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Perigee-Syzygy

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PERIGEE-SYZYGY

for clarinet, percussion quartet, and electronics

MAT CAMPBELL (2016)

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Composer's Notes (may also be used as program notes):

Perigee-Syzygy is a work inspired by the tetrad of super moons in 2015. The music stems from various influences such as Steve Reich, Music, Vienna Teng, and Sō Percussion. The music mixes traditional chamber music, electronic dance music, and sampling to create an ever-changing atmosphere. My goal in this piece was to create an aural and visual effect unlike any other that I've experienced. I included the use of lightbulbs to represent the different sections of the piece and the progression of the moon around the Earth at the time of eclipse. Also included is sunlight from an off-stage projector.

The opening track sets the tone of the piece through use of synthesized sounds and spoken word. As the track gains momentum, there is a seamless transition to bring the acoustic instruments into the foreground. While the clarinet soars over the texture of the keyboard instruments, electronic tracks marry the acoustic lines to create a linear and dense atmosphere. In *Section II: Perigee*, the music introduces sampled elements such as words and notes from the original source material in the beginning track. Canons in the pianos and vibraphones lead the listener into a new dynamic and feel: *Section III: Syzygy*. This section is five-minute EDM track that is inspired by Steve Reich's *City Life*. The entire section is modeled after popular songs by artists such as Daft Punk. A unique part of the section is that the clarinet player is also required to play on a trigger pad that plays spoken word samples.

After this section, the solo clarinet brings in *Section IV: Supermoon*. This part of the piece is the only one without a steady track accompanying the live performers. This section is about the moon's short to red-orange as it travels behind the Earth to capture the sun's light through the atmosphere. The track, together with the performers, builds into the climax of the piece. After the climax fades away, the opening three notes from Richard Strauss's *Also Sprach Zarathustra* can be heard before the music transitions into *Section V: Perigee (Reprise)*. This section uses the same track as *Section II*, but the acoustic instruments provide a waltz-like landscape. After the reprise ends, thematic material from *Section III* returns and then the main theme (played by the clarinet) is heard for the final time. The opening material returns and the listener is taken back to the point of departure as the final moments of the piece fade away.

Perigee-Syzygy is dedicated to Iris Gracia Campbell.

Instrumentation and Equipment Needed:

B-flat clarinet

2 marimbas (one 5-octave, one 4.5-octave), 2 standard vibraphones, 2 pianos, 2 djembes, 2 multiple percussion set-ups (snare drum, kick drum, brake drum, ribbon crasher, two bongos, G and C crotales - low octave),

Speakers

Laptop with MASCHINE Software, MASCHINE Hardware (does not have to be MASCHINE by Native Instruments - may be any similar MIDI Controller and Hardware)

6 lamps - without lampshades (including one with a red bulb next to the clarinetist)

Biography:

Mathew Aaron Campbell (b. 1992) is a native of Deep South Texas. His musical training started at the age of eight when he took piano lessons followed by informal lessons on how to play drumset. His studies continued through middle school and high school with percussion as his primary instrument. He is an **alumnus** of The University of Texas Rio Grande Valley, and studied percussion and composition with **Dr. Joe Moore III**. As an award-winning composer, Mathew has had many collaborative projects with various educators throughout the nation. His passion for composing and conducting led to conducting world premieres with various student ensembles at the state and national levels. He has conducted his works at The National Flute Convention in 2013, ClarinetFest in 2016, the Texas Music Educator's Conference in 2015-2017, and many of his works were premiered at UTRGV throughout his undergraduate studies. He is a proud member of the Pi Kappa Lambda Society - Alpha Upsilon Chapter. His piece ***Into the Void: A Study in Disembodied Consciousness*** was awarded first prize in the SATB Chorus and Percussion (3-5 Players) Category of the 2015 Percussive Arts Society Composition Contest. His music is self-published and also available through **C. Alan Publications**.

Mathew is a founding member of **The Uptown Collective**.

