

Thomas Rex Beverly

# Desert Hail

for percussion quartet, seasonally variable  
notation, and electronics



11 min

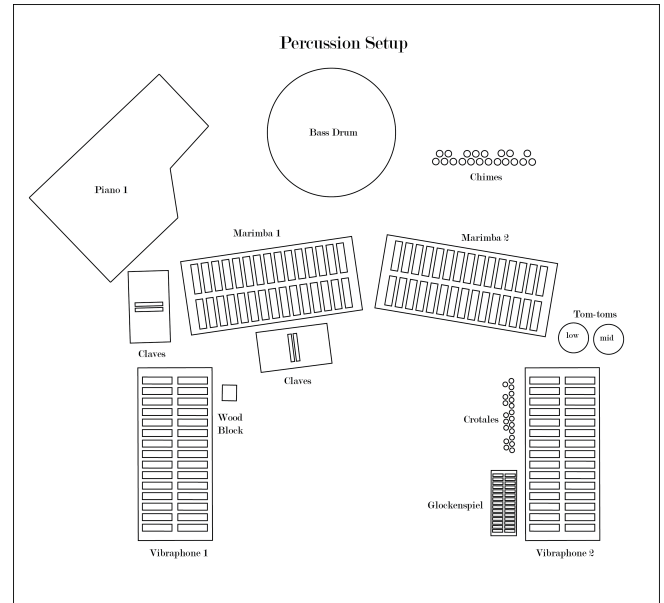
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## Instrumentation:

- Percussion 1: Piano, Vibraphone 1, Wood Block (high), Claves 1
- Percussion 2: Vibraphone 2, Crotales 1, Glockenspiel
- Percussion 3: Marimba 1, Bass Drum, Claves 2, Chimes,
- Percussion 4: Marimba 2, Bass Drum, one Crotales (E3), Chimes, Tom-toms (Low and Mid)

## Technical Requirements:

- 2 front loudspeakers
- 1 mixing board
- 1 audio interface with at least 2 outputs
- 1 laptop computer with Max 6 or Max 6 Runtime
- 1 MIDI foot pedal



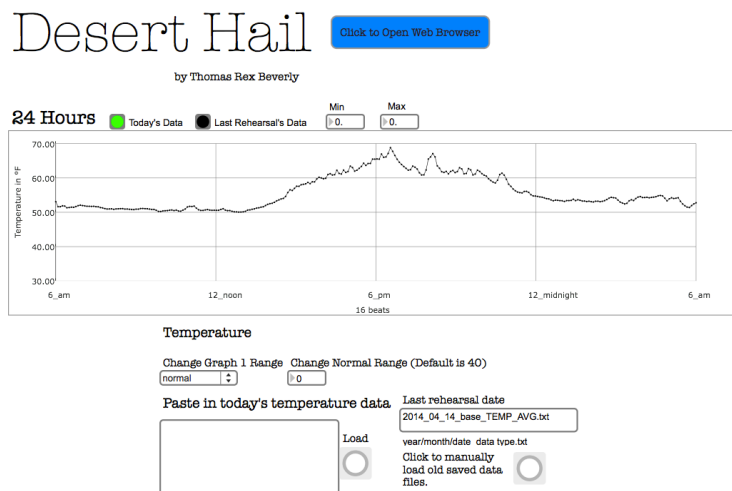
## Performance Note:

The electronics will be played through a Max/MSP patch. Percussion 3 will trigger electronic samples throughout the piece by pressing a MIDI foot pedal. The four graphical cadence points are to be read over 16-20 seconds. The graphical contour is taken from temperature data from the dates listed at each cadence. Each instrument has been given notes to play over the 16-20 seconds with rhythmic values read from the graphical notation. The contour is interpreted as rhythmic and dynamic values according to the key below. Instruments should not play rhythms in sync with each other, but should interpret the graphic individually.

