

FOR PERUSAL ONLY

2021

Spencer A. Roberts

Metallic Dreams

For Solo Prepared Vibraphone

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Adomus Publications

Program Notes

Metallic Dreams is a work inspired by the dreamy and expressive nature of the vibraphone; its metallic resonance coupled with its smooth, warm tone production make it a very emotive vessel in the romantic domain. Each of the three movements of this work

embody a different mood, allowing for different effects to shine through and color an already colorful instrument.

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The first movement, *A Journey Through Space*, is a depiction of an empty, yet wondrous void; the shimmering sizzle represents the constant sheen of black and peace, while also layering atop a minimalist form to further draw out the essence of the final frontier.

The second movement, *An Unexpected Guest*, is a depiction of spouse experiencing anxiety stimulated by their mother-in-law's unexpected arrival. This movement is much more unorthodox, as many effects set the tone and the atmosphere of this spouse's panic and psychological state. One-sided dialogue is scattered throughout this movement, allowing insight into only half of the conversation, forcing the listener to frame their experience through the spouse's lens.

The third and final movement, *A Quirky Machine*, pits a metallic and machine-like groove against a more asynchronous flow. It is composed in a rhapsodic form, creating an unpredictable and "quirky" atmosphere wrapped in the guise of rattles, sizzles, clanks, and pops. This movement is a culmination of sound effects from the previous two movements while also bring a new flavor to the mix, bring the piece together full circle.

Instrumentation

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1 Solo Vibraphone (2 octaves, 3-6) yam, medium rubber & hard post, mallets
+ Harmonica w/ Filter pedal

Preparations include:

- Aluminum Foil
- Masking Tape
- Yarn
- Sticky Notes (4 packs)
- Coins (2 quarters, 1 dime & 4 nickels)
- 1 Rock
- 1 Metal Key

Performance Notes

Below is a complete explanation and layout of all preparations, organized by movement. This piece should be performed with breaks between movements; regardless of this fact, all preparations should be in place before the start of the performance. Some preparations will sound sympathetically to others; this effect will be lost if preparations are not completed and in place for all three movements before performance begins.

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Mvt. I – A Journey Through Space

Each prepared bar should bear aluminum foil both over the resonator as well as over the bar itself — be careful not to wrap the aluminum foil too tightly or too lightly, as it will not produce the most vibrant buzzing effect unless it is wrapped tediously to achieve the perfect fit. When striking bars prepared with aluminum foil, it is important not to strike on top of the foil; this will ruin the setup and cause the effect not to sound correctly.

The specific bars that will bear aluminum foil are as follows:

Gb3, C4, Db4, Eb4, Ab4, Bb4, Db5, E5, F5, Gb5, B5, Eb6, & F6.

The mallets to be used are medium yarn mallets — four mallets is recommended for this movement, however two mallets will suffice; four mallets will allow for a much easier flow.

Mvt. II – An Unexpected Guest

When striking the frame in any way, please use the mallet head.

When preparing the bars bearing the sticky note pads, please adhere the sticky note pads to their specified bars with masking tape, to eliminate the chance of their movement from the bars when struck.

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The specific bars that will bear sticky notes are as follows:

F3, G3, A3, E4, F4, G4, & A4.

One package of sticky notes should cover two bars: the very center of the pack of sticky notes should lay directly between each bar.

When phrases appear underneath portions of music, speak these lines in their approximate position to the staff; these phrases will often purposefully not align to any specific beats within a measure for effect, so please perform these phrases at their visually interpreted position within the musical context. It is also integral to the overall depth and intensity of the effect that the performer commits to a very high level of enthusiasm when interpreting the text.

This is meant to embody a dream at its most vivid, therefore a lackluster performance will can ruin the entire experience.

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Mvt. III – A Quirky Machine

Hard plastic mallets should be used for this movement.

