

All Call the Steps

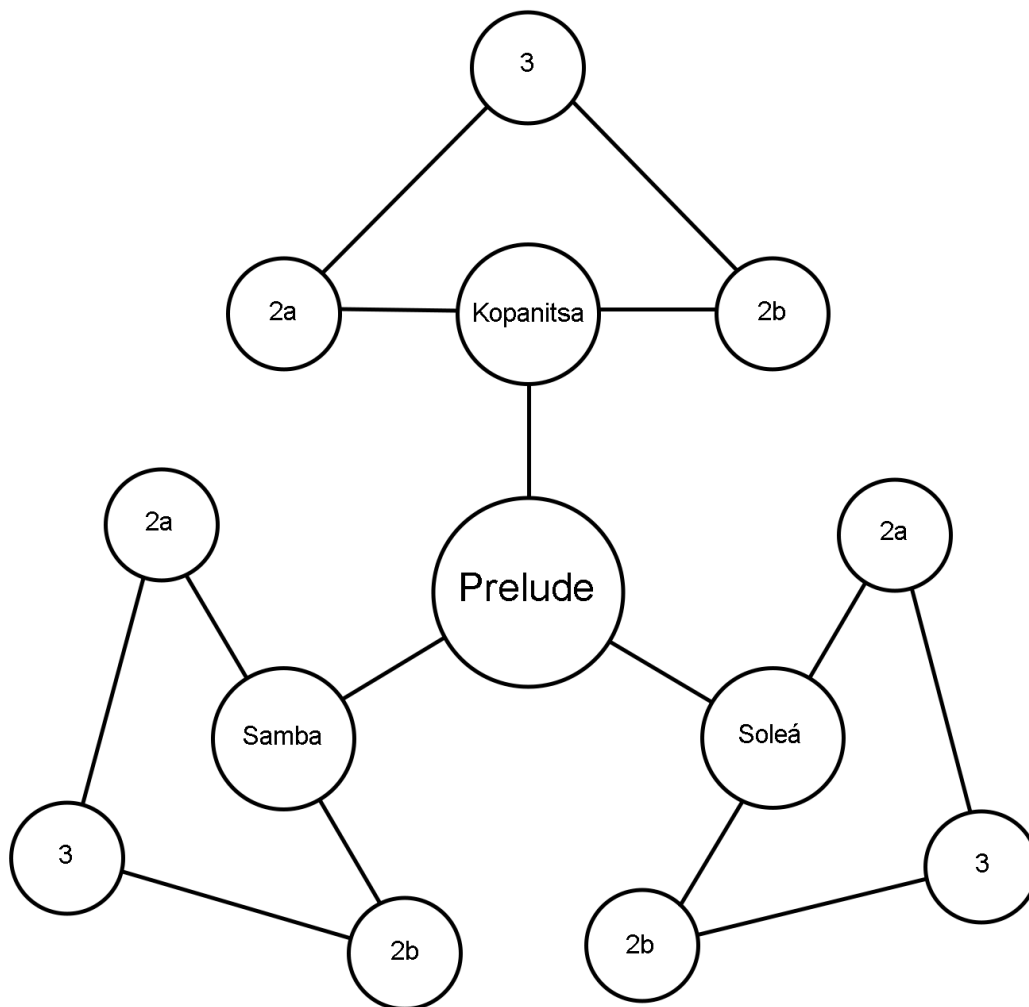
By Jamie Howell

All Call the Steps

A dance suite for piano, cello and clarinet by Jamie Howell

Overview

The piece is comprised of the *Prelude* and three dances - *Kopanitsa*, *Samba* and *Soleá*; each of the dances also has three short loops associated with it. This results in 13 modules which are related to each other in a network:



This is an open score piece which allows the musicians to choose their path through the network. Aside from the *Ives' Disco* rule (an exception described below), musicians move around the network together, moving between modules via the connections represented by the straight lines on the diagram. Each module is looped until a given player instigates a change. Any of the three musicians may instigate a movement away from the *Prelude*. From all other modules, only one of the three musicians (the 'lead player') is able to indicate the change to particular adjoining module.

