

Kevin Michael Kay

The World is Sound

Percussion Piano Quartet

Instrumentation

Percussion 1

- tam-tam (friction mallets and mallets for rolling)
- large gong (friction mallets)
- tom-tom drum (friction mallets)
- vibraphone (cello bow and medium vibraphone mallets)

Percussion 2

- tam-tam (friction mallets and mallets for rolling)
- large gong (friction mallets)
- tom-tom drum (friction mallets)
- bass drum (friction mallets and mallets for rolling)
- crotales (cello bow)

Piano 1 (fish-line bow with rosin is needed)

Piano 2 (fish-line bow with rosin is needed)

NOTE for percussionists: The large gong, tam-tam, and tom-tom drum are shared. They should be arranged in a way such that both players can access them. Every time friction mallets are used, percussionists may use two instead of one to achieve desired dynamics. At certain moments in the piece, percussionists may have to roll the tam-tam with mallets in one hand while using the friction mallet in the other hand. These moments are notated.

Percussion Techniques

The large gong, tam-tam, and bass drum are all played solely using a friction mallet.

The head of the friction mallet is dragged along the surface of the instrument.

The motion of this dragging is depicted using one of four diagrams, shown below:



Drag in circular motion close to the perimeter of the instrument



Drag in circular motion about halfway between the perimeter and center of the instrument



Drag in circular motion starting near the perimeter and swirling inwards towards the center



Drag from the top of the instrument down through the center and towards the bottom

Bowed vibraphone and crotales are notated with standard string bowing articulations.

Example: Up bow followed by a quick change to down bow without a break in the sound

Vibraphone harmonics: Play the indicated note but touch the bar right in the center.

Vibraphone pedal is always held for the entirety of the phrase until the stop sign.

Piano Techniques

Written for the Yarn/Wire Institute 2017

Tremolos should not just be played as block chords. Play all the notes within the chord one at a time, but very quickly. A random and rapidly changing sequence is preferred, but it is OK if the succession falls into a natural pattern, like fingers 5-4-3-2-1 (in a 5 note chord).

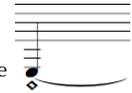
An up bow is used to notate a bowed string. The bowing does not have to be in one continuous motion; you can bow back and forth just do not cause a break in the sound.



Piano 1 needs the following strings prepared with bows: C2, F#2, G2, A2, B2, C3, E3

Piano 2 needs the following strings prepared with bows: A1, D2, G2,, E3

A diamond notehead indicates that the player should place a finger on the string(s) of the indicated note right in front of the damper (but very close to it), and strike the note on the keyboard. The resulting sound is a flourish of harmonics.



Piano harmonics are notated with the fundamental pitch in the left hand (which is the note that will be struck on the keyboard), and the resulting pitch in the right hand, as well as the corresponding harmonic number.



The example shown is bass clef in the left hand (A2) and the resulting pitch is in treble clef (G5, slightly flat).



It is suggested that the pianist mark finger placement for harmonics.

The following notation is used to show that the pianist is to drag their finger along the string(s) of the note shown in the left hand, from one place on the string to another. The most commonly used marker is the 2nd harmonic, which is halfway down the string. The pianist may drag their finger towards the damper or away from the damper, depending on if the glissandi notation goes down (towards) or up (away). The pianist is to strike the keyboard in the rhythm of the glissandi.

Example: From the second harmonic away from the damper to an unspecified end location

From the second harmonic towards the damper

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5

large gong
friction mallet(s)

to tam-tam

Perc. 1

Perc. 2

Pno. 1

Pno. 2

pp *mf* *p* *f*

pp *f*

pp *mf* *p* *f*

mf *p* *f*

mf *p* *f*

no break *f*

no break

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9

Perc. 1

tam-tam friction mallet(s)

to large gong

large gong friction mallet(s)

Perc. 2

Pno. 1

loco

Pno. 2

pp

f

pp

f

ppp

p

ppp

Detailed description: This page of a musical score, numbered 9, features four staves. Percussion 1 (Perc. 1) uses a tam-tam friction mallet and a large gong friction mallet, with dynamics ranging from *pp* to *f* and *p*. Percussion 2 (Perc. 2) uses a mallet with a 'V' mark, playing a melodic line with dynamics from *pp* to *f* and *p*. Piano 1 (Pno. 1) includes a 'loco' section and uses a mallet with a 'V' mark, with dynamics from *pp* to *f* and *ppp* to *p*. Piano 2 (Pno. 2) plays dense chords with dynamics from *pp* to *f* and *ppp*. The score includes various musical notations such as rests, notes, and dynamic markings.

