Brian Blume

Friction

for marimba duo with audio

Friction by Brian Blume
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TSPCD15-004

Program Notes

Friction is everywhere. We can't live without it. (Imagine walking or driving without it.) It can be a useful tool, as in starting a fire with wood alone. However, friction can also become a problem: slowing motion of an object we wish to continue in motion; or heating something up beyond a safe temperature. And in the world of relationships, with ourselves and with others, friction is inevitable.

This work for marimba duet with audio accompaniment explores the friction or conflict within oneself—I wish to think or do *this*; yet I find myself thinking or doing *that*—as well as the friction we experience in the world around us. It also explores aspects of musical friction, using major and minor seconds often, overlaying conflicting rhythms (3 against 2, 5 against 4, 7 against 6), juxtaposing contrasting sections of music, utilizing glissandi, and even using the physical friction of bows against the bars of the marimba.

Friction was composed for and premiered by the BluHill Percussion Duo at the Percussive Arts Society International Convention (PASIC) in San Antonio in November 2015.

Equipment and Audio

Friction requires two 5-octave (low C) marimbas (bows and mallets) and a PA system for playing the audio accompaniment.

In addition to the two marimba parts, the audio component plays a crucial role in communicating the music. The audio accompaniment files for each movement are provided on the included CD-ROM. These files are in stereo, WAV format, compatible with most audio playback software or music-playing devices. Amplify the audio accompaniment by connecting your playback device to the inputs of the PA system.

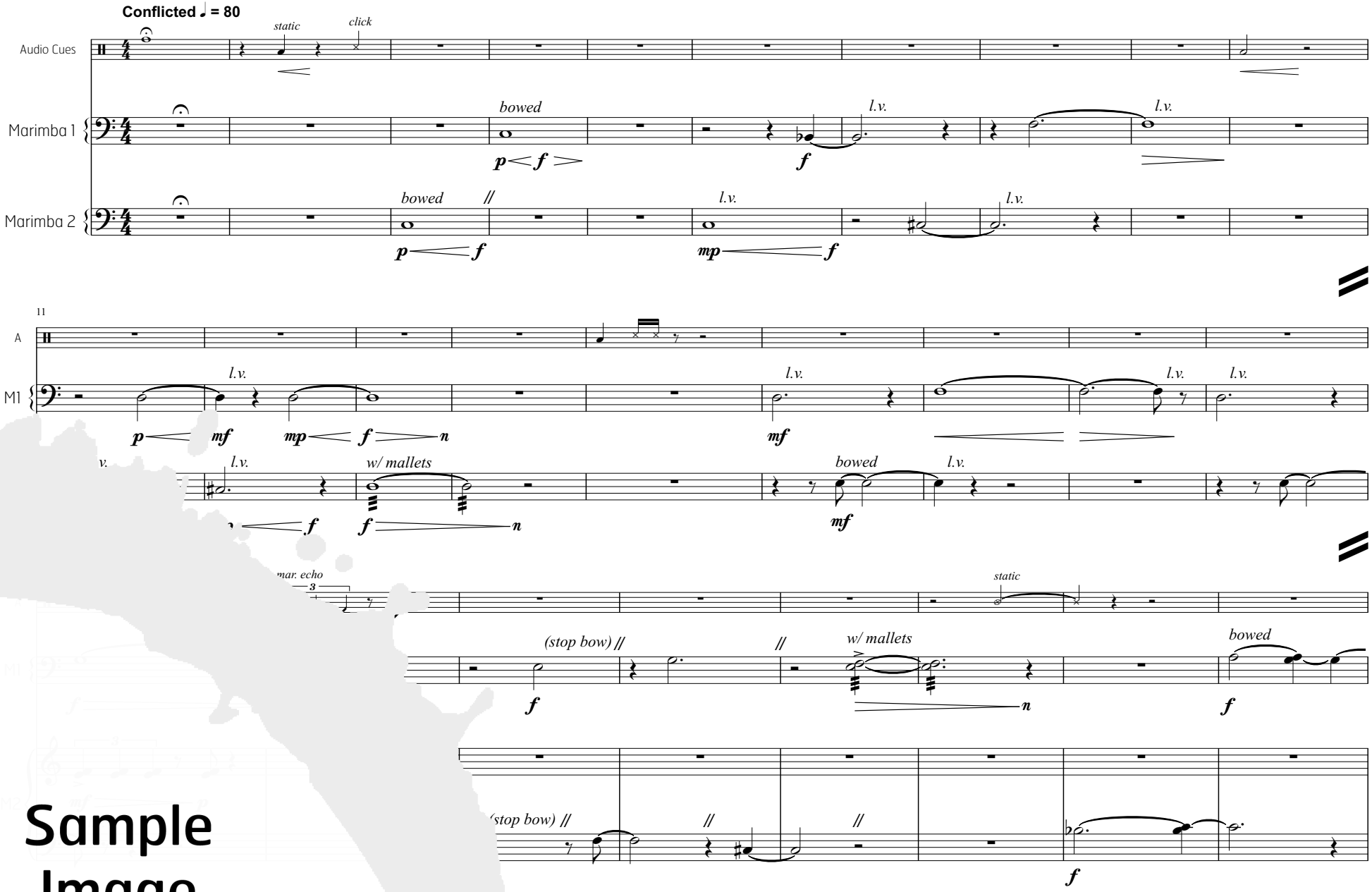
When setting up the PA, be sure to do a sound check to ensure a well-balanced blend between the live performers and the audio accompaniment. Either position the speakers in such a way that the performers on stage can hear them or use monitors. No click track is necessary to perform this piece; however it is critical for each player to be comfortable and familiar with the various audio cues. The most critical cues are included in each player's part, and all the necessary cues appear in the score.

Level: Advanced
Total playing time: 9'25"
Mvt. I playing time: 4'45"

Friction

Brian Blume

I. Internal



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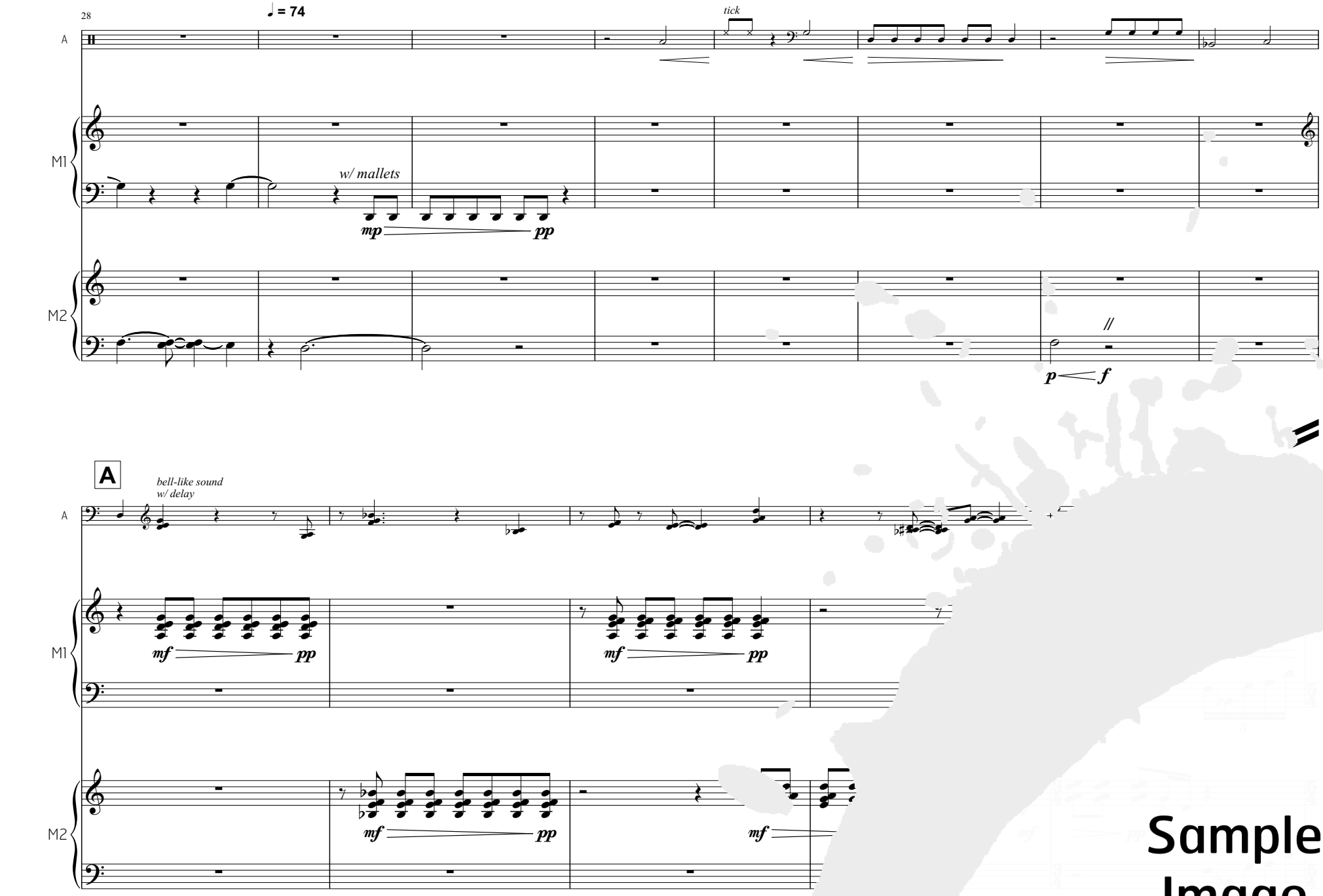