Most recently, Mr. Campbell graduated from **Oklahoma City University** earning a double MM in Music Composition and Wind Conducting under the tutelage of Dr. Edward Knight and Dr. Matthew Mailman, respectively.

Perigee-Syzygy

for percussion quartet, clarinet, and electronics

Mat Campbell

Prologue ~ 70 seconds
MASCHINE Pad 16

(1:10 - ♩ = 94)
low bass drum hits

Clarinet in B \flat
niente *mf*

Vibraphone 1
mf

Vibraphone 2
mf

Marimba 1
mf

Marimba 2
mf

Section I: Revolutions
Con Moto ♩ = 94

B \flat Cl.
pp *mp*

Vib. 1
2 rubber mallets
pp cresc. *mp dim.* *pp cresc.* *mp dim.*

Vib. 2
2 rubber mallets
pp cresc. *mp dim.* *pp cresc.* *mp dim.*

Mrb. 1
8va 2 rubber mallets
pp cresc. *mp dim.* *pp cresc.* *mp dim.*

Mrb. 2
2 rubber mallets
pp cresc. *mp dim.* *pp cresc.* *mp dim.*

Perigee-Syzygy

6

B♭ Cl. *pp* *pp* *mp* *pp* *pp*

Vib. 1 *pp cresc.* *mp dim.* *pp cresc.* *mp dim.* *pp cresc.*

Vib. 2 *pp cresc.* *mp dim.* *pp cresc.* *mp dim.* *pp cresc.*

Mrb. 1 *pp cresc.* *mp dim.* *pp cresc.* *mp dim.* *pp cresc.*

Mrb. 2 *pp cresc.* *mp dim.* *pp cresc.* *mp dim.* *pp cresc.*

Track 1 Starts

MASCHINE Pad 1

12

B♭ Cl. *mf* *p* *pp*

Vib. 1 *mp dim.* *pp* *mp > pp* *mp > pp* *mp > pp* *mf*

Vib. 2 *mp dim.* *pp* *mp > pp* *mp > pp* *mp > pp* *mf*

Mrb. 1 *mp dim.* *pp* *mp > pp* *mp > pp* *mp > pp* *mf*

Mrb. 2 *mp dim.* *pp* *mp > pp* *mp > pp* *mp > pp* *mf*

21

20

B♭ Cl. *pp* *mp* *pp*

Vib. 1 *pp cresc.* *mf dim.* *pp cresc.* *mf dim.*

Vib. 2 *pp cresc.* *mf dim.* *pp cresc.* *mf dim.*

Mrb. 1 *pp cresc.* *mf dim.* *pp cresc.* *mf dim.*

Mrb. 2 *pp cresc.* *mf dim.* *pp cresc.* *mf dim.*

Detailed description: This block contains the musical score for measures 20 through 25. The B♭ Clarinet part features a melodic line with dynamics *pp*, *mp*, and *pp*. The Vibraphone 1 and 2 parts play a rhythmic pattern of eighth notes with dynamics *pp cresc.* and *mf dim.*. The Mallets 1 and 2 parts play a similar rhythmic pattern with the same dynamics. A box containing the number '21' is positioned above the first measure of the B♭ Clarinet staff.

26

B♭ Cl. *pp* *mp* *pp* *pp*

Vib. 1 *pp cresc.* *mf dim.* *pp cresc.* *mf dim.* *pp cresc.*

Vib. 2 *pp cresc.* *mf dim.* *pp cresc.* *mf dim.* *pp cresc.*

Mrb. 1 *pp cresc.* *mf dim.* *pp cresc.* *mf dim.* *pp cresc.*

Mrb. 2 *pp cresc.* *mf dim.* *pp cresc.* *mf dim.* *pp cresc.*

Detailed description: This block contains the musical score for measures 26 through 31. The B♭ Clarinet part continues with dynamics *pp*, *mp*, and *pp*. The Vibraphone 1 and 2 parts continue with dynamics *pp cresc.* and *mf dim.*. The Mallets 1 and 2 parts continue with the same dynamics. The score is divided into five measures, each with its own dynamic markings.

