Glenn Hackbarth

SPIKED

Omaggio: Berio:Joyce

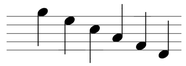
2005

for Percussion and Electronics

PERCUSSION INSTRUMENTS

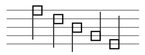
(high-to-low staff placement reflects pitch)

5 Concert Toms (single headed)
(8”, 10”, 12”, 13”, 14”)

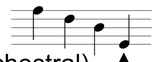


Small concert bass drum

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)

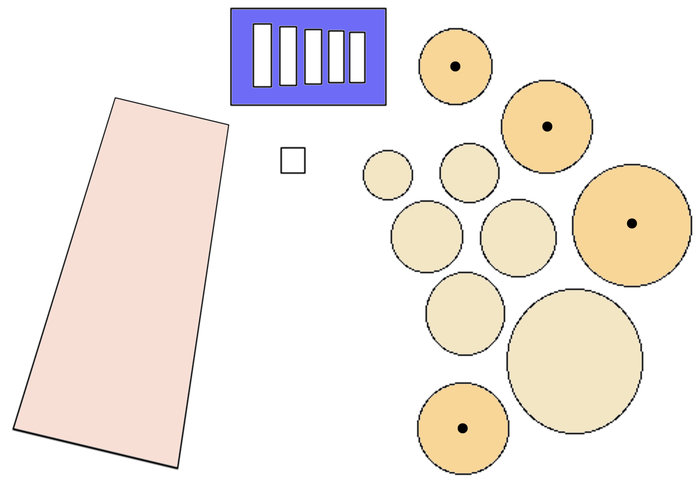
Wire brushes

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

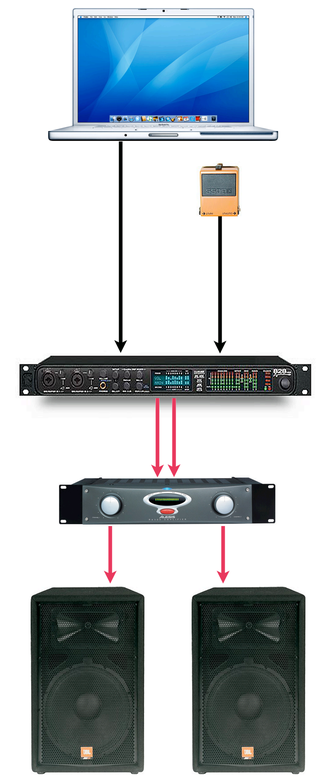
PERCUSSION SETUP

[Audience]



