

MIRROR UNIVERSES

for viola and vibraphone

ADAM SCOTT NEAL

Program Note:

In *Mirror Universes*, for viola and vibraphone, both players read from the same score, which consists of short ideas scattered over two pages. Since the viola reads in alto clef and the vibraphone reads in treble clef, each idea will be heard twice, a seventh above or below where it was first played. Some of these ideas are straightforward, but some feature special effects which hopefully show similarities between these two very different instruments. The piece was composed for String Gone Deaf.

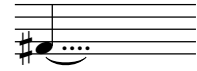
Performance Notes:

1. This score consists of disconnected cells. Both players should play every cell, following their own path. They should proceed through these cells at a leisurely pace, with much silence in between. The performance should last roughly 4-5 minutes.
2. The viola should read each cell in alto clef, and the vibraphone should read each cell in treble clef.
3. Unless otherwise noted, the viola should play arco and legato; the vibraphone should use medium mallets and light pedaling.
4. On cells with special instructions, the viola instructions will be listed first (e.g. pizz./hard mallet).
5. While the dynamic level is expected to fluctuate, it should remain subdued throughout (no more than mezzo-forte).
6. If desired, the performers may repeat the entire work as many times as they wish, taking different paths each time.

MIRROR UNIVERSES

Adam Scott Neal

ricochet bow/
let bounce - no pedal



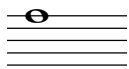
ricochet bow/
let bounce - no pedal



pizz./no pedal

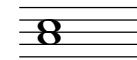
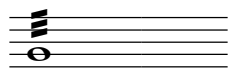


natural harmonic/bowed



ord.--s.p.---ord.

C----N----C



pizz./no pedal



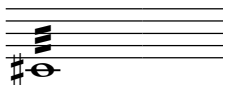
pizz./no pedal



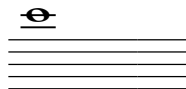
pizz./no pedal



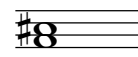
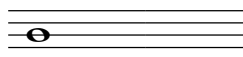
ord.--s.p.---ord.
C----N----C



natural harmonic/bowed



natural harmonic/bowed



MIRROR UNIVERSES 2

Adam Scott Neal

Program Note:

In *Mirror Universes 2*, for clarinet and 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 clarinet and an array of percussion (which includes a shaker, gongs, flower pots, and bongos). The piece was composed for the Devil May Care Duo.

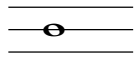
Performance Notes:

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 much silence in between. Tempo of the cells should be relatively slow, approximately 60 BPM. The performance should last roughly 4-5 minutes.
2. The percussionist should read the cells normally, and the clarinetist should treat the cells as relative pitches. The clarinetist should treat the cells as melodic contours, and need not limit herself to two-four pitches (e.g. in cells labeled "flower pots / high register" there are only four pitches given, but the bottom line could be C5-D#5, the next line could be F#5-A5, etc.).
3. Each cell is labeled with the percussion instrument first, followed by the clarinet directions.
4. The percussion compliment consists of 1 shaker, 1 set of bongos, 3 gongs, and 4 flower pots. The bongos should be played by hand, the gongs should be played with soft mallets, and the flower pots should be played with chopsticks (a la Rzewski's *To the Earth*). If the percussionist wishes, he may expand his compliment, and treat the cells as relative pitches (i.e. he could have 8 flower pots, and the top line would correspond to the two highest-pitched pots, etc.)
5. If a cell is labeled "Flower pots / high register" and the notes are long, the percussionist should swirl around the pots instead of striking. Gongs may be struck or rolled at the player's discretion.
6. If a cell is labeled "Bongos / low register" and there are long tones with tremolos, the clarinet should assume a semitone trill for single-note tremolos, and wider intervals for two-note tremolos.
7. While the dynamic level is expected to fluctuate, it should remain subdued throughout (no more than mezzo-forte).
8. If desired, the performers may repeat the entire work as many times as they wish, taking different paths each time.

