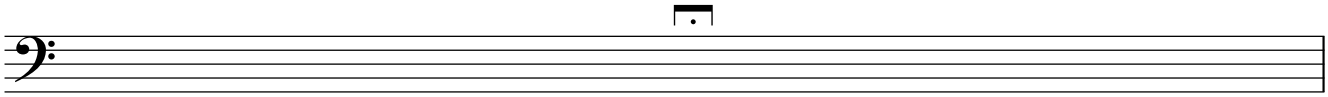
Colin Riley

Songs of Coiled Light

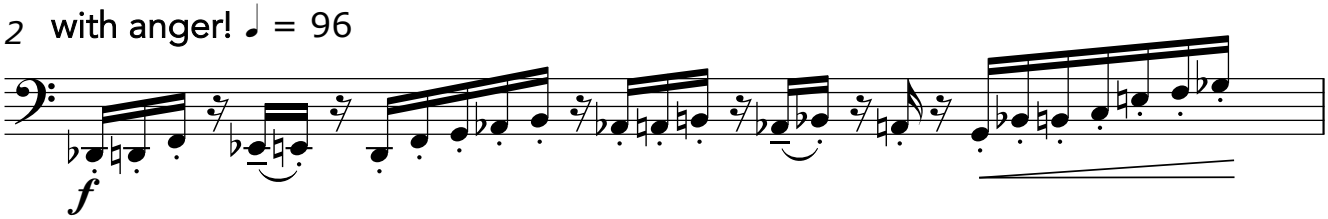
I: 'The wind became an anger I walked into trying to remember her voice'

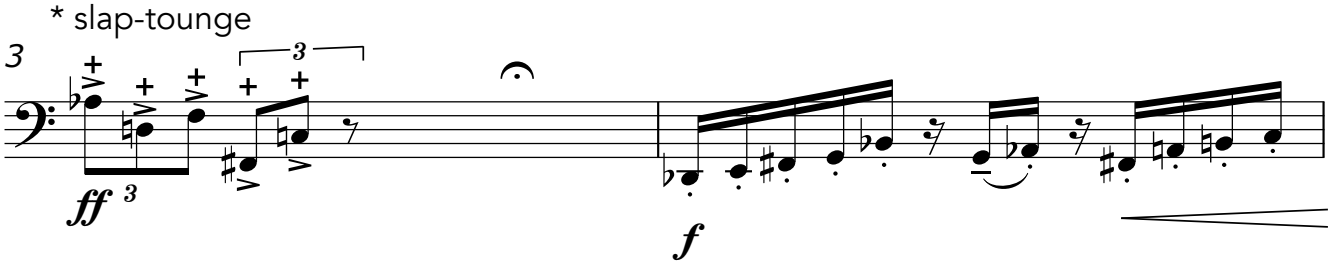
Capture fragments of the bass clarinet and process such that there is an ever-increasing backdrop (backdrop A) into which the player is contributing. The bass clarinet should have a small amount of processing (eg reverb) so that it remains clear.

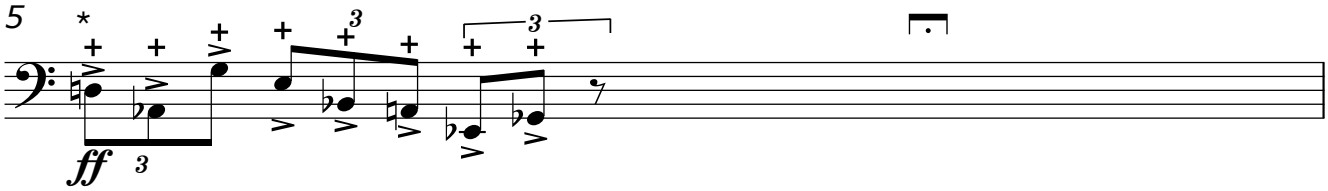
* Improvise around any grouping of 1, 2, 3 semiquavers
(with occassional 5, 6, 7). Begin on unpitchde sounds (eg key-clicks and taps)
and then progress into pitched material similar to that in bar 2.

