



Ore

Wally Gunn

Maria Zajkowski

Instrumentation

The 'kit'

The kick drum should be shared, and fitted with a pedal beater on each side. The heads of the kick drum should be regular kick drumheads; ie, a beater head on one side and a resonant head on the other. The beater head should be punchy and staccato, while the resonant head should have a longer decay. The beater head should be played by Percussion 1, and the resonant head played by Percussion 2.

The bongos should also be shared. Ideally, a single bongo set should be mounted on a stand pipe that will clamp into the kick drum's rack mount fitting, with Percussion 1 playing the high bongo from one side and Percussion 2 playing the low bongo from the other. The bongos should be tuned a minor 3rd apart.

On the traps table

Each performer should have a metal pipe, a woodblock, an upturned small cymbal, and a small piece of scrap tin or sheet metal.

The metal pipe can be either resonant bell-like aluminium, or rusty industrial iron; so long as it is loud, rather harsh, distinctly metallic, and has a definite pitch. The pitches should be chosen to fit in with this schema:

P1	m3	P5	m7
low bongo	high bongo	low pipe	high pipe

(The pipes may sound better if displaced to the octave above the bongos.)

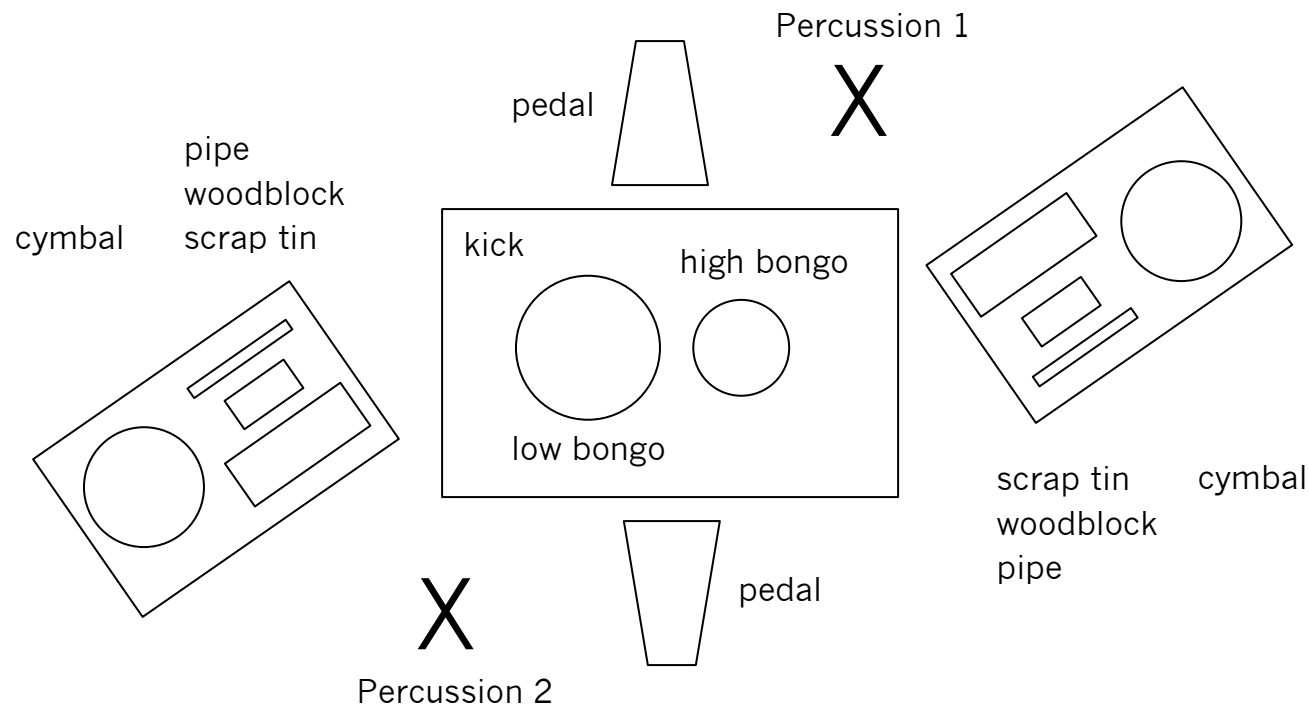
Woodblocks can be treated as either pitched or unpitched, according to performer tastes. If treated as pitched, the woodblocks should be a minor 3rd apart, and be the same pitches as the pipes, or the same pitches as the bongos.

