

two

eugene a. kim

by

two

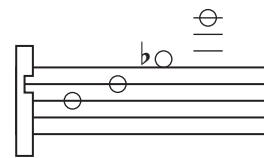
Inventory

piano

- lid fully open
- mark location of highest f string inside the piano

percussion 1

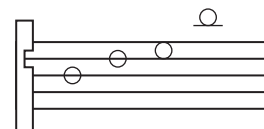
- four small gongs (with two soft mallets):
tuned to D3, F3, Bb3, G4



- record player and small amplifier
- record:
String Quartet in B-flat Major, op. 130
V. Cavatina by L.V. Beethoven

percussion 2

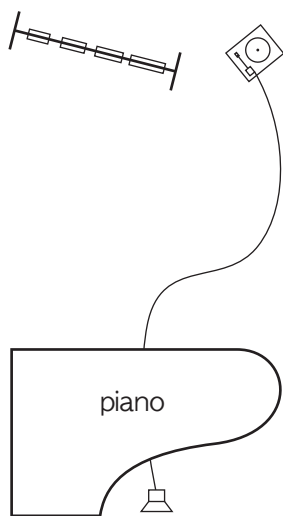
- four small gongs (with two brushes):
tuned to D3, F3, G3, D4



- two tin cans (maximum difference of sound)

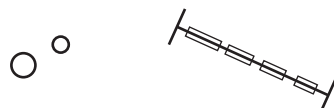
Staging

percussion 1



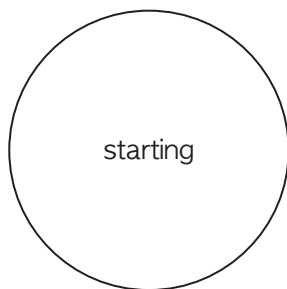
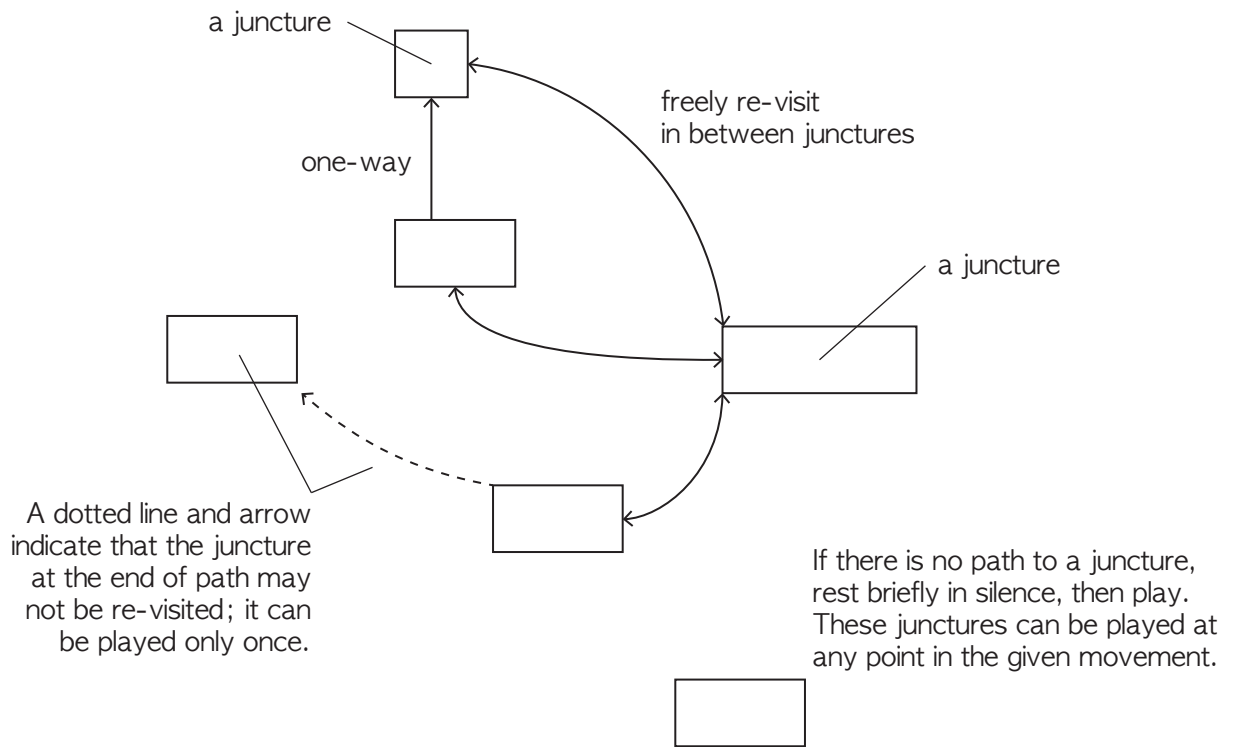
audience

