ROBERT RANKIN

Deep State

for soprano saxophone and percussion

PERUSAL

SCORE & PARTS

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Percussion:

doumbek
almglocken*: D4, E4, G4, G#4, A4
2 tom-toms: high & low
bass drum

*should lack of almglocken prevent the possibility of performance, they may be substituted with vibraphone or tubular bells (with soft yarn mallets).

duration *ca.* 10-11 minutes

DEEP STATE was commissioned by Duo Axon (Derek Granger and Dan Ingman) and co-commissioned by Lindsey Welp, Michael Keeler, Taiki Azuma, Jessica Dodge, and Jacob Kilford. *DEEP STATE* premièred on April 24th, 2021 at the Hartt School of Music.

Note:

Deep State was written during the final months of the 2020 presidential election and as such was loosely inspired by the political environment surrounding that contentious time. With the rise of disinformation as a powerful tool in American politics, I have personally become increasingly anxious about the role of the internet and social media in a democracy. If every individual is given a voice and that voice can spread across the globe in seconds, than in a sense, a lie or a conspiracy theory has as much weight as a fact...if not more. In a way, *Deep State* musically examines lying, manipulation, and polarizing extremes.

After a short cadenza for each member of the duo, the saxophonist seemingly begins to take on the voice of the percussionist (via a percussive technique called slap tonguing), creating one single macro instrument. Over the course of time, the saxophonist and percussionist eventually splinter off from each other as the saxophone finds its own unique identity. The piece meanders into a slow, static space in which the duo conforms yet again, this time the percussionist taking on the voice of the saxophonist by bowing pitched cowbells. As the two begin to drift yet again, the music suddenly bursts out of control. The piece switches back and forth, almost like channel surfing, between wild variations on the opening of the piece and the slow, static harmonies of the middle. *Deep State* ends with both members of the duo unwilling to compromise, performing at their extremes.

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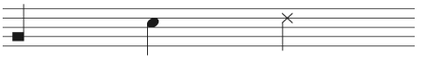
Performance Note:

Saxophone:
All multiphonics come from Gigorio Netti and Marcus Weiss's book *The Techniques of Saxophone Playing*. Below are the multiphonics with their specific number referred to in the book (p. 68 - 69).

no. 42 no. 46 no. 51

Doumbek:
For ease of playing for both experienced Doumbek players and those with less experience, the notation in this piece has been simplified to three basic strokes. For more experienced players, please feel free to expand upon these three basic strokes but always within the character of a given section.



Square Notehead: open palm on center of drum; dry sound, the "bass"
Round Notehead: a neutral, middle ground sound
Cross Notehead: high-pitched, quasi "rim-shot"

Mallet Choice for Toms
My choice for felt timpani mallets in the final section of the piece is intended to be a compromise between the loud tom-toms and super delicate almglocken.

Feel free to experiment with other mallets or combinations but make certain that the almglocken sections in the end of the piece are as spare and tranquil as possible.

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commissioned by a consortium led by Derek Granger and Dan Ingman

Transposed Score

DEEP STATE

Robert Rankin
(2020)

tense & still (ca. ♪ = 120)

Soprano Sax

Percussion

pp mercurial *p* *pp* *mp*

4

pp *mp* *p* *short* *pp*

6

rit.

mp *ppp*

a tempo, becoming volatile ♪ = 120

9

p

A

f

Doumbek

cadenza, imitating the saxophone opening gestures

sfz f *p* *mf* *pp* *sfz* *f*

16

grace notes before beat

p *sfz* *p* *cresc.*

* n = normal fingering
t = timbral fingering

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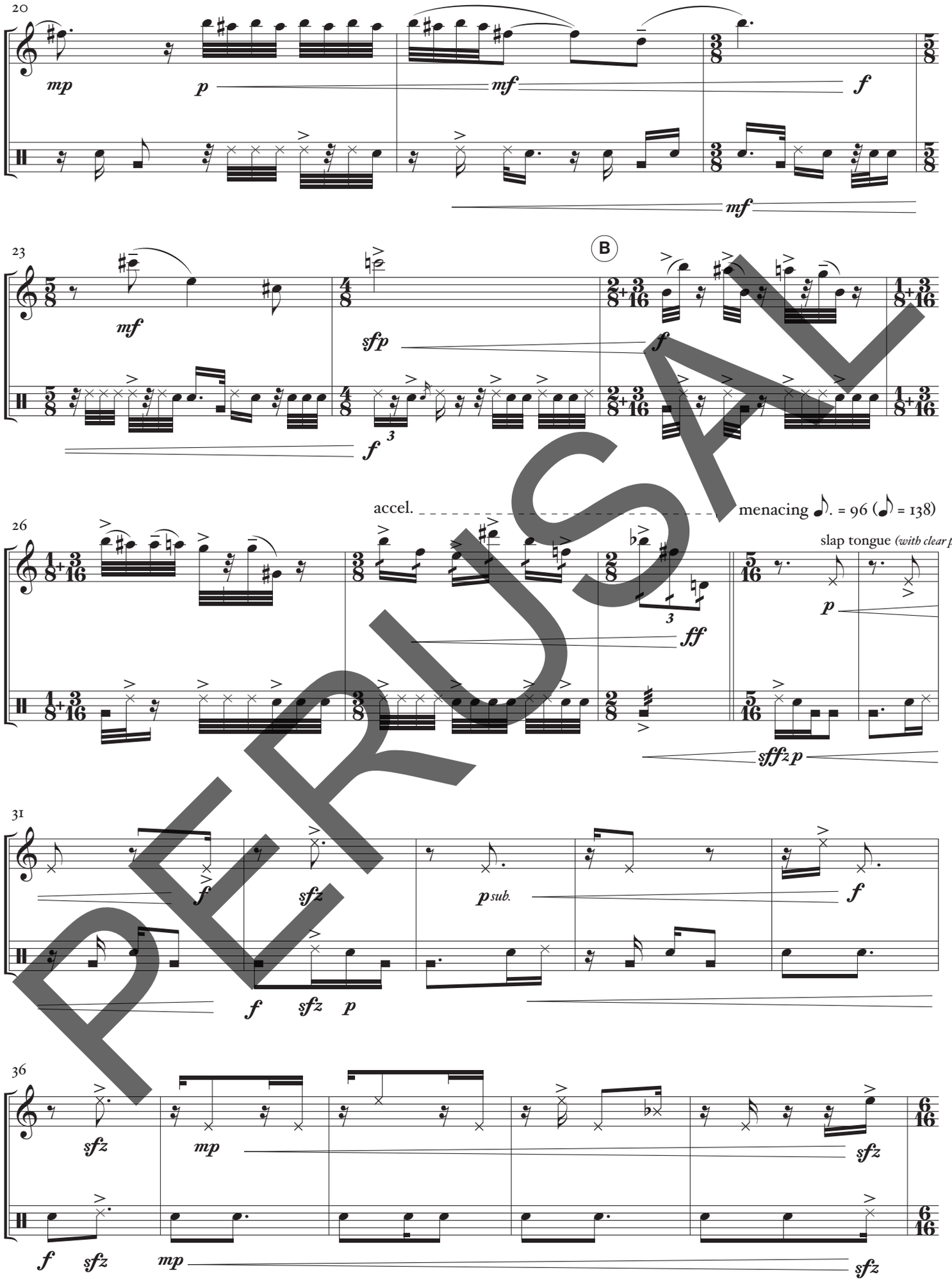
20
mp
p
mf
f
mf
23
mf
sfp
f
f
B
26
accel.
menacing ♪. = 96 (♪ = 138)
slap tongue (with clear pitch)
ff
p
sffzp
31
f
sfz
psub.
f
f
sfz
p
36
sfz
mp
sfz
f
sfz
mp
sfz

