Percussion Trio

Joel Kirk (2016)

c. 6-7 minutes

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Percussion Trio

Joel Kirk (2016)

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)

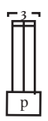
3x Woodblocks (small, medium, large)

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.).

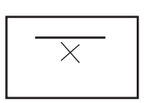
= play two crushed notes before the note (these should preferably be at the same dynamic).

Cowbells:

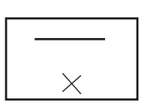
= play towards the bottom/widest part of the Cowbell.

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

Woodblocks:



= play close to the slit.

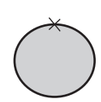


= play away from the slit.

Tom-Toms:

= play on an undampened Tom-Tom skin.

= play on a dampened Tom-Tom skin.



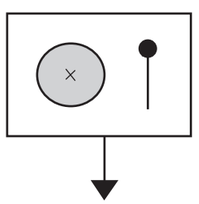
= play on the rim of the Tom-Tom.

Sticks/Mallets:

= soft stick = medium-hard stick = hard stick

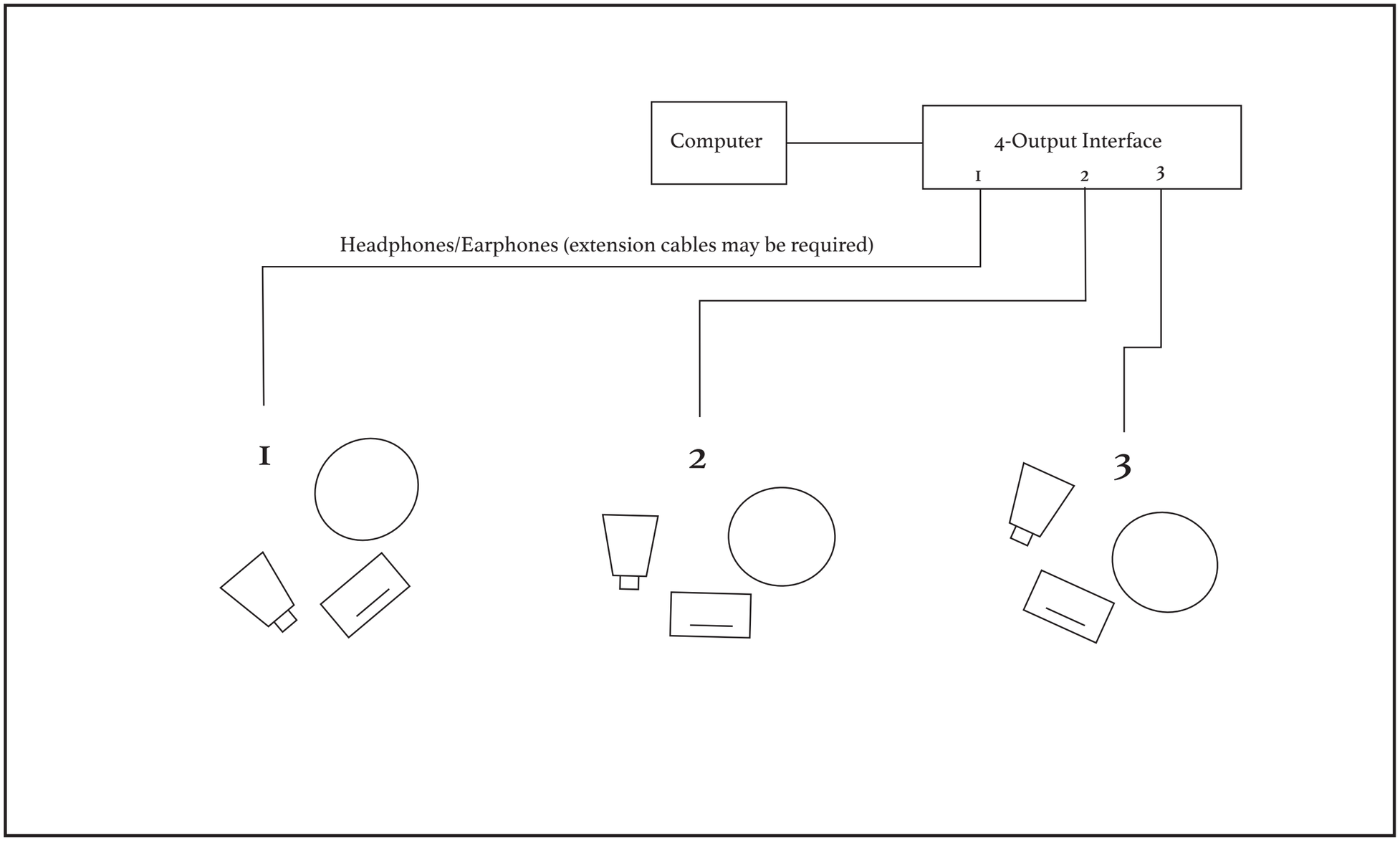
NB. The stick markings are a guideline. Through the piece, the timbre of the instruments should change from being resonant to dry and harsh. The performers may choose which specific sticks to use to achieve this.

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 approprate 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)	quintuplets + septuplets
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)	quintuplets + septuplets
3:48	J	
3:57	K	
4:02	K (bar 3)	quintuplets + nonuplets (estimate septuplets)
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)	quintuplets + septuplets
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	septuplets + nonuplets
5:04	R	
5:14	S	
5:17	S (bar 2)	quintuplets + nonuplets
5:27	T	track stops

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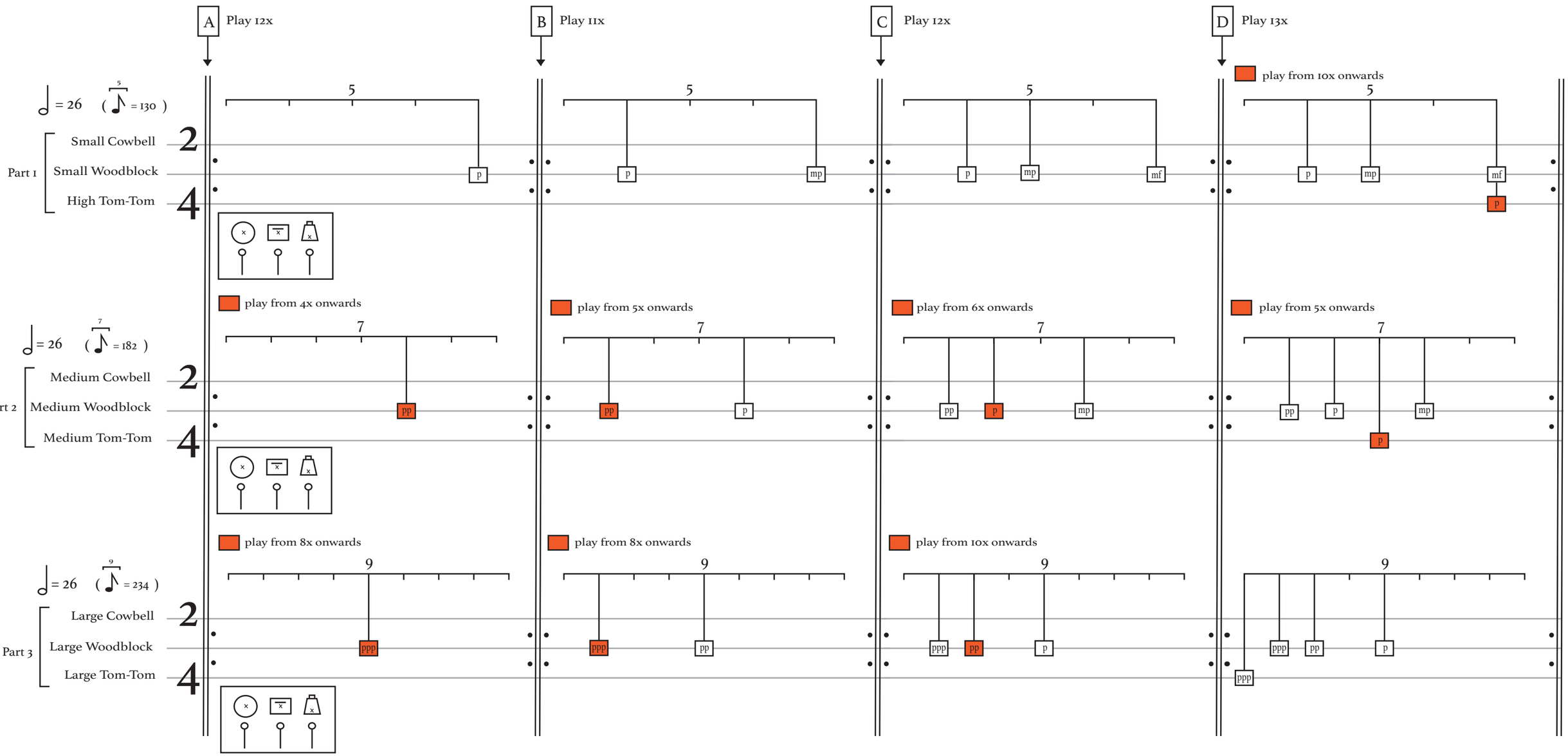
I.

