

sound/mind pieces

For Filipa Botelho on Bass Clarinet & Looper

By Jamie Howell

- I. capture/phase
- II. drum/solo
- III. swing/gliss

capture/phase

Section A

All notes are played long and sustained but lengths may vary. Gaps between notes can vary from as small as possible to a few seconds. Dynamic is pp throughout although the piece will naturally crescendo due to the developing loop.

After the first system you should 'capture' some notes by recording them onto the looper. You are free to choose which notes to capture e.g. you may capture the first note of the system or you may not capture any until the fifth note. The frequency with which you should capture notes increases from system to system:

System 1: Do not capture notes

System 2: c. 1/3 of notes

System 3: c. 1/2 of notes

System 4: c. 2/3 of notes

Note Capturing procedure:

1. While a note is being sustained, start the looper recording.
2. Continue to sustain the note for approximately 4 seconds before starting the loop playing from the beginning (without overdubbing). Continue to sustain the note until it is sounding continuously from the looper.
3. When adding further captured notes to the loop, do not attempt to synchronise the start/end points of the loop.

Section B

When the final note in section A has been played, listen to the rhythm which results from the multiple layers on the looper. Improvise a duet with the looper using notes from the A section in the register in which they appear. Start very freely but play as if the looper is gradually drawing you into its rhythmic pattern and you are trying to resist - like an orbiting satellite trying to escape the gravity of a planet. Ultimately, the looper wins and the improvisation should conclude after a few minutes by settling on a repeated phrase which locks in with the rhythm produced by the looper.

Section C

While continuing the repeating phrase, stop the looper and delete the recorded loop if necessary. Record your improvised phrase onto the looper and continue to play along with it in unison. Gradually go in and out of phase with the recorded phrase by increasing or decreasing the tempo of your playing as indicated on the score.

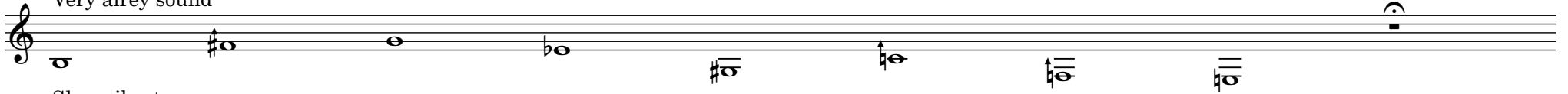
When you reach the end of the score, stop the looper and the live performance at the same time at any point in the loop.

capture/phase

Jamie Howell

A

No expression
Very airy sound



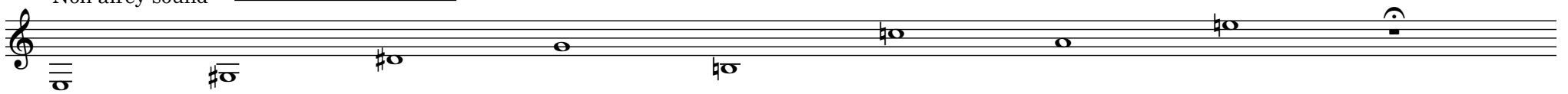
Slow vibrato
Airy sound

Capture c. 25% of notes



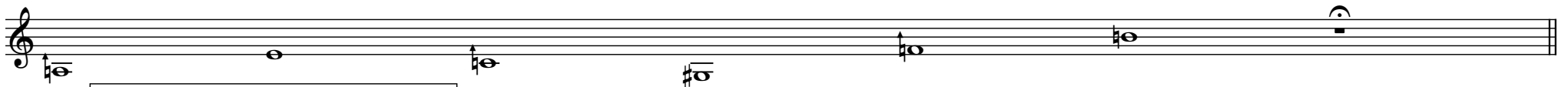
No Expression
Non-airy sound

Capture c. 50% of notes



Flutter Tongue

Capture c. 75% of notes




B

Improvisation

C


In and out of phase with recorded loop

 = Accelerando

In Phase

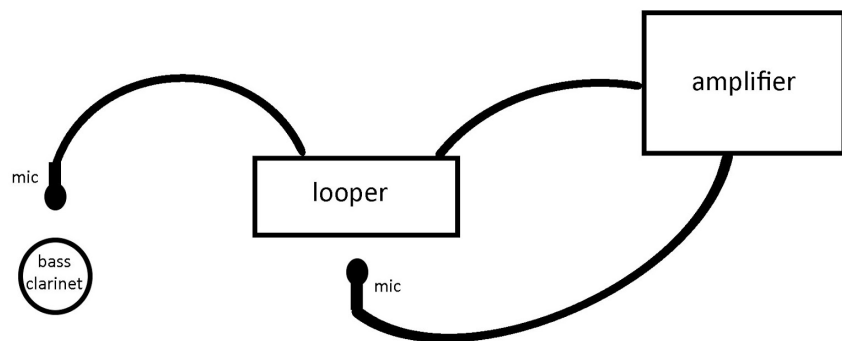
In Phase

In Phase

 = Ritardando

drum/solo

Two microphones are required: one for the bass clarinet which feeds into the looper; another to amplify the sound of the looper's pedals which should not be put through the looper but directly into the amplifier.



