slapback

for electric guitar and delay unit

Michael Fiday

1997

Performance notes

delay unit

With the exception of bars 302-319, where it is switched off momentarily, the entirety of *slapback* is performed with the aid of a digital delay unit. The musical ideas should be regarded as a 50/50 partnership between the electric guitarist and the delay unit, hence the notated music usually accounts for only half of what is actually heard. The work must be played with absolute metronomic precision. Specifications are as follows:

> Delay: set delay so that only one "echo" (or "slapback") occurs. The echo should occur one 8^{th} note after the initial sound at the designated tempo. In addition, the delay unit must be set to switch from one tempo (q=86, bars 1-300) to a second faster tempo (q=114.66, bars 301-end) during the course of the piece.
>
> Speakers: in order to make the concept and experience of *slapback* explicit, there must be stereo separation between the initial sound and the delay, with both being equal in volume, as if the work were being performed by two guitars. For example:

Performer

Speaker 1	Speaker 2
(initial sound)	(delay)

volume and distortion

slapback was inspired by various forms of hard rock music, and should thus be performed at a high volume and with a recognizable level of distortion.

> Volume: loud throughout
>
> Distortion:
>
> - Bars 1-169: try for a balance between recognizable level of distortion and sharpness of attack (i.e. sound should not be so "fuzzed-out" that it detracts from the percussive quality the work demands).
> - Bars 170-236: cleaner, full-bodied sound.
> - Bars 237-end: switch back to previous setting.
> - Performers are encouraged to experiment with other additional sound/pedal changes, using the above model above as a guide, if desired.

notation

Circled numbers = string(s) (6 = low E, 1 = high E).

Composed for and dedicated to John Tamburello

Underwritten by the American Composers Forum with funds provided by the Jerome Foundation.