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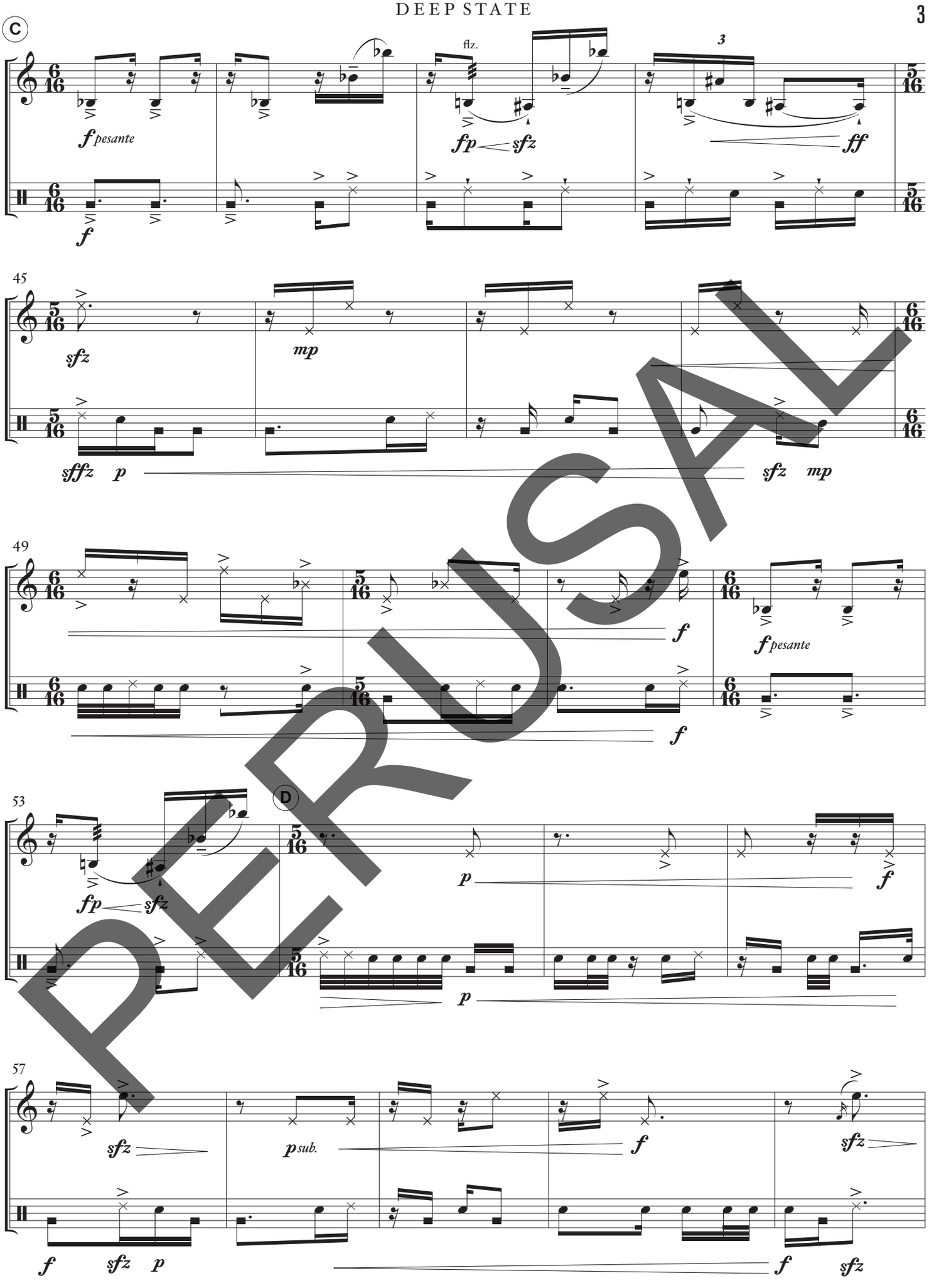
C
flz.
3
f pesante
fp sfz
ff
f
45
sfz
mp
sffz p
sfz mp
49
f
f pesante
f
53
D
fp sfz
p
f
p
57
sfz
p sub.
f
sfz
f sfz p
f sfz

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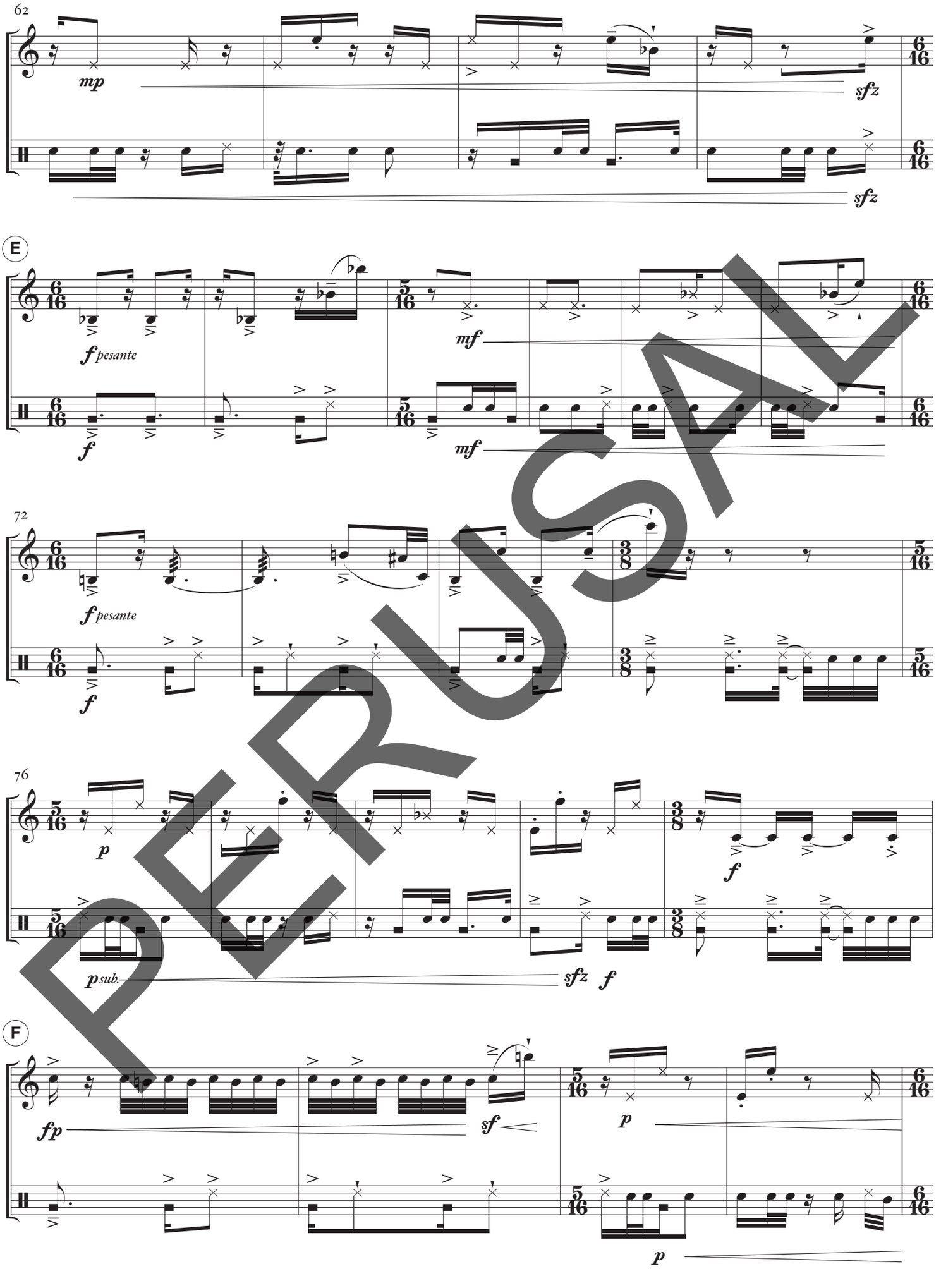
62
mp
sfz
sfz
E
f pesante
f
mf
mf
72
f pesante
f
76
p
f
p sub.
sfz
f
F
fp
sf
p
p