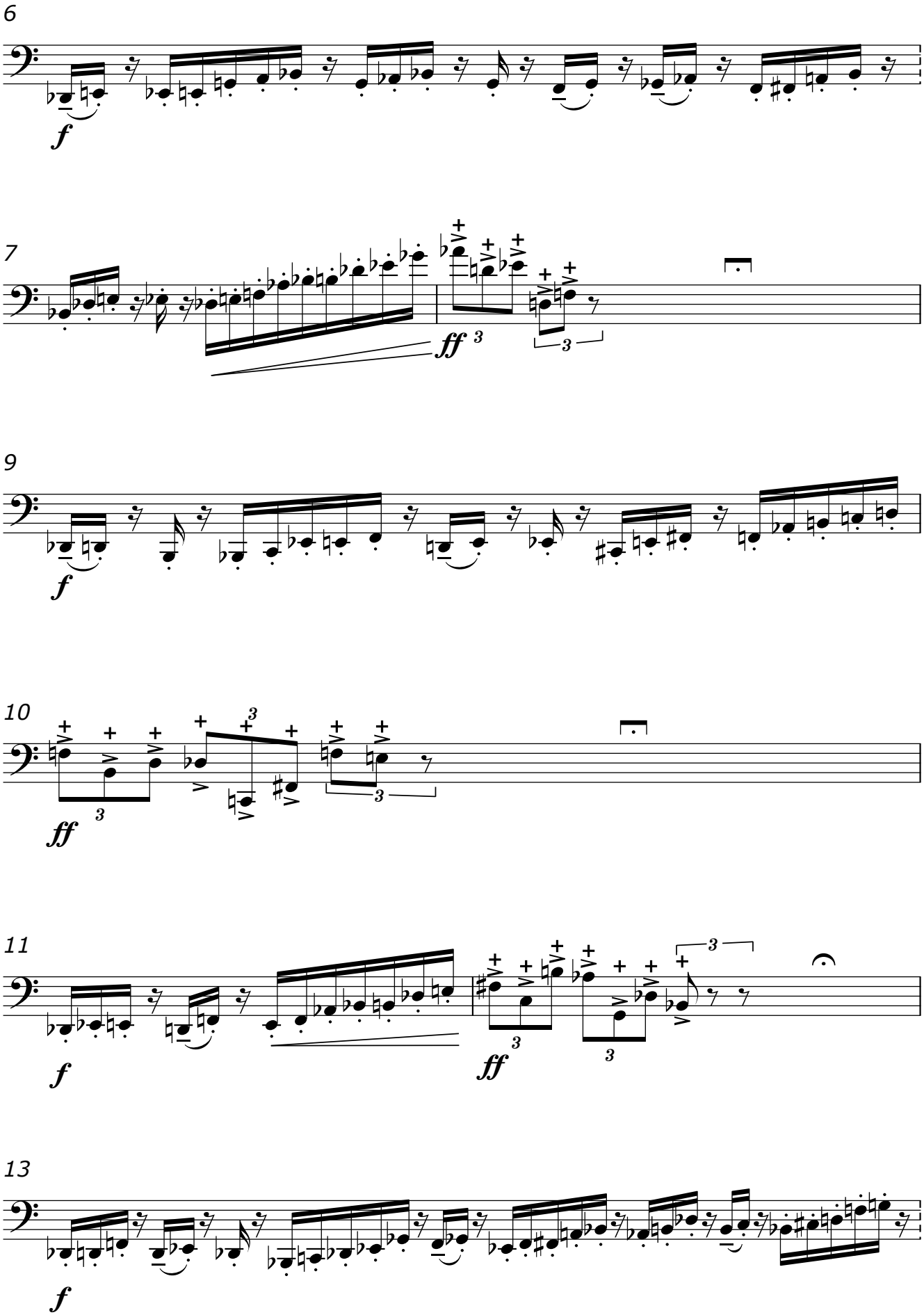


Backdrop A is now something seperate to the bass clarinet during the following section. During this section small fragments of the bass clarinet are captured to provide material (backdrop B) for a dialogue with the player. Both backdrop A and B develop in intensity towards bar x to form a climax of noise in which the player fights to be heard.





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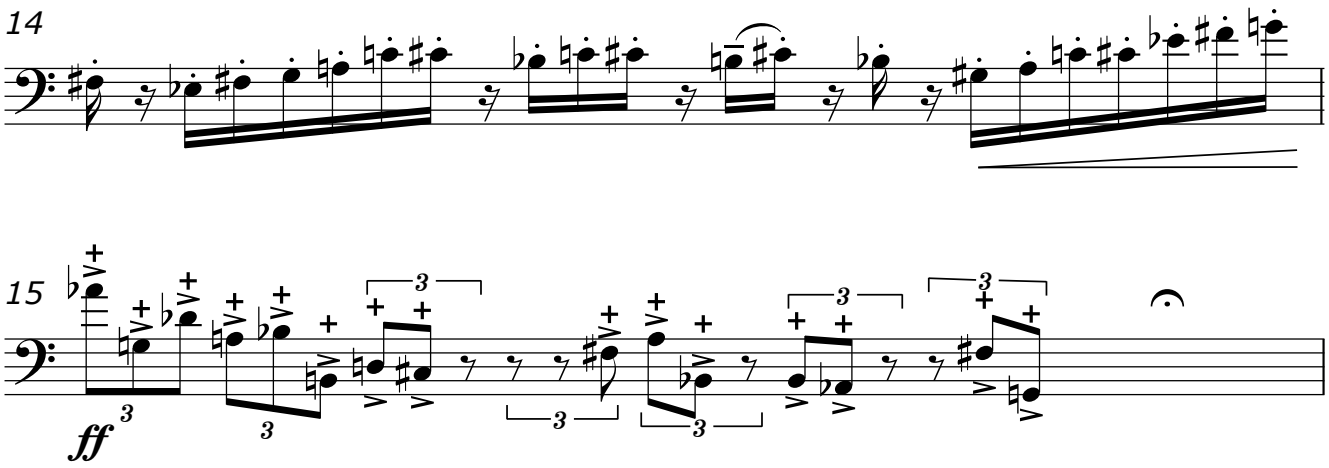
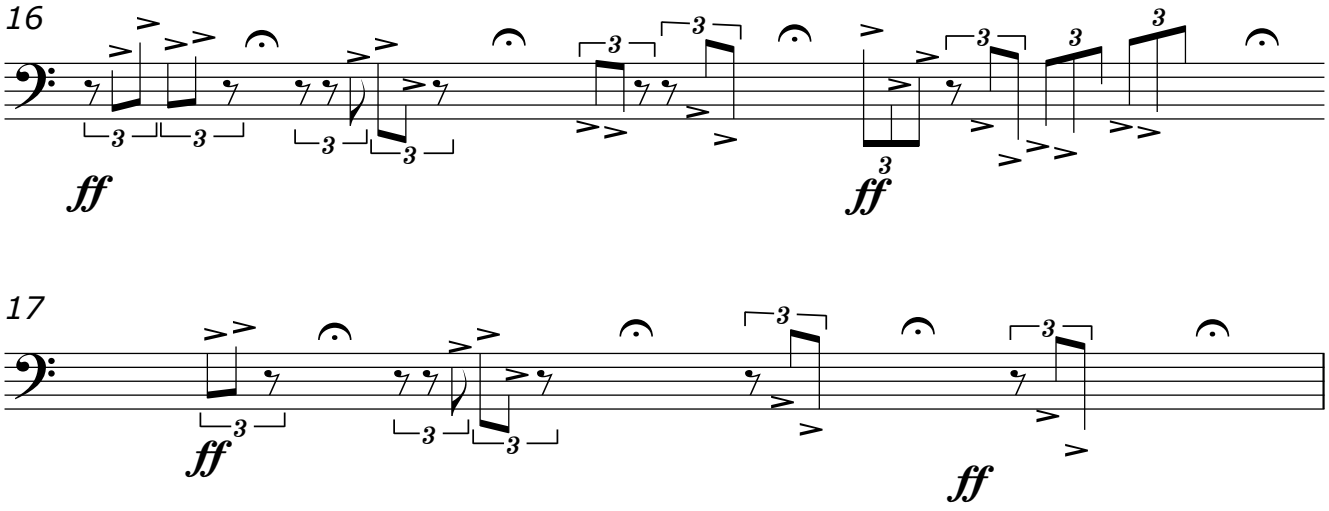
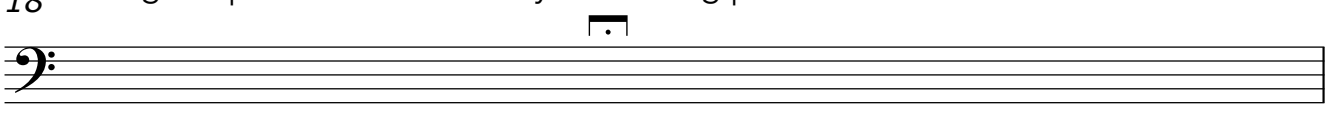