Starting the piece

- The players start with the *Prelude* in a staggered fashion, each playing at their own tempo. (All other modules apart from the *Prelude* are performed with all musicians synchronising tempos - except during *Ives' Disco*)
- Each player then has the option of initiating one of the dances by looping the boxed section. The clarinet may initiate the *Soleá*, the cello has the *Kopanitsa* and the piano has the *Samba*.
- Upon hearing one of the the loops, the other players prepare to begin the dance which all three musicians start together on a signal from the lead player.
- The players continue to make their way through the network as they choose.

Movement through the network

- *Prelude* → *Soleá*, *Kopanitsa* or *Samba*: Each dance is initiated by a different member of the ensemble as described above.
- *Soleá*, *Kopanitsa* or *Samba* → *Prelude*: Any player may lead the ensemble back to the *Prelude* from any of the dances by simply beginning to play their *Prelude* music. The other players should then join them in their own time.
- *All other movements*: While a module ('A') is being performed, the lead player of an adjoining module ('B') may instigate a change to a module 'B' at any moment during the module 'A' loop. This is achieved by playing a 'signaling' loop - at module 'B's tempo - which is a short extract of module 'B' indicated by a box around some of its notes. All the players then start module 'B' from the beginning at a sign from the lead player.
- When a lead player starts a signaling loop, there will be an overlap of parts until the new module kicks in.
- The lead player to each point in the network is shown in the parts by an instrument name and an arrow pointing to a module title. Where a part contains a small boxed section of music, this is the 'signaling loop' and that player is the lead player empowered to initiate that module. (see Fig. 1 below)
- All modules are looped any number of times until a move is made to another.
- Movements can be made along any permitted path in the network in either direction at any time; it is not necessary, for example, to complete a 'branch' once started (i.e. *Prelude* → *Dance* → *2a/b* → *3*)
- Conflicts which arise from two or three players attempting to be the lead player simultaneously must be resolved by players stopping their loops until only one remains.
- Modules - including the *Prelude* and dances - do not have to be played in their entirety before moving on.

The piece continues for a prearranged duration (suggested duration approx. 10mins). The players should proceed through the network back to the *Prelude*; at which point all the players should drop out one at a time to finish.

Fig. 1: Extract from Clarinet part

From the *Kopanitsa*, the Clarinet may take the ensemble to module '2a'

Upon hearing an obvious change to a loop by the Cello, the Clarinet must prepare to change to '2b' (below) on a sign from the Cellist

Cl. → 2a Vc. → 2b

Diagram shows position of the module in the network

Suddenly slower 2a Pno. → 3 Vc. → Kopanitsa

Suddenly quicker 2b Pno. → 3 Vc. → Kopanitsa

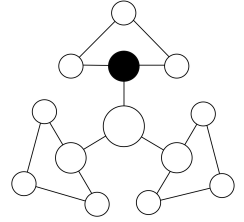
Boxed section shows what the Clarinet must play as a loop in order to initiate the change to '2a'

From '2b', the Piano or Cello can initiate another change

Ives' Disco

- Once the piece is approximately past its half-way point, any of the players can choose to initiate *Ives' Disco* by playing a high-pitch fast trill between two chromatically adjacent notes. This should interrupt the current module rather like an alarm.
- Once the alarm is sounded, all the players make their own way through the network from their current point as fast as possible with no regard for the other players.
- During *Ives' Disco*, players loop each module as many times as they want but pay no attention to any lead player indications. They must, however, still only make permissible moves within the network (*i.e.* along straight lines in the diagram).
- *Ives' Disco* ends when, after approximately 1 minute, all the players individually make their way back to the *Prelude* where they stay until everyone has joined in. The piece then continues as before.
- The players can pass through the *Prelude* during *Ives' Disco* without necessarily indicating the end.
- *Ives' Disco* can only occur once during a performance.

