

PACHAMAMA
FOR PERCUSSION TRIO

ADAM SCOTT NEAL

Program note:

The form of *Pachamama* was shaped by a Magic Square. The numbers in the square controlled the length of time that each player would play a certain instrument, rhythm, or dynamic. This seemingly arbitrary method created a relatively solid nine-part form, largely articulated through the entrances of new instruments. Each player has four instruments, in the following categories: melodic, percussive-drum, percussive-other, and atmospheric/textural. The instruments were chosen in order to evoke sounds of forests and primitive rituals. The title refers to a fertility goddess in the mythology of ancient Andean cultures (including the Inca), whose name loosely translates to "Mother Earth."

Performance notes:

Player I instruments:

- a. A box of pebbles - shoebox or other small box, basically to keep all the pebbles together. You will be lifting some up and dropping them gently into the box, and also swirling the pebbles around in the box.
- b. A small drum - a tomtom, bongo, etc. Does not have to match those played by the other players. Notes on the line refer to hitting the drum head, notes just above the line refer to hitting the drum rim.
- c. An ocarina (or other small flute-like instrument) - this is notated in relative pitch, so you simply need to be able to play (at least) three pitches. Within the given notation, it can be fairly free.
- d. A small shaker - an egg shaker, maraca, etc. More than one can be used if it makes things easier.

Player II instruments:

- a. A conch shell horn - this is notated in relative pitch, so you simply need to be able to play (at least) three pitches. Within the given notation, it can be fairly free.
- b. Two stones, to be hit together.
- c. A plastic and a paper grocery bag - to play these, you will basically massage the bags to make crinkling noises. You may have several of each if they produce different timbres.
- d. A small drum - a tomtom, bongo, etc. Does not have to match those played by the other players. Notes on the line refer to hitting the drum head, notes just above the line refer to hitting the drum rim.

Player III instruments:

- a. A log drum, with at least 2 pitches. This has been notated in relative pitch, so if you have a log drum with more pitches, feel free to improvise within the written pitch guidelines.
- b. Frog guiro - the deeper the pitch, the better here. If you own more than one, by all means bring them all and alternate among them.
- c. A small drum - a tomtom, bongo, etc. Does not have to match those played by the other players. Notes on the line refer to hitting the drum head, notes just above the line refer to hitting the drum rim.
- d. Melodica (or similar instrument, such as a toy saxophone) - this is written at relative pitch, so you may improvise a bit within the pitch guidelines. However, I would suggest using a pentatonic or modal scale (under no circumstances may this be major/Ionian!).

A

PACHAMAMA

Adam Scott Neal

♩ = 60

pebbles

(drop a handful slowly for four counts)

2 3 4 5 6 7 8

I **pp**

II **mf**

III **mp**

9 10 11 12 13 14

I

II

III

15(pebbles) 16 17 18 19 20

I *pp*

II (conch) *mf* *mp*

III (log drum) *mp*

21 22 23 24 25 26

I swirl pebbles in box *pp* *mp* *pp*

II

III

27 28 29 30 31 32 33 34

(pebbles)

drop pebbles slowly

I

II (conch) *mp*

III (log drum) *mp*

mp *pp* *pp*

35 36 37 38 39 40 41 42

I

II *p*

III *pp* *p*

B

Musical score for measures 43-49. The score is written for three staves: I, II, and III. Measure numbers 43, 44, 45, 46, 47, 48, and 49 are indicated above the staves. Staff I is labeled 'drum (head) (rim)' and has a dynamic marking of *pp*. Staff II is labeled 'stones' and has a dynamic marking of *mp*. Staff III is labeled '(log drum)' and has a dynamic marking of *mp*. A crescendo line is drawn under the bottom staff, starting at measure 43 and ending at measure 47, with a dynamic marking of *p* at the end.

Musical score for measures 50-55. The score is written for three staves: I, II, and III. Measure numbers 50, 51, 52, 53, 54, and 55 are indicated above the staves. The notation continues from the previous system, with similar rhythmic patterns and dynamic markings.

