

*Commissioned by the International Music Competition of the ARD*

# **Shrine of Stored Incense**

**(1997)**

for solo percussionist


**James Wood**

# List of instruments


- xylophone (3½-octave down to F)
- 14 cowbells (pitches as in notation chart below\*)
- 4 crotales (pitches as in notation chart below\*)
- 5 aluminium tubes (pitches as in notation chart below\*)
- 4 steel tubes (pitches as in notation chart below\*)
- 1 piccolo woodblock (see opposite for pitch)
- 1 medium woodblock (see opposite for pitch)
- 1 bunch of ekpiri, (nut-rattles)
- 2 sets of wood chimes (see opposite for pitches)
- 1 logdrum (very deep - see opposite for pitch)
- 1 large bass drum (1m) with real calfskin

- Mallets:
- ☪ = medium rubber (Musser M3 (blue) or equivalent)
  - ☪ = medium hard rubber (Musser M4 (grey) or equivalent)
  - ☪ = very hard rubber or plastic - very bright


piccolo woodblock  
approx pitch:



medium woodblock  
approx pitch:



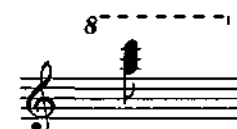
logdrum  
approx pitch:



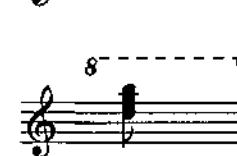
As a general guide, avoid mallets that are too heavy, since the sound should be very delicate in the quieter passages, and very bright in the louder passages. If possible avoid wound mallets.

The woodchimes should sound as bright as possible, not unlike the sound of the xylophone with hard mallets, or like hard-wood claves. Each set should contain at least ten to fifteen pieces of wood covering a range of at least a sixth. In the passage where they are used (bars 161-182) it should sound as if the xylophone has splintered into thousands of pieces.

high woodchimes  
approx range:

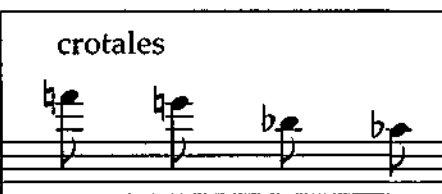
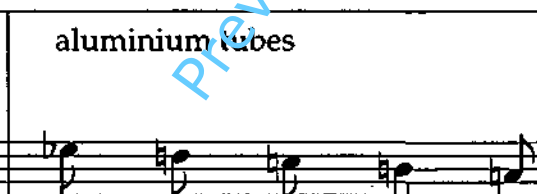
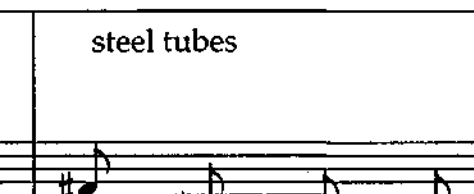
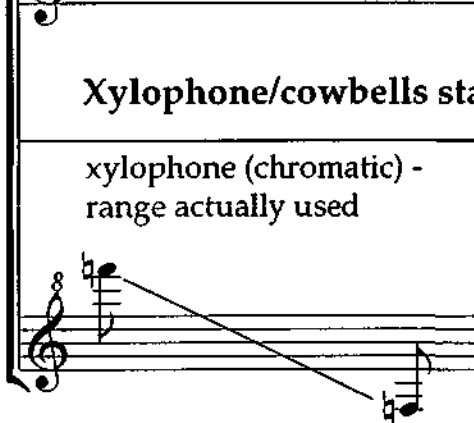
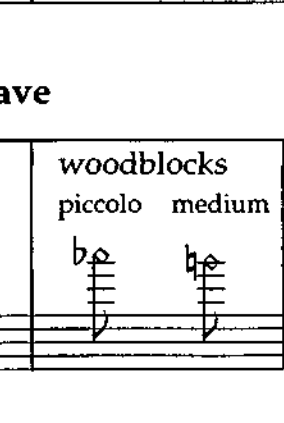

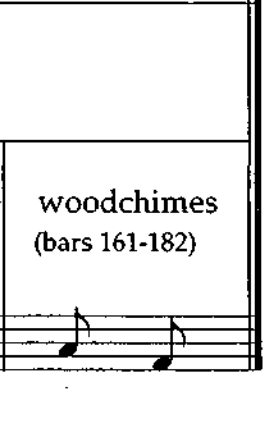


low woodchimes  
approx range:



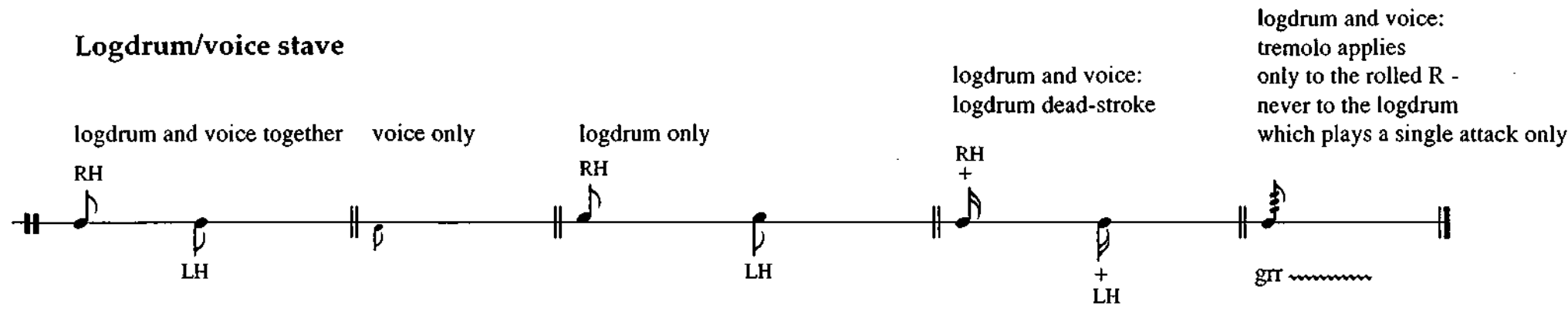
## Notation

\*All pitched instruments (xylophone, cowbells, crotales and metal tubes) sound one octave higher than written, hence the clef  applies to all of these.

<b>Metals stave</b>			
	crotales	aluminium tubes	steel tubes
			
<b>Xylophone/cowbells stave</b>			
xylophone (chromatic) - range actually used	woodblocks piccolo medium	cowbells	woodchimes (bars 161-182)
			

Logdrum/voice stave  
Bass drum stave see pages 3 and 4

## Logdrum/voice stave



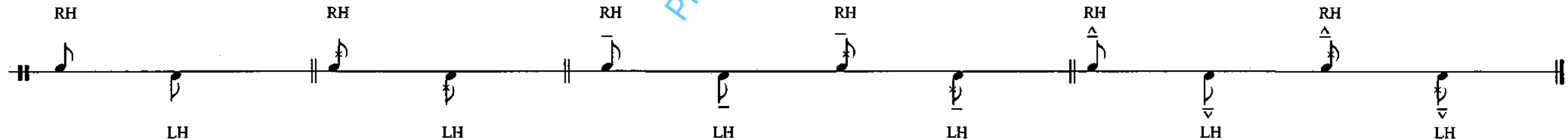
½-v = half-voiced (ie voiced, but breathy)  
 unv = unvoiced (ie whispered)

- s ——— sustain unvoiced s
- sh ——— sustain unvoiced sh
- sh ——— shi do not re-articulate the sh after the tie
- zh ——— sustain voiced zh (as in french, j (jacques))
- rr ~~~~~ rolled r
- gro = (i) gradual change of vowel sound from o to i
- kh ——— sustain unvoiced kh (as in scottish loch)
- f ——— sustain unvoiced f

The logdrum should always be played with the hands. It should be positioned very close to and to the right of the bass drum (as shown in the diagram on page 5), so that the hands can move easily between the two instruments. Take care to observe the 'tails-up' (RH) and 'tails-down' (LH) indications.

