FOR MICHAEL MANION

BALES, BARRELS, AND CONES ...ANTEBELLUM/ANTIBELLUM

FOR DRUM KIT & PLAYBACK

DENNIS BATHORY-KITSZ

1

Total time = 7:50 (Recording = 7:43)

Surround Sound
(CD or Live)

1 ♩=84 *(With fingertips)*

Start recording here

Fist!

HiHat1
Small Cymbal
Cymbal1
Cymbal2
Cymbal3
Drum Kit
Snare
Tom1
Tom2
Tom3
BD

Still pause until sound starts

5

5

H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

(Wait for it...!)

Notation is shown exactly, but performance may approximate as well as swing.
Rolls are shown in this section as distinctly notated to coordinate with recording.

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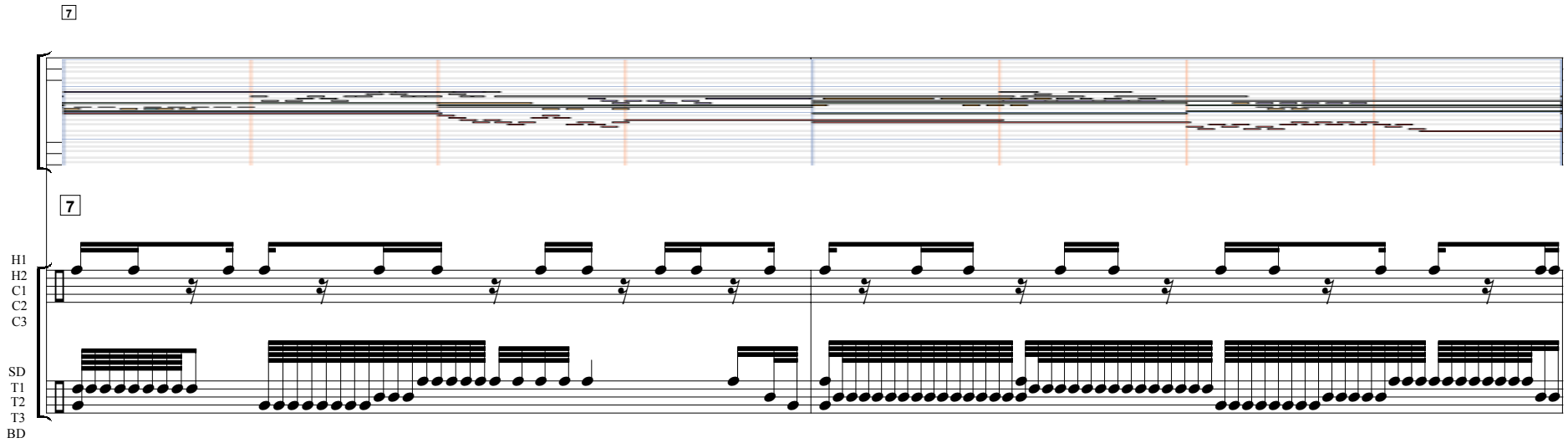
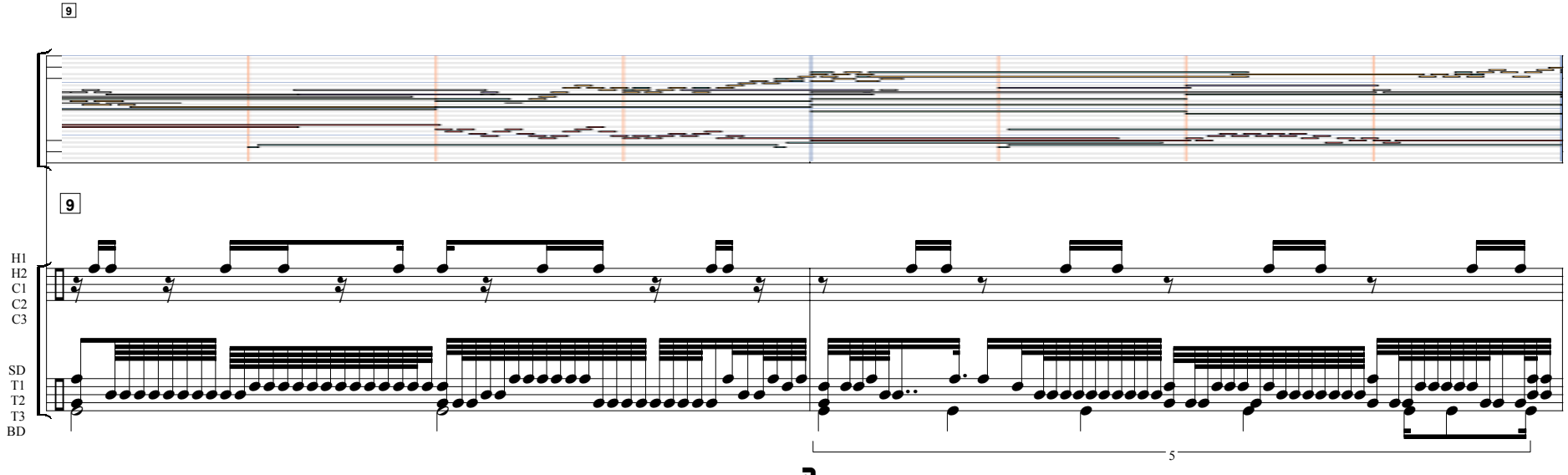
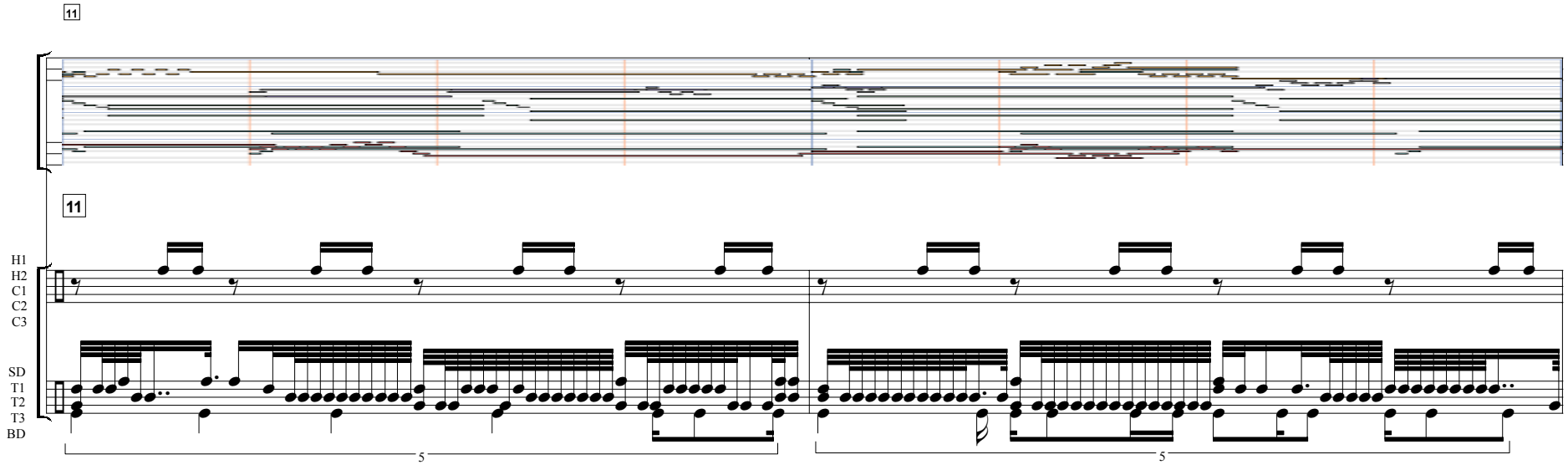
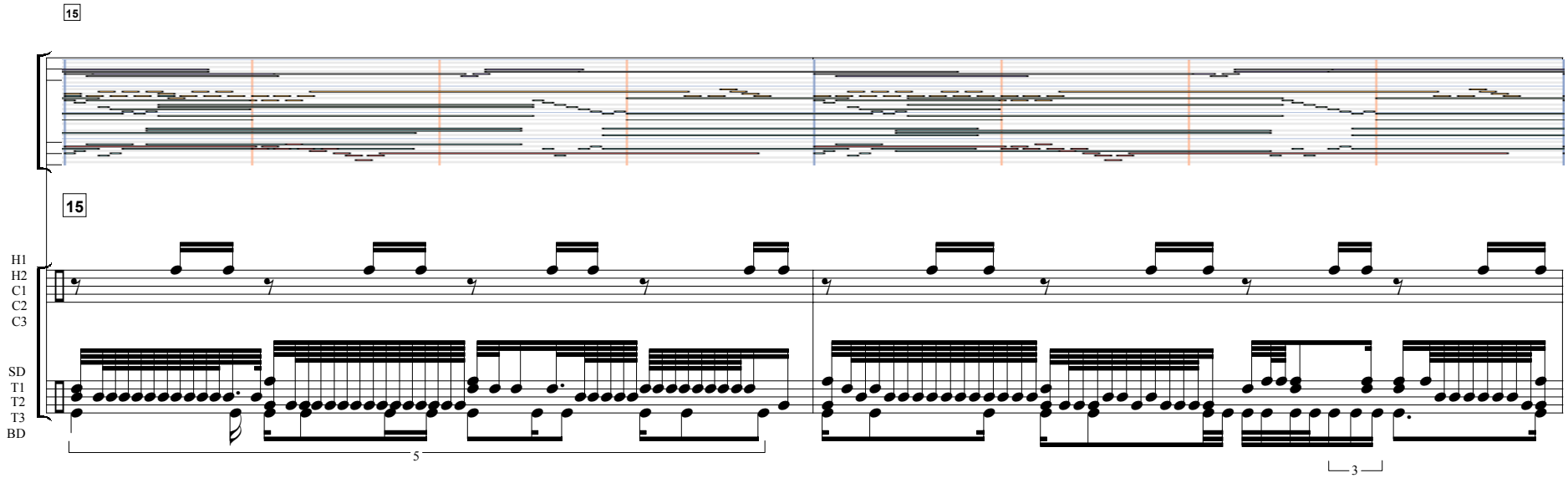
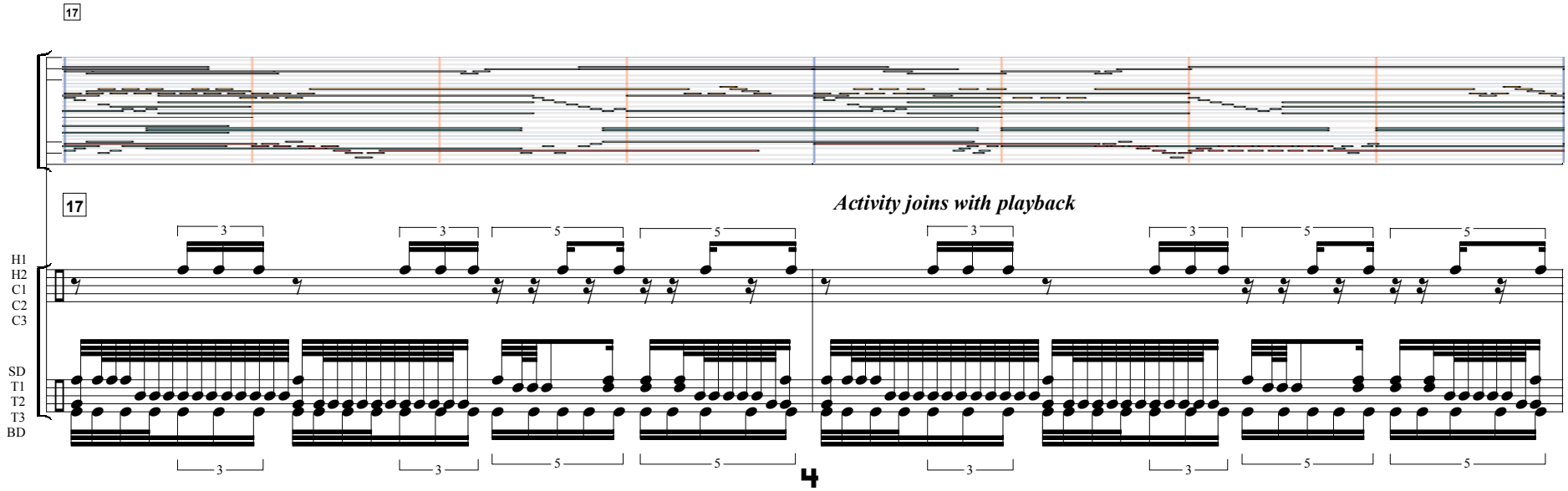

