Symmetries

Instrumentation and Score

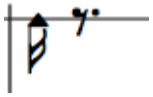
For 4 Percussionist

1 Triangle
1or 2 Mallet percussion
2 different sized suspended cymbal
3 different sized drums

Percussionist's system consists of unpitched and a pitched notated part.

I. In the unpitched area upper one line stave, the following conventions of instruments and symbols apply:

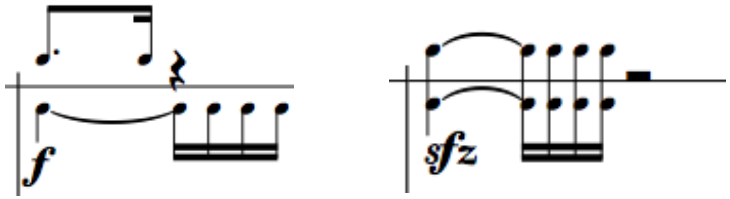
1. Triangle=triangle:



2. Small note heads=two different sizes suspended cymbals (apart, each in its own stand):

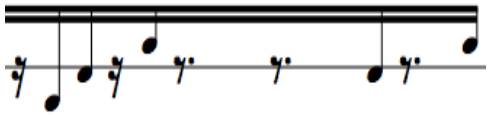
Small.Cymb

Large.Cymb



3. Large note head (3 notes normally tied in one common beam) = 3 different sizes drums (membranophone). Among the 3 drums, could include a snare (not strictly required).

Small Drum Head (or snare)
Medium Drum Head
Large Drum Head



II. The pitched area includes 1or 2 Mallet percussions, any of the following individual or group of instruments: marimba; vibraphone with glockenspiel; celesta (if player finds relatively easy to transition from pitch to unpitch); and xylophone with tubular bells is possible. The choice depends on the availability of the instrument.

The grouping above is based on consideration of instruments and their ranges. For example, marimba will cover all the notes. However, for vibraphone, a few pitches above its upper limit F6 (Ab6, A, C7) need an extension. Adding a small glockenspiel in a convenient manner of performances solves this problem. Celesta will cover all available notes. For Xylophone the situation is more complex in the lower part. Pitches below its limit do belong to the range of tubular bells. Xylophone, glockenspiel transposition part, performers will need to notate in their part. These notes are minimal.

IV. Ensemble Consideration: The ensemble should diversify as much as possible timbre with the availability of drums, cymbals, and triangles sizes. For pitched instruments, the composer suggests the simplest set up. This includes possibly two marimbas, and two vibraphones with small glockenspiel. If the players find practical to incorporate the celesta then a vibraphone set up or marimba can be substituted. Pitched instruments selection and set up are to be chosen at the discretion of the ensemble.

Percussionists should space across the stage evenly facing the audience. Similar group of pitched instrument can ether be set against each other or follow any other pattern.

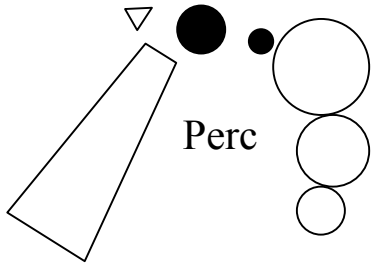
For example:

Audience

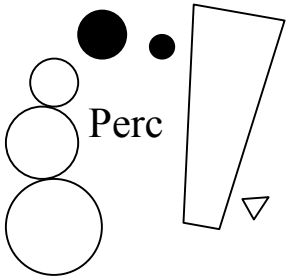
Perc1 Vibraphone	Perc2 Vibraphone	Perc3 Marimba	Perc4 Marimba

V. The composer suggests the following layout below: Cymbals should face the audience. The players can decide the drums and mallet percussions best position, for example:

Audience



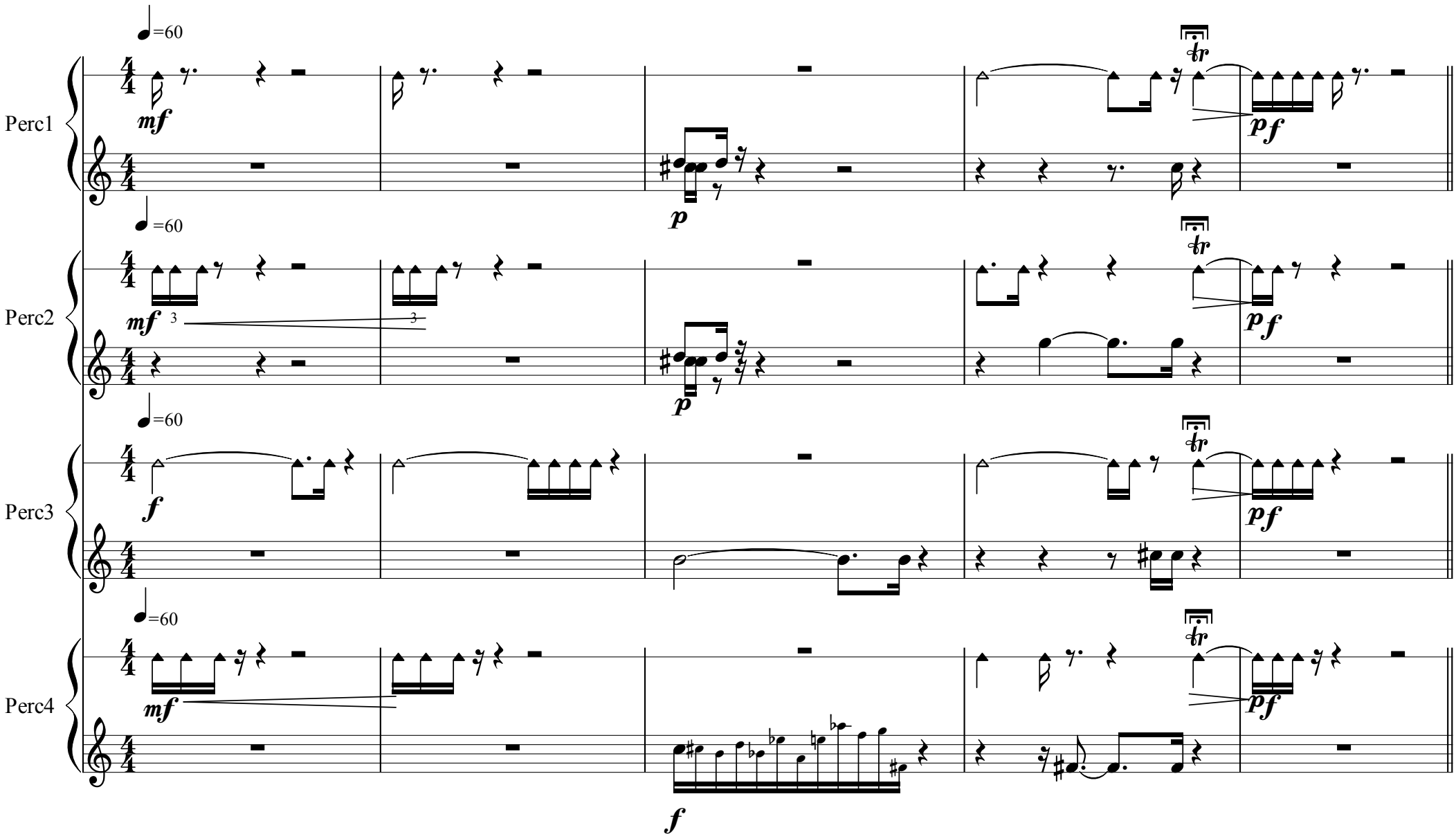
or

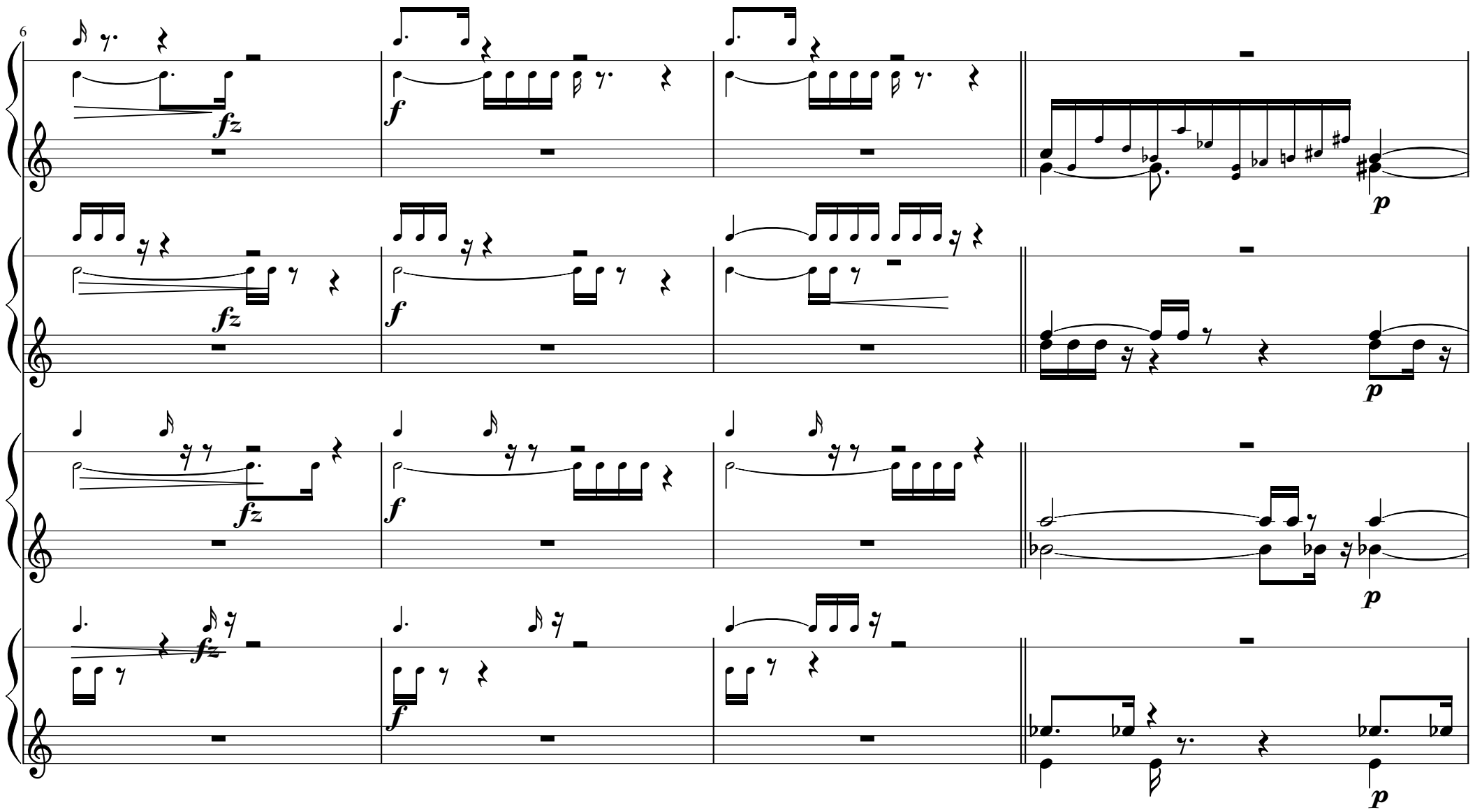


Manner of Performance

VI. Performers should aim producing a balanced overall sound somewhere in the mezzo-forte region. At every vertical level of the composition the material is homogeneous in nature. Performers should employ similar manners of striking techniques. Subtlety and nuances like double stroke, or any variation is left to the discretion of the players as they see fit. Drumsticks can change from mallets to brushes, soft medium or hard. Performers must work out the drumstick combinations. Variations of drumsticks are determined in the sequence that produces the best effect. Once decided, all performers should use the same drumstick type and sequence for those particular passages.

VII. Every rhythmic unit cutoff point remains resonating according to instrument and dynamic. Performers leave instrument resonating; proceed to next rhythmic cell where at any moment need not dampening sound.