Kopanitsa



Score in C

$\text{♩} = 120$

Cl. in Bb

mp

Pno

mf

8va

Vc.

sim.

mp

Musical score for the first system, featuring Clarinet in Bb, Piano, and Violoncello. The time signature is 5/4 with a 5-measure extension. The piano part includes an 8va marking. The cello part includes a *sim.* marking and a box around the first two measures.

3

Musical score for the second system, continuing the Clarinet in Bb, Piano, and Violoncello parts. The piano part includes a circled 8 marking. The system ends with a double bar line and a repeat sign.

Kopanitsa p.2

5

mf

f

f

arco

5

6

This system contains measures 5 and 6. It features three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff has a dynamic marking of *mf*. The grand staff has a dynamic marking of *f*. The word "arco" is written above the first measure of the grand staff. The music consists of eighth and sixteenth notes with various accidentals and slurs.

7

ff

mf

f

7

8

This system contains measures 7 and 8. It features three staves. The top staff has a dynamic marking of *ff*. The grand staff has a dynamic marking of *mf*. The bottom staff has a dynamic marking of *f*. The music continues with eighth and sixteenth notes, including slurs and accents.

9

9

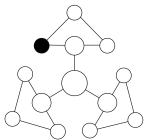
10

This system contains measures 9 and 10. It features three staves. The music concludes with double bar lines and repeat dots at the end of each staff.

Cl. → 2a

Vc. → 2b

Kopanitsa 2a



Cl. in Bb

Suddenly slower

Pno

Suddenly slower

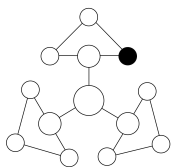
Vc.

Suddenly slower

Pno. → 3

Vc. → Kopanitsa

Kopanitsa 2b



Cl. in Bb

Suddenly quicker

Pno

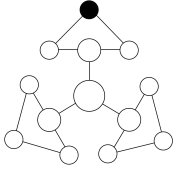
Suddenly quicker

Vc.

Suddenly quicker

Pno. → 3

Vc. → Kopanitsa



Kopanitsa 3

Original tempo ($\text{♩}=120$)

Cl. in B \flat

Original tempo ($\text{♩}=120$)

Pno

Original tempo ($\text{♩}=120$)

Vc.

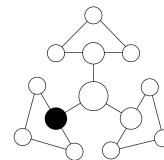
arco

8^{va}

Cl. → 2a

Vc. → 2b

Samba



$\text{♩} = 110$

Cl. in Bb

mp

sim.

Pno

mp

Vc.

pizz.

mp

Musical score for the first system, measures 1-4. The Clarinet in Bb part features a melodic line with a slur over the first two measures and a dynamic marking of *mp*. The Piano part has a complex accompaniment with a dynamic marking of *mp* and a *sim.* (sostenuto) marking. The Violoncello part plays a pizzicato accompaniment with a dynamic marking of *mp*.

5

Musical score for the second system, measures 5-8. The Clarinet in Bb part continues its melodic line with a slur. The Piano and Violoncello parts continue their respective accompaniment patterns.

9

Musical score for the third system, measures 9-12. The Clarinet in Bb part concludes its melodic phrase. The Piano and Violoncello parts continue their accompaniment.

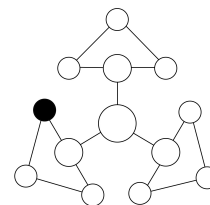
Samba p.2

13

Cl. → 2a

Pno. → 2b

Samba 2a



Cl. in B \flat

Suddenly slower

Pno

Suddenly slower

Vc.

Suddenly slower
pizz.