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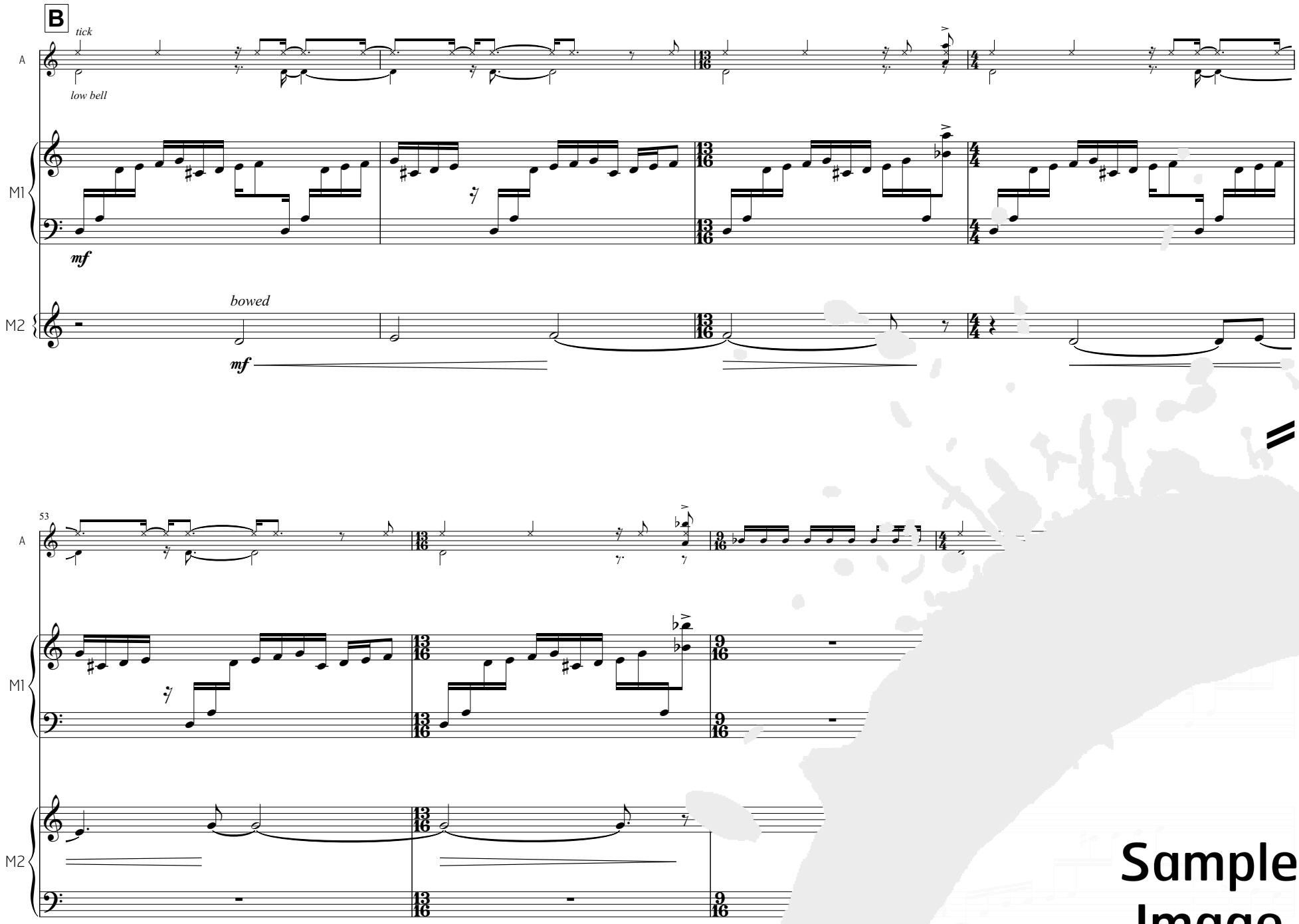

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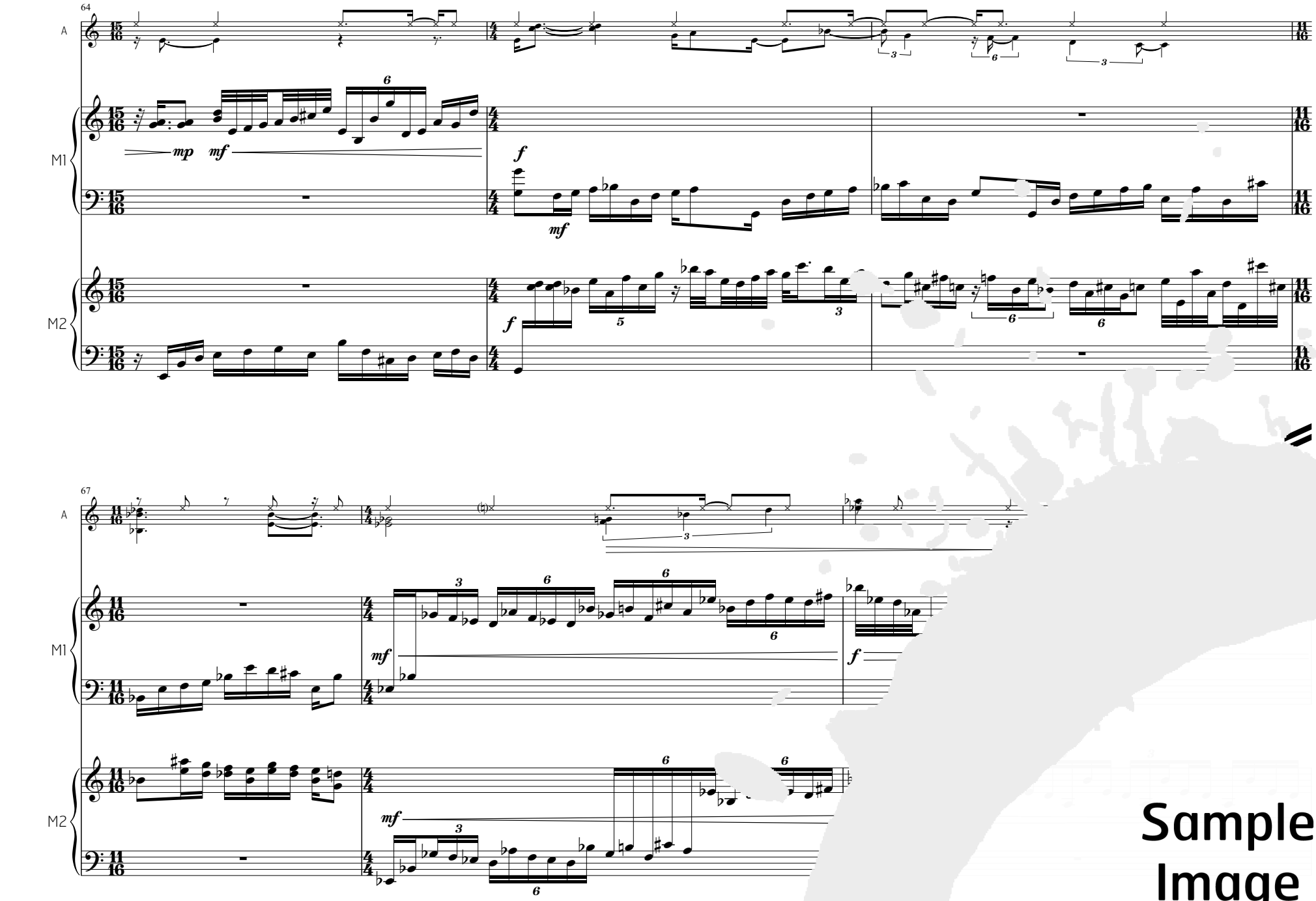
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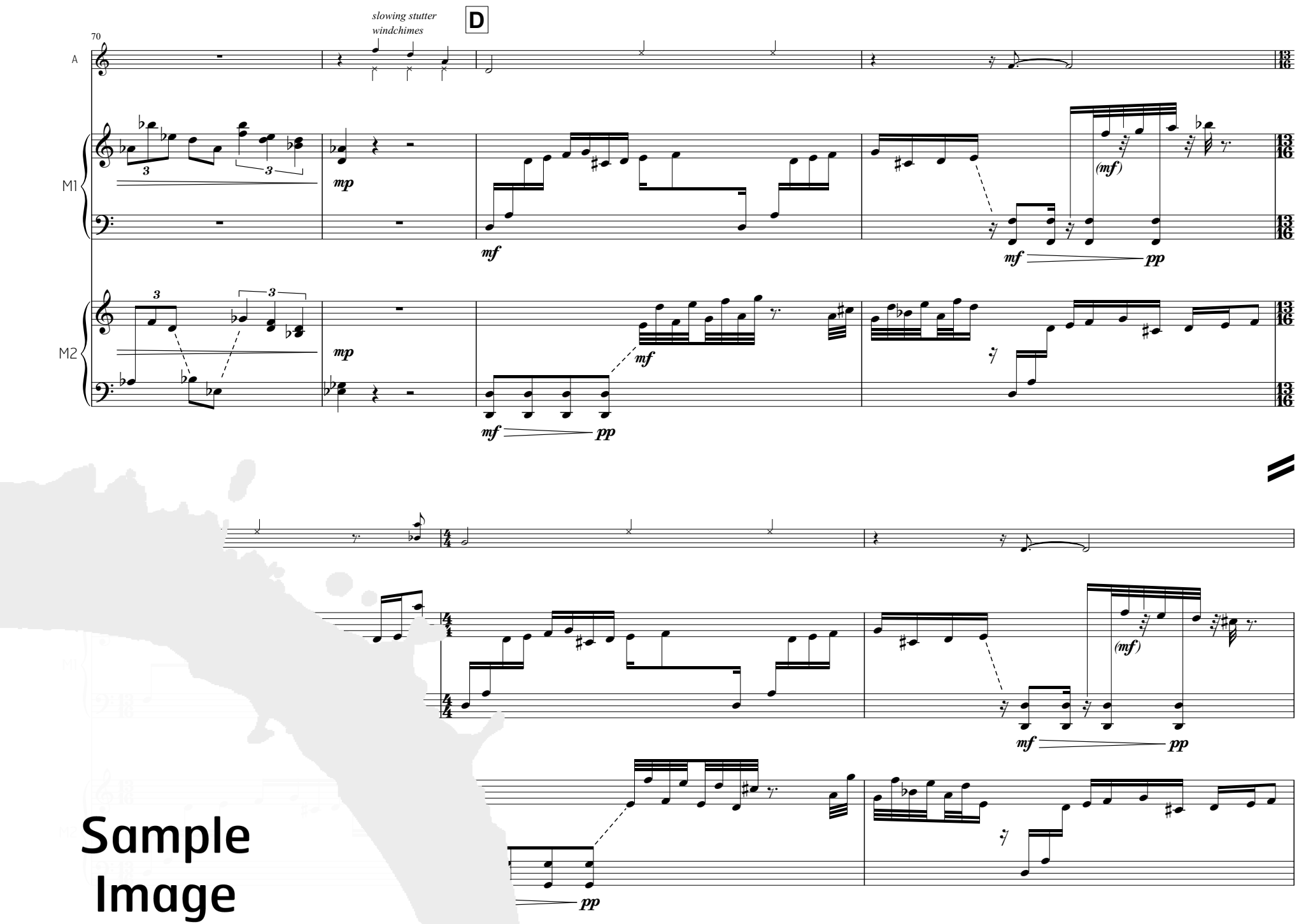