Perc1
Perc2
Perc3
Perc4
♩=60
mf
p
pf
f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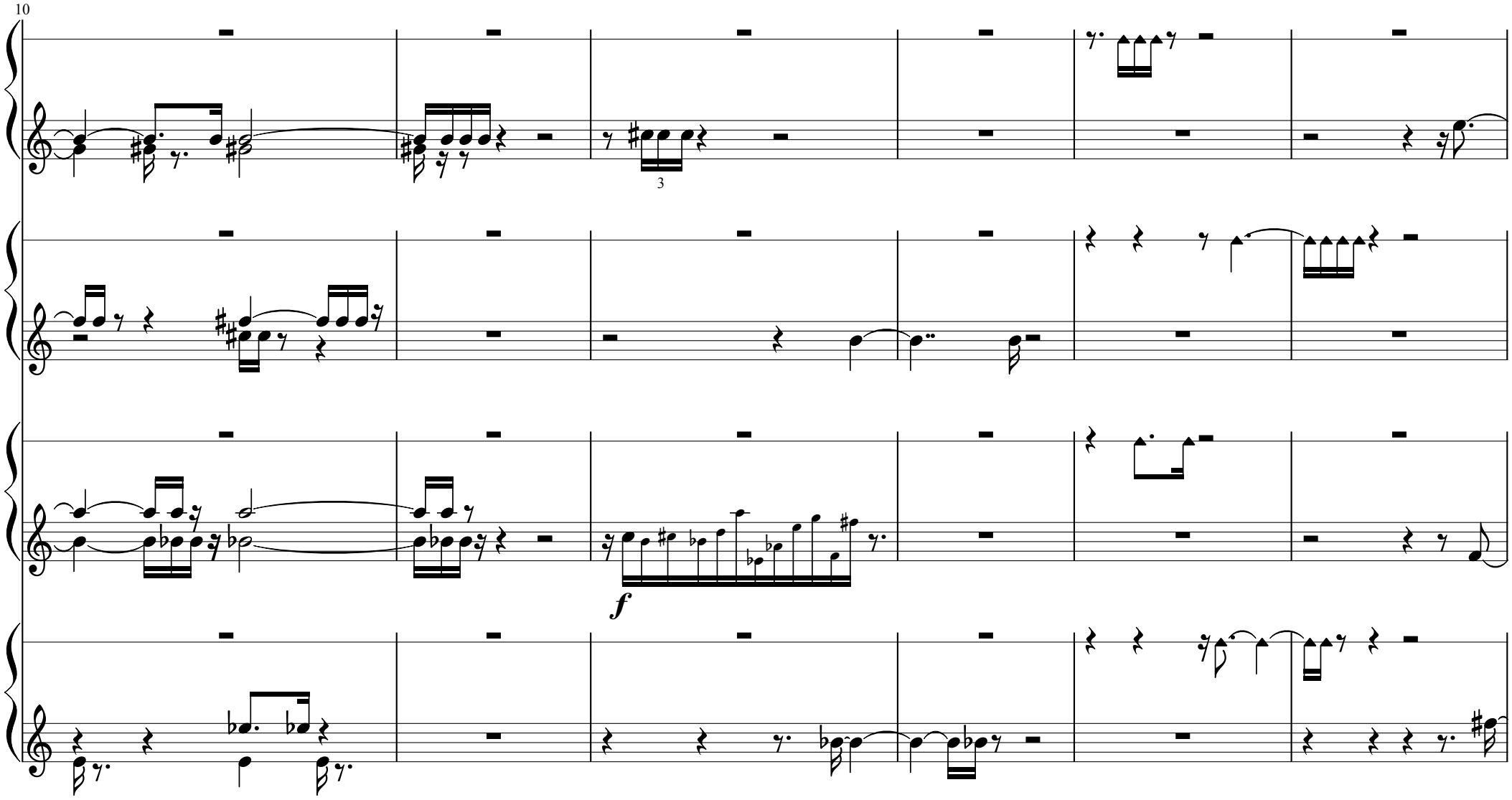
fz
f
p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3
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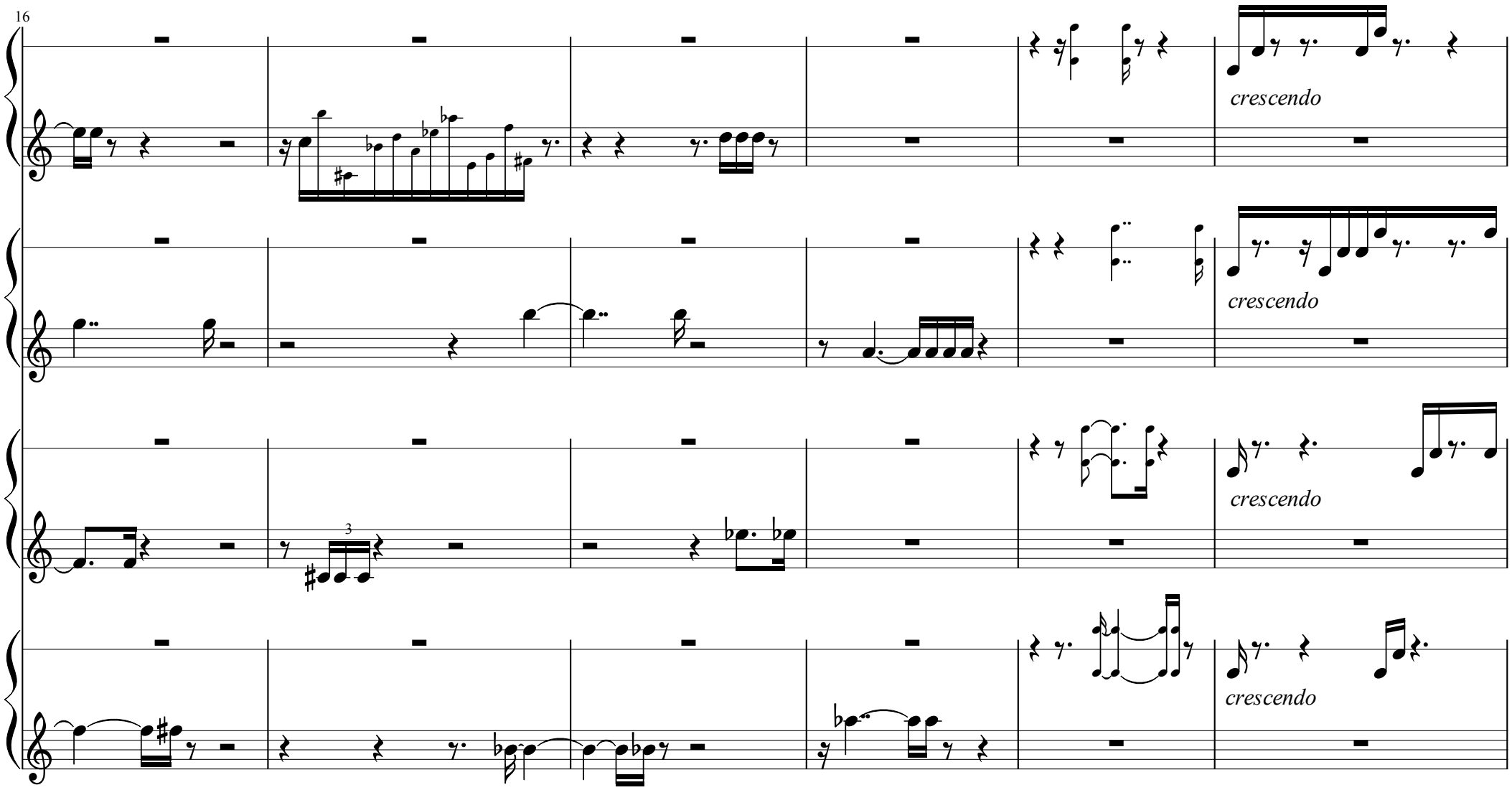