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

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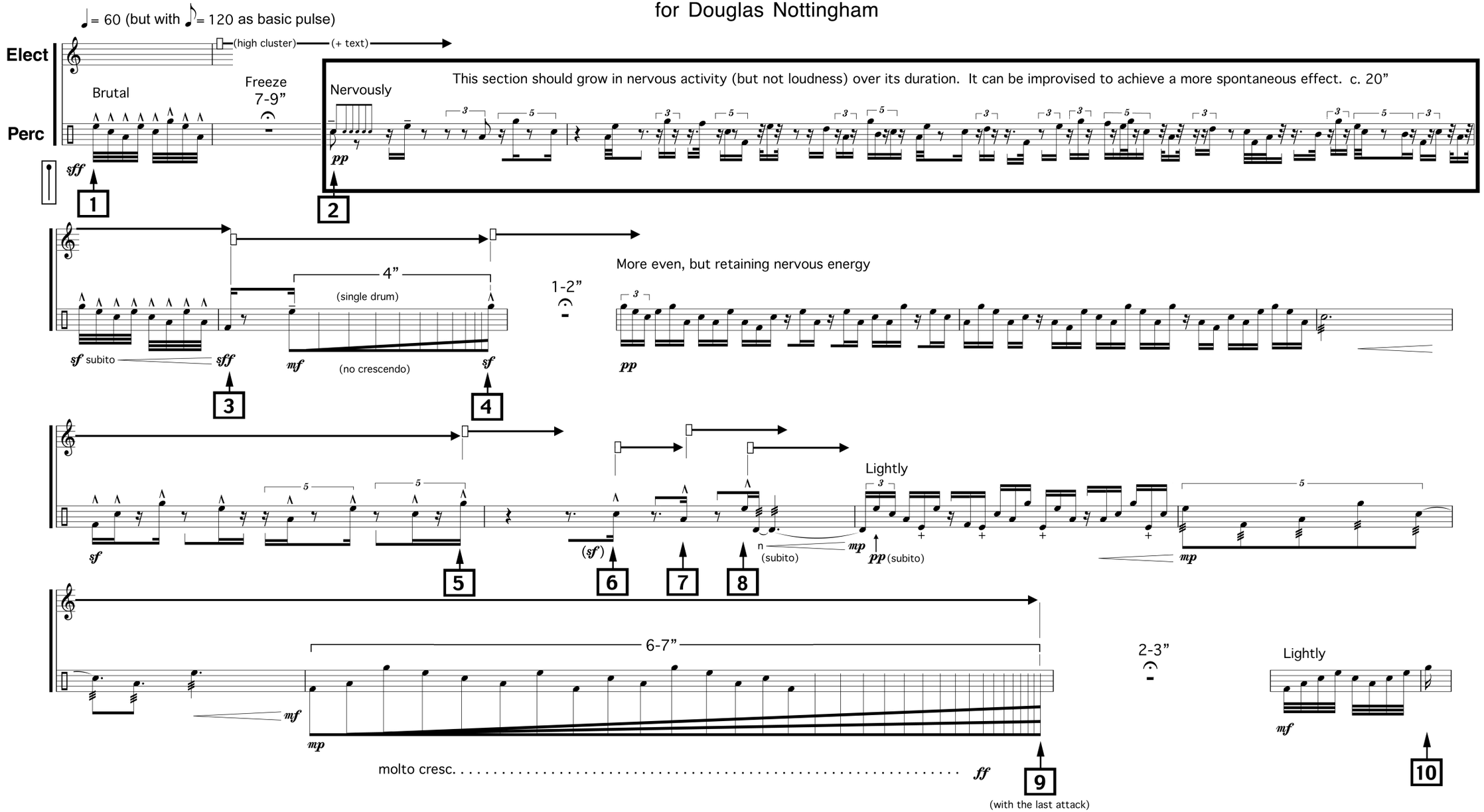
