

SHIFT – Fajrant!

for solo percussion and fixed media

Tomasz Arnold

*1 “Chóng zuò Zhè zhǒng Gōngzuò Shì yào, Chóng zuò Zhè men Ràng de Gōngzuò, Rén Yǒu Rén de Zuòfǎ” – **I can't do anything. For this kind of job all I can do is keep working hard.**

*2 “Byliśmy bardzo pewni siebie, że kolumna stanie w najlepszym porządku, ponieważ nasi inżynierowie, nasi majstrowie wiedzieli jak to zabezpieczyć żeby kolumna poszła do góry.” - **We were very confident that the column will stand in the orderly fashion because our engineers, our foremen knew how to secure it so it goes upwards.**

*3 “Xià Yǔ tiān Dàjiā dōu Lòushuǐ ma, Yǐdìng huì Děngzhe ma, Wánshì Dàooshi dé huīchén, Yǐdìng huì Gǎn biàn yé xià, Chóng zuò yé gè hǎo de Gōngzuò de fān ma.”- **In rainy days water leaks, and there is dust everywhere. The environment needs to be improved for a better working area.**

*4 Start using shoot glasses – take two empty shoot glasses and hit them against each other. Raise your hands high above the set up so the audience can see it. Alternate between hitting shoot glasses against each other and using them to hit other instruments with. At that point in the piece you can still use mallets but you should keep at least one shoot glass in your hands until 8' 14”.

*5 Kid: *Jejku! Zobacz sobie na palec. Krew ci leci! Krew ci leci!* - **Oh no! Look at your finger. It's bleeding! It's bleeding!**

Man: *Leci tak...* - **It's bleeding, yes...**

Kid: *Dlaczego ci leci?* - **Why is it bleeding?**

Man: *haha! Daj buźki* – **Haha! Give me a kiss.**

Kid: *Ty ciężko pracujesz chyba!* - **You work hard, aren't you?**

Man: *Tak, pracuje! No, a ty...?* - **Yes, I work. What about you?**

Kid: *Ale masz brudne ręce!* - **Wow, your hands are so dirty!**

Man: *No, toż pracują takie!* - **Yea, because I work with them!**

Kid: *A ja też mam brudne przez ciebie.* - **I got them dirty too from you.**

Man: *Po moim, po moim.* – **My fault, my fault.**

Kid: *Ktoś cię tu woła przez radio.* - **Somebody is calling you on the radio.**

Man: *Tak, możesz pogawarić. Kak skążysz, oni budiet.* – **Yes, you can talk to them. They will do whatever you tell them.**

Kid: *Oni mówią po Rosyjsku?* - **Are they speaking Russian?**

Man: *Aha, rozumieją, po Polsku mów.* – **Yea, but they understand Polish. Speak Polish to them.**

Kid: *Muszę biegnąć.* – **I've got to run.**

*6 Trash the beer can – in the provided time frame pick the beer can with your right hand. Move it slowly high up above your head, and above the set- up. Slowly squeeze your hand squishing the beer can with the recognizable sound. Make sure the gesture is very slow and deliberate. After there is no more room to squeeze, throw the beer can behind you, so it hits the floor with sound. Try to have all the sounds from the beginning of the gesture to the throw at the end somehow rhythmically coordinated with your improvisation, so they don't appear random but rather as an integrated part of the soundworld.

*7 Slowly decrease the density and dynamics of the improvised part until you stop.

*8 *"Podaję wyzwanie towarzyszkowi Markiewskiemu, że ja, bezpartyjny górnik chodnikowy Słupik Józef rozumiał zadanie sześćdziesięcioletniego planu. Zobowiązuję się w razie moich ładowaczy wykonać w tym samym okresie dwieście pięćdziesiąt dwa metry bieżącego chodnika. I my potrzebujemy więcej takich przodowników pracy, żeby się znalazły takie jeszcze jak ja jest! Żeby my mu poradzili udowodnić i nasze siły dać! A nie żeby Markiewka tylko, tylko my będziemy pracowali!!"* - **I challenge comrade Markiewski that I, nonpartisan pavement miner Słupik Józef understood the task of the six-year plan. I commit myself to make, in the same amount of time, two hundred fifty two meters of the current pavement. And we need more such work leaders like me! So we prove to him, and give him our strength! So it's not just Markiewka but we are going to work!!**

*9 *"Yì bǎi sān, yì bǎi sì, Yě jiù Xiūxi Xiūxi de ma, Kǒngbù néng Tiāntiān Jiābān Wǒmen Shòu bùliǎo, Jiùshì Zài yān Jiābān Wǒmen Shòu bùliǎo de"* - **130 – 140 hours. We must also rest. We cannot work overtime every day. Not even those who want to can do that.**

*10 *"Zhèyàng zi ha, Zhèyàng zi Tā huì Bǎ nǐmen Chǎo diào de, Chénlún rèn Bù kěyǐ Yǒu gōnghuì de."* - **If we did that, we would be fired. They would never allow an independent union in the factory.**

For Noè Rodrigo

SHIFT - Fajrant!

for Solo Percussion and Fixed Media

Tomasz Arnold

Harsh, heavy, and ritg ♩=85

Fixed media sounds

Percussion

02"

uh!

ff

F.M.S.

