

# DOROTHY HINDMAN

## UNTITLED V

FOR PERCUSSION QUARTET

### I:

VIBRAPHONE  
MEDIUM-LARGE GONG  
SIZZLE CYMBAL  
MEDIUM-LOW and LOW TOMS

### II:

VIBRAPHONE  
LARGE TAM-TAM  
SNARE  
HIGH TOM

### III:

CROTALES (LOW SET)  
MEDIUM-SMALL GONG  
SYMPHONIC SUSPENDED CYMBAL  
BONGOS

### IV:

GLOCKENSPIEL  
MEDIUM CHINESE CYMBAL  
BASS DRUM

DURATION 7:30

### PROGRAM NOTES:

My recent work deals with covering and uncovering the past. Can we erase the past? Can we atone for our mistakes? Can we see ourselves as others see us? How do we reconcile who we were with who we are, and what we've learned? How do we move forward, confronted with the past in our present?

*Shadow of My Former Self* is a collection of works begun in 2019 exploring these and other questions about our relationships with ourselves and with others: what we seclude, what we own, and what we reveal.

In *Untitled V*, I digitally processed and transformed a recording of one of my past works using spectral manipulation and reverb to imply distance. I then superposed the original recording onto the processed recording in 180° phase, attempting to "erase" the original piece, or the memory of that which I once was. Lastly, I transcribed the leftover ephemera/remnants to create a new piece from the ashes, a musical shadow of the troubled past that defines me, and that I carry with me in the present, that others do not see.

*Untitled V* was written for the Percussion Collective in 2021.

**Beaters:**  
 2 Cello or DB Bows  
 Small and Medium  
 Superball Friction  
 Mallets  
 Triangle Beater  
 Drumsticks  
 Soft and Medium Mallets  
 Rute  
 Practice Mutes for Cymbal  
 and Toms

**Beaters:**  
 2 Cello or DB Bows  
 Small and Medium  
 Superball Friction  
 Mallets  
 Drumsticks  
 Soft and Medium Mallets  
 Practice Mutes for Snare  
 and Tom

**Beaters:**  
 I Cello or DB Bow  
 Small and Medium  
 Superball Friction  
 Mallets  
 Drumsticks  
 Soft and Medium Mallets  
 Practice Mute for Cymbal

**Beaters:**  
 I Cello or DB Bow  
 Small and Medium  
 Superball Friction  
 Mallets  
 Dual Head Bass Drum Mallet  
 Drumsticks  
 Medium Mallets  
 Practice Mute for Cymbal

**Ideal Cymbal Sizes:** 16" or Smaller Sizzle, 17" or 18" China, 20" or larger Classical Suspended.  
 Otherwise, timbre and pitch relationships should be proportional rather than specific:

Player III - lowest, darkest, richest sound.

Player I - highest, brightest sound with ringing sizzle

Player IV - flatter sound with a frequency range between sizzle and suspended cymbals.

**Ideal Gongs:** 28", 32" and 40" Symphonic Tam Tams.

Otherwise, timbre and pitch relationships should be proportional rather than specific:

Player III - highest range, medium dark gong

Player I - midrange, dark gong

Player II - lowest range, darkest gong.

## PERFORMANCE NOTES:

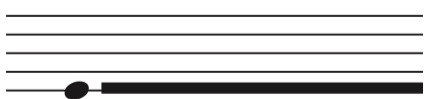
**UNMETERED SECTIONS:** Beginning, A, B, F, G, H, K, L, M, N, R, S and V

Seconds are marked above the staff to provide rough durations. These unmetered sections should be performed with great rhythmic fluidity, the notated gestures falling approximately into the allotted time spans. Although Untitled V is not an improvisatory work, it is not necessary nor desired that performers should be precise with chronological durations or exactly synchronized with each other in these sections. The performer's emphasis should be on musically shaping each gesture so that it coexists with the others' gestures and contributes to an overall texture of resonance and timbral complexity.

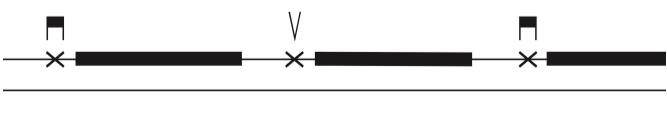
**METERED SECTIONS:** C, D, E, I, J, O, P, Q, T U, W, X, Y - played normally, synchronized.

It is very important that unmetered sections should continue ringing into the metered sections. There should be no silence or pauses in between metered and non-metered sections. On stage, transitions between sections should be made subtly and as smoothly as possible, with each performer moving into the new position independently, rather than as a group gesture.

