

changes stops and swells (for b) (2016)
for the Bang on a Can All-Stars
Brendon Randall-Myers

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for the Bang on a Can All-Stars

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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, subtly 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. hold 2. 3. 4. 5. 6. hold off

sounding:

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 (e) 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.

5 kick rack tom hi-hat gong

bass drum snare drum crash cymbal china cymbal

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i. australian intro, $\text{♩} = 120$

Clarinet in B \flat

Drum Set

Piano

Electric Guitar

Violoncello

Double Bass

square notehead - gong
g line - bass drum
mallet/sticks so gong/cymbal rolls can start super quiet

Drop D tuning
take elbow hold (w/ fingers/volume knob, still holding elbow)
dist+POG on
hold off + elbow

pp mp f ff

pp mf pp ff pp ff

pp ff

8th

tons of pedal, sharp cutoff on rests like turning off a switch. initial attacks on the bass chord/ accented melody notes, then move r.h. to other notes of trill.

() notes are faded from nothing w/ volume knob, so only sustain is added to the loop.

ff hammer + notes w/ l.h. then use elbow to sustain. start elbow between pickups and move towards neck pickup towards end of note for a quick swell

pp ff

pp ff

pp ff

changes stops and swells (for b)

2

10

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

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

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

18

A

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

changes stops and swells (for b)

26 3

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

pp *ff* *ff* *ff* *ff* *p* *ff* *p* *ff*

34 **B ii. sudden jazz, $\text{♩} = 126$**

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

mp

mp

clean+pick ord. POG stays on until H

to pick

p *ff*

pizz

mf

changes stops and swells (for b)

4

41

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

C

46

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

ff

ff pp ff pp ff mf

pedal come sopra on all trills

ff mp

dist.

ff mp

clean

arco

ff

pizz

mf

changes stops and swells (for b)

53 5

Cl. *ff* *mf*

Dr. *ff ppp* *mf*

Pno. *ff* *mp*

E. Gtr. *ff* *mp*

Vc. *p* *ff* *pizz*

Db. *ff* *mf*

60

Cl. *ff*

Dr. *ff pp* *ff ppp* *ff*

Pno. *ff*

E. Gtr. *dist.*

Vc. *arco* *pp* *ff* *pp* *ff*

Db. *arco* *ff*

changes stops and swells (for b)

6

D

66

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

72

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

changes stops and swells (for b)

78 E 7

Cl. *mf*

Dr. *f ppp < ff mf*

Pno. *ff mf* *sw*

E. Gtr. *dist ff clean mf*

Vc. *pp < ff pizz*

Db. *arco pizz*

84

Cl.

Dr.

Pno. *sw*

E. Gtr.

Vc.

Db.

changes stops and swells (for b)

8

80

Cl. **F**
pp ————— *ff* *mf*

Dr.
pp ————— *mf* *ppp* ————— *mf*

Pno.
p *mp*
8^{va} *8^{vb}*
hold *8^{va}* (e) (e) (b e) hold off

E. Gtr.
mp

Vc. *arco* *pizz*
pp < ff

Db. *arco* *pizz*
pp ————— *f*

86

Cl. *p* ————— *f* *p* ————— *f* *pp* —

Dr.

Pno. (8) *p*

E. Gtr. hold *8^{va}* (e)

Vc. *arco* *pizz* *arco* *pizz*
pp ————— *ff* *f* *p* ————— *f*

Db.

changes stops and swells (for b)

102 **G** 9

Cl. *f* *p* *f* *f*

Dr.

Pno. *mp* *swr*

E. Gtr. *mp* *hold off*

Vc. *arco* *pp* *ff* *pizz* *arco* *pp* *ff* *pizz* *f*

Db. *arco* *pp* *f* *pizz*

108 **H** (australian interlude) ♩=120

Cl. *p* *f* *pp* *f* *pp*

Dr. *pp* *mf* *pp*

Pno. *swr* *swr*

E. Gtr. *POG off* *hold* *swr* *hold off* *swr* *mp*

Vc. *arco* *p* *ff* *pizz* *arco* *ff* *ppp*

Db. *arco* *pp* *f* *pp* *ff* *pp*

changes stops and swells (for b)

10

116

Cl. *f* *pp* *f* *pp* *f* *pp*

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

Pno.

