

**GLENN HACKBARTH**

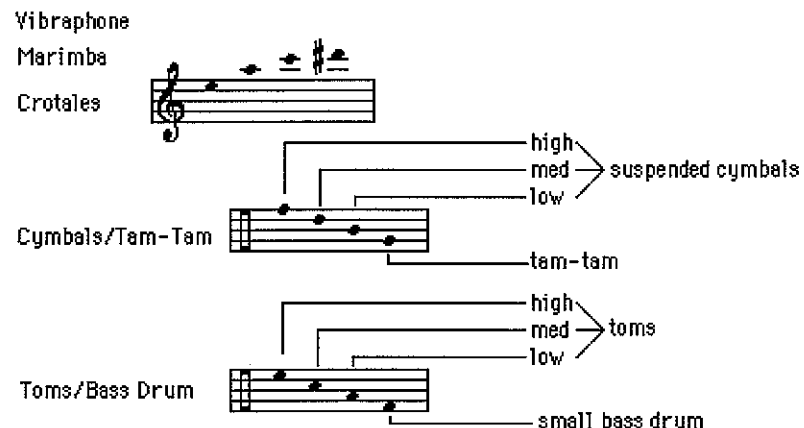
**PASSAGE**

**(1991)**

for

**Piano, Percussion and Electronic Tape**

•PERCUSSION INSTRUMENTS•



Percussion mallets should be chosen using the following guidelines: Crotales are always played with very hard mallets. Toms should be played with medium hard to hard mallets, the resulting sound being tight with little lingering resonance. Cymbals and tam-tam are to be played with medium soft mallets, marimba with medium hard mallets, and vibraphone with medium hard mallets in the first section and soft to medium soft mallets in the slow sections (mm. 158 to end). In some cases this will require the performer to hold two mallets of differing hardnesses in each hand (the very beginning, for example, requiring hard mallets for the crotales and toms as well as softer mallets for the cymbals and tam-tam).

•SPECIAL PERFORMANCE NOTES AND INDICATIONS•

**piano/perc:** All grace notes precede the beat (i.e. the following, regular note occurs precisely where it is metrically indicated).

**piano/vibes:** "Ped. down to m.14, etc." indicates that the sustain pedal remain down until the downbeat of the specified measure. There should be no re-peddaling during the measures specified.

**piano m.2:** Slashed noteheads indicate playing clusters on the strings inside the piano with the palms of the hands. The precise pitches covered are not important but reflect a non-overlapping "high" and "low" area on the lowest strings of the piano.

**piano m.151:** Chromatic cluster performed on the keys.

**piano m.169:** "+" indicated pitches to be plucked on the strings inside the piano.

**perc. m.179:** During the section beginning with this measure the percussionist plays a repeated ostinato figure at the indicated tempo. In (approximately) m. 184 the ostinato is expanded into a new group of pitches which contain the low F#, G, and Ab in addition to the original set. In m.189 the ostinato is again expanded, adding D and Db to the group established in m.183. The B natural bell in m.195 of the tape part cues the percussionist to begin the precise sequence in m.195. The pianist follows the percussion part as indicated.

**piano mm.180-193:** Use tape cues as guides for approximate placement. Piano part should be played with rubato/freedom and should not be viewed as having to coincide rigidly with vibe ostinato.

**perc. m.205:** Tam-tam swell into downbeat of m.206 should be about 2" long. Downbeat of m.205 cued by tape attack on low C. The following tam-tam swells should be similarly played.

•SETUP AND AMPLIFICATION•

The piano should be placed in its traditional stage left (viewed from the audience) position and the percussion, stage right. Both the piano and the percussion must be amplified. It is recommended that a single boom mike be suspended over the piano sounding board area and that both the vibes and the marimba have separate microphones. These three microphones should be routed to a mixer as three of the input channels. The outputs from the tape playback should be routed to two other input channels on the mixer. The mixer output should then be routed via an amplifier to the main stage speakers. Since the tape levels can be quite high, these speakers must be large, high quality units intended for hall sound reinforcement. Speaker placement should be far enough forward (toward the audience) to avoid feedback from the microphones. It is also recommended that the performers have separate monitor speakers over which the tape (only) part is played. This will insure that the performers can clearly hear the tape since the main speakers are ideally placed in front of them.

Playback level of the tape should be set so that the first section is powerful with the piano and percussion in constant competition.

•PROGRAM INFORMATION•

*Passage* was written for pianist Caio Pagano and percussionist J.B. Smith and premiered in March, 1991. Cast in two large sections, the first portion presents a toccata-like fabric in which thematic modules are juxtaposed in a manner loosely resembling a rondo. Following a minimalistic tape interlude, the second section gradually establishes a relaxed, floating ostinato over which thematic material from the first section reappears transformed in content and placed into continually changing contexts. Although this composition does not represent any major stylistic departure from my other works, it is perhaps the one which most clearly alludes to my earlier involvement in jazz, primarily in the tape sounds and overall rhythmic style of the first section. It is also the only composition of mine to date which quotes another work: the final piano figures presenting a mutated reference to Alban Berg's *Four Songs, Opus 2, No. 4*.

