

GENE KOSHINSKI
RATTLE THE CAGE
for percussion ensemble



Rattle the Cage by Gene Koshinski
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TSPCE16-008

Program Notes

My recent compositions have focused on exploring elements of timbre and texture, and *Rattle the Cage* is no different. With this in mind, I made a conscious effort not to ignore familiar musical components such as melody, functional harmony, rhythm, groove, and counterpoint.

Rattle the Cage was composed for and commissioned by Dan Armstrong for the Penn State Percussion Ensemble and premiered on April 20, 2015, at Pennsylvania State University. When I was approached by Dan to write a work for keyboard percussion ensemble, I immediately had ideas of exploring the use of extended techniques and varied implements as well as supplementing the keyboards with a small collection of non-pitched percussion instruments. After much experimenting, I decided on utilizing three marimbas, two vibraphones, xylophone, glockenspiel,

and chimes mixed with a collection of non-pitched bells, siren, cymbals, brake drum, and bass drum.

Rattle the Cage is not a program piece – it is instead an abstract exploration of the musical elements mentioned above (most notably timbre and texture). The bulk of the piece is rooted in the (0,1,4) pitch set (for example A, B♭, D♭), which provides much of the “germ” material, which is then developed and embellished into something more complex.

The title is taken from the sounds evoked throughout the composition. I want to thank Dan for the opportunity to compose this piece for his ensemble and for his valuable input along the way!

—Gene Koshinski

Performance Notes

Pedaling and Dampening of Vibraphones

In general, there are not many pedaling/dampening indications notated in the score. I would prefer the player/conductor choose appropriate techniques to control articulation depending on the section, the instrument, the mallets, the performance space, and so on. I would suggest a combination of mallet dampening, half pedal, full pedal, and no pedal throughout the work to achieve the desired articulation printed in the score. Pay particular attention to note endings or “laissez vibrer” (l.v.) indications.

Sleighbells

These do not need to be actual “sleighbells,” nor do they need to be matched sets of any kind. The goal is to find a nice collection of any kind of bells that create a “sleighbell effect” – a gentle shimmer of metal. Each player needs a high set and a low set, where player 2’s collection should be generally higher than that of player 1.

Mallets

I would encourage each player to use a variety of mallets throughout the piece that best represent the articulation, character, and volume production required for each section. Each performer should have a tray table or music stand (with carpet/towel) located near the instrument, as most mallets changes will be rather quick. To facilitate the vibraphone players quickly changing to bow, I suggest creating a holster for the bow with a “spring clip” clamped onto the mallet tray. The other option to quickly access the bow in those sections is to hold the bow and mallet together in one hand with a modified Stevens grip.

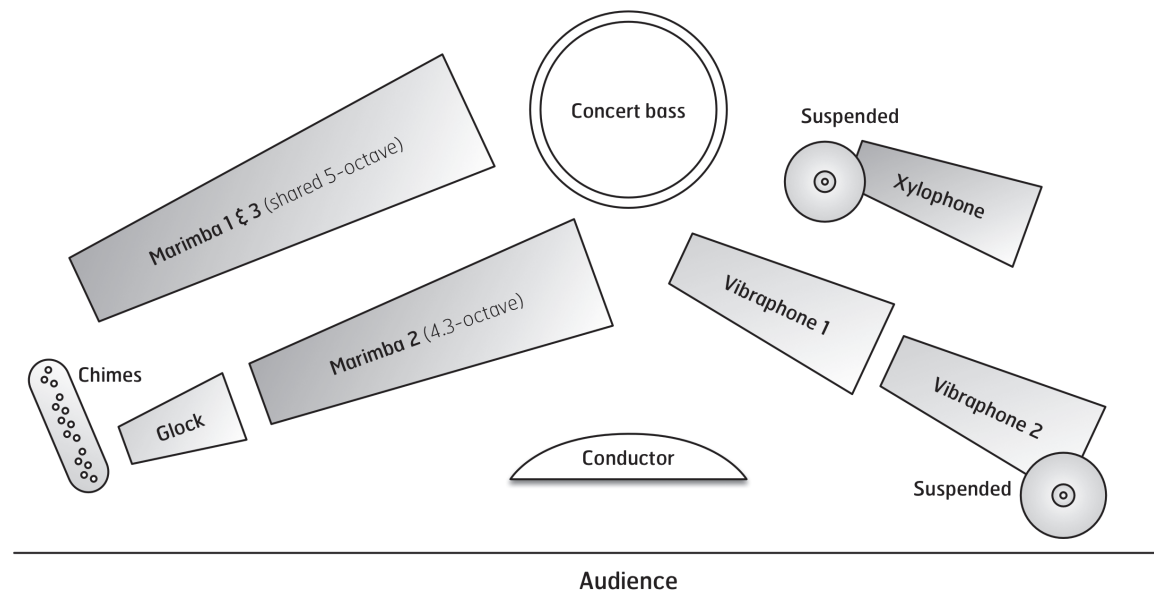
Vibraphone Motor(s)

