

♩=136

Bass Drum Delight

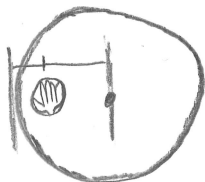
Introductory information

(1) = The dynamic of the ghost notes. The ghost notes do not follow other dynamic markings. The instrument: This piece is written for a large symphonic bass drum. It should be tuned rather tight, so as to allow for the creation of a non-reverberant ("dead") sound in zone (3) (see below) and for the long notes in the end of the piece (Section K) to be heard almost like chords.

The positioning of the left hand and the zones on the bass drum skin:

The left hand is to be positioned in two ways during the piece:

- Position (1)



All of the palm needs to be in contact with the skin. The center of the palm should be about $\frac{1}{3}$ of the bass drum's radius from the edge. The pressure on the bass drum should be rather hard.

- Position (2)



One or two fingers are pressed against the center of the skin. Experiment with the degree of pressure needed to achieve interesting results. Depending on the bass drum, one might want to release the pressure from the fingers after approximately one second.

The zones on the bass drum skin

- when left hand is in position (1):



Make the sound differences as large as possible between zone 1 and 2.

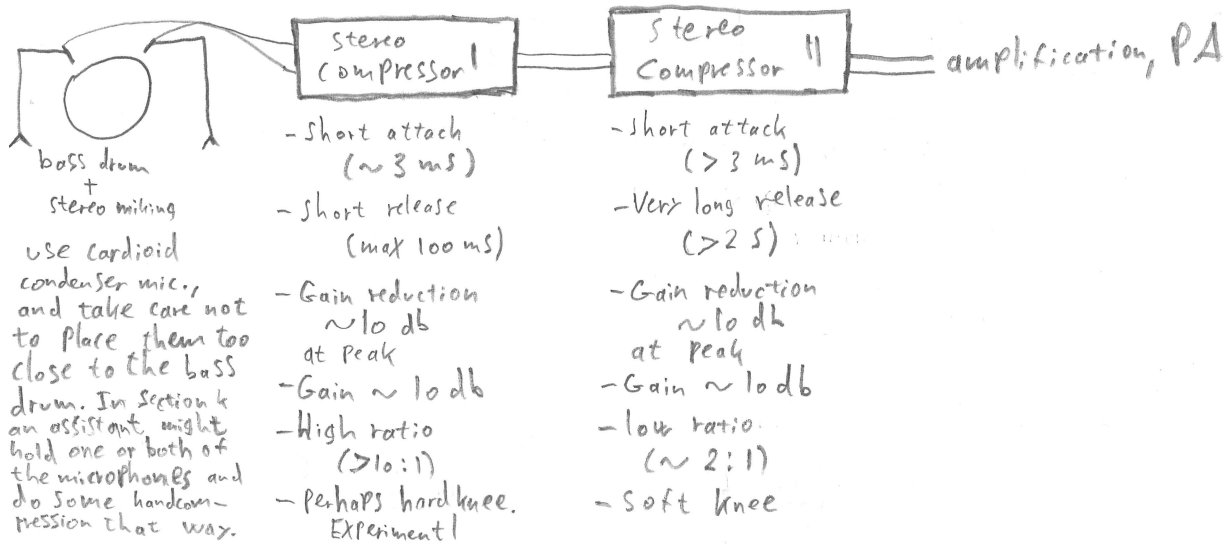
Zone 3 should sound very different from zone 1 and 2, as it is exactly opposite where the left hand is positioned; therefore the "dead" sound.

- when left hand is in position (2):



Zone 4 is far enough away from the center of the skin to be very reverberant sounding, but not so close to the rim as to make the sound thin.

The amplification: The amplification of the bass drum is very important. The signal chain should include two compressors, possibly within a computer.



Bass Drum Delight

for amplified solo bass drum

Please refer to the introductory page for details!