The bars that shall bear coins for a rattling effect should be prepared as follows: take the specific coin for the specific bar and adhere a long thread of yarn to the top of the coin with masking tape. Lay the exposed side of the coin on the bar, and thread one side of the yarn around the backmost side of the rail and snake the other side of the yarn around the closest peg and around the same rail. Tie the two ends of the yarn together with a simple knot that will not fall apart during performance; the tightness of the yarn should be enough that any amount of force will not flip the coin over or cause the coin to fall from the bar, yet at the same time the coin should not be so tightly tied down that it cannot vibrate for a rich effect – this is a very tedious process and should be tweaked with the utmost care. Bars that shall bear coins are listed below, with the specific type of coin also taken into consideration:

A#3 (nickel), B3 (quarter), F#4 (nickel), G5 (quarter), C6 (quarter), C#6 (nickel), & E6 (quarter).

There are two bars that shall bear a single rock between them; G#5 & A#5 should contain a single rock placed on both bars, so that it sits directly between both in a way that it makes ample contact with both when each bar is struck. The rock should be large enough to accomplish this while successfully creating a healthy dampening and rattling effect when each bar is struck, one that is noticeably weightier than the other effects of the same vein. To

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prepare this effect, tie a long piece of yarn around the rock. Lay the rock between the bars as explained before, then thread one side of the yarn around the undersides of both bars and tie the ends together on the other side of the other bar. Tie the two ends of the yarn together with a simple knot that will not fall apart during performance; the tightness of the yarn should be enough that any amount of force will not allow the rock to flip over or to fall from between the two bars, yet at the same time the rock should not be so tightly tied down that it cannot vibrate for a rich effect – this is again a very tedious process and should be tweaked with the utmost care.

The D#5 bar should contain a single metal key placed on top of the bar; this should create an exaggerated rattling effect, so long as the key is heavy enough to do so. Lightweight keys should not be used, as this effect should be different from that of the other bars containing coins. To prepare this effect, thread a long piece of yarn through the whole in the key that would normally be used for attachment to a key ring. Tape the top side of the key and the yarn at the hole together with masking tape to be sure of its adherence; the exposed side of the key facing to the bar so that its ring and point side is facing south, while its wide, rectangular/circular bottom is facing north. Thread one side of the yarn around the backmost side of the rail and snake the other side of the yarn around the closest peg and around the same rail. Tie the two ends of the yarn together with a simple knot that will not fall apart during performance; the tightness of the yarn should be enough that any amount of force will not flip the key over or cause the key to fall from the bar, yet at the same time the key should not be so tightly tied down that it cannot vibrate for a rich effect – this is of course a very tedious process and should be tweaked with the utmost care.

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When striking bars prepared with coins, a rock, or a key, it is important not to strike on top of any of these elements. This could cause the prepared materials to fall out of place and sound incorrectly upon performance.

Vibraphones that contain motors will not need to employ the motor at any point throughout the piece; for the effects of the aluminum foil to work in the first movement especially and for maximum vibrancy throughout performance of all effects, the rotating disks within the resonators must be set parallel to the resonator columns to avoid closing off vibration. When looking down on the resonators from directly above, you should see a single horizontal line splitting the circular column in half on the x-axis.

A general note regarding the performance of the piece as a whole: perform all dynamics, tempos, pedal markings, and overall effects as faithfully as possible. Everything has been constructed meticulously, and though variance in individual musical interpretation and expression is encouraged, it is important to the essence of the piece that what is given on the page is faithfully acknowledged during performance.