The conductor/performers may choose to utilize the motor on one or both of the vibraphones in different sections of the piece. This is entirely optional but may add a nice shimmer to the texture in some sections (for example, J to L).

Players, Instrumentation, and Suggested Setup

Rattle the Cage requires **8 players** with the following instrumentation:

- Player 1:**
- Glockenspiel
 - Chimes
 - 2 small sets of sleighbells or similar (high and low but generally lower than player 2)
 - Metal (slightly resonant—brake drum or similar)
- Player 2:**
- Xylophone
 - 2 small sets of sleighbells or similar (high and low but generally higher than player 1)
 - Suspended cymbal (thin and very dark)
 - 1 set of plastic brushes (IP BR-2 or similar)
 - Glass wind chimes (substitute mark tree)
- Player 3:**
- Vibraphone 1 (including 1 bow)
 - 1 set of plastic brushes (IP BR-2 or similar)
- Player 4:**
- Vibraphone 2 (including 1 bow)
 - Suspended cymbal (thin and very dark)
 - Siren (hand-cranked or digital)
 - 1 set of plastic brushes (IP BR-2 or similar)
- Player 5:**
- Marimba 1 (5-octave – shared with player 7)
 - 1 set of plastic brushes (IP BR-2 or similar)
- Player 6:**
- Marimba 2 (4.3-octave)
 - 1 set of plastic brushes (IP BR-2 or similar)
- Player 7:**
- Marimba 3 (5-octave – shared with player 5)
- Player 8:**
- Bass drum (small, resonant concert drum)



Commissioned by Dan C. Armstrong for the Penn State University Percussion Ensemble

Gene Koshinski

ON CUE #2

LOW SLEIGHBELLS (2 sets)

III (with Marimba 1 tremolo)

p

ON CUE #3

HIGH SLEIGHBELLS (2 sets)

≡ (with Marimba 2 tremolo)

p

(with Marimba 2 tremolo)

J with plastic brushes, perform a dramatic glissando on the resonators

with plastic brushes, perform a dramatic
glissando on the resonators

*sweep the brushes across the notated pitches,
one brush on each manual*

(with Marimba 1 tremolo)

with plastic brushes, perform a dramatic glissando on the resonators

 f

Bass Drum 

Sample Image

ON CUE #4 ON CUE #5 ON CUE #6 **A** Free (as before) ON CUE #1 ON CUE #2

4

G (with Vibe 1 tremolo)

X (with Vibe 2 tremolo)

VI sweep the brushes across the notated pitches, one brush on each manual

Red

V2 (with Vibraphone 1 tremolo)

f with plastic brushes, perform a dramatic glissando on the resonators

sweep the brushes across the notated pitches, one brush on each manual

Red

w/ brushes

f

Red

w/ brushes

f

Red

w/ brushes

f

Red

M1

w/ brushes

f

Red

w/ brushes

f

Red

on rim w/ butt end of marimba mallet (one hand)

(mute)

on drum w/ mallet (opposite hand)

Sample
Image

Rattle the Cage – Koshinski

ON CUE #3 ON CUE #4 ON CUE #5 ON CUE #6 ON CUE #7 ON CUE #8

G (with Marimba 1 tremolo) *p* (with Vibe 1 tremolo)