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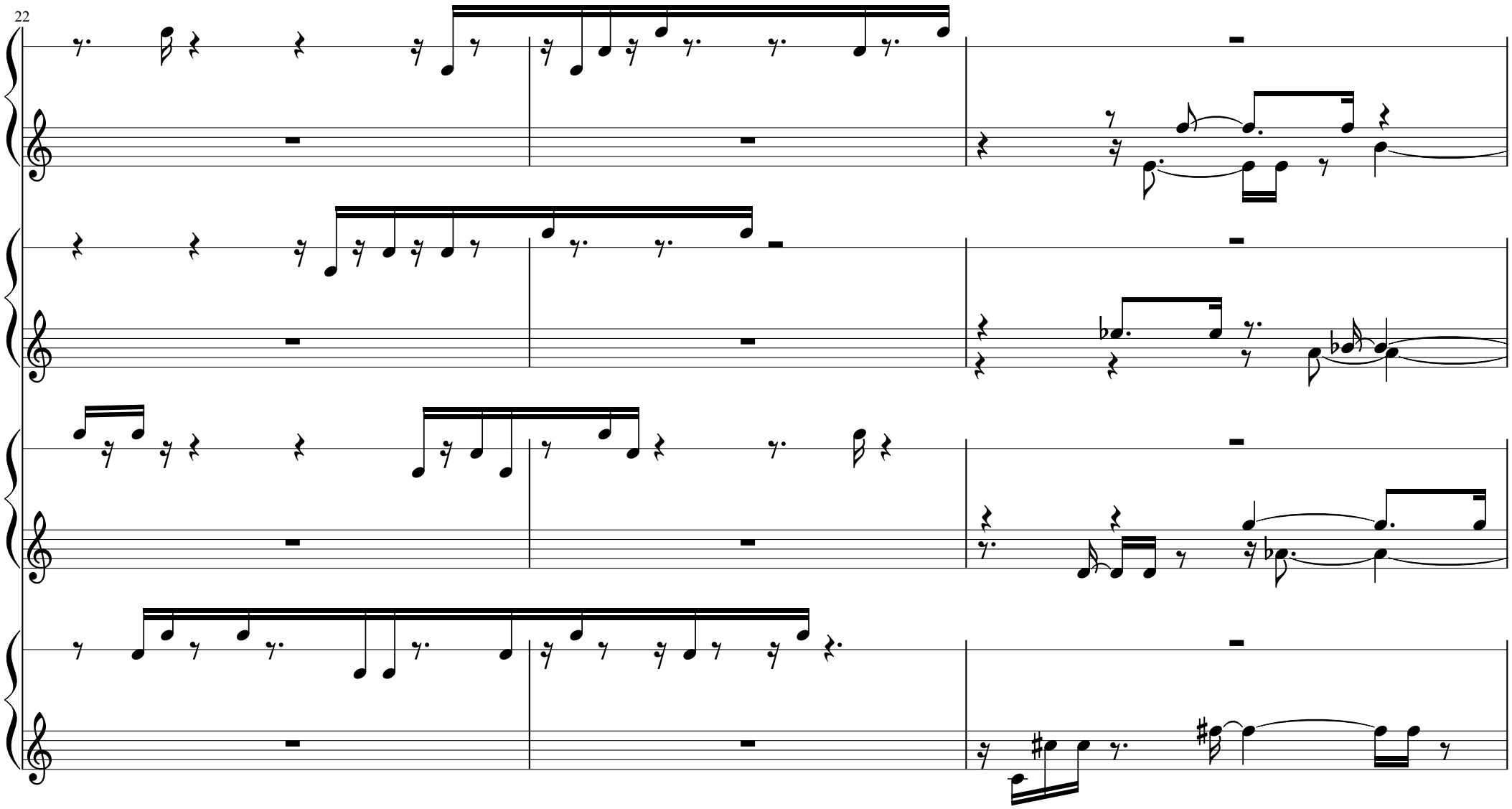
crescendo
crescendo
crescendo
crescendo
3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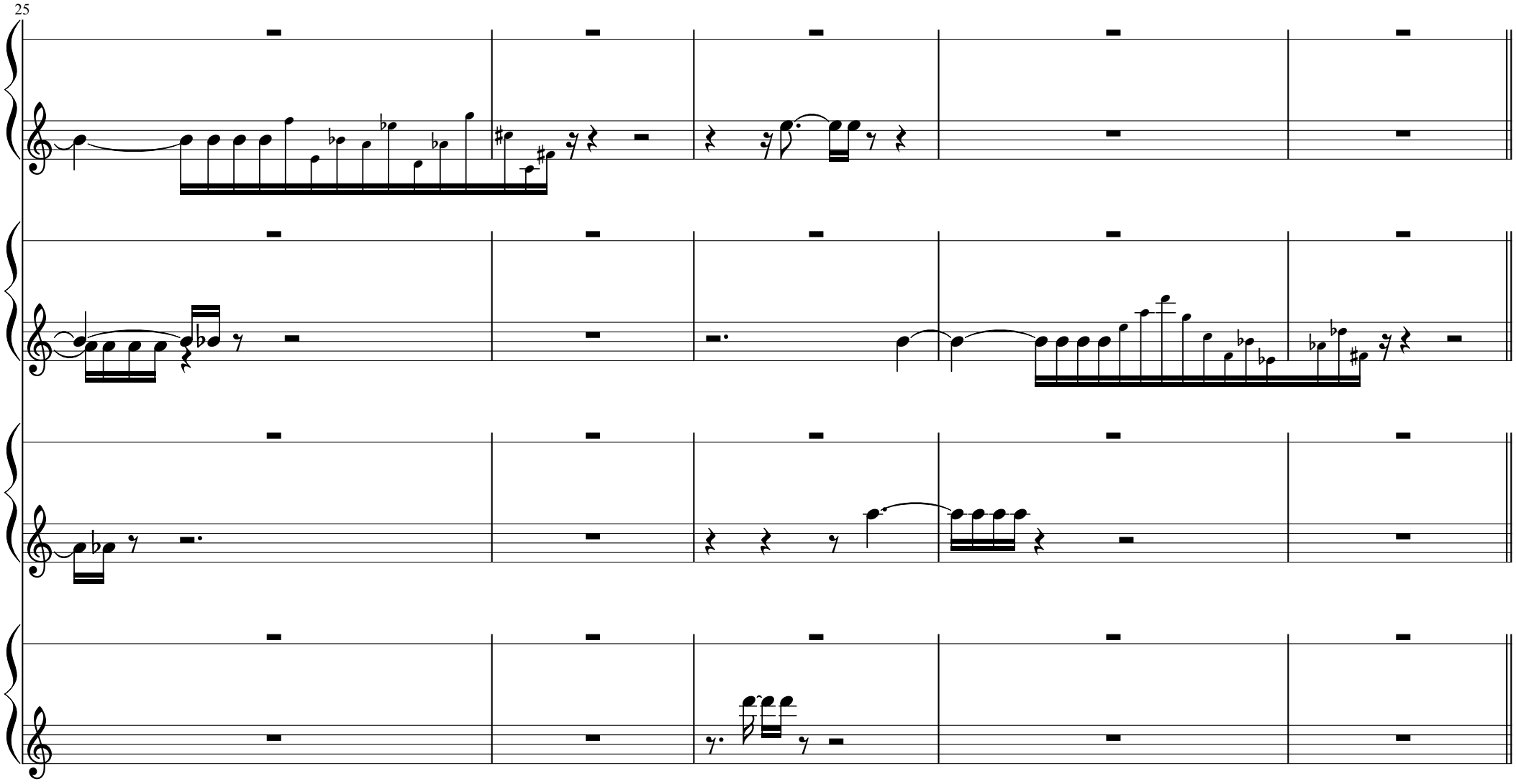
