Exquisite Bird

(for solo percussion)

By
Twenty-Eight University of Chicago Composers

- Andrew Stock
- Hunter Brown
- Yuting Tan
- David Clay Mettens
- Efrain Dahl
- Darlene Castro
- Omar Shohoud
- Maria Kaoutzani
- Ashkan Behzadi
- Ted Moore
- Alison Yun-Fei Jiang
- Mingji Wang
- Eli Winter
- Justin Weiss
- Will Myers
- Joungbum Lee
- Gabriel Novak
- Rodrigo Bussad
- John Corkill
- Daniel Freed
- Baldwin Giang
- Patrick Connor Dittamo
- Marie Kim
- Victor Cui
- Paul Novak
- Kari Watson
- Sam Pluta
- Augusta Read Thomas

Dedicated with admiration and gratitude to Anthony Cheung

PROGRAM NOTE

EXQUISITE BIRD is the result of an “exquisite corpse” collaboration - a method by which a collection of words, images or sounds is collectively assembled. Each collaborator adds to a composition in sequence, by being allowed to see only what the immediately previous person contributed.

This technique was invented by surrealists and is similar to an old parlor game called Consequences in which players write in turn on a sheet of paper, fold it to conceal part of the writing, and then pass it to the next player for a further contribution.

Twenty-eight UChicago composers created EXQUISITE BIRD, following Wassily Wassilyevich Kandinsky’s THE BIRD as a map of form. We sliced the paining into 28 pieces with each composer relating their work to one slice of the painting.

WORLD PREMIERE

World premiere took place on June 2, 2020 via ZOOM at a farewell party for the work’s dedicatee, Anthony Cheung, and was performed by percussionist John Corkill.

ENGRAVING

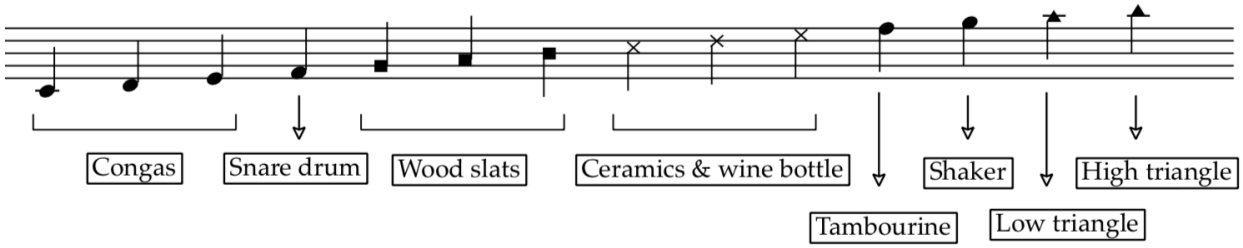
The elegant engraving of this score by composer Victor Cui was made possible thanks to a grant from the University of Chicago Micro-Metcalf program which supports undergraduate students with unique opportunities to gain valuable professional experience outside the traditional internship cycle. Through micro-internships, students can learn and hone the skills that employers look for while building meaningful connections with collaborators and organizations across the country.

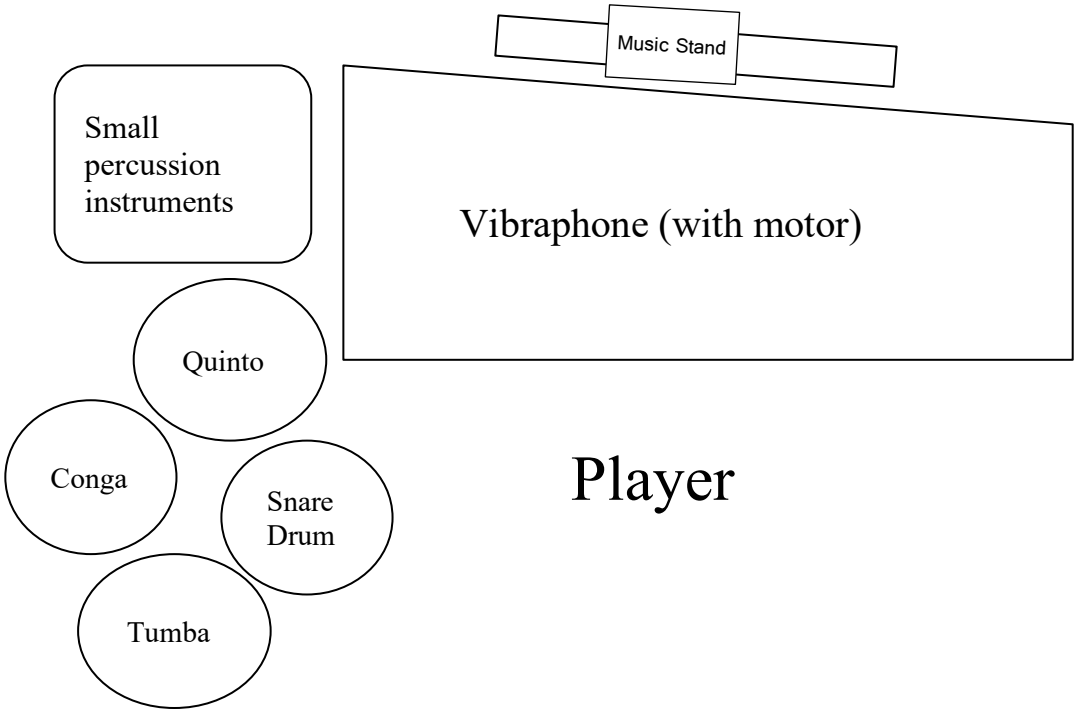
INSTRUMENTATION AND SETUP

Percussion solo

- 1 vibraphone (three octaves [F3 - F6], with motor)
- 3 congas (tumba-large, conga-medium, quinto-small)
- 1 snare drum
- Small percussion instruments
    - 3 wood slats
    - 1 wine bottle
    - 2 ceramic discs/cups
    - 1 tambourine (mounted)
    - 1 shaker (homemade, using rice or tacks in a can)
    - 2 triangles (high and low)

Performance key





PERFORMANCE NOTES

STAGE LAYOUT

Please see diagram under instrumentation. Each composer knew of the instrumentation and percussion layout before composing, in order that the piece could be performed in a totally streamlined manner.

REHEARSAL MARK

Each rehearsal mark denotes the beginning of a new segment composed by a new composer. Due to the special nature of this piece, smooth connection between segments is key to the overall coherence as well as to a successful performance. When, however, the music calls for a drastic change of expression (e.g. a change of tempo, dynamics, meter, etc.), it should be executed accordingly to bring out the contrast between segments.

DYNAMICS

There are seven dynamics used in the score (*ppp, pp, p, mp, mf, f, ff*). Each level of volume has a clear meaning and sound. One *tutta la forza* is also used (bar 264), which is to be played with maximum force, circa at least *fff*.

l.v. (LAISSEZ-VIBRER)

L.v. means let ring. It is used in places where a note on triangle and vibraphone is not dampened, usually accompanied with slur(s).

VIBRAPHONE PEDALLING AND MOTOR

Generally speaking, when no direction is given on the score, the performer should decide whether to use the pedal or not, given the proper context. However, when pedaling is noted, it should be executed accordingly. The motor is off, unless noted otherwise.

MALLETS

Generally speaking, when no direction is given on the score, the performer should decide which mallet(s) to use, given the proper context. However, when mallet usage is noted, it should be executed accordingly.

LIST OF COMPOSERS

- A. Andrew Stock
- B. Hunter Brown
- C. Yuting Tan
- D. David Clay Mettens
- E. Efrain Dahl
- F. Darlene Castro
- G. Omar Shohoud
- H. Maria Kaoutzani
- I. Ashkan Behzadi
- J. Ted Moore
- K. Alison Yun-Fei Jiang
- L. Mingji Wang
- M. Eli Winter
- N. Justin Weiss
- O. Will Myers
- P. Joungbum Lee
- Q. Gabriel Novak
- R. Rodrigo Bussad
- S. John Corkill
- T. Daniel Freed
- U. Baldwin Giang
- V. Patrick Connor Dittamo
- W. Marie Kim
- X. Victor Cui
- Y. Paul Novak
- Z. Kari Watson
- AA. Sam Pluta
- BB. Augusta Read Thomas

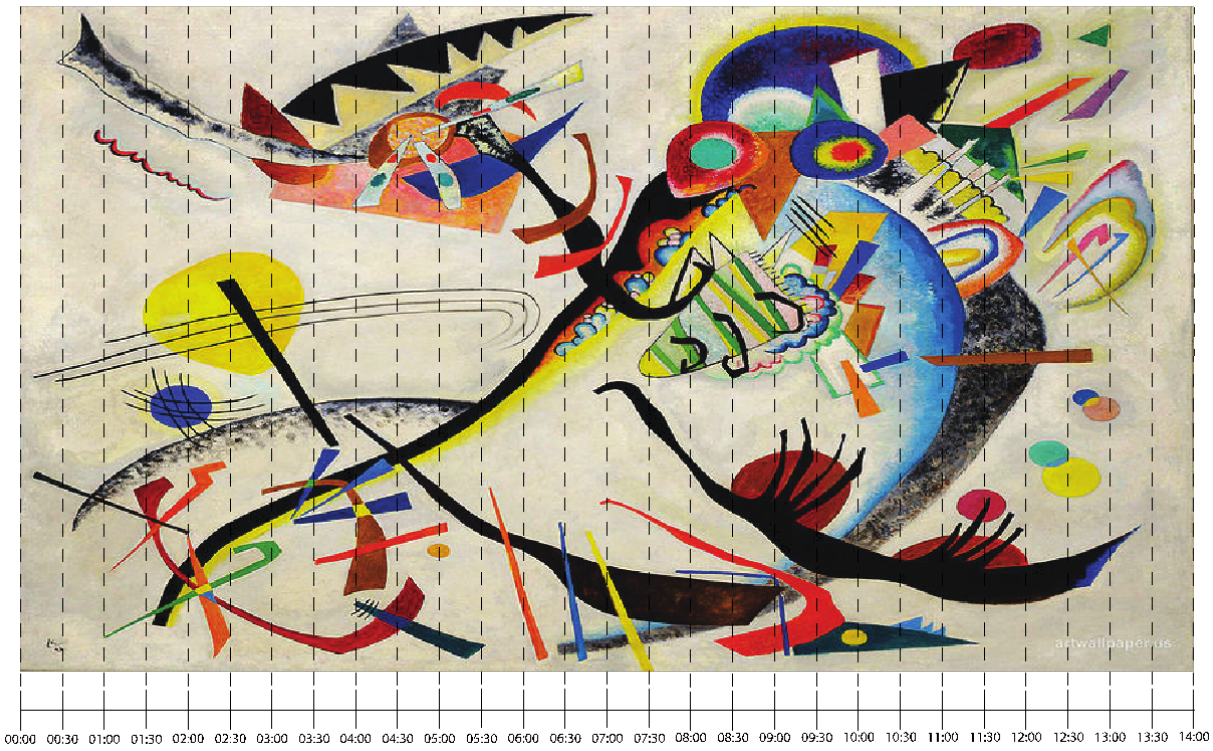
**: The rehearsal mark on the score corresponds to the letter assigned here. For example, the segment under rehearsal mark I is composed by Ashkan Behzadi, and Q by Gabriel Novak.*

**: For those that wrote them, each composer's program note is included in the appendix.*

The Bird

by
Wassily Wassilyevich Kandinsky

Used as a
MAP OF FORM



APPENDIX[1]

A. **Segment 1 (0 - 0:30), by Andrew Stock**

Here's the beginning of the collaborative project. I only use three instruments, two of which are triangle and vibes (though note that I wrote the triangle a line too low) and one of which is an indeterminate unpitched instrument to be chosen by John. It's not very rhetorical — there are 5 sonic objects evoked by 'my' section of the painting as well as two 'virtual' materials (a tuplet and a double-dot notation quoted from the suggestions, both notionally about background presence and modifying sensation).

B. **Segment 2 (0:30 - 1:00), by Hunter Brown**

"Hi next composer,

Here's the 2nd part of the collaborative project. My section of the photo contains 6 objects that I treated as "lines" or sonic events, depending on the object's character. I placed my part of the photo on a grid:

- *X-axis = time*
- *Y-Axis = Frequency content*

I extracted the "time" (distance) between the "objects" on the page and used these proportions to create the rhythms, the phrase level structure, and formal structure of this section. The pitch contour of each gesture was extracted from the "height" of each object, while attempting to incorporate residual qualities from the 1st section that I was given in order to maintain cohesion."

C. **Segment 3 (1:00 - 1:30), by Yuting Tan**

My excerpt is based on the third segment of the painting. There are 7 distinct objects that I observe in this segment. I translate these objects into musical gestures and phrases based on their visual characteristics (line, colour, texture), moving from the bottom to the top of the segment as my excerpt progresses. The first 2 objects are the green and orange lines at the bottom of the

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[1] The letter of each composer corresponds to his/her segment on the score.
[2] The time indicated is merely a rough estimation. Actual performance time could vary within reasonable degrees.
[3] Not all composers provide a note.

segment, and these are portrayed in mm. 1 – 2. I started with the pitches G and A-flat, which is the last pitch sonority heard at the end of the excerpt by the previous composer. The third object comprises two black lines going in opposite directions and the beginning tip of a red object (mm. 3 – 5). The fourth and fifth objects, three thin lines bending down and another three sweeping up, are portrayed in mm. 6 – 7. The thick squiggly red line that spirals downwards is portrayed in m. 8 and is the loudest part of my excerpt as I feel that this is the most striking object in this segment. Finally, my excerpt ends with the last object at the top of the segment (mm. 9 – 10).

D. **Segment 4 (1:30 - 2:00), by David Clay Mettens**

A fairly prominent visual object begins in the segment from 1:30-2:00 on the map of form—the thick parallel yellow and black lines. I've imagined this as a parallel doubling between the vibraphone (yellow), an instrument with determinate pitch, and the other instruments of indeterminate pitch in the set up (black). The vibraphone and congas/snare drum trace the same contours in measure 2-3 and 6-7 of my excerpt. I imagine that this kind of doubling could continue, develop, or vary, with other non-pitched instruments and other registers of the vibraphone.

From the previous composer's contribution, I've retained short interjections on the wooden planks and ceramics/wine bottle, representing the thin black lines. My excerpt also parallels the previous one, with an ending on rolled, upper register non-pitched percussion, representing the cloudy black object near the top of the image. The last pitch object of the previous segment was a descending chromatic line; I've continued that line so that the first note of my excerpt, C, would proceed from the last pitch of the previous excerpt, C#.

The blue and yellow circles in the middle of this segment are rendered as two harmonic objects—the first (blue) is low, rich, and dissonant (Ab, C, F#, and A), and the second (yellow) is higher, radiant, and luminous (a whole tone harmony with D-flat, E-flat, F, and G)

E. **Segment 5 (2:00 - 2:30), by Efraim Dahl**

To connect to the previous excerpt, I use the (G,Eb) → (F,Db) motion which echoes the previous section. The whole tone harmony is representing the yellow sphere. I continue to use it as a kind of mini motif in ever closer rhythmic patterns. The blue sphere is surrounded by a yellow halo, which I represent with the vibraphone chords (glancing of the harmony of the beginning section) in measure 3-5. I decided to keep my previous composer's representation of the yellow and black band as parallel(ish) doubling between the vibraphone and other instruments of undetermined pitch. And the small interjecting unpitched percussive hits for the small black lines.

The end of the wiggly red stripe is a striking visual feature of my section and finds its way into measure 6, in the smaller and smaller rhythmic subdivision of the wood planks coming to a sharp and abrupt end in measure 7.

One of the most prominent visual cues of the segment is the downward orange blade. I tried representing that towards the end of my excerpt, with the chromatic, split apart downward motion in the Vibraphone, crossed by the red (snare) and green (wood) lines.

F. Segment 6 (2:30 - 3:00), by Darlene Castro

To connect the previous excerpt, I used the Ab and the general move to more chromaticism in the vibraphone. An active vibraphone line that slowly moved to rest on a held Ab in the previous section has now slowed down even more and has become chromatic ringing chords.

The previous section used the vibraphone with a whole-tone melody to represent the yellow sphere and chords to represent the blue sphere. I kept the use of the vibraphone to represent these spherical background glows by allowing the vibraphone to let these sonorities ring. It was my hope to move the yellow vibraphone motif to a path where it could begin changing as the yellow sphere disappears after the next panel.

I also kept the non-pitched percussion interjections as the thin lines crossing the piece from the previous excerpt. However, I added some circular motion and brush tremolo to mimic the different texture of the second structure above the yellow sphere, trying to shift to a focus on the upper parts of the artwork.

G. Segment 7 (3:00 - 3:30), by Omar Shohoud

I broke up the vibraphone chords into runs, increased the range, and used metric crescendos/decrescendos (indicated by beam feathering) to show the increasing separation of the pointing. The vibraphone previously had represented the yellow and blue sphere, two objects close to the center of the painting, and as the center became sparser, the top and bottom became more colorful. I used the vibraphone to represent the appearance of yellow and blue in the top and bottom parts of my section.

I continued with the circular motion on the conga from the previous section and added a recurring 5-let motif. I used this, particularly on the snare rim to mimic the erratic tapping of the bird's beak. I chose to add a scratchier metallic sound using the knitting needle and (particularly with the pitch bend) to represent the metallic texture of the gray bodies in both the top and bottom (the only texture present in both parts of the painting).

I added the double-dotted motif to indicate the sharp angle changes and the straight lines in close proximity, particularly at the bottom. It sounded like a ricocheting ball to me, knocking between each line but slowly losing energy (shown with the extended roll that tapers off). I chose to end with triangle as a reference to the triangle pattern that appeared in the top of the painting and continues into the next sections.

H. Segment 8 (3:30 - 4:00), by Maria Kaoutzani

The composer before me stated that the vibraphone in their part represented the appearance of yellow and blue in the top and bottom parts of the painting. They also explained that the knitting needle on the snare rim and the quintuplet gestures mimic the tapping of the bird's beak as well as the metallic gray bodies in the painting. Finally, the triangle gesture for them represented the literal triangle shapes at the top part of the painting. I kept the triangle gesture and repeated it, changing it slightly, since the triangle shapes in the painting continue in my section and further, and, although they are all similar, no two of them look exactly the same.

I kept most of the pitch material of the vibraphone passage of the part before me but changed the register to accommodate a larger range and kept the ascending scalar nature, since the lines in the painting are also continuing and rising.

I added some new sounds such as the hits on the tambourine and yarn mallets on the snare drum and congas that might represent the new short lines that start in my slice of the painting. However, they are not too distinct from the sound world that was given to me, because in the image I don't believe that they function as a contrasting element but more as an enhancement of what existed before. Also, I wanted to create the potential for a more contrapuntal sound between a number of instruments, that can eventually more clearly map onto the multiple layers of the painting itself.

