

Thomas Rex Beverly

# Ringing Rocks

for wind ensemble with or without electronics



Grade 3 1/2

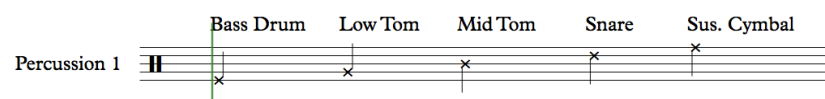
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## Instrumentation:

Piccolo  
Flute 1  
Flute 2  
Oboe  
Bassoon 1  
Bassoon 2  
Contrabassoon  
Clarinet 1  
Clarinet 2  
Clarinet 3  
Bass Clarinet  
Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Baritone Saxophone  
Trumpet 1  
Trumpet 2  
Trumpet 3

Horn 1  
Horn 2  
Horn 3  
Horn 4  
Trombone 1  
Trombone 2  
Euphonium  
Tuba  
Percussion I – Sus. Cymbals, Snare Drum, Tom-Toms, Bass Drum  
Percussion II – Vibraphone, High Wood Block  
Percussion III – Marimba, Sus. Cymbal  
Percussion IV – Cowbell, Glockenspiel, Chimes  
Percussion V – Electronics/Laptop **OR** Brake Drum, Crotales,  
Chimes



## Performance Note:

### Without Electronics:

If the ensemble does not have the ability to perform the piece with electronics the "Electronics" line at the bottom of the score will be IGNORED and the fifth percussionist will play the written "Percussion V" line on the indicated traditional acoustic instruments.

### With Electronics (Ideal Version):

If the ensemble has the technical gear needed to perform the piece with electronics the "Percussion V" line at the bottom of the score will be IGNORED and "Electronics" part will be read and cued (by the fifth percussionist) at the indicated places in the score by pressing the spacebar on the laptop.

I have written a simple piece of audio software using Cycling 74's, Max 7 that will play the two-channel stereo electronics track. Percussion V will perform the electronics by triggering the samples (by pressing the spacebar) on the laptop at each indicated cue marked in printed "Electronics" part. The rhythms are dictated for the electronics part to help the percussionist follow along with the electronics. Each cue marking indicates a place where the 5<sup>th</sup> percussionists should press the spacebar exactly timed with the arrow in the part. All cues start on a downbeat.

## Technical Requirements:

1. 2 PA speakers large enough to balance the electronics with the ensemble.
2. 1 small mixer with at least 2 channels.
3. 1 laptop (Mac or Windows)
4. 1/8" (3.5mm) TRS to Dual 1/4" TS Stereo Breakout Cable <http://www.sweetwater.com/store/detail/CMP153/>. This cable is used to take the audio from the headphone jack on the laptop into channels 1 and 2 on the mixer.
5. Email [trbeverly@gmail.com](mailto:trbeverly@gmail.com) for the Ringing Rocks app. This app contains the audio files and will be used to play the electronics during rehearsals and performances.
6. Instructions for operating the app are included in the app.

If you have never worked with electronics before and would like more information on how to implement them effectively with wind ensembles please don't hesitate to contact me at [trbeverly@gmail.com](mailto:trbeverly@gmail.com). I would be happy to set up a phone call to talk you through the tech setup.

**Program Note:**

My sister, a Geology Ph.D. student, visited Ringing Rocks State Park. Upon returning home, she invited me to explore the park with her the next time I visited her in New Jersey, but under one condition: I needed to bring my portable digital recorder along. I said yes, but honestly I wasn't expecting much to come of it. Thankfully, I was proved wrong. Ringing Rocks State Park is an amazing acoustic space. While there, I noticed little worn spots where people had hit the rocks. So, I took my sister's rock hammer and hit one of the spots, not expecting much more than a dull thud. What I got was a pure chime-like tone that resonated with the rocks around it. I was captivated for hours. I went around to each boulder to find the rock's sweet spot and made hundreds of recordings. As the day came to a close, I had recorded a full chromatic scale ranging multiple octaves. Yet, the most interesting finding was that the majority of the most resonant rocks were a B flat. The rock field had a fundamental tone of B flat.

