Carol's Cliff

Music for piano, two percussionists,
and computer music

by Douglas Geers

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Carol's Cliff

Instrumentation/performance requirements:

Performer 1:
-piano
-toy piano
-large tam tam
-maracas
-vocalizations
-metallic straightedge, such as a ruler or butter knife (to scrape piano strings)

Performer 2:
-marimba
-claves
-set of 3 tom toms of varying sizes
-suspended cymbal
-vocalizations
-appropriate beaters for marimba and drums, including brushes

Performer 3:
-portable midsize tom tom or frame drum
-snare drum
-kick bass drum
-Large timpani (range of A2-Eb3)
-orchestral bells
-suspended cymbal
-3 gongs of differing sizes
-violin bow to bow gong
-suspended untuned metal bars (five or more)
-metal wind chimes
-crotales
-vocalizations
-appropriate beaters for drums and cymbal

Computer Music:

-Requires a CD or DAT player, and amplification. Two playback devices are preferred, so that computer music sections can be cued more easily and crossfaded with each other during performance if desirable.
-Ideally a computer music "DJ" should sit in the audience with a mixer to insure proper sound level and balance with the live musicians, but the tape could also be started and stopped from the stage.

Notes:

The first five sections of this piece should be played *attacca*. Small gaps between the instrumental sections are acceptable as long as the computer music part continues to play during these pauses.

Performers should feel free to take expressive liberties with the notated rhythms where appropriate: For instance, when the music is referring to jazz or hip hop, let it swing if it wants to.

In the first section, each performer should vocalize in a relatively chant-like manner--not operatic singing! I have envisioned the players each chanting on only one pitch throughout, possibly in a tonic-perfect fifth-octave arrangement. However, this is not required.

The syllables vocalized are pronounced as follows:

"pi-yah": "pie" (as in "a piece of pie") "yah" (with the vowel in "fa" of "father")
"woosht": The vowel is pronounced as in the word "clue."
"coy-boy": Each of these is pronounced to rhyme with "toy."

Section 1 is designed that the performers can begin the piece offstage, possibly in the back of the performance space, and move about during the performance. This section ends with four measures which may repeated (with improvised variations, if desired) while the performers move into position for the second section.

Section 2 presents three essentially non-related musical activities happening simultaneously. Because of this, exact synchronization is not necessary among the performers during this section.

In Section 3, the timpani plays several glissandos. The descending glissandos are meant to move from a defined pitch to the lowest possible pitch on the instrument. The rising glissandos are meant to move from this lowest position to a (relatively) definite pitch. Whenever the glissando is followed by a rest, allow the sound to decay naturally.

During Section 6 the pianist is instructed to scrape the strings inside the piano. This should be done by "scraping" along a cluster of low pitched strings with the edge of a metal object, such as a metal ruler or a dull knife. While this is happening, the performer should place an object on the piano's sustain pedal if he or she cannot reach it while scraping the strings.

The pre-recorded sounds are meant to serve as a frame or setting for the rest of the piece. The tape should not dominate the live action, and there are no points of required synchronization with the performers. Begin the tape between ten to thirty seconds before the musicians begin to play and let it roll continuously as they perform. If the tape is longer than a performance of the live music--which is very likely--simply fade the tape as the performers reach the end of the score; or, let it run to the end, if you prefer.

Percussion Key:

Section 6:

Player 2:	cymbal highest tom middle tom low tom
Player 3:	wind chimes highest gong middle gong low gong snare drum metal bars

Section 7:

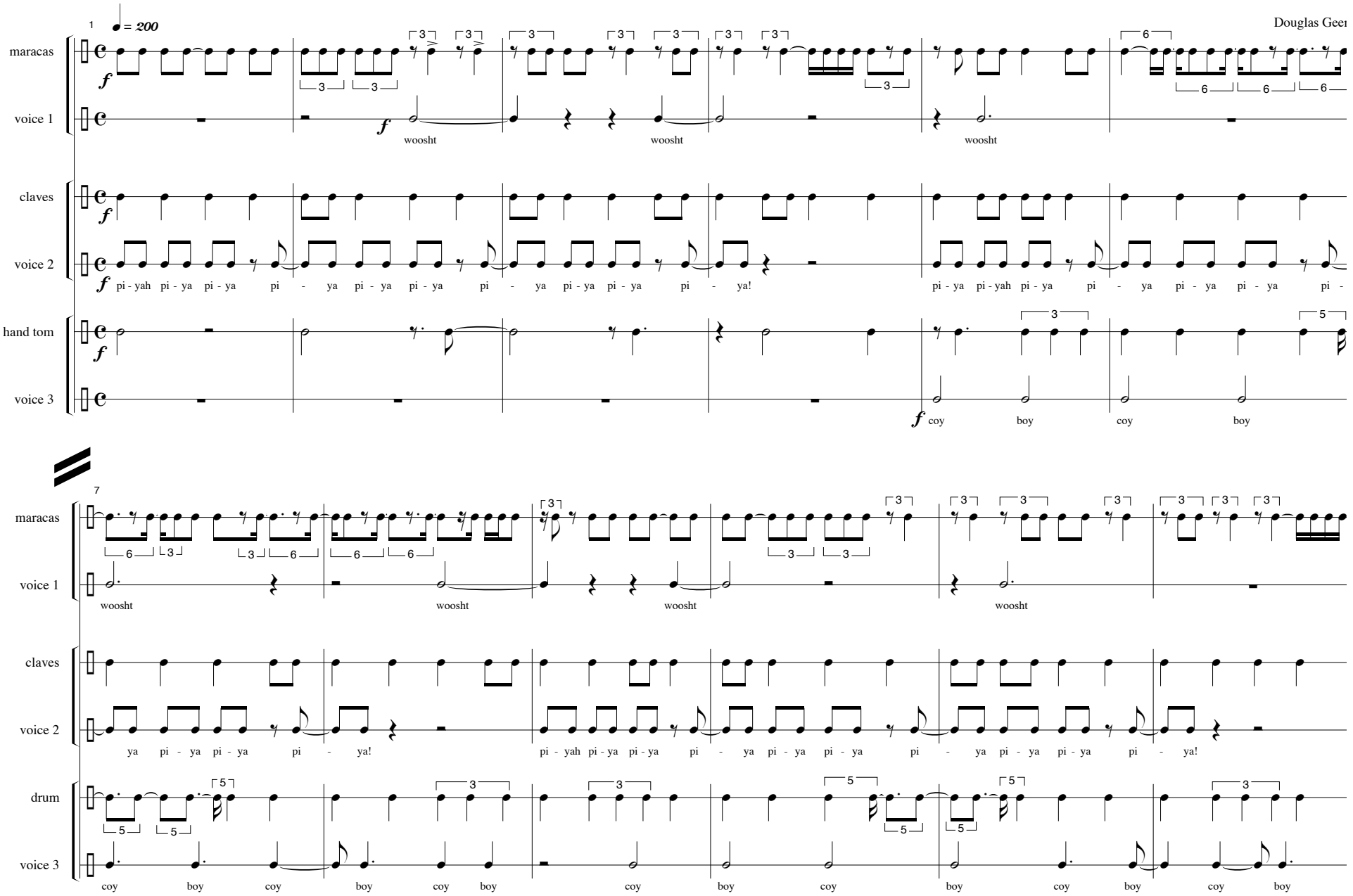
Player 3:	same as section 6, plus crotales at pitch as indicated.

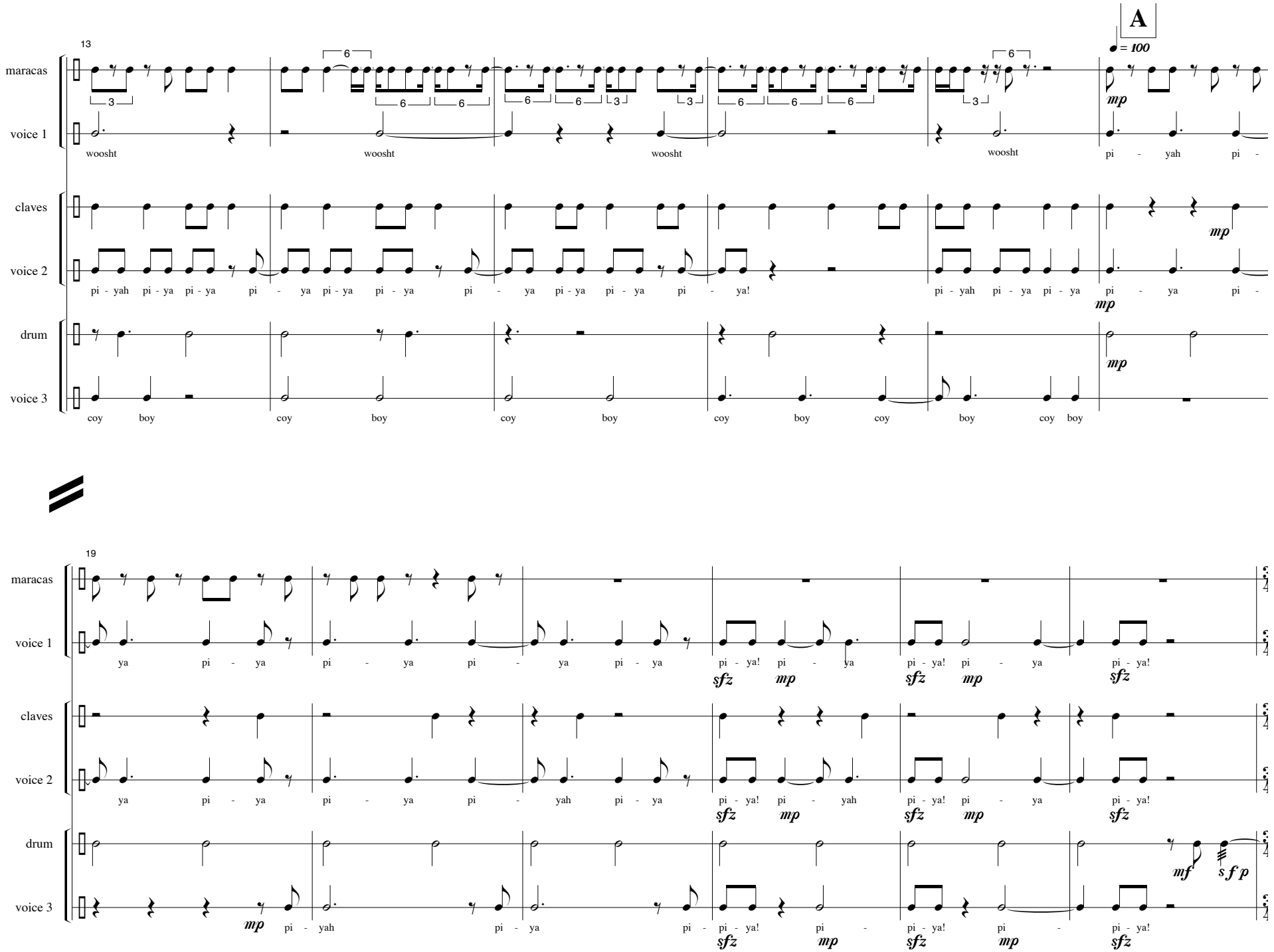
Carol's Cliff

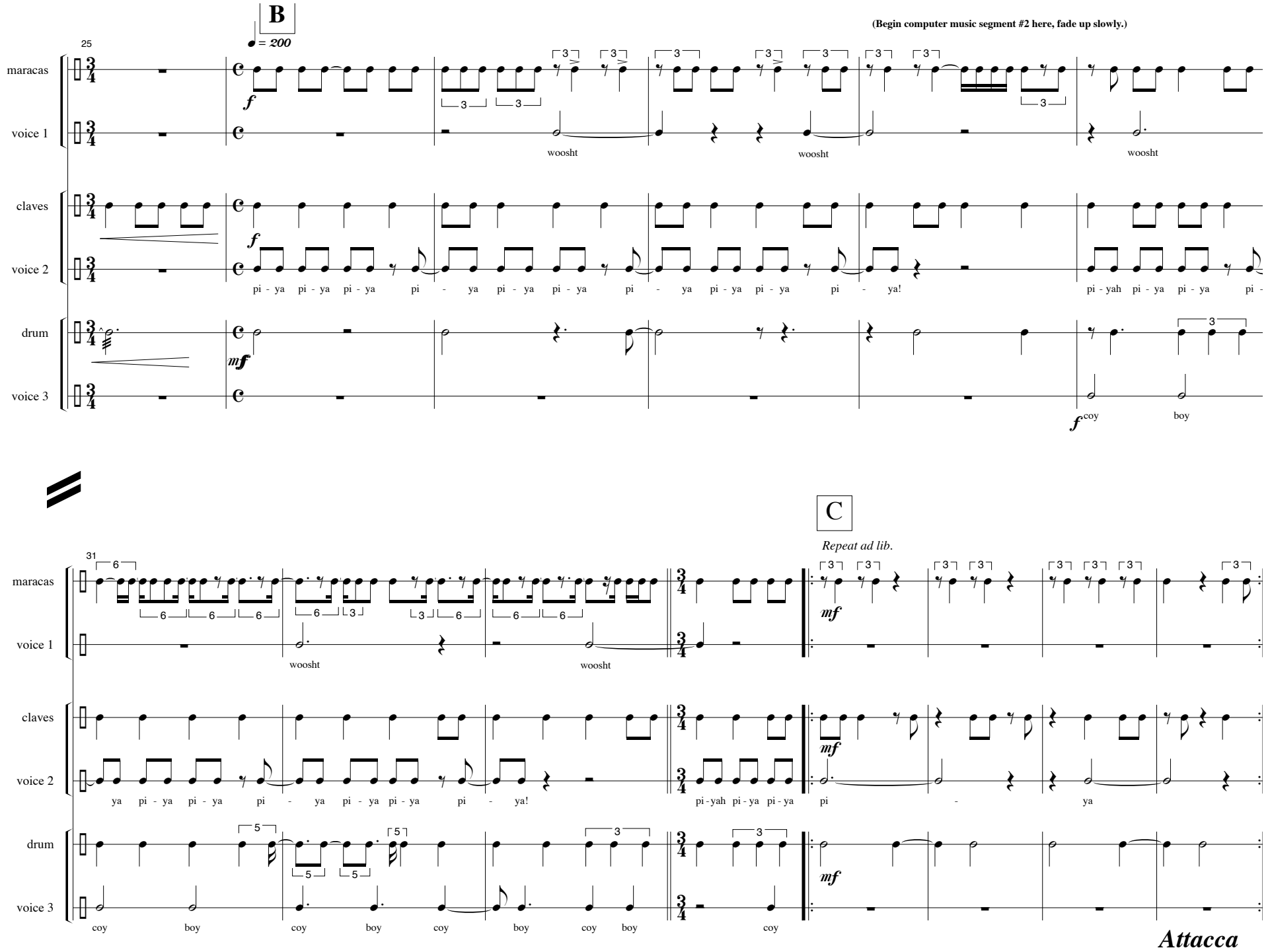
1: Incantation

(Begin computer music segment #1.
Instruments begin as echoes of the word "Mars" die away.)