### Temperature Graph Interpretation Key

- |                                    |   |
|------------------------------------|---|
| 50 degrees - quarter notes, mp     | 90/100 degrees - as fast as possible, fff |
| 40 degrees - half notes, p         | 80 degrees - 32nd notes, ff               |
| 30 degrees - dotted half notes, pp | 70 degrees - 16 <sup>th</sup> notes, f    |
| 20 degrees - whole notes, ppp      | 60 degrees - eighth notes, mf             |
| 10 degrees - whole notes, pppp     |   |

Also, the Max/MSP patch includes a feature to generate a new version of the graphic for the current season. For each performance, one of the four graphical cadences is updated to reflect the current season. For instance, in the summer, the software creates new graphical notation based on temperature data from the current summer weather in west Texas. Then, this new summer version is drawn over the original summer graphic in each player's part. A picture of the patch is shown below. Email [trbeverly@gmail.com](mailto:trbeverly@gmail.com) for the Max/MSP patch.



## Program Note:

While on an extended bicycle trip through west Texas, I was caught in a sudden summer thunderstorm. In these storms, the temperature drops from 95 to 35 in a matter of minutes, the sky opens up, and hailstones descend from the sky onto the desert landscape. It was a surreal, beautiful, and slightly painful experience. From this experience, I created *Desert Hail*. In order to link this piece directly to the west Texas environment, I built a computer program that utilizes temperature data from the McDonald Observatory in west Texas. Using historical data, the software uses four sets of data (one data set for each season) that is then turned into 16-20 seconds of graphical notation that occur between the major sections of the piece. For each performance, one of the four graphical contours is updated to reflect the current season. For instance, in the summer, the software creates new graphical notation based on temperature data from the current summer weather in west Texas. Then, this new summer version replaces the original summer graphic in the score. All four graphical contours are then interpreted as rhythmic and dynamic values and can be heard in relation to each other as the rhythmic energy rises and falls with the temperature of the landscape. The temperature data is not a metaphor; rather it directly connects the auditory experience with the current natural energy of west Texas.

## About the Composer:

Thomas Rex Beverly is a graduate of Trinity University in San Antonio, Texas where he received a bachelor's degree in music composition. At Trinity, he studied with Timothy Kramer, David Heuser, Jack W. Stamps, and Brian Nelson. Beverly studied abroad in fall 2008 in Prague, Czech Republic. There he studied composition with the Czech composer Michal Rataj and researched contemporary Czech music. He completed a Master of Arts in Teaching for Music Education at Trinity University and then taught as the Band and Choral Director at KIPP Aspire Academy in San Antonio. He has had pieces performed at the 2009 SCI Region VI Conference, the 2013 Electroacoustic Barn Dance Festival, the 2013 New Voices Festival at the Catholic University of America, the 2013 Christian Fellowship of Art Music Composers National Conference, the 2013 National Student Electronic Music Event at Temple University, the 2014 Biennial Symposium for Arts and Technology at Connecticut College, 2014 National Student Electronic Music Event at Georgia Southern University, the 2014 Bowling Green State University Graduate Student Conference, the 2014 SCI Iowa New Music Symposium, the 2014 TransX Transmissions Art Symposium in Toronto, Canada, the 2014 Sweet Thunder Electroacoustic Festival, the 2014 New York City Electroacoustic Festival, and the 2014 International Computer Music Conference. His piece *Ringin' Rocks* for wind ensemble and electronics was selected as a winner of 2013 Score Project Competition for new wind ensemble music and he was one of eight composers selected to attend the 2014 So Percussion Summer Institute. He is currently attending graduate school at Bowling Green State University in their Master of Music Composition degree program. He is studying with Elainie Lillios and Christopher Dietz and is a Music Technology Teaching Assistant.

# Desert Hail

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## Cue 1

$\text{♩} = 120$   
**Vibraphone** cord, let ring until next attack if tied

Thomas Rex Beverly

tutti unision with perc. 2 and 4, to m. 15

**Crotales** Right **hard plastic**  
**Vibraphone** cord  
**Bass Drum** two yarn mallets let ring until next attack if tied  
**Marimba** yarn

