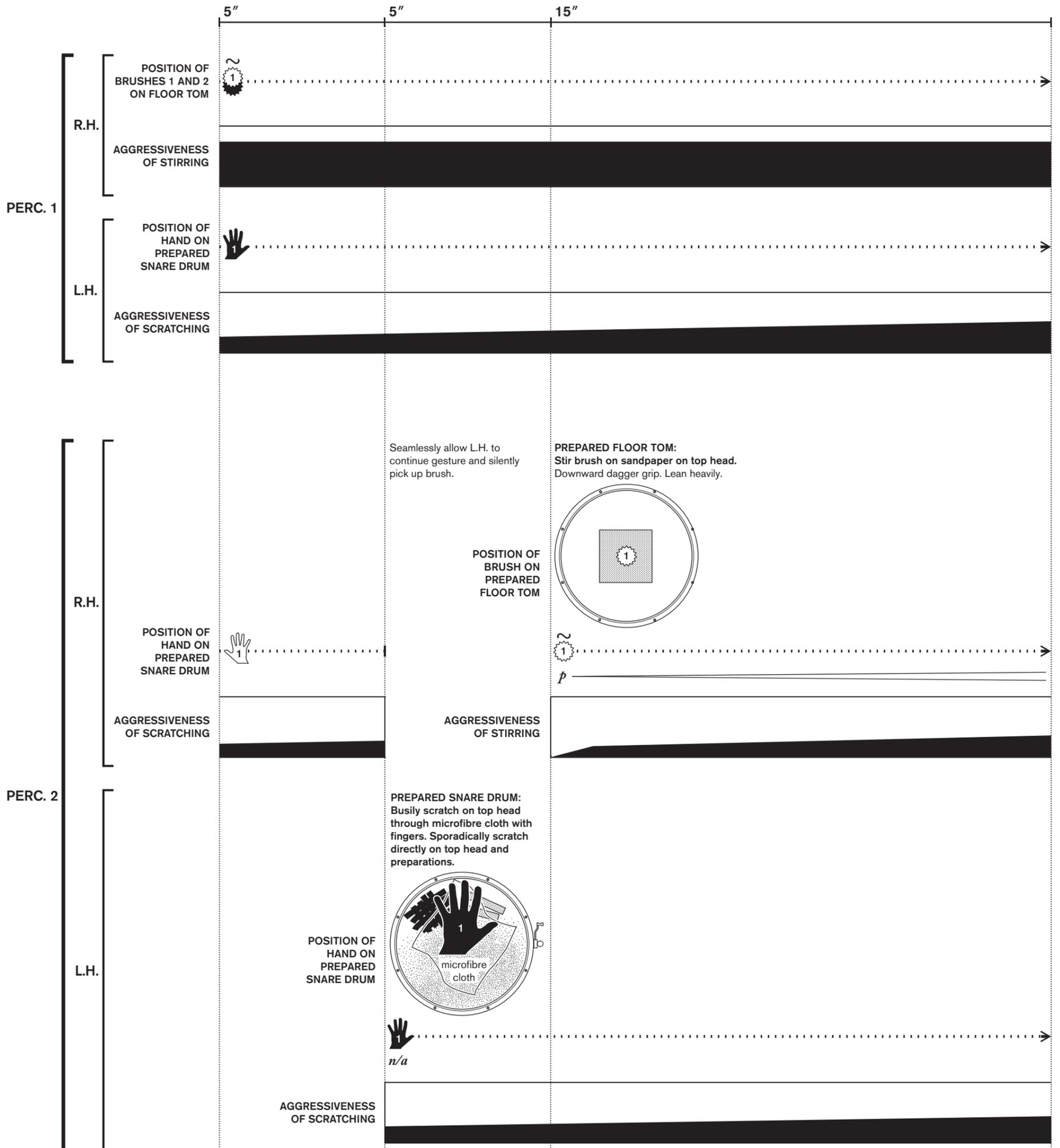
D

E

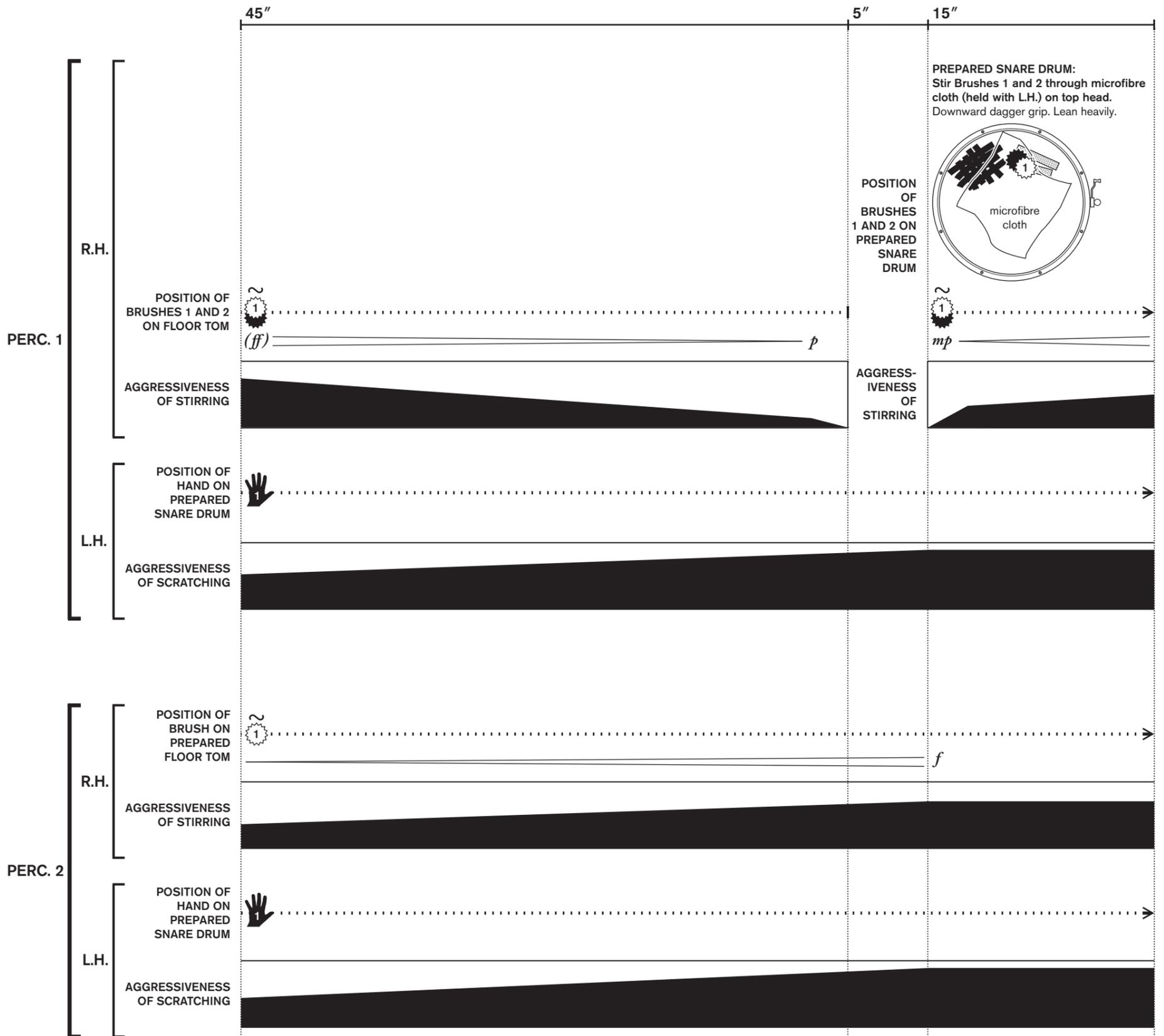


F**G**

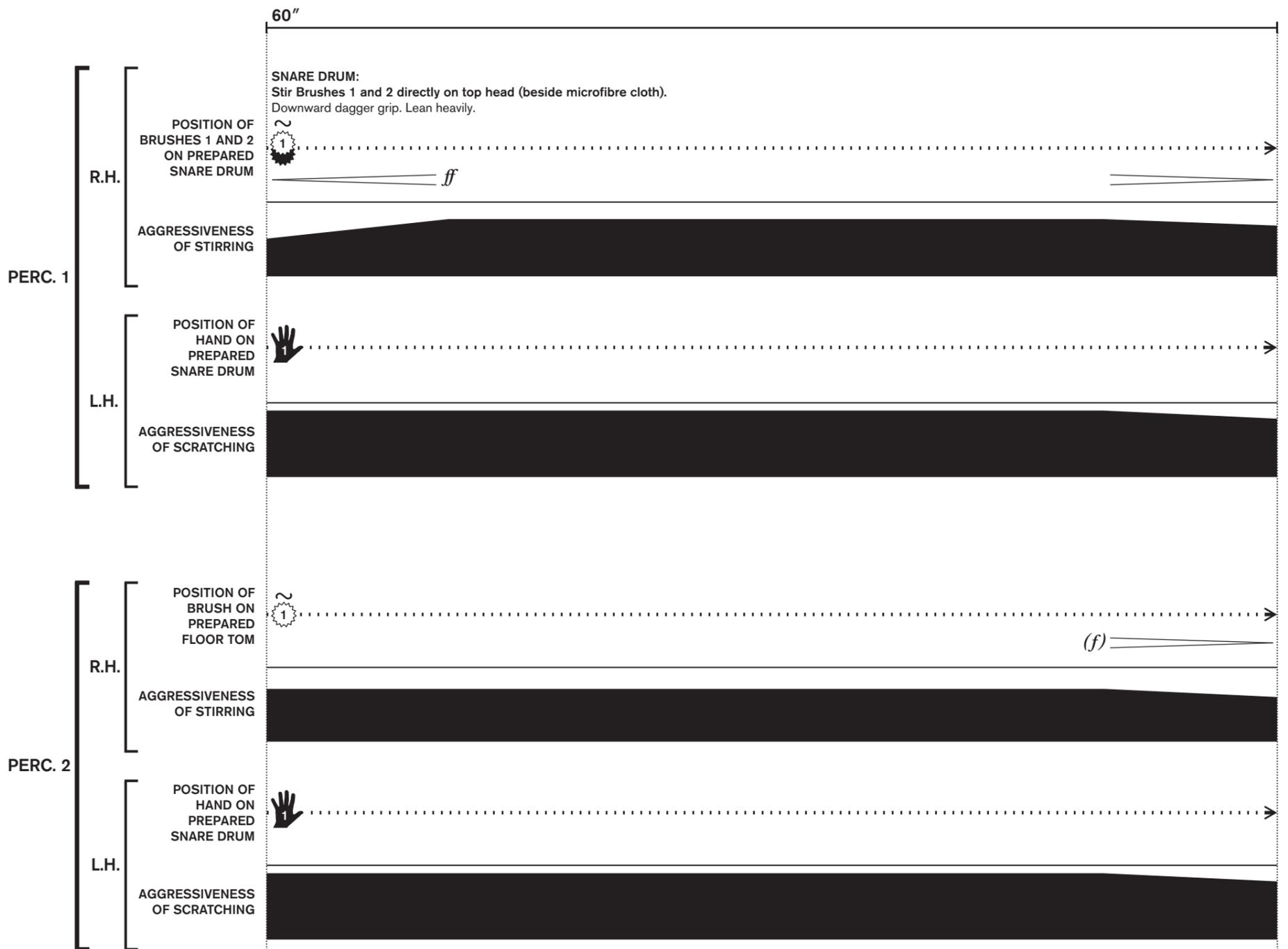
	5"	5"	5"	10"
PERC. 1	R.H.	<p>While continuing to hold Brush 1, prepare to take Brush 2 from L.H..</p> <p>FLOOR TOM: Stir Brushes 1 and 2 through tea towel on top head. Double downward dagger grip. Lean heavily.</p>  <p>POSITION OF BRUSHES 1 AND 2 ON FLOOR TOM</p>		
	L.H.	<p>Seamlessly switch Brush 2 to R.H. without stopping gesture.</p> <p>POSITION OF BRUSH 2 ON FLOOR TOM</p> <p>AGGRESSIVENESS OF STIRRING</p>	<p>PREPARED SNARE DRUM (strainer switched off throughout): Busily scratch on top head through microfibre cloth with fingers. Sporadically scratch directly on top head and preparations.</p>  <p>POSITION OF HAND ON PREPARED SNARE DRUM</p> <p>AGGRESSIVENESS OF SCRATCHING</p>	
PERC. 2	R.H.	<p>Silently put down brush.</p> <p>POSITION OF BRUSH ON PREPARED FLOOR TOM</p> <p>AGGRESSIVENESS OF STIRRING</p>	<p>PREPARED SNARE DRUM: Busily scratch on top head through microfibre cloth with fingers. Sporadically scratch directly on top head and preparations.</p>  <p>POSITION OF HAND ON PREPARED SNARE DRUM</p> <p>AGGRESSIVENESS OF SCRATCHING</p>	
	L.H.	<p>POSITION OF HAND ON PREPARED SNARE DRUM</p> <p>AGGRESSIVENESS OF MASSAGING AND CRUSHING</p>		

