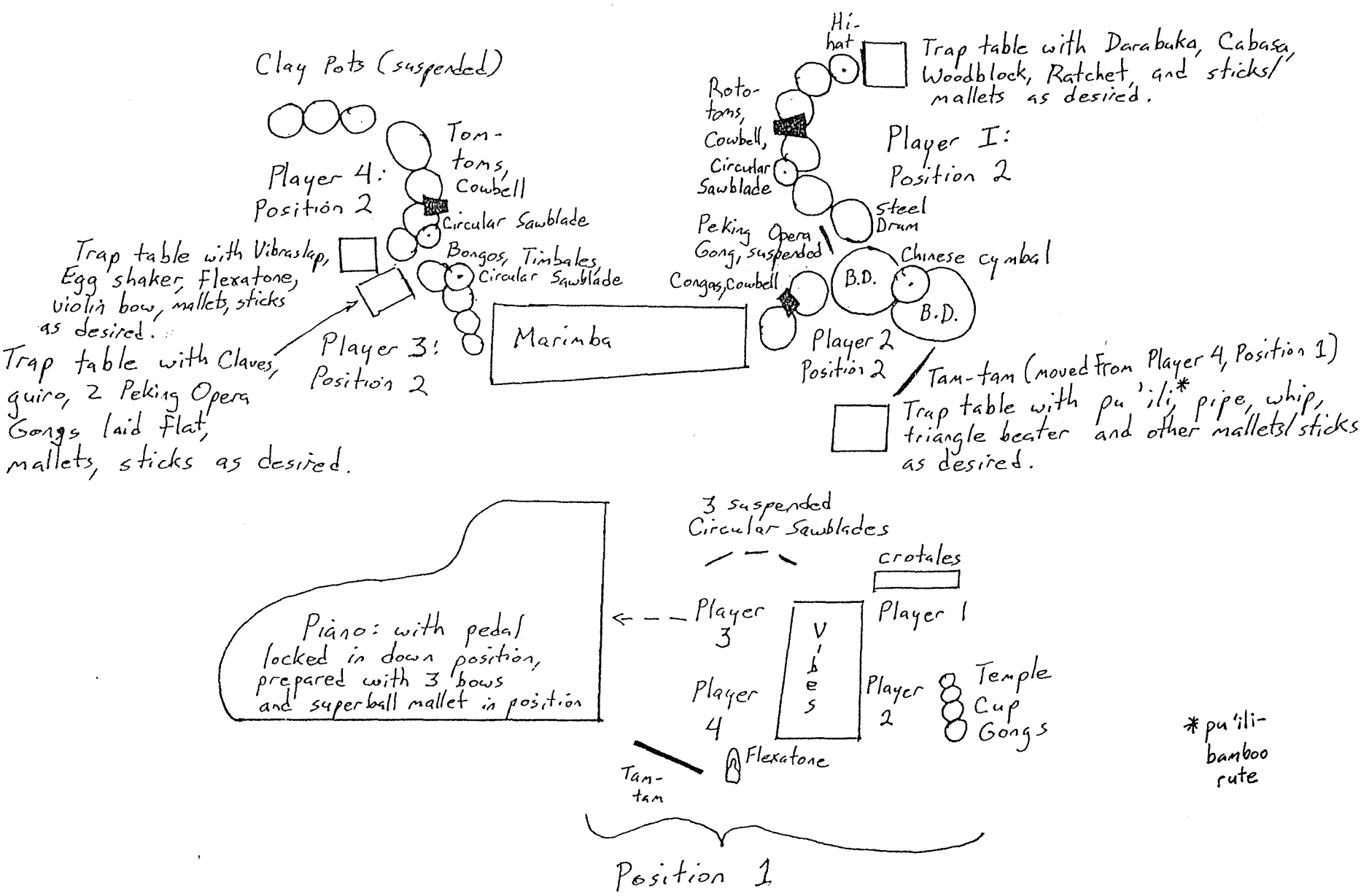
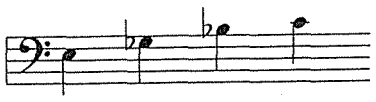
DREAMS OF A SPIRIT SEER

Christopher Coleman

Suggested Set-up for *Dreams of a Spirit Seer*



Player 1
First Movement:
Vibraphone
Crotales (lower octave)
Second Movement:
Darabuka
4 Roto-toms, tuned:



Cabasa
Woodblock
Large Cowbell
Ratchet
Hi-hat
Steel Drum
Peking Opera Gong
Large Circular Sawblade

Player 2
First Movement:
Vibraphone
4 Temple Cup Gongs
Second Movement:
2 Congas
2 Bass Drums
Pu ili
Maraca
Medium Cowbell
Large Chinese Cymbal
Whip
Metal Pipe
Large Tam-tam
Marimba

Player 3
First Movement:
Vibraphone
3 Circular Sawblades
Grand Piano
Second Movement:
2 Bongos
2 Timbales
Claves
Guiro
2 Peking Opera Gongs
Grand Piano
Marimba
Small Circular Sawblade

Player 4
First Movement:
Vibraphone
Large Tam-tam
Large Flexatone
Second Movement:
4 Tom-toms
3 Large Clay Pots
Vibraslap
Egg Shaker
Medium Circular Sawblade
Small Cowbell
Large Flexatone

Total Percussion required:

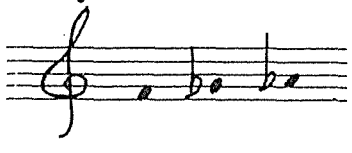
Vibraphone	Crotales	Darabuka	4 Roto-toms	Cabasa
Woodblock	3 Cowbells	Ratchet	Hi-hat	Steel Drum
2 Congas	3 Peking Opera Gongs	4 Temple Cup Gongs	Maraca	2 Bass Drums
Pu ili	Whip	Large Chinese Cymbal	Metal Pipe	Grand Piano
Large Tam-tam	Marimba	2 Bongos	Claves	2 Timbales
Guiro	3 Circular Sawblades	Large Flexatone	4 Tom-toms	3 Large Clay Pots
Vibraslap	Egg Shaker			

In addition to the regular beaters selected by the individual percussionists, the following special activators are required:
5 or 6 violin bows for bowing vibraphone and flexatone.
2 superball mallets: these are made by fixing a superball to a light flexible stick, like the stick of a marimba mallet. (Chopsticks work well.) The superball mallet is played by dragging the superball across the surface of the tam-tam or along the bass piano strings (the double strung notes work best.) A low moaning sound of non-specific pitch should result.
3 piano bows: These are made from several lengths of nylon fishing line (about 10 lbs test), very well rosined and strung underneath the necessary pitches. The performer takes one end in each hand and pulls gradually from side to side, maintaining the bow's tautness.

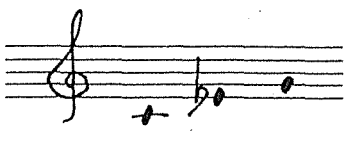
Before beginning, the pedals of the vibraphone and piano must be locked in the down position and they must remain there throughout the movement.

For the premiere performance the clay pots used were approximately 9" deep and 10 1/2" in diameter at their widest point. The Circular Sawblades were Black and Decker sawblades of 7 1/4", 8 1/2", and 10". The pitches were as follows:

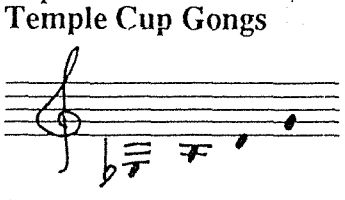
Clay Pots



Sawblades



Temple Cup Gongs



Sawblade pitches vary widely depending on how they are suspended and where they are struck. Other pitches are acceptable if necessary, but the clay pots especially must not be triadic.

Each system lasts ~30-40."

Dreams of a Spirit Seer

Christopher Coleman

Vibes arco

Vibes arco

Vibes arco

Vibes arco

(one full bow stroke)

PPPP

PPP

PPPP

PP

PP

PP

(o)

(o)

(bo)

(#o)

PPP

PPP

PPP

PPPP

PPPP

L.V. sempre

PP

crotales - softest mallets

4 Temple Cup Gongs

PP

3 circular sawblades

PP

PP

to vibes, arco

to vibes, arco

to vibes, arco

P

f

P

f

P

f

Very long

P

mF

P

P

mF

mF

P

P

mF

P

P

mp

mF

P

P

P

mf

P

All players change bow where necessary. All strokes begin upbow.

Crotales

to vibes, arco

pp

Temple Cup Gongs

to vibes, arco

L.V. sempre mp

p

mp

Sawblades

to vibes, arco

L.V. sempre mp

p

mp

to Tam-tam

with Superball Mallet

p

p

Poco Agitato

f

mp

mf

f

mp

mf

f

mp

mf

to Flexatone, arco

(bow flexatone on edge near end furthest from hand.)

mf

mp

mp

p

mf

p

mp

mp

p

mf

mp

p

pp

crotales

Temple Cup Gongs

pp

ppp

mp

mf

p

Sawblades

pp

mp

mf

p

Tam-tam, superball mallet

pp

mF p mp

mF p mp

to piano superball mallet

on low piano strings

mf < >

bow piano

p

flexatone, arco

tam-tam,

p superball mallet p < mp

(p) c resc f

(bo) c resc f

cresc f

mp f

pp pp mp

(bo) pp pp

(o) mf mp

(bo) p

(p)

(o) move bow along string to activate different harmonics

pp pp ppp pppp

Slow

♩. = 50

Darabuka

Improvise in a dramatic polyrhythmic style ~20-45"

End cue, in tempo

Congas

mf mp mf mp

Bongos

mf mp

Toms

mf mp mf mp

Double Time

A ♩. = 100

5

mF f mF

5

mF f mF

2 2 2 2

to claves

mF f

4 mF

5

f mF

5

f mF

2 2 2 2

5

ff

9

B ← ♩ = ♩ → ♩ = 166

5

to Rototoms

mF

Repeat exactly in tempo

mf

Repeat exactly in tempo

to Bongos / Timbales

Gradually accel. — — —

13 mf

Player may vary drums, but keep 5 + 7 pattern of accentuation

17

ff

Enter after toms — reach prestissimo tempo

ff

Presto

(attacca)

ff

accel. to prestissimo

ff

Slow

♩. = 50

C

Rapid rit. e dim., but longer than timbales/bongos

fff — al niente (out after congas)

mf

mp

Non rit.

fff — al niente (out after bongos/timbales)

Quick and extreme rit. e dim

al niente (out First)

FFF

Gradual rit. e dim.

rit. to new tempo

FFF

19

mF

20

mp

mF

mp

mF

mf

mp

22

mF

mp

D

to cabasa

Improvise in a dramatic poly rhythmic manner 20-30"

End cue, in tempo

f

mF

f

2

2

F

2

2

3

to vibraslap

25

mf

f

cabasa

f

to guiro

(retain vibraslap)

29

to egg shaker

E

sub. pp

to Maraca

(prepare pu 'ili)

34

f pp

F

mf

sim.