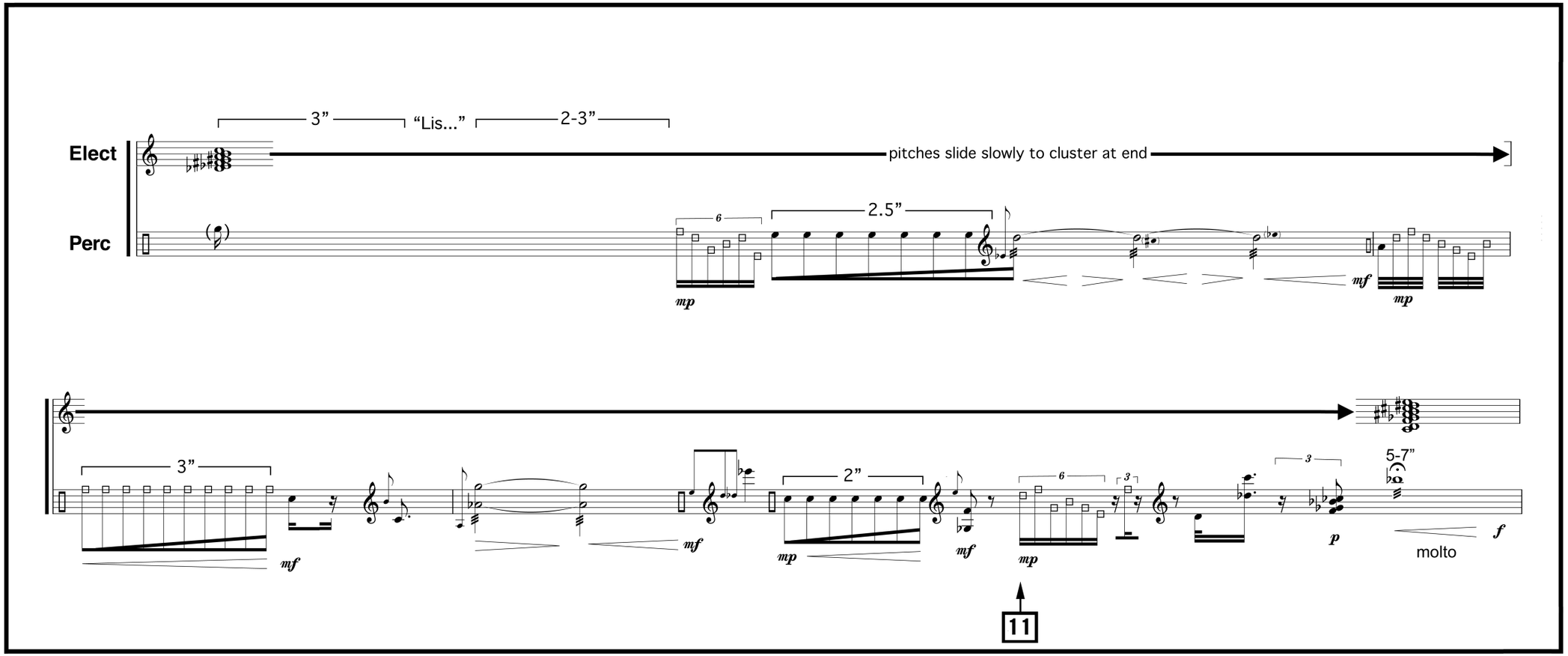
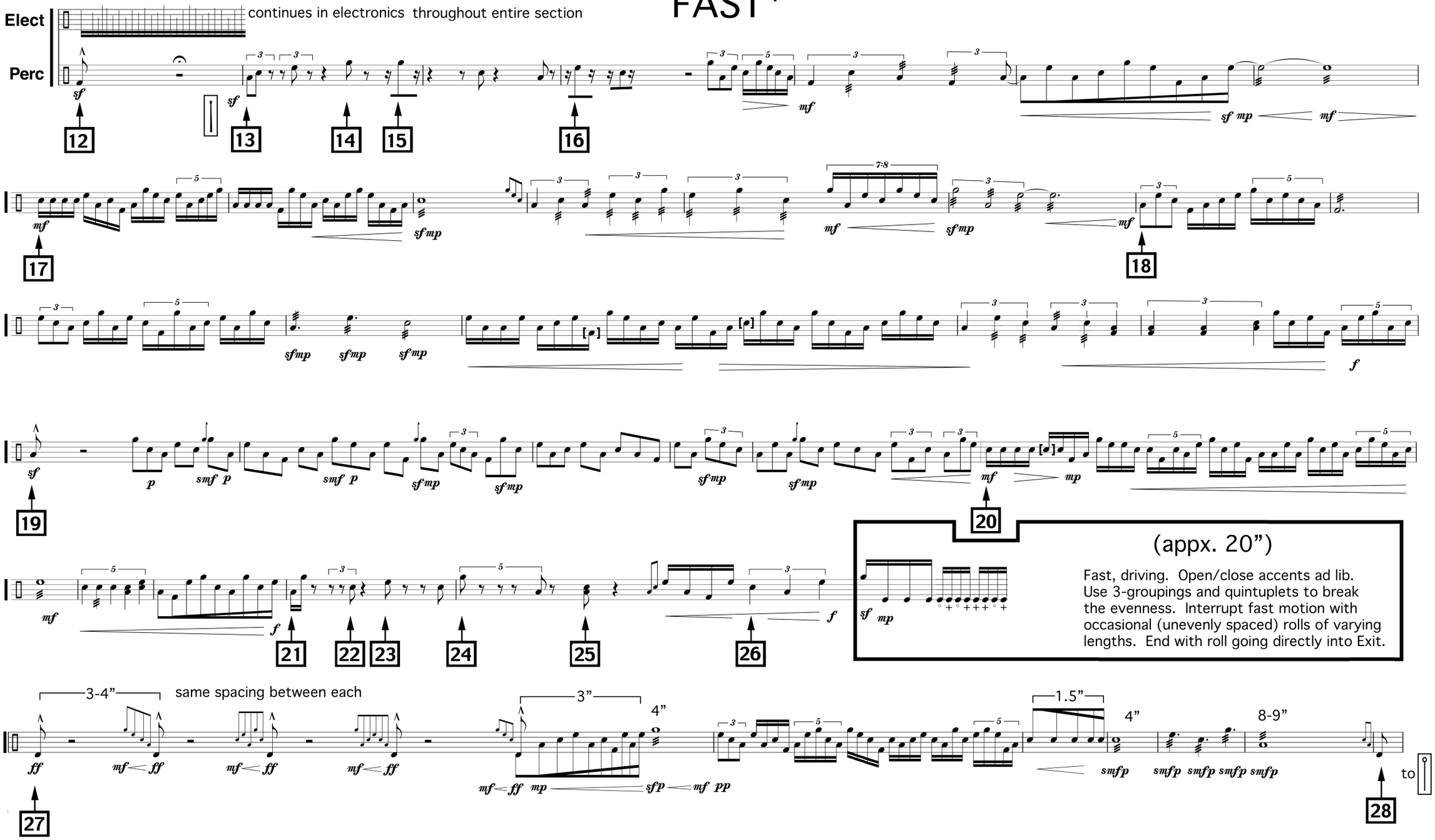


