

The first story in the radio program was about the Pitch Drop Experiment that has been taking place at the University of Queensland, Australia since 1927. In the 86 years that the substance pitch (a highly viscous liquid which appears solid) has been “dripping,” no one has ever seen the drop fall and currently researchers are waiting for the ninth drop to occur. As I began to write this piece, the image of researchers waiting to see the drop of pitch fall prompted me to experiment with the sound of water and metal. I recorded over 10 triangles (including 4 triangles from Living Sound) and combined them with water, tam tam, and spriangle samples in order to create the soundscape track that accompanies the soloist.”

- Dave Gerhart

NOTE: the ninth pitch dropped on April 17, 2014, a little less than a year after this piece was written.

Klarheit - Michael Bump

klar • heit - noun

1. clarity, clearness, lucidity
2. intelligibility
3. purity
4. brightness of sound

Allston Memoir - Jason Baker

Allston Memoir is a fast-paced *perpetuum mobile* for three triangles. The highly ornamented rhythmic groupings flow seamlessly in and out of mixed meters. The piece begins with the triangles laying on a foam pad, creating is slightly dampened sound ideal for articulate playing. The performer is asked to suspend the triangles on clips during the performance, creating timbrel contrast.

Forgery - Ben Wahlund

“I don't think I'll soon forget the email I received from Ben Wahlund with a picture attached of a huge, crude, triangle he had constructed in his studio. The email said, “can this work for the triangle commission?” I was expecting each composer to be thinking “outside the box” for this project, but this was over-the-top! What creative thinking! I loved the idea, and laughed out loud when I saw the picture.”

- Mark Berry

© © 2015 Living Sound Publications. All Rights Reserved.

Front and back cover photography © 2015 Living Sound Ltd. Co.

1. Pascal's Triangle - David Steinquest 6:42
2. Tri-alaap - Payton MacDonald 8:43
3. Triangulation - Jonathan Ovalle 7:29
4. Geosynchronous - Mark Berry 10:56
5. Pitch Drop - Dave Gerhart 7:01
6. Klarheit - Michael Bump 12:08
7. Allston Memoir - Jason Baker 5:59
8. Forgery - Ben Wahlund 5:03

<http://www.LivingSoundTriangles.com>

Sounds, Shapes, and Synergy

music for TRIANGLES

Mark Berry, triangles

Baker • Berry
Bump • Gerhart
MacDonald • Ovalle
Steinquest • Wahlund

For most percussionists, the triangle is a familiar instrument that is played frequently; yet, there is very little solo/recital repertoire for it. Though the triangle has been played for centuries, in modern times it is rarely encountered outside of an ensemble context. It is from this dichotomy that *Sounds, Shapes, and Synergy* evolved. This collective work began with three goals; to contribute repertoire; to propel the triangle in a solo/recital context; and to create modern music for an ancient instrument.

As a compilation, *Sounds, Shapes, and Synergy* began with my asking seven composers to write a solo/recital work that featured triangle/s as the predominant instrument. I knew this would not be easy for them. Again, not much prior repertoire existed from which to draw inspiration or ideas. I chose composers who I thought could meet this compositional challenge. I couldn't help but notice how this challenge mirrored the quirkly charm of the triangle itself—*so apprently simple, yet so complex*.

After several months of writing, composers came through with results that far exceeded my expectations. I am grateful to each of them for their *synergy*, and for their artistic inventiveness. Their contributions are compiled here along with an eighth composition, which is my own.

I encourage all percussionists to explore these works. It is my hope that these pieces will expand awareness of the musical capabilities of the triangle, and contribute meaningful repertoire where so little previously existed.

—Mark Berry

Mark Berry is a percussionist, performer, composer, and educator. He is a recognized authority on the triangle—its history, repertoire, and instrument design. Berry's triangle research has been published in *Percussive Notes*. His article, "From Angels to Orchestra: an iconographic history of the triangle through the 19th century" served to clarify scant scholarship regarding the supposed first mention of a triangle in a 1000-year old medieval manuscript. As both designer and craftsman, Berry's research into the history of the triangle led him to develop the "alla Turca" series of instruments—the first commercial triangles developed to recreate the sound of the centuries-old instruments that once utilized jingling rings. His commissioning project, "Sounds, Shapes, and Synergy - music for triangles" was the first-ever collection of recital-caliber works for triangle soloist. Berry's compositions are published by C-Alan Publications, EngineRoom Publishing, HoneyRock Publishing, Living Sound Publications, and Tapspace Publications. His percussion playing and solo CD recordings can be heard on the Centaur, Equilibrium, Naxos, and Soundset labels. Berry is Associate Professor of Percussion at Western Kentucky University and Principal Timpanist with Orchestra Kentucky. He has earned degrees from the University of Michigan (DMA Performance, MM Performance) and The Ohio State University (BMusEd). His principal teachers include Michael Udow and Salvatore Rabbio with additional studies with Julie Spencer, Ted Piltzecker, Fernando Meza, Michael Bump, and James L. Moore.

