changes stops and swells (for b) (2016)

for the Bang on a Can All-Stars

Brendon Randall-Myers

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Commissioned by Jack Shear and The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College for Bang on a Can, 2016.

Instrumentation
Clarinet in Bb
Percussion
- small (30-36") concert bass drum, kick drum, snare drum, rack tom, mid-size gong (preferably a pitch-indeterminate one), china cymbal, crash cymbal
Piano
Electric Guitar
- pedals/effects: ebow, warm tube distortion, octave pedal (e.g. Electro-Harmonix POG, needs to be able to get a 50/50 dry + 8vb sound), freeze pedal (e.g. Boss DD-6 delay or Electro-Harmonix Freeze pedal)
Violoncello
Double Bass

Duration: ca. 10'

Performance Notes

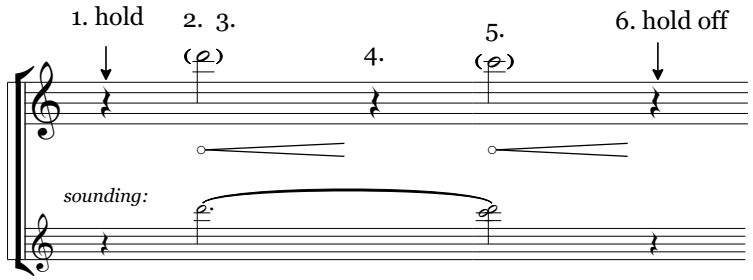
Dynamics and rests:
- I'm pretty specific about rhythmic placement of both dynamics and rests, so you'll see tied notes that only exist to show dynamic placement in crescendi/decrescendi, and rests that occur exactly when I want sound to stop in sustaining instruments.
- This piece has a lot of swells - i.e. crescendi from *pp* to *ff* - especially in the clarinet and cello. The desired gesture is to keep getting louder right up until the end of the indicated duration and then cut off very quickly. When these are quick, think about almost putting an accent on the last 8th of the note - my notation tends to reflect this throughout the piece. To simplify the notation when there are a lot of these short swells in a row, I often leave out dynamics after the first gesture. Over longer durations, you'll want to "weight" these toward the ends of the notes so the end of each gesture is really dramatic.

Piano trills:
- Piano trills are unmeasured, and should be played with a LOT of pedal so that the individual articulations are mostly obscured.

Guitar notes:
- nice clear single coil pickups are ideal
- the composer uses a Electro-Harmonix POG octave pedal w/ dry signal set to 2/3 and 8vb signal set to 2/3
- the delay pedal needs to have a "hold" setting - i.e. creating a loop of the duration the pedal is held down. The Boss DD-6 has this function.
- guitar signal chain should be: guitar - volume pedal - delay/freeze pedal - distortion - octave pedal. This lets you make any needed pedal switches while the freeze pedal micro-loop is sustaining without affecting the loop.

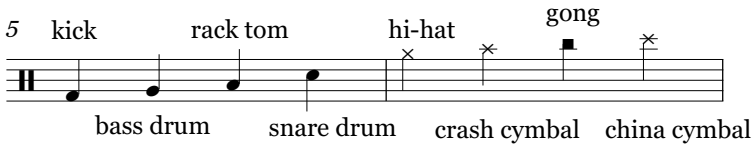
Freeze pedal notation
The desired effect here is a soft, uniform, sustained, sublty fluttering sound. You achieve this by creating a very short loop with the freeze pedal, then fading up guitar notes with the volume pedal while overdubbing onto the loop. The timing of the micro-loop can be a little tricky - too short a loop and it gets too granular, too long and you hear the distinct iterations of the loop. With some practice you should be able to get a loop length that gets you a nice, even, sustained sound.

played/notated:



1. tap pedal quickly to start a micro-loop
2. hold down pedal to engage overdub function (overdubs as long as pedal is depressed)
3. fade up () note w/ volume knob so that only sustain is added to the loop
4. let off pedal (stops overdub, but loop continues)
5. repeat steps 3 and 4 on additional pitches
6. tap pedal again to stop loop

Percussion key
- You'll want softer mallets for the bass drum hits and gong/cymbal rolls, but drumsticks for the rockier drum stuff. My guess is a stick/mallet might work well for this.



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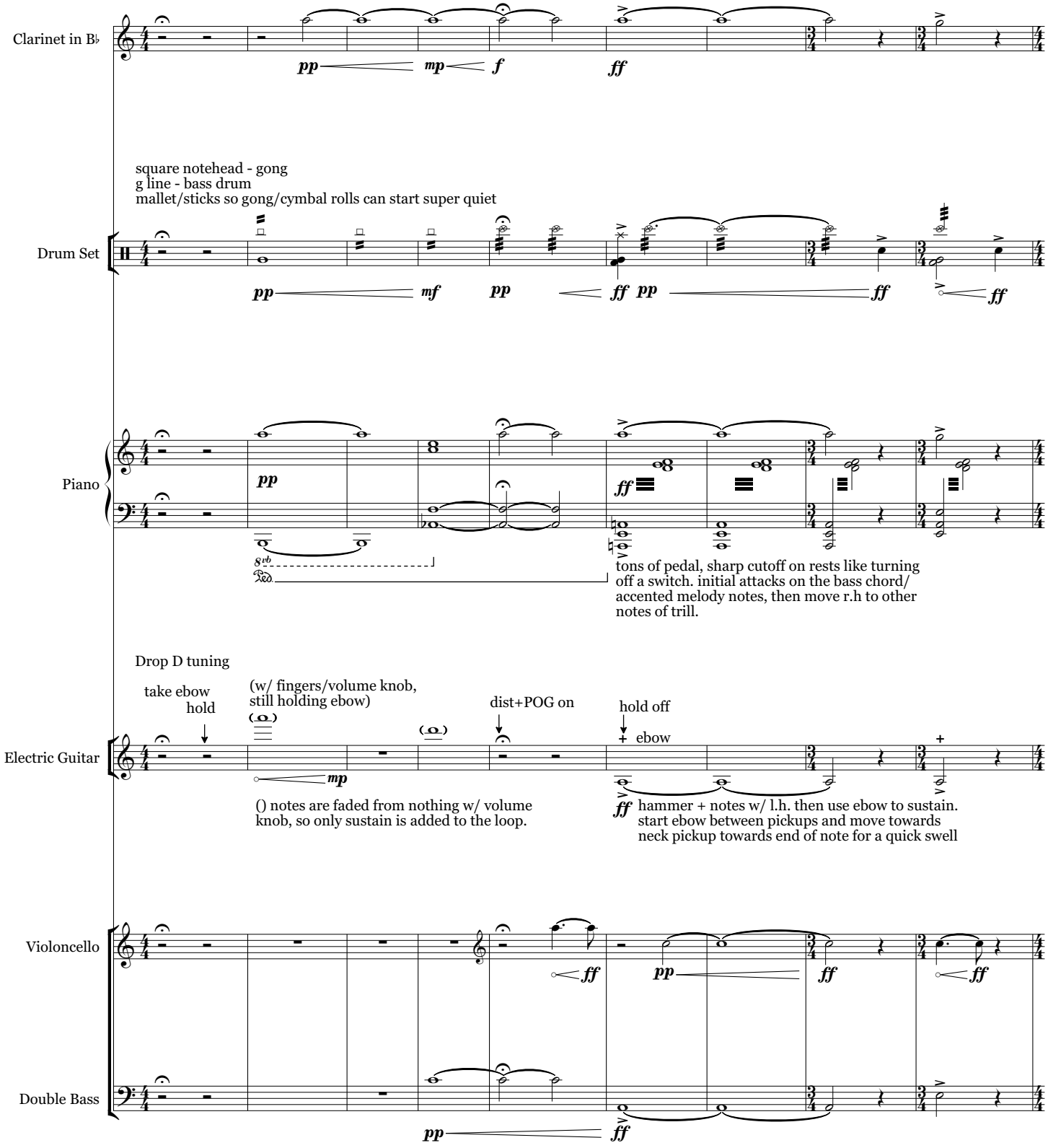
i. australian intro, ♩=120



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10

Cl.