(Pipe)

Bongos

Timbales

Toms

(Pots)

45 f

to cabasa

(Pipe)

f

opera gongs

mf

50

large mf Chinese cymbal

to congas

f

53

G

wood block

ff

(ornament as desired)

(timbales)

sff

(Pots)

cowbell

56

62

68

← ♩. = ♩ → 5 ♩. = 207 ♩. = 138

f hi-hat 5 o-t sff + cowbell ff wood block o-t Roto-toms ppp

f ff whip ff to chinese cymbal

sff

to Flexatone, bowed one quick bowstroke!

f f

H

76

p to tam-tam (sizzle tam: strike tam w. reg. beater and hold triangle beater against it. Marimba (Omit if necessary) p

Bongos/Timbales mf

Pots ppp

80

p

pp

84

2

87

8=2 ♩.

mF

pp

2

opera gongs

I

90

f

f

sim

FF

f

sim

sub. p

93

2

2

2

2

2

2

p

sub. p

96

sub. F

F

2

F

2

4

mF

mF

sub. F

mF

99

J

3 3 3

f f f f f

4 5 4 4 2

FF 4

102 f

sim.

5 5 5 5 5 5 5

105

5=3♩. 5 5 5

fp

107

110

5 5 5 5

fp

112

5 2 7=3 ♩.

f f

115

2 2 3 3 3 3 ♩.=207 ♩.=♩.

2 Bass Drums

Toms

f

3 3

120

K

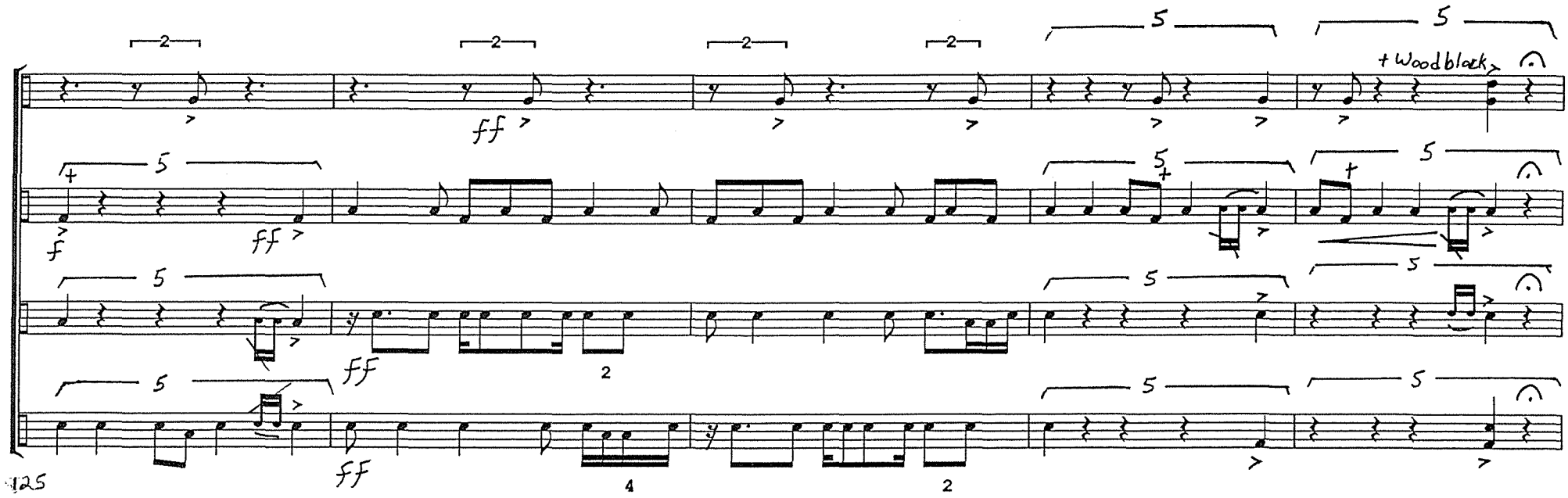
Cowbell

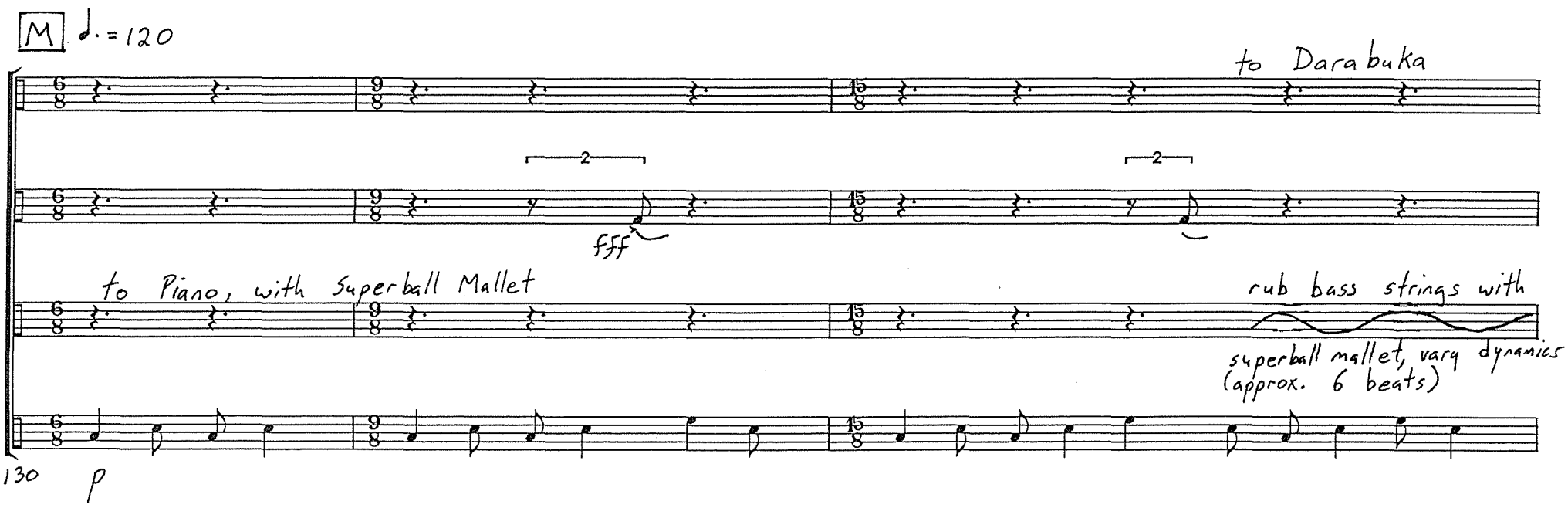
f

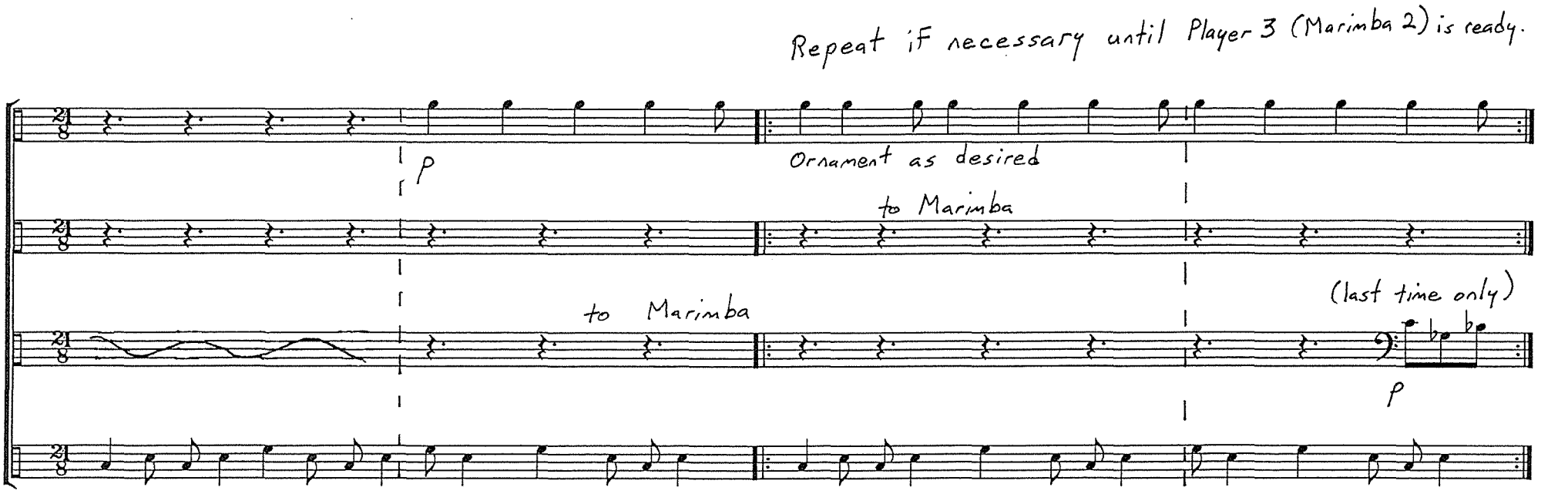
+ (Dead stick)