Percussion Trio

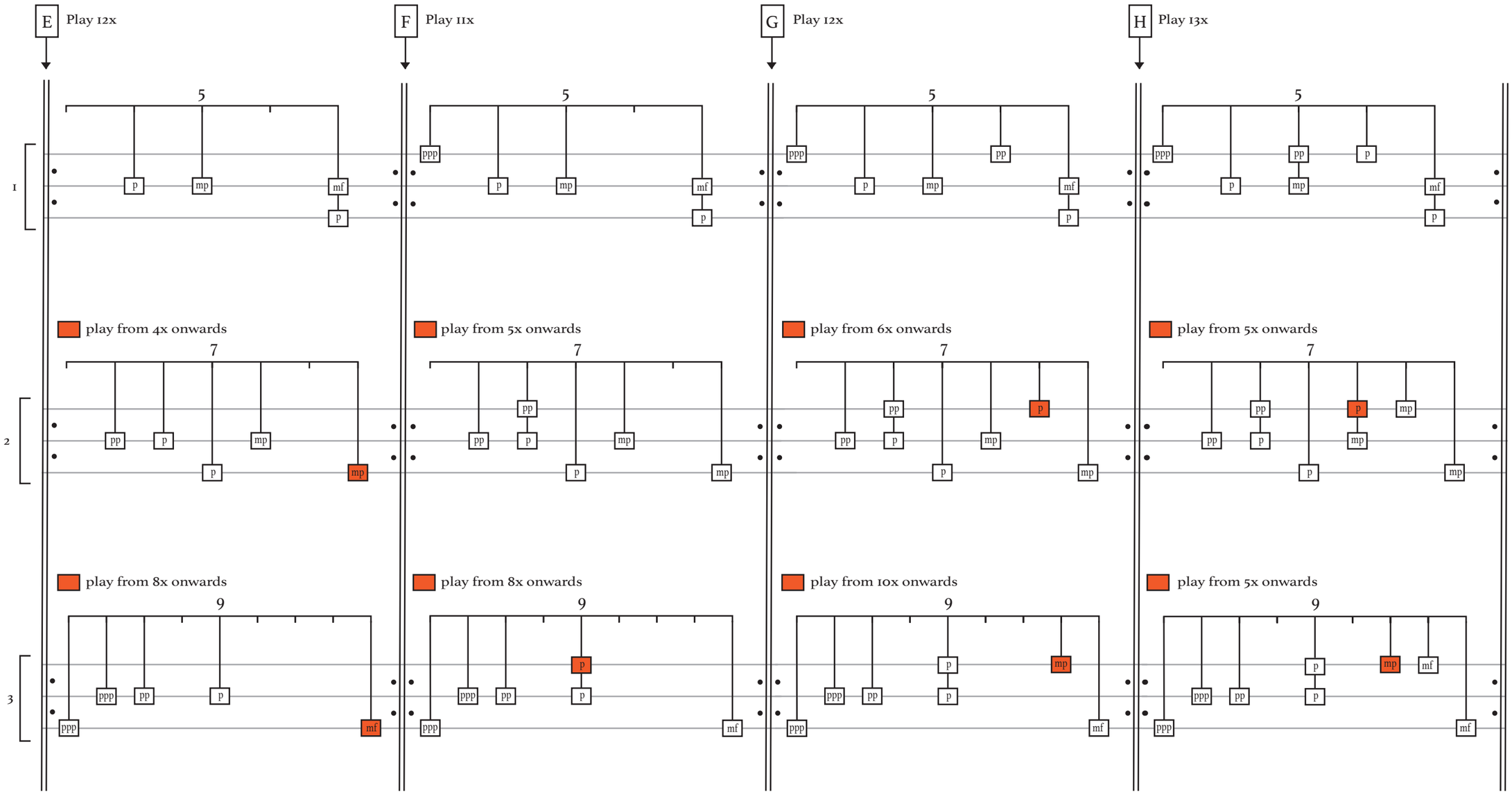
Joel Kirk (2016-17)

for line upon line percussion



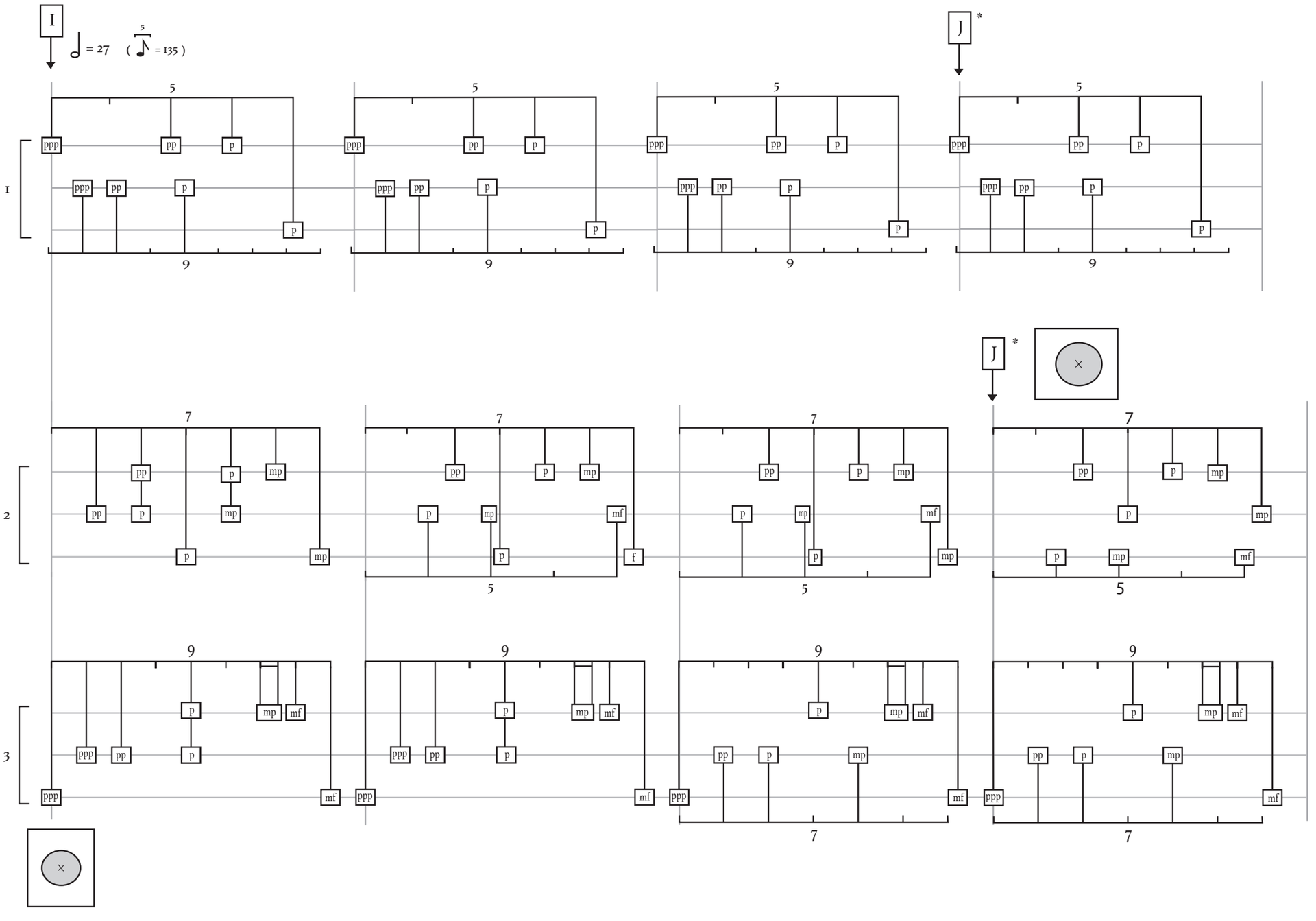
= play all times

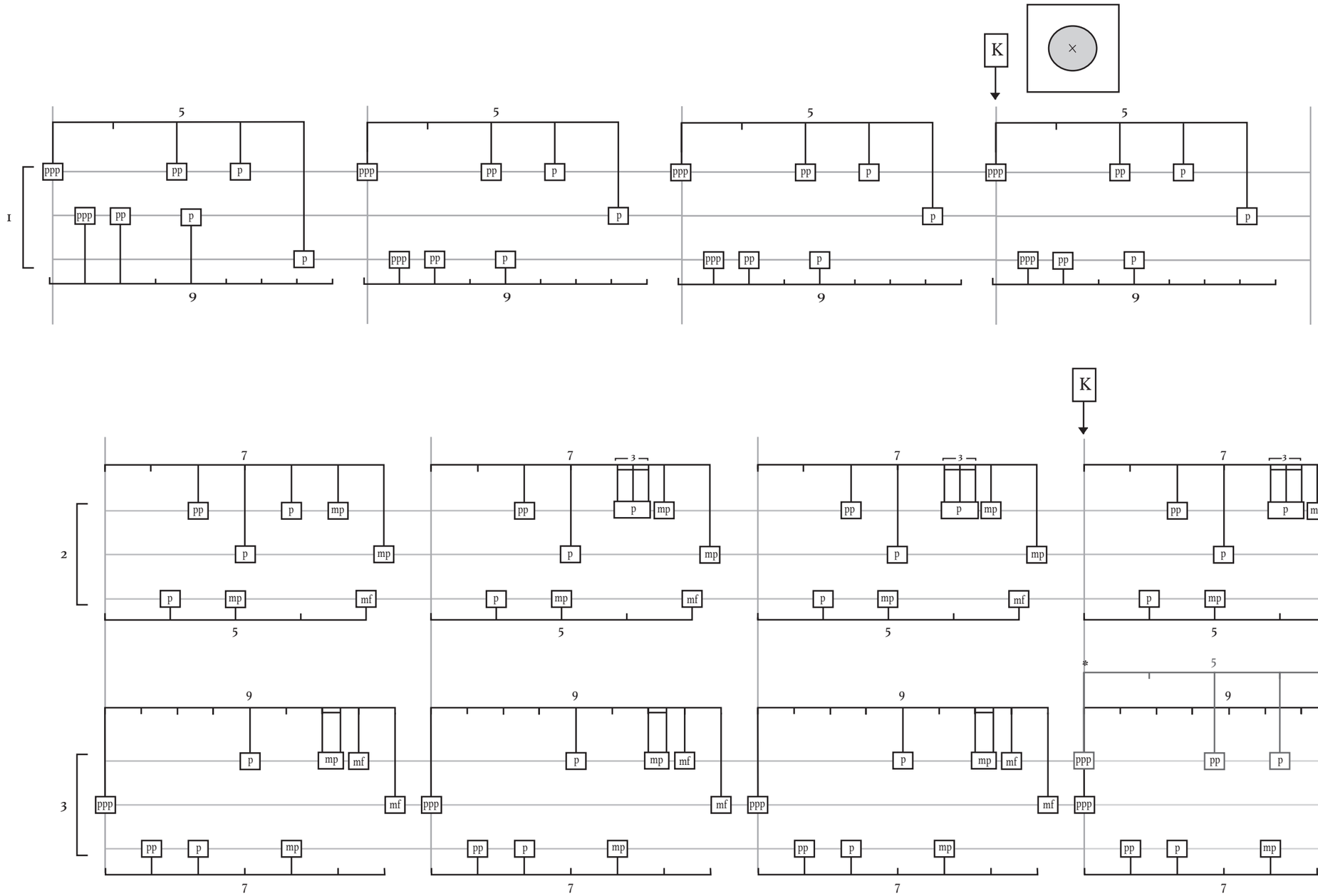
= play from (and including) specified times


