DELIBERATE (Afraid of Nothing)

Version B: For Solo Percussion and Tape

Yvette Janine Jackson

©2019

Yvette Janine Jackson

DELIBERATE (Afraid of Nothing)

Version B: For Solo Percussion and Tape

Composed for and commissioned by Colleen Bernstein

This composition can be performed with or without amplification.

Kick Drum
Rack Tom
Floor Tom
Woodblock
Splash Cymbal
Cellophane

Soft Mallets and Hands

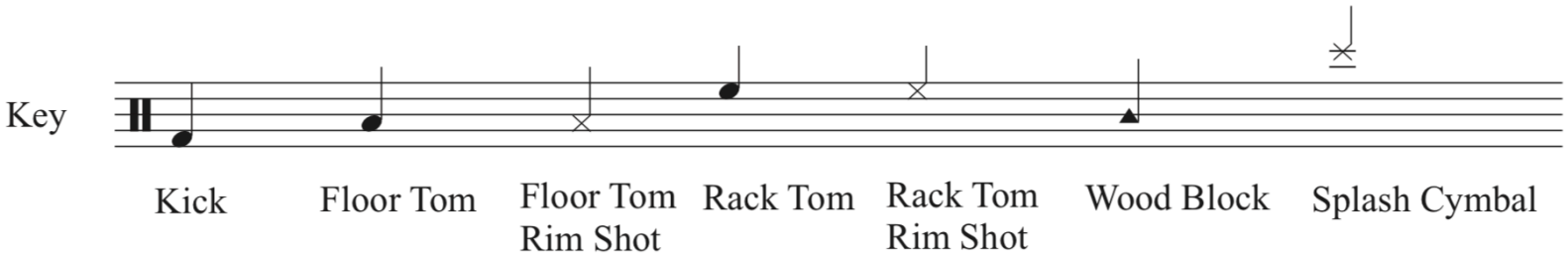
Tape: 3 digital audio cues (A, B, C)

Duration ca. 13 minutes

Deliberate (Afraid of Nothing) is inspired by a line of text from Audre Lorde:

I am deliberate
and afraid
of nothing.

The composition begins and ends with a mediation to center the performer (and by extension, the audience). A confident groove emerges and then returns to the meditation.



Deliberate (Afraid of Nothing) Version B

Performer Notes

This composition may be performed with or without amplification. Suggested amplification is for one overhead mic with slight delay and reverb and one kick drum mic with 50-120 kHz boosted, as desired. The tape cues (Cue A, Cue B, Cue C) can be triggered by the performer via laptop or by a sound engineer. Each cue has a built-in fade out and percussion entrances should overlap with cues A and B. If the final measure is reached before Cue C is complete, allow cue to continue to the end.

Cue A (1:08) -Begins before the meditation

Cue B (1:56) -Begins after the first repetition of the cellophane motive; cellophane should match crinkling sound in all cues

Cue C (0:54) -Begins in the penultimate measure

A

Meditation

The performer should not be concerned with the audience's is awareness of the mediation. The breathing should be natural. The inhalations correspond to rests in the score and the exhalations

correspond to drum rolls. The number indicated above the measure indicates the number of times the pattern should be played, not the number of repetitions. It is recommended the performer begin with a simple breathing pattern until she/he/they are comfortable with the process.

or

The performer may wish to explore different breathing patterns such as increasing or decreasing the breath counts per inhalation/exhalation or develop a personal breathing approach.

B

The tempo can be fluid where *elastic* is indicated. A constant pulse should be maintained where *steady* is indicated. The sheet of cellophane can be manipulated while rested on the floor tom head or while suspended by both hands mid-air. The crinkling of the cellophane should evoke the crinkling sound in the sound cues.

A’

Return to Meditation

The performer should choose a breathing practice that differs from the beginning of the composition. This choice should be informed by the energy felt at the end of section B.