The cymbals can be small china cymbals, upturned and balanced on foam so they are not muted, allowing for a few seconds of hissing decay after being struck.

The scrap tin could be a single small square of roofing tin (or similar material), or be a sandwich of a couple of pieces. In workshops of the piece, performers hit the flat of metal music stands, which gave a very satisfying crack. Experiment to see which gives the best, sound while allowing for clarity of the rhythmic intent.

The best mallets to use for this piece seem to be glockenspiel mallets wrapped with a very thin layer of adhesive moleskin.

Setup



Ore

inslight
invetoed
reexist
oxynim
recompass

prostrated
unattract
effortive

certic
arcancient
faunery
lordery
unlighter

densify
consicree
colderer

riftic
ingiftor
greaterate
underaine
unfacer

ahinter
rockatist
purister

furlic
undiction
keylament
waterly
ingenus

permier
azimure
colderer

deptic
aspective
interrain
redeform
reseatment

subportine
solarkin
staligskill

veinic
evergent
rifterer
frosterous
deflorist

eonic
minerole
colderer

plumic
creacry
tanneract
folifact
treander

unfaulty
amplefate
juvanist

iftive
foractic
underink
lightenase
misharbour

fathomry
miratour
colderer

glacious
coalactic
foldacure
fortifree
adorey

winfailer
consilvate
volcannot

chartic
moontactic
circocent
holiwere
preproser

riverer
tempertry
colderer

Ore

Percussion Key

Percussion 1

high bongo (left / unaccented) high bongo (right / accented) high woodblock scrap tin higher metal pipe (or agogo) cymbal

kick

Percussion 2

low bongo (left / unaccented) low bongo (right / accented) low woodblock scrap tin lower metal pipe (or agogo) cymbal

kick

A ♩ = 108

2

3

Voice 1

4/4

Percussion 1

p single finger

Voice 2

4/4

Percussion 2

p single finger

4

5

6

7

Perc. 1

Perc. 2

B

9 10

11 12 13

14 15 16

V. 1 *mf* speak
 in - slight re - ex - ist re - com - pass
 Perc. 1
 V. 2 *mf* speak
 in - ve - toed ox - y - nim
 Perc. 2
 V. 1
 Perc. 1
 V. 2
 Perc. 2
 V. 1
 Perc. 1
 V. 2
 Perc. 2
 V. 1
 Perc. 1
 V. 2
 Perc. 2

un - at -
 pro - stract - ed
 tract cer - tic faun - er - y
 ef - fort - ive arc - an - cient

108 J 110

Perc. 1

Perc. 2

111 112 113

V. 1 + 2

shout *f* ore!

shout *f* ore!

Perc. 1

Perc. 2

114 115 K

Perc. 1

Perc. 2

117 118 119

Perc. 1

Perc. 2

120 121 122

Perc. 1

Perc. 2

This block contains measures 120, 121, and 122. Percussion 1 and 2 play a rhythmic pattern of eighth and sixteenth notes with various rests and accents. Measure 121 features a syncopated pattern in Perc. 1. Measure 122 continues the rhythmic motif.

L 124 125

Perc. 1

Perc. 2

This block contains measures 124 and 125. Measure 124 starts with a large 'L' in a box. Perc. 1 has a rest followed by a pattern of eighth notes. Perc. 2 plays a similar pattern. Measure 125 continues the patterns with some rests and accents.

126 127 128

Perc. 1

Perc. 2

This block contains measures 126, 127, and 128. Perc. 1 and 2 play a rhythmic pattern of eighth and sixteenth notes. Measure 127 has a rest in Perc. 1. Measure 128 continues the rhythmic motif.

129 130 131 132

Perc. 1

Perc. 2

This block contains measures 129, 130, 131, and 132. Perc. 1 and 2 play a rhythmic pattern of eighth and sixteenth notes. Measure 131 has a rest in Perc. 1. Measure 132 continues the rhythmic motif.