

Brad Decker

Southern Cross



for Percussion Soloist and Computer
2018

Performance Notes:

Meter:

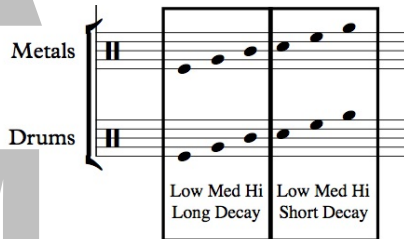
There are 27 sixteenth notes per bar. The 16th note pulse remains at 300 (eighth = 150) for the duration of the piece. The groupings of these sixteenth notes changes, creating differing metric accents. In performance, bring these accents and groupings out. Barlines help group these 27 beats together, but should not contribute to a sense of downbeat.

The click track will count in three beats of 9 16th notes.

Setup and Notation Legend:

- The performer can select a range of instruments of her choosing, as long as it consists of the following:
 - 3 Drums with a long decay: high, middle, and low (Two toms and a Concert Bass Drum for instance)
 - 3 Drums with a short decay: high, middle, and low (congas, bongos, etc.)
 - 3 Metal instruments with a long decay: high, middle, and low (cymbals and gongs, for instance)
 - 3 Metal instruments with a short decay: high, middle, and low (pieces of metal, bell plates, tambourines, etc.)

Score Legend:



The picture below shows the setup at the premiere performance by Jamie V. Ryan, October 16, 2018.

Stage Setup:

Note that he chose a kick drum to aid in the performance of some passages.

A drum stick with a small bead was chosen to be used for quiet sections.

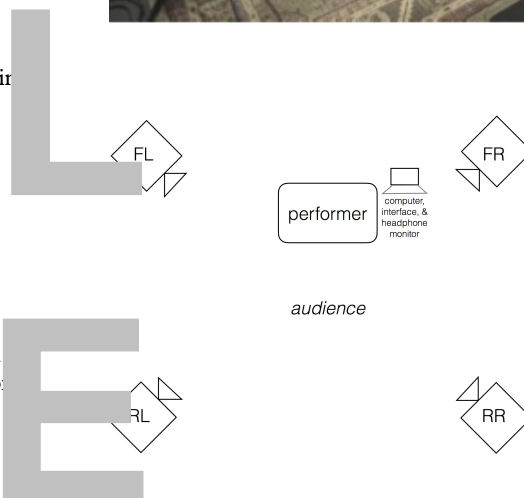


Technical notes:

The accompaniment is to be presented through a traditional quadraphonic audio system, with subwoofers. Subs are required for the bass response in the track. If subwoofers are not available, then take proper precautions so there is appropriate bass response in the output mains.

The toms, bass drum, and kick drum should be reinforced via microphones. Their signal should be present in the quadraphonic mix, with a little added reverb.

The performer should be supplied with a stereo feed from the laptop (either on stage or in the mix position) to provide the click track, and perhaps a mix of the electronic sounds.



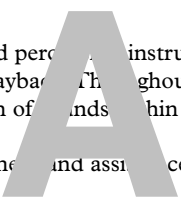
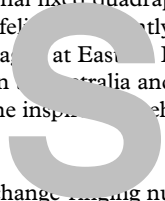
Program Notes:

Southern Cross, for solo percussionist and traditional fixed quadraphonic accompaniment, is a work about journeys, intersections, life changes, and crossroads. Our lives constantly create moments of uncertainty and our fates constantly change. My longtime friend and percussion colleague at Eastern Illinois University, Jamie V. Ryan, approached me about writing a work five years ago. At that time, I had just been in Australia and while there I had sketched the foundation for this work. Its famous southern hemisphere constellation was the inspiration behind the work's design, and serves as an excellent symbol for its literal and implied meaning.

Two streams of numeric patterns, derived from changing numeric rotations, are overlapped in this work. As they intersect or cross, these patterns create alternating palindromic numeric designs. The soloist is asked to continually interpret these subdivisions in new ways, weaving an evolving texture that is enhanced by the electronic accompaniment. As these numeric combinations interact, we hear downbeats travel through the meter, thereby creating new hypermetric structures that constantly drift and change.

The work is scored for two groups of non-pitched percussion instruments: 6 metal objects and 6 drums. The fixed electronic accompaniment is intended for quadraphonic playback. Throughout the construction of this work, the concept of intersecting lines and crosses remain consistent. The diffusion of sounds within the quadraphonic space also reflects these relationships.

I am grateful to Jamie V. Ryan for his encouragement and assistance during the long process of composing this work. I am also grateful that our paths have crossed.