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13

Perc. 1

to tam-tam

tam-tam friction mallet(s)

to vibraphone

f

pp

ff

Perc. 2

to tom-tom

f

p

f

Pno. 1

ppp

p *mp* *p*

no break

no break

Pno. 2

loco

p

loco

mp *p* *mp* *p* *mp* *p*

5

5

Detailed description: This page of a musical score contains four staves. Percussion 1 (Perc. 1) is in the top staff, starting at measure 13. It features a dynamic of *f* (forte) followed by a triplet of notes marked *pp* (pianissimo) and a final *ff* (fortissimo) dynamic. Percussion 2 (Perc. 2) is in the second staff, also starting at measure 13. It begins with *f*, has a triplet of notes marked *p* (piano), and ends with *f*. Piano 1 (Pno. 1) consists of two staves. The upper staff has a *ppp* (pianississimo) dynamic and a triplet of notes marked *p*, *mp*, and *p*. The lower staff has a "no break" instruction. Piano 2 (Pno. 2) consists of two staves. The upper staff is marked "loco" and has a *p* dynamic. The lower staff is also marked "loco" and features a triplet of notes marked *mp*, *p*, *mp*, *p*, *mp*, and *p*. There are two "5" markings below the lower staff of Pno. 2.

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The musical score is divided into four staves. Perc. 1 (vibraphone) and Perc. 2 (tom-tom friction mallets) play melodic lines with dynamics from *pp* to *f*. Pno. 1 features a complex rhythmic pattern with triplets and dynamic markings from *p* to *f*. Pno. 2 provides a steady accompaniment with dynamic markings from *mp* to *f*. The score includes performance instructions such as "no break" and "to large gong".

Perc. 1 (vibraphone):
17 *pp* *f* *pp* *f*
no break

Perc. 2 (tom-tom friction mallet(s)):
17 *pp* *f*
to large gong

Pno. 1:
17 *p* *mp* *p* *p* *mp* *p* *p* *mp* *p* *p* *mf* *mp* *f* *mp* *mf*
no break no break no break

Pno. 2:
17 *mp* *mf* *mp* *mf* *mp* *mf* *f* *mp* *mf*

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Musical score for Percussion 1, Percussion 2, Piano 1, and Piano 2, measures 21-24. The score is written in 4/4 time and includes dynamic markings, articulation, and performance instructions.

Perc. 1: Measures 21-24. Dynamics: *pp*, *f*, *mp*, *p*, *mf*. Includes a "no break" instruction and a fermata over the final measure.

Perc. 2: Measures 21-24. Dynamics: *pp*, *ff*. Includes a fermata over the final measure and the instruction "to tam-tam".

Pno. 1: Measures 21-24. Dynamics: *p*, *p*, *mp*, *pp*, *p*, *ppp*, *ff*. Includes triplets and a "no break" instruction.

Pno. 2: Measures 21-24. Dynamics: *p*, *mp*, *ppp*, *f*, *pp*, *ff*. Includes a fermata over the final measure.

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Musical score for Percussion 1, Percussion 2, Piano 1, and Piano 2, measures 25-30. The score is written in 4/4 time and includes dynamic markings and performance instructions.

Perc. 1: Measures 25-30. Dynamics: *f*, *p*, *ff*, *mp*. Includes a triplet of eighth notes in measure 25 and a fermata in measure 29.

Perc. 2: Measures 25-30. Dynamics: *pp*, *ff*. Includes a circled downward arrow with the text "tam-tam friction mallet(s)" in measure 25 and the instruction "to crotales" in measure 29.

Pno. 1: Measures 25-30. Dynamics: *p*, *ff*, *ppp*. Includes a triplet of eighth notes in measure 25 with the instruction "no break" below it.

Pno. 2: Measures 25-30. Dynamics: *pp*, *ff*, *ppp*, *p*. Includes a circled downward arrow in measure 25.

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Musical score for Percussion 1, Percussion 2, Piano 1, and Piano 2, measures 33-40. The score is written in treble clef for Perc. 1 and Pno. 1, and bass clef for Perc. 2 and Pno. 2. The key signature has one sharp (F#). The score includes various dynamics, articulations, and performance instructions.

Perc. 1: Measures 33-40. Dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*. Includes accents and slurs.

Perc. 2: Measures 33-40. Dynamics: *p*, *f*, *mp*, *mp*. Includes accents and slurs.

Pno. 1: Measures 33-40. Dynamics: *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *f*, *mp*, *f*. Includes slurs and accents.

Pno. 2: Measures 33-40. Dynamics: *ppp*, *mp*, *mf*, *mp*, *mp*, *mf*, *mp*, *mp*, *mf*, *mp*, *mp*, *mf*. Includes slurs and accents. A "no break" instruction is present in measure 39.

