

Percussion Trio

Joel Kirk (2016)

c. 6-7 minutes

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for line upon line percussion

programme note:

Initially, during the piece's conception, my theme was that of destruction; I aimed to create a 'resultant rhythm' via the layering of proportional aggregates, develop said rhythm into chaos, and disintegrate it into nonexistence entirely.

However, as I came to write the piece and realise its limitations, I found a greater context, one which (for me) underpinned and thus surpassed the superficial destruction: the unity of the ensemble. The true meaning of the piece is essentially three performers attempting to hold together the fabric of a rhythmic structure that is trying to distort and tear itself apart. Eventually, this 'fabric' begins to dissolve, with the performers holding onto the remaining rhythmic 'fibres' until even they are gradually lost to nihility. Thus, the term 'Percussion Trio' alone explains the true intrinsic essence of the piece: the ensemble itself.

instrumentation:

3x Cowbells (small, medium, large)

3x Woodblocks (small, medium, large)

3x Tom-Toms (high, medium, low)

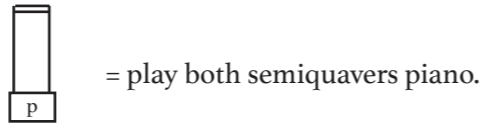
Notation:

General:

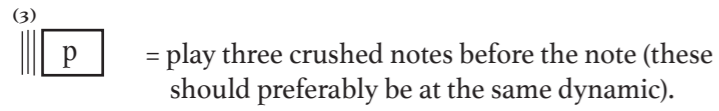
The performers should read the notation as they would standard notation, however dynamic markings take the place of note-heads.



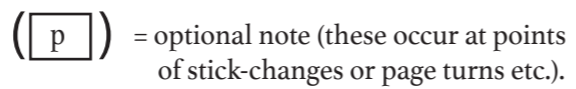
= play all three triplet semiquavers piano.



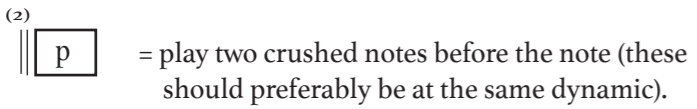
= play both semiquavers piano.



= play three crushed notes before the note (these should preferably be at the same dynamic).



= optional note (these occur at points of stick-changes or page turns etc.).



= play two crushed notes before the note (these should preferably be at the same dynamic).

Cowbells:

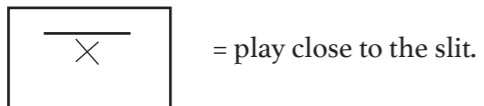


= play towards the bottom/widest part of the Cowbell.

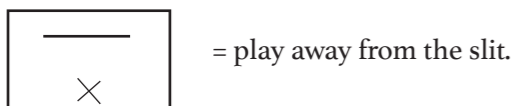


= play towards the top/narrowest part of the Cowbell.

Woodblocks:

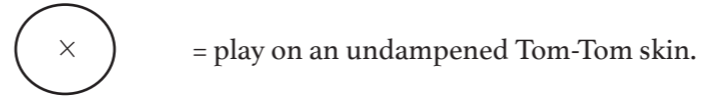


= play close to the slit.



= play away from the slit.

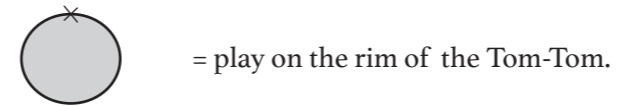
Tom-Toms:



= play on an undampened Tom-Tom skin.

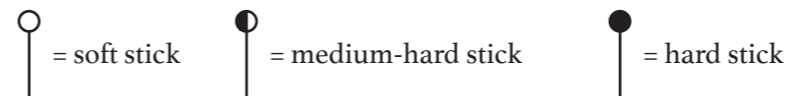


= play on a dampened Tom-Tom skin.



= play on the rim of the Tom-Tom.

Sticks/Mallets:



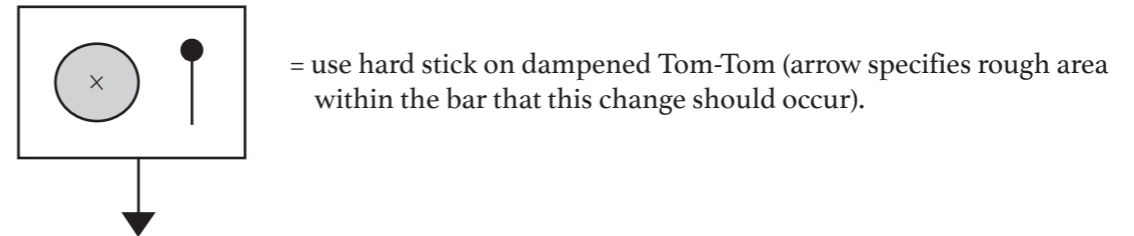
= soft stick

= medium-hard stick

= hard stick

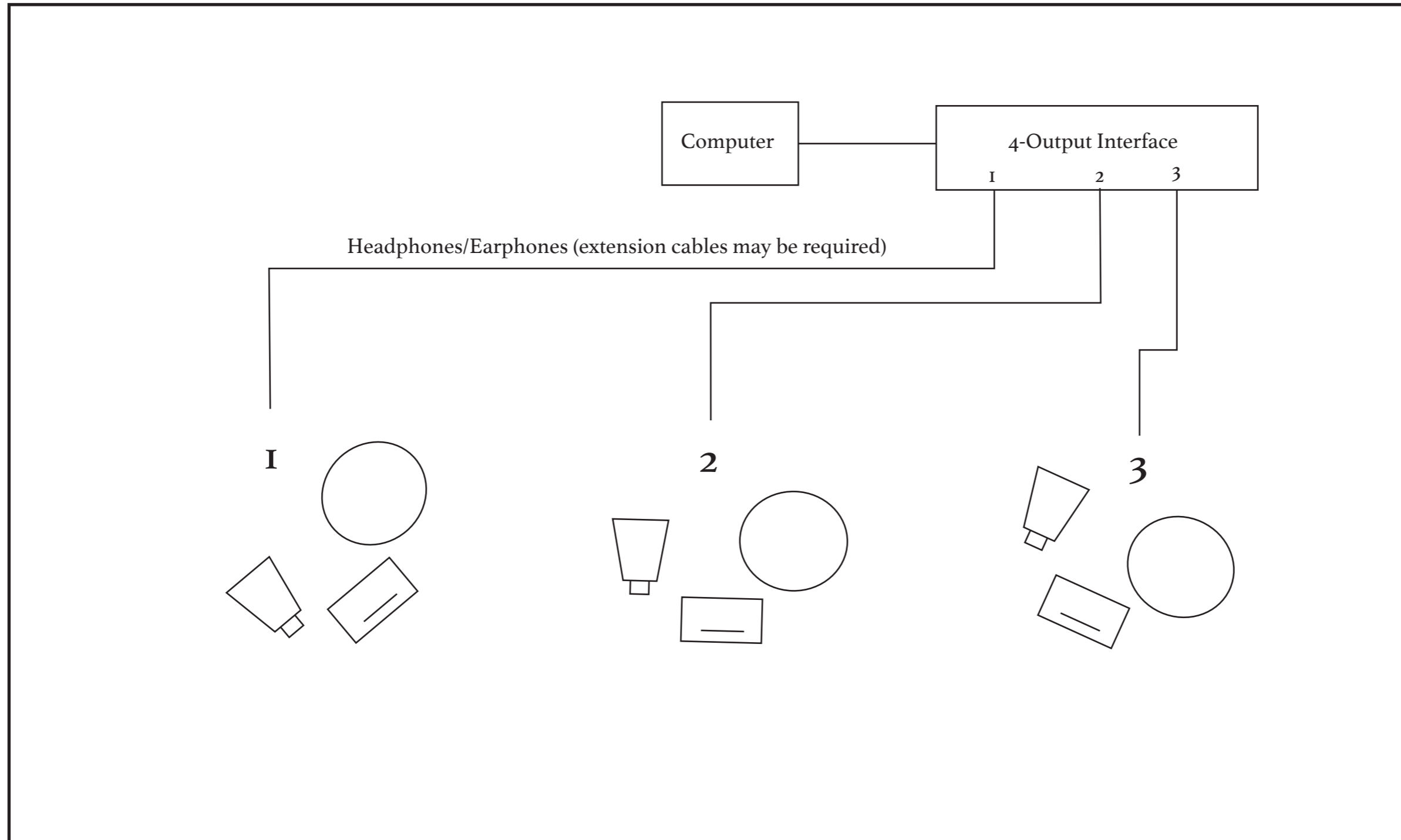
NB. The stick markings are a guideline. Through the piece, the timbre of the instruments should change from being resonant to dry and harsh. The performers may choose which specific sticks to use to achieve this.

Interpreting Pictograms (example):



= use hard stick on dampened Tom-Tom (arrow specifies rough area within the bar that this change should occur).

Recommended Performance Layout:



1. Input the click-track mp3's into Logic/Reaper/Ableton, etc.
2. Connect the computer to a multiple output interface with at least 3 outputs (you may need to install the appropriate drivers to do this).
3. Route the Part 1, 2 and 3 clicks to Outputs 1, 2 and 3 respectively.
4. Connect the headphones/earphones of each player to their respective Output (a headphone amplifier may be required here to boost the volume).
5. Once you press play on Logic/Reaper/Ableton, each player should hear their respective click-track.

Click-Tracks:

To aid navigation through the piece, the click-tracks alternate between a lower and upper pitch from letter to letter. Click tracks should not be audible to the audience.

PART 1:

Timing	Event	Note
0:00	A	quintuplets
0:27	B	
0:53	C	
1:20	D	
1:51	E	
2:18	F	
2:44	G	
3:11	H	
3:41	I	quintuplets + nonuplets
3:48	J	
3:57	K	
3:59	K (bar 2)	quintuplets + septuplets (estimate nonuplets)
4:08	L	
4:17	M	
4:22	M (bar 3)	quintuplets + nonuplets
4:24	N	
4:33	O	quintuplets
4:43	P	
4:52	Q	
4:54	Q (bar 2)	quintuplets + nonuplets
4:58	R	
5:07	S	
5:11	S (bar 3)	
5:17	T	track stops

PART 2:

Timing	Event	Note
0:00	A	septuplets
0:27	B	
0:53	C	
1:20	D	
1:51	E	
2:18	F	
2:44	G	
3:11	H	
3:41	I	
3:43	I (bar 2)	
3:48	J	
3:57	K	quintuplets + nonuplets (estimate septuplets)
4:02	K (bar 3)	
4:09	L	
4:18	M	quintuplets + septuplets
4:25	N	
4:35	O	
4:37	O (bar 2)	septuplets
4:46	P	
4:55	Q	
5:00	Q (bar 3)	quintuplets + septuplets
5:02	R	
5:11	S	septuplets + nonuplets
5:23	T	track stops

PART 3:

Timing	Event	Note
0:00	A	nonuplets
0:27	B	
0:53	C	
1:20	D	
1:51	E	
2:18	F	
2:44	G	
3:11	H	
3:41	I	
3:46	I (bar 3)	
3:48	J	
3:57	K	quintuplets + septuplets (estimate nonuplets)
4:09	L	
4:19	M	
4:21	M (bar 2)	septuplets + nonuplets
4:26	N	
4:35	O	
4:40	O (bar 3)	nonuplets
4:47	P	
4:57	Q	
5:04	R	septuplets + nonuplets
5:14	S	
5:17	S (bar 2)	
5:27	T	
5:27	T	track stops

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I.