7
7
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD


9
9
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
5

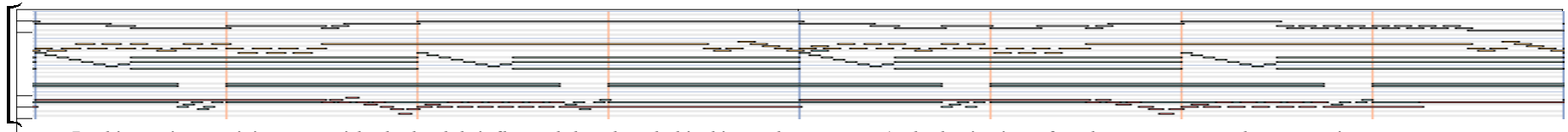

11
11
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
5
5

13
13
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
5
5

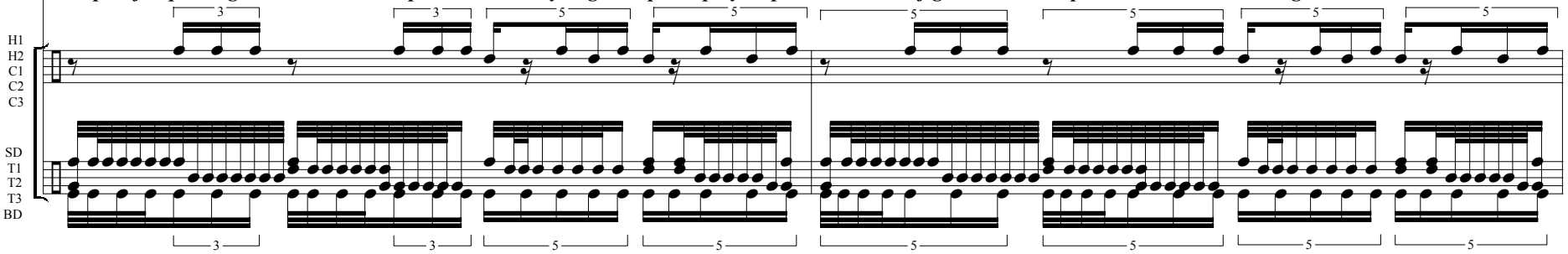

15
15
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
5
3


17
17
Activity joins with playback
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
3
5

19



19 *In this section, activity stays with playback briefly, and then lags behind in each measure. At the beginning of each new measure, the percussion part jumps in again at the 'correct' point. Eventually, it gives up and plays separate but exact figures until the quasi-aleatoric section begins.*



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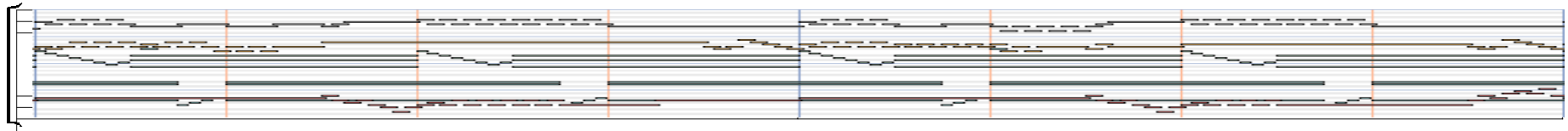

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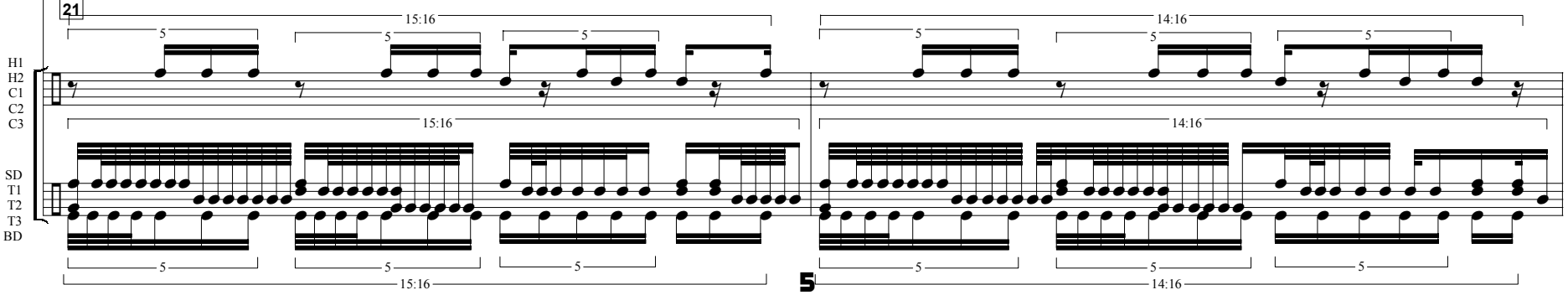
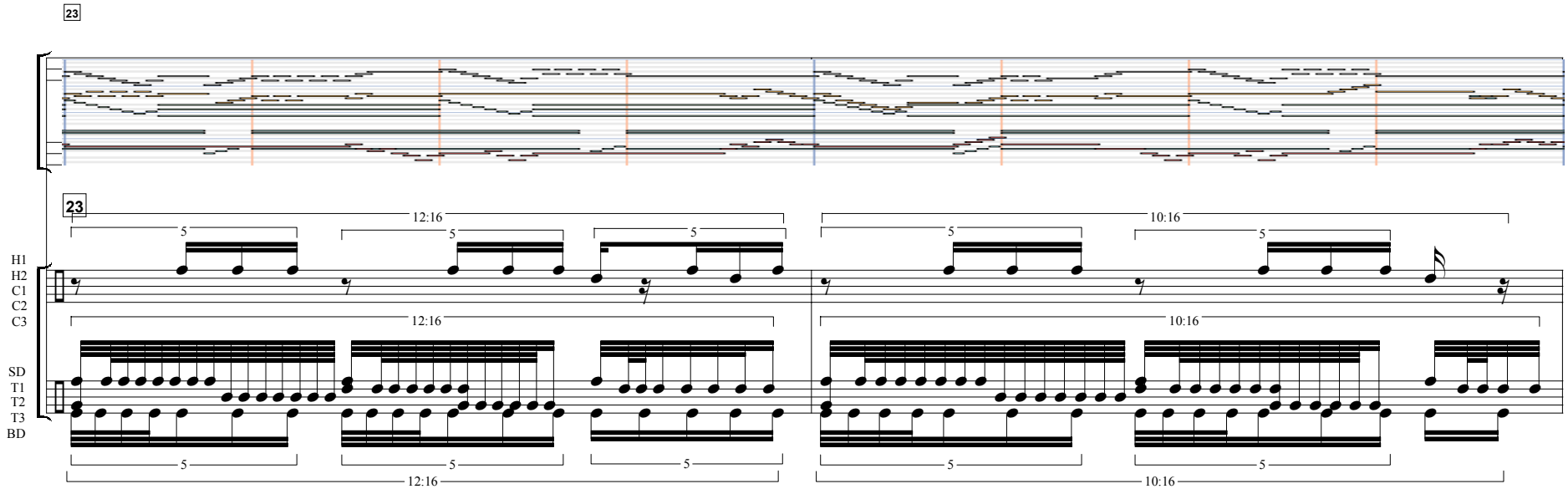
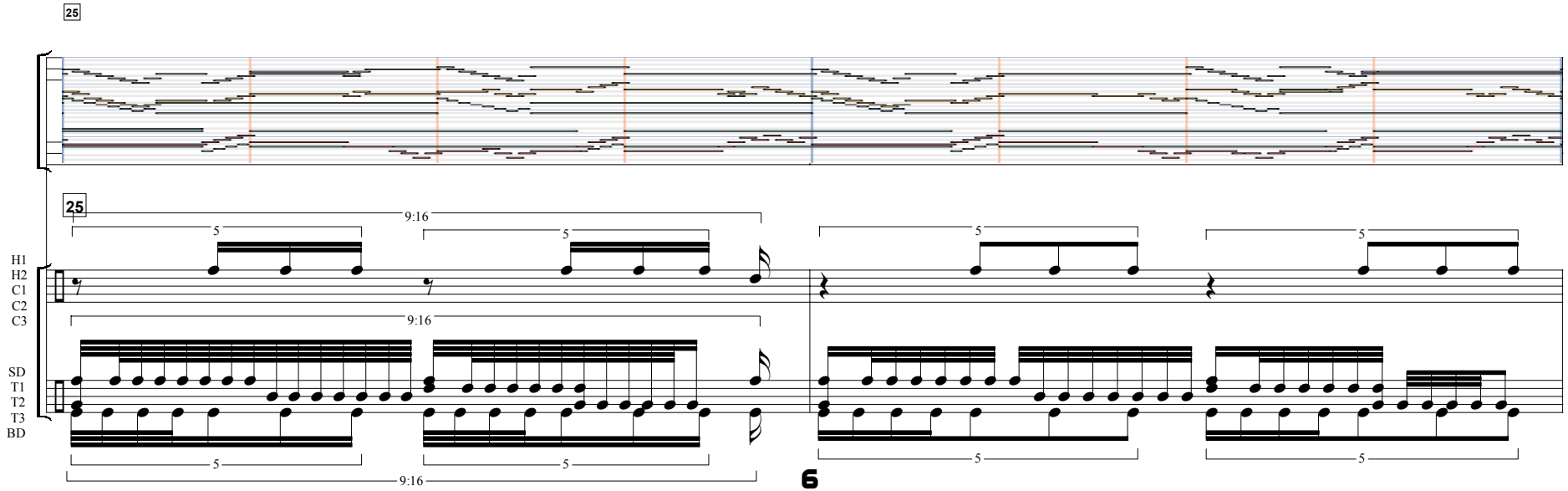
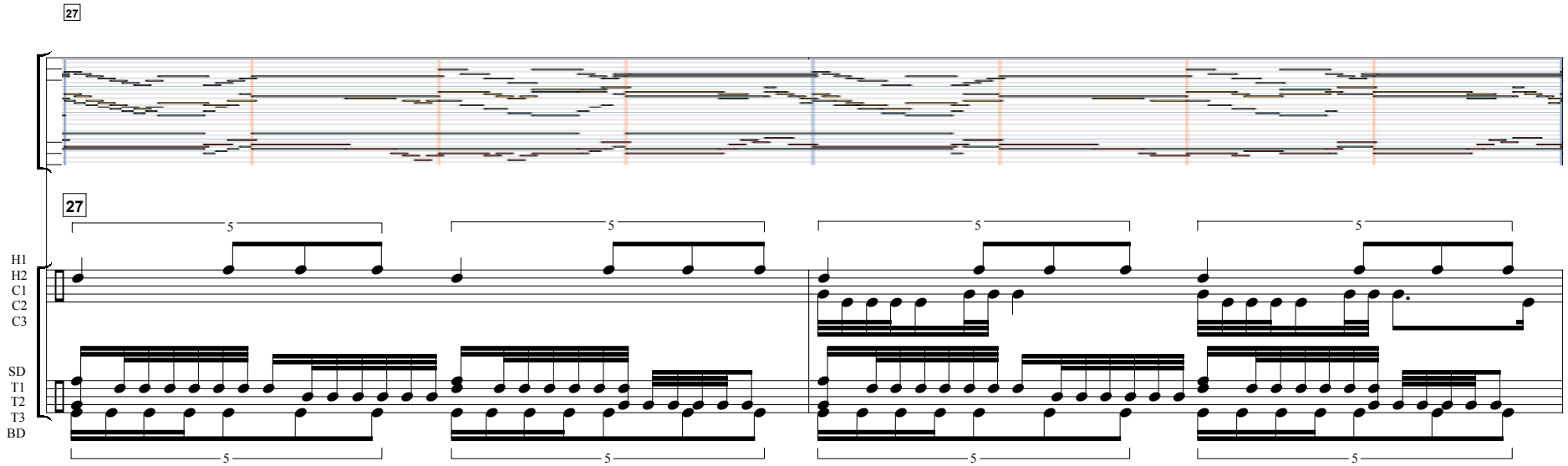
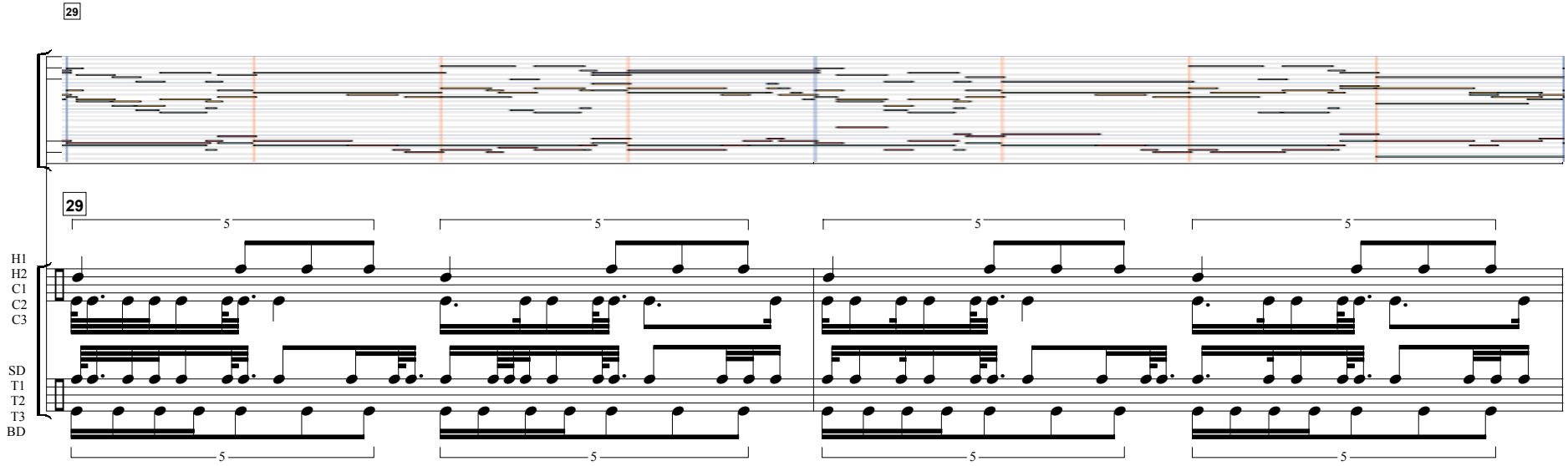
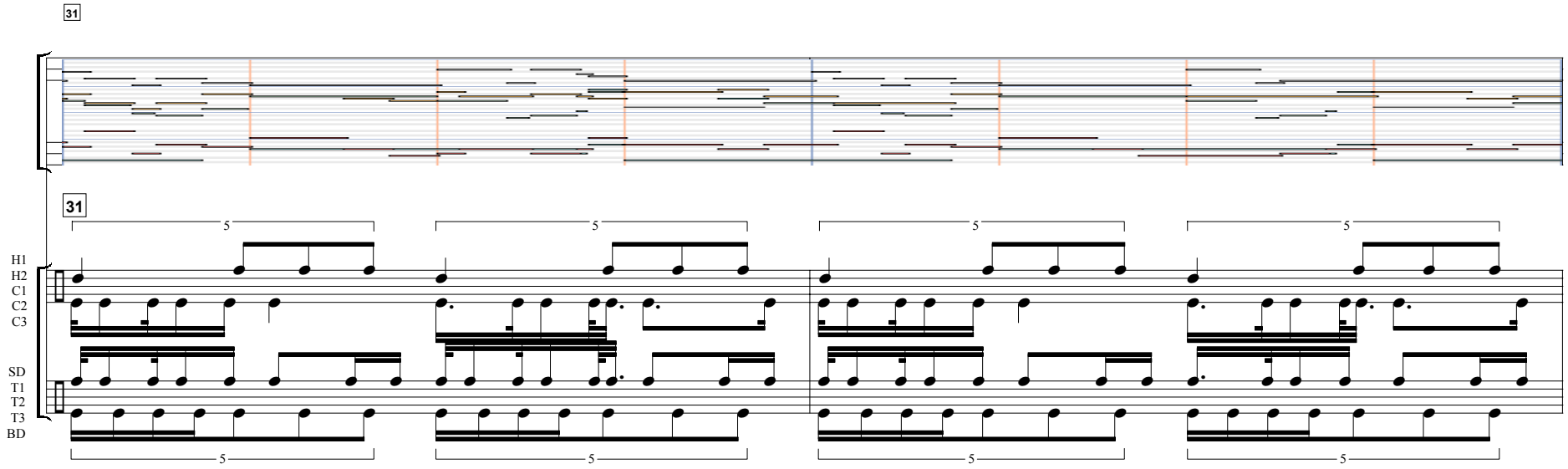