Dr.

continue strong hits, *simile* swell cymbal rolls from *pp* to *ff* until B

Pno.

E. Gtr.

simile swell from *pp* to *ff*
on all notes until C

Vc.

Db.

A

18

Cl.

Dr.

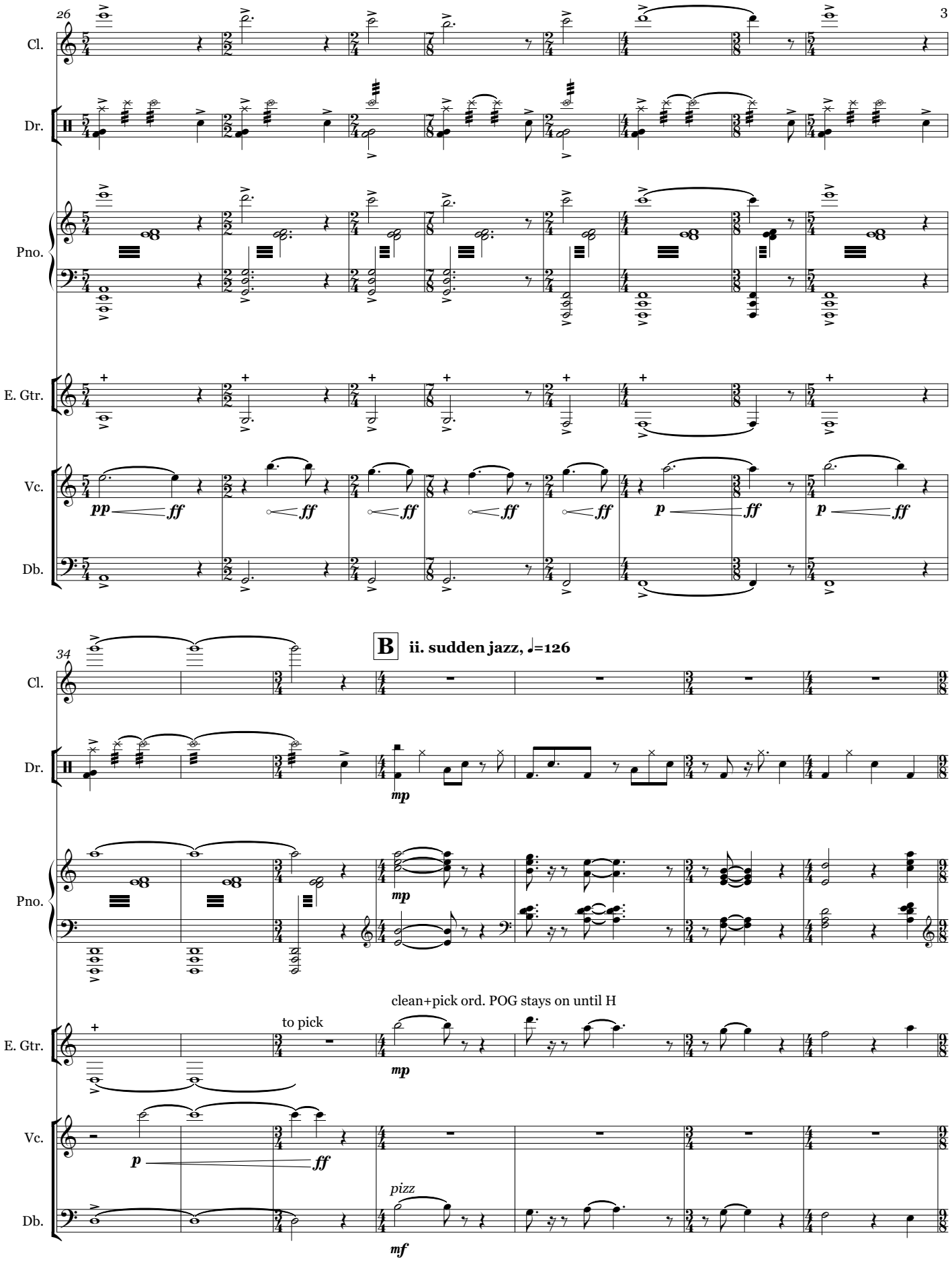
Pno.

E. Gtr.

Vc.

Db.

changes stops and swells (for b)



41

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

C

46

Cl. ***ff***

Dr. ***ff*** ***pp*** ***ff*** ***pp*** ***ff*** ***mf***

pedal *come sopra* on all trills

Pno. ***ff*** ***mp***

dist.

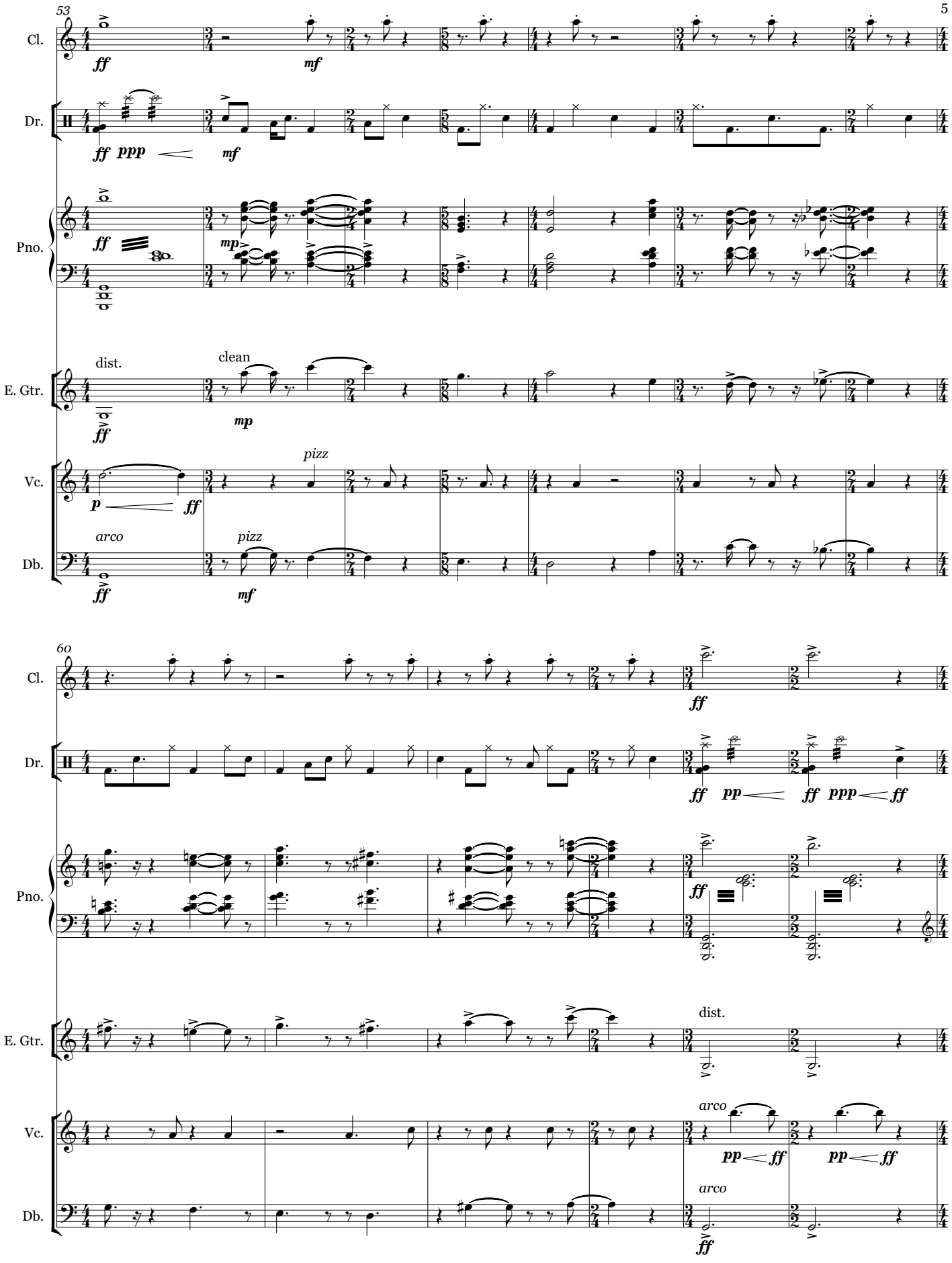
clean

E. Gtr. ***ff*** ***mp***

Vc. ***ff*** ***ff***

arco *pizz*

Db. ***ff*** ***mf***


53
Cl.
Dr.
Pno.
E. Gtr.
Vc.
Db.
dist.
clean
pizz
arco
60
dist.
arco

66 **D**

Cl.