Percussion Trio

Joel Kirk (2016-17)

for line upon line percussion

Part 1
Small Cowbell 2
Small Woodblock 4
High Tom-Tom 4
Tempo: $\text{♩} = 26$ ($\text{♩} = 130$)
Section A: Play 12x
Section B: Play 11x
Section C: Play 12x
Section D: Play 13x
Red box: play from 10x onwards

Part 2
Medium Cowbell 2
Medium Woodblock 4
Medium Tom-Tom 4
Tempo: $\text{♩} = 26$ ($\text{♩} = 182$)
Section A: play from 4x onwards
Section B: play from 5x onwards
Section C: play from 6x onwards
Section D: play from 5x onwards

Part 3
Large Cowbell 2
Large Woodblock 4
Large Tom-Tom 4
Tempo: $\text{♩} = 26$ ($\text{♩} = 234$)
Section A: play from 8x onwards
Section B: play from 8x onwards
Section C: play from 10x onwards
Section D: play from 10x onwards

□ = play all times
■ = play from (and including) specified times

The image displays a musical score for four systems, labeled E, F, G, and H. Each system is divided into three parts, numbered 1, 2, and 3. Part 1 consists of a 5-measure phrase, Part 2 of a 7-measure phrase, and Part 3 of a 9-measure phrase. The notes are connected by stems, and dynamic markings (ppp, p, mp, mf) are placed below the notes. Red boxes highlight specific measures in each part, with a legend below each system explaining the starting point for these highlights.

System E: Play 12x

- Part 1: p, mp, mf, p
- Part 2: ppp, p, mp, mf, p
- Part 3: ppp, p, mp, mf, p
- Legend: play from 4x onwards

System F: Play 11x

- Part 1: ppp, p, mp, mf, p
- Part 2: ppp, p, mp, mp, mp
- Part 3: ppp, p, p, p, mf
- Legend: play from 5x onwards

System G: Play 12x

- Part 1: ppp, p, mp, mf, p
- Part 2: ppp, p, mp, mp, mp
- Part 3: ppp, p, p, p, mf
- Legend: play from 6x onwards

System H: Play 13x

- Part 1: ppp, p, mp, mf, p
- Part 2: ppp, p, mp, mp, mp
- Part 3: ppp, p, p, p, mf
- Legend: play from 5x onwards

** Regarding rehearsal markings from J onwards, Part 1 will always have the earliest occurrence of said rehearsal marking. Thus, all parts should begin from the timing of Part 1's letter on the click-tracks, and enter when their equivalent letter is reached.

The image shows a musical score for three parts, labeled 1, 2, and 3. Part 1 consists of four measures, each containing a 5-measure phrase. Part 2 consists of four measures, each containing a 7-measure phrase. Part 3 consists of four measures, each containing a 9-measure phrase. The score includes dynamic markings such as ppp, pp, p, mp, mf, and f. A tempo marking at the top left indicates a quarter note equals 27, with a 5-measure phrase in parentheses equaling 135. Rehearsal markings 'I' and 'J' are present, with 'J' marked with an asterisk. A circled 'x' symbol is located in a box at the bottom left and another in a box above the fourth measure of Part 2.

The image displays four systems of musical notation, each consisting of four measures. System 1 (labeled '1') features a 9-measure group with a 5-measure quintuplet. System 2 (labeled '2') features a 5-measure group with a 7-measure septuplet and a 3-measure triplet. System 3 (labeled '3') features a 7-measure septuplet and a 9-measure nonuplet. System 4 (labeled '4') features a 7-measure septuplet and a 9-measure nonuplet. A 'K' box with an arrow points to the start of the fourth measure in each system. A legend shows a box 'K' pointing to a circle with an 'x'.

* The lighter colour of the quintuplets is to aid the performer in seeing which stems belong to the quintuplet and nonuplet (or septuplet in some cases); It has no effect on how or when the notes are played.

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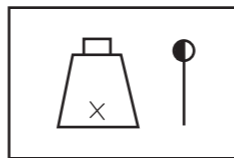
The musical score consists of four systems, each with four measures. The first system is labeled '1' and the second '2'. The third system is labeled '3'. The score features complex rhythmic patterns with quintuplets, nonuplets, and septuplets. Dynamics include ppp, pp, p, mp, and mf. A box with a circled 'x' and a dot is shown above the first system and below the second system, with arrows pointing to specific notes.

System 1: Four measures. Measure 1: Quintuplet (pp), Septuplet (p, mp), Nonuplet (p). Measure 2: Quintuplet (pp), Septuplet (p, mp), Nonuplet (p). Measure 3: Quintuplet (pp), Septuplet (p, mp), Nonuplet (mf). Measure 4: Quintuplet (pp), Septuplet (p, mp), Nonuplet (mf).

System 2: Four measures. Measure 1: Quintuplet (pp), Septuplet (p, mp), Nonuplet (p, mp). Measure 2: Quintuplet (p), Septuplet (mp, mf), Nonuplet (p, mp). Measure 3: Quintuplet (p), Septuplet (mp, mf), Nonuplet (p, mp). Measure 4: Quintuplet (p), Septuplet (mp, mf), Nonuplet (p, mp).