## Bass drum stave

The bass drum is played basically by a sliding, "caressing" motion of the hands on the bass drum skin. With the exception of the occasional superball strokes indicated, no kind of mallets should be used. The bass drum should be as large as possible (preferably 1m), should have a real calf-skin at least on the playing side (synthetic or plastic skin will not work at all), should be laid flat (slightly tilted towards the player), and should, if possible, be suspended by rubber straps inside a ring frame. Details of the hand-strokes are given below.



with palm or fingers, as indicated

with nails (all five fingernails in contact with the skin as if scratching)

marcato (clear articulation) made by starting the slide suddenly - do not strike the skin - hand must be in contact with the skin before the note. This articulation can apply either to palm, fingers or nails, as indicated.


Strike the skin - once the hand is in contact with the skin it should stay in contact with it, and immediately start to slide, as before. Do not lift the hand until the very end of the note. This articulation can apply to palm or nails, as indicated.


Care should be taken with transitions and cross-fades between palm and nails - these transitions should be as smooth as possible, and can be controlled quite effectively with careful control of the speed of each hand. When going from palm to nails, for example, the incoming nails stroke will need to be started very slowly relative to the outgoing palm stroke, if a 'bump' is to be avoided. Similarly, all dynamics are controlled by the speed of the hand motion (faster=louder, slower=softer).

The hand movements should be elegantly 'choreographed' according to the directions and motions shown on page 4.


The hand movements on the bass drum should be elegantly 'choreographed' according to the directions and motions shown below.


Just as tails up = right hand, tails down = left hand, symbols above the stave apply to the right hand and symbols below the stave apply to the left hand.


 mallet(s) down -  
use the hand


 superbball mallet\*


\*The superbball mallet needs only very gentle pressure and very slight, slow movement. Always start the movement with the ball in contact with the skin. Never strike the skin. The desired sound is a deep 'moan' - avoid letting the ball bounce rapidly, producing a 'rattle'. Once moaning sound starts to emerge, slow down the movement even more and press a little harder to avoid breaking into a 'rattle'. When a superbball note works well in performance it can be lengthened ('enjoyed!') a little. It will be necessary to experiment with different sized superballs and different lengths and thicknesses of shaft to find the best mallet for any particular bass drum skin. In general it is best to hold the mallet at the very end of the shaft (furthest from the ball), thus allowing a maximum length of shaft. The dimensions of the mallet found by the composer to be successful are as follows: Ball diameter: 5.5cm - shaft length 39cm - shaft thickness 8mm.


 clockwise  
motion


 anticlockwise  
motion

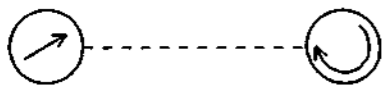
 right to left  
(2.00 - 8.00)

 left to right  
(8.00 - 2.00)


 left to right  
(9.00 - 3.00)


 left to right  
(3.00 - 9.00)


 figure-of-eight


 A dotted line between symbols indicates a smooth transition from the direction shown in the first symbol to that shown in second.

Here, for example, the hand will cross the skin from 8.00 to 2.00, and as it nears the 2.00 side it will curve round and continue in a circular, clockwise direction. If no dotted line is indicated, the change of direction should be sudden, and clearly marked.

