

Out of Service - Ruthless Positions!

**(make them study
so they can be musicians)**

Tomek Arnold

Performance notes:

Instrumentation:

- Xylophone + Sampler
- Vibraphone (no motor, pedal indicated by the duration of notes)
- Marimba (5 octave)

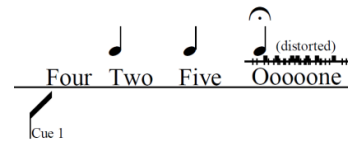
Electronic equipment:

- 4 MIDI drum pads
- MIDI pedals (or USB foot switches, min. 1, 2 preferred)
- Interface (2 outs minimum, 4 outs preferred)
- Computer with MAX/MSP running
- 4 cardioid mics (2 for marimba, 1 for vibes, 1 for xylo) (amplification might not be needed depending on the performance space)
- Mixer
- Stereo PA system.

Sampler set-up:

Sampler software and sample library is available upon request from the composer: tomaszry@buffalo.edu.

Pedal trigger:



Pedal triggers the samples in succession from Cue 1 to Cue 57.

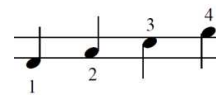
Bass Drum pedal:



The only time you use a BD pedal is from measure 185 to 193. Program your pedal with the kick drum sound from the "Kick Drum" folder, and beat the rhythm that's on the page. This part could also be programmed into your trigger pedal if you have only one pedal available.

Drum Pads:

The first time that you play drum pads is from measure 169, so you should set up your drum pads for this section initially.

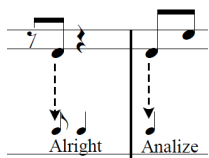


The four drum pad notes are notated above and below two ledger lines on the drum pads stave as shown above.

Program your pads number 3 and 4 with the hi-hat samples from the "Hi-Hat and Voice" folder. Put all short sounds in pad 3 and the long reverberant one in pad 4.



Program your pad 1 to trigger voice samples in succession much like earlier with the trigger pedal. The voice samples are numbered in accordance with the order that they appear in the music. You can find them in the "Voice" folder inside the "Hi-Hat and Voice" folder.



That is your drum pad set up for the section from measure 169 to measure 193.

Program notes:

There are times when you are forced to teach subjects that you don't really believe in yourself. Writing a piece about it could be a solution to relieve some of the tension between artistic ideologies and teacher's obligations.

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For Mallet Trio and Sampler

Tomek Arnold

With youthful energy ♩=140

Sampler Pads

Xylophone

Sampler pedals and sound visualization

Vibraphone

Marimba

ff

ff

ff

Four Two Five

(distorted) Oooooone

Cue 1

Measures 1-17. The score is in 4/4 time with a tempo of 140. It features five staves: Sampler Pads, Xylophone, Sampler pedals and sound visualization, Vibraphone, and Marimba. The key signature has three flats. The first measure is a whole rest. Measures 2-17 contain rhythmic patterns for each instrument. The Marimba part is marked *ff*. The Sampler pedals part includes the text "Four Two Five" and "(distorted) Oooooone" above notes 4, 2, and 5, with a "Cue 1" marking below measure 2.

Xyl.

Vib.

Mar.

sim.

sub f

Measures 18-24. This system continues the piece. The Xylophone part is marked *sim.* and the Marimba part is marked *sub f*. The score includes various rhythmic patterns and rests for all instruments. The Marimba part has a *sub f* marking at the end of measure 24.

12

Xyl. *mp*

Peds. *So, let's* *start with the theory.* *Hang in there with this.*

Vib. *mf*

Mar. *sub mf*

Cue 2

Cue 3



17

Xyl. *mf*

Peds. *This is gonna* *be a little bit boring at first.* *It's gonna get pretty heavy pretty soon.*

Vib. *f*

Mar. *f*

Cue 4

Cue 5

23

Xyl.

Peds.

Vib.

Mar.



30

Xyl.

Peds.

Vib.

Mar.

35

Xyl. *ff*

Peds. That's controlled by the composer. Beat of a song is a steady pulse.