I. Segment 9 (4:00 - 4:30), by Ashkan Behzadi

I based my excerpt on a number of motives from the previous excerpt. The initial gesture, the congas executed by hands, is the continuation from excerpt 8, which defines the whole excerpt 9 in a way.

I've ended my excerpt with the super ball mallet playing on the snare drum, and the gesture is tied to the next excerpt. I wanted to create a gesture that creates a transition into the next excerpt. And it is left for the next composer to decide the duration of this final gesture.

J. Segment 10 (4:30 - 5:00), by Ted Moore

The composer before me ended with the superball on the snare drum indicating that they intended for me to continue with that sound. I did continue with that sound and added the 3 wood slats which play a transformed version of a rhythm the previous composer used on the 3 congas (also with 0ngertips). I then transformed the superball snare into the super ball tambourine for you to consider continuing with.

K. Segment 11 (5:00 - 5:30), by Alison Yun-Fei Jiang

The composer before me ended with a superball tambourine situation, and suggested that I consider continuing my excerpt with it. I did and continued the wood slat material he used as well. The switch from wood slats to wine bottle and ceramics in m. 5 with a slightly stronger dynamic level indicates a general upward swell in the map. Please feel free to continue with or without this instrumentation/directionality.

L. Segment 12 (5:30 - 6:00), by Mingji Wang

"The composer before me ended with a snare drumstick hi6ing ceramics & wine bo6le. Superball mallet is also used for a sustained sound on the tambourine. So, I continued with what's available. I picked up on the dynamics level (mf) from the previous composer and decided to continue the crescendo to reflect the up going pa6ern at the upper part of the map of form. I introduced downward pitch bending on the vibraphone to reflect the falling orange line at the bo6om of the map of form. Feel free to continue with this trend/instrumentation or use another thought."

M. Segment 13 (6:00 - 6:30), by Eli Winter

Bow vibraphone G3 into harmonic; sustain. Play notes around it — F, G, C, any available octave — arcing in both directions; sustain. As time progresses, play sharper. Quick! Can you bow a cup while sustaining the vibes? At the same time as vibraphone, with one hand: improvise rhythms, inside and around a triangle, as if you think it might break but don't care. Continue to play vibraphone, unbowed, as above (sustain) if it's not too late. When it is, bow the other triangle and carry the sustain into the next section. Don't worry if it doesn't resonate: think of what isn't there.

Aims: to suggest the gradual eruption between minutes 8-12 while accounting for negative space both within and without the drawing; to suggest improvisational, exploratory qualities within given time constraints. I attempted to consider the orange line and extend instruments as per Mingji's score.

N. Segment 14 (6:30 - 7:00), by Justin Weiss
(No note was included with score)

O. Segment 15 (7:00 - 7:30), by Will Myers
(No note was included with score)

P. Segment 16 (7:30 - 8:00), by Joungbum Lee
(No note was included with score)

Q. Segment 17 (8:00 - 8:30), by Gabriel Novak
(No note was included with score)

R. Segment 18 (8:30 - 9:00), by Rodrigo Bussad
(No note was included with score)

S. Segment 19 (9:00 - 9:30), by John Corkill
(No note was included with score)

T. Segment 20 (9:30 - 10:00), by Daniel Freed

I read my slice of the form from the bottom to the top, where it starts as dark and serious, becomes more bright and silly, and ends as something somewhat peaceful. Thus, I split up my 30 seconds into these three respective sections:

Directions:
Section 1: The first 4 bars are to be played by vibraphone. Tempo is noted as 120, but you can accelerate into it if desired. It is meant to transition smoothly from the previous section.

Section 2: This corresponds to the next 3 bars, to be played by a shaker (noted in high g position) and a drum of choice. The rhythm is meant to be ultra swingy, so don't worry about being too precise. Most importantly, if possible, please sing while doing this, in a made up language, continuing the feel of the melody from the previous section (i.e.: F# minor or even F diminished scale). Repeat this section for as long as desired before moving on to the next one.

Section 3: Pick up the triangle, face the audience, and hit it very gently.

U. Segment 21 (10:00 - 10:30), by Baldwin Giang

Since my slice of the Kandinsky painting is very much a continuation of the visual forms from the previous slice, I designed the musical form of my excerpt to be a continuation of the previous composer's excerpt. The composer before me wrote "I read my slice of the form from the bottom to the top, where it starts as dark and serious, becomes more bright and silly, and ends as something somewhat peaceful." I decided to do the inverse reading--that is reading my slice from top to bottom-- starting somewhat peaceful, becomes brighter, and ends in a more foreboding note. What resulted is a mirroring, or "arch-form" continuation, of the preceding composer's material. I pick up from the end of the previous composer's excerpt, a triangle decay, to start my excerpt, and which becomes transitional material. The vibraphone melody that began the previous composer's excerpt then reappears transfigured in m.6 of mine. I mapped the contour of that melody to "non-pitched" percussion instruments while preserving some of the key structural tones in the vibraphone to create noise and pitch simultaneities. Have fun!

V. Segment 22 (10:30 - 11:00), by Patrick Connor Dittamo

The two preceding composers read their slices up and down for inspiration. Since my slice continues to "flush out" the bird's breast with deeper color, I read it left to right, and took the preceding composer's music as a starting point, adding density of texture to correspond to the growing block of color. The bird seems to be extending his feet, perhaps strolling along the ground, so I tried to build in some motion and development.

The E-flat, A, C-sharp, B, E-flat line in the vibraphone was used by the composer before me, who adapted it from a Slice 20 melodic line. I added the penultimate F-flat, and used the line as my 'coloring' element. I kept the same tempo marking as the previous slice, and left the last measure of my section incomplete, so the next composer could continue it as they saw fit.

W. Segment 23A (11:00 - 11:30 A), by Marie Kim

I used the A-F flat-E flat motif on the vibraphone with which the previous composer ended and repeated it, and afterwards repurposed the motif through different sections with different colors. In between the sections, through which I held the pedal on the vibraphone, I added non-pitched percussion to add more colors, as my section of the Exquisite Bird painting was robustly multicolored. To express this, I added a climactic ending, where the performer has to jump between the vibraphone and other instruments with haste, producing a sense of the sound colors finally blending together.

X. Segment 23B (11:00 - 11:30 B), by Victor Cui

The previous composer ended her slice with a series of chromatic chords on vibraphone. I want to, therefore, retain that momentum, yet soften things a little. As a result, I choose to start with two vibraphone chords, clearing the aural space up. I then introduce sporadic hits on the percussion part, while keeping the regular, rhythmic pulsing on the vibraphone going. Since this piece so far has had many rhythmically active and complex moments, I think it would be great to take a repose by marking the underlying four-four meter.

The regular rhythm, however, is soon interrupted: first by the tritone chord on the downbeat, then a low cluster. The percussion part now launches its tentative but ill-formed assault: the boisterous drums are brought to the foreground, culminating with a swell in snare drum tremolo. The entire section is concluded on a forte, open, consonant yet unstable chord on vibraphone, with percussive echoes.

Y. Segment 24 (11:00 - 11:30 C), by Paul Novak

My slice of the map of form includes a detail that evokes the outstretched tips of wings. I wanted to capture this image in a series of gestures that rise and accelerate, as if just learning to fly.

Z. Segment 25 (11:30 - 12:00), by Kari Watson

My slice of the map of form consists of several brightly colored shapes jutting out in different directions, several of them reaching upward. I aimed to portray this image by creating a multilayer texture out of different colors and timbres. The vibraphone sits at the foreground of the texture, reaching upwards and then producing a light and airy melody.

AA. Segment 25 (12:30 – 13:00), by Sam Pluta

This section of music represents a dramatic change in the structure of the bird. Up until this point, the image has been densely populated by myriad shapes and changes. Section 26 suddenly emerges from that tumult with thick stria exploding outward. For this, I took from the previous composer's contribution, intricately woven tapestry of counterpoint and allowed lines to thicken into individual block structures.

BB. Segment 26 (13:00 – 13:30), by Augusta Read Thomas

This section of music is inspired by the vitality of the extreme right hand side of Kandinsky's The Bird, which looks as if the bird is pushing beautiful resonances and colorful flares into space, as if tossing sonic and physical energy-bubbles toward the sun.

In order to make a seamless transition from the previous composer's contribution, I continued with triangle and vibraphone. I only utilize three resonant instruments and strove to sculpt a dramatic final sound to the entire multi-part composition.

Untitled (Kandinsky section 1: three lines one ornament one shadow)
percussion (1 player)

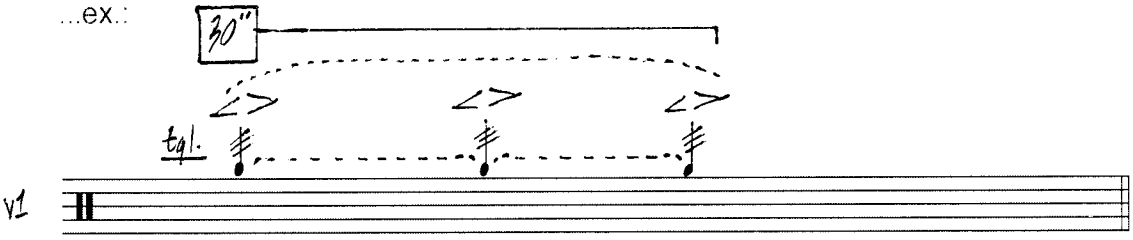
Five sound events split across two voices in a timespan of 30 seconds, given the following constraints. *The voices do not sum durationally,* i.e. their durational proportions are in reference only to the total timeframe of thirty seconds and not in reference to eachother.

The following are steps for preparing the score, each followed by example realizations. Where there are indeterminate elements necessitating decisions by the player, their realization in the examples is hypothetical, marked by asterisks.

Voice 1.

1. A long triangle roll for the duration of the section at a comfortable (not too loud) dynamic; three evenly-graduated impulses within the overall continuity without breaking.

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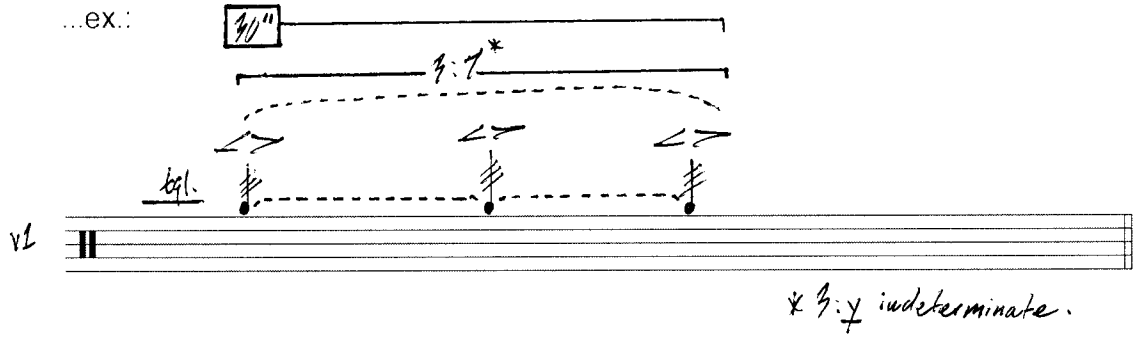


2. ...as a modulating factor:
   y in a tuplet ratio *x*:*y,* where *x* = the three impulses given above, i.e.:

   3:*y* ("*three in the time of y*")

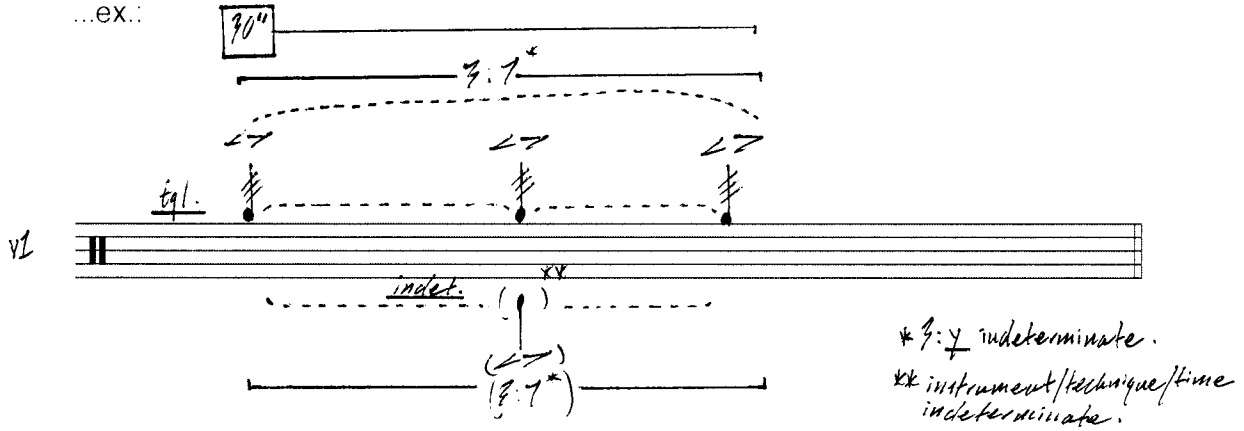
   and *y* is chosen in advance by the player, either freely or by chance/other operation.

   This element is 'virtual,' i.e. it is not heard but conditions the time as the player experiences it.

...ex.:



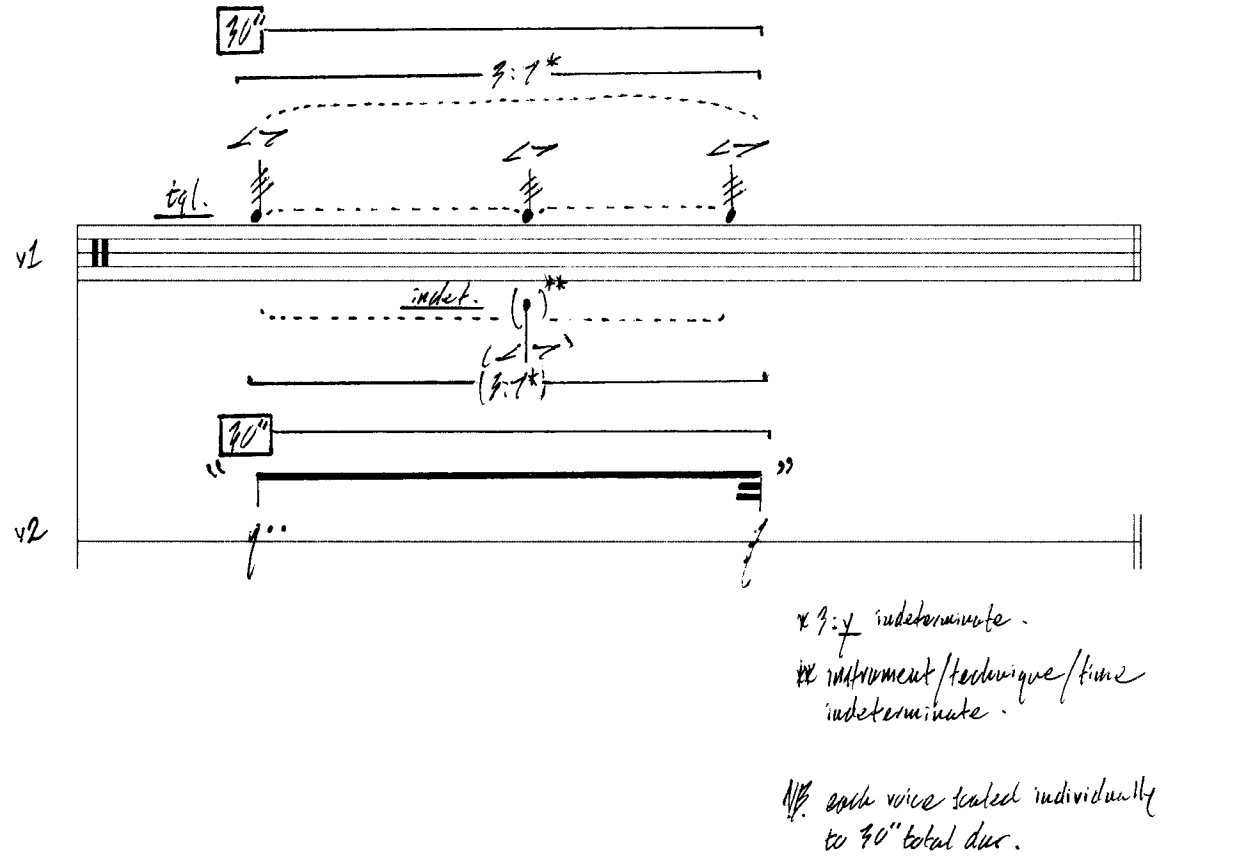
3. ...as an underlay:
Within this framework one continuous, unpitched sound as a color or 'shading' of one of the impulses of the triangle roll; softly, faded in and out. Which impulse this 'shading' occurs with, as well as the instrument and technique used to produce it, are chosen by the player.
...ex.:



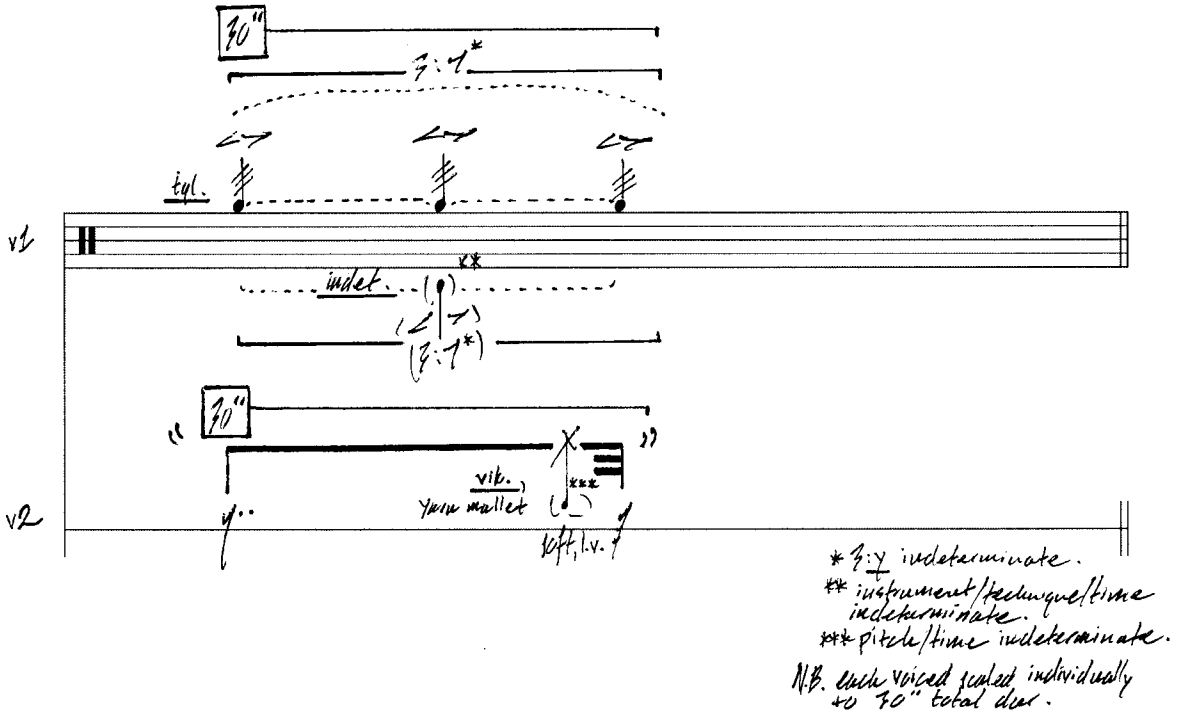
Voice 2 (ornament).