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Musical score for Percussion 1, Percussion 2, Piano 1, and Piano 2, measures 37-52. The score is in 5/4 time and includes dynamic markings, articulation, and performance instructions.

Perc. 1: Measures 37-52. Dynamic markings: *p*, *f*, *mp*, *p*. Includes a *3* triplet and a *p* marking with a *<* symbol.

Perc. 2: Measures 37-52. Dynamic markings: *p*, *f*, *p*, *mp*. Includes a *3* triplet and a *p* marking with a *<* symbol. Performance instructions: "to tam-tam" and "to large gong". A circle icon is labeled "tam-tam friction mallet(s)".

Pno. 1: Measures 37-52. Dynamic markings: *mp*, *f*, *mf*, *mp*, *p*, *pp*. Includes a *3* triplet.

Pno. 2: Measures 37-52. Dynamic markings: *mp*, *mp*, *f*, *mp*, *p*, *mf*, *p*, *pp*, *pp*. Includes a *3* triplet. Performance instructions: "no break".

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41 *rit.* *mp* *a tempo* *p* *f* *p* *V* *3* *V*

Perc. 1

Perc. 2 *pp* *f* *to crotales*

Pno. 1 *p* *pp* *ppp* *pp* *f*

Pno. 2 *ppp* *mp* *f* *4.* *5* *5* *5* *...to the damper...*

large gong
friction mallet(s)

Detailed description: This page of a musical score is for 'The World Is Sound' by Kevin Michael Kay. It features four staves: Perc. 1, Perc. 2, Pno. 1, and Pno. 2. The score begins at measure 41. Perc. 1 starts with a *rit.* (ritardando) and *mp* (mezzo-piano) dynamic, playing a sustained note. Perc. 2 is silent until measure 42, then plays a sustained note with *pp* (pianissimo) dynamics. Pno. 1 has a melodic line starting at measure 41 with *p* (piano) dynamics, moving to *pp* and *ppp* (pianississimo) in measure 42, then back to *pp* and *f* (forte) in measure 43. Pno. 2 has a sustained chord with *ppp* dynamics in measure 41, then a melodic line starting in measure 43 with *mp* dynamics, moving to *f* in measure 44. Perc. 1 and Perc. 2 both have a *V* (crescendo) hairpin in measure 43. Perc. 1 has a *3* (triple) and *V* (crescendo) hairpin in measure 44. Perc. 2 has a *to crotales* instruction in measure 44. A legend indicates that a circle with a dot represents a 'large gong friction mallet(s)'. The score ends at measure 44.

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45

Perc. 1 *mp* *pp* *f*

Perc. 2 *p* *mp* *pp* *f*
crotales ∇ tam-tam friction mallet(s)

Pno. 1 *pp* *mp* *f*

Pno. 2 *mp* *pp* *f*
4. \circ \circ \circ \circ
5 5

Detailed description: This page of a musical score, numbered 14, features four staves. Percussion 1 (Perc. 1) is in the top staff, starting at measure 45 with a mezzo-piano (*mp*) dynamic, followed by a crescendo to piano-piano (*pp*) and then fortissimo (*f*). Percussion 2 (Perc. 2) is in the second staff, starting at measure 45 with piano (*p*), moving to mezzo-piano (*mp*), then piano-piano (*pp*) and fortissimo (*f*). It includes a 'crotales' section and a 'tam-tam friction mallet(s)' section. Piano 1 (Pno. 1) is in the third staff, with piano-piano (*pp*) dynamics in the right hand and fortissimo (*f*) in the left hand. Piano 2 (Pno. 2) is in the bottom two staves, featuring complex rhythmic patterns with accents and dynamics of mezzo-piano (*mp*), piano-piano (*pp*), and fortissimo (*f*). The score includes various musical notations such as slurs, accents, and dynamic markings.

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Musical score for Percussion 1, Percussion 2, Piano 1, and Piano 2. The score is in 4/4 time and consists of four staves. Percussion 1 and Percussion 2 are in treble clef, while Piano 1 and Piano 2 are in grand staff (treble and bass clefs). The score includes dynamic markings (*p*, *mp*, *f*, *pp*), articulation marks (accents, slurs), and performance instructions such as "to crotales" and "to bass drum". A circular icon of a mallet is used to indicate the instrument for Percussion 2. Measure numbers 49, 7, 11, and 15 are indicated at the beginning of their respective staves.

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The musical score consists of four staves. Percussion 1 and Percussion 2 play a melodic line starting at measure 53, marked *p* and *mp*, with a dynamic shift to *f* and a *mp* section. Percussion 2 includes instructions "to crotales" and "crotales". Piano 1 and Piano 2 play accompaniment, with Piano 1 and 2 marked *f* and *p* respectively. Piano 1 and 2 have melodic lines with fingerings 3, 5, and 2, 4, and instructions "...to the damper...".