1

*f* *ppp* *mf* *pp* *mp* *p* *mf* *mp* *ppp* *mp* *p* *mf* *mp* *ppp* *mp* *p* *mf* *mp*

tutti unision with perc. 1 and 4, to m. 15

Perc. 1 (m. 15) *ppp* cord/hard plastic

Perc. 2 let ring until next attack if tied *ppp* *f* *ppp*

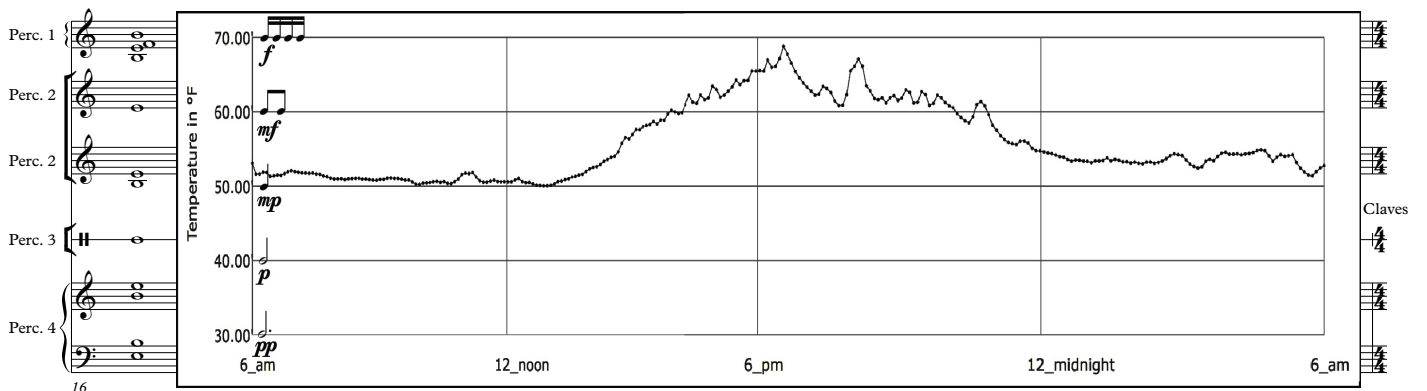
Perc. 3 *ppp*

Perc. 4 *mf* *mp* *f* *mp*

## Fall

Graphical Cadence: Mid Range Voicing \*Graphic indicates rhythmic durations.  
 11/11/13 6:00 am to 11/12/13 6:00 am See performance note for instructions.

**A** 4-5" (8-10 beats) 4-5" (8-10 beats) 4-5" (8-10 beats) 4-5" (8-10 beats) To Pno.



**B**

Cue 2

2

Perc. 1 *p* [Piano] *f* *p* *pp* To Vib.

Perc. 1 [Vibraphone] rubber *p* *f*

Perc. 2 cord let ring until next attack if tied *ppp* To. Crot. *mp*

Perc. 2 [Crotales] hard plastic

Perc. 3 [Claves] *mf*

Perc. 4 *p* *f* *ppp*

17

Perc. 1 *mp* *f* *mp*

Perc. 2 To Vib.

Perc. 2 *f* *p* *pp* *ppp* < *p* <

Perc. 3 [Marimba] yarn *p* *pp*

Perc. 3 To Mar.

Perc. 4 *mp* > *pp* *p* *ppp* *f* *pp*

28

**C** (m. 46) Piano let ring until next attack if tied

Perc. 1

**Cue 3** tutti unison, all, to m. 46 To Pno.

Perc. 1 *ppp mp f mp mf*

Perc. 2 *mf mp mp mf*

Perc. 3 Marimba yarn *mp f mp mf*

Perc. 4 *p p mp mf* To Tom-t.

Perc. 4 *pp* Tom-toms

40

**D**

Perc. 1 *f ff ppp f*

Perc. 2 *f ff mp f p*

Perc. 3 *f pp f ppp f*

Tom-t. *f* To Mar.

49

two yarn mallets

Perc. 1 *mp ff mp ff f ff f*

Perc. 2 Crotales *mp mf* hard plastic & c.