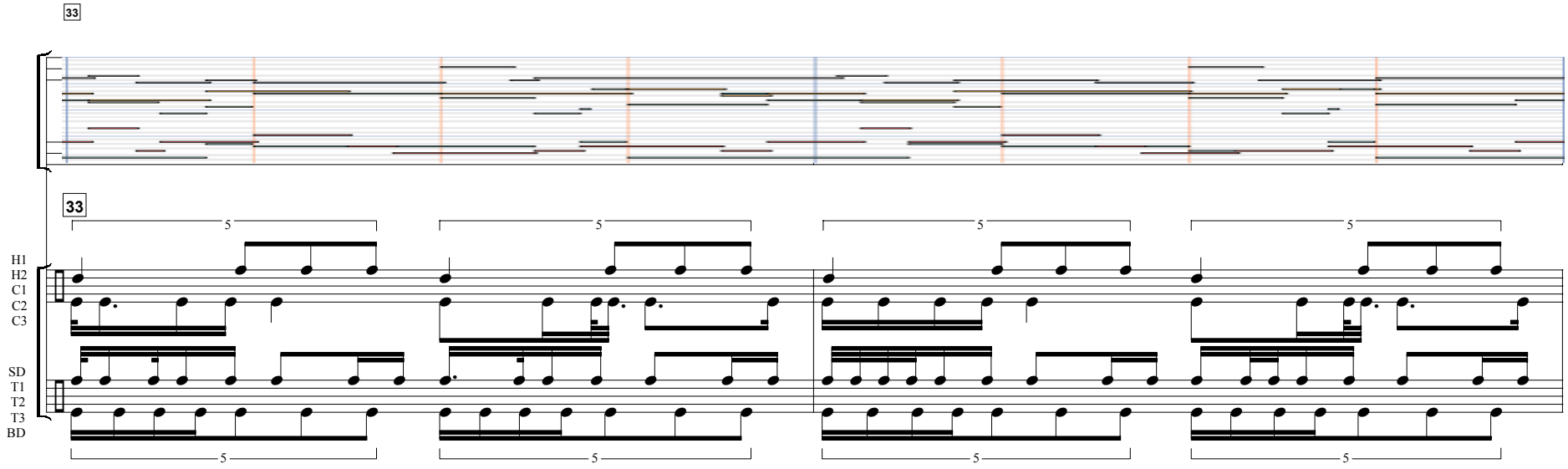

23
23
12:16
10:16
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

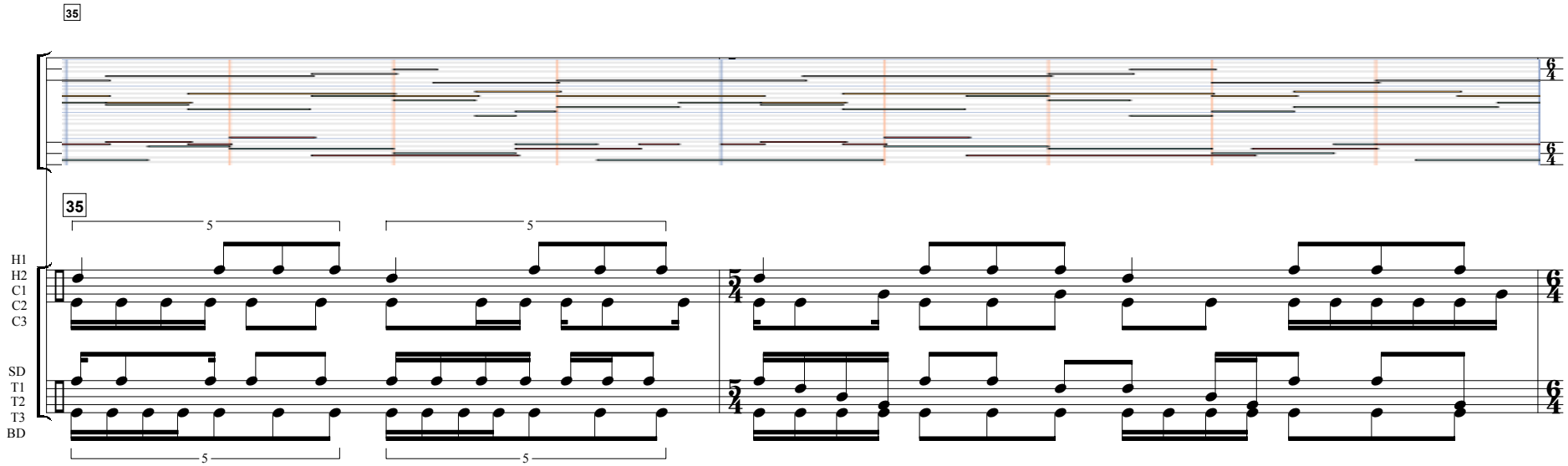

25
25
9:16
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

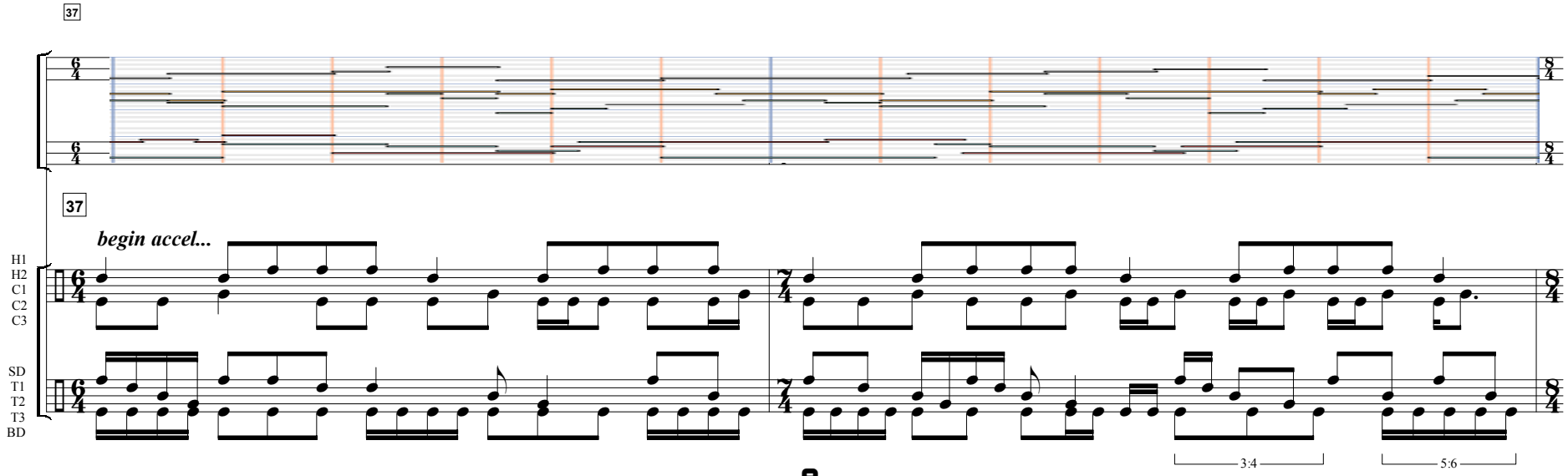

27
27
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
5
5
5
5
5
5
5
5

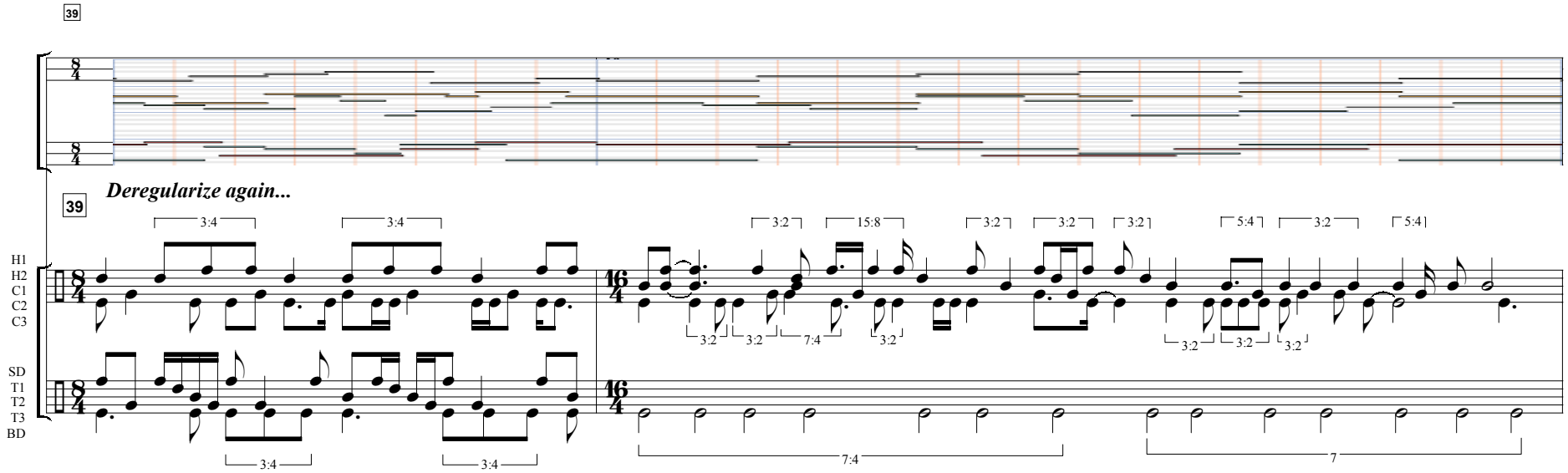

29
29
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
5
5
5
5
5
5
5
5

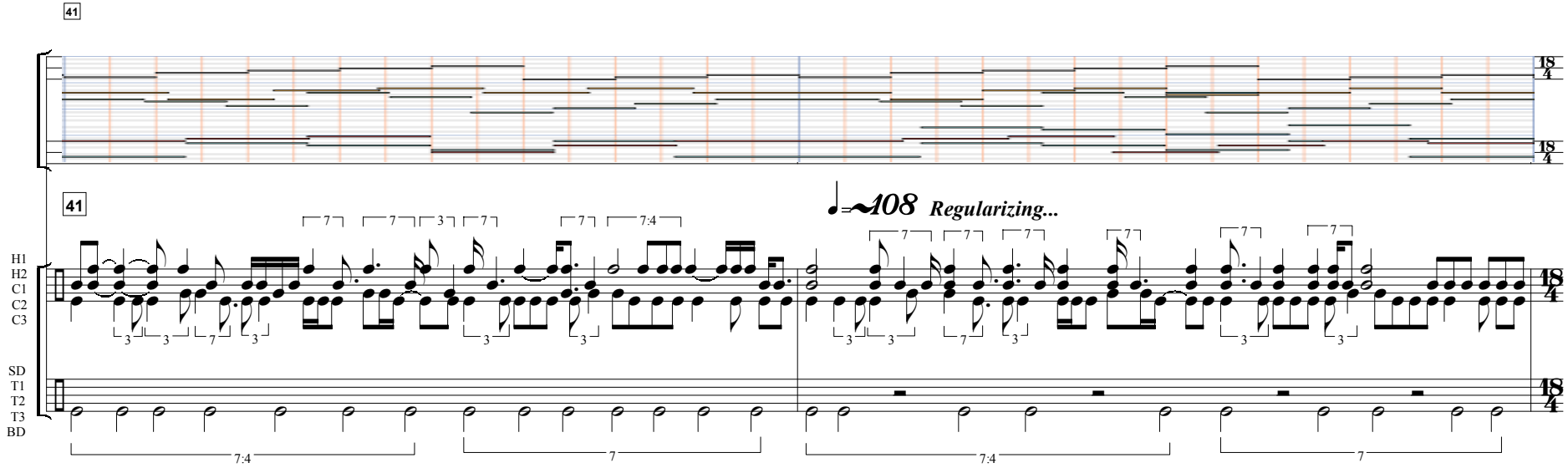

31
31
5
5
5
5
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
5
5
5
5

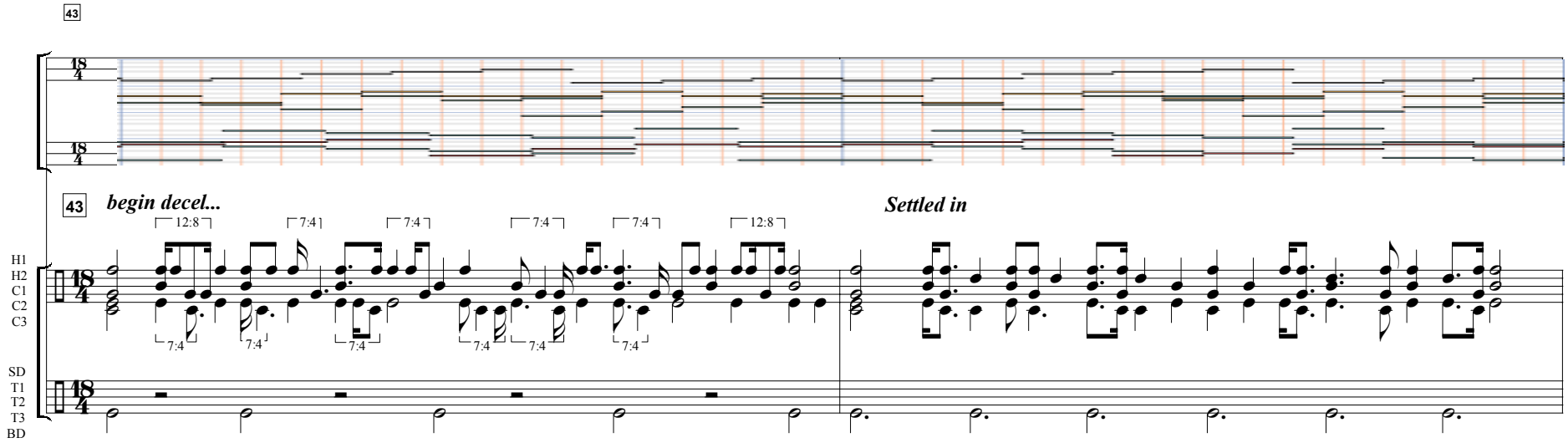

33
33
5
5
5
5