* Improvise around the following material on pitches of your chopice.
(Continue using slap tounge (and any other colouristice techniques ad lib.)



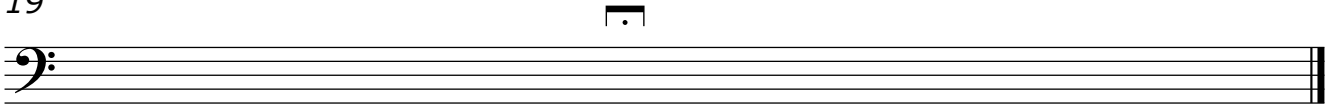
Background A: A loud wall of sound.
Background B: harsh and distorted fragments of captured bass clarinet.
(1 minute)

* Improvise freely (but in dialogue with the sounds around you)
using the previous material as your starting point.



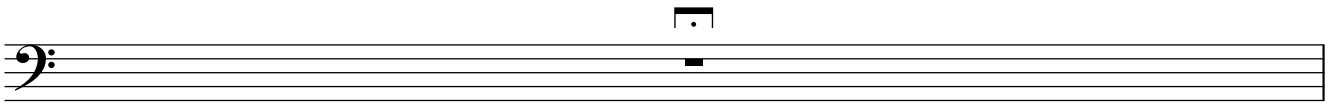
Both backgrounds dissolve and get quieter (1 minute)

* Continue your improvisation in whatever direction you feel it needs to go.



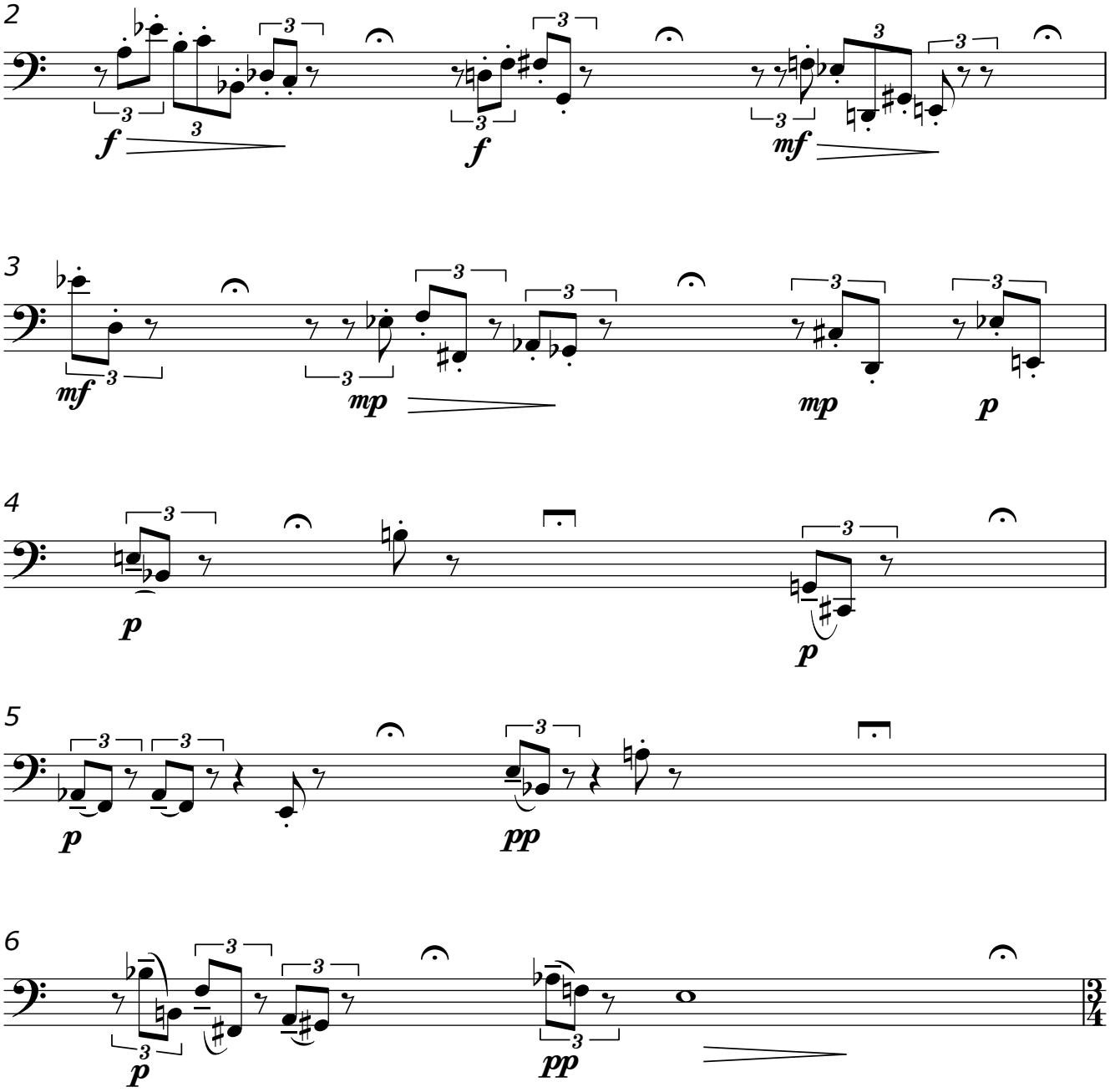
2: 'Intrigued by the possibilities of her own place she had told me her dreams'

