Loop Work

A set of loop-based miniatures for Plus-Minus

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

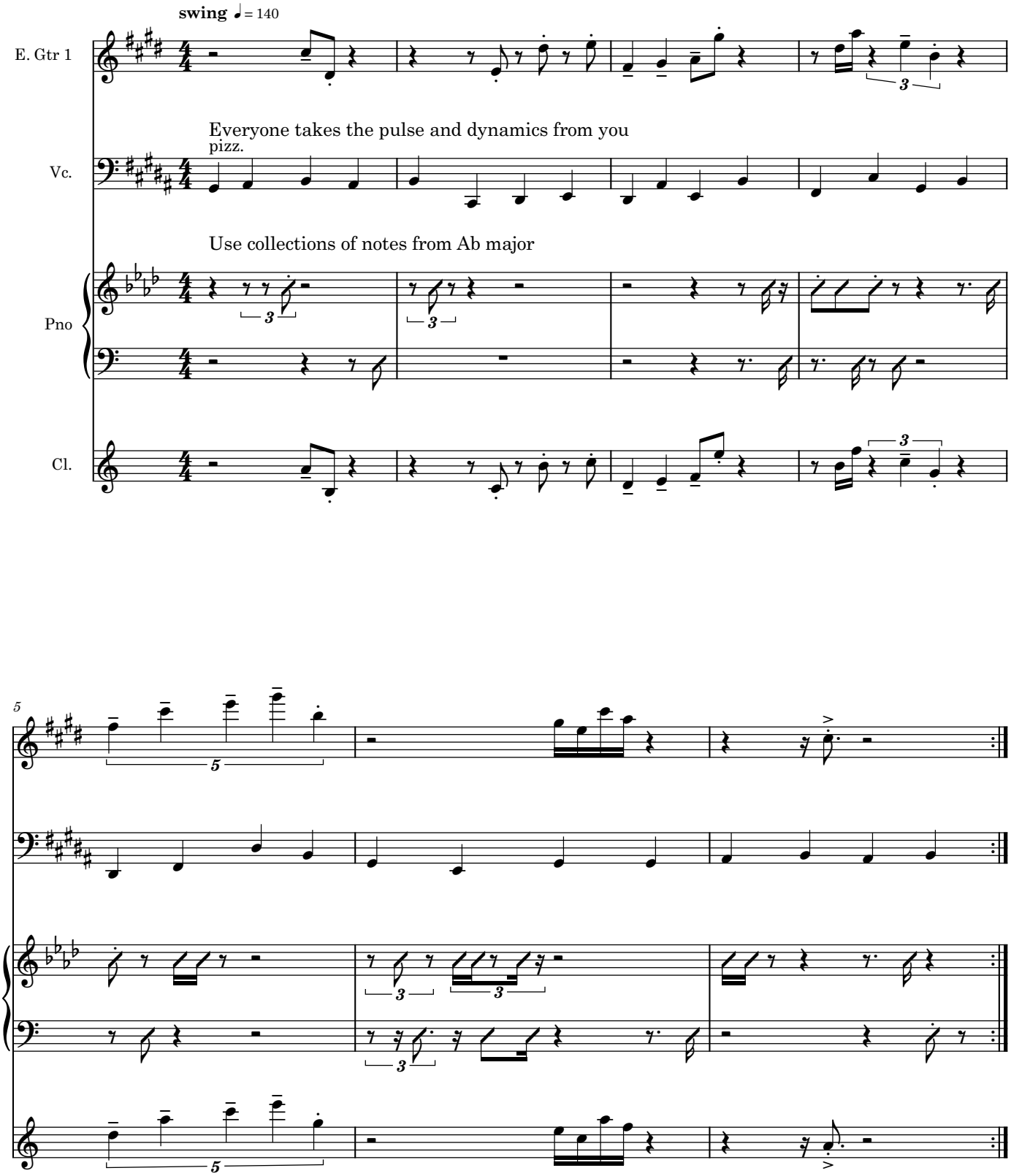
- The notated music is a short passage played as a loop for the duration of the performance
- Each piece is accompanied by detailed instructions
- The pieces use a two part structure, with parts labelled ‘Section A’ and ‘Section B’. These should be performed consecutively as one continuous piece
- Decisions 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.

