Syke

incipit for accordion and marimba

Martin Iddon (2013)

General notes

The score is written in time-space notation. Each notional bar has a duration of five seconds, with each system, then lasting thirty seconds and the piece having a total duration of six minutes. Points of synchronisation, either of attack or release, between the two instruments are indicated by dotted lines.

The general dynamic of the piece is extremely quiet. Though individual pitches, aggregates and gestures should be gently shaped, the piece should broadly remain at *ppp* throughout. Accents therefore are indicative of relative accentuation, rather than indicating that a particular note should puncture the general texture. Where a beam terminating in a right arrow is indicated, the opening written pitch or aggregate should be 'pulsed' 2–4 times per second. The rate of the pulse need not remain the same each time this notation is given.

The accordion is notated according to range, but the accordionist may of course arrange the indicated pitches between the hands however is most comfortable. Registration is free. The marimba should, hardly surprisingly, be played with soft mallets.

Syke is an extension of my earlier vocal quintet, *hamadryads,* and, like that earlier piece, makes use in the generation of its pitch material of Josquin's *Déploration* on the death of Johannes Ockeghem, *Nymphes des bois.* It is the second in a series of pieces taking Josquin's lament as a starting point, each of which will be based on a particular 'reading' of the source text and will take the title of one of the eight types of hamadryad named in the Greek mythological tradition. *Syke* is named for the hamadryad who was bonded to the fig tree.

Syke was written for Vassilena Serafimova and Vincent Lhermet and was commissioned by the Uzerche Music Festival.

Martin Iddon, Leeds, 7 May 2013

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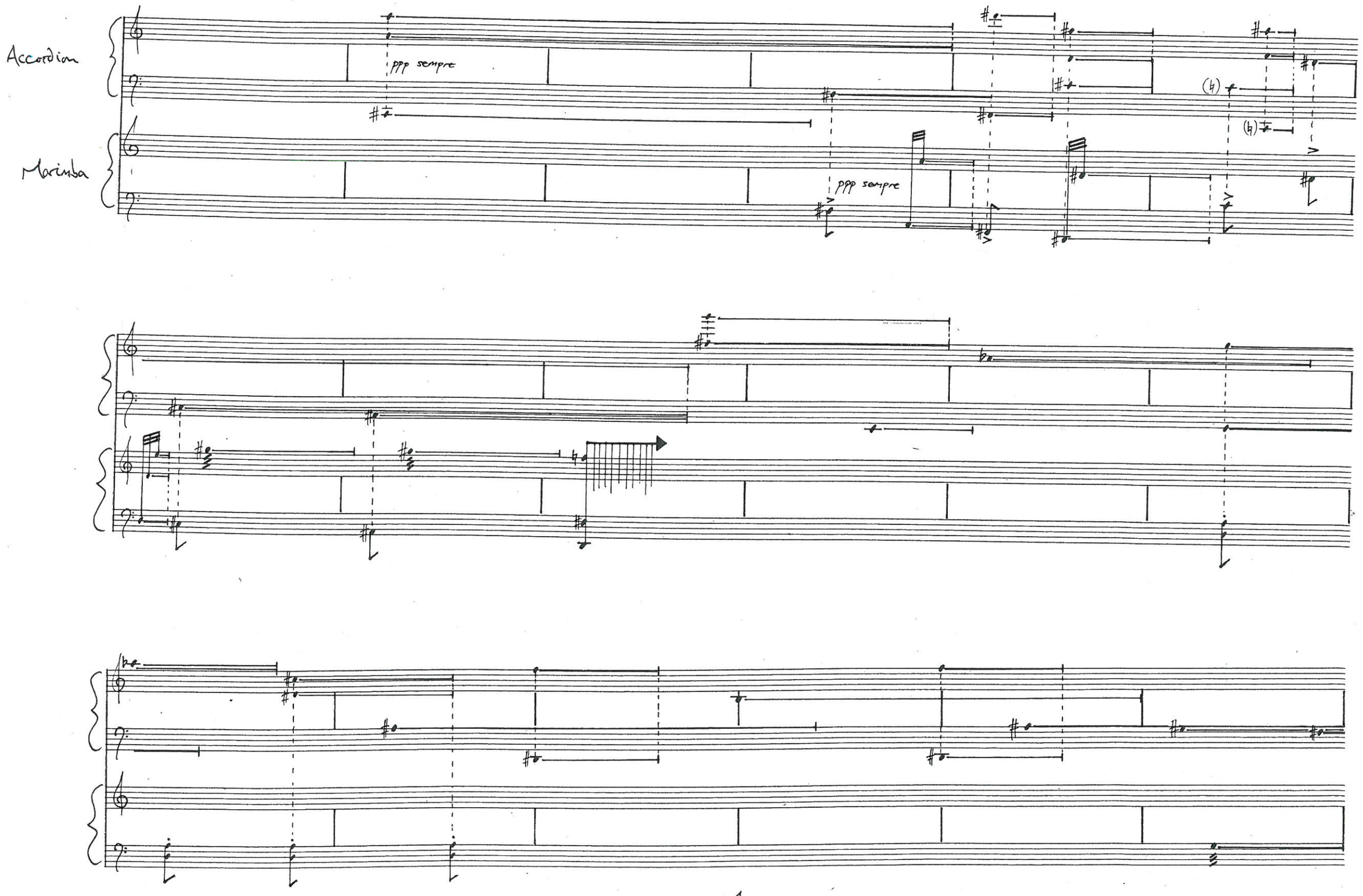