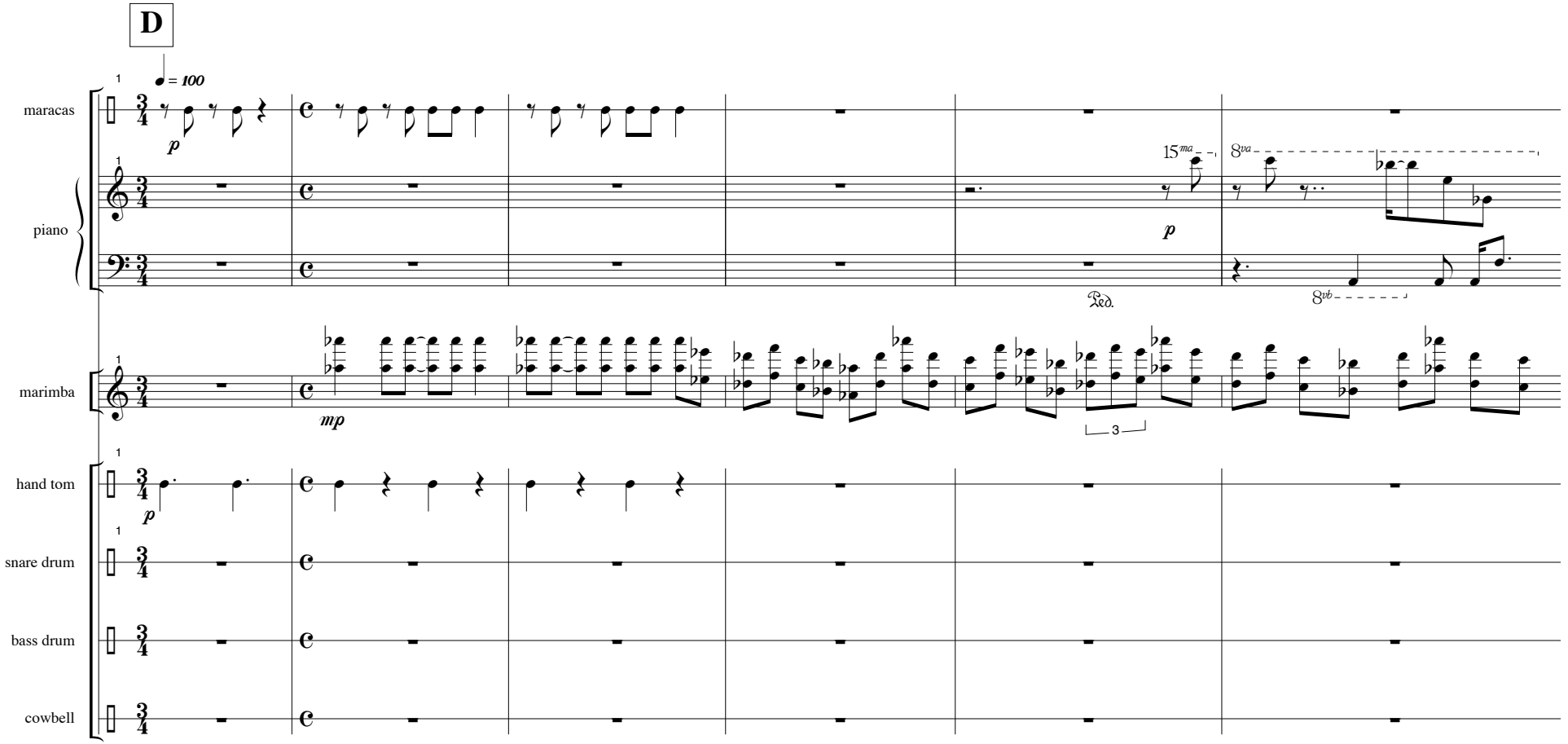
Douglas Geer

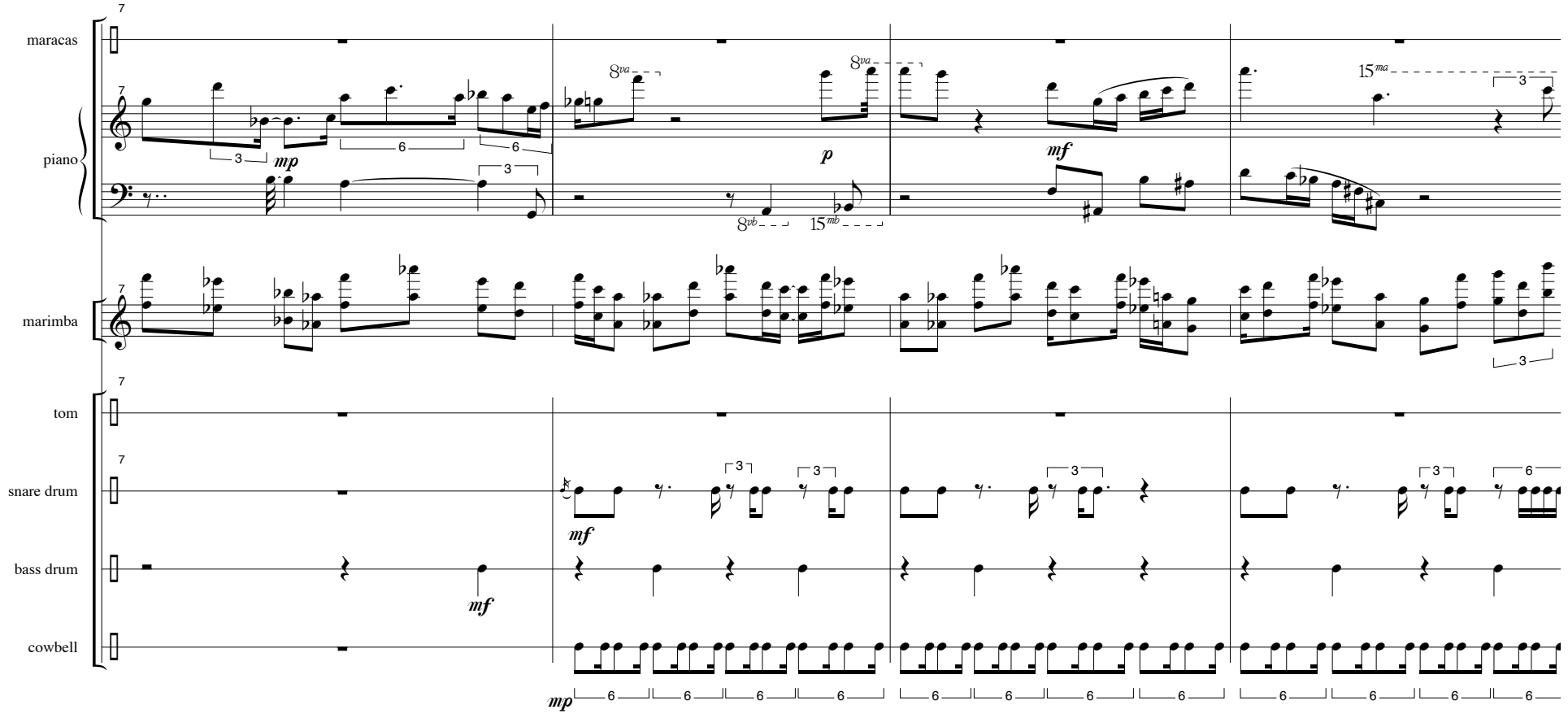

1
♩ = 200
maracas
voice 1
claves
voice 2
hand tom
voice 3
woosht
pi - yah pi - ya pi - ya pi - ya

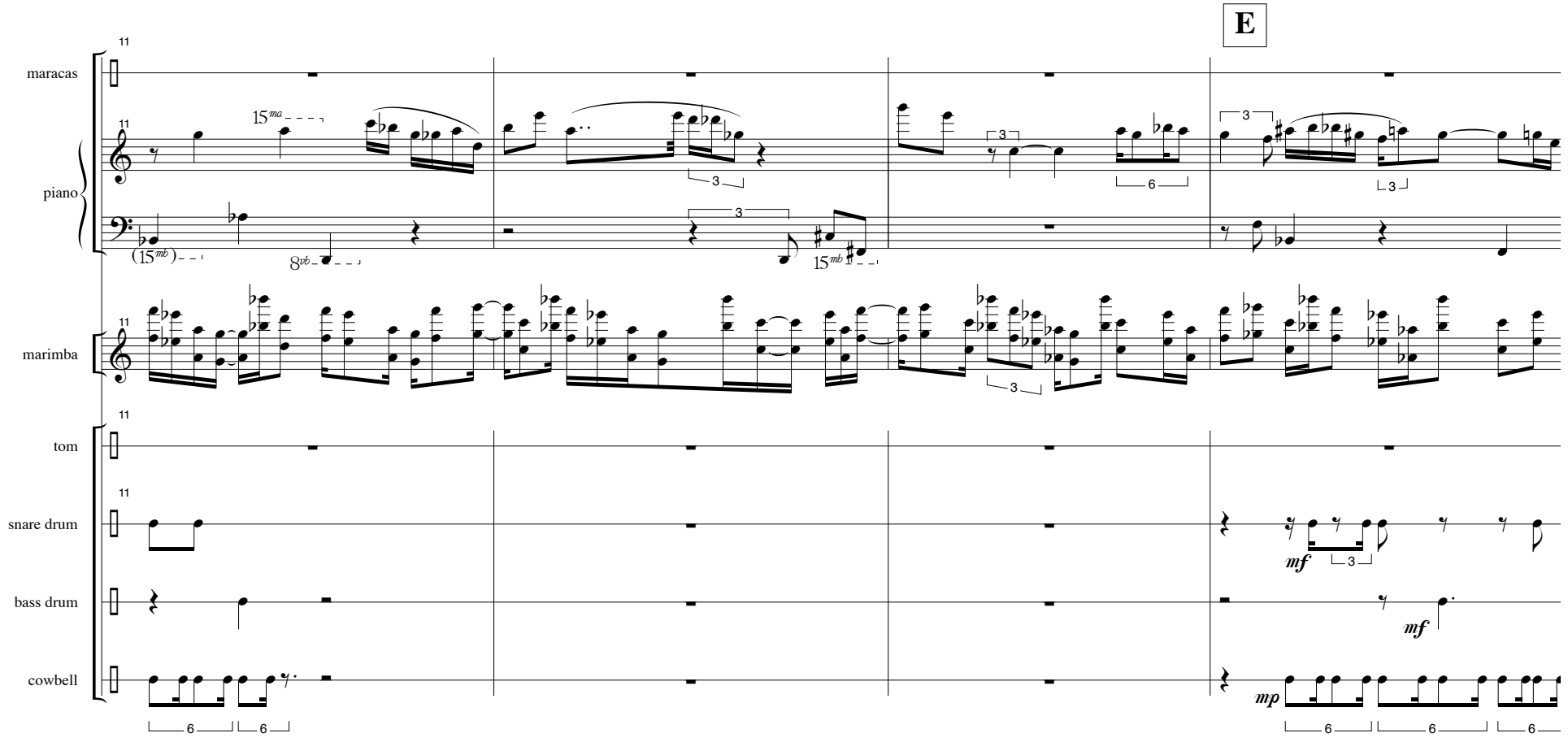

A
♩ = 100
13
maracas
voice 1
woosht woosht woosht woosht pi - yah pi -
claves
voice 2
pi - yah pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya! pi - yah pi - ya pi - ya pi - ya pi -
drum
voice 3
coy boy coy boy coy boy coy boy coy boy coy boy
19
maracas
voice 1
ya pi - ya pi - ya pi - ya pi - ya pi - ya! pi - ya pi - ya! pi - ya pi - ya!
claves
voice 2
ya pi - ya pi - ya pi - yah pi - ya pi - ya! pi - yah pi - ya! pi - ya pi - ya!
drum
voice 3
pi - yah pi - ya pi - pi - ya! pi - pi - ya! pi - pi - ya!