Toke Brorson Odin 2010

Medium Hard timpani mallets
L.H. Pos ② L.H. Pos ①
L.H. Pos ①

4 →
3 →
2 →
1 →

ff *f* *mf* *f* *mf* *f* *mf* *f* *mf*

f *mf* *f* *mf* *f*

ⓑ (.) = PP cresc. Poco a poco al ④

f *mf* *f* *mf* *f* *mf*

f *mf* *f* *mf* *f*

ⓒ (.) = P cresc. Poco a poco al ④

f *mf* *f* *mf* *f* *mf*

f *mf* *f* *mf* *f*

4 → **D** $\text{f} = \text{mp}$ cresc. poco a poco al — — — — —

3 →

2 →

1 →

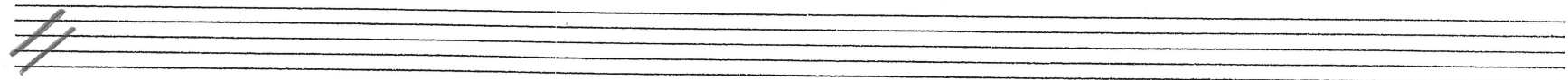
— — — — — $(\cdot) = \text{mf}$ lift L.H. — — — — — Take Medium Hard timpani mallet with L.H. L.H. Shift to Soft timpani mallet with R.H. R.H. Put away mallet in L.H. (Soft mallet)

E L.H. in position ① $(\cdot) = \text{p}$

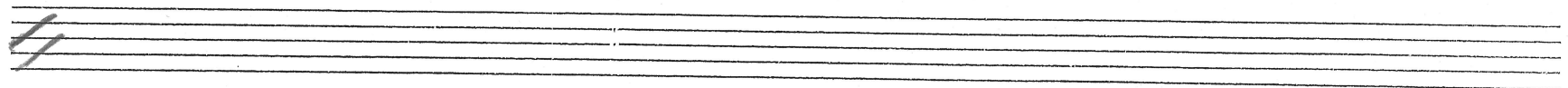
F



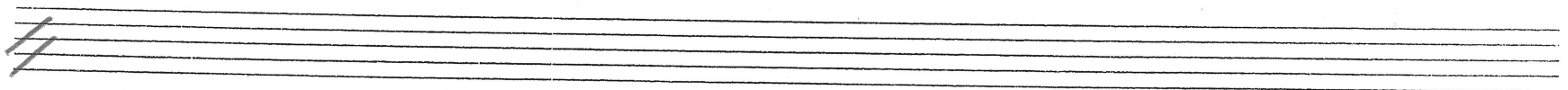
Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are dynamic markings such as *ff* (fortissimo) and accents (*>*) over several notes. A box containing the letter 'G' is written above the first measure.



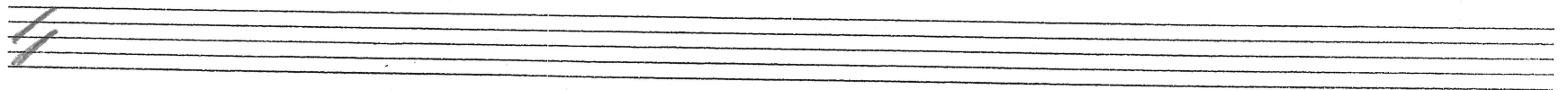
Handwritten musical notation on a five-line staff, continuing the melody from the previous section. It features similar rhythmic patterns and dynamic markings.



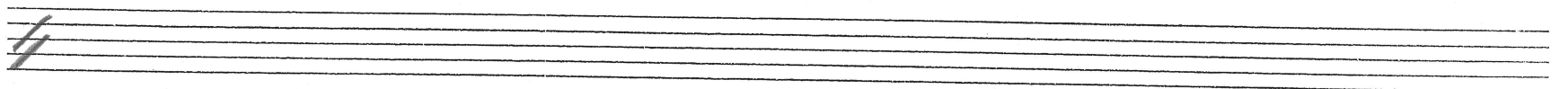
Handwritten musical notation on a five-line staff, continuing the melody. A box containing the letter 'H' is written above the first measure.



Handwritten musical notation on a five-line staff, continuing the melody.