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
5
5
5
5

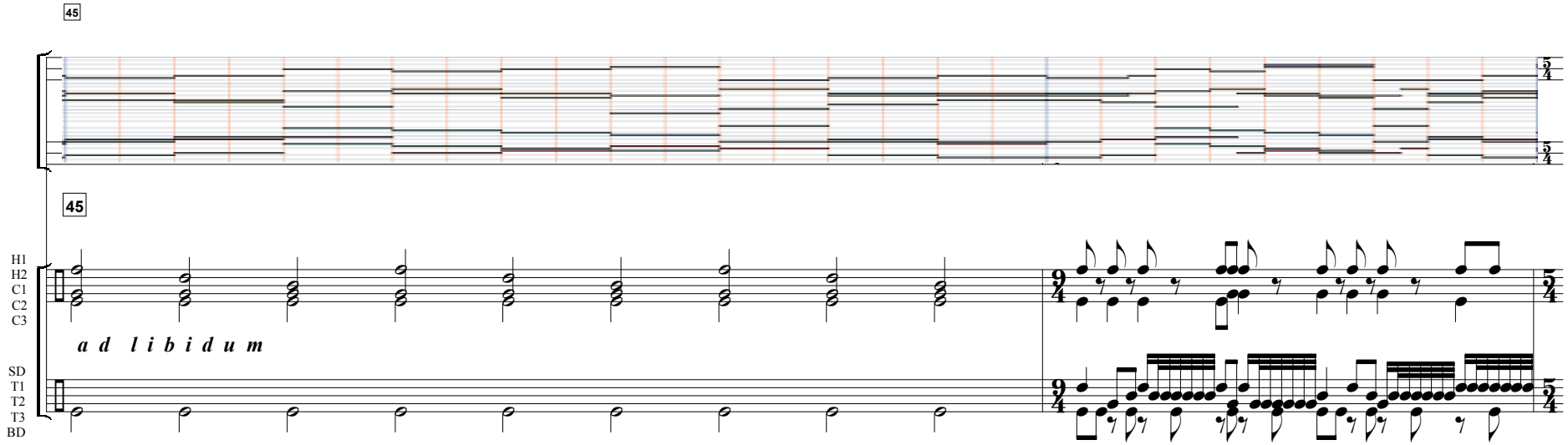

35
35
5
5
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
5
5


37
37
begin accel...
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
3:4
5:6

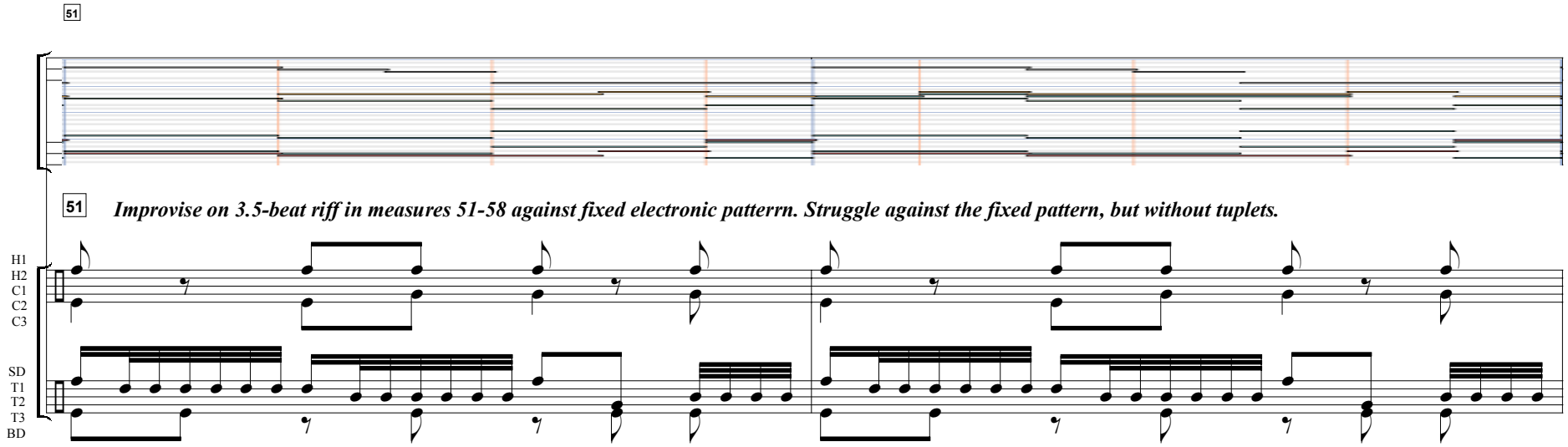

39
Deregularize again...
39
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

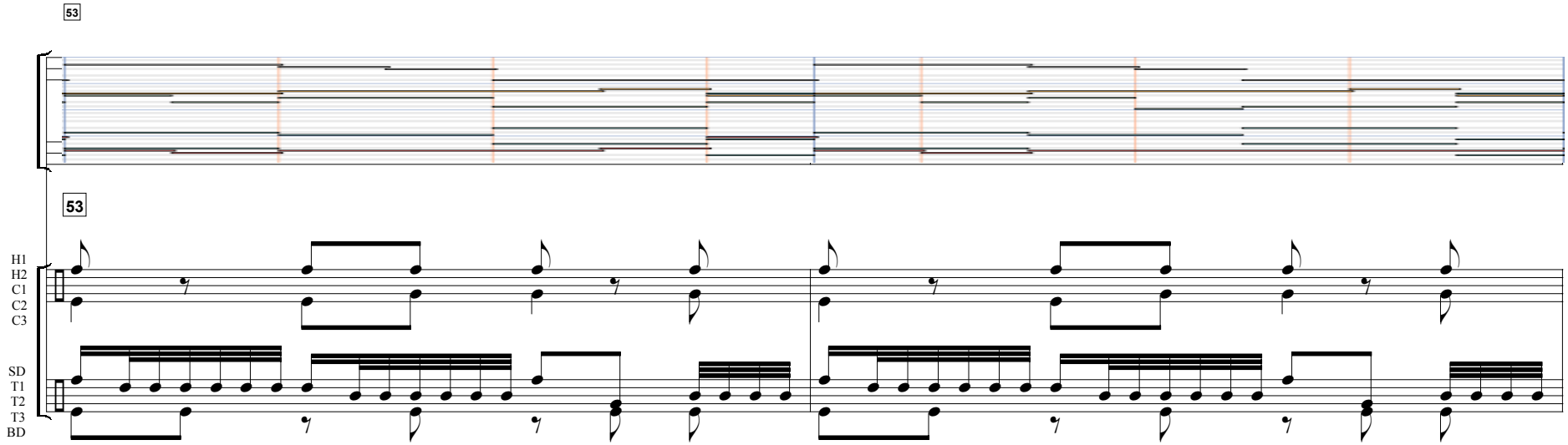

41
♩=~108 Regularizing...
41
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

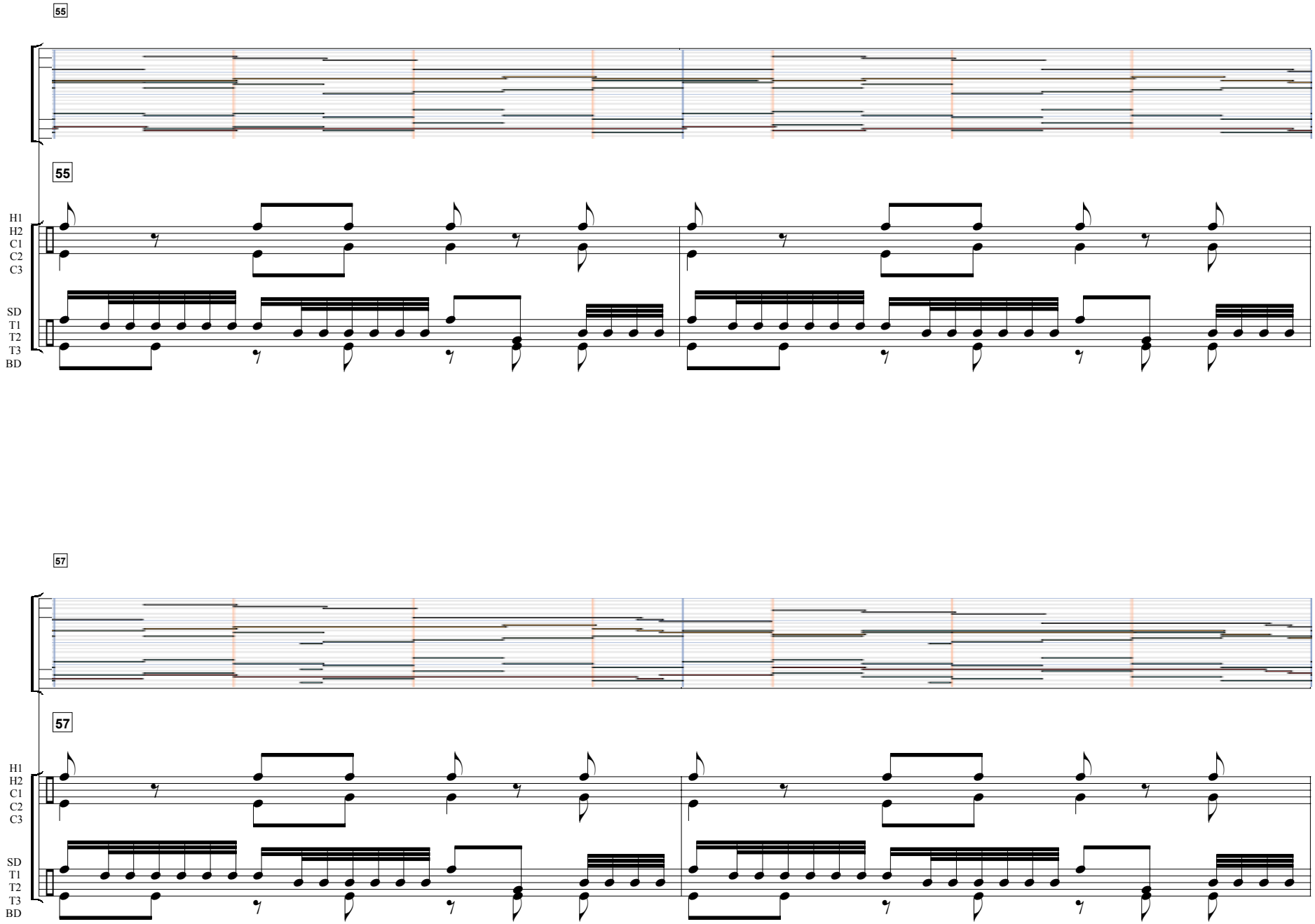

43
43
begin decel...
Settled in
12:8
7:4
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

