

Just After Four
Duet for Multi-Percussion

Kristian de Leon

Preface

Just After Four is a representation of the erratic thoughts, panic, and anxiety that one experiences during a mental break down, paralleled by three thematic sections: Formation, Decision, and Resolution.

The opening section, Formation, is based on the first stage of an anxiety attack where intrusive thoughts (any kind of unwelcome involuntary thought that in nature is upsetting or distressing) begin to infiltrate and deteriorate the already unpredictable mental process. The incessant changing and overlapping of ideas start to bleed thoughts together as one large mass, accumulating into a major intrusive thought. As the original mental process continues to deteriorate, the intrusive thoughts continually resurface in fragments until the mental process changes from mental instability to emotional weight.

The second section, Decision, represents the mental and emotional toll that comes from processing the weight of anxiety. Slower and heavier than before, this section features a wide selection of unorthodox sounds and instruments, with each representing a different thought or emotion. The texture and timbre change frequently from complexity to simplicity, symbolizing a dense, intricate palette of emotions. The inescapable intrusive thoughts from before return within the texture, growing with intensity until it manifests itself in a stronger, more distinct form.

Following this final manifestation, the thought process falls away into Resolution, the final section of the piece. Through methods like Deep Listening, as explored by Pauline Oliveros and John Cage's applications of Zen Buddhism in music, the section is a sonic meditation that invites the players and listeners to think introspectively about their current state of mind or being, as one would in the catharsis following mental collapse. Here, players are encouraged to experiment with instruments and timbres that could help the performance become more personal, and may similarly be supplemented by antiphonal percussion placed around the venue and throughout the audience.

Just After Four is dedicated to a very close friend who passed in July of 2017.

News reports state that there was a man standing on train tracks failed to yield to an oncoming train because he was wearing headphones. This accident occurred Just After Four PM.

Instrumentation and Notation Legend

Percussion 1 Instrumentation:

Low Temple Block
 Low/Med. Woodblock
 High Woodblock
 Low Glass Bottle
 High Glass Bottle
 4 Terracotta flower pots, different pitches
 3 Suspended Cymbals (Bright, Med. Dark)
 Low Pitched Gong
 Triangles/Crotales
 Small Hand Bells

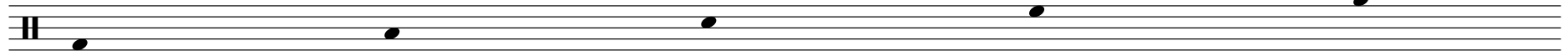
(Optional)
 Gongs, various types/sizes
 Porch Chimes
 Other resonant metallic sounds

Percussion 2 Instrumentation:

Bongos
 Med. Tom
 Low Tom
 Bass Drum
 China Sizzle
 Prepared Kick Drum*
 Cluster Chimes (sub. Mark Tree)
 Porch Chimes, multiple sets of varying pitches/materials
 Cup Gong(s) (or any other resonant sounds)

*Prepare drum by hanging or attaching chains/jingles over batter side of instrument or on head itself. The intended effect is a heavy "thud" accompanied by a crunchy rattle.

Player 1 Legend (Upper Staff)



Low Temple Block

Low/Med. Wood Block

High Wood Block

Low Glass Bottle

High Glass Bottle

Player 2 Legend



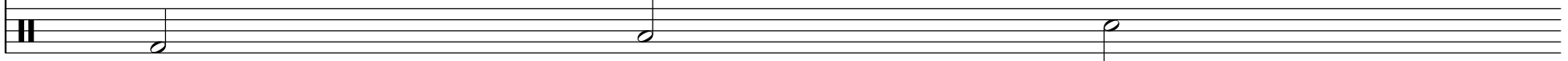
Bass Drum
(shared with lower staff)

Low Tom

Med. Tom

Low Bongo

High Bongo



Prepared Kick Drum

Bass Drum
(shared with upper staff)

China Sizzle

M. 1 - 60: Players play on tom rim with metal knitting needles, changing playing position on needle to achieve different harmonics

Base of needle
(near flange)

Middle of needle

Tip of Needle
(point side)

Players gradually change playing position on needle to slowly change the apparent harmonic. The position of the dotted line above the note corresponds to the playing position on the needle:

A dotted line high above the note (High Harmonic) = tip of needle, far from base

A dotted line down low close to the note (Low Harmonic) = base of needle

Dotted vertical lines show when either end of the needle is reached.

