Stolen Thoughts

for tenor, double tenors, and double seconds steel drums and tape

By Michael P. Geraci
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STOLEN THOUGHTS: DIRECTIONS

For the Program

About the Piece

Stolen Thoughts, the piece which you are about to, are, or have just heard (and/or seen) was this composer's first attempt at combining the two major parts of his life, steel drums and electronic music, into one (semi-) coherent piece. All of the sounds in the tape part were created through the processing of recorded sounds of steel drums in one way or another. The piece was premiered in Oberlin, OH on February 23, 2006 and underwent an overhaul the following summer. Its original performers were Michael P. Geraci, Ze'ev Saffir, and Stephen Lind.

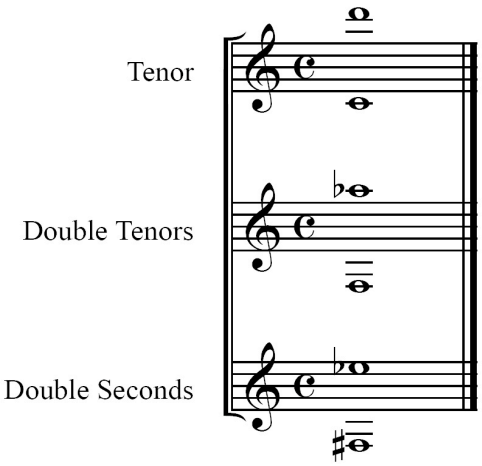
About the Composer

Michael P. Geraci, a senior in the electronic music program at Oberlin's Conservatory of Music, has been playing steel drums since the moment he arrived at college. Since that first moment he has traveled the world playing pan (well, at least to Trinidad. And New York) and performed in five panorama festivals. He is also the director of Oberlin Steel, Oberlin College's only steel drum band.

For the Performers

Range of Instruments

The pans required for the performance of this piece must have at least the ranges below:



Methods of Playing

Besides normal performance practice, you will be asked to play on your pans in three non-traditional ways:

- In the beginning section you will turn the pan upside down while keeping it in its stand, and use a cello or bass bow on the bottom of the skirt of your pan. This can create a range of sounds from a very low hiss to screechingly loud pitches. You will be asked to accomplish this full range in the piece.
- In the middle section you will be asked to mount a rubber superball on the end of a stick and pull the ball across the notes of the pan while holding and maintaining pressure on the stick. This will create very subtle tones which sound almost like moans.
- Late in the middle section, you will be asked to hit the outside of your pan with your mallets. Use the rubber ends of the mallets to create a mellow, but loud sound.

Rolling

Roll any note which is a half note or longer.

Synchronization

The timing of the tape part is notated above the top staff. Ideally, during a performance the CD player's time display (or a suitable replacement) is within view of the performers to easily enable synchronization.

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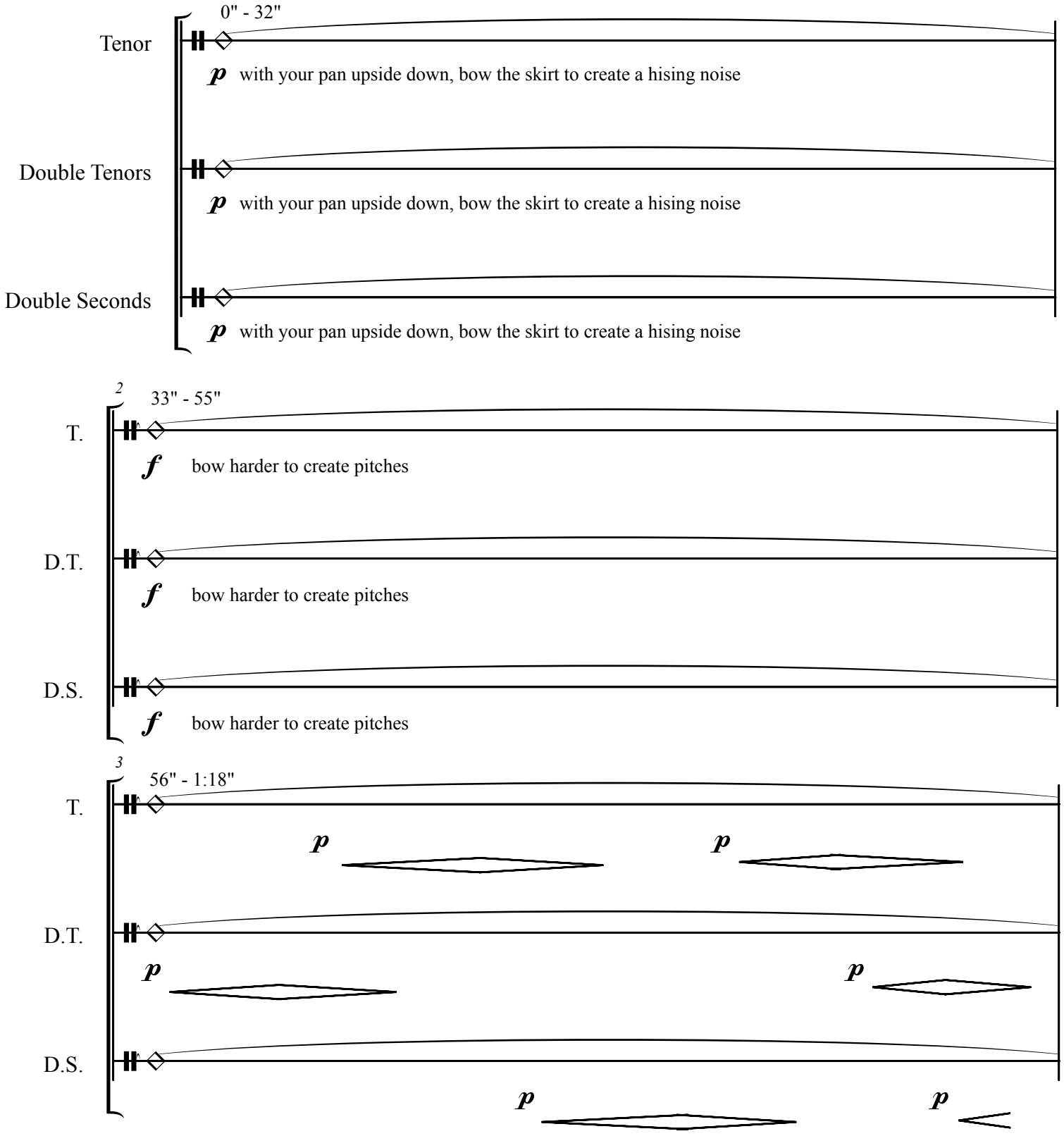