E Play 12x
F Play 11x
G Play 12x
H Play 13x
1
2
3
play from 4x onwards
play from 5x onwards
play from 6x onwards
play from 5x onwards
play from 8x onwards
play from 8x onwards
play from 10x onwards
play from 5x onwards

3.

** 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.

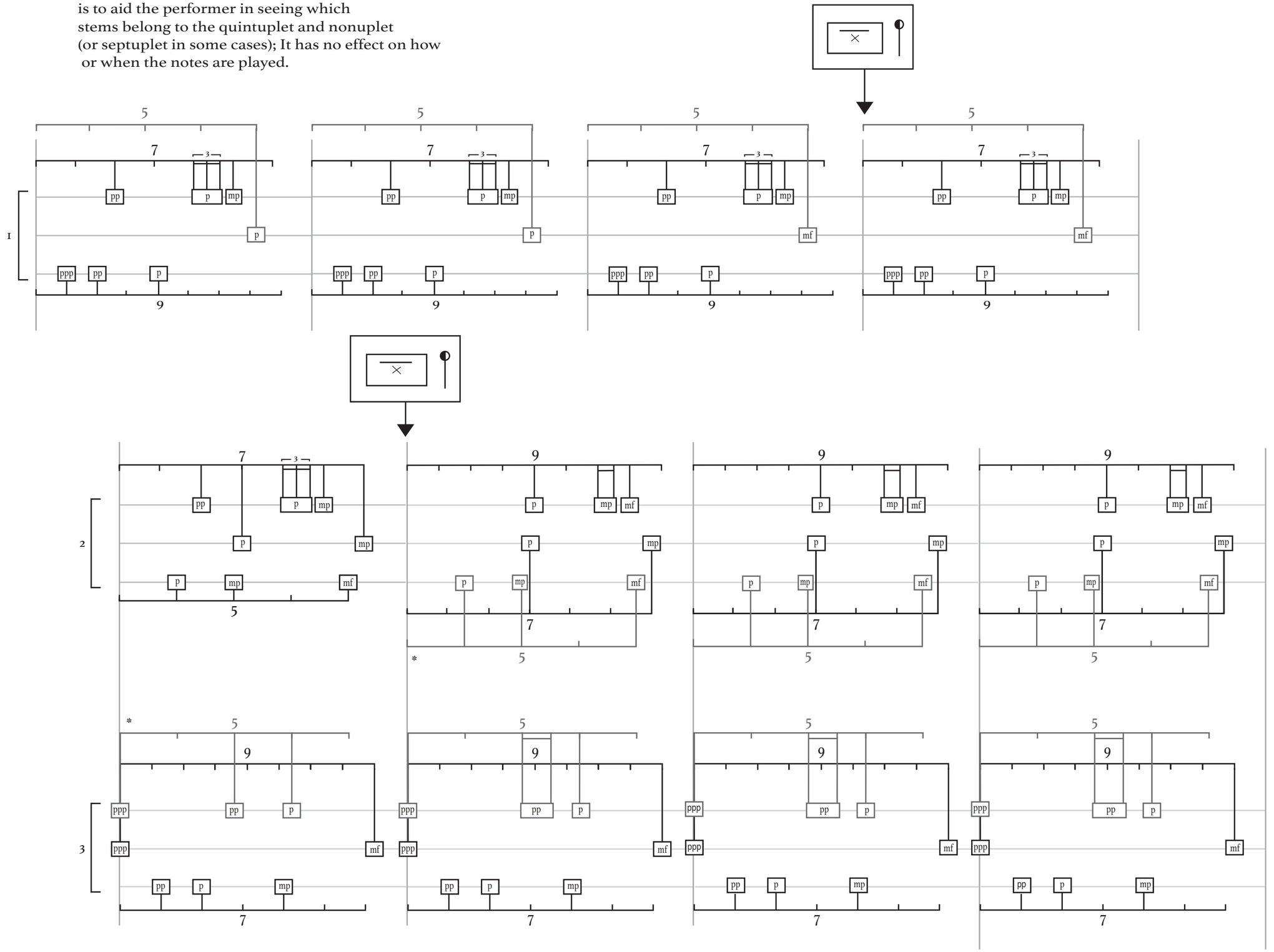


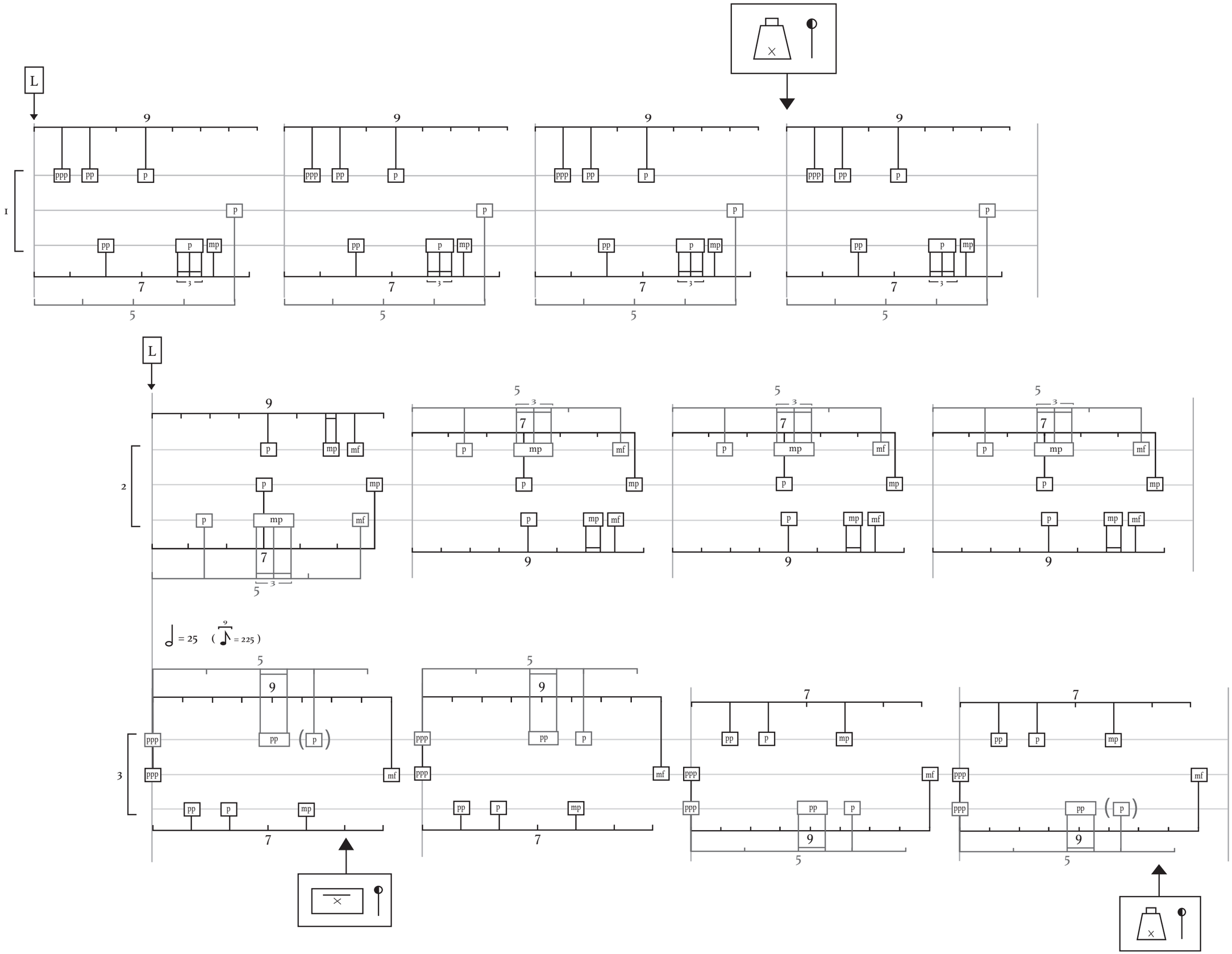


* The lighter colour of the quintuplets is to aid the performer in seeing which stems belong to the quintuplet and nonuplet (or septuplet in some cases); It has no effect on how or when the notes are played.