E. Gtr. (8) (9) (2) (3) (4)

Vc. *ff* *ff* *ff* *ff* *ff* *ppp* *mf*

Db. *f* *pp* *f* *pp* *ff* *pp* *f* *pp* *f* *ppp*

I iii. stops and swells, ♩=126

123

Cl. *pp* *mf* *ff* *pp* *ff* *p* *ff*

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

Pno. *mp* *swr*

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

Vc. *ppp* *pizz* *mf*

Db. *pp* *ff* *pp* *ff*

J

131

Cl. *p* \swarrow *f* *ppp* \swarrow *ff* *ppp* \swarrow *ff*

Dr.

Pno.

E. Gtr.

Vc. *pizz*

Db. *p* \swarrow *f* *pp* \swarrow *ff* *ppp* \swarrow *ff*

138

Cl. *p* \swarrow *ff* *p* \swarrow *ff* *ff*

Dr. *mf*

Pno. *mf*

E. Gtr. *mf* ord. (non p.m.) +8vb

Vc. *arco* *ff* *simile swell on all notes*

Db. *p* \swarrow *ff* *p* \swarrow *ff*

changes stops and swells (for b)

12

147

Cl. *pp* ————— *ff*

Dr. *ppp* ————— *mf*

Pno.

E. Gtr.

Vc. *pp* ————— *ff* swell come sopra

Db. *pp* ————— *ff*

156

Cl. *pp* ————— *ff* **L**

Dr. *ppp* ————— *f* soft, deep bass drum hits

Pno. *f*

E. Gtr. *f*

Vc. *pp* ————— *ff* swell come sopra

Db. *ppp* ————— *ff* *mp* ————— *f*

changes stops and swells (for b)

166

Cl. *pp* *ff* *pp* *ff* 13

Dr. *ppp* *f* *pp* *f*

Pno.

E. Gtr.

Vc. *pp* *ff* *pp* *ff* swell come sopra

Db. *ppp* *ff* *pp*

175

Cl. *pp* *ff* *pp* *ff*

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

Pno.

E. Gtr.

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

Db. *ff* *ppp* *ff* *ppp* *ff*

changes stops and swells (for b)

14

182 **M**

Cl.

Dr.

Pno.

E. Gtr.

Vc. *swell come sopra*

Db.

ppp *f* *ppp* *f*

192

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

ppp *ff* *ppp*

changes stops and swells (for b)

201

Cl. N 15

Dr.

Pno.

E. Gtr.

Vc.

Db.

f *ppp* *f*

211

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

ppp *ff* *ppp*

changes stops and swells (for b)

16

220

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

ppp

pp — *ff*

f — *ppp* — *ff* — *ppp*

228

O iv. glorious accumulation

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

ff

mf

ff — *mf* — *mp*

f — *mp*

swells continue

dist — *clean*

pizz

ff — *mf*

236

Cl.

Dr. *ff* *ppp*

Pno. *ff* *mf* *ff*

E. Gtr. *f* *clean*

Vc. *arco*

Db. *arco* *ff*

P

243

Cl.

Dr. *ff* *ppp* *ff*

Pno. *ff*

E. Gtr.

Vc. *arco*

Db. *arco*

changes stops and swells (for b)

18

249

Cl. 3+3+2

Dr.

Pno.

E. Gtr.

Vc.

Db.

255

Cl.

Dr. *mf* *ff*

Pno. *mf*

E. Gtr.

Vc.

Db. *mf*

changes stops and swells (for b)

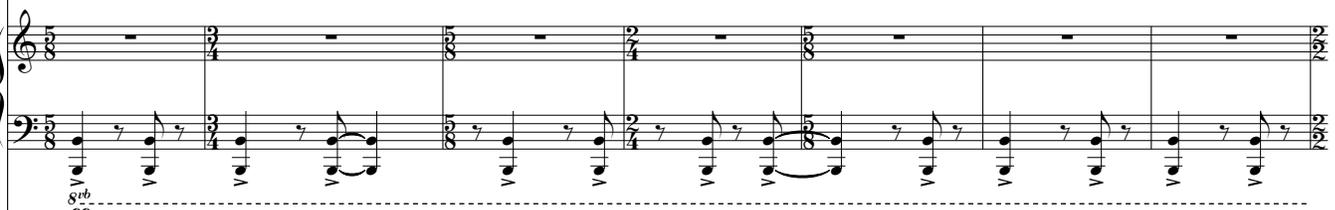
Q

262

19

Cl. 