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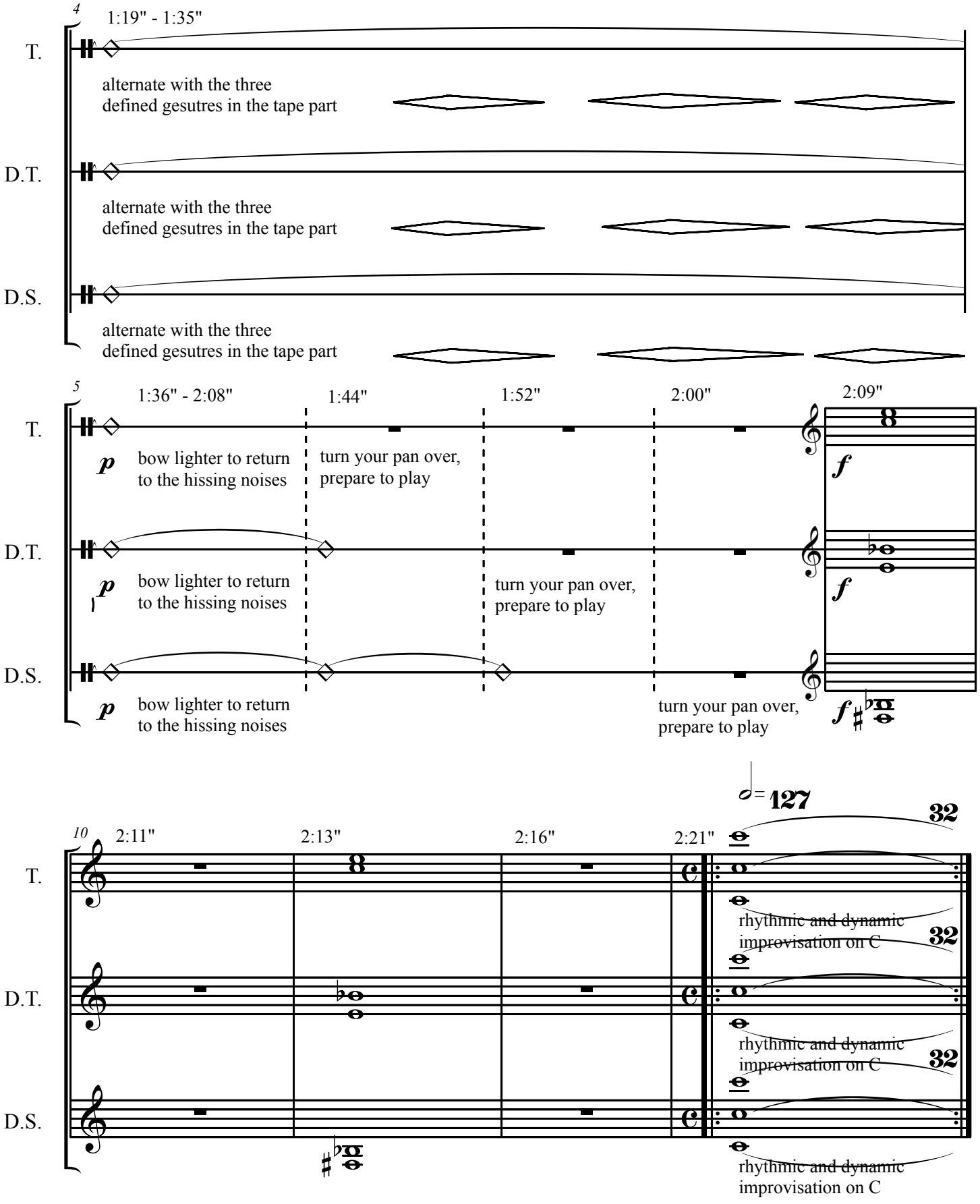
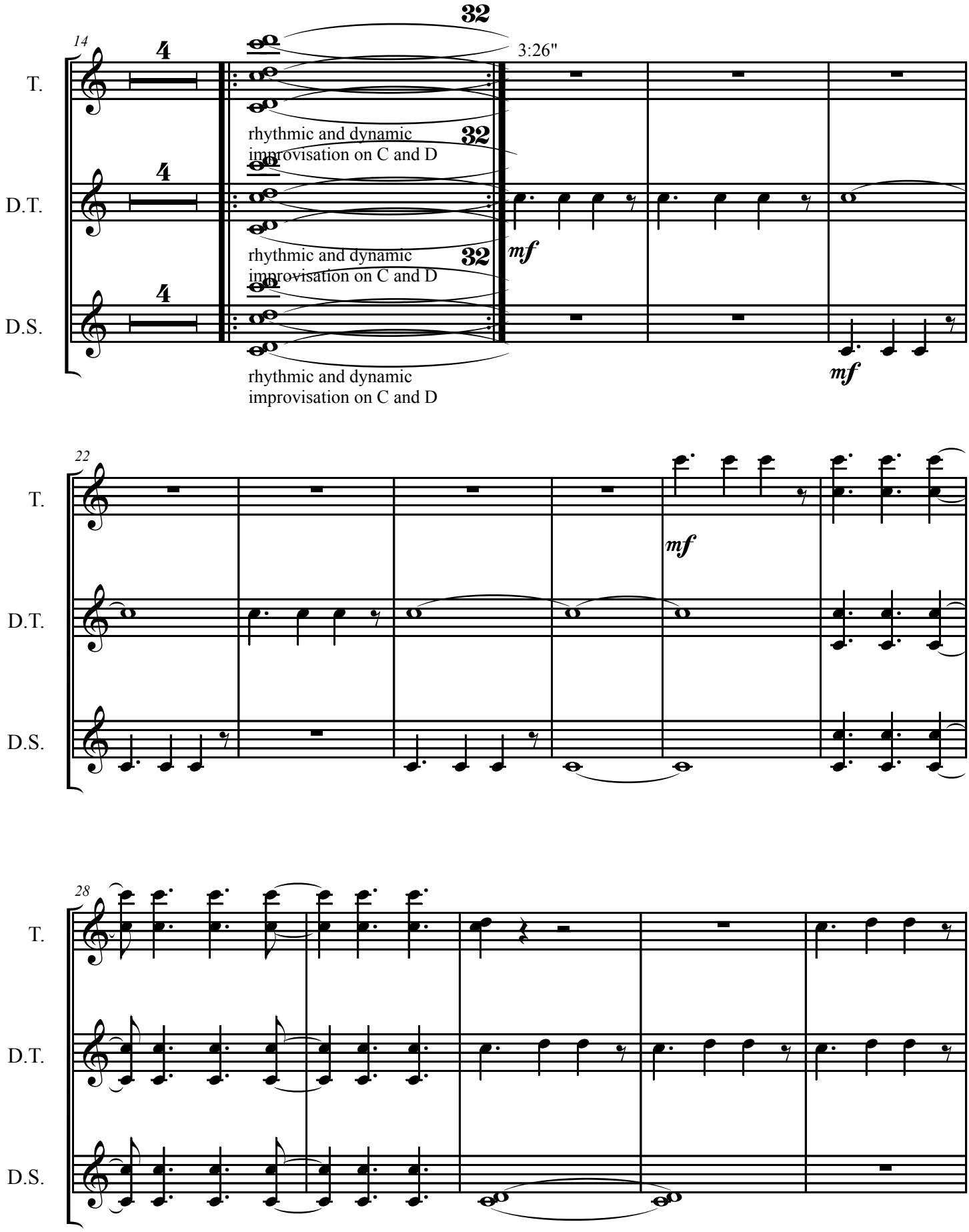