Loop Work

Guitar, Cello, Piano, Clarinet/Bass Clarinet

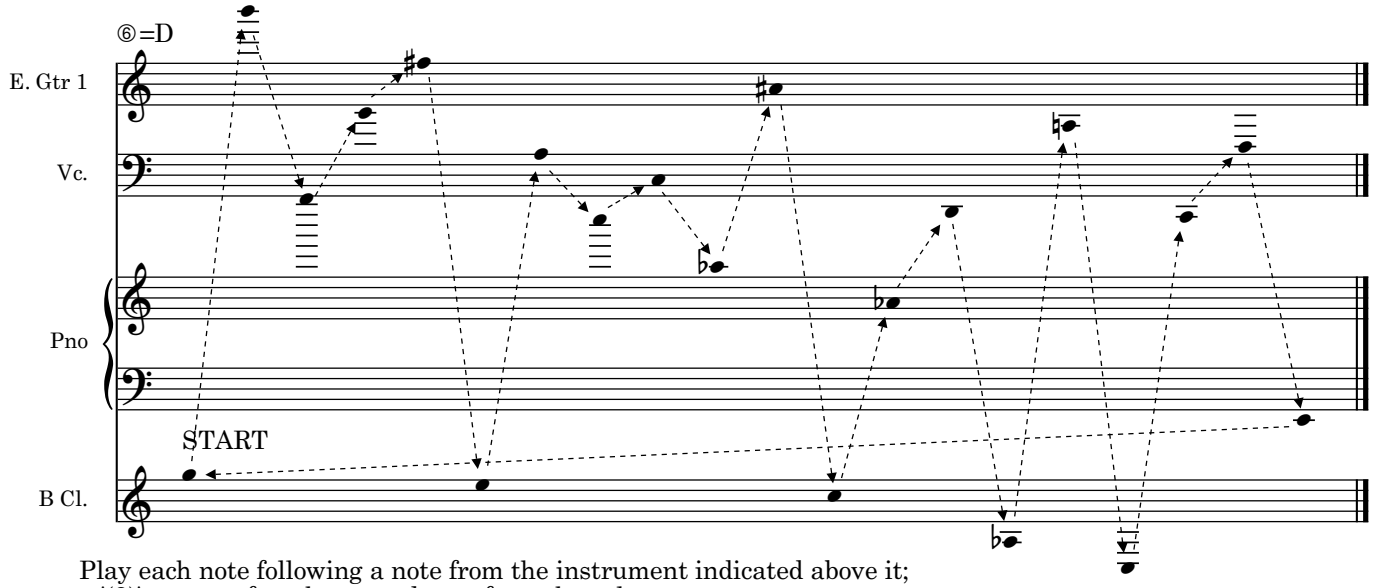
A Sandwich Short Of A Picnic



Loop Work

Guitar, Cello, Piano, Clarinet/Bass Clarinet

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

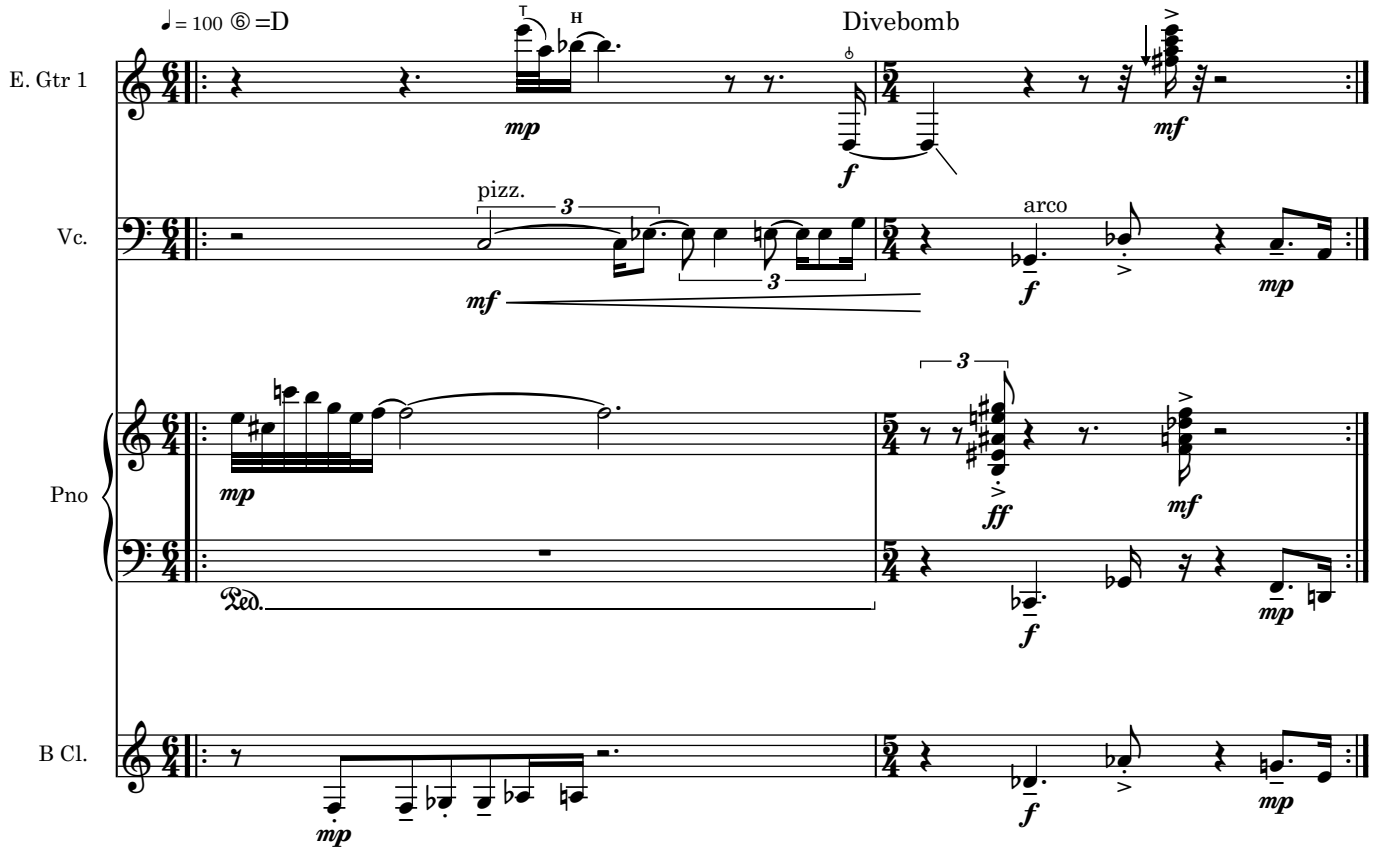
The loop continues as per the final instruction of section A
Players may call out one of the instructions below, by saying (or shouting) the number
When this happens, the loop immedaitely restarts, and all players should immediately follow the called-out instruction
Instructions can be called at any 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 noticably different dynamic to the previous one	Leave a noticably 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 noticably different dynamic to the previous one

Loop Work

Guitar, Cello, Piano, Clarinet/Bass Clarinet

Loop Move Exaggerate; Mute Silent Reduce



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 exaggereate 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