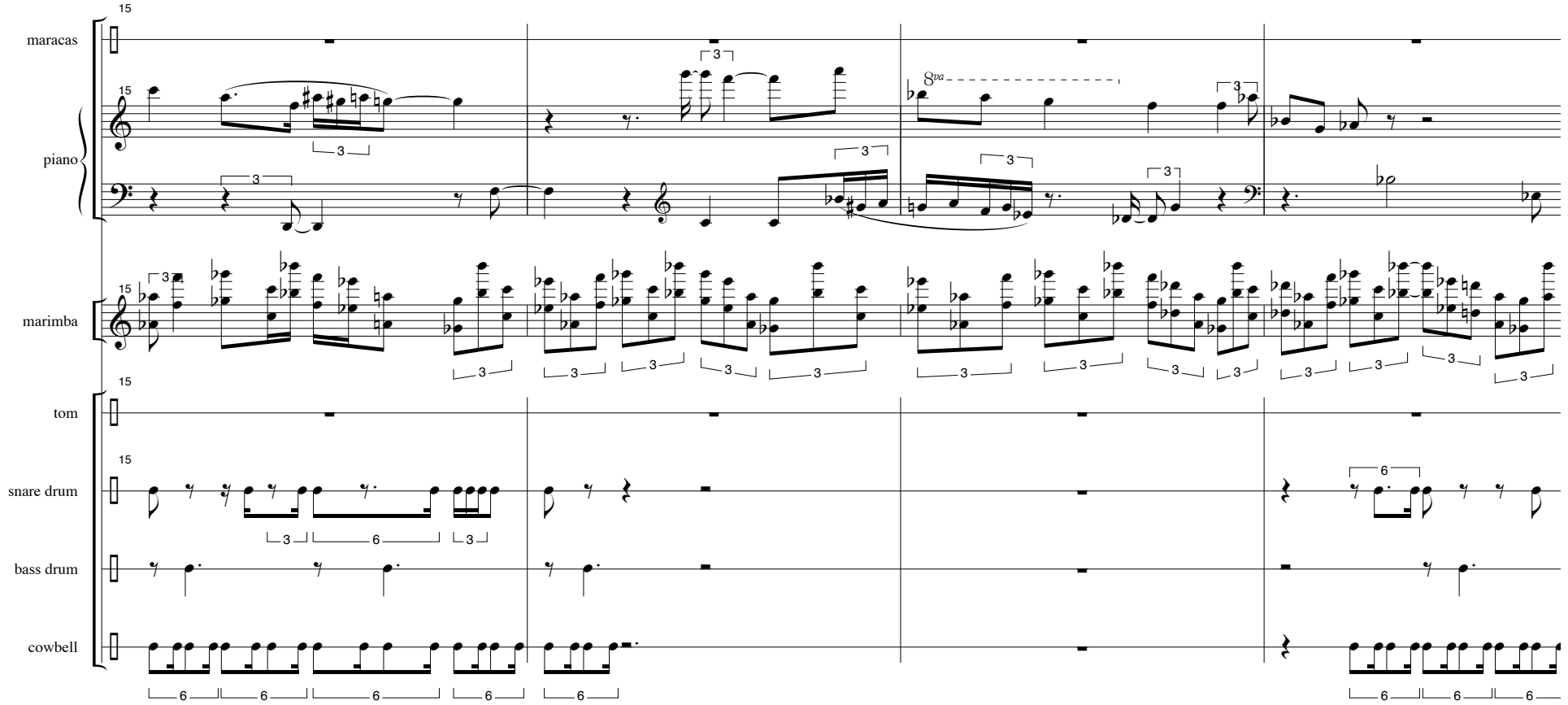

B
♩ = 200
(Begin computer music segment #2 here, fade up slowly.)
25
maracas
voice 1
claves
voice 2
drum
voice 3
f
mf
woosht
woosht
woosht
pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya!
pi - yah pi - ya pi - ya pi -
coy
boy
C
Repeat ad lib.
31
ya pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya!
pi - yah pi - ya pi - ya
pi - ya
coy boy coy boy coy boy coy boy coy
Attacca

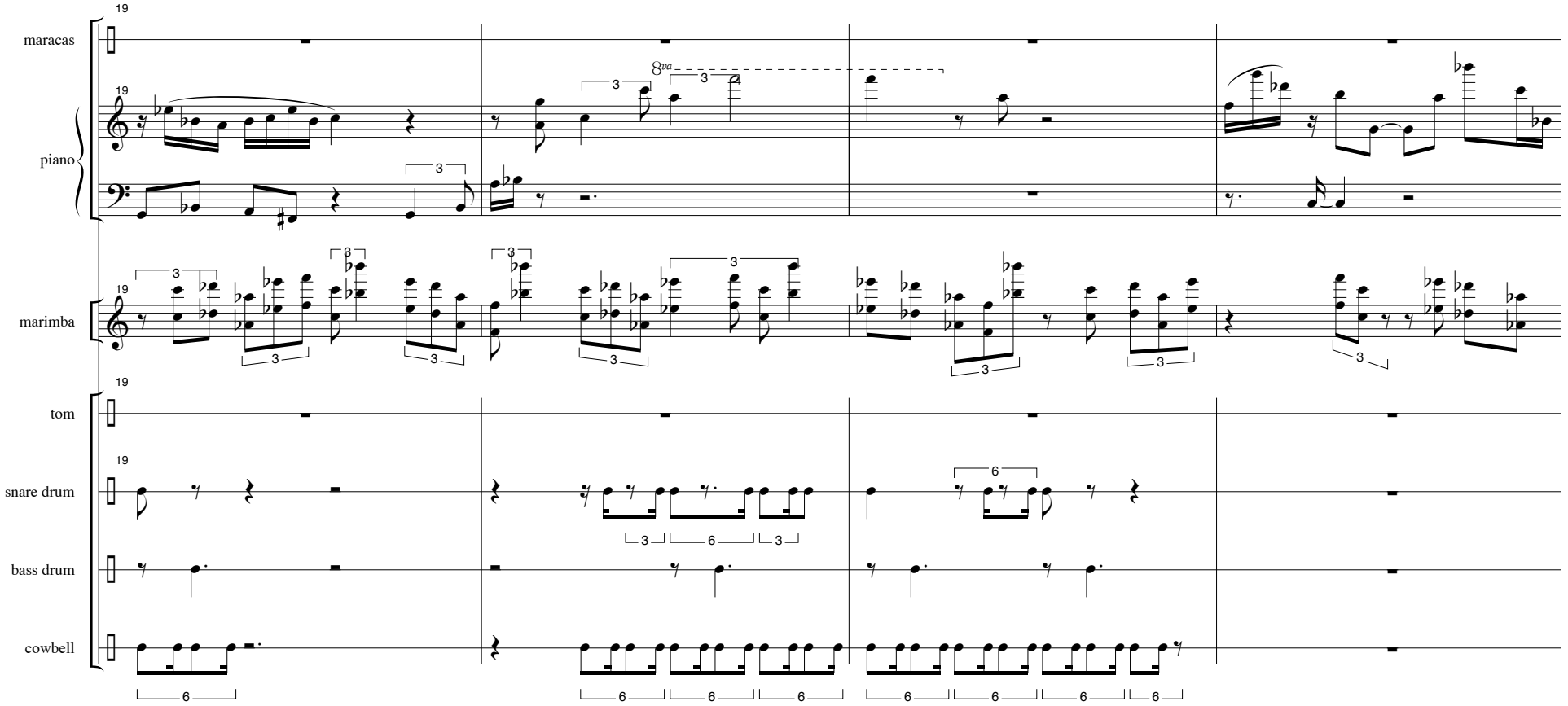
2: Trip Hop

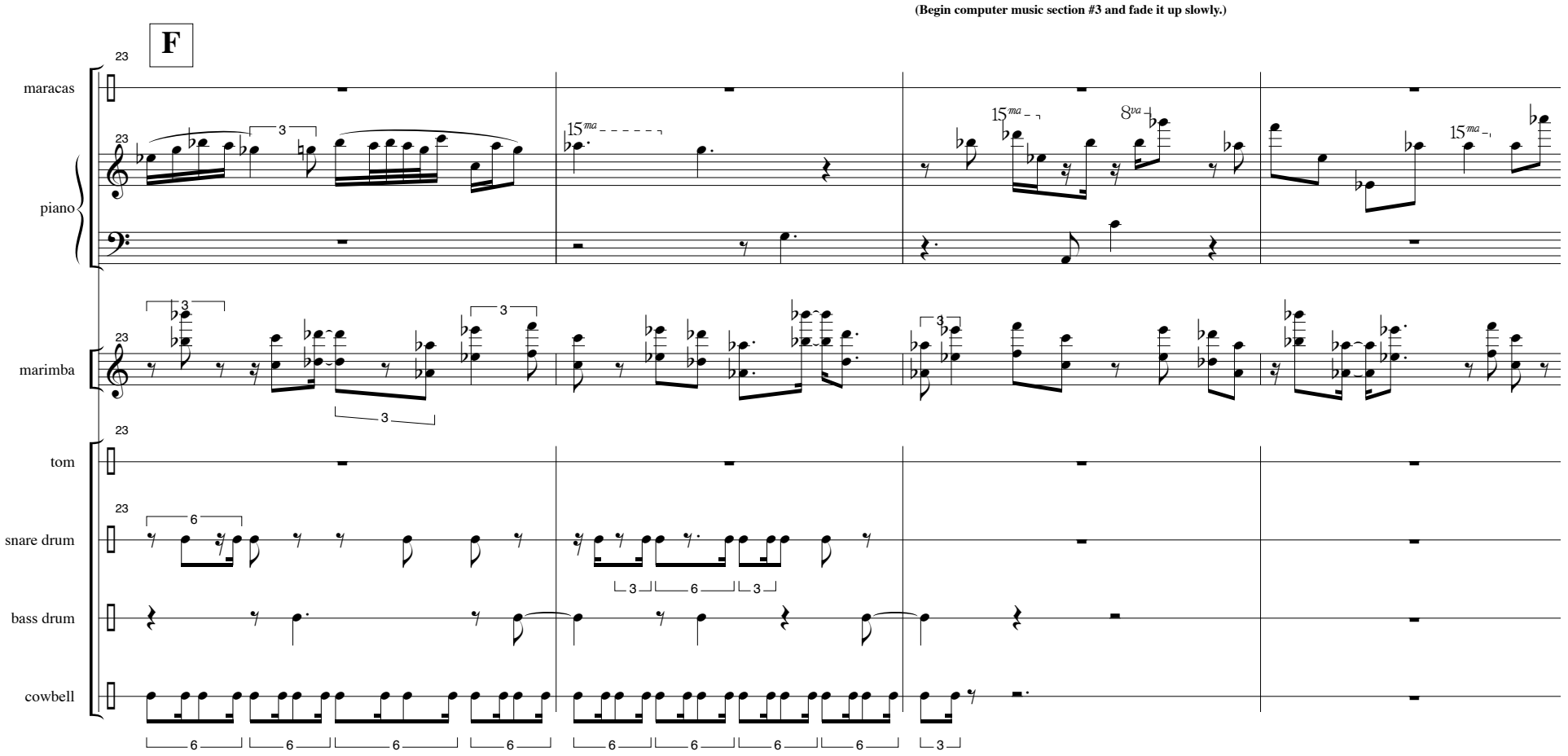

D
♩ = 100
maracas
piano
marimba
hand tom
snare drum
bass drum
cowbell
p
mp
15ma
8va
8vb
Ped.
3

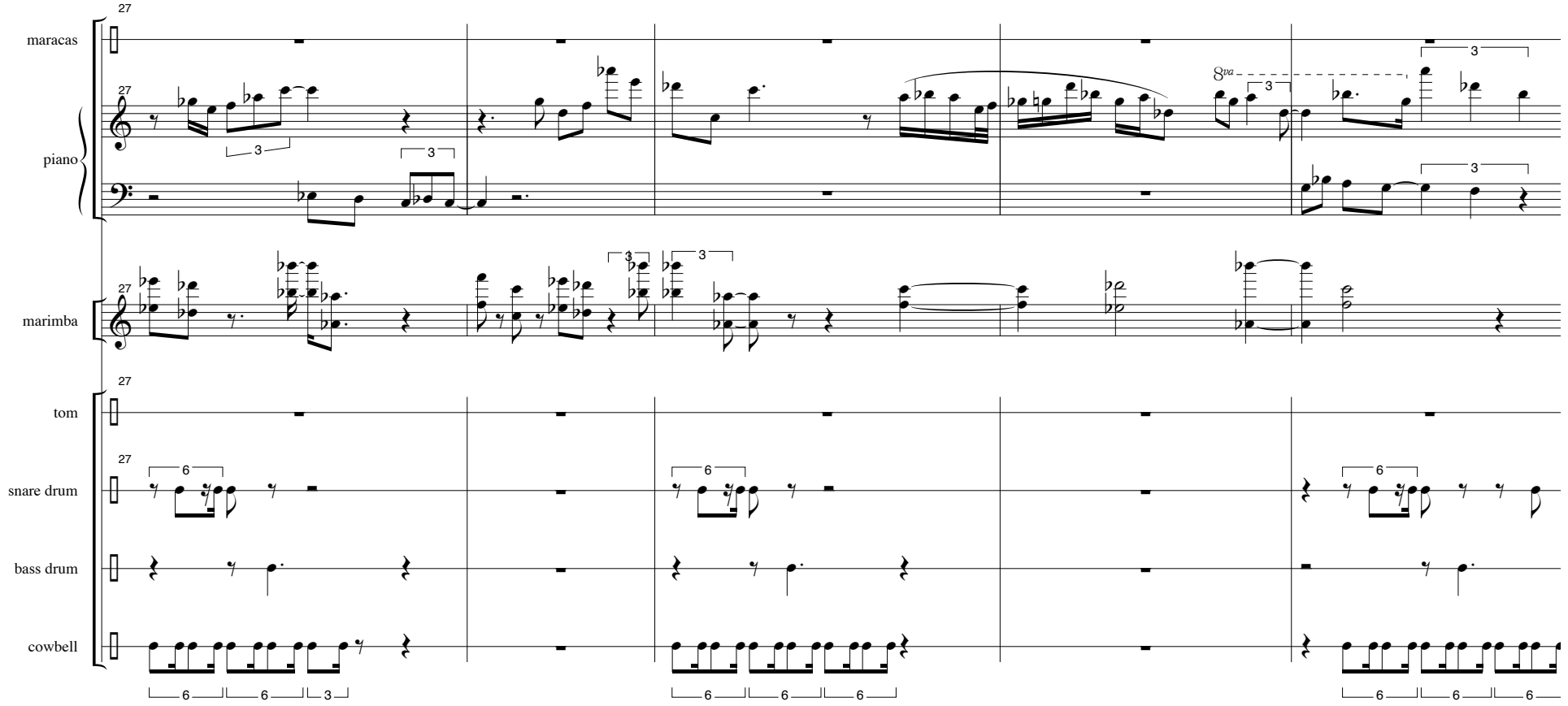

maracas
piano
marimba
tom
snare drum
bass drum
cowbell
7
mp
p
mf
8va
8vb
15ma
15mb
3
6