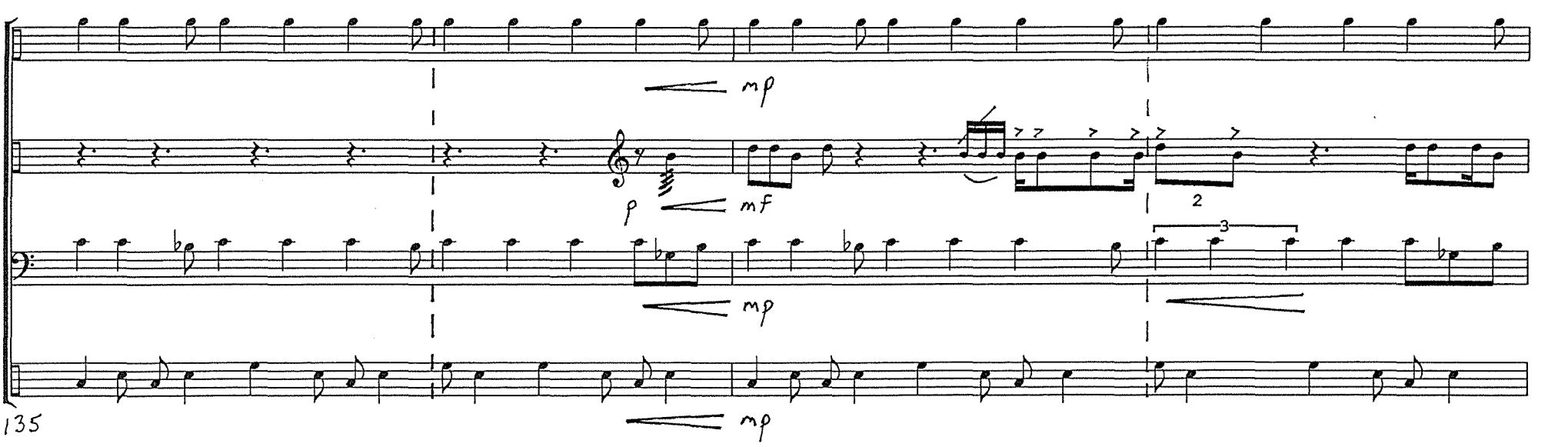
p f p f mp

2 4 5 5


+ Woodblock
125


M ♩. = 120
to Darabuka
fff
to Piano, with Superball Mallet
rub bass strings with superball mallet, vary dynamics (approx. 6 beats)
130
p


Repeat if necessary until Player 3 (Marimba 2) is ready.
p
Ornament as desired
to Marimba
to Marimba
(last time only)
p
133


mp
p
mf
mp
mp
135

137

4=2 ♩.

3

3

5=3 ♩.

138

sub. f

8=2 ♩.

f

sub. f

sub. f

140

141

5 : 3 ♩.

5 : 3 ♩.

