

Toy Gamelan Manifesto

for two percussionists

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Toy Gamelan Manifesto

for the Quey Percussion Duo

Duration: ca. 14'

Instrumentation

Percussion 1

6 Almglocken
3 Call Bells
Crotales
Flex-a-Tone
Hapi Drum
Liquid Triangle
Opera Gong
2 Pitch Pipes
Plastic Block
Sizzle Cymbal
2 Stylophones
2 Tings
Trine
Tri-Tone Samba Whistle

Other Supplies:

3 Foot Pedals
1 Flex-a-Tone Beater (taken from a Flex-a-Tone)
2 Hard Yarn Mallets
2 Soft Rubber Mallets (included with the Hapi Drum)
2 Triangle Beaters

Percussion 2

Bell Tree
3 Call Bells
2 Chau Gongs
Chinese Cymbal
5 Cowbells
2 Flex-a-Tones
Helix Bowl
Kazoo
Opera Gong
Pitch Pipe
Plastic Block
12 Thai Button Gongs
2 Tings
Tri-Tone Samba Whistle
Vibraphone

Other Supplies:

2 Brass Mallets
3 Foot Pedals
1 Flex-a-Tone Beater (taken from a Flex-a-Tone)
2 Hard Yarn Mallets
2 Soft Yarn Mallets
1 Triangle Beater

Performance Notes

Percussion 1

6 Almglocken

- The almglocken sound one octave higher than written.
- The following written pitches are needed:



- The almglocken may be slightly (i.e., up to a quarter-tone) out-of-tune with each other and other instruments.
- The almglocken should be suspended horizontally to facilitate rapid playing.

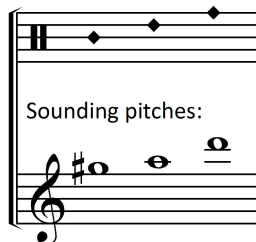
3 Call Bells

- Call bells are small, button-operated bells that are typically found next to “ring bell for service” signs. They can be found in most office supply stores and come in a variety of different sizes.
- The following pitches are needed:



- If possible, the call bells should be slightly out-of-tune with each other, Player 2’s call bells, and the crotales, so they sound as though they are microtonally-tuned.
- The call bell part is written using non-pitched notation rather than actual sounding pitches. The written notes, which have special noteheads, correspond to the sounding pitches as follows:

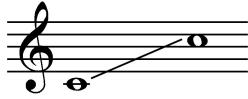
Notated pitches:



- The call bells are played with the feet and thus should be placed on a soft pad on the ground and secured so that they don’t move.

Crotales

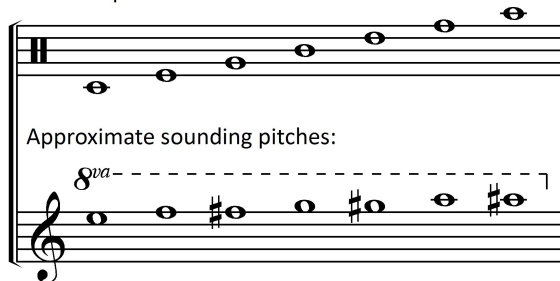
- The crotales sound two octaves higher than written.
- The crotales must span the following written range:



Flex-a-Tone (Standard)

- The recommended flex-a-tone is the smaller of the two models manufactured by Latin Percussion: LP1–5. Whichever brand is used, the flex-a-tone must be identical to Player 2's.
- The pre-attached beaters must be removed, and one of them must be used like a normal mallet to play the flex-a-tone.
- The flex-a-tone part is written using non-pitched notation rather than actual sounding pitches. The written notes correspond roughly to the following sounding pitches:

Notated pitches:



- The following special notations are used in the flex-a-tone part:



Strike the blade of the flex-a-tone in its most resonant location (i.e., its “sweet spot”).



Arrive on the indicated pitch at the indicated point in time, but do not strike the flex-a-tone.



Release the blade as you strike it, producing a rapid, downward glissando followed by natural vibrato.