X (with Marimba 2 tremolo) *p* (with Vibe 2 tremolo)

V1 (with Marimba 1 tremolo) *f*

V2 *f*

M1

M2

M3

BD

Sample
Image

In time ♩ = 120

G

X

VI

VII

M1

M2

M3

M4

M5

M6

M7

M8

M9

M10

M11

M12

M13

M14

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M509

M510

M511

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M515

M516

M517

M518

M519

M520

M521

Sample Image

Slow and mysterious (time is flexible) ♩ = 65–72

CHIMES
(w/ yarn mallets)

n *mp*

Roll notes with one hand (one mallet) only, a steady reiteration of each pitch.
Crossfade entrances/exits seamlessly.

(fade out)

w/ bow (l.v. sempre)

n *mf*

w/ bow (l.v. s.)

n *mf*

Roll notes with one hand (one mallet) only, a steady reiteration of each pitch.
Crossfade entrances/exits seamlessly.

n *mp*

BD

Sample
Image

36 *roll normally*

mf

strike chime on top of cap w/ brass mallet

mf

(mar/chime enter)

VI

mute bar while playing w/ mallet

mp

V2

w/ mallets l.v.

mf

w/ bow

sound harmonic by lightly holding your finger in the center of the bar

MI

roll normally

mp

mute bar while playing

mp

Sample Image

C Anxious (poco meno mosso)

47

G CHIMES (w/ hammer) **GLOCK** **CHIMES** **accel.**

X **XYLO** **SUS CYM** (yarn mallets), **XYLO** (hard mallets) **L.v.**

V1 w/ mallets

V2 w/ bow w/ mallets

M1 w/ mallets

M2 w/ mallets

M3

BD

Sample
Image

Free (as before)
but with great momentum...

D With a surprising energy! ♩ = 120

ON CUE #1 ON CUE #2 ON CUE #3 ON CUE #4

G CHIMES (w/ hammer) GLOCK CHIMES

X gliss w/ hard plastic mallets (one on each manual) *pp* *f* *mp*

VI very fast gliss on resonators w/ rattan *ff* (to 4 mallets) *mp*

V2 very fast gliss on resonators w/ rattan *ff* 2 mallets (pedal down) *ff p*

M1 dramatic gliss on resonators w/ rattan *ff* dynamics in this section are always to/from niente *mp*

M2 dynamics in this section are always to/from niente *mp*

M3 *p*

M4 *p*

M5 *p*

M6 *p*

M7 *p*

M8 *p*

M9 *p*

M10 *p*

M11 *p*

M12 *p*

M13 *p*

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M630 *p*

M631 *p*

M632 *p*

M633 *p*

M634 *p*

M635 *p*

M636 *p*

M637 *p*

M638 *p*

M639 <

Sample Image

[illegible]

Sample Image

[illegible]

Sample Image

Sample Image

Sample Image

Sample Image

100

G

X

V1

V2

M1

improvise siren (like an alarm)

ff

sim.

sim.

Sample
Image

104

G
Resonant Metal

X

V1

V2

M1

M2

M3

BD

Sample
Image

109 *l.v. sempre* **slight accel.**

G

X

V1

V2 *allow siren to keep spinning* **VIBRAPHONE** *ff*

M1

CYM *p*

p

Sample
Image

Rattle the Cage – Koshinski

113 **H** Poco più mosso ♩ = 130 **GLOCK**

X **XYLO** **CYM**

V1 **V2** **M1** **M2** **M3** **BD**

ff **mp** **mp** **p** **fff** **mf** **fff** **ff**

L.v. **3** **3** **3**

Sample
Image

119

l.v. sempre

mf

l.v.