Upon returning from my trip, I decided to write a piece, which used the audio samples in an electronics part. As the piece evolved, I set one important constraint on my writing process. I decided not to alter the samples other than adding a little reverb. I only allowed myself to cut and splice the original samples together to form rhythms and chords. I wanted to maintain the integrity of the original rock sounds and showcase the natural phenomenon of the rock field. While some of the rocks are slightly out of equal temperament tuning, I found it led to interesting clashes. Other rock samples even allowed me to stack the samples to build rock chords. Finally, because the rocks recordings actually sound very similar to brake drums, crotales, and chimes the piece can be played with or without electronics. One percussionist either plays the same rhythms of the electronics on brake drums, crotales, and chimes or triggers audio samples with a laptop that are played from speakers within the ensemble. What follows is a wind ensemble piece in the naturally occurring key of the ringing rocks.

**About the Composer:**

American composer Thomas Rex Beverly is a graduate of Trinity University in San Antonio, Texas where he received a bachelor's degree in music composition. While at Trinity, he studied with Timothy Kramer, David Heuser, Jack W. Stamps, and Brian Nelson. Beverly studied abroad in the fall of 2008 in Prague, Czech Republic. There he studied composition with Czech composer Michal Rataj and researched contemporary Czech music. He completed a Master of Arts in Teaching in Music Education at Trinity University and then taught as the Band and Choral Director at KIPP Aspire Academy in San Antonio. His performances include the 2013 Electroacoustic Barn Dance Festival, the 2013 New Voices Festival at the Catholic University of America, the 2013 CFAMC National Conference, N\_SEME 2013 at Temple University, the 2014 Biennial Symposium for Arts and Technology at Connecticut College, N\_SEME 2014 at Georgia Southern University, the 2014 BGSU Graduate Student Conference, the 2014 SCI Iowa New Music Symposium, the 2014 TransX Transmissions Art Symposium, the 2014 Sweet Thunder Electroacoustic Festival, NYCMEF 2014, Circuit Bridges, IngenuityFest 2014, the 2014 Firenze Multimedia Festival, the 2014 International Computer Music Conference, the 2014 ATMI National Conference, and the 2014 CMS National Conference. His piece *Ringing Rocks* is a winner of the Cypress Symphonic Band Call for Scores for new wind ensemble music, he was one of eight composers selected to attend the 2014 So Percussion Summer Institute, and his piece *Ocotillo* was selected as both a winner of the Juventas New Music 2015/16 Call for Scores and as second prize winner of the 2015 ASCAP/SEAMUS Student Commissioning Competition. He is a recent graduate of Bowling Green State University in their Master of Music Composition degree program where he studied with Elainie Lillios, Christopher Dietz and was a Music Technology Teaching Assistant.

# Ringing Rocks

Thomas Rex Beverly

♩ = 130

Piccolo

Flute I, II

Oboe

Bassoon I, II

Contrabassoon

Clarinet I in B♭

Clarinet II in B♭

Clarinet III in B♭

Contra Alto Clarinet in E♭

Bass Clarinet in B♭

Alto Saxophone I, II

Tenor Saxophone

Baritone Saxophone

Trumpet I in B♭

Trumpet II, III in B♭

Horn I, II in F

Horn III, IV in F

Trombone I, II

Euphonium

Tuba

♩ = 130

Percussion I

Percussion II

Percussion III

Percussion IV

Percussion V

Electronics

Bass Drum bass drum beater

Vibraphone cord

Crotales hard plastic

Cue 1

Picc. *pp*

Fl. *mp* *unis.* *pp*

Ob.

Bsn. *mf*

Cbsn. *p*

Cl. *p*

Cl. *p*

Cl. *p*

C. A. Cl. *mf*

B. Cl. *mf*

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. *mp*

Tpt. *mp*

Hn. *mp* *a2* *p*

Hn. *mp* *a2* *p*

Tbn. *f*

Euph. *f* *p*

Tba. *p*

Tom-t. *mf* *p* Tom-toms/snare sticks

Vib. *p*

Mar. *p* Marimba

Glock.