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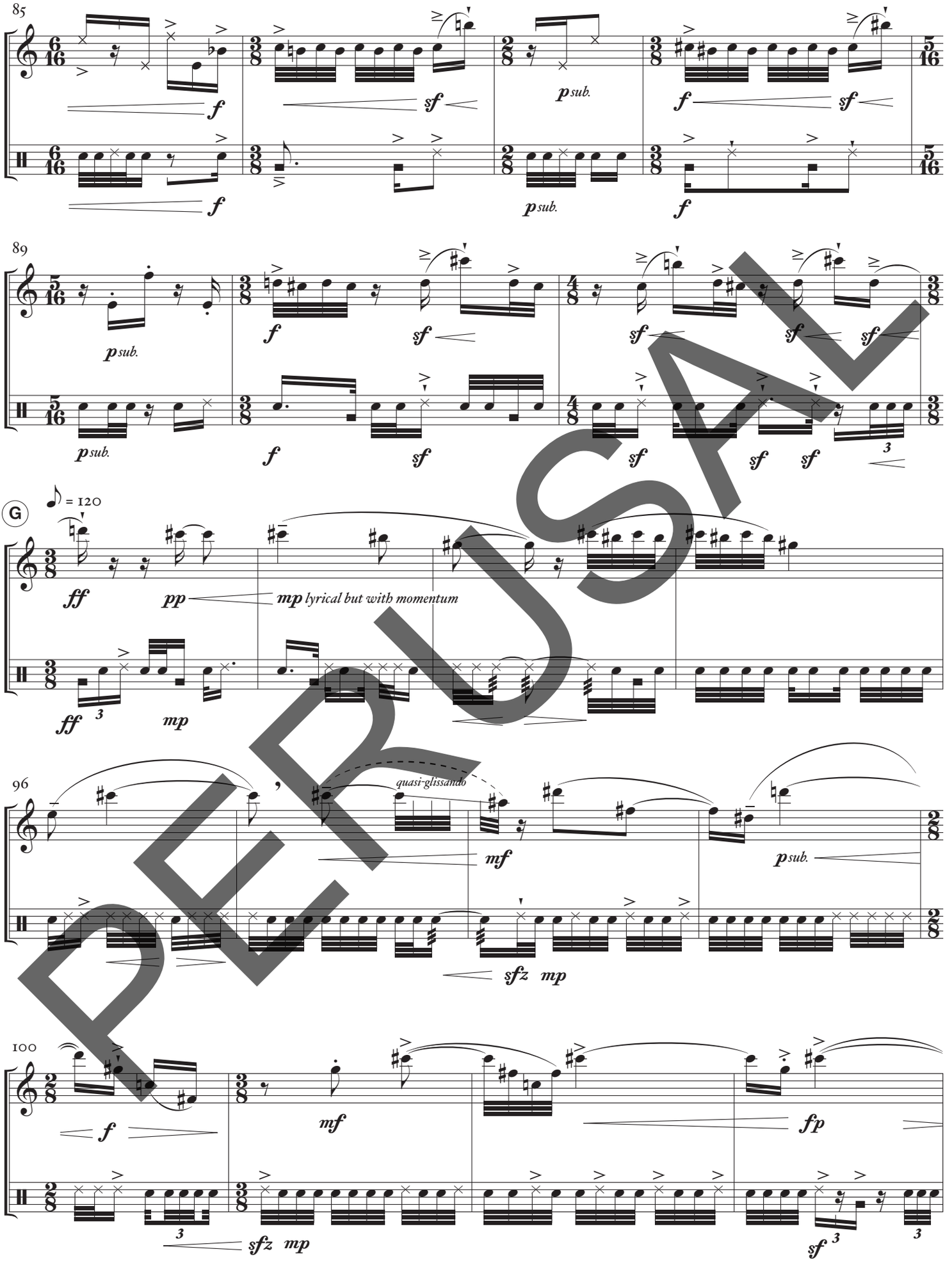
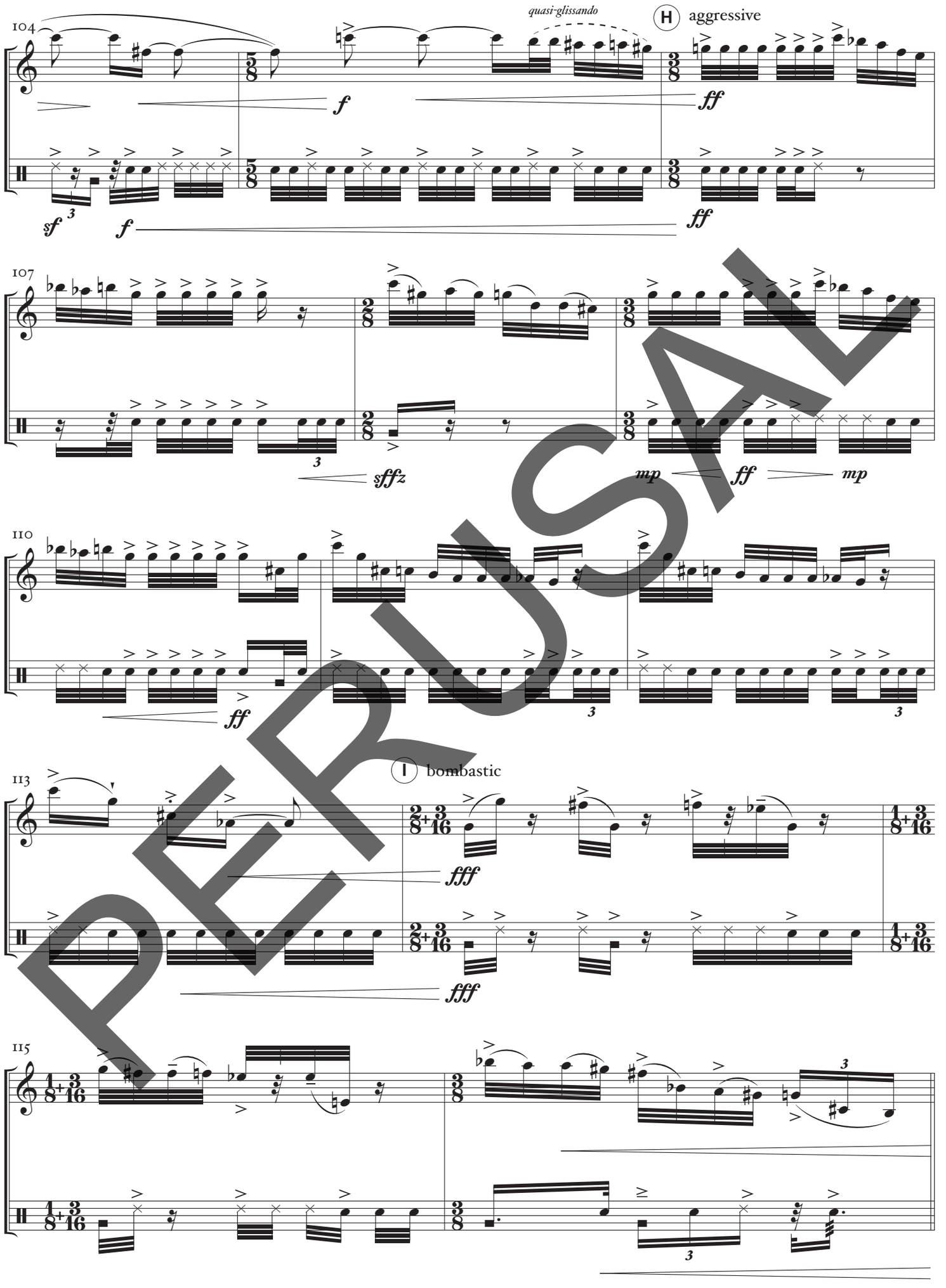