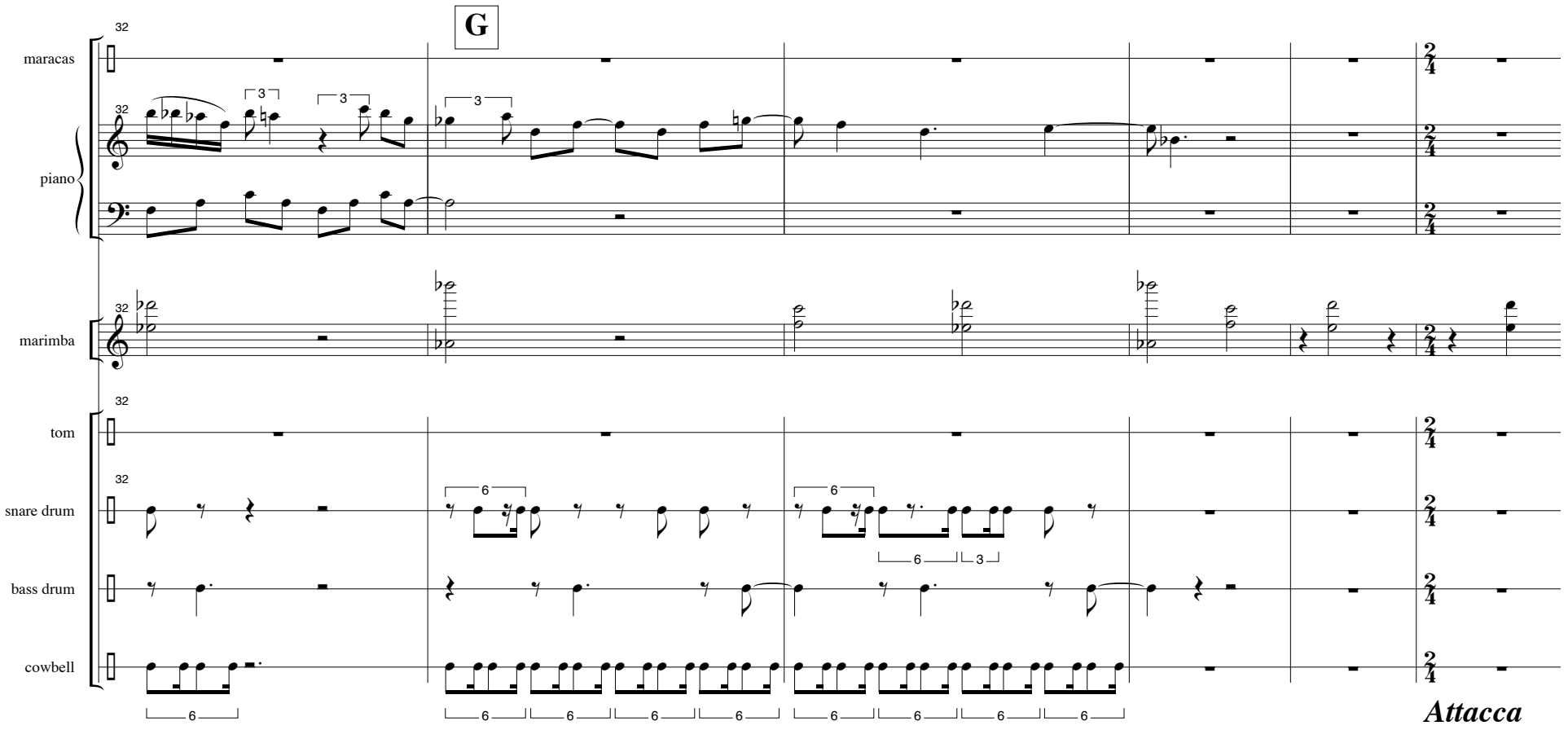

E
maracas
piano
marimba
tom
snare drum
bass drum
cowbell
11
15ma
(15mb)
8vb
15mb
3
6
mf
mp


15
maracas
15
piano
8va
15
marimba
15
tom
15
snare drum
bass drum
cowbell

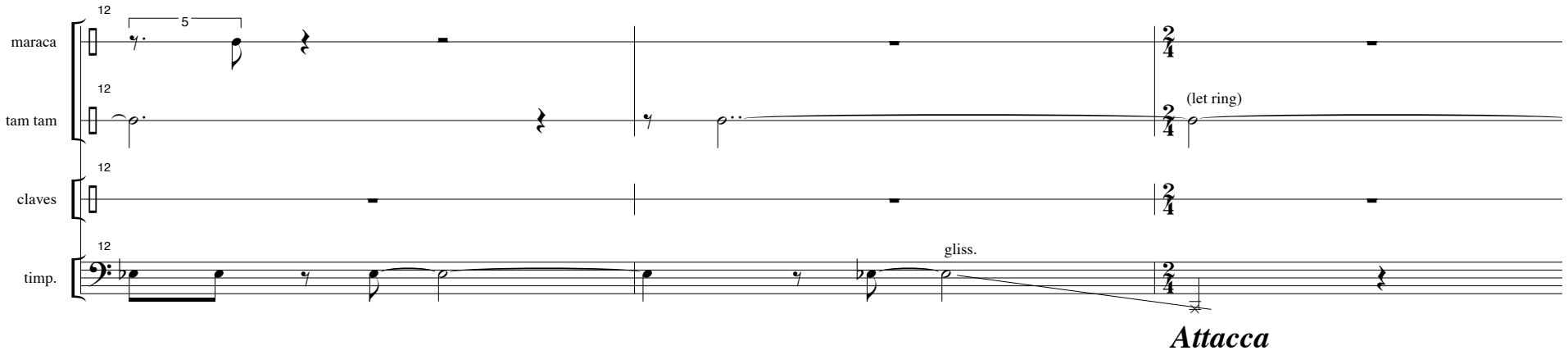

19
maracas
piano
8va
marimba
tom
snare drum
bass drum
cowbell


(Begin computer music section #3 and fade it up slowly.)
F
23
maracas
piano
marimba
tom
snare drum
bass drum
cowbell
15ma
8va