Captured audio dissolves graudally from a wall of intense sound into something more fragile and intricate.



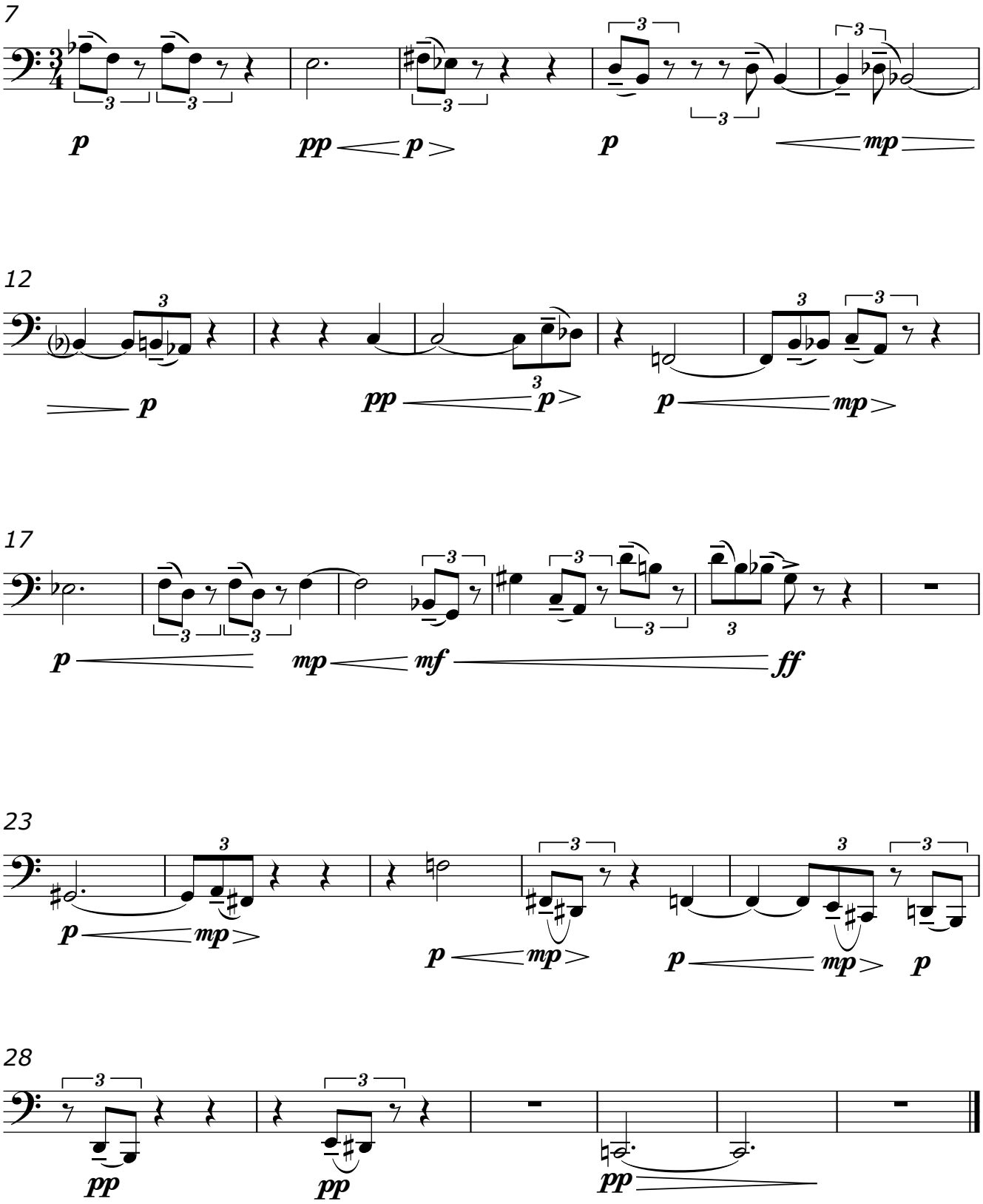
capriciously ♩ = 96

* begin when the sounds around you have subdued and provide a background



Captured audio is now quiet, but continues transforming
(between now and the end of the movement) into something in a new state