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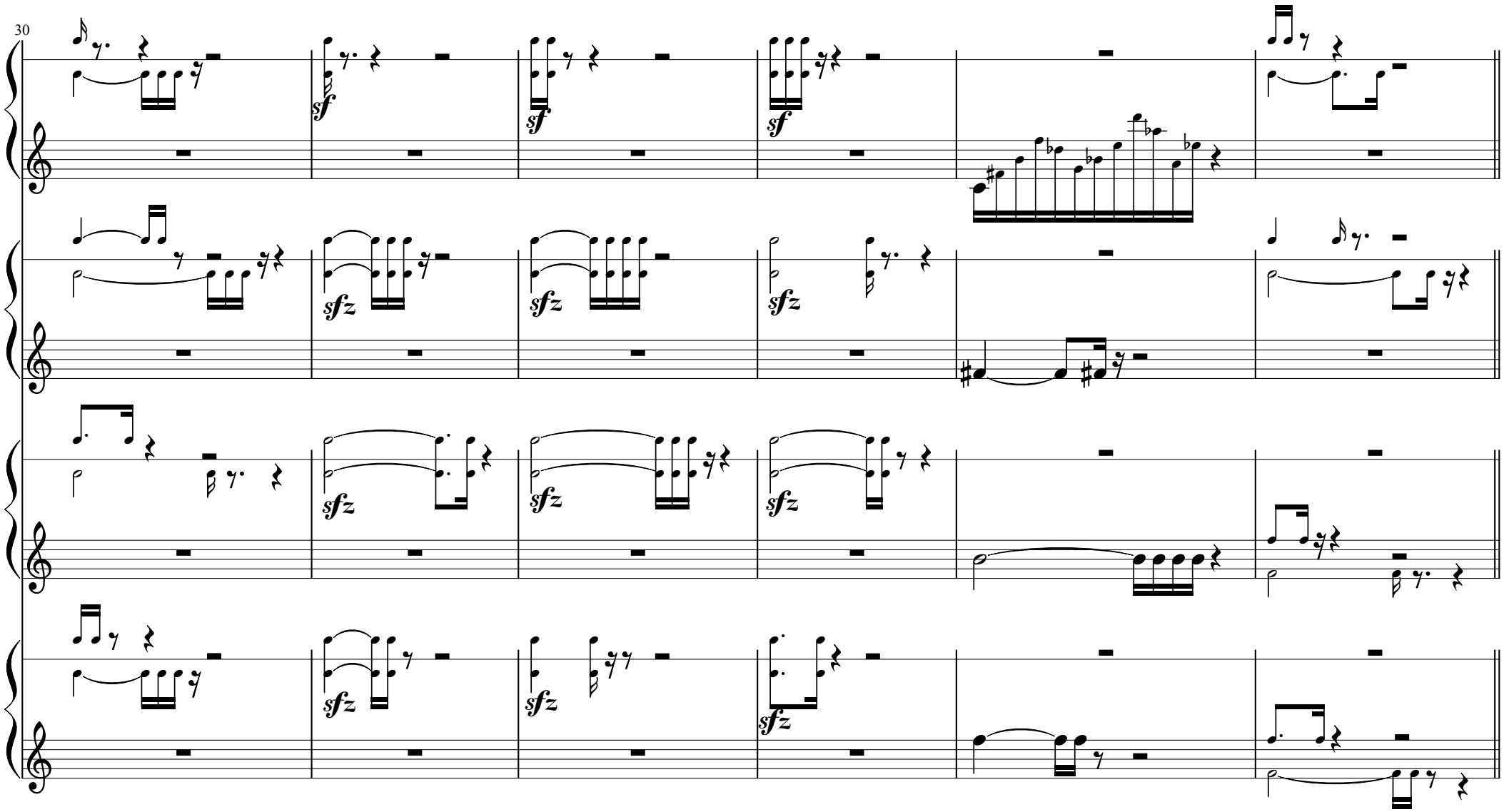
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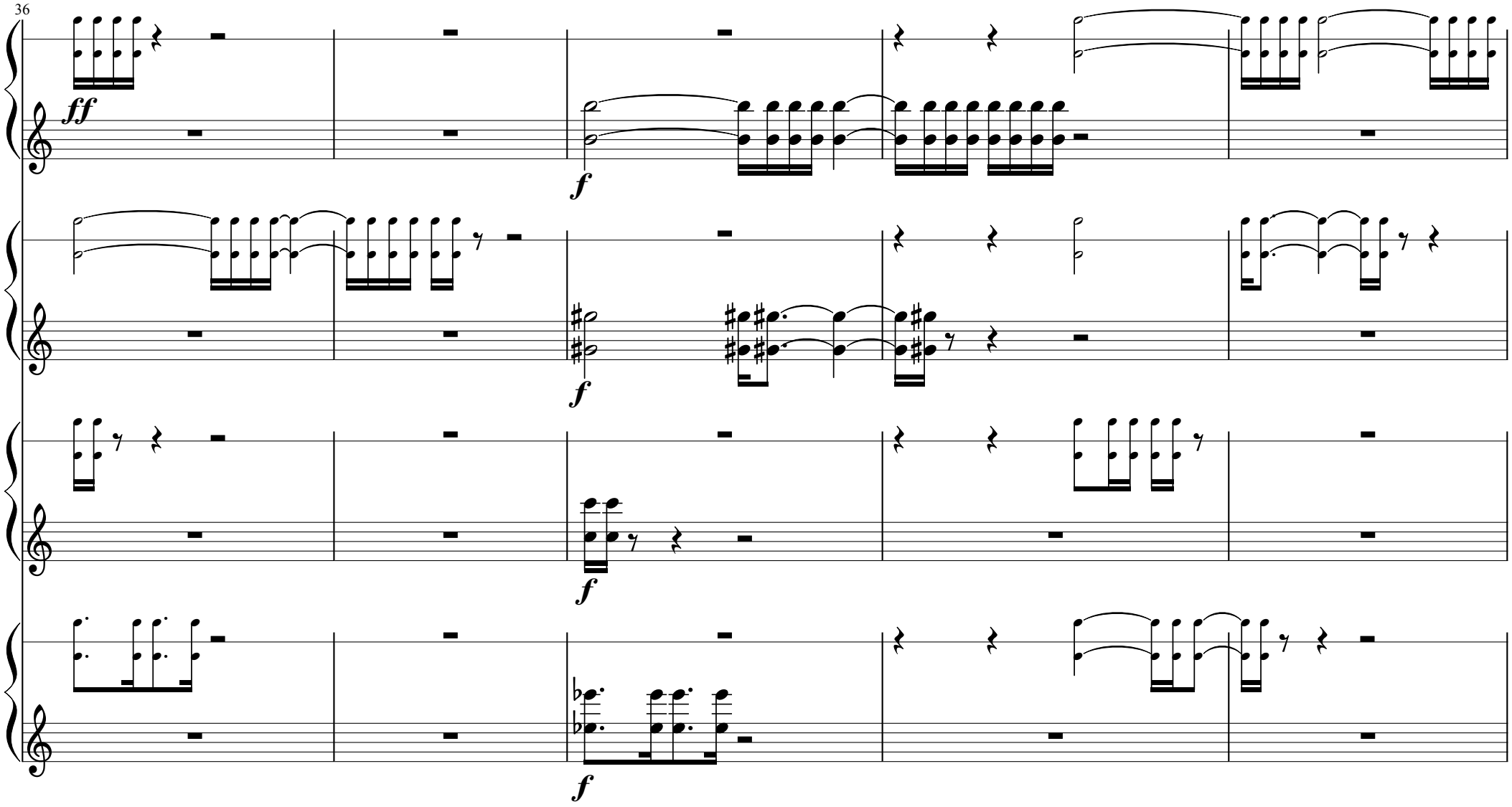
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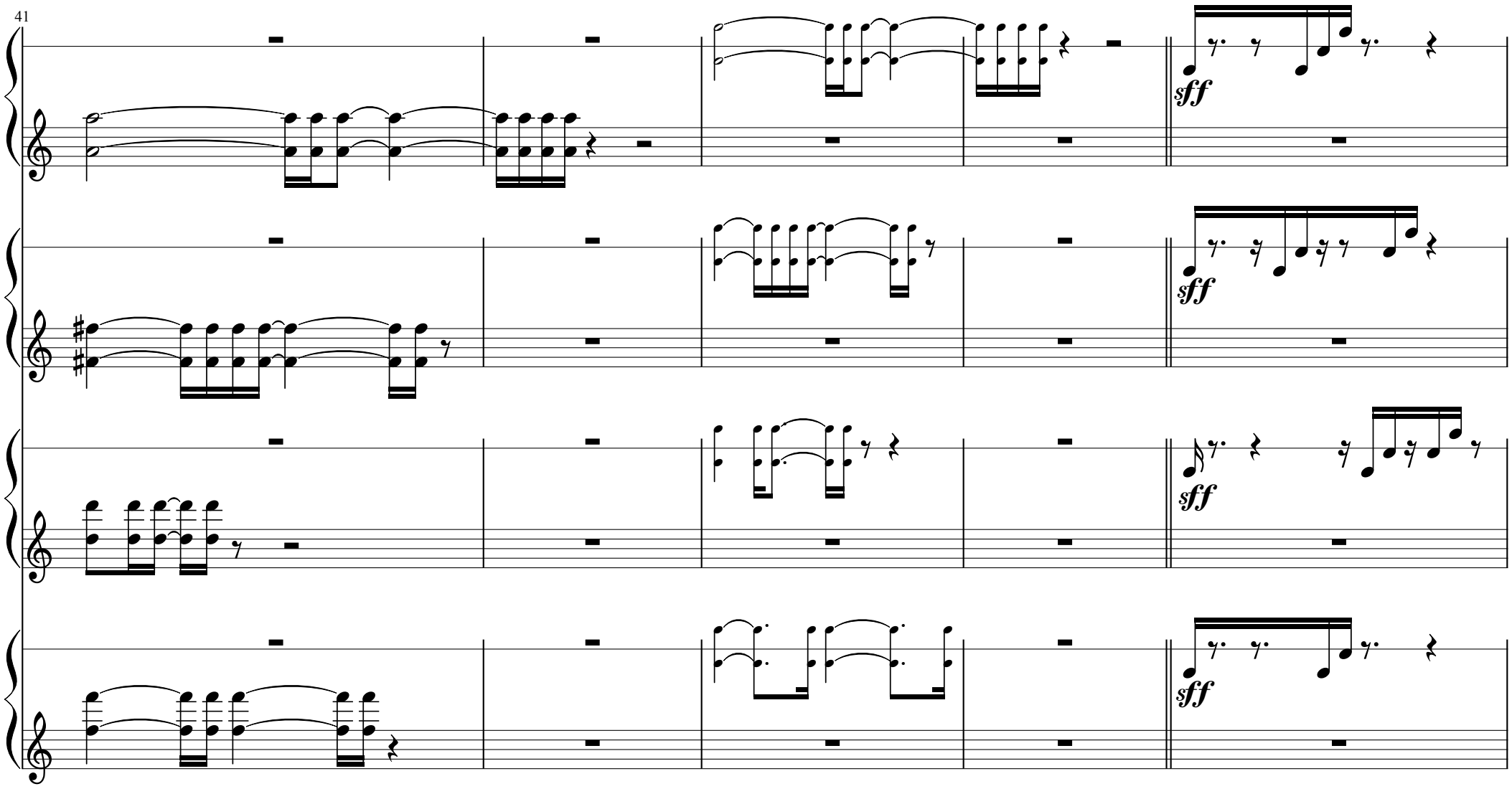
