

Unlocked

and

Loading

for percussion trio and electronics

by Maxwell Franko (2022)

Composed for Line Upon Line Percussion

inspired by "Rifle II," a poem by Rudy Francisco

Unlocked and Loading

Notation

Percussion 1

Metal Bowls x5
Bass Drum (s)
Thundersheet (s)
Suspended Cymbal (s)
Metal Plate
Woodblock

Percussion 2

Vibraphone
Bass Drum (s)
Suspended Cymbal (s)
Thundersheet (s)

Percussion 3

Metal Bowls x5
Crotales
Bass Drum (s)
Woodblock

(s) = shared between players, only 1 is needed.

Bowls

Musical notation for Bowls in 5/4 time. It consists of two systems of notes on a treble clef staff. The first system has notes with diamond-shaped stems, labeled "with mallet". The second system has notes with 'x' marks as stems, labeled "with mallet stick". To the right, an illustration shows a metal bowl being spun, with the text "spin bowl" and curved arrows indicating rotation.

Vibraphone

Musical notation for Vibraphone in 4/4 time. It features notes with various stems and techniques: "ord." (ordinary), "arco" (arco), "mallet stick", "mallet swiping across tubes" (illustrated with a diagram), and "arco with pitch bend" (illustrated with a diagram).

Bass Drum

Musical notation for Bass Drum in 4/4 time. It shows notes with stems "ord.", "stick or mallet stick on rim", "rub hand on head" (illustrated with a hand on a drum head), "drop bouncy ball on bass drum" (illustrated with a ball on a drum head), and "place metal on drum head" (illustrated with metal on a drum head).

Thundersheet

Musical notation for Thundersheet in 4/4 time. It features notes with stems "mallet or stick on face", "stick or mallet stick on edge", "scrape across face", and "rubber superball on face".

Crotales *The only pitches used in this piece are indicated on the staff

Musical notation for Crotales in 4/4 time. It shows notes with stems "ord.", "arco", and "muted". To the right, an illustration shows a woodblock with the text "Woodblock" and "high".

Suspended Cymbal

Musical notation for Suspended Cymbal in 4/4 time. It features notes with stems "strike with mallet", "stick or mallet stick on bell", "scrape with stick or mallet stick", and "Metal Plate" (strike with mallet or stick).

These symbols are used throughout to indicate mallet changes. These do not show which should be placed in the left or right hand as it may vary based on the setup. The different techniques used with the mallets and hands are indicated by the noteheads on the staff, not by these symbols.