142

5

5

to congas

143

2

2

2

144

N

to steel drum

5=3

f

5

145

steel drum

f

146

mf

f

5

147

mf

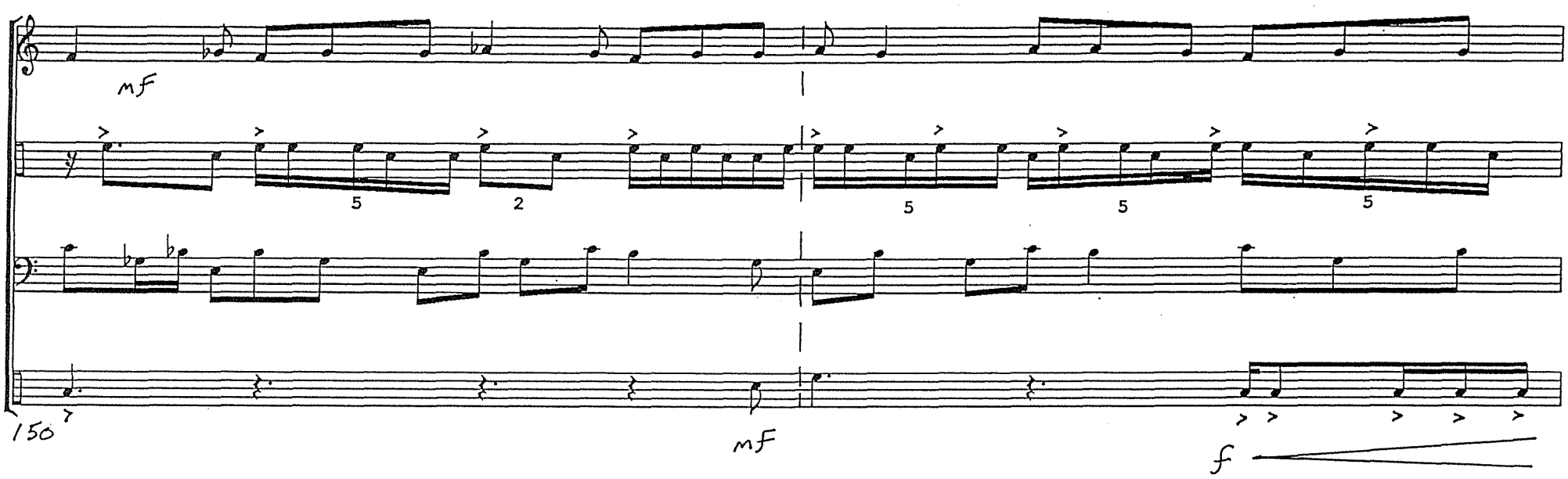
f

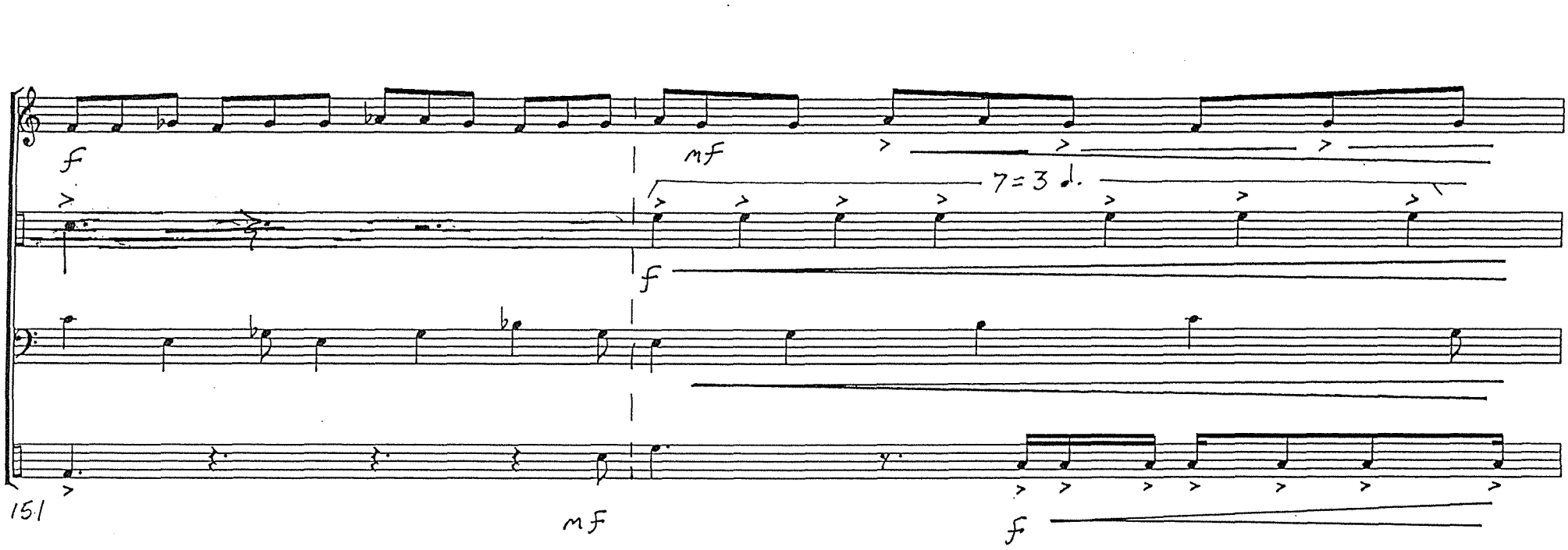
148

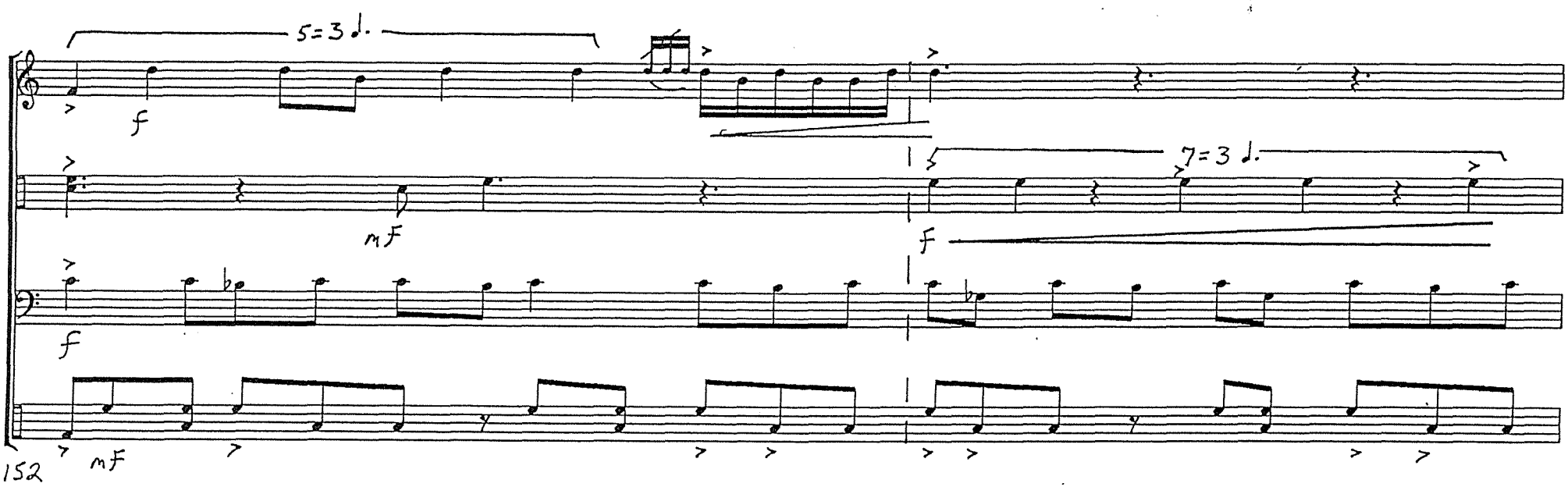
mf

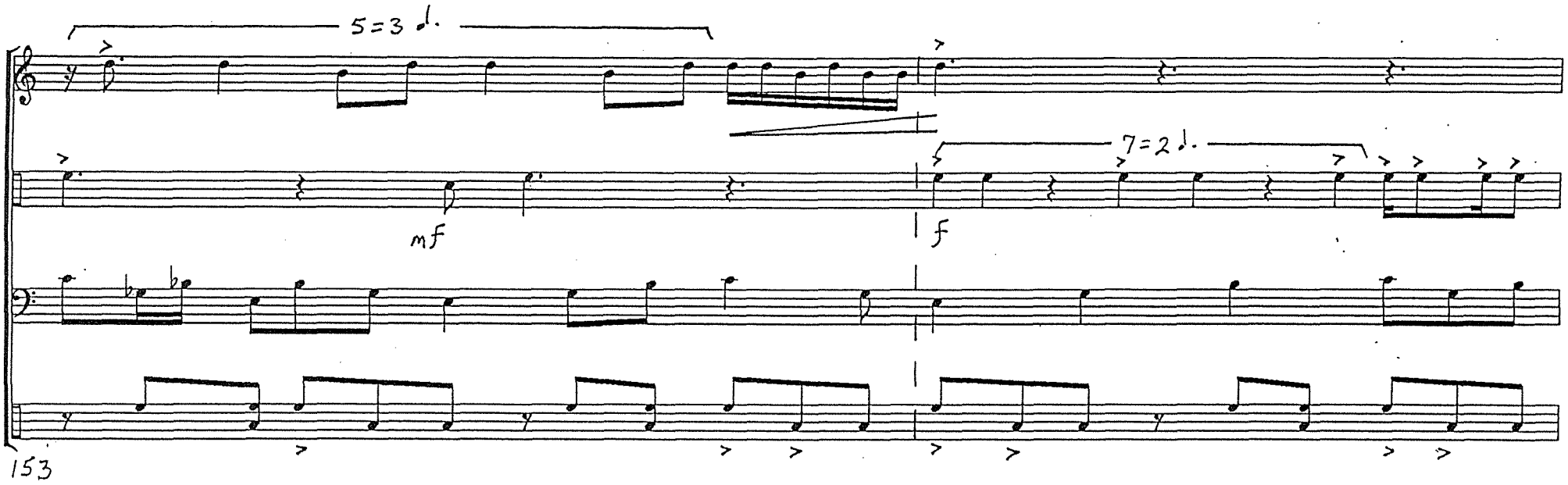
f

149


mF
5
2
5
5
5
150
mF
f


f
mF
7=3
f
151
mF
f


5=3
f
mF
7=3
f
f
152
mF


5=3
mF
7=2
f
153

154 sim

mf ff

155

FF mF ff to opera gong.

156

O

f f f

158

P

← ♩=♩. → ♩.=180

f to Circular Saw Blade ff

Cowbell

FF

Bass Drums

f ff

to Bongos/Timbales

f

ff

163

sFF FF

♩. = 180

170 ff

Q ♩ = ♩. → ♩. = 225

Rototoms

ff

Tam-tam

with palms of hands

R.H. C E*

L.H.

176 ff

Players 1, 3, 4 play fragments in any order, repeating each fragment several times and giving them dynamic shape. Begin on either ♩. of tam-tam, play in tempo.

Begin after Player 4 (Toms). Play continuously.

Begin after Player 1 (Roto-toms). Play continuously.

Player 4 begins first. Play continuously.

(Players 1, 3, 4 all have same fragments)

(Section should last no more than approx. 2 min, but may be shorter.)

End Cue

Chinese cymbal

take stick w. L.H.

sub. p

F

182

* C- center of tam E- edge

Players 1, 3, 4 make repeated phrases of 2 or more of the previous fragments, giving dynamic shape to each phrase. Between phrases add short improvised polyrhythms and syncopations. Use all instruments other than steel drum, marimba, and piano, but begin with drums and add others gradually.

R

Begin after Player 4.

2 Bass Drums,

Tam-tam

ff

Begin after Player 1.

Player 4 begins.

183

End cue

ff

5=3

S

+ circular sawblade

ff

fff

5=3

188

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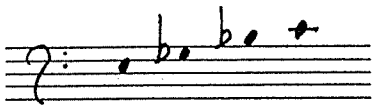
Player 1
First Movement:
Vibraphone (share with other players)
Crotales (lower octave)
Second Movement:
Darabuka
4 Roto-toms, tuned:



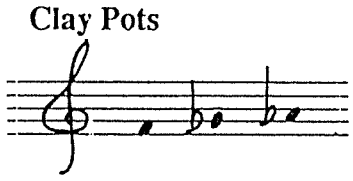
Cabasa
Woodblock
Large Cowbell
Ratchet
Hi-hat
Steel Drum
Peking Opera Gong (suspended)
Large Circular Sawblade (on suspended cymbal stand; from Player 3, first movement)

In addition to the regular beaters selected by the individual percussionist, 2 violin bows are required.

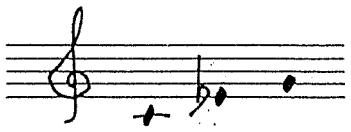
Before beginning, the pedal of the vibraphone must be locked in the down position and it must remain there throughout the piece.

For the premiere performance the clay pots used were approximately 9" deep and 10 1/2" in diameter at their widest point. The Circular Sawblades were Black and Decker sawblades of 7 1/4", 8 1/2", and 10". The pitches were as follows:

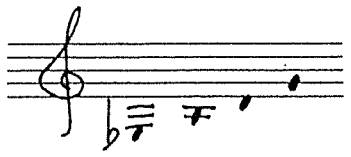
Clay Pots



Sawblades



Temple Cup Gongs



Sawblade pitches vary widely depending on how they are suspended and where they are struck. Other pitches are acceptable if necessary, but the clay pots especially must not be triadic.

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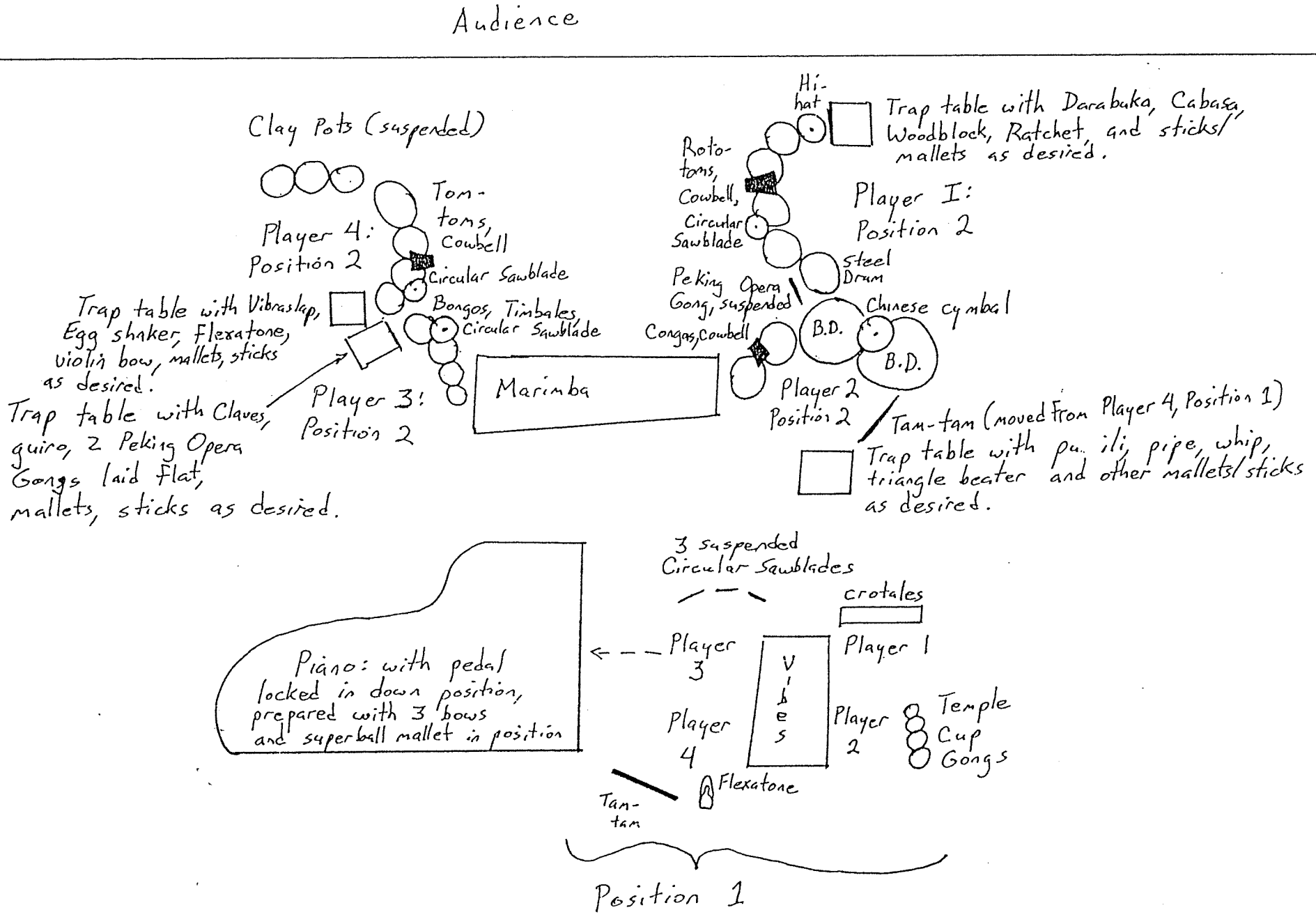

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Each system lasts ~30-40"

Vibes
arco

(one full bow stroke)

PPPP PPP PPPP PP PP PPPP

(one full bow stroke)

PPP PPP PPP PPPP PPPP

crotales - softest mallets

L.V. sempre

PP 4 Temple Cup Gongs PP

3 circular sawblades

PP

to vibes, arco

P F

to vibes, arco

P F

to vibes, arco

P F

Very long

P mF P

P mF P

P mF P

P mp mF P

P mf P

All players change bow where necessary. All strokes begin upbow.