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Preparation Examples

Aluminum Foil Preparation Examples:



(Foil Over Bar)



(Foil Over Resonator)

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Striking Frame Examples:



(Strike Top Of Frame)



(Strike Side Of Frame)

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Sticky Notes Preparation Examples:



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(Sticky Notes On Bars)

Striking Bars With Sticky Notes Examples:



(Strike On Sticky Notes)

(Strike On Bar)

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Peg & Rail Examples:



(Peg)



(Rail)

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Coins Preparation Examples:



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(Coins take a warm and blue color over time)

Rock Preparation Examples:



(Rock On Bars)

Key Preparation Examples:



(Keys taped by organ and tied to instrument)

Completely Prepared Vibraphone Example:

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(Completely prepared for performance – this image is missing hi-hat with foot pedal; hi-hat should be placed wherever is most convenient for performance by the musician)

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<https://www.adomuspublications.com>

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Vibraphone

A Journey Through Space

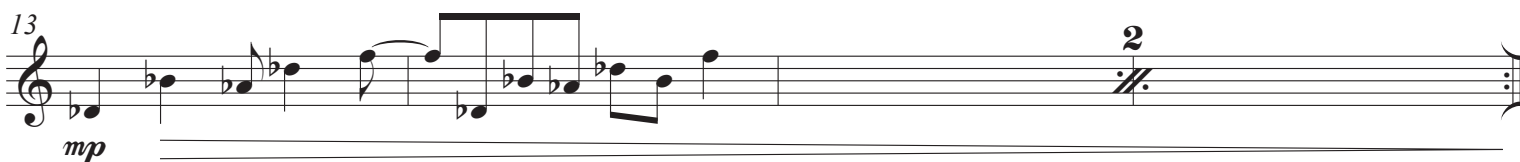
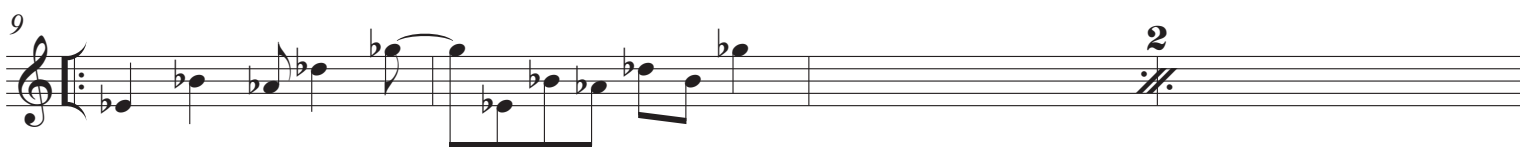
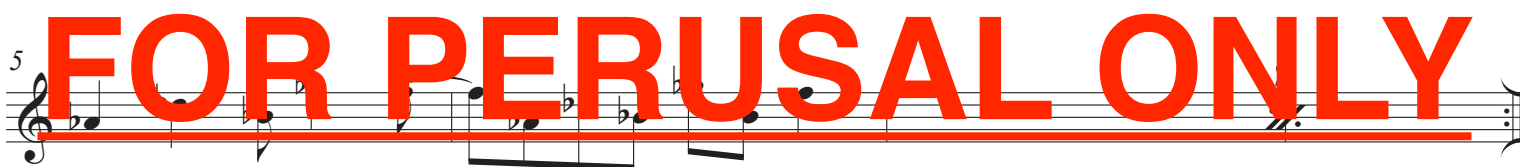
Spencer A. Roberts
b. 1996