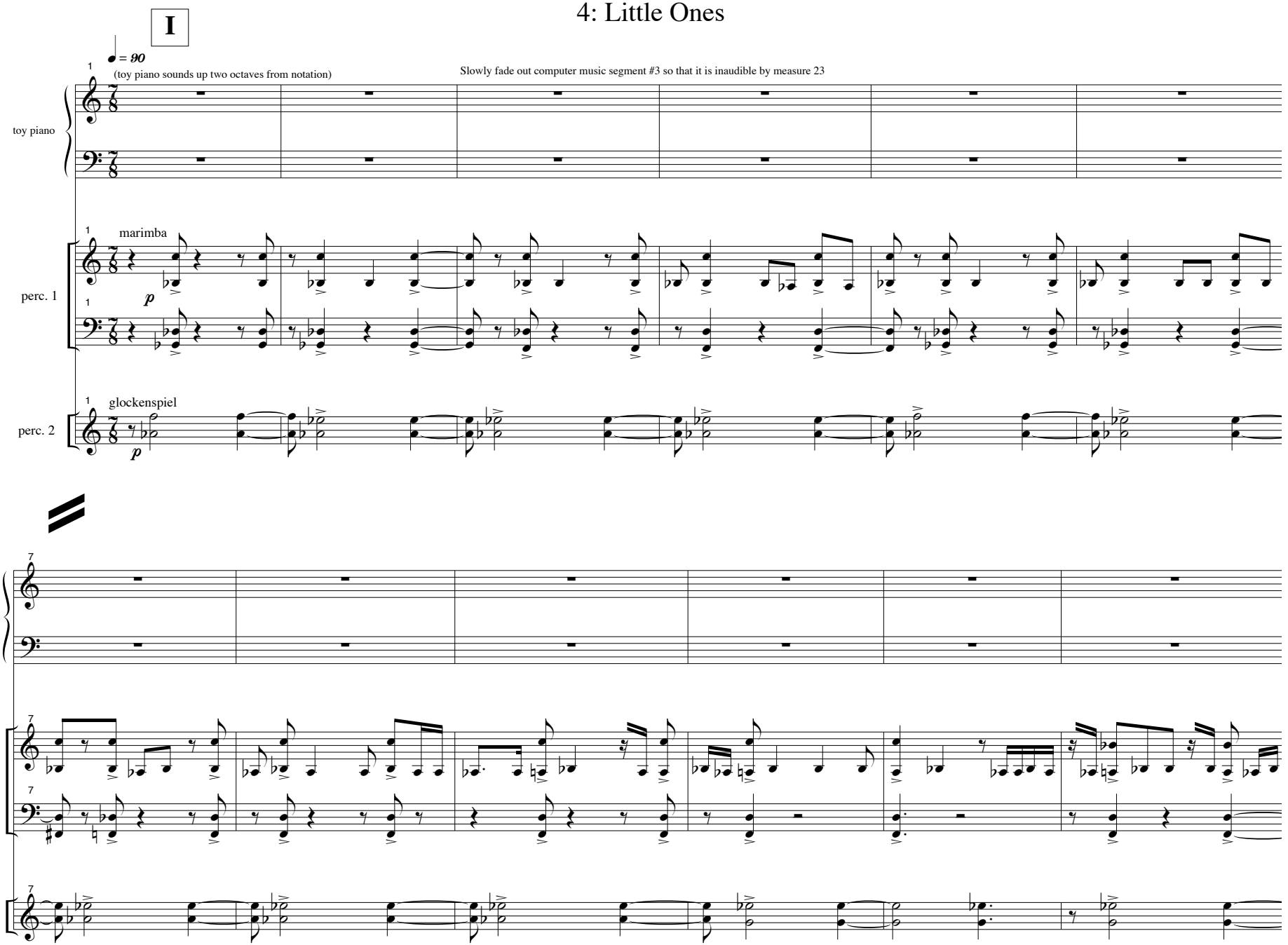

27
maracas
piano
marimba
tom
snare drum
bass drum
cowbell
8va
3
6

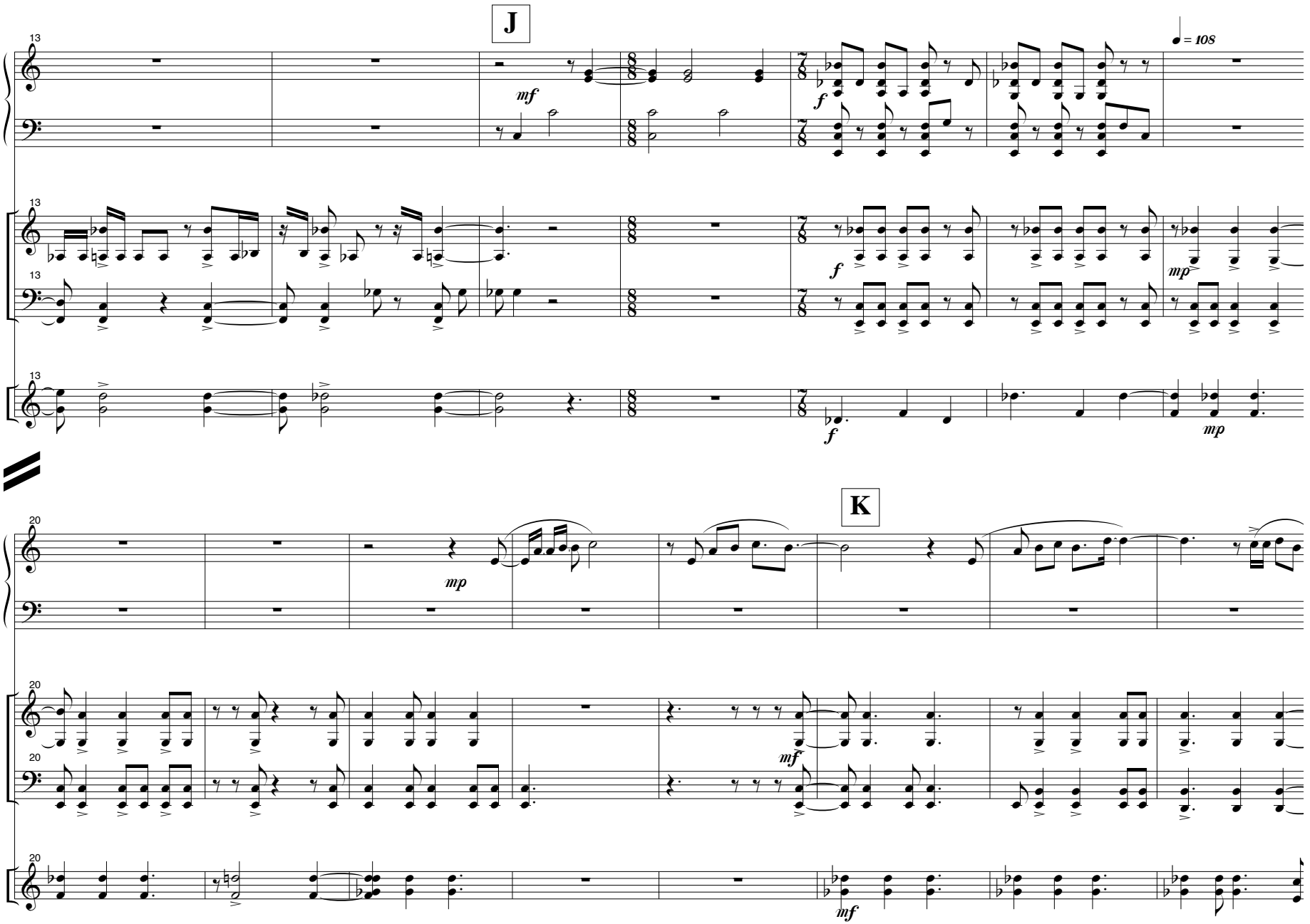

G
maracas
piano
marimba
tom
snare drum
bass drum
cowbell
Attacca

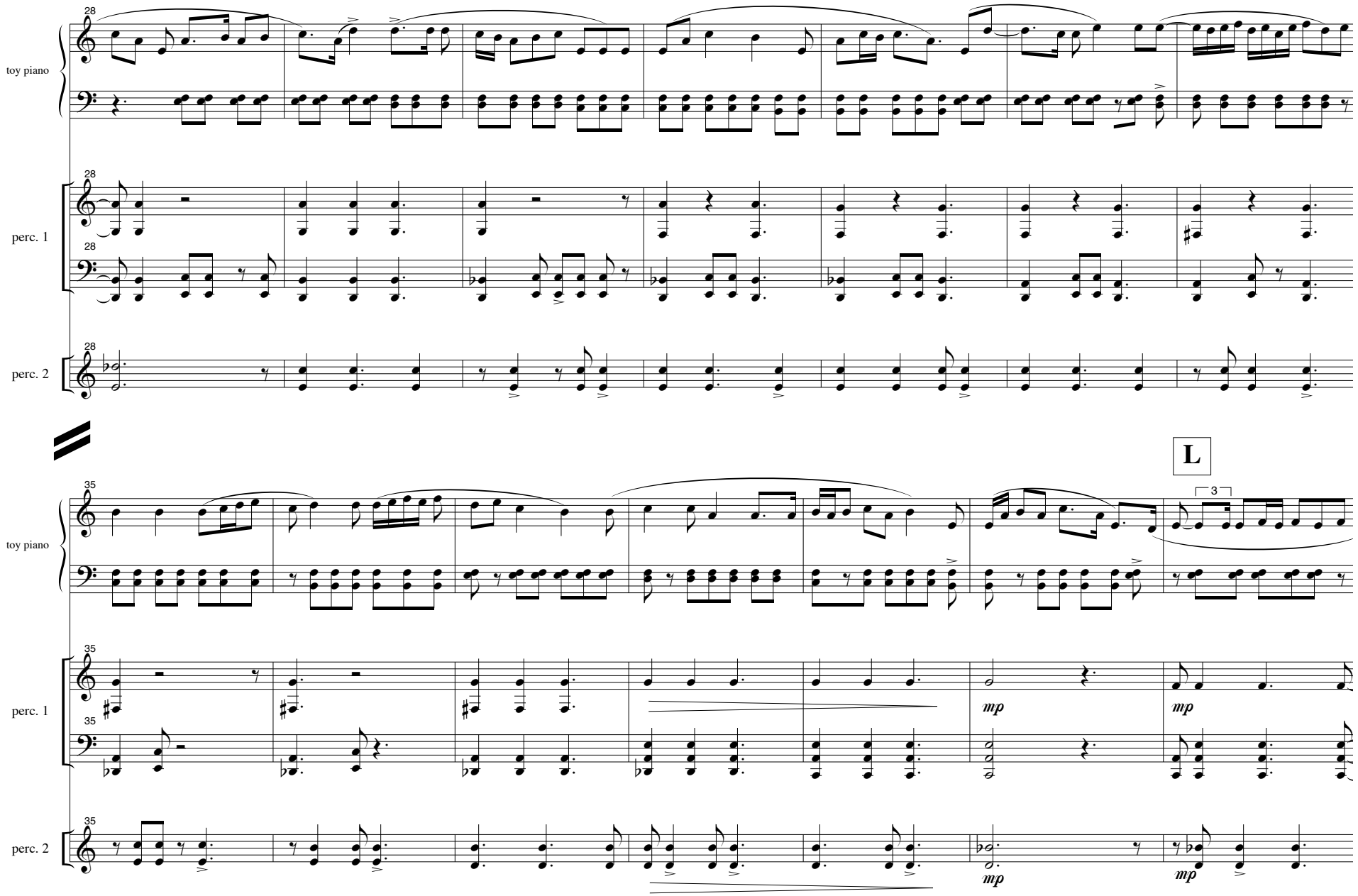
3: Dark Air

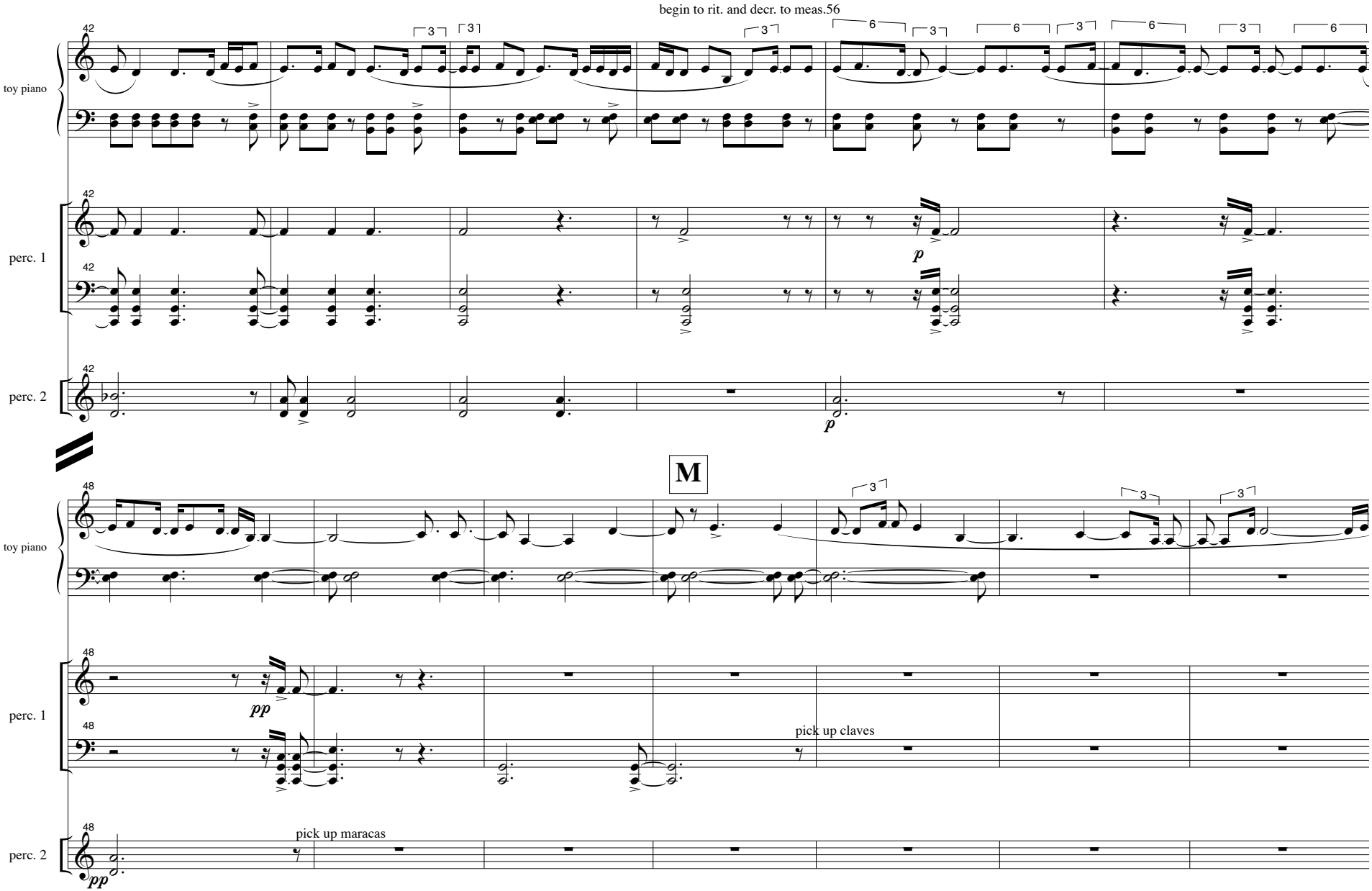

12
5
maraca
12
tam tam
(let ring)
12
claves
12
timp.
gliss.
Attacca

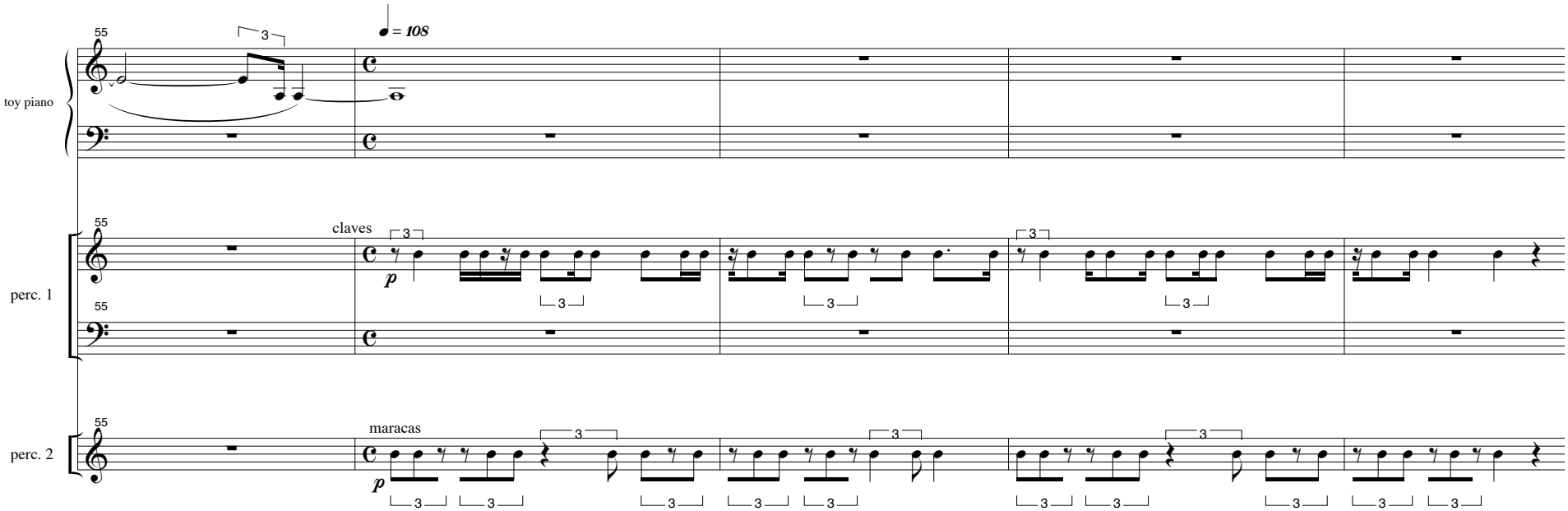