Pno. → Samba

Vc. → 3

Samba 2b

Cl. in B \flat

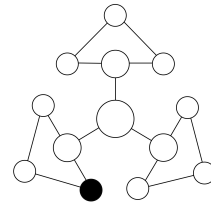
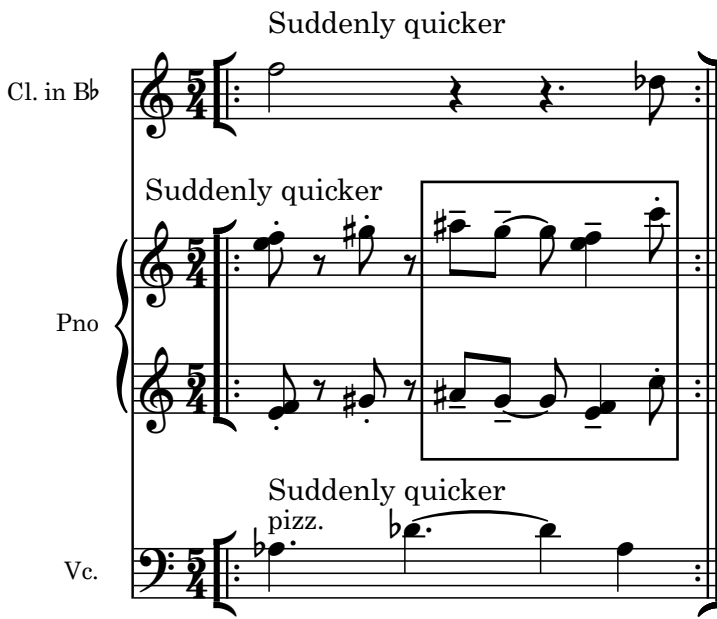
Suddenly quicker

Pno

Suddenly quicker

Vc.

Suddenly quicker
pizz.



Pno. → Samba

Vc. → 3

Samba 3

Cl. in B \flat

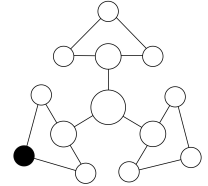
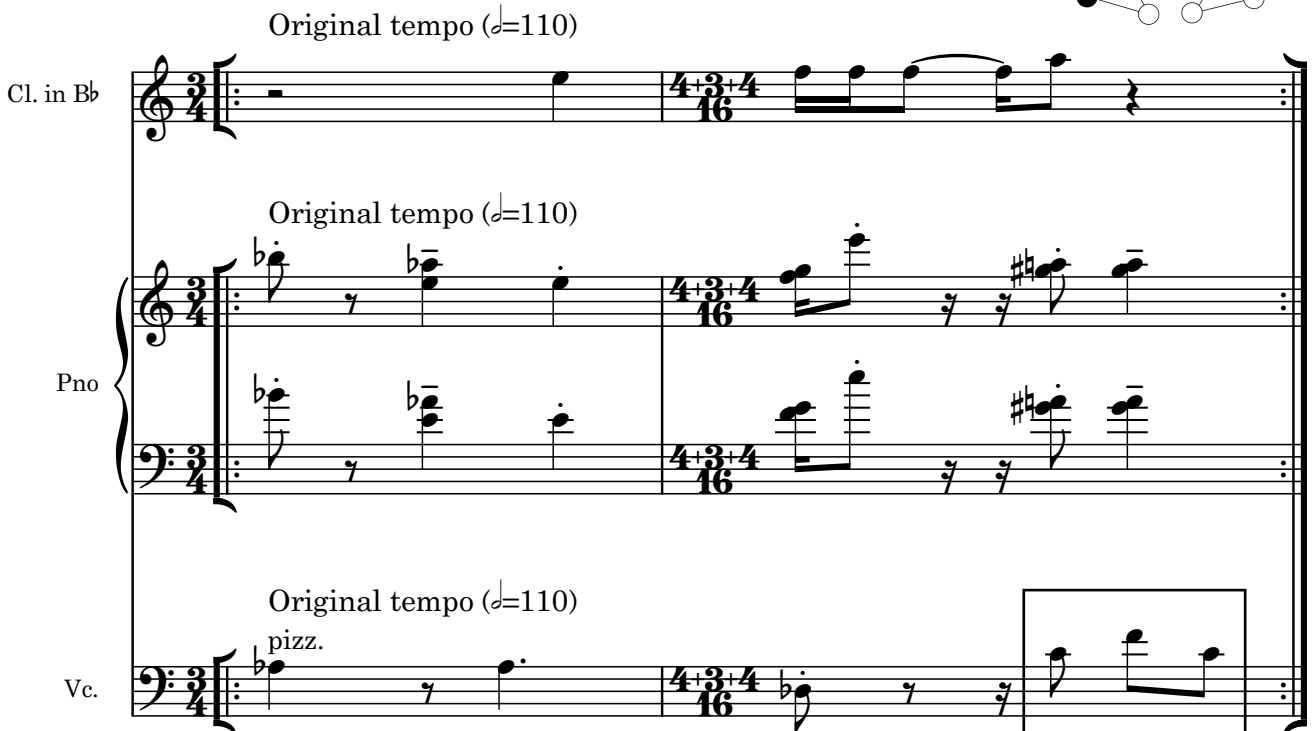
Original tempo ($\text{♩} = 110$)

