Matthew Shlomowitz

Listening Styles

for orchestra with drum kit

Composed 2013
Duration 16 minutes
For Ilan Volkov (conductor), Eugene Ughetti (drum-kit)
and the Adelaide Symphony Orchestra

Commissioned by the Adelaide Festival

First performance: Ilan Volkov (conductor), Eugene Ughetti (drum-kit) and the Adelaide Symphony Orchestra
Tectonics, Adelaide Festival, Australia, 9 March 2014
Programme Note

*Listening Styles* is based on musical phrases and figures suggestive of idioms typically played by swing and show bands. Transplanting the ‘sounds’ of the Big Band into the context of the orchestral concert alienates these ‘foreign’ sounds: they mean something different in a concert hall. My objective is to explore these phrases in ways that are unlikely when presented in their original context in the hope of opening up a listening experience that allows one to hear and imagine these musical sounds in a new way. With this in mind, I have decided to call the work *Listening Styles*, to suggest that the piece explores both musical style and different styles (or ways) of listening.

**Instrumentation**

- 1 piccolo and 2 flutes
- 3 oboes
- 3 clarinets in B♭
- 3 bassoons
- 4 French horns in F
- 3 trumpets in B♭
- 2 trombones and 1 bass trombone
- 1 tuba
- Solo drum kit
- 1 orchestral percussionist

The score is in C. The following accidentals are used to notate quartertones from double-flat to double-sharp:

All trills are to the semitone above the notated pitch.

**Drum kit**

- hi-hat
- hi-hat pedal
- ride cymbal
- snare rimshot
- tam-tam
- crash cymbals (pair)
- floor tom
- splash cymbal

**Symbols**

- mute cymbal — should always be sudden and crisp
- referring to the hi-hat, use the pedal to move from closed to open to closed

The kit ‘sound’ should be as dry as possible. Depending on the acoustic of the concert space, one solution may be to heavily mute the drums with tape/padding and then amplify.

Drum sticks are used throughout.

Cymbals are used and struck in two ways: if the note is accented then the cymbal should be struck forcefully using the shoulder of the stick; if the cymbal note is not accented then the cymbal should be struck less forcefully with the tip of stick.

**Orchestral percussion**