85
f
sf
p sub.
f
sf
f
p sub.
f
89
p sub.
f
sf
sf
sf
sf
p sub.
f
sf
sf
sf
sf
3
G
♪ = 120
ff
pp
mp lyrical but with momentum
ff
3
mp
96
quasi-glissando
mf
p sub.
sfz mp
100
f
mf
fp
3
sfz mp
sf
3
3

PERUSAL


104
quasi-glissando
H aggressive
f
ff
sf 3
f
ff
107
sffz
mp
ff
mp
110
ff
3
3
113
I bombastic
fff
fff
115
3
3

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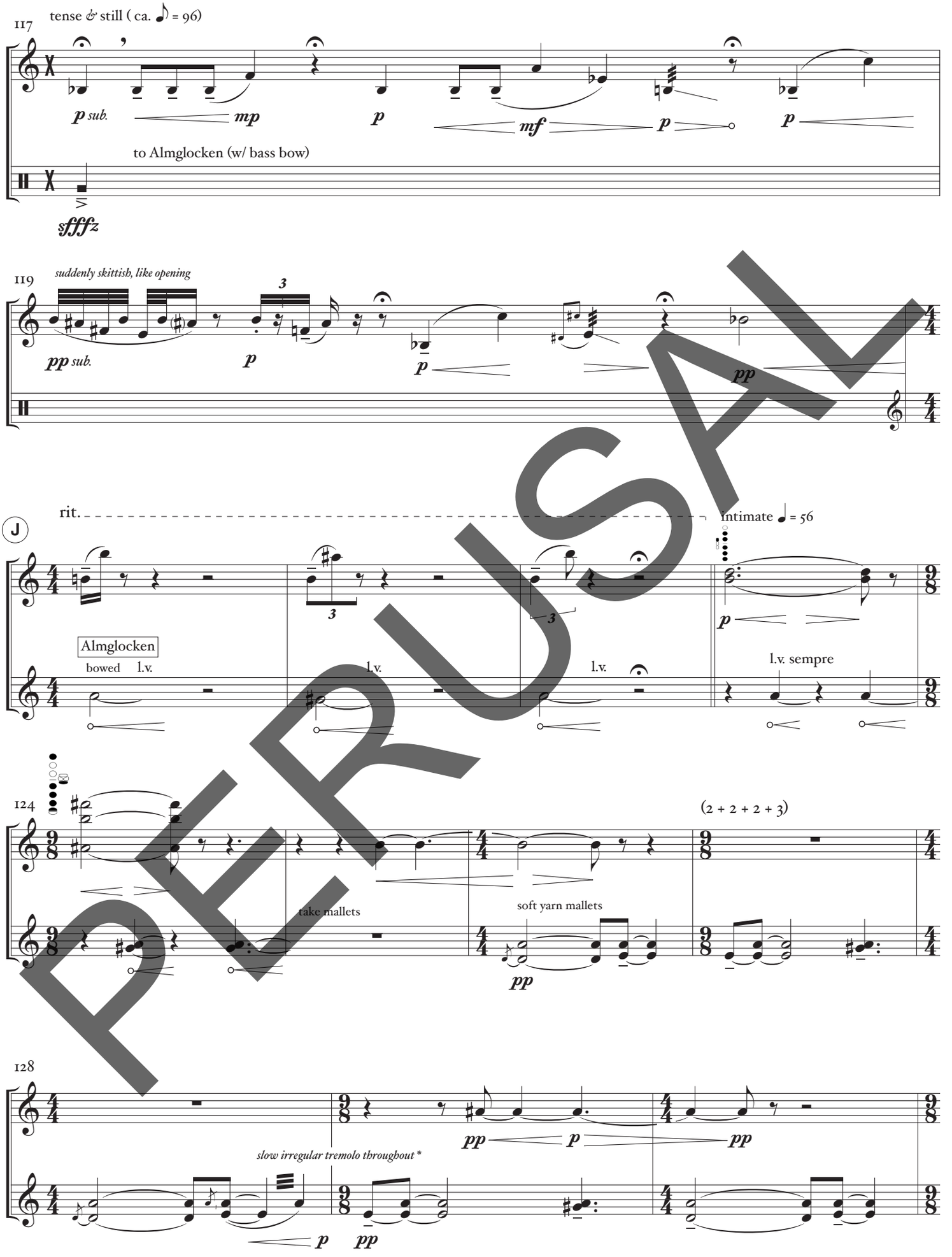