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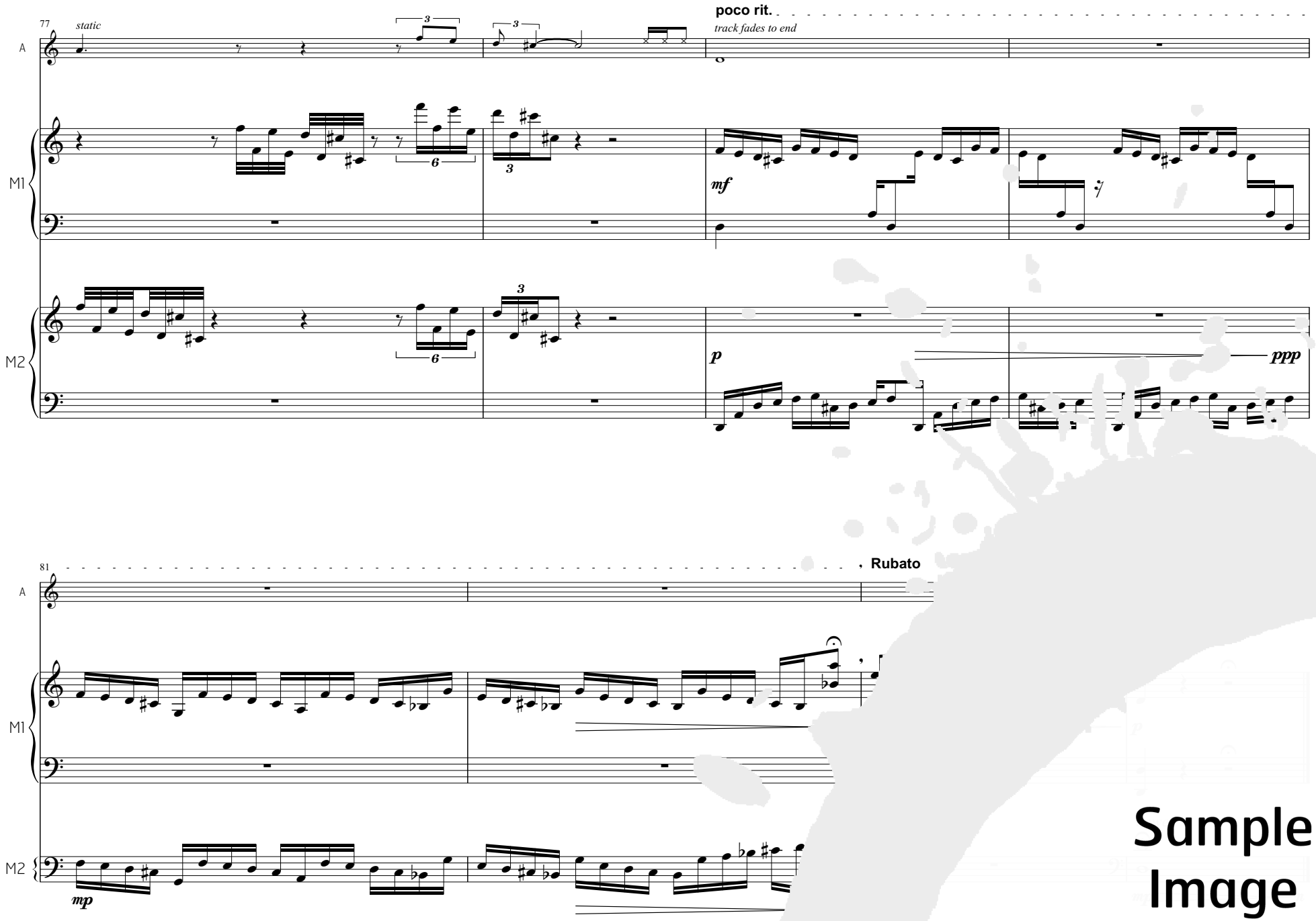

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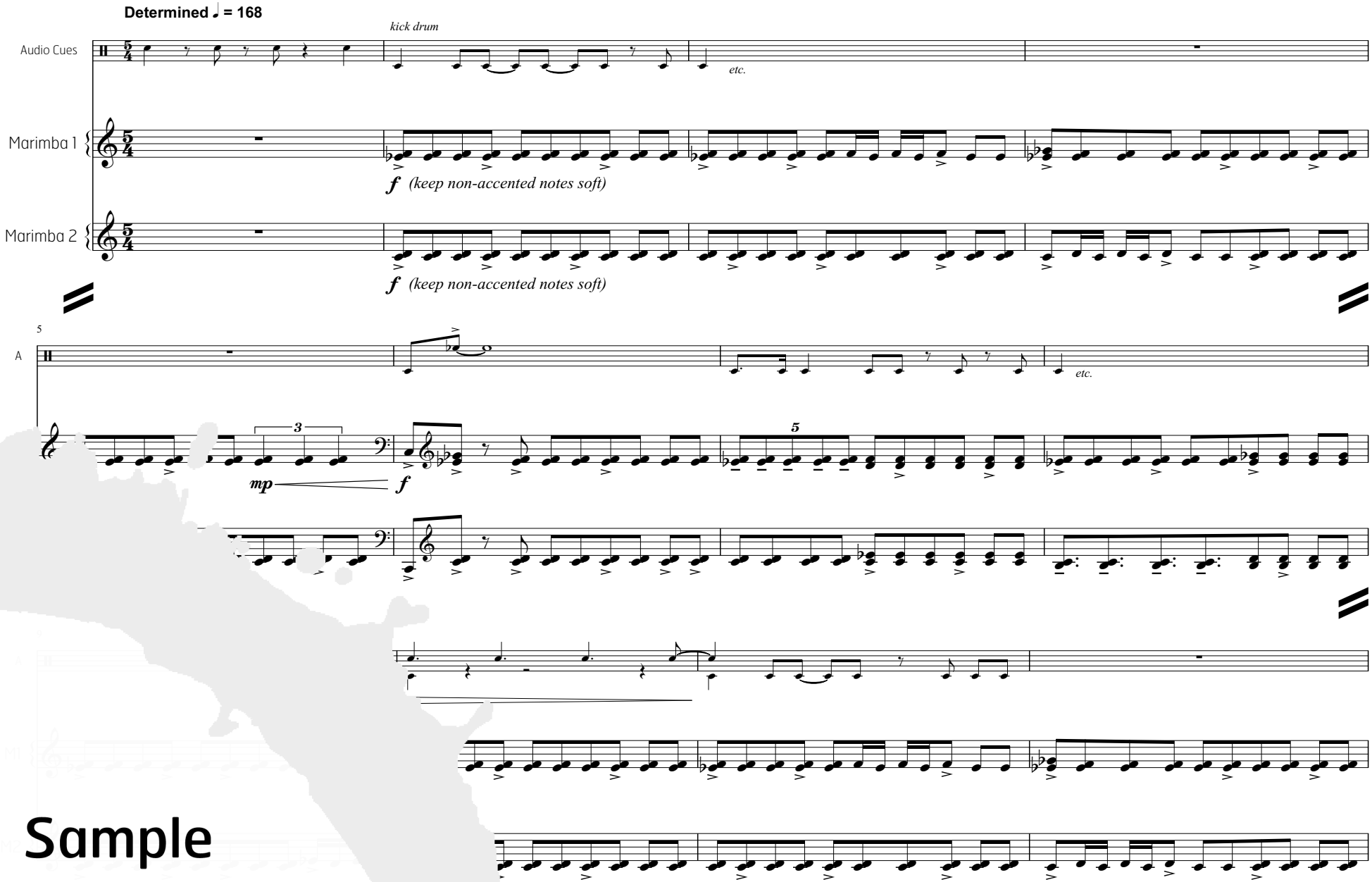
Mvt. II playing time: 4'40"