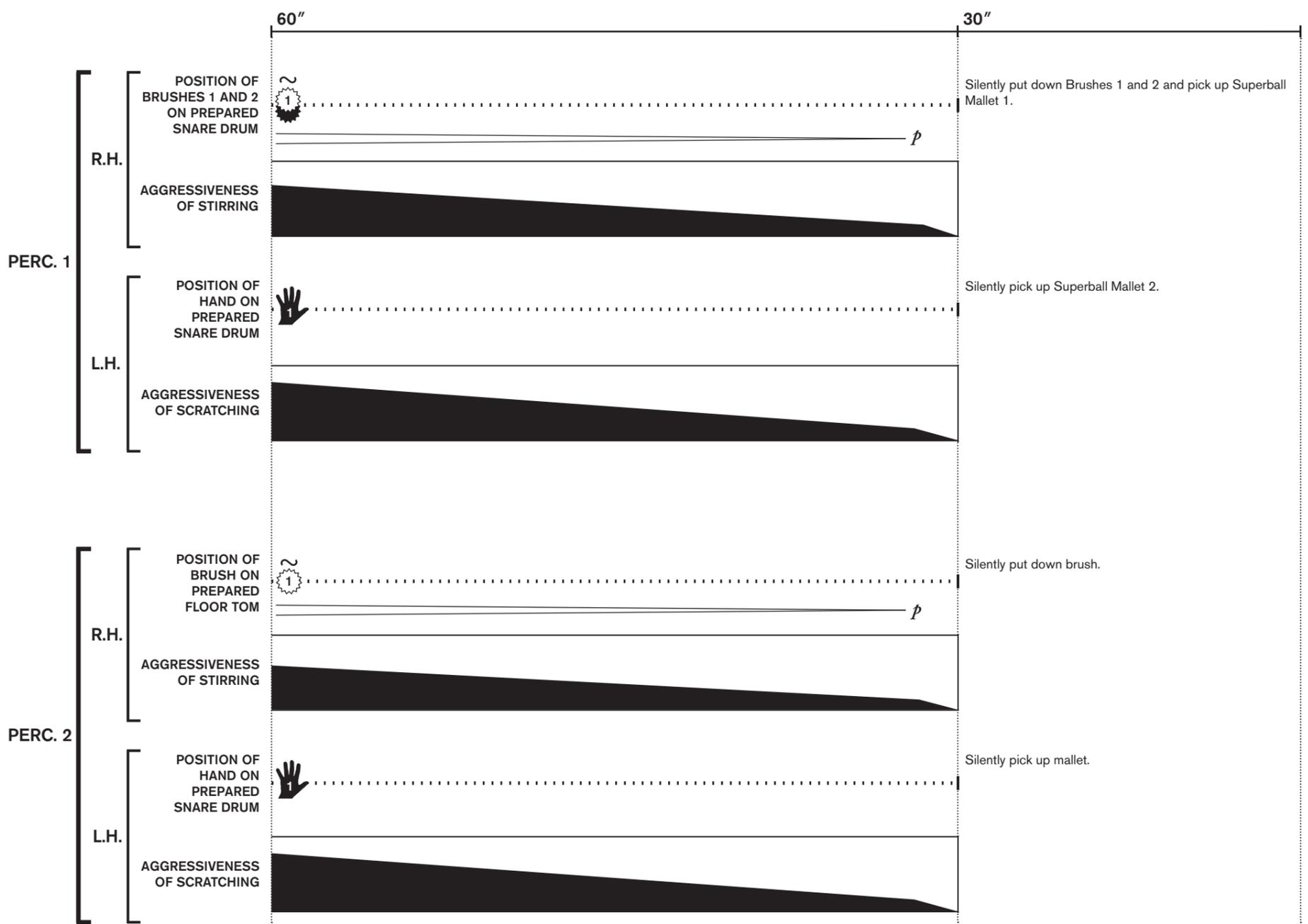


I



J





K

	15"	5"	15"
	<p>FLOOR TOM: Beat stick of Superball Mallet 2 with Superball Mallet 1. Mallet grip.</p>	<p>FLOOR TOM: Hover Superball Mallet 1 above top head. Mallet grip. Lightly.</p>	<p>FLOOR TOM: Drag Superball Mallet 1 across top head. Mallet grip. Slowly and hesitantly.</p>
R.H.			
PERC. 1			
	<p>FLOOR TOM: Drag Superball Mallet 1 across top head. Mallet grip. Slowly and hesitantly.</p>	<p>(Pitch obscured by actions of R.H.)</p>	
L.H.			
	<p>POSITION OF SUPERBALL MALLETS ON FLOOR TOM</p>		
	<p>With grain.</p>	<p>Against grain.</p>	
PERC. 2			

L

PERC. 1

R.H.