Dr. *mf* *ff* *ppp* *ff* *mf*

Pno. *mf* *ff* *mf*

E. Gtr. clean *mf* dist. *ff* clean *mf*

Vc. *pp* *ff*

Db. pizz *mf* *arco* *ff* *pizz* *mf*

72

Cl.

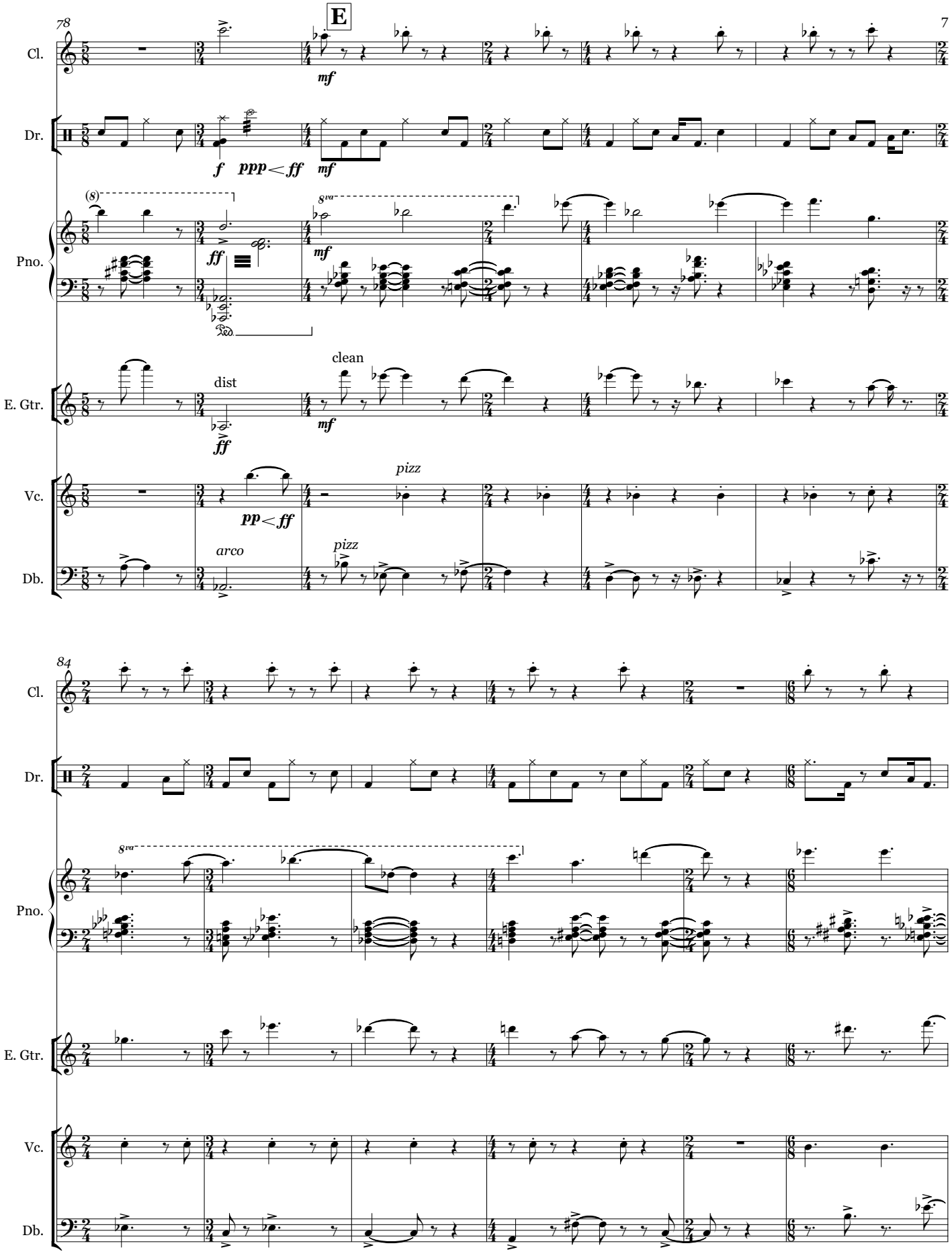
Dr. *ppp* *ff* *mf*

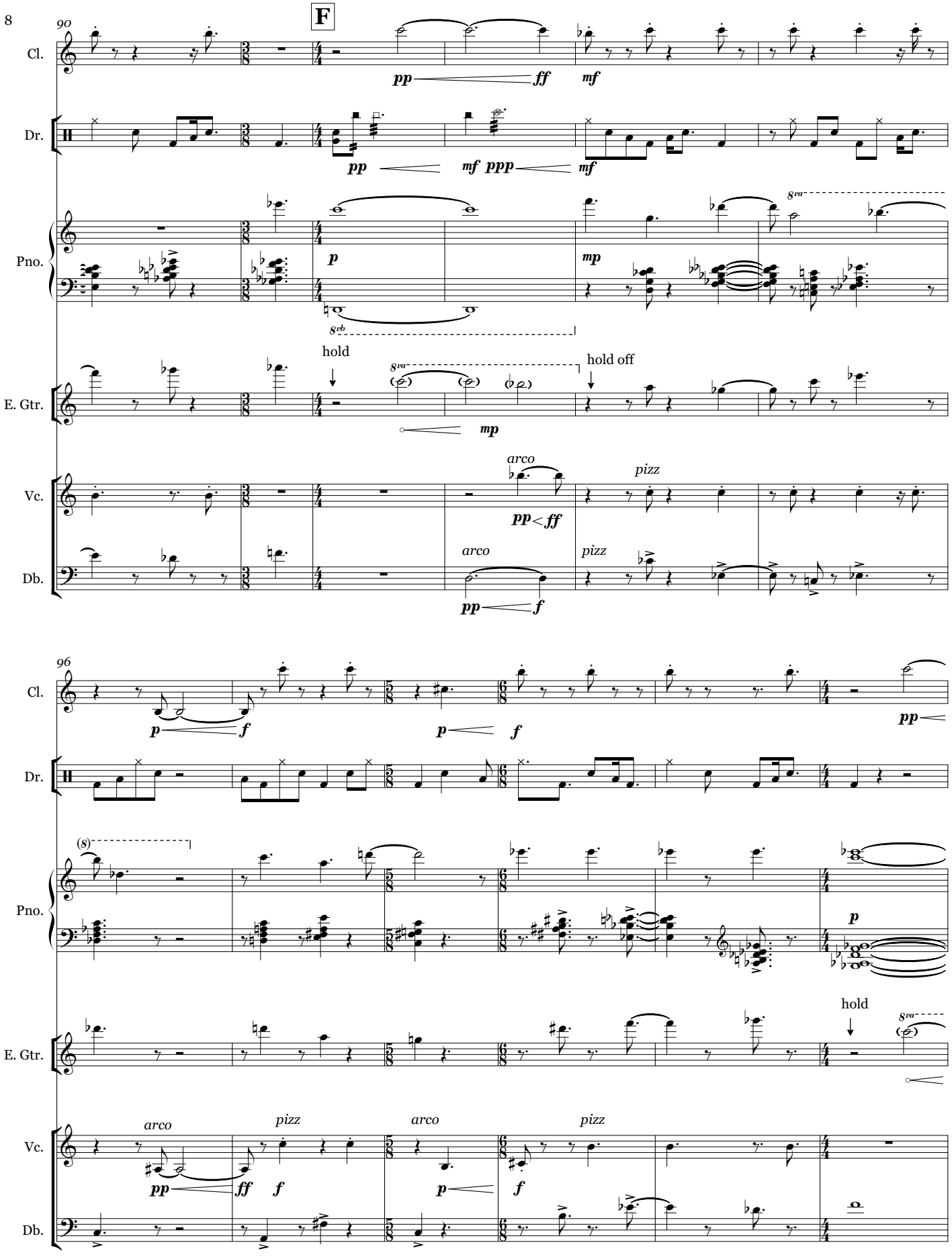
Pno. *ff* 8va *mf*

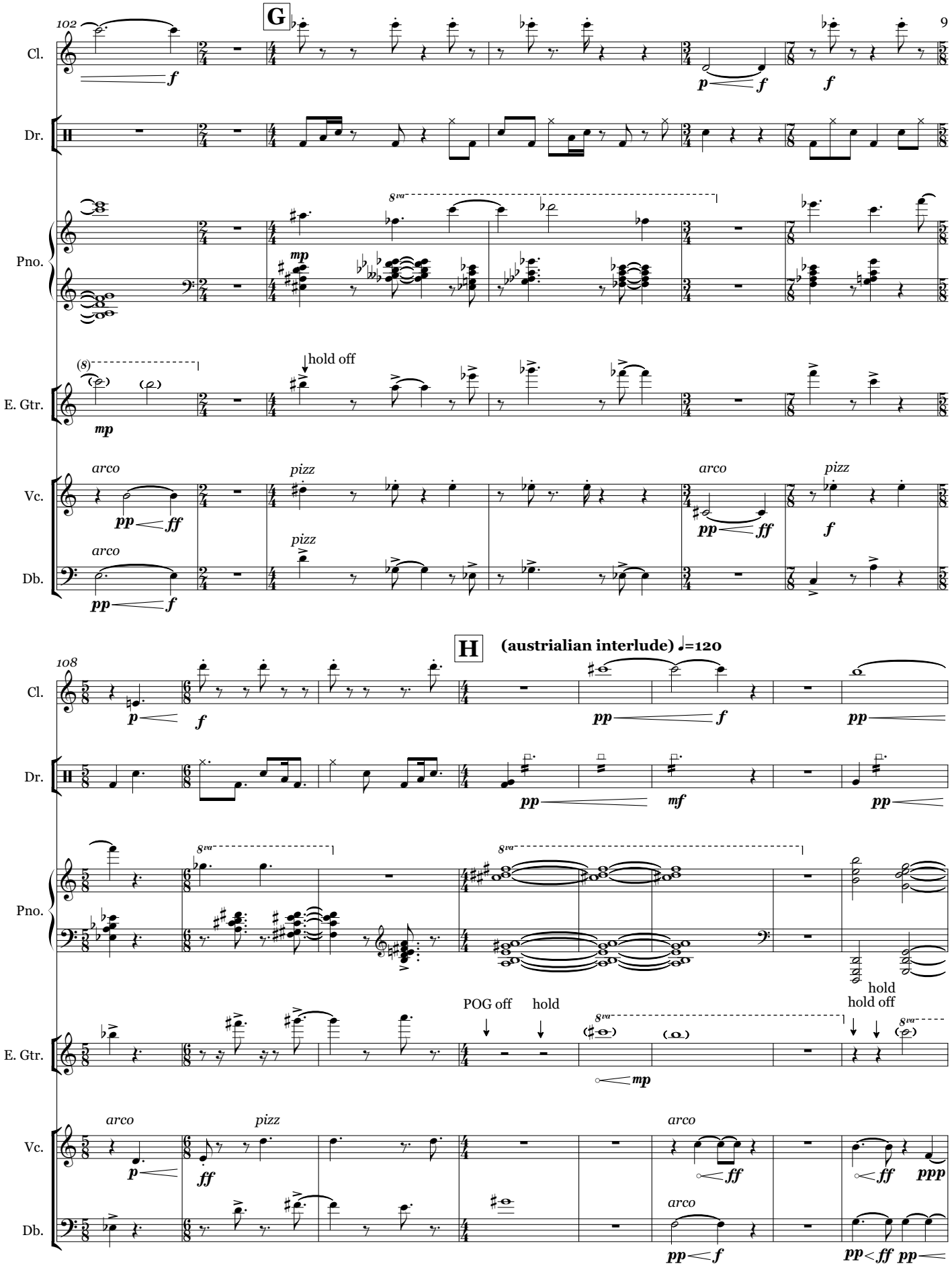
E. Gtr. dist. *ff* clean *mp*

Vc. *pp* *ff*

Db. *arco* pizz *ff*


78
E
7
Cl.
Dr.
Pno.
E. Gtr.
Vc.
Db.
mf
f
ppp < ff
ff
dist
clean
pp < ff
pizz
arco
84
8va
(8)


90
F
Cl.
Dr.
Pno.
E. Gtr.
Vc.
Db.
pp
ff
mf
ppp
p
mp
8va
8vb
hold
hold off
arco
pizz
f
96
(8)


102
G
Cl.
Dr.
Pno.
E. Gtr.
Vc.
Db.
8va
mp
(8)
hold off
arco
pizz
pp
ff
f
108
H
(austrialian interlude) ♩=120