II. External



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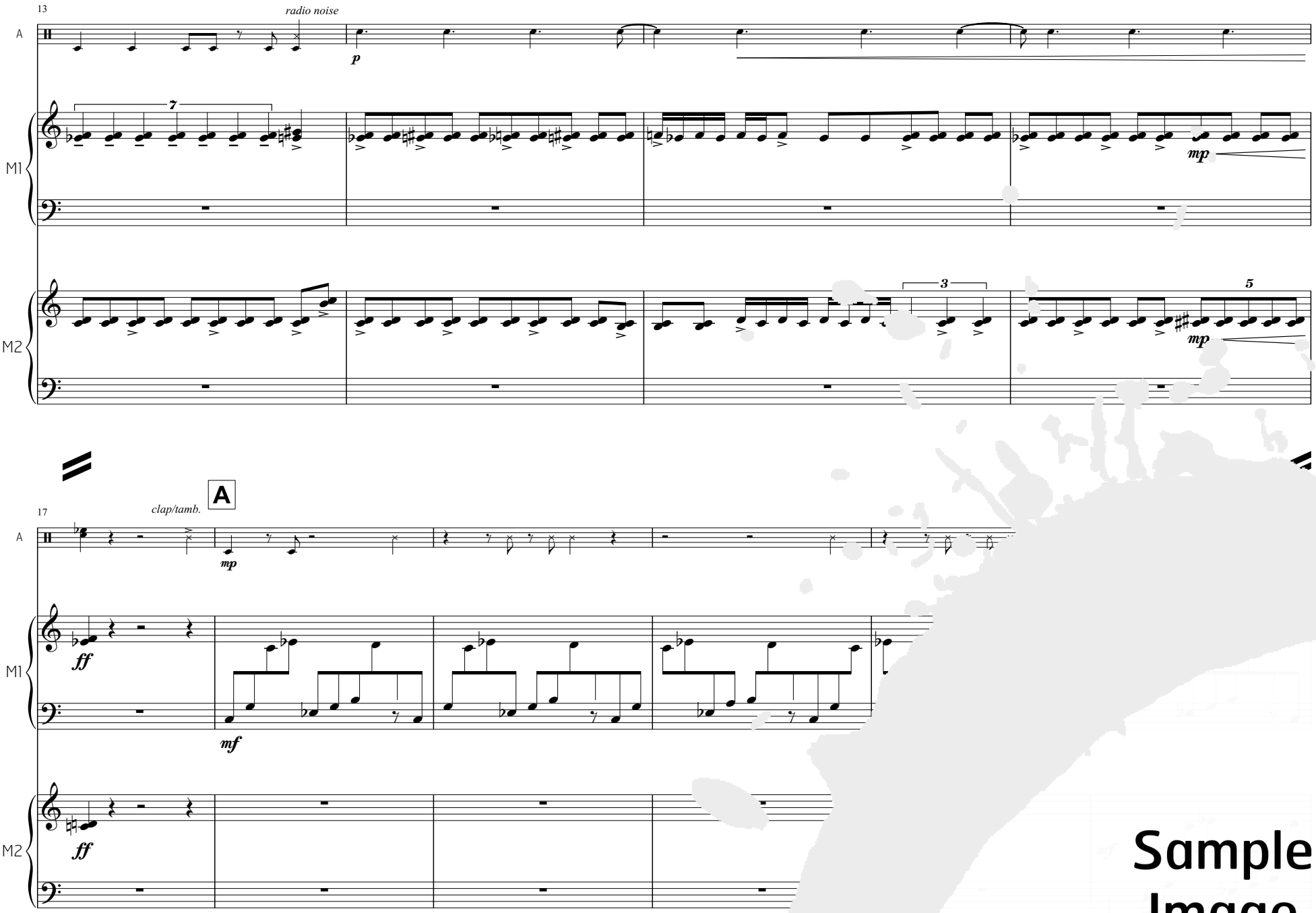

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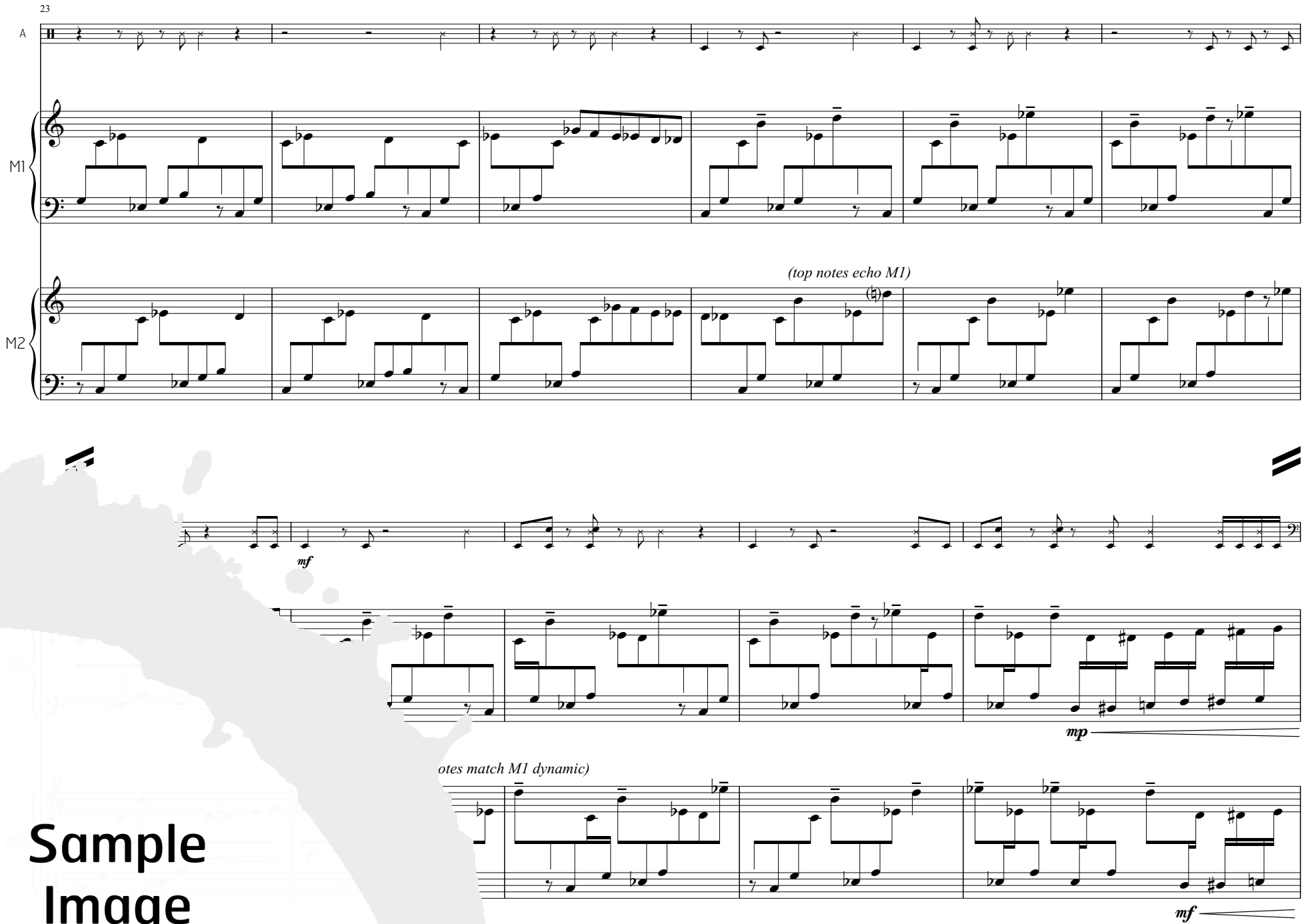

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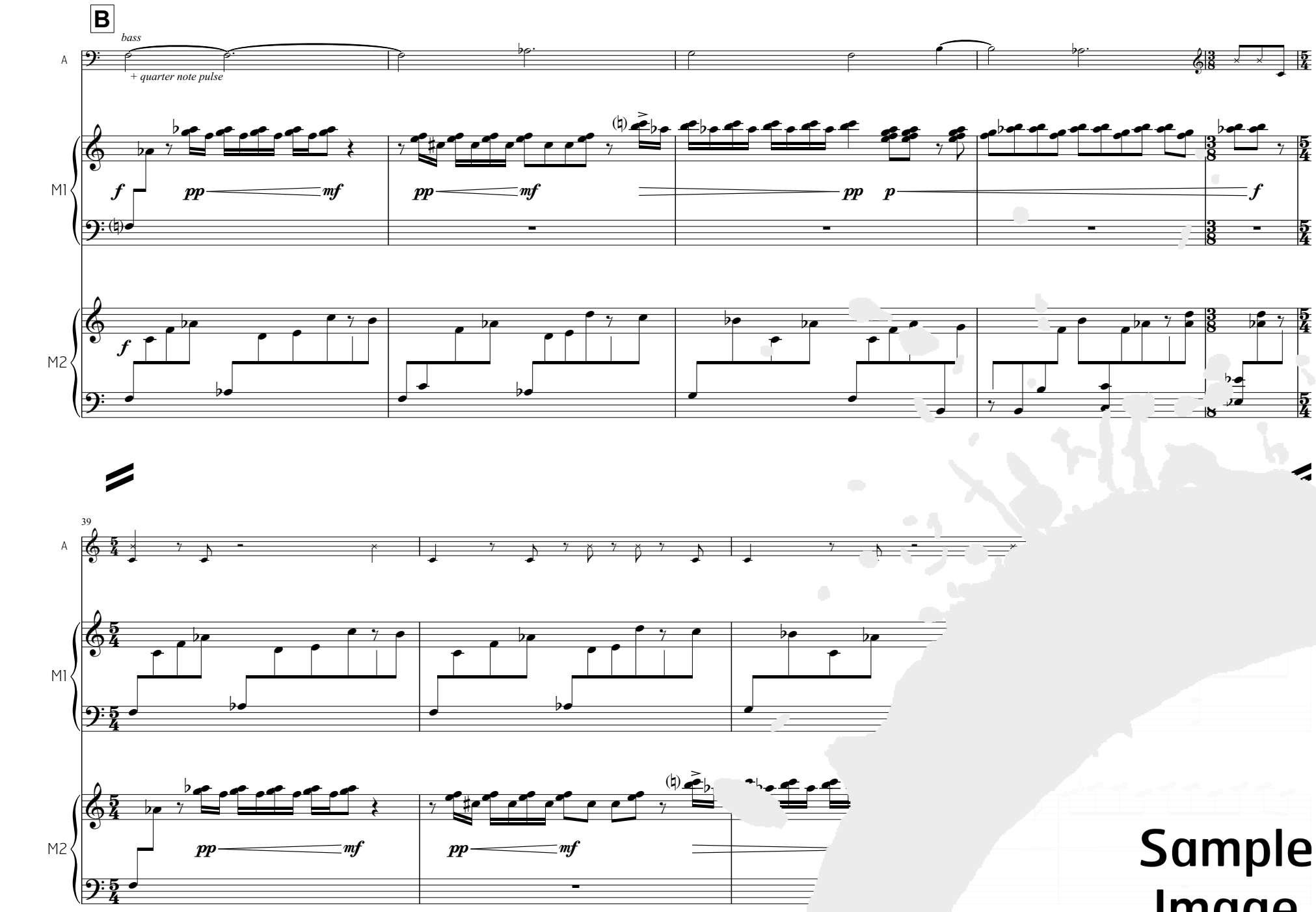