Pascal's Triangle - David Steinquest

```

      1
     1 1
    1 2 1
   1 3 3 1
  1 4 6 4 1
 1 5 10 10 5 1
1 6 15 20 15 6 1
1 7 21 35 35 21 7 1
```

"The inspiration for this composition is Pascal's Triangle, named after the French mathematician, Blaise Pascal, who described it in his treatise, *Traité du triangle arithmétique* (1653). Pascal's Triangle has many interesting properties and patterns of numbers. I have drawn on some of these characteristics in the writing of this piece.

In the first section, the "anvil-like" sounds provide a metronomic ostinato under a rhythmic setting of the fifteen numbers of Pascal's Triangle read from top to bottom and from left to right. The second section employs the anvil part from Richard Wagner's, *Das Rheingold* (which consists of fifteen notes) as underpinning for the melody, which is built on the structure of each of the five rows. One characteristic of Pascal's Triangle is that each row's sum is the double of the preceding one (1=1, 1+1=2, 1+2+1=4, 1+3+3+1=8,

1+4+6+4+1=16). This concept is realized in the number of measures in each row's presentation. Another characteristic is that each row is a power of the number eleven (110=1, 111=11, 112=121, 113=1331, 114=14641). In the third section, each of these numbers is represented by its own rhythm. The fifth row's largest number provides the base on which the other four row's rhythms are overlaid."

- David Steinquest

Tri-alaap - Payton MacDonald

"I composed *Tri-alaap* on commission from Mark Berry for a collection of triangle solos. *Tri-alaap* takes its title from a "triangle alaap." An *alaap* is the first part of a North Indian Hindustani raga performance, and generally includes three sections: *alaap*, *jor*, *jhala*. The alaap section is unmetered and focuses entirely on lyricism and melody. The jor and jhala sections introduce rhythm and gradually build to a dense and exciting climax. I scored *Tri-alaap* for four graduated triangles and four found metal objects chosen by the performer. *Tri-alaap* is dedicated to Mark Berry"

- Payton MacDonald

Triangulation - Jonathan Ovalle

"*Triangulation* was born from a desire to create a solo piece utilizing only triangles without any supplementary instruments. I also wanted to explore the triangle in a setting far removed from its traditional symphonic context. A triangle is born from brute force and raw materials. Metals are heated, bent, worked, and even hammered to craft the perfect shape and thus, blend of overtones. It is this process that largely inspired the programmatic motivation for the piece."

- Jonathan Ovalle

Geosynchronous - Mark Berry

This work draws influence from many of the musical traditions heard around the world. The unique sounds of Africa, Asia, South America, Europe, India, and Indonesia are all evoked throughout the piece.

Pitch Drop - Dave Gerhart

"The inspiration for *Pitch Drop* came while I was listening to a program on Radio Lab entitled "Speed."

Sounds, Shapes, and Synergy - music for triangles

Mark Berry

Sounds, Shapes, and Synergy

music for TRIANGLES

Mark Berry, *triangles*

1. Pascal's Triangle - David Steinquest 6:42
2. Tri-alaap - Payton MacDonald 8:43
3. Triangulation - Jonathan Ovalle 7:29
4. Geosynchronous - Mark Berry 10:56
5. Pitch Drop - Dave Gerhart 7:01
6. Klarheit - Michael Bump 12:08
7. Allston Memoir - Jason Baker 5:59
8. Forgery - Ben Wahlund 5:03

<http://www.LivingSoundTriangles.com>

© © 2015 Living Sound Publications. All Rights Reserved.



Mark Berry

Sounds, Shapes, and Synergy - music for triangles



Mark Berry is a percussionist, performer, composer, and educator. He is a recognized authority on the triangle—it's history, repertoire, and instrument design. Berry's triangle research has been published in *Percussive Notes*. His article entitled, "From Angels to Orchestra: an iconography history of the triangle through the 19th century" served to clarify decades of scant scholarship regarding the supposed first mention of a triangle in a 1000-year old medieval manuscript. As both designer and craftsman, Berry's research into the history of the triangle led him to develop the "alla Turca" series of instruments—the first commercial triangles developed to recreate the sound of the centuries-old instruments that once utilized jingling rings. Berry's commissioning project, "Sounds, Shapes, and Synergy - music for triangles" was the first-ever collection of recital caliber works for triangle soloist. Berry's compositions are published by C-Alan Publications, EngineRoom Publishing, HoneyRock Publishing, Living Sound Publications, and TapSpace Publications. His percussion playing and soloist recordings can be heard on the Centaur, Equilibrium, Naxos, and Sound labels. Berry is Associate Professor of Percussion at Western Kentucky University, owner of Living Sound Triangles Ltd. Co., and Principal Timpanist of Orchestra Kentucky. He has earned degrees from the University of Michigan (DMA Performance, MM Performance) and The Ohio State University (BMusEd). His principal teachers include Michael Udow and Salvatore Rabbio with additional studies with Julie Spencer, Ted Piltzecker, Fernando Meza, Michael Bump, and James L. Moore.

<http://www.LivingSoundTriangles.com>