

**RUSSELL WHARTON**  
**PHYLOGENESIS**  
for solo snare drum and audio



**Phylogenesis** by Russell Wharton  
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**TSPCS16-010**

# Program Notes

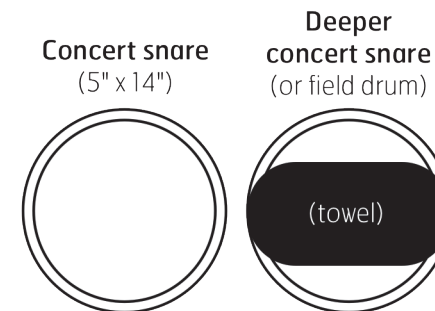
*Phylogenesis* (2016) is a work for a solo percussionist using two snare drums and audio. The title refers to the evolutionary history and development of an organism, and the musical development within this piece loosely mirrors that concept. As the inspiration for this piece, I considered the journey of organic life from its simple but alien beginnings to our modern, familiar present.

This piece was commissioned by my good friend Francisco Perez and premiered at the University of Kentucky in May of 2016. I would like to thank Francisco for the commission, for producing the audio track (which makes the piece WAY better), for putting together an excellent recording for the promotional video, and for years of friendship and musical adventures.

--Russell Wharton

## Performance Notes

This piece requires two snare drums. **The drum on the performer's left** is played with a rasping (scraper) stick and later with snare drum sticks. The drum must be articulate enough to clearly project the dense rhythmic material near the end of the piece, but must also be deep enough so that the tone of the scrape can be heard. The rasping stick should produce a guttural sound that bends in pitch as the player scrapes up and down the stick, similar to a frog guiro. A 5" x 14" concert drum should be sufficient.

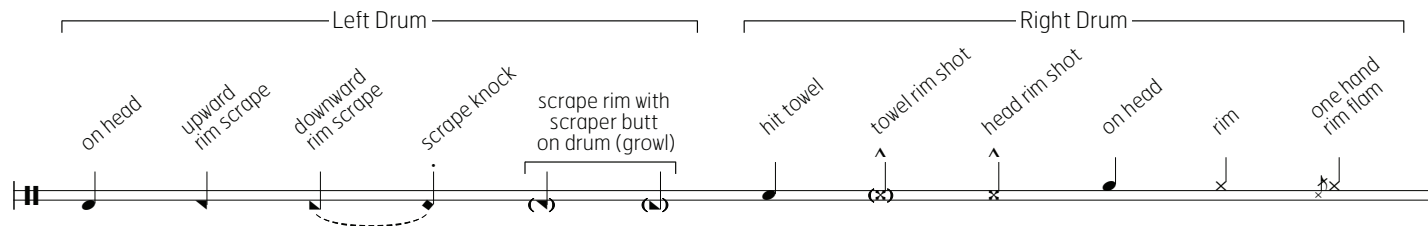


Performer

**The drum on the performer's right** is primarily played with a small towel laid over half of the drumhead. Striking the towel should produce a sound that is deep but with a soft articulation, the effect being that of a large drum being played off in the distance. The second third of the piece requires the player to perform several fast rebound figures on the towel, so the towel cannot be too thick. If the performer prefers, the towel can be folded once for the beginning of the piece and then unfolded once the audio playback begins. A field drum or deep concert drum is recommended.

*Phylogenesis* calls for an audio accompaniment. The performer initiates the audio track at measure 55, at which point the performer must play along with the audio component. On the included CD-ROM, there is a version of this audio accompaniment that includes a click track for rehearsal purposes. During performance, the amplification system should be set up so the performer can easily monitor its sound while also not overpowering its volume. If properly balanced, the audience will experience the piece as a "duet" between the soloist and the audio.

# Notation Key



The piece calls for several extended playing techniques:

## Upward/Downward Scrape

- The player scrapes the rasping stick against the front rim (furthest from the player) at roughly 2 o'clock.
- The angle of the stick during a scrape should be the same as the player's natural snare drum grip, and the wrist should remain in a neutral position. Scraping the drum at 12 o'clock, for example, puts the player's wrist out of alignment.
- A "downward" scrape refers to the player scraping away from their body and extending the elbow and should produce a descending pitch bend.
- An "upward" scrape is the opposite: The player pulls the rasping stick towards their body, which should produce an ascending pitch bend.
- The majority of the scrapes in the piece are downwards.

## Scrape Knock

- As the player is executing a downward scrape, he/she quickly releases the back three fingers of the left hand, causing the butt of the rasping stick to snap into the drumhead.

## Growl

- A regular rim scrape but with the butt of the stick also in contact with the drumhead. This should produce a much deeper and more guttural sound than a regular scrape.
- The player may find that the rasping stick doesn't quite fit on the drumhead. To keep the butt of the rasping stick from accidentally hitting the rim, the player may choose to transition to and from a regular scrape at the beginning of the downward growl and the end of the upward growl.