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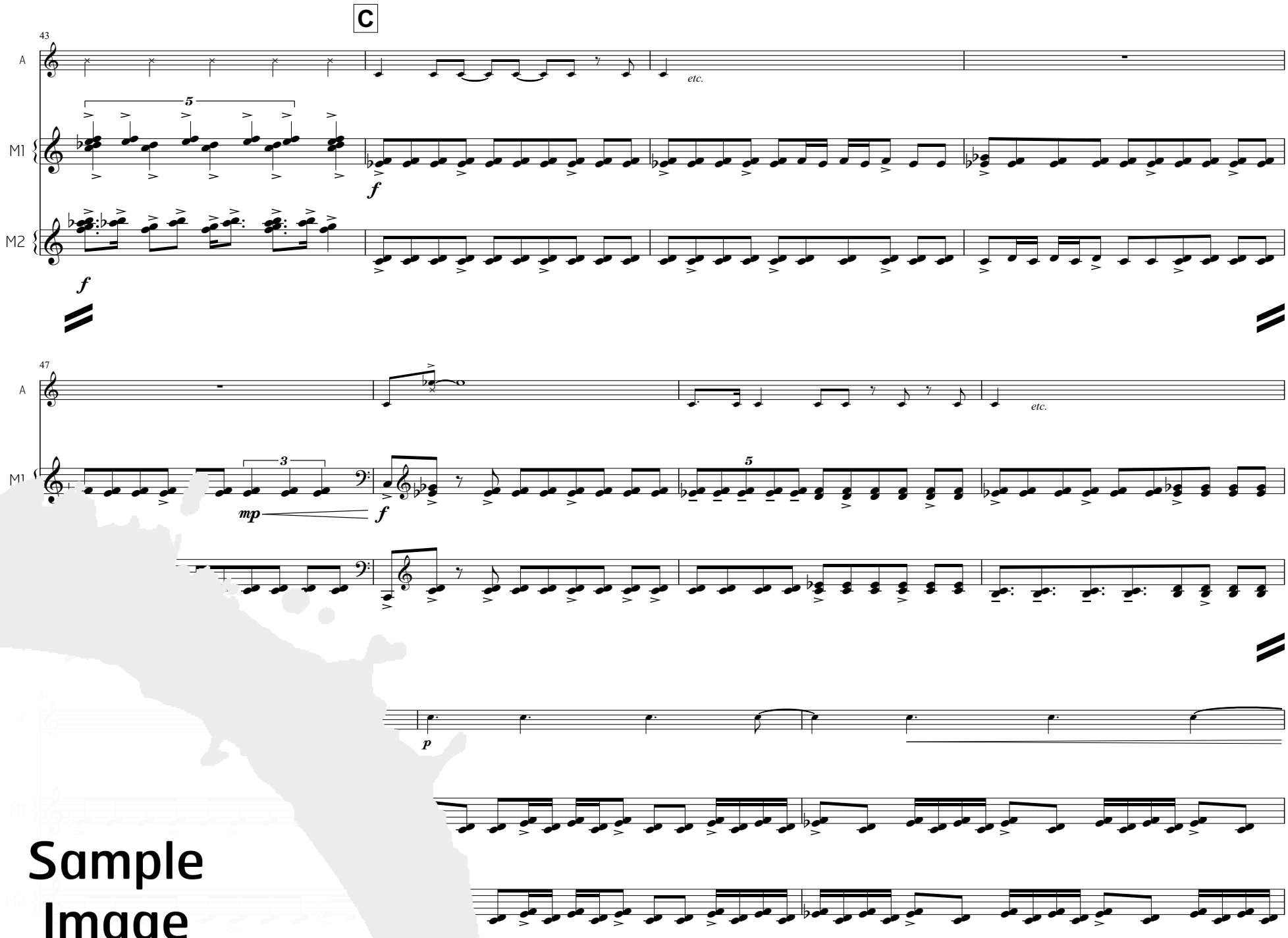

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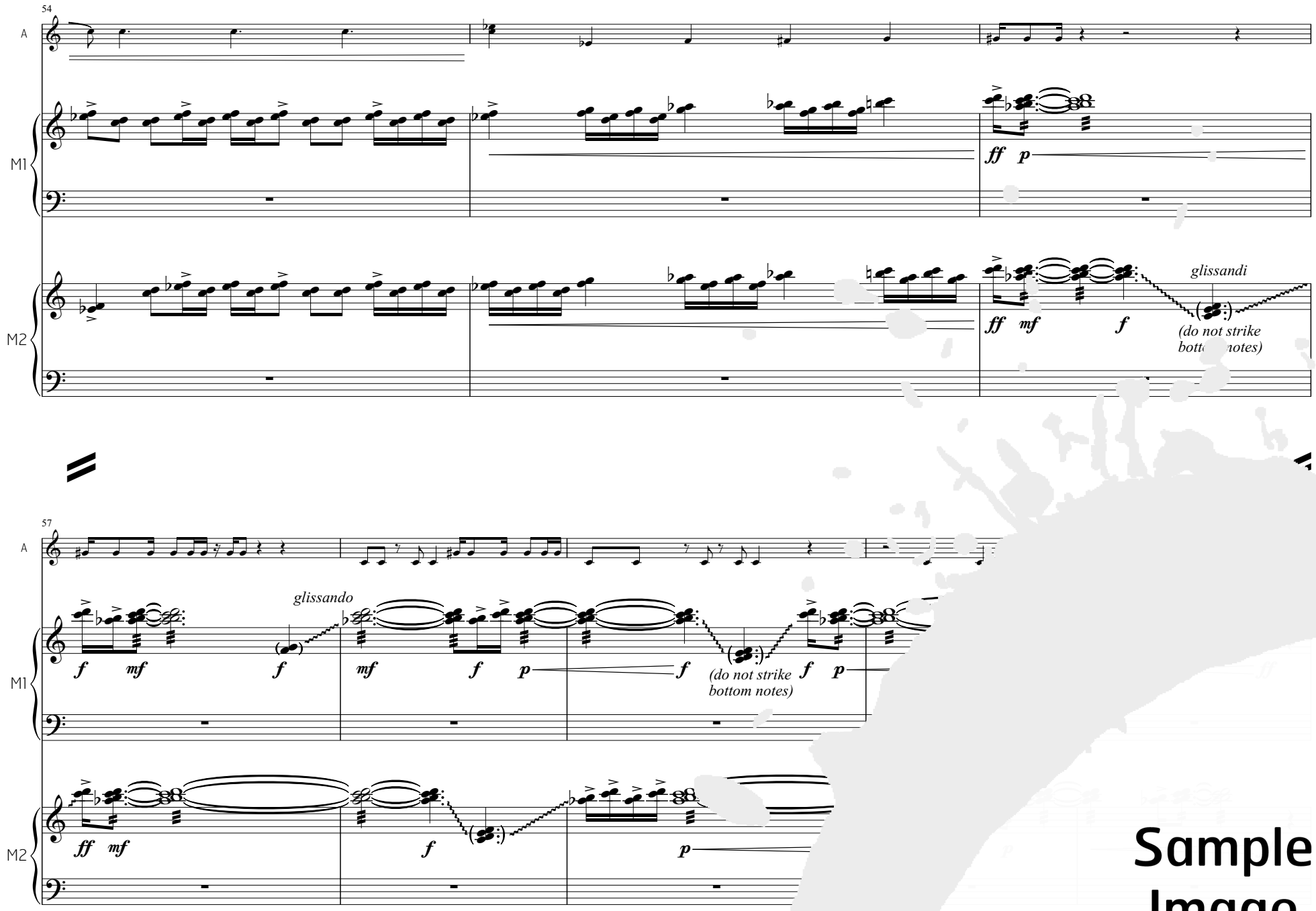

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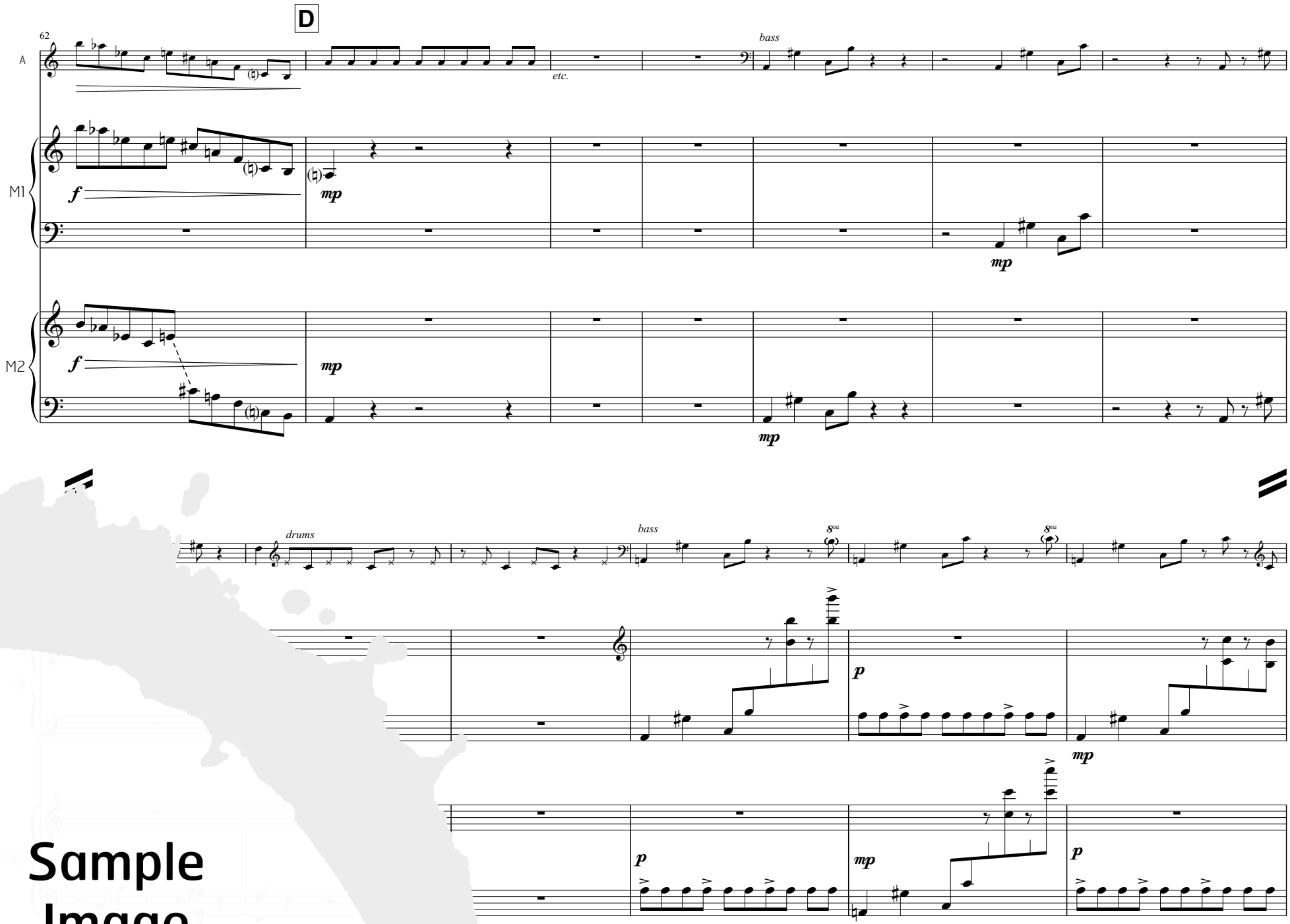