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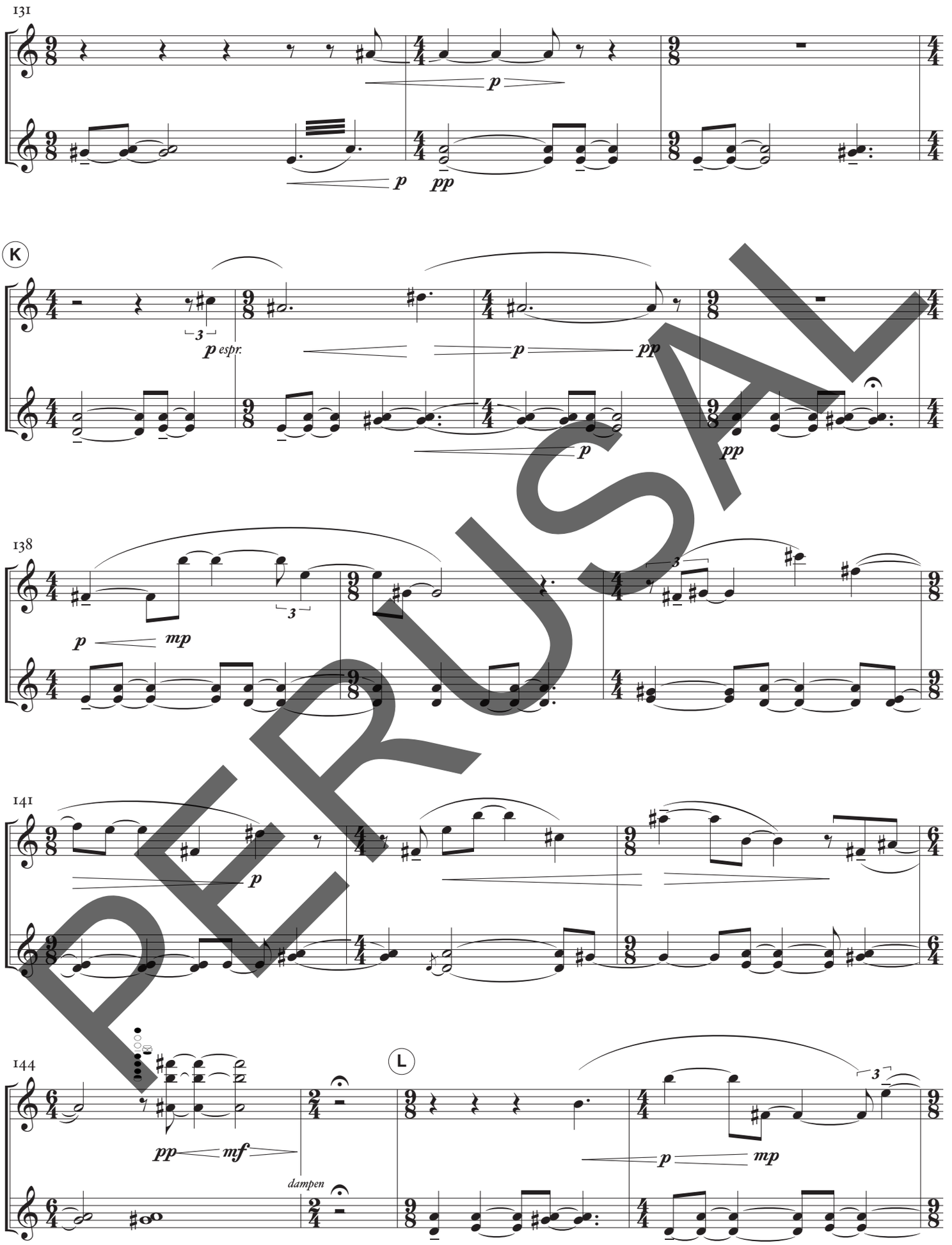
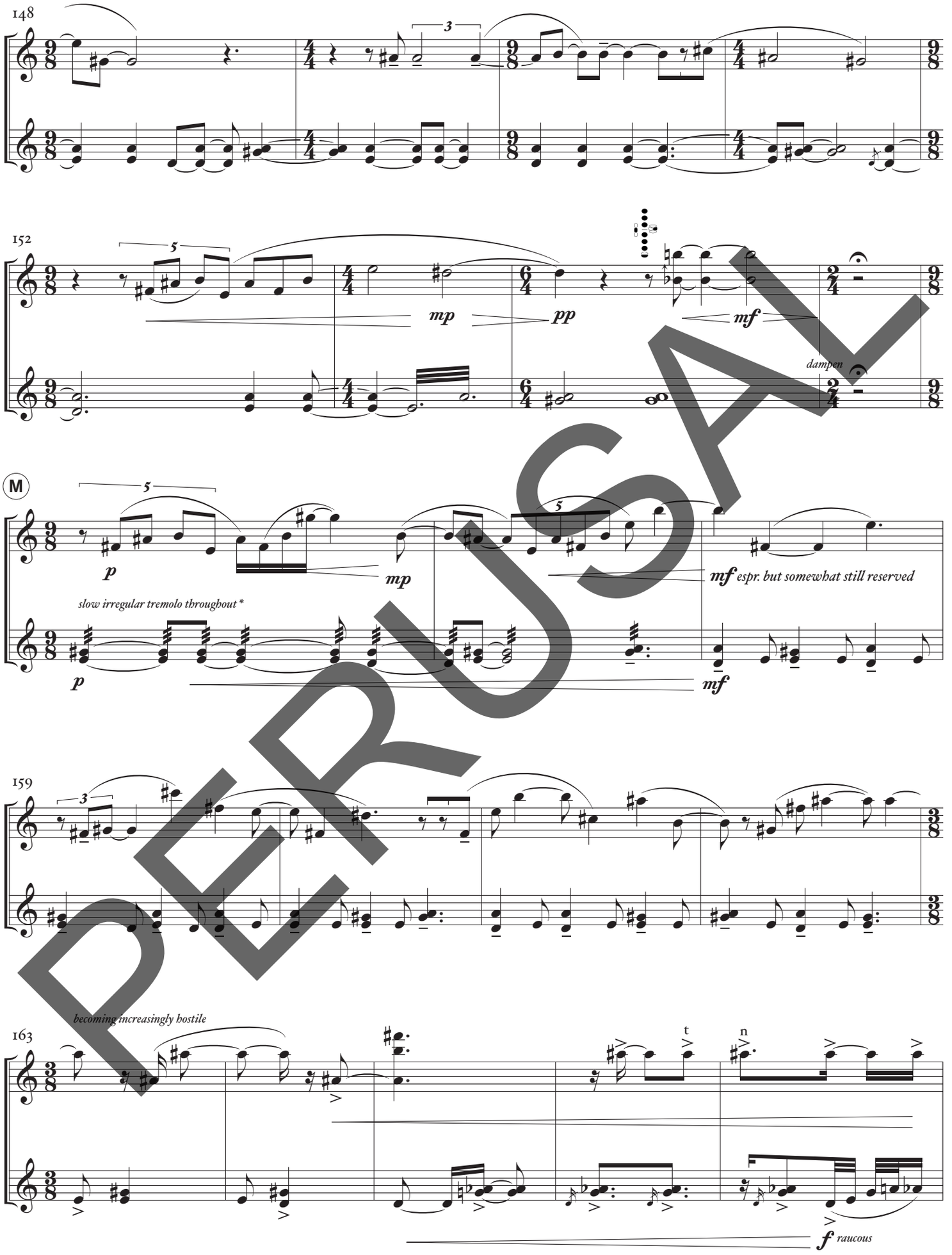
* slowly accel. and rit., in and out of each tremolo organically