Two soft mallets



One soft mallet, one hard mallet



One hard mallet, one violin or bass bow



One soft mallet, one superball mallet



One soft mallet, empty hand

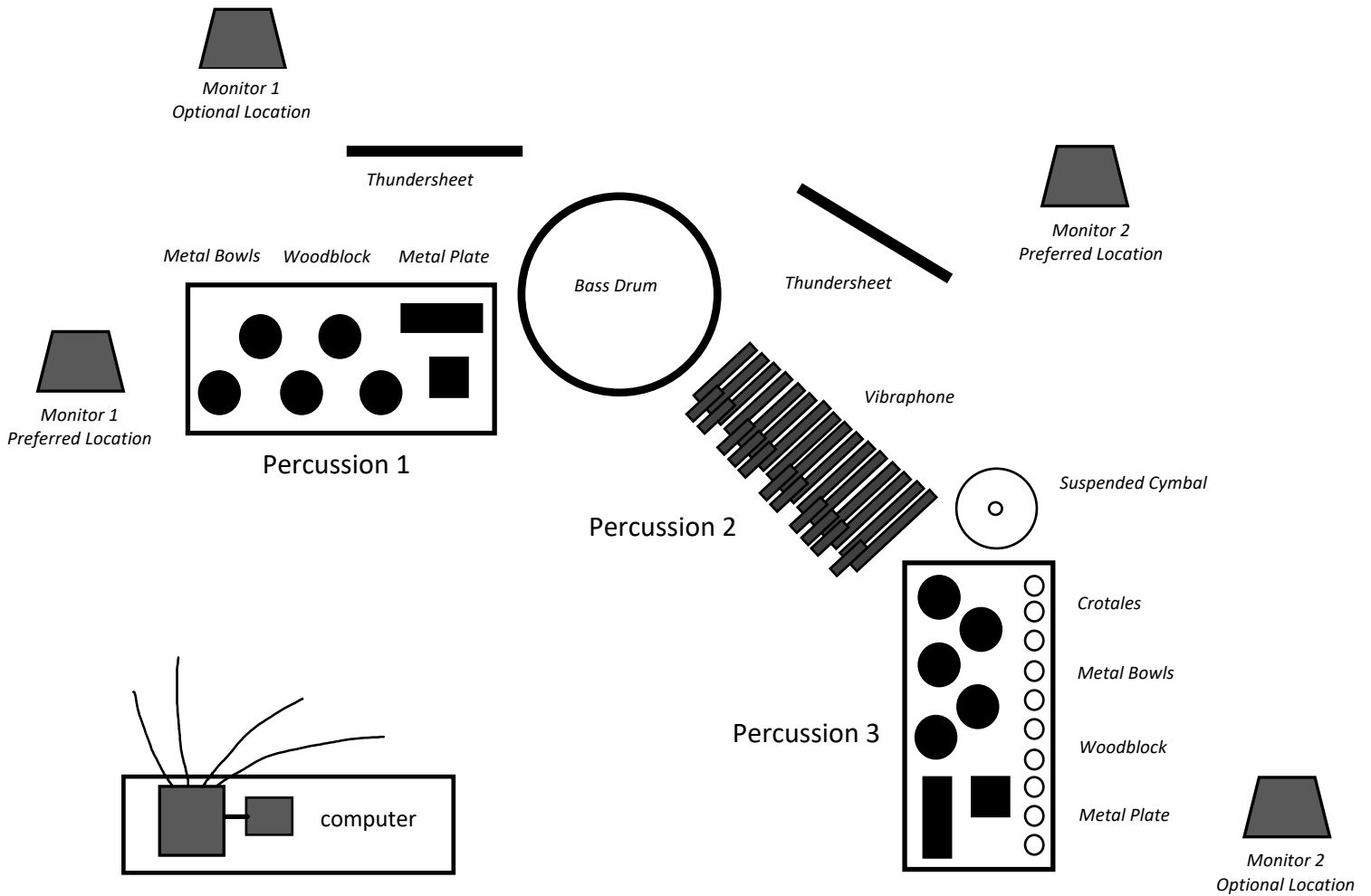


two empty hands



one brush, one empty hand

Unlocked and Loading – Setup Diagram



Instruments are shared between percussion 1 & 2, and percussion 2 & 3. The setup can vary as needed, but instruments shared as indicated in each part should be accessible by both player during the performance.

This piece uses mono sounds, but sounds best if diffused into a stereo pair. Indicated above are optional locations for both monitors. As the performance setup is modeled to be in the shape of a firearm, the preferred locations are placed to so that sound comes from where it would usually be heard from a firearm – the barrel and hammer.

The electronics are cued from a separate table near the mixer, requiring a fourth person to trigger them.

Unlocked and Loading is a piece inspired by *Rifle*, a poem by Rudy Francisco. The title is a play on *locked and loaded*, a phrase used to indicate that a firearm is loaded and ready to fire.

Unlocked – the firearm is disassembled, leaving only pieces of metal. *Loading* – what then can this material be used for instead of taking lives? How can it be re-purposed?

Unlocked and Loading is in two continuous movements. In the first, sounds typically associated with firearms are de-contextualized. And the second focuses on the words of Francisco. “Someday that could be me” seems to suggest that there is a future where this metal is no longer used as a weapon, but re-purposed into something beautiful.

“And the article says,

The government of Mexico confiscates approximately 30,000 illegal firearms per year.

When the guns are taken, they get dismantled, and the metal is used to make other types of weapons

That will later be used by their military.

In 2012, an artist from Mexico City, convinced his government to donate the guns to him.