Crotales

to vibes, arco

pp

Temple Cup Gongs

to vibes, arco

L.V. sempre mp

p

mp

Sawblades

to vibes, arco

L.V. sempre mp

p

mp

to Tam-tam

with Superball Mallet

p

p

Poco Agitato

f

mp

mf

f

mp

mf

f

mp

mf

to Flexatone, arco

mp

(bow flexatone on edge near end furthest from hand.)

mf

mp

mp

p

(o)

mp

mf

p

mp

(b o)

mp

p

mf

mp

p

pp

crotales

Temple Cup Gongs

pp

ppp

pp

mp

mf

p

Sawblades

pp

mp

mf

p

Tam-tam, superball mallet

pp

pp

mf p mp

mf p mp

to piano Superball mallet on low piano strings mf < >

bow piano p

flexatone, arco p

tam-tam, superball mallet p < mp

(p) cresc f

(bo) cresc f

cresc f

mp f

(bo) pp pp mp pp pp

(o) mf mp

(bo) p pp

(o) move bow along string to activate different harmonics

pp pp ppp pppp

4

Take large circular sawblade to position II, place on sus. cym. stand.

Slow ♩. = 50

Darabuka

Improvise in a dramatic polyrhythmic style ~ 20–45"

End cue, in tempo

A Double Time ♩. = 100

mf

5 f mf 5 f

10 mf ff

B ← 5♩ = ♩ → ♩ = 166 to Roto toms

12/8

15 mf

Repeat exactly in tempo (+ timbales)

ff

Rapid rit. e dim., but longer than timbales/bongos

fff al niente (out after congas)

C Slow ♩. = 50

21 mf mp mf mp

End cue congas

D to cabasa

26 mf

cabasa ← 3♩ = ♪ → ♩. = 75

f

2 2

E ← 4♩ = ♪ → ♩. = 100

33 sub. pp f pp

39 f pp f

wood block cow bell

ratchet ← 5♩ = ♩ →

F ← 5♩ = ♩ → ♩ = 166 ♩. = 110

45 mf

to cabasa

f

G

56 f

wood block ff f

63 ff f ff f

+ hi-hat 5 o-+

71 sff

+ cowbell ff wood block

o-+

← 5♩ = ♩ → ♩ = 207 ♩. = 138

Roto-toms

PPP

H

77

81

85

I

90 f sim

95 sub. p sub. f mf

J

99 f f f

104 f

109

K

113 f

←♩=♩.→ ♩.=207

L

118 cowbell f ff

M ♩.=120

128 + woodblock to Darabuka

Repeat if necessary until Player 3 (Marimba 2) is ready: Mar. last X

133 *p* — ornament as desired

135 *mp*

138 *sub.f*

140

142

144 to steel drum — steel drum *f*

147

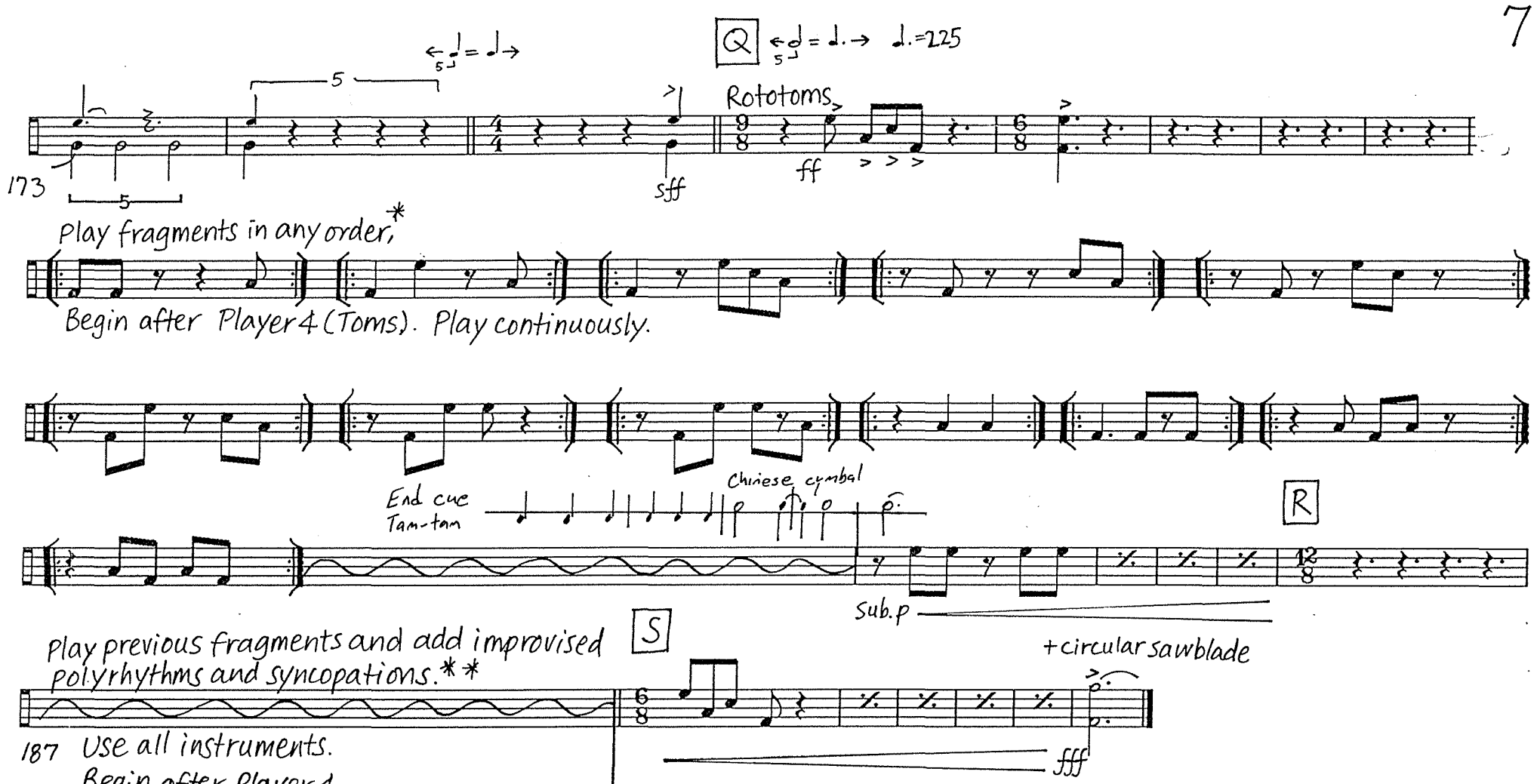
151 5=3♩. *f*

153 5=3♩. 5 2 4

155 *ff* to opera gong 5 5 5 5 5 5 2 5 5

157 ♩=♩.→ ♩.=180 to Circular Saw Blade *ff* cowbell *f* 3 *ff* 5 5 *sff*

165 ←♩=♩→ 5 ♩.=180 *sff* 5 5 5 5 5



*- Play Fragments in any order, repeating each fragment several times and giving them dynamic shape. Begin on either ♩. of tam-tam, play in tempo.

**- Make repeated phrases of 2 or more of the previous fragments, giving dynamic shape to each phrase. Between phrases add short improvised polyrhythms and syncopations. Use all instruments other than steel drum, but begin with rototoms and add others gradually.

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Player 2
First Movement:
- Vibraphone (share with other players)
- 4 Temple Cup Gongs

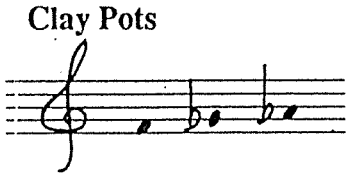
Second Movement:
- 2 Congas
- 2 Bass Drums
- Maraca
- Pu'Ili (Bamboo Rute)
- Medium Cowbell
- Large Chinese Cymbal (with flanged edge)
- Whip
- Metal Pipe
- Large Tam-tam (share with player 4, first movement)
- Marimba (share with player 3)

In addition to the regular beaters selected by the individual percussionist, 2 violin bows are required. The second bow may be shared with player 3.

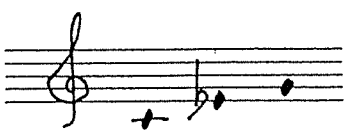
Before beginning, the pedal of the vibraphone must be locked in the down position and it must remain there throughout the piece.