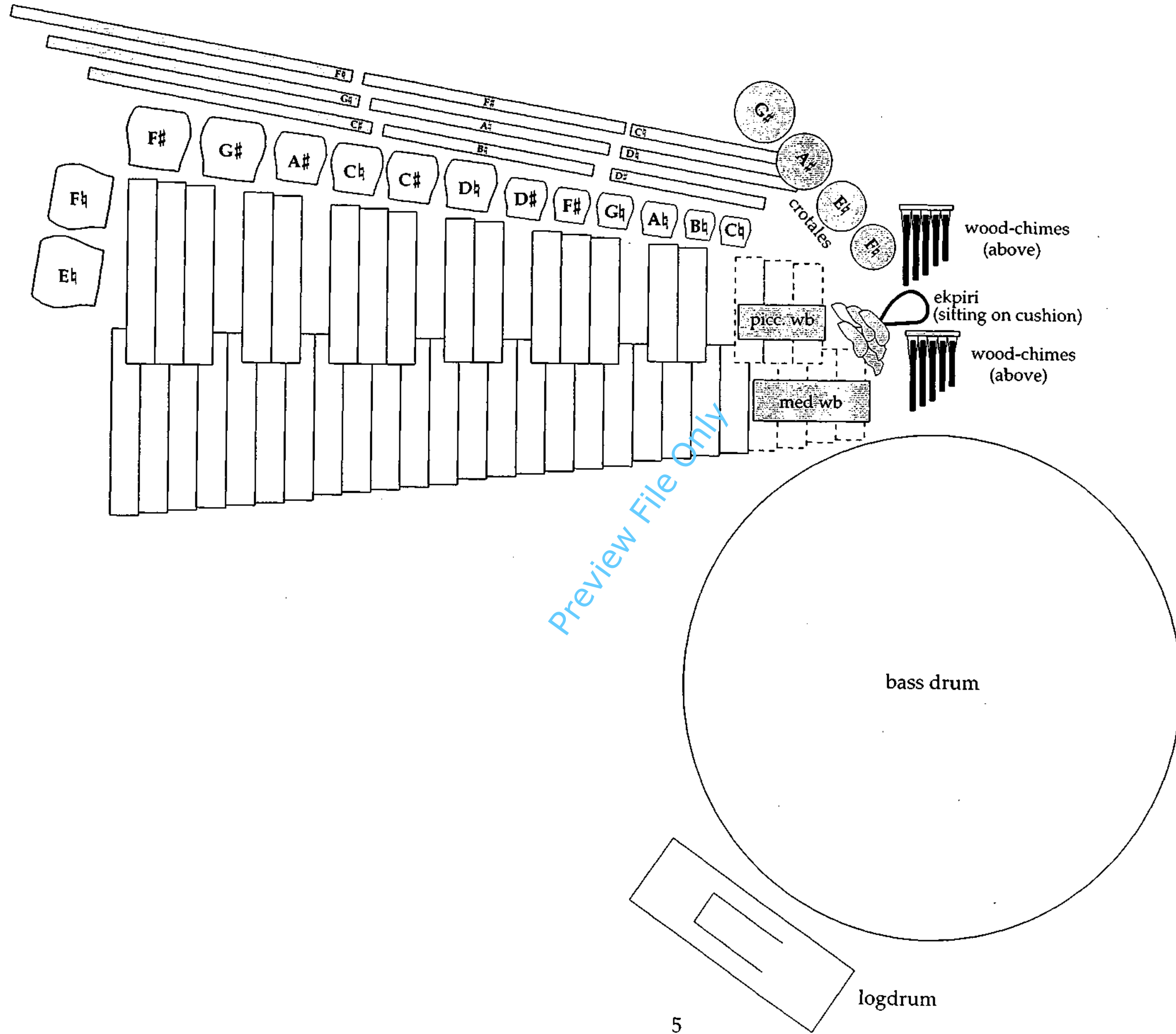
 hand leaves skin with quick 'flicking' motion (laissez vibrer).  
(left to right)

 hand leaves skin with quick 'flicking' motion (laissez vibrer).  
(right to left)

 as above, but with a slight, sideways 'karate-chop' movement  
(right to left)

