

James Romig

Onomatopieces

(2017)

1. **Flutter** (tick, teck, tuck, tock)
2. **Om** (tzahh, shahh, dwahh, bwoahh)
3. **Echo** (clink, clank, clunk, clonk)
4. **Toll** (ting, ding, zhing, rring)

Commissioned by:

Frank Aarnink	Iceland Symphony Orchestra
Timothy K. Adams, Jr.	University of Georgia
Jeremy Brunk	Millikin University
Michael Burritt	Eastman School of Music
James Campbell	University of Kentucky
Patti Cudd	University of Wisconsin – River Falls
Tommy Dobbs	University of Arkansas – Fort Smith
Lee Ferguson	Freiburg, Germany
Erik Forst	Messiah College
Nick Fox	Bowling Green State University
Adam Groh	Western Carolina University
Matthew Halligan	George Mason University
Iowa/Hungary Percussion Project	Matthew Andreini, Gabor Palotas
Tom Kolor	University at Buffalo
Rick Kurasz	Western Illinois University
Zeca Lacerda	Universidade Federal de Mato Grosso, Brazil
Craig McNutt	Wellesley College
Oliver Molina	Northwestern State University
Tony Oliver	Augustana College
Doug Perkins	Boston Conservatory
Victor Pons	Georgia State University
Luis C. Rivera	University of South Alabama
Ryan M. Smith	Valdosta State University
Garth Steger	Fort Myers, Florida
Tai-Jung "FoFo" Tsai	University of Kansas
Glenn Webb	Dixie State University

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- PERFORMANCE NOTES**
- A performance of *Onomatopieces* may comprise all four movements (in the order presented in the score or a rearrangement), a suite of any two or three, or any movement individually. Single movements of *Onomatopieces* might even be performed in between other repertoire on a recital.
 - In Movements 1–3, the onomatopoeia should serve as a guide for instrument and mallet choice. In Movement 4, the onomatopoeia indicates the articulation of the vibraphone or other pitched metals.
 - In Movement 1, only two dynamic indications are provided: ***f*** (accented) and ***p*** (unaccented). The performer will likely wish to add additional dynamic contrast according to personal taste, and as instrumentation and performance space may warrant.
 - In Movement 2, a single dynamic marking of ***mf*** is employed throughout, and though the movement is to be introspective and meditative the performer will likely wish to employ a variety of additional subtle dynamic shadings.
 - In Movement 3, "deadstroke" notes are indicated by an open notehead.
 - In Movement 4, the notated pitches — *re, fa, do, mi* (or: *la, do, sol, ti*) — may be transposed to any key, and the performer should feel free to experiment with different octaves and/or registral orderings.

PROGRAM NOTE

Onomatopieces was composed in 2017 for a commissioning consortium of 27 percussionists from the United States, Brazil, Germany, Hungary, Iceland, and Taiwan. The work's instrumentation is defined only by onomatopoeia (a word formed from a sound associated with what is named: pop, sizzle, etc.). This allows each performer to select a unique set of instruments. The four movements (Flutter, Om, Echo, and Toll) may be performed as a complete set, in suites of two or three, or individually.