Rand Steiger

# For Robert Erickson

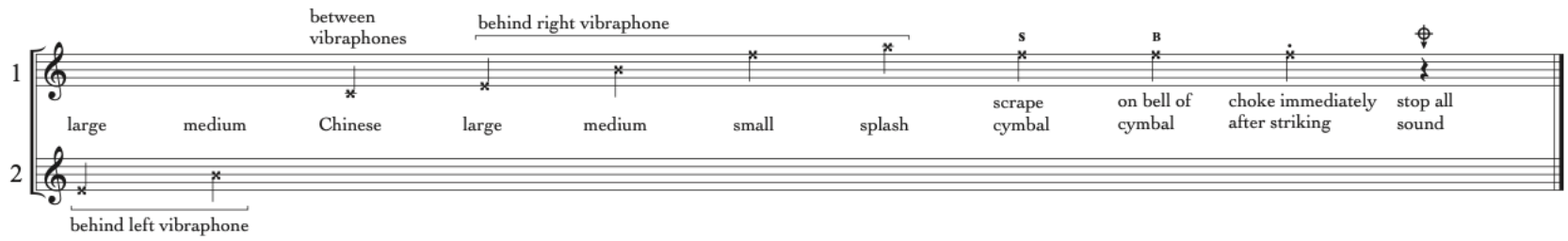
(2024)

for percussion and electronics

*For Robert Erickson* is an homage to the composer and professor Robert Erickson (1917-1997) who was the founder of the UC San Diego Department of Music, and an extraordinary, adventurous, and inventive musician and thinker. Erickson fostered an environment that valued creativity, collaboration, and experimentation above all else, and would be especially welcoming to composers and performers (as opposed to music scholars who dominated most university music departments at the time.) Steven Schick (for whom I composed this piece) and I have both benefitted from being able to work and collaborate in this Department for many years, and we dedicate this piece to his Erickson's memory with admiration and gratitude.

**Instruments:** The percussion part includes 7 suspended cymbals (2 large, 2 medium, 1 small, 1 splash, and 1 medium Chinese cymbal) and two vibraphones. One manual of bars is replaced on each instrument with a custom tuned set of bars (one octave each adjusted 31 cents flat, 49 cents flat, and 41 cents sharp).

Cymbals are located behind the vibraphones and are notated on the same staves as the vibraphone with X noteheads as indicated below:

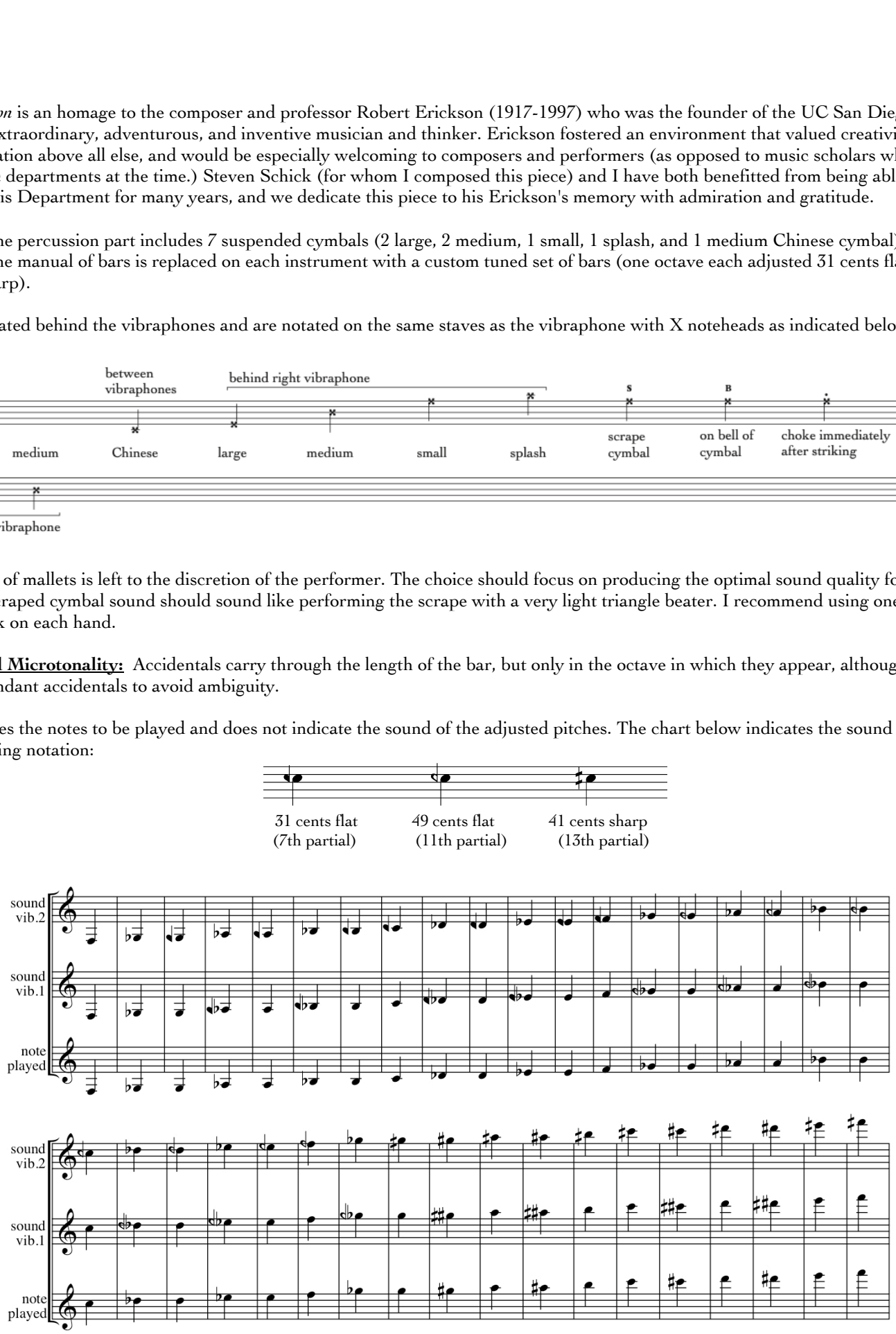



**Mallets:** Choice of mallets is left to the discretion of the performer. The choice should focus on producing the optimal sound quality for each musical situation. The scraped cymbal sound should sound like performing the scrape with a very light triangle beater. I recommend using one finger-attached metal guitar pick on each hand.

**Accidentals and Microtonality:** Accidentals carry through the length of the bar, but only in the octave in which they appear, although there are frequently redundant accidentals to avoid ambiguity.

The part indicates the notes to be played and does not indicate the sound of the adjusted pitches. The chart below indicates the sound of each note played using the following notation:

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**Dynamics:** Decrescendos that end at a rest without a dynamic marking indicate a complete diminuendo to silence. Please note the starting and ending points of these transitions precisely.

**Electronics:** A laptop computer running Miller Puckette's Pd software is used for digital signal processing of the sound of the instruments in a variety of ways throughout the piece. Great care is to be taken when setting the level of the signal processing amplification. The sound from the speakers should not be louder than the original acoustical sound of the instruments. Ideally, the listener will hear the natural sound of the percussion instruments, along with a "halo" of transformed sound, blending together equally. Monitor speakers are not necessary for the performer. The electronic processing follows the performance, and therefore the soloist has complete interpretive freedom. More details about the electronics are available in a separate document.

**Contact:**

For further information please contact the composer by email to this address:
**rand@ucsd.edu**

Additional information may be found on the following web site:
**http://rand.info**