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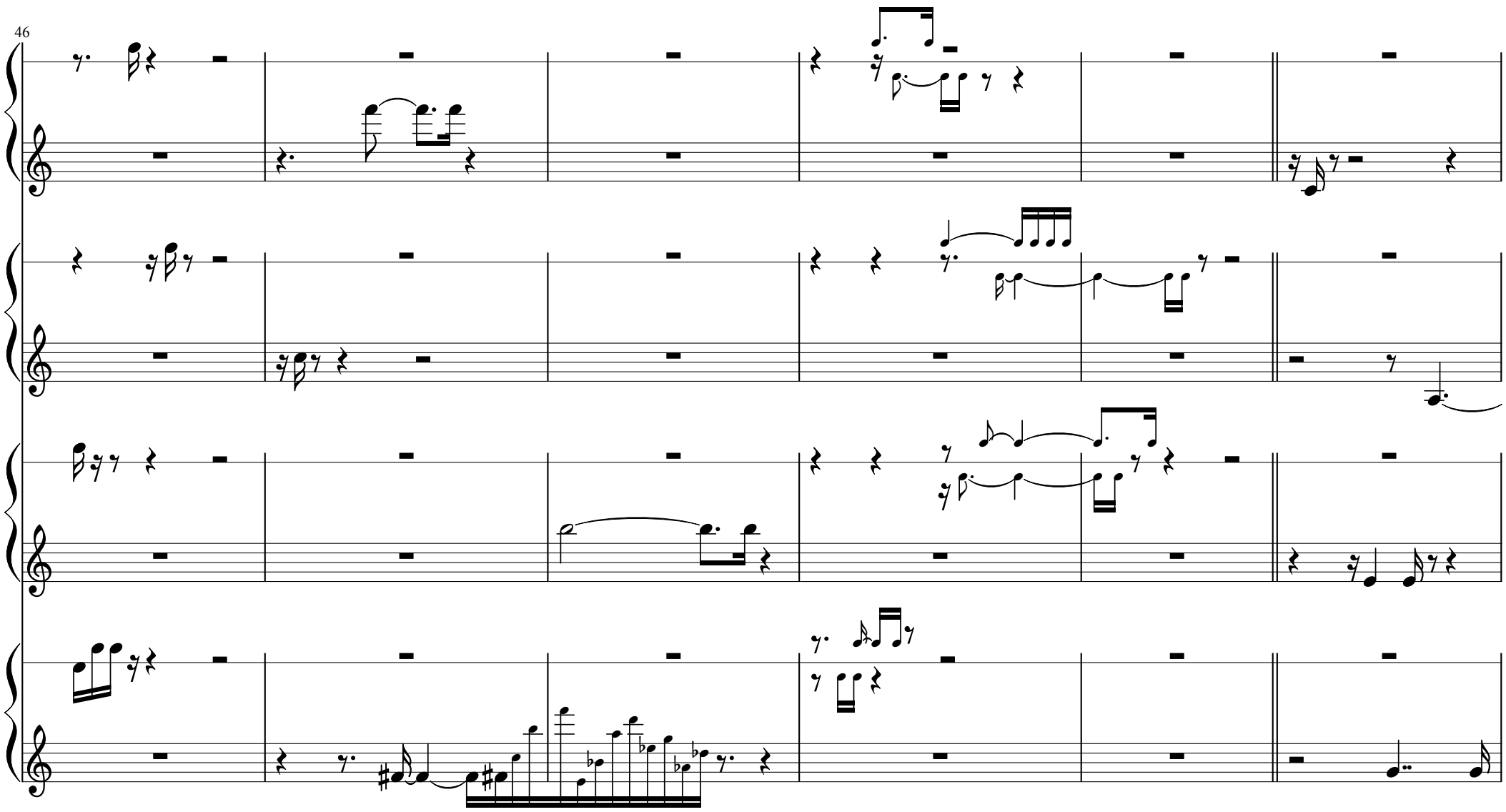
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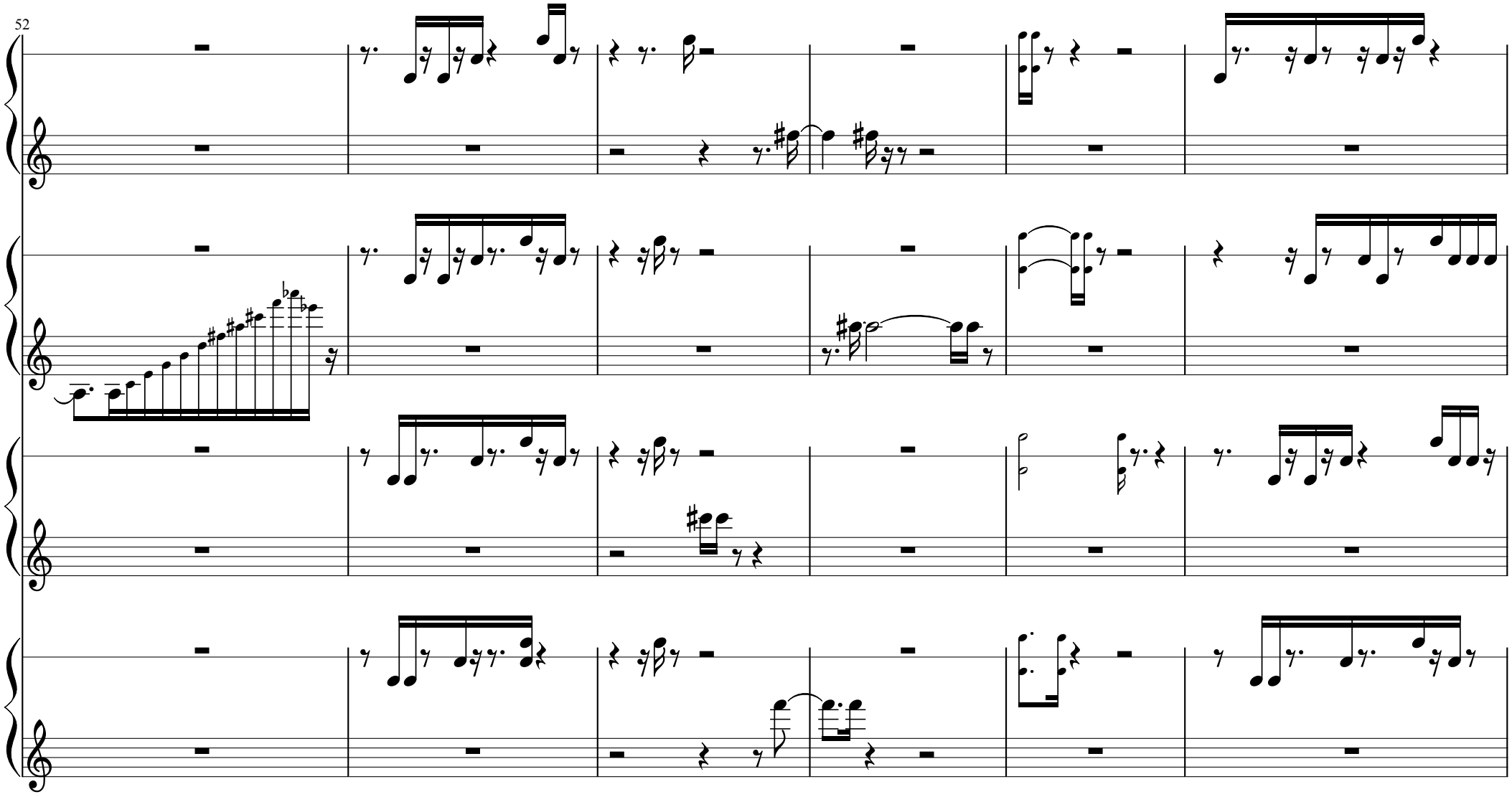
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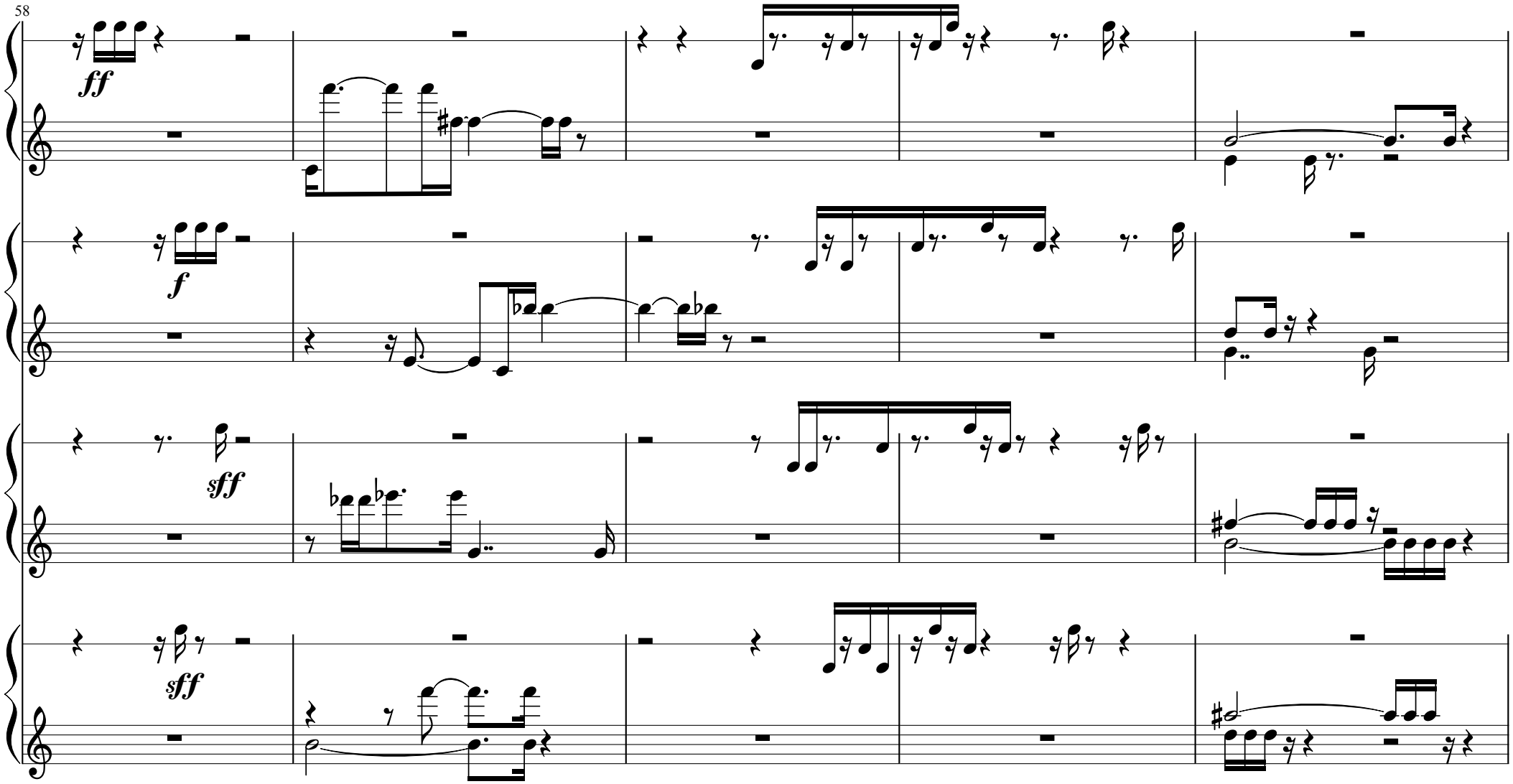