(drum)
56 57 58 59 60 61

pp

(stones)
mp

(log drum)
p

62 63 64 65 66 67

C

(drum)

68 69 70 71 72 73 74

pp *mp*

(stones) *mp*

(log drum) *p*

plastic bag (make crinkling sounds with hands) *mp*

75 76 77 78 79 80 81

pp

paper bag plastic/paper etc.

frog guiro (take time on each stroke - score shows attack only) *mp*

(drum)

82 83 84 85 86 87

pp

(plastic bag)

mp

(frog guiro)

mp

88 89 90 91 92 93

I (drum) *pp*

94 95 96 97 98 99

II (plastic/paper bags) *mp*

III (frog guiro) *mp*

I 100 101 102 103 104 105

II

III

(drum)

106 107 108 109 110 111 112 113

I *pp*

(plastic/paper bags)

II *mp* *p*

(frog guiro)

III *mp* *mp*

114 115 116 117 118 119 120 121

I

II

III

(drum)

122 123 124 125 126 127 128 129 130

pp

(paper bag)

p

(frog guiro)

mp

Detailed description: This musical score covers measures 122 to 130. Part I, labeled '(drum)', features a melodic line of eighth notes with accents, starting on a G4 and moving up stepwise to a B4. Part II, labeled '(paper bag)', consists of a sustained chord of G4, B4, and D5, with a slur over the notes from measure 123 to 128. Part III, labeled '(frog guiro)', has a rhythmic pattern of eighth notes and rests, starting on a G3 and moving up stepwise to a B3.

131 132 133 134 135 136 137 138 139 140

Detailed description: This musical score covers measures 131 to 140. Part I, labeled '(drum)', features a melodic line of eighth notes with accents, starting on a G4 and moving up stepwise to a B4. Part II, labeled '(paper bag)', consists of a sustained chord of G4, B4, and D5, with a slur over the notes from measure 139 to 140. Part III, labeled '(frog guiro)', has a rhythmic pattern of eighth notes and rests, starting on a G3 and moving up stepwise to a B3.

Musical score for measures 141-149, featuring three staves (I, II, III) with various instruments and dynamics.

Staff I: (drum) *pp*

Staff II: (paper bag) *p*

Staff III: (frog guiro) *mp*

Measures 141-149 are shown. Staff I contains rhythmic patterns for the drum, starting with a half rest in 141 and 143, and notes in 142, 144, 145, 146, 147, 148, and 149. Staff II features a melodic line for the paper bag, with notes in 141-149, including a long slur from 142 to 144. Staff III shows a rhythmic pattern for the frog guiro, with notes in 141-149.

Musical score for measures 150-158, featuring three staves (I, II, III) with various instruments and dynamics.

Staff I: *pp*

Staff II: *pp*

Staff III: *pp*

Measures 150-158 are shown. Staff I contains rhythmic patterns, with notes in 150-158. Staff II features a melodic line, with notes in 150-158, including a long slur from 154 to 158. Staff III shows a rhythmic pattern, with notes in 150-158.

D

Musical score for measures 159-166, featuring three staves (I, II, III) and various percussion instruments.

Staff I: (drum) measures 159-166. Dynamics: *pp* (159-164), *mp* (165-166).

Staff II: (paper/plastic bags) measures 159-166. Dynamics: *p* (159-160), *pp* (166).

Staff III: (frog guiro) measures 159-166. Dynamics: *pp* (160-166).

Musical score for measures 167-173, featuring three staves (I, II, III).

Staff I: measures 167-173. Dynamics: *pp* (167-173).

Staff II: measures 167-173. Dynamics: *pp* (167-173).

Staff III: measures 167-173. Dynamics: *pp* (167-173).

(drum)

174 *mp*

175

176

177

178

179

180

(drum)

pp

(frog guiro)

pp

181

182

183

184

185

186

drum

pp

(drum)

187 *mp* 188 189 190 191 192

(drum)

pp

(drum)

pp

193 194 195 196 197 198

mp

199 (drum) 200 201 202 203 204

I *pp*

II (drum) *pp*

III (drum) *pp* *mp*

E ocarina
(staff shows relative pitches)