4: Little Ones




J
K
toy piano
perc. 1
perc. 2
13
20
mf
f
mp
♩ = 108

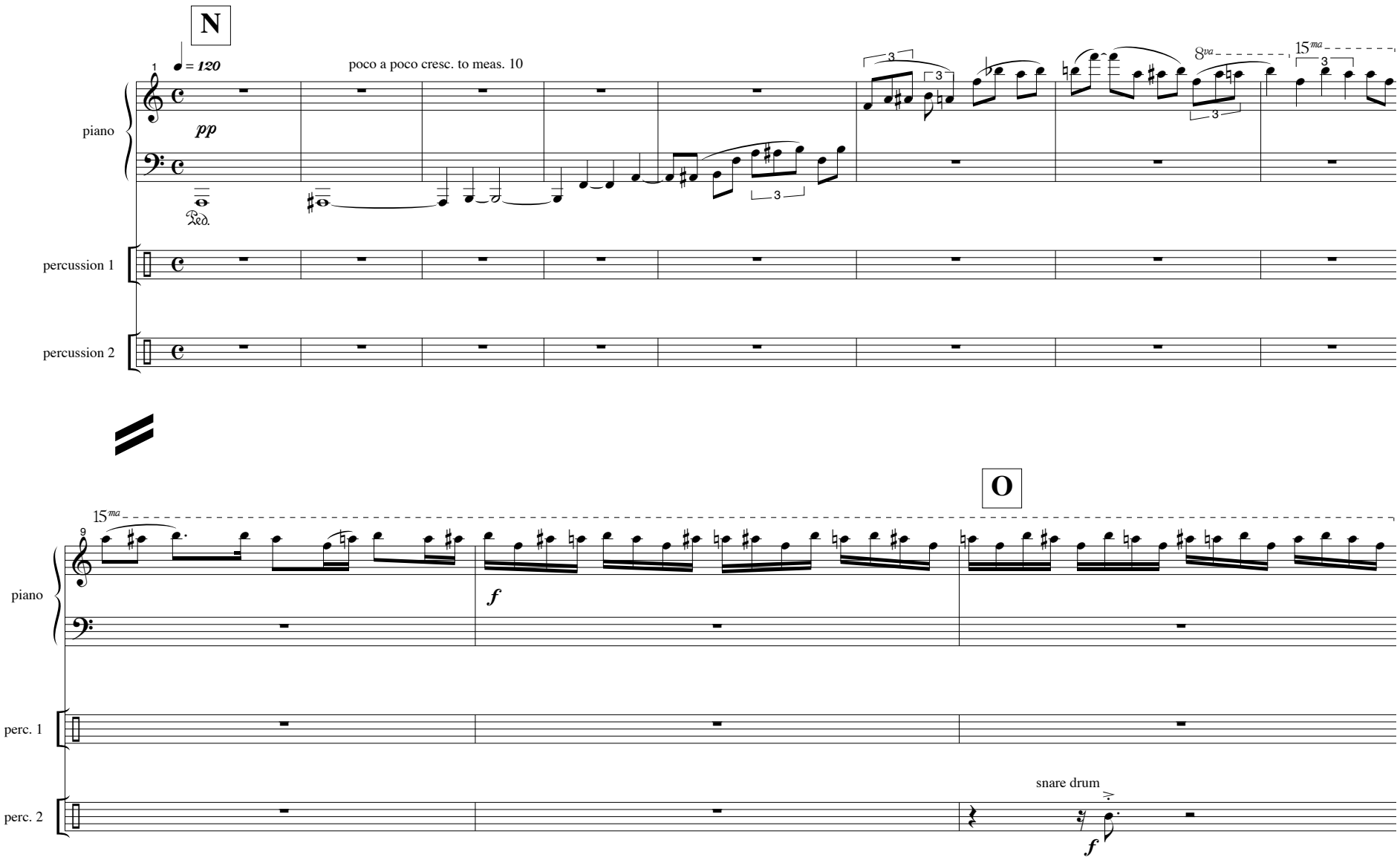

28
toy piano
28
perc. 1
28
perc. 2
L
35
toy piano
3
35
perc. 1
mp
mp
35
perc. 2
mp
mp

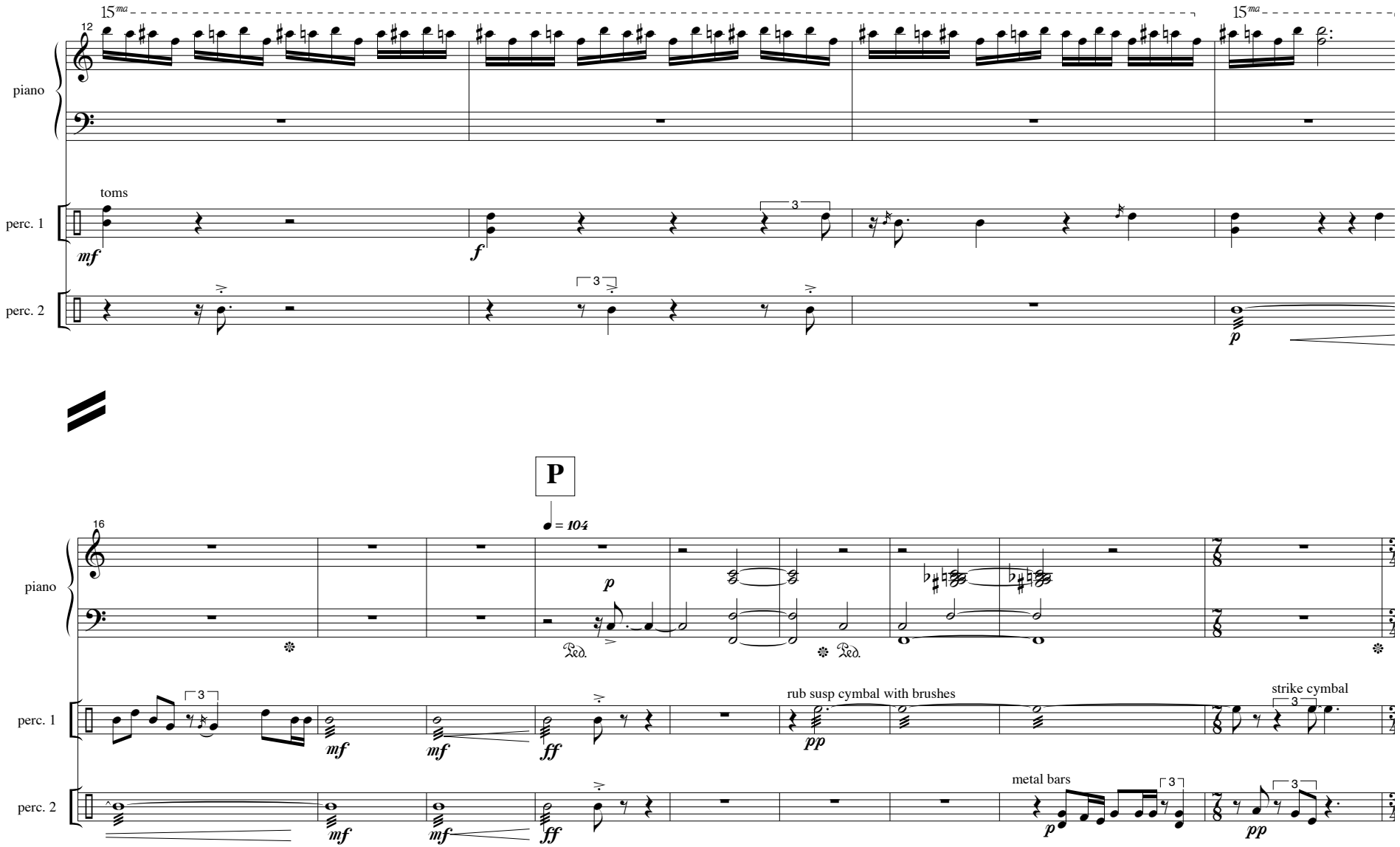

(Begin to slowly fade in computer music segment #4)
begin to rit. and decr. to meas.56
toy piano
perc. 1
perc. 2
M
pick up claves
pick up maracas