The piece is in two sections:

Part A:

The boxes on the score are read left to right, top to bottom as in a traditional score and each box represents one crotchet at c. ♩=100. All events indicated in the boxes should occur on the beat; this includes pedal presses which should be treated as a percussion instrument. For reference, the expected output of the looper is shown beneath the boxes. The meaning of the letters and symbols is as follows:

R	-	record pedal	(NB: Loopers will combine
P	-	playback pedal	these pedals differently e.g.
D	-	overdub pedal	record and play may be the
X	-	stop pedal	same pedal)

A & B	-	two unpitched sounds chosen by the player in advance which remain consistent throughout the piece
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\$	-	high pitch slap-tongue
\$	-	low pitch slap-tongue

⊙ ⊙ ↓	-	quick 'glissando' across the keys high to low
↑ ⊙ ⊙	-	quick 'glissando' across the keys low to high

When part A is finished, leave the looper playing the resultant loop and move on to part B.

Part B:

This section is played entirely with key noise over the sound of the looper where the 'x' note-heads represent approximate key noise pitches. Play the first phrase in time with the crotchet beat given by the looper; you may choose to begin at any point in the loop. After playing the phrase once, use it as a jumping off point for an improvisation; this may quote the phrase directly, use loops derived from it or be freely inspired by it. When you feel it is time to move on, continue in the same manner through the rest of the phrases in numbered order.

Once the improvisation after phrase six is completed, stop the looper at a moment of your choosing.

drum/solo - part A

c. ♩=100

R		\$	\$		\$			\$	⊕ ⊖	B	\$	⊕ ⊖				P	D				\$			X	
---	--	----	----	--	----	--	--	----	--------	---	----	--------	--	--	--	---	---	--	--	--	----	--	--	---	--

Looper Output:

\$	\$	\$
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P		D	⊕ ⊖	X	P		A	A	D				A	X			B	P						B		
		\$	\$				\$	⊕ ⊖		\$			\$								\$	⊕ ⊖			\$	⊕ ⊖

	B	D	A	X				P	D	\$	X	P	D			X				P	\$			⊕ ⊖
	A	⊕ ⊖		B						\$					\$	⊕ ⊖							\$	⊕ ⊖

	\$		D	⊕ ⊖	⊕ ⊖	A	⊕ ⊖	X		P	B			A		⊕ ⊖	B							\$	\$	
\$			A	⊕ ⊖	A	\$	⊕ ⊖					\$	⊕ ⊖		\$					A	⊕ ⊖	A	A	⊕ ⊖	\$	\$

D	\$	X	P		A	B		⊕ ⊖			⊕ ⊖	\$	⊕ ⊖	⊕ ⊖	D				⊕ ⊖					P		
				\$		⊕ ⊖		\$			A	⊕ ⊖	A	A	⊕ ⊖				\$			\$	⊕ ⊖		\$	⊕ ⊖

\$	\$		\$			\$	⊕ ⊖	B	\$
		A	⊕ ⊖	A	A	⊕ ⊖			

KEY:

R	P	D	X	\$	\$	⊕ ⊖	⊕ ⊖	A	B
record	play	overdub	stop	high slap	low slap	key gliss down	key gliss up	player's choice A	player's choice B

drum/solo - part B

1

continue ad lib

2

continue ad lib

3

continue ad lib

4

continue ad lib

5

continue ad lib

6

continue ad lib

sway/gliss

The bass clarinet should be played standing up and supported by a strap so that you can comfortably sway the instrument along an arc of approximately 180° with a microphone positioned at the mid point of the arc. The microphone should be connected to the looper.

Swaying should be consistent and gentle with a sense of momentum like a pendulum.

When swaying, notes should be initiated at the extreme ends of the arc with an absolute minimum of attack. The aim is to avoid any attack being picked up by the microphone.

Before the performance begins, record a silent loop of approximately 5 seconds and start the looper overdubbing; this creates a loop which is constantly overdubbing onto itself. The looper is not touched for the rest of the performance until stopping it at the end.

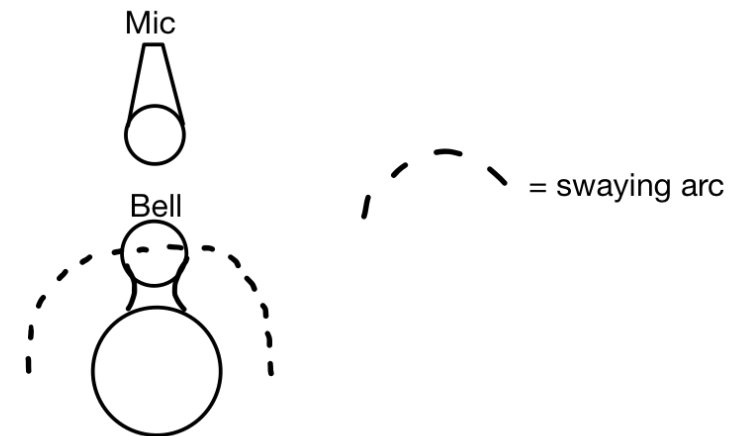
The piece is divided into two parts:

Part 1

- Start swaying
- Begin at any note in the score (with the exception of the centre box)
- Play the note as described above and then move on to another note by following one of the connecting lines
- You can move in either direction along the lines and notes can be repeated any number of times
- Do not move to the centre box
- After approximately 5 minutes move on to part 2

Part 2

- Make your way through the network to the centre box
- When you reach the centre, stop swaying and play the note directly into the microphone. Play loud and with a clear attack
- Continue moving around the network as in part 1
- Each note should be articulated directly into the microphone (no swaying) and should immediately glissando slowly upwards for its entire duration
- When the sound of the looper is saturated with glissando notes, stop playing
- Allow the looper to continue for a short time, then turn the volume down on the looper gradually to fade out



sway/gliss

Jamie Howell

