Bass Drum Delight

♩=136

Introductory information

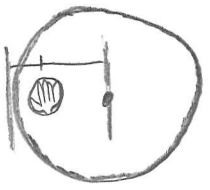
(·)= The dynamic of the ghost notes. The ghost notes do not follow other dynamic markings.

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 allmost 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



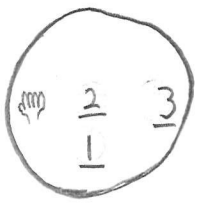
All of the palm needs to be in contact with the skin. The center of the palm should be about $\frac{1}{3}$ of the bass drum's radius from the edge. The pressure on the bass drum should be rather hard.

- 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:



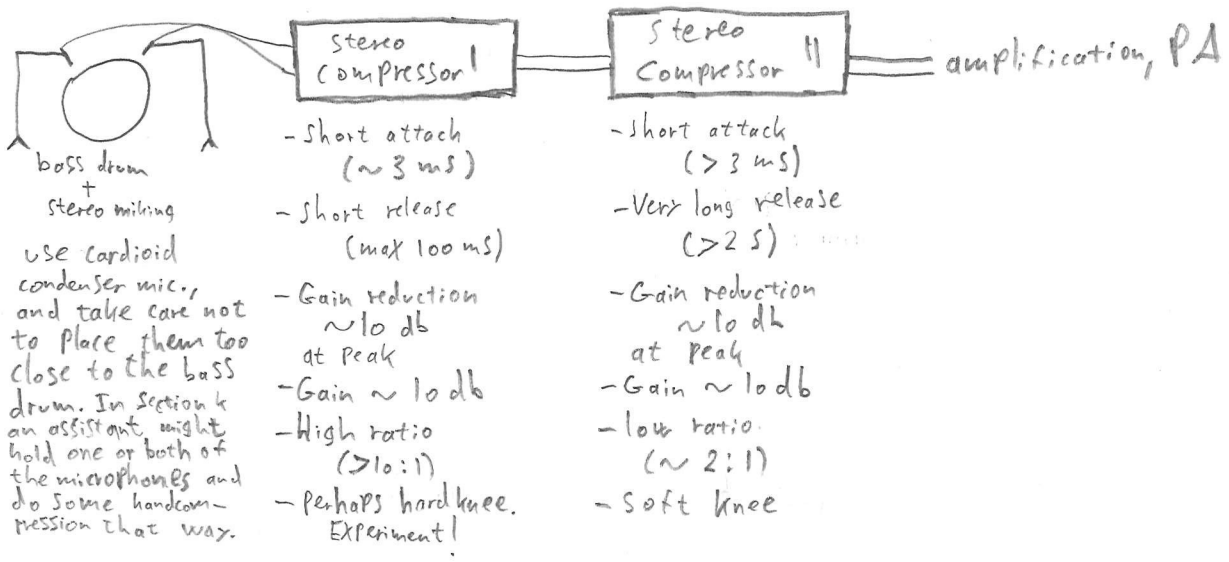
Make the sound differences as large as possible between zone 1 and 2.

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.