1. ...as an overlay:
A silent rhythm inside which to set an ornament; a quotation; a cage.

This element is 'virtual,' i.e. it is not heard but conditions the time as the player experiences it. It is fixed as given.
...ex.:



2. Within this framework place the ornament itself, softly, in slight relief: a single sound on the vibraphone, to be made with a yarn mallet at a time chosen by the player. Let ring.
...ex.:
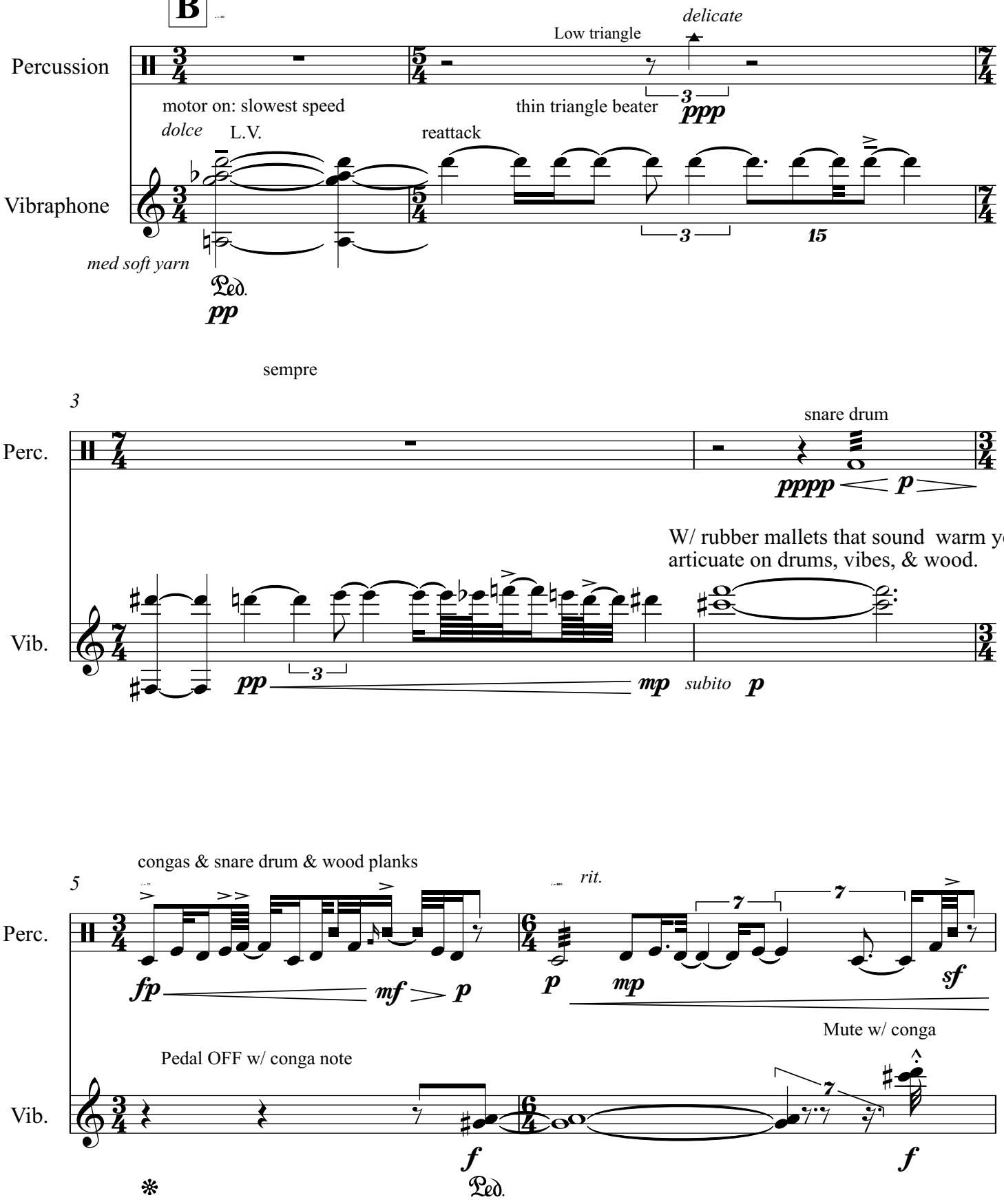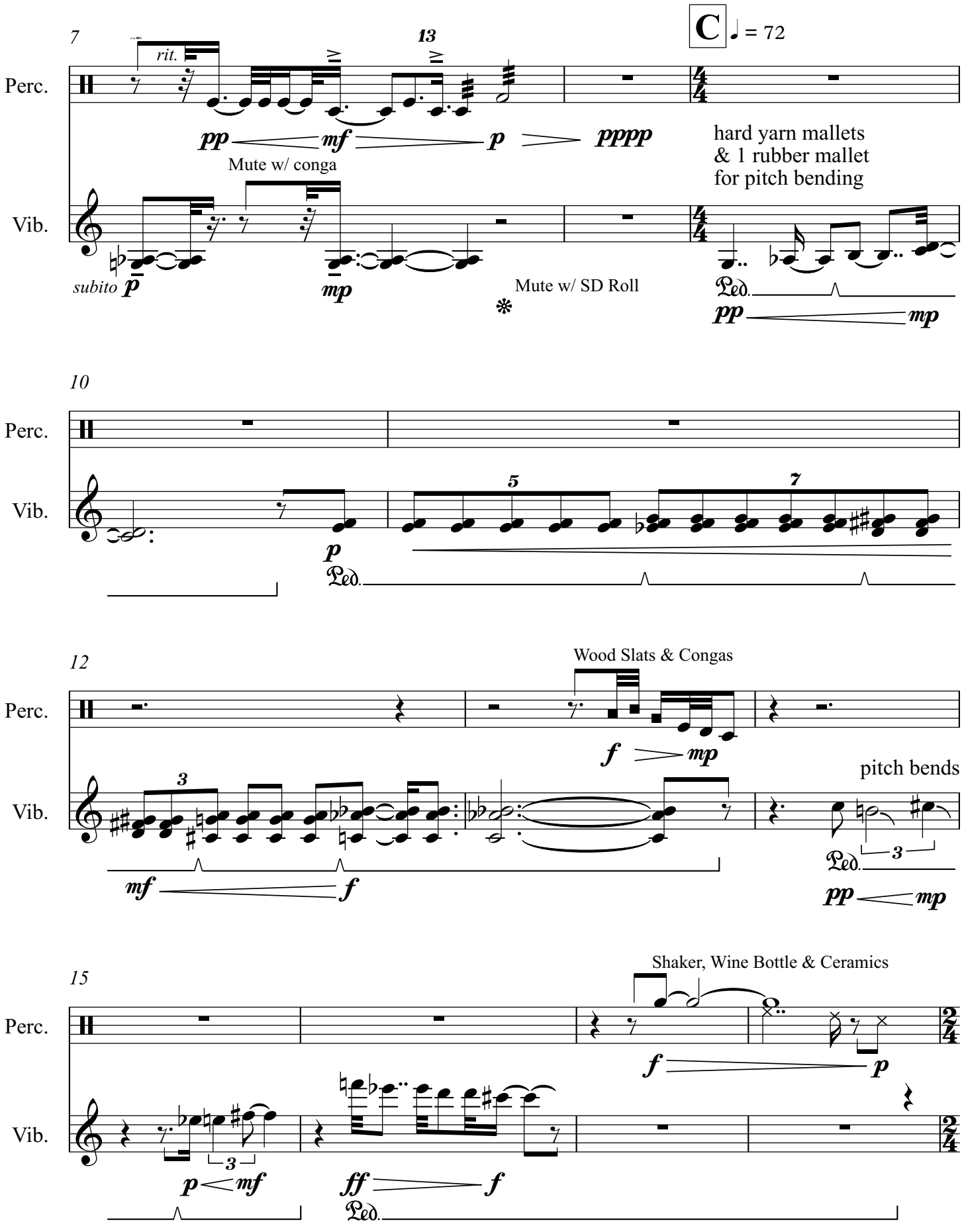


This (the example given for *Voice 2*, 2.) is the final realization of the score, notwithstanding indeterminacies.
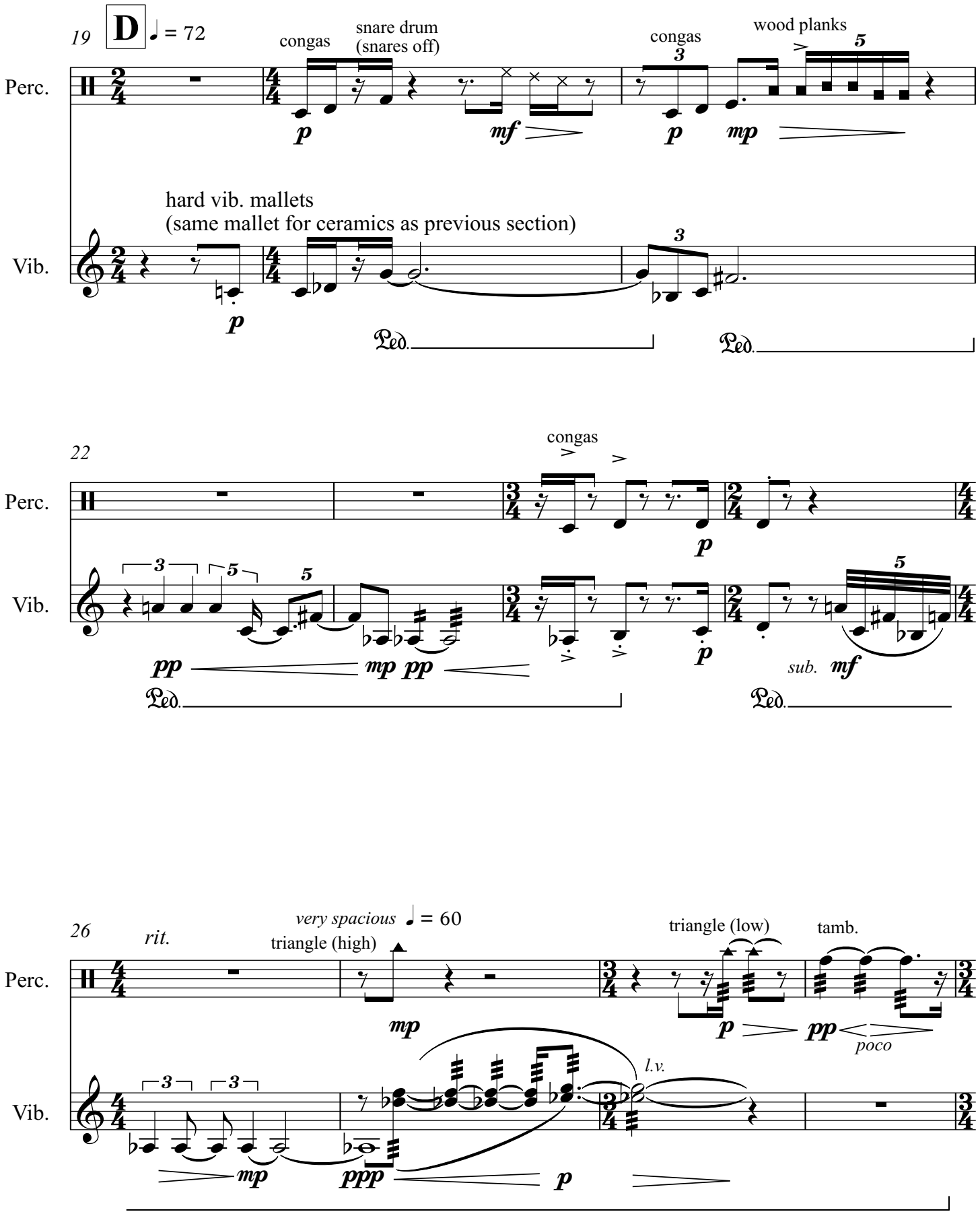
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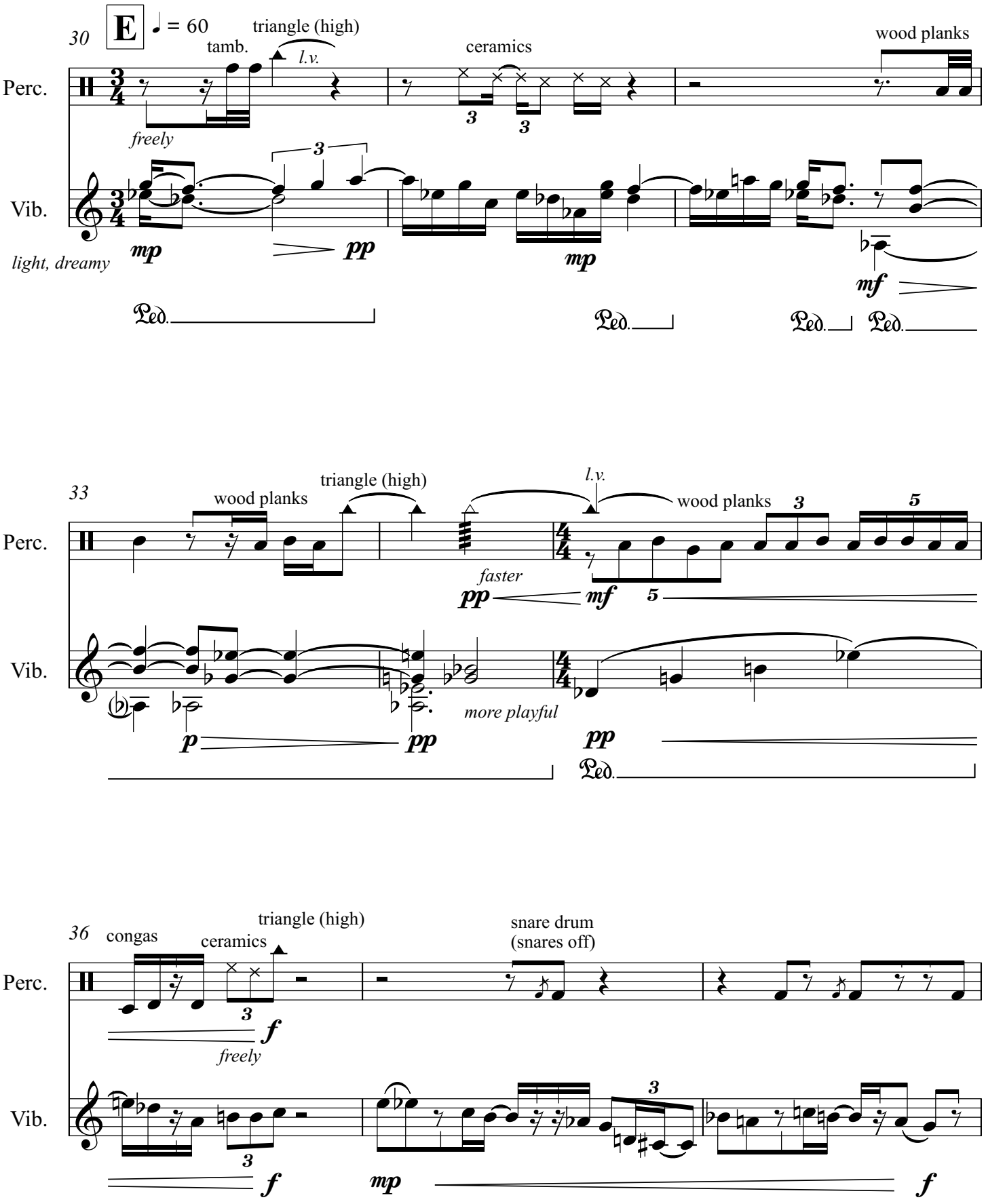
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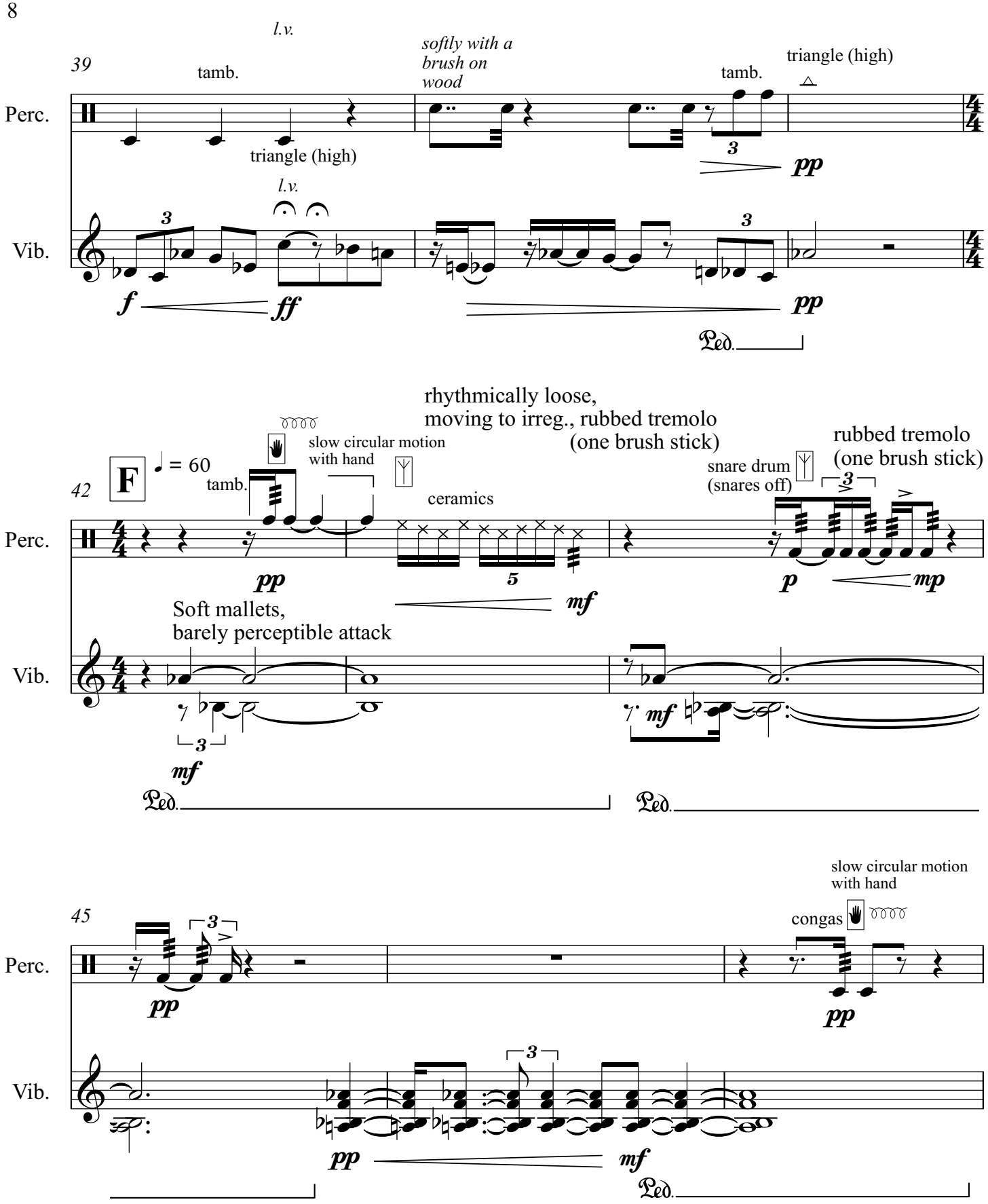
Like a shadow emerging from the decaying triangle from the previous section.