XYLO

mf

mf

strike pitch w/ mallet while resting plastic brush on the bar, creating a buzz

l.v. sempre

mf

strike pitch w/ mallet while resting plastic brush on the bar, creating a buzz

l.v. sempre

mf

w/ bow

mf

mf

mp

mf

mf

mf

Sample
Image

Sample Image

130

G

X

VI

V2

M1

M2

M3

M4

M5

M6

M7

M8

M9

M10

M11

M12

M13

M14

M15

M16

M17

M18

M19

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M1484

M1485

M

Sample Image

Sample Image

Rattle the Cage – Koshinski

158

poco accel.

G Resonant Metal

X

V1

V2 pedal/dampen sim

M1

M2

M3

BD

Sample
Image

K A tempo (espressivo) ♩ = 60

Sample Image

Rattle the Cage – Koshinski

177 *poco accel.* *Molto espressivo and ritardando.*

G Resonant Metal *mf* *f* *ff* CHIMES

X *mf* *f* *p* *f* CYM GLASS CHIMES

V1 *mf* *f* *ff* *l.v. sempre* *l.v. sempre* *mallet dar. on upper line*

V2 *mf* *f* *f* *f* *mallet dampen upper line*

M1 *mf* *f*

M2 *mp* *mf* *f*

M3 *mp* *mf* *f*

BD

Sample
Image

Sample Image

Sample Image

M*pedal up (very dry)*

Score for G, X, VI, V2, and M1 staves. The music is in 6/8 time and features various dynamics and articulations.

G: Treble clef. Dynamics: *mf*. Features a melodic line with many accidentals.

X: Treble clef. Dynamics: *mf*. Features a melodic line with many accidentals.

VI: Treble clef. Dynamics: *mf*. Features a melodic line with many accidentals.

V2: Treble clef. Dynamics: *sim.*, *f*, *n*, *mf*. Features a melodic line with many accidentals and a trill marked "(trill to the half step above)".

M1: Treble clef. Dynamics: *f*, *mf*, *f*. Features a melodic line with many accidentals and a trill marked "(trill to the half step above)".

Sample
Image

Sample Image

[illegible]

Sample Image

235

G

X

XYLO (2 mallets)

mf

mf

3

3

VI

W/ bow

mf

M1

mp

mf

3

3

mf

mf

3

3

Sample Image

241

G

p

mf

X

mf

mf

mf

VI

mf

w/ bow

V2

mf

w/ bow

M1

mf

mp

mf

M2

mf

M3

mf

BD

The musical score for measures 241-244 of 'Rattle the Cage' by Koshinski. The score is written for a large ensemble, including strings (G, X, VI, V2), woodwinds (M1, M2, M3), and percussion (BD). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features various dynamics, including *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). There are also markings for 'w/ bow' (with bow) and 'mf' (mezzo-forte). The notation includes triplets, slurs, and various rhythmic values. A large, light gray abstract shape is overlaid on the right side of the page, partially obscuring the score.

Sample
Image

247 **O**

The musical score is written for a string quartet (G, X, VI, V2) and piano (MI). The score is divided into two systems. The first system contains measures 247 through 252. The second system contains measures 253 through 258. The score includes various musical notations such as dynamics (p, mp, p subito), articulation (accents, slurs), and performance instructions (w/ bow). The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The first system starts with a measure rest for the string quartet, followed by a piano entry. The second system continues the string quartet's melody and the piano's accompaniment.

MI

p subito

p

Sample
Image

256

G

pp *mp* *mf*

X

pp *mp* *mf*

CYM

XYLO

VI

w/ mallet *pp* *mp* *mf*

V2

w/ mallet *pp* *mp* *mf*

M1

pp *mp* *mf*

sim

M2

pp *mf*

M3

pp *mf*

BD

Sample
Image

[illegible]

Sample Image

P With incessant energy!

269

G

X

VI

V2

M1

M2

M3

BD

mf *ff* *mf* *ff* *mp* *mf* *mf*

L.v. *L.v.*

w/ bow *(2 mallets)* *(2 mallets)*

GLASS WIND CHIMES (*ad lib*)

Sample

Sample Image

275

At least 4x

G

CYM

GLASS CHIMES

X

p

f

ff

p

f

VI

ff

ff

V2

M1

ff

p

f

Sample
Image

Q

[illegible]

Sample Image

[illegible]



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