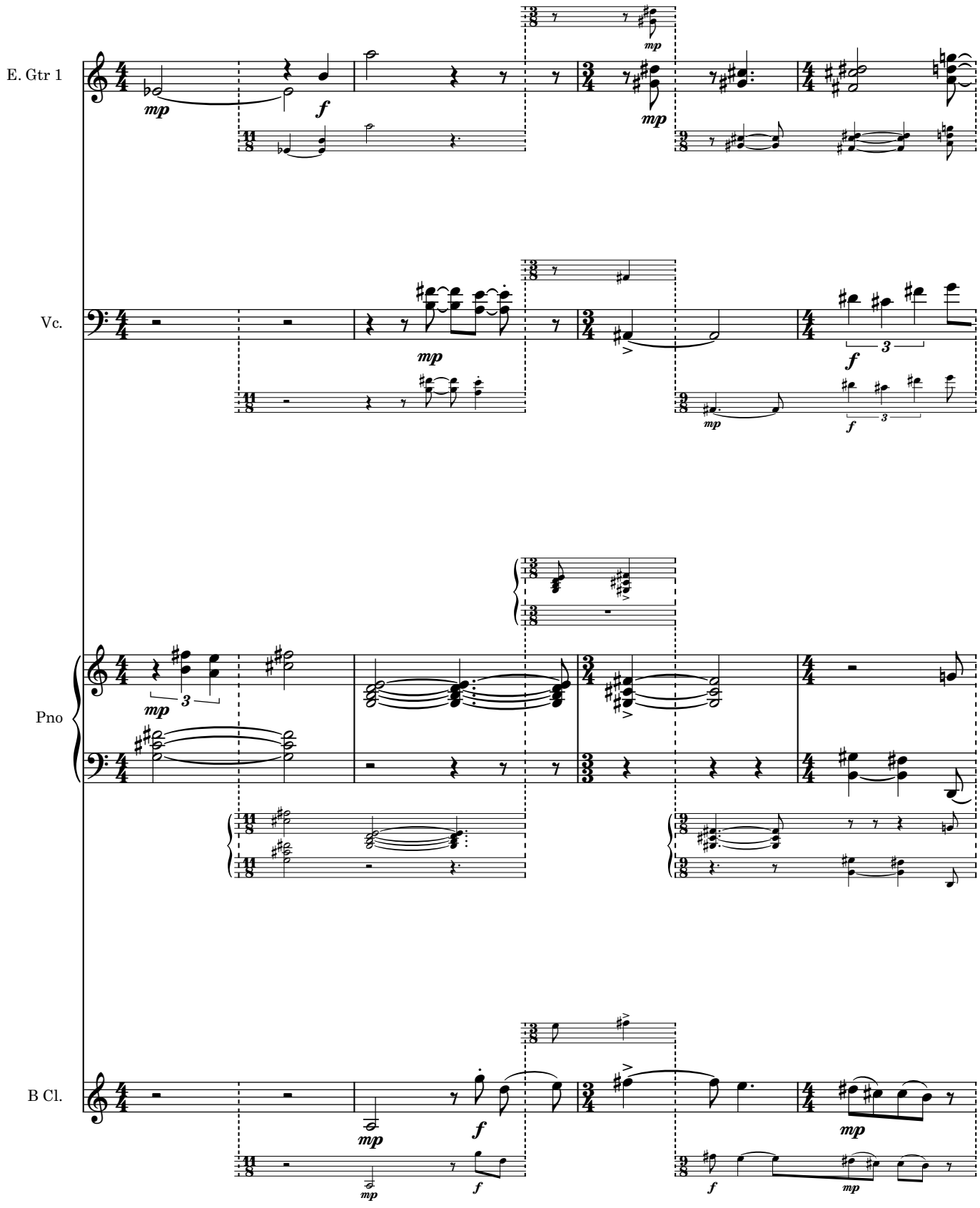
Reduce: Gradually lessen your movements until you stop