 see bar 269

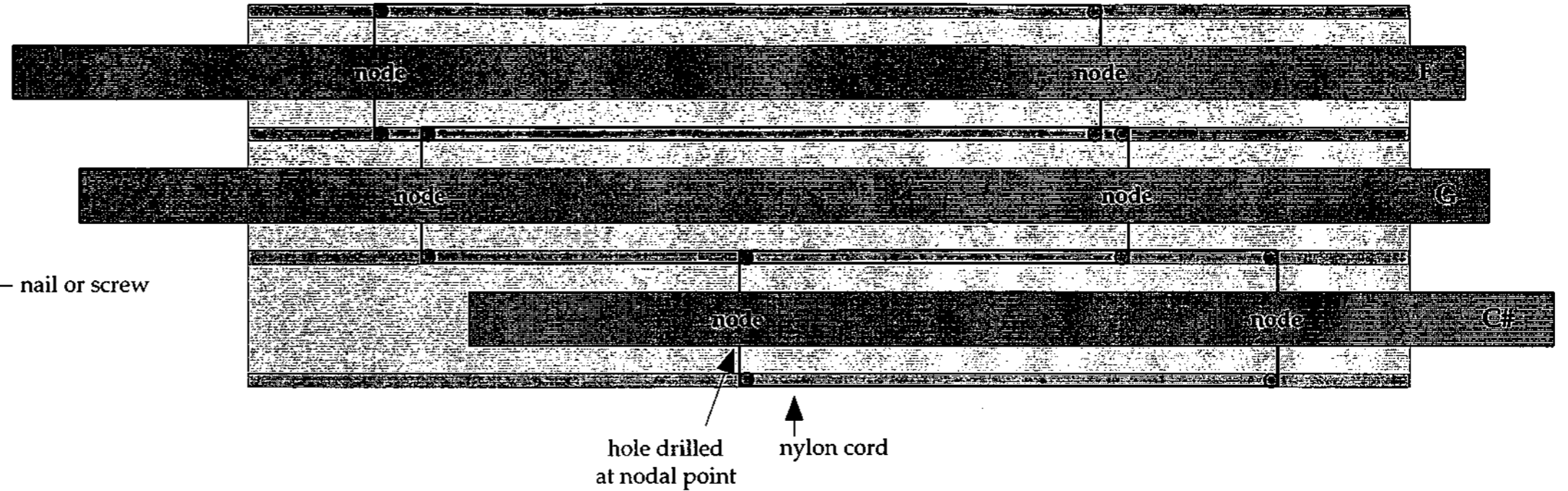
# Shrine of Stored Incense - Setup Diagram