Gentle & Ethereal, ♩ = 168

yarn mallets



pp



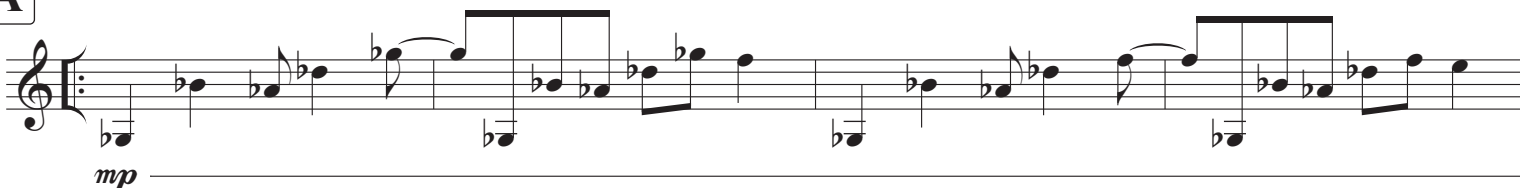
mp



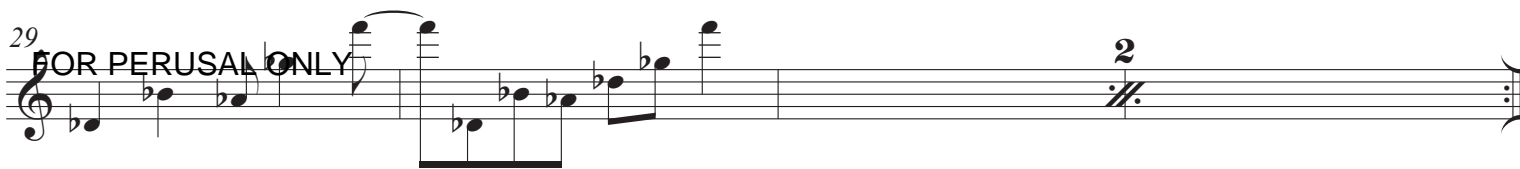
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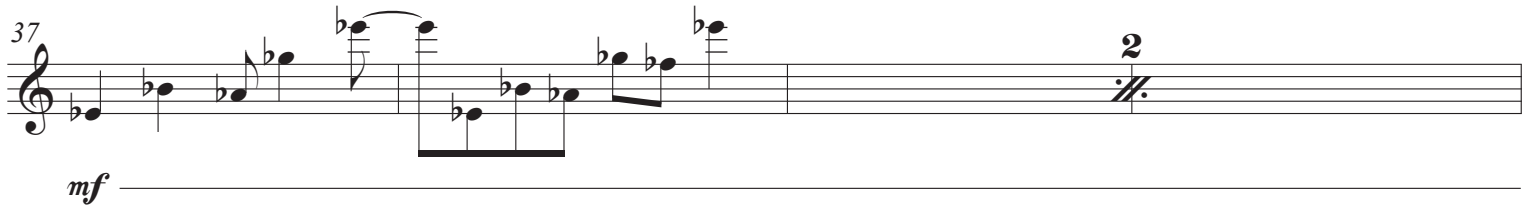
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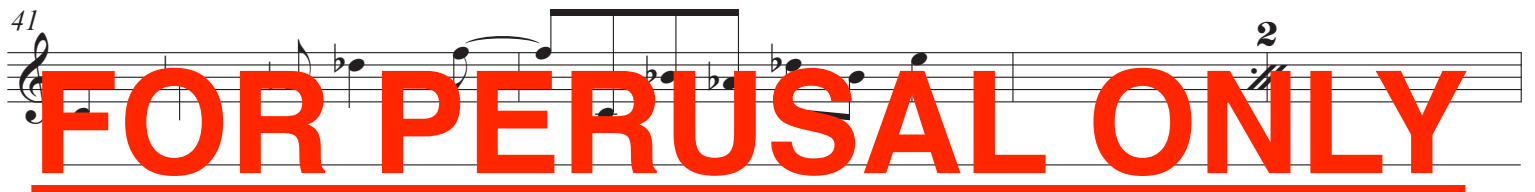



