

Five Stages

vocalizing percussion solo

— with optional offstage brass —

Taylor Brook
2010

percussion battery

Only guidelines are given concerning the percussion battery, and the percussionist is responsible for choosing the specific percussion instruments to be used. A total of eleven instruments are required: three skin, two wood, four metal and one rattling/long-resonance metal. Each instrument must be able produce multiple discernible timbres — two for each of the woods and three for all other types. In choosing the instruments, it's possible to use anything that fulfills these guidelines; however, it's important to consider the overall sound that these instruments will produce. The instruments may be pitched or non-pitched, as the performer prefers. Most importantly, they should be resonant and timbrally rich enough to sustain the interest of the audience throughout the duration of the performance.

This setup is notated in the following manner:

3 skins

resonant/deep ————— dry/high ————— rimshot-type sound —————



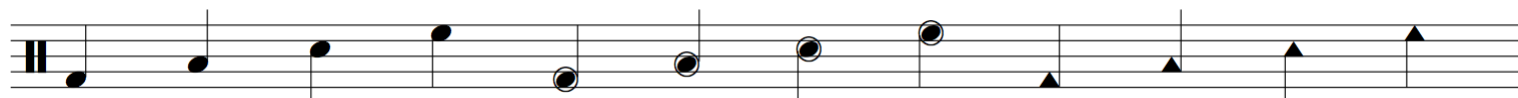
2 woods

primary ————— secondary —————



3 metals

primary ————— secondary ————— tertiary —————



1 rattling/long-resonance metal

primary secondary tertiary



The percussionist should tweak and alter their percussion setup while working on the piece as they see fit. The choice of mallets is also left to the performer. The number of mallet changes should be kept to a minimum, ideally the same mallets would be used throughout.

public space versus concert hall performance

One impetus behind calling for undefined instruments is to provide the work with the versatility of performance in any type of space. One could imagine anything from a sombre salon concert, performing the piece with metal bowls, an udu drum and muted tom-toms using finger picks as mallets, to a performance in a busy public square on large sheets of metal and booming field drums, to a nightclub performance on an amplified drum kit.

optional offstage brass

The final passages of the piece calls for as many offstage brass as possible, though it is also possible to have none. Very little coordination is required for the offstage instruments — they must know when to begin as well as anticipate the ending so that they can crescendo to that moment. The offstage brass may sustain any note from the final chord, however, the B-natural must be played by at least one instrument.

When a performance includes the offstage brass, it is essential that the brass players not be visible to the audience. If the performance is in a public space or a concert hall where concealing the brass is not possible, the brass players should be as hidden as possible, concealing their instruments until just before they play. The brass entry must be a total surprise, sneaking in without the audience knowing and eventually completely dominating the sound.



The singular brass chord used in this piece is shown in the example on the left.

The accidentals are notated thusly:

♯ - raise by a quarter tone

♯ - very slightly (12th tone) lower than an ordinary natural or sharp

↓ - lowered by a sixth tone

general notation

irregular time signatures:

In order to notate certain irrational rhythms, the following way of notating non-tradition time signatures has been used:

$\frac{8}{3}$ signifies a bar with eight triplet-eighth notes.

$\frac{4+2}{4}$ signifies a bar with four quarter notes plus two quintuplet-quarter notes.

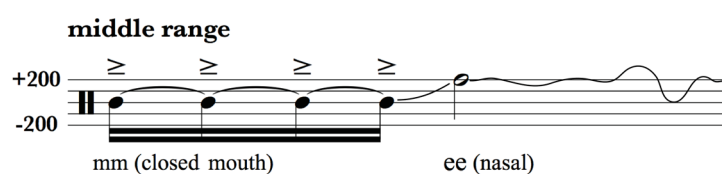
percussion techniques

d.s. - signifies unmeasured double-strokes on the beat, if the chosen instruments or mallets do not allow for double strokes, a second attack is played as fast as possible, wherever the passage allows.

\otimes / \bullet - these noteheads signify deadstrokes, if the chosen instruments or mallets do not allow for a deadstroke, an attack point on the instruments should be found with a muted tone.

vocalizations

This work calls for the percussionist to vocalize — any voice type and range will work as the pitch notation of the vocalizations are notated in a relative fashion. In this notation, range is given in place of traditional pitch notation. An example of the notation is given below, followed by a detailed explanation:



The numbers to the left of the staff signify the range in cents (hundredth of a tone). The performer must first choose a pitch in their middle range that will function as a reference pitch. This reference pitch becomes the central line of the staff. In the above example, the top line is a major second above and the bottom line a major second below. Between these pitch extreme the pitch space is divided equally; in this case, each step is a quarter-tone. The drawn line shows glissandi in the pitch space.