mf
POG off
hold
hold off
ppp

116

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

I **iii. stops and swells, ♩=126**

123

Cl.

Dr.

Pno.

hold off
p.m.

E. Gtr.

pizz

Vc.

Db.

J

131

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

pizz

K

simile swell *pp* to *ff* on all unaccented notes until U

138

ord. (non p.m.) +8vb

arco

simile swell on all notes

147

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

swell *come sopra*

156

L

soft, deep bass drum hits

swell *come sopra*

166

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

swell *come sopra*

swell *come sopra*

175

Cl.

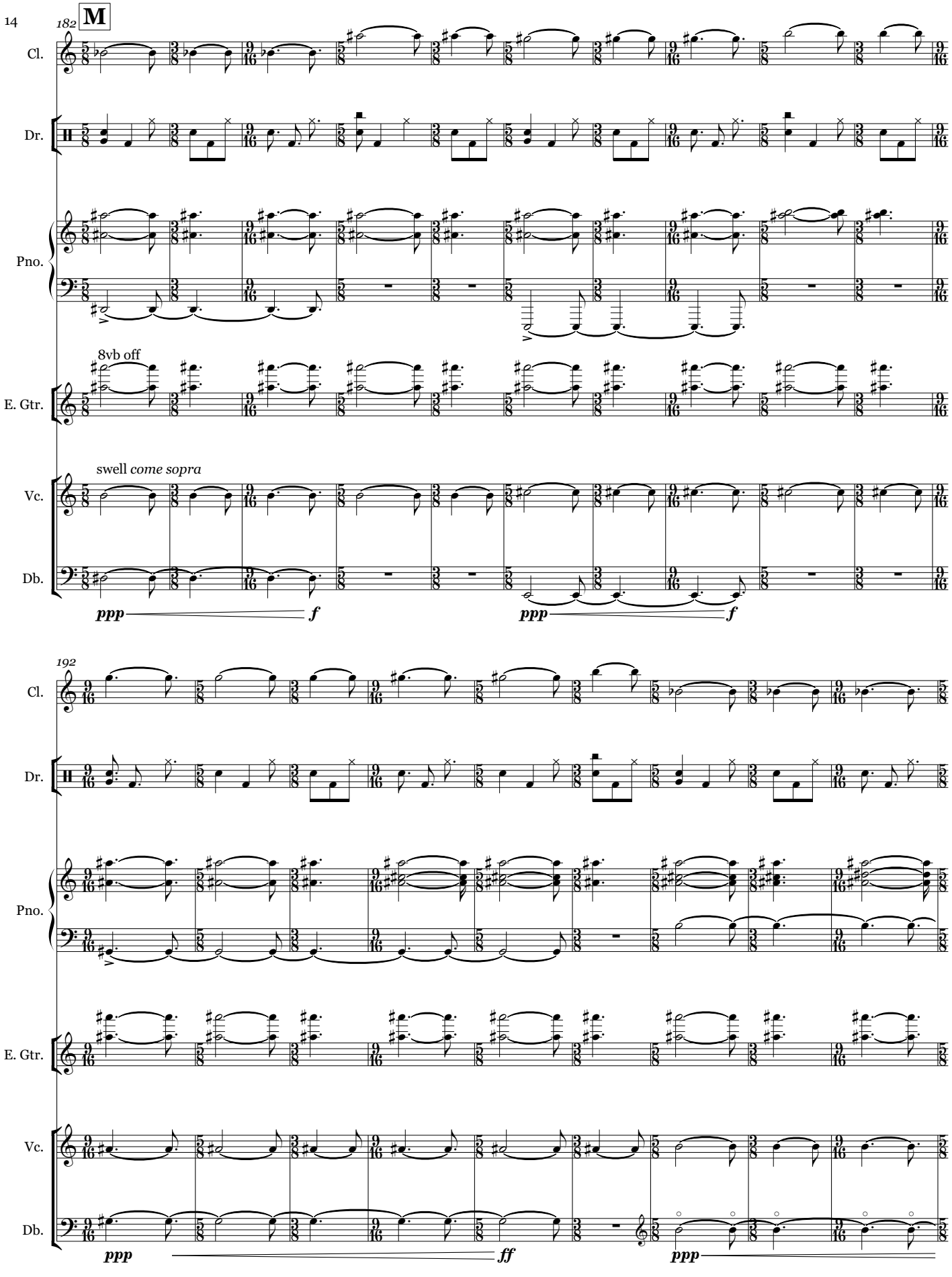
Dr.