32

B♭ Cl. *mf* *p* *pp*

Vib. 1 *mf dim.* *pp* *mf > pp* *mf > pp* *mf > pp* to 4 cord mallets

Vib. 2 *mf dim.* *pp* *mf > pp* *mf > pp* *mf > pp* to 2 glock mallets

Mrb. 1 *mf dim.* *pp* *mf > pp* *mf > pp* *mf > pp*

Mrb. 2 *mf dim.* *pp* *mf > pp* *mf > pp* *mf > pp* to 4 rubber mallets

41

B♭ Cl. *f*

Vib. 1 *f* 4 cord mallets

Glk. *f* glockenspiel (2 glock mallets)

Mrb. 1 *f* 4 rubber mallets

Mrb. 2 *f*

48 **49**

B♭ Cl.
Vib. 1
Glk.
Mrb. 1
Mrb. 2

loco

Detailed description: This system contains measures 48 through 53. Measure 48 is marked with a circled '49'. The B♭ Clarinet part features a melodic line with slurs and accents. The Vibraphone 1 part consists of chords with slurs. The Glockenspiel part has a simple melodic line. The Maracas 1 part has a complex, rhythmic pattern with slurs. The Maracas 2 part provides a harmonic accompaniment with chords and slurs.

54

B♭ Cl.
Vib. 1
Glk.
Mrb. 1
Mrb. 2

p
p
mf
p

Detailed description: This system contains measures 54 through 59. The B♭ Clarinet part continues with a melodic line, including accents and slurs. The Vibraphone 1 part has chords with slurs, ending with a *p* dynamic marking. The Glockenspiel part has a melodic line with slurs, also ending with a *p* dynamic marking. The Maracas 1 part has a rhythmic pattern with slurs, marked with *mf*. The Maracas 2 part has chords with slurs, ending with a *p* dynamic marking.

61

B♭ Cl. *p* *p* *mp* *p*

Vib. 1 (without pedal) *pp* *mp*

Glk. *pp* *mp* *f* *mp* *f*

Mrb. 1 *p*

Mrb. 2 *pp* *mp* *f* *mp* *f*

to 2 rubber mallets

vibraphone (2 rubber mallets)

to 4 rubber mallets

66

67 Track 1 Ends

71 Section II: Perigee Track 2 Starts

MASCHINE Pad 2

B♭ Cl. *p* *mf* *f*

Vib. 1 (without pedal) *mp* *f* *piano*

Vib. 2 *mp* *2 hard cord mallets*

Mrb. 1 *f* *mp* *4 rubber mallets*

Mrb. 2 *to Light 2* *to piano*

piano

mp

mp

Turn on Light 2

to piano

79

Musical score for measures 75-86. The score is for five instruments: B♭ Clarinet (B♭ Cl.), Piano (Pno.), Vibraphone 2 (Vib. 2), Maracas 1 (Mrb. 1), and Maracas 2 (Mrb. 2). The key signature has two flats (B♭ and E♭). The time signature is 4/4. Measure 75 starts with a *mp* dynamic. Measure 79 has a *mf* dynamic. The B♭ Cl. part features a melodic line with a triplet in measure 80. The Pno. part consists of sustained chords. Vib. 2 plays a rhythmic pattern of eighth notes. Mrb. 1 plays a complex rhythmic pattern of eighth notes. Mrb. 2 is silent.

87

Musical score for measures 85-94. The score is for five instruments: B♭ Clarinet (B♭ Cl.), Piano (Pno.), Vibraphone 2 (Vib. 2), Maracas 1 (Mrb. 1), and Maracas 2 (Mrb. 2). The key signature has two flats (B♭ and E♭). The time signature is 4/4. Measure 85 starts with a *mp* dynamic. Measure 87 has a *p* dynamic. Measure 88 has a *piano* dynamic. The B♭ Cl. part features a melodic line with a triplet in measure 86. The Pno. part consists of sustained chords. Vib. 2 plays a rhythmic pattern of eighth notes. Mrb. 1 plays a complex rhythmic pattern of eighth notes. Mrb. 2 plays a complex rhythmic pattern of eighth notes.

94

B♭ Cl.

Pno.

Vib. 2

Mrb. 1

Pno.

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

to vibes

103 Track 2 Ends

102

B♭ Cl.

Pno.

Vib. 2

Mrb. 1

Pno.

f *f* *f* *f*

vibraphone (2 hard cord mallets)

111

Track 3 Starts
MASCHINE Pad 3

change to Group B

Bs. Cl.

Pno.

Vib. 2

Vib.

Pno.

119

$\text{♩} = 142$

121

(3+2+2) (2+2+3) (3+2+2) (2+2+3)

129

Section III: Szygy
(2+2+3)

(3+2+2)

(2+2+3)

(3+2+2)

(2+2+3)

Pad

Perc.

Perc.

Perc.

Perc.

to Light 3

Turn PITCH knob clockwise to 0.00

Szygy Szygy Szygy (Turn PITCH knob counter-clockwise as desired)

MASCHINE Group B - Samples: Stems Down - Left Side/ Stems up - Right Side
F - Pad 1, A - Pad 3, B - Pad 6, C - Pad 9, E - Pad 11,

Djembe - hands

Multi setup - 2 xylophone mallets (IP 260s or similar)

Turn on Light 3 to multi setup

pp mf pp

pp mf pp

pp

137

Perigee-Syzygy

145

(2+2+3)
to clarinet

Pad (2+2+3) (Syzygy) (3+2+2) (2+2+3) (3+2+2) (2+2+3)

Perc. *p* *ff* *f* *ff*

Perc. *p* *ff* *f* *ff*

Perc. *p* *ff* *f* *ff*

Perc. *mf* *pp* *p* *ff* *f* *ff*

148

(2+2+3)
B \flat Clarinet

(3+2+2)
(keep this 2+2+3)

(2+2+3)

(3+2+2)

(2+2+3)

B \flat Cl. *mp marcato* *f* *ff*

Perc. hand claps *mp* (keep this 2+2+3) *mp* *f* *mp* *f* *mp* *ff*

Perc. hand claps *mp* (keep this 2+2+3) *mp* *f* *mp* *f* *mp* *ff*

Perc. (click rattan together) (buzz) *f* *mp* *mf* *mp* *f* *mp* *ff*

Perc. (click rattan together) (buzz) *f* *mp* *mf* *mp* *f* *mp* *ff*

Perigee-Syzygy

156

B♭ Cl. *f* (2+2+3) (3+2+2) (2+2+3) (3+2+2) (2+2+3)

Perc. *mf*

Perc. *mf*

Perc. *mf*

Perc. *mf*

164

B♭ Cl. (2+2+3) (3+2+2) (2+2+3) (3+2+2) (2+2+3) *ff*

Perc. *f* *ff*

Perc. *f* *ff*

Perc. *f* *ff*

Perc. *f* *ff*

A²

(2+2+3)
second time only
(Syzygy)

(3+2+2)

(2+2+3)

(3+2+2)

(2+2+3)

Perigee-Syzygy

B

(2+2+3)

(3+2+2)

(2+2+3)

(3+2+2)

(2+2+3)

1.

Pad (Syzy)

Perc. to vibraphone (2 hard cord mallets)

Perc. to 2 glock mallets

Perc. to toy piano

Perc. to piano

first time only

mf

glockenspiel (2 glock mallets)

mf

toy piano

mf

piano

mf

B1

188

2.

1.

2. Track 3 Ends

B♮ Cl.

Vib. I

Glk.

T.P.

Pno.

NOTE: This is the same pattern as before, but it is notated differently to account for the two-part canon.