205 206 207 208 209 210

I *mp*

II *mp* *pp*

III *mp* *pp*

I 211 (ocarina) 212 213 214 215 216

mp

II (drum) *pp*

III (drum) *pp*

I 217 218 219 220 221 222

p

II

III

F

223 224 225 226 227 228

shaker

I

II (drum) *pp* *p* *pp*

III (drum) *pp* *p* *pp*

229 230 231 232 233 234

I

II

III

I (shaker) *p*

235 236 237 238 239 240

II (drum) *pp*

III (drum) *pp*

I 241 242 243 244 245 246

II

III

(shaker)

247 *p* 248 249 250 251 252

I

(drum)

II *pp*

(drum)

III *pp*

253 254 255 256 257 258

I

II

III

Musical score for measures 259-264, featuring three staves (I, II, III) and three parts: (shaker), (drum), and (drum). The score is marked with dynamics *p* and *pp*.

Staff I (shaker): *p*. Measures 259-264 show a rhythmic pattern of eighth notes with a sharp sign (♯) above the notes.

Staff II (drum): *pp*. Measures 259-264 show a rhythmic pattern of eighth notes with a sharp sign (♯) above the notes.

Staff III (drum): *pp*. Measures 259-264 show a rhythmic pattern of eighth notes with a sharp sign (♯) above the notes.

Musical score for measures 265-270, featuring three staves (I, II, III) and three parts: (shaker), (drum), and (drum). The score is marked with dynamics *p* and *pp*.

Staff I (shaker): *p*. Measures 265-270 show a rhythmic pattern of eighth notes with a sharp sign (♯) above the notes.

Staff II (drum): *pp*. Measures 265-270 show a rhythmic pattern of eighth notes with a sharp sign (♯) above the notes.

Staff III (drum): *pp*. Measures 265-270 show a rhythmic pattern of eighth notes with a sharp sign (♯) above the notes.

(shaker)

271 272 273 274 275 276

I *p*

(drum)

II *pp*

(drum)

III *pp*

G

pebbles

277 278 279 280 281 282

I *p*

II *p* *pp*

III *p* *pp*

283 284 (pebbles) 285 286 287 288 289

I
II (drum) *pp*
III (drum) *pp*

p *mp* *p*

290 291 292 293 294 295

I
II *mp* *p*
III

296 (pebbles) 297 298 299 300 301

I *mf* *p*

II (drum) *mf* *pp*

III (drum) *<mf*

302 303 304 305 306 307

I

II

III

(pebbles)

308 309 310 311 312 313

I *p* *mf* *p*

II (drum) *pp*

III (drum) *mp*

314 315 316 317 318 319

I

II

III

(pebbles)

320 321 322 323 324 325 326

I

II (drum) *pp*

III (drum) *mp* *pp*

H

327 328 329 330 331 332

I

II *mp* *pp*

III *mp*

melodica
(relative pitches)

333 334 (pebbles) 335 336 337 338

I

(drum)

pp

(melodica)

mp

p

339 340 341 342 343 344 345

I

mp *p*

p *mp* *p*

mp

log drum

mp

I

(pebbles)

346 347 348 349 350 351

I *p* *mp* *p*

II (drum) *pp*

III (log drum) *mp*

Detailed description of the musical score for measures 346-351:

- Part I (pebbles):** Measures 346 and 347 contain notes. Measure 346 has a dynamic of *p*. Measure 347 has a dynamic of *mp*. Measure 348 has a dynamic of *p*. Measures 349, 350, and 351 contain rests.
- Part II (drum):** Measures 346-351 contain a rhythmic pattern of eighth notes with rests. A dynamic of *pp* is indicated below the staff.
- Part III (log drum):** Measures 346-351 contain a rhythmic pattern of eighth notes with rests. A dynamic of *mp* is indicated below the staff.

352 353 354 355 356 357

I

II

III

Detailed description of the musical score for measures 352-357:

- Part I:** Measures 352 and 356 contain notes. Measures 353, 354, 355, and 357 contain rests.
- Part II:** Measures 352-357 contain a rhythmic pattern of eighth notes with rests.
- Part III:** Measures 352-357 contain a rhythmic pattern of eighth notes with rests.

(pebbles)

358 359 360 361 362 363

I *p*

II (drum) *pp*

III (log drum) *mp*

364 365 366 367 368 369

I *p*

II *mp*

III *mp*