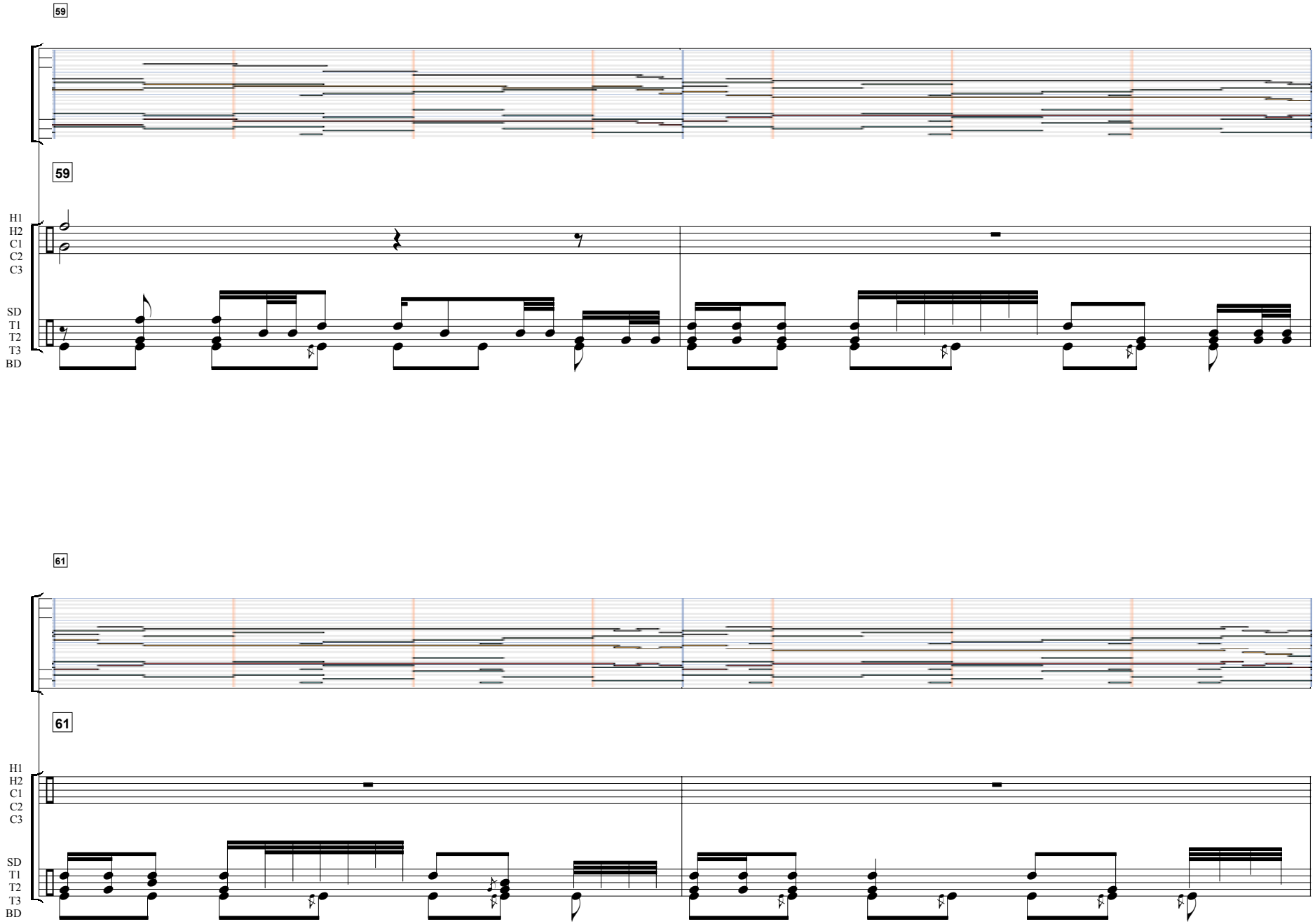

45
45
a d l i b i d u m
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

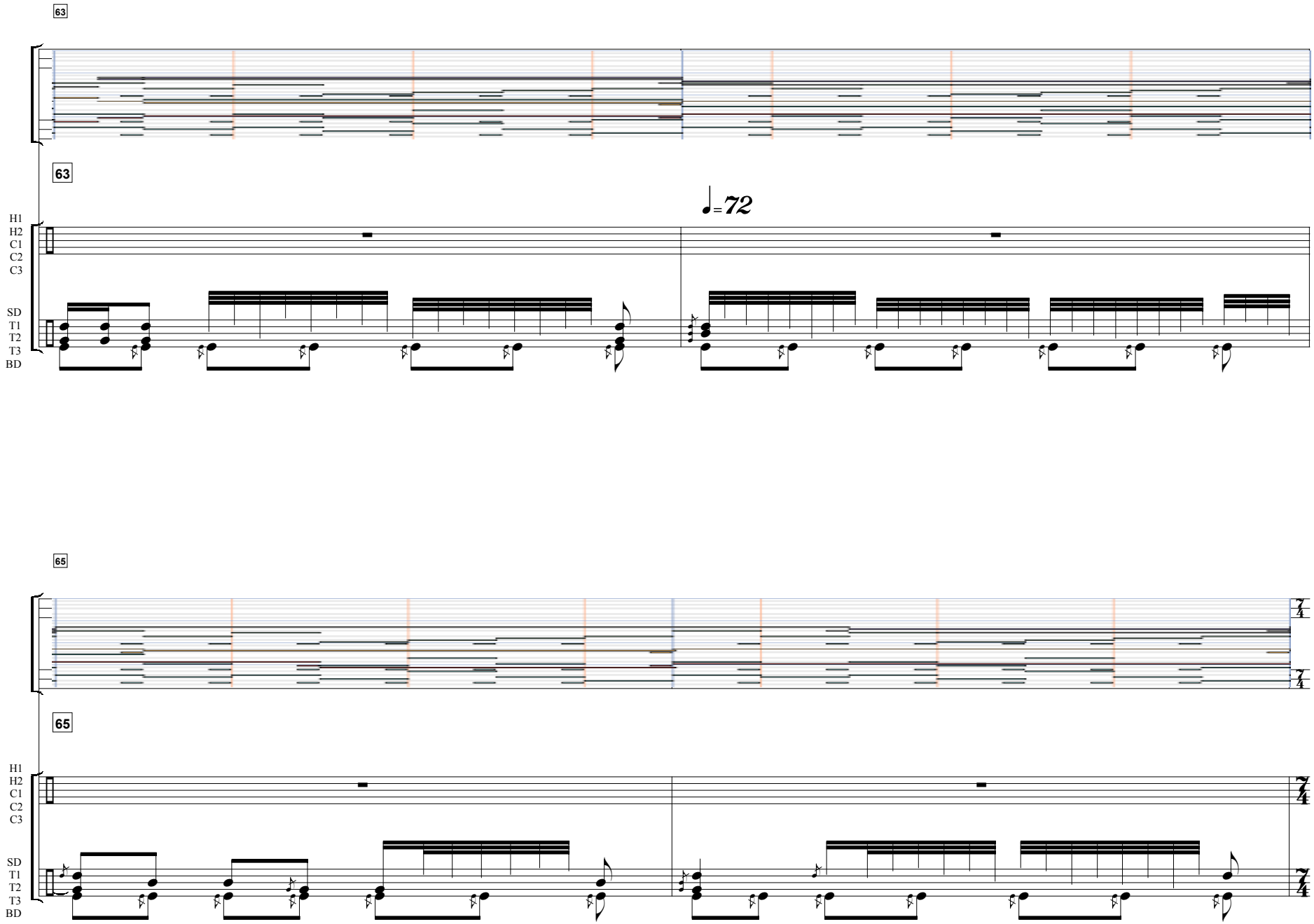
47
47
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
49
49
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

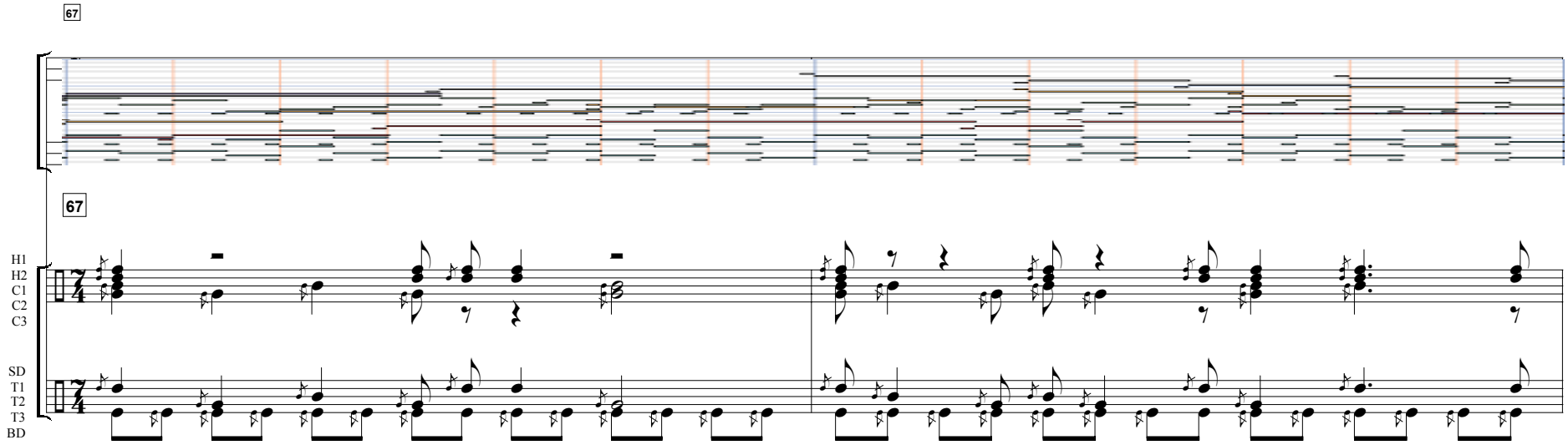

51
51
Improvise on 3.5-beat riff in measures 51-58 against fixed electronic patterrn. Struggle against the fixed pattern, but without tuplets.
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