Yvette Janine Jackson

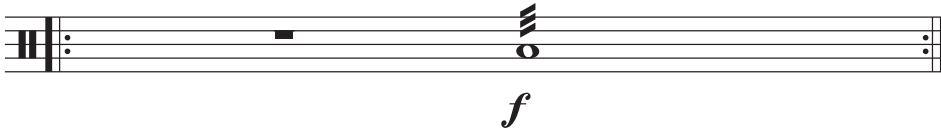
Deliberate (Afraid of Nothing)

A

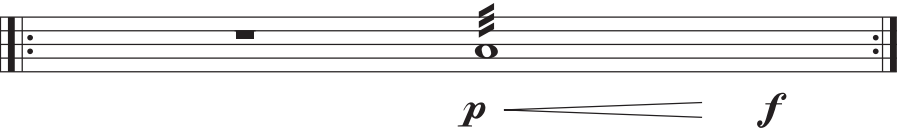
Start Cue A: Begin meditation any time after 40 seconds

Mallets

4X

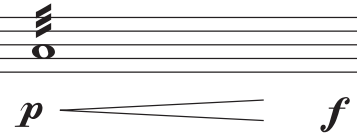


3X



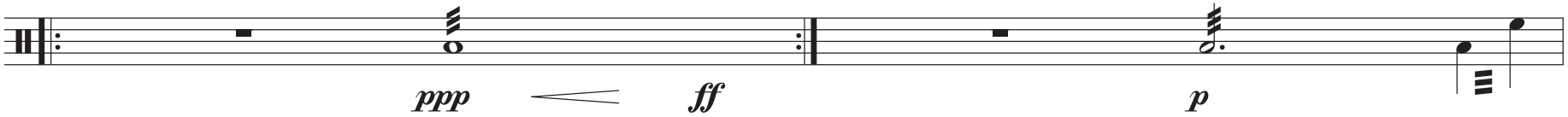
2X

Play towards the rim



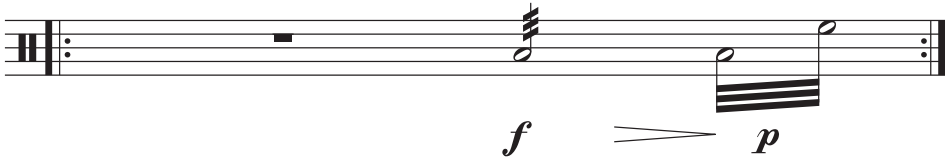
Play normal position
Dampen with one hand
One-handed mallet roll

3X

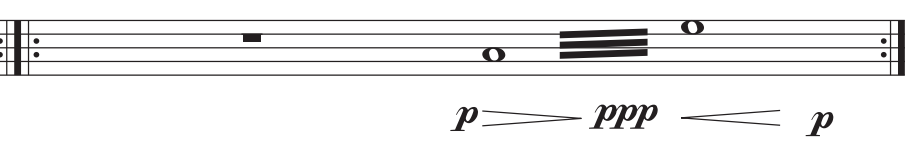


Gradually move from normal position to rim
Increase pressure on drum head each repetition
One-handed drum roll