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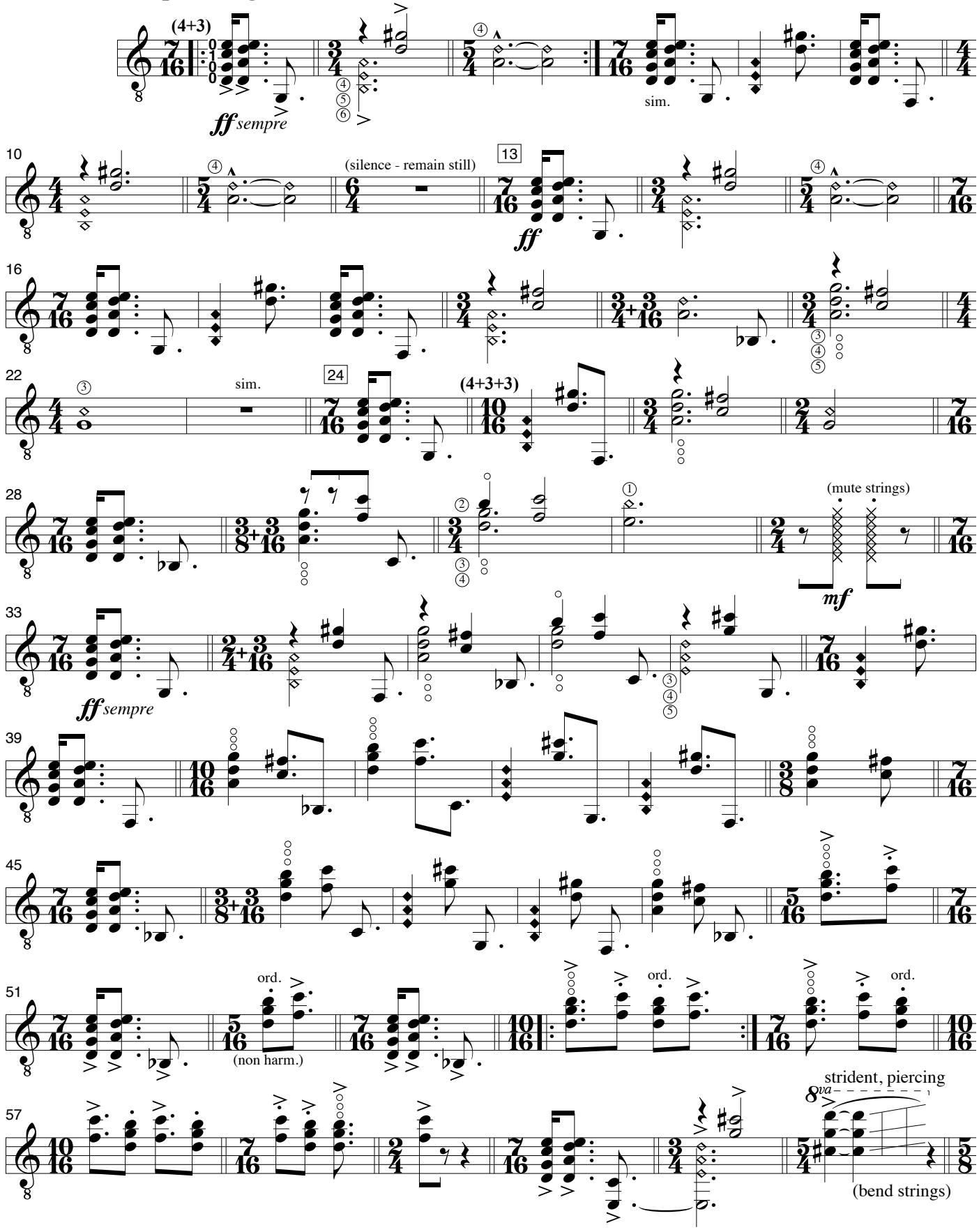
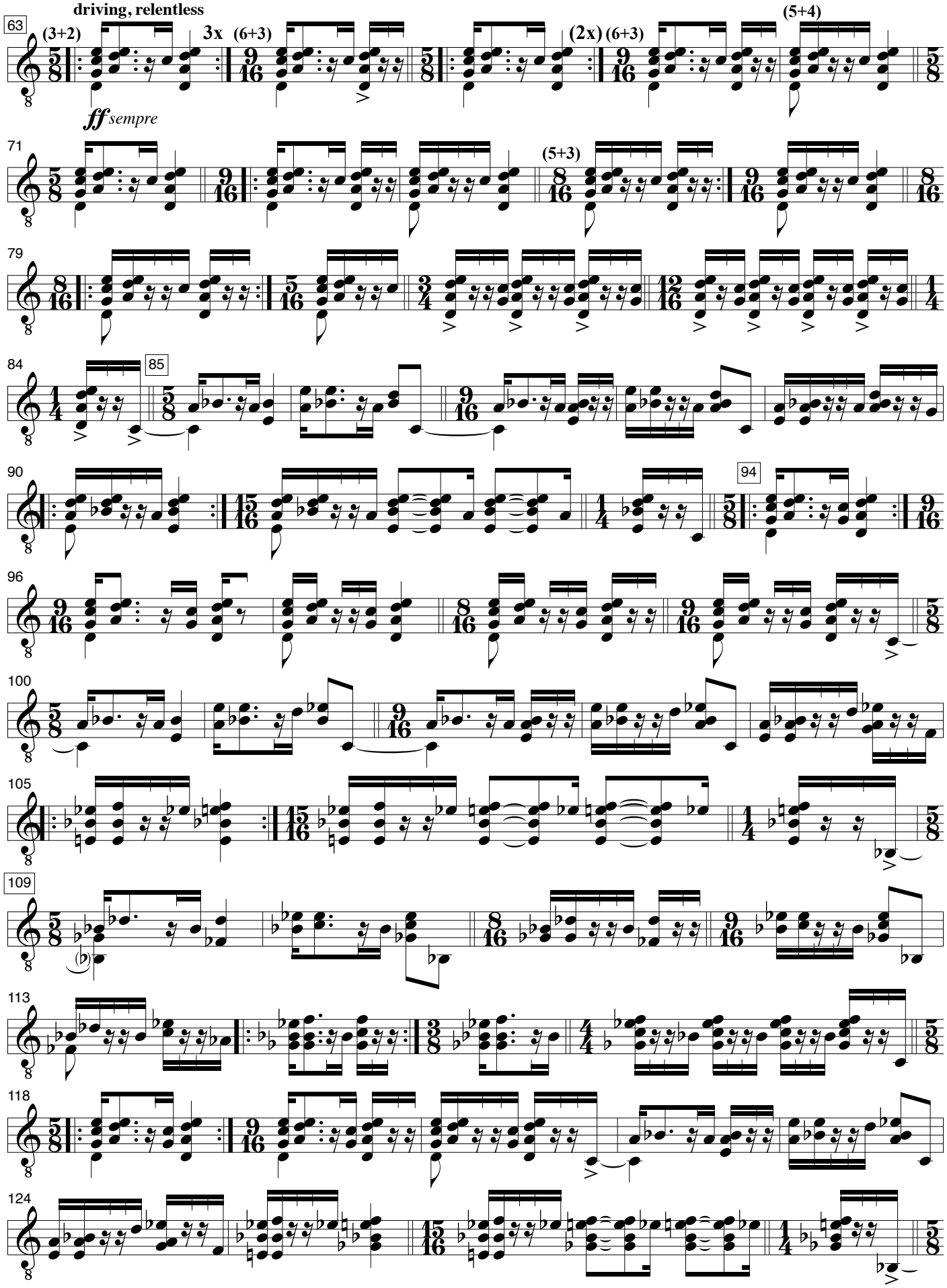
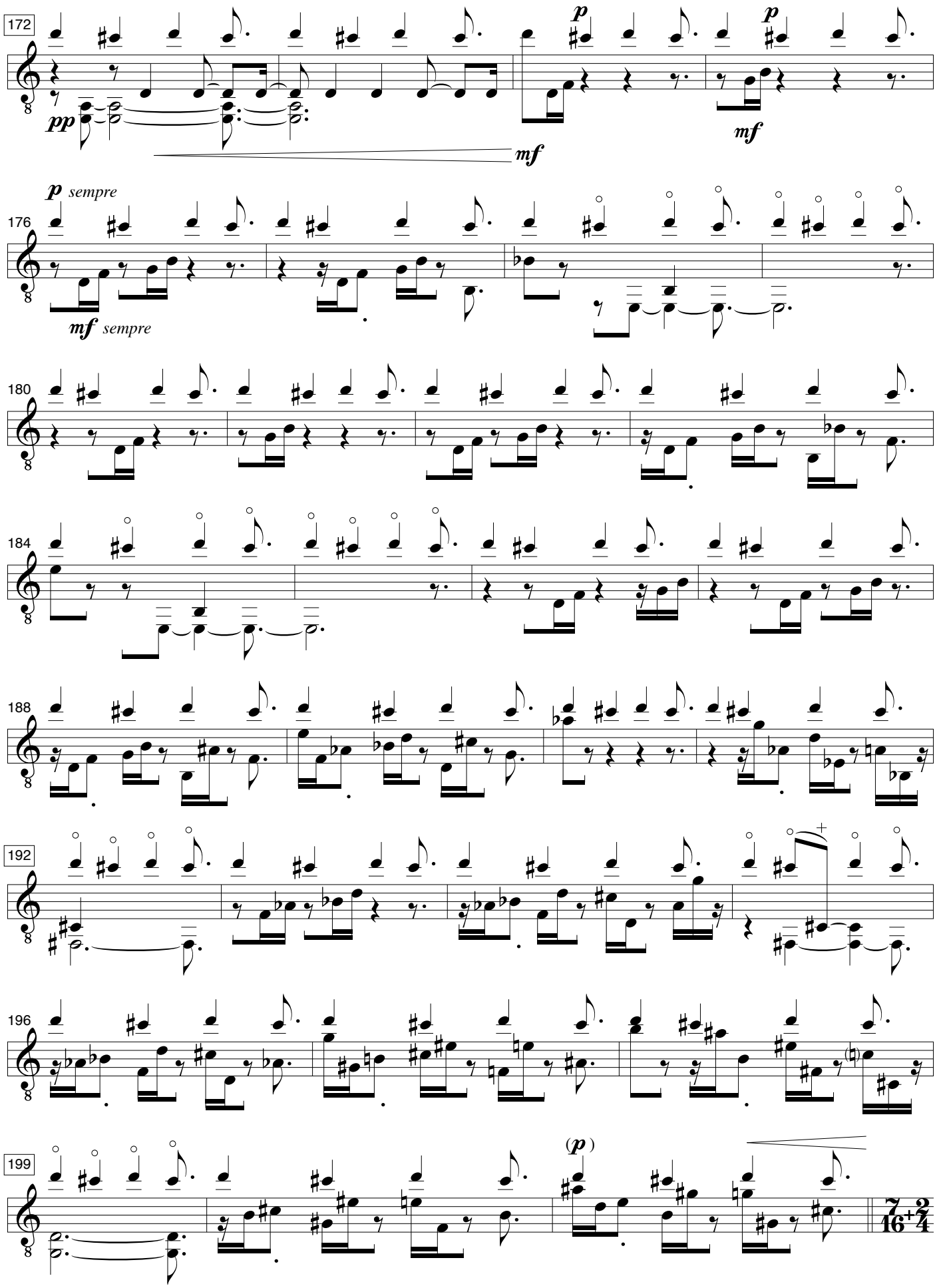
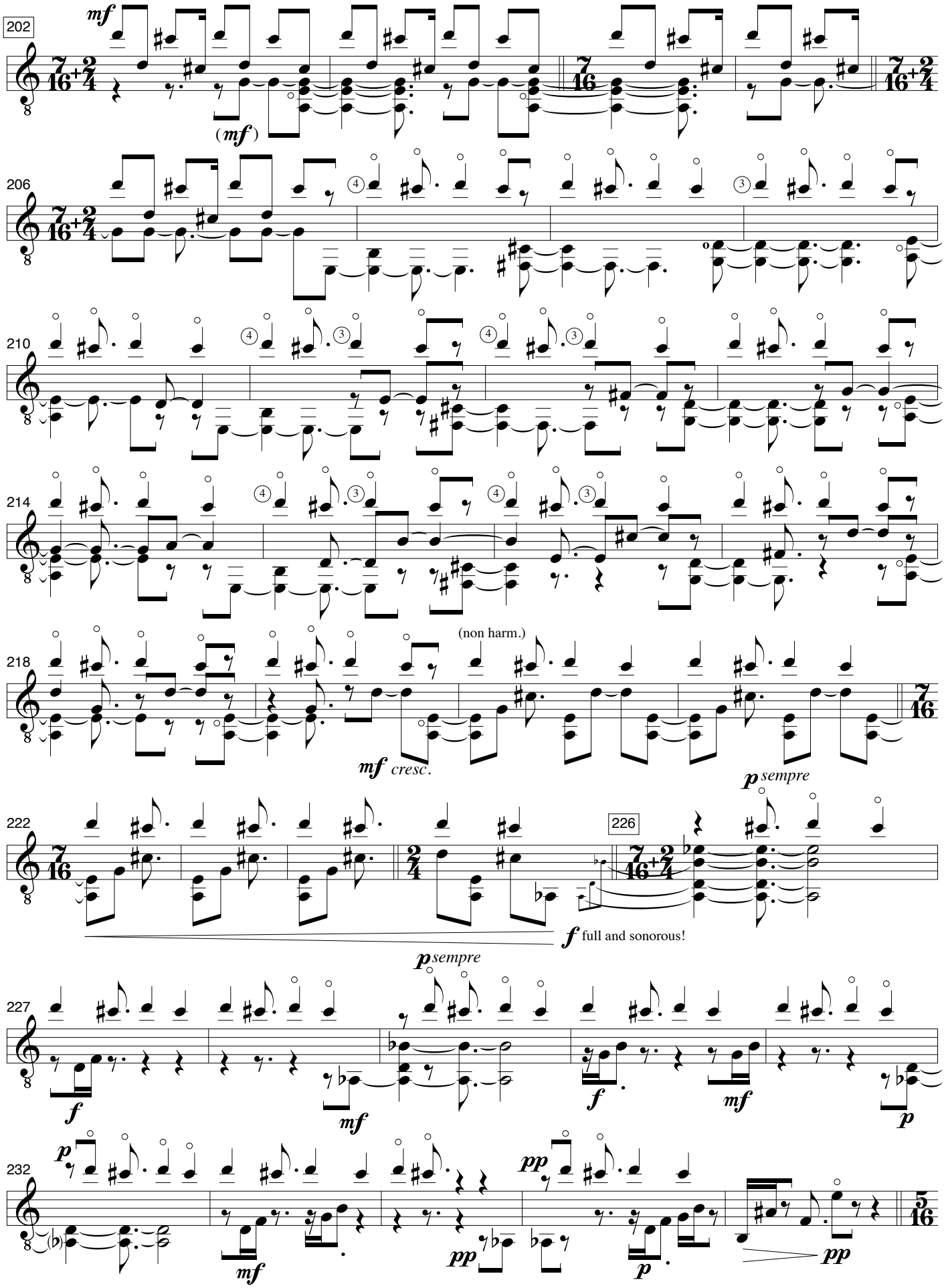
sharp, cutting; medium distortion: ♩= 86 (♪= 172)




driving, relentless
63
(3+2)
3x
(6+3)
(2x)
(6+3)
(5+4)
ff sempre
71
(5+3)
79
84
85
90
94
96
100
105
109
113
118
124


172
pp
p
mf
p
mf
176
p sempre
mf sempre
180
184
188
192
196
199
(p)
7/16+2/4


202
mf
(mf)
206
210
214
218
(non harm.)
mf cresc.
p sempre
222
226
f full and sonorous!
p sempre
227
f
mf
f
mf
p
232
mf
pp
p
pp