Dr. 

Pno. 

E. Gtr. 

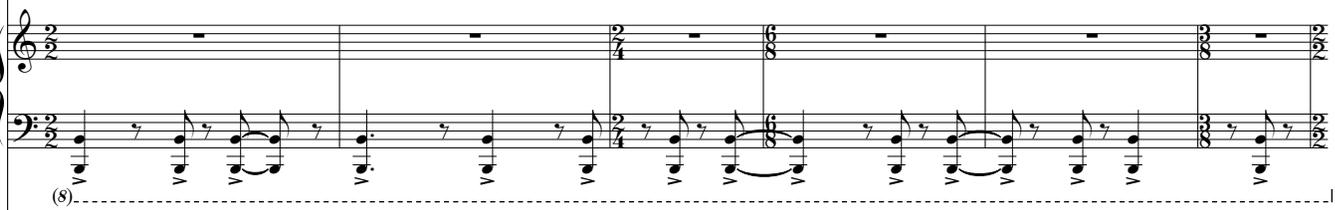
Vc. *arco* 

Db. *ff* 

269

Cl. 

Dr. 

Pno. 

E. Gtr. 

Vc. 

Db. 

changes stops and swells (for b)

20

R

275

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

Detailed description: This block contains the musical score for measures 275 to 280. It features six staves: Clarinet (Cl.), Drums (Dr.), Piano (Pno.), Electric Guitar (E. Gtr.), Violin (Vc.), and Double Bass (Db.). The music is in 2/2 time and consists of six measures. A box labeled 'R' is positioned above measure 275. The score includes various musical notations such as notes, rests, and dynamic markings.

280

S

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

Detailed description: This block contains the musical score for measures 280 to 285. It features six staves: Clarinet (Cl.), Drums (Dr.), Piano (Pno.), Electric Guitar (E. Gtr.), Violin (Vc.), and Double Bass (Db.). The music is in 6/8 time and consists of six measures. A box labeled 'S' is positioned above measure 280. The score includes various musical notations such as notes, rests, and dynamic markings.

T

285

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

Detailed description: This block contains the musical score for measures 285 through 290. It features six staves: Clarinet (Cl.), Drums (Dr.), Piano (Pno.), Electric Guitar (E. Gtr.), Violin (Vc.), and Double Bass (Db.). The music is in 2/4 time and consists of six measures. The key signature has one sharp (F#). The piano part includes complex chordal textures with many accidentals. The electric guitar part features a melodic line with various articulations. The violin and double bass parts provide harmonic support with sustained notes and rhythmic patterns.

291

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

Detailed description: This block contains the musical score for measures 291 through 296. It features the same six staves as the previous block. The music is in 2/4 time and consists of six measures. The key signature has one sharp (F#). The piano part continues with complex chordal textures. The electric guitar part has a melodic line with various articulations. The violin and double bass parts provide harmonic support with sustained notes and rhythmic patterns.

Musical score for measures 297-300. The score is for a full band including Clarinet (Cl.), Drums (Dr.), Piano (Pno.), Electric Guitar (E. Gtr.), Violin (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 3/4. The piece features a 3x triplet in the Clarinet and Violin parts, and first/second/third endings in the Clarinet and Violin parts. The Piano part has a complex texture with many notes and rests. The Electric Guitar part has a melodic line with some bends. The Drums and Double Bass parts provide a steady rhythmic accompaniment.

Musical score for measures 301-304. The score is for a full band including Clarinet (Cl.), Drums (Dr.), Piano (Pno.), Electric Guitar (E. Gtr.), Violin (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 3/4. The piece features a 'U' section in the Clarinet part, marked with dynamics *mp* and *f*. The Drums part has a complex rhythm with many rests. The Piano part has a complex texture with many notes and rests. The Electric Guitar part has a melodic line with some bends and is marked with 'clean, hold on' and 'freeze'. The Violin and Double Bass parts provide a steady rhythmic accompaniment. The Double Bass part is marked with *ppp* and *mf*.

315

Cl. *mp* *ff* *mf*

Dr.

Pno. *ppp* tons of pedal

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

24

330

Cl.

Dr.

Pno.

ff

8^{rb}

hold off
p.m.