percussion 2



General notes for reading

Keep all sounds continuous from juncture to juncture.



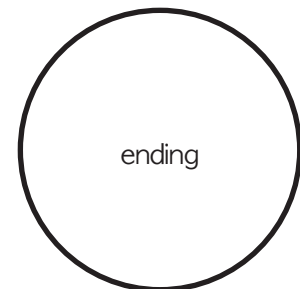
Begin simultaneously, continue heterophonically.

Proceed at your own pace.



Sustain (and repeat, if necessary) until all have arrived at this juncture to complete the texture.

Move on at your own pace.

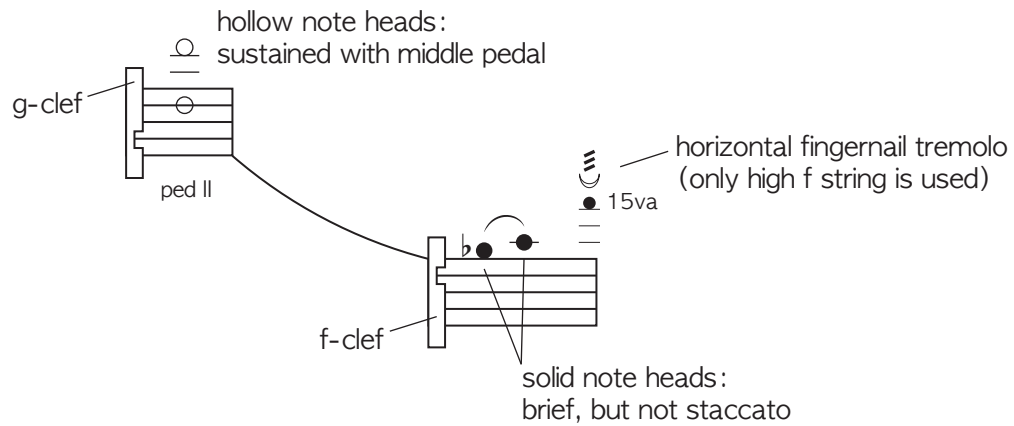


As in the "joining" juncture, sounds are sustained until all have arrived at the texture.

Stop all sounds together to end.