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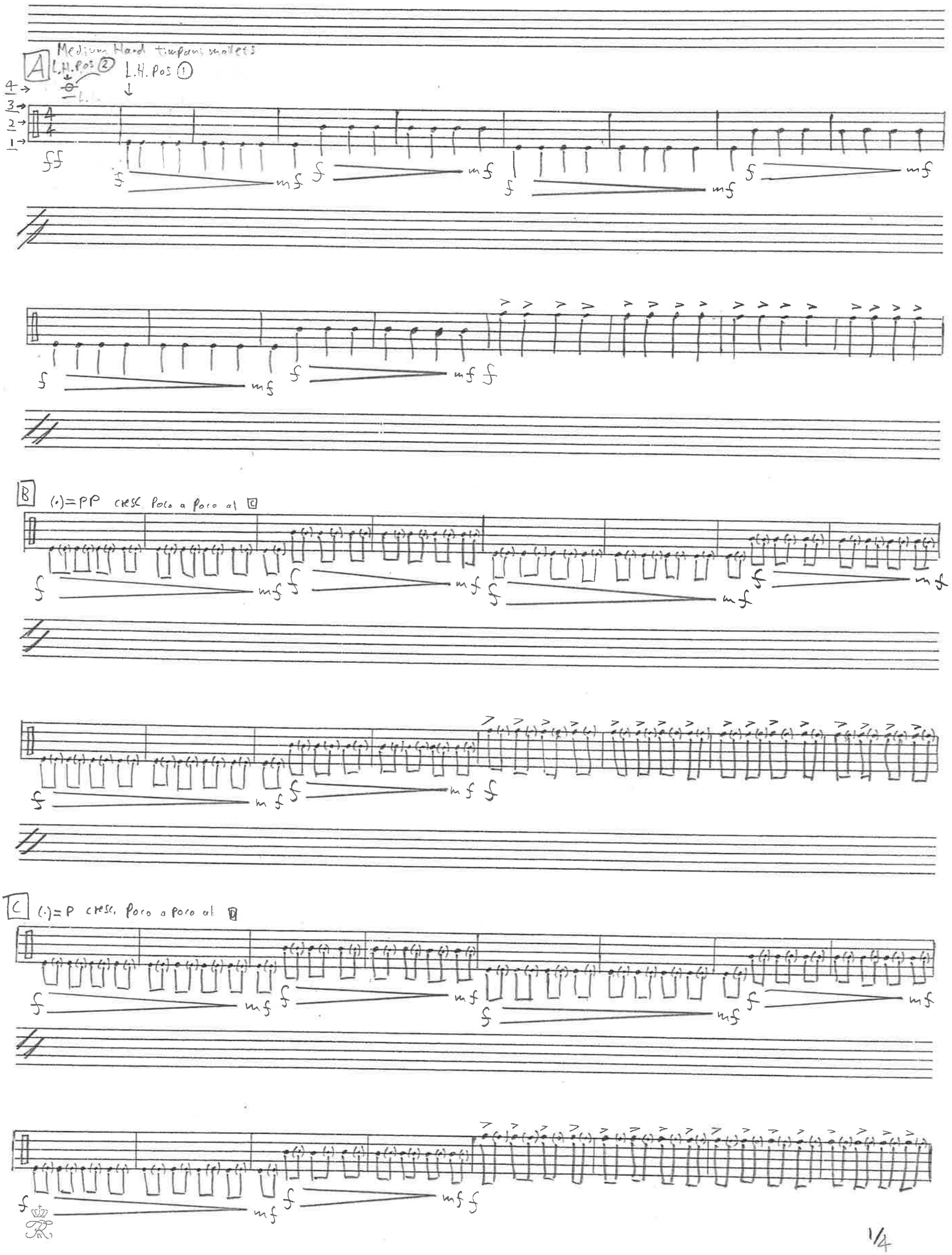
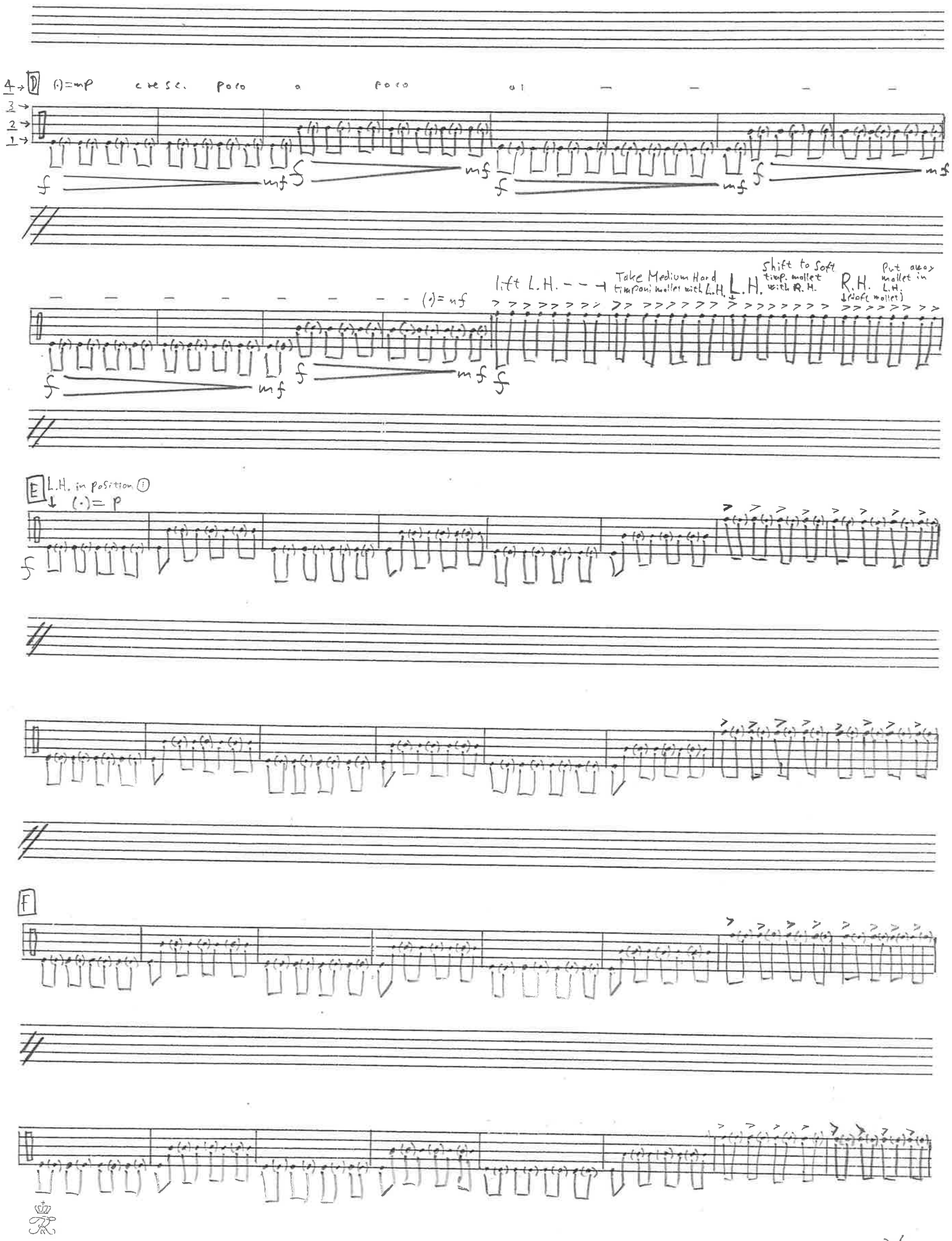
for amplified solo bass drum