NOTE: This is the same pattern as before, but it is notated differently to account for the two-part canon.

mf

mf

mf

mf


mp


mp


B2


change to Group A

B> Cl. 

Vib. 1 

Glk. 

T.P. 

Pno. 

C

Track 4 Starts
(2+2+3)


MASCHINE Pad 4


(3+2+2)


(2+2+3)


(3+2+2)

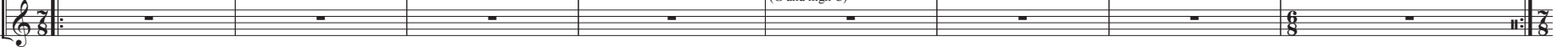
(2+2+3)

B> Cl. 

Vib. 1 

Glk. 

T.P. 

Pno. 

to djembe

to multi setup

put crotales (low octave) upside down on snare drum (G and high C)

14
D

Perigee-Syzygy

(2+2+3) (3+2+2) (2+2+3) (3+2+2) (2+2+3)

Pad
play only first four bars on repeat

Perc.
second time only
p hand claps *ff*

Glk.
(click rattan together)

T.P.
hand claps

Perc.
second time only
p (click rattan together) *ff*

E

(2+2+3) (3+2+2) (2+2+3) (3+2+2) (2+2+3)

B♭ Cl.
ff

Perc.
ff

Glk.
ff

T.P.
ff

Perc.
(crotales - G, C) *ff*

r r r l l r

232 **F**

B♭ Cl. *ff*

Perc. *to vibes* *vibraphone (with bass bow)* *p* *second time only*

Glk. *mf* *fade out*

T.P. *mf* *fade out*

Perc. *to piano*

243 Section VI: Supermoon
Tranquil ♩ = 60

252

241 *2 Track 4 Ends*

B♭ Cl. *niente < mp > p* *niente < mp > p* *cantabile* *niente < mp > p* *niente < mp >*

Vib. I *to 4 cord mallets* *4 cord mallets medium fan* *p*

Glk. *mp*

T.P.

Perc. *to piano*

255

B♭ Cl. *p cantabile* niente *mp*

Vib. 1 *p* *to melodica* *mp* *melodica*

Glk. *p* *mp*

T.P. *to marimba* *marimba (4 yarn mallets)* *mf* *p* *mp*

Perc. *piano* *p* *mf* *mp*

265

B♭ Cl. *mp* **Track 5 Starts** **MASCHINE Pad 5**

Mel.

Glk.

Mrb. 1

Pno.

274

B♭ Cl.

Mel.

Glk.

Mrb. 1

Pno.

pp *mp*

"Of climbing Heaven
and gazing upon the Earth"

287

281

B♭ Cl.

Mel.

Glk.

Mrb. 1

Pno.

to vibes

vibraphone (2 hard cord mallets)
muffle with LH on rests

p

mp

pp

291 Turn on Light 4 (Red)

Musical score for measures 291-295. The score is for five instruments: B♭ Clarinet, Vibraphone 1, Glockenspiel, Maracas 1, and Piano. The key signature has two flats (B♭ and E♭). The time signature is 4/4. The B♭ Clarinet part starts with a rest and then has a melodic line starting at measure 295. The Vibraphone 1 part has a melodic line with a *mp* dynamic and a *Ped.* marking. The Glockenspiel part has a rhythmic pattern. The Maracas 1 part has a complex rhythmic pattern with a *p* dynamic and a *Ped.* marking. The Piano part has a rhythmic pattern with a *p* dynamic and a *mp* marking.

299

Musical score for measures 296-300. The score is for five instruments: B♭ Clarinet, Vibraphone 1, Glockenspiel, Maracas 1, and Piano. The key signature has two flats (B♭ and E♭). The time signature is 4/4. The B♭ Clarinet part has a melodic line with a *f* dynamic and a *Ped.* marking. The Vibraphone 1 part has a melodic line with a *f* dynamic. The Glockenspiel part has a rhythmic pattern with a *f* dynamic. The Maracas 1 part has a complex rhythmic pattern with a *f* dynamic and a *Ped.* marking. The Piano part has a rhythmic pattern with a *f* dynamic.

