

Overture for the Kitchen Sink

By Allison Parshall

006062-0104

Performance Instructions

The instruments used in this piece are to be made by the performer. Variations in the materials and playing methods of each performer are expected and welcomed in order to create an element of aleatoricism in each performance. The directions for assembly and performance of the instruments are as follows:

Crystal Glasses 1

Preparation

- obtain five crystal wine glasses
- fill each with water so they are tuned to
 1. E^b
 2. the pitch a quartertone higher than an E
 3. F[#]
 4. B^b
 5. Bin any octave desired. Pitches can be transposed.
- obtain two plastic sticks

Performance

Strike glass xylophone with ends of plastic sticks in the places on the glasses that produce the clearest sound. Only one performer is necessary.

Notation

This is an approximation of Gamelan *pélog* tuning. Because of the irregular pitches, it is notated outside of normal Western convention. The glasses assume the numbers 1-5 instead of their pitch names. Each line of the treble clef now represents a pitch 1-5, with the bottommost as 1 and the topmost as 5. The spaces of the treble clef will not be used.

Crystal Glasses 2

Preparation

- obtain two more glasses
- tune to pitches 1 and 5

Performance

Wet the rim of the glass. Rub finger along the rim, vibrating the glass and creating a drone. Two performers will be necessary.

Notation

Only pitches 1 and 5 are used for the glass drone in the piece. The pitches are notated the same as the glass xylophone (Crystal Glasses 1). The duration of the note represents the time for which the drone should continue.

Water Drum

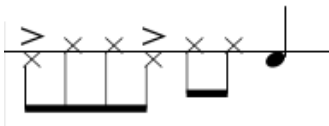
Preparation

- obtain two plastic bowls, one large and one small. The smaller should have wide lips.
- fill big bowl with water of any temperature
- float smaller bowl upside down on top of water. Lips will prevent it from sinking when struck.

Performance

Two sounds are possible with this instrument: a short, higher stroke and a deeper stroke. The higher stroke is produced when the performer strikes the bowl gently with tips of the fingers, creating a watery, resonant sound. The deeper stroke is produced when the performer strikes the bowl harder on one side, submerging the bowl and letting air escape out of the other side. After creating the deeper sound, the bowl needs to be set back atop the water. It is best to use multiple drums and two performers for this piece. The bowls can be set up next to one another on a table. A performer stands on each side of the table. One performer plays the drums, alternating between the two after each deeper note, giving the other performer time to put the bowl back on top of the surface.

Notation



The x's represent the higher pitched strokes and the elliptical notes represent the deeper pitched strokes. Below the line represents the left hand and above the line represents the right.

Baaka Water Drumming

Preparation

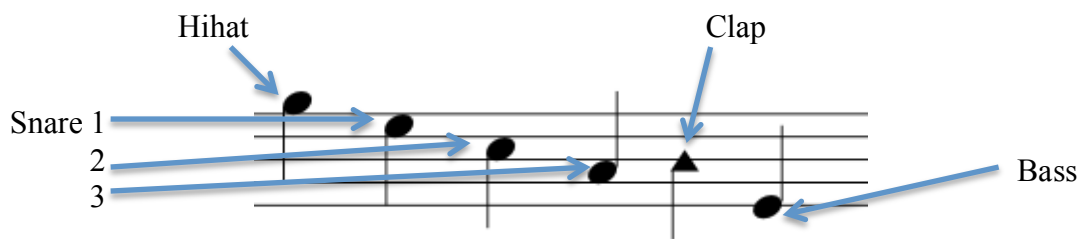
- get into or stand at the side of a body of water, such as a large sink, a bathtub or a swimming pool

Performance

The Baaka people of Central Africa have a rich musical tradition. A particular style involves using the surface of water as an instrument. There are multiple sounds possible with just the water's surface and the performer's hands. They have been classified as:

- Hihat—place hand vertically in water and move back and forth at wrist.
- Snare—there are three levels of snare. All involve hitting the surface with the hand parallel to the water. Can use one or two hands depending on dynamics.
 1. Gently slap the surface of the water with the fronts of the hands
 2. Slap surface harder with whole hand this time, starting from higher but not following through under surface
 3. Hit harder and follow through under surface
- Clap—clap both hands together above water (fingers and palm should line up with one another)
- Bass—start with both hands cupped slightly a little above water. Push down with force and produce a deep, low sound.

Notation



*Only some of these sounds will be used in the following piece

Water Droplet

Preparation

- Fill a basin (such as a bathtub or sink) with water

Performance

Release droplet of water from a few feet above the surface. Sound is made when it strikes the surface. Time release so it hits surface on the beat.

