

SOUNDING STUDIES

FOR PERCUSSION DUO

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BRIAN SIMALCHIK

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Sounding Studies (2022)

written for Gregory Beyer and I-Jen Fang

- I.
- II.
- III.
- IV.

Instrumentation

Percussion 1:

- I. 3 instruments chosen by the player (low; medium; high and ringing)
- II. glockenspiel
- III. low drum
- IV. dual-keyboard thumb piano, 8-note side (shared with player 2; see notes below)

Percussion 2:

- I. 3 instruments chosen by the player (low; medium; high and ringing)
- II. glockenspiel
- III. low drum
- IV. dual-keyboard thumb piano, 11-note side (shared with player 1; see notes below)

Duration

approximately 10 minutes

Performance Notes

Movements may be performed separately.

Note about the dual-sided thumb piano: the 4th movement was written for a specific thumb piano with two keyboards facing opposite directions, allowing both performers to perform on the same instrument facing each other. The thumb piano was made by Goshen and has an 8-note keyboard in C# phrygian and an 11-note keyboard in E mixolydian. Player one performs on the 8-note side; player two on the 11-note side. Other thumb pianos may be substituted so long as they allow the original melodic patterns to be performed (players can transpose the original parts to other keys/modes as needed, but they must maintain the pitch relationships of the parts themselves and between the two parts).

Please contact the composer at brian.simalchik@gmail.com with questions or concerns.

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SOUNDING STUDIES

I.

 $\text{♩} = 124 - 132$

Brian Simalchik

in unison rhythm, but
each player chooses
their own instruments:
1 low, 1 medium and
1 high and ringing freely

Percussion 1 + 2

5

11

17

22

27

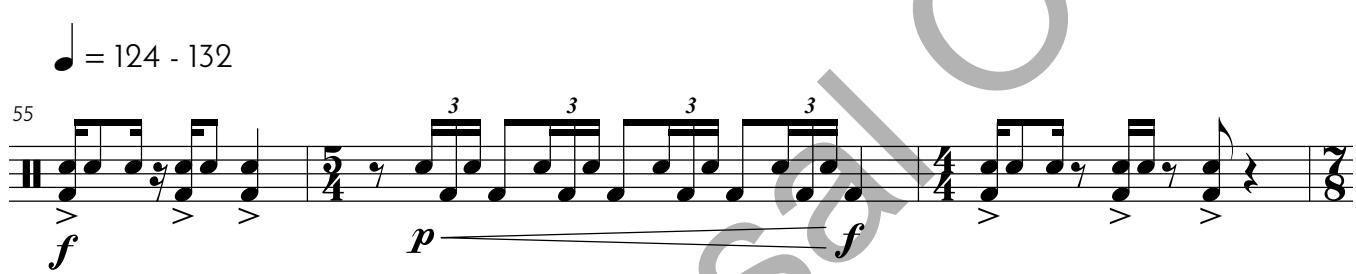
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39

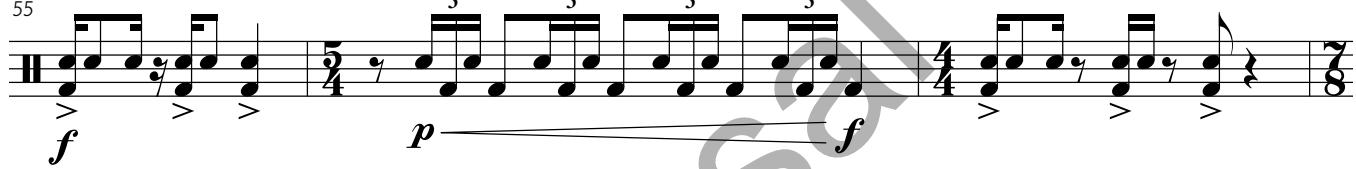
rit.

43 

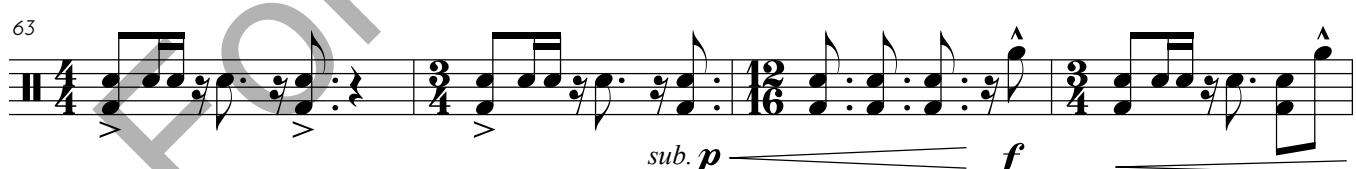
$\text{♩} = 88 - 92$

50 

$\text{♩} = 124 - 132$

55 

58 

63 

67 

$\text{♩} = 88 - 92$

72

F p f f

77

p f ff

82

f ffp ffp

87

ffp ffp ffp

93

ffp ffp

100

$\text{f} \text{ff}$

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begin around $\text{♩} = 180$
 entrances and vertical alignments are approximate;
 players don't need to be precisely coordinated and
 strictly in time together until page 6

II.

