

Peter Wilson

canon y

for percussion quartet

Canon Y

for percussion quartet

Duration: 7 minutes

Canonic Directions:

The first half of this work is to be played in canon. Each percussionist is to follow their own separate click track (provided on accompanying CD) without regard to the others' tempi. No rubato is to be used.

Click tracks should be run in absolute synchronization as a single file, with each track's output assigned to a different channel.

Four preparatory beats in the initial tempo (or eight beats for Percussion 4) are given before the entry of each percussionist. Rehearsal cues are stated by electronic voice. A bell marks the beginning of an *accelerando/ritardando*, and the arrival at a new tempo.

Percussion 1, 2 and 3 will play the second 'half' of the work (from rehearsal mark G onwards) without a click track. Percussion 4 continues using the click track until the very end of the work, completely disregarding the actions of all other musicians.

Percussion 1: Begin canon at 0:04" at a tempo of **60 bpm**. *Accelerando poco a poco* from measure 45 until the end of measure 60, arriving at a tempo of crotchet equals 80 bpm.

Percussion 2: Begin canon at 0:32" at a tempo of **75 bpm**. *Ritardando poco a poco* from measure 21 until the end of measure 26, arriving at a tempo of 63 bpm. Subsequently, *accelerando poco a poco* from measure 45 until the end of measure 60, arriving at a tempo of crotchet equals 80 bpm.

Percussion 3: Begin canon at 1:05" at a tempo of **80 bpm**. Maintain this tempo until rehearsal mark G.

NB: Two measures are omitted in this part. For convenience, rehearsal mark G is labeled as measure 61 (rather than 59), to synchronize with Percussion 1 and 2.

Percussion 1, 2 and 3 will arrive at unison on the first beat of measure 61 (3:59"). All tempo directions from here apply to all three percussionists.

Percussion 4: Begin canon at 1:28" at a tempo of **8 bpm** (canon has been adjusted in notation so that quaver equals **64 bpm**). Maintain this tempo until the end of the work.

NB: Percussion 4 only plays 11 measures of the canon in total. Nevertheless, this part will be the last to finish. Continue playing regardless of whether Percussion 1, 2 or 3 have completed their material.

The first draft of 'Canon Y' was commissioned by Peter Neville and premiered at the Melbourne Recital Centre by students from the Australian National Academy of Music.

Instrumentation

Percussion 1, 2 and 3 have an identical set of 4 Tom-Toms (Low, Low-Mid, High-Mid and High) and 2 Bongos (High and Low) in an identical arrangement. Additionally:

Percussion 1:

2 Woodblocks, highest in register from the six dispersed between the three percussionists.

Bass Drum, laid flat

Tongue clicks: high (with mouth wide) and low (with mouth round)

Percussion 2:

2 Woodblocks, middle-ranged - lower than those of Percussion 1 but higher than those of Percussion 3

Snare Drum, with snares always activated

Tongue clicks: high (with mouth wide) and low (with mouth round)

Percussion 3:

2 Woodblocks, lowest in register

4 Cowbells

Medium-sized Suspended Cymbal

Tongue clicks: high (with mouth wide) and low (with mouth round)

Percussion 4:

5 thai gongs at unspecified pitches. The highest line on the staff represents the highest pitched gong and the lowest line the lowest gong. Pitches should not be too distant, and should not form any recognizable chord. Ideally, they should not be within equal temperament.

Percussion 4 techniques:

Muted pitches are always written in either crotchet or quaver durations, to ensure ease of reading.

Dynamics for Percussion 4 whilst playing with hands:

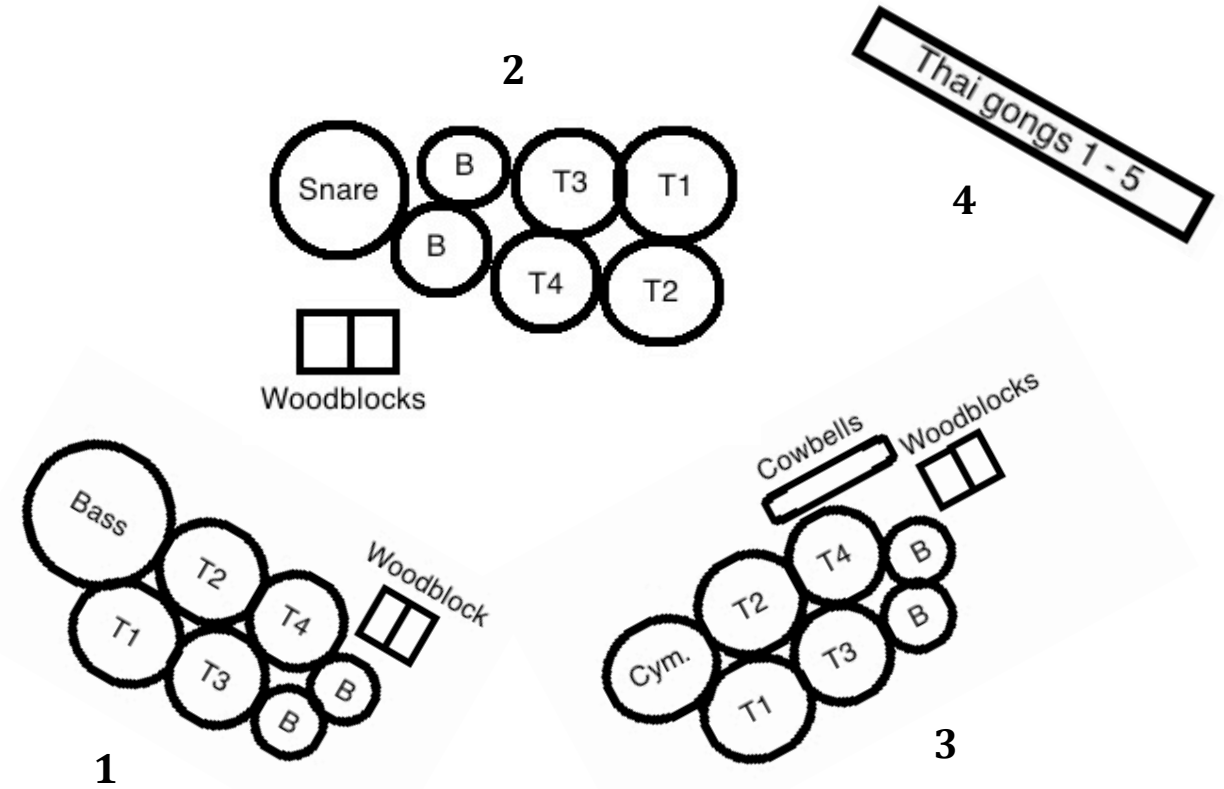
†††† There are three techniques for tremolo with the hands, which are determined by dynamic:

- For *pp* dynamic, drum fingertips on gong like a fast scale on the keyboard.
- For *p* and *mp* dynamics, roll hand side to side, alternating striking points between the thumb and 3rd, 4th, 5th fingers.
- For *mf* and *f* dynamics, strike gong with the palm or knuckles of the hands.


NB. Each of these techniques will result in a different speed of tremolo (louder tremolos will be slower). This is not a problem.

Always transition smoothly from one dynamic/technique to another.


Below is a suggestion for the arrangement of instruments in relation to each other and to the players. Drums are numbered from lowest to highest. In this arrangement, Percussion 4 is facing with his/her back toward the audience. If this is the case, gongs should be raised to or above chest height.




Beaters:

All percussionists require wooden (snare) beaters. These will be indicated by the symbol . Additionally:


Percussion 1:

Large, soft mallet, indicated by the symbol 


Percussion 2:

Hard vibraphone mallet, indicated by the symbol 

Percussion 3:

A pair of brushes, indicated by the symbol 

Percussion 4:

Large tam-tam mallet, indicated by the symbol  and

With the hands, indicated by the symbol 

Homage to Conlon Nancarrow

Score

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Vertical alignment between parts is approximate

♩ = 60

1

mf pp < p pp mf > p (*) sfz pp mf p mp (poco) pp mp /mf mf/p ppp < f

1

p fp f mp p fp

♩ = 75

2

mf pp < mp p mf > p sfz p mf p mp pp mp

1

mf mp fp sfz fp mp mp fp mf p ff mf

2

>pp f p fp sfz f mf p pp mp p

♩ = 80

3

fff p < f mp fff > mf sfz pp

* crossed noteheads indicate playing on the rim of the drum
 ** rehearsal marks are not necessarily synchronised between parts

1:32"

1:56"

† scratch rim of drum with wooden beater
 †† begin with a finger firmly pressed on the nipple of the gong. Gradually release.
 * see page 1

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1 *5:4* *3:2* Tremolo *6:4* *12:8* *7* *7* *5:4* *ord.* *6:4* *edge* *3:2* *6:4* *edge* *ord.* *6:4* *7:8* *3:2* *mp* *ff* *mp* *f* *mf* *p* *ff* *mp* *f* *mf* *p*

2 *3:2* *ord.* *5:4* *6:4* *3:2* *ord.* *3:2* *5:4* *3:2* *6:4* *ord.* *3:2* *6:4* *edge* *ord.* *6:4* *mp* *f* *ff* *mf* *fff* *mp* *fp* *mf* *p* *mf* *f* *pp* *ff* *p* *mf* *ff* *mp* *f* *mf* *p*

3 *7:8* *7:8* *6:4* *3:2* *3:2* *3:2* *3:2* *5:4* *6:4* *p* *f* *p* *fp* *mf* *p* *f* *mp* *f* *mp* *f* *sfz* *sfz*

4 *ord.* *5:4* */centre* *sfz* *mp*

2:17"

1 *3:2* *3:2* *3:2* *3:2* *5:4* *6:4* *3:2* *5:4* *5:4* *6:4* *3:2* *6:4* *3:2* *6:4* *3:2* *sfz* *fff* *p* *f* *mp* *(poco) sim.* *fff* *mp* *ff* *mp* *ff* *p*

2 *7:8* *3:2* *3:2* *3:2* *3:2* *5:4* *6:4* *3:2* *5:4* *5:4* *6:4* *3:2* *6:4* *3:2* *7:8* *3:2* *ff* *mp* *mf* *p* *sfz* *mp* *fff* *p* *f* *mp* *fff* *mf* *mp* *ff* *ff* *ff*

3 *6:4* *3:2* *5:4* *ord.* *6:4* *3:2* *5:4* *3:2* *5:4* *3:2* *Tremolo* *6:4* *12:8* *7* *7* *5:4* *ord.* *6:4* *edge* *ord.* *6:4* *3:2* *6:4* *edge* *ord.* *6:4* *3:2* *6:4* *pp* *ff* *mf*

4 *(centre)* *rim* *edge* *pp* *f* *mp* *5:4*

2:41"

* see page 1

Canon Y

E

ff →

1 *fp* *f* *p* *ff* *mp* *f* *fp* *f* *mf* *ff* *mp*

2 *f* *ff* *p* *fp* *f* *p* *ff* *mp* *f* *fp* *f*

3 *ff* *mp* *f* *p* *ff* *mp* *mf* *p* *mp* *fff* *p < f* *mp* *fff* *mp* *fp* *ff*

4 *p* *5:4* *centre* *p* *2:59'*

(sim.) *accelerando poco a poco*

1 *(poco)* *mf* *ff* *mp* *(poco)* *fp* *f* *(molto)* *mf* *(poco)* *7:8* *5:4* *6:4* *3:2* *7:8* *5:4* *6:4* *5:4* *3:2* *5:4*

2 *mp* *f* *6:4* *mf* *6:4* *mp* *5:4* *7:8* *mf* *5:4* *ff* *mp* *3:2* *edge* *3:2* *(molto)* *6:4* *5:4* *(poco)* *f* *7:8* *5:4* *6:4*

3 *f* *6:4* *3:2* *ff* *p < fp* *f* *p* *ord.* *5:4* *5:4* *6:4* *5:4* *3:2* *6:4* *3:2* *f* *6:4* *6:4* *fp < fp* *f* *mf* *ff* *mp* *(poco)* *7:8* *5:4* *6:4* *3:2*

4 *E* *(centre)* *edge* *centre* *mp* *5:4* *3:19'*

††† when striking the centre of the gong, mute with one finger on the edge,
 when striking the edge of the gong, mute with one finger in the centre.

Canon Y

1 (accel.) 3:2 3:2 **F** Tongue clicks (**)

2 (accel.) 5:4 3:2 5:4 3:2 **F** Tongue clicks (**)

3 (poco) 3:2 6:4 3:2 6:4 5:4 (poco) **f** 7:8 5:4 6:4 **ff** 3:2 3:2 3:2 3:2 edge Tongue clicks (**)

4 **fp** 5:4 (molto) **ff** **f** 3:2 **ff** edge centre **3:38"**

cresc.