Notation

Notated as a simple hand drum. Follow rhythms indicated.

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♩ = 100

Musical score for measures 1-5. The score is in 4/4 time. It features five staves: Crystal Glasses 1, Crystal Glasses 2, Water Drum, Baaka Water Drumming, and Water Droplet. Crystal Glasses 1 and 2, and Water Drum, have rests in all five measures. Baaka Water Drumming has rests in measures 1-4 and a sixteenth-note pattern in measure 5, marked *mp*. Water Droplet has a quarter note followed by a quarter rest in measures 1-4, and a quarter note in measure 5.

Musical score for measures 6-10. The score is in 4/4 time. It features five staves: C. G. 1, C. G. 2, W.Drum, B.W.Dr., and W.Drop. C. G. 1 and C. G. 2 have rests in all five measures. W.Drum has rests in measures 6-7 and a rhythmic pattern of eighth notes with accents in measures 8-10. B.W.Dr. has a sixteenth-note pattern in measures 6-7, a quarter note in measure 8, and a quarter note with an accent in measure 9. W.Drop. has a quarter note followed by a quarter rest in measures 6-7, and a quarter note in measure 8. Dynamics include *mp* in measure 8, *f* in measure 9, and *mp* in measure 10.

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2
11

Musical score for measures 11-15. The score is for five instruments: C. G. 1, C. G. 2, W. Drum, B. W. Dr., and W. Drop. The time signature is 2/4. The key signature has one flat. The score is marked with a first ending bracket (11) above the first measure of each instrument part. The C. G. 1 part has a melodic line with a repeat sign. The C. G. 2 part has a simple accompaniment. The W. Drum part has a complex rhythmic pattern with accents. The B. W. Dr. part has a steady eighth-note accompaniment, marked *mf*. The W. Drop part has a simple accompaniment.

16

Musical score for measures 16-20. The score is for five instruments: C. G. 1, C. G. 2, W. Drum, B. W. Dr., and W. Drop. The time signature is 2/4. The key signature has one flat. The score is marked with a first ending bracket (16) above the first measure of each instrument part. The C. G. 1 part has a melodic line with a repeat sign. The C. G. 2 part has a simple accompaniment. The W. Drum part has a complex rhythmic pattern with accents, marked *p*. The B. W. Dr. part has a steady eighth-note accompaniment. The W. Drop part has a simple accompaniment.

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21

C. G. 1

C. G. 2

Musical notation for C. G. 1 and C. G. 2 starting at measure 21. C. G. 1 has a melodic line with dotted rhythms and a crescendo hairpin. C. G. 2 has a sustained low note.

21

W.Drum

B.W.Dr.

W.Drop.

Musical notation for W.Drum, B.W.Dr., and W.Drop. starting at measure 21. W.Drum has a complex rhythmic pattern with accents. B.W.Dr. has a steady eighth-note pattern. W.Drop. has a simple dotted rhythm.

26

C. G. 1

C. G. 2

f

mp

Musical notation for C. G. 1 and C. G. 2 starting at measure 26. C. G. 1 has a melodic line with dynamics *f* and *mp*. C. G. 2 has a sustained low note.

26

W.Drum

B.W.Dr.

W.Drop.

Musical notation for W.Drum, B.W.Dr., and W.Drop. starting at measure 26. W.Drum has a complex rhythmic pattern with accents. B.W.Dr. has a steady eighth-note pattern. W.Drop. has a simple dotted rhythm.

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4
30

C. G. 1

Musical staff for C. G. 1, measures 30-33. The staff is in treble clef and contains a melody of eighth and sixteenth notes. A dynamic marking of *f* is present at the beginning of the first measure.

C. G. 2

Musical staff for C. G. 2, measures 30-33. The staff is in treble clef and contains whole rests for all four measures.

W.Drum

Musical staff for W.Drum, measures 30-33. The staff is in a drum clef and contains a rhythmic pattern of eighth notes with 'x' marks above them, indicating cymbal hits.

B.W.Dr.

Musical staff for B.W.Dr., measures 30-33. The staff is in a drum clef and contains a melody of eighth notes.

W.Drop.

Musical staff for W.Drop., measures 30-33. The staff is in a drum clef and contains a simple rhythmic pattern of eighth notes.

34

C. G. 1

Musical staff for C. G. 1, measures 34-37. The staff is in treble clef and continues the melody from the previous system.