And he turned them into musical instruments.”

“The word re-purpose.

It means to make something forget what it’s been trained to do so you can use it for a better reason.

You see, once I came across a picture of a strange-looking violin.

The caption said it was made out of a rifle. I thought to myself...

Someday that could be me.”

Unlocked and Loading

for Line Upon Line Percussion

Composed by
MAXWELL FRANKO

Text by
RUDY FRANCISCO

I. Unlocked

sus cym., scrape **A** *thundersheet, superball* *fist on thundersheet and cymbal* *lightly shake thundersheet*

p *mf* *p* *mf* *f* *p*

vibraphone *arco* *ord.* *arco* *ord.* *on the tubes* *bass drum* *vibraphone*

crotales *arco* *ord.* *metal plate* *crotales* *ord.* *arco*

f *p*

Electronics

repeat until voice is finished

5 **6** **7**

6/4 **4/4** **4/4**

mp *mp* *p*

arco *sus cym., scrape*

1 **Spoken Word:** and the article said, 'The government . . .
. . . and he turned them into musical instruments

El.

Unlocked and Loading

B

Perc. 1

Perc. 2

Perc. 3

El.

8 9 10 11

mf *p* *mf*

vibraphone arco

all tuplets throughout span two beats

5

ord. muted

arco

mf *mp* *mf*

3

Perc. 1

Perc. 2

Perc. 3

El.

12 13 14 15 16

p

mp

ord. muted

no ped. 6

all tuplets throughout span two beats

3

2

C A bit faster (♩ = 70)

bowl, thumb and nail

Perc. 1 *mf* *mf* *mf* *mf*

Perc. 2 *mf* *p* *p*

Perc. 3 *p* *p*

El. 17 18 19 20



D accel. to m. 31 (♩ = 80)

thundersheet

Perc. 1 *mf* *mf* *mf* *mf*

Perc. 2 *mp* *mf* *mf*

Perc. 3 *p* *mp* *mf* *mp*

El. 21 22 23 24

Unlocked and Loading

25 26 27 28

Perc. 1

3 6 *p* *mf* *sim.*

Perc. 2

6 *sim.* *mf* 6

Perc. 3

crotales *bowl* 6 *crotales* *(bowl)* 5 5

mf *mp* *mf*

El. 25 26 27 28

⑥ ⑦ ⑧

29 30 31 32

Perc. 1

6 *f*

Perc. 2

no dim. *pp* *mp*

Perc. 3

6 6 *f* *mf*

El. 29 30 31 32

E ♩ = 80 random

put ball in lowest bowl and spin it

33 34 35 36 37

poco rall.

Perc. 1 *pp*

Perc. 2 *mf*

Perc. 3

El. 33 34 35 36 37

F a tempo (♩ = 70)

woodblock

38 40 41 42

Perc. 1 *mp*

Perc. 2 *sus cym., soft* *mp* ord.

Perc. 3 *mf*

El. 38 39 40 41 42

43 Perc. 1 *mf* 44 *mf* 45 *mf* 4/4

Perc. 2 *rim* *mf* *sim.* *mf* 4/4

Perc. 3 grab ball to choke quickly *mf* choke 4/4

El. 43 44 45 4/4



G

46 Perc. 1 *mf* 47 *mf* 48 *mf* 4/4

Perc. 2 *mf* *mf* *mp no dim.* 4/4

Perc. 3 choke *mf* choke *mf* 4/4

El. 46 47 48 4/4

put ball in lowest bowl and spin it

Unlocked and Loading

accel. to m. 66 (♩ = 80)

bowl, mix hard and soft
sus cym., soft

49 50 51 52 53

Perc. 1 woodblock **H** *mf* *mf*

Perc. 2 *mf* *mf*

Perc. 3 woodblock *mf* metal plate

El. 49 50 51 52 53

54 55 56 57

Perc. 1 *p* *mf* *p* *mf* *no dim.* metal plate *p*

Perc. 2 *mf* *mf* *mf*

Perc. 3 *mf* *p* *mf* metal plate

El. 54 55 56 57

58 Perc. 1 *f* *p* *cresc.* 60 61 62

Perc. 2 *vibraphone* *mallet stick* *f* *mf* *mp* *strike random place on the vibraphone* *cresc.*