131
p
p
pp
K
3
p espr.
p
pp
p
pp
138
p
mp
3
3
141
p
144
pp
mf
dampen
L
p
mp
3

PERUSAL


148
152
mp
pp
mf
dampen
M
p
mp
mf espr. but somewhat still reserved
slow irregular tremolo throughout *
p
mf
159
becoming increasingly hostile
163
t
n
f raucous

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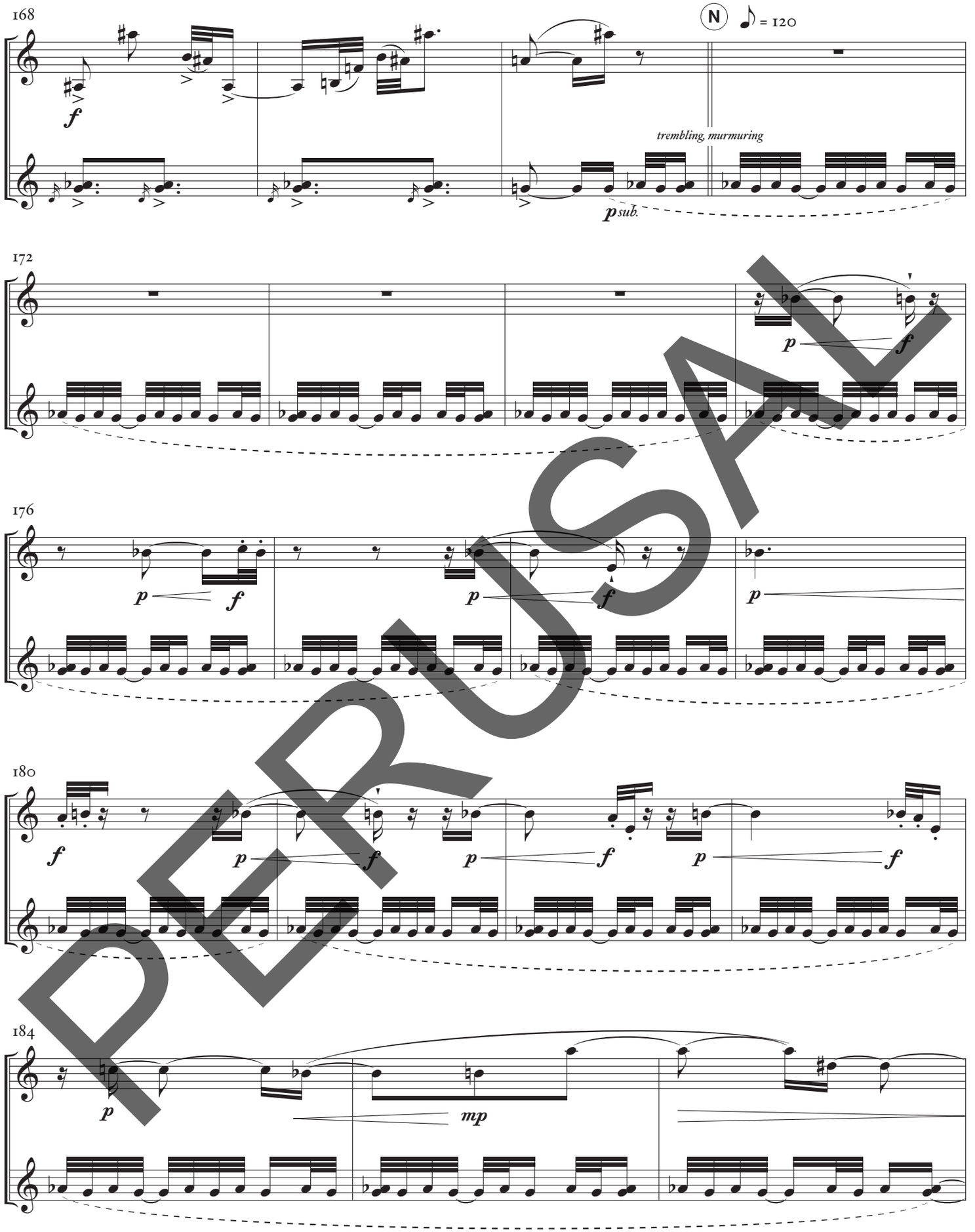
168
N
♪ = 120
f
trembling, murmuring
p sub.
172
p
f
176
p
f
p
f
p
180
f
p
f
p
f
p
f
184
p
mp