Player 2, M. 72 - 90:

"swish"

"tap"

Short sweep with loose metal brush on head

Tap head with metal brush

Just After Four

Dedicated to MF

Kristian de Leon

I. Formation

♩ = 98

Musical score for the first system of 'Just After Four'. It features two drum parts, labeled 1 and 2, each with two staves. Part 1 includes the instruction 'Metal needle on drum rim' and 'n legato' with a slur over the first two measures. Part 2 includes the instruction 'p' in the third measure. The time signature changes from 4/4 to 3/4 in the third measure and back to 4/4 in the fourth measure. The score consists of four measures.

Musical score for the second system of 'Just After Four', starting at measure 6. It features two drum parts, labeled 1 and 2, each with two staves. Part 2 includes the instruction 'Metal needle on drum rim' and 'p legato' with a slur over the first two measures. The time signature changes from 4/4 to 2/4 in the fourth measure. The score consists of four measures.

4 18

1

2

mf

f

mf

f

22

1

2

sfp / mf

fp

sfp / mf

fp

6

repeat ad lib.

sub *p*

(senza cresc.)

sub *f*

sub *p*

sub *p*

(senza cresc.)

sub *f*

sub *p*

43

(No movement)

sub *f*

(No movement)

sub *f*

8

55

repeat ad lib.

1

2

(p)

needle tips

(p)

f

60

1

2

sub p

sub p

f

10

77 (Plastic mallet)

1 *legato*

Ossia

2 *pp*
Cluster Chimes (sub. High Mark Tree)

p *più mf*

82

1

2 *pp* *p*

12

97

1

2

f *mf* *mf*

104

103

1

2

f *f* *più f*

suddenly faster

107

1

2

ff

ff

ff

ff

112

1

2

sub p

sub p

sub p

sub p

ff

ff

III. Resolution

16

Improvise freely to create a meditative soundscape, using a mixture of dry and resonant instruments.
 Motivic ideas from I and II may be used in loose form, but sparingly.
 Marked rhythms should be played on the specified instruments, but in no specific tempo.
 Notes connected by dotted vertical lines should be played in unison and are used as events to mark progression.
 Dynamics should remain at most mp, slowly fading into silence at the end of the piece

c. 4 - 5 minutes

The score is divided into two systems, labeled 1 and 2 on the left. System 1 includes staves for triangles/crotales, Small Bells, Low Pitched Gong, and Porch Chimes. System 2 includes staves for Porch Chimes and Cup Gongs (Singing Bowls). The score includes musical notation such as notes, rests, and dynamic markings like *l.v.* and *mp*. Textual instructions provide performance guidance, such as 'gradually increase activity' and 'fade with porch chimes'. A large bracket at the top indicates a duration of approximately 4-5 minutes.

System 1:

- Triangles/Crotales:** A triplet of eighth notes followed by a quarter note. Instruction: "or any other high pitched (pitches not specific) resonant metal with sharp attack".
- Small Bells:** A wavy line representing a sustained sound. Instruction: "gradually introduce bells".
- Low Pitched Gong:** A single note with a long sustain. Instruction: "Multiple gongs of varying size and type may be used throughout. Specify a single gong to mark the passage of time.".
- Porch Chimes:** A wavy line representing a sustained sound. Instruction: "use wide spectrum of pitches, materials, and timbres".

System 2:

- Porch Chimes (lowest set):** A wavy line representing a sustained sound. Instruction: "lower/darker cluster should be heard last".
- Cup Gongs (Singing Bowls):** A wavy line representing a sustained sound. Instruction: "gradually introduce cup gongs" and "gradually fade cup gongs".

Dynamic markings include *mp* (mezzo-piano) and *l.v.* (largo vivace). The score concludes with a fermata and a dynamic marking of *n* (no sound).