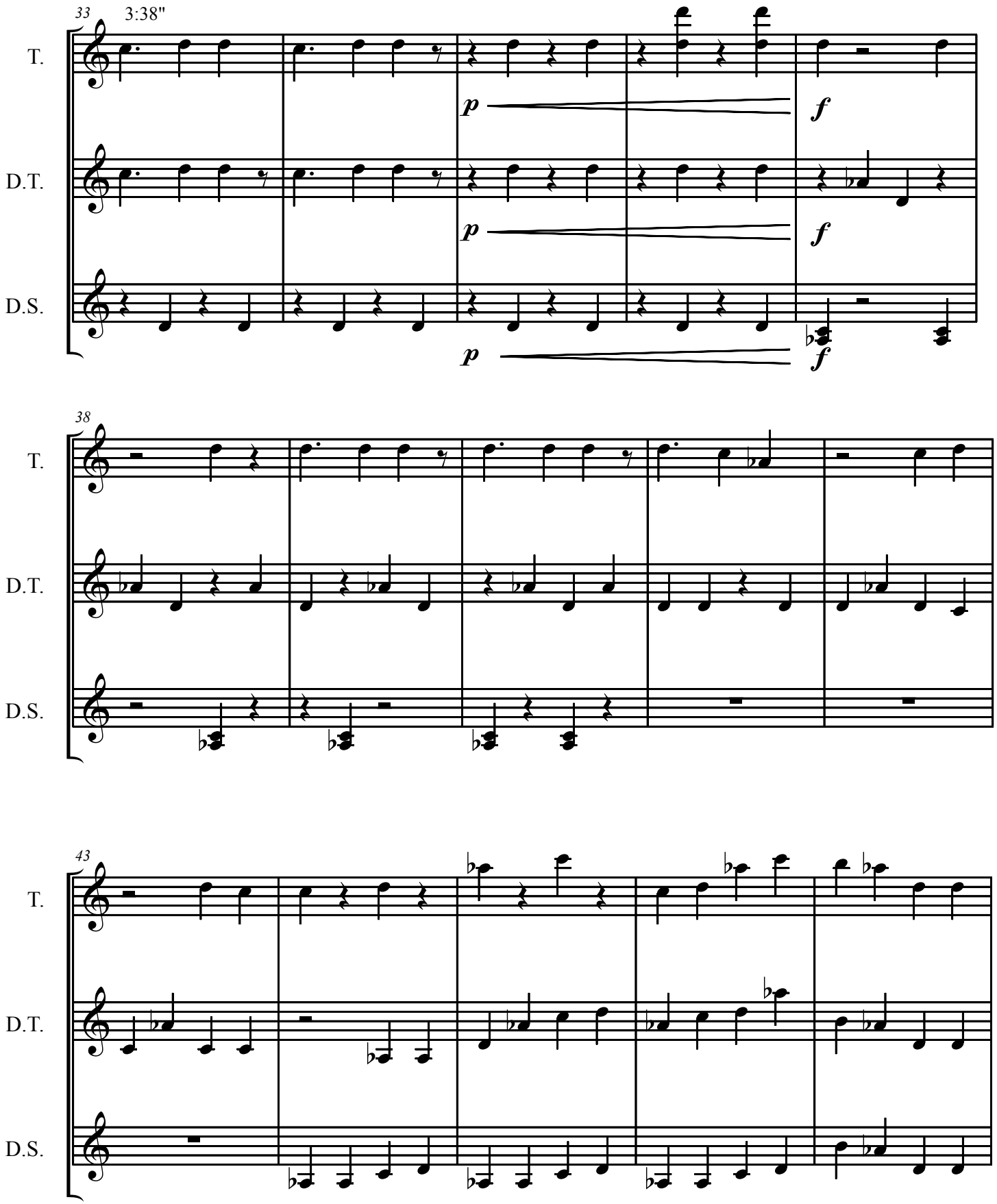
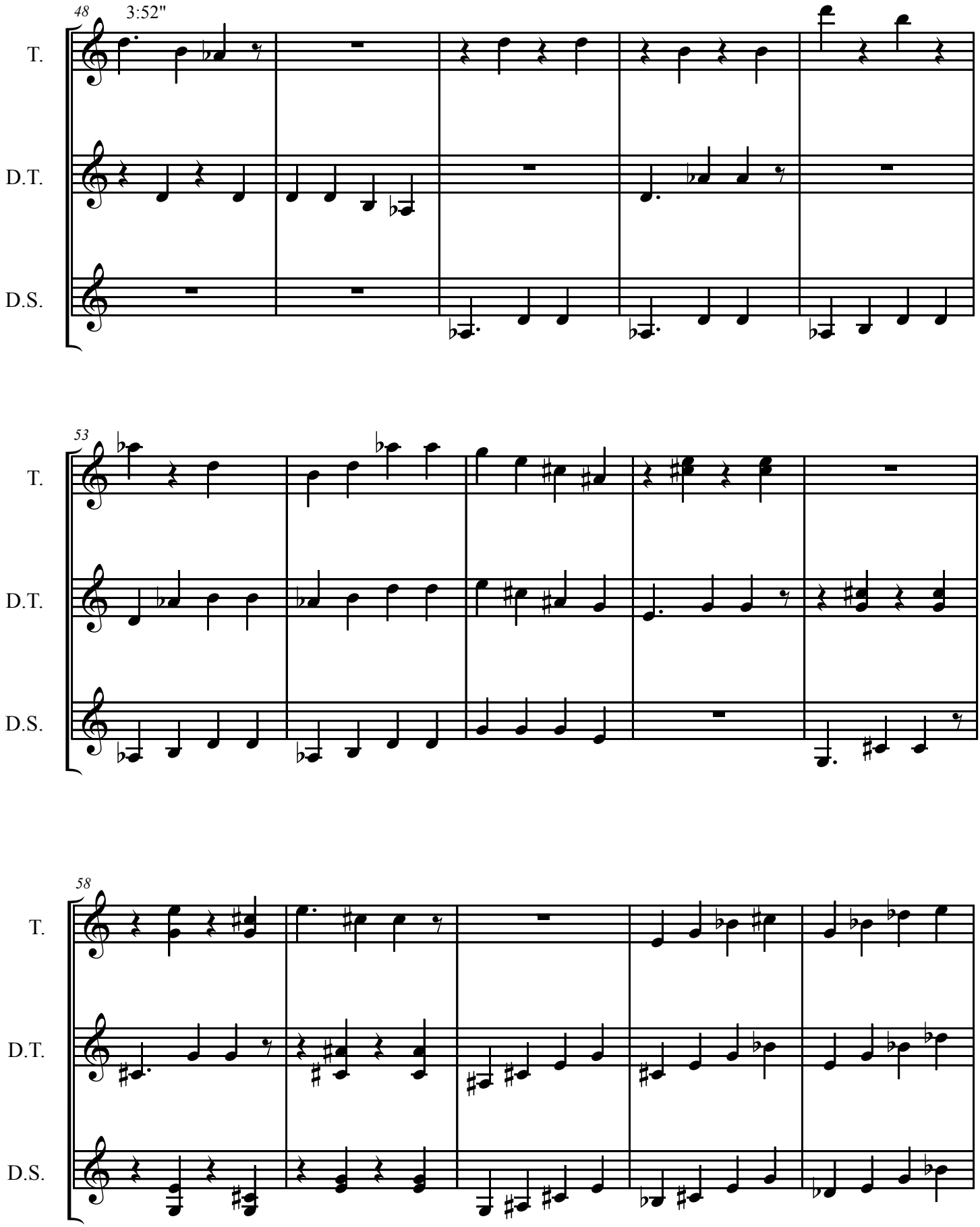
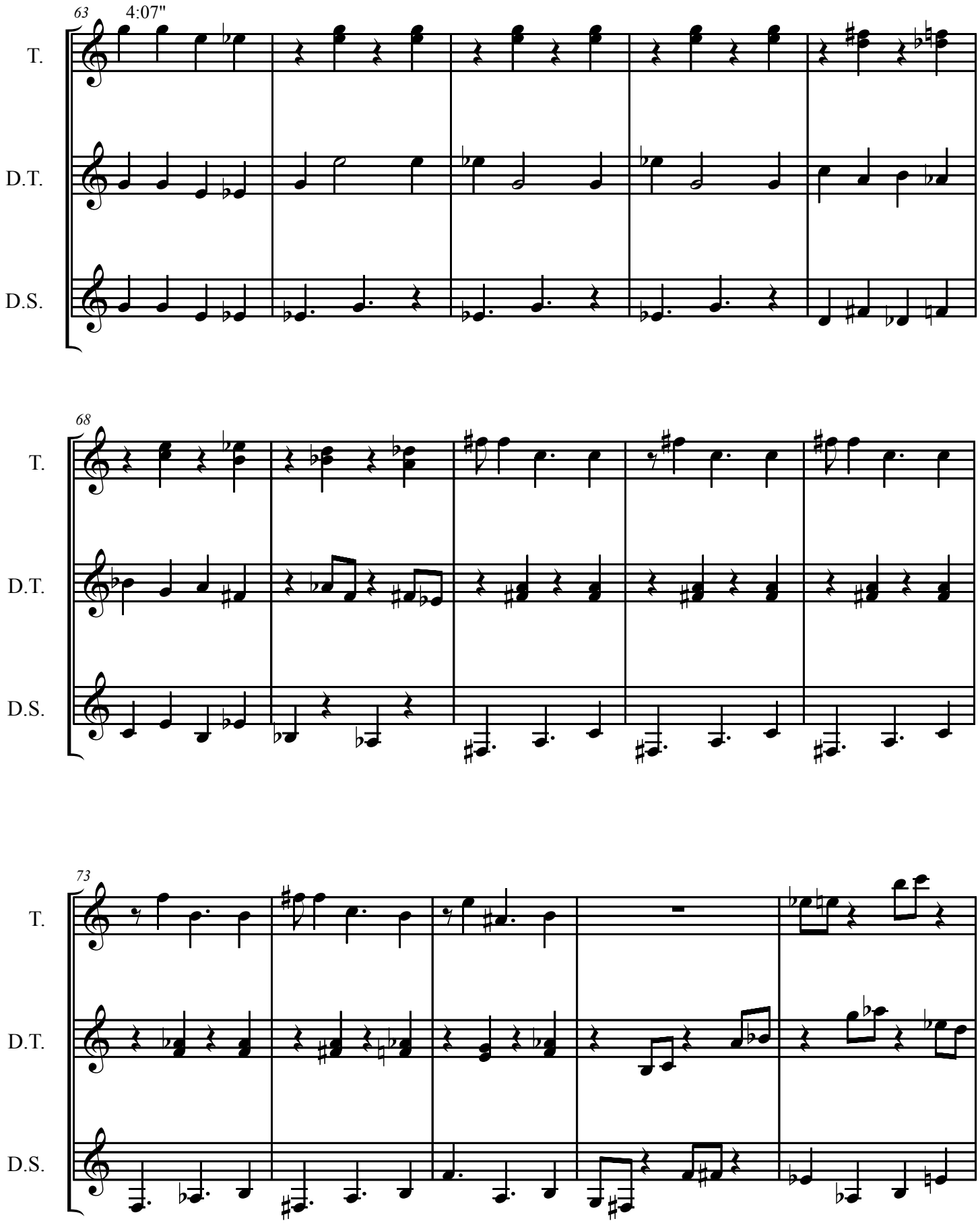
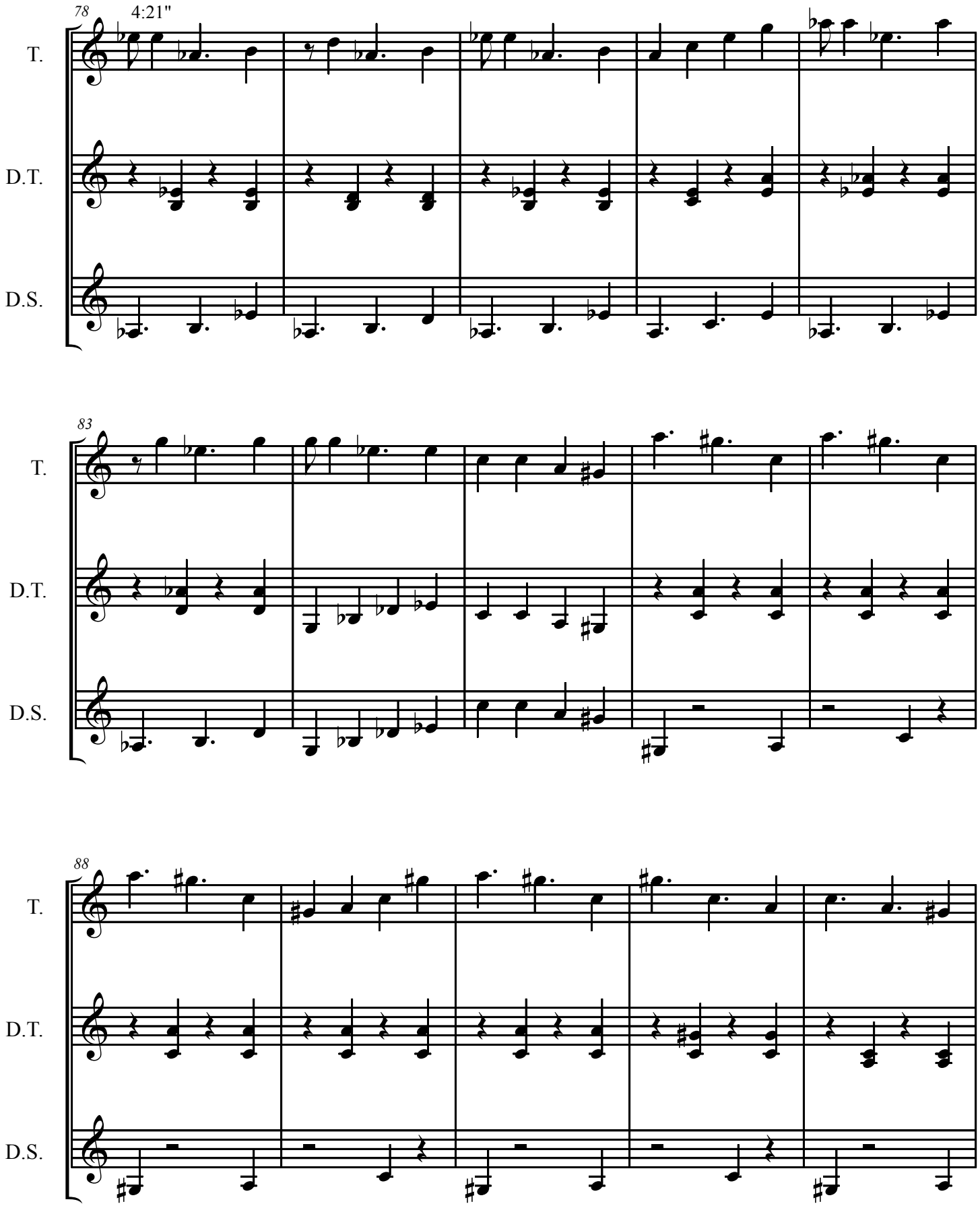

