

Andrew McIntosh

Learning

for solo percussion, with field recordings and sine tones

(2021)

PLAINSOUND MUSIC EDITION

Instruments:

vibraphone (with motor)
glockenspiel
2 triangles
terracotta flowerpot base, with sandpaper
slate or tile, with brush
C3 and D3 bell plates
6 tuned pipes:



Performance notes:

All pitched instruments are written on a single five-line staff. Chromatic notes in the vibraphone range are played by vibraphone, unless they have a 15ma indication above them, in which case they are played by glockenspiel. Notes below the vibraphone range will be one of the two bell plates. Notes with quarter-tones indicate the pipes.

Tempo can be extremely flexible and should never feel rushed or hectic. Time can be taken wherever needed to facilitate mallet and instrument changes.

In general, mallet choices are not specified, but they should prioritize resonance and bringing the timbre of the different instruments closer to each other.

There are five sound files that accompany this piece that need to be triggered live and played back into the performance space (three field recordings and two sine tone chorales). The pitch material from those files is notated in the score, but the pacing doesn't need to align exactly as written.

The piece is composed for two specific bell plates used by Russell Greenberg and a vibraphone at A=442. In the case that different bell plates are used, please record a sample of each bell plate and send it to Andrew McIntosh to generate new field recording and sine tone samples. The harmonies in measures 47-66 and 100-104 might also need to change if the bell plates have a significantly different overtone spectrum.

Duration: 11-13 minutes

commissioned by Russell Greenberg

for Russell Greenberg
Learning

Andrew McIntosh

♩ = 40-60, flexible

5

triangles *mp*

pipes, med. mallet, gentle one-handed roll *ppp*

vib./pipes (always l.v. unless specified, no motor) *p*

6

terracotta, circular motion with sandpaper *pp*

mp

ppp

11

pipes/glock. *p*

tr

3 15^{ma} 3 15^{ma} 15^{ma} 15^{ma} 15^{ma} (l.v.)

16

mp

tr *ppp*

bell plate/pipes/vib. (center) *mp*

(edge) *ppp*

terracotta, as before

pp

pp

mp

field recording 1

p

mp

p

mp

(f.r. 1)

add slate, circular motion with brush mp

pp

mp

p

(f.r. 1)

(wind EQ in field recording)

mp

36

bell plate, slow roll
tr

ppp *cresc.*

sine tones 1 *pp*

41

mp

(tr)

(cresc.) *mp*

p gliss gliss gliss gliss

46

vibraphone *p*

mp

mp

(gliss) (gliss) (gliss) (gliss) *p* *pp*

51

tr

ppp

p

p

56

mp

mf

mp

bell plate/vib./pipes/glock

15^{ma}

7:6

7:6

59

p

ppp

pp

p

slate, as before

slow motor

field recording 2 (with C3 bell plate reverb)

15^{ma}

7:6

66

mp

pp

mp

pp

bell plate

tr

pipes/glock.

15^{ma}

15^{ma}

15^{ma}

15^{ma}

3


3

5

(f.r.)

71

mp

(15) *tr*
pp
mp
mp
 ----- *motor off*
 (f.r.)
 (reverb: )

76 terracotta, as before

pp
3
3
4:3
3
mf
p
ppp
tr
 (f.r.)

81

mp

mp
tr
glock.
15ma
pp
mp
p
 (f.r.)

86

mp

(15) *tr*
p
glock.
15ma
mp
 sine tones 2
pp

tr (l.v.) vib./glock. 3 15^{ma} 3 15^{ma} 3 15^{ma} tr (l.v.)

mp *mf* *mf* *f*

gliss gliss gliss

mf

96 *mp* *p* *mp*

slate, as before terracotta, as before

vib./pipes

(gliss) (gliss) (gliss) (gliss)

p

101 *p* *mp* 4:3

field recording 3

(wind EQ in field recording)

(gliss) (gliss) (gliss) (gliss)

hold hold hold hold

pp

106

mp

vib./pipes/glock

Musical notation for measures 106-110. The staff features a treble clef and a key signature of two flats. The notes are marked with various ornaments: a triplet of eighth notes in measure 106, a 5-measure phrase in measure 107, a 4:3 ratio phrase in measure 108, and 6:5 ratio phrases in measures 109 and 110. All phrases are marked with a 15^{ma} (15th measure) ornament. A dynamic marking of *mp* is placed below the staff in measure 107.

(f.r.)

add D3 bell plate reverb: _____ *pp*

Piano accompaniment for measures 106-110. The staff shows chords in the right hand and bass notes in the left hand. The chords are marked with a key signature of two flats. The dynamics are *pp* (pianissimo) for measures 106, 108, and 110, and *mp* (mezzo-piano) for measure 107.

111

mp

Musical notation for measures 111-115. The staff features a treble clef and a key signature of two flats. The notes are marked with 6:5 ratio phrases in measures 111, 112, and 113, and a 15^{ma} ornament in measure 114. A dynamic marking of *p* (piano) is placed below the staff in measure 114.

(f.r.)

Piano accompaniment for measures 111-115. The staff shows chords in the right hand and bass notes in the left hand. The chords are marked with a key signature of two flats. The dynamics are *p* (piano) for measures 111, 112, and 113, and *mp* (mezzo-piano) for measure 114.

116

Musical notation for measures 116-120. The staff features a treble clef and a key signature of two flats. The notes are marked with a 15^{ma} ornament in measure 116, a 15^{ma} ornament in measure 117, and a 5:3 ratio phrase in measure 120. A dynamic marking of *mf* (mezzo-forte) is placed below the staff in measure 117, *p* (piano) in measure 118, and *pp* (pianissimo) in measure 119. The notation ends with a first ending bracket and a *(l.v.)* (l'vivo) marking.

(f.r.)

Piano accompaniment for measures 116-120. The staff shows chords in the right hand and bass notes in the left hand. The chords are marked with a key signature of two flats. The dynamics are *mf* (mezzo-forte) for measures 116 and 117, *p* (piano) for measure 118, and *pp* (pianissimo) for measure 119.