

Robert McClure

# **Integrated Elements No. 2** **“Not a Haiku”**

for solo multipercussion and pre-recorded sound



**Integrated Elements No. 2 - “Not a Haiku” by Robert McClure**  
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# Notes

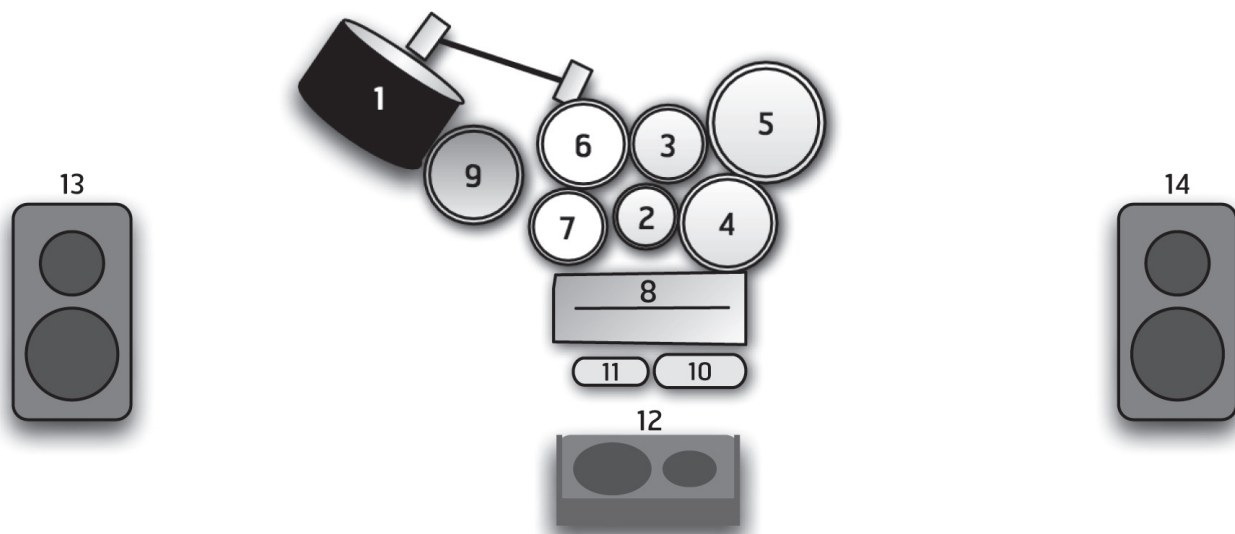
The *Integrated Elements* series features solo instruments and pre-recorded sound. The aim of this series is to use the sounds created by instruments, electronically produced sounds, and the sounds made by the human voice or mouth to create an integrated sound world.

***Integrated Elements No. 2 “Not a Haiku”*** was written after many conversations with Scott Shinbara about the possibility of the composition. The multiple percussion set up consists of the following which were chosen based on Scott’s personal collection of instruments; 4 double-headed toms (8” 10” 12” 14”), pedal bass drum, 2 mini timbales (6” and 8”), 2 woodblocks, log drum, and a wooden-headed tom. The pre-recorded sounds are organized into three categories: metal sounds (opera gongs, nipple gongs, tam-tams, cymbals, metal pipes), electronically produced sounds (static, pitches, clicks), and sounds created from using my own voice (yells, humming, pitches).

The piece is constructed in three large parts and breaks down further into a 5-part arch form. I took the ratio 5:7:5 to devise the length of these three large sections. Also, this ratio determines the metric scheme using bars of  $\frac{5}{8}$ ,  $\frac{7}{8}$ , and  $\frac{5}{8}$ , which increase exponentially. This scheme is used for the first large section and then run in reverse for the last large section. The ratio also constructs a gong cycle that is run throughout the entire piece, as it would be in traditional gamelan music. And finally, even the instrument selection shows the ratio of 5:7 with wooden instruments to drums respectively.

This piece was not inspired by the Japanese form of poetry, “haiku” which has a 5-7-5 syllable structure. It does not try to incite imagery of nature. Despite the numeric connection to the poetic art form, this piece is not a haiku. This piece was written for and is dedicated to Scott Shinbara.