FLOOR TOM:
Beat stick of Superball Mallet 2 with Superball Mallet 1.
Mallet grip.

30" 5"

mp *p* *pp*

Silently put down Superball Mallet 1 and pick up soft yarn mallet.

L.H.

POSITION OF SUPERBALL Mallet 2 ON FLOOR TOM

With grain.

pp *mf* *p*

PERC. 2

L.H.

PREPARED FLOOR TOM:
Drag end of mallet stick across top head.
Upside down mallet grip. Slowly and hesitantly.

POSITION OF MALLET STICK ON PREPARED FLOOR TOM

Against grain.

mf

M

PERC. 1

R.H.

FLOOR TOM:
Beat near edge of top head with soft yarn mallet.

15" 20" 30" 30"

(In unison with Perf. 2.)

mp *mp* *mp*

Silently put down soft yarn mallet and pick up bow (with R.H.) and Superball Mallets 1 and 2 (with L.H.).

PERC. 2

B.H.

Silently put down mallet and pick up claves.

CLAVES:
Beat claves against one another.

(In unison with Perf. 1.)

mp *mp* *mp*

Silently put down claves.

N

15" 15" 15"

FLOOR TOM:
With bow in R.H. and Superball Mallets 1 and 2 in L.H., alternate between the following actions when instructed:

- Bow plastic sticks of Superball Mallet(s) 1 and/or 2 on top head.
- Drag Superball Mallets 1 and 2 across top head.
- Loudly move grip up plastic sticks of Superball Mallets 1 and 2 on top head.

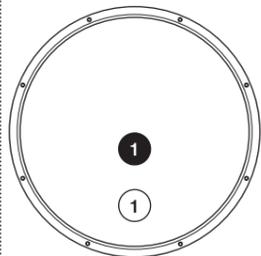
Double mallet grip. Slowly.

Momentarily release bow from the plastic sticks of Superball Mallets 1 and 2.

Momentarily change the position of the bow on the plastic sticks of Superball Mallets 1 and 2 while bowing them.

PERC. 1 B.H.

POSITION OF SUPERBALL MALLETS 1 AND 2 ON FLOOR TOM



BEND APPLIED TO PLASTIC STICKS OF SUPERBALL MALLETS 1 AND 2



PERC. 2

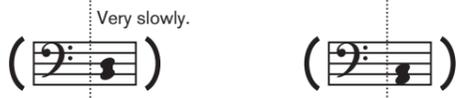
O

P

5" 5" 15"

R.H.

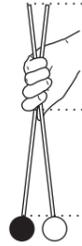
With bow in hand, assist L.H. with movement of grip back up plastic sticks of Superball mallets 1 and 2.



Very slowly.

Tight double mallet grip. Slowly and unevenly.

(Deep, pitchless rumble.)

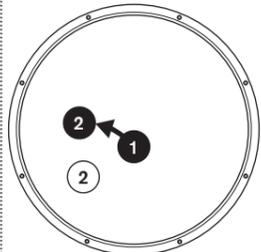
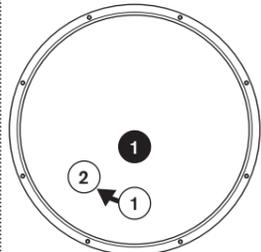


Move grip up plastic sticks of Superball Mallets 1 and 2.

PERC. 1

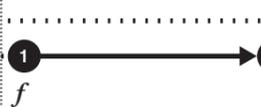
L.H.

POSITION OF SUPERBALL MALLETS 1 AND 2 ON FLOOR TOM



With grain.

With grain.



mf

n/a

f

n/a

BEND APPLIED TO PLASTIC STICKS OF SUPERBALL MALLETS 1 AND 2

fff

n/a

PERC. 2

Q

30" 5"

Double mallet grip. Quite slowly.

Double mallet grip (don't allow Superball Mallet 1 to touch top head). Very slowly.

