

***Streams* (2012)**
percussion quartet
Nicholas Cline

grainstream

Gather a number of resonating chambers of various shapes, sizes and material such as *buckets, pails, boxes, cans, bowls, pots, pans, bottles and other similar containers made of wood, metal, plastic, glass and other similar materials.*

Gather heterogeneous collections of objects one might find in his/her pocket such as *grains, seeds, beans, nuts, twigs, leaves, pine needles, seashells, sand, stones, pebbles, coins, ball bearings, b.b.'s, bottle caps, chain links, washers, nuts, bolts, nails, keys, paper clips, erasers, rubber balls, cotton balls, corks, wooden blocks, toothpicks, Legos, marbles, beads, buttons, ice cubes, and other similar objects.*

Place, drop, throw, and/or pour each kind of object into a separate resonating chamber.

Arrange the presentation of objects in sequences to construct a variety of musical forms determined by 1) the rate of dispensing each object; 2) the juxtaposition and/or superimposition of the various types of objects; and other parameters.

Duration ca. 3:00

grainstream

Nicholas Cline

1 bb's lg. paper clips grass seed cotton balls
subito
pppp

2 mancala pinto beans white rice white rice pinto beans

3 split peas wild rice pine needles wild rice split peas

4 sm. paper clips toothpicks bb's

ff *pp* *fff*

Performance notes:

Maintain a continuous stream of sound by pouring (or dropping) each type of object into a resonant vessel. Materials used twice require two resonant vessels (i.e. two mixing bowls). The transition from one material to the next should be nearly seamless.

Materials list:

bb's - metal pots
mancala beads - metal cookie tins
split peas - metal loaf pans
pinto beans - metal mixing bowls
large paper clips - glass mason jar
wild rice - glass and metal mixing bowls

white rice - metal mixing bowls
small paper clips - glass mason jar
grass seed - aluminum casserole pan
toothpicks - medium flower pot
pine needles - large flower pot
cotton balls - glass bowl

groovestream

Gather in a large box marked "toys" a number of handheld percussion instruments such as *tambourines, guiros, shakers, bicycle horns, woodblocks, cowbells, ratchets, slide whistles, triangles, bells, calves, castanets, finger cymbals, sandpaper blocks, slapsticks, and other similar instruments.*

One performer provides a pulse with a percussive object. The other performer(s) take instruments from the box and play short figures. The performers may alternate roles so long as the pulse remains continuous.

Arrange the presentation of instruments in sequences to construct a variety of musical forms determined by 1) the emergence of rhythmic figures; 2) the juxtaposition and/or superimposition of the various instruments/rhythms; and other parameters.

cagestream instrument list

- 1: Rustling paper, woodblocks (2), tam-tam (shared with #2), implements for tam-tam: wound piano wire, styrofoam block, mbira on medium timpano with sizzling objects (e.g. paper clips)
- 2: Bouncing ping-pong balls in steel drum (4), guiro, cowbells (2), tam-tam (shared with #1), implements for tam-tam: two small nails, tooth comb, wound piano wire, bamboo segment (2" diameter)
- 3: Shaken coins in cup/steel drum, maracas, bongos (2), tam-tam (shared with #4), implements for tam-tam: ping pong ball on string, wound piano wire, drinking glass,
- 4: Swishing marbles in steel drum, tambourine, small clay pots (2), tam-tam (shared with #3), implements for tam-tam: cloth, paper bag, wound piano wire, styrofoam block, aluminum cup

Duration: ca. 6'

cagestream

Nicholas Cline
Aug/Sept, 2012

1 = 2 sec.

0:20

1 rustling paper

2 ping-pong balls (4)
drop into steel drum

3 coins

4 marbles

ppp *pp* *pp*

0:40

1 paper

2 ping-pong

3 coins
drop into cup
shake cup

4 marbles
swish in steel drum

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

mallet or thin dowel (2) *) see note.

1 *pp* *f* *f* *f* *mf*

2 *p* *guiro* *p*

3 *coins* *pp* *pp*

4 *marbles* *p* *pp*

*) Hit stick on rim of timpani; point of attack is below the mallet head.
 Stick should bounce back elastically producing a quick succession of beats.
 Shift point of attack to change tone color/relative pitch (glissandi).

thin dowels

1 *mp* *f* *mf* *mp* *p* *pp*

2 *guiro* slow scrape

3 *coins* *maracas* *pp*

4 *tambourine* thumb roll *pp*

1:40

thin dowels

pp f mf mp p pp

guiro slow scrape

maracas

pp

tambourine

pp

2:00

woodblocks (2) *) see note.