4
1:19" - 1:35"
T.
alternate with the three
defined gesutres in the tape part
D.T.
alternate with the three
defined gesutres in the tape part
D.S.
alternate with the three
defined gesutres in the tape part
5
1:36" - 2:08"
1:44"
1:52"
2:00"
2:09"
T.
p
bow lighter to return
to the hissing noises
turn your pan over,
prepare to play
f
D.T.
p
bow lighter to return
to the hissing noises
turn your pan over,
prepare to play
f
D.S.
p
bow lighter to return
to the hissing noises
turn your pan over,
prepare to play
f
10
2:11"
2:13"
2:16"
2:21"
= 127
32
T.
rhythmic and dynamic
improvisation on C
32
D.T.
rhythmic and dynamic
improvisation on C
32
D.S.
rhythmic and dynamic
improvisation on C

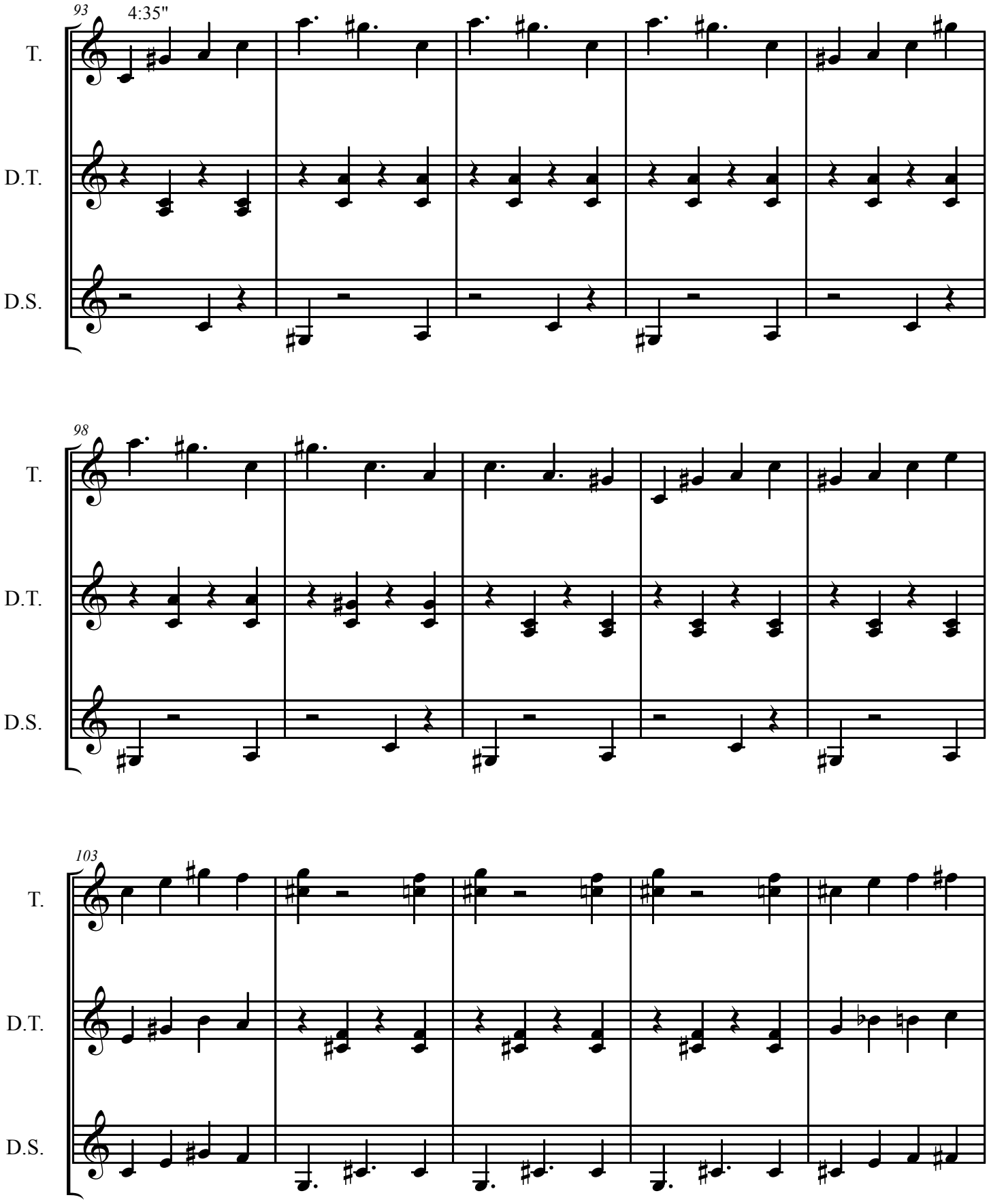

14
T.
D.T.
D.S.
32
3:26"
rhythmic and dynamic
improvisation on C and D
mf
22
28

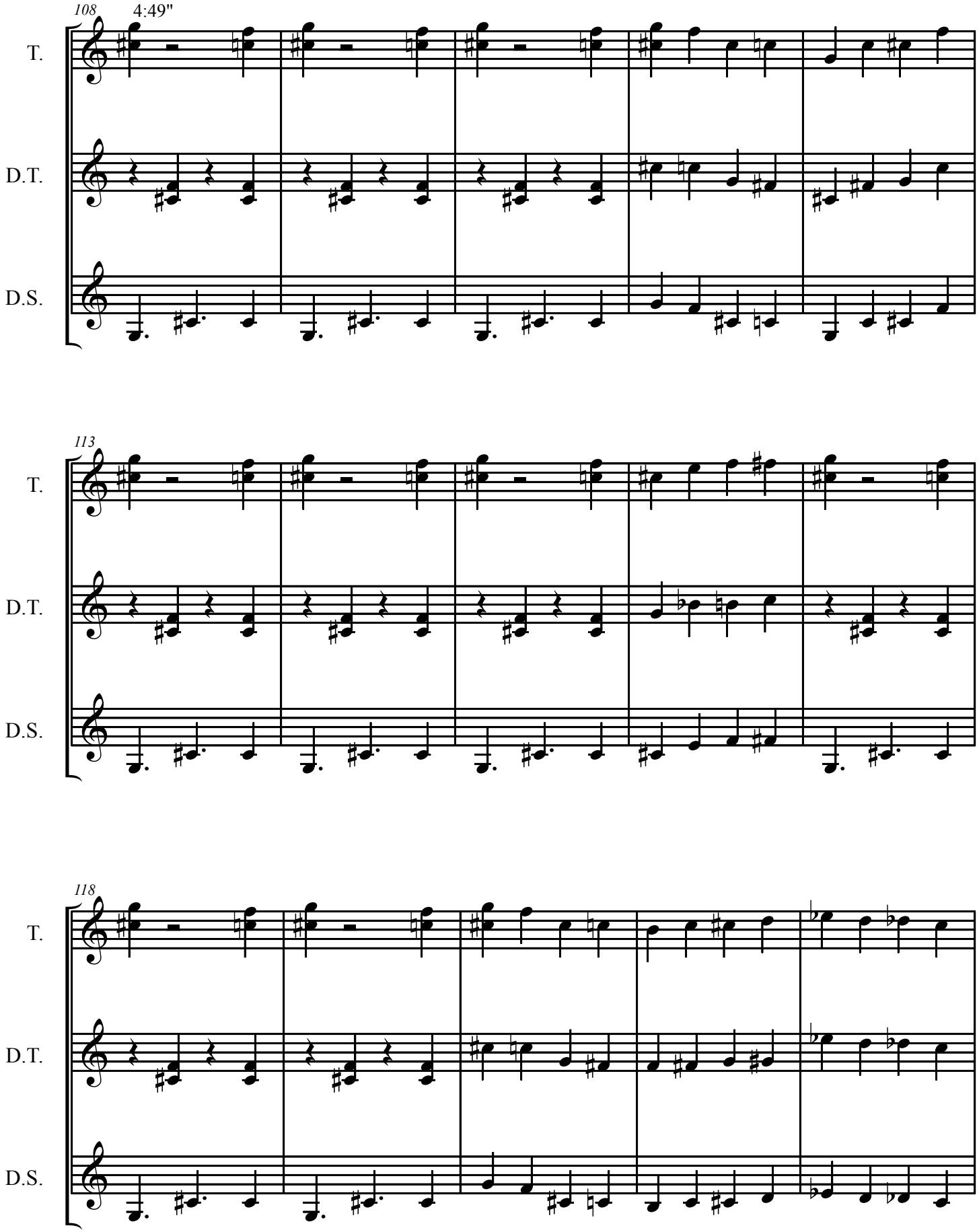

33
3:38"
T.
D.T.
D.S.
p
f
38
43

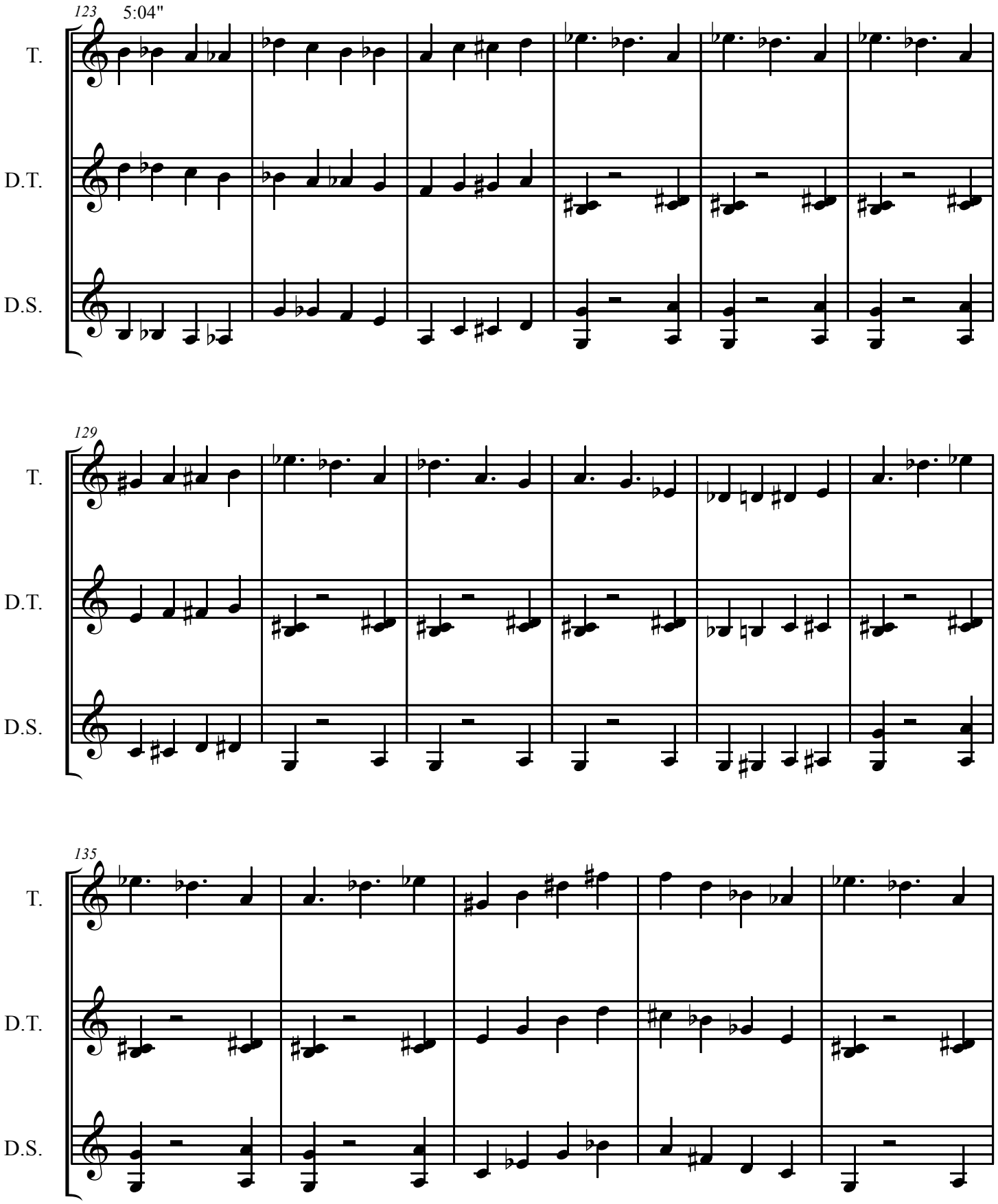

48
3:52"
T.
D.T.
D.S.
53
T.
D.T.
D.S.
58
T.
D.T.
D.S.

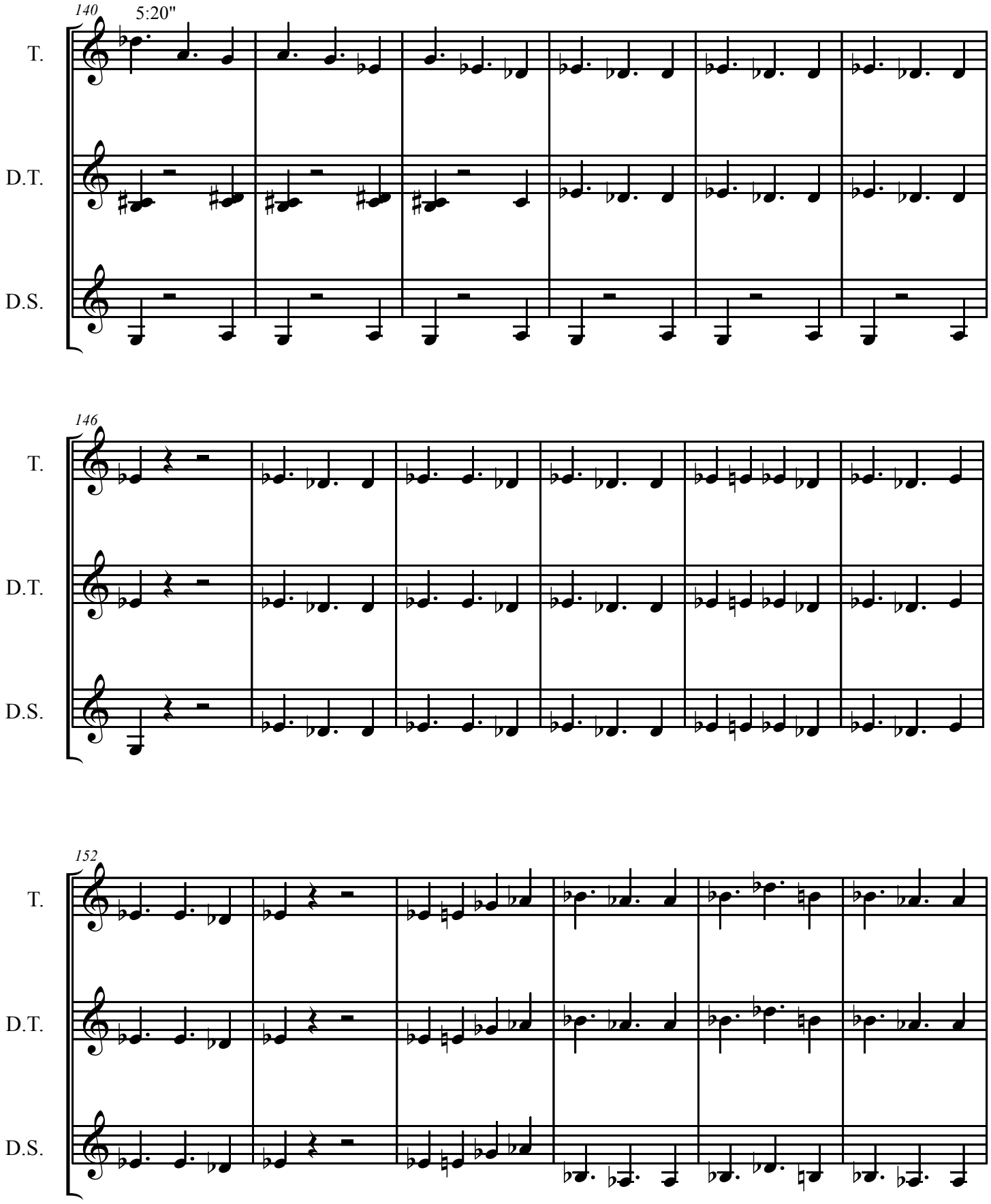

63
4:07"
T.
D.T.
D.S.
68
T.
D.T.
D.S.
73
T.
D.T.
D.S.

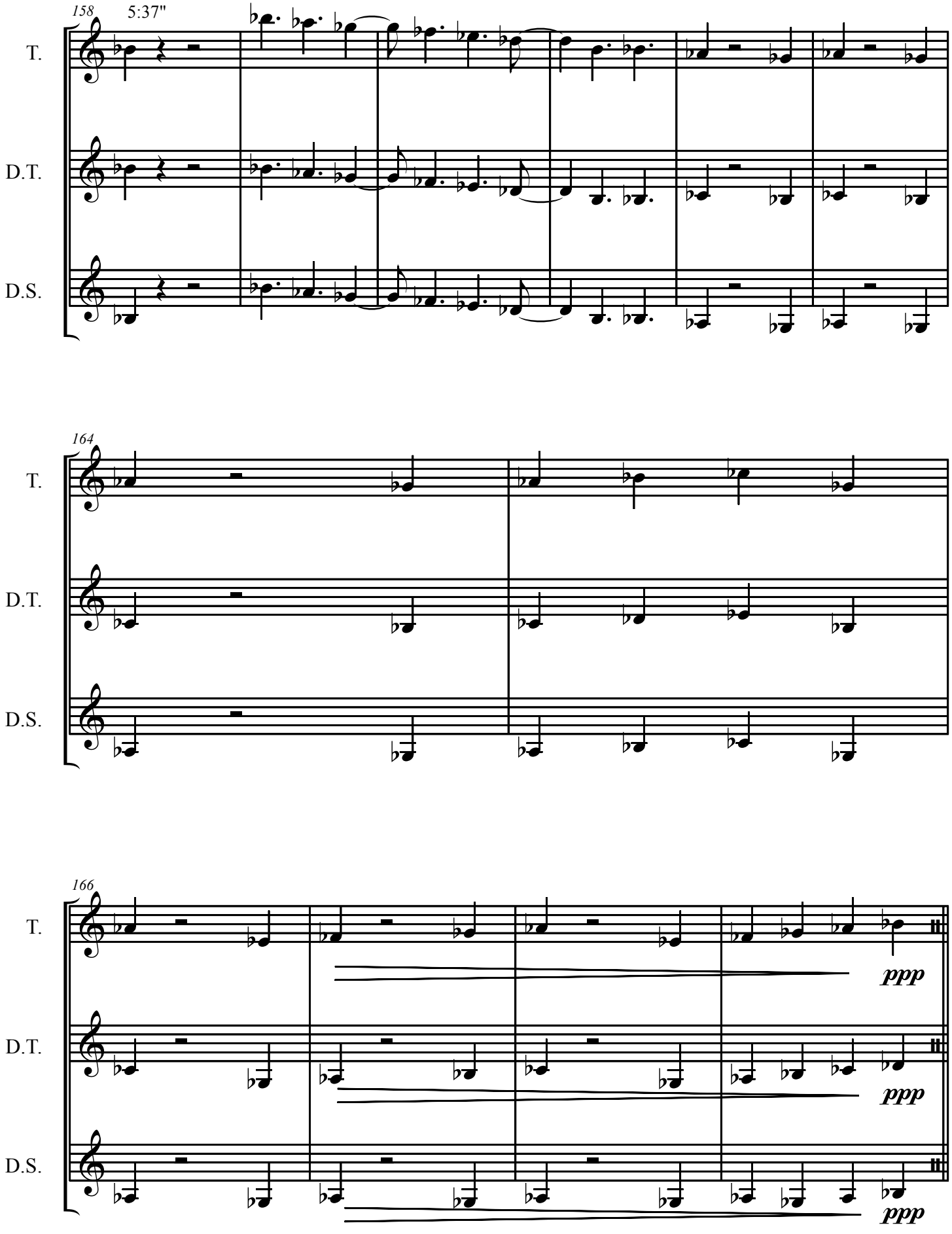

78
4:21"
T.
D.T.
D.S.
83
T.
D.T.
D.S.
88
T.
D.T.
D.S.