Special notes

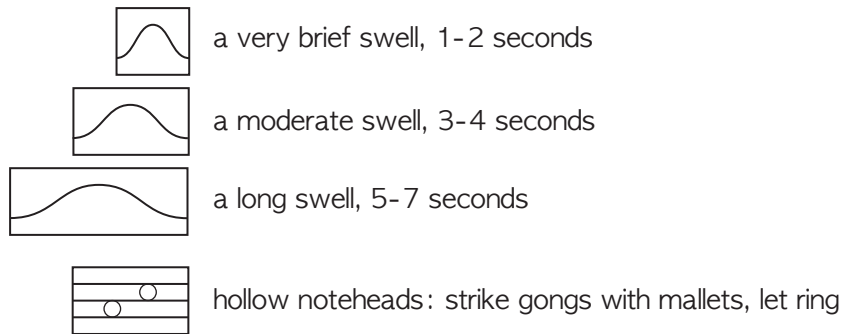
Piano



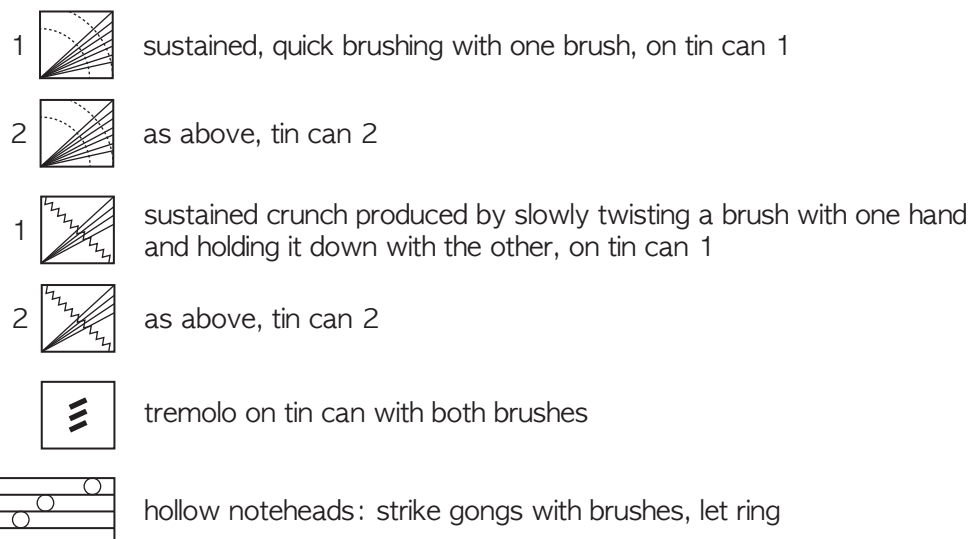
Percussion 1

Volume controls for record:

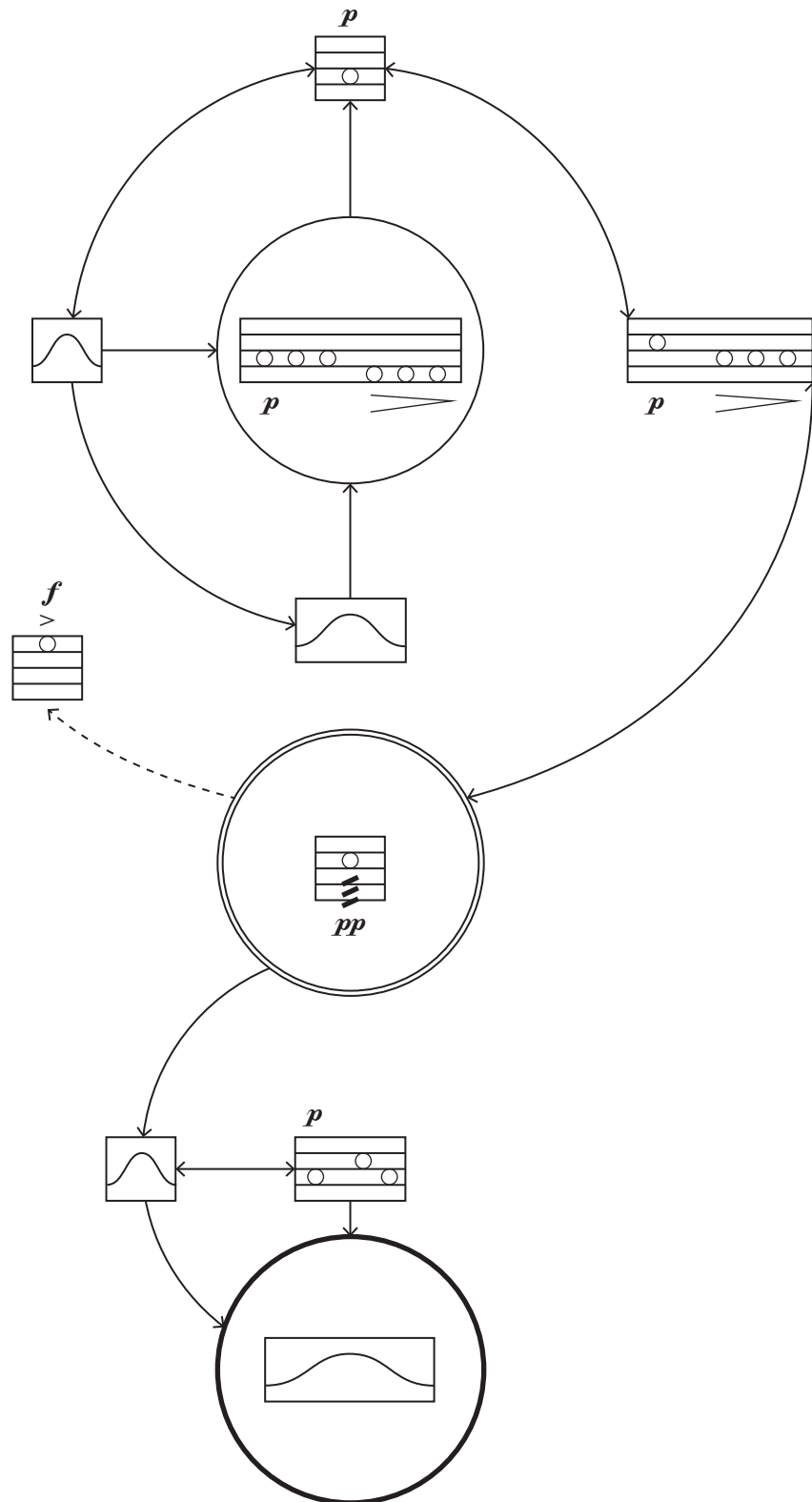
The maximum volume for all swells should remain the same, just barely audible within the ensemble texture; the minimum volume should be just barely audible in silence.