Southern Cross

for percussion soloist and computer

for Jamie V. Ryan

brad decker (2018)
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♩. = 100

Metals

Drums

Computer Audio

27/16

ff

hi-mid freq. tapping.

mp

*ff*³

mp

*ff*³

low dropping drone...

M.

D.

Cmp.

3

mp

*ff*³

mp

*ff*³

mp

M.

D.

Cmp.

5

mp

*ff*³

mp

*ff*³

M.

D.

Cmp.

7

mp

*ff*³

mp

*ff*³

ff

hi freq metallic....

9

M.

D.

Cmp.

hi drone...

mp *ff* *mp* *ff* *mp*

11

M.

D.

Cmp.

[1:00±]

mp *ff* *ff* *mp*

13

M.

D.

Cmp.

ff *ff*

15

M.

D.

Cmp.

p *p*

gliss. *gliss.*

metal scrape...

low F drone...

17

M.

D.

Cmp.

scrape *sfz* *p* *gliss.* *gliss.* *sfz*

19

M.

D.

Cmp.

sfz *p* *gliss.* *etc.....* *sfz*

21

M.

D.

Cmp.

sf *p* *gliss.* *sfz*

23 (2:00)

M.

D.

Cmp.

sub. ff *3* *sfz* *mp* *gliss.* *gliss.* *sfz*

25

M.

D.

Cmp.

sfz *mf* *gliss.* *sfz*
cresc. poco a poco.....
hi pitch drone....

27

M.

D.

Cmp.

sfz *f* *gliss.* *sfz*
cresc. poco a poco.....

29

M. *cresc.*

D. *sfz* *ff* *ff* *ff³*

Cmp. *drone intensifies...* *drone intensifies...*

31

M. *ff* *f* *mp* *f* *mp*

D.

Cmp. *Ab DRONE....*

33

M.

D. *sfz* *sfz* *sfz*

Cmp.

35

M.

D. *sfz* *sfz* *sfz* *sfz*

Cmp. *Ab DRONE continues....*

37

M.

D. *3*

Cmp. *Metal Scrape...*

39

M.

D.

Cmp.

41

M.

D.

Cmp.

high pitch begins...

Ab DRONE continues...

Ab DRONE continues...

43 [±4:00]

M.

D.

Cmp.

high pitch rising...

Ab DRONE continues...

45

M.

D.

Cmp.

Ab DRONE continues...

F# DRONE begins.

ff *p* *f* *p* *f* *3*

47

M.

D.

Cmp.

F# DRONE continues....

p *3* *p* *3* *f* *p*

49

M.

D.

Cmp.

f p *f p*

F# DRONE continues....

51

M.

D.

Cmp.

f *f p*

F# DRONE continues.... G# added to drone....

53

M.

D.

Cmp.

ff *f* *f* *ff* *p* *f* *p* *f* *p*

metallic scrape...

A# added to drone....

55

M.

D.

Cmp.

f *p* *f* *p*

57 (5:00)

M.

D.

Cmp.

f *p* *f* *p*

59

M.

D.

Cmp.

f *mp* *f* *fff*

S

61 **D** [$\pm 5:30$]

M.

D.

Cmp.

fff *ff* *f*

High A begins....

pulsing square wave events....

LOW A DRONE BEGINS....

A

64

M.

D.

Cmp.

ff *f*

M

67 (6:00)

M.

D.

Cmp.

f *p* *f* *p*

P

70

M.

D.

Cmp.

L

E

73

M.

D.

Cmp.

metallic swell...

76 **E** (7:00±)

M.

D.

Cmp.

C/Eb distorted drone.....

bass hit.

79

M.

D.

Cmp.

82

M.

D.

Cmp.

f *p* *f* *p* *f*

84

M.

D.

Cmp.

mp

Drone Rises.....

87

M.

D.

Cmp.

mp

Drone Rises...

90

M.

D.

Cmp.

F (8:13)

f

mp

f **3**

Drone Rises...

LOW F DRONE.....

92

M.

D.

Cmp.

mp

f **3**

mp

f

mp

f **3**

mp

94

M.

D.

Cmp.

P (8:30)

f

mp

f

mp

f

mp

96

M.

D.

Cmp.

f **3**

mp

f

n

f **3**

mp

f

mp

E

98

M.

D.

Cmp.

f mp mp f mp f

100 (9:00)

M.

D.

Cmp.

f mp f mp

102

M.

D.

Cmp.

104

M.

D.

Cmp.

ff

hold. wait for audio to decay.