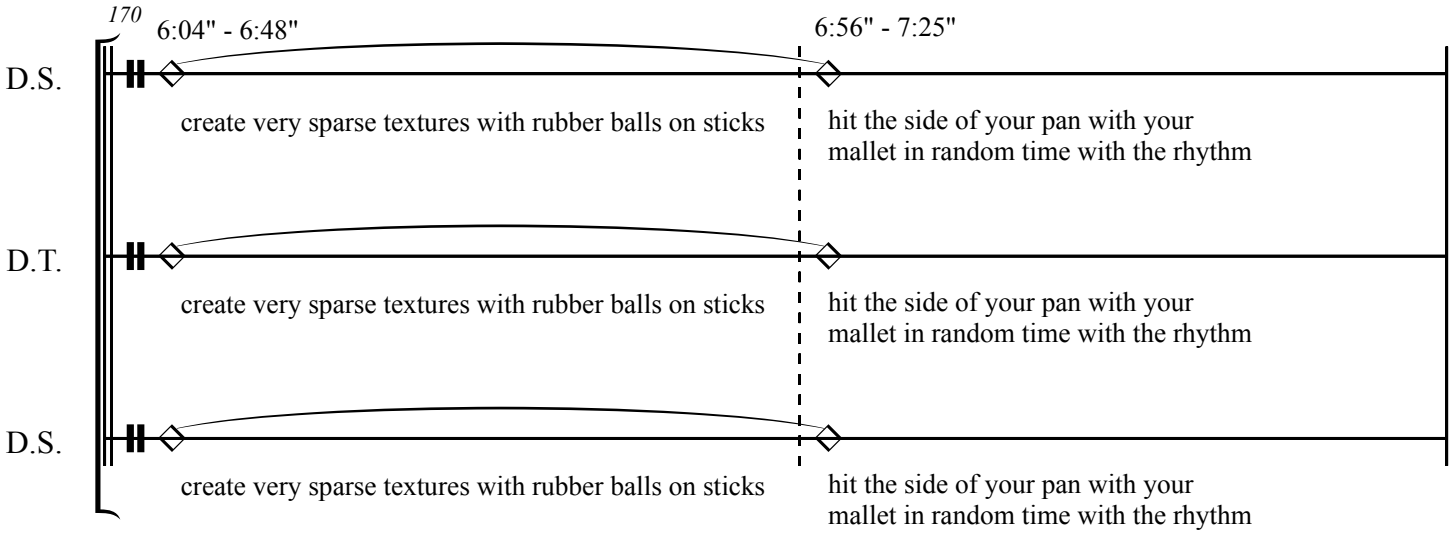

93
4:35"
T.
D.T.
D.S.
98
T.
D.T.
D.S.
103
T.
D.T.
D.S.

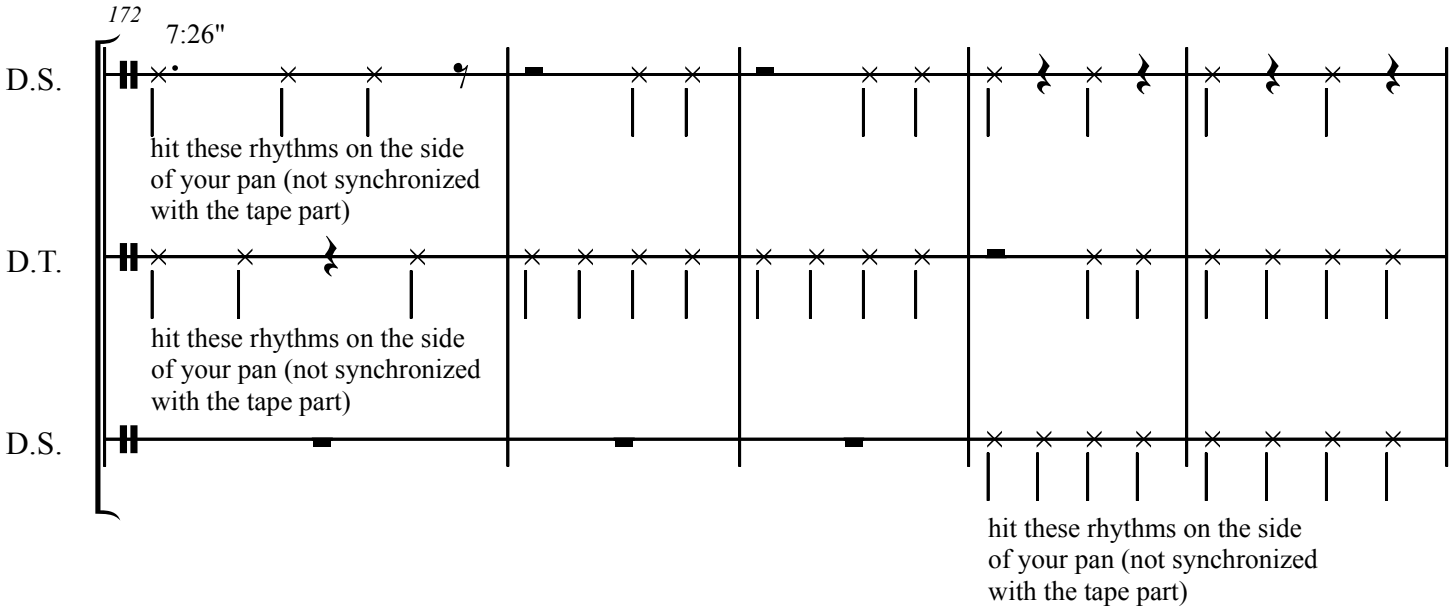

108
4:49"
T.
D.T.
D.S.
113
T.
D.T.
D.S.
118
T.
D.T.
D.S.

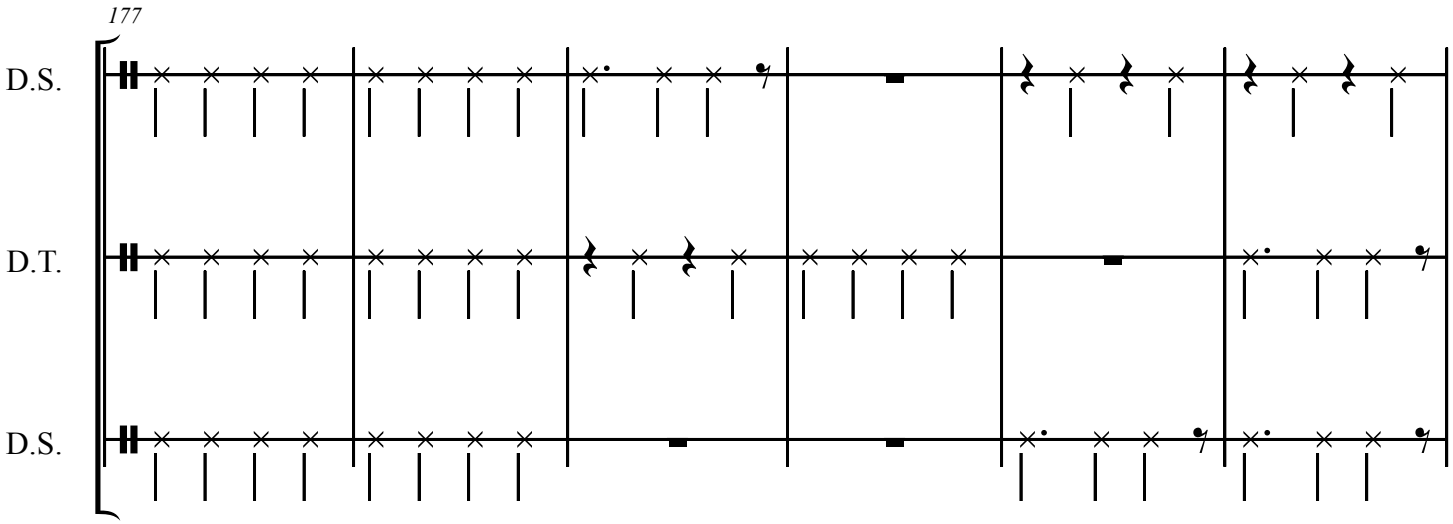

123
5:04"
T.
D.T.
D.S.
129
T.
D.T.
D.S.
135
T.
D.T.
D.S.