Pno

Original tempo ($\text{♩} = 110$)

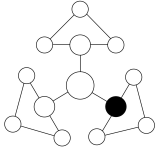
Vc.

Original tempo ($\text{♩} = 110$)
pizz.



Cl. → 2a

Pno. → 2b



Solea

♩ = 120

Cl. in Bb

Pno

Vc.

mf

mf

f

arco

4

p sub.

p sub.

pizz.

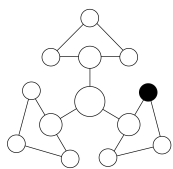
p sub.

7

Pno. → 2a

Vc. → 2b

Solea 2a



Cl. in Bb

Suddenly quicker

Pno

Suddenly quicker

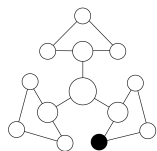
Vc.

Suddenly quicker
pizz.

Cl. → Solea

Cl. → 3

Solea 2b



Cl. in Bb

Suddenly slower

Pno

Suddenly slower

Vc.

Suddenly slower
pizz.

arco

Cl. → Solea

Cl. → 3

Solea 3

Original tempo ($\text{♩}=120$)

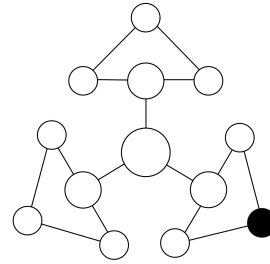
Cl. in B \flat

Original tempo ($\text{♩}=120$)

Pno

Original tempo ($\text{♩}=120$)

Vc. pizz. arco pizz.



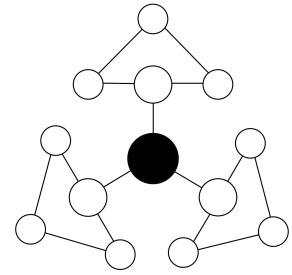
Pno. → 2a

Vc. → 2b

Prelude

All instruments:

- Play very slowly with a soft, expressionless, fragile sound
- Play each note in sequence with short 'breaths' inbetween
- Repeat the note row until the next section begins
- Do not attempt to coordinate with anyone else
- Apply accidentals only to the note they immediately precede



Cl. in Bb *pp* *sim.*

Pno *pp* *sim.*

Vc. *pp* *sim.*

[1]

Ives' Disco

- Any player performs a high-pitch fast trill between two chromatically adjacent notes, interrupting the current module rather like an alarm
- All players then make their own way through the network from their current point as fast as possible with no regard for the other players
- Players loop each module as many times as they want but pay no attention to any lead player indications
- After approximately 1 minute, all the players individually make their way back to the Prelude where they stay until everyone has joined in.