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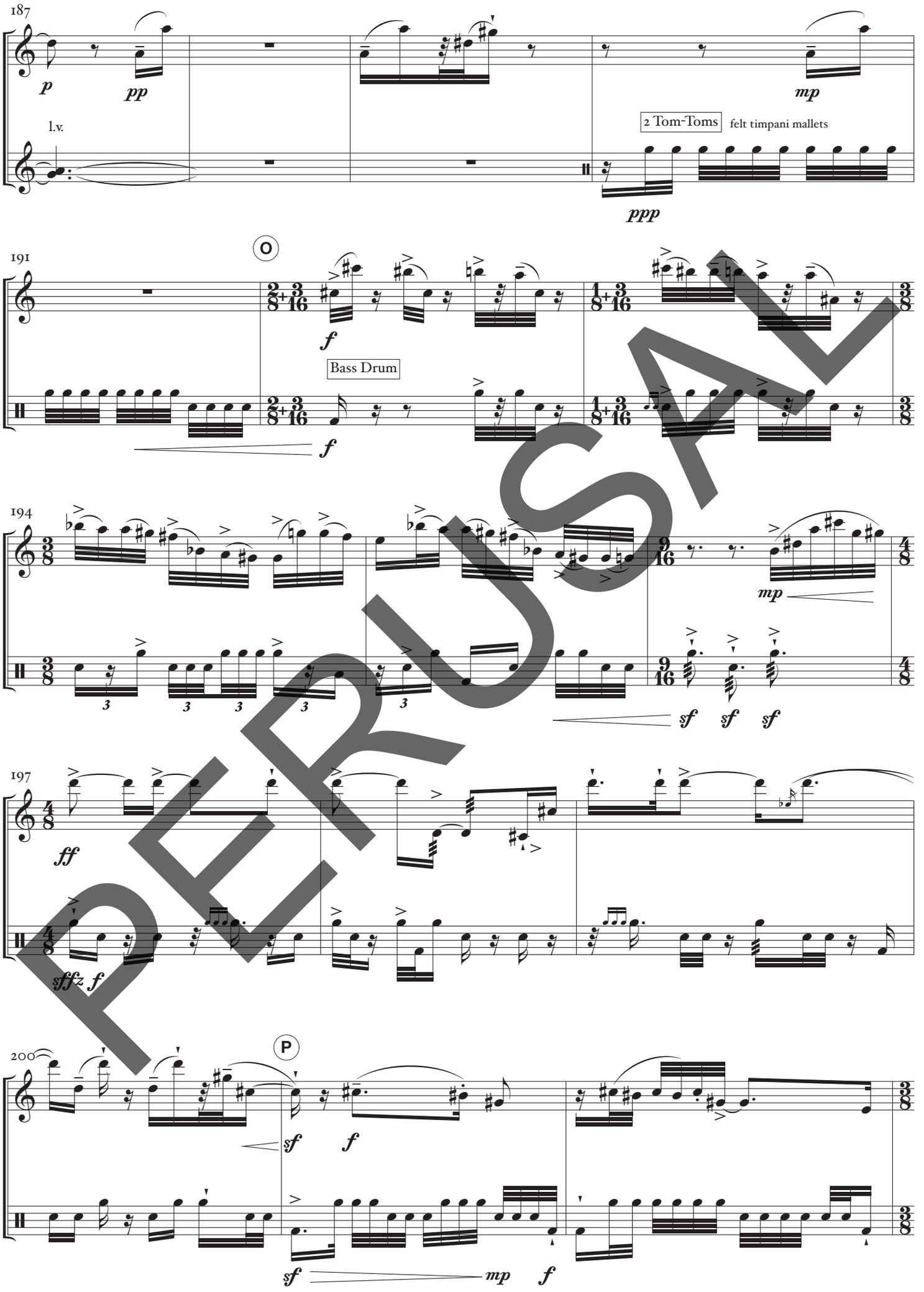
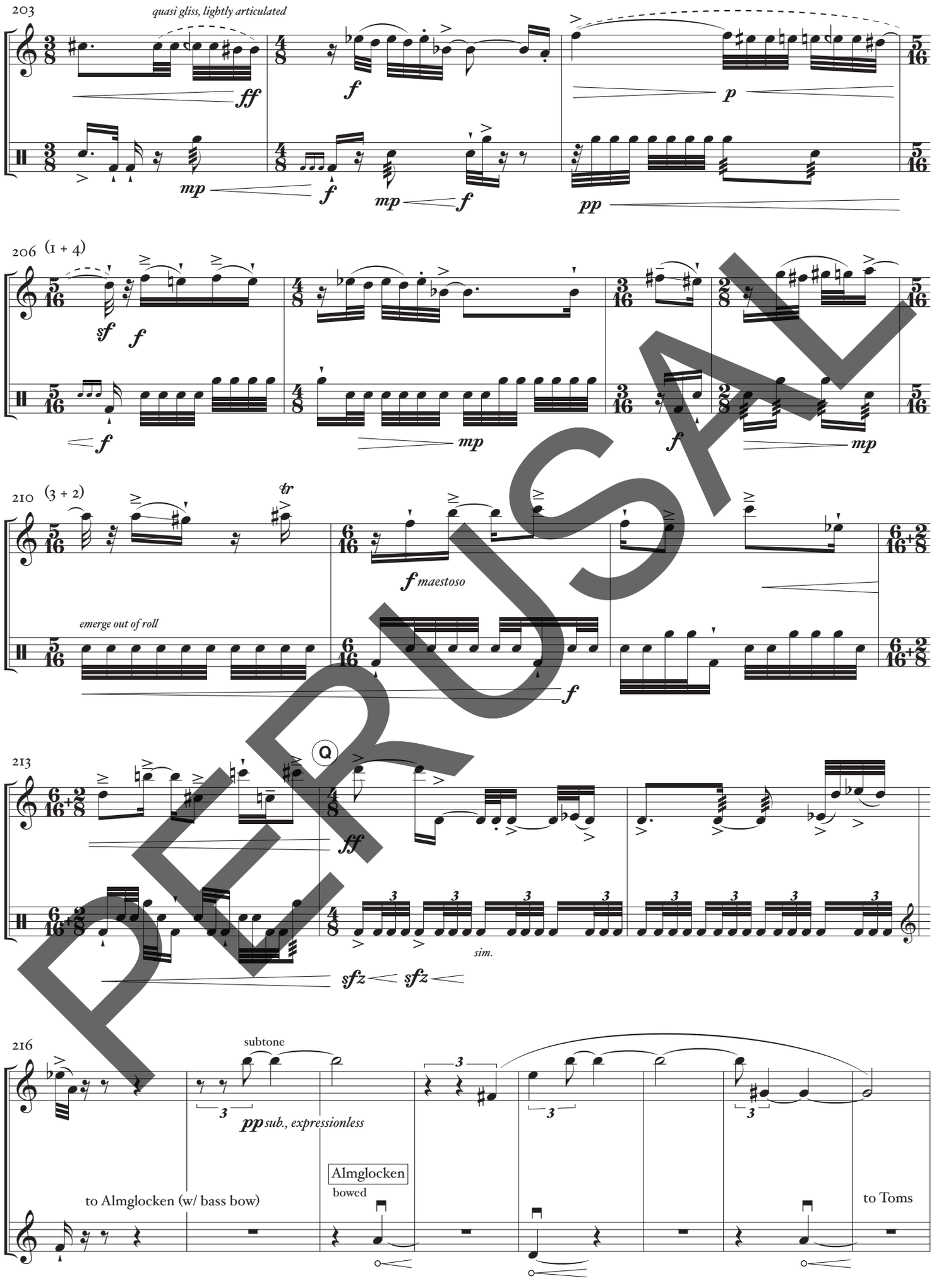

187
p
pp
mp
l.v.
2 Tom-Toms
felt timpani mallets
ppp
191
O
f
Bass Drum
f
194
mp
sf sf sf
197
ff
sffz f
200
P
sf
f
sf
mp
f

PERUSAL


203
quasi gliss, lightly articulated
206 (1 + 4)
210 (3 + 2)
tr
maestoso
emerge out of roll
213
Q
sim.
216
subtone
sub., expressionless
Almglocken
bowed
to Almglocken (w/ bass bow)
to Toms