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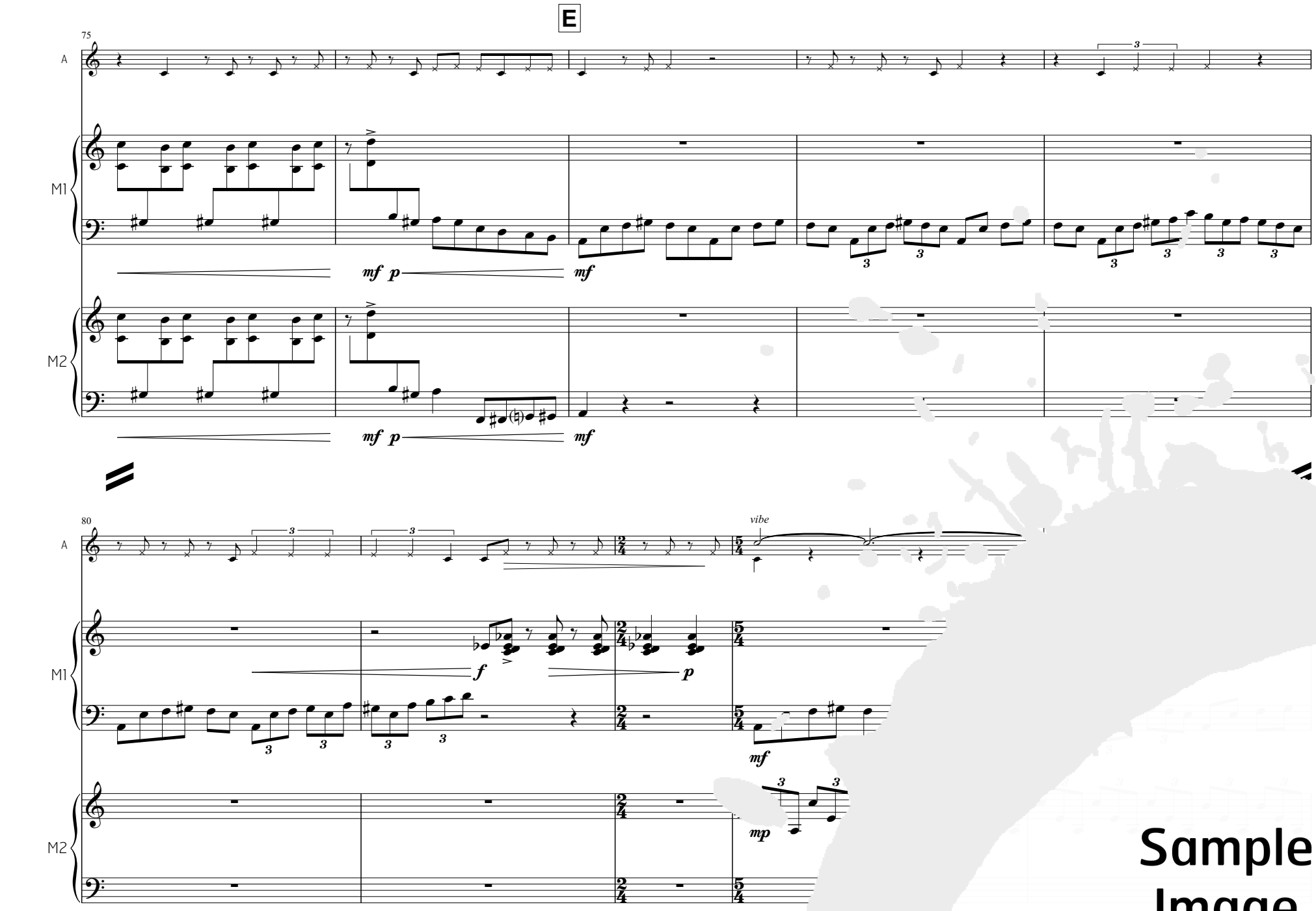

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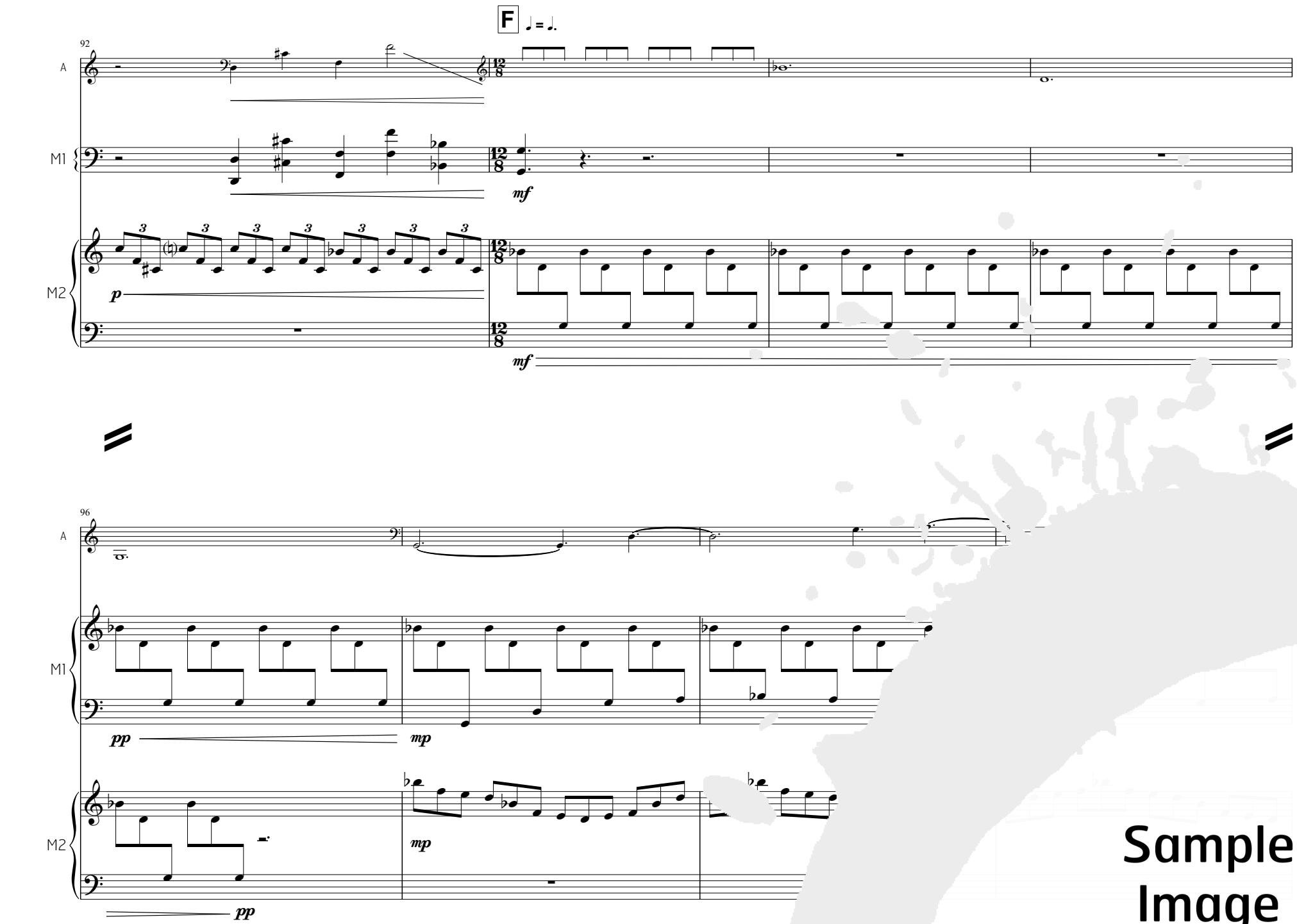