## One-Hand Rim Flam

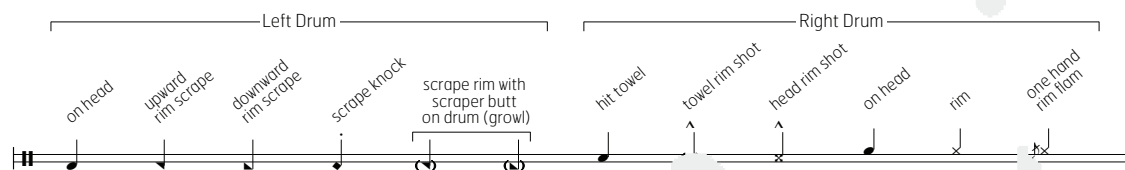
- The player executes a flam on the rim with the right hand only. The grip must be very relaxed, and the stick should move in a slightly Moeller-like whipping motion.
- The butt end of the stick strikes the rim first near 5 o'clock and second near 11 o'clock. Be sure both ends of the stick strike the actual rim and not the towel.
- The player will need to slightly release his/her back fingers from the stick so that the fingers do not accidentally strike the drumhead.

Level: Advanced  
Approx. playing time: 7'25"

Commissioned by Francisco Perez

# Phylogenesis

Russell Wharton



♩ = 134

play 3x

3

mf

6

10

15

18

21

3/4

The main musical score is written for a single staff in 7/8 time. It begins with a repeat sign and a first ending bracket. The score is divided into measures, with measure numbers 3, 6, 10, 15, 18, and 21 marked. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Above the staff, there are numerous 'x' marks indicating specific drum techniques. The score concludes with a 3/4 time signature change.

Sample  
Image



25

*mp*

Free time

32 Somewhat drunkenly

29

*ff* *pp* *f* *mp*

*growl* *upward growl*

Increasingly agitated

accel.

34

*cresc. poco a poco*

Free time

43 ♩ = 153

41

*pp* *ff* *subito p*

*growl* *upward growl*

*upward scrape*

Sample  
Image

45

*dim.*

*play 4-5x*

*rit.*

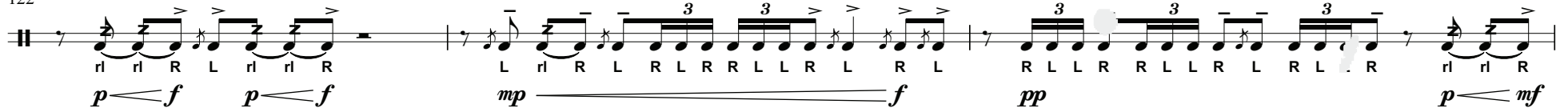
*R R R R*

*3/4*

# Sample Image



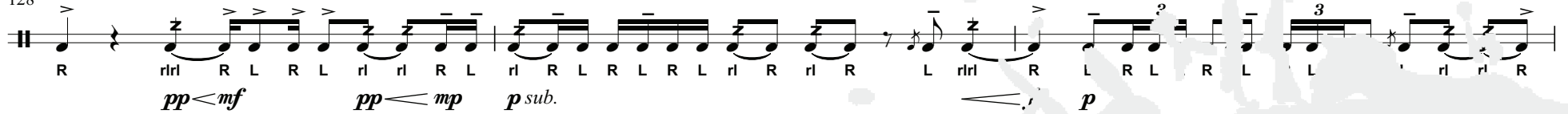
122



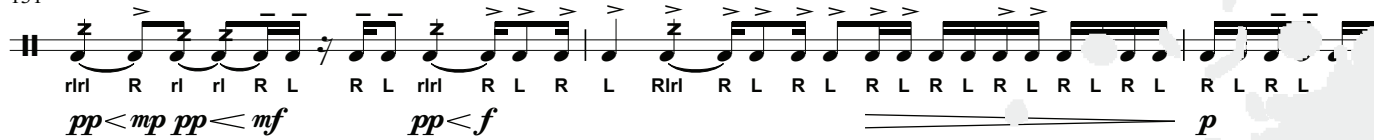
125



128



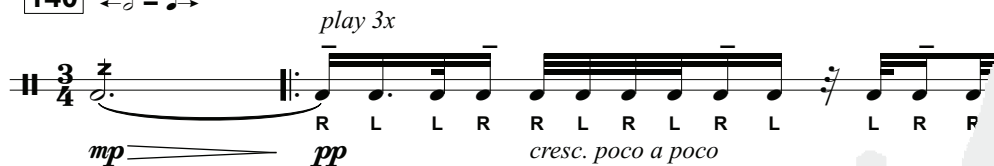
131



134



137

140  $\leftarrow \text{half note} = \text{quarter note}$ 

play 3x

cresc. poco a poco

Sample Image

143  $\leftarrow \text{♪} = \text{♪} \rightarrow$

*f* *p* *f*

146

*p* *ff* *pp < ff* *p* *mf*

149

*f* *p*

*if* *pp*

159  $\leftarrow \text{♪} = \text{♪} \rightarrow$   
snare off, switch to scrapper

*ff* *f* *mf*

gradual rit.  
play 3-5x

*p*

# Sample Image



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