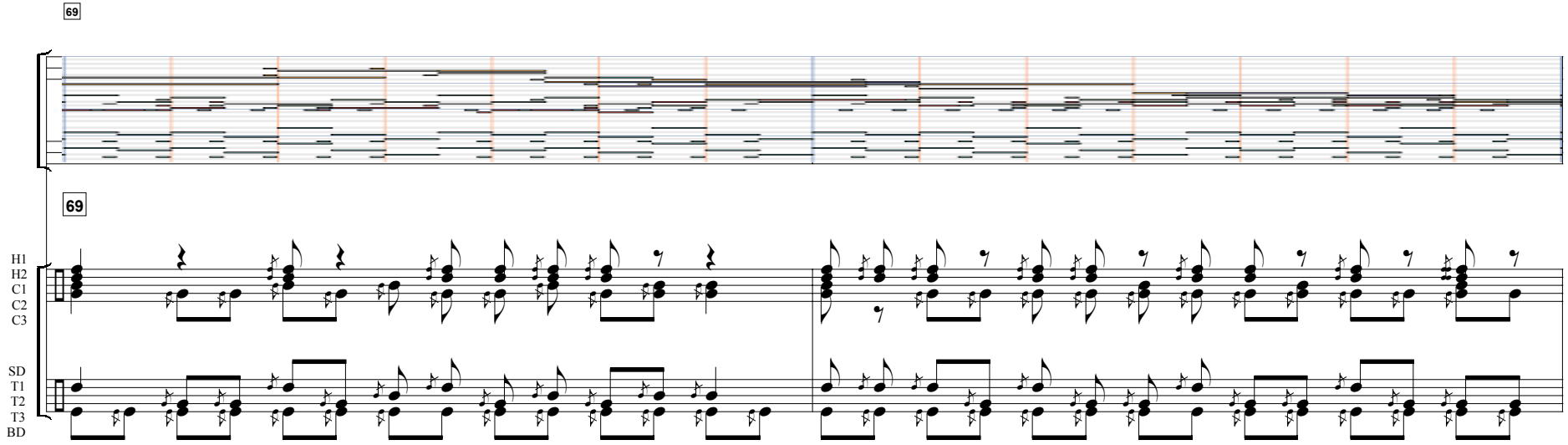

53
53
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

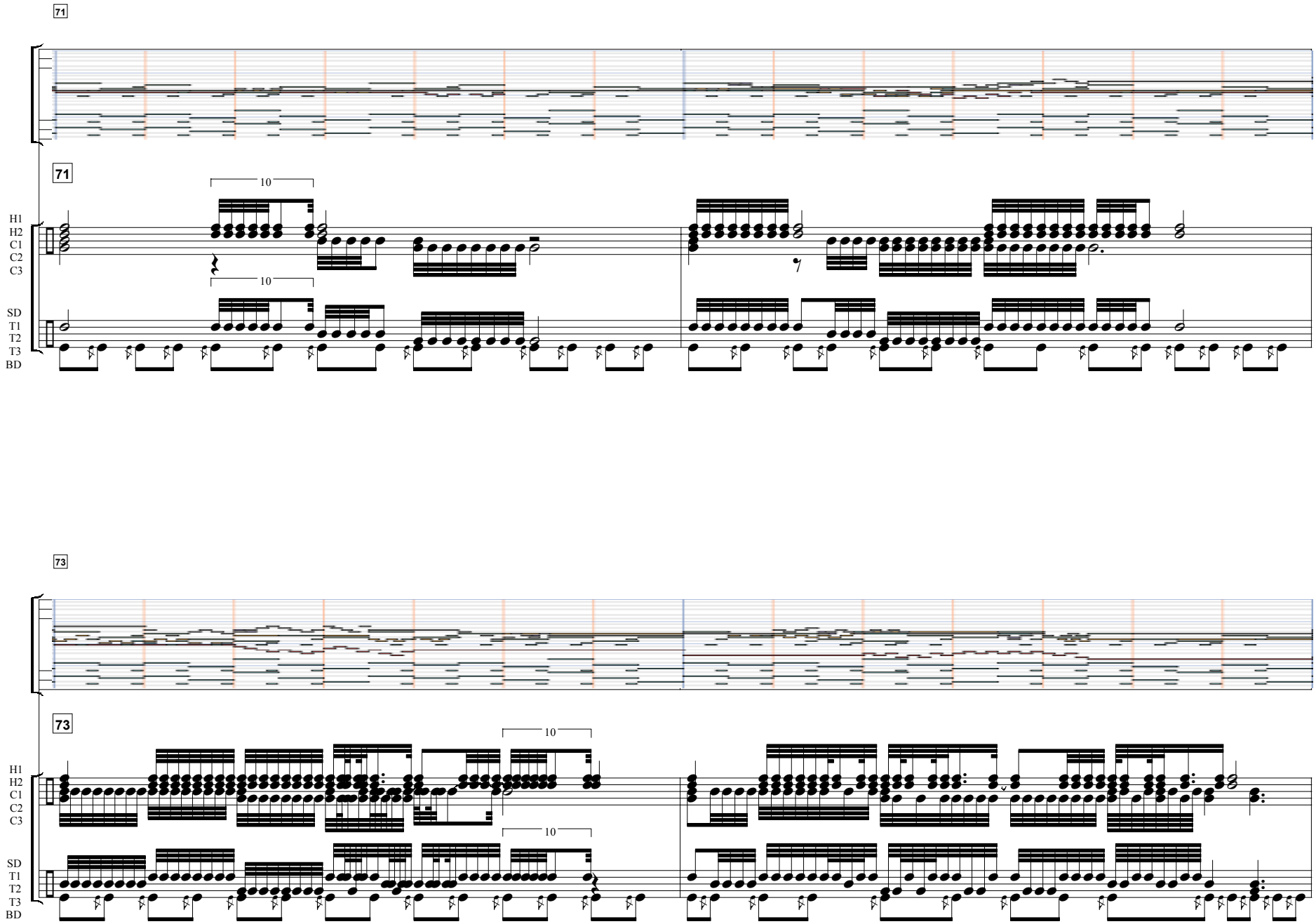

55
55
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
57
57
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

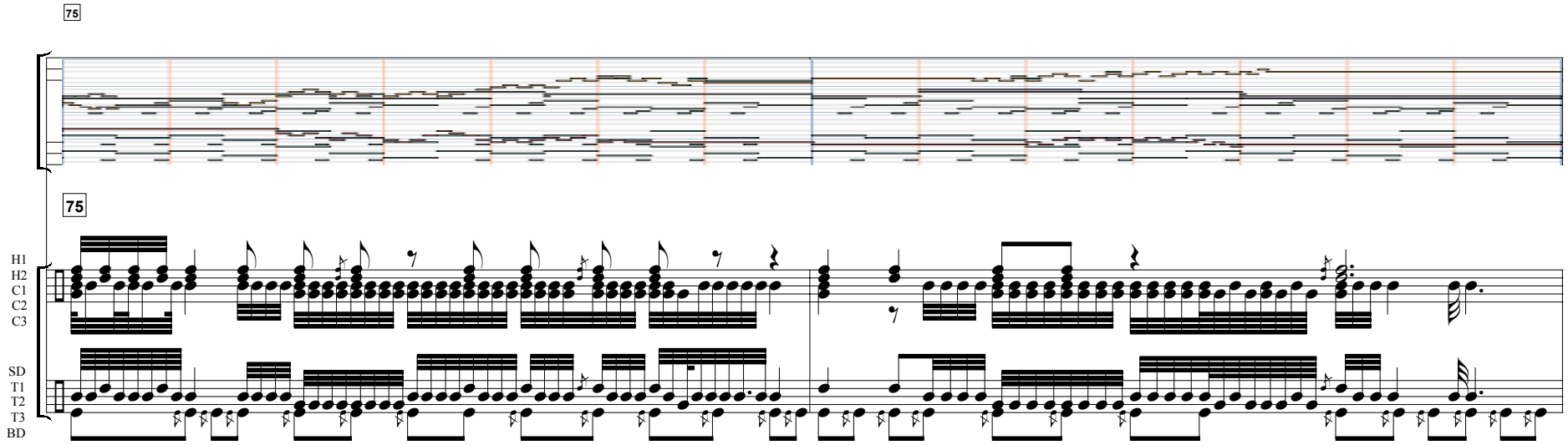

59
59
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
61
61
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

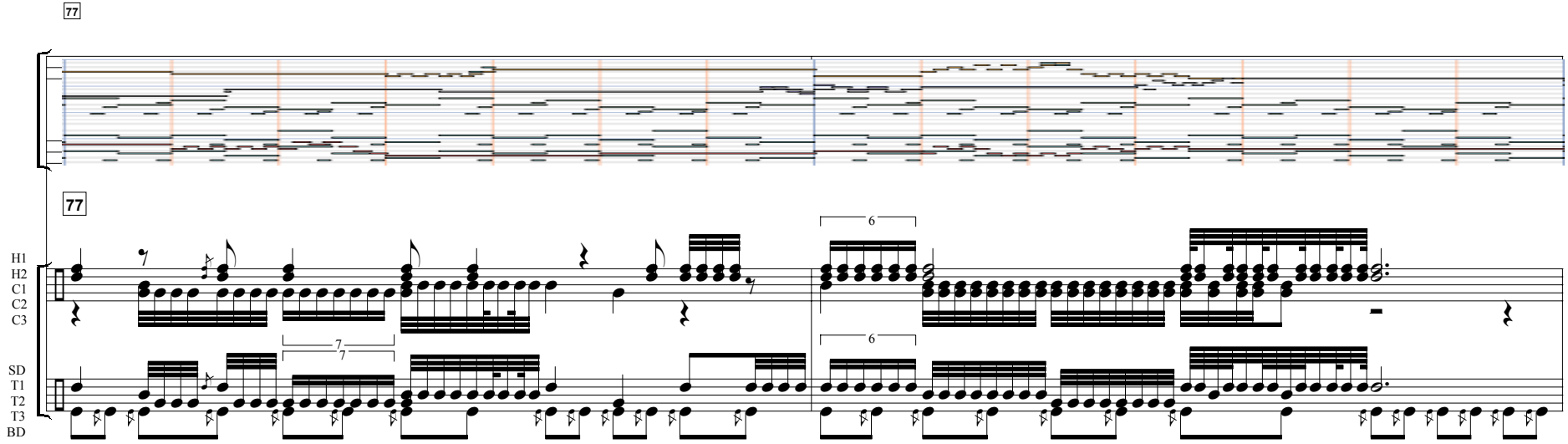

63
63
♩=72
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
65
65
7/4
7/4
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
7/4
7/4

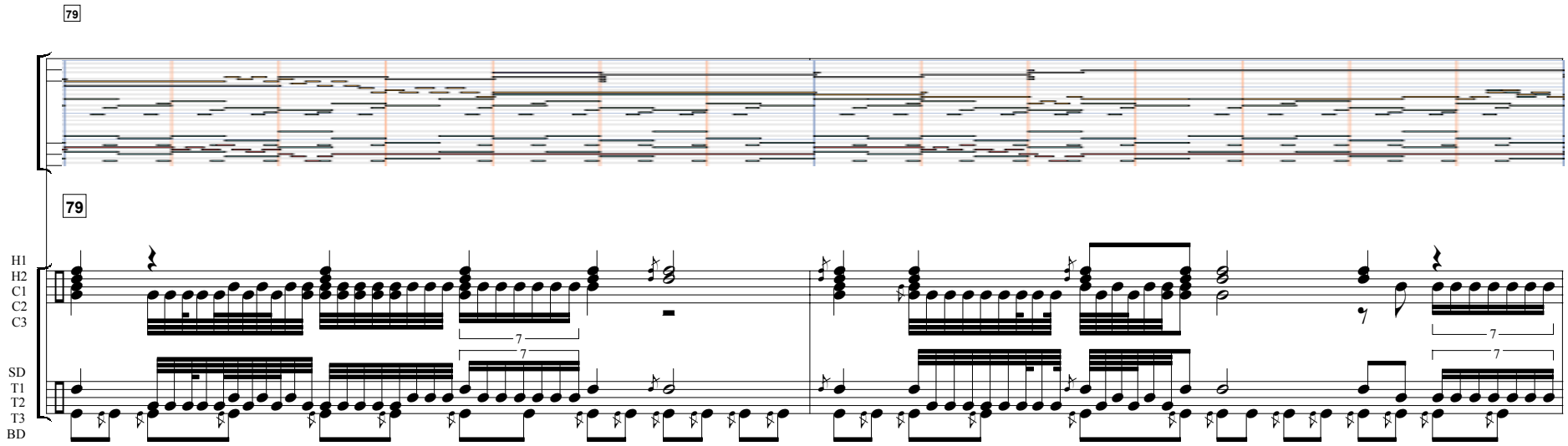

67
67
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

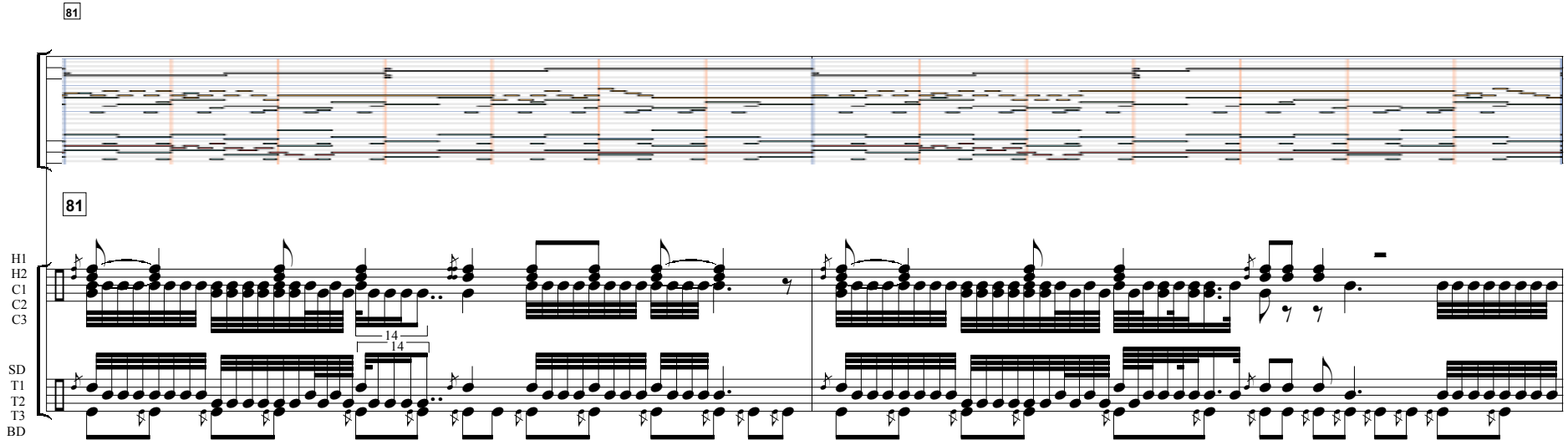

69
69
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

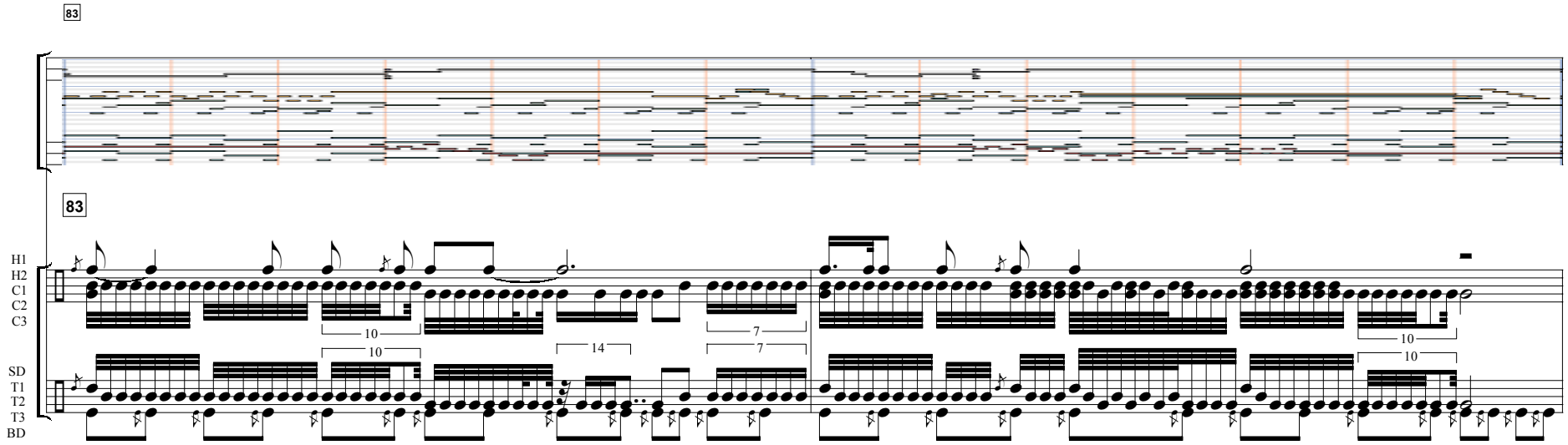

71
71
10
10
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
73
73
10
10
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