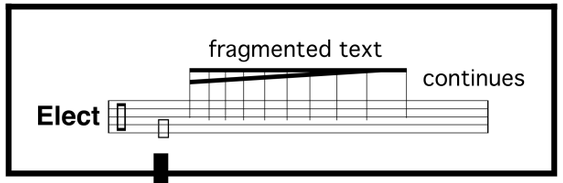
LISTEN[1]


Elect
Perc
3”
“Lis...”
2-3”
pitches slide slowly to cluster at end
2.5”
mp
mf
3”
2”
5-7”
molto
p
f
11

FAST[1]

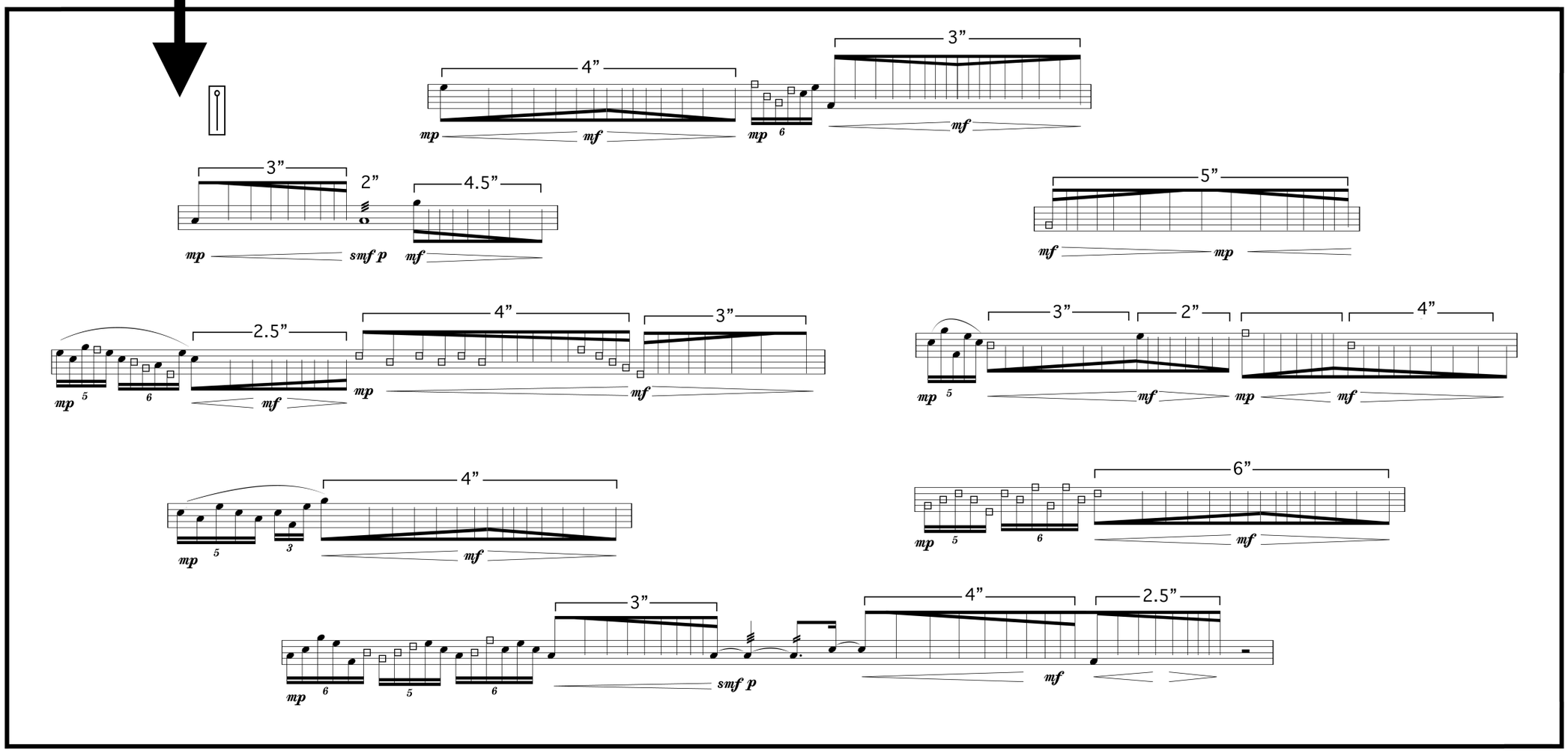

Elect
continues in electronics throughout entire section
Perc
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
(appx. 20")
Fast, driving. Open/close accents ad lib.
Use 3-groupings and quintuplets to break
the evenness. Interrupt fast motion with
occasional (unevenly spaced) rolls of varying
lengths. End with roll going directly into Exit.
3-4"
same spacing between each
3"
4"
1.5"
4"
8-9"
to