The performer should learn the vocalization as precisely as possible, however, the vocalization must be performed gesturally and the exactness of the pitches are secondary to their overall shape and expression of meaning. With this in mind, the rhythms must be performed precisely to maintain a convincing performance.

A traditional staff is used for vocalizations in the final passage in order to match the B-natural played in the offstage brass. If no brass is used in the performance, the percussionist doesn't need to sing this final passage on a B-natural, but may choose any central pitch, as they have for the unconventionally notated passages.

\odot / \bullet - these noteheads signify and audible inward breath through the mouth

$\triangle / \blacktriangle$ - these noteheads signify and audible inward breath through the nose

\otimes / \bullet - these noteheads signify declamatory vocal style, even closer to speaking than sprechstimme.

throat vibrato - this is a strong vibrato by using the glottal stop. This vibrato may be used rhythmically or as fast as possible, as well as spanning varying degrees of pitch space.

dynamics and balance

The dynamics of the percussion instruments and vocalizations should always be interpreted as relative to one another. For example, if the percussion instruments are generally very quiet, then dynamics of the vocalizations should be adjusted to a more subdued level to match.

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INTRODUCTION

Very Slow ♩ = 42
high range (falsetto)
measured throat vibrato

Vocalizations

Instruments

4/4

mmm (mouth closed) → à (nasal) → mm → à

d.s.

ppp mp mf

3

wide throat vibrato

pp mp mf mp p ppp p

6

d.s.

mf ppp p

8

ppp mp ppp

d.s.

10

(d.s.)

mf pp p pp

I - DENIAL

♩ = 112

Vocalizations

Instruments

14

comfortable, middle range

hmm (mouth closed)

mp pp mp p

mp pp

19

hmm → ee

hee

hmm → ee → mm

hmm → ee → mm

pp mp pp mf

pp mp

ff

MECHANICAL

WITH SUBLE, NERVOUS VIBRATO

23 *mp* **4/4** **8/5** **8/3**

MECHANICAL → NERVOUS (throat vib.)

MECHANICAL

27 *p* *mf* **4/4** **7/8**

hmm → à (slightly nasal) | hmm | heh | hmm | hah

NERVOUS

MECHANICAL

NERVOUS *mfpp*

31 **3/4** **1/3** **5/8** **2/3** **4/4** **3/4** **4/4**

hmm | heh | hmm | hah | hmm d.s. | heh | hmm

norm → nasal

35 *mfpp* *ff* **4/4** **ff** **pp** **f**

ee-mm → ee

♩ = 124 (SLIGHTLY FASTER) WITH NERVOUSNESS

(throat vib.) *mf*

39 *p* *mf* **3/4** **3/4** **3/4** **3/4**

hmm | hah | hmm | heh | hmm | hah

norm

44 *mp* *p* **5/4** **5/4** **3/4** **3/4** **ff** **< f** **< ff** **< fff**

hmm | heh | hmm | hah | hmm | ee

nasal → norm

48 *ff* *ppp* *f* **3/4** **3/4** **3/4** **3/4** **mp** **f** **mp** **ff** **mp**

mm | hu-ah

53 *mp* *p* *mp*

4/4 4/4 2/4 4/4

hmm d.s. 3 heh duh uh 3 heh mm 3 ooh

f *mf* *ff* *mp* *mf*

58 *p* *mp* *p* *mp* *fp* *f*

4/4 3/4 4/4 5/8

d.s. 5 3 d.s.

p *ff* *mp* *f*

62 *mp* *fp* *ff* *p* *mf* *fp* *ff*

3/4 1/3 3/4 1/3 7/8 8/8 9/8 4/4

tee hua hmm hua tee

d.s. 3 3 d.s.