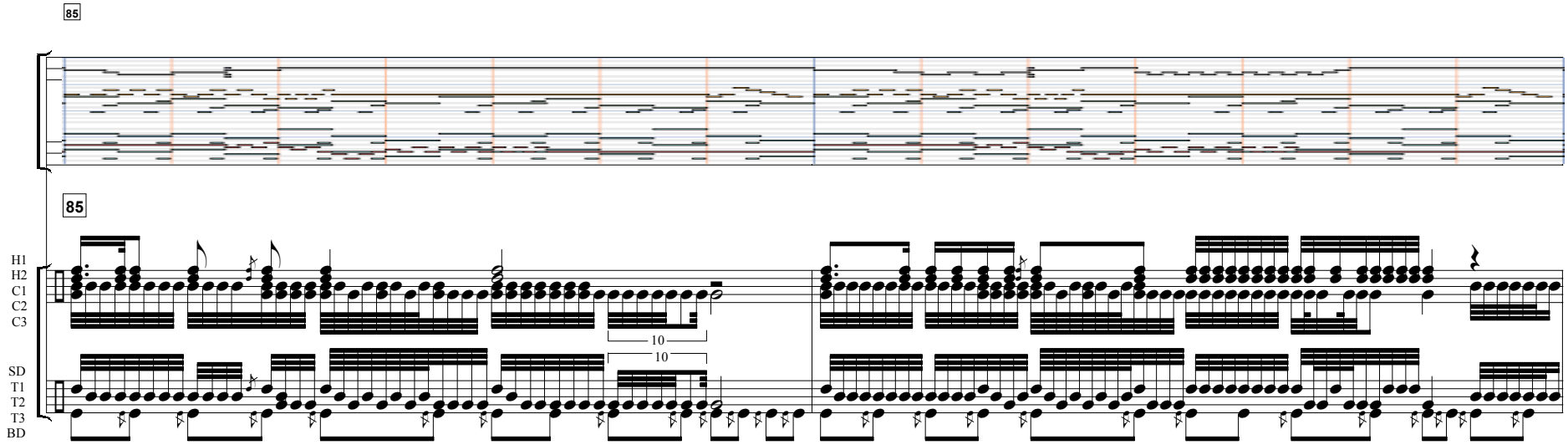

75
75
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

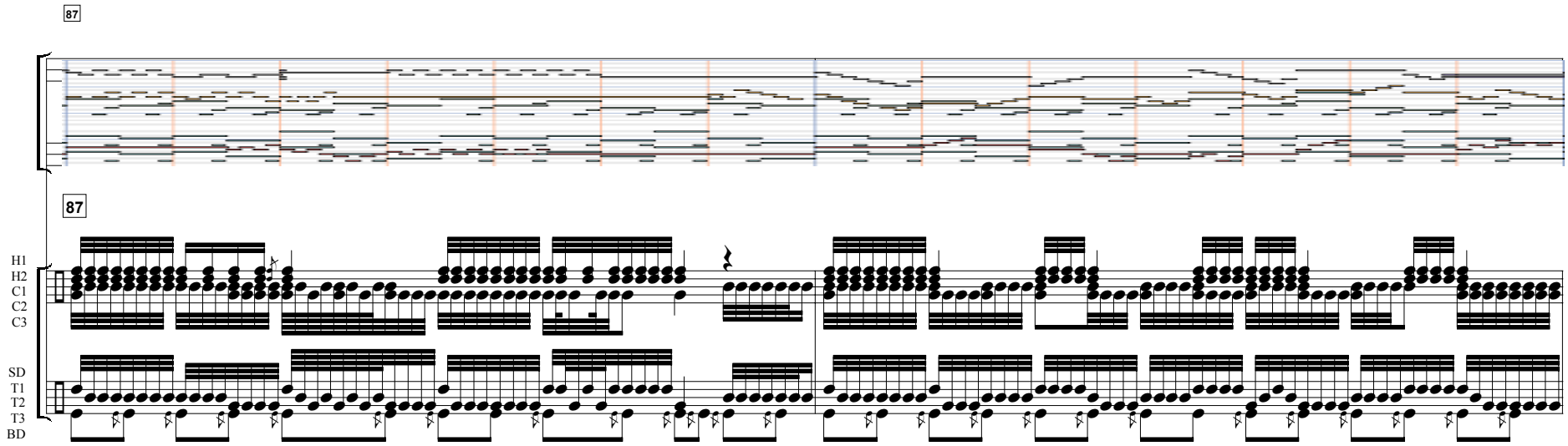

77
77
6
6
7
7
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

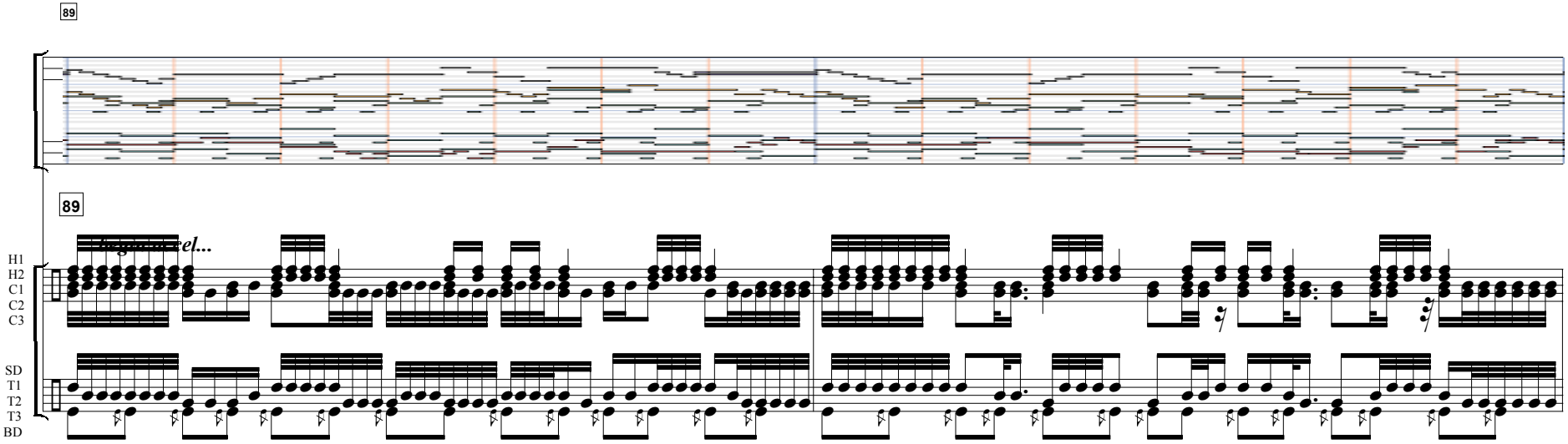

79
79
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
7
7
7
7


81
81
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
14
14

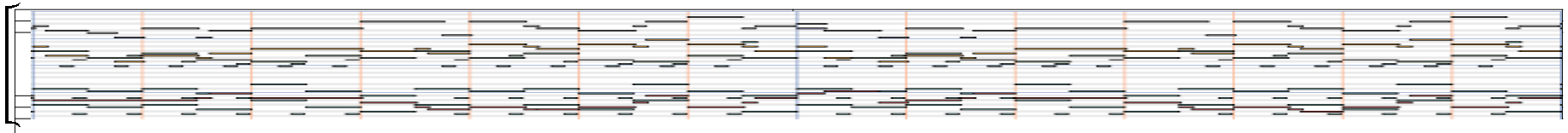

83
83
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
10
10
14
7
7
10
10


85
85
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
10
10

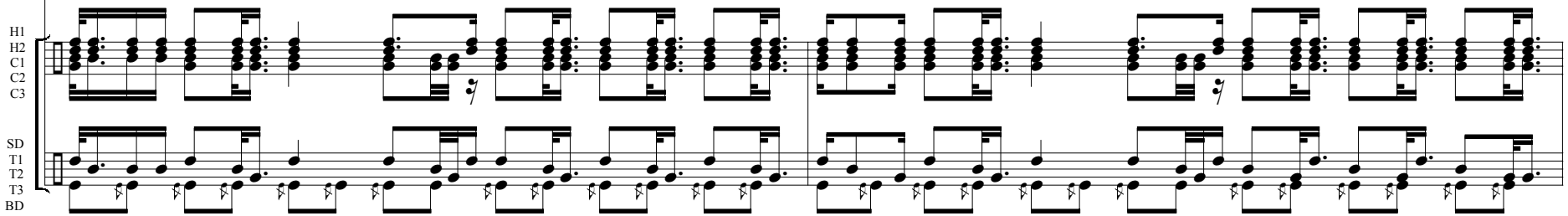

87
87
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD


89
89
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

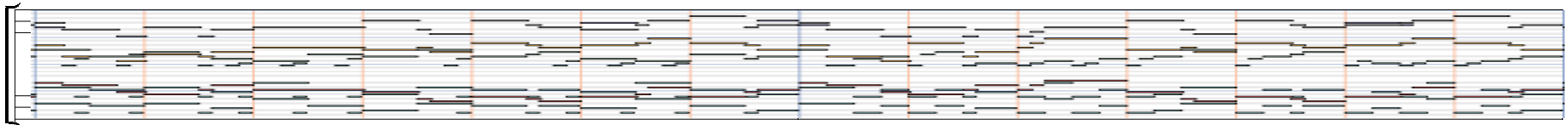
91



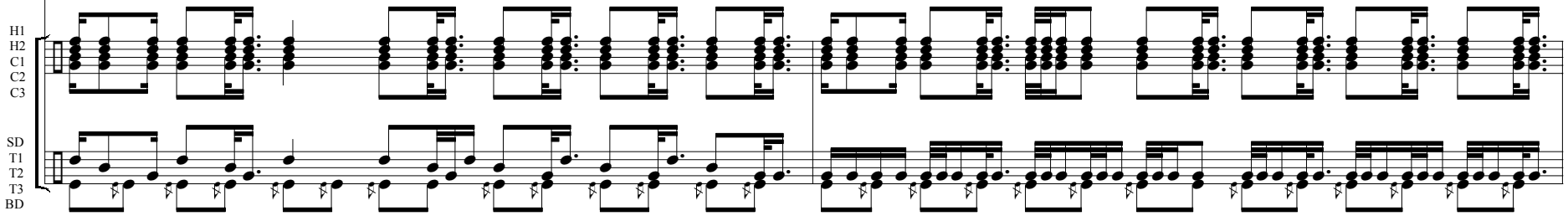
91 ***Where possible, try to strike three or four instruments through measure 98. If using four sticks will assist making this barrage of sound possible, do it with drama!***