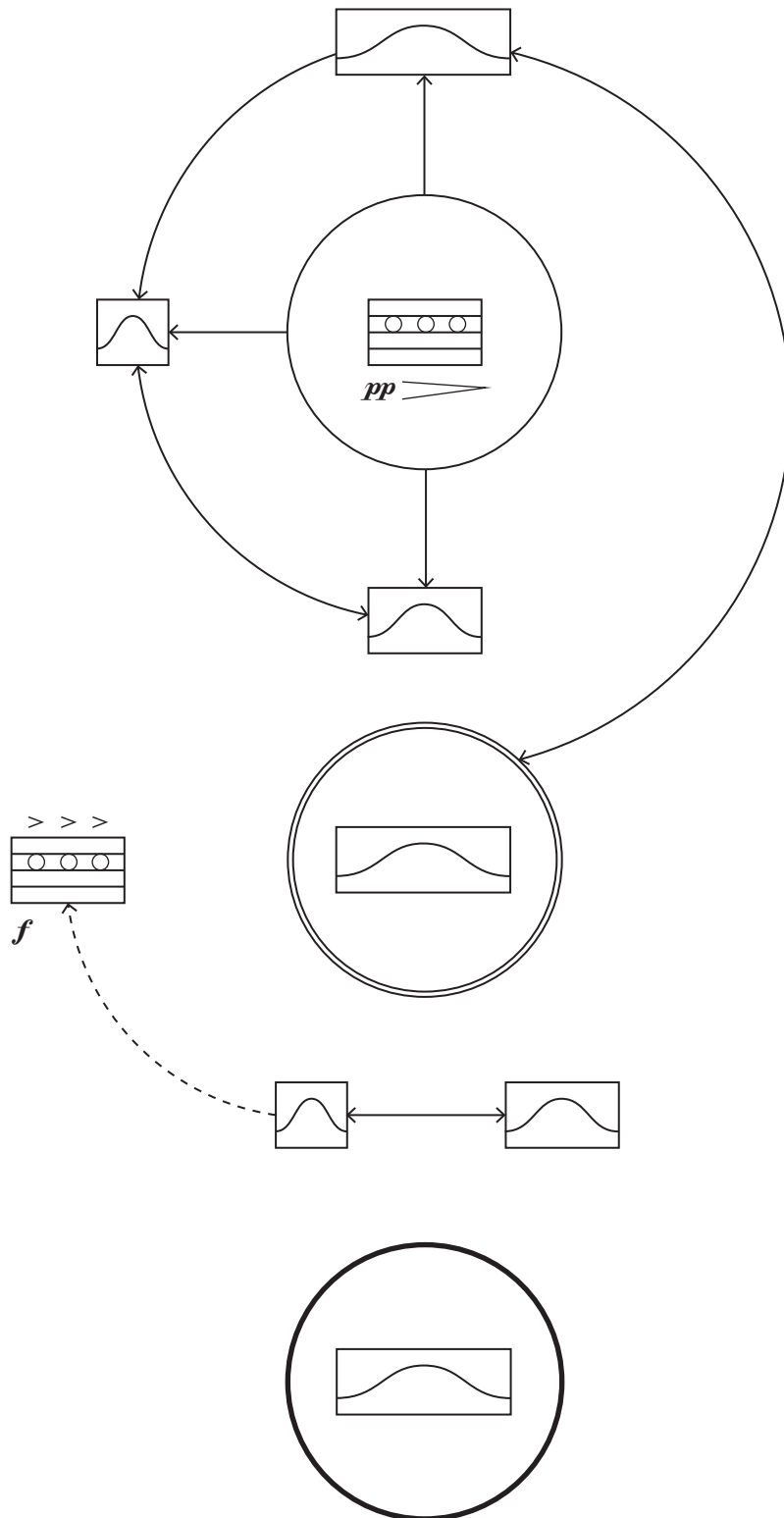
Percussion 2



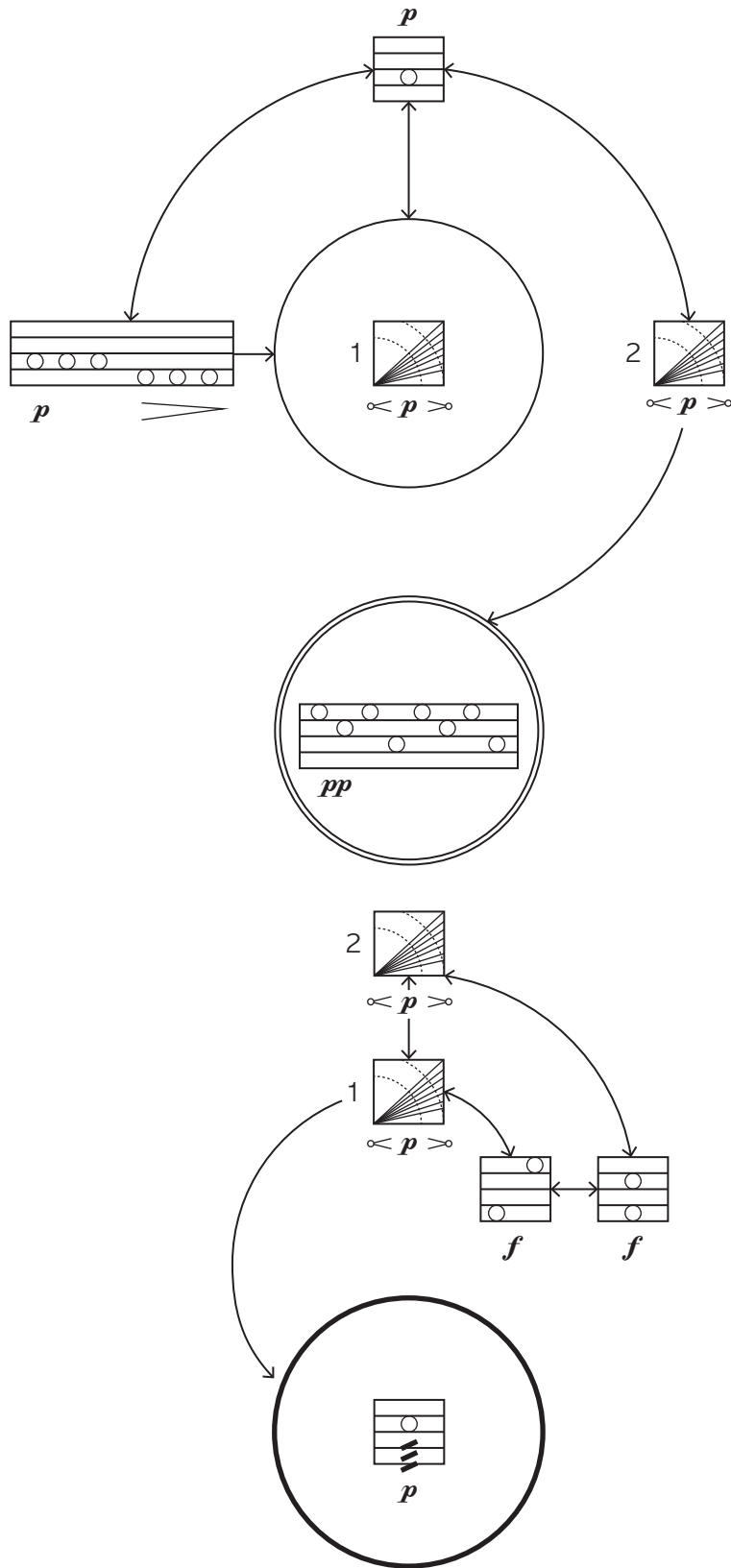