Mirror Universes 2

Adam Scott Neal

Gongs / Multiphonics



Bongos / Low register



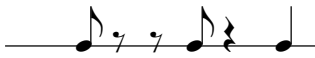
Bongos / Low register



Flower pots / High register



Shaker / Air sound



Gongs / Multiphonics



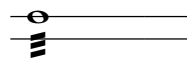
Bongos / Low register



Bongos / Low register



Bongos / Low register



Flower pots / High register



Gongs / Multiphonics



Flower pots / High register



Shaker / air sound



Bongos / Low register



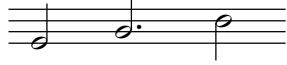
Flower pots / High register



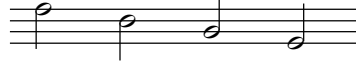
Flower pots / High register



Flower pots / High register



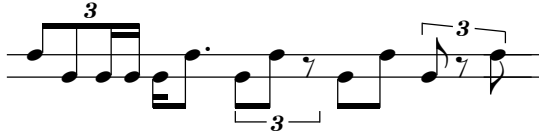
Flower pots / High register



Gongs / Multiphonics



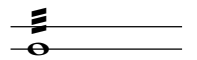
Bongos / Low register



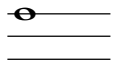
Flower pots / High register



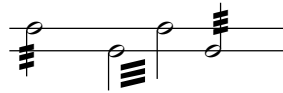
Bongos / Low register



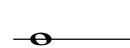
Gongs / Multiphonics



Bongos / Low register



Shaker / Air noise



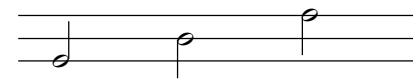
Flower pots / High register



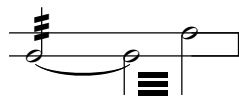
Gongs / Multiphonics



Gongs / Multiphonics



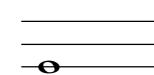
Bongos / Low register



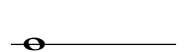
Flower pots / High register



Gongs / Multiphonics



Shaker / air sound



MIRROR UNIVERSES 3

ADAM SCOTT NEAL

Program Note:

In *Mirror Universes 3*, for trombone and vibraphone, both players read from the same score, which consists of short ideas scattered over two pages. These cells demonstrate similarities between the two very different instruments.

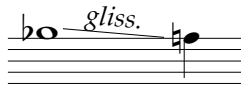
Performance Notes:

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. Performers may find it helpful to draw in their paths prior to performance.
3. The trombonist will read the cells in bass clef, the vibraphone will read them in treble clef.
4. Each cell is labeled with the vibraphone directions first, followed by the trombone directions.
5. While the dynamic level is expected to fluctuate, it should remain subdued throughout (no more than mezzo-piano). Legato phrasing is assumed throughout.
6. If desired, the performers may repeat the entire work as many times as they wish, taking different paths each time.
7. For the vibraphone pitch-bend, the performer will place a hard mallet on the node of the first pitch, strike the bar with another mallet, and drag the first mallet toward the center of the bar. The second/target pitch is given for the trombonist; it is not expected for the vibraphone to reach the second pitch.
8. The notation for vibraphone "C - - - N - - - C" denotes moving from the center of the bar to the node and back. For "o - - - + - - - o", the trombonist may use either a straight mute or a cup mute/plunger.
9. For the "mouth vibrato," the vibraphonist will play the pitch indicated, hold with pedal, move their face very close to the bar and mouth "wah wah wah" (etc.) to affect the timbre.
10. For the indication "mimic bow," the trombonist should play a long tone with a rapid crescendo and long decrescendo, similar to that of the bowed vibraphone.

MIRROR UNIVERSES 3

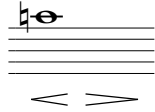
Adam Scott Neal

pitch bend / gliss

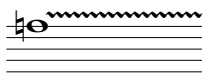


C --- N -- C
 o --- + --- o

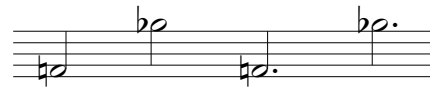
bow / mimic bow



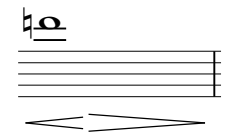
mouth vibrato /
cup mute wah wah



C --- N -- C
 o --- + --- o



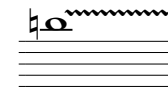
bow / mimic bow



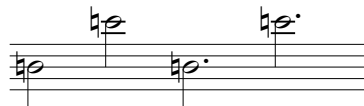
pitch bend / gliss



mouth vibrato /
cup mute wah wah



C --- N -- C
 o --- + --- o

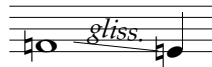




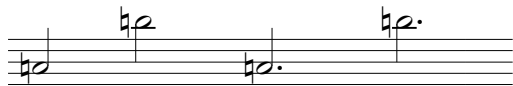
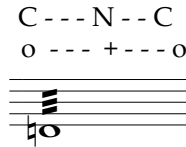
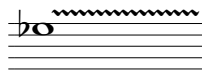
bow / mimic bow



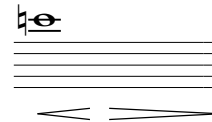
pitch bend / gliss



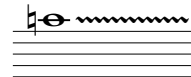
mouth vibrato /
cup mute wah wah



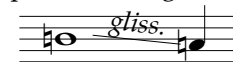
bow / mimic bow



mouth vibrato /
cup mute wah wah



pitch bend / gliss



MIRROR UNIVERSES 4

ADAM SCOTT NEAL

Program Note:

In Mirror Universes 4, for saxophone and 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 saxophone and a percussion compliment of drums and wooden planks.