mp *ff* *mp* *ff*

66 *mp* *fp* *ff* *p* *f* *mp* *mp* *ff*

4/4 10/8 4/4 2/4 9/8

hmm hua tee hua hmm hua

d.s. 3 3 3 3

mp *ff* *mp*

INTERLUDE II

(♩ = ♩) ♩ = 83 POCO RIT. ----- ♩ = 62

69 *fp* *f* *p* *mf* *ppp*

9/8 4/4 4/4 7/8

tee oo mm

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

II - ANGER

♩ = 72 (SLIGHTLY FASTER) mid-high range

(♩ = ♩) ♩ = 90

77 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *f*

3/4 2/4 3/4 1/3 3/4 2/4

à (slightly nasal) à heh à

f *mf* *f* *mf* *f* *mf* *f* *mf*

81 **2** **3 1** *p* < *mf* > *p* < *mf* > **3** **2**

+400
-400

à heh

f *mf* *f* *mf* *p* *f* *mf* *f* *mf*

85 **3 1** *p* < *mf* > *p* < *mf* > **3** **2** **3 1** *p* < *mf* > *p* < *mf* > **3**

+400
-400

à heh à he - ee

f *mf* *mp* *f* *mf* *f* *mf* *f* *mf*

89 **3** *p* < *mf* > **2** **3 1** *p* < *mf* > *p* < *mf* > **3** *p* < *mf* > **2**

+400
-400

à heh à

f *mf* *f* *mf* *f* *mf* *ff* *f* *mf* *mp* *mf*

93 **2** **3 1** *p* < *mf* > *p* < *mf* > **3** *p* < *mf* > **2**

+400
-400

à heh à

f *mf* *mp* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

97 **3 1** *p* < *mf* > *p* < *mf* > **2** **3 1** *p* < *mf* > *p* < *mf* > **3**

+400
-400

à he - ee à heh

mf *ff* *mf* *ff* *f* *mp* *mf* *f* *mf* *f* *mf* *ff* *mf* *ff*

101 **3** *p* < *mf* > **2** **3 1** *p* < *mf* > *p* < *mf* > **3** *p* < *mf* > **2**

+400
-400

à heh d.s.