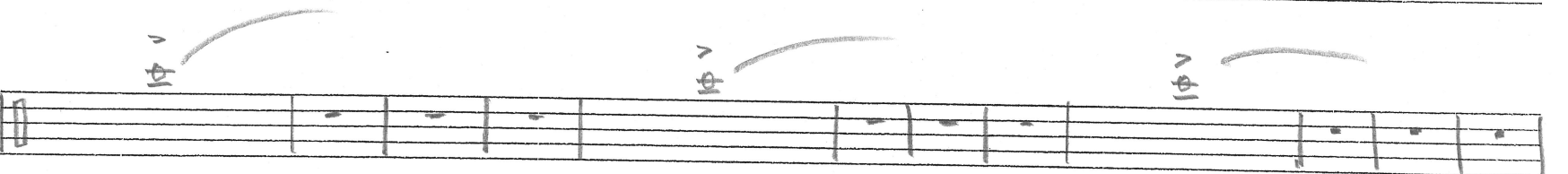
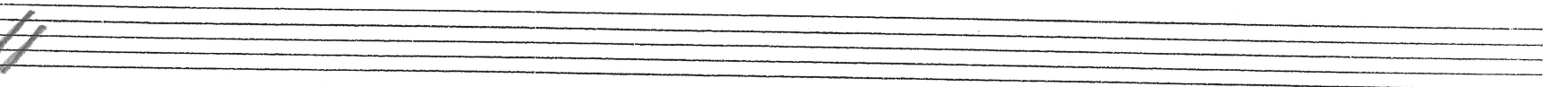
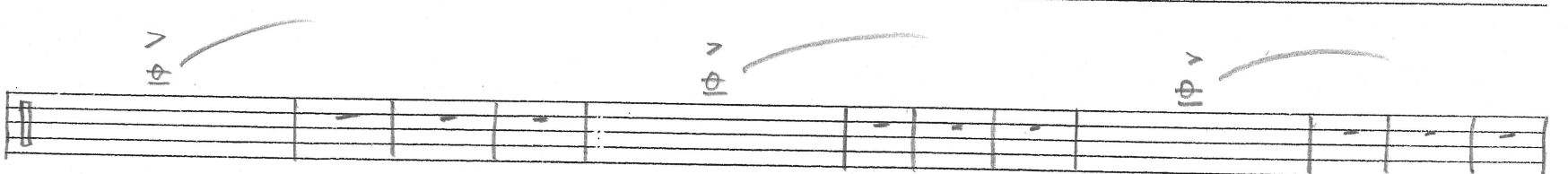
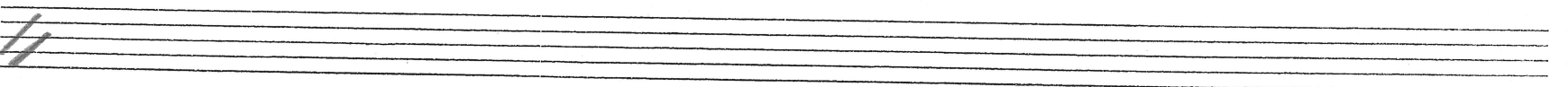
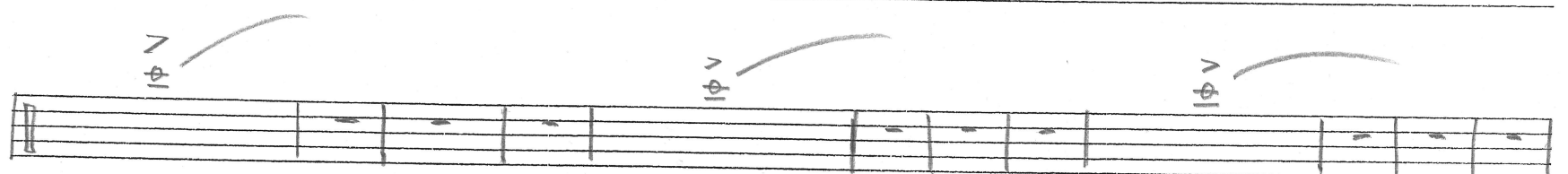
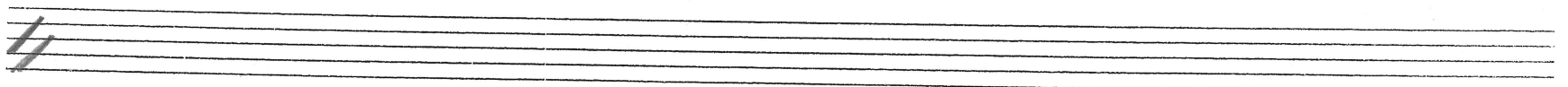
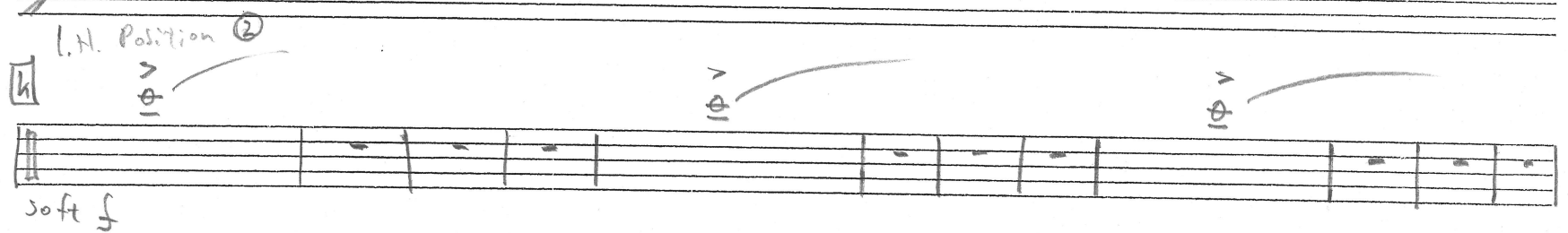
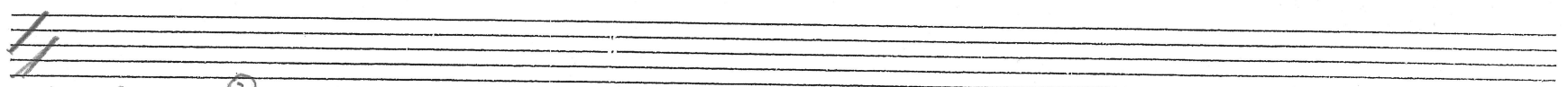