C. G. 2

Musical staff for C. G. 2, measures 34-37. The staff is in treble clef and contains whole rests for all four measures.

W.Drum

Musical staff for W.Drum, measures 34-37. The staff is in a drum clef and continues the rhythmic pattern from the previous system.

B.W.Dr.

Musical staff for B.W.Dr., measures 34-37. The staff is in a drum clef and continues the melody from the previous system.

W.Drop.

Musical staff for W.Drop., measures 34-37. The staff is in a drum clef and continues the simple rhythmic pattern from the previous system.

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38

C. G. 1

C. G. 2

mf

p

mp

38

W.Drum

B.W.Dr.

W.Drop.

44

C. G. 1

C. G. 2

rit.

44

W.Drum

B.W.Dr.

W.Drop.

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6
49

C. G. 1

C. G. 2

p

f

49

W.Drum

B.W.Dr.

W.Drop.

53

C. G. 1

C. G. 2

53

W.Drum

B.W.Dr.

W.Drop.

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57

C. G. 1

C. G. 2

p

57

W.Drum

B.W.Dr.

W.Drop.

62

C. G. 1

C. G. 2

mf

mp
dim. poco a poco al fin

62

W.Drum

B.W.Dr.

W.Drop.

f

3

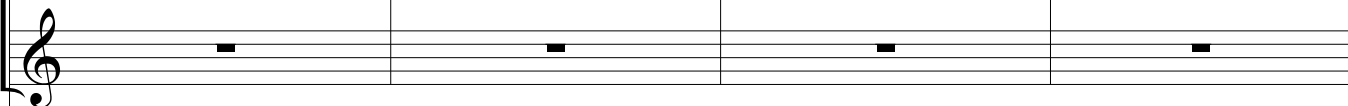
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8
67

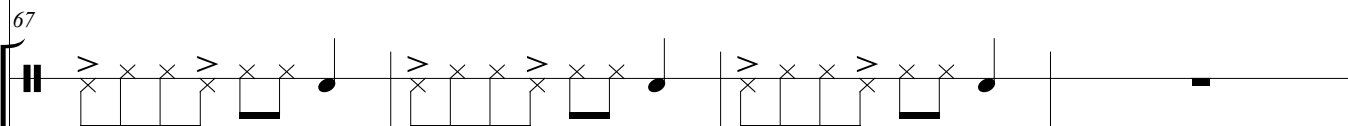
C. G. 1



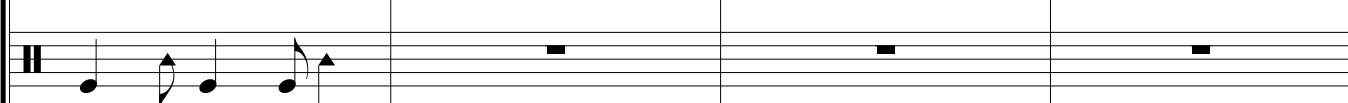
C. G. 2




W.Drum



B.W.Dr.

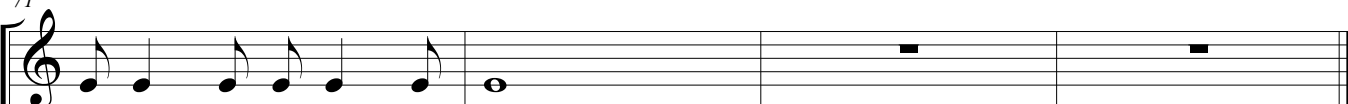


W.Drop.

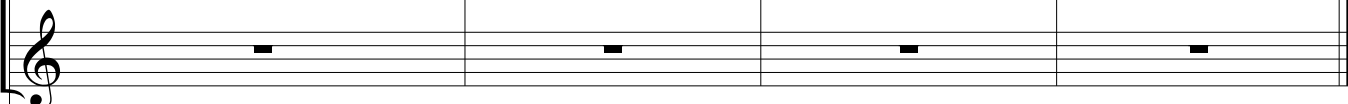


71

C. G. 1



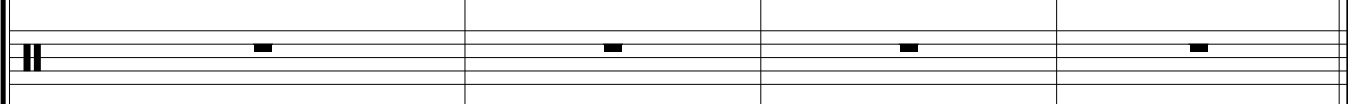
C. G. 2



W.Drum



B.W.Dr.



W.Drop.