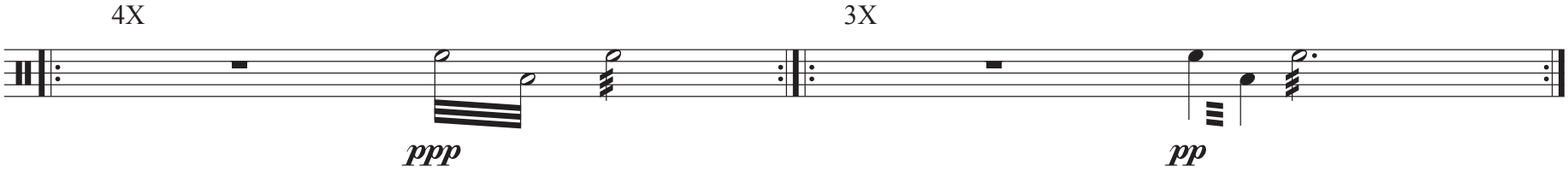
2X

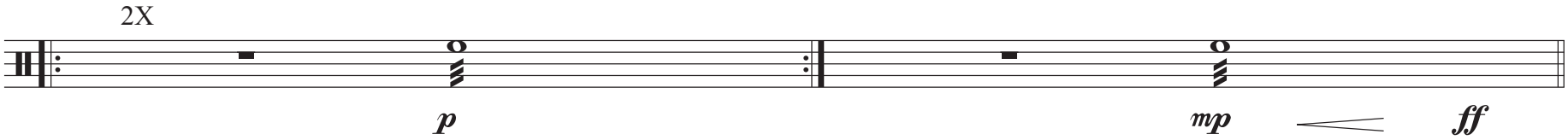


3X



Vary rate of drum roll each repitition