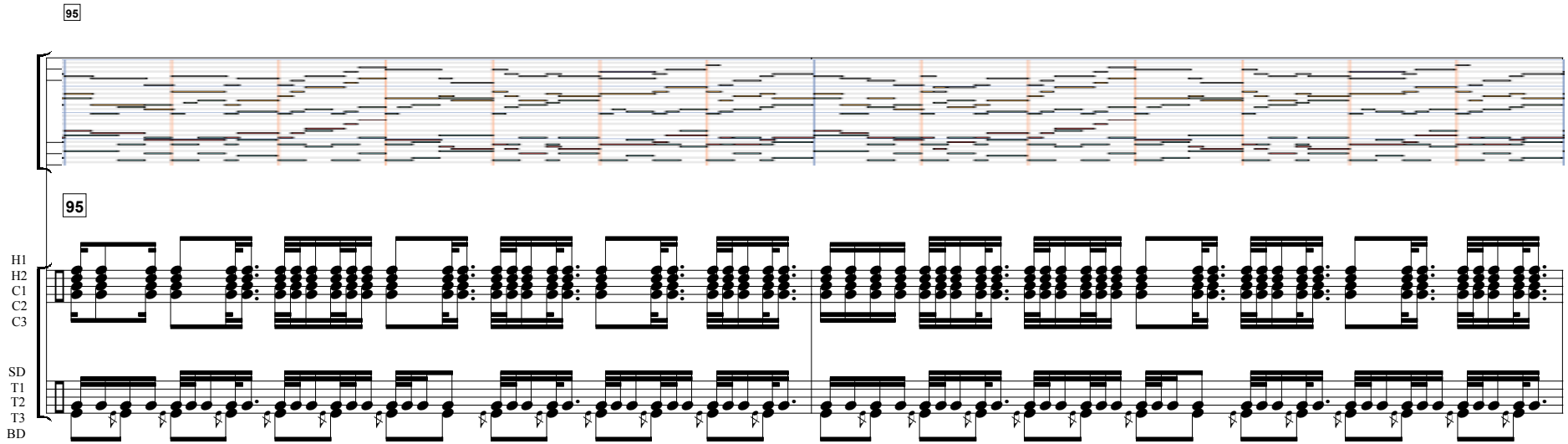


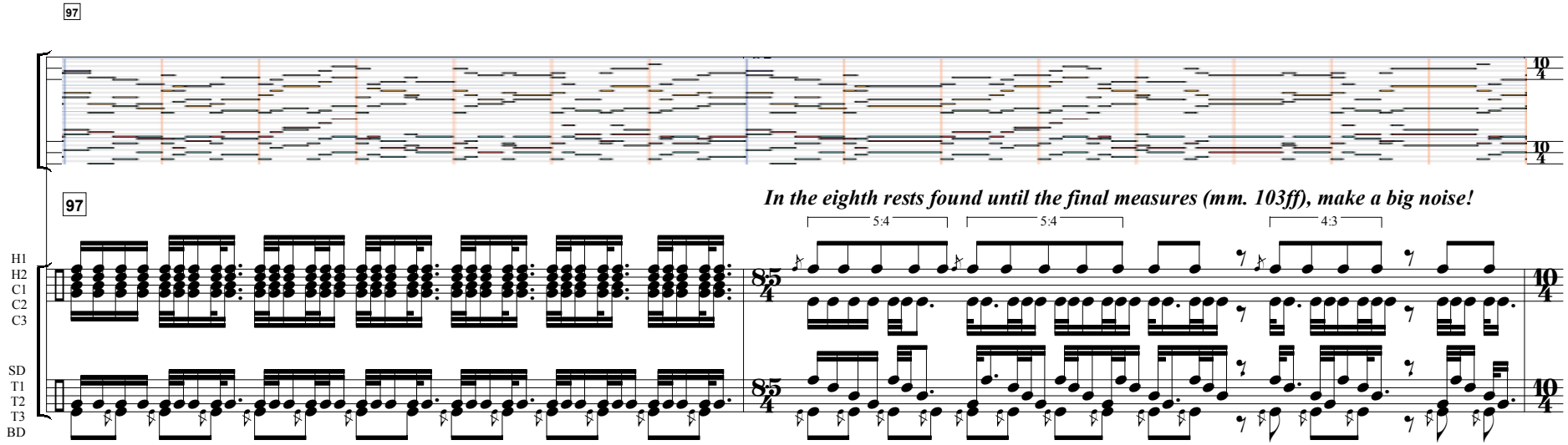
93

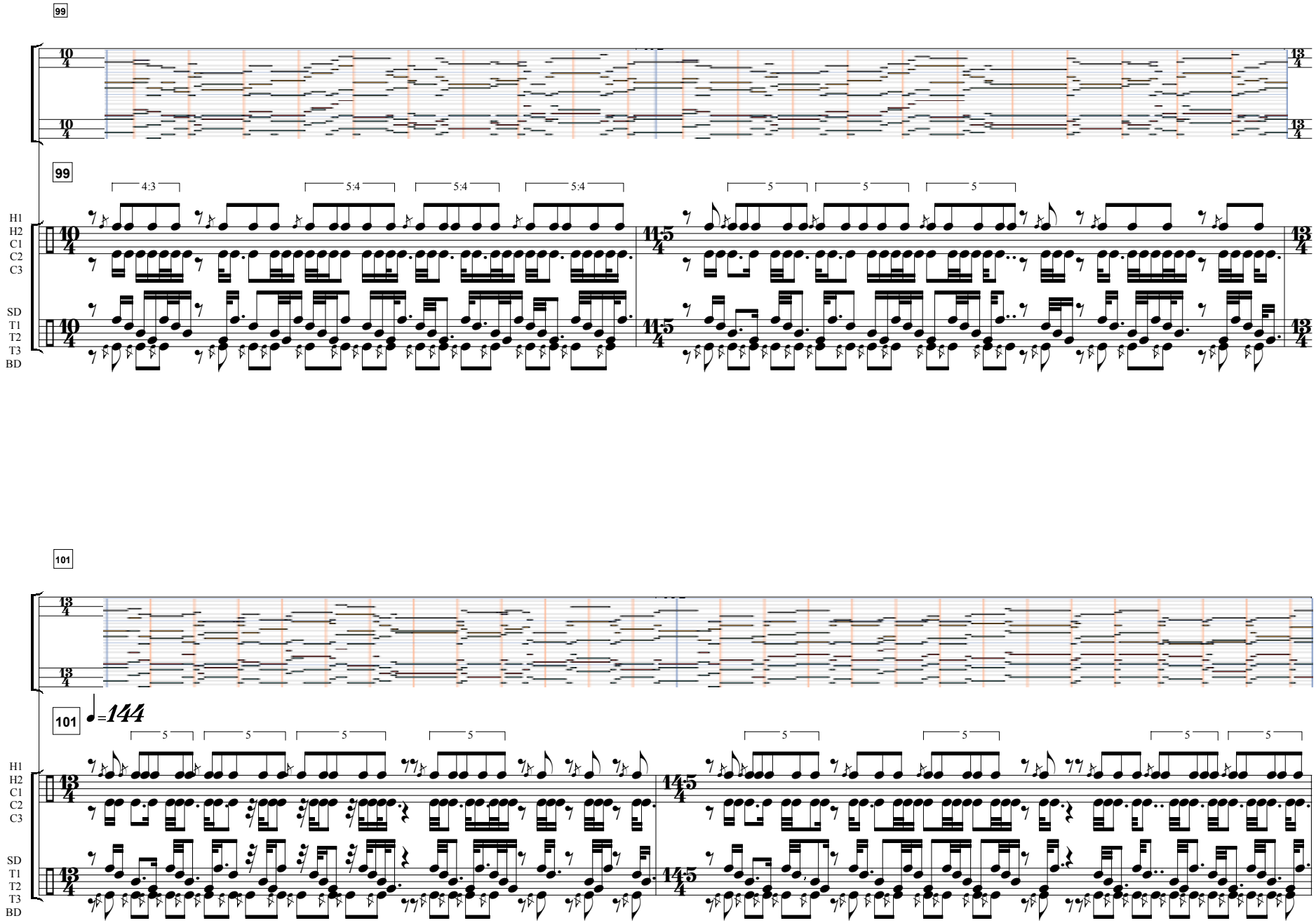


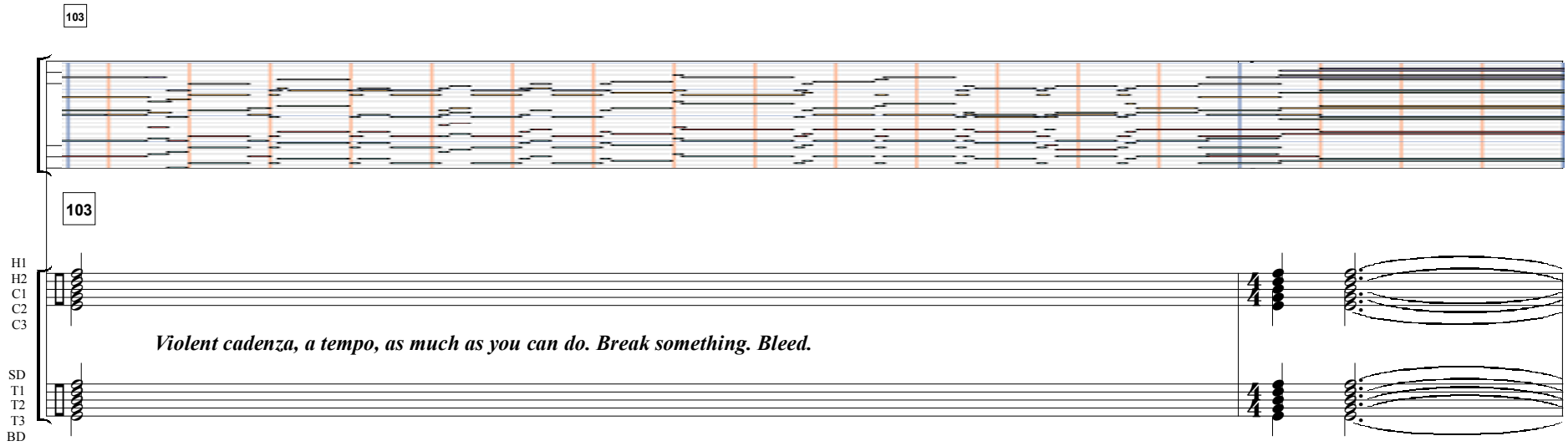
93

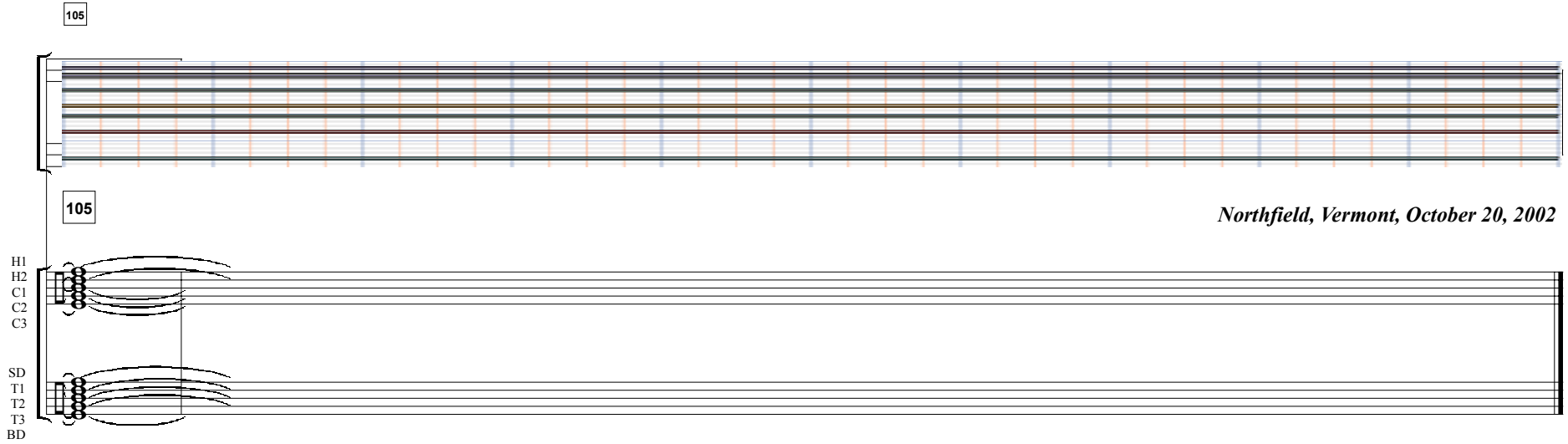



95
95
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD


97
97
In the eighth rests found until the final measures (mm. 103ff), make a big noise!
5:4
5:4
4:3
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD


99
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD
4:3
5:4
5:4
5:4
5
5
5
101
=144
5
5
5
5
5
5
5
5


103
103
H1
H2
C1
C2
C3
Violent cadenza, a tempo, as much as you can do. Break something. Bleed.
SD
T1
T2
T3
BD


105
105
Northfield, Vermont, October 20, 2002
H1
H2
C1
C2
C3
SD
T1
T2
T3
BD

BALES, BARRELS, AND CONES ...ANTEBELLUM/ANTIBELLUM

FOR DRUM KIT & PLAYBACK

DENNIS BÁTHORY-KITSZ

WESTLEAF EDITION

BALES, BARRELS, AND CONES ...ANTEBELLUM/ANTIBELLUM
FOR DRUM KIT & PLAYBACK

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Bales, Barrels & Cones: Antebellum/Antibellum is a wall of nearly 18,000 explosions produced by live drumstrokes and recorded mortars. On its surface, it is an accompanied, virtuoso drum solo. And at a mundane level, the 'bales, barrels, and cones' of the title might imply the ongoing construction of roadways and the endless rhythmic percussion of jackhammers, construction equipment, and passing vehicles. But it is also a snarling, monstrous, fearsome, aggressive and relentless allegory of hostility and intimidation in sound alone. The four-inch (100mm) mortars were recorded and saved by the composer around the time of the Gulf War, and brought out again for these times of imminent conflict, antebellum. Yet *Bales* is a paean rather than a protest, because in the joy of sound comes the disquieting realization of its opposite — the silence after conflict, echoing away.

The composer hopes the programmatic nature of this piece will soon be forgotten, leaving only the virtuosity.

Bales was created with a variety of recording, time-stretching, and colorizing tools, but not too many that the naked sound of exploding mortars would be obscured. Original mortars were recorded on Sony D3 DAT, transferred via ESI WT2496 to Syntrillium CoolEdit, soundfonted with Soundfaction Alive, assembled in Sonar using LiveSynth Pro with Anwidasoft and Blueline effects, and mastered in iZotope Ozone. The final drumkit score was produced in Finale.

Bales, Barrels & Cones was written for Michael Manion.