

# The Art of Docking

By Nathaniel Currie

## Frequently Asked Questions

### What to do when there is a rest?

Bass Drum: Let drum head ring throughout unless instructed to dampen or dead stroke.

Suspended Cymbal: Dampen cymbal at rests throughout unless instructed to let ring.

Tam-tam: Let ring throughout unless instructed to dampen ( ' used).

### Why are there two types of slurs?

 Ordinary use — let ring (l.v.)

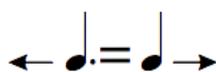
 Continue roll over bar line to tied note value as indicated.

### What are the double bar lines?



Double bar lines indicate the measure where a metric modulation occurs. This is to aid in visual identification and preparation.

### How to read metric modulations?



These symbols appear for each metric modulation and indicate how the subdivision has modulated. This example illustrates that the duration of a crotchet after the double bar line is equal to the duration of a dotted crotchet before the double bar line i.e. slowing down.

## Glossary of Terms & Symbols

### Bass Drum

	Play on skin / head		Centre of drum
	Play on hoop / rim		Edge of drum skin <i>or</i> hoop depending on context
	Dead stroke (d.s.)		Apply pressure to skin with one stick to raise pitch. Width of wedge indicates pressure.

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### Suspended Cymbal

	Play on bow	+	Strike whilst damping
	Play on bell	<i>d.s</i>	Dead stroke

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### Tam-tam

	Play on edge of tam-tam		Scrape stick from centre to edge for duration of notehead. At end of gesture, violently fling stick off surface and let ring.
+	Strike whilst damping	,	Dampen
	Rub stick around edge for duration of notehead		

# The Art of Docking

written for Line Upon Line Percussion

By Nathaniel Currie

♩ = 50

The score is written for three percussion instruments: Bass Drum (B. D.), Suspended Cymbal (Cym.), and Tam-tam. The music is in 4/4 time with a tempo of 50 beats per minute. The score is divided into three systems, each containing three staves. The first system (measures 1-8) features a Bass Drum part with dynamics *pp* and *mf*, a Suspended Cymbal part with dynamics *p*, and a Tam-tam part with dynamics *pp*, *mf*, and *p*. The second system (measures 9-16) includes a Bass Drum part with dynamics *sfz*, *f*, *p*, and *pp*; a Suspended Cymbal part with dynamics *mf*, *p < ff*, *p < ff*, *p*, and *f*; and a Tam-tam part with dynamics *mf*, *sfz*, *mf*, *sfz*, and *mf*. The third system (measures 17-24) features a Bass Drum part with dynamics *ff*, *fff*, and *f*; a Suspended Cymbal part with dynamics *ff* and *mf*; and a Tam-tam part with dynamics *f* and *mf*. The score includes various musical notations such as triplets, accents, and dynamic markings. Performance instructions include 'skin edge', 'centre', 'edge', 'on rim', 'scrape', and 'strike while damping'. A tempo change to 75 is indicated between measures 8 and 9, and a return to 50 is indicated between measures 16 and 17.



46

B. D. *(pp)* *ff* *pp* *sfz* *pp* *mp* *mp* *sfz* *mf*

Cym. *ff* *pp* *sfz* *pp* *ff* *mf* *f* *ff* *f* *ff*

Tam. *ff* *pp* *sfz* *f* *pp* *ff* *mp* *mf* *ff* *mf*

5 dead stroke

d.s.

53

B. D. *mf* *f* *ff* *p* *ff* *p* *f* *ff*

Cym. *mp* *ff* *p* *ff* *f*

Tam. *ff* *mf* *ff* *pp* *mf*

gradually release damp

5

← = → (♩ = 117)

61

B. D. *f* *p* *f* *pp* *f* *ff* *mp* *f* *ff* *mp* *ff* *mp* *ff*

Cym. *mp* *f* *mp* *f* *ff* *mp* *ff*

Tam. *f* *mp* *f* *mp* *ff* *mp* *ff*

d.s.

70

B. D. *f* *mf* *fff* *pp*

Cym. (bell accents during roll) l.v.

Tam. *f* *ff* l.v.

scrape

83

B. D. *mf* *p*

Cym. damp. l.v. sempre *mf* *p* *mf* *p* *mf* *p*

Tam. damp. *mf* *p* *mf* *p* *mf* *f* *p* *mf*

← ♩ = ♩ → (♩=59)

drop stick to allow bounce on head

95

B. D. *pp*

Cym. *mf* *p* *mf*

Tam. *p* *mf* *p* *p* *pp*

throw sticks apathetically onto drum as if giving up