Performance Notes:

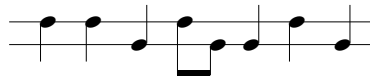
1. This score consists of disconnected cells. Both players should play every cell, following their own path (reading left-to-right, while possible, is not desired). They should proceed through these cells at a leisurely pace, with some silence in between. Tempo of the cells should be relatively slow, 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 percussionist should read the cells normally, and the saxophonist should treat the cells as relative pitches. The saxophonist should treat the cells as melodic contours, and need not limit himself to two pitches.
4. Each cell is labeled with the percussion directions first, followed by the saxophone directions.
5. While the dynamic level is expected to fluctuate, it should remain subdued throughout (no more than mezzo-piano).
6. The saxophonist should play most passages fairly staccato, to create a better parallel with the percussionist.
7. For cells labeled "all instruments," the bottom two lines correspond to the toms, the next pair to the bongos, and the top line to the wood planks (notes are given just above and below this line as a guideline for contour).
8. The saxophonist may play timbral, semi- and whole-tone trills for any single note with tremolo marking (except where "growl" is indicated) and should tremolo on larger intervals for any dyads with tremolo markings. For triads with tremolo markings (always under the instructions "key clicks and slap tongues"), the saxophonist should play randomly across the instrument's range.
9. X-noteheads denote playing on the drum rim and slap-tonguing.
10. For cells labeled "wood planks / key clicks and slap tongues," the saxophonist is free to determine which notes are key clicks or slap tongues, so long as a few of each occur.

MIRROR UNIVERSES 4

friction roll / growl



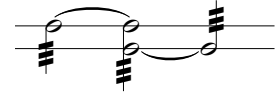
bongos / med-high register



wood planks / key clicks and slap tongues



bongos / trills & tremolos (med-high register)



all instruments / trills & tremolos (wide range)



tom-toms / low register



bongos / med-high register



wood planks / key clicks and slap tongues



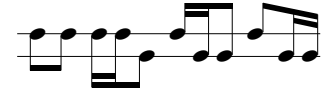
tom-toms / low register



bongos / med-high register



bongos / med-high register



bongos / med-high register



tom-toms / low register



all instruments / full range



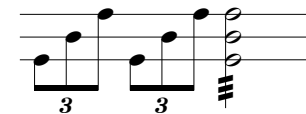
bongos / med-high range



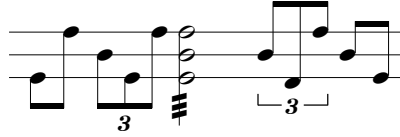
friction roll / growl



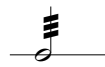
wood planks / key clicks and slap tongues



wood planks /
key clicks and slap tongues



friction roll / growl



tom-toms / low register



tom-toms / low register



bongos / med-high register



all instruments /
tremolos over full range



toms / low range



tom-toms / low register



bongos / med-high register



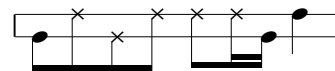
wood planks /
key clicks and slap tongues



all instruments / full range



bongos / med-high register



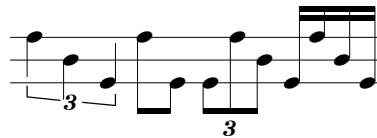
tom-toms / low register



tom-toms / low register



wood planks /
key clicks and slap tongues



tom-toms / low range



friction roll /
growl



MIRROR UNIVERSES 5

ADAM SCOTT NEAL

Program Note:

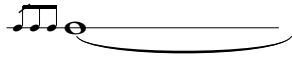
In *Mirror Universes 5*, for classical guitar and percussion, both players read from the same score, which consists of short ideas scattered over two pages. The ideas specify only relative pitch and register, but attempt to demonstrate similarities between the guitar and a percussion compliment of bongos, clay pots, cymbal, and triangle.

