

HPS 1303

STEVEN MACKEY
MICRO-CONCERTO

HENDON MUSIC

BOOSEY & HAWKES

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STEVEN MACKEY

MICRO-CONCERTO

for percussionist and mixed quintet



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Note by the Composer

Several years ago I attended The Percussive Arts Society National Convention. There I witnessed a ninety-minute clinic on state of the art techniques for playing crash cymbals. I confess that there was something humorously esoteric about the event, but I left inspired to imagine particular ways to coax sound out of pieces of wood, metal and skin instead of simply hitting things. It also woke me to the fact that the first step in writing for percussion is to invent the instrument and a playing technique. Percussionists tend to have an adventurous attitude about this: if they can reach it with an arm or leg, or hold it in the mouth it is fair game. I'm fascinated by the one-man-band mentality of juggling contrasting timbres produced by a gamut ranging from finely crafted instruments to kitchen utensils, and hobby shop paraphernalia.

In addition to providing a virtuoso "vehicle" for the percussionist, *Micro-Concerto* also explores a variety of more complex roles that the individual can play in relation to the ensemble. In movement I: Chords and Fangled Drum Set, the rhythm is front and center. I imagine that the piano chords harmonize the rhythm instead of the rhythm measuring the harmonies.

Movement II: Interlude #1 Vibes Solo, is a short, lyrical ballad.

In Movement III: Click, Clak, Clank, the percussionist is neither an accompanying rhythm section nor leading melody. I think of it as a contextualizing and interpreting narration spoken in some imaginary tongue-clicking language.

In Movement IV: Interlude #2 Marimba and Cello, the two instruments are completely co-dependent; the story is told only by their interplay. In some sense they are a single instrument with timbres no more disparate than the clickers and samba whistle that are part of the percussionist's instrument in movement III. This movement flows without pause into movement V: Tune in Seven. In the first half of the movement the percussionist is one of six players tossing around a set of variations on the Tune. Toward the end the percussionist returns to the "fangled drum set" and shifts the focus back to what must be (along with singing) the most fundamental form of musical expression—hitting things in time.

The two interludes are played on big, standard pieces of percussion "furniture," but the main movements focus on small moves and subtle distinctions. They are full of fussy descriptions of how to play some hand-held "toy" just so. This micro-management of small muscle groups, and the fact that the concerto soloist is accompanied by the smallest orchestra imaginable, suggested the title.

—Steven Mackey, 1999

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and the California E.A.R. Unit.

First performed on November 3, 1999 New York, New York
Daniel Druckman, percussion / New York New Music Ensemble

Instrumentation

Flute (Alto flute, Piccolo)
Clarinet in B_♭ (Bass Clarinet)
Violin
Violoncello

Percussion

[Vibraphone/Bass drum/low Tom-tom/med Tom-tom/
high Tom-tom/Almglocken/tuned Cowbell/2 Congas/
*Claves/sml high Triangle/Susp. cymbal/
pedal kick Bass drum/low Asian drum/low Samba whistle/clickers/
Bongos/2 Timbales/Woodblocks/2 piccolo woodblocks/sml Cowbell/
log drum/mounted Castanets/sm Guiro/Egg shaker/
mounted Tambourine/jingles/Vibraslap/Sizzle cymbal/
Chinese cymbal/Crash cymbal/sml Chinese gong/
Cans/Bean pod rattle/Bottles]

(*hold Claves in hands (not in traditional way,
cradled in knuckles). Gently balance Claves
between thumb and middle finger. Ellipses
indicates that Claves ricochet in short "trill."
Clave in left hand should be inserted into
plane of Triangle (supported above Conga),
and be quite close (within an inch) of the
bottom side of Triangle to easily drop down
and strike Triangle after each Clave trill.)

Piano

- | | |
|-----------------------------------|-------|
| 1. Chords and Fangled Drum Set | p. 1 |
| 2. Interlude #1 Vibes Solo | p. 13 |
| 3. Click, Clak, Clank | p. 15 |
| 4. Interlude #2 Marimba and Cello | p. 38 |
| 5. Tune in Seven | p. 41 |

Duration: 19 minutes

MICRO-CONCERTO

Part 1: Chords and Fangled Drumset

STEVEN MACKEY

♩ = 88

No conductor in first movement - percussionist leads

♩ = ♩

Flute (Piccolo) (Alto Flute)

Clarinet in B $\flat$ (Bass Clarinet)

Violin

Violoncello

Percussion

Piano

* Triangle
Claves *quasi tremolo*

pp

6 6 6 6

Percussionist cues bar 2

2 ♩ = 176

Perc.

mp

Pno.

mp

Ped.

4

Fl.

tongue stop: as little pitch and as much percussion as possible

mf

t.s.

Perc.

* See Instrumentation page for note on Claves.

6

Conga strike with Clave

bounce Clave on Conga

(bounce Clave on Tri.)

Perc. *rim (wood on wood)* *rim ord. rim*

Pno. * *Ped.*

8

tongue stop

t.s.

Perc. *rim (wood on wood)* *rim ord. rim* (bounce)

10

sim.

as before l.h. r.h.

Perc. *mf* *3* *center* *center* *3*

Pno. *mf* * *Ped.*

* Mute Triangle with left hand while striking with right Clave.

** With right Clave inside plane of Triangle, articulate 1st sixteenth of triplet: by striking right side of Triangle with right Clave, 2nd sixteenth: bottom side with right Clave, 3rd: 'clanking' Clave against left side of Triangle by grabbing Triangle with left hand following eighth: strike bottom of Triangle with right Clave while muting with left hand.

