

# **Metallic Spectra**

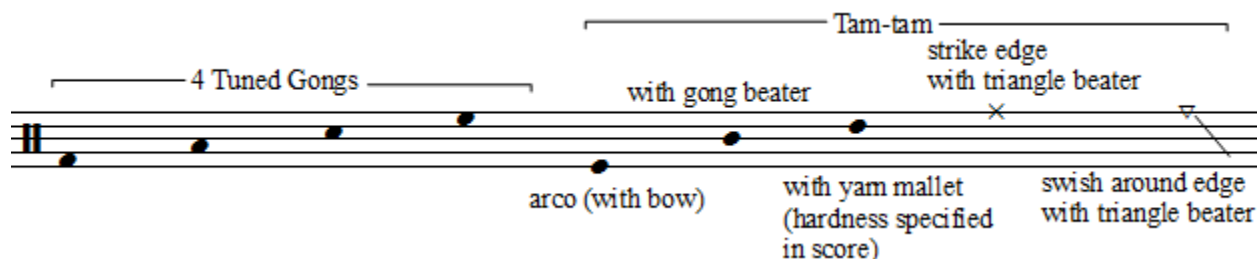
For Six Percussionists

By Aidan Gold

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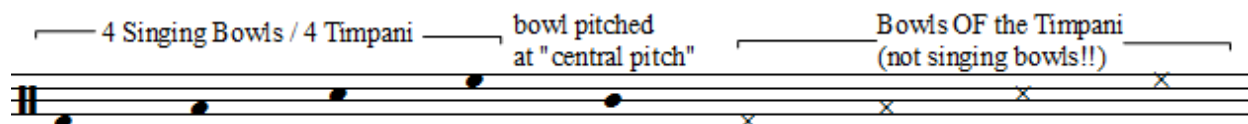
## Instrumentation:

### Player 1: Tam-tam, 4 Tuned Gongs:



The 4 Tuned Gongs should be pitched as low as possible, and placed on foam so as to be somewhat (yet not completely) dampened. They should be played in their centers with small gong beaters. When the Tam-tam is bowed, the bow pressure, position, and angle should be varied so as to produce consistently the three sounds required with the bow in the score: A low sound with a clear pitch and few overtones, a high, more screechy sound, and a rough and noise-like sound. For consistency, it is recommended that the same tam-tam is used throughout all rehearsals and performances.

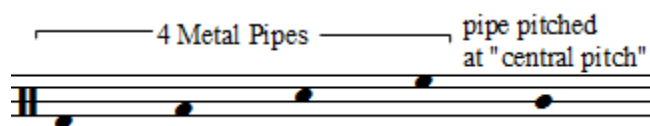
### Player 2: 4 Timpani, 4 Tibetan Singing Bowls:



The individual Timpani are referred to by the names 23", 26", 29", and 32", even though the drums may differ slightly in size from those dimensions. The tunings of the timpani are dictated by the pitches of the other player's instruments and are explained in the score. When the Singing Bowls are used, they are always placed on the Timpani and either bowed or struck with mallets, and the timpani pedals are moved to glissando the sympathetic resonance within the timpani. It does not matter which Timpani the singing bowls are placed on; but it must be easy to quickly remove and place the bowls on the Timpani.

One Singing Bowl (notated in the center of the staff, but could be any of the 4) should be pitched as close as possible to the pitch class of "the central pitch" (see performance notes).

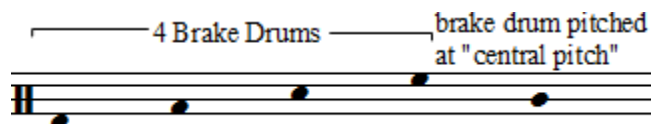
### Player 3: 5 Metal Pipes:



The pipes should be mounted on weather-stripping at the nodes or suspended in some other manner so that they are as resonant as possible.

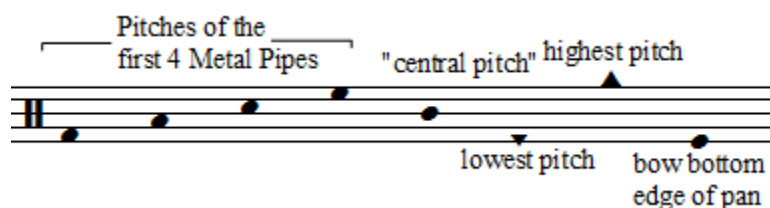
The 5<sup>th</sup> pipe (notated in the center of the staff) should be pitched as close as possible to the pitch class of “the central pitch” (see performance notes). If possible, this pipe should be pitched just slightly (microtonally) away from one of the other 4 pipes.