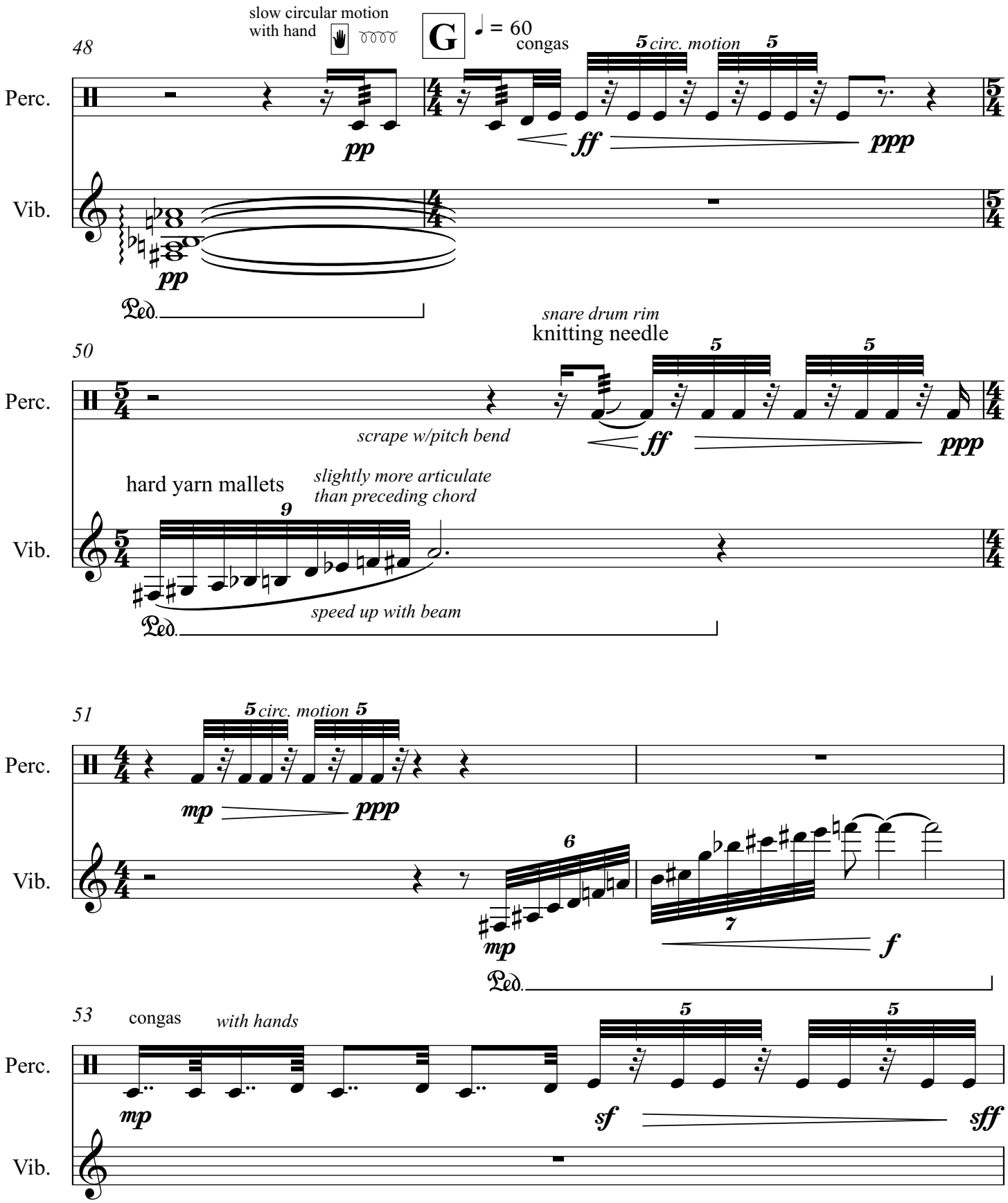


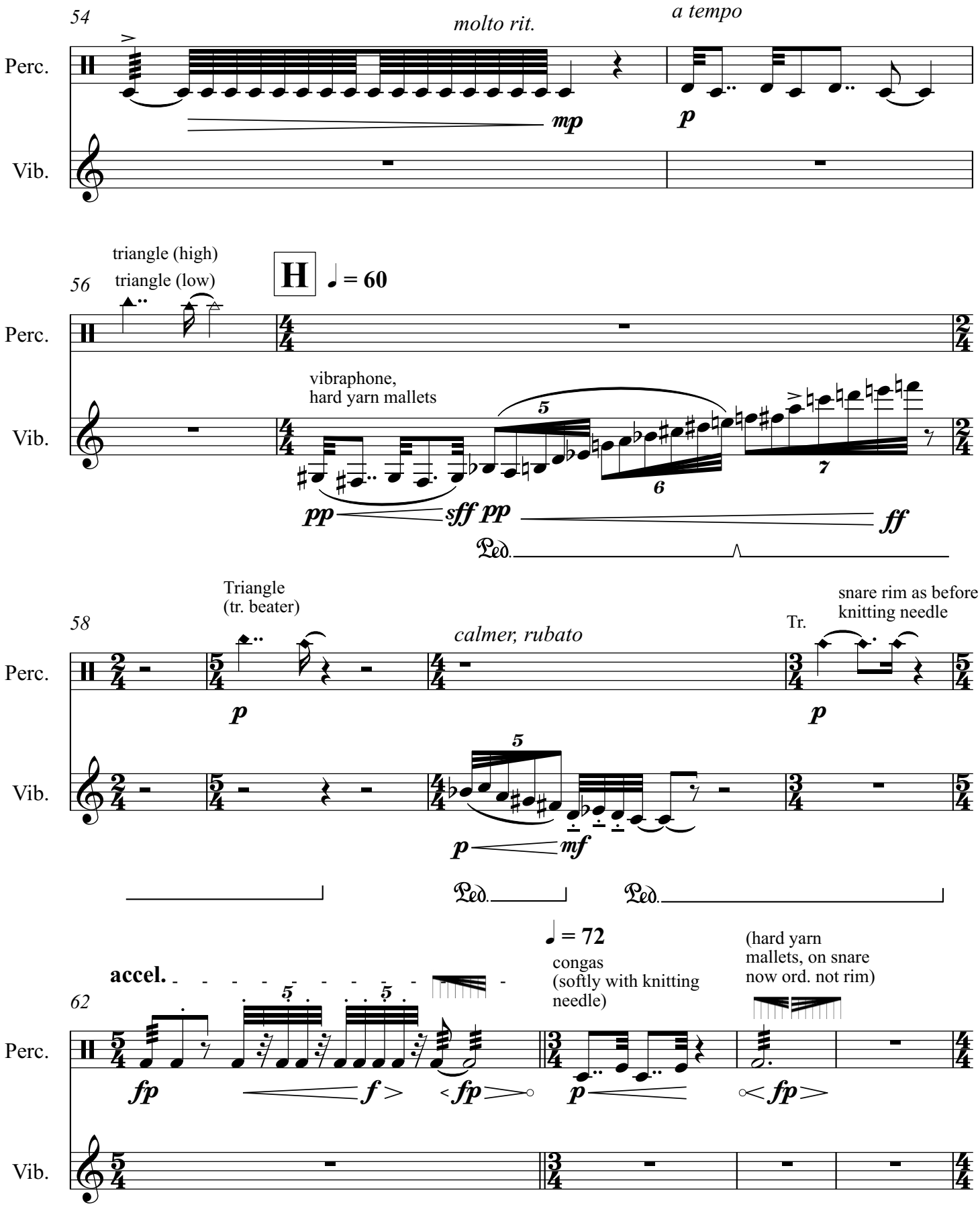

7
rit.
13
C
♩ = 72
Perc.
pp
mf
p
pppp
hard yarn mallets
& 1 rubber mallet
for pitch bending
Mute w/ conga
Vib.
subito p
mp
Mute w/ SD Roll
Ped.
pp
mp
10
Perc.
Vib.
5
7
p
Ped.
12
Wood Slats & Congas
Perc.
f
mp
pitch bends
Vib.
3
mf
f
Ped.
3
pp
mp
15
Shaker, Wine Bottle & Ceramics
Perc.
f
p
Vib.
3
p
mf
ff
f
Ped.
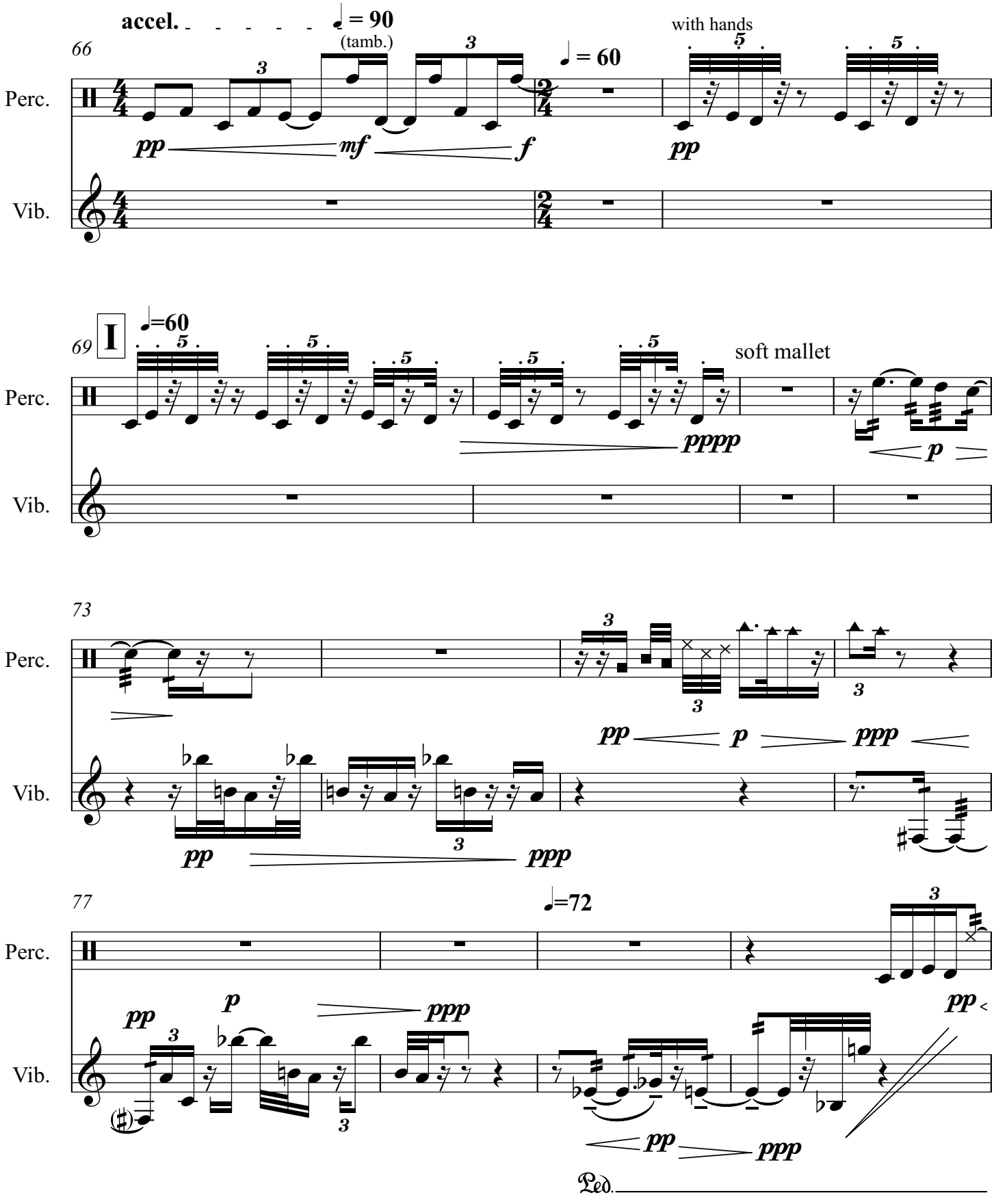

19
D
♩ = 72
congas
snare drum
(snares off)
congas
wood planks
Perc.
hard vib. mallets
(same mallet for ceramics as previous section)
Vib.
Ped.
Ped.
22
congas
Perc.
Vib.
Ped.
Ped.
26
rit.
very spacious ♩ = 60
triangle (high)
triangle (low)
tamb.
Perc.
poco
l.v.
Vib.

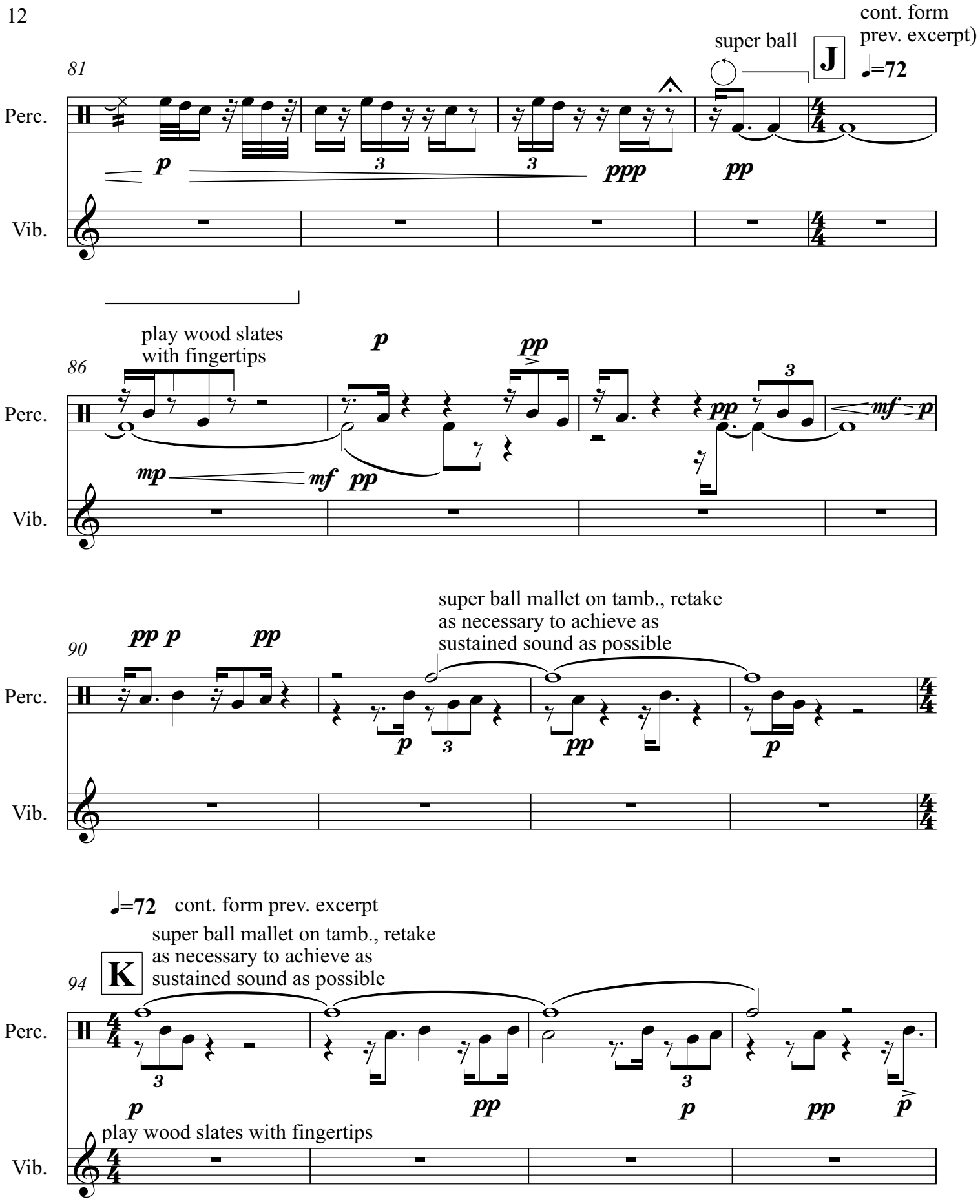

30
E
♩ = 60
tamb.
triangle (high)
l.v.
ceramics
wood planks
Perc.
freely
Vib.
light, dreamy
mp
pp
mp
mf
Ped.
33
wood planks
triangle (high)
l.v.
wood planks
faster
pp
mf
more playful
36
congas
ceramics
triangle (high)
snare drum
(snares off)
freely
f
mp
f
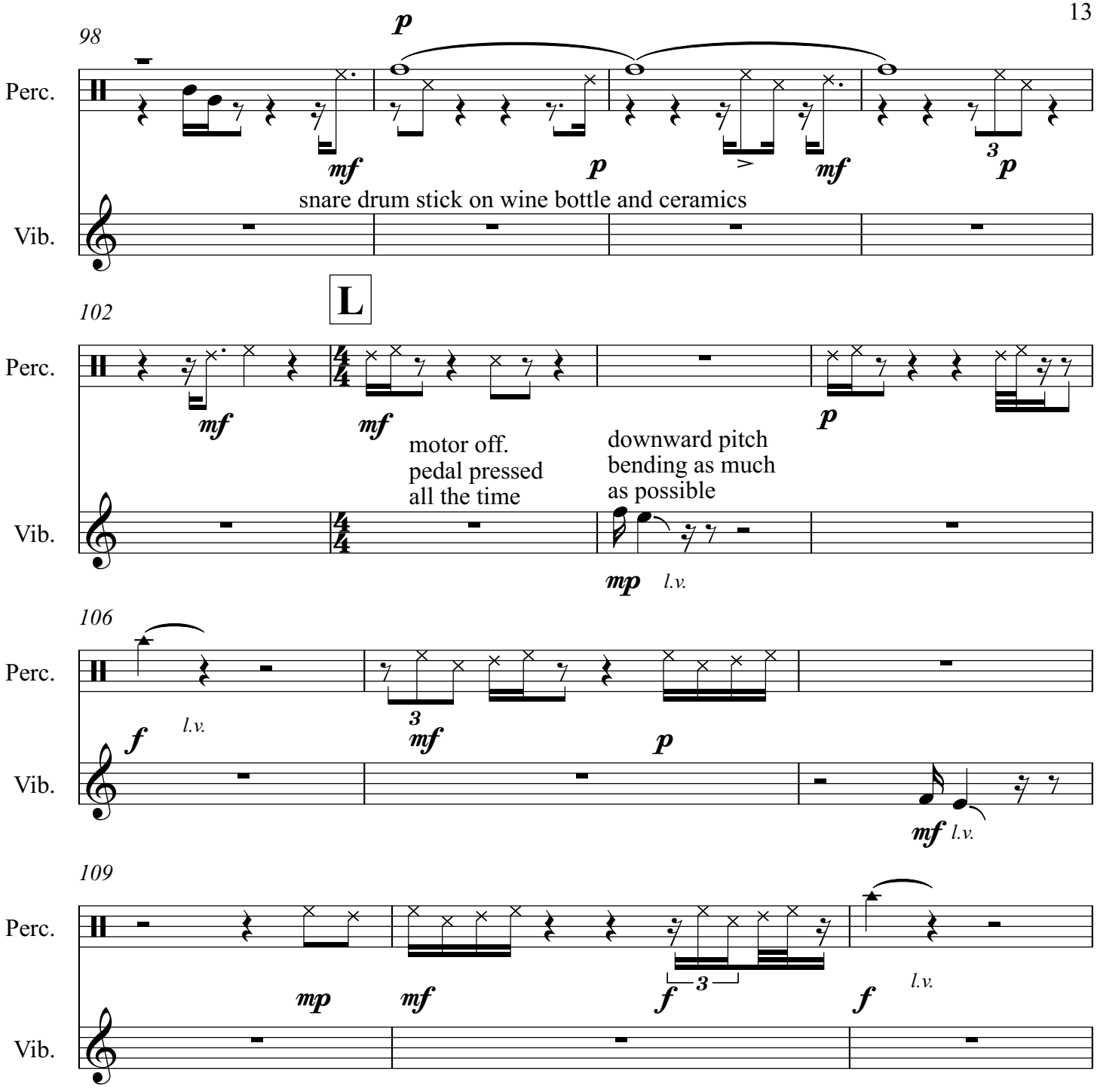

