

MIRROR UNIVERSES 6

ADAM SCOTT NEAL

Program Note:

In *Mirror Universes 6*, for vibraphone and multi-percussion, both players read from the same score, which consists of short ideas scattered over two pages. The ideas specify only relative pitch and register, but attempt to demonstrate similarities between the vibraphone and a percussion compliment of non-pitched instruments: bongos, wooden planks, gong, cymbal, and flower pots.

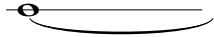
Performance Notes:

1. This score consists of disconnected cells. Both players should play every cell, following their own path (reading left-to-right, while possible, is not desired). They should proceed through these cells at a leisurely pace, with some silence in between. Tempo of the cells should be relatively slow, approximately 60 BPM. The performance should last roughly 4-5 minutes.
2. The performers may wish to draw in their paths prior to performance.
3. The percussion compliment includes 4 wood planks, 4 clay flower pots, bongos, a suspended cymbal, and a gong.
4. The multi-percussionist should read the cells normally, and the vibraphonist should treat the cells as relative pitches. The vibraphonist should treat the cells as melodic contours, and need not limit himself to two (or four) pitches.
5. Each cell is labeled with the vibraphone directions first, followed by the multi-percussion directions.
6. While the dynamic level is expected to fluctuate, it should remain subdued throughout (no more than mezzo-piano).
7. For cells labeled "cluster with stick / gong - stick," the vibraphone should play a cluster with a snare drum stick and let vibrate. The percussion will strike a gong with a snare drum stick and let vibrate.
8. For cells labeled "cluster with stick - no ped / wood planks - hard mallets," the vibraphone should play a cluster with a snare drum stick but refrain from using the pedal. The percussion should play at least two, but preferably all four of the wood planks.
9. For cells labeled "soft mallets C - - N - - C / bongos (hands) C - - E - - C," the vibraphone should roll with soft mallets, starting in the Center, moving to a Node, then back to the Center. The percussion should roll the bongos with his hands, moving from the Center to the Edge and back to the Center.
10. For cells labeled "'prepared' - soft mallets / sus cymbal - soft mallets," the vibraphone should place some material such as tin foil or paper on the vibraphone, and roll one one of the bars until the material buzzes sympathetically.

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Adam Scott Neal

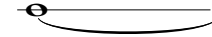
cluster with stick /
gong - stick



soft mallets /
flower pots - med. mallets



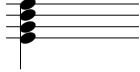
bowed /
gong - bowed



hard mallets, no ped /
wood planks - hard mallets



cluster with stick - no ped /
wood planks - hard mallets



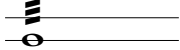
with fingers /
bongos - hands



soft mallets /
flower pots - med. mallets



soft mallets: C - - N - - C /
bongos (hands): C - - E - - C



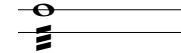
"prepared" - soft mallets /
sus cymbal - soft mallets



hard mallets, no ped /
wood planks - hard mallets



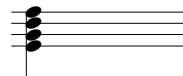
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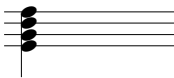
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gong - stick



with fingers /
bongos - hands



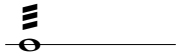
cluster with stick - no ped /
wood planks - hard mallets



soft mallets /
flower pots - soft mallets



soft mallets: C - - N - - C /
bongos (hands): C - - E - - C



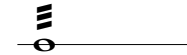
hard mallets - no ped /
wood planks - hard mallets



"prepared" - soft mallets /
sus cymbal - soft mallets



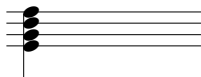
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bongos (hands): C - - E - - C



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soft mallets /
flower pots - soft mallets



bowed /
gong - bowed