PERC. 1 B.H.

f *ff* *mp* *n/a*

POSITION OF SUPERBALL MALLETS 1 AND 2 ON FLOOR TOM

2 2

2 2

n/a

BEND APPLIED TO PLASTIC STICKS OF SUPERBALL MALLETS 1 AND 2

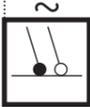
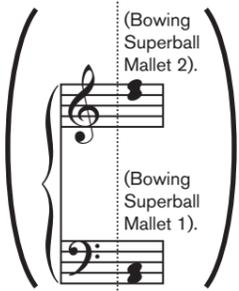
2 3

With grain.

Release from top head.

mp < *f*

45"



PERC. 1 B.H.



(f) ————— pp

POSITION OF SUPERBALL MALLETS 1 AND 2 ON FLOOR TOM

5

3

BEND APPLIED TO PLASTIC STICKS OF SUPERBALL MALLETS 1 AND 2



PERC. 2

**SHORTHAND SCORE
(FOR LIVE PERFORMANCE)**

PERFORMANCE NOTES

Hands

R.H. Perform the specific gesture(s) using one's right hand.

L.H. Perform the specific gesture(s) using one's left hand.

B.H. Perform the specific gesture(s) using both hands.

Symbols



Begin the gesture in question from the notehead and continue until the end of the thick horizontal line.



Begin the gesture in question from the notehead and continue until the end of the thick horizontal line.

Refer to the full score for more details.

SLEEP SPINDLES

SHORTHAND SCORE

Paul McGuire

A **B** **C** **D - G** **H**

TIME 45" 75" 45" 105" 70"

PERCUSSION 1

R.H. FLOOR TOM: Stir/drag Brush 1 on top head. *pp* → *mf* < *ff* → *pp* → *f* < *ff* → *pp*

L.H. FLOOR TOM: Drag Superball Mallet 2 across top head. *pp* < *mf* > *pp* → FLOOR TOM: Stir Brush 2 through tea towel on top head. *pp* → *f* → PREP. SNARE DRUM: Scratch on top head through microfibre cloth with fingers. Sporadically scratch directly on top head and preparations. *pp* → *ff*

PERCUSSION 2

R.H. PREP. FLOOR TOM: Stir brush on shell. *pp* → *mf* < *ff* → *pp* → (See L.H. at H) *p* → PREP. FLOOR TOM: Stir brush on sandpaper on top head. *pp* → *f*

L.H. PREP. FLOOR TOM: Drag end of mallet stick across top head. *mf* → PREP. FLOOR TOM: Drag end of mallet stick across top head. *f* → PREP. SNARE DRUM: Massage and crush sea salt crystals on top head with palm and fingers. *p* < *ff* → *pp* → R.H. should take over from L.H.. *p* → PREP. SNARE DRUM: Busily scratch on top head through microfibre cloth. Sporadically scratch directly on top head and preparations. *p* → *mf*



I - J **K - L** **M** **N - S**

165" 85" 80" 175"

PERC. 1

R.H. PREP. SNARE DRUM: Stir Brushes 1 and 2 through microfibre cloth on top head, then directly on top head. *mp* < *ff* → *pp* → FLOOR TOM: Beat stick of Superball Mallet 2 with Superball Mallet 1. *ppp* < *mf* → *mp* > *pp* → FLOOR TOM: Beat near edge of top head with yarn mallet. (In unison with Perc. 2). *mp* → *mp* → *mp*

L.H. (PREP. SNARE DRUM: Scratch on top head through microfibre cloth with fingers. Sporadically scratch directly on top head and preparations). *(ff)* → *pp* → FLOOR TOM: Drag Superball Mallet 1 across top head. *pp* < *mf* > *p* → *pp* < *mf* > *p*

PERC. 2

R.H. (PREP. FLOOR TOM: Stir brush on sandpaper on top head). *(f)* → *pp* → CLAVES: Beat claves against one another. (In unison with Perc. 1). *mp* → *mp* → *mp*

L.H. (PREPARED SNARE DRUM: Scratch on top head through microfibre cloth with fingers. Sporadically scratch directly on top head and preparations). *(ff)* → *pp* → PREP. FLOOR TOM: Drag end of mallet stick across top head. *mf*

B.H. FLOOR TOM: With bow in R.H. and Superball Mallets 1 and 2 in L.H., alternate between the following actions:

- Bow plastic sticks of Superball Mallet(s) 1 and/or 2 on top head.
- Drag Superball Mallets 1 and 2 across top head.
- Loudly move grip up plastic sticks of Superball Mallets 1 and 2 on top head.

p < *ff* → *> pp*