39
l.v.
tamb.
triangle (high)
softly with a brush on wood
tamb.
triangle (high)
Perc.
pp
l.v.
Vib.
f
ff
pp
Ped.
42
F
♩ = 60
tamb.
slow circular motion with hand
ceramics
rhythmically loose, moving to irreg., rubbed tremolo (one brush stick)
snare drum (snares off)
rubbed tremolo (one brush stick)
Perc.
pp
mf
p
mp
Soft mallets, barely perceptible attack
Vib.
mf
mf
Ped.
Ped.
45
slow circular motion with hand
congas
Perc.
pp
pp
Vib.
pp
mf
Ped.


slow circular motion
with hand
G
♩ = 60
48
congas
5 circ. motion 5
Perc.
pp
ff
ppp
Vib.
pp
Ped.
snare drum rim
knitting needle
50
5
5
Perc.
scrape w/pitch bend
ff
ppp
hard yarn mallets
slightly more articulate
than preceding chord
9
Vib.
speed up with beam
Ped.
51
5 circ. motion 5
Perc.
mp
ppp
Vib.
6
mp
7
f
Ped.
53
congas
with hands
5
5
Perc.
mp
sf
sff
Vib.


54
molto rit.
a tempo
Perc.
Vib.
mp
p
triangle (high)
triangle (low)
56
H
♩ = 60
vibraphone,
hard yarn mallets
pp
sff pp
ff
Ped.
Triangle
(tr. beater)
58
calmer, rubato
Tr.
snare rim as before
knitting needle
p
mf
Ped.
Ped.
accel.
62
♩ = 72
congas
(softly with knitting
needle)
(hard yarn
mallets, on snare
now ord. not rim)
fp
f
fp
p
fp
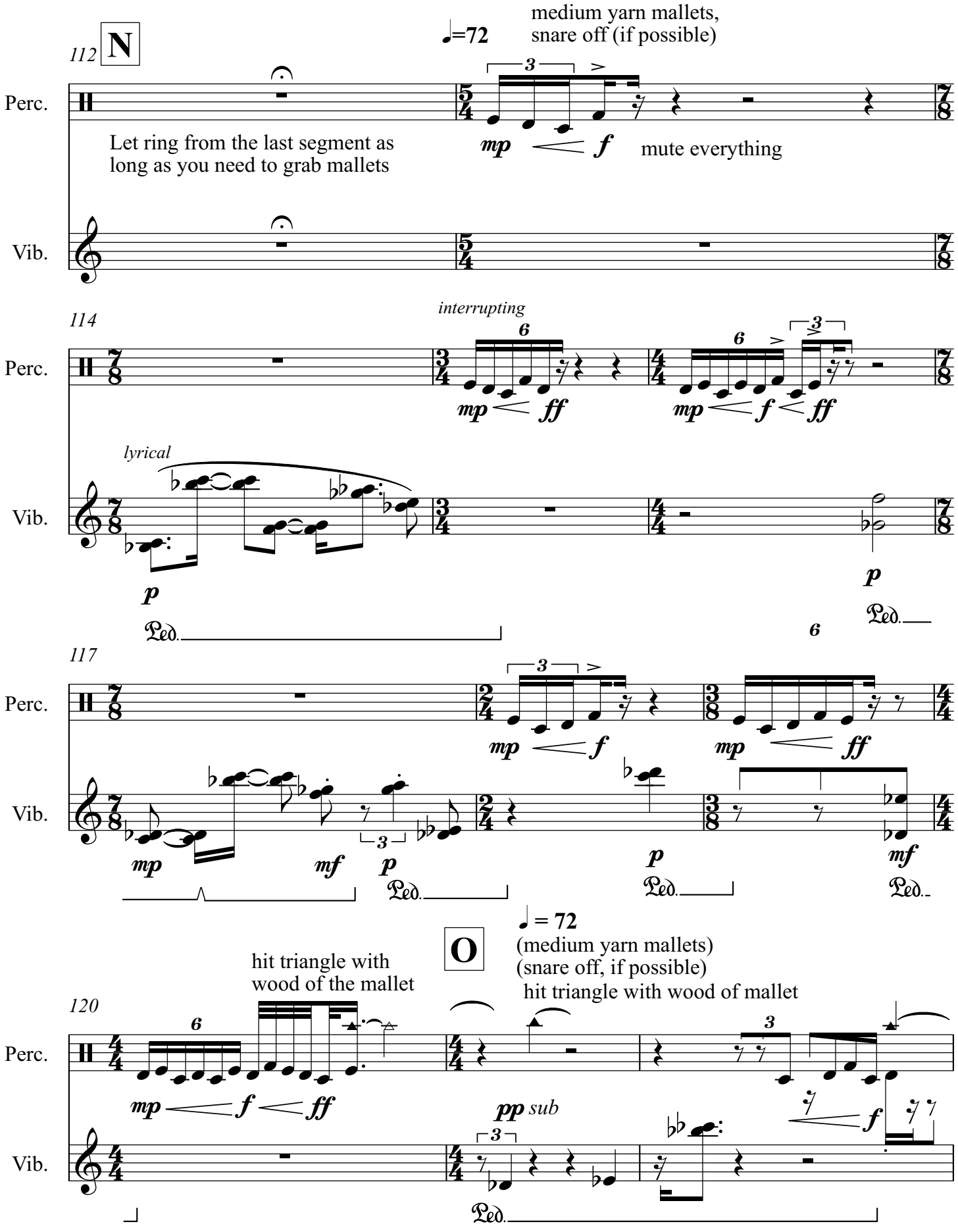

accel.
♩ = 90
(tamb.)
66
♩ = 60
with hands
Perc.
Vib.
pp
mf
f
pp
I
♩=60
69
soft mallet
pppp
p
73
pp
p
ppp
pp
ppp
77
♩=72
pp
p
ppp
pp
pp
ppp
Ped.
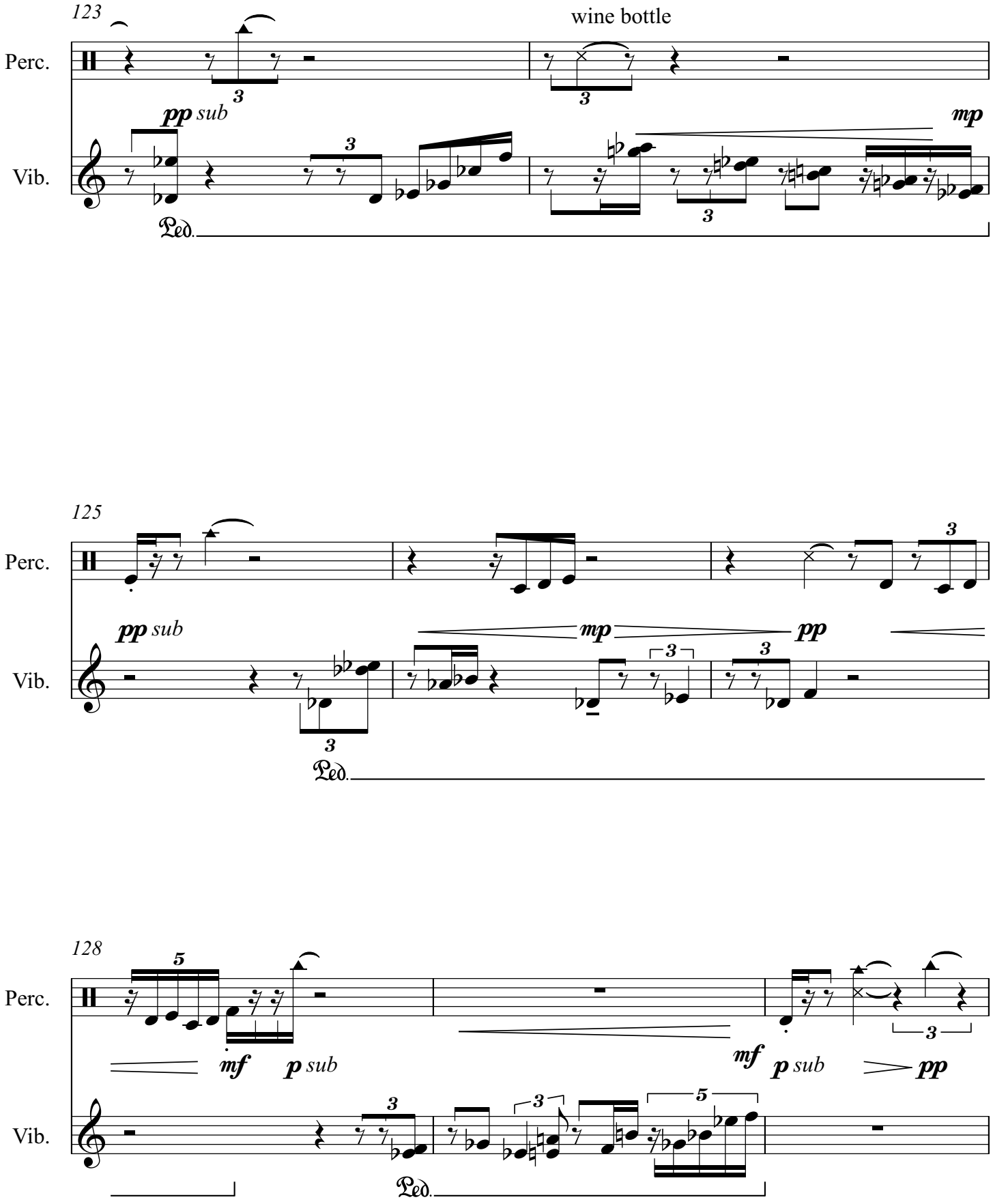

cont. form
prev. excerpt)
super ball
J
♩=72
81
Perc.
Vib.
p
ppp
pp
play wood slates
with fingertips
86
mp
mf
pp
mf
p
super ball mallet on tamb., retake
as necessary to achieve as
sustained sound as possible
90
pp p
pp
♩=72 cont. form prev. excerpt
super ball mallet on tamb., retake
as necessary to achieve as
sustained sound as possible
K
94
play wood slates with fingertips