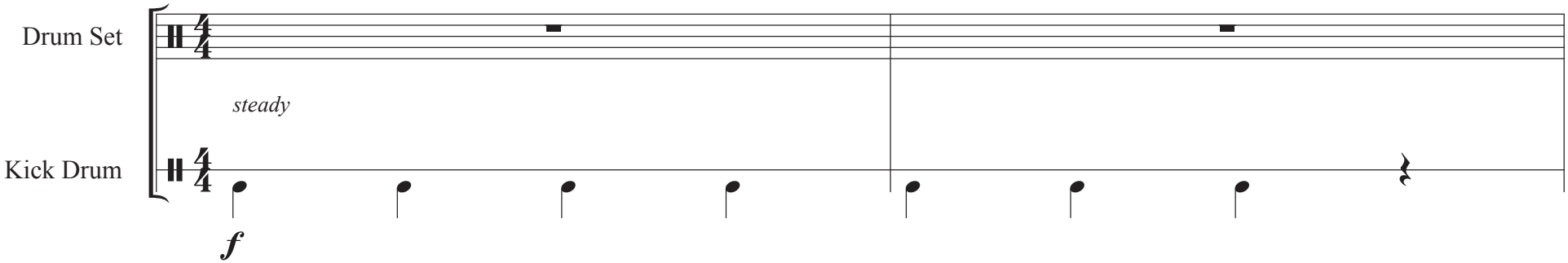


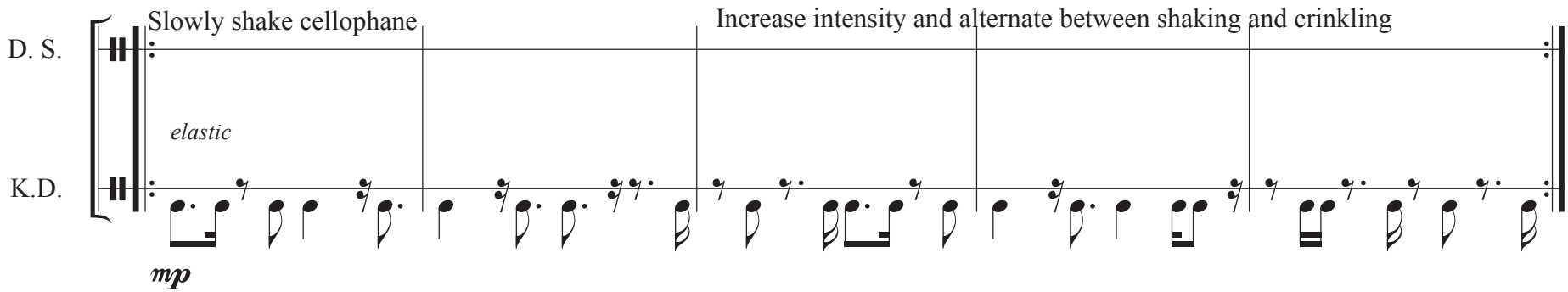
Play towards the rim

Play normal position