solo percussion with
digital signal processing

*composed for Steven Schick*

# For Robert Erickson

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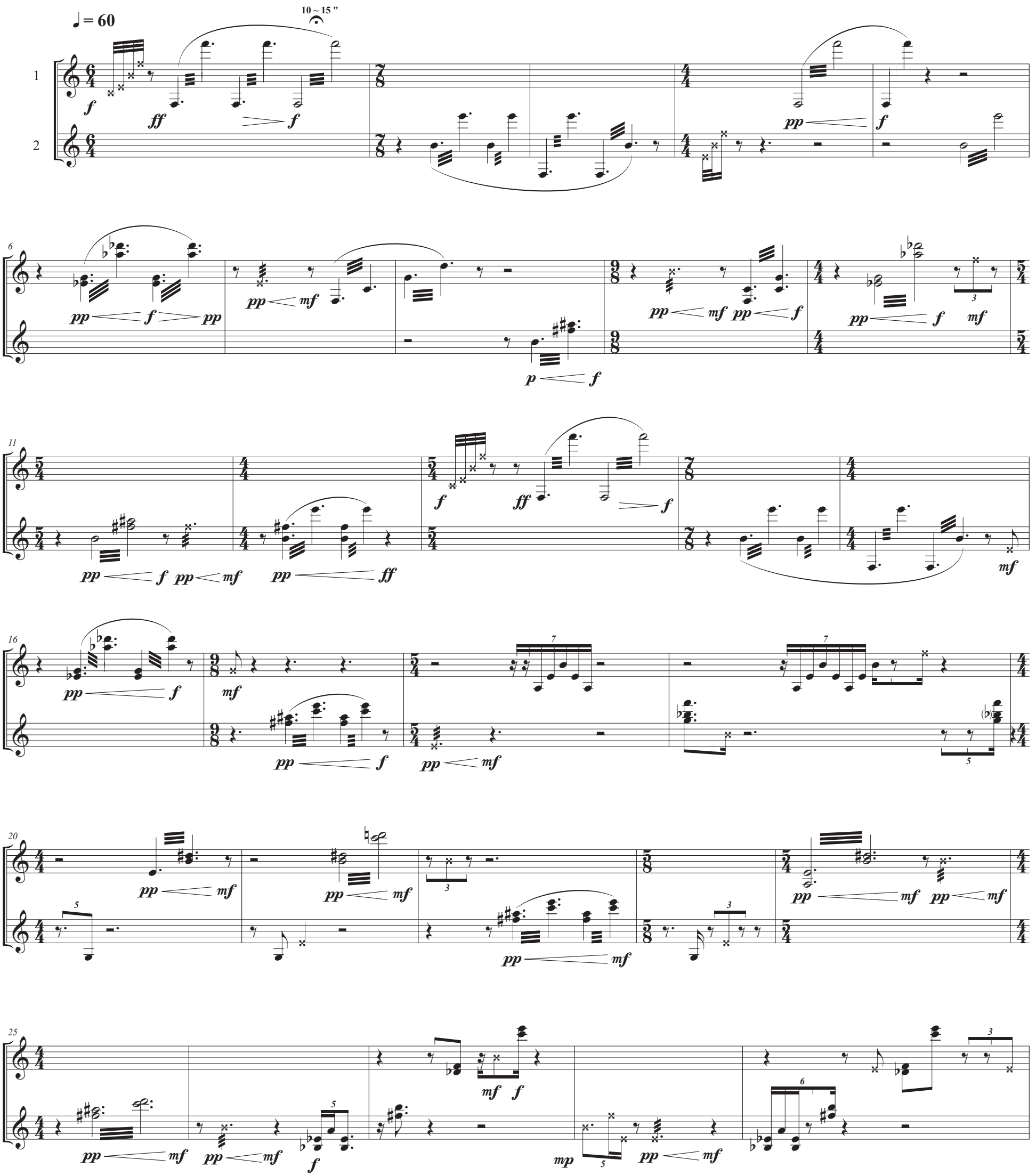


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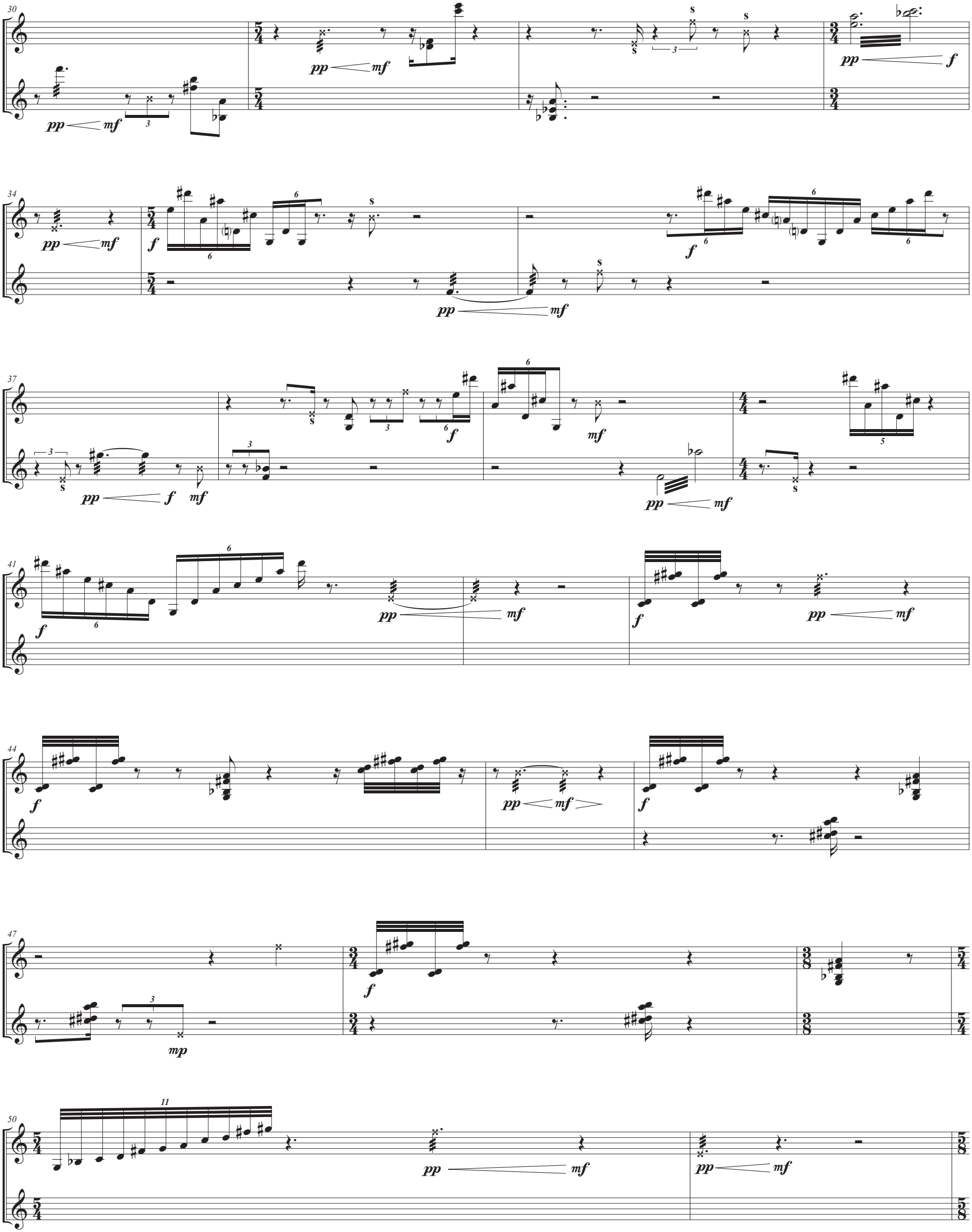

30
34
37
41
44
47
50

52

56

59

63

67

70

74

77

pp mf

pp mf

mf

f

80

p f

p f

mf

83

pp f

11

pp mf

86

pp mf

pp mf

pp

mp

pp mp

90

pp mp

pp mp

pp mp

pp mp

pp mp

94

pp mf

pp mf

mp

pp mf

97

pp mf

two bows

pp mf

♩ = 52
with bows

100
pp mf pp mf sim.

105

110

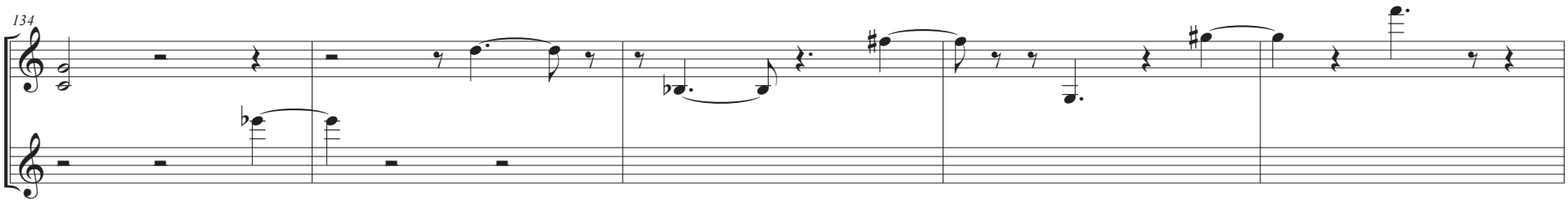
115

120

125

129

134



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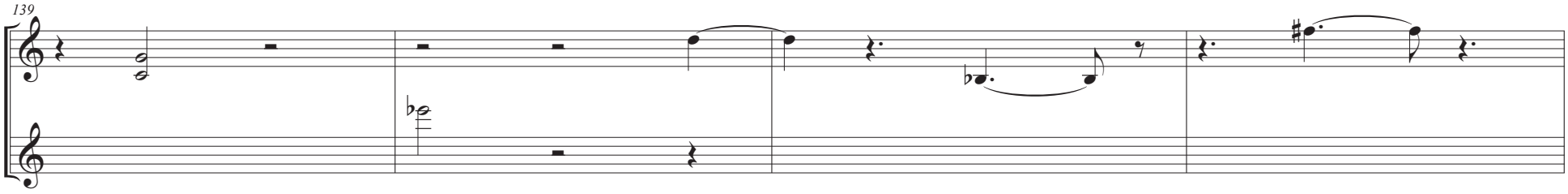

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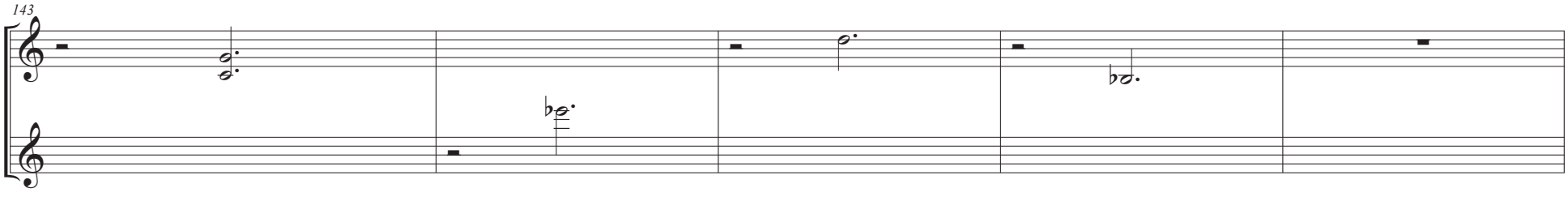

bow cymbals, creating a complex, evolving sound, but please avoid high partials

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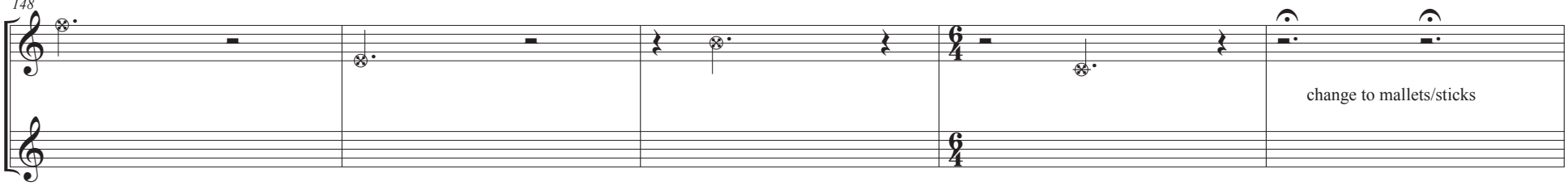

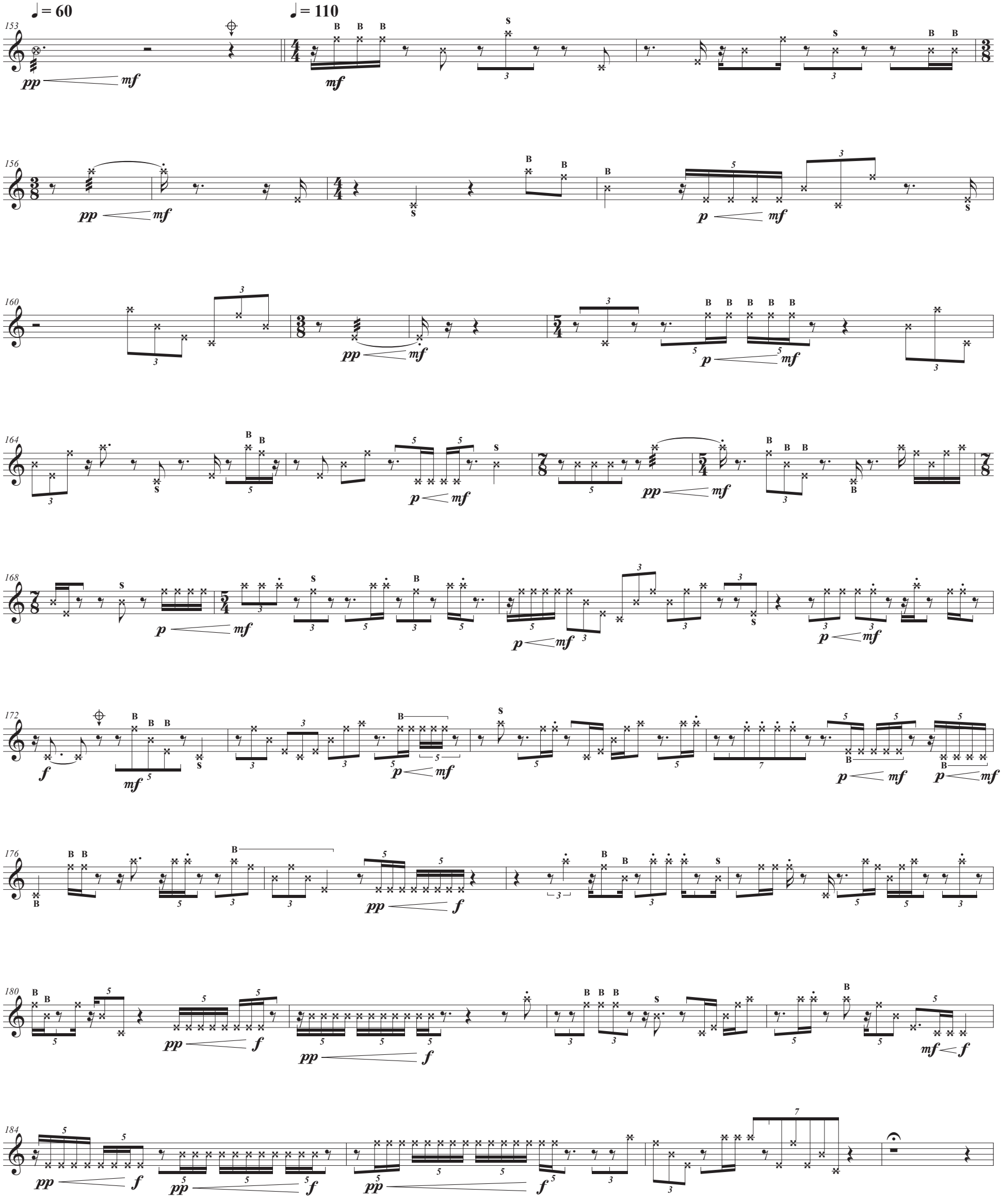
1
153
♩ = 60
♩ = 110
pp mf
mf
156
pp mf
p mf
160
pp mf
p mf
164
p mf
pp mf
168
p mf
p mf
p mf
172
f
mf
p mf
p mf
p mf
176
pp f
180
pp f
pp f
mf f
184
pp f
pp f
pp f

188

mf pp mf p mf pp mf

191

pp mf pp mf

194

pp mf p mp mf pp mf

197

pp mf pp mf

200

pp mf

optional improvisation
(15 ~ 120")

Improvise on cymbals only, interacting with electronics, and building up into measure 202. Alternatively, proceed directly into measure 202.

202

p f

204

mf pp mf p mp mf

207

pp mf pp mf

210

pp mf

213

(l.v.)

pp mf

216

pp mf pp mf

219

f mf f mf mf f mf f

222

5:3

pp mf f mf f mf f mf

225

damp all sounding notes and cymbals asap

pp f mf

229

1

2

pp f

p f

mf

233

p f p

mf

236

B B B

f

p f

pp mf

240

pp f

p f

B B B B

mf

244

f

pp f

pp f

pp f

pp mf

248

mf

p f

mf f

pp f

B B B

253

mf

pp f

B B

pp mf

257

261

265

269

273

277

281

285

289

293

297

301

305

309

(low F on Vibe 1, high E on Vibe 2)

312

316

319

*ff*

322

*as fast as possible* **(m.322-323)**

♩ = 110

324

*pp* *f*

329

*pp* *ff*

334

*f*

FINE

22.4.24.6.24.36.13