#### Player 4: 4 Brake Drums:



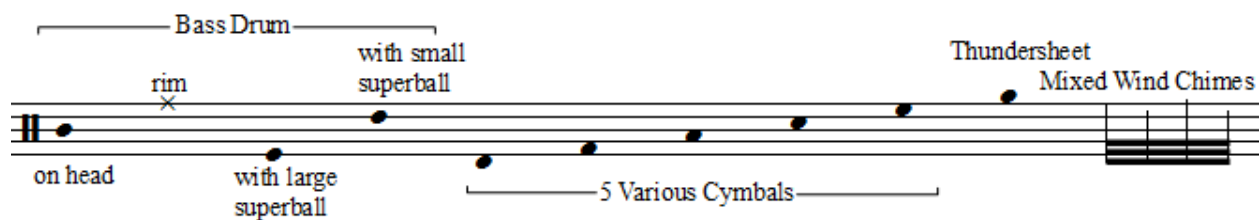
The brake drums should be as resonant as possible. One Brake Drum (notated in the center of the staff, but could be any of the 4) should be pitched as close as possible to the pitch class of “the central pitch” (see performance notes).

#### Player 5: Steel Pan:



Any Steel Pan that contains within its range the pitches of Player 3’s first 4 Metal Pipes, and the “central pitch” (see performance notes) will work. The bow should be used on the underside of the pan, on the narrow, circular edge, facing the performer.

#### Player 6: Bass Drum, 5 Various Cymbals, Thundersheet, Misc. Metal, Glass, Wood Wind Chimes:



The various Cymbals can be a mix of normal suspended cymbals, china cymbals, ride cymbals, splash cymbals, sizzle cymbals, spiral cymbals, and whatever unusual cymbals that are available. The Thundersheet should be as large as possible. The Wind Chimes should be a combination of various metal, glass, wood, and garden wind chimes hung together in a large clump that can be grabbed with one hand and let ring.

## Performance Notes:

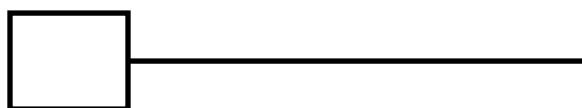
In this piece, there is a “Central Pitch”. This pitch is determined by whatever instruments are available. Ideally, one of the Singing Bowls, Metal Pipes, and Brake Drums should all be the same pitch class; this is referred to as the “Central Pitch”. If this is not possible, then they should be as close to the same pitch as possible. The Timpani and Steel Pan should also be able to play this Central Pitch.

In addition to the Central Pitch, both the Timpani and the Steel Pan are required to play the pitch classes of the first 4 of Player 3’s Metal Pipes (in the Timpani’s case, each drum should be tuned to one of these pitch classes, though not necessarily in the same order as dictated by the specific ranges of each drum).

## Notation:

The large fermatas/senza tempo sections in the first section of the piece (mm. 5, 11, and 19) are controlled by Player 2’s bowed Singing Bowl solos. The conductor should follow Player 2 and cue the other musicians accordingly.

▲ = as high as possible. ▼ = as low as possible.



= One of 2 things (specified in each instance in the score). Either continuously repeat the boxed figure for the duration of the line, or sporadically interject the boxed figure at random points in the duration of the line.



= as fast as possible. When this notation is used while not in a box, the figure is to be performed in unison as fast as possible with the other musicians who have the same figure. Thus the speed is dictated by how fast the slowest instrument can perform the figure. This should be coordinated by the musicians during rehearsal.

Duration: 8 min.