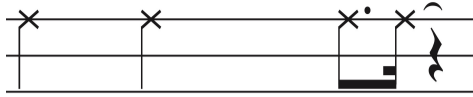
## GLOSSARY



The line represents the duration over which to perform the gesture, NOT the duration of the note, which should always be left to ring off naturally.



Non legato.

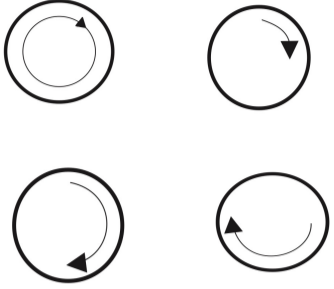


Although **laissez vibrer** is only marked at the end of repeated cymbal notes, it is expected that the overtones of the earlier notes will continue to ring.

*ℳ*. (do not clear, always hold as long as possible)

Hold **vibraphone pedal** down as long as possible in each case, releasing when needed to move to another instrument. Do not clear for the duration of the **vibraphone passage**.

sm. s.b. med. s. b.



Using a **superball or other friction mallet (s.b.)**, trace the specified **circular motion** in the illustrated quadrant(s) across the surface of the **gong** to create an **overtone-rich roaring sound**. The first symbol shown indicates a **continuous motion** tracing the full circumference of the **gong**. Please do not interpret these symbols as indeterminate. This technique is demonstrated in Gongtopia's YouTube video **Working With Gongs 3: Superball Friction Mallets (Flumi)**: <https://www.youtube.com/watch?v=b02Hx-tu67U>

on drumhead s.b. on shell

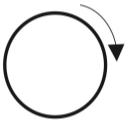


Using a **superball mallet (s.b.)**, trace the indicated motion in the indicated quadrant(s) across the surface of the **drum or drumshell** to create an **overtone rich roaring sound**.



Bow the rim of the **gong** with a **cello or contrabass (preferred) bow** to achieve a **rich metallic ringing**.

t.s. rim



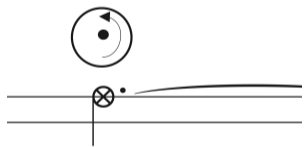
**Rim scrape**. Using a **triangle beater**, scrape the edge of the **gong** in the motion and quadrant(s) indicated.

slow t.s.



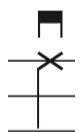
**Triangle scrape (t.s.)**. Using a **triangle beater**, gently scrape the front of the **gong** downward, moving to a more indeterminate back and forth motion across the bottom of the **gong**

scrape with s.b. handle



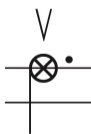
**Cymbal scrape** away from you in the indicated motion. Hold the stick or mallet handle perpendicular to the cymbal's surface in order to create the loudest sound possible.

scrape with wood head of drumstick



**Downbow**. Bow the edge of the **cymbal** pushing the bow away from you.

arco



**Upbow**. Bow the edge of the **cymbal** pulling the bow toward you.

N

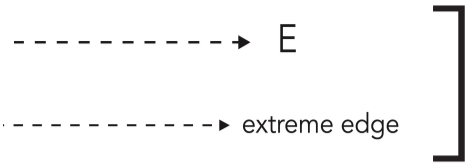
**Normal playing position**.

E

Play closer to the edge for a drier, pingy sound.

mute cymbal  
mute tom(s)  
mute b.d.

Mute the instrument using practice pads or similar mutes that will stay in place. Instruments are muted for timbral quality, not volume. The player should play the marked dynamics with the same force as they would use on an unmuted cymbal or drum. It is understood that the resultant sound will be quieter than marked. For example, play a marked forte with the same force as would be used on an unmuted drum, creating the desired timbre at a mp-mf level. The player should not attempt to produce a forte sound.



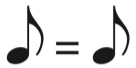
Move from normal playing position gradually toward the edge.

swing vibrato, l.v.

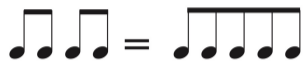


Set the gongs into a twisting motion to create a slow, wavering vibrato by pushing and pulling one side of the strings suspending the gong from the frame. It may also be possible to achieve this twisting/swinging through force on the gong surface at the end of executing the friction gesture, as long as the vibration is not affected or choked in any way.

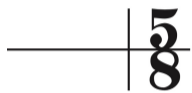
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In the time signature changes throughout the work, one eighth note equals one eighth note with one exception:



In the time signature change from 4/4 to 5/8 at W, a half measure (one half note or four eighth notes) in 4/4 is equal to a full measure (five eighth notes) in 5/8.



This creates a new tempo of approximately  $\text{♩} = 256$ , or one full measure = 52.

## SUGGESTED LAYOUT:

