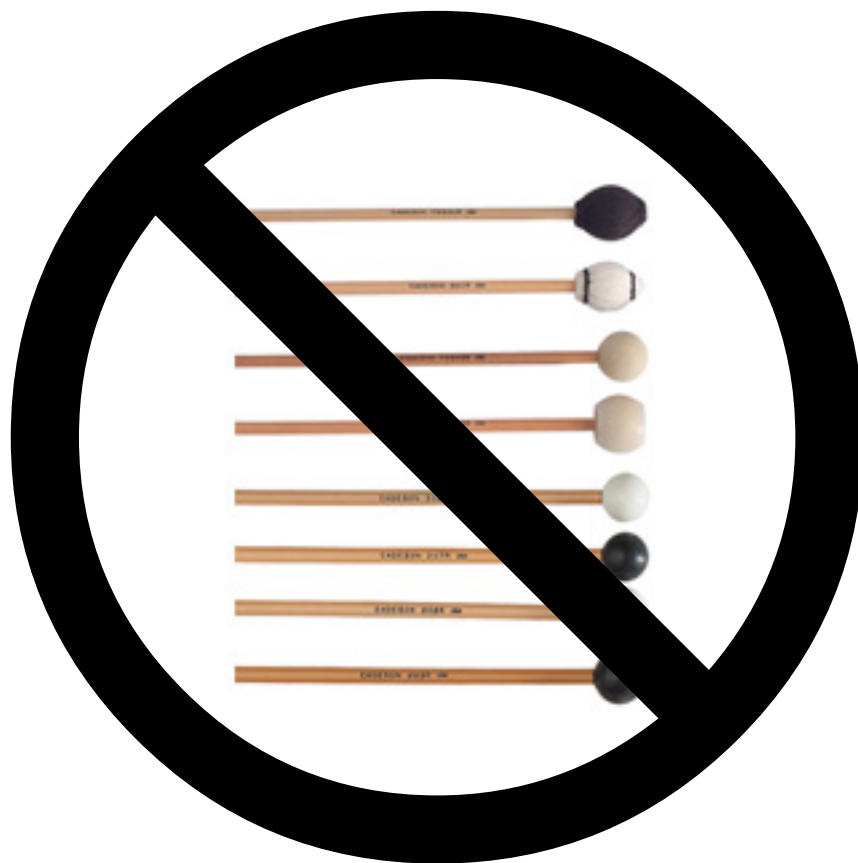


Score

Hands On!

For Percussion Quartet

Michael Fiday



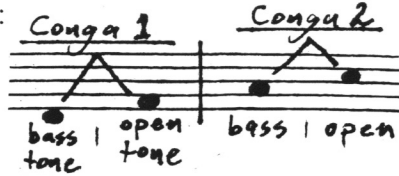
Performance Notes

Instrumentation

1. All 4 players need the following instruments:

- 1 set of hi-hat cymbals
- 1 tambourine (mounted)
- 1 set of bongos
- 2 conga drums: Medium and Large

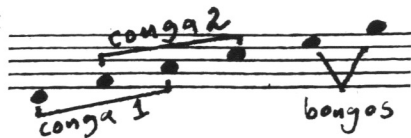
Notation:



2. Larger size cymbals should be used for the hi-hat, and should be adjusted at such a distance from each other to produce the loudest and sharpest attack possible.

3. All drums (congas, bongos) should be chosen and tuned so that 6 distinct “pitches” – low to high – are available, i.e.:

sounding:

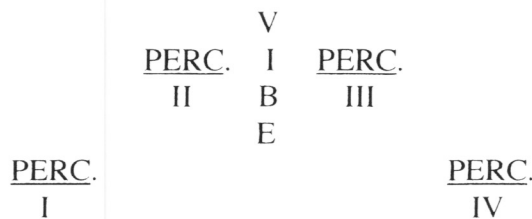


(Note: in written notation, ‘bass’ and ‘open’ tones of congas are placed on adjacent spaces, even though the open tone of conga 1 will be higher than the bass tone of conga 2. This is for convenience.)