# Metallic Spectra

arco **Unsettled, Restless** ♩ = 80  
bring out a low-pitched sound

Aidan Gold  
(swish tri beater)

**Percussion 1**  
Tam-tam tri beater on edge  
*fff* struck in center (gong beater)  
Timpani rim

**Percussion 2**  
32" as low as poss.  
*fff*  
Metal Pipes hard yarn mallets continually vary rollspeed

**Percussion 3**  
*pp* cresc. dim. freely  
Brake Drums hard yarn mallets continually vary rollspeed

**Percussion 4**  
*pp* cresc. dim. freely  
grad. increase roll speed

**Percussion 5**  
Bass Drum wood mallets rim  
*p* *mp* *mf* *f* *ff*  
Mixed High Wind Chimes

**Percussion 6**  
*fff*  
*ff* Bass Drum

tune timp to approx. pitch class of the most prominent pitch in bowed tam during previous measure

drag superball across lowest pitch of pan

arco tri beater on edge

**Perc. 1**  
5 improv. with superball on tam-tam

**Perc. 2**  
Singing Bowls (on timpani)  
arco long bows  
gliss. timp ped.  
*p* *f* *p* *f* *p* *f*

**Perc. 6**  
5 Bass Drum  
*pppp*  
molto cresc.

Metallic Spectra

7

arco higher pitched sound

tri beater on edge

(swish tri beater)

Perc. 1 *p* *f* *pp* *p* *mp* *mf* *f* struck in center (gong beater)

play figure at random moments softer mallets

Perc. 3 *ff* *mp* *pp* more and more frequent *ff*

play figure at random moments softer mallets

Perc. 4 *ff* *mp* *pp* more and more frequent *ff*

drag superball across lowest pitch of pan

Perc. 5 *pp* *p* *mp* *mf* *f*

rim

Perc. 6 *ff* Bass Drum *p*

11

improv. with superball on tam-tam

Perc. 1

Singing Bowls (on timpani) arco gliss. timp ped.

Perc. 2 *p* *mf* *p* *mf* *p* *mf*

Perc. 3 *ppp* cresc. dim. freely

Perc. 4 *ppp* cresc. dim. freely

Mixed High Wind Chimes

Perc. 6 *f*

13 tri beater on edge

Perc. 1 tri beater  
gong beater play figure at random moments

Perc. 3 *mf pp mf*

Perc. 4 *pp mf mf*

Perc. 5 *pp (lowest note)*  
(alternate randomly between a few of the highest notes)

Perc. 6 *mf* rim play figure at random moments

*pp*

(senza tempo)

17

Perc. 1

Perc. 2 Singing Bowls (on timpani) arco gliss. timp ped.  
*p mp*

Perc. 3 *mp pp p pp* pp play figure at random moments

Perc. 4 *pp mp p pp* pp play figure at random moments

Perc. 5 (cont. trem.)

Perc. 6

# Metallic Spectra

♩ = 80.

accel. poco a poco

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Timpani  
32" as low as poss.

soft mallets

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

*mf* *mp*

*mp* *mf*

3



24

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

arco  
(very rough, noise-like)

arco  
(bottom edge of pan)

Thundersheet

*f* *pp* *ff* *pp* *p* *fff*

*pp* *cresc. poco a poco* *fff*



Metallic Spectra

**Allegro.** ♩ = 138.  
rimshot on 32"

28

Perc. 2

Perc. 3

Perc. 4

Perc. 6

*fff*

Metal Pipes  
rubber mallets

*pp*

Brake Drums  
brass mallets

*fff*

Various Cyms.  
metal beaters (l.v.)

32

Perc. 2

Perc. 3

*mp* *dim.* *pp*

Timpani (gliss ped. freely)  
sporadic hits with soft mallets

36

Perc. 1

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Tam-tam  
hard yarn mallet  
hold brush against tam sporadically

*ff*

hard yarn mallets

arco  
(bottom edge of pan) *ppp*

*pp* *ff*

Bass Drum  
wood mallets  
>>>>

(random erratic rhythms)

*ff*

5 3

Metallic Spectra

Perc. 1

Perc. 3

Perc. 4

Perc. 5

arco  
(bottom edge of pan)

*pp* ————— *f*

Tuned Gongs  
(on foam)

44

Perc. 1

*ppp*  
bowl of 26" timp  
yarn mallet

Perc. 2

*f*

Perc. 3

Perc. 4

44 (random erratic rhythms)

Perc. 6

Thundersheet

*pp* ————— *mf*

48

Perc. 1

(bowl of 29")

*ff* *ppp*

Perc. 2

*mf*

Perc. 3

*ff* *pp*

Perc. 4

*ff* *ppp*

48 Mixed High Wind Chimes

Perc. 6

*f* ————— *mf*

Metallic Spectra

52

Perc. 1 *mp* *ppp*

(bowl of 32")