## Instrumentation and setup



- |                             |                             |
|-----------------------------|-----------------------------|
| 1. Bass drum w/double-pedal | 8. Log drum                 |
| 2. 8” Tom                   | 9. Wooden-headed tom        |
| 3. 10” Tom                  | 10. Woodblock (low)         |
| 4. 12” Tom                  | 11. Woodblock (high)        |
| 5. 14” Tom                  | 12. Monitor (for performer) |
| 6. Mini timbale (low)       | 13. House speaker (left)    |
| 7. Mini timbale (high)      | 14. House speaker (right)   |

**Instrument substitutions** – high tuned bongos or high roto toms may be substituted for the mini timbales.

# Constructing a wooden headed tom

by Scott Shinbara

There are a few different ways to construct a wooden-headed tom required for *Not A Haiku*. The method I employ gives the advantages of being both durable and tunable.

## Items you will need:

1. Particle board (available at any hardware/lumber store) Plywood also works, but cracks fairly easily. Particle board is pressed; therefore it will not crack from the inside and will withstand hard and heavy playing.
2. Tom. Any size can be used to the players taste.
3. Head (used or new) for the tom (to be used as a template).

## Tools needed

1. Saw (Jigsaw works well)
2. Belt Sander

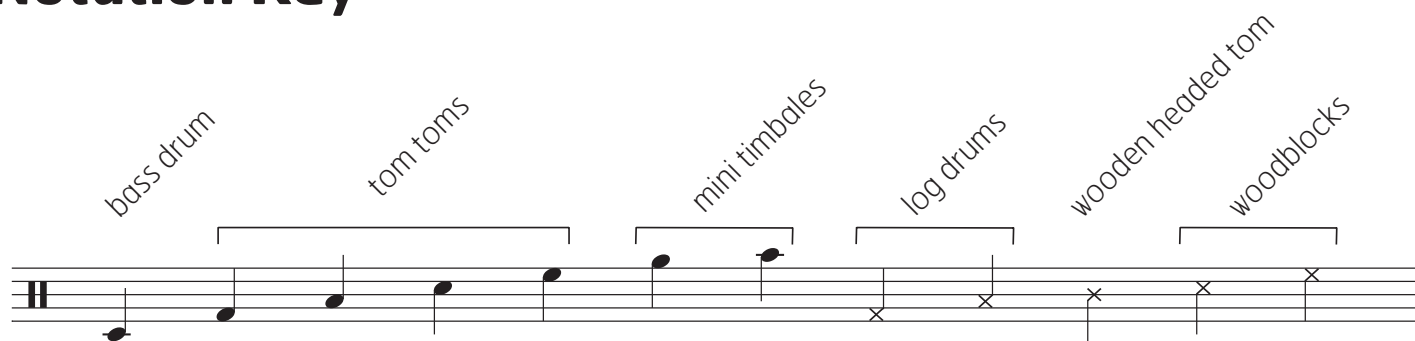
**Step 1.** Trace the outline of the head for the tom onto the particleboard. Most boards are large enough to get at least two heads.

**Step 2.** Cut out the tracing. It is better to cut on the outside of the lines than on the inside.

**Step 3.** Using the belt sander, smooth the edges so that the wooden head will fit correctly in the counter-hoop.

**Step 4.** Mount the wooden head as you would a plastic one, note that your new head has a reasonably large tuning range for you to work with.

## Notation Key



Level: Med-Advanced  
Approximate playing time: 10'00"

Dedicated to Scott Shinbara

# Integrated Elements No. 2

## "Not a Haiku"

Robert McClure

Fast ♩ = 144

Percussion

Audio

*opera gongs*

*f*

*gong*

*underwater noise*

*static*

6

*opera gongs (OG) continue*

*static*

12

*OG out*

18

*reverse crotales*

*pp*

25

*OG continue*

Sample  
Image



31

OG continue

37

OG out

41

reverse crash

panning static

affected pipe

**ff** **pp**

**f**

51

**mf**

Sample  
Image

55

reverse OG

low gong

reverse crotales

**pp**

63

crash

69

*mp*

*f*

static

74

high nipple gong

79

reverse cym.

