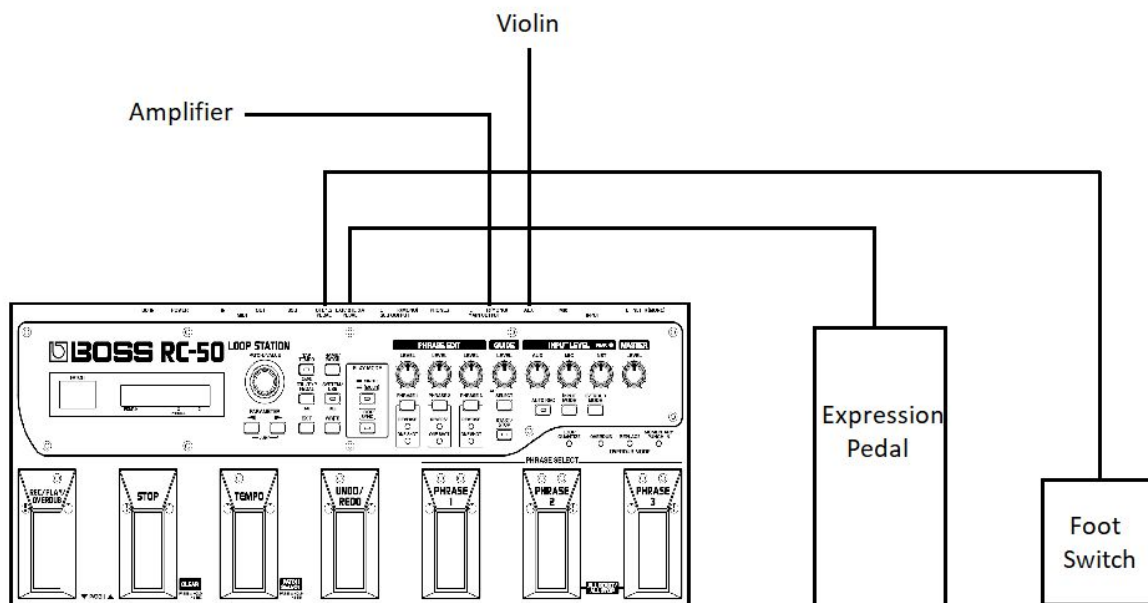# And then, you hear it again

An improvisation piece for Mira Benjamin on violin and BOSS RC-50 Loopstation
By Jamie Howell

And then, you hear it again

Set up

- The violin is plugged into either the line or mic input depending on the type of pickup or mic used
- A single latching footswitch is connected to the CTL 1, 2 PEDAL socket
- An expression pedal is connected to the EXP/CTL 3, 4 PEDAL socket
- All three PHRASE EDIT LEVELs and the MASTER LEVEL are set at 12 o'clock. GUIDE LEVEL and INPUT LEVEL AUX are set to zero
- Turn the PATCH/VALUE dial until the red LED display shows the number 10 (this is 'patch 1' in the score, 11 is 'patch 2', and so on, up to 14)
- The balance between the violin and the looper output is such that the speech in the samples can be understood. However, the samples do not dominate over the violin but rather mix with it equally. The INPUT LEVEL MIC or INST dials control the level of the violin sent to the amplifier
- Detailed information can be found in the RC-50 owner's manual: https://www.boss.info/us/support/by_product/rc-50/owners_manuals/

Basic functions

1. There are three separate phrases (samples) recorded into each patch
2. Only one phrase can sound at one time
3. If no looper phrases are currently playing (this only occurs at the start of the piece, or after pressing STOP), pressing the PHRASE 1, 2 or 3 pedals only selects which phrase will start when REC/PLAY/OVERDUB is pressed
4. If no looper phrases are currently playing, pressing the REC/PLAY/OVERDUB pedal starts the selected phrase (when a phrase is selected, an LED indicates the selected phrase pedal)

5. If a looper phrase is currently playing, pressing one of the PHRASE 1, 2 & 3 pedals immediately stops the current phrase and starts (from the beginning) the phrase which corresponds to the pedal number

6. If a looper phrase is currently playing, pressing the PHRASE pedal of the current phrase immediately restarts the current phrase

7. If a looper phrase is currently playing, pressing the STOP pedal immediately stops any phrase and all sound from the looper. After this, the next phrase must be, first, selected by pressing the appropriately numbered pedal (*see no.3*), and then, started by pressing REC/PLAY/OVERDUB (*see no.4*)

8. If a looper phrase is currently playing, pressing the REC/PLAY/OVERDUB pedal will erase and record over the portion of the current phrase which is sounding while the pedal is held down. Anything played on the violin while the pedal is held down will be recorded onto the phrase in place of what was there before. The replaced sections can be of any length, from a split second, to the entire length of the phrase. This function can be used multiple times during one iteration of a phrase. The new recording cannot be undone, and will remain on the phrase until the next patch is initiated (*see no. 12*)

9. Pressing the TEMPO pedal (I have marked it 'REVERSE') will reverse the currently selected, or playing, phrase. The phrase will remain reversed until the TEMPO (REVERSE) pedal is pressed again while that phrase is selected or playing. Following a patch change, all reverse operations are undone

10. The UNDO/REDO pedal is not used

11. Pressing the expression pedal towards the heel will slow the tempo of the whole patch (all three phrases); pressing it towards the toe will increase the patch tempo. (NOTE: this function will not work correctly is the pedal is moved very quickly)

12. Pressing the footswitch twice (I have marked it 'PATCH UP - TWICE!'), will increase the patch number by one, taking you to the next set of three phrases (NOTE: if you press the switch once only, you will only have to press it once more to advance the patch number - even if there is a gap between presses)

13. If a looper phrase is currently playing when a patch change is made (*see no.12*), one of the phrases in the new patch will begin playing automatically. This is the phrase marked INITIAL on the score

Other general notes

a. The piece uses nine fragments of recorded speech and their corresponding transcriptions for violin. I invite you to practice these transcriptions so that they can be played fluently along with the voice recordings, and switched between with ease. The pitches and rhythms given are used as a starting point, but, I would like you to feel free to make adjustments (for example: microtuning, tone colour, articulation, rhythmic elasticity) based on your hearing of the recordings.

b. Some of the phrases include music or other speech in the background behind the main speaking voice. Where these are notated they may be used instead of, or as well as, the main transcription in exactly the same ways.

c. All phrases are set to loop continuously until another phrase is started (*see no. 5*), the same phrase is restarted (*see no. 6*), or STOP is pressed (*see no. 7*)

d. Phrases marked '[silence]' have a period of silence recorded after the phrase itself. These phrases still loop, but the loop includes the silence. To create a continuous looping sound with these phrases, the corresponding phrase pedal must be pressed to restart it every time it finishes (see *no. 6*). Note that when these phrases are reversed (see *no. 9*) the phrase will begin with the period of silence.
e. Mostly, the violin doubles the sounding phrase, although there are some significant exceptions
f. Phrases on the looper can only be started from the very beginning, or the very end (if reversed, see *no. 9*)

Performing the piece

The piece is a structured improvisation and you are invited to push at the boundaries set out in the score and find your own voice through your exploration of the materials and structures.

Each page of the score shows three phrase transcriptions which correspond to one of patches on the looper. They are numbered according to the PHRASE pedal numbers in that patch. Each page also gives some approaches to performing the material which involve different types of interaction between the loop station and the violin.

Begin by selecting a starting phrase of your choice in patch 1 [number 10 on the looper] using one of the PHRASE pedals (see *no. 3*). Then, start the phrase using the REC/PLAY/OVERDUB pedal (see *no.4*).

You are then free to explore the patch using the approaches given. When you feel the patch and approaches have been fully explored, press the footswitch to move on to the next patch (see *no.12*).