Perc.

13"

ah!

F.M.S.

Perc.

24"

ah!

2 34"

F.M.S.

Perc.

argh!

44"

F.M.S.

Perc.

55"

F.M.S.

Perc.

uh!

1' 03"

F.M.S.

Perc.

ah!

1' 12" 1' 18" **A** 1' 24"

F.M.S. *oaah!* 3
 Chóng zuò Zhè zh ōng Gōngzuò Shì yào,
 Chóng zuò Zhè men Ràng
 de Gōngzuò, Rén Y ōu Rén de Zuō f ǎ ^{*1 (see performance notes)}

Perc. *mp*

1' 27"

F.M.S. *Byliśmy bardzo pewni siebie, że kolumna stanie w najlepszym porządku, ponieważ nasi inżynierowie, nasi majstrowie wiedzieli jak to*

Perc. *sub f mp (accents only)* *sub f mp sub f mp sub f mp sub f mp*

1' 41"

F.M.S. *zabezpieczyć żeby kolumna poszła do góry.* ^{*2} *Xià Y ũ tiān Dàjiā dōu Lòushu ĩ ma, Yīding huì Dēngzhe ma, Wánshì Dàoshi dé huīchén, Yīding huì G ǎn biàn yé xià,*

Perc. *sub f mp sub f mp sub f mp sub f mp sub f mp*

B

1' 55" 1' 58"

F.M.S. *Chóng zuò yé gè h ǎo de Gōngzuò de fān ma* ^{*3} **Production is back on**

Perc. *mp mp ff mp*

4 2' 07"

F.M.S.

Perc.

6 7 9 3 5 6 7 9

ff *mp* *ff*

2' 15"

F.M.S.

Perc.

3 5 6 7 9 3 5 6

mp *ff* *mp*

2' 24"

F.M.S.

Perc.

7 9 3 5 3 7 9 3 5 6

ff *mp* *ff* *mp* sim.

2' 34"

F.M.S.

Perc.

7 9 3 5 3 5 6 7 9 3 5 3

ff *mp* *ff* *mp*

2' 46" 5

F.M.S. *ah!* *w*

Perc. *ff* *mp* *ff*

2' 53"

F.M.S.

Perc. *mp* *ff* *mp* *ff*

3' 01"

F.M.S. *ah!* *w*

Perc. *mf* *ff* *mf* *f*

3' 10"

F.M.S. *ah!* *sim.*

Perc. *mf* *ff* *mf* *ff* *mf*

6 3' 18"

F.M.S.

Perc.

ff *mf* *ff* *mf* *ff* *mf* *ff*

3' 28"

F.M.S.

Perc.

mf *ff* *mf* *ff* *mf* *ff*

3' 37"

F.M.S.

Perc.

mf *ff* *f* *ff* *f* *ff* *f* *ff* *f*

3' 43"

F.M.S.

Perc.

ff *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

3' 49" *ah!* *ah!*

F.M.S.

Perc.

ff 5 *f* 5 *ff* *f* 5 *ff* 3 *f* 3 *ff* 3 *f* 3 *ff*

3' 59" **Meno mosso** (♩=45)
Feel some freedom and lightness



3' 56" *ah!* Ringing bell 4' 04" 4' 16"

F.M.S.

Perc.

with triangle beaters

5 5 3 *fff*

4' 20"

F.M.S.

Perc.

Triangle pitch ad lib.

mp 6 3 3 3 7 9 6 9 9

Your rhythm doesn't have to be 100% precise anymore

4' 36" Perc. *7* *3* *9* *6* *6* *9* *6* *3* *5*

Bottle pitch ad lib.

4' 52" F.M.S. *9* *9* *9* *9* *4' 57"*

Perc. *9* *7* *9* *7* *9* *6*

simile (improvise on triangles)

5' 08" F.M.S. **D** *5' 20"* *5' 28"*

Perc. *3* *3* *3* *3* *3* *7* *3* *3*

ambient noise: voices, clapping, laughter etc. SIM.

Free improvisation on triangles, bottles, snare drum, and miscellaneous percussion with free choice mallets. Try to interact with the fixed media track.

5' 36" F.M.S. *5' 50"* *6' 01"*

ой как хорошо, как хорошо... music, laughter, qué bueno...

опа давай, опа давай давай...

Perc. *simile*

6' 08" spanish talking, music, laughter.

6' 22" бутылка водки стоит двести пятнадцать крон... laughter.

6' 37" Clapping, spanish talking, laughter.

F.M.S.

Perc.

6' 54" давай, давай etc. scream, loud music.

6' 58" russian talking, music, laughter, loud music, scream.

Start using shot glasses *4

7' 19" Kid: Jejku, zobacz sobie na palec. Krew ci leci! Krew ci leci! Man: leci, tak...