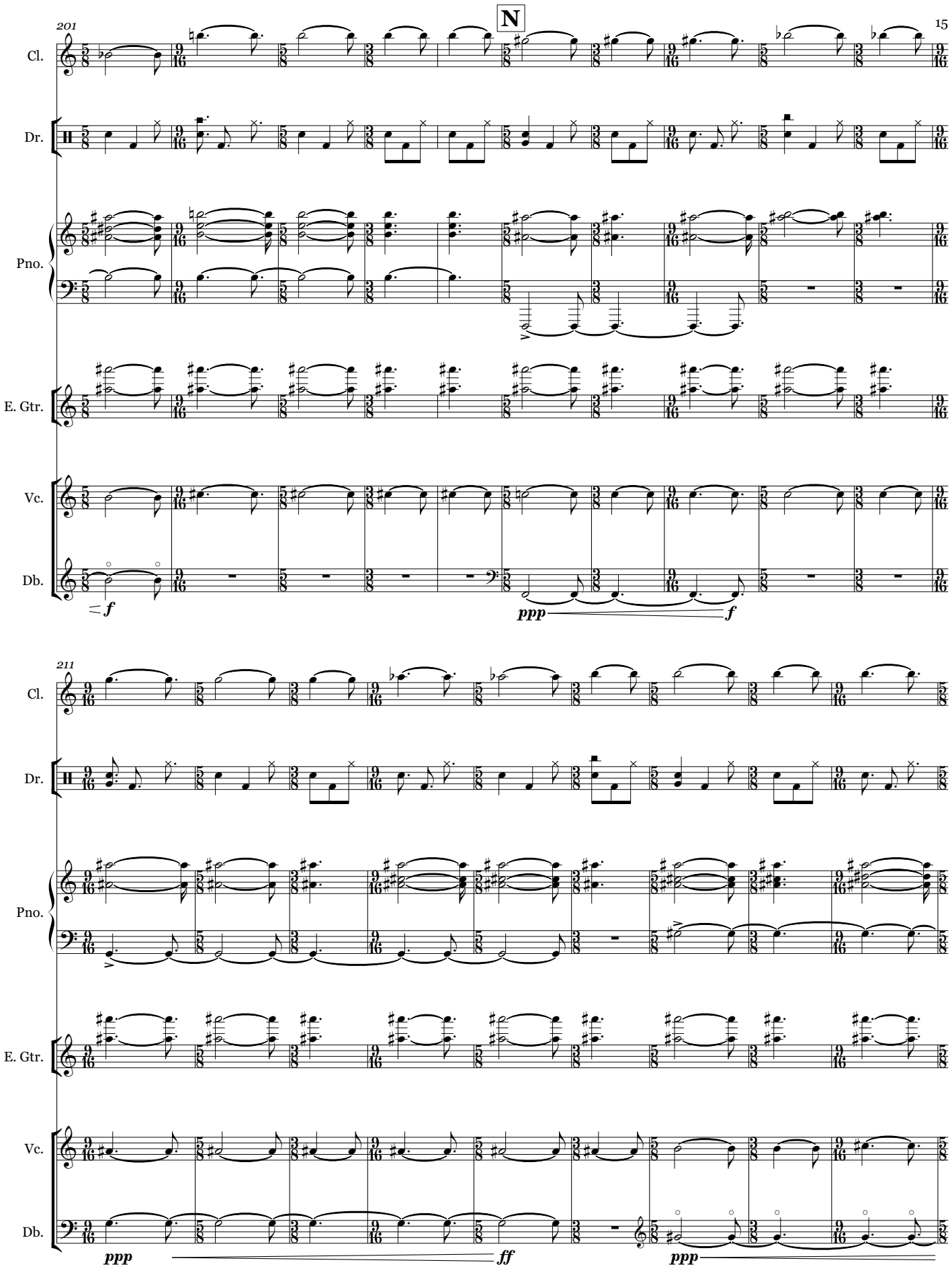
Pno.

E. Gtr.

Vc.

Db.


182
M
Cl.
Dr.
Pno.
8vb off
E. Gtr.
swell come sopra
Vc.
Db.
ppp
f
ppp
f
192
Cl.
Dr.
Pno.
E. Gtr.
Vc.
Db.
ppp
ff
ppp


N
201
Cl.
Dr.
Pno.
E. Gtr.
Vc.
Db.
f
ppp
f
211
Cl.
Dr.
Pno.
E. Gtr.
Vc.
Db.
ppp
ff
ppp

220

Cl.

Dr.

ppp

Pno.

E. Gtr.

Vc.

pp ff

Db.

f ppp ff ppp

228 **O** **iv. glorious accumulation**

Cl.

Dr.

ff mf

Pno.