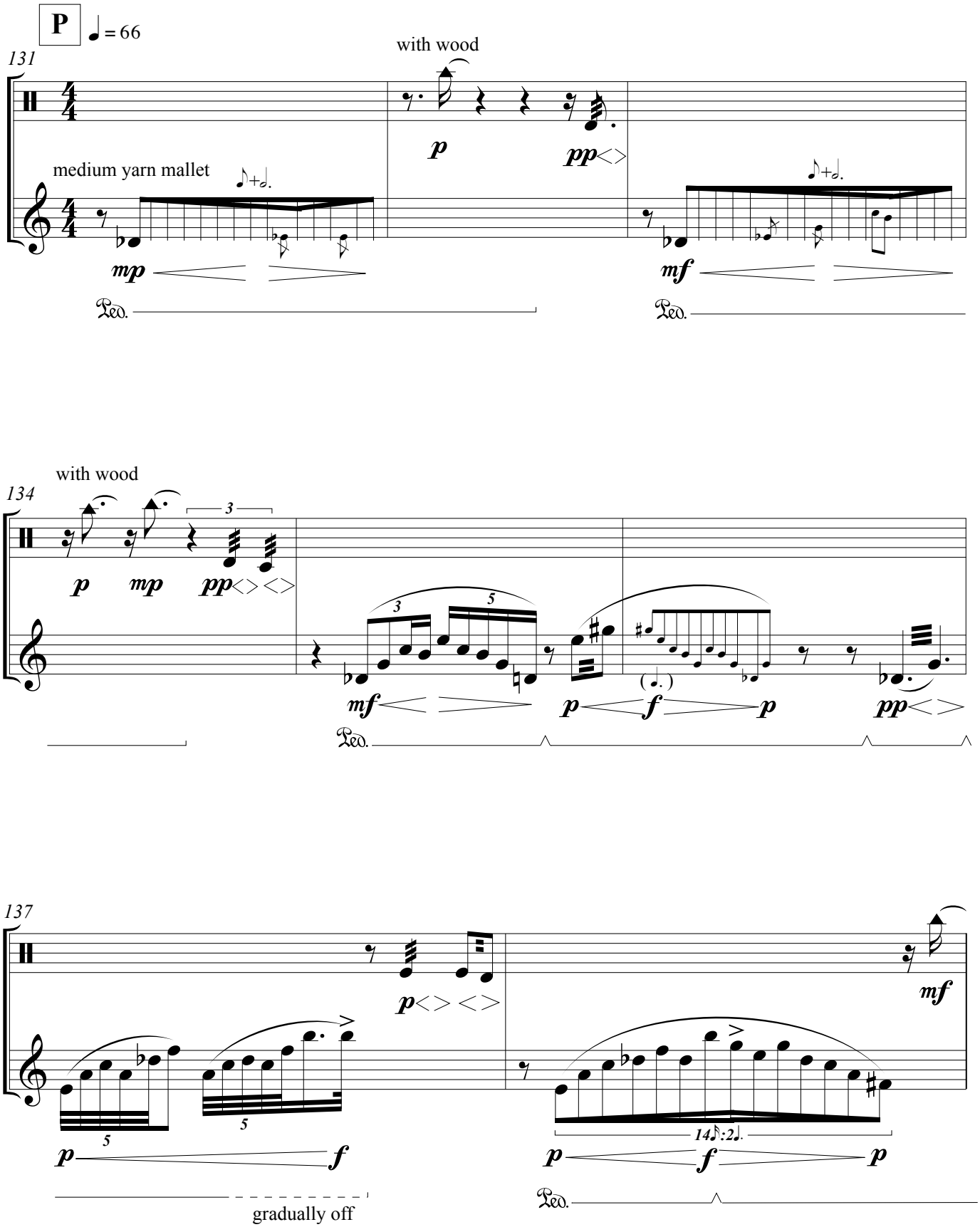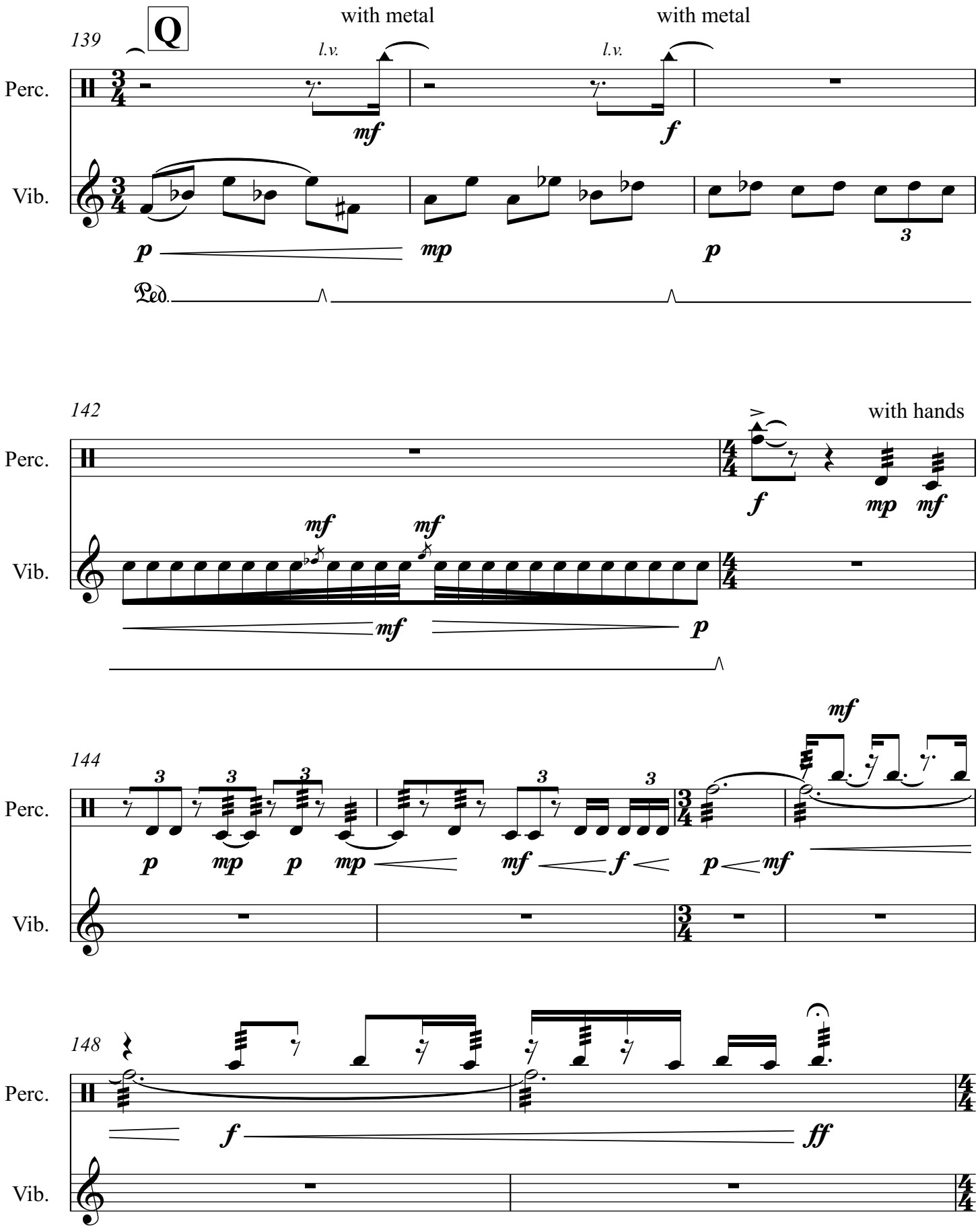


M
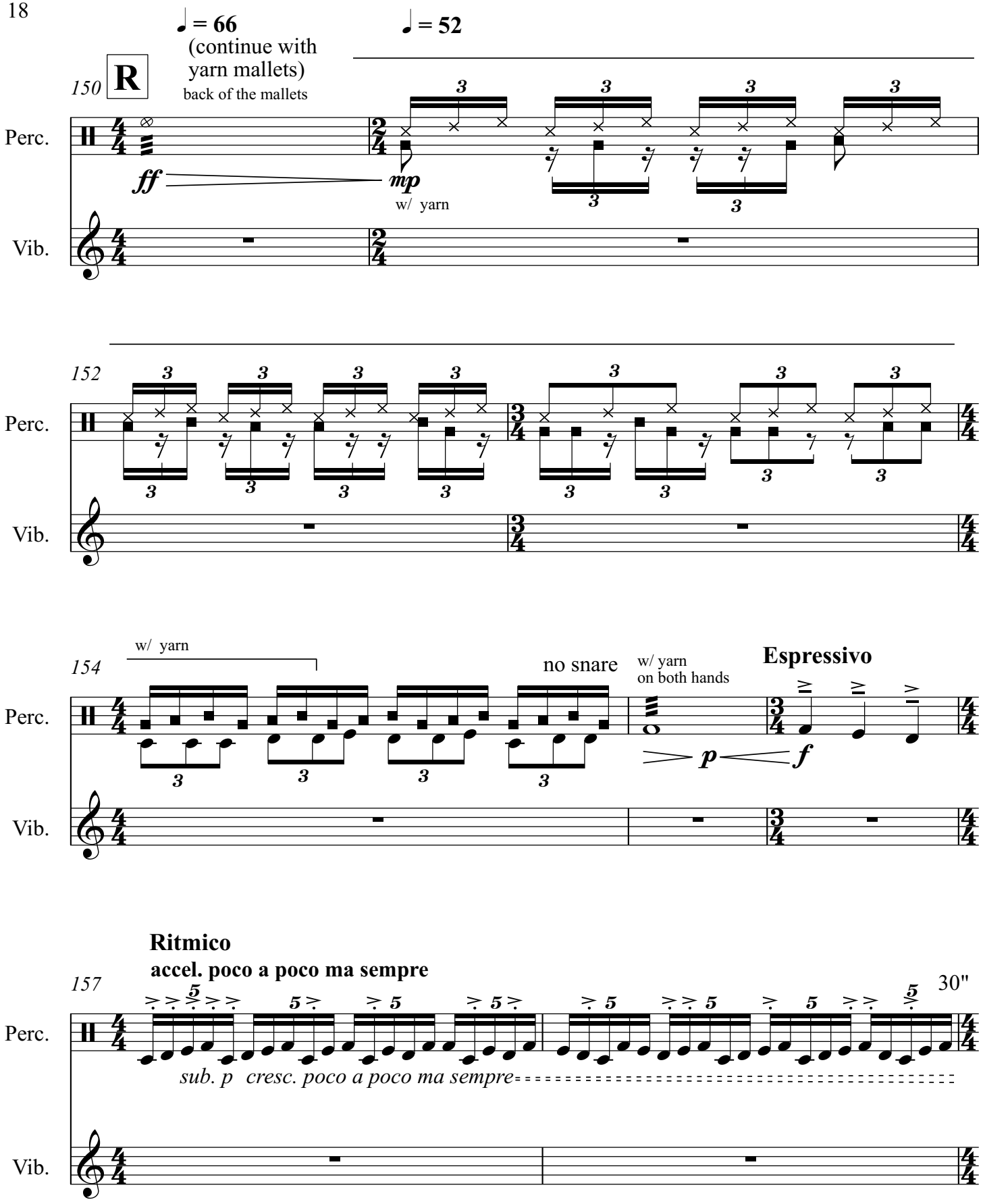
Bow Vibraphone G3 into harmonic; sustain. Play notes around it (F, G, C, any available octave) acting in both directions; sustain. As time progresses, play faster. Quick! Can you bow a cup while sustaining the vibes? At the same time as vibraphone, with one hand: improvise rhythms, inside and around a triangle, as if you think it might break but don't care. Continue to play vibraphone, unbowed, as above (sustain) if it's not too late. When it is, bow the other triangle and carry the sustain into the next section. Don't worry if it doesn't resonate: think of what isn't there.
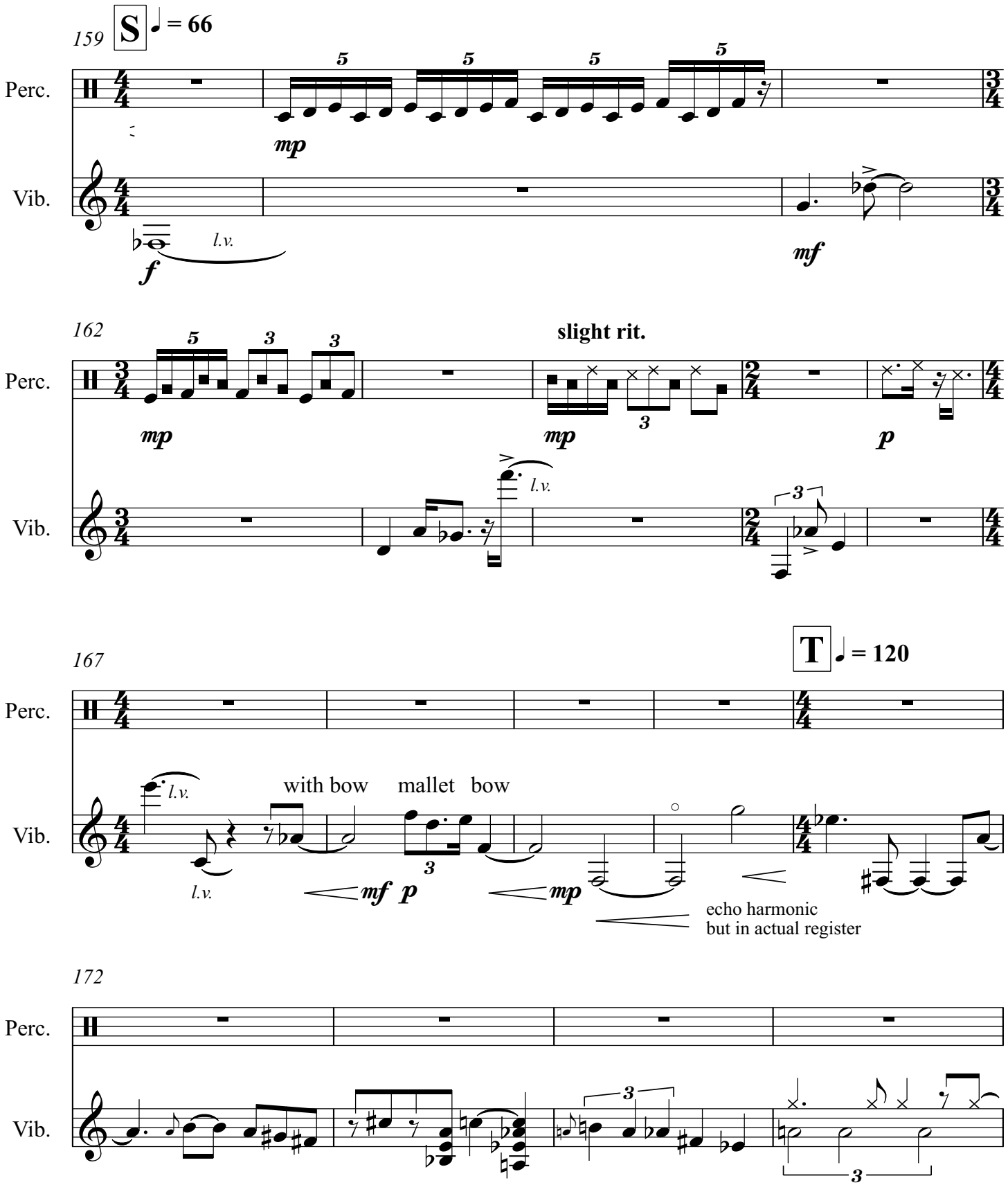

112
N
♩=72
medium yarn mallets,
snare off (if possible)
Perc.
Let ring from the last segment as
long as you need to grab mallets
mp
f
mute everything
Vib.
114
interrupting
Perc.
mp
ff
mp
f
ff
lyrical
Vib.
p
p
Ped.
117
Perc.
mp
f
mp
ff
Vib.
mp
mf
p
Ped.
p
Ped.
mf
Ped.
O
♩ = 72
(medium yarn mallets)
(snare off, if possible)
hit triangle with wood of mallet
hit triangle with
wood of the mallet
120
Perc.
mp
f
ff
pp sub
f
Vib.
Ped.
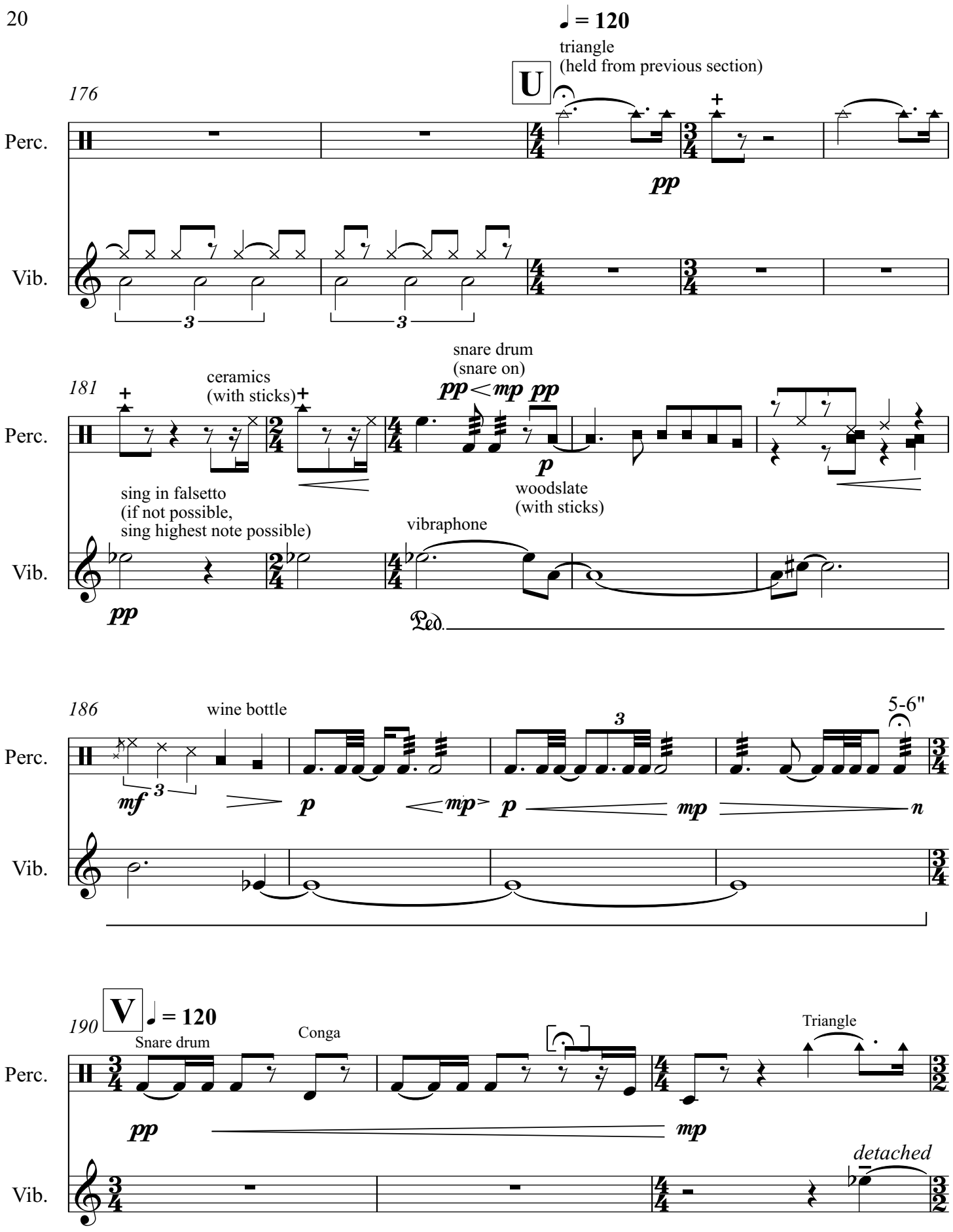

123
wine bottle
Perc.
Vib.
pp sub
mp
Ped.
125
Perc.
Vib.
pp sub
mp
pp
Ped.
128
Perc.
Vib.
mf
p sub
mf
p sub
pp
Ped.
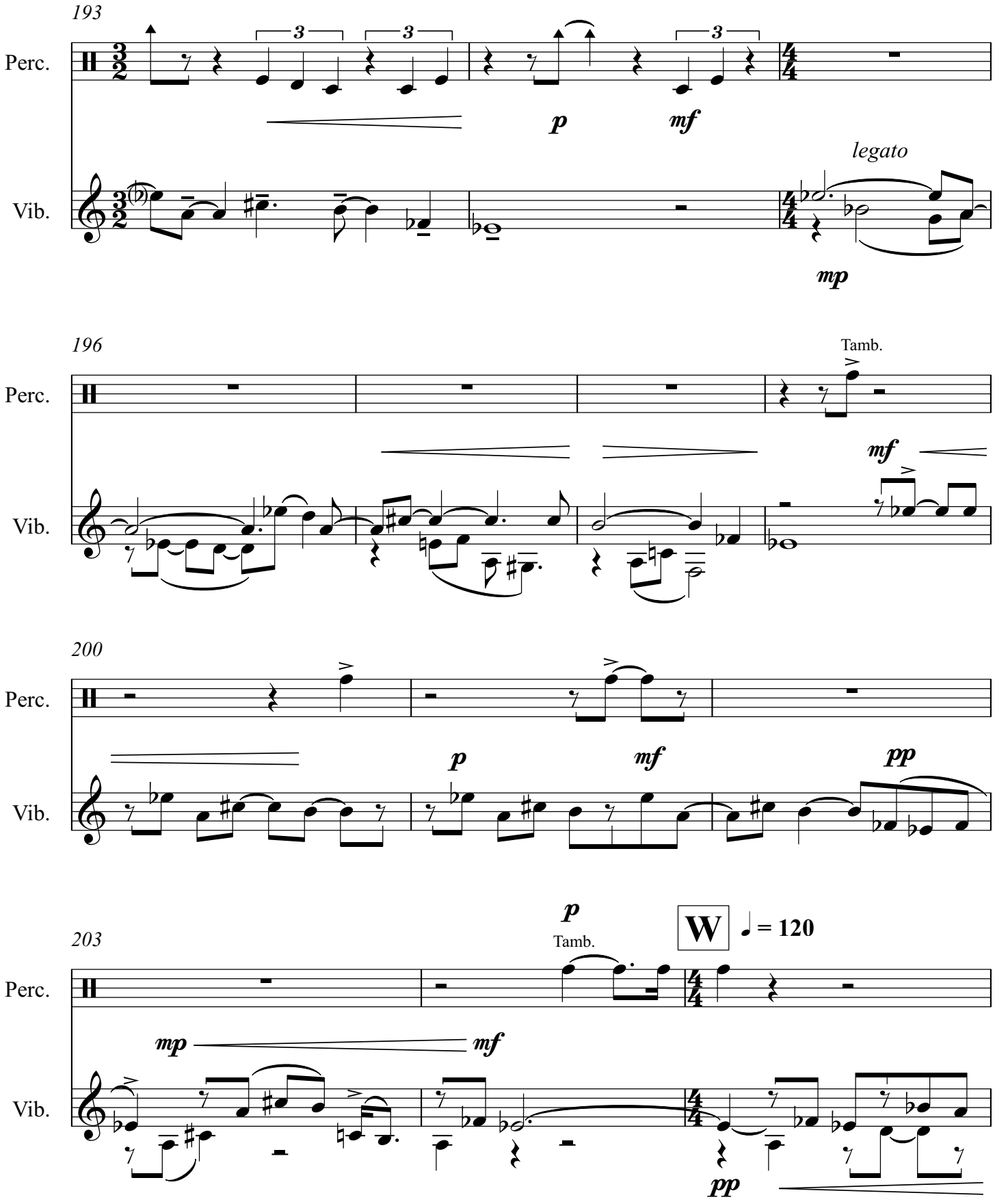