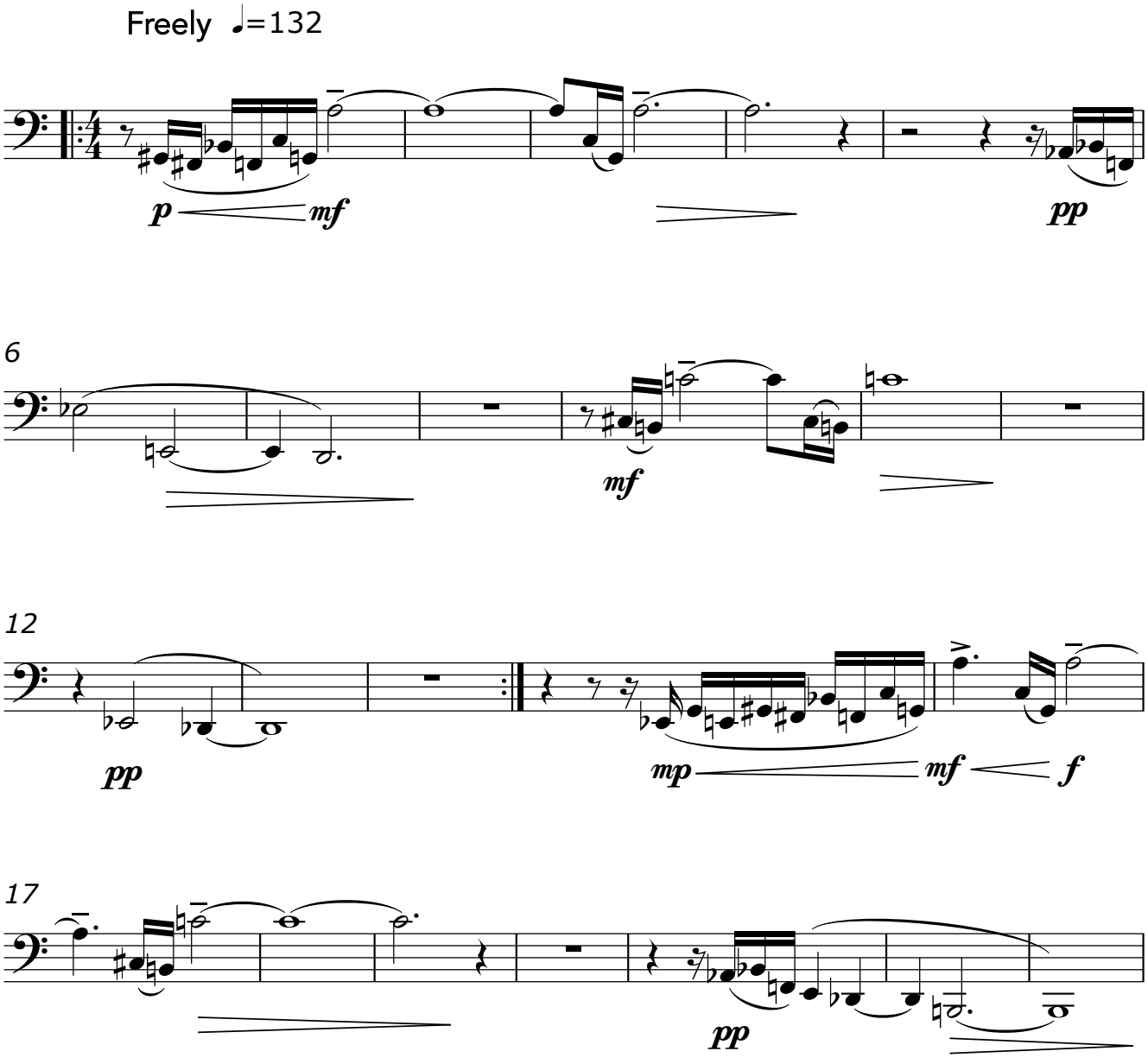
sighty slower and more subdued ♩ = 84

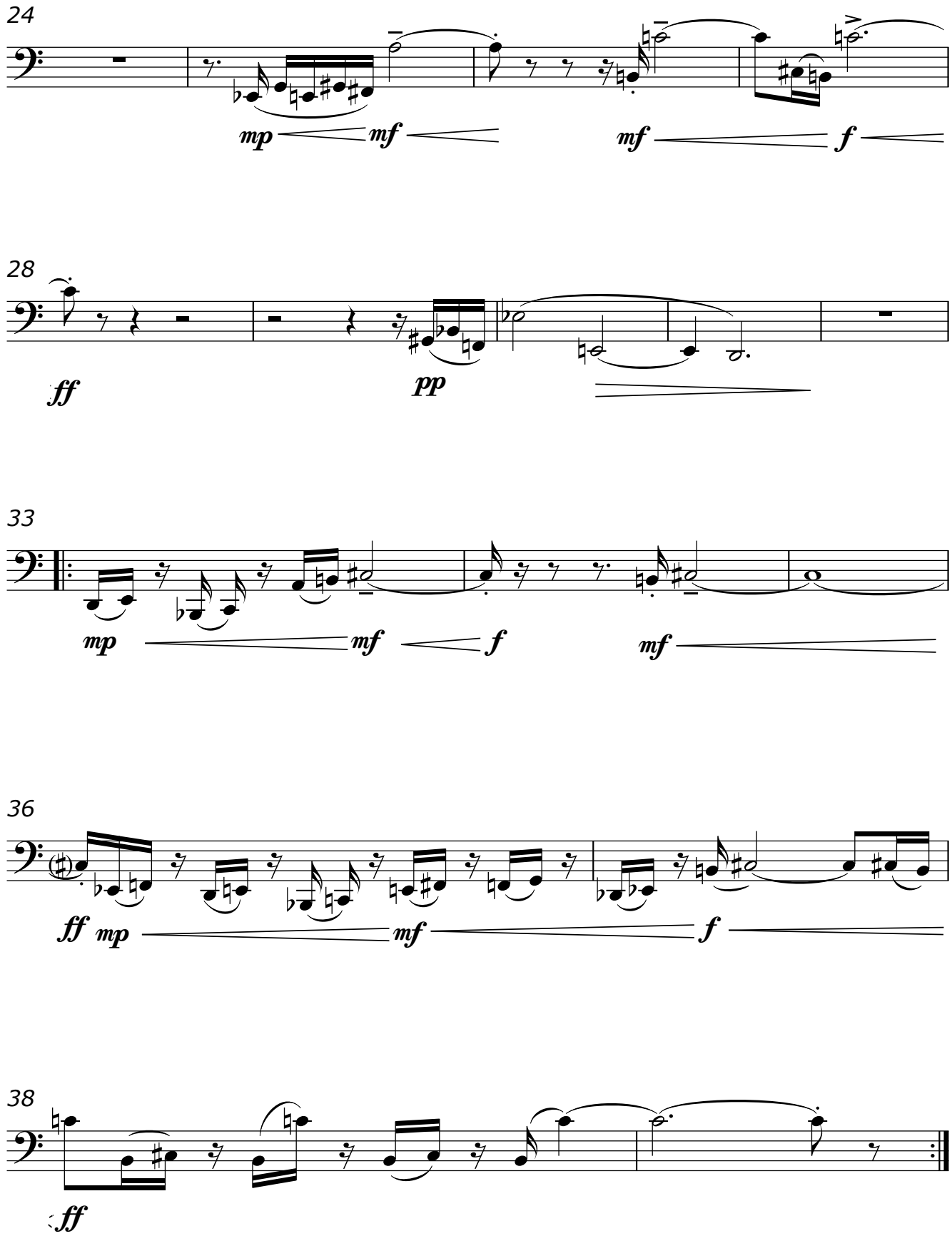


III: 'of the visible history of the air around us'

The three pitches A, C, C# are captured in the patch and mapped to three suspended tins and three different-coloured lights simultaneously.
The sound from the tins is a 'rattle', produced with metal objects vibrating and treated such that it provides a longer 'tail' of sound.
The sound of the bass clarinet should remain clear and not cluttered by effects until the final section (bars 50-58).

* Perform this movement moving around the given space.