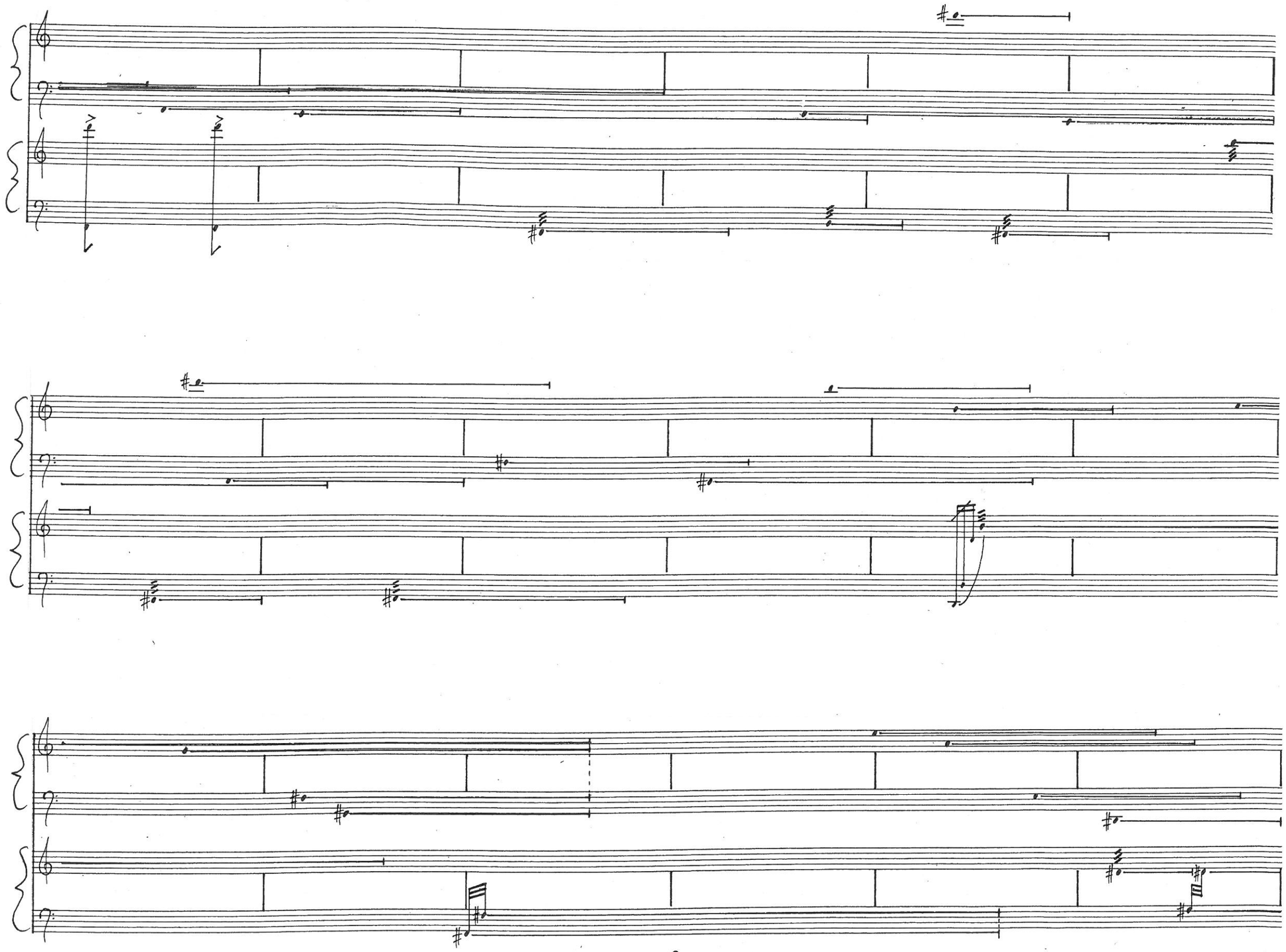