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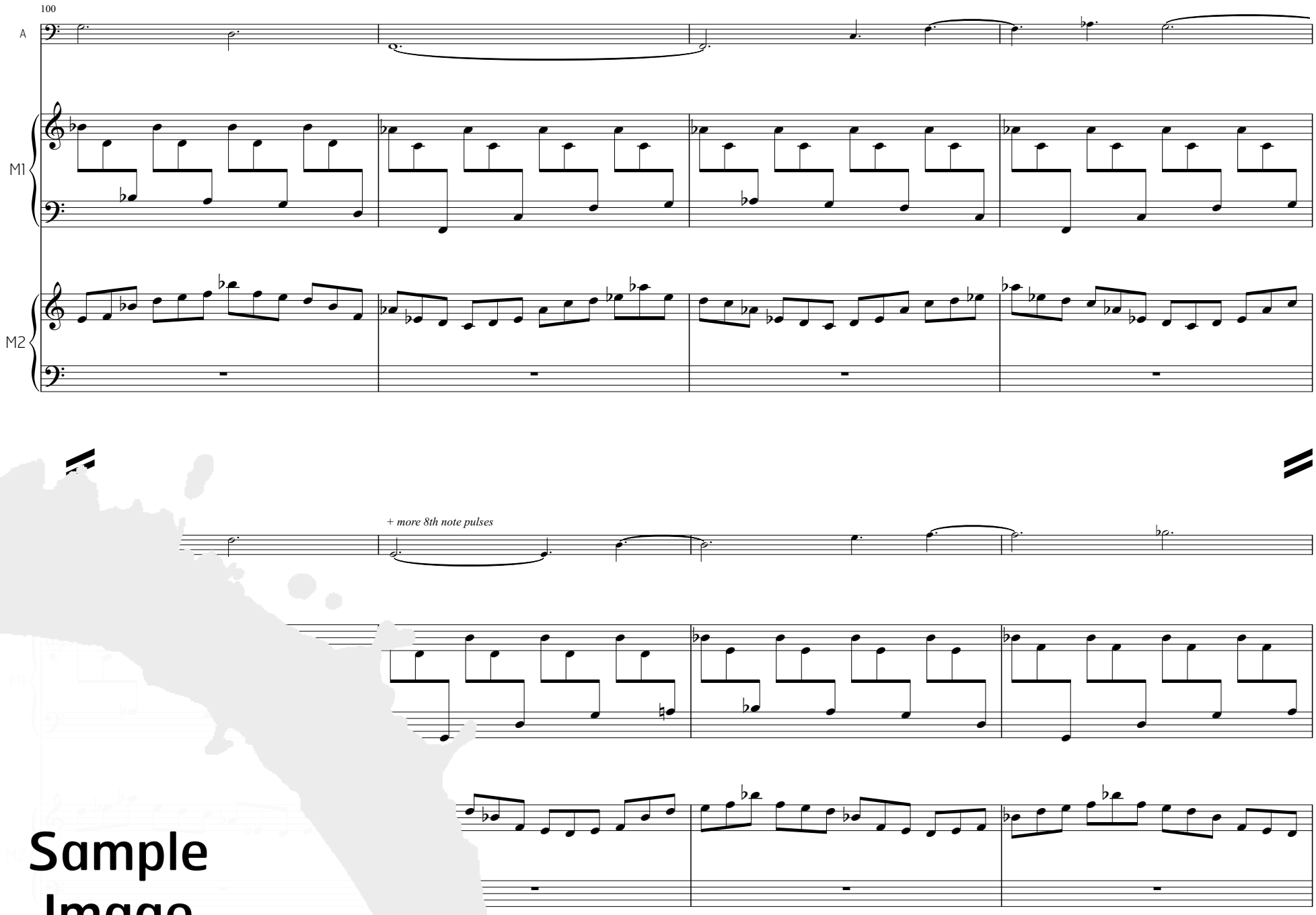

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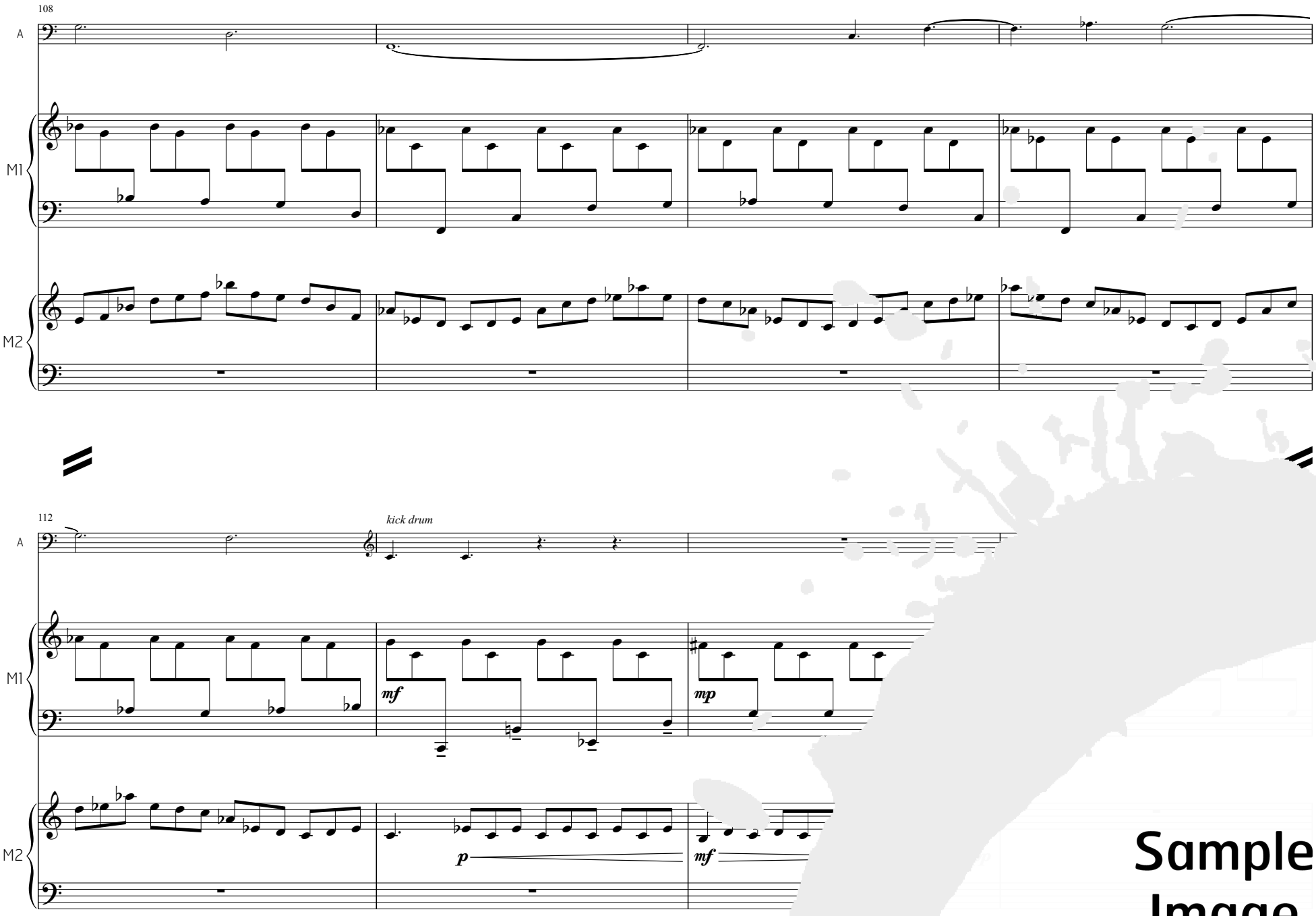

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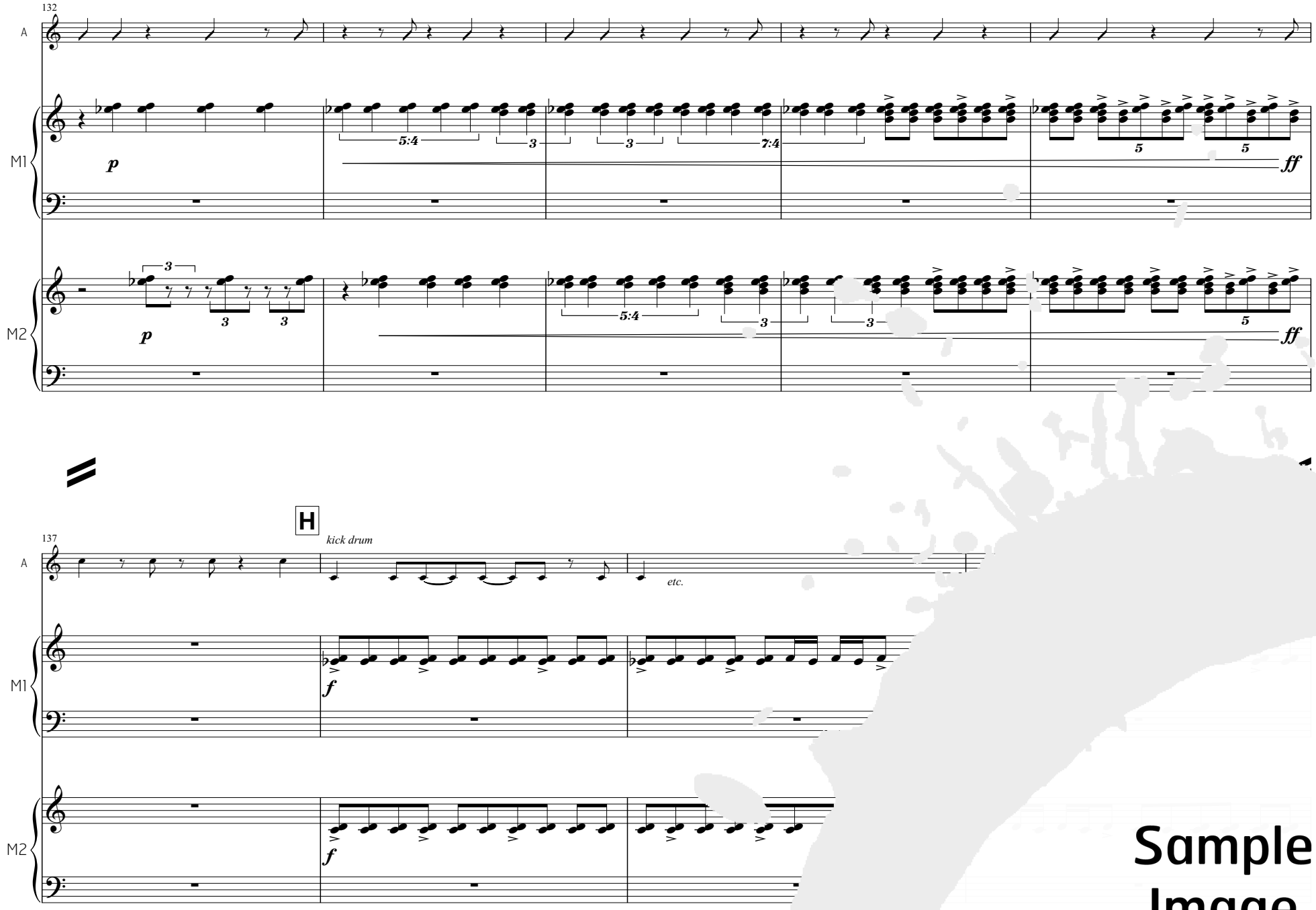