300

B♭ Cl. Vib. 1 Glk. Mrb. 1 Pno.

This system contains measures 300 through 303. The B♭ Clarinet part features a melodic line with triplets and slurs. The Vibraphone 1 part consists of chords. The Glockenspiel part has a steady eighth-note accompaniment. The Maracas 1 part plays a complex rhythmic pattern with sixteenth notes and slurs. The Piano part provides harmonic support with chords and some melodic fragments.

304

B♭ Cl. Vib. 1 Glk. Mrb. 1 Pno.

ff

to Light 5

to 4 rubber mallets

ff *ff*

This system contains measures 304 through 307. The B♭ Clarinet part continues with triplets and slurs, ending with a *ff* dynamic marking. The Vibraphone 1 part has chords and a melodic line, also marked *ff*. The Glockenspiel part has a melodic line with triplets, marked *ff*. The Maracas 1 part has a rhythmic pattern with triplets, marked *ff*. The Piano part has chords and melodic fragments, marked *ff*. Performance instructions include "to Light 5" and "to 4 rubber mallets".

Segue into Track 6

Section V: Perigee (Reprise)

♩ = 94

312

B♭ Cl. *p* *mp* *p*

Vib. 1 *mf*

Glk. *p* *mp* *p*

Mrb. 1 *mp*

Pno. *to marimba*

2 hard cord mallets

4 rubber mallets

Turn on Light 5

B♭ Cl. *mp* *mf*

Vib. 1 *mp* *mf*

Glk. *mp* *mf*

Mrb. 1 *mp* *mf*

Mrb. 2 *mp* *mf*

332

B♭ Cl.

Vib. 1

Glk.

Mrb. 1

Mrb. 2

p

f

to 4 cord mallets

4 cord mallets

339

B♭ Cl.

Vib. 1

Glk.

Mrb. 1

Mrb. 2

Perigee-Syzygy

B♭ Cl. *ff*

Vib. 1 *ff*

Glk. *ff*

Mrb. 1 *ff*

Mrb. 2 *ff*

B♭ Cl. ³⁵³ *p*

Vib. 1 *p*

Glk. *p*

Mrb. 1 *p*

Mrb. 2 *mf*

to Light 6

Turn on Light 6 to 2 rubber mallets

360 Section VI: Outro

B♭ Cl. *pp* *mp* *pp*

Vib. 1 *pp cresc.* *mp dim.* *pp cresc.* *mp dim.* *pp cresc.*

Vib. 2 *pp cresc.* *mp dim.* *pp cresc.* *mp dim.* *pp cresc.*

Mrb. 1 *pp cresc.* *mp dim.* *pp cresc.* *mp dim.* *pp cresc.*

Mrb. 2 *pp cresc.* *mp dim.* *pp cresc.* *mp dim.* *pp cresc.*

2 rubber mallets

vibraphone (2 rubber mallets)

g^{no} 2 rubber mallets

B♭ Cl. *pp* *mp* *pp* *pp* *mf*

Vib. 1 *mp dim.* *pp cresc.* *mp dim.* *mp dim.* *pp*

Vib. 2 *mp dim.* *pp cresc.* *mp dim.* *cresc.* *mp dim.*

Mrb. 1 *mp dim.* *pp cresc.* *mp dim.* *mp dim.* *pp*

Mrb. 2 *mp dim.* *pp cresc.* *mp dim.* *pp cresc.* *mp dim.*

366

373

B♭ Cl. *p* *pp* *ppp*

Vib. 1 *mp* *pp* *ppp* dead stroke

Vib. 2 *pp* *mp* *pp* *ppp* dead stroke

Mrb. 1 *mp* *pp* *ppp* dead stroke

Mrb. 2 *pp* *mp* *pp* *ppp* dead stroke