ff mf mp

8vb

dist clean

E. Gtr.

f mp

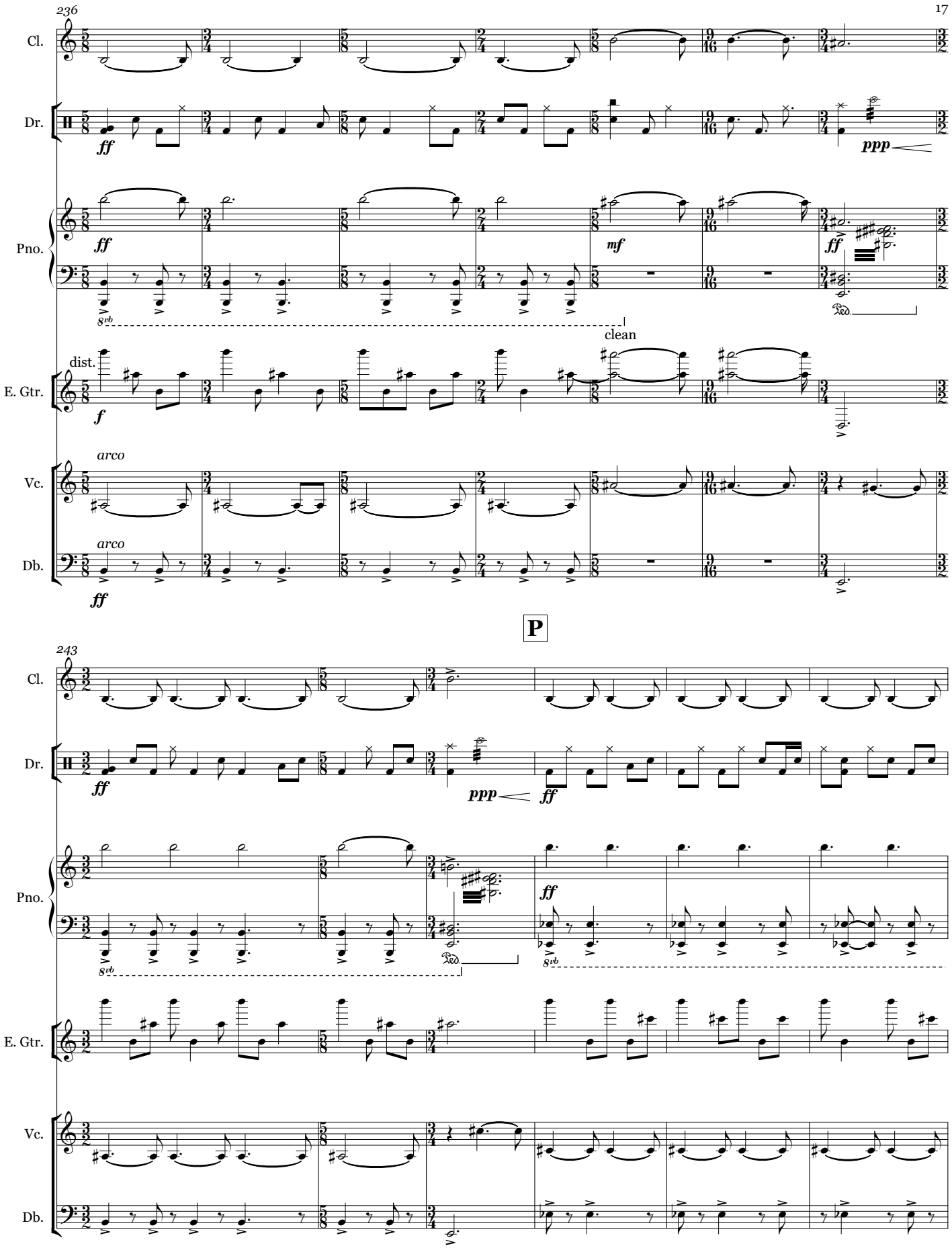
swells continue

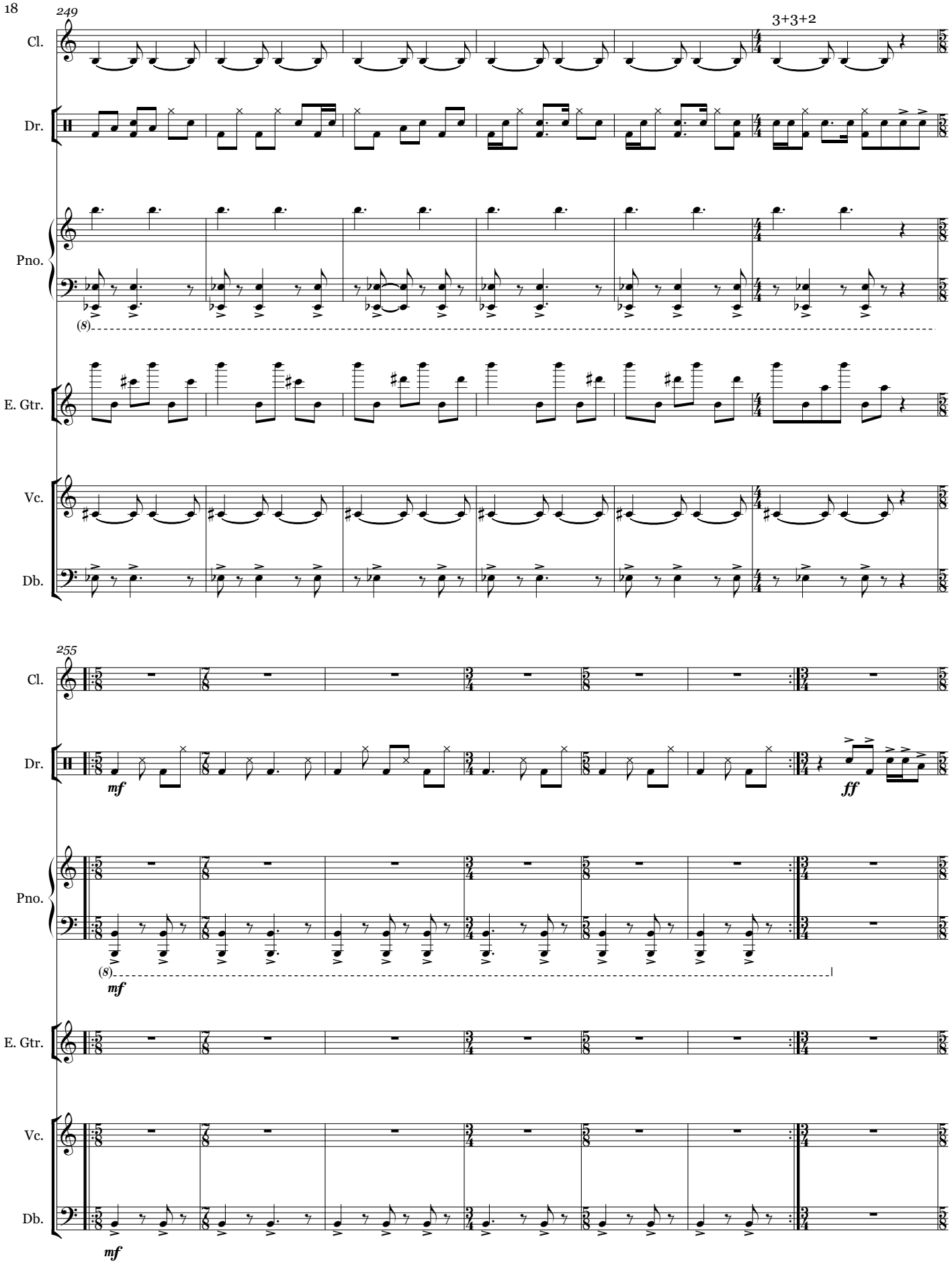
Vc.

Db.

pizz

ff mf


236
Cl.
Dr.
Pno.
E. Gtr.
Vc.
Db.
ff
ppp
mf
dist.
clean
arco
8vb
P
243


249
3+3+2
Cl.
Dr.
Pno.
(8)
E. Gtr.
Vc.
Db.
255
mf
ff
mf
mf
mf

Q

262

Cl.

Dr.

Pno.

8vb

ff

E. Gtr.

f

arco

Vc.

Db.

ff

269

Cl.

Dr.

Pno.

(8)

E. Gtr.

Vc.

Db.

275

R

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

280

S

Cl.