LISTEN^2

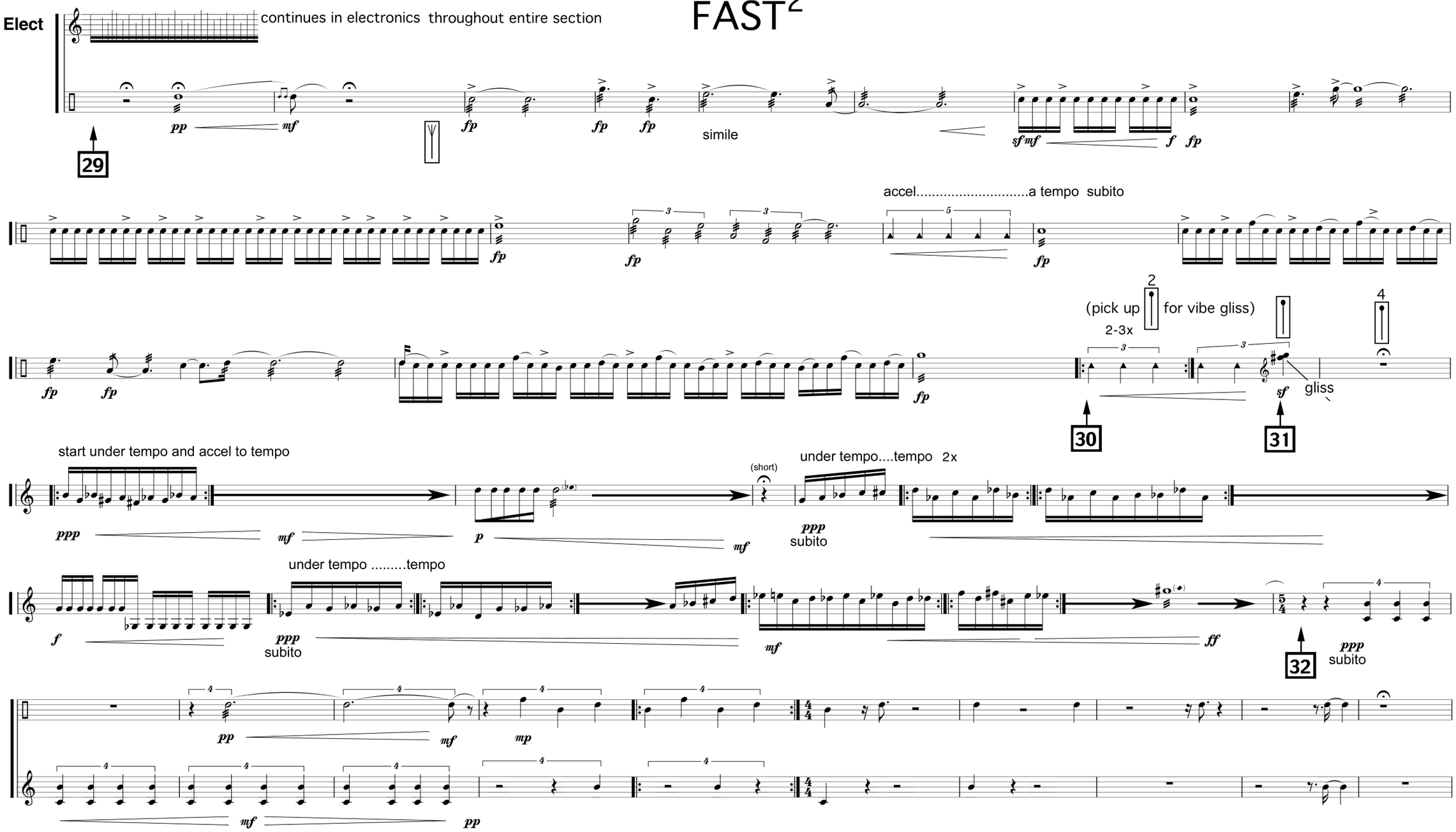


Enter 4-6” after low gong

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.



FAST^2


Elect
continues in electronics throughout entire section
29
simile
accel.....a tempo subito
(pick up 2-3x for vibe gliss)
gliss
30
31
start under tempo and accel to tempo
(short)
under tempo....tempo 2x
subito
under tempo .....tempo
subito
32
subito

LINK

6-8” 4” 3” 2” 6-8”

c. 1” apart; slowing slightly

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

33 34 35 36

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

LISTEN 3

Elect continues “Listen” “A moonlight nightcall: far far”

3-4” 5” 3”

on crowns of cymbals

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

“Jumping rose on satiny breasts” “The spiked

and winding cold seahorn” “A veil awave upon the waves”

bowed

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