System 3: Four measures. Measure 1: Quintuplet (ppp), Septuplet (pp, p), Nonuplet (mf). Measure 2: Quintuplet (ppp), Septuplet (pp, p), Nonuplet (mf). Measure 3: Quintuplet (ppp), Septuplet (pp, p), Nonuplet (mf). Measure 4: Quintuplet (ppp), Septuplet (pp, p), Nonuplet (mf).

System 4: Four measures. Measure 1: Quintuplet (pp), Septuplet (p, mp), Nonuplet (p, mp). Measure 2: Quintuplet (pp), Septuplet (p, mp), Nonuplet (p, mp). Measure 3: Quintuplet (pp), Septuplet (p, mp), Nonuplet (p, mp). Measure 4: Quintuplet (pp), Septuplet (p, mp), Nonuplet (p, mp).

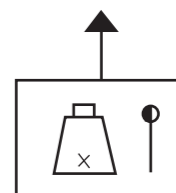
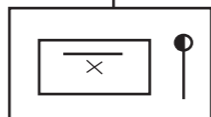


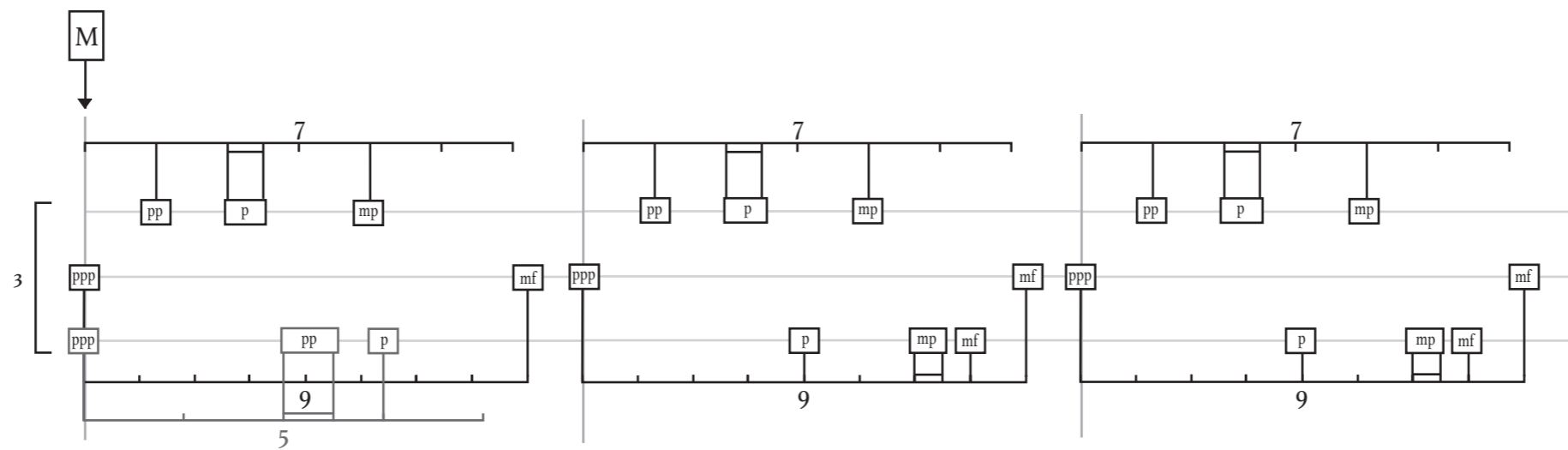
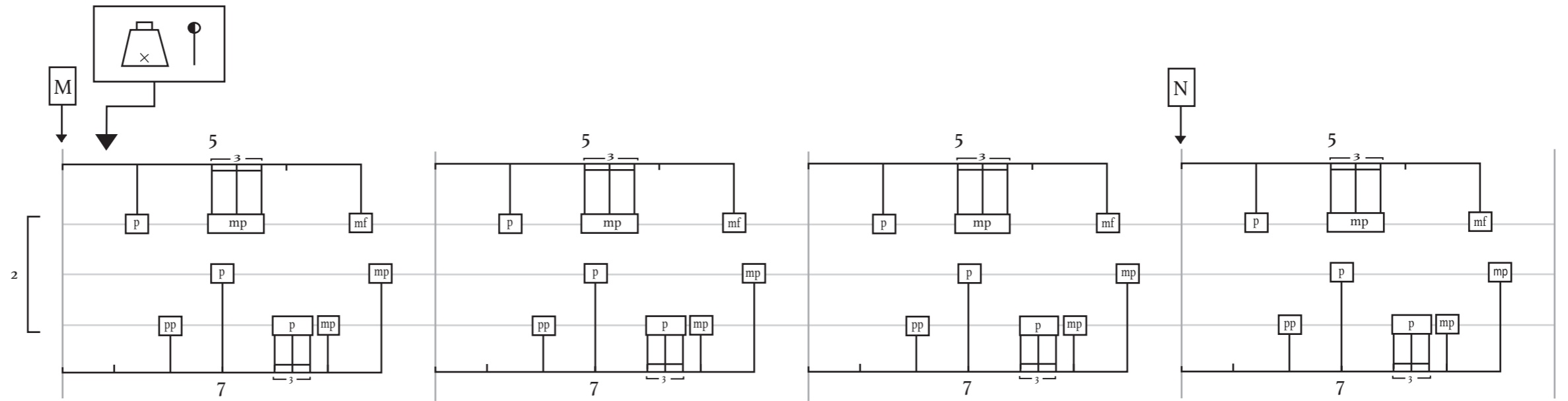
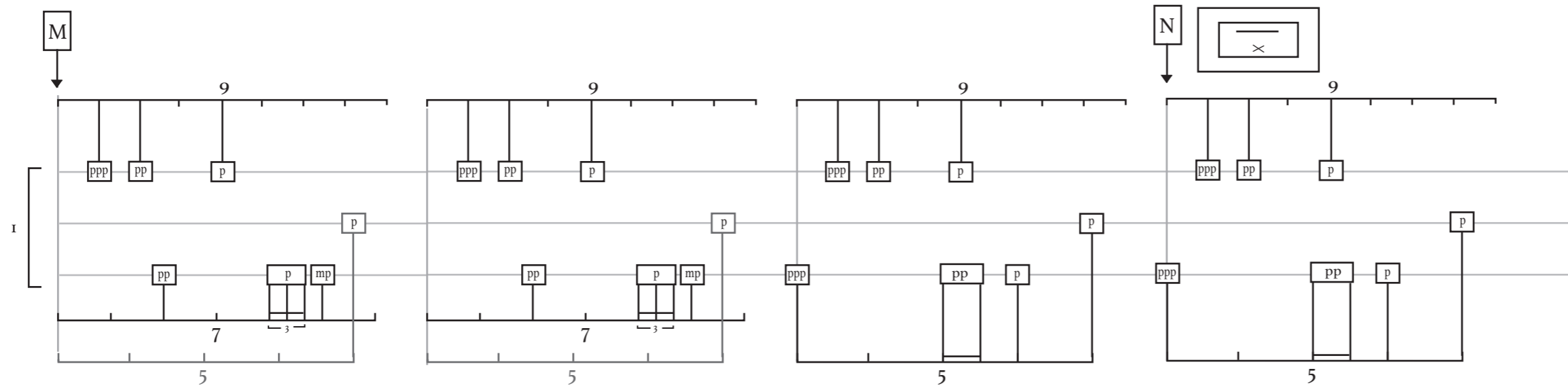
1

