

# **The Hourglass Knows Nothing of the Time**

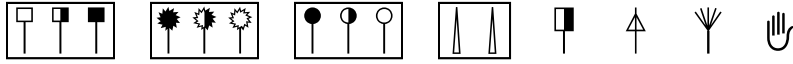
For 6 Percussionists

Tom Stoll  
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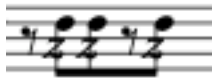
*Dedicated to Anthony Miranda and the U.B. Percussion Ensemble*

## PERFORMANCE DIRECTIONS

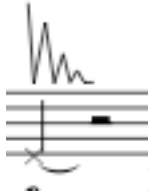
All sticking indications are given in Ghent Percussion Notation. Hard (filled-in), medium (half-filled-in), and soft (white) mallets are indicated. One of three types of mallet will also be indicated: felt/timpani, yarn, or rubber. There are also indications for wood drumsticks, large bass drum mallets, triangle beaters, wire brushes, and hands.



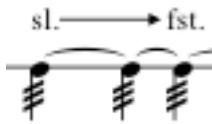
A single slash indicates a double (rebound) stroke if struck and a double or back-and-forth motion.



A “Z” through the stem indicates a multiple rebound stroke similar to one stroke of a press roll. When indicated for a shaker, a similar motion is required, best described by a single rapid shake.



Bouncing stroke: the stick should be allowed to drop and rebound a few times without initiating a second stroke.



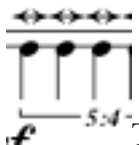
sl. → fst. (or op. → cl.) is an indication as to how fast or slow a roll is to be performed. On a non-shaker, the terms “open” and “closed” are more appropriate than fast and slow.



Drag fingers along jangles. Similar to a thumb roll, but intended to be a bit louder. (Tambourine)



Same as above, but a back-and-forth motion should be completed for each rhythmic value notated.



The arrows indicate a sliding motion, such that the material inside the shaker slides along the length of the enclosure.



Staccato vs. legato articulation: Shortest and longest “impulse”. For a staccato note, one should strive to move the shaker material in the least amount of time...for legato, the longest. Unmarked notes should fall in between.

Where a note is tied to a rest, the sound should be allowed to “let ring”.



Where the “crosshairs” symbol is used, the sound should be dampened on the rhythmic value below the symbol.

### Sandpaper Blocks & Ceramic Tiles

Two of each are required: one of each should be mounted on a piece of plywood. The other is held in the hand and scraped against its like material. The setup may be placed on a large drum or other resonator.

### Thundersheet

The thundersheet should be mounted on a sturdy stand so that it may be played with yarn or timpani mallets. A thinner sheet will produce better results. Where the double-stroke indication appears, an actual double stroke is not expected, but rather a simulation of a double stroke.

### Bowl of BB's

A large metal bowl—either a mixing bowl, or something shallower, if available— should be filled with a large handful of either BBs, shot, ball bearings, marbles, etc. The basic technique calls for the performer to gently swirl the bowl causing the BBs to roll around in a circular pattern. At one point, he/she should shake the bowl once in a quick downward motion. The BBs will become airborne and strike the bottom of the bowl. This technique should be performed “ahead” of the beat, so as to synchronize the actual sound with the ensemble.