For the premiere performance the clay pots used were approximately 9" deep and 10 1/2" in diameter at their widest point. The Circular Sawblades were Black and Decker sawblades of 7 1/4", 8 1/2", and 10". The pitches were as follows:

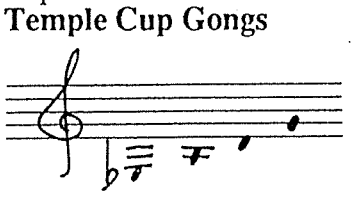
Clay Pots



Sawblades

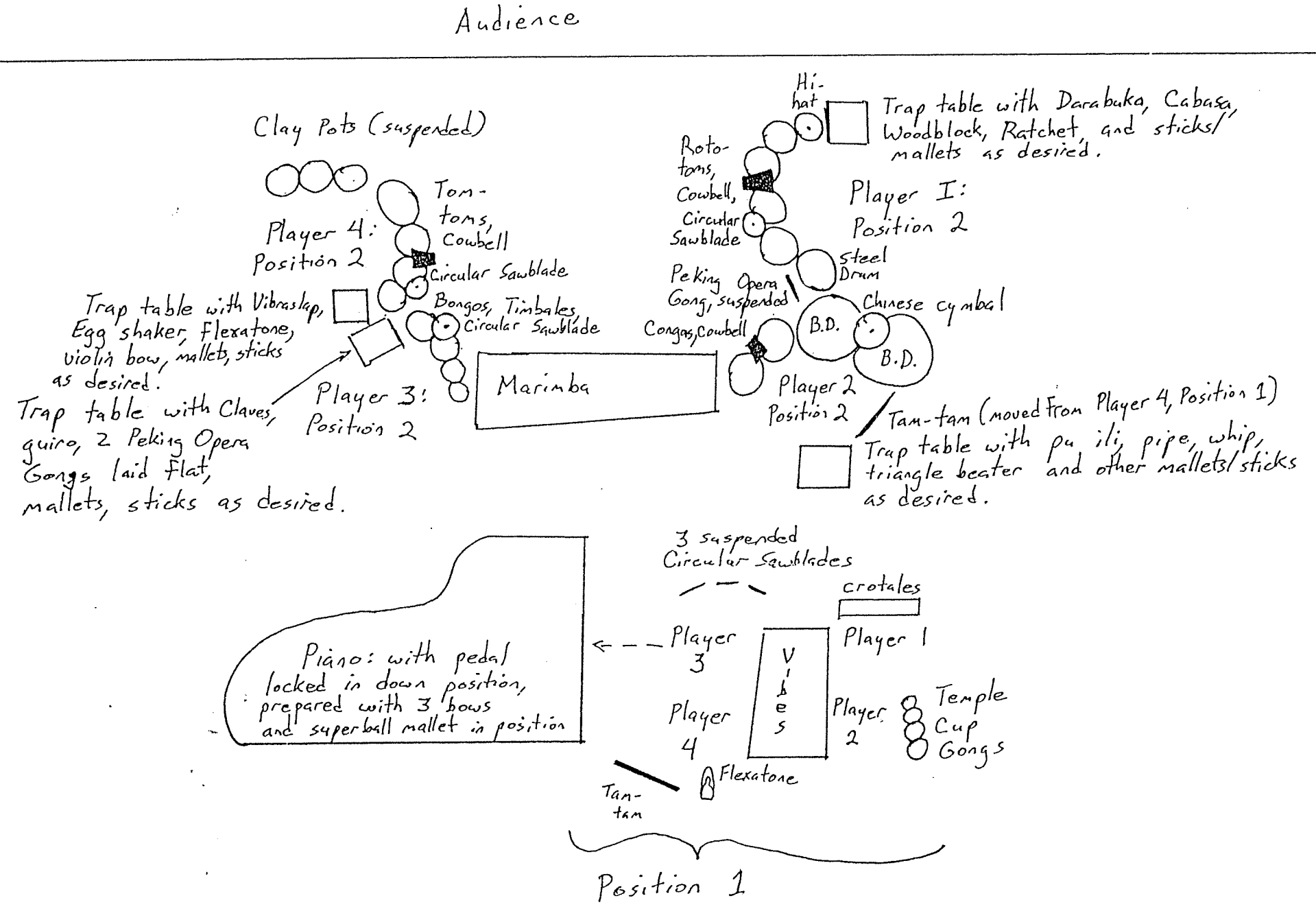


Temple Cup Gongs



Sawblade pitches vary widely depending on how they are suspended and where they are struck. Other pitches are acceptable if necessary, but the clay pots especially must not be triadic.

Suggested Set-up for *Dreams of a Spirit Seer*



Each system lasts ~30-40."

Dreams of a Spirit Seer

Christopher Coleman

Vibes arco

Vibes arco

Vibes arco

Vibes arco

(one full bow stroke)

PPPP PPP PPPP PP PP PP

(o) (o) (o) (o) (o) (o)

(bo) (bo)

(#o) (#o)

PPP PPP PPP PPPP PPPP

crotales - softest mallets

L.V. sempre

PP 4 Temple Cup Gongs PP

3 circular sawblades

PP

to vibes, arco

to vibes, arco

to vibes, arco

P f P f P f

Very long

P mf P P mf P mf P P mf P P mp P mf P P mf P

All players change bow where necessary. All strokes begin upbow.

Crotales

to vibes, arco

pp

Temple Cup Gongs

to vibes, arco

L.V. sempre mp

p

mp

Sawblades

to vibes, arco

L.V. sempre mp

p

mp

to Tam-tam

with Superball Mallet

p

p

Poco Agitato

f

mp

mf

f

mp

mf

f

mp

mf

to Flexatone, arco

(bow flexatone on edge near end furthest from hand.)

mf

mp

mp

p

mf

mp

p

mf

p

pp

crotales

Temple Cup Gongs

pp

ppp

pp

mp

mf

p

Sawblades

pp

mp

mf

p

Tam-tam, superball mallet

pp

mf p mp

mf p mp

to piano Superball mallet

on low piano strings

mf < >

bow piano

p

flexatone, arco

p

tam-tam,

superball mallet p < mp

c resc

c resc

f

f

c resc

mp

f

pp pp mp

pp pp

mf mp

p

move bow along string to activate different harmonics

pp pp ppp pppp

take tam-tam to position II.

4 Slow ♩.=50

End cue Para buka

Congas mf mp mf mp

A ♩.=100 DoubleTime

4 mf f mf

9 f mf ff mf

B ♩=166

14 Repeat exactly in tempo (+ timbales) Non rit. Slow ♩=50

ff fff al niente (out after bongos/timbales)

Slow ♩=50 C

20 Improvise in a dramatic polyrhythmic manner 20-30"

End cue, in tempo

f

D

f

27

2 2

32

4 4 4 4

sub.pp (prepare pu 'ili)

to Maraca

f PP

38

f PP f pu 'ili

pu 'ili cowbell

Metal Pipe 2 Bass Drums

F ♩=166 ♩.=110

45 mf f mf (Pipe)

50 (Pipe) f large chinese cymbal

to congas

G (ornament as desired)

56 f 2 2 ff f ff

64 f ff f ff

whip

74 ff mp

to Chinese Cymbal

to tam-tam

H (sizzle tam: strike tam w. reg. beater and hold triangle beater against it.

to Marimba

Music on Insert:

I

L

2 Bass Drums

119

+ (Dead stick)

M ♩.=120

127

Last time Mar. 2:

to Marimba

132

Repeat if necessary until Player 3 (Marimba 2) ready.

to Marimba: Music on Insert: II

N

Congas

145

147

149

151

153

155

158

P

Bass Drums

165

Q ♩=♩. ♩.=225

Tam-tam

With palms of hands

R.H. C E*

L.H.

176

(Section should last no more than approx. 2 min, but may be shorter.)

End cue

take stick w.L.H.

chinese cymbal

R

3 2 Bass Drums

Tam-tam

End cue

S

* C-center of tam E-edge

DREAMS OF A SPIRIT SEER

Christopher Coleman

Player 3
First Movement:
- Vibraphone (share with other players)
- 3 Circular Sawblades (suspended with string from center hole, not on suspended cymbal stands until second movement)
- Grand Piano

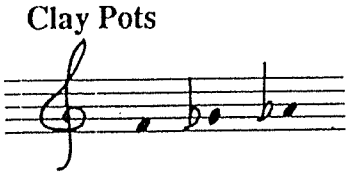
Second Movement:
- 2 Bongos
- 2 Timbales
- Claves
- Guiro
- 2 Peking Opera Gongs (laid flat)
- Grand Piano
- Marimba (share with player 2)
- Small Circular Sawblade (on suspended cymbal stand)

In addition to the regular beaters selected by the individual percussionist, the following special activators are required:
violin bow
superball mallet: made by fixing a superball to a light flexible stick, like the stick of a marimba mallet. (Chopsticks work well.) The superball mallet is played by dragging the superball along the bass piano strings. A low moaning sound of non-specific pitch should result. The strings are *not* to be struck with the mallet. Players 3 and 4 must each have a superball mallet.
3 piano bows: made from several lengths of nylon fishing line (about 10 lbs. test), very well rosined and strung underneath the necessary pitches. The performer takes one end in each hand and pulls gently and gradually from side to side, maintaining the bow's tautness against the string.

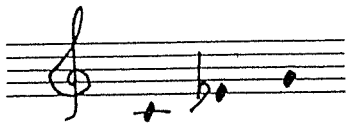
Before beginning, the pedals of the vibraphone and piano must be locked in the down position and they must remain there throughout the piece.

