

Dedication

I would like to dedicate “Short Circuits” to my wife, Julie, who was very supportive during the writing of this piece. I also wish to thank Clint Juday and Jonathan Dees for their assistance, and a big thanks to all the members of my percussion department who helped make “Short Circuits” a success.

A special dedication to my first percussion instructor, Mr. Doyle Horton.

Performance Set-Up

The snare drums should be set-up side by side. Place one tom directly in front of each snare. (if graduating pitched toms are used, put them in order from high to low with Player 1 having the highest tom.) The music stands are placed in front of the toms and are turned upside down for placing the black lights on, using duct tape. Place the black draping across the entire row of music stands. Use the duct tape to secure the material to the stands. You must have the stands at an even level with the drums to avoid covering the stickwork. Use the tube-type black light. It casts more light and is more effective. Tape the black lights to the music stands.

You can purchase a black garment (material) at any cloth shop. It does not have to be an expensive type. Make sure you have enough to cover from side to side. For best sounding results, use marching snare sticks. For best visual results, purchase sticks that have not been treated with varnish or anything else. Soak the sticks in fluorescent paint. You may use any color you wish. Practice with regular sticks when not using the black lights.

This piece comes with an original composition cassette and should be loud enough to balance well with the ensemble. You can do this with the use of a P. A. System or even through a guitar, bass or piano amplifier.

Performance Notes

“Short Circuits” is written for eight players but can be adapted easily for four players. (see the following notes) I was inspired to write this piece after having viewed, performed and taught Jonathan Bendrick’s “Geometrics”. As with “Geometrics”, “Short Circuits” can be used with or without the use of fluorescent sticks and black lights. This piece comes with a recording of an original composition to be played along with by all of the players.

This piece is unison for practically the entire time. (Note the split parts or split accent sections at bars 24, 36, 40, 44, 52, 60, 89 through 95, 111 through 114 and 117.)

Each player performs on one snare and one tom. The tom is placed directly in front of the snare. If you are using graduated pitched toms, place them from low to high with the highest drum being played by Player 1.

During the 8 bar introduction, the performers enter from each side of the stage concealing their fluorescent sticks under their black garments. (the sticks may be placed on the snares prior to the performance as long as they are not seen by the audience) If you are using black lights, have them turned on before the tune begins. The hall lights should go out four bars before letter A.

The accents in this piece are very unique in that they add not just musical enhancement but visual enhancement as well. Some accents are played by the entire group while others are played either split by players 1,2,3,4 (group) and 5,6,7,8 (group) or player to player as indicated in the music.

Four bars after B, the split accents on beats 3 and 4 are divided with players 1,2,3,4 playing counts “3e and 4e” while players 5,6,7,8 play counts “and ah” of 3 and 4. In the bar before letter D, players 1,2,3,4 play the accents on the first two beats and players 5,6,7,8 play the accents on beats 3 and 4. Whenever you have split parts it is important that everyone play 16th notes throughout for timing and visual effectiveness. 4 bars after D are performed the same as 4 bars after B.

One bar before E, the run is divided and performed down the line. Here is one of the places where, after the player plays the isolated run, he/she does NOT continue with the 16th notes in that bar. 16ths are played only until your accents come up. Everyone comes back in at E. One bar before F, the isolated accents are performed with everyone continuing the 16th notes for timing purposes.

Three bars before G, a ripple snare roll is performed down the line with players one through eight. The roll is played by everyone and is divided by having player one play a five-stroke roll, player two playing a nine-stroke roll, etc. Everyone plays the roll until their accent rim-shot comes up. After the accent is played, the individual player drops down behind the black garment. (The drape should extend to the floor to prevent visual contact with the audience.)

Letter G features soloists popping-up from behind the drape, performing their solo and then dropping back down at the end of the solo. The timing for this section should be very precise. When one player is dropping down the other is popping up! Two bars before letter H, everyone can come up at once on beat four or come up as a ripple beginning on count one of bar 79.

At letter H, everyone plays as written. When playing on the rim, use the rim in the middle front of the snare drum. At letter I, the parts are different. Five bars after I, everyone switches. A visual can be added two bars before letter J for effect. At letter J everyone plays on the rim of the person to the left of them. The outside person airplays (imaginary drum). The same thing occurs on the right side. The “Whoa” is a vocal addition which falls on beat four as indicated. It is important that everyone yell on time. Four bars before letter K is open for all kinds of visual opportunities.

Letter K is probably the most challenging part of the piece. It calls for accurate execution of isolated accents in patterns not yet used. The accents begin with player 8 through player 1. Everyone continues to play their 16th notes even after they have played their accent. This will help the timing for this section. Everyone plays unison on the toms on beats three and four at the second and fourth bar after letter K. Five bars from the end everyone plays unison except for the tom run as indicated.

***FOR FOUR PLAYERS - Use only four snare drums but have the same tom set-up. (1 snare splitting two toms in front)
Have player one play part two as well, player three plays four too. The same with five and six, seven and eight.***

Short Circuits

by Lalo Davila

♩=124

The score is for 8 players, each with a single staff. The tempo is marked '8' and the time signature is common time (C). The key signature has one flat (B-flat). The score begins with an 8-measure '8 bar tape intro' marked 'on rim'. This is followed by a section labeled 'A' starting at measure 9. Measures 9-11 contain a rhythmic pattern of eighth notes, with a 'mf' dynamic marking. Measures 12-14 contain a similar pattern, marked 'visual w/ L.H.'. The score ends with a double bar line at measure 14.

Short Circuits

pg 2

Tom

Player 1

13 14 15 16 17 18 19 20

f

Player 2

f

Player 3

f

Player 4

f

Player 5

f

Player 6

f

Player 7

f

Player 8

f

Detailed description: This is a musical score for 8 players, labeled Player 1 through Player 8. The score covers measures 13 to 20. Each player has a staff with a bass clef. Measures 13-14 and 16-17 contain eighth-note patterns with accents (> and >>). Measures 15 and 19 are rests. Measures 18 and 20 contain eighth-note patterns with accents (> and >>). A 'Tom' label is above measures 16-17. Dynamics include 'f' and 'Tom'.