P
♩ = 66
131
with wood
medium yarn mallet
134
with wood
137
gradually off
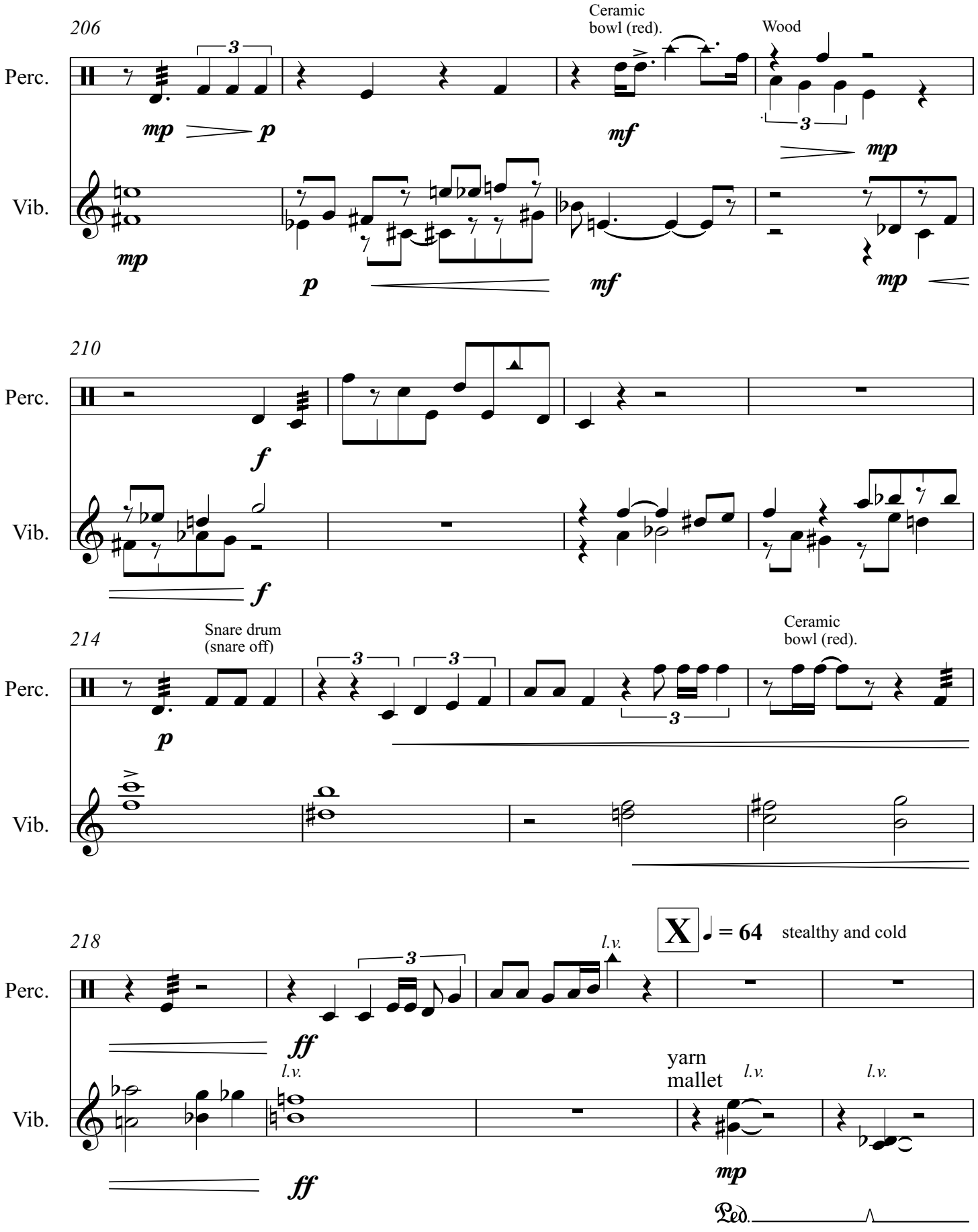

Q
with metal
with metal
139
l.v.
l.v.
Perc.
Vib.
Ped.
142
with hands
144
148
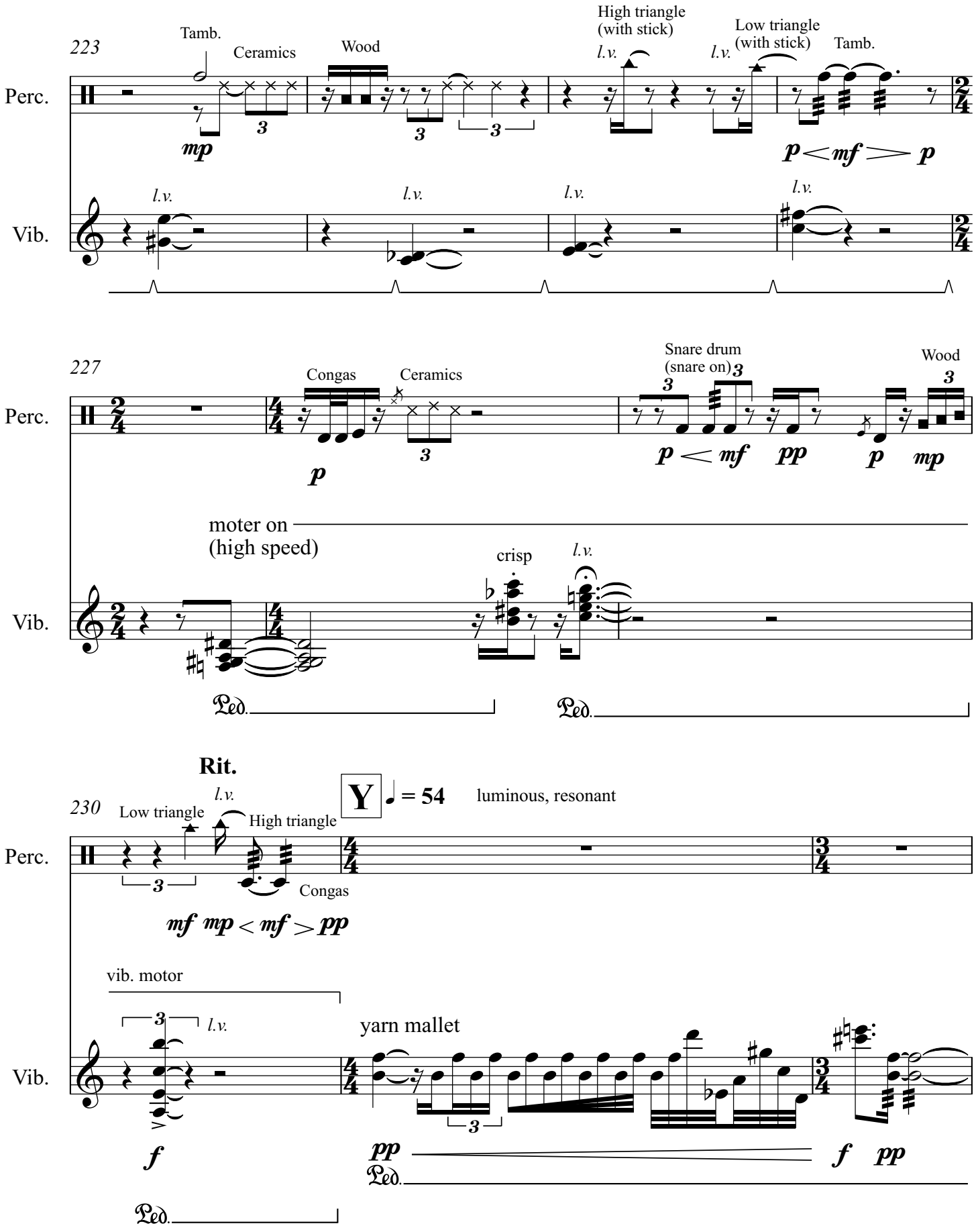

♩ = 66
(continue with
yarn mallets)
back of the mallets
♩ = 52
150
R
Perc.
Vib.
ff
mp
w/ yarn
152
154
w/ yarn
no snare
w/ yarn
on both hands
Espressivo
p
f
Ritmico
accel. poco a poco ma sempre
157
30"
sub. p cresc. poco a poco ma sempre

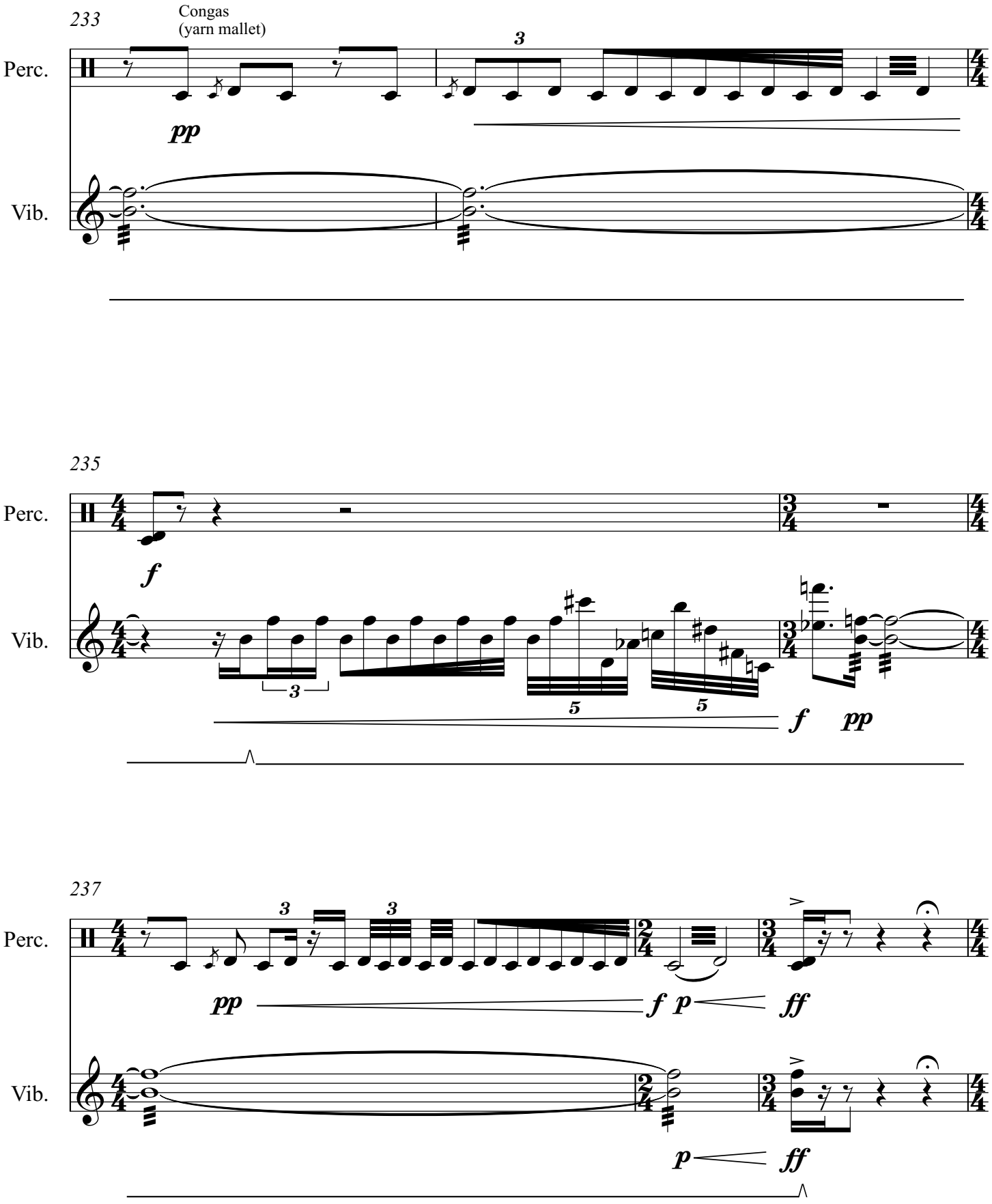

159
S
= 66
Perc.
Vib.
mp
f
l.v.
mf
162
slight rit.
mp
mp
p
167
T
= 120
with bow
mallet
bow
mf
p
mp
echo harmonic
but in actual register
172

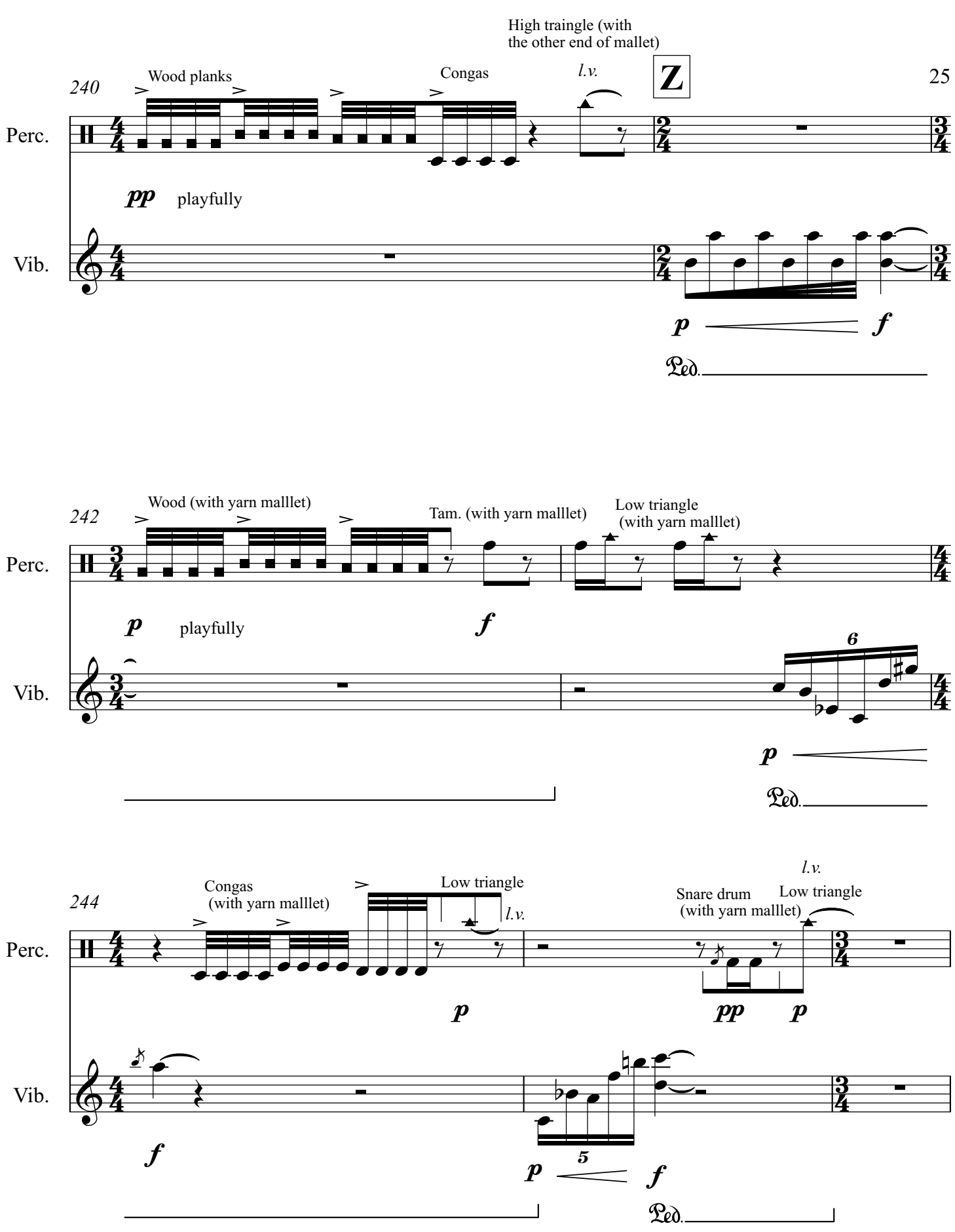

♩ = 120
triangle
(held from previous section)
U
176
Perc.
Vib.
pp
3
3
181
ceramics
(with sticks)
snare drum
(snare on)
pp < mp pp
p
woodslate
(with sticks)
sing in falsetto
(if not possible,
sing highest note possible)
vibraphone
pp
Ped.
186
wine bottle
5-6"
mf
3
p
< mp >
p
mp
n
190
V
♩ = 120
Snare drum
Conga
Triangle
pp
mp
detached