Decrease rate of drum roll

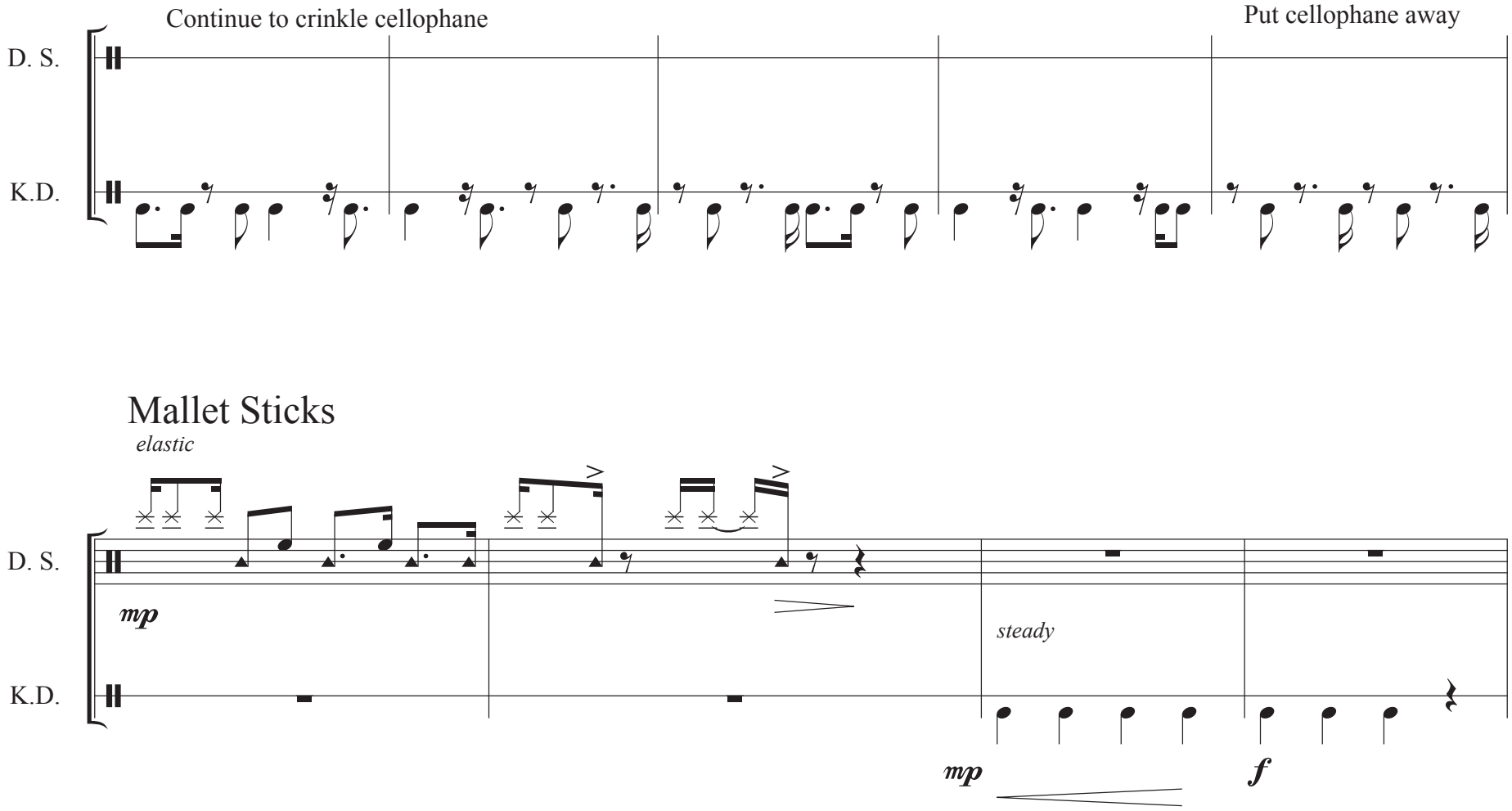
B

♩ = between 50-60



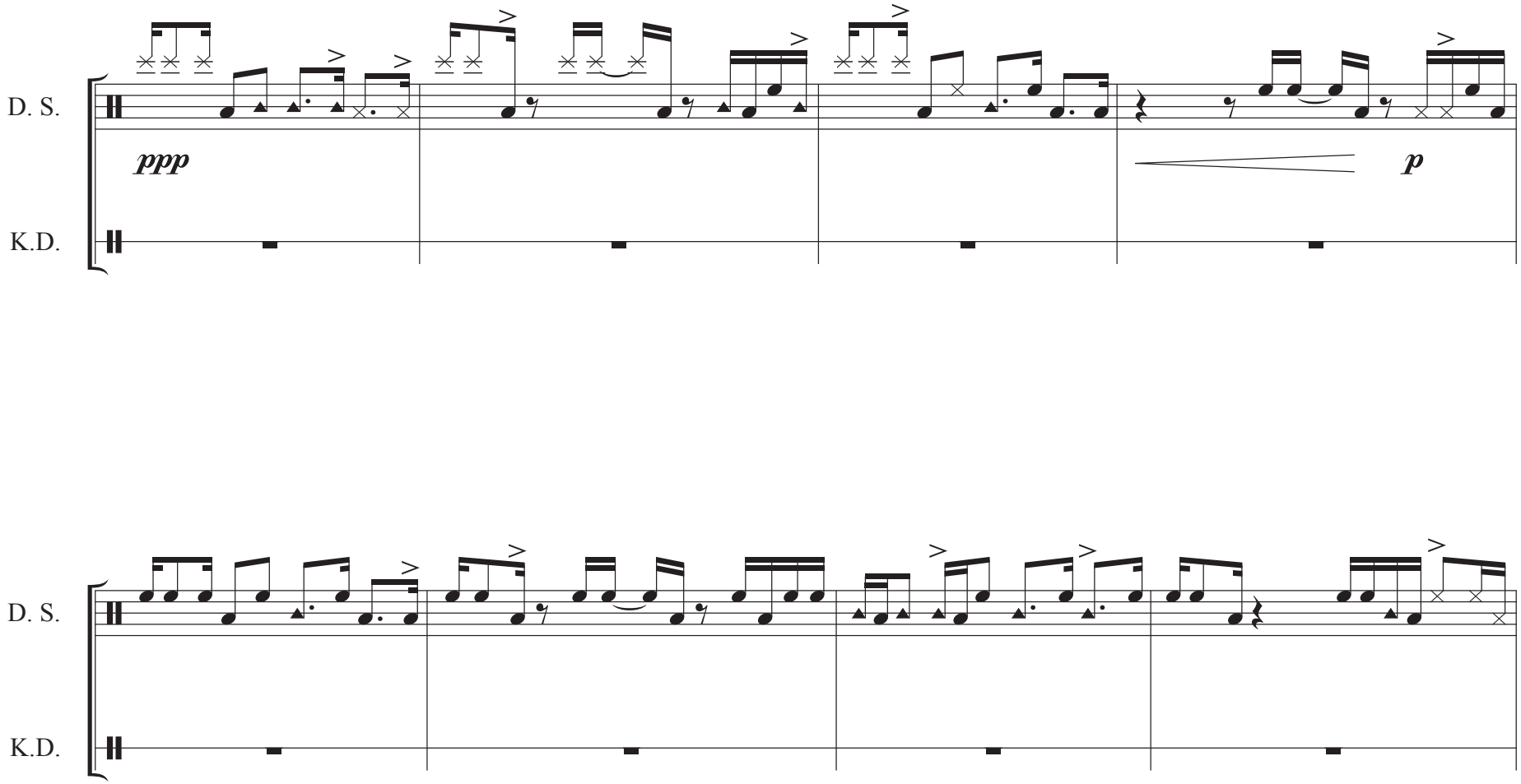