E. Gtr.

ff

swells come sopra

Vc.

pp — *ff*

Db.

ff

336

Cl.

Dr.

Pno.

(8)

E. Gtr.

Vc.

Db.

changes stops and swells (for b)

W

25

342

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

ff

pp *ff*

348

Cl.

Dr.

Pno.

E. Gtr.

Vc.

Db.

(8)

changes stops and swells (for b)

26

354 **X**

Cl. *mp*

Dr.

Pno. *mp* (8).1

E. Gtr. *mp*

Vc. *pizz mp*

Db.

Detailed description: This system covers measures 354 to 358. The Clarinet (Cl.) part features a melodic line with accents and a dynamic marking of *mp*. The Drums (Dr.) part consists of a steady rhythmic pattern of eighth notes. The Piano (Pno.) part has a complex texture with triplets and a first ending bracket labeled (8).1. The Electric Guitar (E. Gtr.) part plays a melodic line with triplets and a dynamic marking of *mp*. The Violin (Vc.) part is marked *pizz* and *mp*, playing a rhythmic accompaniment. The Double Bass (Db.) part is silent.

359

Cl.

Dr.

Pno.

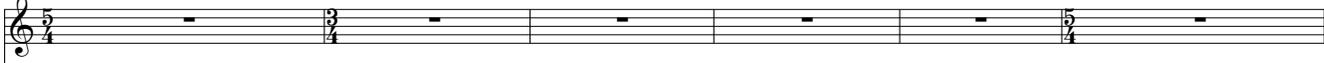
E. Gtr.

Vc.

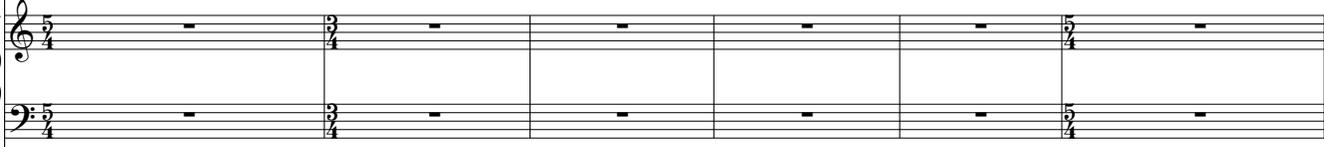
Db.

Detailed description: This system covers measures 359 to 363. The Clarinet (Cl.) part continues its melodic line with accents and a dynamic marking of *mp*. The Drums (Dr.) part maintains its rhythmic pattern. The Piano (Pno.) part features triplets and a dynamic marking of *mp*. The Electric Guitar (E. Gtr.) part plays a melodic line with triplets and a dynamic marking of *mp*. The Violin (Vc.) part is marked *pizz* and *mp*, playing a rhythmic accompaniment. The Double Bass (Db.) part is silent.

365 **Y**

Cl. 

Dr. 

Pno. 

E. Gtr. 

Vc. 

Db. 

371

Cl. 

Dr. 

Pno. 

E. Gtr. 

Vc. 

Db. 

Detailed description: This page of a musical score contains two systems of music. The first system starts at measure 365, marked with a 'Y' in a box. It features a Clarinet (Cl.) part with rests, a Drum (Dr.) part with rhythmic notation, a Piano (Pno.) part with rests, an Electric Guitar (E. Gtr.) part with notes and a mezzo-forte (mf) dynamic, a Violin (Vc.) part with notes and a forte (f) dynamic, and a Double Bass (Db.) part with notes. The second system starts at measure 371. The Clarinet part includes dynamic markings of mezzo-piano (mp) and fortissimo (ff) with hairpins. The Electric Guitar part continues with notes. The Violin and Double Bass parts also continue with notes. The Drum and Piano parts continue with their respective rhythmic and harmonic patterns. The time signature changes from 5/4 to 3/4 and back to 5/4.

changes stops and swells (for b)

28

377

Cl. *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Dr.

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

E. Gtr.

Vc.

Db.

383 **Z**

Cl. *ff*

Dr.

Pno. *mp* *ff* *(mp)*

E. Gtr. XII *f*

Vc.

Db.

changes stops and swells (for b)

AA

388

Cl.

Dr.

Pno. *simile*
ff *f* *f*

E. Gtr.

Vc.

Db.

394

Cl.

Dr.

Pno. *f* *f*

E. Gtr.

Vc.

Db.