Br. D. *f* *mp*

Electronics *Cue 2*

12 13 14 15 16 17 18 19 20 21

Picc.  
 Fl.  
 Ob.  
 Bsn.  
 Cbsn.  
 Cl.  
 Cl.  
 Cl.  
 C. A. Cl.  
 B. Cl.  
 Alto Sax.  
 Ten. Sax.  
 Bari. Sax.  
 Tpt.  
 Tpt.  
 Hn.  
 Hn.  
 Tbn.  
 Euph.  
 Tba.  
 Tom-t.  
 Vib.  
 Mar.  
 Glock.  
 Br. D.  
 Electronics

Musical score for a large ensemble. The score is divided into measures 22 through 30. Dynamics include *p*, *mf*, and *mf*. A cue for Glockenspiel (hard plastic) is marked at measure 26. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Contrabassoon, Clarinet, Clarinet, Clarinet, Contralto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet, Trumpet, Horn, Horn, Trombone, Euphonium, Tuba, Tom-tom, Vibraphone, Maracas, Glockenspiel, and Br. D. Electronics.

31

Picc. *f*

Fl. *f*

Ob. *pp*

Bsn. *pp*

Cbsn. *pp*

Cl. *p*

Cl. *p*

Cl. *p*

C. A. Cl. *p*

B. Cl. *p*

Alto Sax. *pp*

Ten. Sax. *pp*

Bari. Sax. *pp*

Tpt. *mf*

Tpt. *mf*

Hn. *mf* *mp*

Hn. *mf* *mp*

Tbn.

Euph.

Tba.

31

Tom-t.

Vib.

Mar.

Glock. *mp* *p* *To Br.D.*

Br. D. *mp*

Electronics *mp* *Cue 4* *Cue 5*

Picc. *p*

Fl. *p*

Ob. *mp*

Bsn. *mp*

Cbsn. *mp*

Cl. *mp*

Cl. *mp*

Cl. *mp*

C. A. Cl. *mf*

B. Cl. *mf*

Alto Sax. *mp* *mf*

Ten. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

Tpt. *f*

Tpt. *f*

Hn. *f*

Hn. *f*

Tbn. *mp*

Euph. *mp*

Tba. *mp*

Tom-t. *f* *ff* Suspended Cymbal

Vib. *mf*

Mar. *mp*

Glock.

Crot. Brake Drum sticks *mp* *mf*

Electronics *mp* *mf*

41 42 43 44 45 46 47 48



Picc. *f*

Fl. *f*

Ob. *f* *mf*

Bsn. *f* *f*

Cbsn. *f* *f*

Cl. *f* *mf*

Cl. *f* *mf*

Cl. *f* *mf*

C. A. Cl. *f*

B. Cl. *f*

Alto Sax. *f*

Ten. Sax. *f* *mf*

Bari. Sax. *f*

Tpt. *f*

Tpt. *f*

Hn. *f*

Hn. *f*

Tbn. *f*

Euph. *f* *mf*

Tba. *f*

Tom-t. *mf* **Bass Drum** bass drum beater

Vib. *ff*

Mar. *f*

Glock. *f*

Crot. *f* **Crotales** hard plastic

Electronics *f* **Cue 6** *mf* **Cue 7**

49 50 51 52 53 54 55 56 57



Picc.

Fl.

Ob.

Bsn.

Cbsn.

Cl.

Cl.

Cl.

C. A. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Hn.

Hn.

Tbn.

Euph.

Tba.

Tom-t.

Vib.

Mar.

Glock.

Chim.

Electronics

Cue 9

Cue 10

67 68 69 70 71 72 73 74

To Chim.

*mf*

Picc. *f*

Fl. *mf* *f*

Ob. *f*

Bsn. *mf*

Cbsn. *mf*

Cl. *f*

Cl. *mf* *f*

Cl. *mf* *f*

C. A. Cl. *mf*

B. Cl. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. *mf* *f*

Tpt. *mf* *f*

Hn. *mf* *mf*

Hn. *mf* *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Tom-t. *mp* *mf*

Vib.