f *mf* *f* *mf* *f* *ff* *f* *mf* *mp* *mf* *mp*

105 **2** **3 1** *p* < *mf* > *p* < *mf* > **3** *p* < *mf* > **2**

+400
-400

à heh

f *mf* *f* *f* *mf* *ff* *f* *mf* *mp* *f* *mf*

137 *p* *mf* *p* *mf* *p* *mf*

3/4 2/4 3/4 1/4 3/4 2/4

à he - ee

f *mp* *f* *mf* *ff* *f* *mp*

141 *p* *ff* *p* *mf* *p* *mf* *p* *mf*

2/4 3/4 1/4 3/4 3/4 2/4

à heh

f *mf* *f* *mf* *ff* *mp* *ff* *mp* *ff* *mp*

146 *p* *ff* *p* *mf* *p* *mf* *p* *mf*

2/4 3/4 1/4 3/4 2/4

shack fick chick dut rat hut he - ee

ff *mf* *ff* *mf* *ff* *mp* *ff*

150 *p* *ff* *p* *ff* *p* *ff* *f* *mf* *f* *mf*

3/4 1/4 3/4 1/4 3/4 1/4 3/4 2/4

hut fick chick dut rat shack he - ee fick hut chick dut rat shack heh hué é é

ff *mp* *ff* *f* *mf* *f* *mf*

(♩ = ♩) ♩ = 96

nasal

154 *f* *mf* *f* *mp* *pp* *f* *norm* *pp*

3/4 1/4 3/4 2/4 3/4 1/4 3/4 2/4

hué é é hué é hué é oo ah

f *mf* *f* *mp* *pp* *f* *norm* *pp*

(♩ = ♩) ♩ = 64

INTERLUDE III

RIT *pp* *p* *pp* *mp* *pp* *mp* *p* *pp* *p* *pp* *ppp*

♩ = 48

III - BARGAINING

♩ = 72 WITH LIGHTNESS

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

mid-low range
mp

167 4/4

+400
-400

si je i-o i-o

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

170

+400
-400

if eye pe-ro si yo ru-é gu-o

p *mp* *p* *mp* *p* *mp* *p* *mp* *p*

173

+400
-400

moshimo ikawa mi mi je i no

mp *p* *mf* *mp* *p* *f* *mp* *p* *mf*

176

+400
-400

si pe-ro eye i-o pe-ro si yo i-o i-o

mp *p* *mp* *p*

mid-high range
< *mf* *mp* *mf* *p*

178 4/4

+400
-400

ikawa mimi ru-é gu-o moshi pe-ro si yo je i no ru-é gu-o si je i-o eye

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

181

+400
-400

ikawa mi ikawa mimi moshimo ru-é gu-o je i no

mp *f* *mp* *f* *mp* *p*

f *fff* BRUTALLY

184 *mf*

+400
-400

moshimo i-ka-wa moshimo pe-ro i mi-mi o ru-é i-ka-wa mipero moshi je

mf *f* *fff* *ff* *f* *ff* *f* *fff*

8 *mp*
186
+400
-400
je si i-o i-o yo si ro pay i-o i-o je si
6 6 6
d.s.
mp

INTERLUDE IV

♩ = 66 (SLIGHTLY SLOWER)

188
mp
pp
lowest line always *pp* all other notes always *mp*
pp 5 5

191
5 5 5 5 5 5

IV - BARGAINING
high range (falsetto)

195 *p*
+100
-100
à (slightly nasal) heh à heh à
f *p* *mp* *pp* *p* *mp* *p* *mf* *p* *mp*

199
+100
-100
heh à heh à
pp *p* *p* *mp* *pp* *p*

203
+100
-100
heh à
p *mp* *p* *mp* *pp* *p* *mp* *p* *mp* *pp*

208
+100
-100
à
p *ff*

212 *mp* *p* *ff*

f *ff* *p* *mp* *p* *mp* *f* *ff*

216 *mp* norm. → nasal

pp *p* *f* *ff* *p*

220 norm. *ppp* *mp*

ppp *mp*

224 *ff* *mp* *pp* *mp* *pp*

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

228 *fp*

f *ff* *mp* *p*

231 *mp* *p* *mp* *p* *mp* *p* *mp*

mp *p* *mp* *p* *mp* *p* *mp*

234 *p* *mp* *p* *mp* *p* *mp*

p *mp* *p* *mp* *p* *mp*

237

mp

ka i o é je oo shi mi guo yo ru i o é je oo ka

p mp p f ff mp

INTERLUDE V

♩ = 56 (SLIGHTLY SLOWER)

p ppp < p > mp ppp < p > mf ppp < p > mp ff ppp < p > p

mp mf f ff

mp ppp < p > ppp mp p

ppp < p > ppp ppp < p > ppp p mp

ppp < p > mp mf f p mp p f p

V - ACCEPTANCE

ALLARGANDO

(♩ = ♩) ♩ = 112

258

comfortable, middle range

da hmm

mp p mf pp

p p f mp

262 *mp* *f* *mp* *mp* *f* *mp* *f*

+400
-400

da 3 oo da 3 oo da 5

d.s. →

mp *f* *mp* *mp* *f* *mp* *ff*

266 *mp* *f* *mp* *f* *mp*

+400
-400

oo da 5 oo da 3 oo

d.s. →

mp *ff* *mp*

270 *mp* *ff* *pp*

+400
-400

ta

norm (non d.s.) d.s. nasal

||: i o é :||

ff *mp* *ff* *pp*

274 *mf* *p* *f* *p* *p* *f* *ff*

+400
-400

(d.s.) da 3 da 5

d.s.

mf *p* *f* *p* *p* *ff*

278 *mp*

+400
-400

doo oo doo oo doo oo doo oo

(d.s.) → 11:8 13:8 17:16 21:16

mp

282 *p* *mf* *p* *p* *f* *p*

+400
-400

oo

(d.s.) →

p *mf* *p* *p* *f* *p*

(d.s.) →

6 3 5 5

(d.s.) →

(d.s.)

d.s.

2 4

mp

(♩ = ♩) ♩ = 80

3/5

d.s.

optional offstage instruments

brass

pppp cresc. poco a poco to end

$\frac{3}{4}$ = 60

319

3

pp *mp*

4

pp *mp*

||: i o é⁵ je oo shi mi guo yo ru :||

pp *mp*

brass

323

ff

p *mf* *p*

(d.s.)

ff *mf* *mp* *ff* *mf*

ooh

brass

326

mf *f*

mf *mp* *ff*

da ta

ooh

mf *ff*

brass

328

fp *fff*

mf *f* *ff* *fff* *fff*

oo

há (nasal)

brass