mp




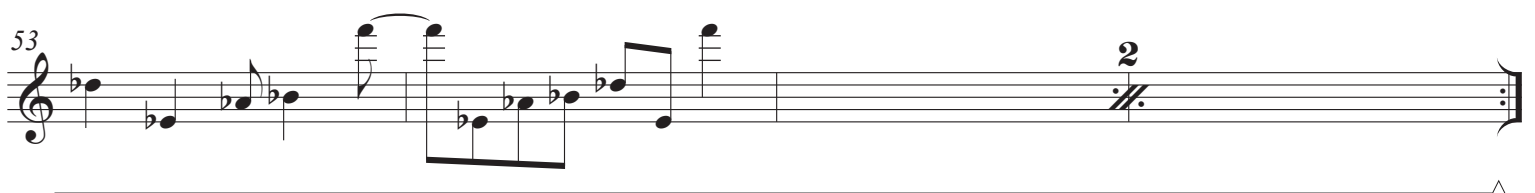
33

37  *mf*

41  **FOR PERUSAL ONLY**

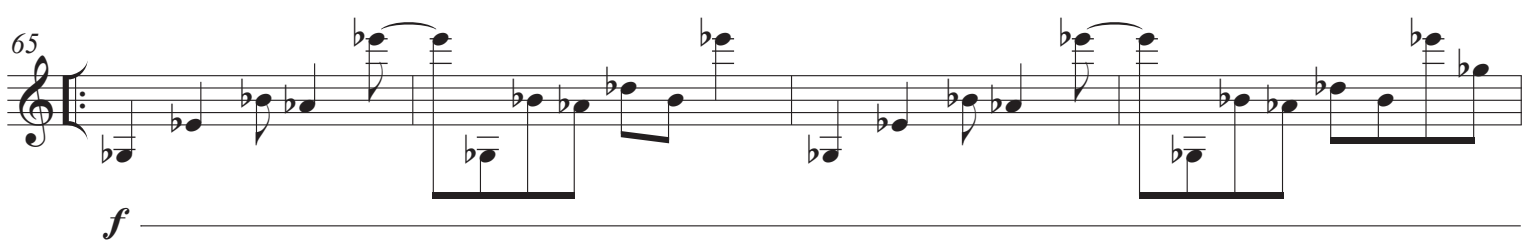
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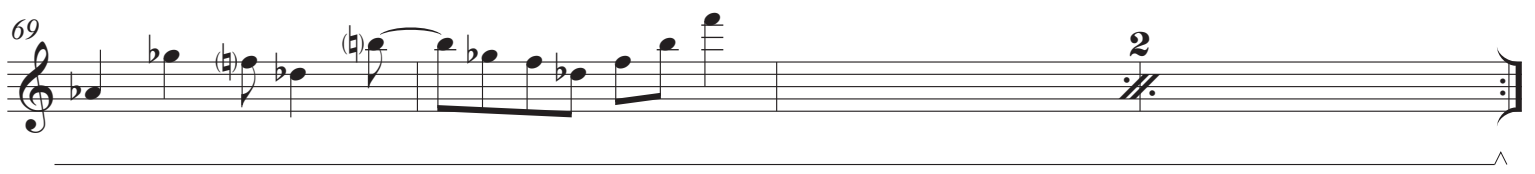
B  *f*

53 

57 

61  **FOR PERUSAL ONLY**

65  *f*

69 

C

Musical staff 1 for section C, starting at measure 73. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music consists of a series of eighth and sixteenth notes, some beamed together. A dynamic marking of *pp* is placed below the staff. The staff ends with a double bar line and a repeat sign with a '2' above it.

Musical staff 2 for section C, starting at measure 77. It begins with a treble clef, a key signature of two flats, and a common time signature. The music continues with eighth and sixteenth notes. A dynamic marking of *pp* is placed below the staff. The text "FOR PERUSAL ONLY" is written across the first few measures. The staff ends with a double bar line and a repeat sign with a '2' above it.

Musical staff 3 for section C, starting at measure 81. It begins with a treble clef, a key signature of two flats, and a common time signature. The music continues with eighth and sixteenth notes. A dynamic marking of *pp* is placed below the staff. The staff ends with a double bar line and a repeat sign with a '2' above it.

Musical staff 4 for section C, starting at measure 85. It begins with a treble clef, a key signature of two flats, and a common time signature. The music continues with eighth and sixteenth notes. A dynamic marking of *mp* is placed below the staff. The staff ends with a double bar line and a repeat sign with a '2' above it.

D

Musical staff 1 for section D, starting at measure 89. It begins with a treble clef, a key signature of two flats, and a common time signature. The music consists of a series of eighth and sixteenth notes. A dynamic marking of *pp* is placed below the staff. The staff ends with a double bar line and a repeat sign with a '2' above it.

Musical staff 2 for section D, starting at measure 93. It begins with a treble clef, a key signature of two flats, and a common time signature. The music continues with eighth and sixteenth notes. A dynamic marking of *pp* is placed below the staff. The text "FOR PERUSAL ONLY" is written across the first few measures. The tempo marking *molto rit.* is placed above the staff. The staff ends with a double bar line and a repeat sign with a '2' above it.

Musical staff 3 for section D, starting at measure 97. It begins with a treble clef, a key signature of two flats, and a common time signature. The music continues with eighth and sixteenth notes, including some beamed sixteenth notes. A dynamic marking of *pp* is placed below the staff. The text "FOR PERUSAL ONLY" is written across the first few measures. The staff ends with a double bar line and a repeat sign with a '2' above it.

(L.V. to niente)



An Unexpected Guest

(text should be spoken according to its approximate visual alignment on the page;
text will not always align to specific beats within a measure)

(app. duration of musical cell in seconds)

medium rubber mallets

3"

(strike top of frame)

6"

FOR PERUSAL ONLY

f

"...Helloooo....."

(L.V. to niente)

3"

5

6"

(L.V. to niente)

3"

8

"...Who is it?"

"...Who's there??"

Driving, ♩ = 130

A

flip mallets (use wooden shafts)

play random notes at will across all registers, follow rhythm loosely as a guide

(pedal remains closed)

mf

"Oh goodness... Honey???"

16

FOR PERUSAL ONLY

"OOONNNEEEYYYY....."

"Come quick, there's somebody outside... did you invite anyone over?!"

21

24

(pedal is now open)

f

"...YOU INVITED YOUR MOTHER OVER FOR DINNER AND YOU DIDN'T TELL ME?!?! Honey - WE AREN'T PREPARED FOR ANY VISITORS!!!!"

29

Musical staff for measures 29-32, featuring a series of eighth notes and rests.

"You have to come stall her! I need to put something in the oven... ooooooh good grief....."

33

Musical staff for measures 33-36, featuring a series of eighth notes and rests. Large red text "FOR PERUSAL ONLY" is overlaid across the staff.

What on Earth were you thinking?! Inviting your mother out of the blue like that....."

B flip mallets (use medium rubber heads)

37

Musical staff for measures 37-40. Includes dynamic marking *f* and slurs. Performance durations are indicated as 2" and 3".

41

Musical staff for measures 41-44. Includes dynamic marking *f* and slurs. Performance durations are indicated as 7" and 5".

45

Musical staff for measures 45-48. Includes dynamic marking *f* and slurs. Performance durations are indicated as 3", 6", and 6".

"...Hang on....."

"... Alright alright, I'm COMING!! Hang on!!"

C Driving, ♩ = 130

49

Musical staff for measures 49-52. Includes dynamic marking *f* and slurs. Performance durations are indicated as 3" and 6".

53

Musical staff for measures 53-56, featuring a series of eighth notes and rests. Large red text "FOR PERUSAL ONLY" is overlaid across the staff.

(strike side of frame)

57

Musical staff for measures 57-60, featuring a series of eighth notes and rests.

6

II - An Unexpected Guest

61

(strike on sticky notes)

ff

65

(speak only 2nd time)

FOR PERUSAL ONLY

"Sweetie I need your help... can you come help me with the table?"

69

(strike on bars)

mp *sfz* *sfz* *sfz*

"Thank you sweetie, hurry up..."

73

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

"Ooh stop complaining, she's your mother..."

77

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

D flip mallets (use wooden shafts)
 play random notes at will across all registers, follow rhythm loosely as a guide
 (pedal remains closed)

81

FOR PERUSAL ONLY

Babe get some wine glasses!"

85

"No no, the crystal ones hon..."

89

sfz

93 (pedal is now open)

f 3 3

"I'm working on the chicken, don't worry about that - just help me set the table please..."