When nobody is moving, the piece is over

Loop Work

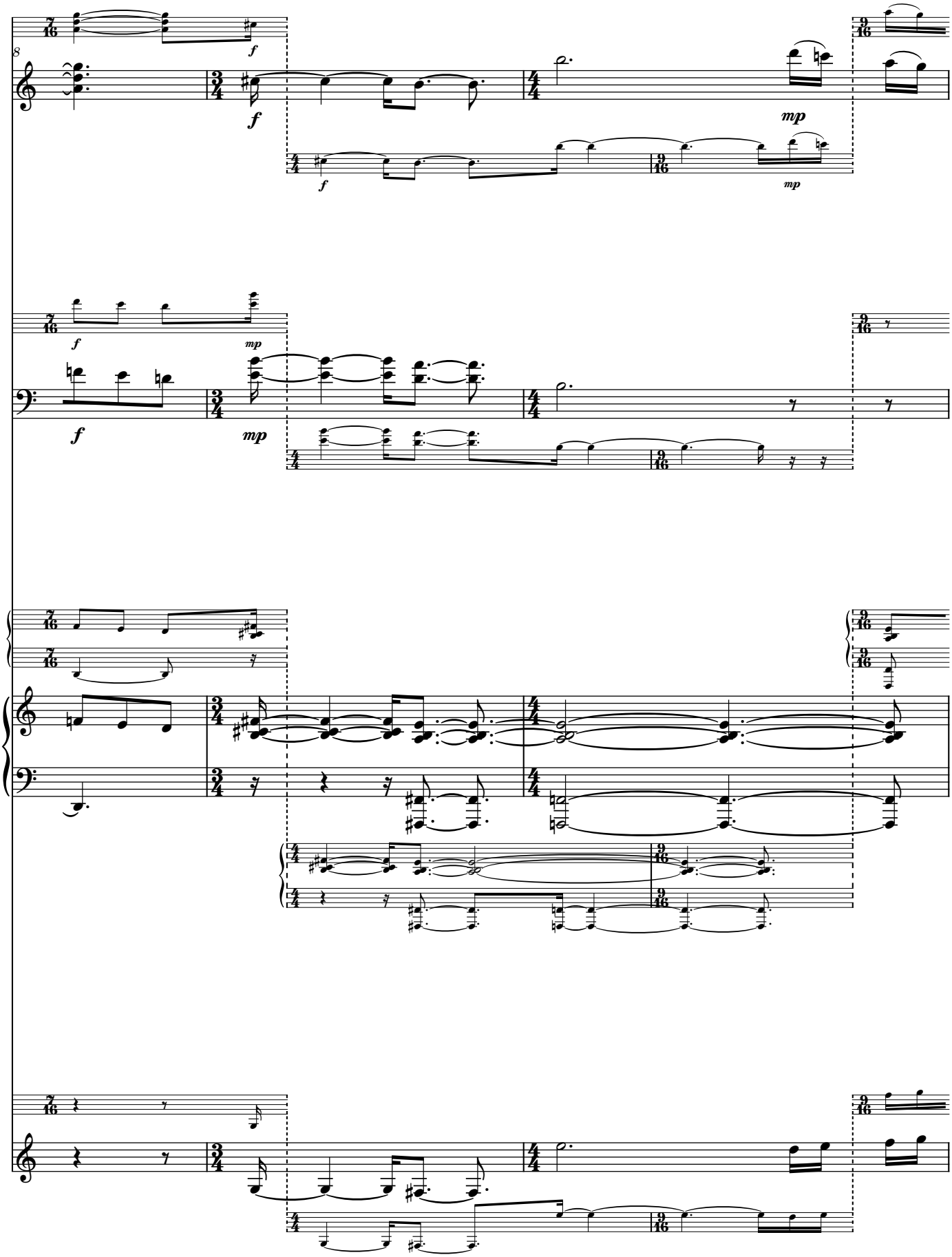
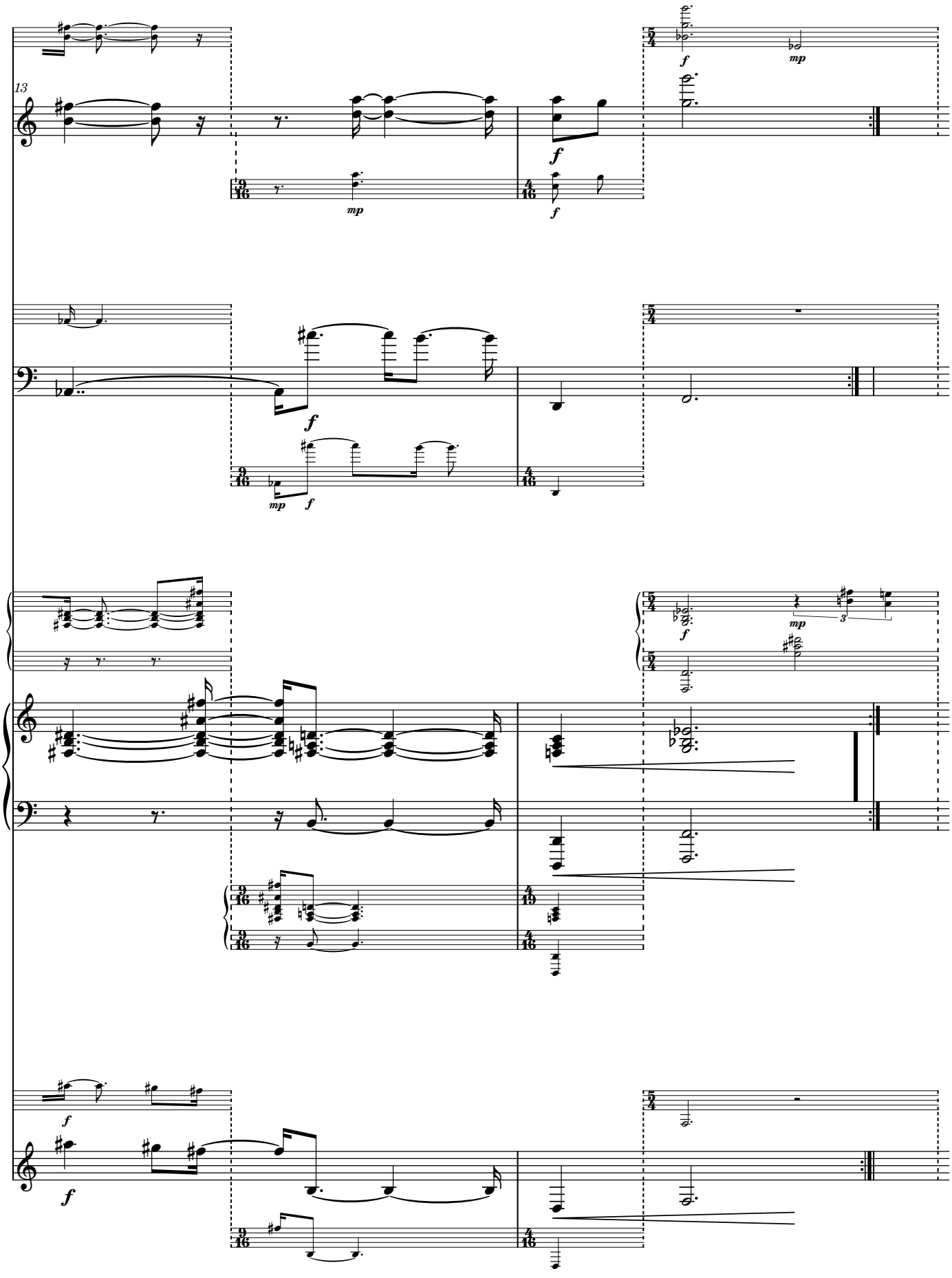
Guitar, Cello, Piano, Clarinet/Bass Clarinet

Blown Fuse



Loop Work

Guitar, Cello, Piano, Clarinet/Bass
Clarinet



Guitar, Cello, Piano, Clarinet/Bass
Clarinet