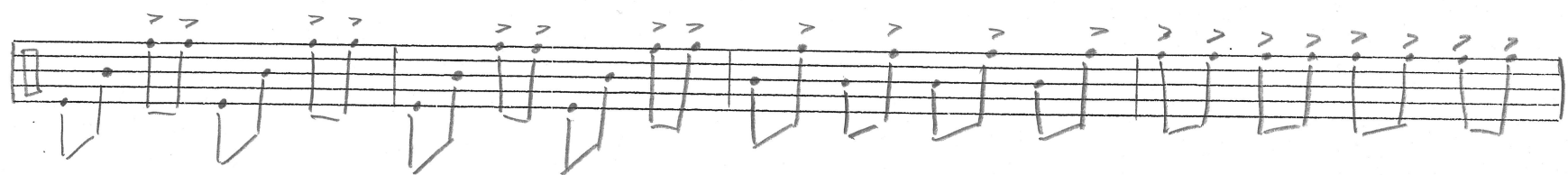
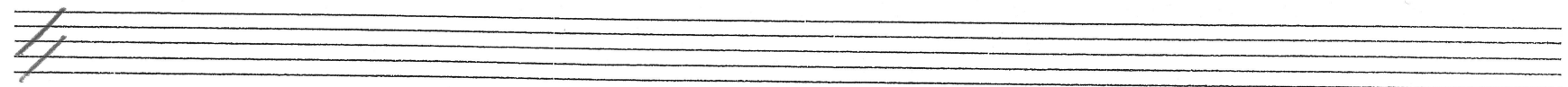
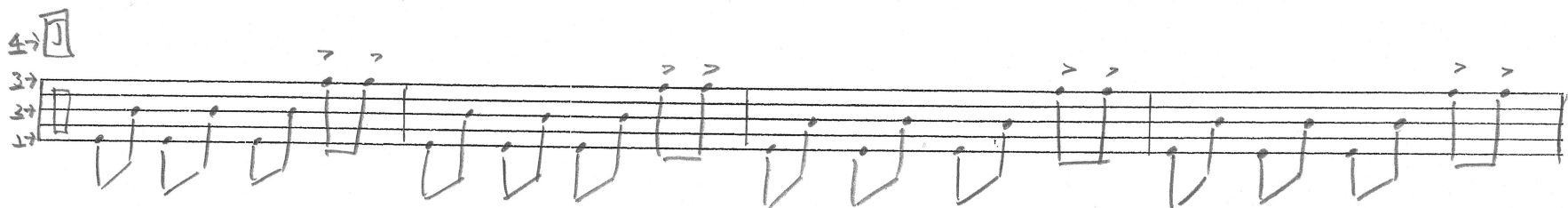


Handwritten musical notation on a five-line staff, continuing the melody. A box containing the letter 'I' is written above the first measure.



Handwritten musical notation on a five-line staff, continuing the melody.





Duration ~ 5'30"