2

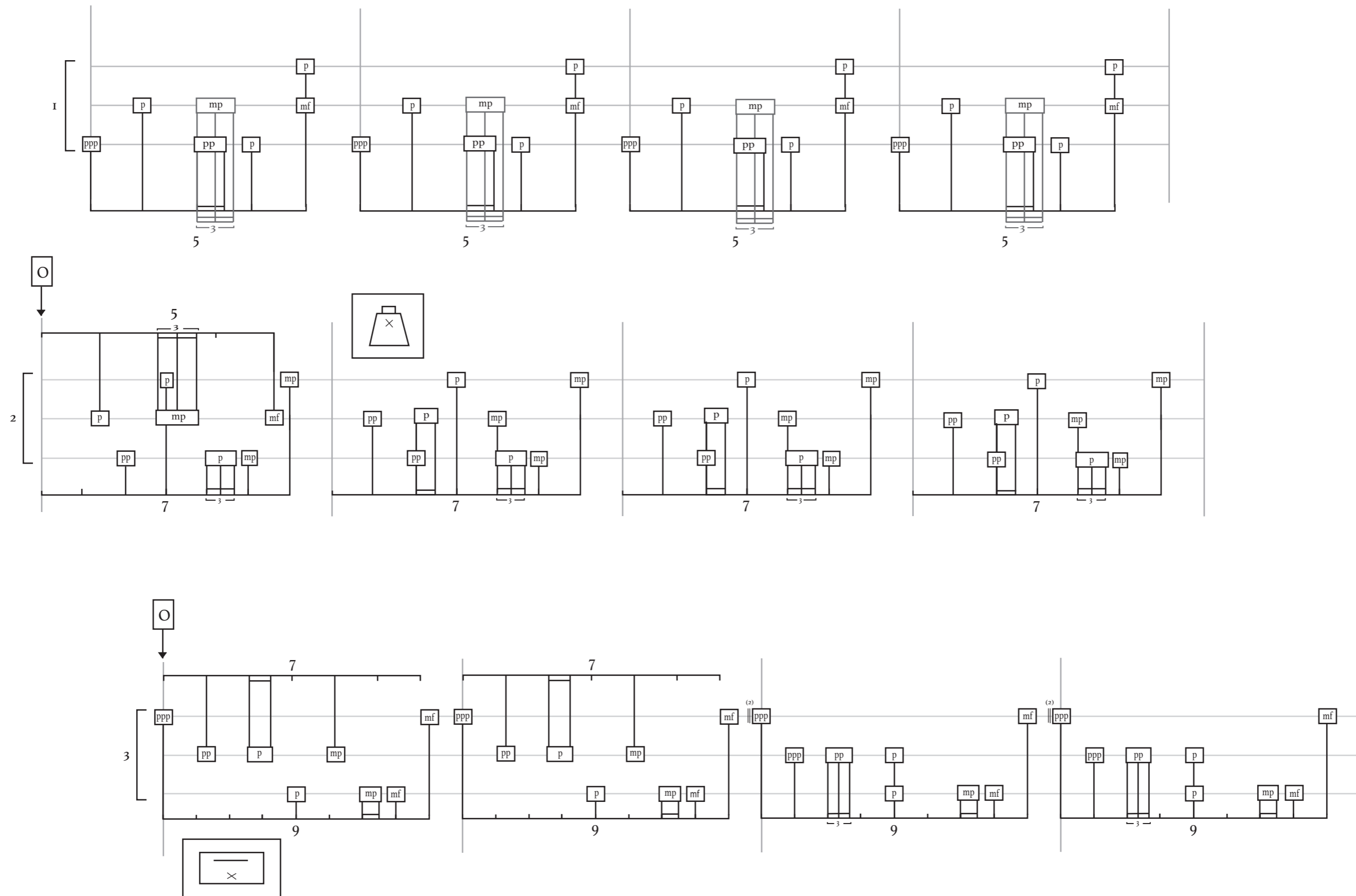
$\text{♩} = 25$ ($\text{♩} = 225$)