Please refer to the introductory Page for details!

Tore Bronson Odin 2010

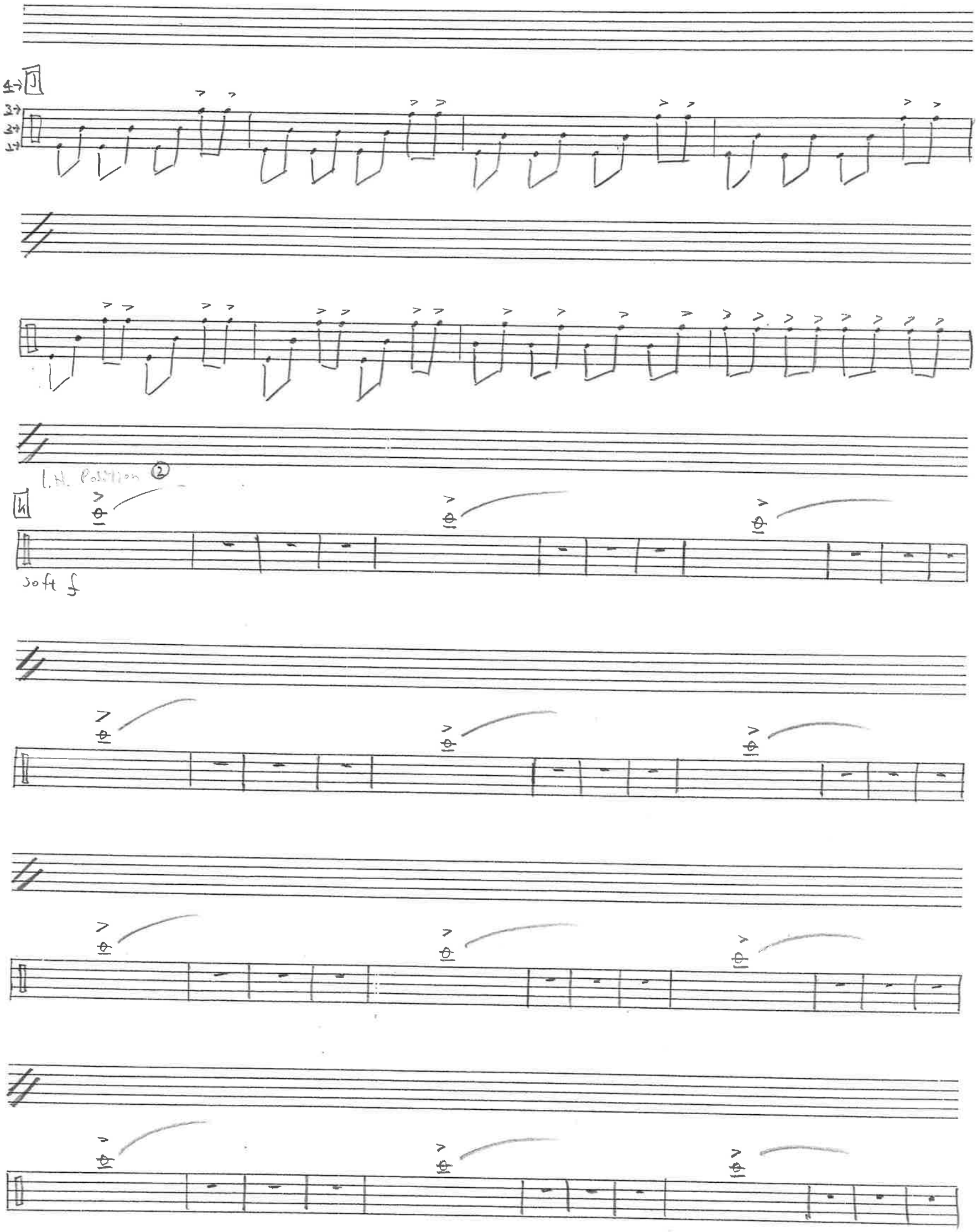



D
(·)=mp
cresc. poco a poco
(·)=mf
lift L.H.
Take Medium Hard timpani mallet with L.H.
L.H.
Shift to Soft timp. mallet with R.H.
R.H.
Put away mallet in L.H.
(soft mallet)
E
L.H. in position (i)
(·)= p
F

G

H

I



Duration ~ 5'30"