

NAKED AND ON FIRE

for percussionist sextet
(composed 2011)

Adam Silverman

INSTRUMENTATION

- Percussion 1:** Triangle (high), Three Tuned Gongs
Percussion 2: Triangle (middle), Vibraphone
Percussion 3: Triangle (low), 3 Singing Bowls
Percussion 4: Riq, Doumbek (with jingles on wrists)
Percussion 5: Tuned Pipes (may substitute vibraphone), Sizzle Cymbal
Percussion 6: Maracas

An exotic sextet bringing together instruments from many corners of the world, with intricate writing for riq, triangles, gongs, tuned pipes, vibraphone and more. Using the same pitches of pipes called for in Paul Lansky's "Threads," this piece was used as an example of music that uses notation to express techniques of improvised styles in Samuel Z. Solomon's *How To Write for Percussion*.



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NOTES FOR PERFORMANCE

Doumbek & Riq

Doum Tak Pa Tek

riq shake
jingle spin thumb roll

“Doum” = Open bass tone

“Tak” = Middle tone, at edge of drum head

“Pa” = Slap or accented stroke

“Tek” = Stroke on jingles. Staccato articulations will be used to distinguish choke jingle sounds vs. ringing ones (written without articulations).

Gongs & Singing Bowls

Match these pitches as closely as is reasonable. Bell plates may be used as a substitute.

Gongs

Singing Bowls

Maracas

Use a bright-sounding pair of maracas that can produce clipped patterns and strong accents.

Maracas llaneras are recommended.

Metal Pipes

Use metal pipes that will balance appropriately, have a strong sustained tone, and can have its tone “choked” in a rhythmic fashion. A vibraphone may substitute for pipes. The pitches should be as follows:

(all pipes sound one octave higher than written)

Notes found under a slur should be allowed to ring freely. Otherwise, do not let notes sustain beyond indicated durations (use dampening techniques to create legato melodic lines) and choke notes abruptly on rests.

Triangles

Choose three triangles that have similar presence and timbres, graded into high, middle and low sounds. Triangle parts are written to interlock the three instruments, so it is important to rhythmically match their durations and articulations. Carefully observe rests, dampening triangles abruptly at the moment that the rest arrives in order to create a legato effect between instruments and a “choking” sound.

strike while muffled

choke after striking

tenuto staccato = let sound briefly ring before choking triangle

Vibraphone

The vibraphone’s motor should be set for a slow oscillation, producing a glossy shimmer. Pedal vibraphone with slurs; otherwise, pedal to hold notes for full values and use dampening techniques to keep tones from overlapping.

PROGRAM NOTES

Naked And On Fire is a tribute to skilled percussionists, music designed to reflect my thrill at hearing humble objects played with finesse and grace. To all the backup singers who thought they could shake a tambourine or tap a triangle: listen to a real pro and let me know what you think.

The core instruments of this piece, therefore, are some of the most familiar, including three triangles, a tambourine (in this case, the Egyptian riq, which may be the world's most impressive instrument of its kind), and maracas. The ensemble is then filled out with sustaining instruments such as gongs and other metallophones. The sections of this piece form patterns inspired by cumulative "countdown" songs like the Passover verse "Who Knows One" or the song "Twelve Days Of Christmas," in which each subsequent section adds a new phrase before repeating the previous ones. Sections, therefore, become increasingly long, and end with the distinctive phrase that began the piece. Like a Baroque canon, however, accompaniment layers are freely composed, contributing variety and depth of texture to an otherwise predictable format.

Naked And On Fire is dedicated to John W. Parks IV and to the percussion studio of Florida State University, who premiered the work at the 2011 Percussive Arts Society International Conference.

- A.B.S

ABOUT THE COMPOSER

Professor of music composition and theory at West Chester University, **Adam Silverman** (b. 1973, Atlanta, GA) is a composer of music for concert performance. Many of his works have entered the standard canon of percussion ensemble literature, including the quartets "Quick Blood," "The Cruel Waters" and "Spiderweb Lead," the octet "Sparklefrog," and sextet "Naked And On Fire." In the past decade, his work composing for wind symphony has produced several works for percussion soli with wind ensembles, starting with the widely-performed marimba concerto "Carbon Paper and Nitrogen Ink" and including works with drum kit soloist ("Zipzap"), a double concerto for two percussionists ("The Rule of Five") and "Speaking Truth To Power (2018)" for four percussionists and wind band. His other works for winds include "Alien Robots Unite!," "Raining Bricks," "Hard Knocks," and the saxophone concerto "Alternating Current," which was premiered with Timothy McAllister as soloist. In addition to these works for percussion and wind ensemble, Silverman's catalog also includes works for chamber ensemble, orchestra, and opera, and have been performed worldwide by such ensembles as The New York City Opera, The Tanglewood Music Center Orchestra, The Opera Company of Brooklyn, Eighth Blackbird, The Corigliano Quartet, and The Prism Quartet. He also composed the score for "Little Fiel," which blends stop-motion animation with filmed documentary; in 2018, this film had 50 screenings in 15 countries, winning many awards including Best Original Music at the Oregon Documentary Film Festival.