3



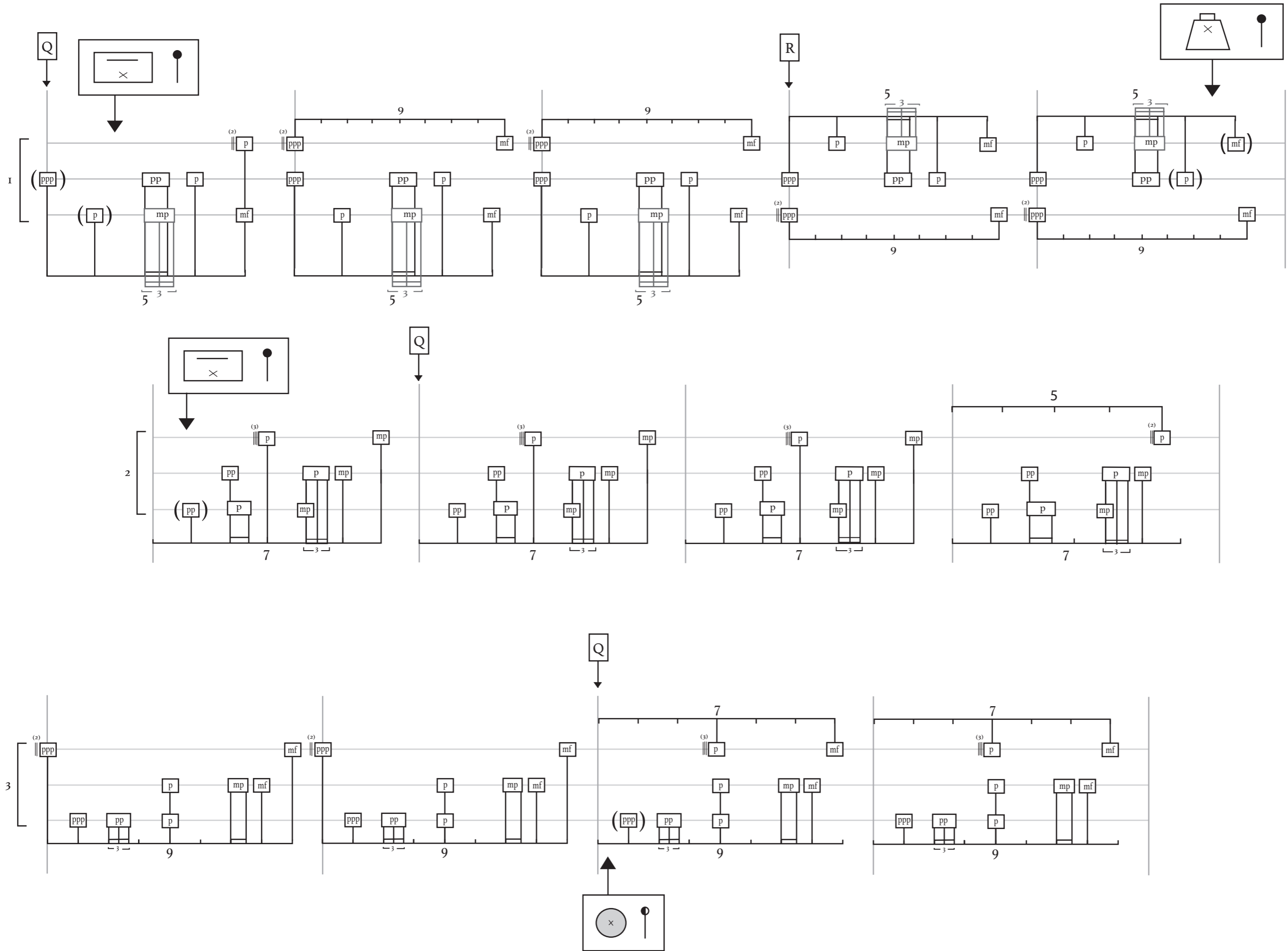


The image displays a musical score for three systems of staves, each with a specific dynamic marking and articulation. The first system is marked with a box containing a trapezoid and an 'x', with a tempo of $\text{♩} = 28$ ($\text{♩} = 140$). The second system is marked with a box containing a horizontal line and an 'x'. The third system is marked with a box containing a trapezoid, an 'x', and a vertical line with a dot. The score includes various dynamics such as ppp, pp, p, mp, and mf, and features complex rhythmic patterns with 9, 5, 7, and 3-measure groupings. A bracket labeled 'I' spans the first system, and a bracket labeled '2' spans the second system. A bracket labeled '3' spans the third system. The tempo is indicated as $\text{♩} = 28$ ($\text{♩} = 140$).



The image displays a musical score with three systems, each containing four measures. System 1 features a piano (P) dynamic marking above the first measure and a trapezoidal dynamic symbol above the first measure of the first system. System 2 features a piano (P) dynamic marking above the first measure and a circular dynamic symbol above the first measure of the first system. System 3 features a piano (P) dynamic marking above the first measure and a trapezoidal dynamic symbol above the first measure of the first system. The score includes various dynamic markings such as ppp, pp, p, mp, and mf, and includes numerical groupings (5, 7, 9) and a circled '3' indicating a triplet. The systems are labeled 1, 2, and 3 on the left side.

