

To move as if standing still

for solo snare drum and prerecorded audio

Chapman Welch (2004)

Notes to the performer

The snare drum should be tuned to pitch A. This is to ensure the buzz effect occurring at the top of page four.

To further ensure the buzz effect, a small speaker, a tweeter for example, may be attached to the bottom of the snare and turned on at this moment (2' 12-14"). At the entrance of the next tape phrase (the bottom of page four) the speaker should be turned off.

The mix between the snare and tape should be fairly even without allowing either part to overpower the other.

For timbral effects, the performer may choose to strike various areas of the snare head. This may be done at the performer's discretion.

Explanation of Notation

♩ = Regular snare hit

♩ = Side of snare/stand hit (strike on hardware or stand)

♩ = Rimshot

→ = Repeat boxed pattern(s)

⊥ = Cease repetition of boxed pattern(s)

〰 = Repetition of boxed pattern signaling a return to the previous boxed pattern.
This is used to mark a return to a boxed pattern that has been interrupted.

〰⊥ = Cease repetition of interrupted pattern

rit. 1-5 = This is a gradual ritardando that relates to the previous ritardando. Thus 4 is slower than 3, 5 is slower than 4, etc.
This is used to separate time elements by allowing other temporal elements to interrupt the ritardando without changing the overall trajectory of the ritardando.

+ ◦ = Snares on/off respectively.

To move as if standing still

for Jason Baker

Chapman Welch (2004)

Snare Drum

♩ = 60

fp *n* *f*

5

6"

3

♩ = 110

3"

♩ = 60
molto rit.

ca. 6"

mf *mp*

S.Dr.

♩ = 90
a tempo

3

5"

♩ = 60

ff *p* *f*

0' 30"

Tape enters with drone

* Continue ritardando and crescendo until tape enters.
Allow overlap of 3-5 rimshots.

S.Dr. $\bullet = 75$ *rit.* $\bullet = 130^*$

mf mf *mp* *mf*

Perc. Buzzy resonance with drone

0' 59"

Drone continues with taped drum phrases

S.Dr. *ca. 2"*

Decrescendo into buzz roll with no break

p *mf* *mp*

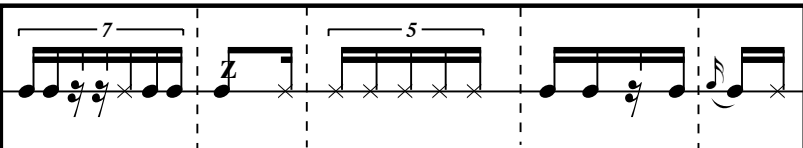
Perc. 1' 13"

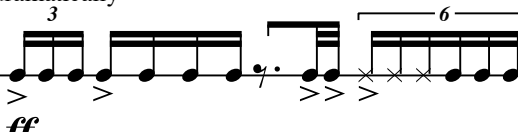
Buzzy crescendo with reversed snare hit

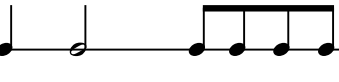
1' 20"

*Play phrases (any order--repetition, omission permitted) in the gaps of the taped rhythmic phrases (3 total) while trying to emulate the random dynamics of the taped phrases. Slight overlap of live and taped phrases is permitted.

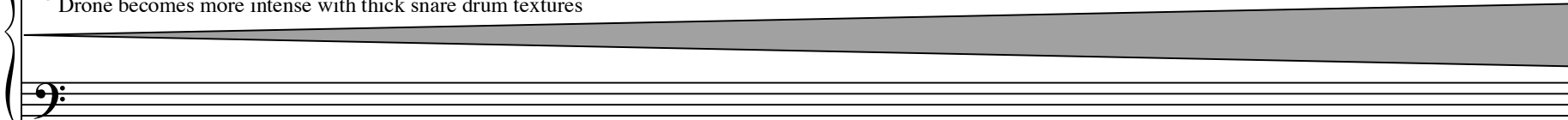
S.Dr. $\bullet = 130$


* 

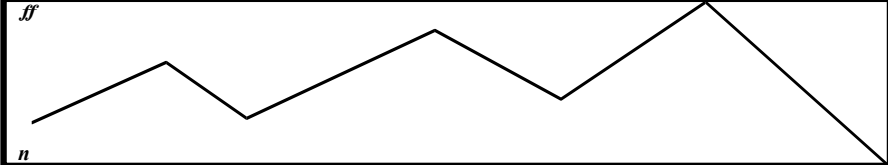
$\bullet = 120$
dramatically
ff 

9 $\bullet = \text{ca. } 75$ Reversed snare hits 

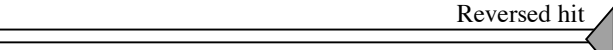
Drone becomes more intense with thick snare drum textures