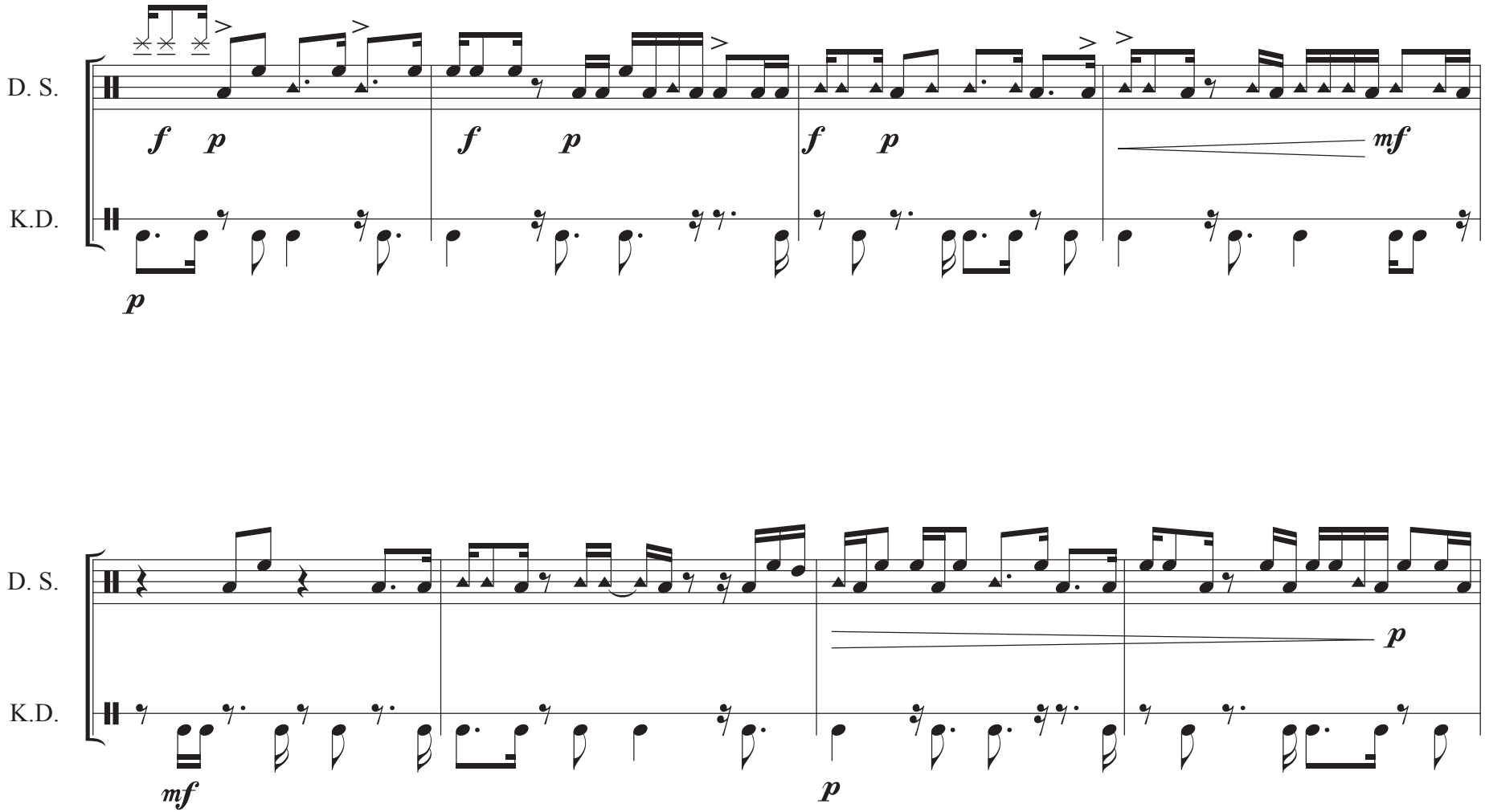
Start Cue B -Continue percussion any time between 70 and 90 seconds

