Randen

10’

a solo piece for percussion

Love Carbin

2023

for Daniel Alin

Program Note

Randen is a piece written during 2022/2023 for the percussionist Daniel Alin.
Using only a timpani and a singing bowl, I attempted to broaden the limits of possible sounds using the instruments.

Complex and dense passages work as ”sound complexes” that recur repeatedly during the piece.
I imagine these passages as a way of looking at an object from different angles,
seeing something familiar but never the whole of it – parts are obscured and hidden from sight –
nevertheless we keep returning to it.

Separating these sound complexes are silences, long sounds, or elaborations stretched out from within:
as if zooming in to the object and seeing new paths and structures. Or simply: seeing nothing.

Instrumentation and beaters

Instruments:

Timpani 32”
Small Singing Bowl

Beaters:

2 Super Balls (preferably small ones)
1 medium soft yarn mallet
1 Bow

Performance Notes

General

Feel free to ask questions in regards to instrumental techniques or interpretation at lovecarbin@hotmail.se

This piece consists of dense, virtuosic and complex actions, separated by moments of stillness silence. There are also ’elaborations’: lines of flight in which a fragment of a sound complex flees the sound complex and remains while the rest of the actions are cut off – take care to pick them up seamlessly succeeding a sound complex.

In moments of silence or fermatas take care to use very still motions as if time had stopped moving, almost freezing.

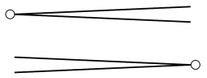
Dynamics are very extreme in this piece. Some sounds marked ppp are to be played barely audible while sounds marked ff are extremely loud. Make sure to take care of the dynamics in a way in which these two extremes are heard. Dynamics marked in quotation marks such as ”ff” are to be played with the intensity of a ff even though the sound might be of a different volume.

The notation for the detailed actions in the piece is notated using 6 staves: 1 for singing bowl, 2 staves for right hand mallet and hand actions, 2 staves for left hand mallet and hand actions, as well as a stave for pedaling.

Abbreviations

LH	left hand
RH	right hand
l.v.	let ring
l.p.	low pressure (in case of Super Ball: using low pressure should result in a rumbling and louder sound)
h.p.	high pressure (in case of Super Ball: using high pressure should result in a singing and more quiet ”whale-like” sound
l.s.	low speed (for bowing)
h.s.	high speed (for bowing
sub.	subito = suddenly
v.b.	vertical bowing by dragging bow hairs to create a creaky sound
ord.	bow ordinarily

a visual representation of sound from super ball or singing bowl



crescendo / diminuendo al niente = from nothing

a gradual process

long fermata, stillness during the fermata is encouraged where possible

medium soft yarn mallet

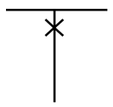
a small super ball mallet

play with handth

bow

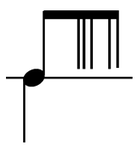
singing bowl

scrape or drag across drum skin rather than hitting



hit the rim of instrument with the stick of the mallet

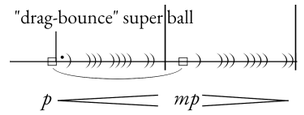
a ”one hand tremolo”



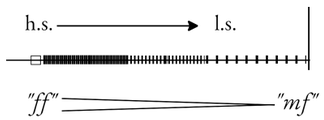
let mallet bounce on skin naturally

for super ball: a circular movement to achieve as continuous sound as possible

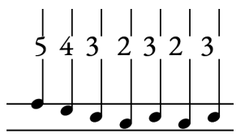
dampen resonance



hold super ball with stick facing upwards and drag it across the skin creating an uneven and uncontrollable bounce across the skin.



a visual representation of the creak-sounds produced by vertically bowing on timpani rim



numbers indicate which finger to hit skin with when playing with hand.

Randen

till Daniel Alin

Love Carbin
(2023)

Right Hand

Timpani

Left Hand

Pedal

♩ = 40

high pressure (h.p.)

20″

an opening

suddenly dense, tensely

l.p.

(let bounce)

h.p.