percussion 1, movement 1



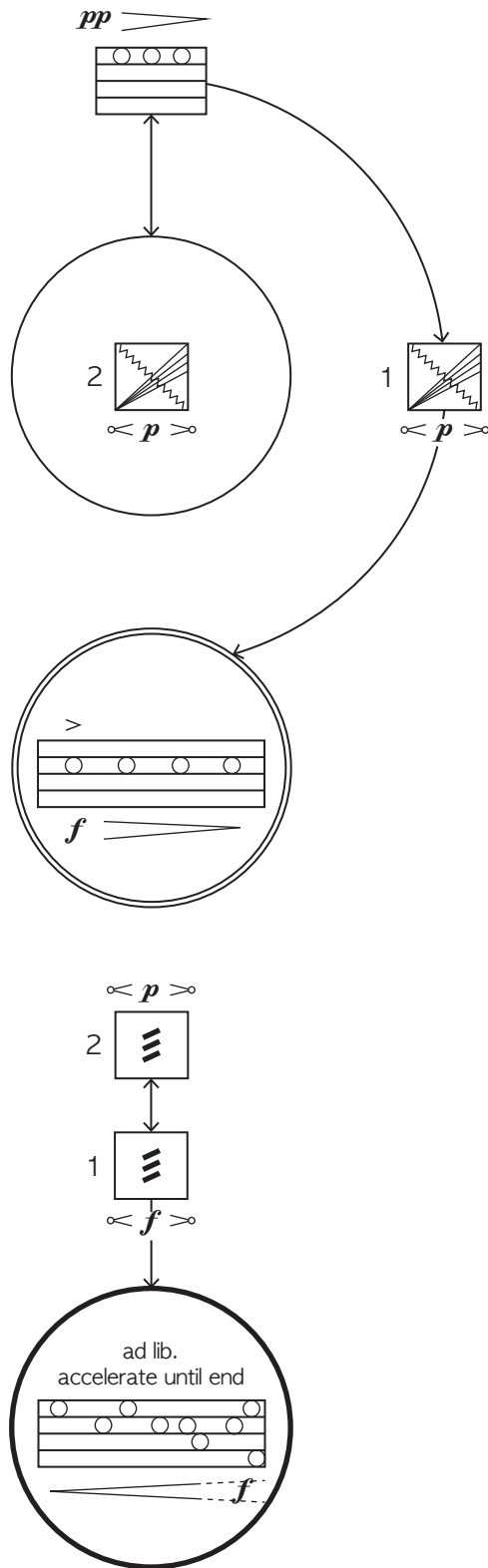
percussion 1, movement 2



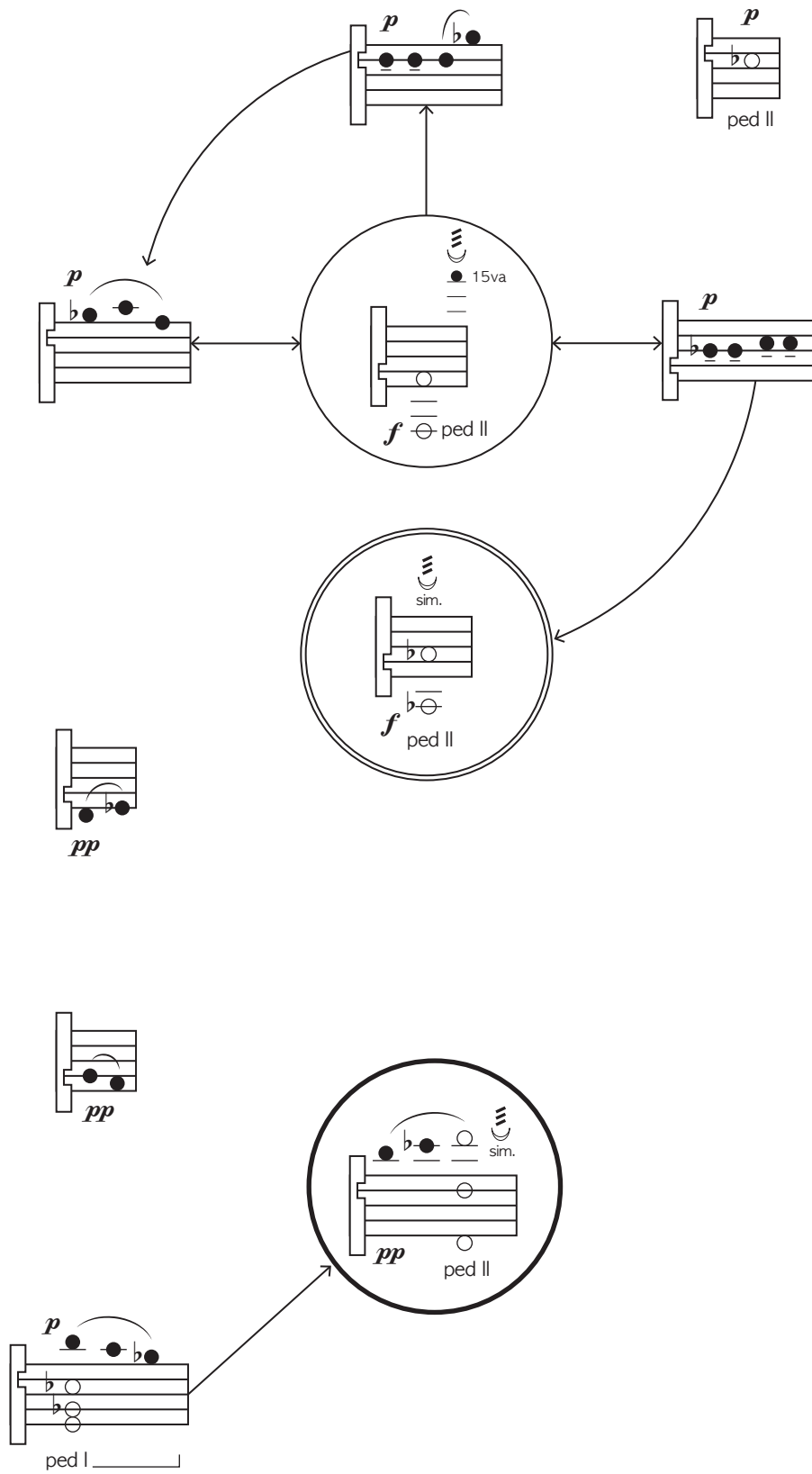
percussion 2, movement 1



percussion 2, movement 2



piano, movement 1



piano, movement 2