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60

Perc. 1

f

pp *mp*

Perc. 2

to tam-tam

f

tam-tam friction mallet(s)

p *f*

Pno. 1

f

pp *f*

Pno. 2

past 2. harmonic... 2. past 2. harmonic... 5 ...to the damper... 7 from the damper... ...to the damper... 9

mp *f*

p *mf* *p*

ppp

8^{vb}

8^{vb}

Detailed description: This page of a musical score is for measures 60-63. It features four staves: Perc. 1, Perc. 2, Pno. 1, and Pno. 2. Perc. 1 and Perc. 2 both start with a rest in 3/4 time, then change to 4/4 time. Perc. 1 has a dynamic of *f* in 3/4 and *pp* to *mp* in 4/4. Perc. 2 has a dynamic of *f* in 3/4 and *p* to *f* in 4/4, with a tam-tam friction mallet(s) icon. Pno. 1 has a dynamic of *f* in 3/4 and *pp* to *f* in 4/4. Pno. 2 has a dynamic of *mp* to *f* in 3/4 and *p* to *mf* to *p* in 4/4, with an 8^{vb} dynamic at the end. The score includes various musical notations such as slurs, accents, and dynamic markings.

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68 (keep friction mallet in one hand, add a mallet roll in the other hand) to vibraphone *ff* let the room breathe *p* *f* vibraphone *p* *f*

68 to crotales *ff* let the room breathe *p*

68 *ff* *ppp* *mp* *8th* *8th*

68 *no break* *ff* *ppp* *pp* *mp* *no break* *no break* *loco* *loco* *5*

Detailed description: This page of a musical score contains four staves. Perc. 1 and Perc. 2 are in treble clef with mallets. Pno. 1 and Pno. 2 are in bass clef. Perc. 1 starts at measure 68 with a mallet roll instruction, playing a sustained chord that transitions to a vibraphone part. Perc. 2 also starts at measure 68, playing a sustained chord that transitions to crotales. Pno. 1 plays a sustained chord in the left hand, with an 8th octave marking. Pno. 2 plays a complex texture with multiple chords and a melodic line in the right hand, including a 'loco' section and a '5' fingering. Dynamics range from fortissimo (ff) to pianissimo (ppp) and fortissimo (f). Performance instructions include 'let the room breathe' and 'no break'.

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Musical score for measures 72-76, featuring Perc. 1, Perc. 2, Pno. 1, and Pno. 2.

Perc. 1: Treble clef, 4/4 time. Measures 72-76 feature a melodic line with triplets and accents. Dynamics: *p*, *f*, *p*, *f*, *p*.

Perc. 2: Treble clef, 4/4 time. Measures 72-76 feature a melodic line with triplets and accents. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*.

Pno. 1: Bass clef, 4/4 time. Measures 72-76 feature sustained chords. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*. Markings: "no break".

Pno. 2: Bass clef, 4/4 time. Measures 72-76 feature a rhythmic accompaniment. Dynamics: *mf*, *mp*, *mf*. Markings: "s" (sustained).

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80

Perc. 1 large gong friction mallet(s) to tam-tam

Perc. 2 bass drum bass drum mallets

Pno. 1 *mf* *ff* *no break*

Pno. 2 *f* *mf* *f* *mf* *ff* *mf* *ff* *ppp*

7 3 7 3 7 3

8^{va} 8^{va} 8^{va}

The musical score consists of four staves. Perc. 1 and Perc. 2 are marked with a large gong and bass drum mallets, respectively, starting at measure 80. Pno. 1 and Pno. 2 are piano parts. Perc. 1 and Perc. 2 have dynamics from *pp* to *ff*. Pno. 1 has dynamics from *mf* to *ff* with 'no break' markings. Pno. 2 has dynamics from *f* to *ppp* with articulation marks like '7' and '3' and '8^{va}' markings. The score ends at measure 84.

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Musical score for Percussion 1, Percussion 2, Piano 1, and Piano 2, measures 88-92. The score is in 4/4 time and features dynamic markings (mp, mf) and articulation (accents, slurs). Percussion 1 and 2 have melodic lines with accents and slurs. Piano 1 and 2 have accompaniment with triplets and fingerings.

Perc. 1
88 *mp* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Perc. 2
88 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Pno. 1
88 5. 4. 7. 3. 11. 9. 4.
mp *mp* *mf* *mp* *mp* *mf* *mp*

Pno. 2
88 9. 5. 9. 7. 5. 11.
mp *mp* *mp* *mf* *mp* *mf*