84

OG

Sample  
Image

90

"sha!" "sha!" static

reverse cymbal

splash

*mf*

96

press

*f*

6

sh-----a! sh-----a!

102

singles

*mp* *f*

reverse cymbal

OG

108

splash

114

splash

OG

*ff*

Sample  
Image

118 *f* *low gong* *high nipple gong*

124 *3*

128 *ff* *OG* *sha! splash*

134

140

145 *reverse crot* *static*

151 *OG reverse boom*

Sample  
Image

158

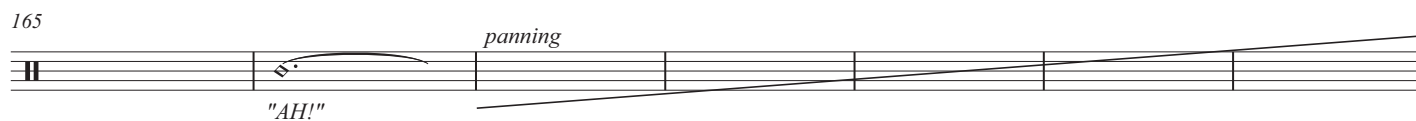


*affected pipe*

*low gong*

*humming*

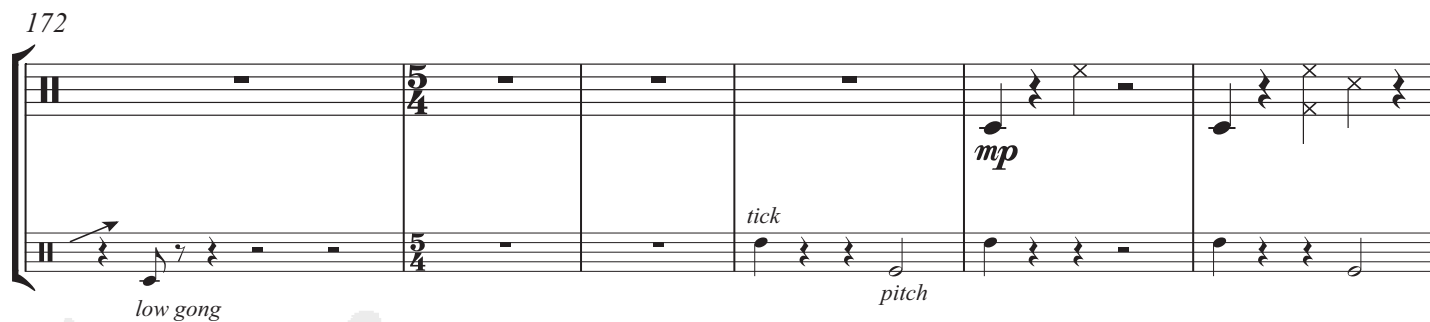
165



*"AH!"*

*panning*

172

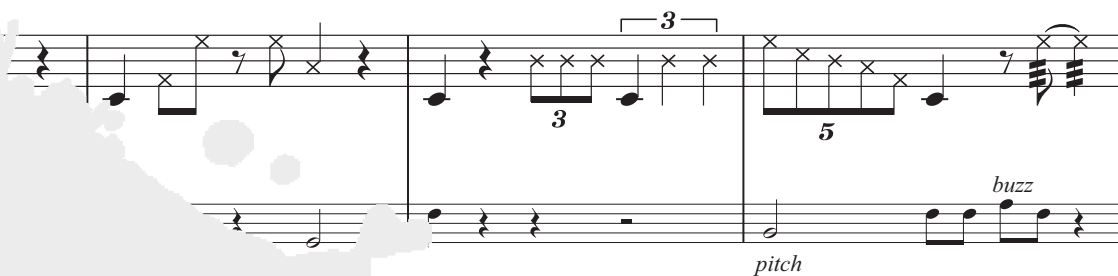


*low gong*

*tick*

*mp*

*pitch*



*3*

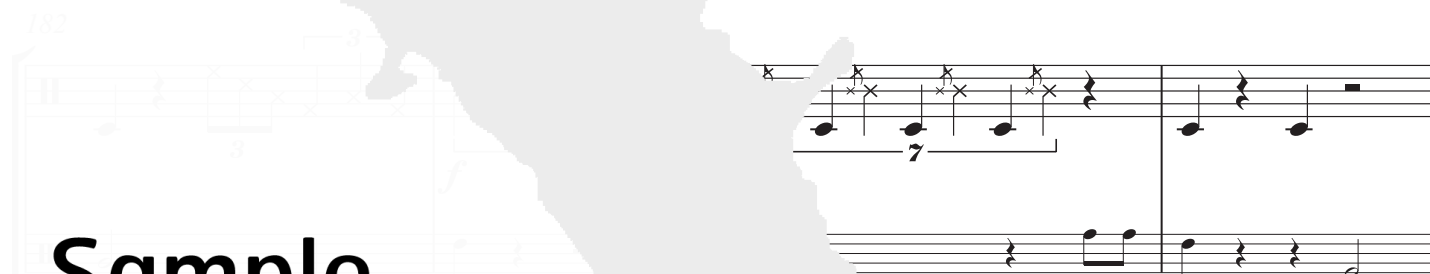
*3*

*5*

*buzz*

*pitch*

182



*3*

*3*

*5*

*buzz*

*pitch*

Sample  
Image

186



*3*

*3*

*3*

*3*

191

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

*pitch*

196

*p* *mf* *f*

*silence*

201

205

*low gong*

210

Sample  
Image

214

reverse pitch

static

218

*f*

*mf*

*pp*

low gong

pitch

attack

pitch

low gong

deep pitch

230

pitch

pitch

pitch

234

pitch

pitch

pitch

tick

static

240

splash

sh-----a!

6

6

Sample  
Image

253

musical score for measures 253-258. The score is written for two staves. The top staff contains a series of eighth and sixteenth notes, some with accents. The bottom staff contains a series of eighth notes, some with accents, and some measures with rests. The following labels are placed below the bottom staff: *splash* (under measure 253), *da da da* (under measure 254), *da da da* (under measure 255), *crotales* (above measure 256), *static* (below measure 256), *static* (below measure 257), and *crash* (below measure 258).

259