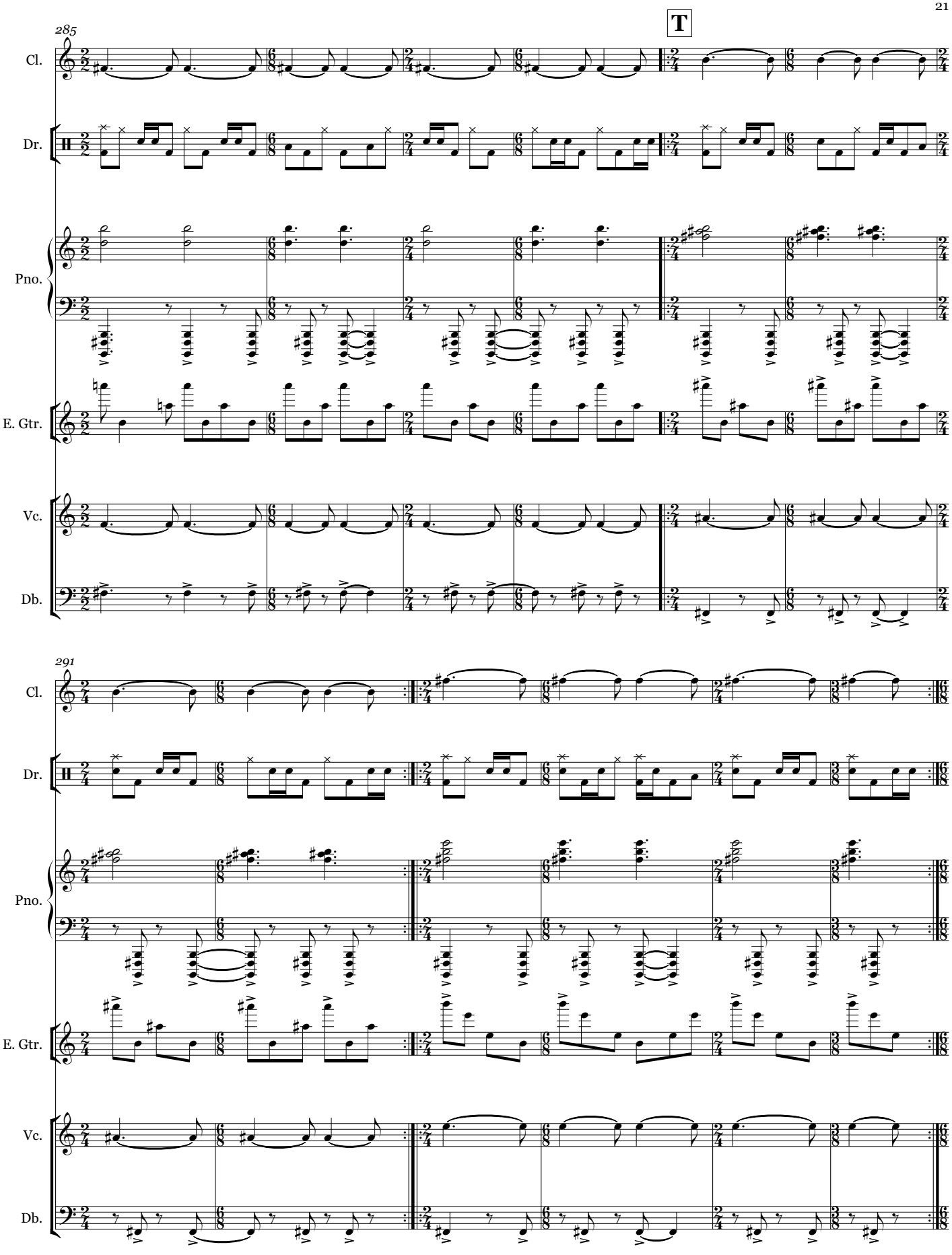
Dr.

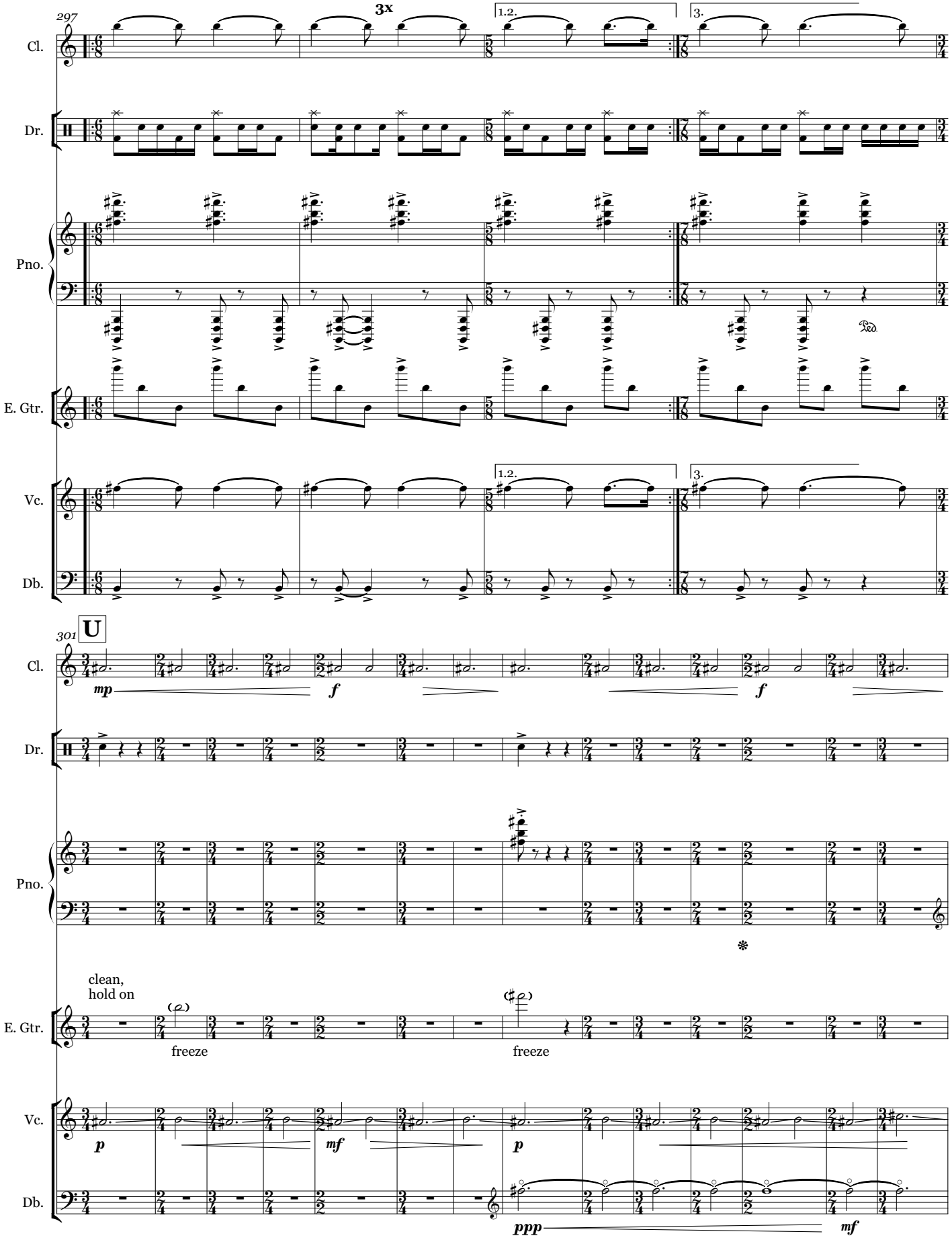
Pno.

