

ETUDE IN METAL

ADAM SCOTT NEAL

PROGRAM NOTE:

ETUDE IN METAL explores the sound characteristics of a set of metal percussion instruments. Included in this set are a medium tam-tam, three nipple gongs, two temple bowls, a Chinese opera gong, and an extended-range set of orchestra bells. The work consists of a series of gestures which are connected by one or more characteristics, such as playing technique or melodic contour. The pitch language of the bells is an equal-tempered approximation of the harmonics found within the other instruments. Thus, despite the piece having an intuitive structure, all parts of the work are connected to each other in one or more ways.

PERFORMANCE NOTES:

This piece was written for a very specific set of instruments, described below. An essential aspect of the work is the bells' approximation of the harmonics of the gongs. Before playing the work, please consult me as I will want to revise the bell part to reflect your instruments.

The instruments required for this work are as follows:

- Extended-range orchestra bells (sounding C5-F8)
- Small Chinese opera gong (sounding approximately F#4)
- Two temple bowls, sounding approximately G4 and B-flat4
- Three nipple gongs, sounding approximately D3, F#3, and C#4
- One 20-inch tam-tam

Beaters required (likely four of each):

- Soft yarn mallets
- Medium rubber mallets
- Hard rubber mallets
- Snare drum sticks

As described in the score proper, the pacing of this work should be slow. Let everything vibrate, enjoy the resonances. Try different "tempi" for each gesture. Have fun exploring!

Total duration should be around eight minutes.

-Adam Scott Neal, April 2011

ETUDE IN METAL

for Trevor Saint

Adam Scott Neal

All events to be played freely and slowly with a duration of 3-7 seconds. Fermati should last 4-9 seconds.

l.v. sempre
(all instruments) soft mallets

Orchestra Bells
Opera Gong
Temple Bowls
Nipple Gongs
Tam-tam

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

soft mallets, center medium mallets, near (but not on) edge

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

with sticks, at edge scrape along edges with sticks rub sticks along edges in circular motion. continuous sound

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

pp *pp*

NEAL | ETUDE IN METAL

soft mallets
do not dampen

hard mallets

roll with soft mallets

hard mallets
ctr. --> edge ctr.-edge ctr.-edge

medium mallets
center (ctr.)-----> edge

pp *pp* *pp* *mf* *mf*

pp *mp*

"Faster": each event should last 2-5 seconds

mf

hard mallets two-in-hand:
grace notes at center,
notes near edge

soft mallets

center: *mp* *p*

soft mallets

pp *mp* *pp*

pp center

medium mallets

pp *p* *mp* *p*

soft mallets, at nipple
dull, "legato"

medium mallets, near edge
slightly brighter

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

15-20 "

ppp mp

10-15 "

"Slower": each event 4-9 seconds

rapid glissando,
hard mallet

pp mf

pp mf

center -----> edge

pp mf

with stick scrape
ctr-edge ctr-edge

rapid glissando,
hard mallet

f

scrape with stick
ctr-edge
same motion as gliss.

pp mf f

soft mallet, fast glissandi
same motion as temple bowls

as before

ppp (etc. - range approx.)

ppp

rub stick along edge, circular motion

rub stick around edge, circular motion

rub sticks around edges in circular motion

pp

pp

pp ————— *p* ————— *pp*

chromatic clusters
(2 sticks)
range approximate

"white notes" only

soft mallets

p

p ————— *pp*

p

p

strike with stick across face of gong

strike with stick across face of tam-tam

soft mallet, at center

p

mp

mp

p

medium mallets

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

medium mallets

mp *mf* *p* *pp*

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

mp *p* *mp*