7″

a stillness

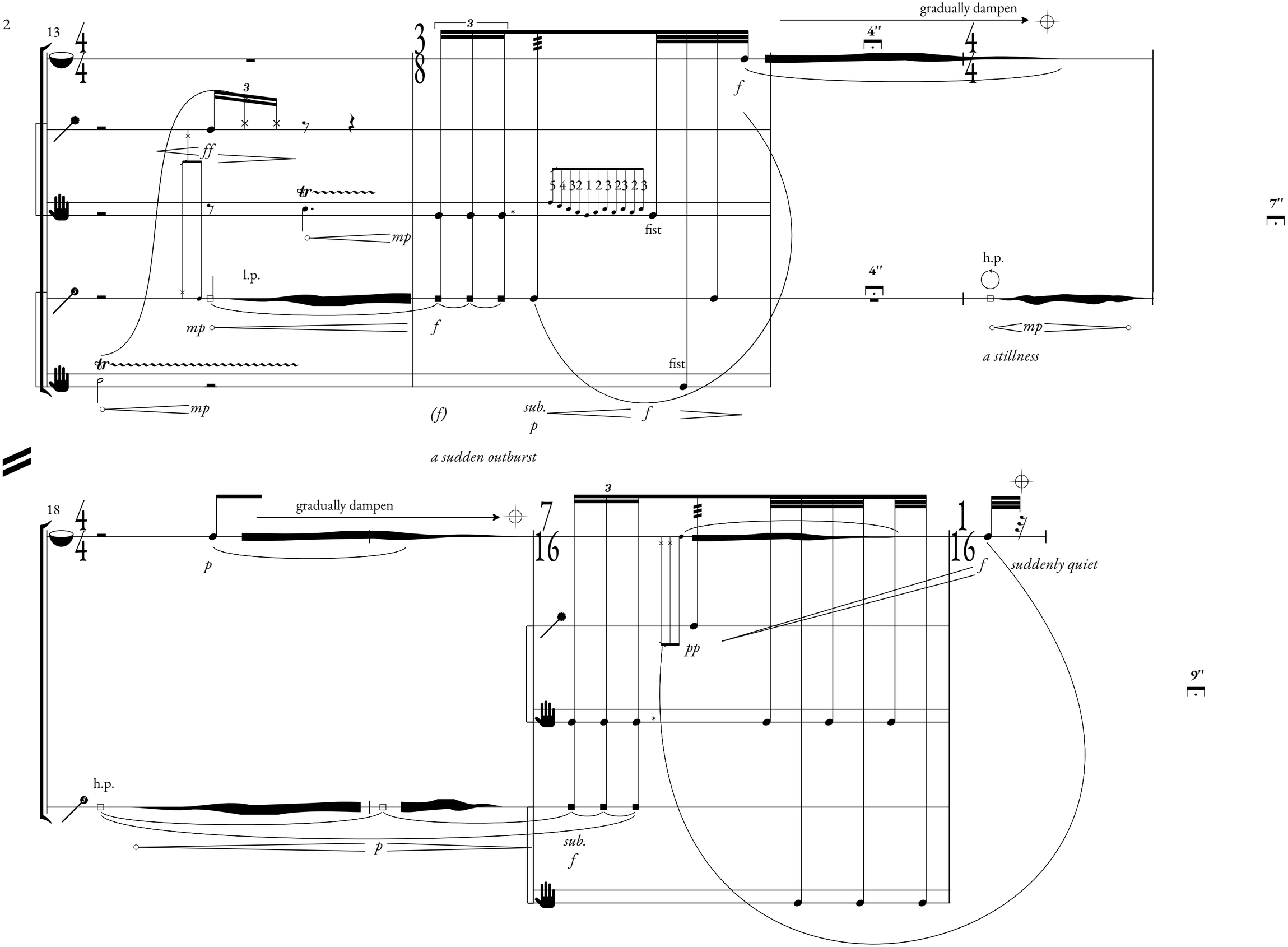
let bounce

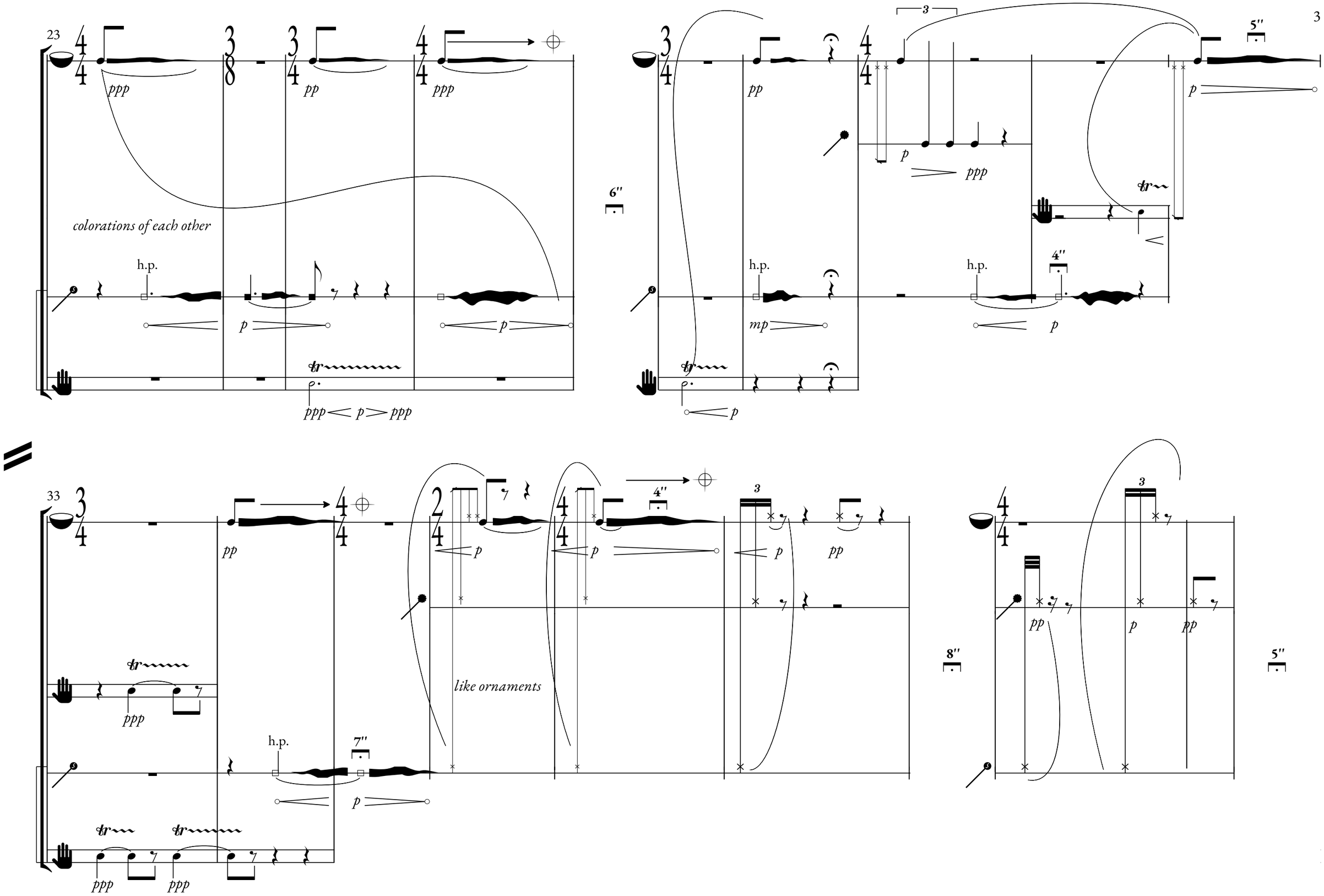
w/ fist

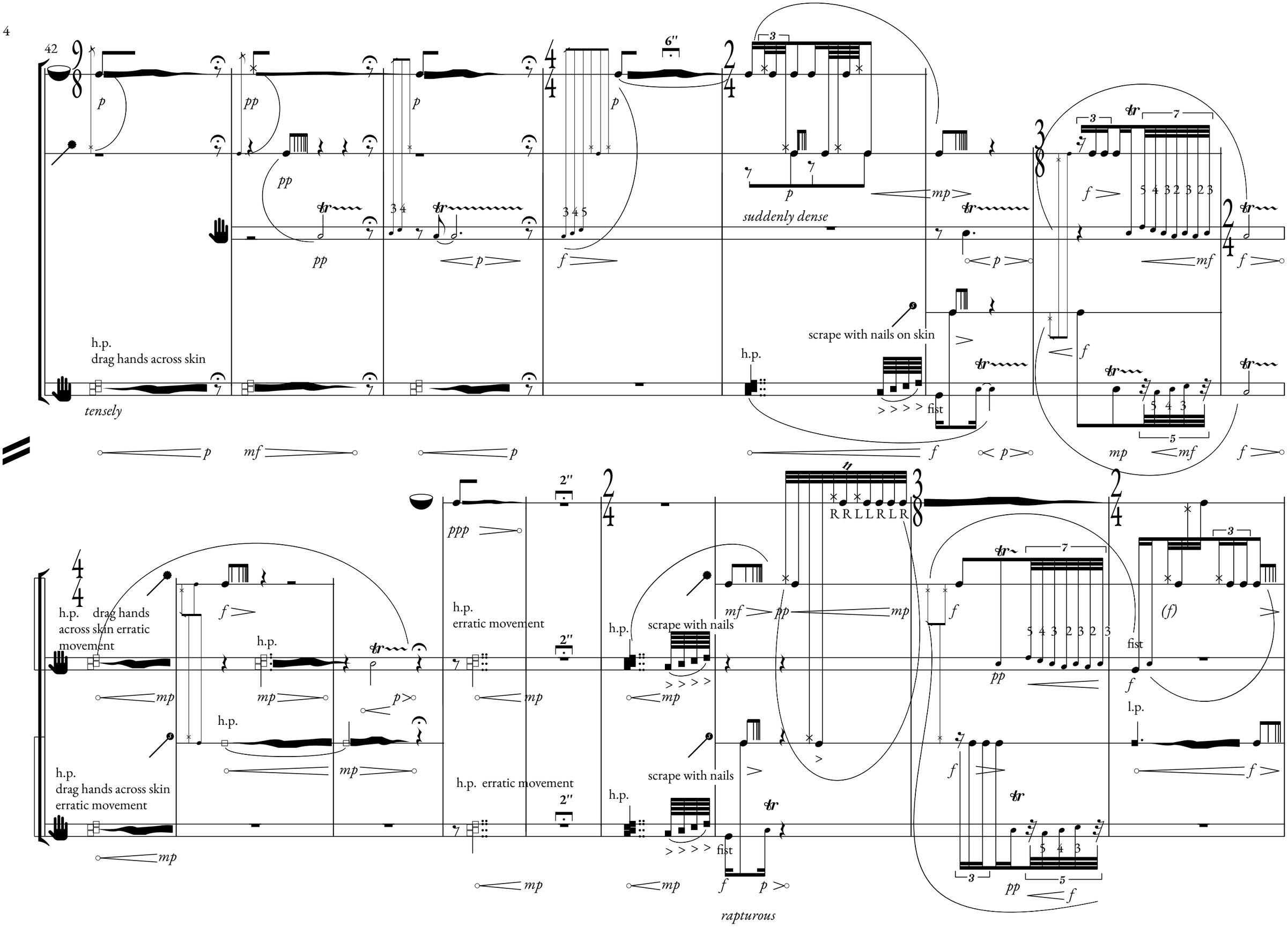
rapturous

resonant

* hit super ball with fist


13
gradually dampen
4''
f
ff
mp
5 4 3 2 1 2 3 2 3 2 3
fist
l.p.
h.p.
a stillness
(f)
sub.
p
a sudden outburst
7''
18
gradually dampen
p
pp
suddenly quiet
9''
h.p.
sub.
f


23
ppp
pp
ppp
colorations of each other
h.p.
p
p
ppp p ppp
6''
pp
3
5''
p
p
ppp
h.p.
h.p.
4''
mp
p
p
33
pp
4''
3
p
p
p
pp
like ornaments
ppp
h.p.
7''
p
ppp
ppp
8''
3
pp
p
pp
5''


42
6"
suddenly dense
h.p.
drag hands across skin
tensely
scrape with nails on skin
fist
2"
R R L L R L R
h.p. drag hands across skin erratic movement
h.p. erratic movement
h.p. scrape with nails
h.p. drag hands across skin erratic movement
h.p. erratic movement
scrape with nails
fist
l.p.
rapturous

59

with fingers

15″

w/ LH (s-ball)

with fingers

h.p.

15″

"drag-bounce" super ball

fist

h.p.

a stillness

30″

h.p.

"drag-bounce" super ball

5″

30″

h.p.

like two singers: a duet
solemnly

71

l.p.

l.p.

5″

to bow

a sudden outburst

80

arco,
bow on singing bowl rim freely

40-60″

pp

an extreme stillness, almost nothing

sub.
ff possible

3

tr

vertical bowing

pp

h.s.

12″

p h.s.
l.s.

l.s.

