

Thomas Rex Beverly

Ocotillo

for multi-percussion, seasonally variable
electronics, and video



10 min

Copyright © 2013

Instrumentation:

Wood Block

Triangle

Crotales

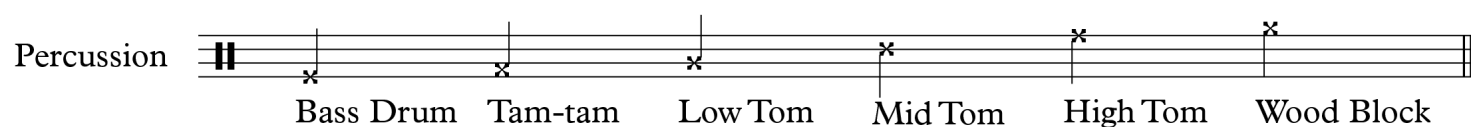
Glockenspiel

Chimes

Low, Mid, High Tom-toms

Bass Drum

Tam-Tam



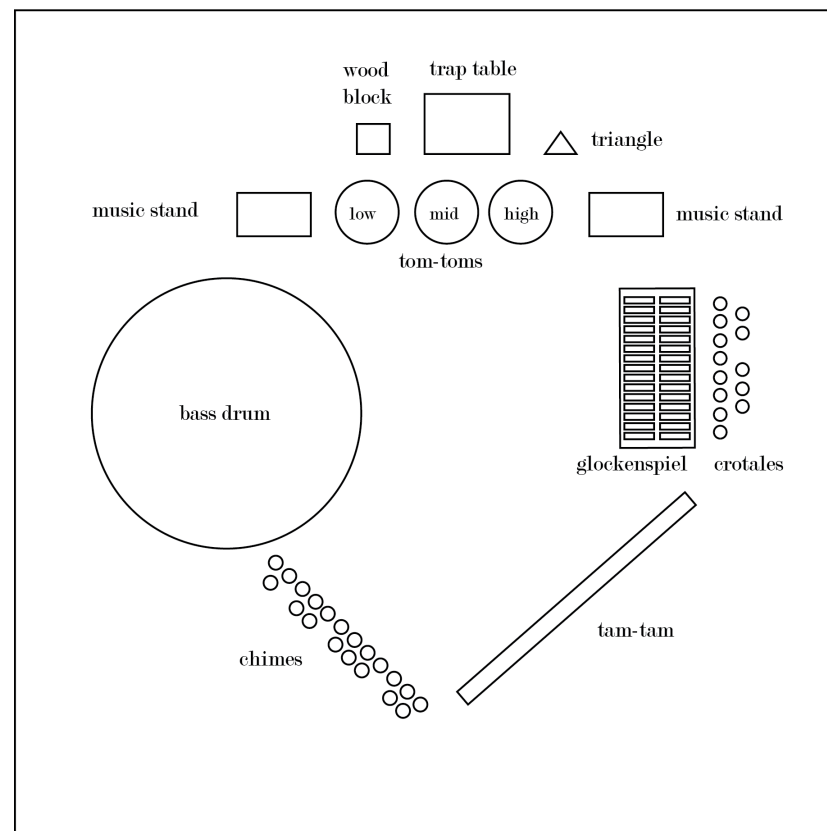
Performance Note:

The video and the seasonally variable electronics will be played through a Max/MSP patch. This patch will also generate the click track, through output 3, for the percussionist. Each rehearsal mark corresponds to a sync point with the video. The click track will change to a higher tone four measures before each rehearsal mark/video sync point to give the percussionist a warning about the upcoming sync point. Several two-headed sticks are required: two, two-headed snare/hard felt mallets and one, two-headed snare/hard plastic mallet. Email trbeverly@gmail.com for the Max/MSP patch.

Technical Requirements:

- 2 front loudspeakers
- 1 projector
- 1 mixing board
- 1 audio interface with at least 3 outputs
- 1 laptop computer with Max or Max Runtime
- 1 set of headphones for the click track
- Optional: 1 monitor speaker for the percussionist

Percussion Setup



Program Note:

The video for this piece, captured in summer 2013, consists of time-lapse photographs depicting the extreme dynamics of the west Texas landscape. The majority of the electronics in this piece are fixed, but I also built a computer program that receives data from the McDonald Observatory in west Texas. For each performance, the software translates the temperature data from the prior day into a new layer of audio that colors the piece differently depending on the season. For example, in the summer the software generates a brighter, more vibrant sound and in the winter a darker, denser one. The temperature data is not a metaphor; rather it directly connects the visual and 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 Elaine Lillios and Christopher Dietz and is a Music Technology Teaching Assistant.

Ocotillo

for multi-percussion, seasonally variable electronics, and video

Thomas Rex Beverly

♩=100 Aggressively two, two-headed snare/hard felt sticks
freely change roll speeds l.v.

6

freely change roll speeds

12

17 **poco accel.** (4 measures to sync point) **♩ = 100**

A Spacious, rippling

26 **Crotales** four mallets, brass

33

38 (4 measures to sync point) **B**

44

mp *mp* *mp*

To Tri.

48 Triangle triangle beater

p *mf* *p* *mf* *p* *mf* *p* *mf*

55 Crotales

p *mf* *p* *mf* *p* *f* *ppp*

l.v. 3 3

60

pp

62 (4 measures to sync point)

p *mp* *mf*

69 **C** Surging, swelling

Chimes four mallets, medium yarn

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

77

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

82

mp *pp* *mp* *mf* *mp* *mf* *mp* *mf*

87 (4 measures to sync point) To Croc. **D**

l.v. 8

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

101 (4 measures to sync point) **E** Crotales brass

ppp

111 bass drum beater (Tom-toms) snare stick (4 measures to sync point)

p mp mf mp mf

117 **F** Steadily, unwavering

f ff

121

f

126 **G** Chimes plastic hammer

p ff mp

130 (4 measures to sync point) **G** Crotales hard plastic

p mp mf p mf ff

(Tam-tam) bass drum beater

136

ff

140 (4 measures to sync point)

ff *fff* *fff*



H

Frenetically, gaining intensity

lt. hand, two-headed snare/hard felt (with snare heads, improvise a non-periodic 32nd note
rt. hand, two-headed snare/hard plastic pattern similar to this one on the low/mid toms)

145

pp *p*

148 (improvise a non-periodic 32nd note
similar to this one on the low/mid toms)

(play rhythms as written)

mp *f*

153

ff

156 (4 measures to sync point)

158

I Explosive, thunderous

(play mid/upper tom with snare head)
(play lower tom/B.D. with hard felt head)

160

fff *ff* *fff* *ff* *fff* *f*

Crotales hard plastic

170

fff *f* *fff*

Percussion Crotales Percussion

Torrential, unyielding

176 (4 measures to sync point) Crotales J (Tam-tam) snare stick
bass drum beater

f *ff* *fff* *ff*

184 two gong beaters

fff *ff* *fff* *ff* *fff* *ff* *fff* *fff* *f* *ff*

195 (4 measures to sync point) l.v. To Chim.

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

K Fluidly, pushing and pulling

210 Chimes two plastic hammers accel. rit. =120 accel. =100

f *ff* *f*

214 rit. =130 accel. =100 accel. =120 rit. =140 accel. =100

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

219 rit. =120 accel. =100 accel. =120 rit. =160 ff =100

ff *f* *fff* *ff*

224 accel. =100 accel. =120 (4 measures to sync point) =140 ff =100

f *ff*