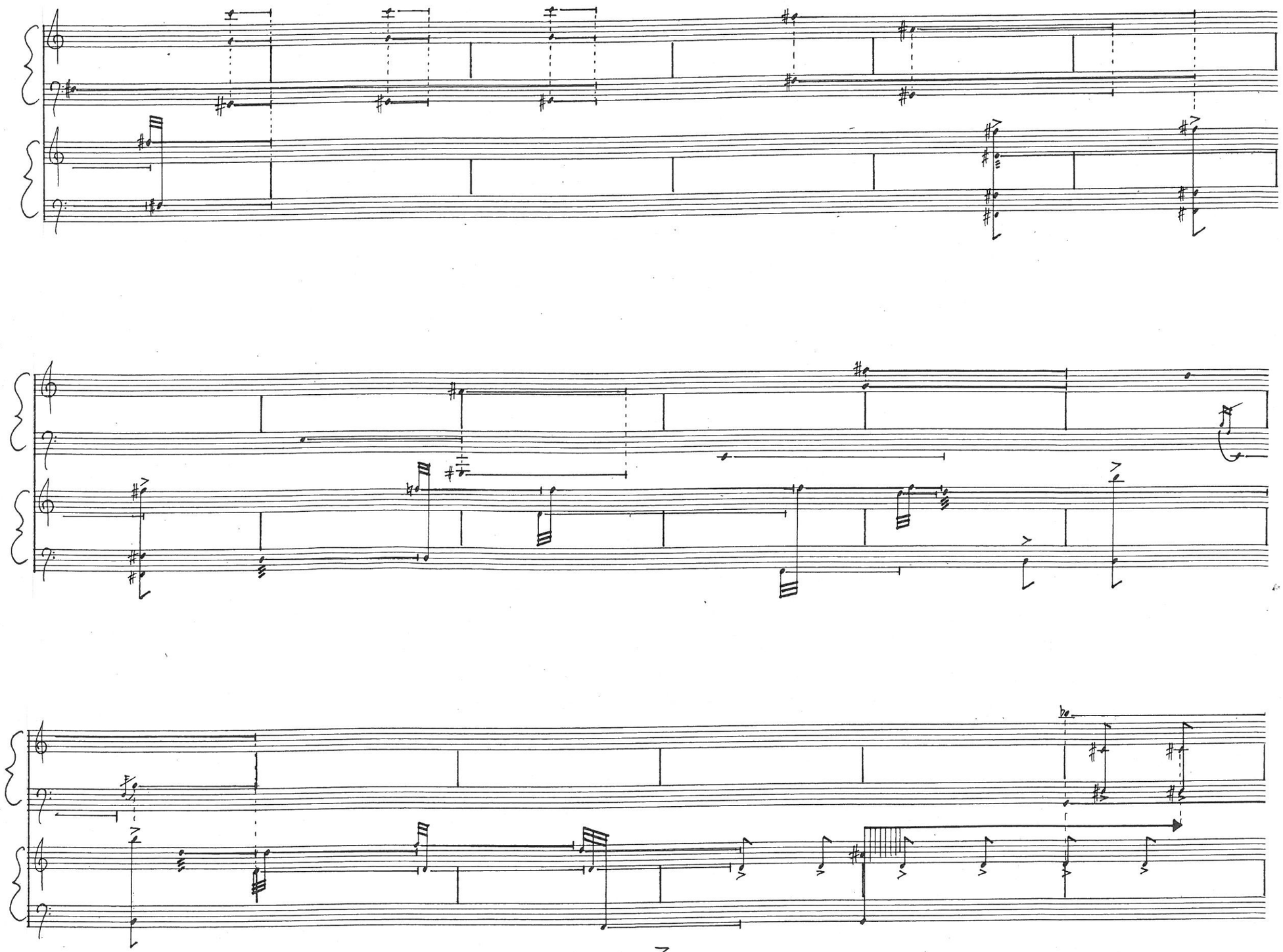

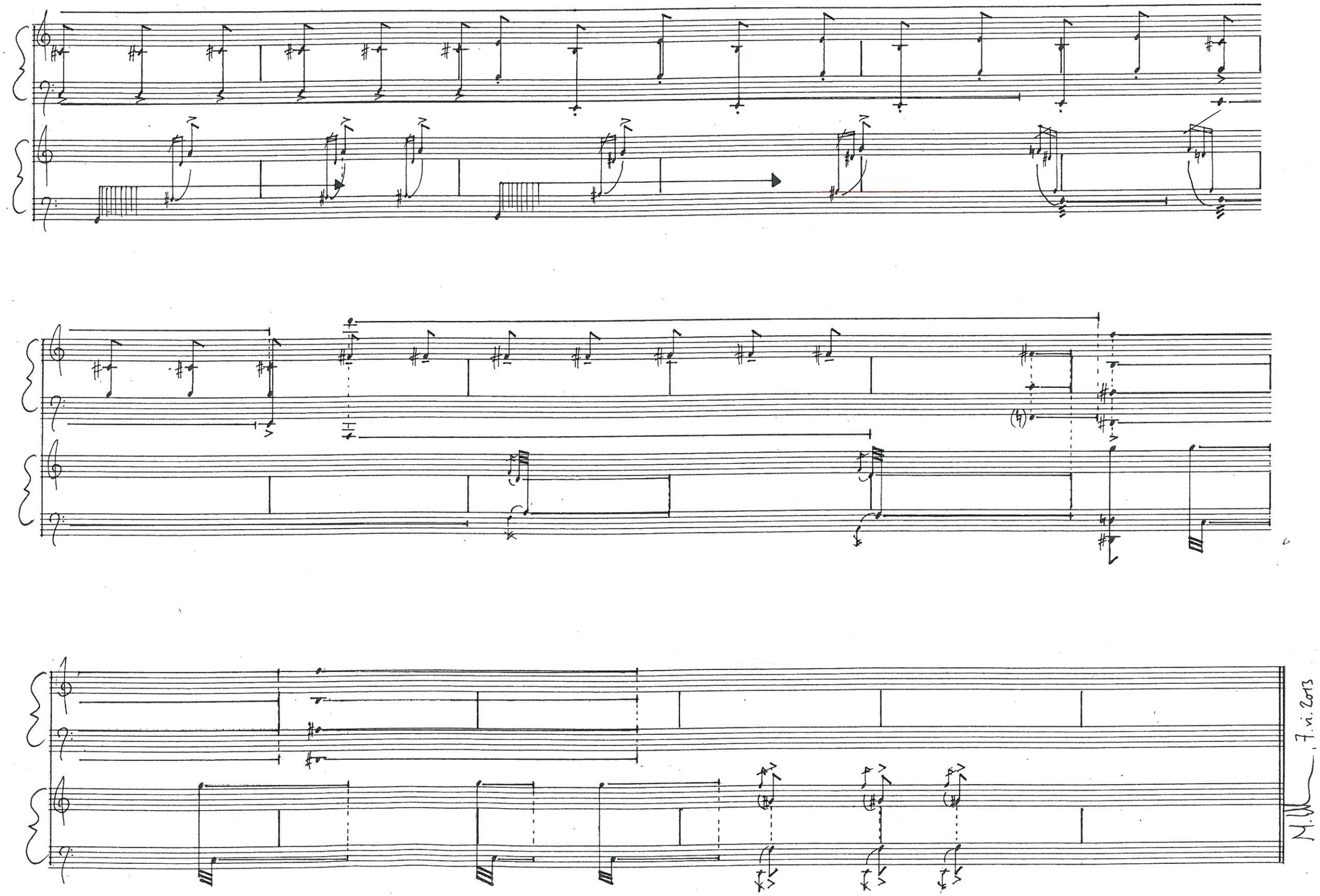
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