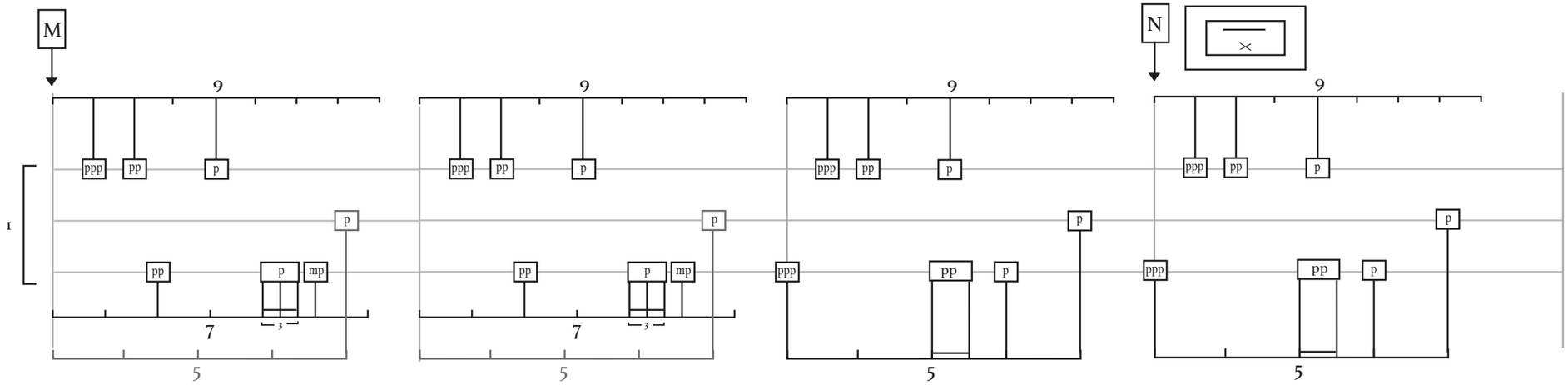
5.

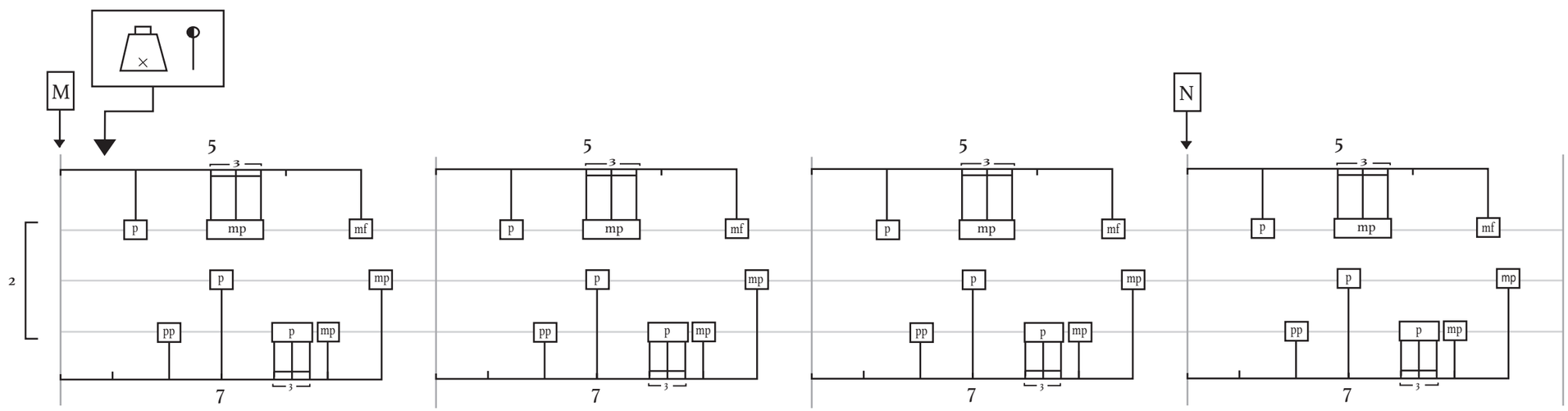
* The lighter colour of the quintuplets is to aid the performer in seeing which stems belong to the quintuplet and nonuplet (or septuplet in some cases); It has no effect on how or when the notes are played.

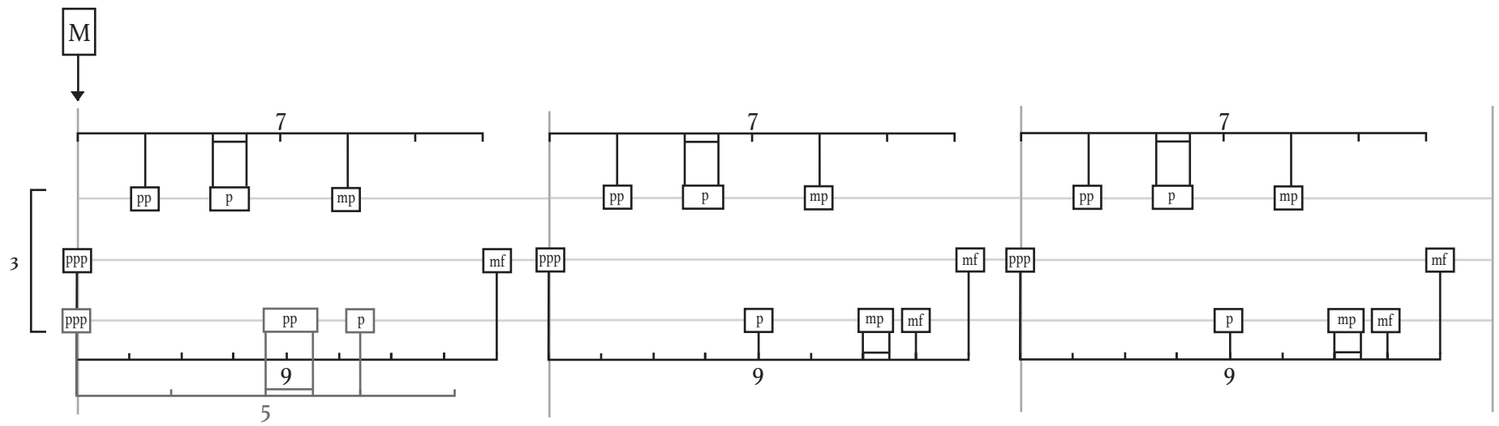


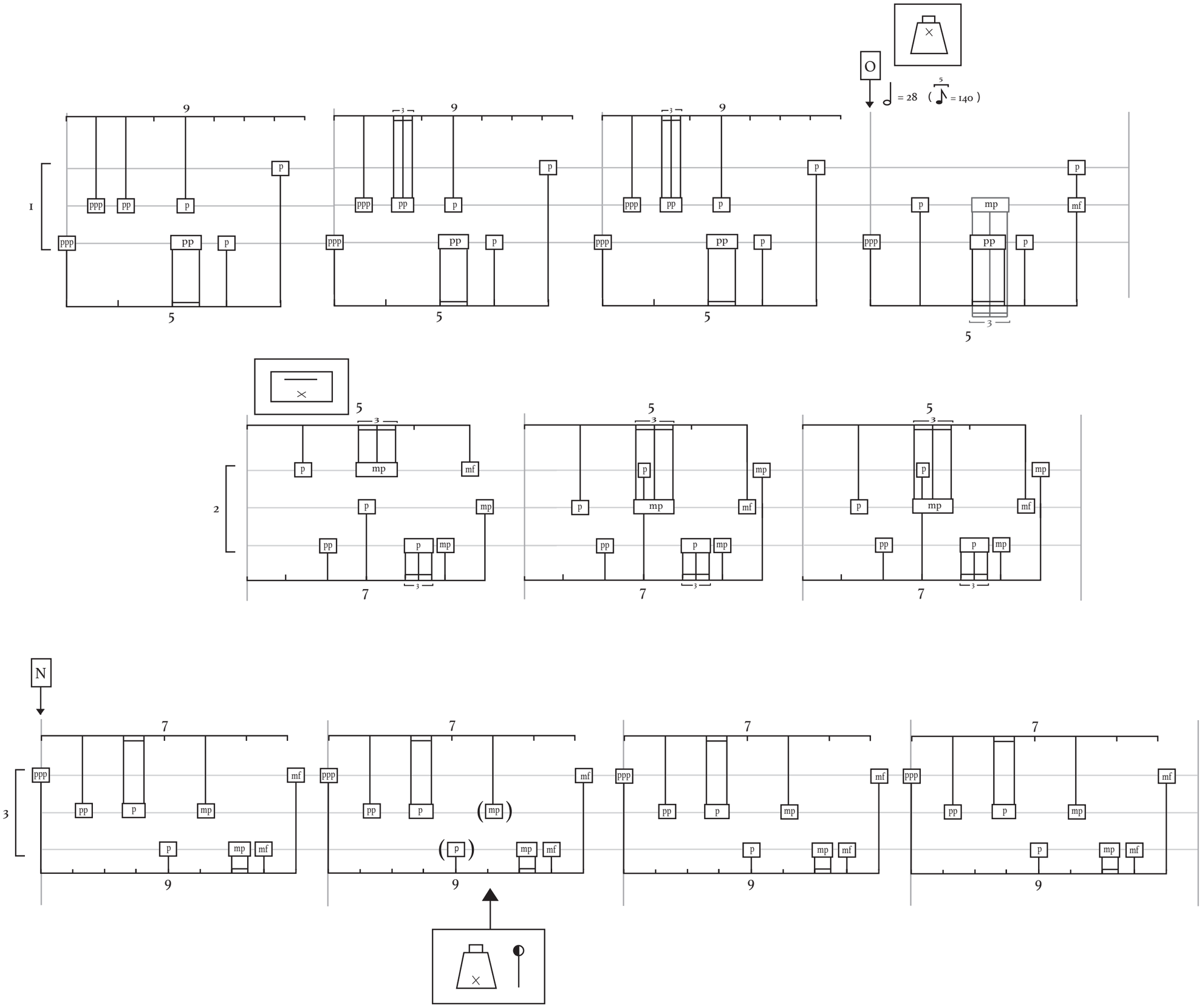

L
9
ppp
pp
p
mp
mf
7
5
3
1
2
= 25
= 225

7.