Perc. 2 Vibraphone *mp mf* cord

Perc. 3 *pp p mp mf*

Perc. 4 Marimba yarn *f mf mf mf*

57

4

Perc. 1

Perc. 2

Perc. 2

Perc. 3

Perc. 3

Perc. 4

65

*f* *ff* *f* *ff* *f* *ff* *p*

8<sup>th</sup>

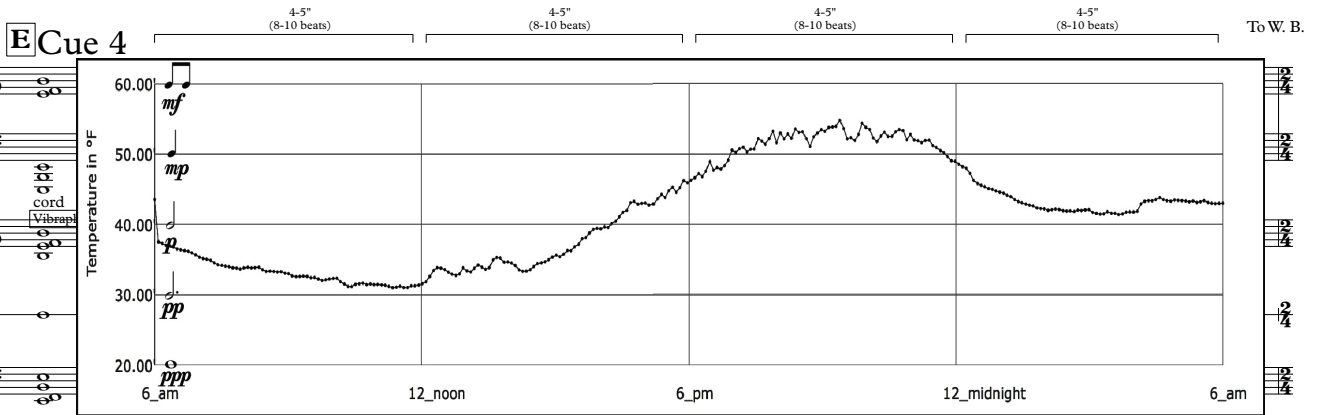
pick up 4 cord

To B.D.

Bass Drum two yarn mallets

## Winter

Graphical Cadence: Low Voicing \*Graphic indicates rhythmic durations.  
1/21/14 6:00 am to 1/22/14 6:00 am See performance note for instructions.



## F

### Like Morse Code

(Play a non-periodic rhythms similar to the written rhythm.)

Wood Block medium plastic Please observe written rests over 1 beat in length.)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

80

*f* *mf* *mf* *mp* *p* *pp*

let ring until next attack if tied

let ring throughout

*ff*

Marimba yarn

5

Perc. 1 *mf* *p* *pp* *mp*

Perc. 2 *p* *p*

Perc. 3

Perc. 4 *p* *ppp* *ff* *p*

85



**G**  
Cue 5

Perc. 1 *mf* *p* *mf*

Perc. 2 *pp* *medium plastic*

To Crot.