Perc. 3 *f* *p* *cresc.*

El. 58 59 60 61 62 13 14

63 Perc. 1 *f* 64 65 66 15

Perc. 2 *continue with mallet stick on the tubes* *bass drum* *ff* *f*

Perc. 3 *f*

El. 63 64 65 66 15

$\text{♩} = 80$

67 Perc. 1 *f* *f* *f* *mf* *thundersheet, mallet handle* *superball*

68 Perc. 2 *f* *f* *f* *f* *soft* *vibraphone*

69 Perc. 3 *f* *f* *f* *f* *to crotales* *arco*

El. 67 16 68 17 69 18 70

71 Perc. 1 *f* *mf* *mf* *mf* *molto rit. to m. 75 (♩ = 65)* *J*

72 Perc. 2 *mf* *fp* *metal plate* *ord. arco*

73 Perc. 3 *fp* *mf* *p*

El. 71 72 73 74

Perc. 1

Perc. 2

Perc. 3

El.

75 76 77 78

6 5 3

mf *p*

$\frac{3}{4}$

Tempo 1 (♩ = 65)

K to bass drum

to vibraphone

arco

ord. arco

(arco)

1st time only

2nd time


79 80 81 82

3

mf *mp* *mf*

$\frac{4}{4}$

19

83  **L** thumb and finger rattling the edge of thundersheet *superball*

Perc. 1 *mf* *sus cym., soft* *p* *mf* *p*

Perc. 2 *mf* *mf* *mp* ord. arco

Perc. 3 *mf* *mf* *mp* ord. arco

El. 83 **20** 84 **21** 85 86

||

hit edge and face of thundersheet in random spots \rightarrow scrape thundersheet

Perc. 1 *p* *p* *mf* *mf* *mp* **6/4**

Perc. 2 ord.  *p* *mf* *mp* **6/4**

Perc. 3 ord. arco  *mf* *mp* *wood block* **6/4**

El. 87 88 89 90 **22** **6/4**

91 Perc. 1 $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
mf p mf

92 Perc. 2 $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
mf p mf

93 Perc. 3 $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
mf mp woodblock mf

94 El. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
23 24

M

95 Perc. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
mf mf

96 Perc. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
mf p mf

97 Perc. 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
mf mf

98 El. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
25 26 27

scrape

98 **3**/**4** **3**/**4** **4**/**4** **5**/**4**

Perc. 1 *f* *p* *mp*

Perc. 2 *f*

Perc. 3 arco ord. *f*

El. 98 **3**/**4** 99 **4**/**4** 100 **5**/**4**



II. Repurpose

Faster (♩ = 75)

turn over bowls, prepare bouncy balls then to bass drum



101 **5**/**4** **4**/**4** 102 **4**/**4** 103 **4**/**4** 104 **5**/**4**

Perc. 1 *mf* *mostly p*

Perc. 2 prepare bass drum bowl, taped bell, and other metal bits then move to vibraphone, bow and mallet

Perc. 3 ord. arco *mf* *mostly p*

El. 101 **5**/**4** 102 **4**/**4** 103 **4**/**4** 104 **5**/**4**

28 **Spoken Word:** The word repurpose, it means . . .
 . . . it was made out of rifle. I thought to myself --

When indicated, drop one bouncy ball on the head of the drum and allow it to bounce. Leave it on the drum head until indicated.

O

Perc. 1 *bass drum* *mf*

Perc. 2 *arco* *mf*

Perc. 3

El. *a* *b*

105 Some 106 107 day 108

P

Perc. 1 *bowl*

Perc. 2

Perc. 3

El. *c* *d* *e*

109 that 110 could 111 112 be 113

113 *5/4* *4/4* *3/4* *5/4*
 Perc. 1 quickly brush on bass drum head woodblock
p *f*

roll with one hand, letting the balls bounce freely. Near the end of the roll, begin picking up the balls and hold them to be dropped again. The balls should be off the drum by the next measure.

