

Glenn Hackbarth

SPIKED

Omaggio: Berio:Joyce

2005




for Percussion and Electronics


PERCUSSION INSTRUMENTS

(high-to-low staff placement reflects pitch)

- 5 Concert Toms (single headed)
(8", 10", 12", 13", 14")
- Small concert bass drum
- 5 Graduated woodblocks
- 3 Suspended cymbals
(12" splash, 17"&20" orchestral)
- Hi-hat
- Vibraphone with sustain pedal locked down

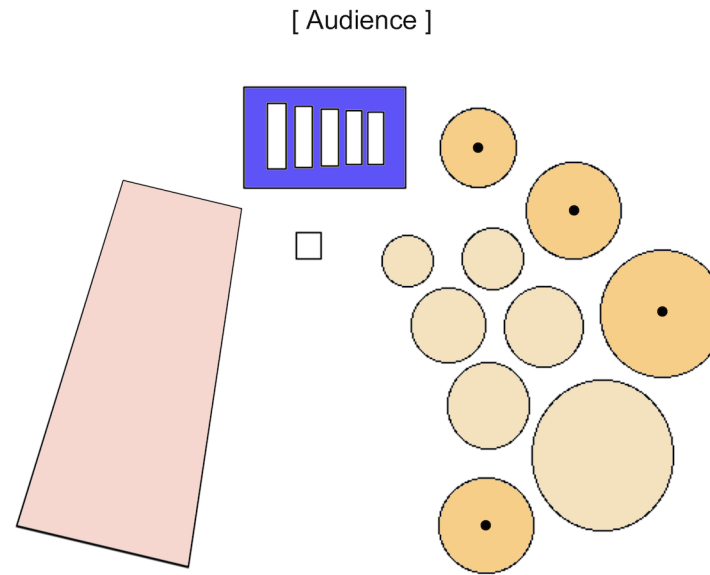
MALLETS

-  Hard vibraphone mallets
(Black Swamp inaki sebastian #6)
-  Medium rubber mallets
(Deschler green medium rubber)
-  Snare drum sticks
(Vic Firth "general" model)

-  Wire brushes
- Note: Brush tremelos in Fast-2 are performed by moving brush in a rapid side-to-side motion without lifting brush off head (not a standard 2 hand roll). The triangular note head indicates a single brush circular motion on the head with an accent at the beginning.

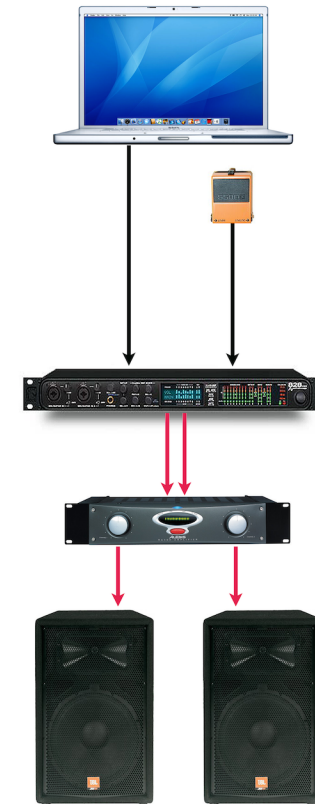
Bow for last vibraphone note

PERCUSSION SETUP



ELECTRONIC SETUP

Preferred computer/audio setup:



Macintosh Powerbook connected to a MOTU 828 audio interface (or equivalent) via firewire cable

Footpedal (momentary contact type) connected to the pedal input on the MOTU 828

MOTU audio outputs 1 & 2 connected to house system or equivalent amplification system

It is also possible to substitute a MIDI trigger module with a MIDI interface for the footpedal if using a similar audio interface which lacks this type of input. Instructions for this option are explained in the SPIKED performance software.

SPIKED

Omaggio:Berio:Joyce
for Douglas Nottingham

Glenn Hackbarth

$\text{♩} = 60$ (but with $\text{♩} = 120$ as basic pulse)

Elect (high cluster) (+ text)

Perc Brutal Freeze 7-9" Nervously This section should grow in nervous activity (but not loudness) over its duration. It can be improvised to achieve a more spontaneous effect. c. 20"

sf **1** *pp* **2**

sf subito *sf* **3** *mf* (no crescendo) *sf* **4** 4" (single drum) 1-2" *pp* More even, but retaining nervous energy

sf **5** *(sf)* **6** *n* (subito) *mp* *pp* (subito) Lightly *mp* 5"

mf **7** **8** 6-7" 2-3" Lightly *mf* **9** **10**

mp molto cresc. *ff* **9** (with the last attack)