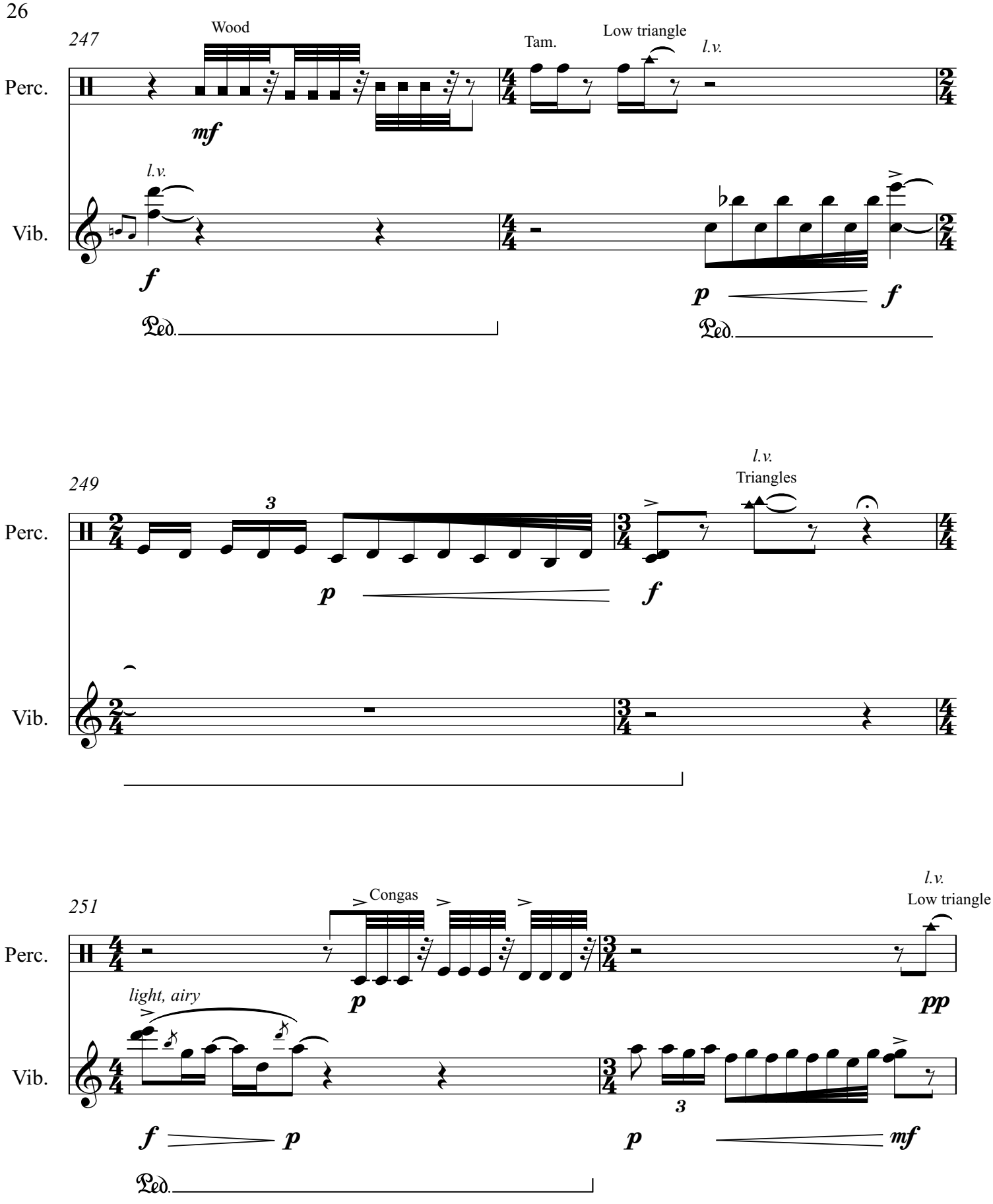

193
Perc.
Vib.
3
3
3
p
mf
legato
mp
196
Perc.
Vib.
Tamb.
mf
200
Perc.
Vib.
p
mf
pp
203
Perc.
Vib.
p
Tamb.
W
♩ = 120
mp
mf
pp
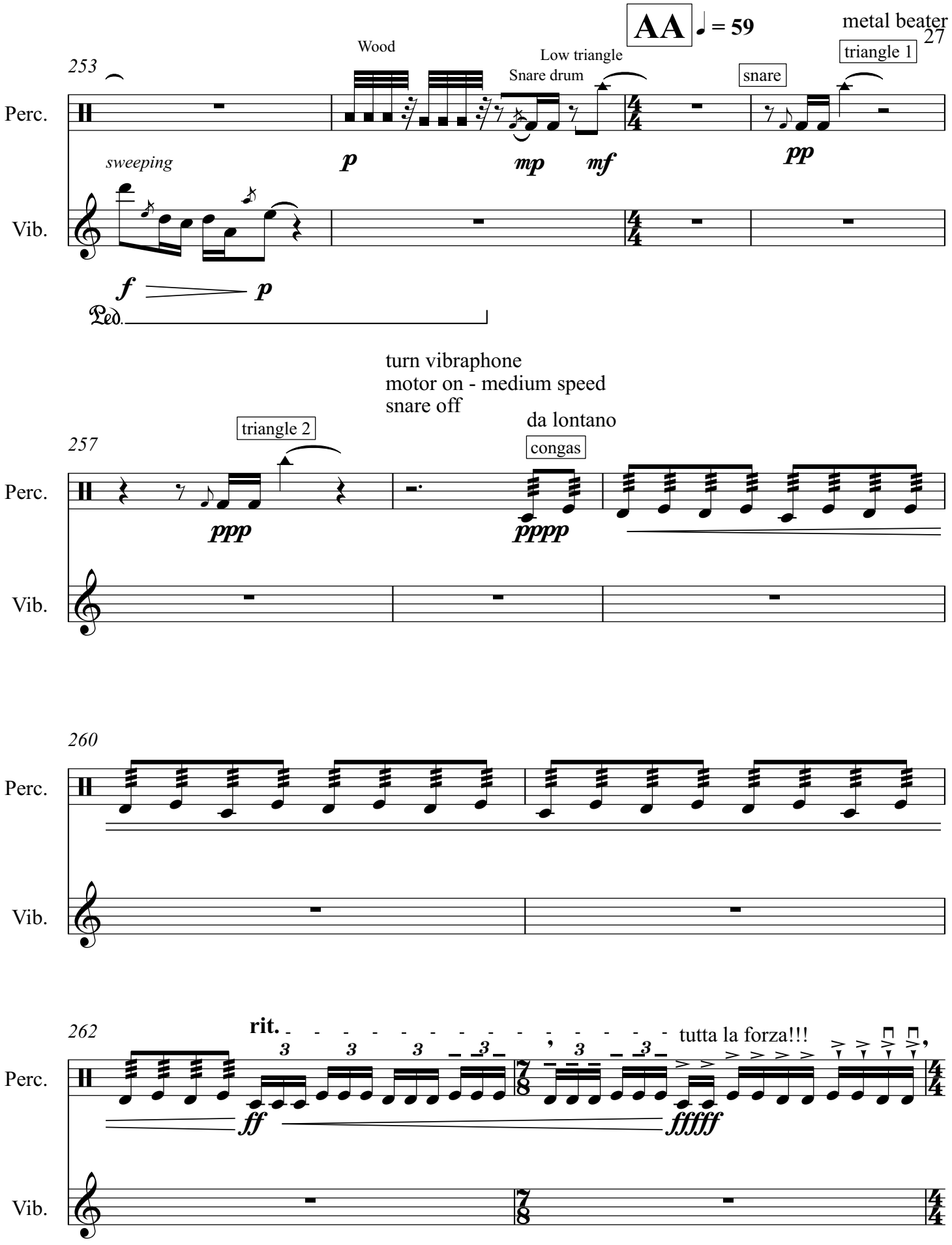

206
Perc.
Vib.
Ceramic bowl (red).
Wood
mp
p
mf
mp
mp
p
mf
mp
210
Perc.
Vib.
f
f
214
Perc.
Vib.
Snare drum (snare off)
Ceramic bowl (red).
p
218
Perc.
Vib.
X
♩ = 64
stealthy and cold
l.v.
ff
ff
yarn mallet
l.v.
l.v.
mp
Ped.

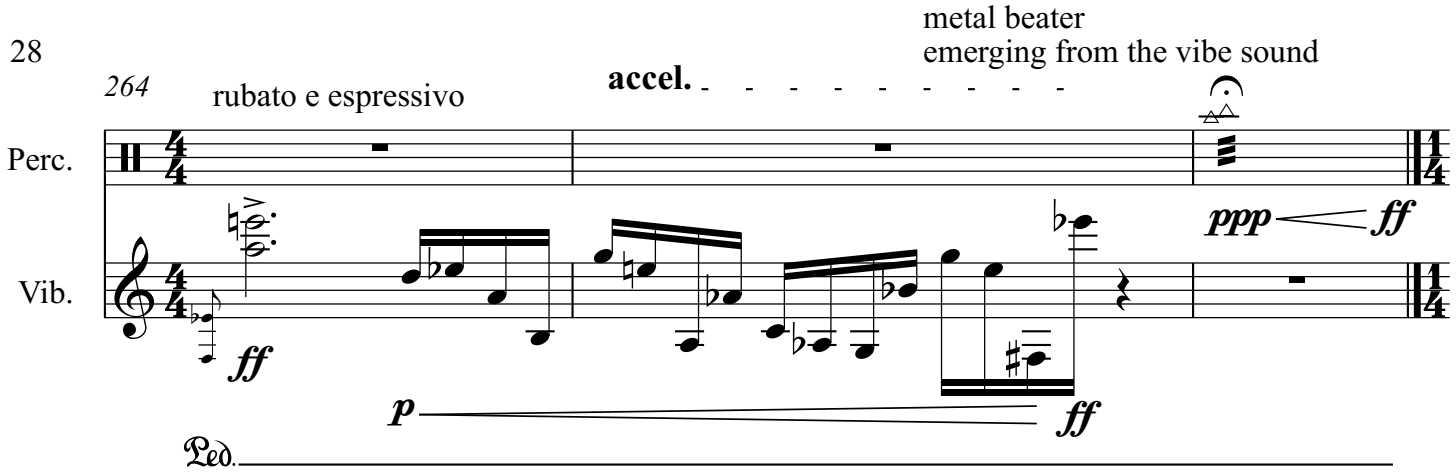

223
Tamb.
Ceramics
Wood
High triangle
(with stick)
Low triangle
(with stick)
Tamb.
Perc.
Vib.
l.v.
mp
p < mf > p
227
Congas
Ceramics
Snare drum
(snare on)
Wood
p
p < mf
pp
p
mp
moter on
(high speed)
crisp
Ped.
Rit.
230
Low triangle
High triangle
Congas
Y
♩ = 54
luminous, resonant
mf mp < mf > pp
vib. motor
yarn mallet
f
pp
f pp

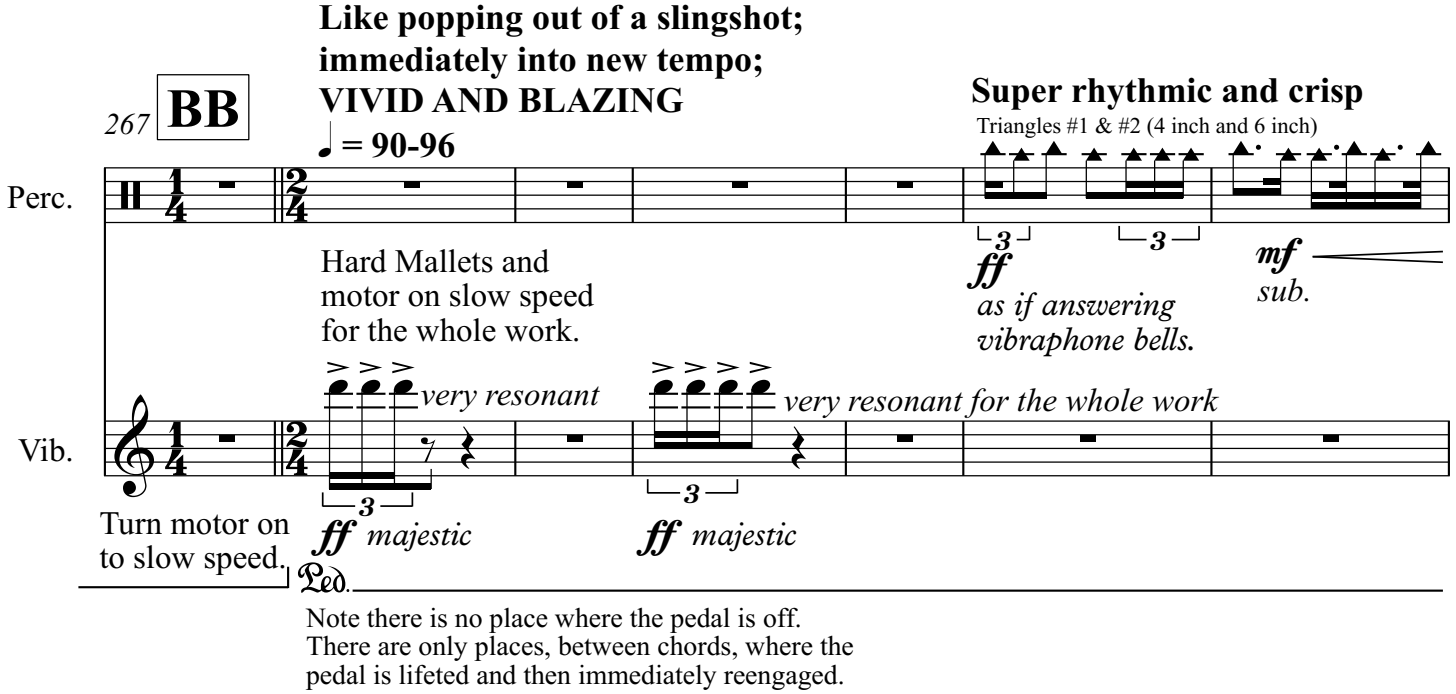

233
Congas
(yarn mallet)
Perc.
Vib.
pp
3
235
Perc.
Vib.
f
3
5
5
f
pp
237
Perc.
Vib.
pp
3
3
f
p
ff
p
ff


240
Wood planks
Congas
l.v.
High traingle (with the other end of mallet)
Z
Perc.
pp playfully
Vib.
p
f
Ped.
242
Wood (with yarn malllet)
Tam. (with yarn malllet)
Low triangle (with yarn malllet)
Perc.
p playfully
f
Vib.
6
p
Ped.
244
Congas (with yarn malllet)
Low triangle
l.v.
Snare drum (with yarn malllet)
l.v.
Low triangle
Perc.
p
pp
p
Vib.
f
5
p
f
Ped.

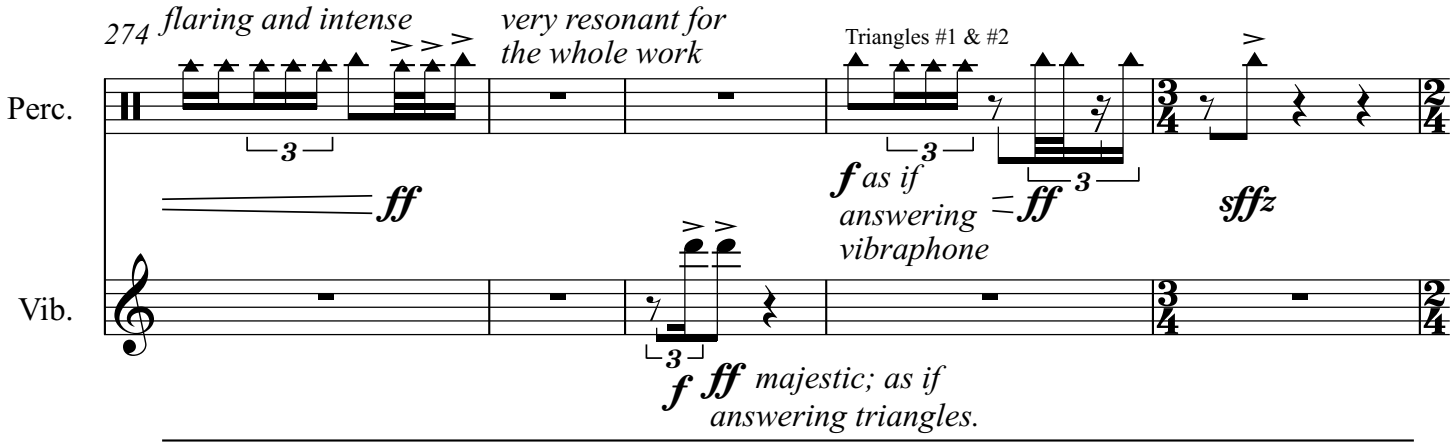

247
Wood
Tam.
Low triangle
l.v.
Perc.
mf
l.v.
Vib.
f
p
f
Ped.
Ped.
249
3
l.v.
Triangles
Perc.
p
f
Vib.
251
Congas
l.v.
Low triangle
Perc.
p
pp
light, airy
Vib.
3
f
p
p
mf
Ped.

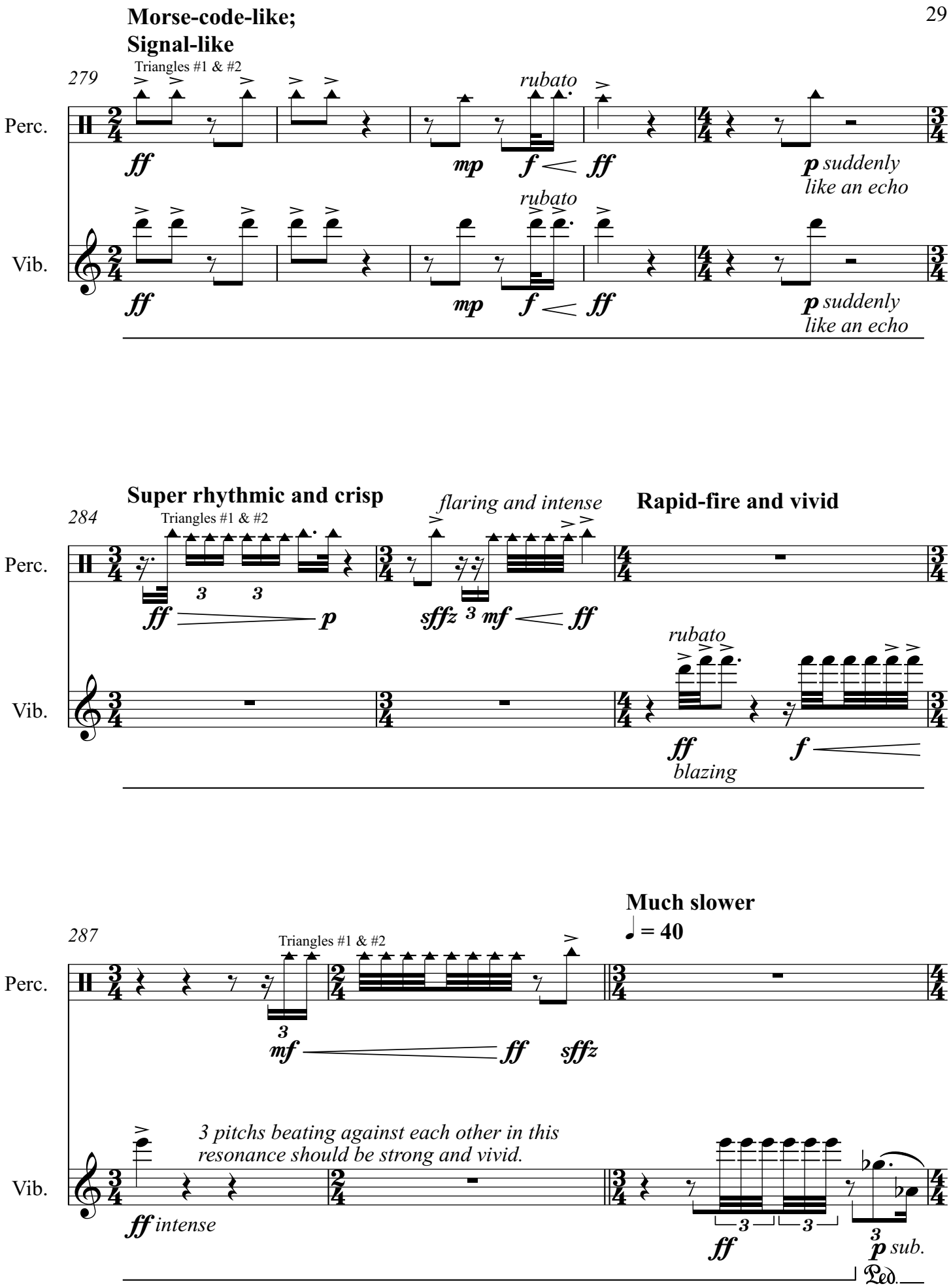

AA
♩ = 59
metal beater
253
Wood
Low triangle
Snare drum
triangle 1
snare
Perc.
sweeping
p
mp
mf
pp
Vib.
f
p
Ped.
turn vibraphone
motor on - medium speed
snare off
257
triangle 2
da lontano
congas
Perc.
ppp
pppp
Vib.
260
Perc.
Vib.
262
rit.
tutta la forza!!!
Perc.
ff
fffff
Vib.





Note there is no place where the pedal is off.
There are only places, between chords, where the
pedal is lifeted and then immediately reengaged.




Morse-code-like;
Signal-like
279
Triangles #1 & #2
rubato
Perc.
ff
mp
f
ff
p suddenly
like an echo
rubato
Vib.
ff
mp
f
ff
p suddenly
like an echo
Super rhythmic and crisp
284
Triangles #1 & #2
flaring and intense
Rapid-fire and vivid
Perc.
ff
p
sffz
mf
ff
rubato
Vib.
ff
blazing
f
Much slower
♩ = 40
287
Triangles #1 & #2
Perc.
mf
ff
sffz
3 pitchs beating against each other in this
resonance should be strong and vivid.
Vib.
ff intense
ff
p sub.
Ped.

Dreamy but with clear forward momentum

290

accel. - - - - - - - **♩ = 66**

Perc.

Vib.

Rubato for these three arpeggiated chords. Feature the top notes: Eb, E, G#, B, F as continuation of "tune" D, F, E from bars 286 and 287 and the repeated E in bar 289.

Strongly accent the F, as if it is a resolution of all the D's and reconfirms the F from 5 bars earlier.

f *mp* *f* *molto espr.* *f* *ff* *energized*

Ped. Ped.

Like popping out into flight; immediately into former tempo; BUOYANT AND BRIGHT
♩ = 90-96

Play fermata for c. 15 seconds or for as long as it takes triangles & vib. to decay naturally back to silence.

Final click is slice #28 of the map of form.

c. 6-7 seconds

292

Triangles #1 & #2

Tambourine

Perc.

ff *mp* *sub.* *ff*

start roll slowly; increase speed with crescendo; vivid, flaring!

pp *ff*

Celebratory; theatrical; vivid; blazing; dramatic

sffz

One final clean articulation; optimistic.

Vib.

n