97 **FOR PERUSAL ONLY**

"Okay... and now just a little paprika..... oh good gravy, that's actually gonna be pretty good!!"

104

2" **E** 9"

"...Okay hon the food is almost ready, now go get your mother....."

110

6" 12" (L.V. to niente)

f 3 3 3

"...Honey, I told you to go let your mother in!!!"

115

2" 7" (L.V. to niente) 6"

"GO HONEY!!!! DOOR!!!! NOOOOWWWW!!!!!!!!!!!!"

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III

A Quirky Machine

Groovy, ♩ = 180

hard plastic mallets
(pedal closed)

Vibraphone

Hi-Hat

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5

9

13

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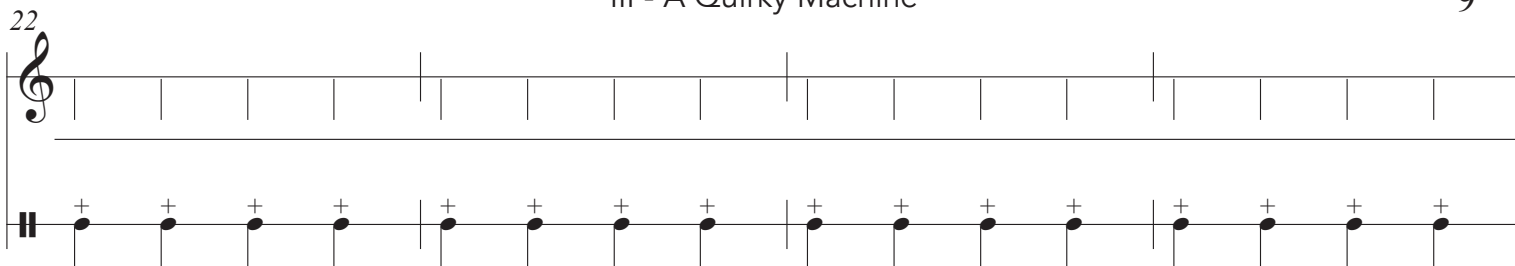
A with right hand only, play random notes at will across all registers of vibraphone - follow rhythm exactly
with left hand only, play hi-hat with mallet head - follow rhythm exactly