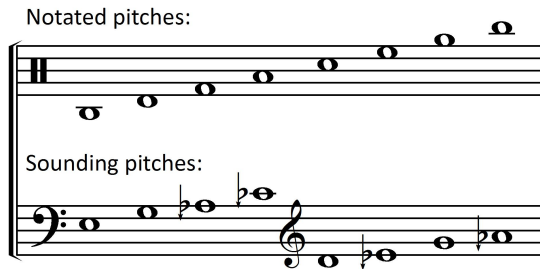
Hapi Drum

- The hapi drum is a metal tongue drum manufactured by HAPI Drum. This piece requires an eight-note HAPI Origin Tunable Drum in E minor.

- The eight notes of the drum need to be tuned to the following pitches. A flat with a downward arrow indicates that the pitch should be tuned three quarter-tones flat.



- The hapi drum part is written using non-pitched notation rather than actual sounding pitches. The written notes correspond to the sounding pitches as follows:



Liquid Triangle

- The liquid triangle is manufactured by Meinl Percussion.
- The following special notations are used in the liquid triangle part:



Strike the triangle.



Strike the flat surface of the liquid chamber.

Opera Gong

- The opera gong must be lower than Player 2's and produce a pronounced upward pitch bend when struck.

2 Pitch Pipes (High and Low)

- Both pitch pipes must be chromatic and circular. The recommended models are the Wm. Kratt Master Key MK1 and MK2.
- The high pitch pipe must span the following range:



- The low pitch pipe must span the following range:



- The pitch pipes can be slightly (i.e., up to a quarter-tone) out-of-tune with each other and other instruments.
- The pitch pipe should be held in place with your lips so that your hands are free to play other instruments.

Plastic Block

- The plastic block should be a synthetic woodblock, such as an LP Jam Block, Pearl Clave Block, or Meinl Percussion Block.
- The plastic block must be higher than Player 2's.
- The plastic block is notated on the following space with the indicated special notehead:



- The plastic block is played with a foot-pedal-controlled plastic or wood beater, possibly covered with light felt.

Sizzle Cymbal

- The sizzle cymbal must be fairly large (i.e., at least 22").

2 Stylophones (High and Low)

- The stylophone is a small, electronic, stylus-operated keyboard manufactured by Dubreq. Both of the stylophones required for this piece are S1 models.
- On the bottom of each stylophone is a tuning control. The low stylophone should be tuned so that its bottom note, which is notated as A^3 (i.e., the A below middle C), sounds a perfect twelfth lower, as D^2 . The high stylophone should be tuned so that its bottom note, which is likewise notated as A^3 , sounds a minor third plus a quarter-tone lower, as F-quarter-sharp³.
- The tone control, which is on the front of the instrument, must be set to 2 on both stylophones.
- The vibrato must be switched off on both stylophones.
- On both stylophones, the volume dial must be set so that it balances (at an *mp* dynamic) with the accompanying acoustic instruments.

2 Tings

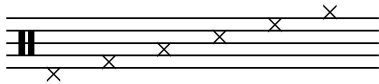
- Tings are mountable metal plates with brake-drum-like timbres that are manufactured by Panyard, Inc. If you cannot obtain them, you may substitute any metallic, brake-drum-like sound. Player 2 should then make similar substitutions for his or her tings so that their timbres are well matched to yours.
- The recommended sizes are the 5" high and the 6" medium-high. If you are using substitute instruments, they must both be higher than Player 2's ting substitutes.
- The tings are notated on the following lines with the indicated special noteheads:



- The tings are played with foot-pedal-controlled triangle beaters.

Trine

- The trine is a triangular, aluminum instrument designed and produced by British cymbal-maker Matt Nolan. It can be purchased at Steve Weiss Music or directly from Matt Nolan.
- The six triangular "levels" of the trine are notated on the following spaces with the indicated special noteheads:



- The trine must be suspended and then stabilized with fishing wire so that it doesn't spin when played.

Tri-Tone Samba Whistle

- The recommended model is the Latin Percussion LP352. Whichever brand is used, the samba whistle must be identical to Player 2's.
- The three pitches are notated on the following spaces:



- The samba whistle should be held with a single hand so that your other hand is free to play another instrument.