For the premiere performance the clay pots used were approximately 9" deep and 10 1/2" in diameter at their widest point. The Circular Sawblades were Black and Decker sawblades of 7 1/4", 8 1/2", and 10". The pitches were as follows:

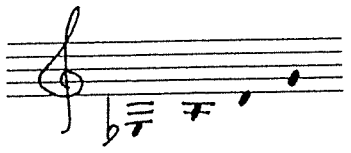
Clay Pots



Sawblades

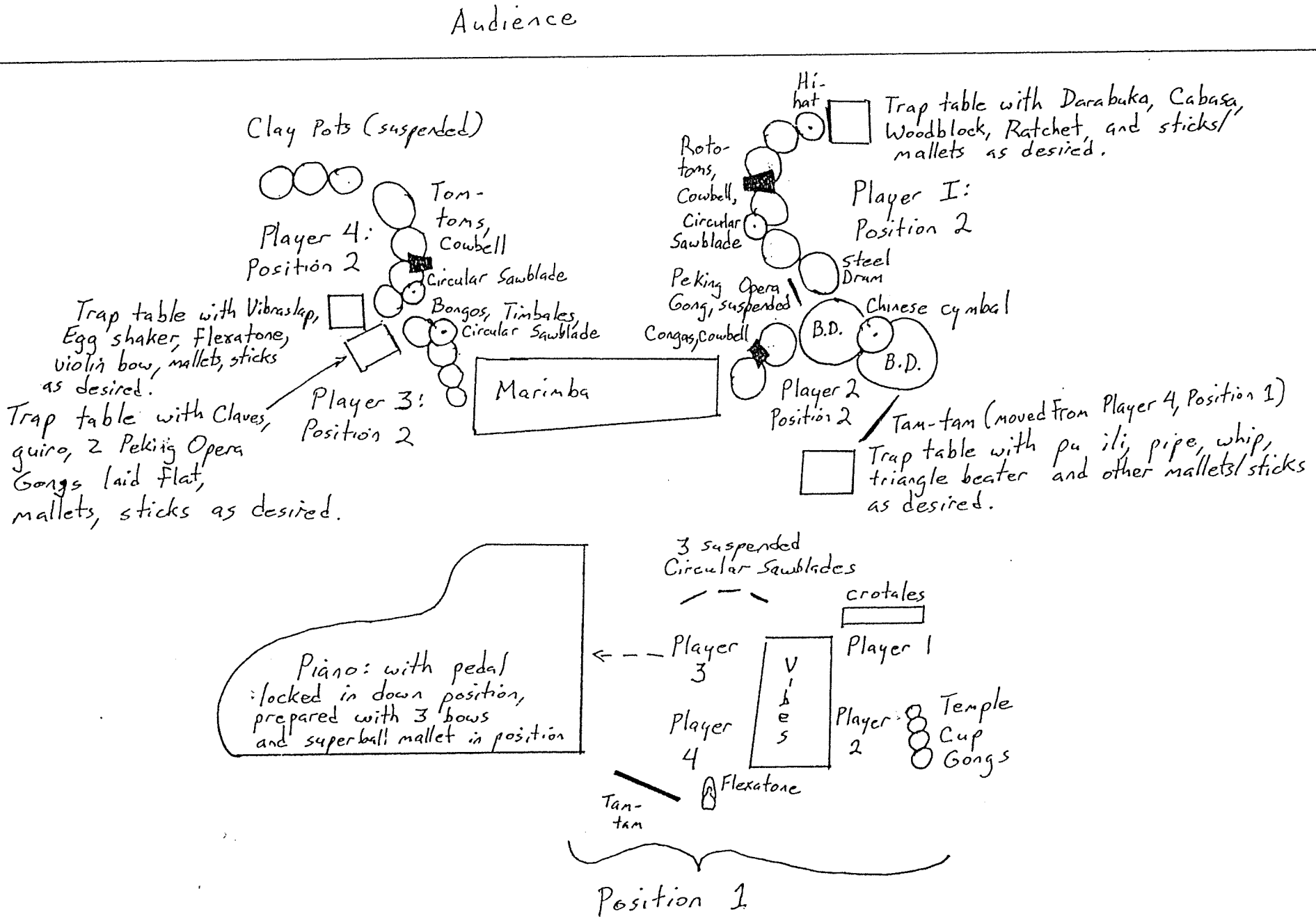


Temple Cup Gongs



Sawblade pitches vary widely depending on how they are suspended and where they are struck. Other pitches are acceptable if necessary, but the clay pots especially must not be triadic.

Suggested Set-up for *Dreams of a Spirit Seer*



Dreams of a Spirit Seer

Christopher Coleman

Each system lasts ~30-40"

Vibes
arco

(one full bow stroke)

PPPP

PPP

PPPP

PP

PP

PP

(one full bow stroke)

PPP

PPP

PPPP

PPPP

L.V.
sempre

crotales - softest mallets

PP

4 Temple Cup Gongs

PP

3 circular
sawblades

PP

PPP

to vibes, arco

P

f

to vibes, arco

P

f

to vibes, arco

P

f

Very
long

P

mf

P

mf

P

mf

P

P

mf

P

P

mp

mf

P

P

mf

P

All players change bow where necessary. All strokes begin upbow.

Crotales

to vibes, arco

pp

Temple Cup Gongs

to vibes, arco

L.V. sempre mp

p

mp

Sawblades

to vibes, arco

L.V. sempre mp

p

mp

to Tam-tam

with Superball Mallet

p

p

Poco Agitato

f

mp

mf

f

mp

mf

f

mp

mf

to Flexatone, arco

mf

mp

(bow flexatone on edge near end furthest from hand.)

mp

p

mp

p

mf

p

mp

p

mf

mp

p

pp

crotales

Temple Cup Gongs

pp

ppp

mp

mf

p

Sawblades

pp

mp

mf

p

Tam-tam, superball mallet

pp

mf p mp

mf p mp

to piano Superball mallet

on low piano strings mf < >

bow piano p

flexatone, arco p

tam-tam, superball mallet p < mp

(bo) c resc f

(bo) c resc f

c resc f

mp f

pp pp mp

pp pp

(bo) mf mp

p pp ppp pppp

move bow along string to activate different harmonics

Take small circular sawblade to position II, place on sus. cym. stand.

Slow
♩.=50

Bongos

mf mp

End cue Darabuka: A Double Time ♩.=100 to claves

mf

2

B ♩=166

5 ♩ = ♩ 3

Enter after toms reach prestissimo tempo

5 f

to Bongos/Timbales

Presto

(attacca)

Quick and extreme rit. e dim

Slow ♩.=50

ff fff al niente (out first)

C

3

End cue Congas:

20 mf mp mf mp

D

26 f

3 ♩.=75 to guiro

2 2 3 3

4 E ♩.=100

5

32 Sub.pp f pp

38 f pp to claves f

F

5 Bongos

44 to peking opera gong Timbales mp f mf mp f mf sim.

49 opera gongs mf 4 4 5 f

G

54 f 5 5 3 (timbales) ff sff sff

3 5 3 5 5 5 5

64 sff sff

♩=207 ♩.=138 3

H Bongos/Timbales

75 mf pp

85 2 8=2♩. mf pp

I

opera gongs

89 2 ff 2 2

93 2 2 2 2 2 2 bongos/timbales p 2 f

97 2 4 mf

100 J gongs ff

103 bongos/timbales

106 fp

110 fp

114 K f ←♩=♩.→ ♩.=207

119

124 ff

129 M ♩.=120 to Piano, with Superball Mallet — rub bass strings with superball mallet, vary dynamics (approx. 6 beats) — to Marimba

to Marimba - Music on Insert

to Bongos/Timbales

158 ←♩=♩.→ ♩.=180 P f ff sfff

165 ff sfff ♩.=180 ff sfff

Q ←♩=♩→ ♩.=225

176 ff Play fragments in any order, repeating each several times & giving dynamic shape, beginning on either ♩. of tam, play in tempo. Begin after Player 1 (Roto-toms). Play continuously.

Endcue Tamtam — chinese cymbal

182 R p Sub.p Make repeated phrases of 2 or more of the previous fragments giving them dynamic shape. Between phrases add improvised polyrhythms and syncopations. Use all instruments, except marimba and piano. Begin after Player 1.

Endcue Bass Drum

188 S + sawblade fff

DREAMS OF A SPIRIT SEER

Christopher Coleman

Player 4
First Movement:
- Vibraphone (share with other players)
- Large Tam-tam
- Large Flexatone

Second Movement:
- 4 Tom-toms
- 3 Large Clay Pots
- Vibraslap
- Egg Shaker
- Medium Circular Sawblade (on suspended cymbal stand; from player 3, first movement)
- Small Cowbell
- Large Flexatone

In addition to the regular beaters selected by the individual percussionist, the following special activators are required:
violin bow
superball mallet: made by fixing a superball to a light flexible stick, like the stick of a marimba mallet. (Chopsticks work well.) The superball mallet is played by dragging the superball across the surface of the tam-tam.. A low moaning sound of non-specific pitch should result. The tam-tam is *not* to be struck with the mallet. Players 3 and 4 must each have a superball mallet.

Before beginning, the pedal of the vibraphone must be locked in the down position and it must remain there throughout the piece.

For the premiere performance the clay pots used were approximately 9" deep and 10 1/2" in diameter at their widest point. The Circular Sawblades were Black and Decker sawblades of 7 1/4", 8 1/2", and 10". The pitches were as follows:

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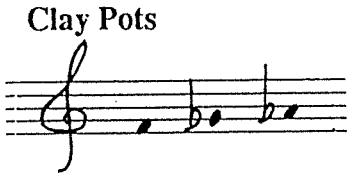
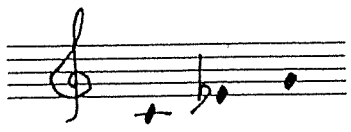
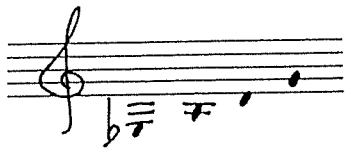


