

Tab A/Slot B

for Solo Drumset

Eric C. Honour, Jr.

Tab A/Slot B

(for Fred Selvaggio)

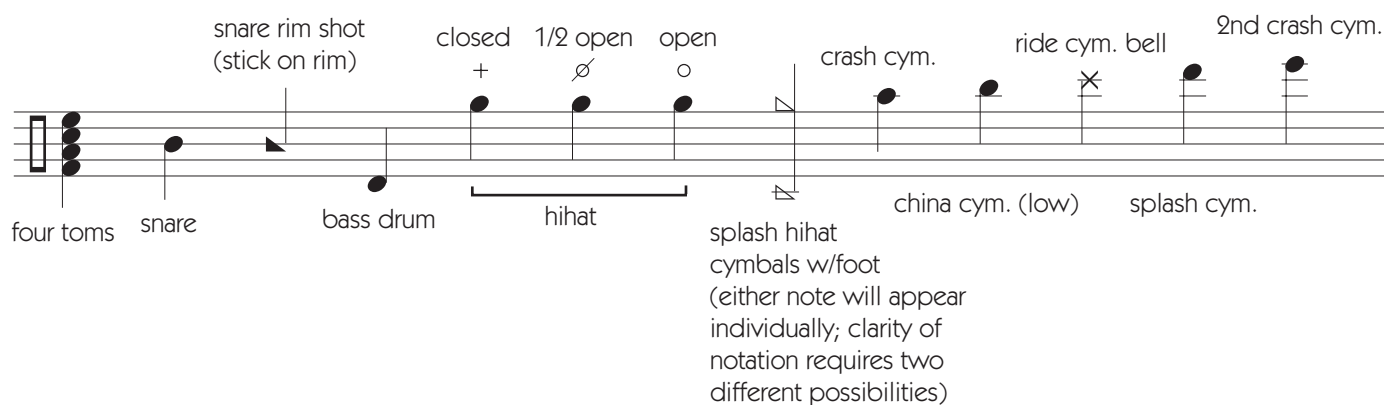


Program Notes

Tab A/Slot B gets its title from the common instructions for assembling paper products—"insert tab A into slot B." The idea of inserting things carried the piece from its genesis as a random collection of two- and three-beat attacks through to the final touches. The form of the piece is developmental, using the idea of insertion—or interpolation—to generate the metric structure of each of eight sections. When each of the measures in the first section has been expanded by the insertion of extra music, the piece is over, barring a final measure to contain the last note. This piece also draws in large part upon my own experience in playing drum set with a number of garage rock bands and cover bands. My philosophy in drumming was always to hit stuff as often and as loudly as possible, within the musical context. Given the opportunity to create the context singlehandedly, it is no surprise that the soloist for this piece gets to hit everything extremely often and extremely loudly.



Guide to Notation



snare rim shot (stick on rim)

closed +

1/2 open ∅

open o

crash cym.

ride cym. bell

2nd crash cym.

four toms

snare

bass drum

hihat

splash hihat

cymbals w/foot (either note will appear individually; clarity of notation requires two different possibilities)

china cym. (low)

splash cym.



Eric C. Honour Jr. (b. 1970) is recognized as both a composer and saxophonist. He is currently the Assistant Professor of Music Technology at Central Missouri State University and a doctoral candidate in music composition at Northwestern University. His composition teachers have included Jay Alan Yim, M. William Karlins, Stephen Syverud, John Anthony Lennon, and Budd Udell. He earned his masters degree in saxophone and composition at Northwestern University in 1997, studying saxophone with Frederick Hemke and Jonathan Helton. He was awarded his bachelor's degree in saxophone and composition with highest honors as well as the Performer's Certificate from the University of Florida in 1995, studying saxophone with Kandace Brooks and composition with Budd Udell and James Paul Sain. Honour has won many competitions for both composition and saxophone, including the 1997 ISMTA/MTNA Collegiate Artist (Woodwind) competition. He has performed, lectured and competed at regional and national conferences of the North American Saxophone Alliance. His piece *Romance and Tarantella* won the 1994 FSMTA/MTNA CPP-Belwin Composition Contest. He was named a finalist in the 1997 and 1999 ASCAP Morton Gould Awards to Young Composers competitions for his pieces *Elegy for Richard Halley* and *Instant Vacation*. His compositions have been performed across the United States. Recent projects have included **wool and water**, a motion-based sound installation at the Mary & Leigh Block Museum of Art (Evanston, IL) and the incidental music to the world premiere of Joyce Carol Oates's *The Passion of Henry David Thoreau*.



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The composer welcomes contact via email at eric@erichonour.com.

Tab A/Slot B

for Fred Selvaggio

Drum Set

Eric C. Honour, Jr.

♩ = 80 - 92 Aggressive and loud

4 - Tab A/Slot B

fff sub. *pp* *mp* *f* *mf*

pp *p* *ff* *mf*

cresc. *f* (H-H splash w/foot) (close w/foot)

ff (ghost) w/stick (tightly closed)

sempre ff (snare roll as continuous as possible)

The score consists of seven staves of music. The first staff begins with a dynamic of *fff* sub. *pp* and includes a first violin (l.v.) part. It features a 16-measure rest followed by a melodic line with dynamics *mp* and *f*. The second staff starts with *pp* and includes a piano part with dynamics *p* and *ff*. The third staff has a *cresc.* marking and a dynamic of *f*, with notes marked with '+' and 'o' symbols. The fourth staff includes a '(ghost)' note and a dynamic of *ff*. The fifth and sixth staves feature complex rhythmic patterns with accents and dynamics *ff*. The seventh staff continues these patterns with a dynamic of *sempre ff* and a note marked with 'o'.

with a funky bossa groove
(close w/foot)

sub. *mf*

Wild! (Cadenza)

fff

6

sub. *p*

sub. *fff*

sub. *p*

fff 6 *mp* *f*

fff

* if desired, the performer may improvise freely for as long as 30 seconds at this point. The improvisation should follow the general style of the piece and should culminate with the 9/16 measure that concludes this page, leading on to the rest of the work.

6 - Tab A/Slot B

The musical score consists of seven staves of music. The first staff begins with a *sub. mf* dynamic and includes a $\frac{9}{16}$ time signature. The second staff features a *cresc.* instruction and a $\frac{7}{16}$ time signature. The third staff includes a $\frac{9}{16}$ time signature. The fourth staff has a *ff* dynamic and a $\frac{9}{16}$ time signature, with a $\frac{\infty}{2}$ (1/2 open) instruction above the notes. The fifth staff includes a $\frac{9}{16}$ time signature. The sixth staff includes a $\frac{9}{16}$ time signature. The seventh staff begins with a *ff* dynamic, includes a $\frac{10}{16}$ time signature, and features a *fff* dynamic. It also includes a $\frac{2}{4}$ time signature, a $\frac{9}{16}$ time signature, and a $\frac{2}{4}$ time signature. Performance instructions include *ff*, *fff*, and Λ (with an asterisk) above the notes.

*(optional): the performer may shout any nonsense syllable in conjunction with the last note (i.e. "hua!")