17

sub. *p*

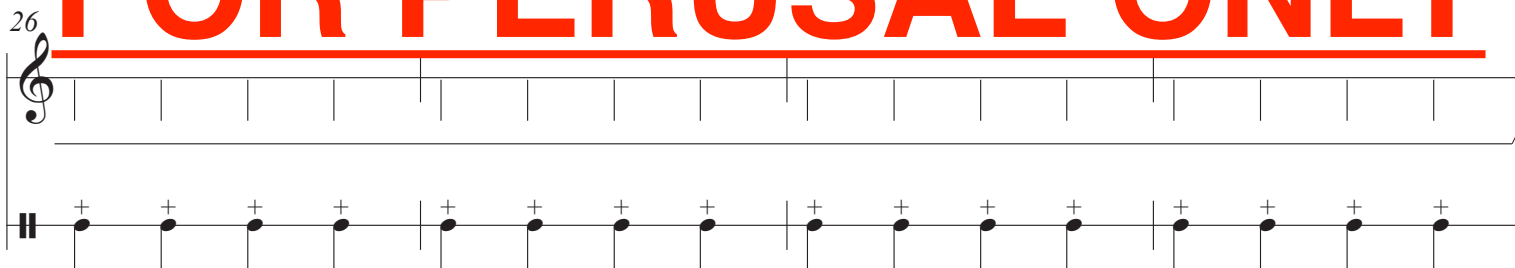
sub. *p*

22

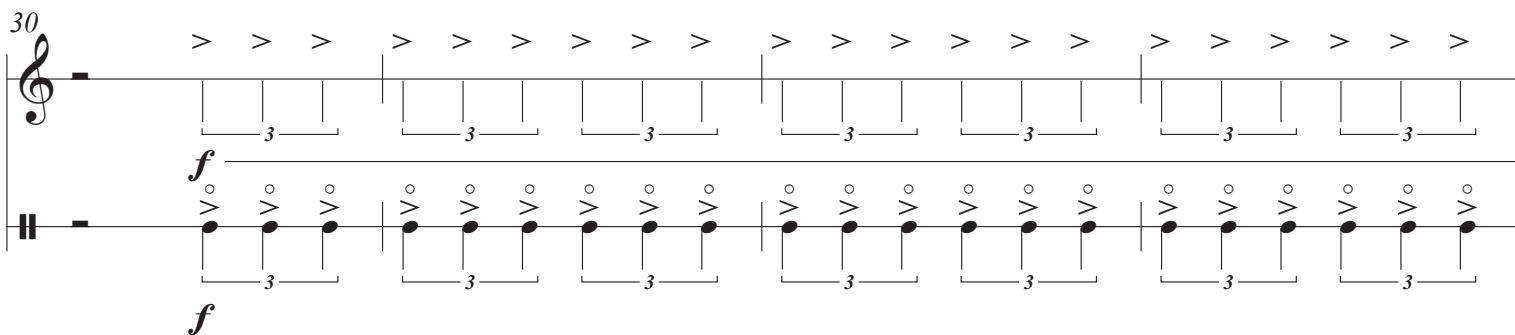


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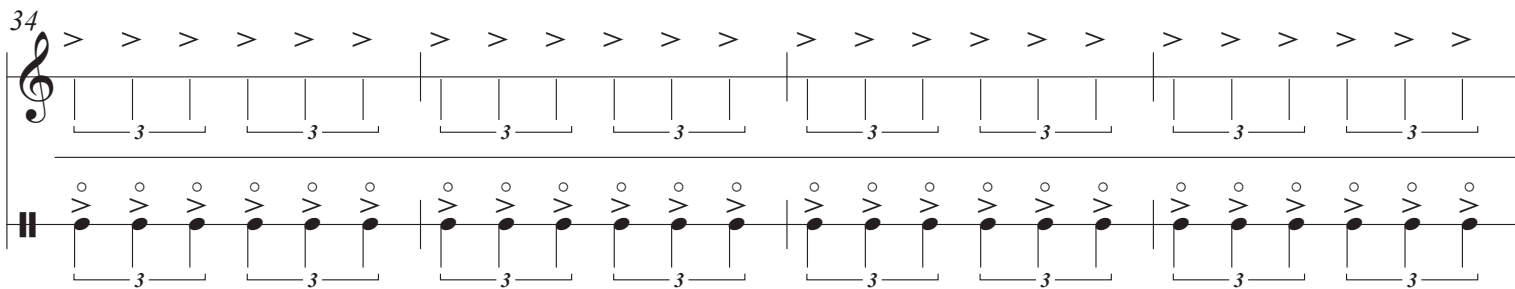
26



30



34



both hands back to vibraphone
(pedal remains closed)

B

38



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43



47

mf

51

FOR PERUSAL ONLY

f

56

f

C

(pedal closed)

f

(play hi-hat with foot as before)

67

p *f*

FOR PERUSAL ONLY plays randomly and without regard to accuracy; follow rhythm loosely as a guide

74

(pedal remains closed)

ff

77

80

mp

84

FOR PERUSAL ONLY

ff *mp* *mf*

88

D

ff

92

96

very long pause;
to the point of palpable, desperate discomfort

E follow rhythm loosely as a guide
flip mallets (use wooden shafts)

pp

100

FOR PERUSAL ONLY

104

very long pause;
to the point of palpable, desperate discomfort

pp

flip mallets (use hard plastic heads)

108

ff

113

117

very long pause;
to the point of palpable, desperate discomfort

sfz sfz sfz

sfz sfz

very long pause;
to the point of palpable, desperate discomfort

FOR PERUSAL ONLY