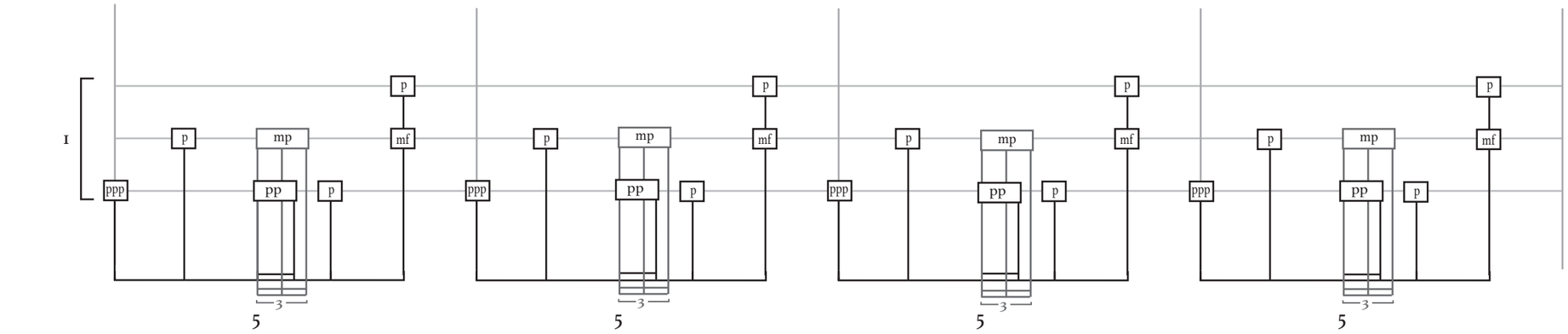


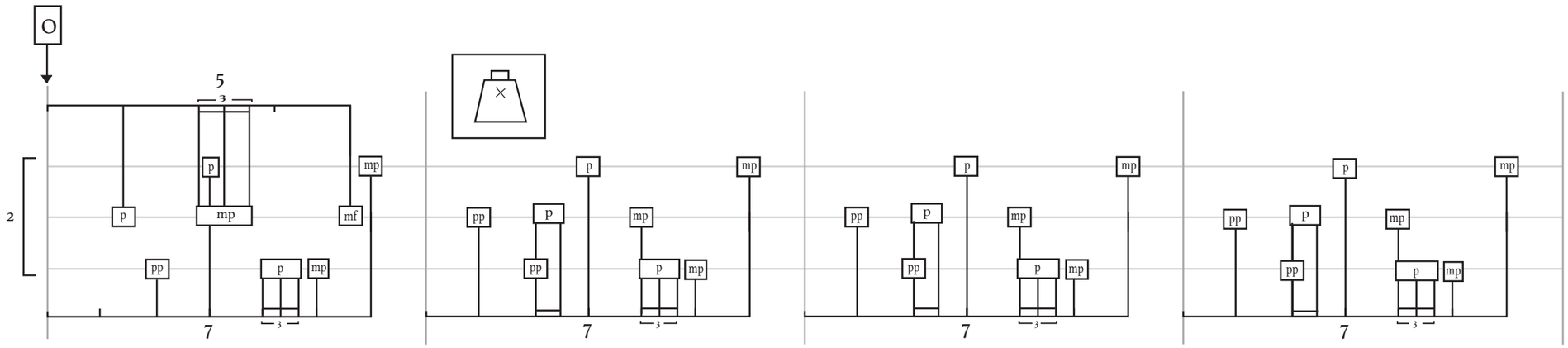


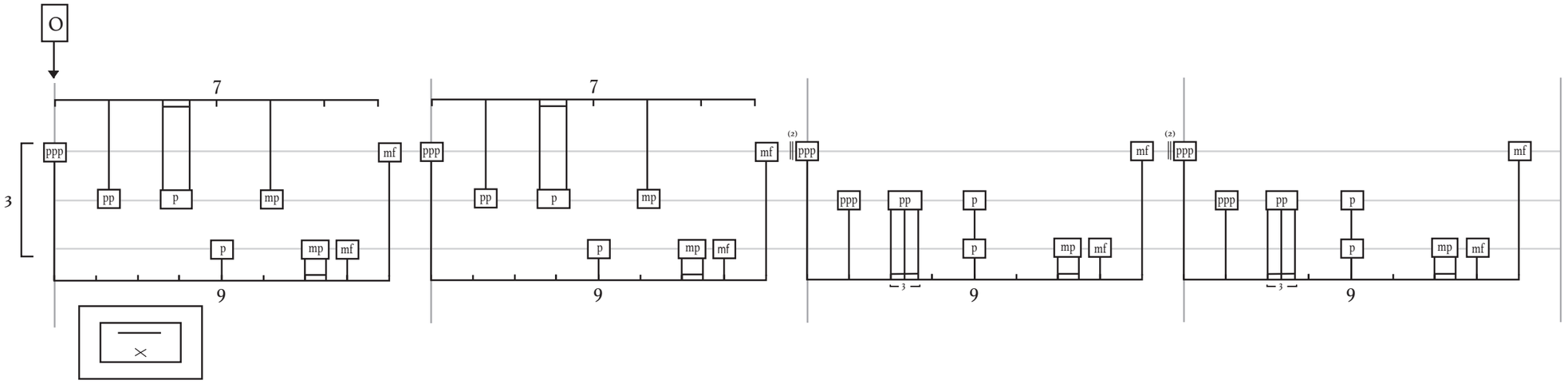


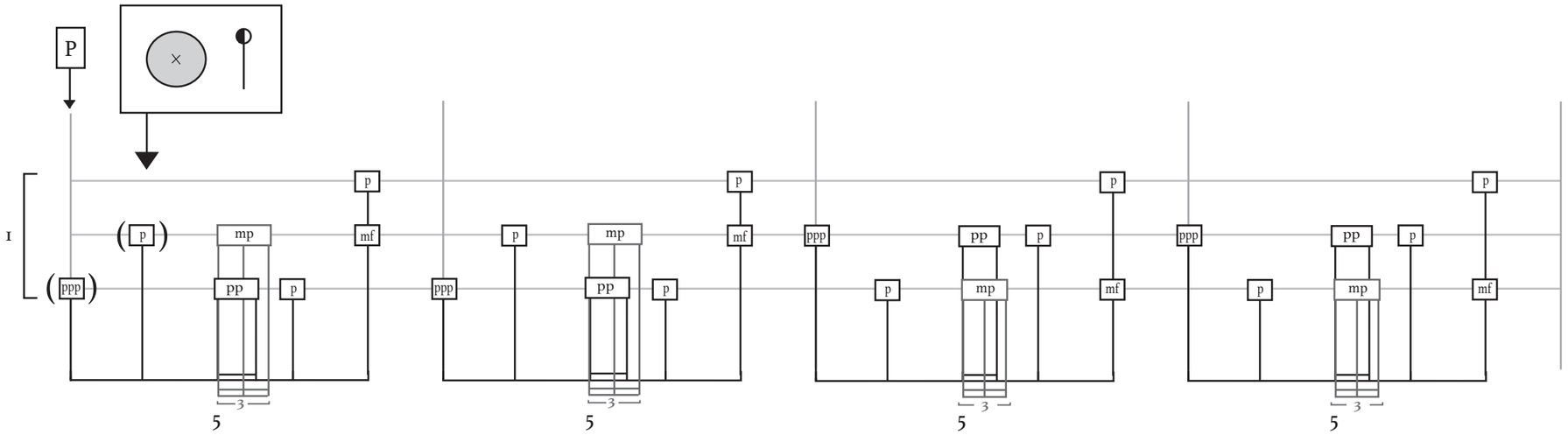

O
= 28
= 140
N

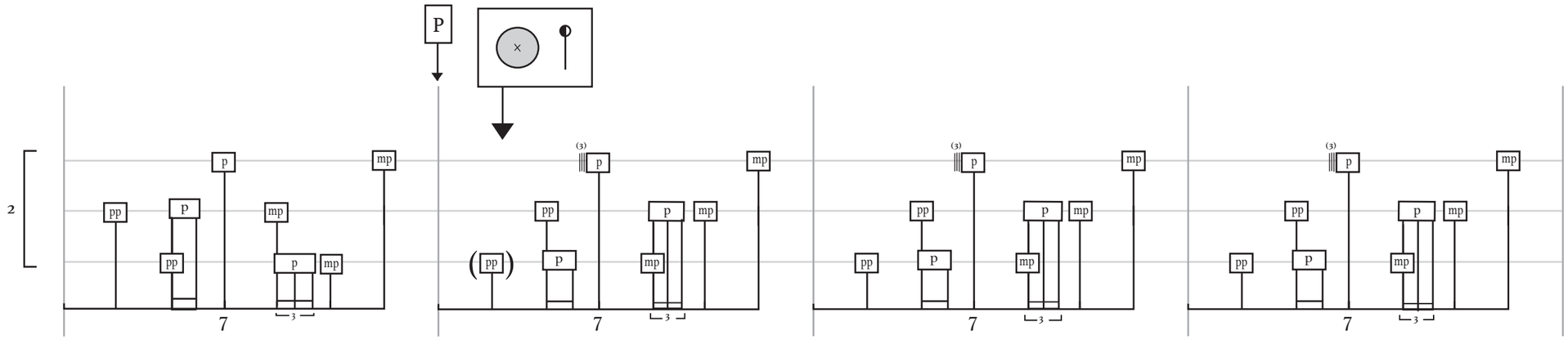
9.