F.M.S.

Perc.

7' 32" Kid: Dlaczego ci leci? Co? Man: Haha, daj bużki! Kid: Ty ciężko pracujesz chyba? Man: Tak pracuje! No, a ty...? Kid: Ale masz brudne ręce! Man: No, toż pracują takie etc. (see performance notes) *5

F.M.S.

Perc.

8' 14" spanish talking, laughter, music etc.

8' 22" heavy breathing

Trash the beer can some time in this section. *6

take chopstick

F.M.S.

Perc.

10 **E** Like a slightly slow heartbeat (♩=55)

8' 53"

F.M.S.

Perc.

pp

(Rim.)

*7

9 3 3 3 3 9 3

9' 24"

F.M.S.

Perc.

3 7 9 9 3 3 3

take stick with the free hand

9' 45"

F.M.S.

Perc.

7 5 3 3 5 7 5

take the other stick

3

10' 04"

10' 06"

F.M.S.

Perc.

p

accel.

(accents always *sfz*)

sim.

Podaję wyzwanie towarzyszowi Markiewskiemu, że ja, bezpartyjny górnik chodnikowy Słupik Józef

10' 06"

F.M.S. *rozumiał zadanie sześcioletniego planu. Zobowiązuję się w razie moich ładowaczy wykonać w tym samym okresie dwieście pięćdziesiąt dwa metry bieżącego chodnika. I my potrzebujemy więcej*

Perc.

mp *mf*

F.M.S. *takich przewodników pracy, żeby się znalazły takie jeszcze jak jo jest! Żeby my mu poradzili udowodnić, i nasze siły dać! A nie żeby Markiewka tylko,*

Perc.

f

10' 46 Harsh again! ♩=85

F.M.S. *tylko my będziemy pracowali!!*

Perc.

ff

SD → CB

10' 54"

F.M.S.

Perc.

11' 03"

F.M.S.

Perc.

9 SD → CB → TC 3 6 3 5

11' 17"

F.M.S.

Perc.

5 SD → CB/TC → BNG 5 7 6 7 3 7 6 9 5

f

Yi ba ǝ sǎn, yi ba ǝ si, Yě jiǔ Xiūxǐ Xiūxǐ de ma, Kǒngbù néng Tiāntiān

11' 27"

F.M.S.

Perc.

7 6 7 9 SD → CB/TC/BNG → BD 3 3 7 9

argh!

Jiǎbān W ǝmen Shòu bùli ǝo, Jiùshi Zài yān Jiǎbān W ǝmen Shòu bùli ǝo de.

11' 37"

F.M.S.

Perc.

3 3 7 9 6 SD → CB/TC/BNG/BD → BL 3 9

mf

Some of the workers, they

11' 46" F.M.S. want to save their money they, in early morning, they didn't eat their breakfast. After the long time of working maybe they feel very tired, and then feel

Perc. 9 6 9 9 3 3 9 9 3

11' 52" F.M.S. unconcio... some sickness only. No big deal. Very soon she will recovery.

Perc. 9 9 3 6 9 9 6 9 9

12' 00" F.M.S.

Perc. SD → CB/TC/BNG/BD/BL → BTL+MSP

mp 3 7 3 5

12' 08" F.M.S. Zhèyàng zi ha, Zhèyàng zi Tā huì Bǎ n Ymen Chǎo diào de, Chénlún rèn Bù kě Y Yǒu gōnghuì de.

Perc. 7 3 3 SD → CB/TC/BNG/BD/BL/BTL+MSP → TRG

5 5

12' 16"

F.M.S.

Perc.

p

Detailed description: This system shows a percussion part and an F.M.S. part. The percussion part features a complex rhythmic pattern with triplets and sixteenth-note runs. The F.M.S. part has a few notes at the beginning. A dynamic marking of *p* is present.

12' 30"

F.M.S.

Perc.

Oh, this is not a reasonable request! This is not a good thinking! To work less, get more money?

Detailed description: This system includes vocal lyrics for the F.M.S. part. The percussion part continues with its rhythmic pattern, featuring sixteenth-note runs. The F.M.S. part has a few notes corresponding to the lyrics.

12' 44"

F.M.S.

Perc.

The demand, I think, from the worker is even bigger than the buyer. The worker

Detailed description: This system continues the vocal line for the F.M.S. part. The percussion part maintains its rhythmic accompaniment with sixteenth-note runs.

12' 58"

F.M.S.

Perc.

always has endless demands. ...hum...

Detailed description: This system concludes the vocal line for the F.M.S. part with the lyrics "...hum...". The percussion part continues with its rhythmic pattern.

13' 09"

F.M.S.

They prefer no holliday. They prefer continue working.

Perc.

The musical score consists of two staves. The top staff is for F.M.S. and contains the lyrics *They prefer no holliday. They prefer continue working.* The bottom staff is for Percussion and features a complex rhythmic pattern of sixteenth notes, with some groups of six notes marked with a '6'. The piece concludes with a *pppp* dynamic marking.