Perc. 3

Perc. 4 *ff*

94



Perc. 1 *p* *mf* *p* *mf* *mp* *f*

*hard plastic/cord*

Perc. 2 *ff* *mp* *f*

*Crotales* *hard plastic*

Perc. 2 *f*

*Glockenspiel* *cord*

Perc. 2 *ff*

Perc. 3 *To. Mar.*

Perc. 4 *mp* *ff* *f*

100



6 Perc. 1 H To Vib.

Perc. 2 hard plastic/cord Crotales

Perc. 2 Vibraphone

Perc. 3 Marimba yarn

Perc. 4

106 pp < mf mf f mf ppp p

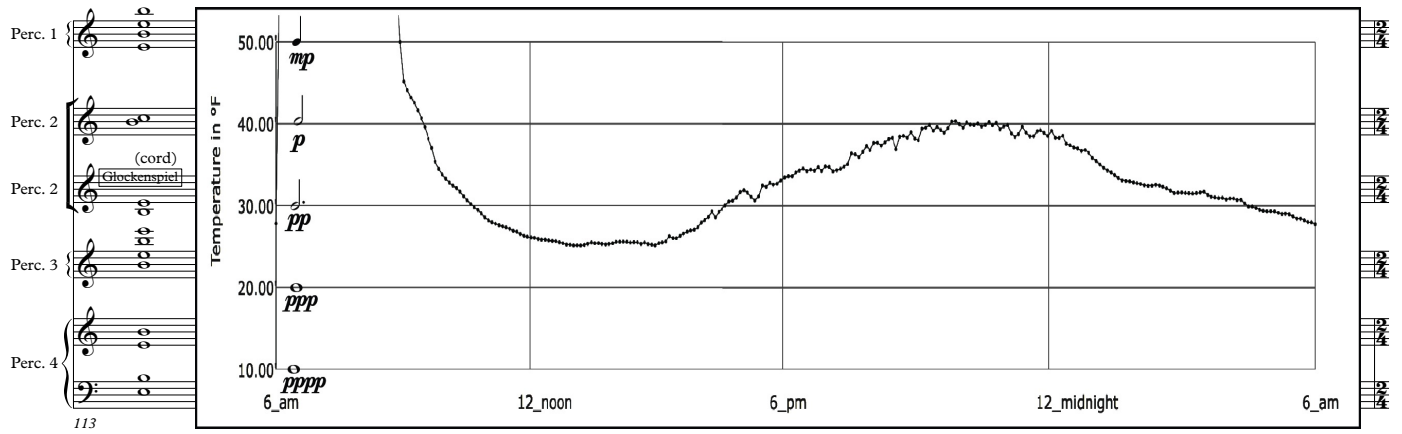
## Spring

Graphical Cadence: Mid Range Voicing  
3/20/14 6:00 am to 3/21/14 6:00 am  
\*Graphic indicates rhythmic durations.  
See performance note for instructions.

### Cue 6

I Vibraphone  
cord

4-5" (8-10 beats)      4-5" (8-10 beats)      4-5" (8-10 beats)      4-5" (8-10 beats)



J tutti unison, all, to m. 132

Vibraphone cord, let ring until next attack if tied

Perc. 1 f mp

Perc. 2 Crotales hard plastic pick up 4 hard plastic f mp

Perc. 3 Marimba yarn f mp

Perc. 4 f mp

114

m. (132) Piano let ring until next attack if tied

Perc. 1 *mf* *p* *f* *mp* *f* *ff*

To Pno.

Perc. 2 *mf* *p* *f* *mp* *f* *ff*

To Vib.

Perc. 3 *mf* *p* *f* *mp* *f* *ff*

Perc. 4 *mf* *p* *f* *mp* *f* *ff*

125

Perc. 1 *p*

Vibraphone cord,

Perc. 2 *p*

Perc. 3

Perc. 4

134

**K**  
Cue 7

(mostly unison with perc. 2, to m. 75)

Perc. 1 *mf* *p* *f* *fff* *ff*

let ring until next attack if tied *8<sup>va</sup>*

(mostly unison with perc. 1, to m. 175)

Perc. 2 *mf* *p* *f* *ff*

Perc. 3 *fff*

Bass Drum let ring throughout two yarn mallets

Perc. 4 *f*

To Cro.

145

8

Perc. 1

Perc. 2

Perc. 3

Perc. 4

**L**

Like Morse Code (Play a non-periodic rhythms similar to the written rhythm.)  
 [Crotales] medium plastic Please observe written rests over 1 beat in length.)

156 *ppp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

**M**

163 *mp* *pp* *f*

Perc. 1

Perc. 2

Perc. 2

Perc. 3

Perc. 4

Perc. 4

169

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

**N**

Cue 8  
let ring until  
next attack if tied

[Crotales] (cord)

[Chimes] plastic hammer

To Mar.

To Chim.

tutti unision, all, to m. 213

Perc. 1

Perc. 2

Perc. 2

Perc. 3

Perc. 4

*ff* *p* *f* *ff*

*f*

*f* *ff* *p* *mp*

Marimba yarn, *ff*

To Crot.

To Tom-t.

177

Crotales hard plastic

Perc. 1

Perc. 2

Perc. 3

Perc. 3

Tom-t.

Perc. 4

*ff* *fff*

*ff* *mf < f* *fff*

*ff*

To B. D.

two yarn mallets  
Bass Drum let ring throughout *ff* *ff < fff*

Tom-toms sticks *mp* *ff*

plastic hammers *ff* *fff*

186

Perc. 1

Perc. 2

Perc. 3

Perc. 4

196

Q

Perc. 1

Perc. 2

Perc. 3

Perc. 4

204

R

Cue 9

(m. 213)

To Mar.

To Mar.

*mf* < *f*

*mp*

# Summer

Graphical Cadence: High Range Voicing \*Graphic indicates rhythmic durations.  
7/10/13 6:00 am to 7/11/13 6:00 am See performance note for instructions.

To. Civ.