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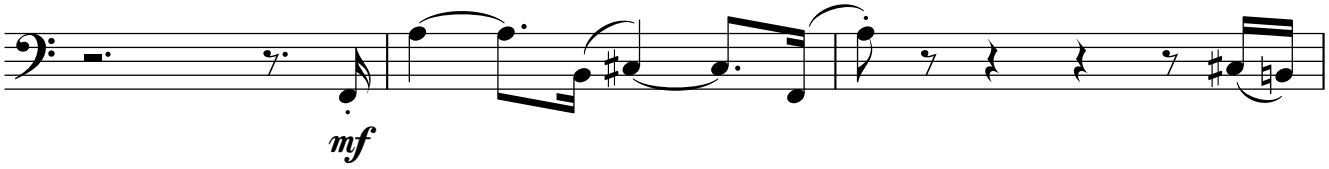
The three mapped notes are treated such that they now provide something with a suggestion of repating rhythms and re-pitching.

slightly slower and calmer

40



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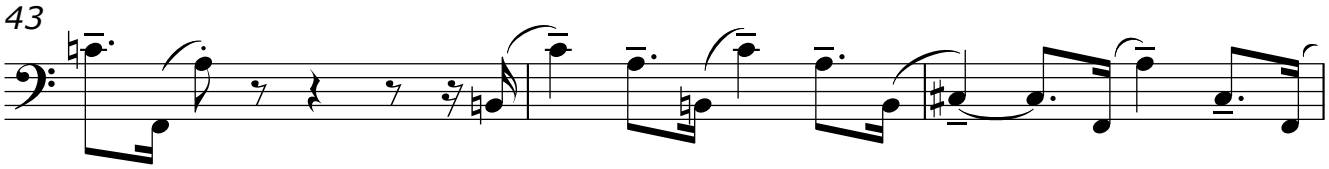

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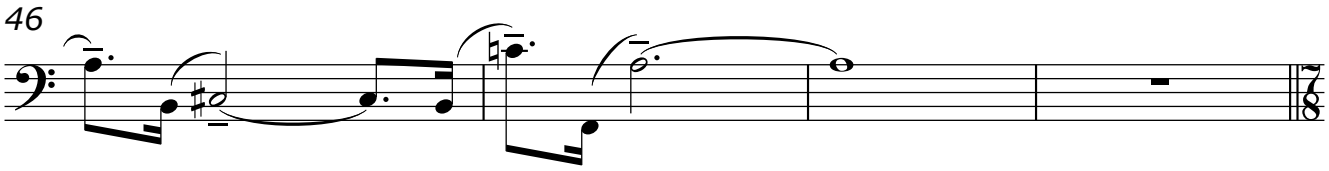
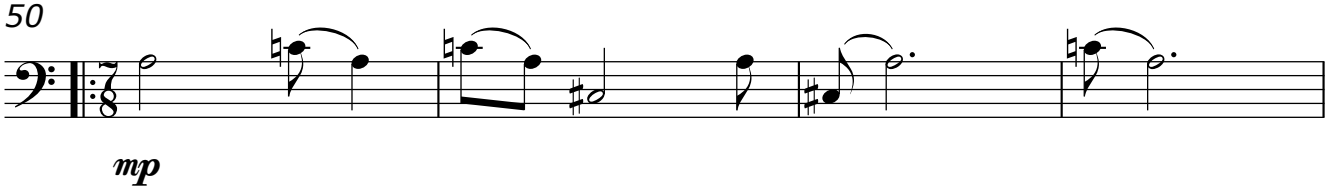


The three mapped notes are treated such that they now provide an ongoing ostinaato-type texture, still with re-pitching (octave lower) and treatments ad lib.