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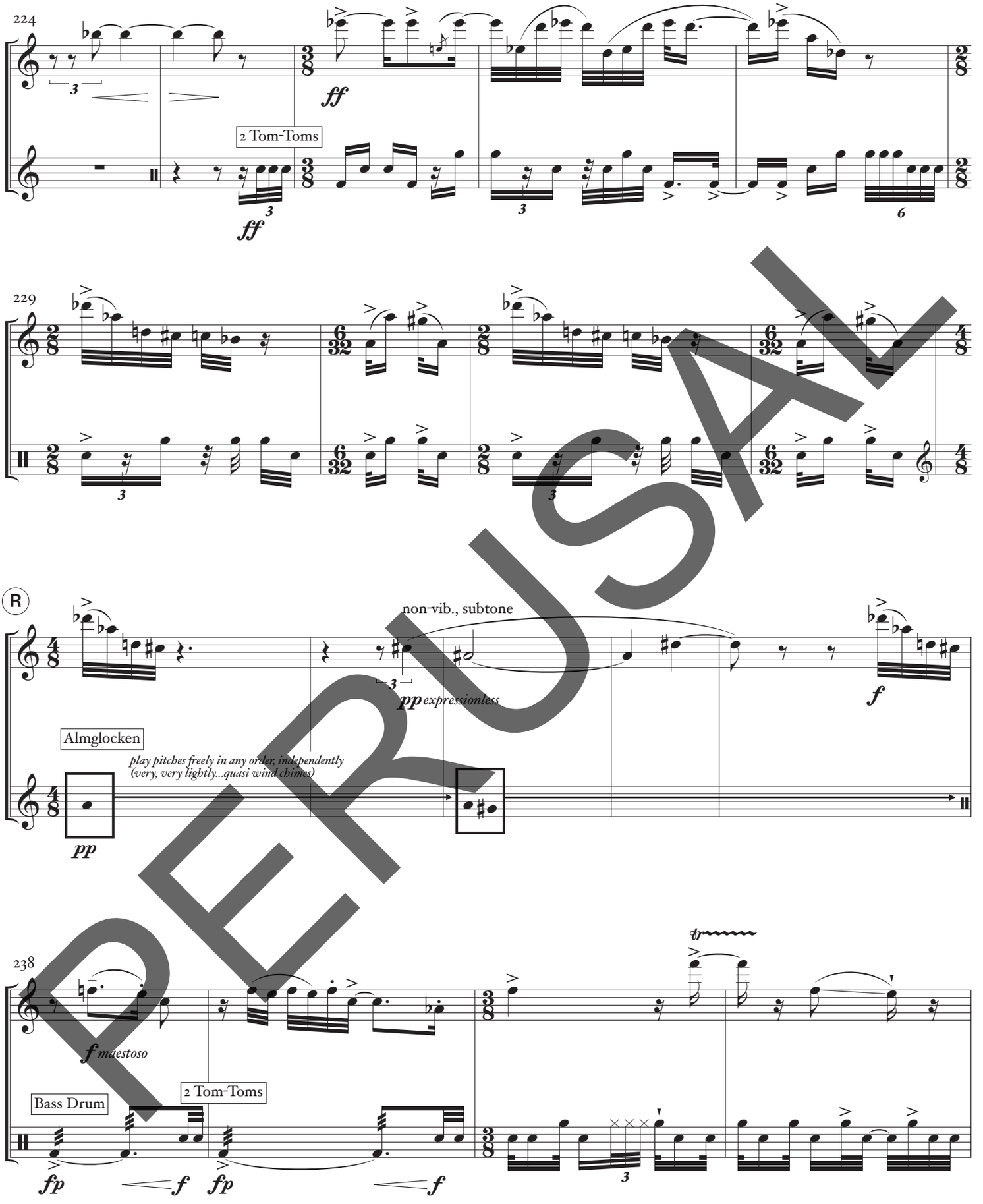
224
2 Tom-Toms
229
R
non-vib., subtone
Almglocken
play pitches freely in any order, independently
(very, very lightly...quasi wind chimes)
238
Bass Drum
2 Tom-Toms

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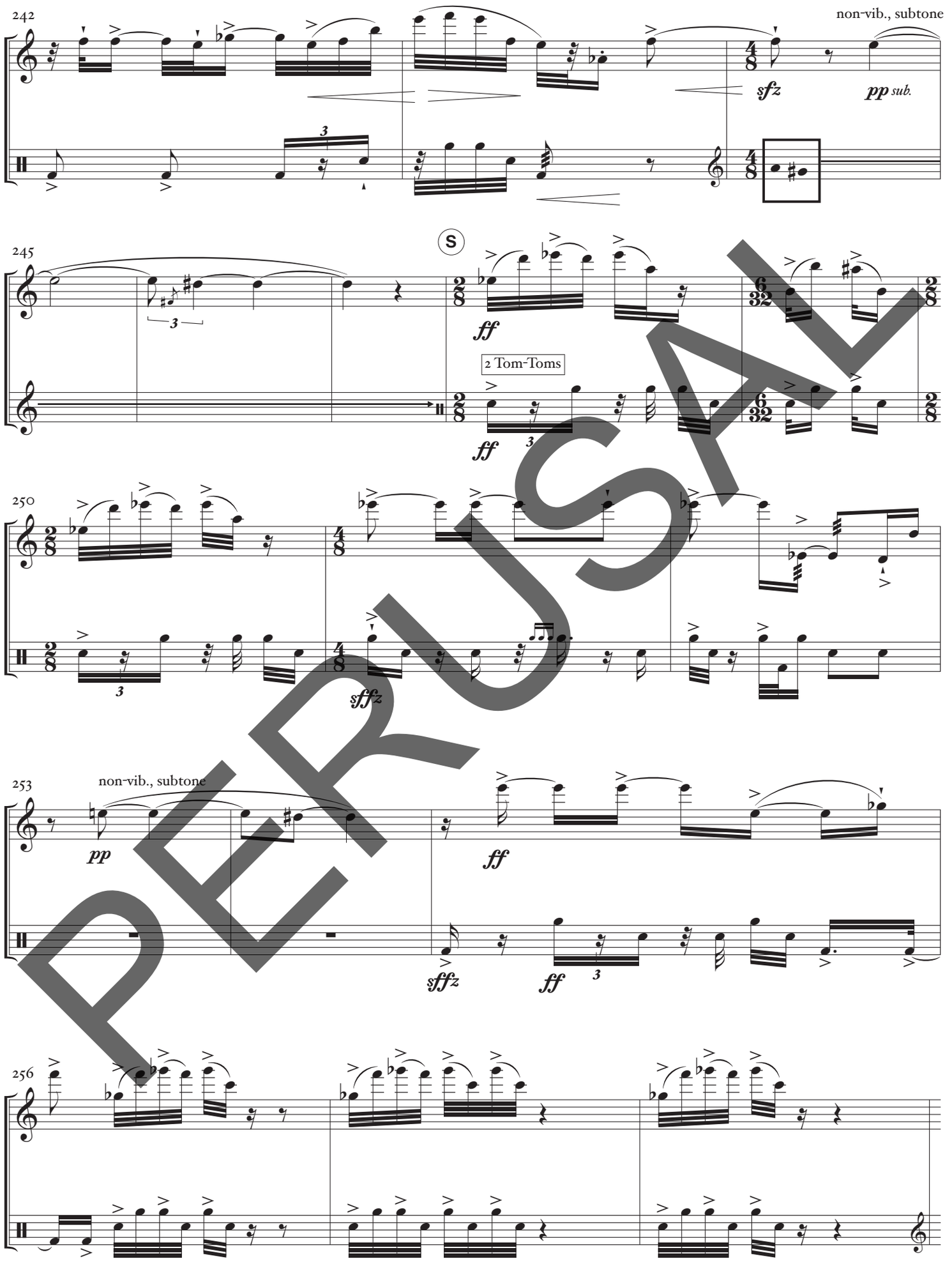
242
non-vib., subtone
sfz
pp sub.
245
S
ff
2 Tom-Toms
ff
250
sffz
253
non-vib., subtone
pp
ff
sffz
ff
256

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T
non-vib., subtone
pp expressionless
3
pp
263
2 Tom-Toms
Almglocken
ff sub.
pp
268
ff
3
3
3
3
timbral trill
pp
p
2 Tom-Toms
Bass Drum
Almglocken
scrape with back of stick
ff
6
sffz
p
10/26/2020
Bloomington, IN

PERUSAL