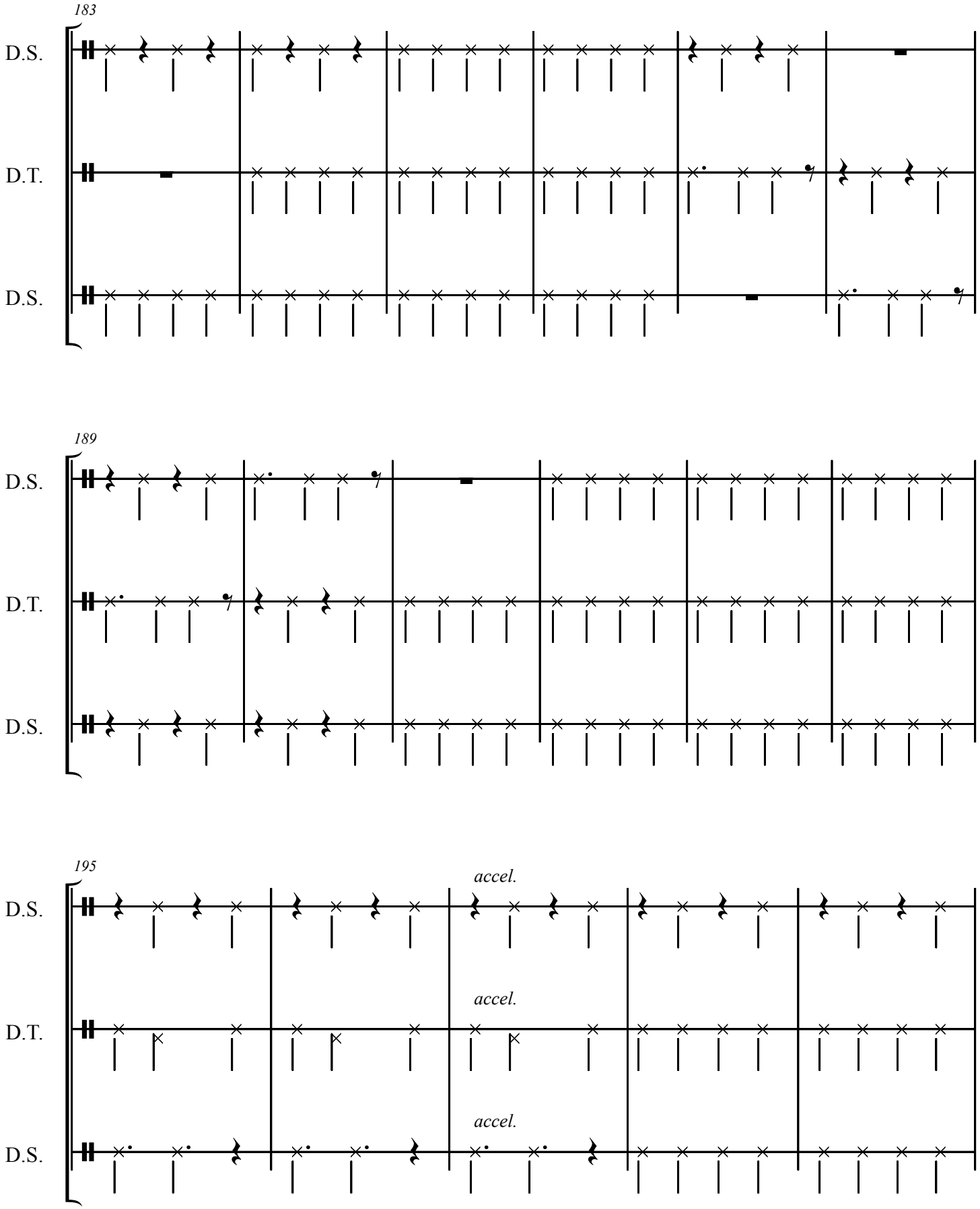

140
5:20"
T.
D.T.
D.S.
146
T.
D.T.
D.S.
152
T.
D.T.
D.S.

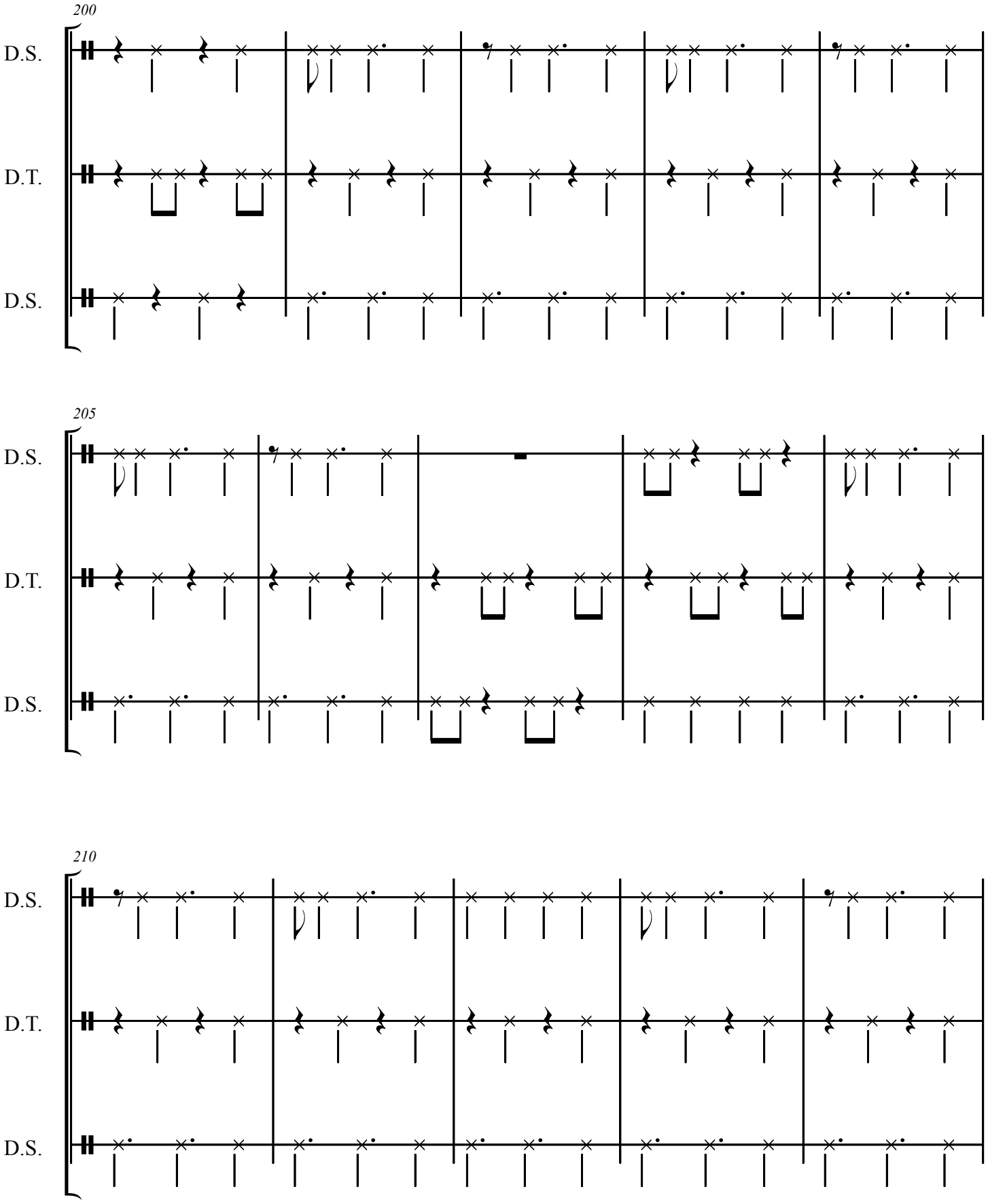

158
5:37"
T.
D.T.
D.S.
164
T.
D.T.
D.S.
166
T.
D.T.
D.S.
ppp
ppp
ppp

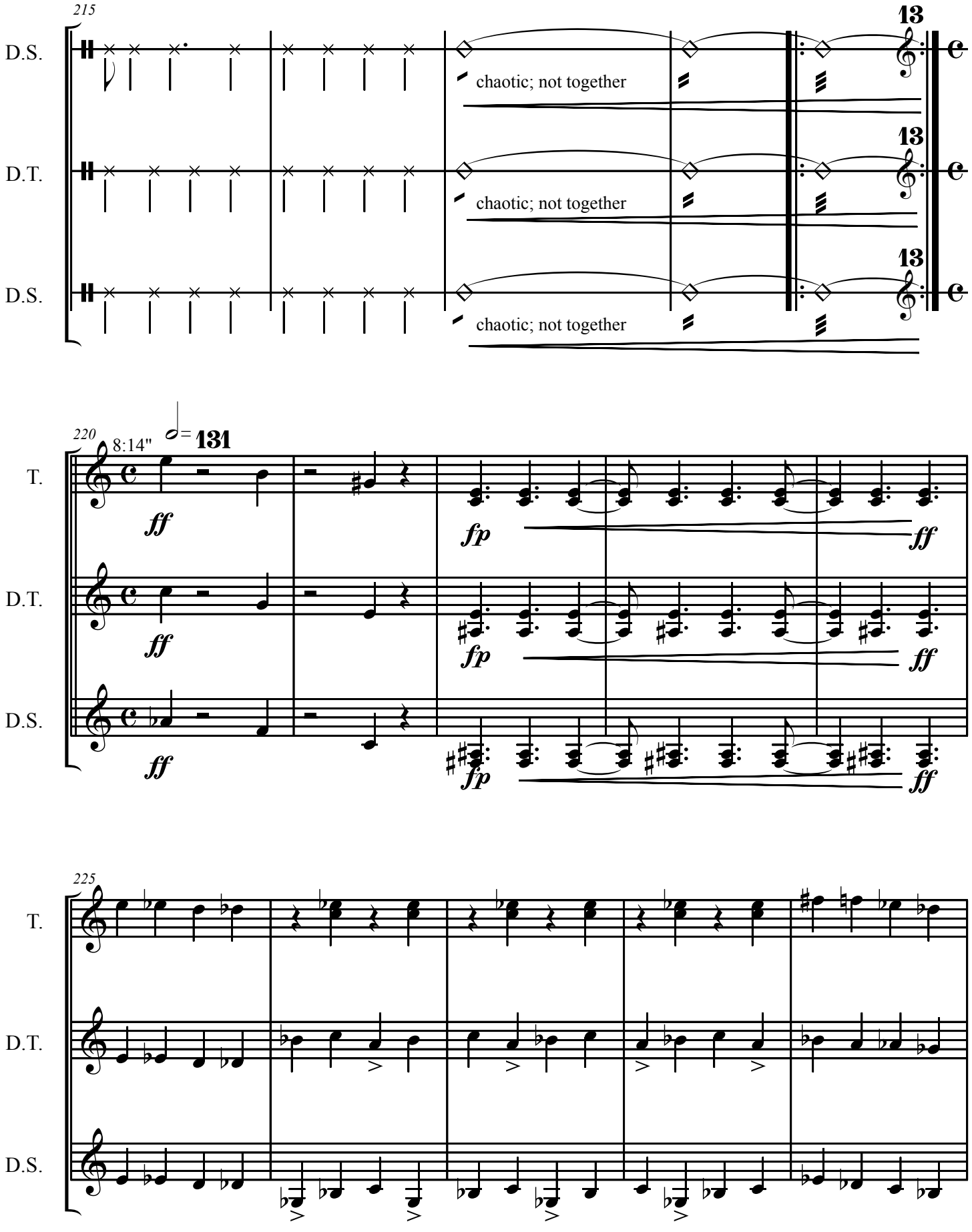

170
6:04" - 6:48"
6:56" - 7:25"
D.S.
create very sparse textures with rubber balls on sticks
hit the side of your pan with your mallet in random time with the rhythm
D.T.
create very sparse textures with rubber balls on sticks
hit the side of your pan with your mallet in random time with the rhythm
D.S.
create very sparse textures with rubber balls on sticks
hit the side of your pan with your mallet in random time with the rhythm