Quasi $\frac{7}{8}$

cowbells (2)

bongos (2)

clay pots (2)

*) Begin without a sense of meter; placement of attacks and dynamics should seem irregular, unpredictable.
 Gradually lock into 7/8 (♩ = ca. 210) - [1 bar = 7/8 seconds].

$\frac{7}{8}$ (♩ = ca. 210)

woodblocks

cowbells

bongos

clay pots

molto accel. *as fast as possible*

molto crescendo *fff*

_____ = 2 sec.

woodblocks *) see note.

cowbells

bongos

clay pots

ff *f* *mf* *mp* *p* *pp* *ppp*

pp *ppp* *ppp* *ppp*

niente into bongos

niente into tam-tam

niente into cowbell

tam-tam #1

finger roll

center

*) Random stick bounces; diminish in density and intensity.

tam-tam #1

tam-tam #1

tam-tam #2

clay pots

mp *pp* *mf* *p*

pp *mp* *mf* *f*

edge

finger roll

hit with head of small nails (2)

edge

tam-tam #2 wipe with cloth slow circles

pp *p*

1 tam-tam #1 rub styrofoam block in circles
 2 tam-tam #1 (nails)
 3 tam-tam #2 ping pong ball on string *) see note.
 4 tam-tam #2 (cloth) wipe with paper bag fast circles

*) Hold string close to tam-tam; lift ping pong ball away from tam-tam and drop; let ball bounce against tam-tam surface.



1 = 3 sec.

1 tam-tam #1 (styrofoam) produce intermittent "barking, yiping sounds by pressing into tam-tam
 2 tam-tam #1 (nails) pull comb along back edge
 3 tam-tam #2 (ping pong ball on string) pull piano wire along back edge
 4 tam-tam #2 (cloth/paper bag) change to styrofoam block (same as player 1)

4:30

1 tam-tam #1 *pull piano wire along back edge*

2 tam-tam #1 *pull piano wire along back edge*

3 tam-tam #2 *(piano wire)*

4 tam-tam #2 *(styrofoam)* *pull piano wire along back edge*

f *F*

5:00

1 tam-tam #1 *(piano wire)* *prepare timpano with mbira and sizzling objects*

2 tam-tam #1 *(piano wire)* *rub bamboo rim on surface *) see note.*

3 tam-tam #2 *rub aluminum cup rim on surface *) see note.*

4 tam-tam #2 *(piano wire)* *rub drinking glass rim on surface *) see note.*

f *F*

*) Rub edge of object against tam-tam surface producing "screeching, shrieking sounds."
 At the end of each gesture, pull object slightly away from surface to amplify resonant frequencies.

mbira/timpano

mbira/timpano **) see note.

mp

steel drum + ping pong *) see note.

tam-tam #2

steel drum + coins *) see note.

tam-tam #2

steel drum + marbles *) see note.

Detailed description: This musical score consists of four staves. Staff 1 (mbira/timpano) has a double bar line at the beginning and a dynamic marking of *mp* later. Staff 2 (steel drum + ping pong) has a tremolo symbol at the start of a long note. Staff 3 (tam-tam #2 and steel drum + coins) has a triangle symbol for the tam-tam and a tremolo symbol for the steel drum. Staff 4 (tam-tam #2 and steel drum + marbles) has two triangle symbols for the tam-tam and a tremolo symbol for the steel drum.

*) Tremolo notes in bottom of pan to cause objects to sizzle. Strive for continuous sound with subtle dynamic swells, always *pp-mp*.
 **) Improvise on mbira while pressing timpano pedal up and down (rather quickly) to create the effect of the mbira note glissandi.



find maximum resonance/sizzle of timpano, while playing lowest note of mbira. (4-8 attempts)

niente

niente

niente

Detailed description: This musical score consists of four staves. Staff 1 (mbira) has a double bar line at the beginning and a specific rhythmic notation consisting of a quarter note, a half note, and a quarter note with a double bar line. Staves 2, 3, and 4 (timpano) have long horizontal lines representing sustained notes. Each of these staves has a wedge-shaped dynamic marking labeled 'niente' at the end of the line.