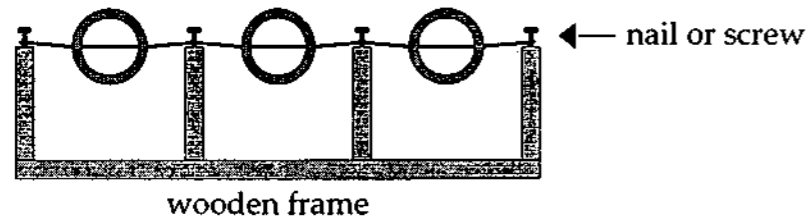
Preview File Only

# Cutting and mounting the metal tubes

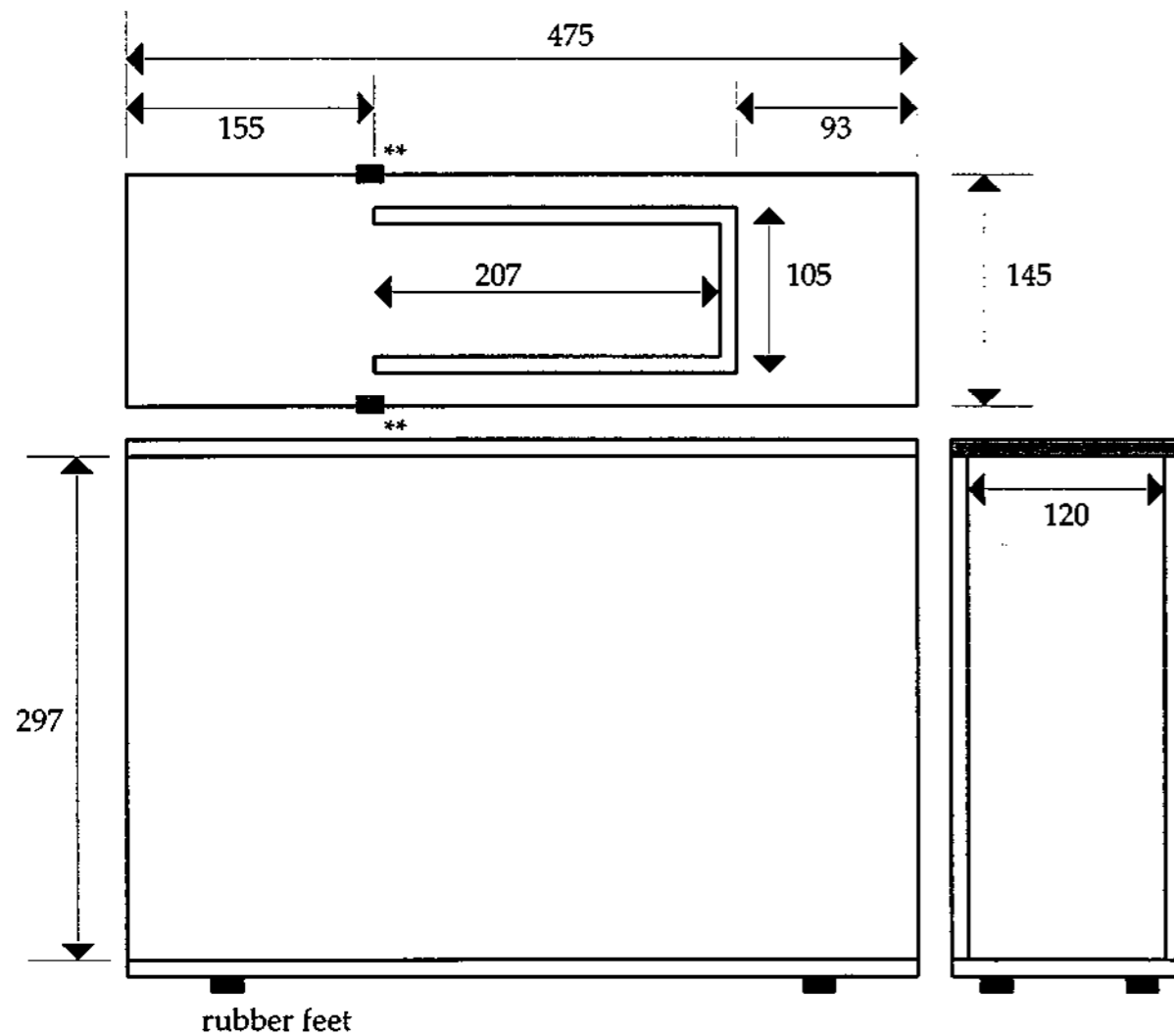
lowest 3 steel tubes, viewed from above



view from the end



Log-drum dimensions in mm (for a low D)



Dimensions of the metal tubes (in mm)

	Steel				Aluminium				
	F3	G3	C#4	F#4	A4	B4	C5	D5	D#5
guage (in mm)	2	2	2	2	1.5	1.5	2	2	2
diametre	25	25	22.5	22.5	20	20	16	16	16
approx length*	670	650	500	450	370	350	310	280	270

**\*Note**

These dimensions should serve as a guide only. The consistency of steel and aluminium tube can vary considerably between different manufacturers, as can the available guages and diametres. It is also possible to make all the steel tubes from the same diametre and same guage, and likewise the aluminium tubes, but nevertheless the sound will be better when they are graded as shown. Bear in mind that the thicker the material (larger the guage) the longer the tube will have to be for any given note. The longer the tubes, the more problematic the setup, and therefore the harder they will be to play. On the other hand, the thinner the metal (smaller the guage), the smaller and 'thinner' the sound.

## Programme Note

*Shrine of Stored Incense* is based on a poem entitled *On going by the Shrine of Stored Incense* by the eighth century Chinese poet, Wang Wei. The following is a translation by the late Arthur Cooper -

### *On going by the Shrine of Stored Incense*

Where does it lie,  
Shrine of Stored Incense,  
How many miles  
into cloudy peaks?

Where ancient woods  
have no tracks of men  
Deep in the mountains  
sounds somewhere a bell;

Waterfall's voice  
coming from steep crags  
And sun's colour  
cold on the larches,

A pale stillness  
erasing lake's rim,  
Meditation  
tames Deadly Dragon!

© Arthur Cooper  
Reproduced by kind permission of Diana Cooper

**Duration:** approximately 10 minutes

## Notes for performance

*Shrine of Stored Incense* can broadly be viewed in four main sections, or periods, which more or less reflect the four verses of the poem. Verse 1 begins in bar 1, verse 2 in bar 79, verse 3 in bar 184, and verse 4 in bar 232. Whilst the main guide to interpretation lies in the poem itself, the following technical notes may also be helpful:

### Verse 1

The sound should be always very delicate and intimate. Care should be taken with the balance between the instruments, and especially that the cowbells are not allowed to be too loud - the cowbells and xylophone should be carefully balanced. Occasional sticking indications are given - for all other sticking solutions bear in mind that the metal tubes can be played either in the centre or on the end of the tube.

