

Loop Work

A set of loop-based miniatures for Plus-Minus

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The work consists of four short pieces which have some characteristics in common:

- The notated music is a short passage played as a loop for the duration of the performance
- Each piece is accompanied by detailed instructions
- The pieces use a two part structure, with parts labelled 'Section A' and 'Section B'. These should be performed consecutively as one continuous piece
- Decisions need to be made, or negotiated, in real time while performing. There is no correct way to approach this - I would like the group, and individuals, to find their own ways of handling it

Any or all of the pieces can be performed together in any order. They can be treated as separate works, movements of a larger work, or played with minimal space between as a single piece of several parts.

A Sandwich Short Of A Picnic

swing ♩ = 140

E. Gtr 1

Everyone takes the pulse and dynamics from you
pizz.

Vc.

Use collections of notes from Ab major

Pno

Cl.

5

E. Gtr 1

Vc.

Pno

Cl.

Trickle Down Aesthetics

Play each note following a note from the instrument indicated above it; a '(2)' means after the second note from that player

As far as possible, each note is held until your next note, or the end of the loop

Section A

- The clarinet begins
- Start very slowly, leaving quite a long gap before playing your notes
- Gradually shorten the gaps and, as a group, find a pulse
- Increase the tempo as much as possible until the pulse cannot be clearly maintained
- Gradually reduce the tempo to Andante
- Gradually, increase the gaps at the start of the loop, and shorten the ones at the end until a smooth accelerando is achieved through each loop

Section B

- The loop continues as per the final instruction of section A
- Players may call out one of the instructions below, by saying (or shouting) the number
- When this happens, the loop immediately restarts, and all players should immediately follow the called-out instruction
- Instructions can be called at any time and frequency, and by anyone

| | Guitar | Cello | Piano | Bass Clarinet |
|---|---|---|--|---|
| 1 | Play at the correct time, but choose notes - or sounds - at random | Play at the correct time, but choose notes - or sounds - at random | Play at the correct time, but choose notes - or sounds - at random | Play at the correct time, but choose notes - or sounds - at random |
| 2 | Create an even pulse | Leave previous notes for a long time before playing yours | Create an even pulse | Play your notes as quickly as possible after the previous |
| 3 | Play after wrong player | Create an even pulse | Play after wrong player | Create an even pulse |
| 4 | Say the names of the notes rather than playing them | Stand up or sit down each time you play a note | Say the names of the notes rather than playing them | Stand up or sit down each time you play a note |
| 5 | Stand up or sit down each time you play a note | Glissando up from each note for as long as it sustains | Stand up or sit down each time you play a note | Trill each note |
| 6 | Play every note at a noticeably different dynamic to the previous one | Leave a noticeably different length of gap before playing each note than the previous gap | Make one of your gaps longer than any other in each loop | Play every note at a noticeably different dynamic to the previous one |

Loop Move Exaggerate; Mute Silent Reduce

$\text{♩} = 100$ $\text{©} = \text{D}$

E. Gtr 1

Vc.

Pno

B Cl.

Section A

Loop: Play the loop together

Move: While you are playing, through a process of experimentation, I invite you to find a movement or pattern of movements which loop with the music

The idea is to find a movement which helps you (individually) to make sense of, and 'feel', the groove

The movement is not a dance, or a response to the music, instead, it is an attempt (however imperfect) to connect more deeply with how you as an individual feel the music groove, and allow this connection to affect your performance

Movement should be natural; not stylised

Exaggerate: Once you have settled into your movements, gradually exaggerate them until any further exaggeration would hinder your ability to play your instrumental part, or make you feel uncomfortable

Section B

Mute: Once you have found the limit of your movements, choose moments to drop out of the sound without stopping your movement

You may drop out single notes, entire loop lengths, or anything inbetween

Silent: Once the music starts to feel too repetitive, gradually increase the length of your drop outs until you are not playing, only moving

Reduce: Gradually lessen your movements until you stop

When nobody is moving, the piece is over

Blown Fuse

The musical score for "Blown Fuse" is arranged for four instruments: Electric Guitar 1 (E. Gtr 1), Violoncello (Vc.), Piano (Pno), and Bass Clarinet (B Cl.). The piece is in 4/4 time and features a key signature of one sharp (F#). The score is divided into four measures by vertical dashed lines, with time signature changes occurring at the end of the first and second measures.

- E. Gtr 1:** Starts with a *mp* dynamic in the first measure, followed by a *f* dynamic. The second measure is marked *mp*. The third and fourth measures continue with *mp* dynamics.
- Vc.:** Remains silent in the first measure. In the second measure, it plays with a *mp* dynamic. The third measure is marked *f*, and the fourth measure is marked *f* with a triplet of eighth notes.
- Pno:** Features a triplet of eighth notes in the first measure marked *mp*. The second measure is marked *f*. The third and fourth measures are marked *f*.
- B Cl.:** Remains silent in the first measure. In the second measure, it plays with a *mp* dynamic. The third measure is marked *f*, and the fourth measure is marked *mp*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*mp*, *f*) to guide the performer. The time signatures change from 4/4 to 3/4 at the end of the first measure and back to 4/4 at the end of the second measure.

Loop Work

Guitar, Cello, Piano, Clarinet/Bass
Clarinet

The musical score is organized into five systems, each containing multiple staves for different instruments. The notation includes various time signatures (7/16, 3/4, 4/4, 9/16) and dynamic markings (f, mp, p). The score is divided into measures by vertical dashed lines, indicating a loop structure. The instruments are: Guitar (top staff), Cello (second staff), Piano (third and fourth staves), Clarinet/Bass (fifth staff), and Clarinet (bottom staff). The score features a mix of melodic lines, chords, and rests, with some measures containing multiple notes or chords. The overall structure suggests a complex, multi-layered musical piece.

Loop Work - Blown Fuse p.2

Guitar, Cello, Piano, Clarinet/Bass
Clarinet

This musical score is for the second page of 'Loop Work - Blown Fuse'. It is written for five instruments: Guitar, Cello, Piano, Clarinet/Bass, and Clarinet. The score is organized into five systems, each with a grand staff (treble and bass clefs) for the Piano and a single staff for the other instruments. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins at measure 13. The first system shows the Piano playing a complex chordal texture in the right hand and a rhythmic pattern in the left hand. The other instruments play sustained notes or chords. The second system features a more active bass line for the Piano and Cello, with the Clarinet/Bass and Clarinet playing melodic lines. The third system continues the Piano's complex texture, with the other instruments providing harmonic support. The fourth system shows the Piano playing a more melodic line in the right hand, while the other instruments play sustained notes. The fifth system concludes the piece with a final chordal texture for the Piano and sustained notes for the other instruments. Dynamics include *mp* (mezzo-piano) and *f* (forte).