114 *5/4* *4/4* *3/4* *5/4*
 Perc. 2 to bass drum
mf *f*

115 *5/4* *4/4* *3/4* *5/4*
 Perc. 3 arco ord. ord. arco
p *f* *f* *p*

116 *5/4*
 El. *f* *29*
 me.

117 *5/4* *4/4* *5/4* *4/4* *5/4*
 Perc. 1 *mf*

118 *4/4* *5/4* *4/4* *5/4*
 Perc. 2 arco *mf*

begin introducing periodic muted crotale strikes with the hard mallet on the same pitches. Still out of sync with the pulse.

119 *4/4* *5/4* *4/4* *5/4*
 Perc. 3 *mf*

120 *4/4* *5/4* *4/4* *5/4*
 El. *g* *h*
 Some day

121 Perc. 1 Perc. 2 Perc. 3 El. *that* *could* *be*

125 Perc. 1 Perc. 2 Perc. 3 El. *me.* *me.*




129 Perc. 1 **S** *mf* 131 132 Perc. 2 *p* *mf* *no ped.* *ord.* Perc. 3 *mf* *mf* El. 129 130 **(n)** 131 **(o)** 132 **(p)**
 That could. That could

do not mute the drum head or pick up the balls.
 Leave them on the drum head for the rest of the piece.

133 Perc. 1 **T** *mf* *f* *mf* 134 136 Perc. 2 *arco* *mf* *ord.* *no ped.* Perc. 3 El. 133 **(q)** 134 **(r)** 135 **(s)** 136 **(t)**
 be me some day.

graze hand across the bass drum head. Your fingers should be raised and nails or fingertips making contact so as to reduce the pressure on the drum head.

137 **5/4** Perc. 1 **4/4** 138 **4/4** 139 **4/4** 140 **4/4**

to bass drum    *p* *mp*

Perc. 2 **5/4** **4/4**


Perc. 3 **5/4** **4/4** **4/4** **4/4**


El. **5/4** **4/4** **4/4** **4/4**


8 **u** Some **v** day.

141 **U** 142 **U** 143 **U** 144 **U** *rim*

Perc. 1 *p*

to bass drum  *mp* no dim.

to bass drum  *p*

place metal on drum head  brush on drum head

El. **w** **3** Some

145 146 147 148

Perc. 1

mp *mf*

place metal on drum head

place smallest bowl with taped bell on drum head

3

Perc. 2

Perc. 3

mp *mf*

El.



150 151 152

Perc. 1

f *mf*

place metal on drum head

Perc. 2

Perc. 3

El.

149 150 151 152

32

W

153 154 156

Perc. 1

Perc. 2

Perc. 3

El.

mp *no dim.*

33



157 158 159 160

Perc. 1

Perc. 2

Perc. 3

El.

p *no dim.*

pp *p* *no dim.*

p *no dim.*

X

continuing with bass drum roll and superball very lightly. The thundersheet should fade in and out while remaining in the background of the texture.

there should be little to no sound following this unison hit.

The score consists of four staves. Perc. 1, Perc. 2, and Perc. 3 are represented by drum notation on a five-line staff. Each staff has a double bar line at the beginning. Perc. 1 has a woodblock symbol (a square with a vertical line) at measure 164. Perc. 2 has a cross symbol (x) at measure 164. Perc. 3 has a cross symbol (x) at measure 164. All three percussion staves have a dynamic marking of *mf* at measure 164. The Electric Drums (El.) staff is a standard five-line staff with a treble clef and an 8 below it. It has a double bar line at the beginning and a circled measure number 34 at measure 164. Measure numbers 161, 162, 163, and 164 are indicated above the first four measures of each staff. The word 'woodblock' is written above the Perc. 1 staff at measure 164. The phrase 'heel of mallet on rim' is written above the Perc. 2 staff at measure 164. The phrase 'stick on bass drum rim' is written above the Perc. 3 staff at measure 164.

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