

sam hayden

**dB [I - VII] (1998)**

**for hammond organ and electronics,  
drum-kit and electric bass guitar**

*performance instructions:*

(1) **dB** consists of 7 separate sections **[I-VII]**.

These sections can run continuously or can be joined with short improvisations, or can be separated by pauses (or any combination of these options) to be determined by Steamboat Switzerland.

(2) There is some choice in the order of performance of the 7 sections. **dB[I]**, **dB[IV]** and **dB[VII]** are fixed in the order but the positions of **dB[II]** and **dB[VI]** can be swapped and the positions of **dB[III]** and **dB[V]** can be swapped in the performance order:



(3) The seven sections of **dB** must have contrasting and distinct characters, timbres and dynamics to be determined by Steamboat Switzerland. Some suggestions are indicated below.

(4) The lengths of pauses are to be determined by Steamboat Switzerland. Pauses in parentheses [ ] are options to be determined by Steamboat Switzerland. There are also places where some improvisation may occur. Where the symbol [ I ] occurs improvisation must happen. Pauses also may be added ad lib. where necessary by Steamboat Switzerland.

(5) The graphic notation in the keyboard part of **dB[I]** indicates MS20 filter modulation to be interpreted and determined by Dominik Blum. **dB[IV]** can include the use of a Revox tape-recorder as a further means of noise production during improvised sections.

(6) It is important that the fast tempo ( =160) is maintained as closely as possible. This may require some simplification particularly in the drums. Although the drum part is fully notated, it does not have to be followed so strictly, as long as the main accents and rhythmic gestures are played. It is meant more as a guide to be played as correctly as possible within the tempo. The precise choice of instruments is ad lib.

**dB [I-VII]** was commissioned for Steamboat Switzerland and is dedicated to them. It was premiered at the Salzhaus, Winterthur on 13/12/98.

*summary of required equipment and sounds:*

## **Keyboards**

(use separate outputs or mixture of outputs):

### ***Korg MS20***

white/pinknoise and filter modulation  
high analog patch with long sustain, decay and falling harmonics  
techno-analog bass  
low sine-wave bass

### ***Hammond Organ***

rock registration  
high registration  
straight (no distortion)  
light, medium and heavy metal distortion  
various reverbs (including leslie)

### ***Revox reel-to-reel tape recorder***

to use as analog sampler during improvisations

## **Drums:**

double BD, big snare, all toms (*for unison hocket sections*)

piccolo snare and rock snare, boo-bams (piccolo toms), BD and hi-hat  
(*for drum 'n bass section*)

double BD, big snare, all toms, crash cymbals, ride on bell etc  
(*for heavy rock section*)

all cymbals, tam-tam, metal percussion, cow-bells, strange instruments etc  
(*for improvisations*)

## **Bass Guitar:**

compressor (*for sustained sections*)

straight - no distortion (*for unison hocket sections*)

harmonics and plectrum (*for improvisations*)

octave divider (*for drum n' bass section*)

metal distortion (*for heavy rock section*)

*suggested sound options:*

***dB(I)***      *INTRO (part 1)*

synth noise (pink or white) and metal percussion for 16th-note pulse (ride, hi-hat, crash, sizzle cymbals, tam-tam etc) and straight bass sound.

***dB(II)***      *INTRO (part 2)*

organ chords: lots of reverb but little or no distortion. bass: distortion for the first time and drums: toms and snare.

***dB(III)***      *hocket section*

drums: BD, snare and toms, bass and hammond organ: distortion with a heavy and relentless feel.

***dB(IV)***      *jungle/drum 'n bass section*

keyboards: revox tape recorder in improvisation and a very low mix of sine-wave and techno synth bass, hammond and synth have separate outputs. bass: use 'fat' bass-guitar sound with distortion and 8ve divider ad lib. drums: use piccolo snare, piccolo-toms, heavy B.D. and large snare.

***dB(V)***      *abstract modernist section*

fragmented serialist sound! bass: use high distortion. hammond: use high distortion (modulated through synth) and high tone-bars.

***dB(VI)***      *power rock/metal section*

drums: use double BD for maximum power. bass and hammond: use very heavy distortion for heavy unison bass line.

***dB(VII)***      *FINALE & CODA*

quick intercutting of all of the above timbres.

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dB [I-VII] (1998)

hammond organ, synth and  
electronics

Preview File Only

FILTER MODULATION OF HAMMOND (MIXTURE OF MS20 & HAMMOND)

MS20 [White/Pink Noise] (i)

[♩ = 160]

Cluster (weight on keyboard)

Hammond Organ

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16

19

22

25

28

5:4

ff!

(b)

5:4

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dB [I-VIII] (1998)

drum-kit and percussion

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(1)

TOMS/HH ad lib.

improvise

(mimic synth noise with metal perc./ cymbals/gongs etc.)

(?..v) NO PULSE

(♩=160) improvise (noise to pulse)

Drums

HH 1  
SN  
BD.

(from nothing)

4

7

10

13

16

19

22

25

28

ff!

5:4



Handwritten musical score for HH, SN, and BD. The score is written on ten systems of staves. The first system is labeled with HH, SN, and BD. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include **PS**, **A**, **PS**, **A**, **T-T**, **RIDE**, **fff**, and **ppp**. There are also numerical markings like 3, 5, and 5:4. The score is marked with a large blue watermark that reads "PREVIEW FILE ONLY".

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dB [I-VII] (1998)

electric bass guitar

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(2)

electric  
bass  
guitar

[♩=160]

improvise (noise to pulse)

+ Distortion/Compressor

1 (from nothing)

4

7

improvise (mimic synth noise: non pitched sounds (e.g. scratch string with plectrum: sul pont.))  
NO PULSE

10

13

16

19

22

25

28

ff!

5:4

31 *f*  $\underline{\underline{3}}$

34  $\underline{\underline{3}}$

37  $\underline{\underline{5:4}}$

40

43

46  $\underline{\underline{5:4}}$   $\underline{\underline{3}}$

49 *fff* *+ Distortion/Compressor* (?.v.)

52 *sul pont. (scrape string with plectrum)* *No Distortion* *+ Dist.*  $\underline{\underline{5}}$  *ff*

55 (?.v.) *sul pont. (scrape string with plectrum)* *ff*

58 (scrape) *fff* *PPP* *fff*  $\underline{\underline{3}}$