LISTEN¹

Elect 3" "Lis..." 2-3" pitched slide slowly to cluster at end

Perc 6 2.5" *mf* *mp*

3" *mf* *mf* 2" *mp* *mf* *mp* 6 3 3 5-7" *p* molto *f*

↑
11

FAST¹

Elect continues in electronics throughout entire section

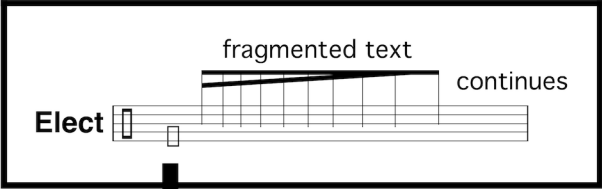
Perc

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 to

(appx. 20")

Fast, driving. Open/close accents ad lib. Use 3-groupings and quintuplets to break the evenness. Interrupt fast motion with occasional (unevenly spaced) rolls of varying lengths. End with roll going directly into Exit.

LISTEN²



Enter 4-6" after low gong

React to and complement accelerating;/decelerating test sounds choosing from the phrases below. Phrases may be played in any order and should be separated by slight pauses (yet not enough to halt the flow.) More phrases than are necessary have been provided. Begin the next page after pulsing is established in the electronics for about 5 seconds. The word "spiked" precedes this pulsing by about 7 seconds. Precisely notated rhythms occur at a tempo of ♩=c.60.

The musical phrases are arranged as follows:

- Phrase 1:** Duration 4", dynamics *mp* to *mf*, includes a 6-measure rhythmic pattern.
- Phrase 2:** Duration 3", dynamics *mp* to *smf* to *p* to *mf*.
- Phrase 3:** Duration 2", dynamics *mf*.
- Phrase 4:** Duration 4.5", dynamics *mf*.
- Phrase 5:** Duration 5", dynamics *mf* to *mp*.
- Phrase 6:** Duration 2.5", dynamics *mp* to *mf*, includes 5 and 6 measure rhythmic patterns.
- Phrase 7:** Duration 4", dynamics *mp* to *mf*.
- Phrase 8:** Duration 3", dynamics *mp* to *mf*.
- Phrase 9:** Duration 2", dynamics *mp* to *mf*.
- Phrase 10:** Duration 4", dynamics *mp* to *mf*.
- Phrase 11:** Duration 6", dynamics *mp* to *mf*, includes 5 and 6 measure rhythmic patterns.
- Phrase 12:** Duration 3", dynamics *mp* to *smf* to *p*.
- Phrase 13:** Duration 4", dynamics *mf*.
- Phrase 14:** Duration 2.5", dynamics *mf*.

FAST²

Elect continues in electronics throughout entire section

29 *pp* *mf* *fp* *fp* *fp* simile *sfmf* *f* *fp*

accel.....a tempo subito

fp *fp* *fp*

(pick up 2 for vibe gliss) 2-3x 3 3 gliss 4

fp *fp* *fp* *fp* gliss *fp*

30 31

start under tempo and accel to tempo (short) under tempo....tempo 2x

ppp *mf* *p* *mf* *ppp* subito

under tempotempo

f *ppp* subito *mf* *ff* *ppp* subito

32

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

LINK

Musical score for the LINK section, measures 33-36. The score is written in treble clef with a key signature of one flat. Measure 33 starts with a *mf* dynamic and a triplet of eighth notes. Measure 34 features a *pp* dynamic and a half note. Measure 35 includes a *mp* dynamic, a *pp* dynamic, and a *mf* dynamic, with a quintuplet of eighth notes. Measure 36 begins with a *pp* dynamic, followed by a *mf* dynamic, and ends with a *pp* dynamic. Performance markings include slurs, accents, and dynamic hairpins. Above the staff, bracketed measurements indicate durations: 6-8" (measures 33-34), 4" (measure 34), 3" (measure 35), 2" (measure 35), and 6-8" (measures 35-36). A note above measure 36 reads "c. 1" apart; slowing slightly". Measure numbers 33, 34, 35, and 36 are boxed below the staff.

peak and release roll when pedal emerges in electronics at beginning of Listen-3

LISTEN³

Musical score for the LISTEN³ section, divided into three parts. The first part, labeled "Elect" (Electronic), is in bass clef and includes the instruction "continues". It features a 3-4" duration and a 5" duration, with dynamics ranging from *pp* to *mp*. The instruction "on crowns of cymbals" is placed above the staff. The second part, in treble clef, includes the instruction "A moonlight nightcall: far far" and the phrase "The spiked". The third part, also in treble clef, includes the instruction "and winding cold seahorn" and the phrase "A veil awave upon the waves", with a "bowed" instruction above the staff. Dynamics range from *ppp* to *mf*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.