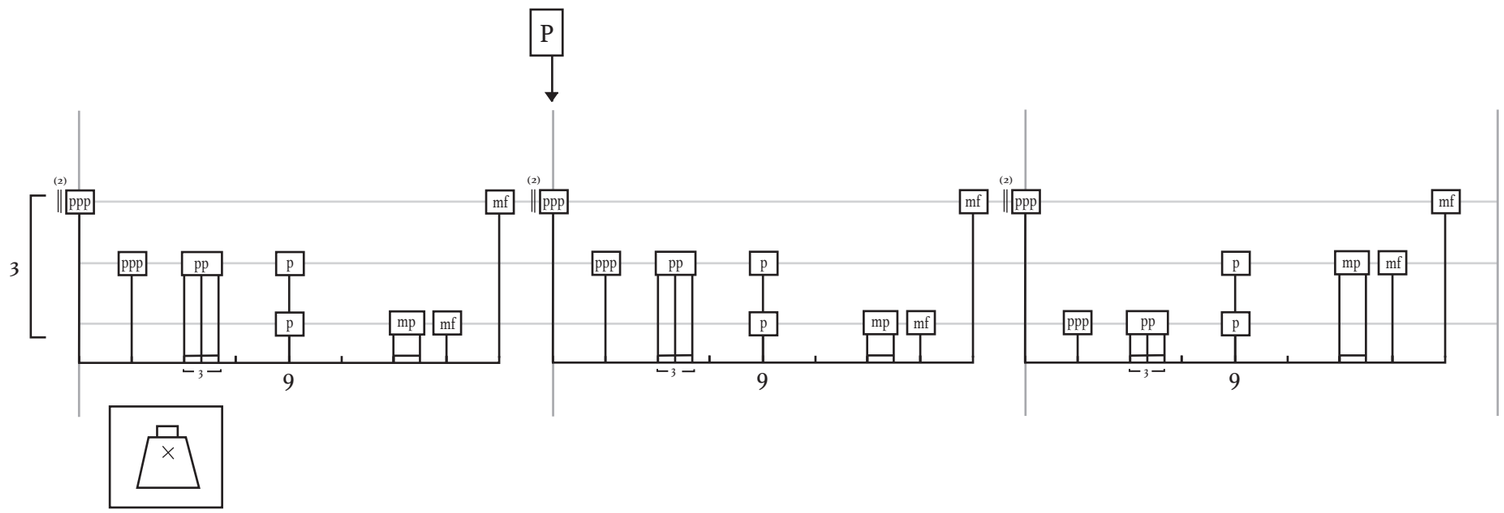




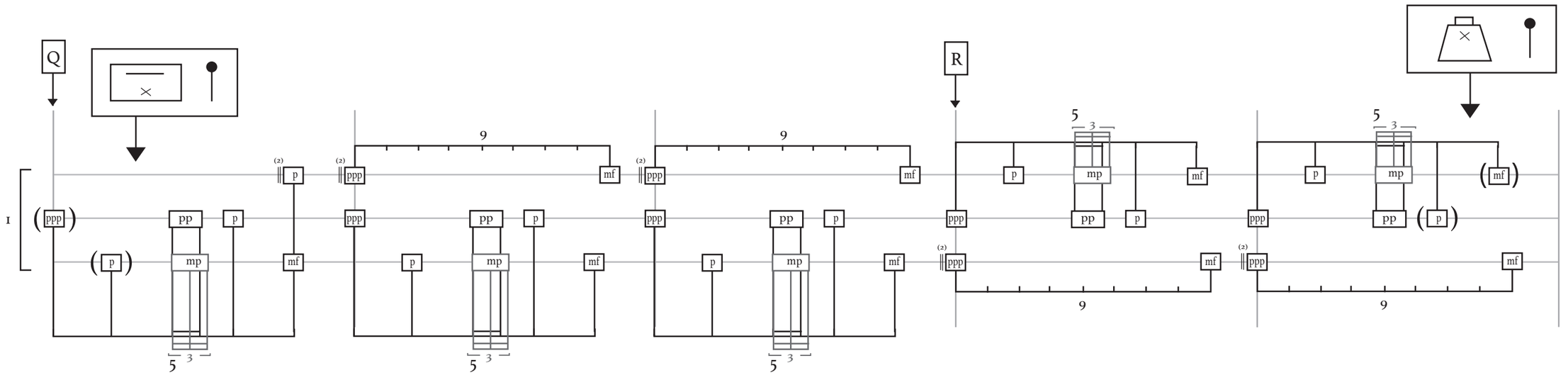


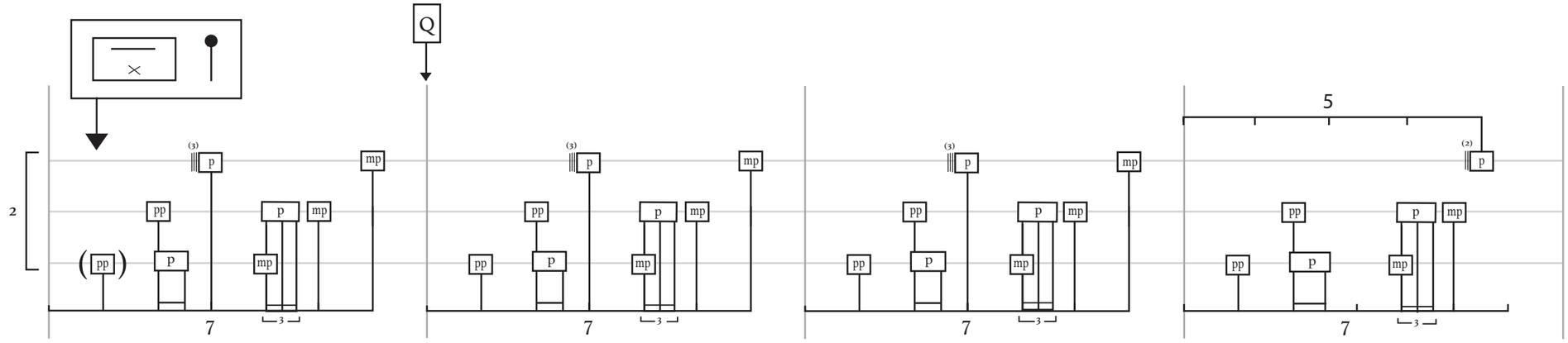

P
1
ppp
p
mp
pp
mf
3
5

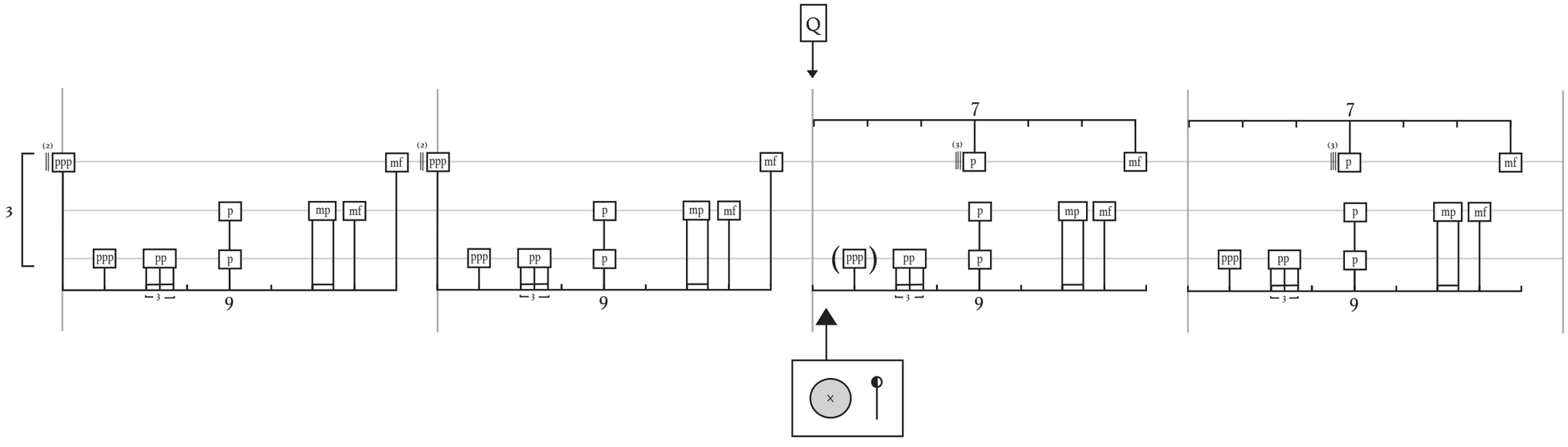

P
2
pp
p
mp
(3)
3
7

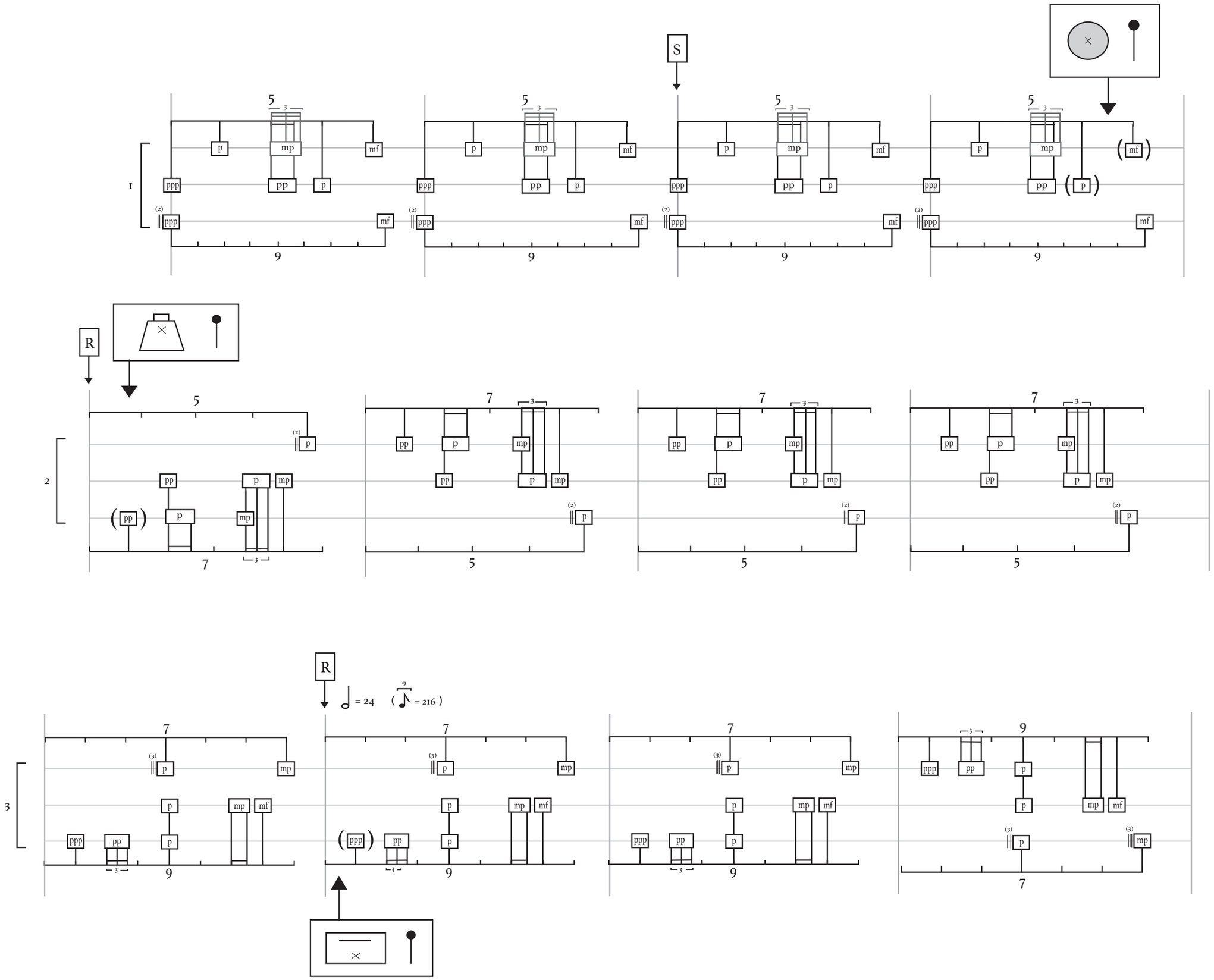

P
3
(2)
ppp
pp
p
mp
mf
3
9

II.


Q
R
I
(ppp)
pp
p
(p)
mp
mf
(2)
9
5
3

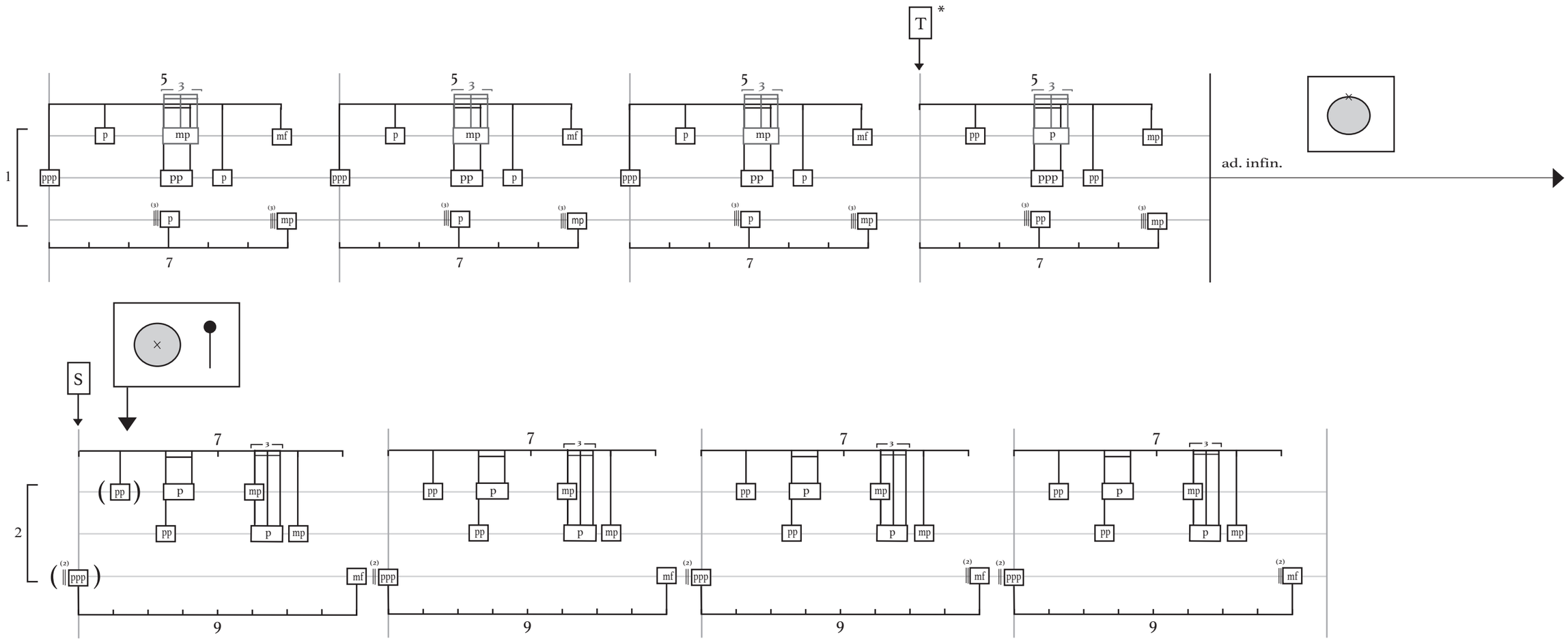

Q
2
(3)
(pp)
pp
p
mp
7
3
5
(2)


Q
3
(2)
(3)
ppp
(ppp)
pp
p
mp
mf
9
7
3

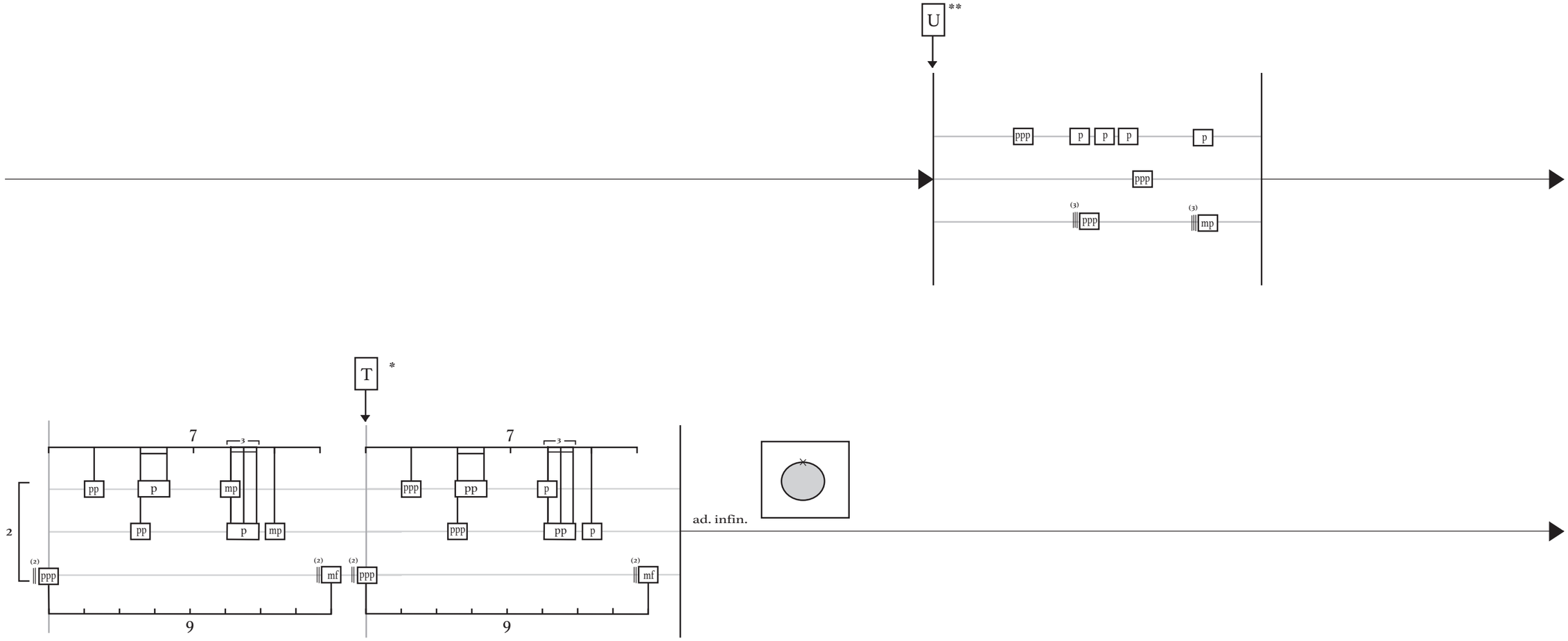

S
R
= 24
= 216

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.



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



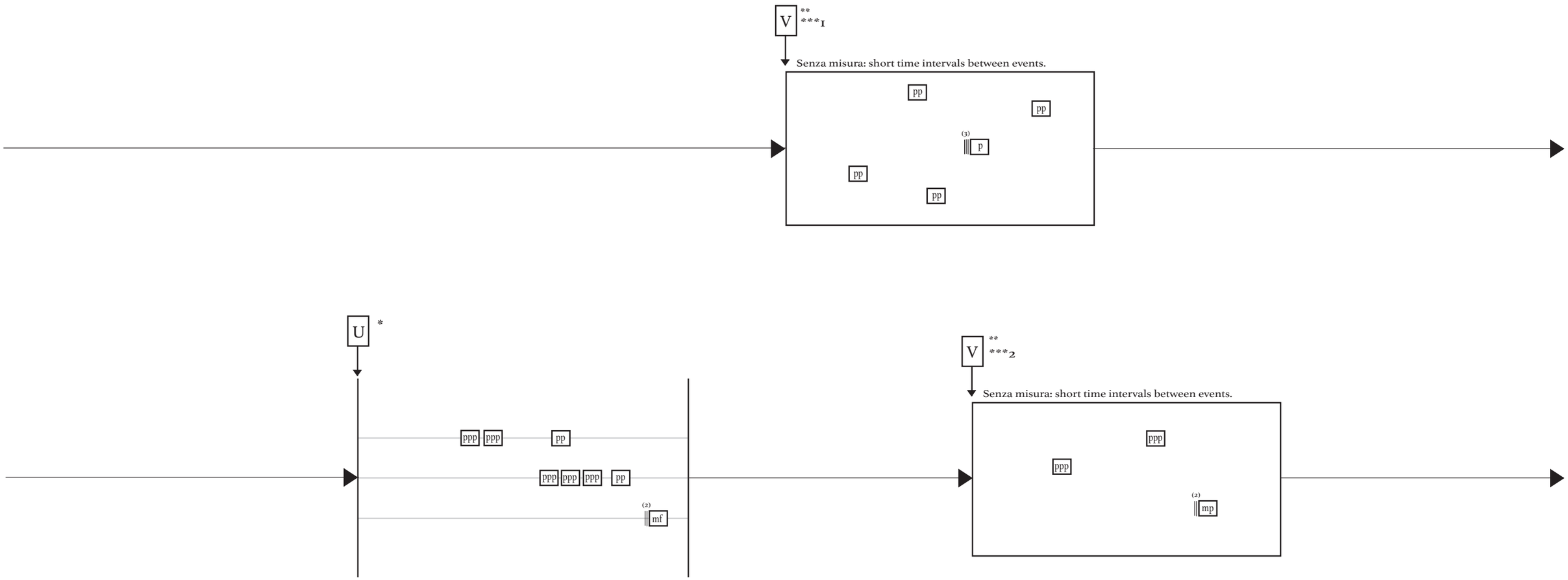
15.

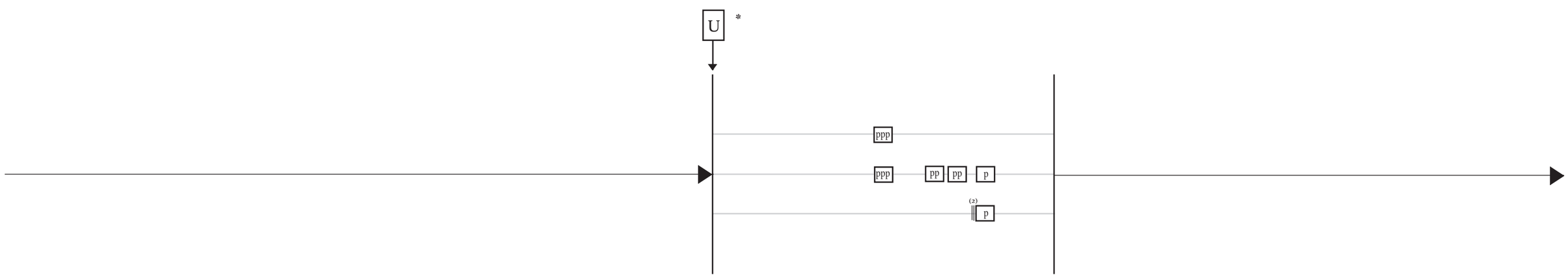
*At letter U, the beamings disappear. Allow the rhythm to become a rough estimate of what it was before this point.

**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.





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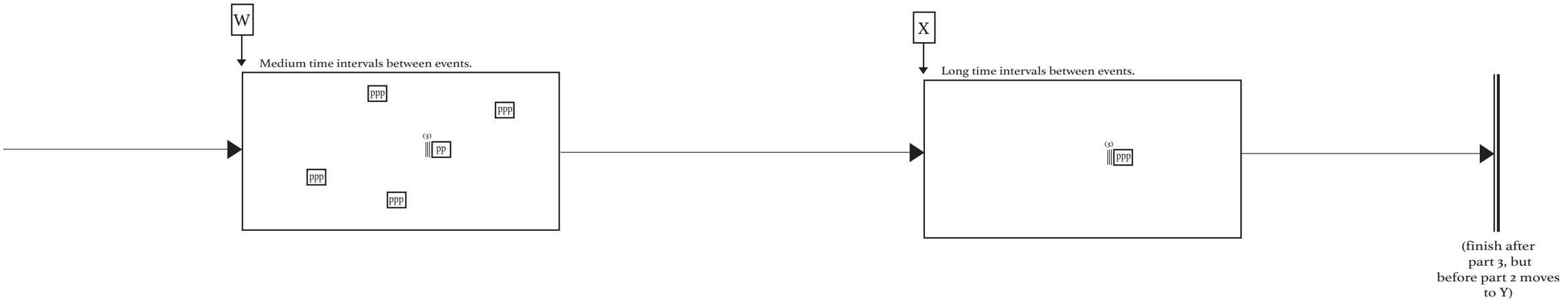
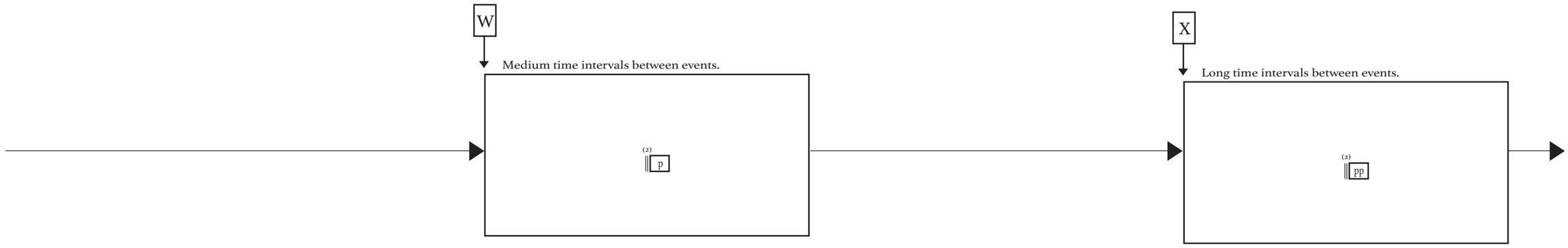
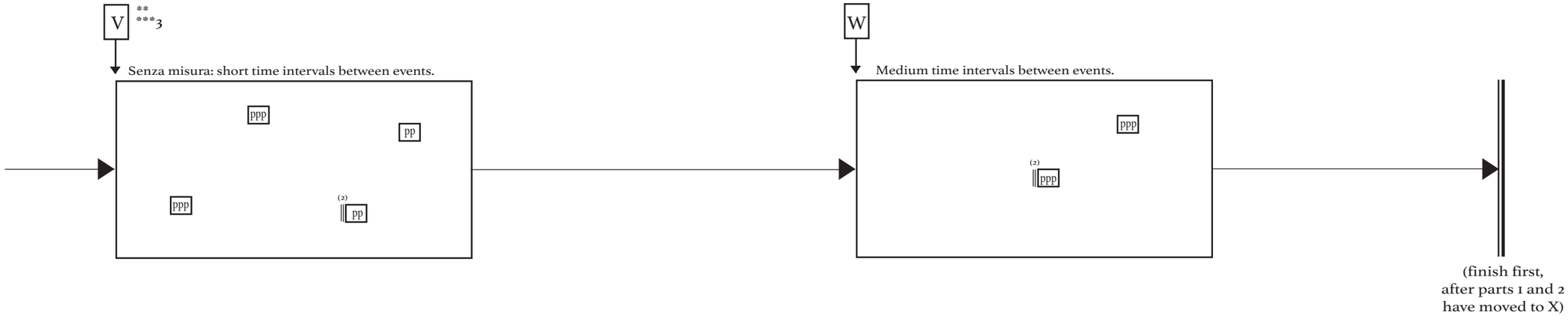
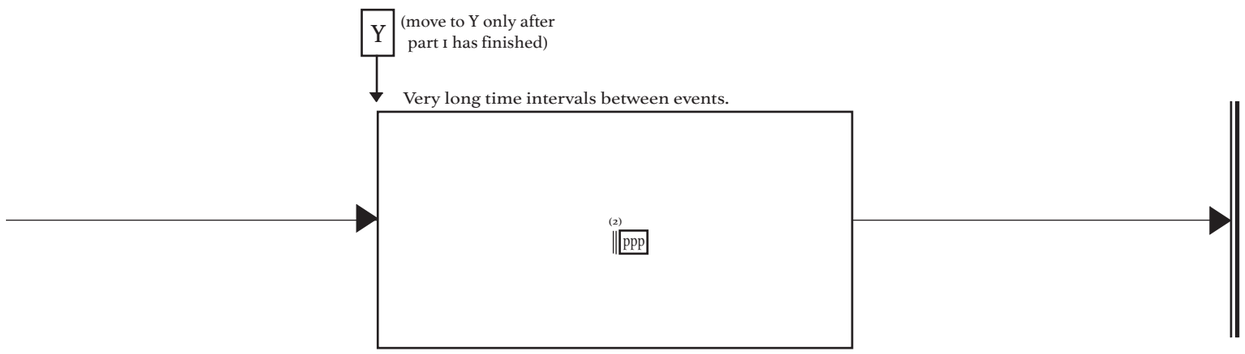






17.



Huddersfield; UK
12/2016