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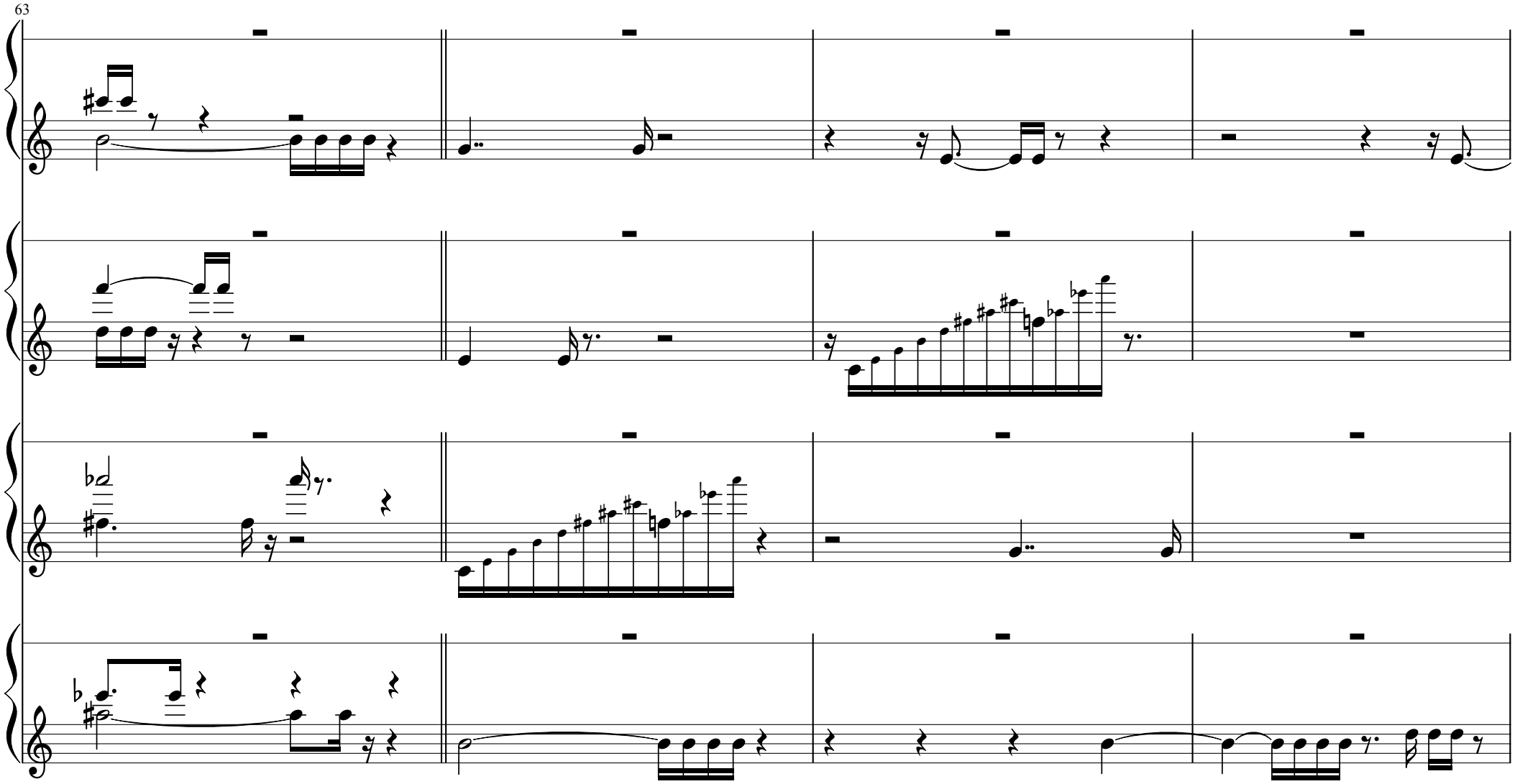
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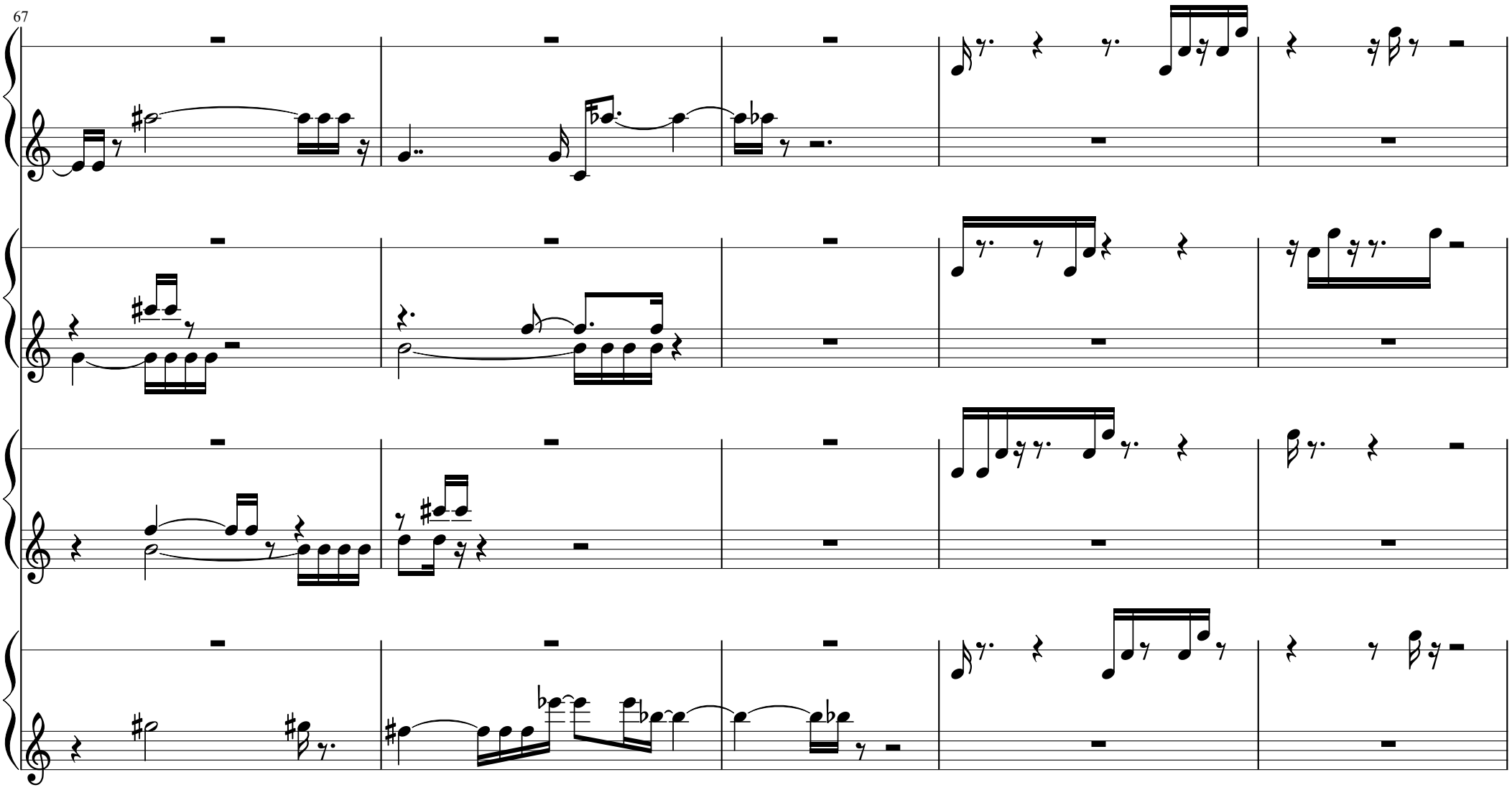
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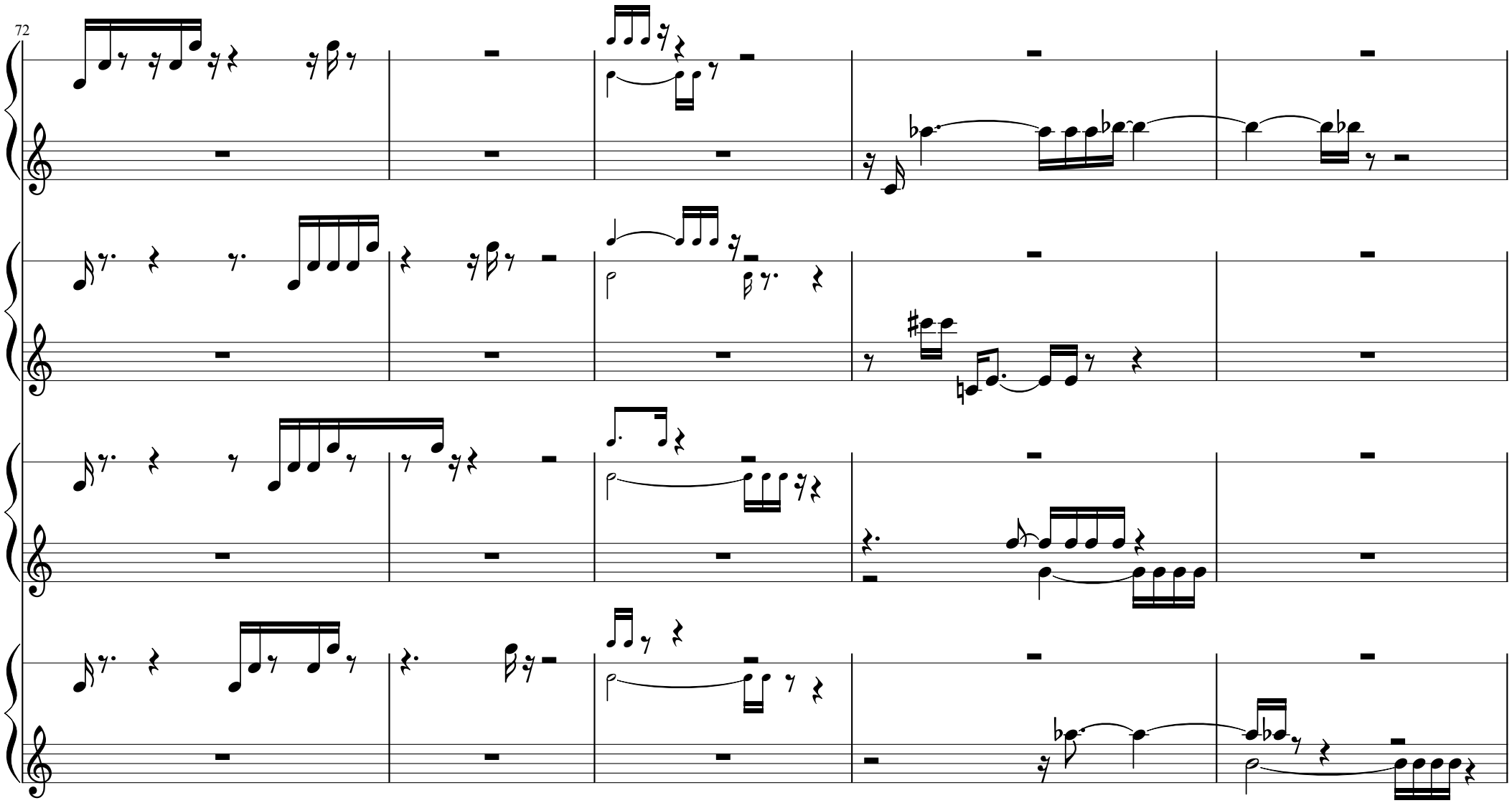
