

CHRISTIAN WOLFF

Tracks

for Solo Percussion

ALLE RECHTE VORBEHALTEN · ALL RIGHTS RESERVED

EDITION PETERS

LEIPZIG · LONDON · NEW YORK

TRACKS

solo percussion

for Rose Martin with Andrew Ferdig, Max Kanowitz, and Ayano Kataoka

The five lines and five spaces (the fifth is above the top line) indicate sound sources.

Generally: from the top, space above the top line, the top line, next space, next line, next space = use metal, five items, approximately in higher pitch as the notes go up. Include use of alternative instrument material, e.g. junk/found metal; generally no more than 2 standard (cymbal, gong – unless muted/laid flat) items; triangle is OK.

The middle line = any sound material (which can change) that is not metal or skin.

Space below middle line, next line, next space and next (lowest) line = skin. That is, drums (no plastic heads if at all possible). Four distinct sounds should be available. This may involve just two drums if they are large enough each to allow two clearly different pitches (at center and edge). As the lines and spaces go up = pitches from lower to higher.

Where there is only one line (first and last page): the sound used for that line is free.

∧ = a free and variable pause.

At the beginning, the first 7 bars are repeated; the first time use just one sound and ignore the dotted ties. At the repeat sounds/pitches can vary, ad lib., stay the same, go up, go down. The dotted ties between notes = observe each tie or not, ad lib. Tempo ♩ = c. 80 or ♩ = c. 60; for the repetition play the pulse not chosen the first time. One additional repeat (with changes, ad lib.) is optional.

On page 1, starting at the end of the 3rd system: each dynamic = 1 (any) sound; play the sounds under each bracket within 2 seconds.

On page 2, m. 32 and after, the x under a note = play an additional sound (free choice) with the note.

Starting on page 5, the use of two staves suggests using right hand for the higher and left for the lower, but the two staves are also to make the notation, especially when there is close overlapping, clearer; the performer may make other arrangements that make playing more manageable.

On page 6, top system: lines connecting notes: the second, connected sound should be played as soon as the first is no longer audible.

Page 8, starting at m. 201: the x notehead = any (and, ad lib., changing) sound. At m. 239, the numbers above notes = the number of additional sounds (any) to play with the notated ones.

Christian Wolff

TRACKS

CHRISTIAN WOLFF

$\downarrow = 680$ / $\downarrow = c. 60$