Glockenspiel 1

C
6"
l.v.

Glockenspiel 2

C
5"

sim.

sim.

C
3"

C
6"

10-12"

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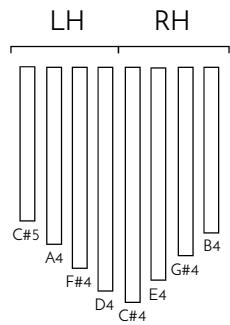
$\text{♩} = 120$ coordinated and in time together

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Percussion 1
Thumb Piano, 8-note side

IV.

Keyboard Layout



player 2 begins alone; you enter during their first repeated figure
(mm 1), before their RH adds an 'E' (about 3-5")

once you begin, do not coordinate with player 2 again until your very last measure

$\text{♩} = 112-132$ lithely (flexibly and gracefully); fleetly; with free and expressive rubato

Right Hand

Left Hand

a tempo

rit.

a tempo

rit.

a tempo

rit.

a tempo

rit. (p)

a tempo

rit.

a tempo

rit. (p)

(p)

24 *a tempo*

rit.

a tempo

29 *rit.* *(p)* , *a tempo*

34 *(pp)*

39 *(pp)*

45 *molto rit.*

50 **3x** a tempo rit. a tempo

55 rit. **4x** a tempo rit. a tempo

60 rit. a tempo rit.

65 a tempo rit. a tempo

71 rit. a tempo rit.

a tempo

77

rit.

82

a tempo

86

rit.

91

a tempo

95

a tempo

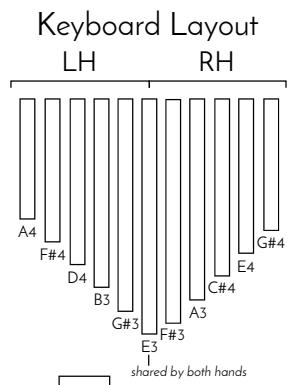
repeat final two measures until player 2
is finished, then pause and play one final chord;
each repetition, elongate fermata

sfz

Percussion 2
Thumb Piano, 11-note side

IV.

begin alone, before player 1; once you've started, do not coordinate with player 1 in any way



$\text{♩} = 92 - 100$ warm, bright, bouncy; keep moving forward but not mechanically; bring out the emergent melodies

Right Hand

Left Hand

6x 3x 3x 6x

mp - mf

3x

7

15

22

30

2x

This sheet music page contains five staves of musical notation for two voices. The music consists of eighth-note patterns primarily consisting of groups of three notes. Measure 30 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 31 begins with a bass clef. Measures 32-33 return to a treble clef. Measures 34-35 begin with a bass clef. Measures 36-37 return to a treble clef. Measures 38-39 begin with a bass clef. Measures 40-41 return to a treble clef. Measures 42-43 begin with a bass clef. Measures 44-45 return to a treble clef. Measures 46-47 begin with a bass clef. Measures 48-49 return to a treble clef. Measures 50-51 begin with a bass clef. Measures 52-53 return to a treble clef. Measures 54-55 begin with a bass clef. Measures 56-57 return to a treble clef. Measures 58-59 begin with a bass clef. Measures 60-61 return to a treble clef. Measures 62-63 begin with a bass clef. Measure numbers 30, 38, 46, and 54 are explicitly labeled at the start of their respective measures. Measure 2x is indicated above measure 30. Measure 63 ends with a final cadence. The music is divided into measures by vertical bar lines, and each measure contains a specific pattern of eighth notes. The bass line often provides harmonic support, while the treble line creates the primary melodic and rhythmic interest. The overall style is technical and focused on developing musical skills through repetitive patterns.

Sounding Studies, IV.

72

80

3x

87

2x

93

6x

RH gradually decresc. to silence over these 6 repetitions

(n)

6x

rit.

player 1 will play
one final chord
after you finish