Perc. 2 *mp*

Perc. 3 *mp* *pp*

Perc. 4 *mp* *ppp*

52 soft beater

Perc. 6

*p*

56

Perc. 1

Perc. 2 Singing Bowls (on timpani) arco *p* *f*

Perc. 3

Perc. 4

60

Perc. 1

Perc. 2 (yarn mals.) >>> freely gliss. timp. peds. *p* *f*

Perc. 3

Perc. 4

64

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

mf

Steel Pan roll on the same pitch class as the lowest metal pipe

Bass Drum wood mallets

rim

f

3

68

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

mp

mf

72

Perc. 1 *mp* *ppp* *ff* *ppp*

Perc. 3 *mp* *pp* *ff* *pp*

Perc. 4 *mp* *ppp* *ff* *ppp*

Perc. 6 *p* 3



76

Perc. 1 *ff* *ppp* (yarn mals.)

Perc. 2 *arco* *p* *ff* *p* *ff* *ff*<sup>3</sup>

Perc. 3 *ff* *pp*

Perc. 4 *ff* *ppp*

80

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

(same pitch as before)

*pp*

*f*

*ff*

*f*

84

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

(the 4 pitch classes of the metal pipes)

*mp cresc.*

*p* *f* *p* *f* *ff*

88

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Bass Drum

small superball (high sound)

large superball, less pressure (low sound)

wood mallet

*mp* *ff* *mp* *ff*

*f* *p* *f* *p*

92

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

*ff*

*f*

*f* *p* *f* *f*

96

Perc. 1 *cresc. poco a poco*

Perc. 2 *mf cresc. poco a poco*

Perc. 3 *cresc. poco a poco*

Perc. 4 *cresc. poco a poco*

Perc. 5 *mf cresc. poco a poco*

Perc. 6 *mf cresc. poco a poco*

100

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6



103

Perc. 1 Tam-tam  
*ff* *f*

Perc. 2 *ff* arco *p*

Perc. 3 *ff* *ff*<sup>3</sup> *fp*

Perc. 4 *ff* *ff*<sup>3</sup> *fp* *mf* *f*<sup>3</sup>

Perc. 5 103 *ff* *mf* *ff*<sup>3</sup> *fp* *f* *mp*

Perc. 6 103 *ff* High Cymbal wood mallet

107

Perc. 1 Tuned Gongs *mp*

Perc. 2 *ff*

Perc. 3 *f* *mf* *f* *mf*

Perc. 4 *mf*<sup>3</sup> *f* *p*

Perc. 5 107 *f* *mf*

Perc. 6 107 Bass Drum wood mallets *ff*<sup>3</sup> *mp*

Musical score for Percussion 1 through 6, measures 111 to 114. Perc. 1 features a melodic line with triplets and accents, dynamics *f*. Perc. 3 has a melodic line with triplets, dynamics *f*. Perc. 4 has a melodic line with triplets, dynamics *mp* and *pp*. Perc. 5 has a melodic line with triplets, dynamics *f*. Perc. 6 has a rhythmic line with triplets and accents, dynamics *f* and *mp*.

Musical score for Percussion 1 through 6, measures 115 to 118. Perc. 1 features a melodic line with triplets, dynamics *p* and *f*. Perc. 2 features a melodic line with triplets, dynamics *p* and *ff*. Perc. 3 features a melodic line with triplets, dynamics *mp*, *mf*, and *f*. Perc. 4 features a melodic line with triplets, dynamics *mf* and *f*. Perc. 5 features a melodic line with triplets, dynamics *f*, *pp*, and *ff*. Perc. 6 features a rhythmic line with triplets and accents, dynamics *f* and *ff*. Includes performance instructions: "Singing Bowls (on timpani) hard yarn mallets" and "Various Cyms. improv. as fast as possible with thin metal beaters".

119

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

*ff* *pp* *ff* *pp* *ff* *ff* *ff*

123

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

*p* *cresc.*

*ff*

*p* *cresc.*

etc. erratically pulse roll

improv. as fast as possible with thin metal beaters

128

improv. as fast as poss.

Tam-tam

Perc. 1

5 3

Timpani  
4 drums, tuned to pitch classes of metal pipes collection

*ff*

Perc. 2

*p* *f*

rubber mallets

Perc. 3

*ff*

improv. as fast as poss.