Mar. *f*

Glock. *f*

Chim. *f*

Electronics *f*

75 76 77 78 79 80 81

Cue 11



Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cbsn.

Cl. *mf*

Cl. *mf*

Cl. *mf*

C. A. Cl.

B. Cl.

Alto Sax. *mf* a2

Ten. Sax. *mf*

Bari. Sax.

Tpt. *mf*

Tpt. *mf*

Hn. *f* *mf*

Hn. *f*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Tom-t. *mf* yarn

Vib. *mf*

S. Cym. *mf* To Mar. Marimba yarn

Glock.

Crot.

Electronics *mf* Cue 13

90 91 92 93 94 95 96 97

100

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f* *mp*

Cbsn. *f*

Cl. *f*

Cl. *f*

Cl. *f*

C. A. Cl. *f*

B. Cl. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. *f*

Tpt. *f*

Hn. *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

100

Tom-t. *f* *mf*

Vib. *ff* *mf*

Mar. *f* *mp*

Glock. *ff* *mp*  
 To Glock. Glockenspiel hard plastic

Crot. *ff* *mp*  
 To Crot. Crotales hard plastic

Electronics *ff* *mp*

Cue 14

98 99 100 101 102 103 104 105 106

Picc. *mp*

Fl. *mp*

Ob.

Bsn.

Cbsn.

Cl. *mp*

Cl.

Cl.

C. A. Cl. *mp*

B. Cl. *mp*

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Hn.

Hn.

Tbn.

Euph.

Tba.

Tom-t. *pp*

Vib.

Mar. *mp*

Glock.

Crot.

Electronics

↓ Cue 15

107 108 109 110 111 112 113 114 115

Detailed description: This page of a musical score (page 13) contains staves for various instruments. The woodwind section includes Piccolo, Flute (first), Oboe, Bassoon, Contrabassoon, Clarinet (three staves), Clarinet in A, Clarinet in B, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet (two staves), Horn (two staves), Trombone, Euphonium, and Tuba. The percussion section includes Tom-tom, Vibraphone, Maracas, Glockenspiel, and Crotales. An Electronics staff is at the bottom, starting with a 'Cue 15' box and numbered measures 107 through 115. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo).



116

Picc. *mp*

Fl. *p*

Ob. *p*

Bsn. *p*

Cbsn.

Cl. *p*

Cl. *p*

Cl. *p*

C. A. Cl.

B. Cl.

Alto Sax. *p*

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Hn. *p*

Hn. *p*

Tbn. *p*

Euph.

Tba.

116

Tom-t. *mp*

Vib. *mp*

Mar. *mp*

Glock. *p*

Crot. *mp*

Electronics

↓ Cue 16

↓ Cue 17

Picc. *mf*

Fl. *p*

Ob. *p*

Bsn. *p*

Cbsn. *p*

Cl. *p*

Cl. *p*

Cl. *p*

C. A. Cl. *p*

B. Cl. *p*

Alto Sax. *p*

Ten. Sax.

Bari. Sax.

Tpt. *p*

Tpt. *p*

Hn. *p*

Hn. *p*

Tbn.

Euph.

Tba.

Tom-t.

Vib.

Mar.

Glock.

Crot.

Electronics *Cue 18*

126 127 128 129 130 131 132 133 134 135

Picc.

Fl.

Ob.

Bsn.

Cbsn.

Cl.

Cl.

Cl.

C. A. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Hn.

Hn.

Tbn.

Euph.

Tba.

Tom-t. Tom-toms yarn

Vib.

Mar.

Glock. Chimes plastic hammers

Crot.

Electronics

136 137 138 139 140 141 142 143 144 145 146 147

*p* *mp* *mf* *f* *fpp* *mp* *f*

Cue 19 Cue 20

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

Cbsn. *f*

Cl. *f*

Cl. *f*

Cl. *f*

C. A. Cl. *f*

B. Cl. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. *f*

Tpt. *f*

Hn. *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

Tom-t. *f*

Vib. *f*

Mar. *f*

Chim. *f*

Crot. *f*

Electronics *f*

Cue 21

148 149 150 151 152 153 154 155 156

Picc.