"ff" "f"

"ff" *"mf"*

7″

l.p.

3

f *f* *p* *f*

suddenly dense, tensely

(vertical bowing)

l.s. h.s.

"f"

"ff"

h.s. l.s.

"f"

7″

p

h.s.

"mf"

pp

"f"

mp

l.s.

("f")

h.p.

f *mp*

v.b. ord. v.b. ord. v.b. (v.b.) ord.

ff *pp* *"f"* *f* *p* *f* *mp*

l.p. h.p. 12"

f *pp* *f* *p* *f* *f* *mp* *mp*

fist

p *mp*

Ped. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

3"

mf *f*

gliss. *gliss.*

99

Percussion

p *mp*

v.b. h.s. l.s.

"f"

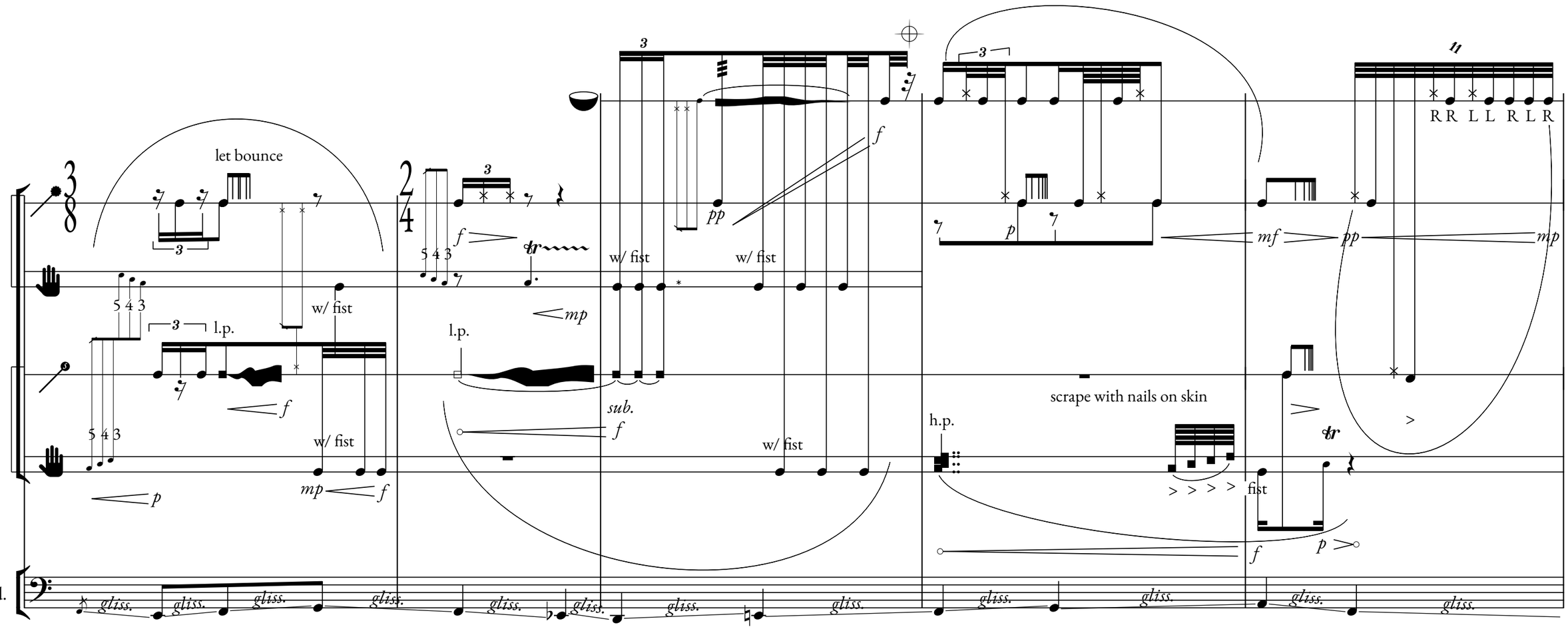
switch to mallet

4"

f *f* *f* *f* *f*

l.p.

Ped. *gliss.* *gliss.* *gliss.*



an extreme, prolonged, density

110

Ped.

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

slowing down

5″

ff *f* *mf* *mp* *ff* *p* *pp* *pppp*

arco on rim of drum

p *pp* *pppp*

freely color tone of singing bowl with pedal throughout