Vib. *sub f*

Mar. *sub f* *sim.*

Cue 10 Cue 11 Cue 12



40

Xyl.

Peds. Steady pulse or tap of your foot.

Vib.

Mar.

Cue 13

44

Xyl. *mf* *f*

Peds. Three sharps. Cue 14 Flat seven. Cue 15 I need Cue 16 my music to tell me more information.

Vib. *ff*

Mar. *ff* *sim.*



49

Xyl. *mp* *sub mf*

Peds. Alright, so let's Cue 17 start getting the notes down on the page. I told you guys are gonna get bored! You guessed it!

Vib. *mf* *sub f*

Mar. *sub f* *sub mf* *sub f*

67

Xyl. *mf* *f* *mf* *f*

Peds. 15 This section is focusing 7 on what's called a triad 15 Bored! 4 Take a listen! Take a listen! 15 Taaakeee aaaa list... They 4

Cue 24 Cue 25 Cue 26

Vib. *f*

Mar. *f*



72

Xyl. *mf* *f*

Peds. 4 're gonna be progressing from 11 one chord to the nex 3 4 5 9 16 11 AHA! 3 5 8

Cue 27

Vib.

Mar.

79

Xyl. *ff* *mf*

Peds. *And* *so forth.* *Over and over and over again.* Cue 28 Cue 29

Vib. *ff*

Mar. *ff* *sim.*



85

Xyl.

Peds. *4/4* *17* *4/4* *15* *4/4* *3/4*

Vib.

Mar. *4/4* *17* *4/4* *15* *4/4* *3/4*

90

Xyl. *sub mp* *mf* *mp* *mf* *mp* *mf* *mp*

Peds. Next! *Cue 30* Four! *Cue 31* Make them recite the chords. *Cue 32* Four! *Cue 33* Five! *Cue 34* One. *Cue 35*

Vib. *sub mf* *f* *mf* *f* *mf* *f* *mf*

Mar. *sub mf* *f* *mf* *f* *mf* *f* *mf*



97

Xyl. *mf* *f* *ff*

Peds. flat three. three, four, sharp four. AHA! This begins to get tricky.

Vib. *f* *ff*

Mar. *f* *ff*

103

Xyl. *sub mp* *mf* *mp* *mf* *mp* *mf* *mp*

Peds. Next! *Cue 38* Four! *Cue 39* Make them recite the *Cue 40* chords as fast *Cue 41* as they could. Four! *Cue 42* Five! *Cue 43* One, two, three, five

Vib. *sub mp* *f* *mf* *f* *mf* *f* *mf*

Mar. *sub mp* *f* *mf* *f* *mf* *f* *mf*



110

Xyl. *mf* *f* *mp* *mf*

Peds. flat six. flat five. pentatonic. Ahhhh... *Cue 44* Sound like they are very very complicated and difficult... *Cue 45* ...but they aren't, just like everything else.

Vib. *f*

Mar. *f*

126

Xyl. *f* *mp* *mf* *f*

Peds. 7/8 4/4 13/16 9/16 19/16 Five - one, five - one, five - one, five - one. Cue 50

Vib. *ff*

Mar. *ff*



131

Xyl. *ff*

Peds. *ff* F minor seven, B flat minor seven. E flat seven, A flat major seven Cue 51

Vib. *fff*

Mar. *fff*

136

Xyl. *fff* *f* *mp*

Peds. *Next!* *Cue 52*

Vib. *fff* *f* *mf*

Mar. *fff* *sub mf* *f* *mf*



142

Xyl. *mf* *f* *ff*

Peds. *Cue 53*

Vib. *f* *ff*

Mar. *f* *ff*

148

Xyl.

Peds.

Vib.

Mar.



154

Xyl.

Peds.

Vib.

Mar.

Bass sound representation:

Cue 54

fff

160 15

Xyl.

Peds.

Vib.

Mar.



166

Pads

Xyl.

Peds.

(Rhythmic representation)
Four Two Five One Analyze

Vib.

Mar.

174

Pads

Peds.

Vib.

Mar.

mf

mf

Alright Analyze Alright

181

Pads

Peds.