Sawblades

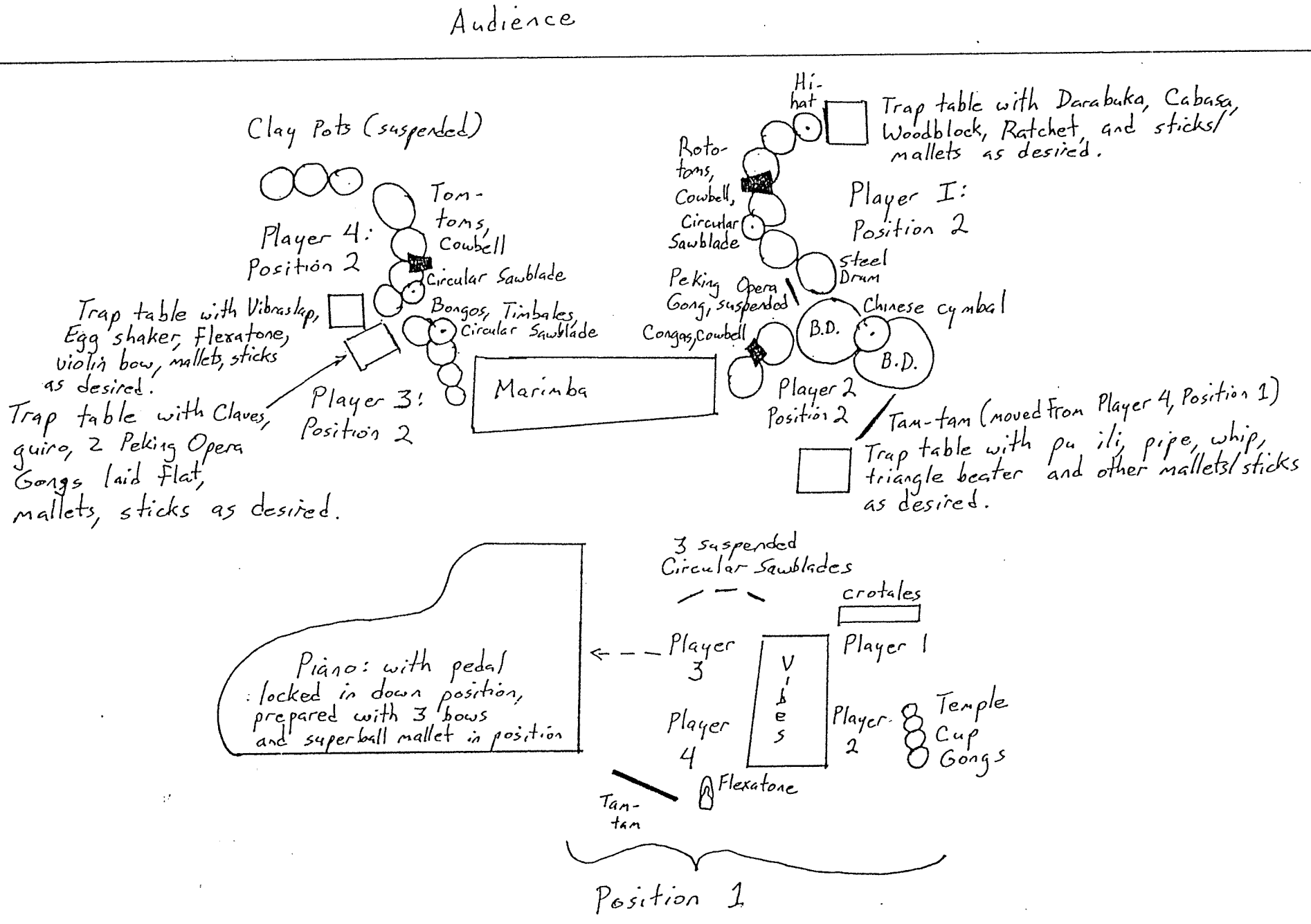


Temple Cup Gongs



Sawblade pitches vary widely depending on how they are suspended and where they are struck. Other pitches are acceptable if necessary, but the clay pots especially must not be triadic.

Suggested Set-up for *Dreams of a Spirit Seer*



Dreams of a Spirit Seer

Christopher Coleman

Each system lasts ~30-40."

Vibes
arco

(one full bow stroke)

crotales - softest mallets

L.V. sempre

4 Temple Cup Gongs

3 circular sawblades

to vibes, arco

Very long

All players change bow where necessary. All strokes begin upbow.

Crotales

to vibes, arco

pp

Temple Cup Gongs

to vibes, arco

L.V. sempre mp

p

mp

Sawblades

to vibes, arco

L.V. sempre mp

p

mp

to Tam-tam with Superball Mallet

p

p

Poco Agitato

f

mp

mf

f

mp

mf

f

mp

mf

to Flexatone, arco

(bow flexatone on edge near end furthest from hand.)

mf

mp

mp

p

(o)

mp

mf

p

(bo)

mp

p

mf

mp

p

pp

crotales

Temple Cup Gongs

pp

ppp

pp

mp

mf

p

Sawblades

pp

mp

mf

p

Tam-tam, superball mallet

pp

mf p mp

mf p mp

to piano superball mallet

on low piano strings mf < >

bow piano p

flexatone, arco p

tam-tam, superball mallet p < mp

cresc

cresc

cresc

mp f

f

pp pp mp

pp pp

mf mp

move bow along string to activate different harmonics

pp pp ppp pppp

4

Take medium circular sawblade to position II, place on sus. cym. stand.
Also take Flexatone and bow to position II.

Slow
♩. = 50

Toms

mf mp mf mp

End cue
Darabuka

A Double Time
♩. = 100

4 mf

7

5

ff

B ← 5 ♩ = ♩ → ♩ = 166

mf

Player may vary drums but keep 5+7 pattern of accentuation

Gradually accel. - - - - - - - - - -

accel. to prestissimo (+ timbales)

ff

Gradual rit. e dim.

fff

rit. to new tempo Slow ♩. = 50

mf

C

20 mp mf

mp mf

D

to vibraslap

22 mf

mp

← 3 ♩ = ♪ → ♩. = 75
(retain vibraslap)

mf

← 4 ♩ = ♪ → E ♩. = 100

28 f

to egg shaker

35 f pp

2 2

2 2

sub. pp

f pp

F ← 5 ♩ = ♩ → ♩ = 166 ♩. = 100

41 f

cowbell

Sawblade

3 Clay Pots f

Toms

Pots

47

2 2

4

4 4 4

52 f

5 5 5

f

G

2

59 cowbell ff

(Pots)

f

ff

f

← 5 ♩ = ♩ → ♩ = 207 / ♩. = 138
One quick bonstroke!

67 ff f

to flexatone, bowed

f

76 2 Pots

PPP

H

I

90 f

sim

sub. p

sub. f

J

97 mf f

K

Toms

109

TOMS

117 f

122 ff

L

M ♩.=120

127 p

132

Repeat if necessary until Player 3 (Marimba 2) is ready.

134 mp Sub.f

140

142

N

144

146 mf mf

149 mf mf f mf f

152 mf sim

O

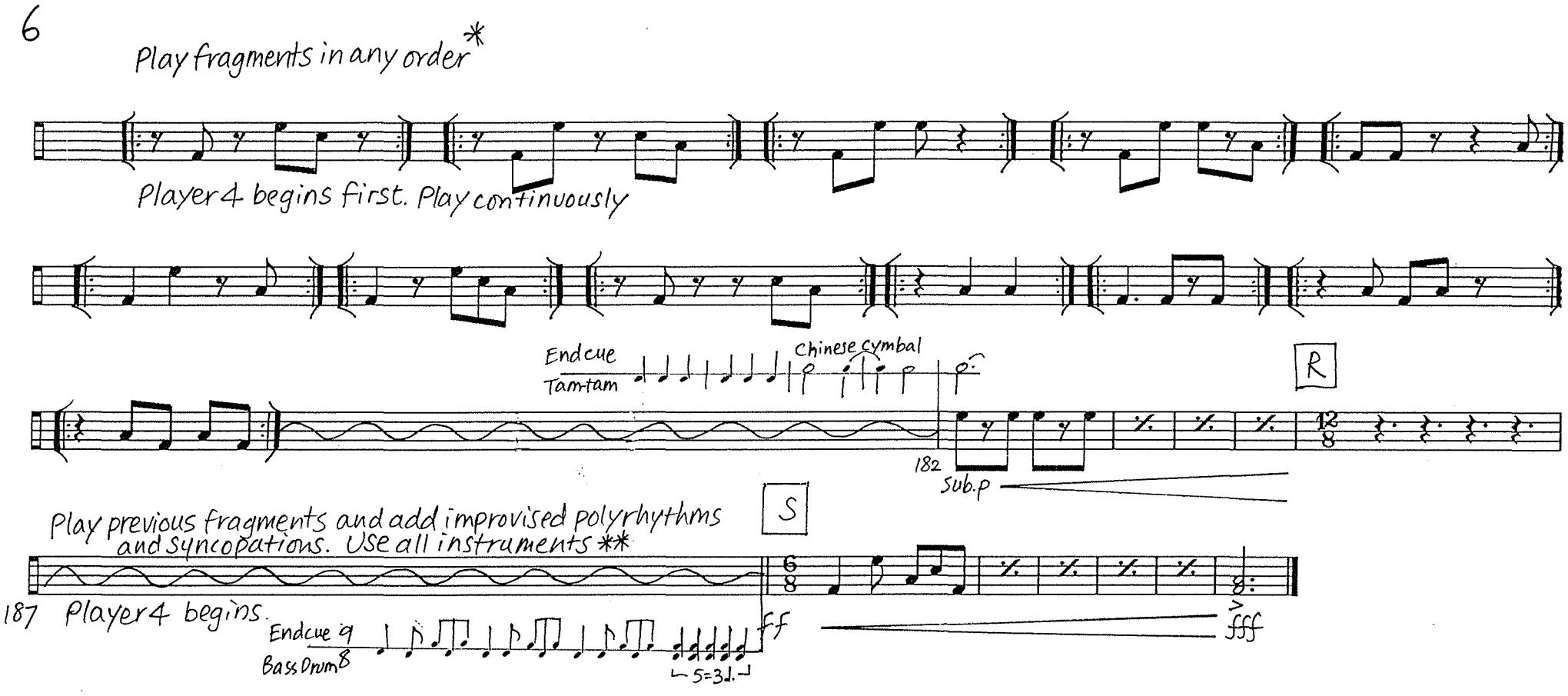
157 f

P ff

164 sff ff sff ff

Q ♩.=225

174 sff ff



*- Play fragments in any order, repeating each fragment several times and giving them dynamic shape. Begin on either ♩. of tam-tam, play in tempo.

**- Make repeated phrases of 2 or more of the previous fragments, giving dynamic shape to each phrase. Between phrases add short improvised polyrhythms and syncopations. Use all instruments

I

Marimba

79

p

(omit if necessary)

I

85

f

91

f

J

97

f

f

103

f

sim.

K

109

2 Bass Drums

115

II

135

p

mf

137

f

139

to congas

141

Player 2: Marimba Insert

Dreams of a Spirit Seer-
Christopher Coleman

Marimba

(last time only)

134 (Player 1 & 4 repeat if necessary to allow Player 3 to move to Marimba) p

136 mp

138 Sub.f

140

142

N

144

146 (+ steel drum)

148

150

152 f

154

O

156 to Bongos / Timbales

Player 3: Marimba Insert

Dreams of a Spirit Seer -
Christopher Coleman