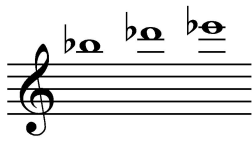
Percussion 2

Bell Tree

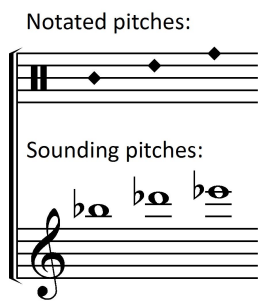
- The bell tree must be large and resonant, with a fairly exotic-sounding, microtonal tuning.

3 Call Bells

- Call bells are small, button-operated bells that are typically found next to “ring bell for service” signs. They can be found in most office supply stores and come in a variety of different sizes.
- The following pitches are needed:



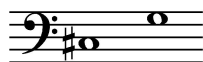
- If possible, the call bells should be slightly out-of-tune with each other, Player 1’s call bells, and Player 1’s crotales, so they sound as though they are microtonally-tuned.
- The call bell part is written using non-pitched notation rather than actual sounding pitches. The written notes, which have special noteheads, correspond to the sounding pitches as follows:



- The call bells are played with the feet and thus should be placed on a soft pad on the ground and secured so that they don’t move.

2 Chau Gongs

- The gongs should produce the following pitches—give or take a quarter-tone—when struck in their centers:



Chinese Cymbal

- The Chinese cymbal must be fairly large (i.e., at least 24”) and have a tam-tam-like quality.

5 Cowbells

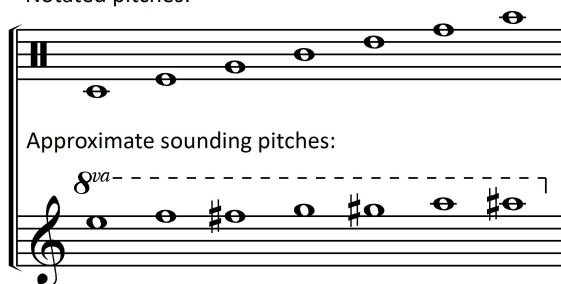
- Each cowbell should have a distinctly different “pitch” from the others, and the cowbells should be chosen so as to produce an exotic-sounding “tuning,” especially against Player 1’s almglocken. All of the cowbells should be in a similar range to Player 1’s almglocken.
- The five pitches are notated on the following lines:



2 Flex-a-Tones (Standard and Large)

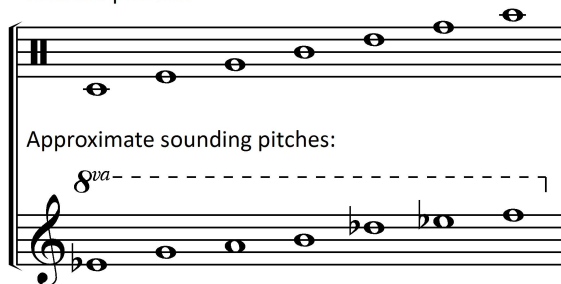
- The recommended standard flex-a-tone is the smaller of the two models manufactured by Latin Percussion: LP1–5. Whichever brand is used, the standard flex-a-tone must be identical to Player 1’s.
- The recommended large flex-a-tone is the bigger of the two models manufactured by Latin Percussion: LP1–8.
- The pre-attached beaters must be removed from both flex-a-tones, and one of the beaters must be used like a normal mallet to play the flex-a-tones.
- The large flex-a-tone must be played while it is lying on a soft table or pad. Do not hold it in your hand.
- The flex-a-tone parts are written using non-pitched notation rather than actual sounding pitches. For the standard flex-a-tone, the written notes correspond roughly to the following sounding pitches:

Notated pitches:



For the large flex-a-tone, the written notes correspond roughly to the following sounding pitches:

Notated pitches:



- The following special notations are used in the flex-a-tone parts:



Strike the blade of the flex-a-tone in its most resonant location (i.e., its “sweet spot”).



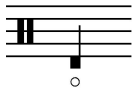
Arrive on the indicated pitch at the indicated point in time, but do not strike the flex-a-tone.



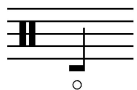
Release the blade as you strike it, producing a rapid, downward glissando followed by natural vibrato.