* repeat several times (ad lib) 'weaving' with electronic sounds around you.

50



54

The texture finds a way to settle ad lib.

58 * improvise to find a 'settled' ending.

Bass Clarinet in B♭

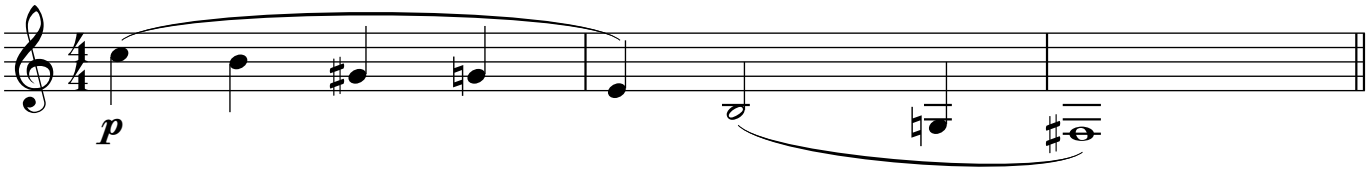
IV: 'of stairways covered with centuries of sleep'

The bass clarinet audio is fed to a set of cardboard boxes and/or cymbals placed on the floor. These distort the sound and place it around the audience.
There should be three treatment patches, one for each of the three pieces of material.
1) 'Descending Stairs': repeating (possibly with re-tuning) to create a ghostly, ever-shifting middle ground ostinato.
2) 'Throbbing Floor': slow re-tuned delays which provide a sub-bass, with a potential for 'beating'.
3) 'Sensuous Melody': audio is sent to a series of cardboard boxes creating a dusty, distorted teratment.

* Use any of the three sections of material to build up a sleepy soundscape. These can be repeated as many times as you like, and developed ad lib. Begin with the 'Sensuous Melody Material' on its own and then weave in the other materials ad lib.

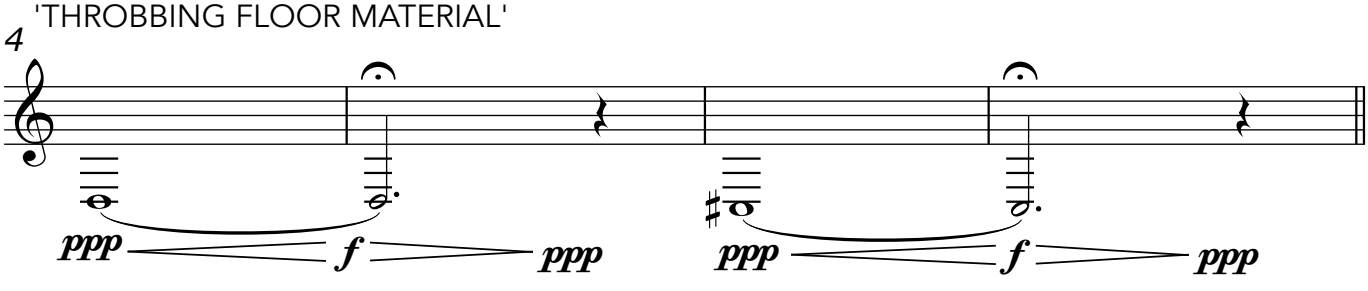
slow and mysterious ♩=65

'DESCENDING STAIRS MATERIAL'