In addition, all players respective drums should be tuned as close as possible to each other, i.e. all conga 1’s at same pitch, all conga 2’s at same pitch, etc.

4. Players 2 and 3 share 1 vibraphone – always played with hands. (Fingernails work best for maximum sound.) Note: due to the subtlety of this effect in the context of the louder music, light amplification for the vibraphone is strongly recommended.

5. Stage set-up should be in a half-circle, with enough distance between each of the players to bring off the “talking drum” effect of passing music from one player to the other:



Notation

1. Hi-hat: = open, = close, = choke

2. Conga/bongo articulations:

- > = slap stroke
- ^ = very loud slap stroke
- — = strike with knuckles
- • = dead stroke

Program notes

Hands On! was originally composed in 1993 for the Dutch percussion ensemble *Slagwerkgroep Den Haag*, who premiered it in a series of “stokkenthuis” concerts in which the players were forbidden to use drum sticks. All 4 players play the same instruments: congas, bongos, tambourine, hi-hat cymbal – all instruments usually played with either hands or feet. In addition, two of the players share a vibraphone, which is also played by the hands instead of with the customary mallets. The vibraphone functions entirely as a ‘resonance’ instrument, its occasional entrances always masked by sharper, louder playing on other instruments – like momentary shades of blue peeking out behind a backdrop of darker, more aggressive lines. As the work unfolds the vibraphone also reveals a thin strand of a chord progression – all in the context of what is basically a rhythm-based music. Certain aspects of *Hands On!* were inspired by surface features of both Indian and West African drumming. The work was composed under the auspices of a Fulbright grant, and is dedicated to Louis Andriessen.

MF

Hands On!

for percussion quartet

Michael Fiday

1993

Provoking, aggressive: ♩ = 140 (♩ always equal)

Hi-hat
Tambourine
Bongos
Conga 2
Conga 1

I

rapid finger roll

ff

(choke)

II

rapid finger roll

ff

Vibes
(play with hands)

f (Ped.)

(l.v.)

(off)

III

rapid finger roll

ff

f (Ped.)

(l.v.)

(off)

IV

rapid finger roll

ff

(choke)

ff

* Congas, Bongos : > = slap stroke

* : ^ = loud slap stroke

5

sim.

ff

sim. ^

ff

sim.

ff

sim. ^

ff

sim.

ff

sim. ^

ff

11

Musical score for measures 11-14. The score is written for five staves. The first staff (top) has a dynamic marking of *ff* at the beginning, *mf* in the middle, and *ff* at the end. The second staff has a dynamic marking of *ff*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *ff* and *mf*. The fifth staff has a dynamic marking of *ff*. There are accents (\wedge) above notes in measures 11, 12, 13, and 14.

15

Musical score for measures 15-18. The score is written for five staves. The first staff (top) has a dynamic marking of *mf* and *ff*. The second staff has a dynamic marking of *ff*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *ff*. The fifth staff has a dynamic marking of *ff*. There are accents (\wedge) above notes in measures 15, 16, 17, and 18.

19

Musical score for measures 19-23. The score consists of five staves. The top staff is a single melodic line in 6/8 time, featuring a dynamic marking of *mf* and an asterisk (*) above a note in measure 23. The second staff is a grand staff (treble and bass clefs) with a dynamic marking of *p*. The third staff is a grand staff with a dynamic marking of *sub.p*. The fourth staff is a grand staff with dynamic markings of *f* and *mf*. The fifth staff is a single melodic line in 6/8 time with a dynamic marking of *mf* and an asterisk (*) above a note in measure 23.

* : = strike with knuckles

24

Musical score for measures 24-28. The score consists of five staves. The top staff is a single melodic line in 6/8 time. The second staff is a grand staff with a dynamic marking of *sub.p*. The third staff is a grand staff. The fourth staff is a grand staff. The fifth staff is a single melodic line in 6/8 time.

29

f sub. *mf* *f sub.* *mf*

f sub. *mf* *f sub.* *mf*

* boxed notes should stand out from the rest of the ensemble

34

f sub. *mf* *f sub.* *p* *f*

f sub. sempre *p*