Helix Bowl

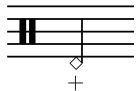
- The helix bowl is manufactured by Meinl Percussion.
- The following special notations are used in the helix bowl part:



Scrape the coil while holding the bowl away from your body.



Tap the coil while holding the bowl away from your body.



Press the bowl against your body without scraping or tapping the coil.

Kazoo

- The kazoo should be held in place with your lips so that your hands are free to play other instruments.
- Do not transpose the indicated pitches to another octave; if necessary, hum in falsetto to reach them.

Opera Gong

- The opera gong must be higher than Player 1’s and produce a pronounced upward pitch bend when struck.

Plastic Block

- The plastic block should be a synthetic woodblock, such as an LP Jam Block, Pearl Clave Block, or Meinl Percussion Block.
- The plastic block must be lower than Player 1’s.

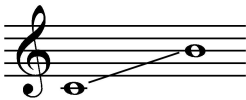
- The plastic block is notated on the following space with the indicated special notehead:



- The plastic block is played with a foot-pedal-controlled plastic or wood beater, possibly covered with light felt.

12 Thai Button Gongs

- The gongs must span the following range:



- The gongs may be slightly (i.e., up to a quarter-tone) out-of-tune with each other and other instruments.
- The gongs must be suspended.

2 Tings

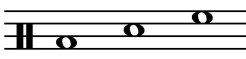
- Tings are mountable metal plates with brake-drum-like timbres that are manufactured by Panyard, Inc. If you cannot obtain them, you may substitute any metallic, brake-drum-like sound. Player 1 should then make similar substitutions for his or her tings so that their timbres are well matched to yours.
- The recommended sizes are the 7" medium and the 8" medium-low. If you are using substitute instruments, they must both be lower than Player 1's ting substitutes.
- The tings are notated on the following lines with the indicated special noteheads:



- The tings are played with foot-pedal-controlled triangle beaters.

Tri-Tone Samba Whistle

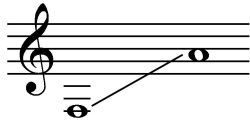
- The recommended model is the Latin Percussion LP352. Whichever brand is used, the samba whistle must be identical to Player 1's.
- The three pitches are notated on the following spaces:



- The samba whistle should be held with a single hand so that your other hand is free to play another instrument.

Vibraphone

- All bars in the following range must be partially covered with a sheet of aluminum foil:



The foil should be placed over the upper halves of the natural bars and the lower halves of the accidental bars. When playing on these bars, strike the portions of the bars that are not covered by foil. The resulting sound should contain a bright, sustained, metallic sizzle.

- The pedal must be fixed down for the entire piece.

Instrument Abbreviations

- Alm Almglocken
- B Gg Button Gongs
- B Tr Bell Tree
- C B Call Bells
- C Cy Chinese Cymbal
- C Gg Chau Gongs
- Cro Crotales
- Cwb Cowbells
- Fx-T Standard Flex-a-Tone
- H Dr Hapi Drum
- H P P High Pitch Pipe
- H Sty High Stylophone
- Hx B Helix Bowl
- Kz Kazoo
- L Fx-T Large Flex-a-Tone
- L P P Low Pitch Pipe
- L Sty Low Stylophone
- L Tr Liquid Triangle
- O Gg Opera Gong
- Pl B Plastic Block
- S Cy Sizzle Cymbal
- S Wh Samba Whistle
- T Tings
- Trn Trine
- Vb Vibraphone

Other Abbreviations

- Br Brass Mallet(s)
- Ft Foot/Feet or Foot Pedal(s)
- Fx B Flex-a-Tone Beater
- H Yn Hard Yarn Mallet(s)
- S Rb Soft Rubber Mallet(s)
- S Yn Soft Yarn Mallet(s)
- Tr B Triangle Beater(s)

Note: Mallet changes are indicated with $X \rightarrow Y$ expressions, where X represents the mallet(s) being set down, and Y represents the mallet(s) being picked up. Thus, for example, $1 \text{ Tr B} \rightarrow 2 \text{ S Yn}$ indicates to set down one triangle beater and pick up two soft yarn mallets.