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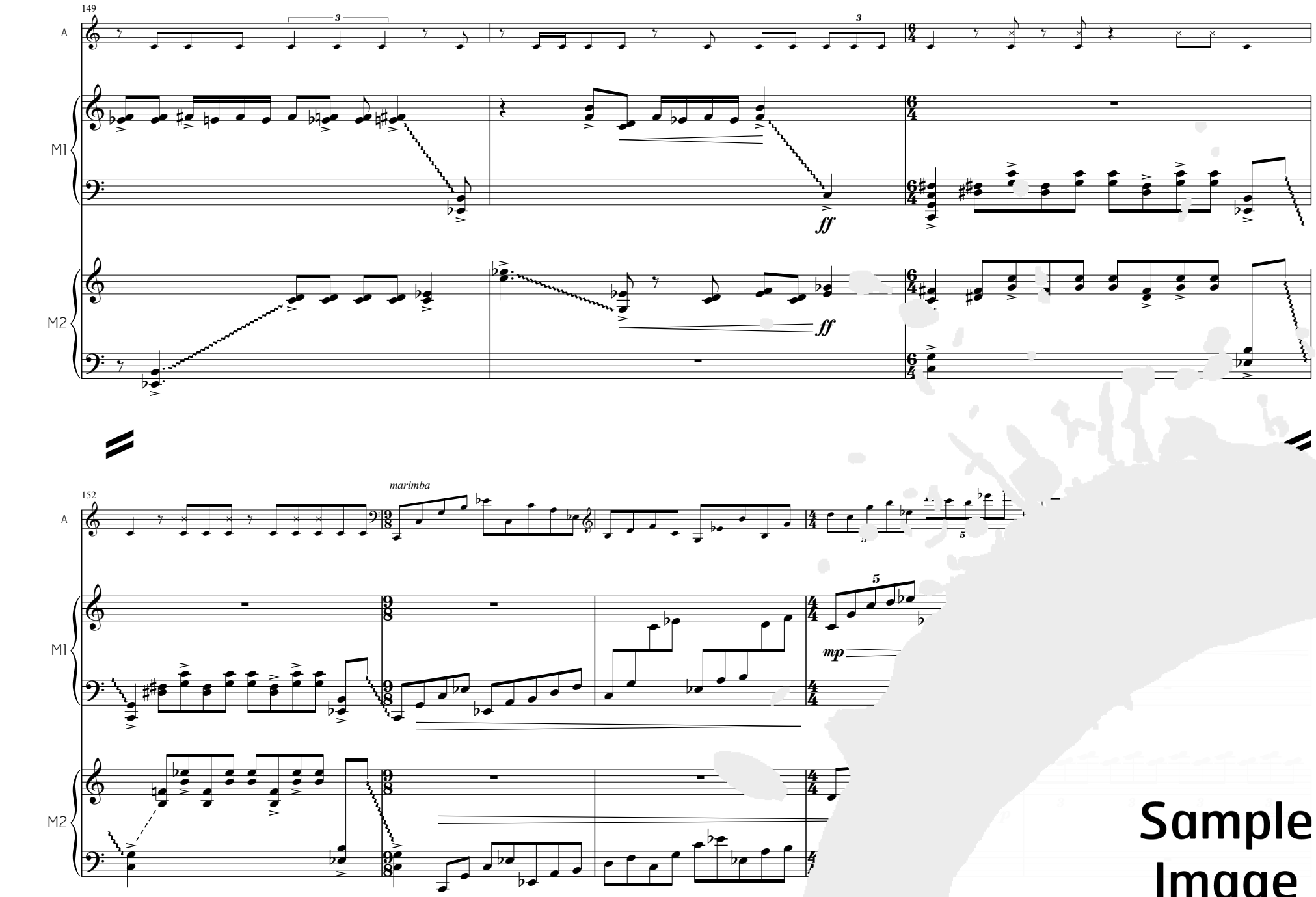

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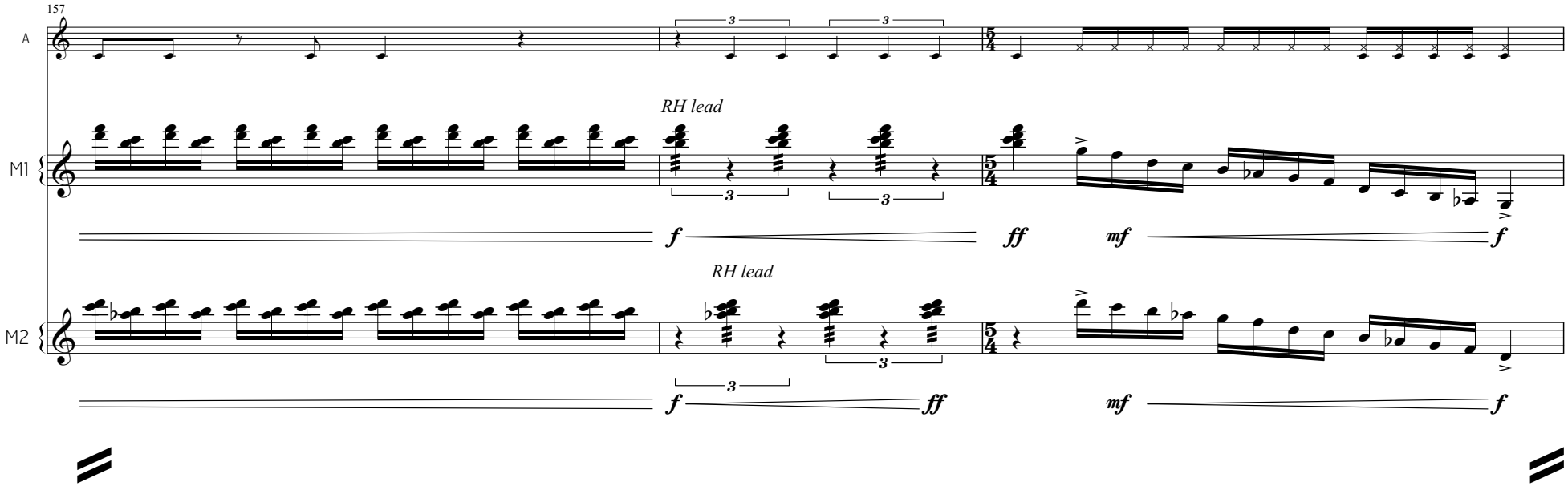

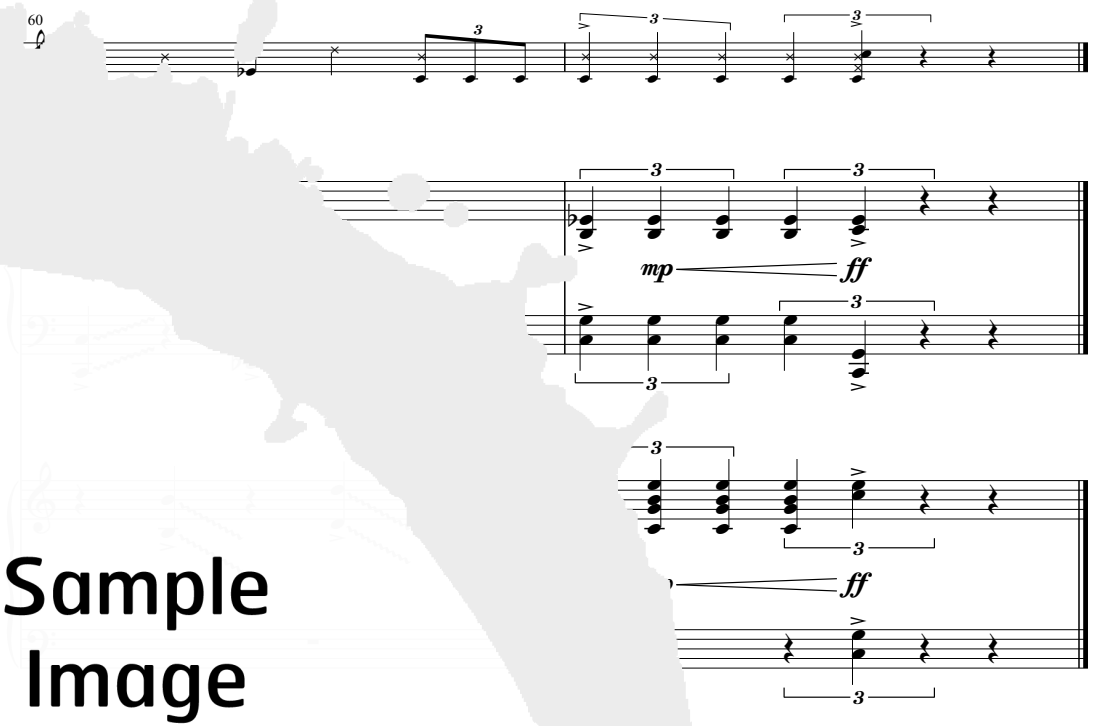

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