Fl.

Ob.

Bsn.

Cbsn.

Cl.

Cl.

Cl.

C. A. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Hn.

Hn.

Tbn.

Euph.

Tba.

Tom-t.

Vib.

Mar.

Chim.

Crot.

Electronics

Cue 22

To W.B.

To Cym. Cymbals yarn

To Br.D.

mf

157 158 159 160 161 162 163 164

Picc. *f* *ff* *f* *ff*

Fl. *ff* *f*

Ob. *f*

Bsn. *ff*

Cbsn. *ff*

Cl. *f*

Cl. *f*

Cl. *f*

C. A. Cl. *f* *ff* *f*

B. Cl. *f* *ff* *f*

Alto Sax. *ff*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. *f* *ff* *ff*

Tpt. *f* *ff* *ff*

Hn. *f* *ff* *fff*

Hn. *ff* *fff*

Tbn. *f*

Euph. *f*

Tba. *f*

Tom-t. *ff*

Vib. *ff* Wood Block hard plastic

Cym. *ff* Secco Sim. Secco Sim. *ff*

Chim. *fff*

Crot. *f* Brake Drum sticks

Electronics *ff* Cue 23 Cue 24

Picc. *f* *ff*

Fl. *ff*

Ob. *f*

Bsn.

Cbsn.

Cl. *f*

Cl. *f* *f*

Cl. *f*

C. A. Cl. *ff* *f* *ff*

B. Cl. *ff* *f* *ff*

Alto Sax. *ff* *ff*

Ten. Sax. *f*

Bari. Sax.

Tpt. *ff*

Tpt. *ff*

Hn. *ff*

Hn. *ff*

Tbn. *f* *f*

Euph.

Tba.

Tom-t.

W.B.

Cym. *f* *f* *f*

To Mar. *f* *f* *f*

Marimba yam

To Cym. *f* *f* *f*

Sus. Cymbal

Chim.

B.Dr.

Electronics

Cue 25

172 173 174 175 176 177

Picc. *f* *ff* *f* *tr*

Fl. *f*

Ob. *f* *fff* *f*

Bsn. *f*

Cbsn. *f*

Cl. *f* *f* *fff*

Cl. *f* *fff*

Cl. *f* *fff*

C. A. Cl. *f* *ff* *f*

B. Cl. *f* *ff* *f*

Alto Sax. *f* *fff*

Ten. Sax. *f* *f*

Bari. Sax. *f*

Tpt. *fff* *f* *fff*

Tpt. *f*

Hn. *fff* *fff* *fff*

Hn. *fff* *fff* *fff*

Tbn. *f* *f*

Euph. *f*

Tba. *f*

Tom-t.

W.B. *fff*

S. Cym. *fff* *f*

Chim.

B.Dr. *ff*

Electronics *ff*

Cue 26

Cue 27



Picc. *f* *tr*

Fl. *f* *tr*

Ob. *f*

Bsn. *f*

Cbsn. *f*

Cl. *f*

Cl. *f*

Cl. *f*

C. A. Cl. *f*

B. Cl. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. *f*

Tpt. *f*

Hn. *f* *fff*

Hn. *f* *fff*

Tbn. *f* *fff*

Euph. *f* *fff*

Tba. *f* *fff*

Tom-t. *f*

W.B.

S. Cym. *f* *Secco*

Chim.

B.Dr.

Electronics *Cue 28*

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cbsn. *ff*

Cl. *ff*

Cl. *ff*

Cl. *ff*

C. A. Cl. *ff*

B. Cl. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. *ff*

Tpt. *ff*

Hn. *ff*

Hn. *ff*

Tbn. *ff*

Euph. *ff*

Tba. *ff*

Tom-t. *fff*

W.B. *fff*

S. Cym. *fff*

Chim.

B.Dr.

Electronics

Cue 29