Notes on the approaches:

- The approaches may be combined in any way: simultaneously, in any order, overlapping
- All approaches are cumulative - once an approach has been introduced, it may be used at any time during the remaining patches until the end of the piece
- I encourage you to find 'loopholes' or ways of interpreting the approaches which are not obvious

PATCH 1

1

pause on ei - ther side of some - thing

2

En - joy - ing the

3

don't know you know___ (huh, huh)

Sync

Play in sync with a phrase

Silence

Press STOP and stop playing to create a rest of any length

Stutter

Play in sync with one of the phrases. Restart it at any point before it has completed, continuing to play in sync.

e.g.

P1

P1 (=PHRASE 1 pedal)   P1   P1   P1   P1   P1

pause on ei - ther pause on ei pause pause pause on ei - ther side pause pause on ei - ther side of some - thing

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Riff

A riff is a looped segment of a given phrase. Press one of the phrase pedals at regular intervals to create a pulse. Play in sync with the resultant loop.

e.g.

P3   P3   P3   P3

don't know you don't know you don't know you don't know you

PATCH 2

INITIAL

1

[silence]

and then, you___ hear it a - gain

3

2

En - joy - ing the

3

don't know you know___ (huh, huh)

Single

Press the phrase pedals quickly and repeatedly so that only the initial pitch is heard. Double this note either as a continuous pitch or a repeatedly restated note. Move between phrases and use the initial notes of the three phrases to create a melody.
e.g.

and and and and En En En En En don't don't don't don't don't and and and don't don't don't

Cross

While riffing, perform a cross rhythm between the live playing and the pedal.
e.g. pedal plays crotchet pulse, violin plays riff to the crotchet triplet pulse

P3 (X noteheads)

3   *3*

Violin (playing 'don't know you')

Not in sync with phrase

Mix

While riffing, change which phrase pedal you are using to beat a pulse. Continue to play the same phrase on the violin.
e.g.

P2   P3   P2   P3

and then,   and then,   and then,   and then,

PATCH 3

1 [silence]

and then, you_ hear it a - gain

INITIAL

2

En - joy - ing the

3 [silence]

a li - ttle tune_ for____

Slice

Slow the tempo with the expression pedal while continuing to play in sync. As the phrase slows it will exhibit a glitchy 'stepping' behaviour; try to emulate this effect with your playing. Then increase the tempo again trying to retain the extra detail you inserted at the slower tempo

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Tempo Sync

Fluctuate the tempo with the expression pedal while staying in sync

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Phase

Alter the tempo with the expression pedal while maintaining the tempo of the live playing

PATCH 4

1   [silence]

and   then,   you___   hear it   a - gain

2   [silence]

INITIAL

And,__   er,   most   sur - pris - ing   to   me

3   [silence]

a   li - ttle   tune___   for_____

Impro

Improvise an independent line against one of the phrases

Pedals

Improvise using the pedals without any violin

Reverse

Reverse a phrase. When started, the phrase will now begin with the silence recorded at the end of it. Fill this silence with a gradual crescendo on the last note of the transcribed phrase (which will now sound first). Try to anticipate when the reversed phrase will begin and double it.

INITIAL

1

[silence]

you__ lose__ the se - man - tic a - sso - ci - a - tion that those sounds nor - mal - ly have

[under 'You lose']   Play on one string

wa - ter bot - tle

PATCH 5

2

[silence]

rep - e - ti - tion is a, is a de - fin - ing el - e - ment

[under 'Repetition is a defining element']

3

[silence]

is just__ that, "oh, I like this, this is a good tune"__

[under 'Is just that']

Deletion

While one of the phrases is sounding, delete individual words from it by pressing the REC/PLAY/OVERDUB pedal for the duration of the word. Exact timing is not important. Do not play violin while pressing the pedal.

e.g.

rep - e - ti - tion   is a,   is a   el - e - ment

Replacement

While playing in sync with a phrase, press REC/PLAY/OVERDUB for the duration of a word while continuing to play along. The result will be those parts being replaced by the violin.

e.g.

violin overdub

rep - e - ti - tion   is a,   is a   el - e - ment