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 percussionist should read the cells normally, and the guitarist should treat the cells as relative pitches. The guitarist should treat the cells as melodic contours, and need not limit himself to two pitches.
4. Each cell is labeled with the percussion directions first, followed by the guitar directions.
5. While the dynamic level is expected to fluctuate, it should remain subdued throughout (no more than mezzo-piano).
6. In the cells labeled "sus slymbal - sticks / strum" the guitarist should strum a chord of their choosing and let vibrate. They will ignore the preceding grace notes; those are for the percussionist only.
7. For the cells labeled "bongos / drum fingers on body" the guitarist should drum/tremolo their fingers on the body of the guitar.
8. The percussionist may play more than one triangle, and the guitarist may play any harmonic he wishes (though it should be different each time).
9. The percussionist should select (at least) four clay flower pots, with graduated pitch. Any type of stick or mallet is permissible, so long as they sound different from each other.
10. For the "tamburo effect," the guitarist should finger a note/chord of his choosing, then strike the bridge with his thumb.

MIRROR UNIVERSES 5

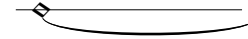
sus cymbal - sticks / strum



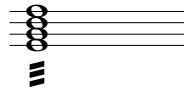
bongo / drum with fingers on body



triangle / natural harmonic



flower pots - mallets / tremolo



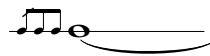
bongos / tamburo effect



flower pots - sticks / sul ponticello



sus cymbal - sticks / strum



flower pots - sticks / sul ponticello



flower pots - mallets / ordinario



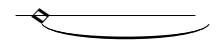
flower pots - sticks / sul ponticello



flower pots - mallets / ordinario



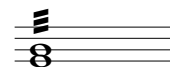
triangle /
natural harmonic



flower pots - mallets / ordinario



flower pots - mallets /
tremolo - ordinario



sus cymbal - sticks /
strum



flower pots - mallets / ordinario



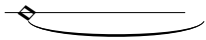
flower pots - mallets / tremolo - ordinario



sus cymbal - sticks / strum



triangle / natural harmonic



flower pots - sticks / sul ponticello



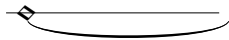
flower pots - mallets / ordinario



flower pots - sticks / sul ponticello



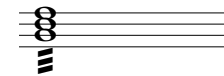
triangle / natural harmonic



sus cymbal - sticks / strum



flower pots - mallets / tremolo - ordinario



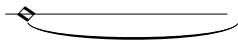
bongo / tamburo effect



bongo / tamburo effect



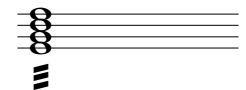
triangle / natural harmonic



bongo / drum fingers on body



flower pots - mallets / tremolo - ordinario



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.

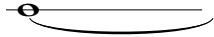
Performance Notes:

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.

MIRROR UNIVERSES 6

Adam Scott Neal

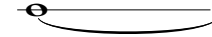
cluster with stick /
gong - stick



soft mallets /
flower pots - med. mallets



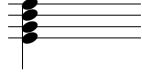
bowed /
gong - bowed



hard mallets, no ped /
wood planks - hard mallets



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



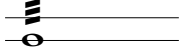
with fingers /
bongos - hands



soft mallets /
flower pots - med. mallets



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



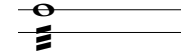
"prepared" - soft mallets /
sus cymbal - soft mallets



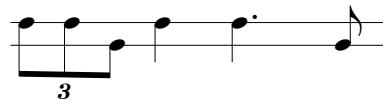
hard mallets, no ped /
wood planks - hard mallets



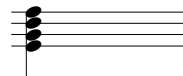
soft mallets: C - - N - - C /
bongos (hands): C - - E - - C



with fingers /
bongos - hands



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



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



bowed /
gongs - bowed



hard mallets, no ped /
wood planks - hard mallets



soft mallets /
flower pots - soft mallets



cluster with stick /
gong - stick



bowed /
gongs - bowed



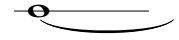
soft mallets /
flower pots - soft mallets



hard mallets, no ped. /
wood planks - hard mallets



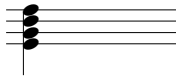
cluster with stick /
gong - stick



with fingers /
bongos - hands



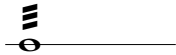
cluster with stick - no ped /
wood planks - hard mallets



soft mallets /
flower pots - soft mallets



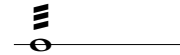
soft mallets: C - - N - - C /
bongos (hands): C - - E - - C



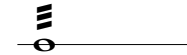
hard mallets - no ped /
wood planks - hard mallets



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



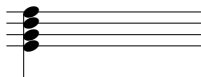
soft mallets: C - - N - - C /
bongos (hands): C - - E - - C



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



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



with fingers /
bongos - hands



cluster with stick /
gong - stick



hard mallets - no ped /
wood planks - hard mallets



soft mallets /
flower pots - soft mallets



bowed /
gong - bowed