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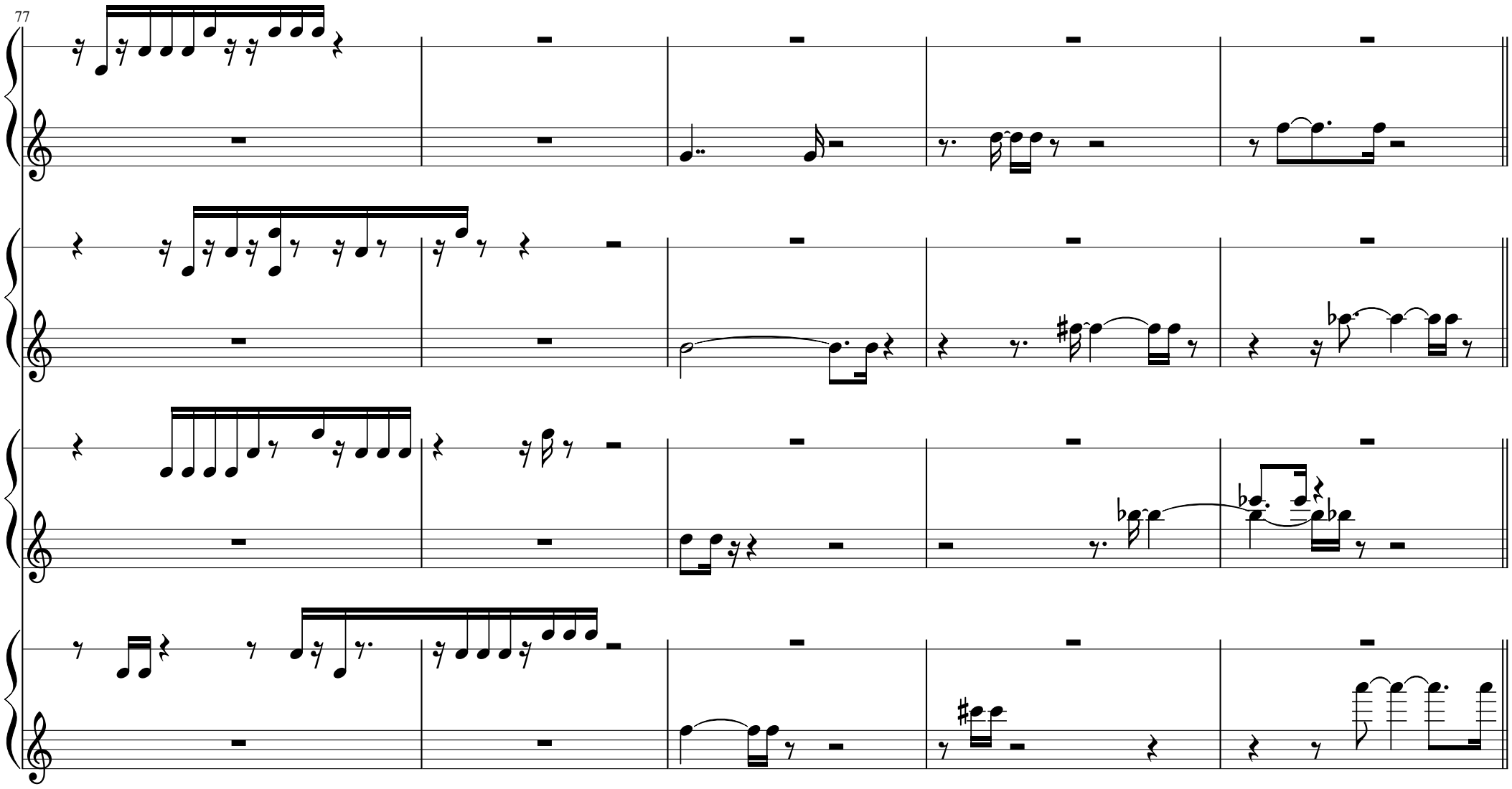
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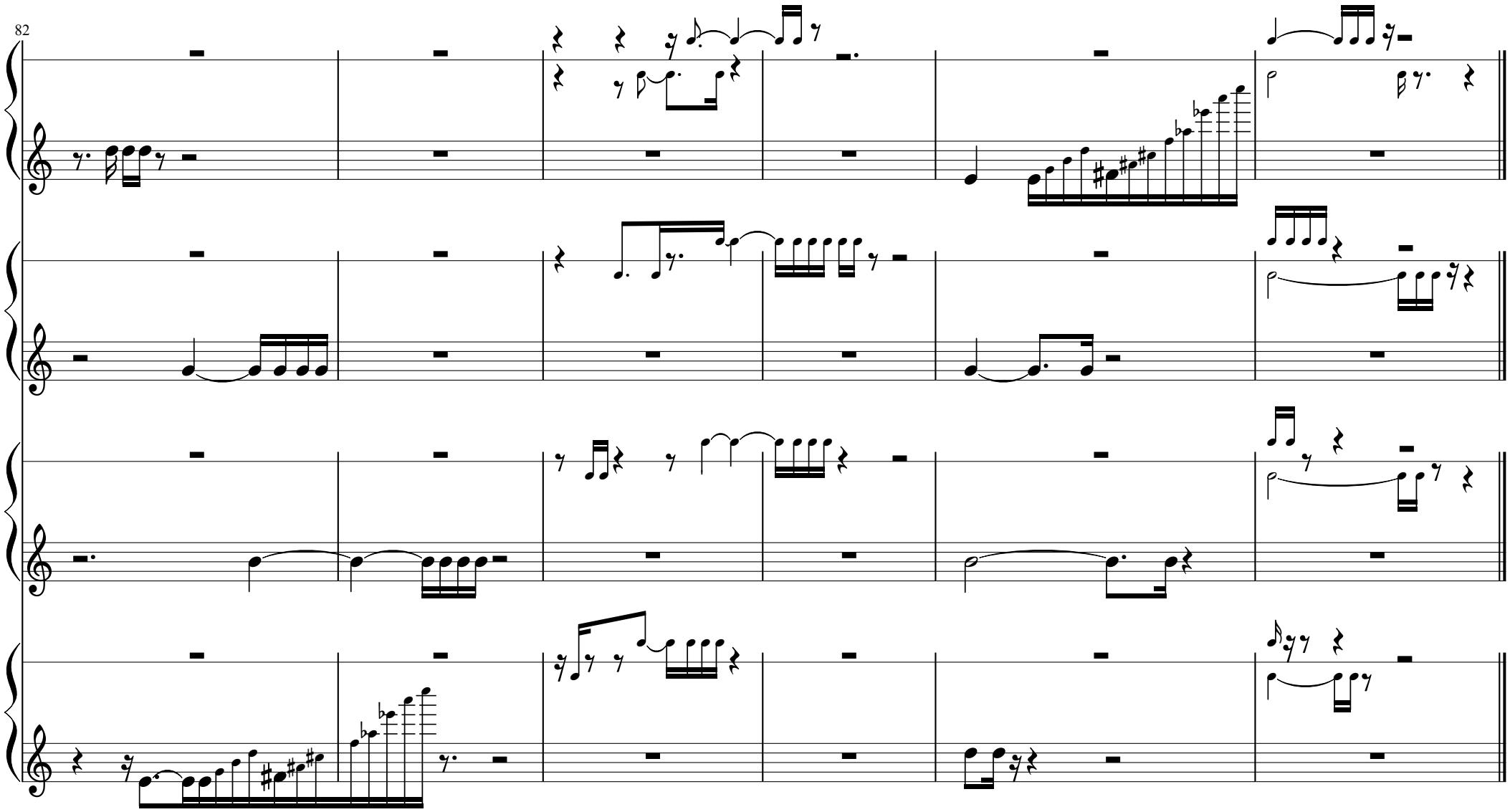
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