Perc. 4

5 3

*ff*

128

Perc. 5

*ff*

128

Bass Drum  
wood mallets

*p* *ff*

133

Tam-tam  
tri beater on edge

*f* hard yarn mallet  
*cresc.*

(upper 2 drums, gliss from as high as poss. to as low as poss.)

Perc. 1

5 5

Perc. 2

*ff* 3 3 3 3

Perc. 3

Perc. 4

133

Perc. 5

133

Perc. 6

Metallic Spectra

rit. poco a poco

swish tri beater around edge extremely rapidly, ending on downbeat

136

Perc. 1

5 5

(sim. on lower 2 drums)

3

*fff*

Perc. 2

3

*fff*

Perc. 3

Perc. 4

brass mallets

3

*fff*

Perc. 5

136

*fff* solo!

improvise as fast as possible across all notes of pan

Perc. 6

136

3

*fff*

142

hard yarn mallets

rapid, erratic strikes with triangle beater and hard yarn mallet

*p*

*fff*

32" as low as poss.

(switch drums during gliss. if necessary)

*fff*

*mp*

*f* dim. poco a poco tune timp. to "central pitch". Waver tuning freely by a whole step in either direction.

*pp* cresc. dim. freely

2 pipes, very close to each other in pitch one of the pipes (in center of staff) should be "central pitch" medium yarn

*p* *f* *pp* *f* *pp*

sporadic quick explosive bursts of mixed wind chimes

Thundersheet

142

*fff* dim.

*ppp* *ff* *ppp* *mf*

Cymbals (various)

149

Perc. 1

tri beater repeat gesture every ~2 bars

*mf* gong beater

*dim. poco a poco*

waver only within 1/2 step in either direction

Timp.

Perc. 3

A >>> randomly interject figure A into roll.

*f*

*sempre pp*

A >>> B >>> interject figures A and B, beginning with A being much more frequent than B, then gradually switching until B is much more frequent than A.

*f* *f*

*sempre pp*

5 various cymbals

Perc. 6

149

*pp* *f* *p* *mp* *p* *mp* *ppp* *p*



155

Perc. 1

each time grab a slightly softer beater for top note and slightly harder for bottom note (until they are the same beater)

gradually waver less and less, in terms of frequency, speed, and pitch.

Timp.

Perc. 3

B >>> only interject figure B

*f*

*sempre pp*

grab wind chimes and let ring

Perc. 6

155

*ppp* *mf* *ppp* *mp* *pppp* *p*

161

medium yarn interject sporadically (every ~3 bars)

Perc. 1

steady "central pitch"

Timp.

ppp f ppp

Perc. 3

Brake Drum pitched at the "central pitch" medium yarn

mp pp

Perc. 4

pp mp pp mf

Perc. 5

161 on "central pitch"

pp mp pp mf

Perc. 6

161 sporadically (once every ~3 bars) strike one of lowest 3 cymbals.

169

gong beater

tri beater on edge

Perc. 1

pp mf mp p pp ppp

Singing Bowl pitched to "central pitch"

Timp.

f mf

Perc. 3

mp pp

Perc. 4

pp

Perc. 5

169 drag superball quickly across "central pitch"

pp f mf mp p pp

Perc. 6

169

174 struck in center (gong beater)

Perc. 1 *ppp*

Timp. arco gliss. timp ped. *mp* *pp*

Perc. 3 *ppp*

Perc. 4 *ppp*

174 with soft mallets

Perc. 5 *ppp*

Bass Drum 174 w/ bass drum beater

Perc. 6 *ppp*

Detailed description: This is a musical score for a percussion ensemble. It consists of six staves, labeled Perc. 1 through Perc. 6. Perc. 1 is marked with a gong beater and a *ppp* dynamic. Perc. 2 is the Timp. (Tympani) part, marked 'arco' and 'gliss. timp ped.', with dynamics *mp* and *pp*. Perc. 3, 4, and 5 are marked with soft mallets and a *ppp* dynamic. Perc. 6 is the Bass Drum, marked 'w/ bass drum beater' and a *ppp* dynamic. The score is divided into three measures. Perc. 1, 3, 4, 5, and 6 have notes in the first and second measures, with a fermata in the third measure. Perc. 2 has a glissando line across the first two measures and a fermata in the third measure.