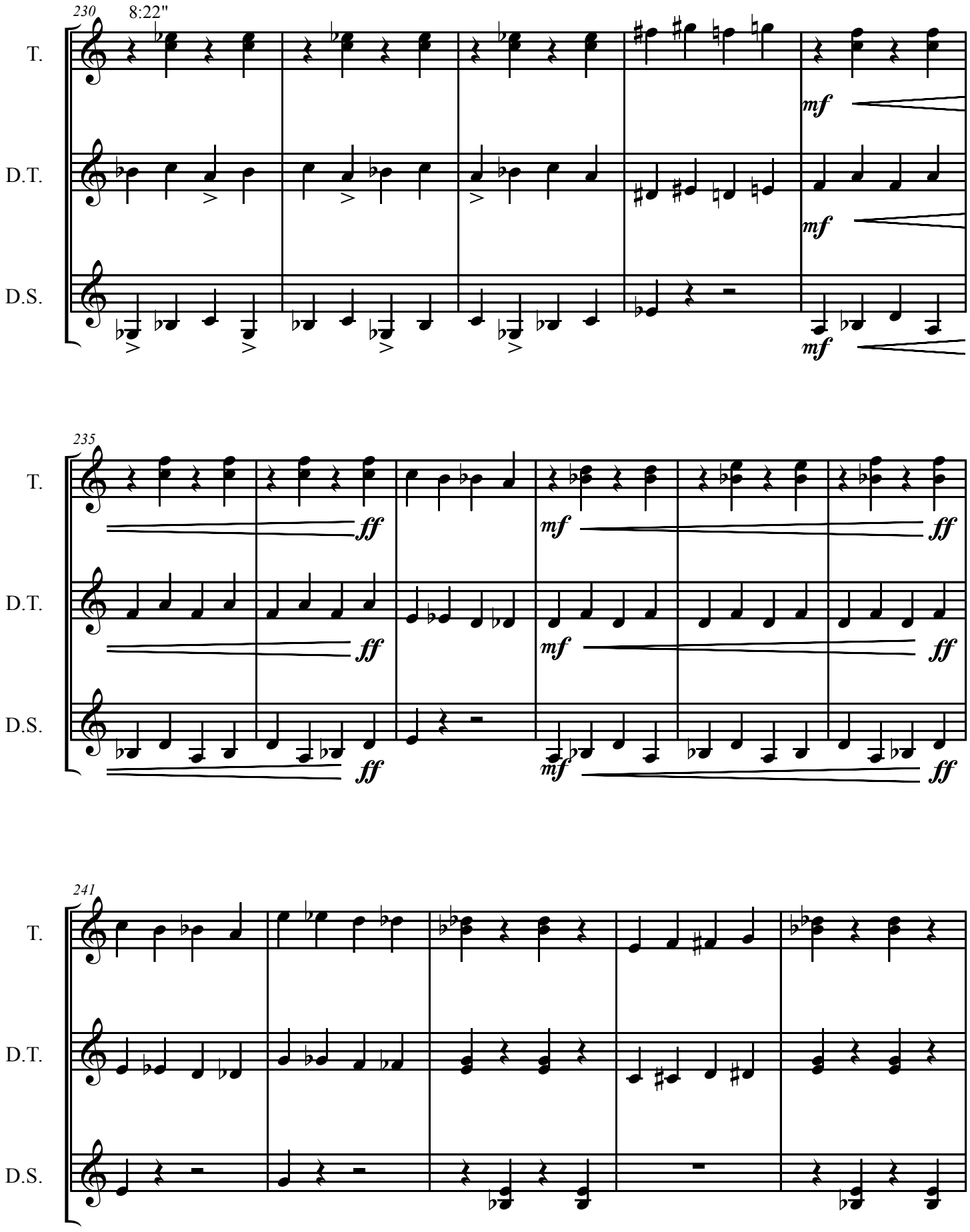

172
7:26"
D.S.
hit these rhythms on the side of your pan (not synchronized with the tape part)
D.T.
hit these rhythms on the side of your pan (not synchronized with the tape part)
D.S.
hit these rhythms on the side of your pan (not synchronized with the tape part)

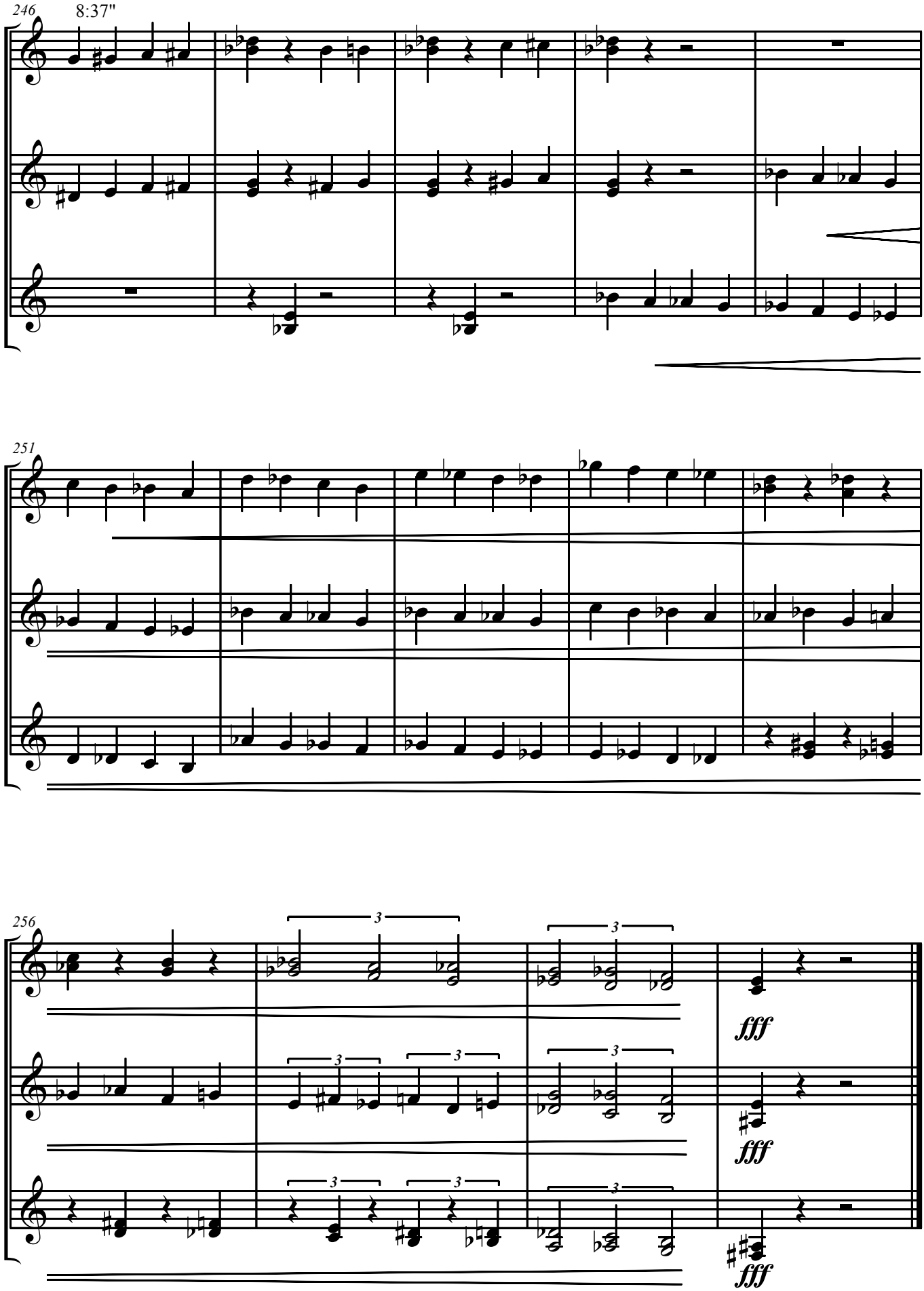

177
D.S.
D.T.
D.S.


183
D.S.
D.T.
D.S.
189
D.S.
D.T.
D.S.
195
accel.
D.S.
accel.
D.T.
accel.
D.S.


200
D.S.
D.T.
D.S.
205
D.S.
D.T.
D.S.
210
D.S.
D.T.
D.S.


215
D.S.
D.T.
D.S.
13
chaotic; not together
chaotic; not together
chaotic; not together
220
8:14"
131
T.
D.T.
D.S.
ff
fp
ff
225
T.
D.T.
D.S.


230
8:22"
T.
D.T.
D.S.
mf
235
ff
mf
241


246
8:37"
T.
D.T.
D.S.
251
T.
D.T.
D.S.
256
T.
D.T.
D.S.
3
fff
fff
fff