II.



I

5 3 5 3 5 3 5 3

ppp p mp mf p p mp mf p p mp mf p p mp mf

ppp p mp mf p p mp mf p p mp mf p p mp mf

ppp mf ppp mf ppp mf ppp mf

9 9 9 9

S

2

5 7 7 7

pp p mp p p mp p p mp p p mp p p mp p p mp

pp p mp p p mp p p mp p p mp p p mp p p mp

pp p mp p p mp p p mp p p mp p p mp p p mp

7 5 5 5

R

3

7 7 7 9

ppp pp p mp mf p p mp mf p p mp mf p p mp mf

ppp pp p mp mf p p mp mf p p mp mf p p mp mf

ppp pp p mp mf p p mp mf p p mp mf p p mp mf

9 9 9 7

R

$\text{quarter} = 24$ ($\text{eighth} = 216$)

13.

*At letter T, the click-tracks stop. Attempt to stay in time, however if you find yourself drifting, make no effort to get back in sync.

The image displays a musical score for three parts, labeled 1, 2, and 3. Part 1 consists of four measures with a 7-measure phrase. Part 2 consists of four measures with a 9-measure phrase. Part 3 consists of four measures with a 7-measure phrase followed by a 5-measure phrase. The score includes dynamic markings (ppp, pp, p, mp, mf) and articulations (accents, slurs, and triplets). A box labeled 'S' is positioned above the first measure of Part 2, and a box labeled 'T*' is positioned above the first measure of Part 1. An arrow labeled 'ad. infin.' points to the right, and a box containing a circle with an 'x' is located to the right of the score.

**At letter U, the beamings disappear. Allow the rhythm to become a rough estimate of what it was before this point.

U **

T *

T *

15.

*At letter U, the beamings disappear. Allow the rhythm to become a rough estimate of what it was before this point.

**From letter V onwards, each of the events may be played on any instrument. However, no event may be repeated until all the other events in the box have been played.

***1. Do not move to V until parts 2 and 3 have also reached U.

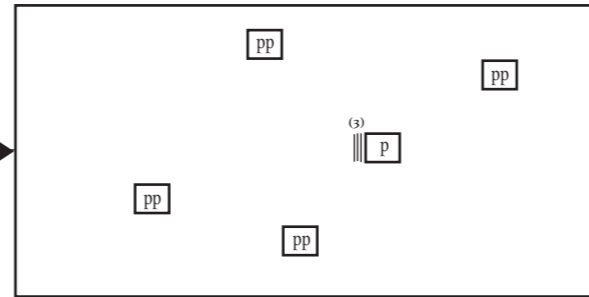
***2. Only move to V after part 1.

***3. Only move to V after parts 1 and 2.

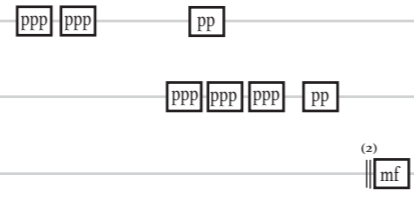
} same for all consequent letters.

V^{**}
***1

Senza misura: short time intervals between events.

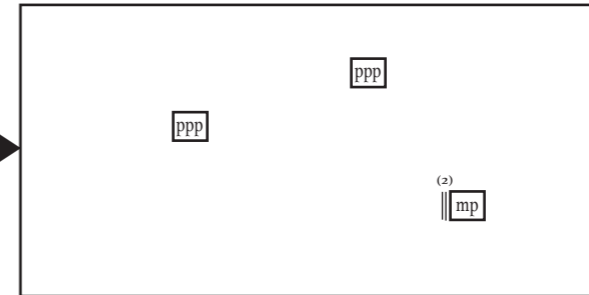


U^{*}

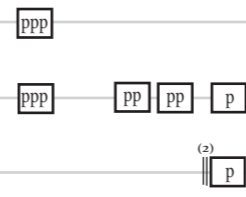


V^{**}
***2

Senza misura: short time intervals between events.