musical score for measures 259-263. The score is written for two staves. The top staff contains a series of eighth and sixteenth notes, some with accents. The bottom staff contains a series of eighth notes, some with accents, and some measures with rests. The following labels are placed below the bottom staff: *da da ca* (under measure 259), *da da ca* (under measure 260), and *OG* (above measure 261).

264

musical score for measures 264-268. The score is written for two staves. The top staff contains a series of eighth and sixteenth notes, some with accents. The bottom staff contains a series of eighth notes, some with accents, and some measures with rests.

269

musical score for measures 269-273. The score is written for two staves. The top staff contains a series of eighth and sixteenth notes, some with accents. The bottom staff contains a series of eighth notes, some with accents, and some measures with rests. The following labels are placed below the bottom staff: *splash* (under measure 269) and *5* (under measure 270).

274

musical score for measures 274-278. The score is written for two staves. The top staff contains a series of eighth and sixteenth notes, some with accents. The bottom staff contains a series of eighth notes, some with accents, and some measures with rests.

Sample  
Image



280

OG  
pipe

287

splash  
OG  
splash  
static  
OG

splash  
OG

297

reverse cymbal  
OG

300

low gun  
sha!  
splash  
OG  
static

Sample  
Image

306

*p* *ff* *p* *ff* 6 *pp*

reverse cymbal reverse OG OG

312

*f* *ff* 3 *p* *f*

reverse OG reverse OG

317

*p* *ff*

affected OG OG

322

*p* *ff*

deep pitch

328

*p* *ff*

pitch

# Sample Image

335

*cadenza-like*

*pp*

static gongs ringing silence

340

*pp* *mp* *pp*

345

*pp* *pp* *f* *pp*

353

low gong static pitch

360

static

370

affected OG

Sample  
Image

375

OG OG OG static splash reverse OG splash reverse OG

380

*pp* *ff* OG affected OG affected CC

385

OG

389

OG

# Sample Image