Three full-CD recordings of Silverman's music are available and individual compositions of his have also appeared on CDs by the Temple University Wind Symphony, Prism Saxophone Quartet, cellist Amy Sue Barston, Trio Kavak, The Florida State University Percussion Ensemble, and others, all of which are widely available online.

Educated at Yale (Doctor of Musical Arts, 2003), The Vienna Musikhochschule (1994-1995) and in private study with microtonal composer Ben Johnston, Silverman is now an Old-Time fiddle music enthusiast, performing as an amateur on banjo and mandolin.

Website:

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Commissioned by The Florida State University Percussion Ensemble
John W. Parks IV, director

NAKED AND ON FIRE

for six percussionists

Adam Silverman

[BMI]

Allegro $\text{♩} = 96$

Percussion 1
Triangle (high)
3 Tuned Gongs

Percussion 2
Triangle (mid)
Vibraphone

Percussion 3
Triangle (low)
Pitched Singing Bowls

Percussion 4
Riq, Doumbek
(with jingles on wrists)

Percussion 5
14 Tuned Metal Pipes
Sizzle Cymbal

Percussion 6
Maracas

5

A

1

2

3

4

Triangle (high)

Triangle (middle)

Triangle (low)

13

17

Musical score for measures 17-21. It features four staves. Staves 1, 2, and 3 are for melodic instruments, and staff 4 is for a rhythmic accompaniment. Dynamics include *mf* and *p*. The score includes various note values, rests, and articulation marks like accents and slurs.

22

Musical score for measures 22-25. It features four staves. Staves 1, 2, and 3 are for melodic instruments, and staff 4 is for a rhythmic accompaniment. Dynamics include *p*. The score includes various note values, rests, and articulation marks like accents and slurs.

26

Musical score for measure 26. It features a single staff (staff 4) for a rhythmic accompaniment. The score includes various note values, rests, and articulation marks like accents and slurs.

B

Musical score for measures 27-30, marked with a boxed 'B'. It features four staves. Staves 1, 2, and 3 are for melodic instruments, and staff 4 is for a rhythmic accompaniment. Dynamics include *mf*. The score includes various note values, rests, and articulation marks like accents and slurs. A performance instruction '* let jingle ring' is present at the end of the section.

34

Musical score for measures 34-38, featuring four staves. Staves 1, 2, and 3 contain melodic lines with various rhythmic patterns and rests. Staff 4 contains a rhythmic accompaniment with accents and dynamic markings.

39

Musical score for measures 39-42, featuring four staves. Measures 39-40 include dynamic markings of *p* (piano) for staves 1, 2, and 3. Staff 4 continues with rhythmic accompaniment.

43

Musical score for measure 43, featuring a single staff with rhythmic accompaniment.

C

Musical score for section C, measures 44-47, featuring six staves. The score includes dynamic markings of *mf* (mezzo-forte) for staves 1, 3, 5, and 6. The instruments are labeled as follows: Staff 1: Gongs; Staff 2: (empty); Staff 3: Triangle (low); Staff 4: (let spin); Staff 5: Metal Pipes (sound 8va); Staff 6: Maracas.

51

1. v.

Triangle (high)

mf

Triangle (middle)

mf

Sizzle always with hand

f

55

D

Gongs

1

2

3

4 (thumb roll) *mf*

5 Metal Pipes *mf*

6 Maracas *mf*

64

1

2 *p*

3 *p*

4 (thumb roll) *mf*

5

6

68

Gongs

1

2

3

4 (let spin)

5 Metal Pipes *mf*

6 *mf*

72

1 l.v. Triangle (high) *mf*

2 Triangle (middle) *mf*

3

4 *mf*

5 Sizzle *f*

6

E Gongs

1 *mf*

2

3

4

5 Metal Pipes *mf*

6 *mf*

80

1 *mf*

2 *p* *f*

3 *p* *f*

4 *mf* *f*

5 Sizzle *f* Metal Pipes *mf*

6 *mf*

84

Musical score for measures 84-87. The score is written for six staves. Staff 1 (Bass clef) contains a single note with a long slur. Staff 2 and 3 contain rhythmic patterns with accents. Staff 4 contains a complex rhythmic pattern with accents and a double bar line. Staff 5 (Treble clef) contains a melodic line with a long slur. Staff 6 contains a rhythmic pattern with accents.

88

Musical score for measures 88-91. The score is written for six staves. Staff 1 (Bass clef) contains a single note with a long slur. Staff 2 and 3 contain rhythmic patterns with accents and a *p* dynamic marking. Staff 4 contains a complex rhythmic pattern with accents, a *p* dynamic marking, and a "(let spin)" instruction. Staff 5 (Treble clef) contains a melodic line with a long slur. Staff 6 contains a rhythmic pattern with accents.

93

lv.

Triangle (high)

mf

mf

mf

mf

Sizzle

f

98

103

p

p

p

to Vibraphone