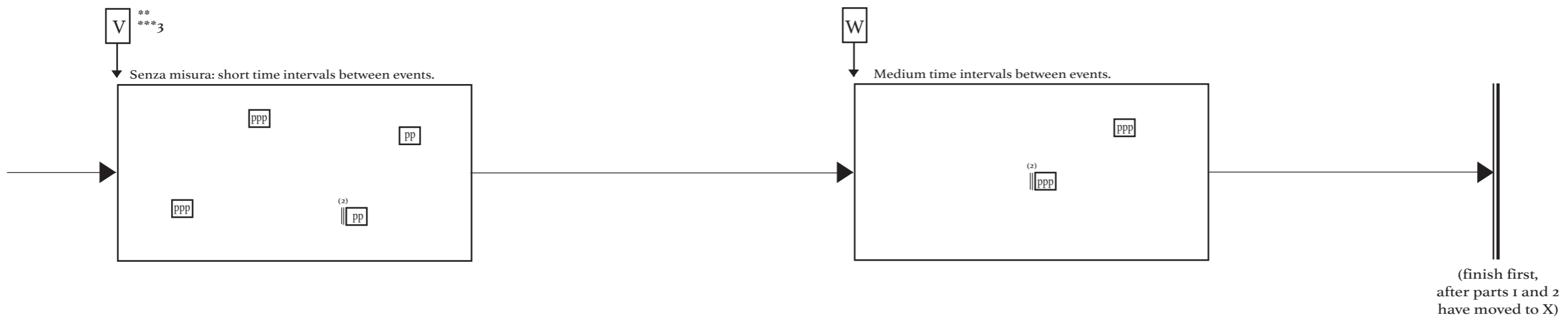
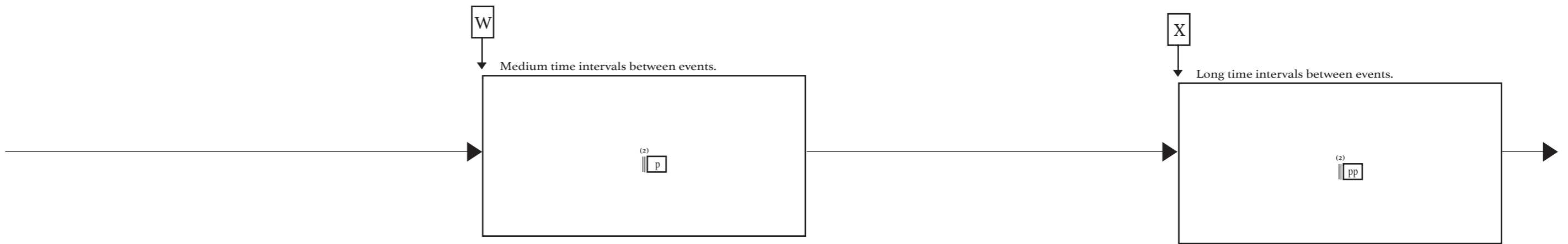
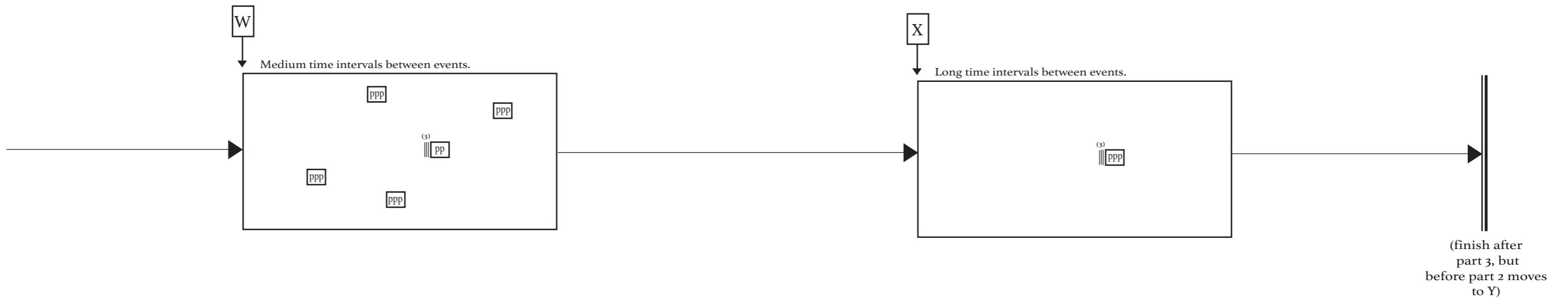


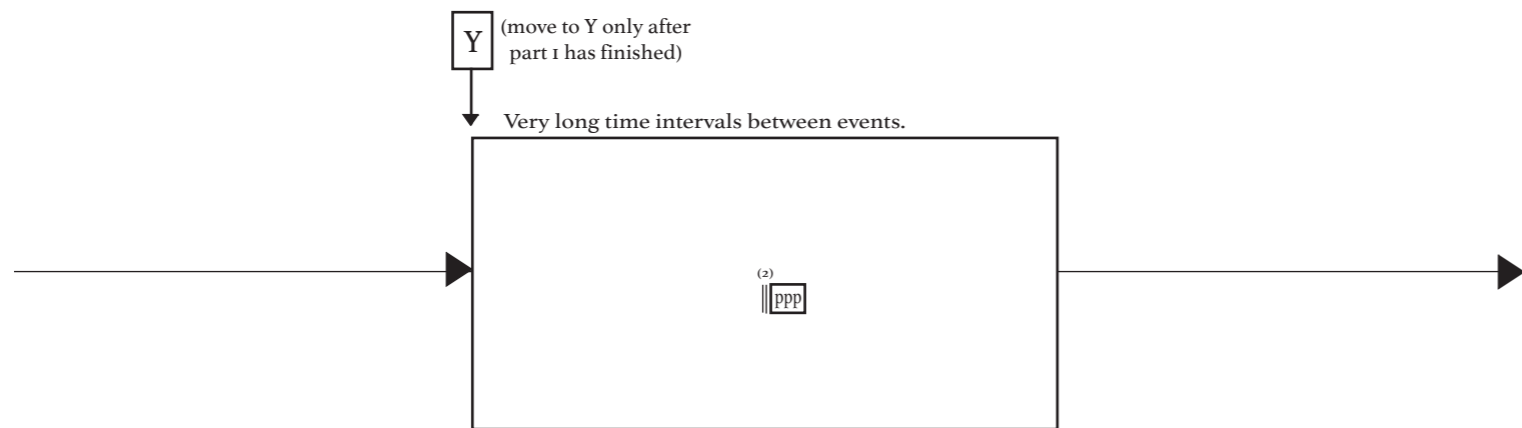
U^{*}



**From letter V onwards, each of the events may be played on any instrument. However, no event may be repeated until all the other events in the box have been played.

- ***1. Do not move to V until parts 2 and 3 have also reached U.
 - ***2. Only move to V after part 1.
 - ***3. Only move to V after parts 1 and 2.
- } same for all consequent letters.





J. R. L.

Huddersfield; UK

12/2016