

Mad Experiments

A Sketch for a Percussion Quartet

(2014)

Josh Trentadue

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Program Notes

Mad Experiments is the beginning of a series of sketches designed specifically for a percussion quartet. Each sketch focuses on a certain emotion, action, or state of mind. This sketch explores the chaotic nature of creating and perfecting a new idea or material in a mostly positive and comical fashion.

The goal in composing this piece was to bring out the natural, percussive qualities of each instrument and “experiment” with them in extravagant and chaotic ways – hence, the title and the instrumentation. I liked the challenge of writing for such a mixed ensemble (in this sketch, having two powerful sources of drums work together with two different kinds of melodic keyboard instruments) in order to ultimately create the right balance for each and every voice to be heard. The enthusiasm and energy of performing as a musician became a driving force and the final ingredient for this particular sketch.

Littered with grooves and motifs in a rock-and-roll fashion, one theme ultimately dominates the ensemble as the piece goes on. A fragment of this theme is first heard in the marimba during the opening section of the sketch. After the quartet musically collapses in a wild fashion, the fragment is heard again from the piano. The theme is finally fully expanded into its true statement from the piano, just moments later, in the sketch’s “chorale”. The quartet drives forward again from there, faster and faster as if they will appear to fall apart again at any moment. A sudden grand pause, followed by a brief moment of haunting ambience and finally one last energetic statement, concludes the work.

This piece is hereby dedicated to the Michigan State University Percussion Studio, and to my best friend Kevin.

**WORLD PREMIERE AT MICHIGAN STATE UNIVERSITY; COOK RECITAL HALL;
APRIL 9, 2014 – AUSTIN RIDOUX, TIMPANI; DANIEL GERHARDT, MARIMBA; EUGENE
WILSON V, DRUM SET; JOSH TRENTADUE, PIANO**

Instrumentation

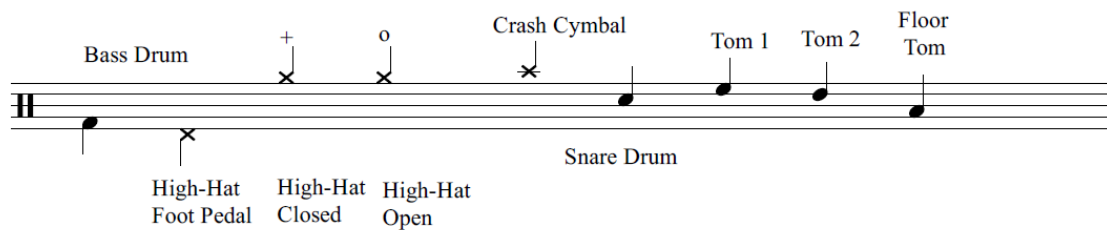
Timpani

5-octave Marimba

Drum Set (Snare, Bass, High-Hat, 2 Toms, Floor Tom, Crash Cym.)

Piano

Drum Set Key



Performance Notes

- All repeats are optional and up to the discretion of the players. This is also notated in the score. If repeats are not used, any notations regarding them can be completely ignored.
- The drum set player must have drumsticks and soft yarn mallets. They may slightly ad lib the part if so desired, EXCEPT from rehearsal H to rehearsal O. Also, 2 different-sized cymbals may be used if the player wishes to experiment with cymbal colors.
- It is crucial to stay either at the exact tempo or within the tempo range. If rushed, some rhythms will not be playable, especially near the end.
- Sixteenth notes remain constant throughout the piece. This is especially important for moving between quarter-note and sixteenth-note time signatures, as well as eighth-note and sixteenth-note time signatures.

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Allegretto (♩ = 126)

Timpani

f hard mallets
G, B \flat , D, F \sharp

Marimba

Drumset

Allegretto (♩ = 126)

Piano

4

Timp.

Mrm.

Drs.

Pno.

7

Timp.

Mrm.

f medium-hard mallets

Drs.

Pno.

9

Timp.

Mrm.

Drs.

Pno.

p

12

Timp.

Mrm.

Drs.

Pno.

A

f

15

Timp.

Mrm.

Drs.

Pno.

f

17

Timp.

Mrm.

Drs.

Pno.

19

Timp.

Mrm.

Drs.

Pno.

22

B

Timp.

Mrm.

Drs.

Pno.

mp

24

Timp.

Mrm.

Drs.

Pno.

26

Timp.

Mrm.

Drs.

Pno.

28

Timp.

Mrm.

Drs.

Pno.

31

Timp.

Mrm.

Drs.

Pno.

34

Timp.

Mrm.

Drs.

Pno.

36

C

Timp.

Mrm.

Drs.

Pno.

38

Timp.

Mrm.

Drs.

Pno.

p *mf*

40

Timp.

Mrm.

Drs.

Pno.

pp bring out melody

42

Timp.

Mrm.

Drs.

Pno.

cresc. 2nd time