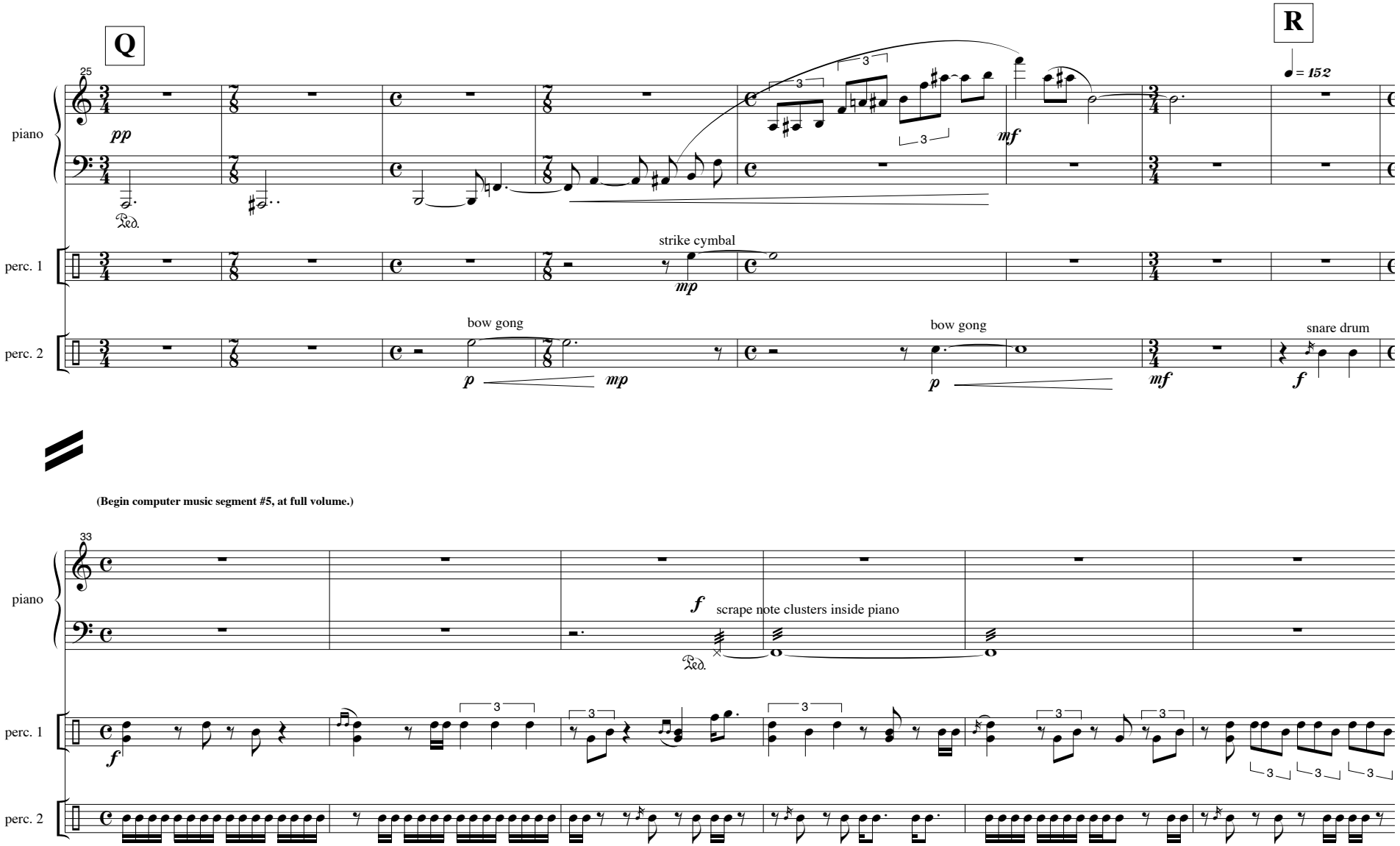

55
3
♩ = 108
toy piano
55
claves
3
p
perc. 1
55
55
maracas
3
p
perc. 2

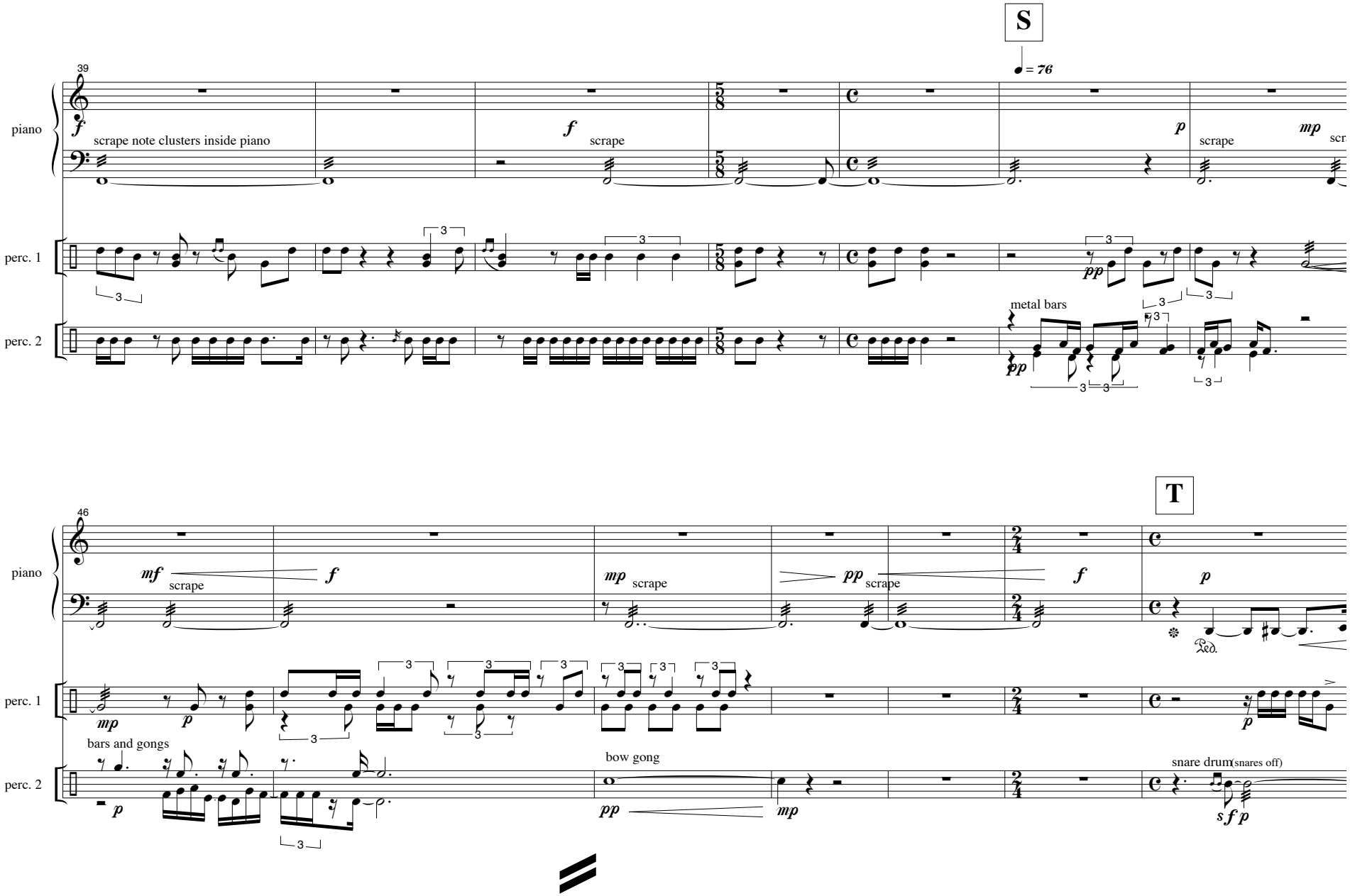
6:Dance

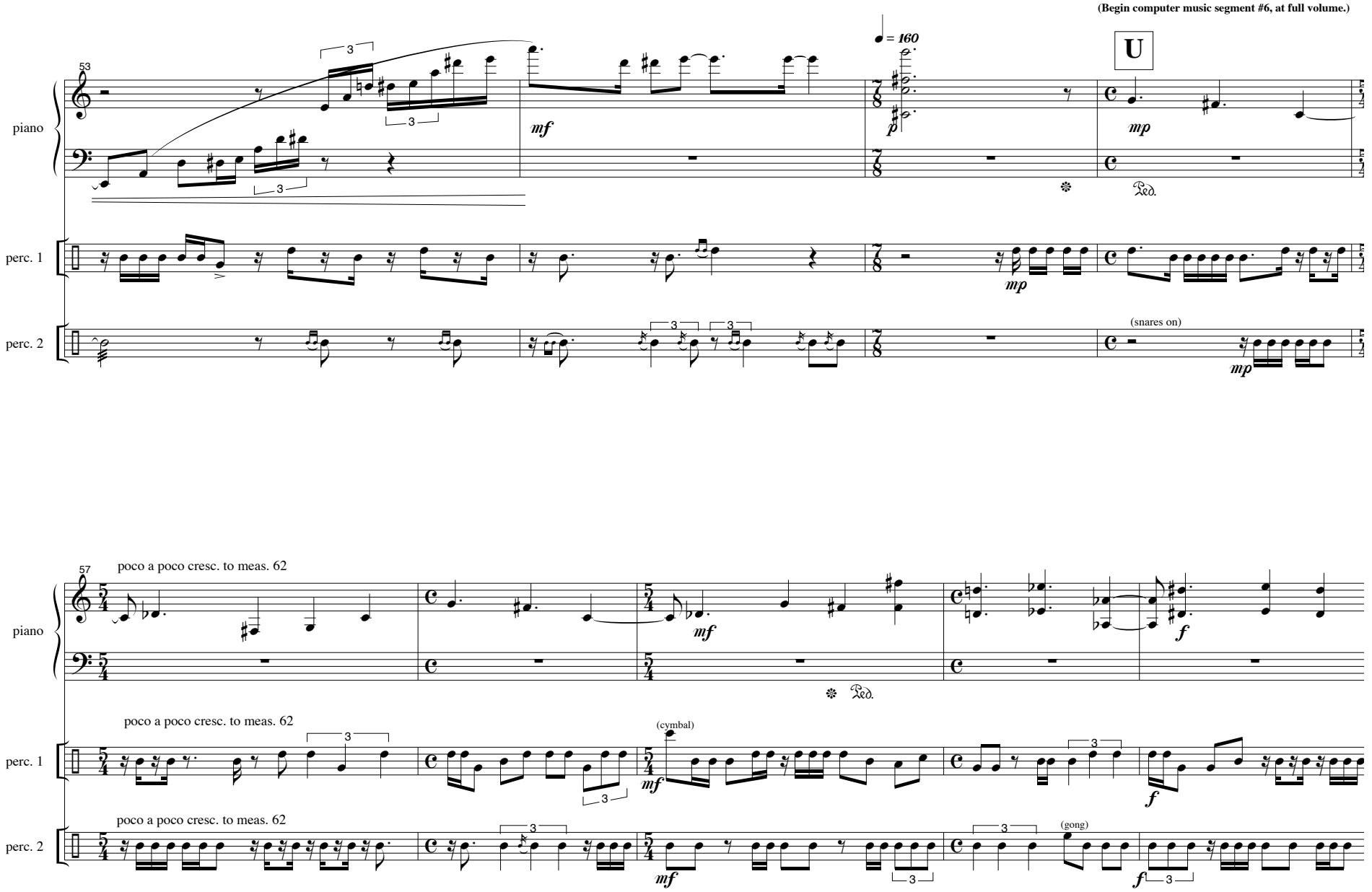
**(Piano begins after three pulsating sounds at 1:45 in computer music segment #4.
Allow this track to play in its entirety--do not fade it out manually.)**

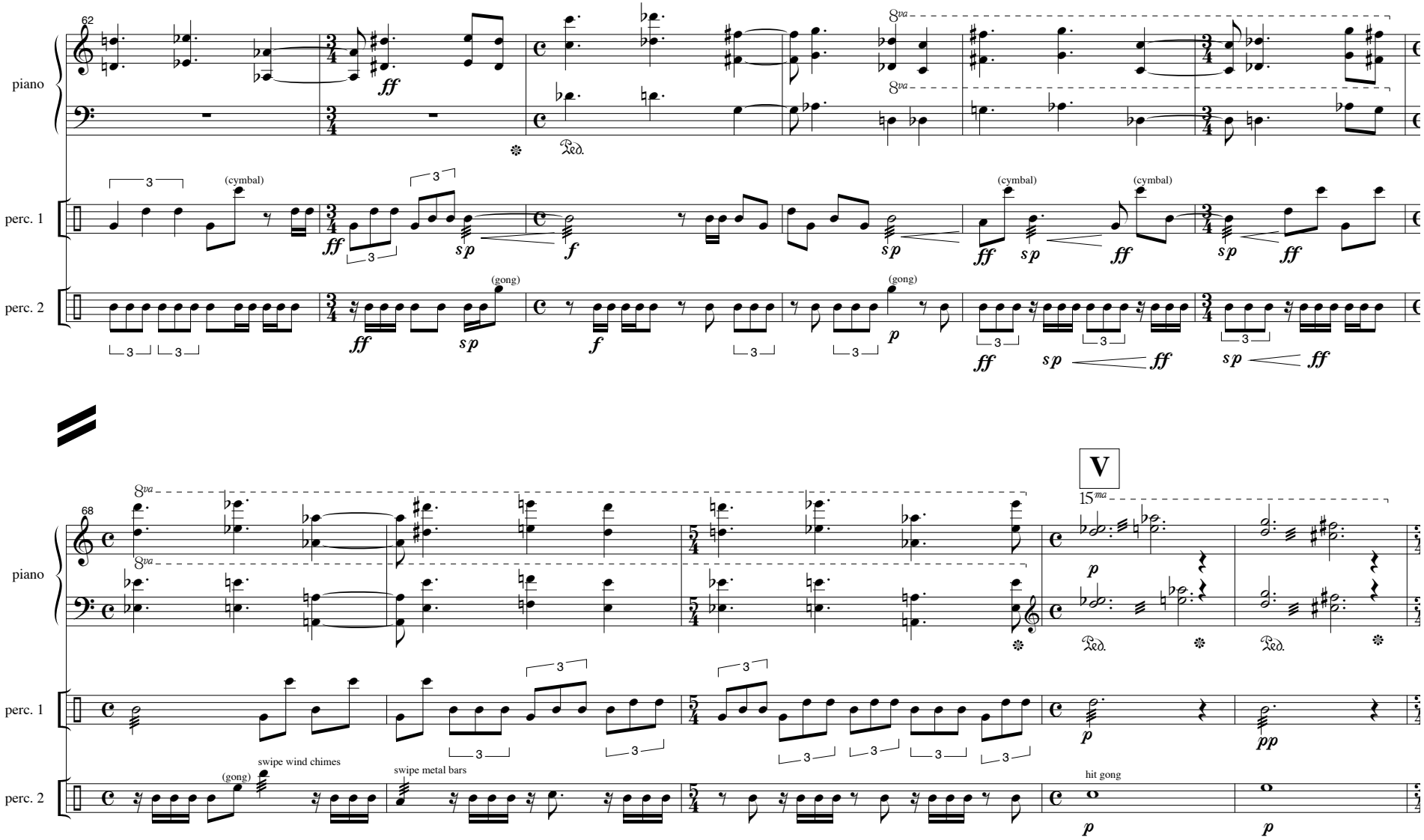



15ma
12
piano
toms
perc. 1
mf
f
3
perc. 2
p
P
16
♩ = 104
Ped.
rub susp cymbal with brushes
pp
strike cymbal
metal bars
ff

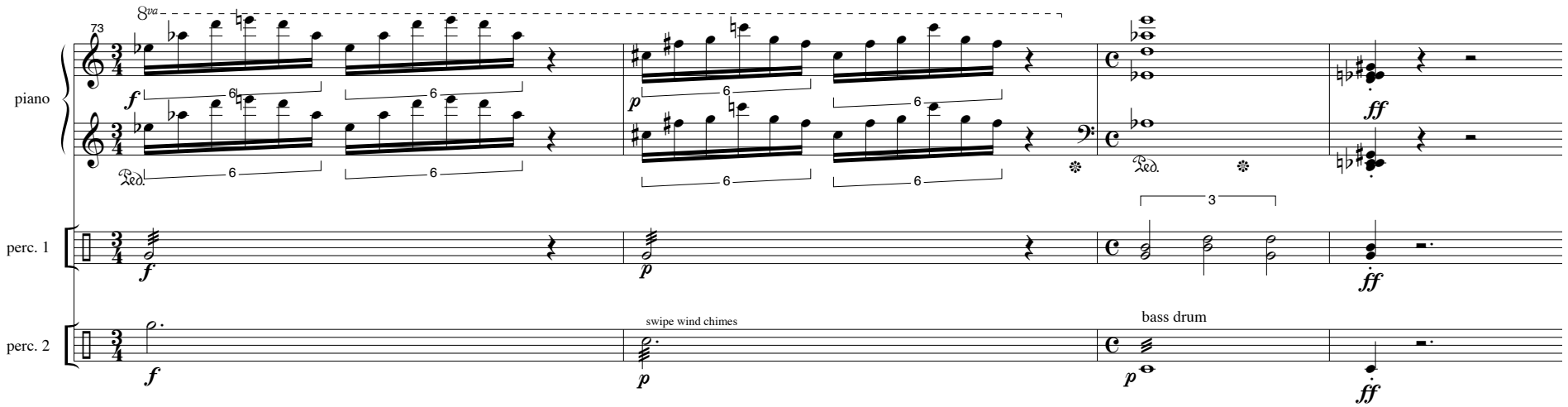

Q
R
25
piano
perc. 1
perc. 2
pp
Ped.
strike cymbal
mp
bow gong
p
mp
bow gong
p
mf
snare drum
f
= 152
(Begin computer music segment #5, at full volume.)
33
piano
perc. 1
perc. 2
f
scrape note clusters inside piano
Ped.
f


S
39
♩ = 76
piano
perc. 1
perc. 2
scrape note clusters inside piano
scrape
scrape
metal bars
T
46
piano
perc. 1
perc. 2
scrape
scrape
scrape
bars and gongs
bow gong
snare drum(snares off)


(Begin computer music segment #6, at full volume.)
53
piano
perc. 1
perc. 2
♩ = 160
U
mf
p
mp
Ped.
(snares on)
57
poco a poco cresc. to meas. 62
(cymbal)
(gong)
f

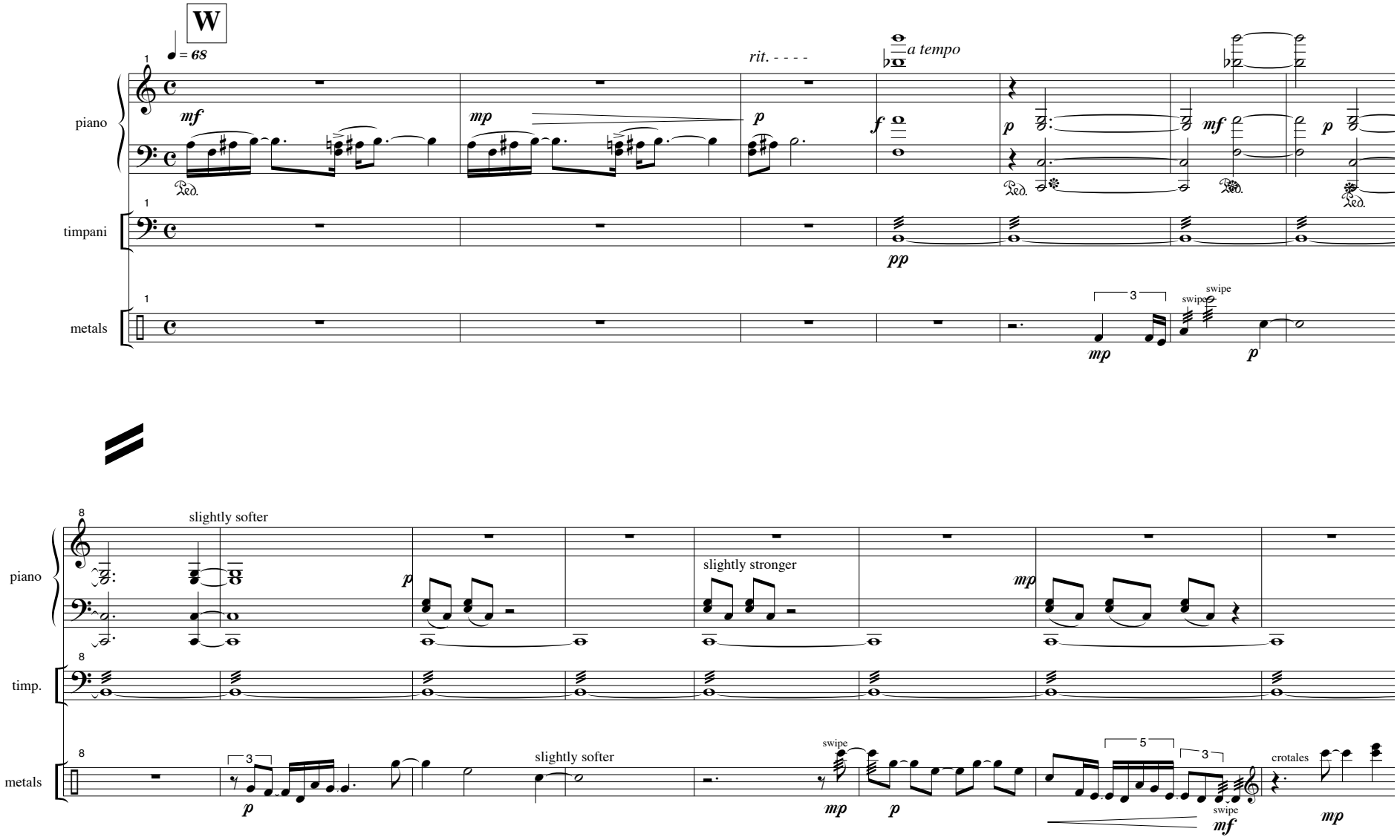

62
piano
perc. 1
perc. 2
(cymbal)
(gong)
8va
Ped.
68
V
15ma
swipe wind chimes
swipe metal bars
hit gong