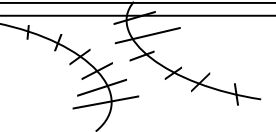


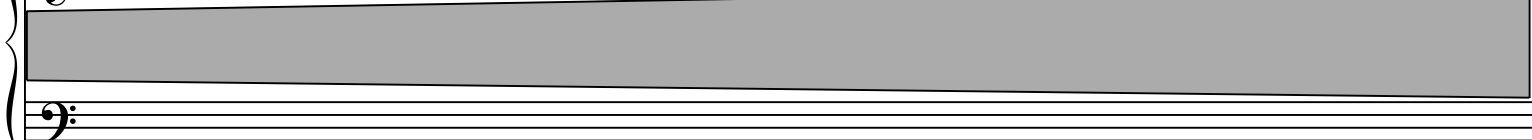
S.Dr. *ff* ff sub. 

** *ff* 

ca. 30" ca. 6"

1' 40" 

2' 10" Reversed hit Snare moving left/right and right/left 



*Play phrases in any order: repetition, omission, and slight overlap permitted.
Play with random dynamics without being overpowered by the tape.

** Play buzz roll with erratic dynamics while following the overall dynamic trajectory in the chart.

S.Dr. $\bullet = 130$ 2" Freeze with sticks in hand while leaning back from snare drum Freeze again *f*

Bass pulse

S.Dr. $\bullet = 120$ *molto accel.* *mf* *ca. 3"* $\bullet = 90$ *poco a poco accel.* *mp*

Tape Phrase 1' Tape Phrase 2 Tape phrase 3

Drone starts

* Play phrase as many times as possible with constant accelerando and crescendo.

** Start at mm. 70 and accelerando until notated otherwise (i.e. end accelerando).

S.Dr.

end accelerando

ff *sffz* *sffz*

2' 48" 2' 55"

buzzy hits

Bell-like hit

Reversed snare hit

Bass hit

♩ = ca. 115-120

In tempo with the taped bass drum

S.Dr.

ff

2' 59"

Bell-like hit

Slowly descending drone

Slightly distorted bass drum

* After playing through the pattern once, the pattern may be played in any order, with the addition of flams, and with any accent pattern.

S.Dr.

ca. 7" rit. 1 $\bullet = 130$ molto accel. 7 5 rit. 2 $\bullet = 130$ molto accel. 13:8

f ff sub. *f* *mf ff sub.*

3' 10" 3' 18"

The score for S.Dr. begins with a wavy line for approximately 7 seconds. This is followed by a first ritardando (rit. 1) leading into a 7-measure pattern of eighth notes with a tempo of 130 and a 'molto accel.' instruction. This is followed by a 5-measure pattern of eighth notes with a second ritardando (rit. 2). The piece then returns to a wavy line, followed by a final ritardando (rit. 3) leading into a 13:8-measure pattern of eighth notes with a tempo of 130 and a 'molto accel.' instruction. Dynamic markings include *f ff sub.*, *f*, and *mf ff sub.*. Time markers are placed at 3' 10" and 3' 18".

S.Dr.

rit. 3 $\bullet = 130$ molto accel. 6 rit. 4 3

mf *mp* *ff* *mp sub.*

3' 25" Taped drum phrase

The score for S.Dr. continues with a third ritardando (rit. 3) leading into a 6-measure pattern of eighth notes with a tempo of 130 and a 'molto accel.' instruction. This is followed by a fourth ritardando (rit. 4) leading into a 3-measure pattern of eighth notes. Dynamic markings include *mf*, *mp*, *ff*, and *mp sub.*. A 'Taped drum phrase' is indicated at 3' 25" with a dashed line pointing to the end of the first rhythmic pattern. The piano accompaniment consists of a grey bar in the treble clef and a thick black line with an arrow in the bass clef.

♩ = 130
molto accel.
 7

S.Dr. **mf** *rit. 5* *mp* *mf sub.* **f**

Freeze with sticks in hand **ca. 8"**

3' 40"
 Taped drum phrase

Drone fades in while previous drone fades out

ca. 10-12"

S.Dr. **f** *p* **f** **∞** Remain perfectly still until tape fades out

ca. 1"
 4' 04"

Opening drone fades in

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