1 (***) 5:4 5:4 5:4 3:2 3:1 5:4

2 (accel.) 5:4 5:4 (***) 5:4 5:4 5:4 3:2 3:1 5:4

3 5:4 5:4 (***) 5:4 5:4 3:2 3:1 5:4

4 **F** 5:4 5:4 5:4 **ff** 3:2 rim RH: LH: **p** **f** **3**

** upward arrow indicates high pitch, downward arrow indicates low pitch. tongue clicks always as loud as possible. Blend volume with woodblocks.
 *** gradual change from low pitch to high pitch (widen mouth)

Canon Y

6

G

Unison

♩ = 80 ♩. = ♩ (♩ = 120)

Musical score for measures 6-72, featuring four staves. The score includes complex rhythmic patterns with various time signatures (3/4, 4/4, 5/4, 6/4, 7/8) and dynamic markings such as *ff*, *p*, *pp*, *mp*, *f*, *ppp*, *sfz*, and *edge*. It also contains performance instructions like *(poco)*, *ord.*, and *(poco)*. The bottom staff (4) has a tremolo marking *pp (†††)* and dynamic markings *mp*, *f*, *mp*, and *p*.

73

Musical score for measures 73-82, continuing the complex rhythmic and dynamic patterns. It features four staves with various time signatures and dynamic markings including *f*, *pp*, *p*, *sfz*, *mf*, *mp*, *p*, *f*, *ord.*, *edge*, *mf*, *p*, *mp*, *p*, *mf*, *p*, *mp*, and *p*. Performance instructions like *edge*, *ord.*, and *edge* are present. The bottom staff (4) includes a tremolo marking *†††* and dynamic markings *mp*, *p*, *mf*, *p*, *mp*, and *p*.

††† see performance notes regarding technique of hand tremolo

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82

Musical score for measures 82-90. The score consists of four staves. Staves 1, 2, and 3 are for the upper strings, and staff 4 is for the lower strings. The music features complex rhythmic patterns with various time signatures (3:2, 5:4, 7:4) and dynamic markings (sfz, f, p, mf, ff). There are also performance instructions like 'rim' and 'W.B. sim.' with 'mf' dynamics. A rehearsal mark 'H' is located at the beginning of measure 89.

91

Musical score for measures 91-99. The score consists of four staves. Staves 1, 2, and 3 are for the upper strings, and staff 4 is for the lower strings. The music continues with complex rhythmic patterns and dynamic markings (sfz, mp, mf, p, mp, pp, f). There are also performance instructions like 'quasi-tremolo with one beater' and a rehearsal mark 'H' at the beginning of measure 91. A triplet symbol is present at the end of the section.

††††† quasi-tremolo with one beater.

Canon Y

$\sqrt[3]{3} = \text{♩} (\text{♩} = 90)$
98

I
 $\text{♩}' = \text{♩} + \text{♩} (\text{♩} = 150)$

1 *p* *f* *p* *mp* *p* *mf* *p* (accents *f*)

2 *mp* *p* *p* *mf* *p* *mf* *mp* *p* (accents *f*)

3 *mp* *f* *mp* *p* *mf* *p* *mf* *mp* *p* (accents *f*) *fff*

4 5:4

$\text{♩} + \text{♩} = \text{♩} (\text{♩} = 90)$

1 *f* *p* ord. → edge *f* *mp* *p* *mf*

2 *f* *p* ord. → edge *f* *ff* *mp* *mp*

3 *p* *f* *p* ord. → edge *f* *mp* *5:4* *6:4* *3:2*

4 *3:1* *3:2* *p* *3:2*

(molto)

Canon Y

112 $\text{♩} = \text{♩} + \text{♩} (\text{♩} = 150)$

1 *f* *f* *p* Tongue clicks (*f*) edge ord. sim. 3:2 5:4 3:2

2 *f* *f* *p* Tongue clicks (*f*) edge ord. sim. 3:2 3:2 3:2

3 *f* *f* *p* Tongue clicks (*f*) edge ord. sim. 3:2 3:2

4 5:4

120 **J**

1 *f* *f* *mp* *pp* *mf* *pp* *f* *pp* *ff* 3:2 3:2

2 *f* *f* *f* *mf* *p* *mf* *pp* *f* *pp* *ff* 3:2 3:2

3 cowbell always *f* *f* *mp* *mf* *pp* *f* *pp* *ff* 3 3

4 5:4 7:8 *f* edge

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Musical score for measures 129-138. The score consists of four staves. Staves 1, 2, and 3 contain melodic lines with complex rhythmic patterns, including 3:2 and 3:1 ratios. Staff 4 contains a bass line with tremolos. Dynamic markings include *ff sempre* and *pp* (††††).

Musical score for measures 139-148. The score consists of four staves. Staves 1, 2, and 3 contain melodic lines with complex rhythmic patterns, including 3:2 and 3:1 ratios. Staff 4 contains a bass line with tremolos. Performance instructions include 'centre' to 'edge' and 'rim'. Dynamic markings include *mp*, *f*, and *mf*.

†††† see performance notes regarding technique of hand tremolo