Vib.

Mar.

BD pedal

What is all the basic theory that you should know... Analyze ...to become a musician.

187

Pads

Peds.

Vib.

Mar.

Alright Analyze That is fixed This will repeat... ..essentially into infinity.

193 Fixed media on, pads set for bass sounds.

Pads

Xyl.

Peds. Fixed media: Dude! Analyze We're not even at step two yet. Alright Hey!

Vib. *ff*

Mar. *ff*

199

Pads

Xyl.

Peds. Dude! stress this very urgently. Analyze Pretty simple, right? Quite simple, based of on patterns.

Vib. *f*

Mar. *sim.* *f*

Bass (sound representation):

204

Pads

Xyl.

Peds.

AHA! Melody is also quite simple. Alright Chords are... ..incredibly simple to build. Hey! Dude!

Vib.

Mar.

ff

ff

Pads

Xyl.

Peds.

Analyze We're not even at step two yet. Alright Hey! Dude! This will repeat

Vib.

Mar.

216

Pads
 Xyl.
 Peds. into infinity. Dude! That is fixed Analyze Picture this as as a pizza. sounds great We're not
 Vib.
 Mar.



222

Pads
 Xyl. (Bass taken by fixed media)
 Peds. even at step two yet. Dude! stress this very urgently. Alright Analyze That sounds ridicullus. AHA! ta Hey! The beat...
 Vib.
 Mar.

228

Xyl.

Peds.
 changed it stays steady. will repeat get bored over and over and over again All it is is a system. Perfectly symmetrical. Alright Dude!

Vib.

Mar.

f *ff* *ff*



234

Xyl.

Peds.
 Feel! I'm not really teaching artistic taste. AHA! Sounds great Alright Hey! Dude! Now, you might think that's strange.

Vib.

Mar.

240

Xyl.

Peds.

Vib.

Mar.



246

Xyl.

Peds.

Vib.

Mar.

252

Bass solo

sim.

Score for measures 252-257. The score includes staves for Pads, Xyl., Peds., Vib., and Mar. The Pads staff features a melodic line with a 'Bass solo' annotation. The Vib. and Mar. staves provide harmonic accompaniment. A 'Fixed media on.' cue is present at the end of the section, with a 'Cue 57' label and a rhythmic pattern.



258

(Bass taken by fixed media)

Score for measures 258-263. The Pads staff continues with a melodic line, with a note that is 'taken by fixed media'. The Vib. and Mar. staves continue with their accompaniment. The Peds. staff has a rhythmic pattern of 'x' marks. Dynamics include 'f' and 'ff'. The word 'simile' is written below the Peds. staff.

264

Xyl.

Peds.

Vib.

Mar.

fff *f*

fff *ff*

fff *ff*

This musical system covers measures 264 to 273. It features three staves: Xyl. (Xylophone), Vib. (Vibraphone), and Mar. (Maracas). The Xyl. staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, starting with a *fff* dynamic and transitioning to *f*. The Vib. staff is also in treble clef and features a rhythmic accompaniment of eighth notes with a *fff* dynamic that changes to *ff*. The Mar. staff is in bass clef and provides a steady eighth-note accompaniment, starting with *fff* and changing to *ff*. A large blacked-out area is present in the Pedals staff at the beginning of the system.

269

Xyl.

Vib.

Mar.

This musical system covers measures 269 to 278. It features three staves: Xyl. (Xylophone), Vib. (Vibraphone), and Mar. (Maracas). The Xyl. staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The Vib. staff is also in treble clef and features a rhythmic accompaniment of eighth notes. The Mar. staff is in bass clef and provides a steady eighth-note accompaniment.



275

Xyl.

Peds.

Vib.

Mar.

Four Two Five One



Senza misura (electronics alone)

30''

Peds.



30''

Peds.

This is my rant for today. I hope you enjoy it. Please feel free to hit like and subscribe. And if you have any questions, please don't hesitate to contact me.



30''

Peds.

Don't forget to text "I love music" to 442... At the end of every piece of music we always have... a double barline.