

### Discothèque

percussion trio

Wally Gunn . June 2016

## Discothèque (07:15) or (09:00)

au zinc (02:55) sur la piste de dance (04:20) dans l'arrière salle (01:45)

## First performed by

Jacob Gutierrez Nathan Matthews Somali Wilson at Sō Percussion Summer Institute 2016

#### Thanks to

Jacob Gutierrez, Nathan Matthews and Somali Wilson for workshopping early drafts Yumi Tamashiro Adam Sliwinski Sō Percussion Spencer Evans Terrence Hunt

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wallygunn.com wg@wallygunn.com

#### Instrumentation

#### Percussion 1

```
'au zinc' and 'sur la piste de dance':
bongos
mid tom
low tom
concert bass drum
'dans l'arrière-salle':
vibraphone (shared with Percussion 2)
bows
```

#### **Percussion 2**

```
'au zinc' and 'sur la piste de dance':
bongos
mid tom
low tom
concert bass drum
'dans l'arrière-salle':
vibraphone (shared with Percussion 1)
bows
```

#### **Percussion 3**

```
'au zinc' and 'sur la piste de dance':
drum kit:
kick, snare, high hat (with or without tamborine / bells attachement), 2 cymbals
'dans l'arrière-salle':
crotales
bows
```

#### **Performance notes**

The piece may consist of just the first two sections, 'au zinc' and 'sur la piste de dance,' or it may consist of all three sections, including the third, 'dans l'arrière salle.' This third section was conceived as an epilogue; it evokes a very different atmposphere to the proceeding sections, and it requires a different set of instruments. It is entirely at the discretion of the performers whether the third section be included in the performance.

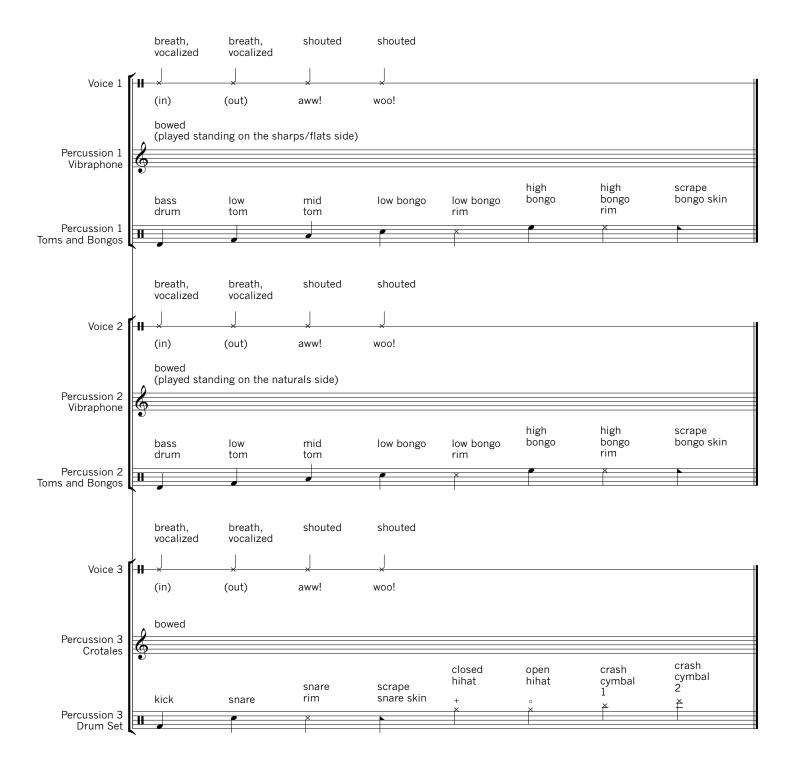
The scraping sound is best achieved by making a 'claw' of all five digits of one hand against the skin of the drum, then closing and opening the 'grasp' of the hand in the indicated rhythm, allowing fingernails and/or fingertips to create the scrape effect.

The 'in' breath should sound like a gasp of surprise. The 'out' breath should sound like an utterance of satisfaction: the sound made after one takes a long draft of a cold drink on a hot, thirsty day. Both of these utterances should create a sound that is equal parts vocalized and breathy. The 'aww' should rise from a low pitch in the performers range to a high shout. Try to keep the pitching of this fairly consistent across the ensemble. The 'woo' should start very high—in falsetto, for performers with low voices—and should fall in a gentle arc. Try to keep the rendition of the 'woo' consistent, both across the ensemble, and from iteration to iteration in the score.

The drum kit part in 'dans l'arrière-salle' from Rehearsal I to Rehearsal J may be embellished with improvised fills.

## Discothèque

# Percussion Key



## au zinc