### Verse 2

The sound should progress gradually from the delicate sound of verse 1 to a very brilliant sound towards the entry of the woodchimes in bar 161. The staggered mallet changes suggested should help to build this progression.

In the vocal notation in verses 1 and 2, headless notes are unvoiced, the others being half to fully voiced.

### Verse 3

In this section there are four polyphonic voices. Each voice consists of a series of descending scales (of varying lengths). On the xylophone stave, the tails-up voice indicates the *soprano* only (quintuplets). The tails-down voices contain *alto* (triplet eighth-notes), *tenor* (eighth-notes) and *bass* (dotted eighth-notes). The dotted slur-lines indicate the voice-leading in the *alto*, *tenor* and *bass*. Each descending scale (beginning with a *marcato*, plus either a grace-note or a metal instrument) should *diminuendo* slightly from the the given dynamic (hence the polyphonic dynamics) - shorter scales (eg. two or three notes) *diminuendo* only slightly - longer scales can *diminuendo* more (up to one degree or so). Above all try to bring out the polyphony, whilst never forcing the tone - the overall effect should be very delicate, like trickling water.

### Mallets - in general:

RH outside mallet (hard) plays metals and upper xylophone notes -  
LH outside mallet (medium) plays lower notes in xylophone and metals -  
Inside mallets (medium hard) play everything else -  
(Obviously the three or four-note chords provide little choice)

### Verse 4

See pages 3 and 4 for full performance notes on this section. Note that the vocal notation is slightly different from that in verses 1 and 2.

### General

Having viewed the piece in four sections (or verses) for the purpose of these performance notes, it is important nevertheless that the piece is performed as a continuous whole. Each new section should grow organically from the one before, so that the 'sound-world journey' from beginning to end proceeds as naturally and smoothly as possible.

# Shrine of Stored Incense

for solo percussionist

James Wood

Verse 1

$\text{♩} = 108 \text{ ca.}$

○○○○

xylophone

*p delicato*

*pp*

*p*

*pp*

voice

tchk

tchk

\*In Verse 1, whenever possible, dead-strokes should be played by the right hand whilst one finger of the left hand firmly damps the bar.  
(With the F#s, this is easiest done by pressing against the side of the bar).

6

*p*

*mp*

*p*

*mp*

*p*

tchk

tchk

11

*pp*

*poco mf*

*pp*

*p*

*mp*

*p*

*poco mf*

*mf*

tchk

16

*p*

*p*

*p*

*mp*

*p*

*mp*

*p*

*p*

*mp*

tchk

t k tchk



21 *mp* *poco scherzando* *delicato*

L.H. damp F# cowbell

26 *mp* *sub. scherzando* *poco f sub.* *mf* *calmando...* *delicato*

tchk a tk

30 *grazioso sempre*

35 *delicato* *scherzando* *delicato* *ten* *mf p* *sub. mf* *p*

40 *sempre delicato*

*mp* *mp* *p* *mp*

45 *scherz.*

*mp* *p*

51 *scherz.* *poco rit.* *a tempo* *scherz., e poco piu energico* *poco a poco piu agitato*

*mp* *poco tenuto* *poco a poco crescendo*

59 *molto scherz.* *poco rubato*

*mp* *p*

66

$\text{♩} = 112$

73

*poco f*

Verse 2

calmando -

$\text{♩} = 108$  poco rubato

strike at the nodal points

ekpiri on woodblocks\*

RH outside mallet  
→ med hard

poco tenuto

delicato

ekpiri only

last note - lay ekpiri  
down on cushion

sh tchi tchi ku tchi djo tchu djo tchitchi tchi ts

poco rubato - - - a tempo

84

ten.

(dead-strokes with mallet from here on)

tk

schert.

\* strike the woodblocks with the ekpiri

89

*mf p mp p mp p mp p*

*schertz.*  
*ten.*

96

*mp p mp p mp p mp*

*molto scherz.*

101

*suddenly brighter, and more dancing...*

*poco mf*

*p subito calmando... mp*

*mf mp mf*

*sh*

107

*p mf mf mp p mf*

114 *gently...* *suddenly dancing again...*

*p* *mp* *p* *mf* *mp*

L R R L L

3 L L

122 *molto scherzando...* *very bright, dancing...*

*mf* *poco f*

RH: outside mallet → hard

R L L R

3 3 3 3 3 3 3 3 3

128

*poco f*

L L 3 L 3 L 3 L 3 L 3 L 3

134

*f*

R L L R L L 3 R L 3 L 3

139

Musical score for measures 139-142. The score is written for two staves (treble and bass clefs). It features complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated with 'L' and 'R' and numbers '1-3'. The key signature has one sharp (F#).