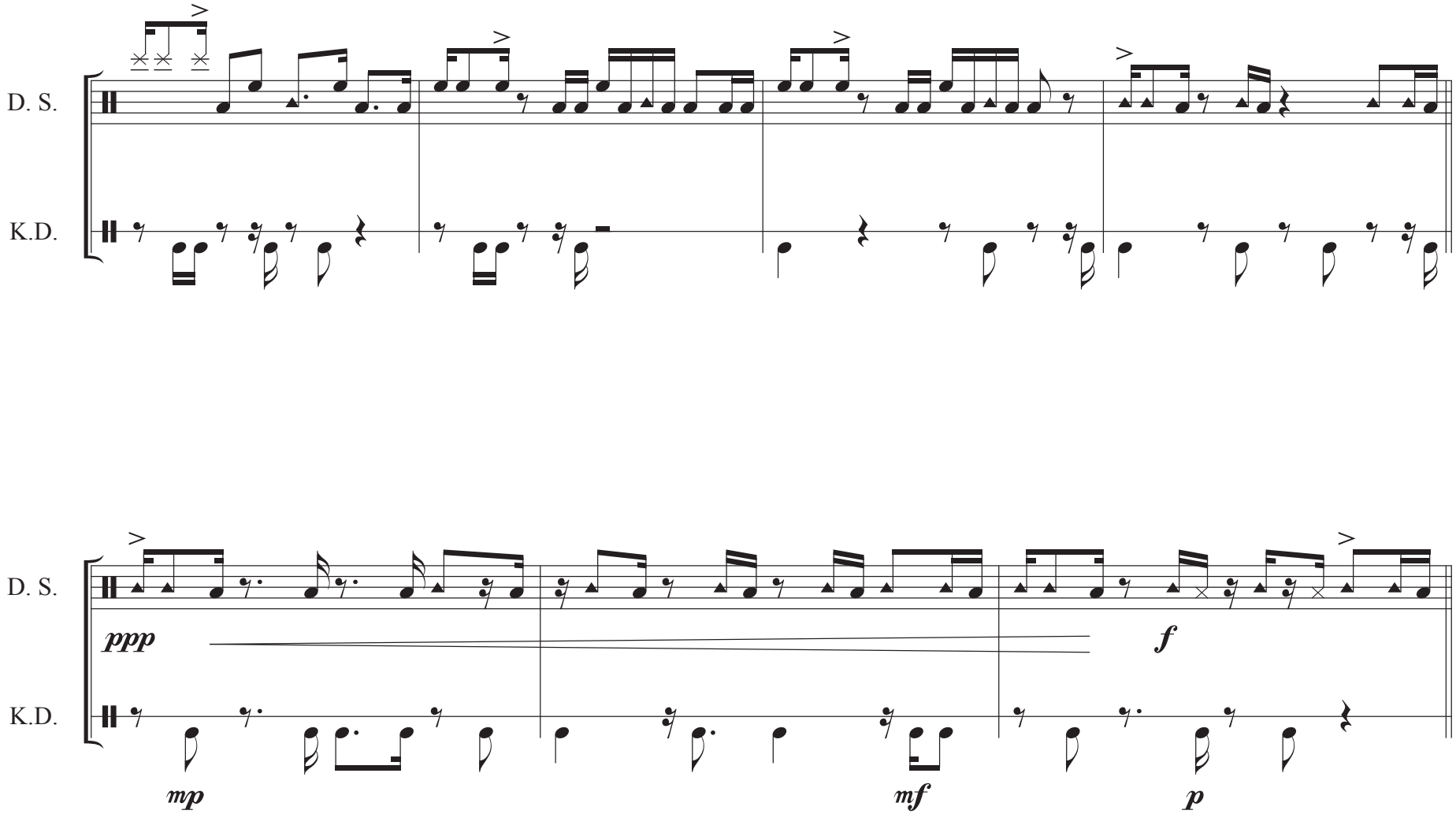


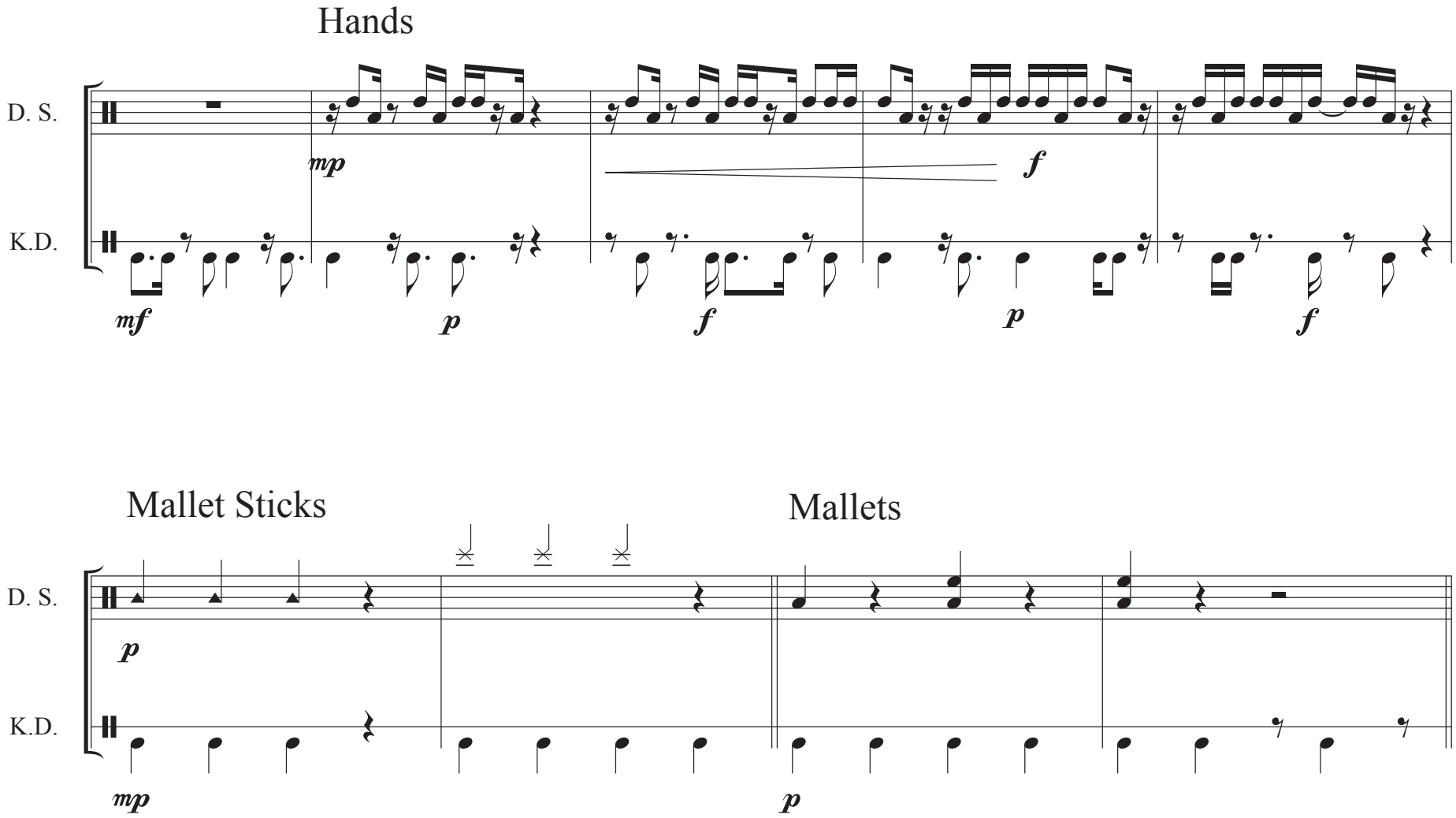
Mallets

steady

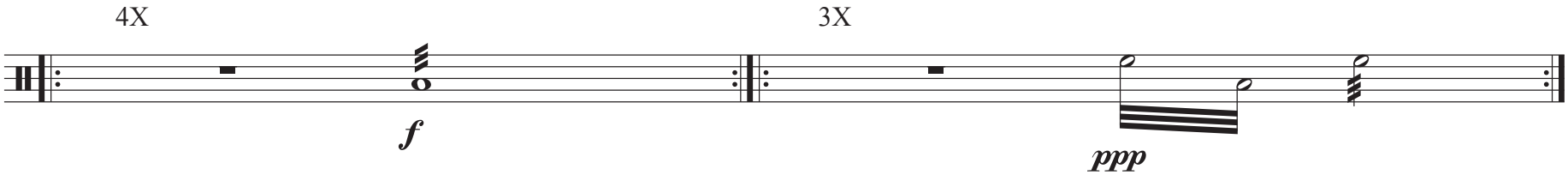
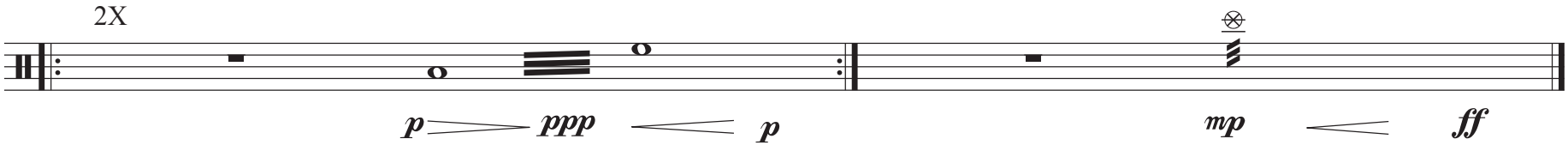



D. S.
K.D.
f p
f p
f p
mf
p
D. S.
K.D.
p
mf
p


D. S.
K.D.
D. S.
K.D.
ppp
f
mp
mf
p


Hands
D. S.
K.D.
mp
f
mf
p
f
p
f
Mallet Sticks
Mallets
D. S.
K.D.
p
mp
p

A'



Start Cue C