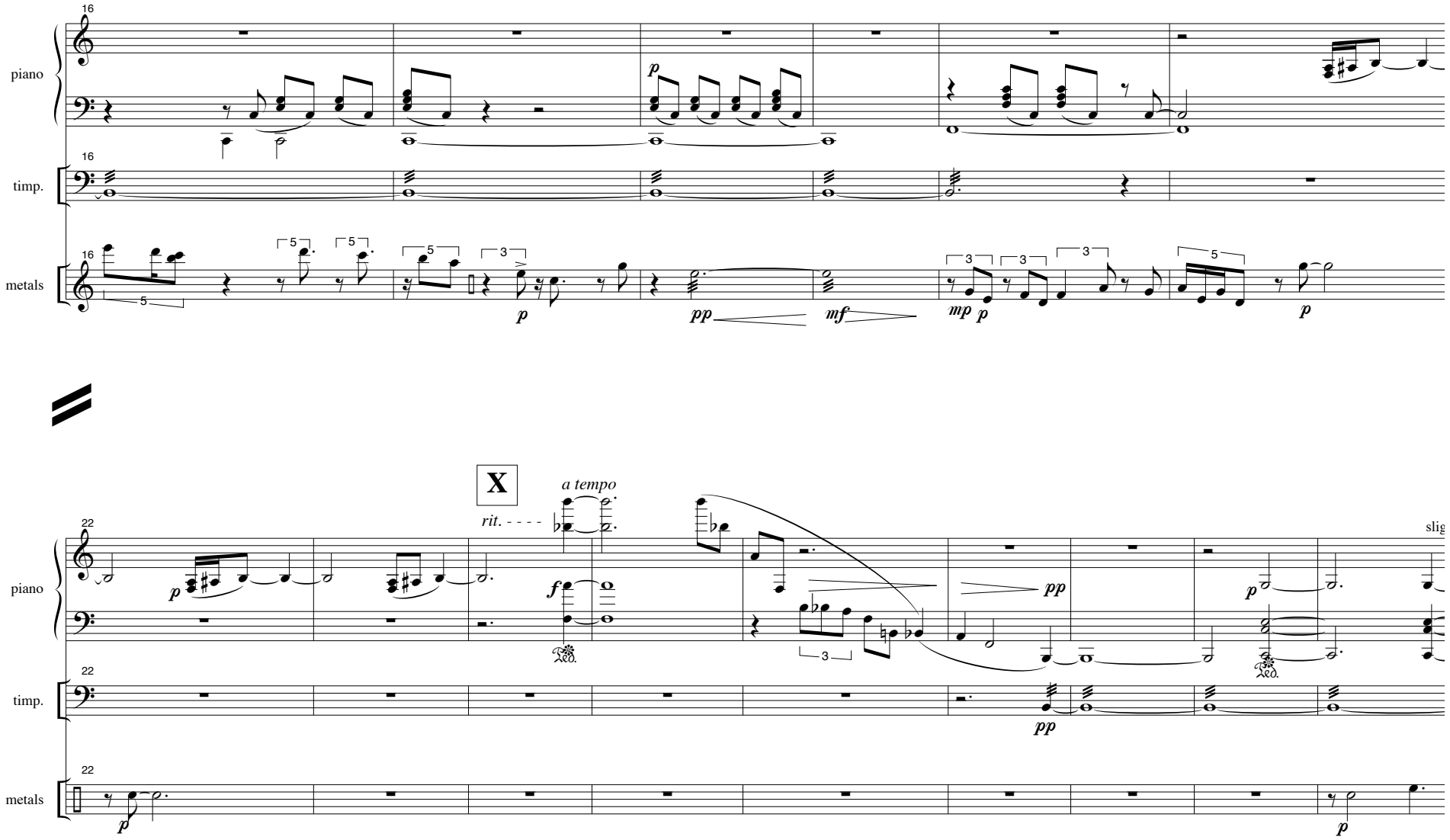
(Begin computer music segment #7, at full volume.)

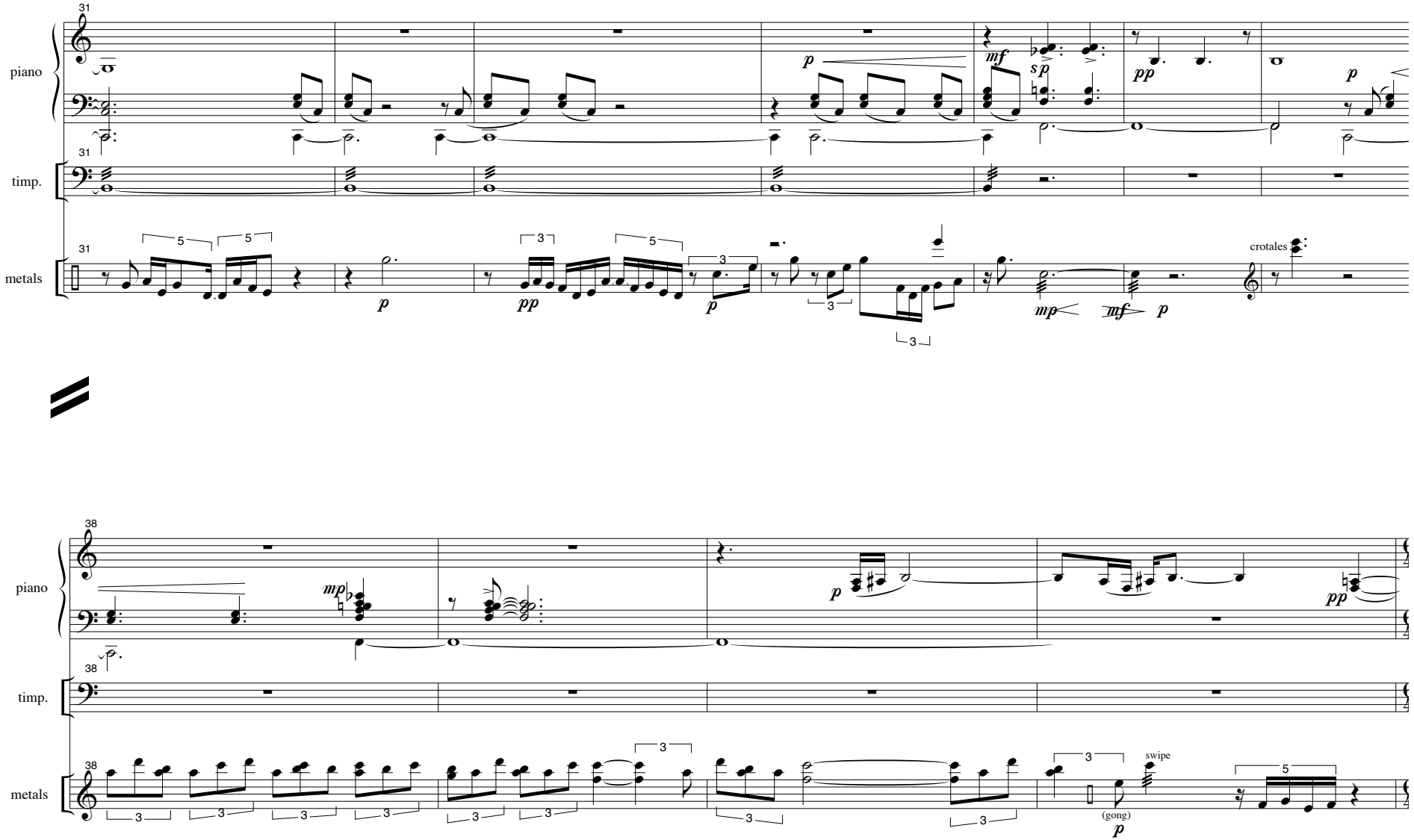


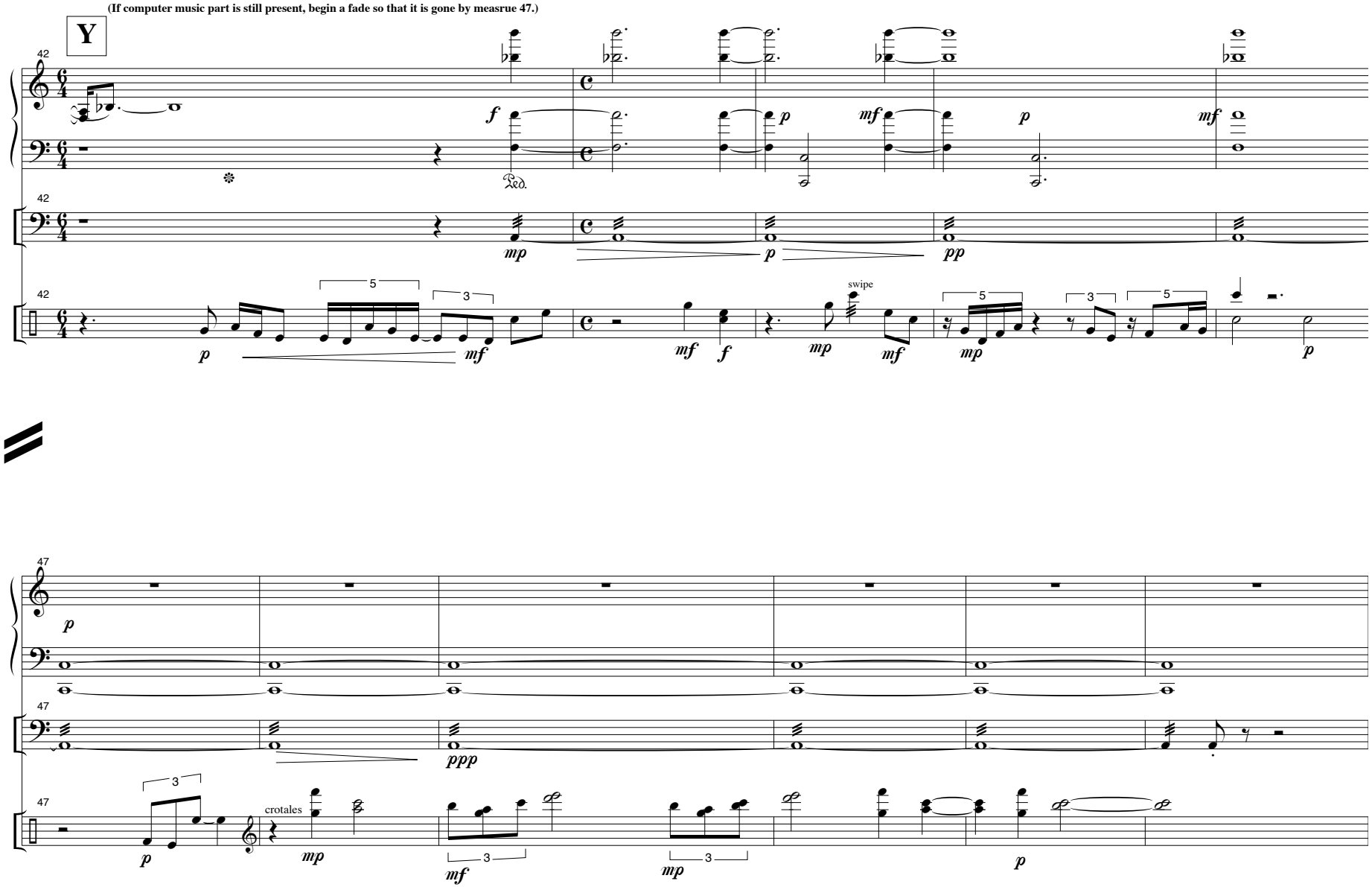
7: After...

(Piano begins after cue sounds at 0:35 on computer music segment #7.)




16
piano
timp.
metals
p
pp
mf
mp
X
a tempo
rit. - - - -
22
f
pp
sli


31
piano
timp.
metals
crotales
38
swipe
(gong)


(If computer music part is still present, begin a fade so that it is gone by measrue 47.)
Y
42
piano
timp.
metals
swipe
47
crotales