

Spiral Staircase Duo

INSTRUMENTS

5-Octave Marimba

Vibraphone/Xylophone - not owned, but accessible (ask before using)

DRUMS

Bongos
Djembe
Kick Drum
Snare Drum

METALS

Cowbells, 4
Finger Cymbals
Frying Pans
Suspended Cymbal
Triangles, 2

WOODS

Wood blocks, 4
Wooden Slats, 5 pitches

OTHER

Ceramic Pots, 5 pitches
Chromatic desk bells,
C5-6
Duck Call
Jam Block
Tambourines, 2
“Found” Instruments
(glass bottles, twigs,
kitchen utensils, etc.)

NON-INSTRUMENTS

Singing/Speaking
Theatrics
Body-Percussion

STICKS

Bass Drum and tam tam
beaters
Brushes
Cello Bows, 2
Drum Sticks
Mallets, various
Triangle Beaters

SOME CONSIDERATIONS

- Switching between instruments or sticks/mallets takes time that should be reflected in the scoring.
- Large instrumentations can take up a lot of space. Be imaginative with sounds, but consider how they can be set up for practicality and economy.
- Large instrumentations may also limit how easily a piece can travel, or which venues it can be performed in.
- Do not be afraid to use the hornist for percussion as well (but not the horn, please!)

CONSIDERATIONS FOR HORN

- Mutes: wooden straight mute (the standard or unspecified option), metal stop-mute, practice mute, Yamaha Silent Brass (with head-phone jack). Mute changes also take time that should be reflected in the scoring.
- Extended techniques: hand-stopping, *portamento*, articulations, multiphonics, glissando, air sounds, mouthpiece pops. Contact with questions or consult Douglas Hill's *Extended Techniques for Horn* for more information on how to incorporate or notate.
- Microtonality: Include a legend and be consistent with quarter-tone accidentals, including a suggested fingering above/below the note. For lengthy passages in natural harmonic intonation, the notational style of Ligeti is recommended (see the *Horn Trio* or the *Hamburg Concerto*)

Please send any questions to spiralstaircaseduo@gmail.com.

We highly recommend a collaborative approach to creating new music.