Glenn Hackbarth was born in Milwaukee, Wisconsin. Following an early training in jazz, he received degrees in music from the University of Wisconsin and the University of Illinois, where he studied composition with Herbert Brun, Ben Johnston and Edwin London. In 1976 he moved to Phoenix to join the faculty at Arizona State University where he is currently the director of both the New Music Ensemble and the Electronic Music Research Studios as well as resident artist with the university's Institute for Studies in the Arts. The recipient of grants and awards for musical composition from ASCAP, the Arizona Arts Commission and the National Endowment for the Arts, he has composed for a large variety of instrumental combinations in both the acoustical and electronic mediums. His music is available on the Crystal, Access and Orion labels.

For information regarding performance materials for *Passage* contact:

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19

Tape

Piano

Perc

27

Tape

Piano

Perc

35

Tape

Piano

Perc

*mf* *mf* *f* *f* *f*

vibes *f* toms *mp* *mf*

[ ped.→ ] [ ped. ]

43

Tape

Piano

Perc

*mf* *f*

50 4 54

Tape

Piano

Perc

*ppp* *f* *pp* *mf*

58 61

Tape

Piano

Perc

*mp* *pp subito* *mp* *mf* *mp* *mf*

vibes *mp* *marimba*

L ped →

65

Tape

Piano

Perc

70

*p* *mp* *mf* *pp* *mf*

med. cym. vibes

ped.]

72

Tape

Piano

Perc

marimba

ped.]

*mp* *p* *mf* *mp*

marimba

ped.]

[ ped.->

6

79

Tape

Piano

Perc

mf

*sfz sfz sfz sfz sfz*

*f*

toms/cym

*f* *mf*

82

85

Tape

Piano

Perc

3



91

Tape

Piano

Perc

94

*mp*

*f*

*pp*

*f*

marimba

*mp*

97

Tape

Piano

Perc

*mf*

*sfz sfz sfz sfz sfz*

vibes

*mf*

ped down to m.104

103 104

Tape

Piano

Perc

toms

vibes

marimba

*ff*

*mp*

*mf*

*mp*

*ff*

*mp*

*mf*

*mp*

ped. to silence

110 113

Tape

Piano

Perc

toms/cym

*mf*

(mallet sounds)

116

Tape

Piano

Perc

122

Tape

Piano

Perc

125

marimba

*p* *mf* *sfz* *sfz* *sfz* *sfz* *p*

128

Tape

Piano

*f* *mf* *f*

Perc

*f* *mf* *f* vibes

134

Tape

138

Piano

*ff* *mf* *ff* *f* *ff*

ped. down to m.141 → ped.

(entire run rings thru as a blurred rumble)

Perc

*ff* *mf* *ff* *pp* *molto!* *ff*

gliss. lg. cym

ped. down to m.141 →

140

Tape

Piano

Perc

ped. mf

Vibes

mp mf

lg. cym

p mf

vibes

mp

tam-tam

L ped. down thru m.157

149

157

Tape

Piano

Perc

chro. cluster

L ped. down to m.158

ff

mp

f

mf

tam-tam

ff

mp

f

mf

Lock vibrate pedal down without releasing (allow pitches currently sounding to remain).

Pedal remains locked down for remainder of piece.

158 158

Tape

$\text{♩} = 40$ , Blurred and soft

*ppp*

Piano

ped. down to m.173

tam-tam

crotale (up)  
marimba (down)

(\*)

tam-tam

*pp* *mp* *mf* *p*

Perc

(\*) Precise number of notes in figure ad lib.

165

Tape

(\*)

pluck strings with fingertip

*mf* *f* *mp* *f* *mp*

Piano

$\text{♩} = 69$

crotale  
marimba

vibes

tam-tam

*pp* *f* *mf* *f* *mp*

Perc

171 174

Tape

voices: continue to m.206

Piano

$\text{♩} = 40$   $\text{♩} = 69$

*ppp* ped.] *sf* *mp* | ped. down thru m.203

Perc

*pp* lg. cym. *pp* *mp* vibes *pp*

179

Tape

accel slowly to actual triplet speed at end of measure

Piano

*mp* *p* *mp* *p*

Perc

*ppp* repeat figure continuously into m. 195 with variation, adding notes where indicated

Add: low f#, G, + Ab

185

Tape

Piano

Perc

*mf* *f* *sf* *f* *mp* *f* *sf* *mf* *mp* *mp*

Add: D + Db

193

Tape

Piano

Perc

*f* *pp* *p* *sf* *sf* *sf* *sf* *sf*

(accel.) 15ma

m.195 on to be played as written. Follow tape cues above and cue piano entry.



200

Tape

Piano

Perc

15<sup>ma</sup> ritard. . . . . 4-5"

c.4-5" 8<sup>va</sup> 15<sup>ma</sup> ritard. . . . .

c.9"  $\text{♩} = 54$  slight roll up on each chord unless marked \*

*sf* *mp* *f* *mp* *pp*

*mf* *f* niente *mp*

tam-tam

208

Tape

Piano

Perc

3" 3" 3" 3" 4" 5"

simile

let fade

*pp*