12

to Piccolo

Perc. ***

Pno. * *Ped.*

*** Allow left Clave to bounce on Conga near edge while drawing it to rim. Sound starts as wood on Conga then "glissandos up" to wood on wood.

14

Vln. *pizz.*

Vc. *mf*

Perc. *mp*

Pno. *dim.* *al niente*

* Ped.

16

Vln. $\text{♩} = 132$

Vc.

Perc. *Almglocken*

Pno. *mp not rolled*

* Ped.

* Ped.

stem up = struck with mallet in right hand; with + muted by left hand;
o = open, stem down = struck by left hand, with + = grabbed;
w/o + = slapped, d.s. = dead stroke, hit with mallet, hold and press
mallet into Almglocken, high ringing harmonic (A $\flat$) should be audible.

Pick up yarn mallet in right hand
left hand empty

19 (Alm.)

Perc. *mf* *d.s.* *slap* *slap* *d.s.*

* Hit metal stand, with wood mallet handle.

23

Vln. (pizz.)

Vc. pizz. *mf*

Perc. *mf* * wood handle on Almglocken ** ricochet handle on Almglocken

Pno. *mf*

* wood handle on Almglocken
** ricochet handle on Almglocken

26

Vln.

Vc.

Perc. *** Ricochet handle on rim of Conga, then, **** continue in one motion to hit Conga in center with yarn head.

Pno.

*** Ricochet handle on rim of Conga, then,
**** continue in one motion to hit Conga in center with yarn head.

28

Vln.

Vc.

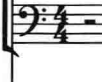
Perc. handle Conga near edge ***** (n.c.) w/mallet near edge (l.h. Conga slap)

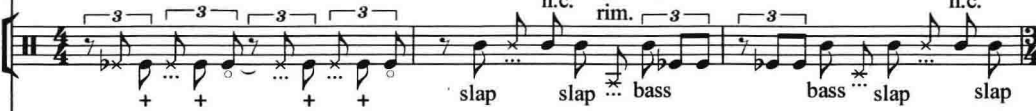
Pno.

***** ricochet - handle on rim

30

Vln. 

Vc. 

Perc. 

Pno. 

* Ped.

33

Vc. 

Perc. 

Pno. 

* Ped.

36

Perc. 

Pno. 

* Ped.

39

Perc. 

Pno. 

* Ped.

42

Perc.

Pno.



Players with big tune (Picc., Cl.,
Vla., Vc.) concentrate on playing
loud with individual phrasing;
avoid being tightly synchronized

45

3x

Picc.

Cl.

Vln.

Vc.

fff raw, pagan

fff raw, pagan

fff raw, pagan

fff raw, pagan

arco

arco

The percussion pattern is 6 beats. Repeat pattern 14 times
to fill 12 bars of $\frac{7}{4}$.

Perc.

Pno.

ff

fff

* Led.

47

Picc.

Cl.

Vln.

Vc.

Perc.

Pno.

Measures 47 and 48 of the musical score. The Piccolo, Clarinet, Violin, and Viola parts feature a melodic line with a triplet of eighth notes. The Percussion part has a continuous tremolo. The Piano part has a harmonic accompaniment with chords and moving lines in both staves.

49

Picc.

Cl.

Vln.

Vc.

Perc.

Pno.

Measures 49 and 50 of the musical score. The Piccolo, Clarinet, Violin, and Viola parts continue the melodic line with triplets. The Percussion part continues with a tremolo. The Piano part continues with the harmonic accompaniment.

51

Picc.

Cl.

Vln.

Vc.

Perc.

Pno.



53

Picc.

Cl.

Vln.

Vc.

Perc.

Pno.

to Flute

niente

to Bass Clarinet

niente

niente

niente

niente

* Ped.

56

Perc. *f*

58 B.D. l.h.

Perc.

Pno. *f*

* Ped.

61

Perc.

H. Tom-t n.c. L. Tom-t n.c.

slap tone

Pno.

* Ped.

64

Perc.

H. Tom-t n.c. L. Tom-t n.c.

slap d.s. slap tone

67

Vln. *p* *mf* loose vib.

Perc.

rim tone H. Tom-t M. Tom-t handle ricochet rim bass tone tone tone

Pno.

* Ped.

70

slide up

fall off

Vln.

Perc.

n.c.

slap

slap

rim

bass

bass

slap

slap

n.c.

Pno.

mf

* Ped.

72

(l.h. Conga slap) w/ mallet near edge

mf

Perc.

Pno.

* Ped.

74

(ricochet, handle)

slap

+

d.s.

+

handle

slap

Conga near edge (as before)

Perc.

Pno.

* Ped.

* ricochet handle on rim of Conga, then,
 ** continue in one motion to hit Conga in center with yarn head

76

d.s.

Perc.

Pno.

* Ped.

*** wood handle on Almglocken
 **** ricochet handle on Almglocken

* Led.

* Hit metal stand with wood mallet handle

ricochet handle on
rim of M. Tom-tom

mf

** As before, allow left clave to bounce on Conga near edge while drawing it to rim. Sound starts as wood on Conga then "glissandos up" to wood on wood.

92

Vln.

Perc.

* Mute Triangle with l.h. while striking with r.h.

** as before, l.h. r.h.

center

l.h. r.h.

niente

94

Perc.

rim. (wood on wood)

center

rim.

rim.

mp

96

Perc.

rim. (wood on wood)

center

rim.

rim.

mp

Pno.

mp

* Ped.

98

Perc.

p

100

Perc.

102

Perc.

quasi tremolo

pp

6

6

6

6

niente

Pno.

p