*poco a poco piu agitato*

143

Musical score for measures 143-147. The score continues with complex rhythmic patterns and triplets. Fingerings are indicated with 'L' and 'R' and numbers '1-3'. The key signature has one sharp (F#).

*poco a poco crescendo*

148

Musical score for measures 148-154. The score continues with complex rhythmic patterns and triplets. Fingerings are indicated with 'L' and 'R' and numbers '1-3'. The key signature has one sharp (F#). The tempo marking  $\text{♩} = 112$  is present. The dynamic marking *ff* (fortissimo) is indicated at the end of the system.

$\text{♩} = 112$

*wild, brilliant!...*

155

Musical score for measures 155-158. The score continues with complex rhythmic patterns and triplets. Fingerings are indicated with 'L' and 'R' and numbers '1-3'. The key signature has one sharp (F#).

grab ekpiri!!  $\text{♩} = 100 - 104 \text{ sub.}$   
 crotales strike wood-blocks with the ekpiri

161 *fff wild!* *molto artic.*  
 wood-chimes

tcho ku shi kia ka djo ku djo krr-wkosh shu tchi tchi ku tchi tchi ku (i) tcho

*poco a poco rit.*

167 *poco a poco dim.* *mf*

ku (i) tcha (u) krr ka tchi ku tcho ku tcho (i)

172  $\text{♩} = 80$

voice dynamics *sfz* *sf* *mp* *poco f* *p* *mf* *sfz*

shu krr-ro kf fi krr-tcho (unv) inhale... a i exhale... (voiced) f fa

178  $\text{♩} = 72 \text{ rit. molto}$   $\text{♩} = 50$

ekpiri only place ekpiri on cushion

*mp* *pp* *mf* *pp* *ten.* *mf poss.* *pppp*

exhale... inhale... exhale... inhale... exhale...

krr ri unv. f sh sha a ha

Verse 3

Note: see note on this section, page 7

♩ → ♩ (♩ = 50)

184

dynamics for xylo tails-up

unv. tchitcha

189

Preview File Only

194

poco mf



198

Musical score for measures 198-201. The score is written for two staves. The upper staff contains a melodic line with a five-measure phrase starting at measure 198, marked *mf* and *poco mf*. The lower staff contains a bass line with triplets and quintuplets, marked *mp* and *mf*. A large slur covers the lower staff from measure 198 to 201, with dynamic markings *mf* and *poco mp* placed above it. Measure numbers 198, 199, 200, and 201 are indicated at the beginning of their respective measures.

202

Musical score for measures 202-204. The score is written for two staves. The upper staff contains a melodic line with a five-measure phrase starting at measure 202, marked *mf* and *mp*. The lower staff contains a bass line with triplets and quintuplets, marked *mf* and *mp*. A large slur covers the lower staff from measure 202 to 204, with dynamic markings *mf* and *poco mp* placed above it. Measure numbers 202, 203, and 204 are indicated at the beginning of their respective measures.

205

Musical score for measures 205-207. The score is written for two staves. The upper staff contains a melodic line with a five-measure phrase starting at measure 205, marked *mf* and *poco mp*. The lower staff contains a bass line with triplets and quintuplets, marked *mf* and *mp*. A large slur covers the lower staff from measure 205 to 207, with dynamic markings *mf* and *poco mp* placed above it. Measure numbers 205, 206, and 207 are indicated at the beginning of their respective measures.

208 *(poco mf)*

*mp* *mp* *poco mf*

211

*mp* *mf* *mf* *mp*

\* this G $\sharp$  can be played late, by inside Right as a grace-note to the low C $\sharp$ , if preferred

*becoming more gentle...*

214 *poco mf*

*mp* *mp* *mp* *mp* *mp*

\*\* omit the xylophone D $\sharp$  if necessary