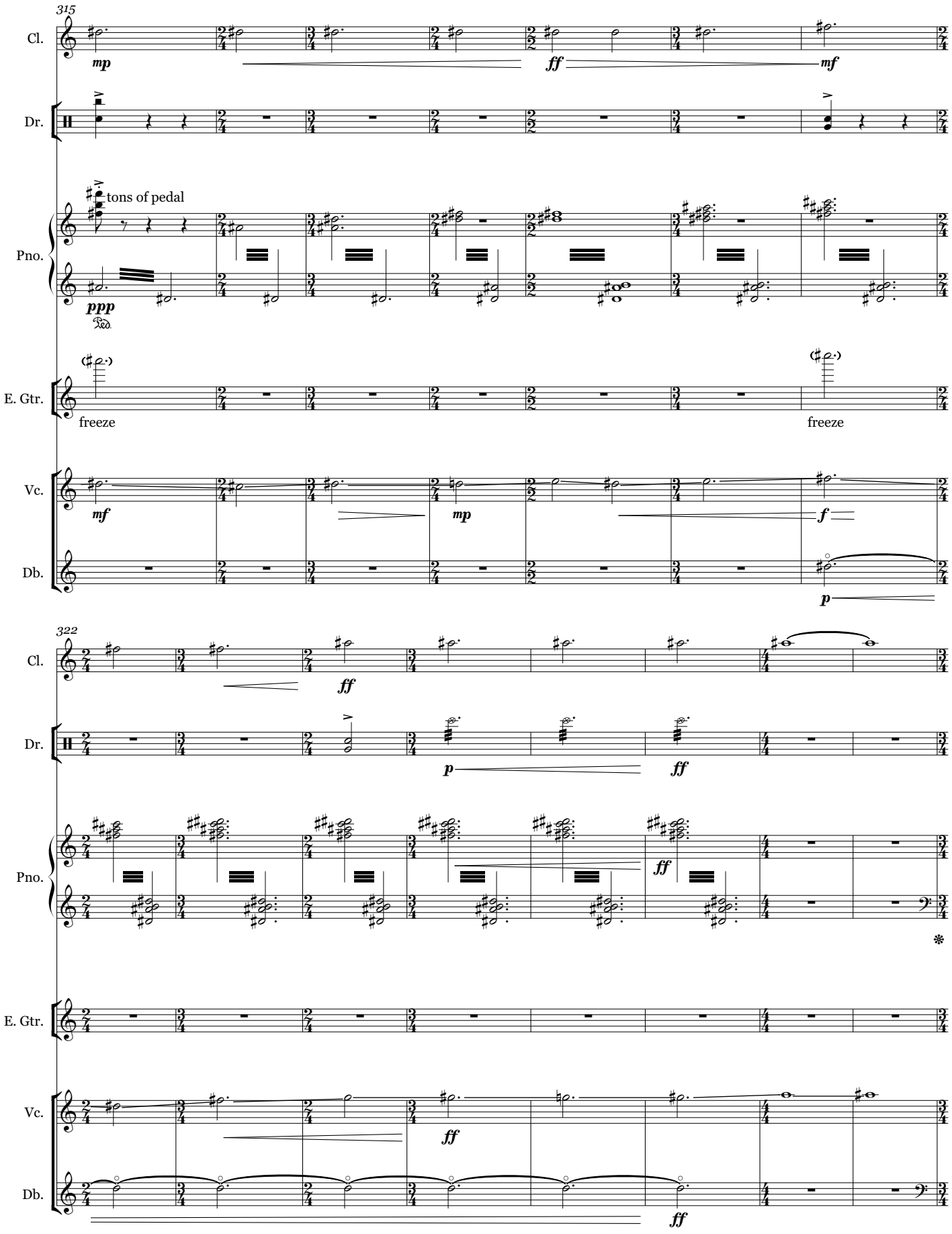
E. Gtr.

Vc.

Db.


T
285
Cl.
Dr.
Pno.
E. Gtr.
Vc.
Db.
291
Cl.
Dr.
Pno.
E. Gtr.
Vc.
Db.


297
3x
1.2.
3.
Cl.
Dr.
Pno.
E. Gtr.
Vc.
Db.
301
U
mp
f
f
clean,
hold on
freeze
freeze
p
mf
p
ppp
mf


315
Cl.
mp
ff
mf
Dr.
Pno.
tons of pedal
ppp
Ped.
E. Gtr.
freeze
freeze
Vc.
mf
mp
f
Db.
p
322
Cl.
ff
Dr.
p
ff
Pno.
ff
E. Gtr.
Vc.
ff
Db.
ff

changes stops and swells (for b)

V v. fakeout/sneaky outro

330

Cl.

Dr.

Pno. *ff* 8vb

E. Gtr. hold off p.m. *ff*

Vc. swells *come sopra* *pp* *ff*

Db. *ff*

336

Cl.

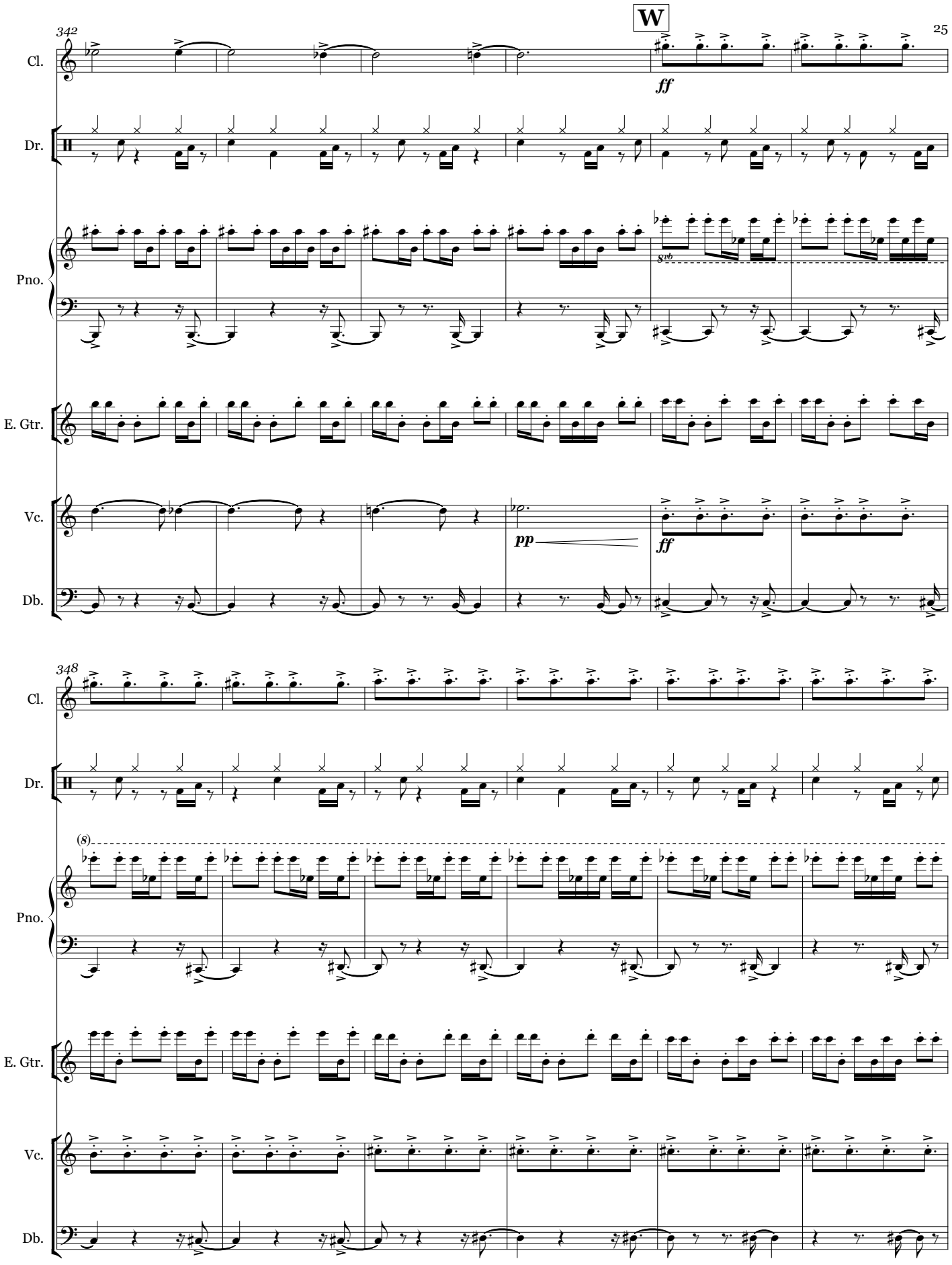
Dr.

Pno. (8)

E. Gtr.

Vc.

Db.


W
342
Cl.
Dr.
Pno.
E. Gtr.
Vc.
Db.
ff
8vb
pp
ff
348
(8)

354

X

Cl.

mp

Dr.

(8)

Pno.

mp

E. Gtr.

mp

pizz

Vc.

mp

Db.

359

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

365 **Y**

Cl.

Dr.

Pno.

E. Gtr.

VII

mf

Vc.

simile

f

Db.

371

Cl.

mp *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Dr.

Pno.

E. Gtr.

Vc.

Db.

377

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

383 Z

Cl.

Dr.

Pno.

XII

E. Gtr.

Vc.

Db.

AA

388

Cl.

Dr.

Pno.

simile

ff

f

f

E. Gtr.

Vc.

Db.

394

Cl.

Dr.

Pno.

f

f

E. Gtr.

Vc.

Db.