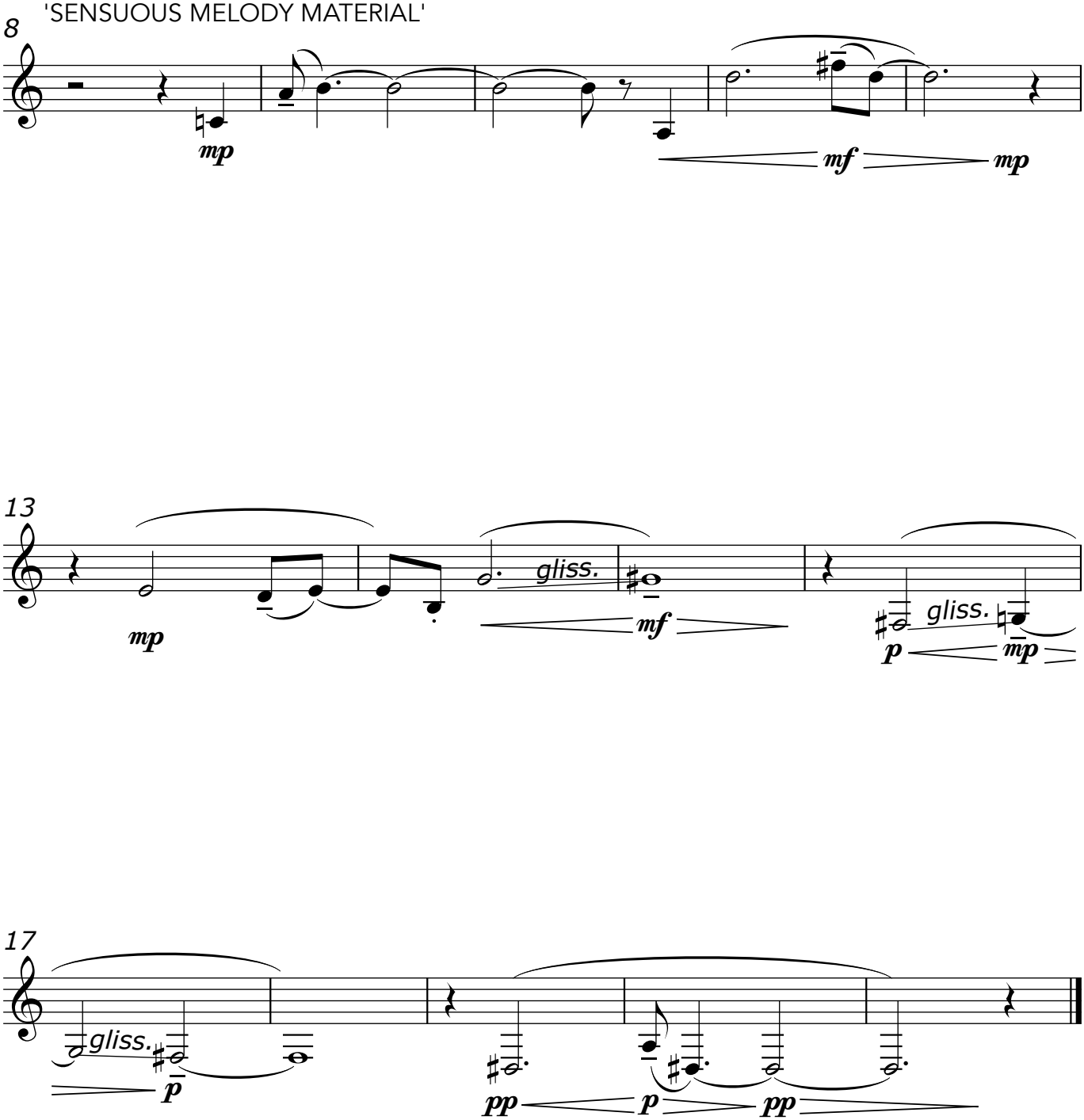
slow and mysterious ♩=65

'THROBBING FLOOR MATERIAL'



slow and mysterious ♩=65

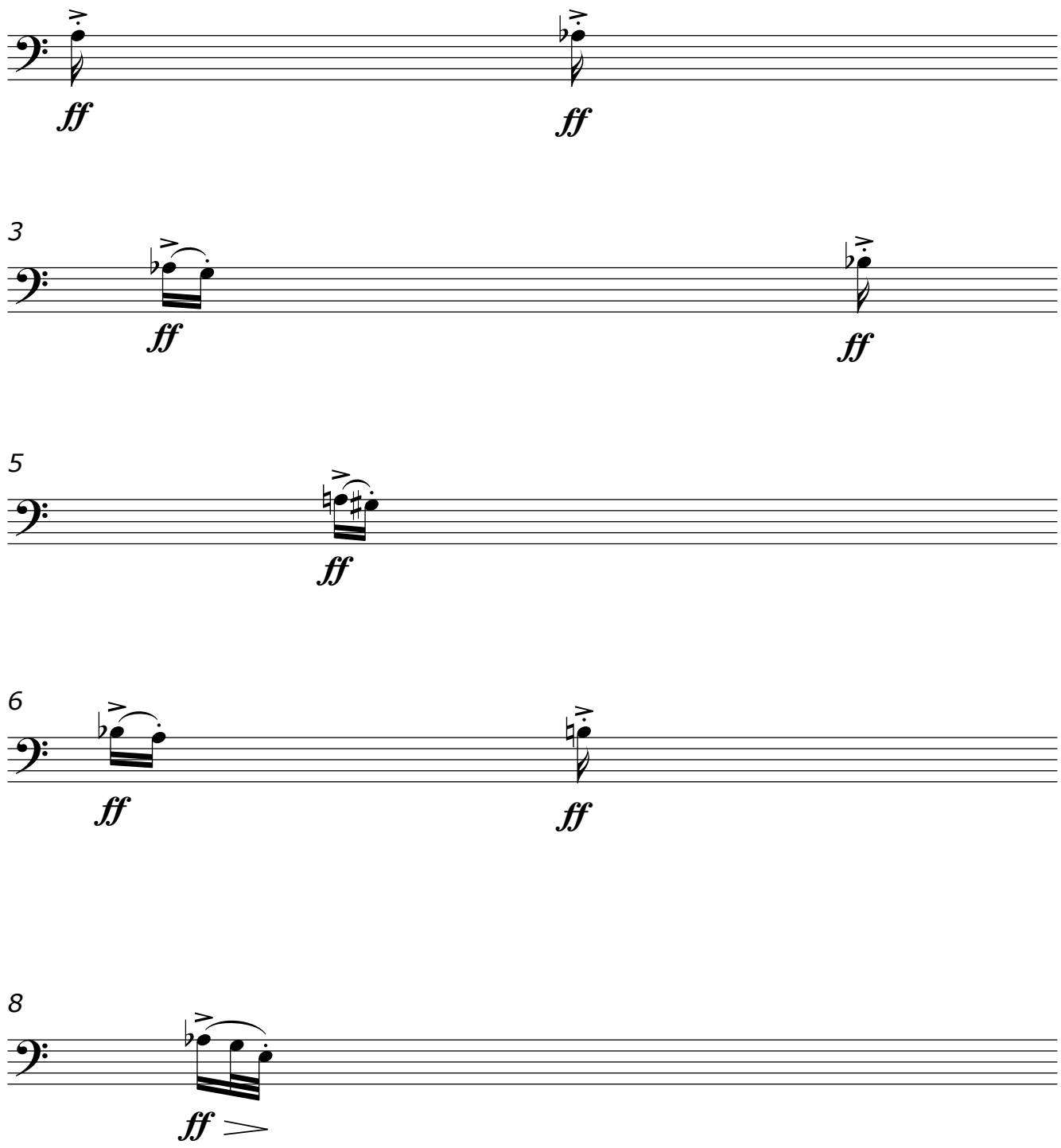
'SENSUOUS MELODY MATERIAL'

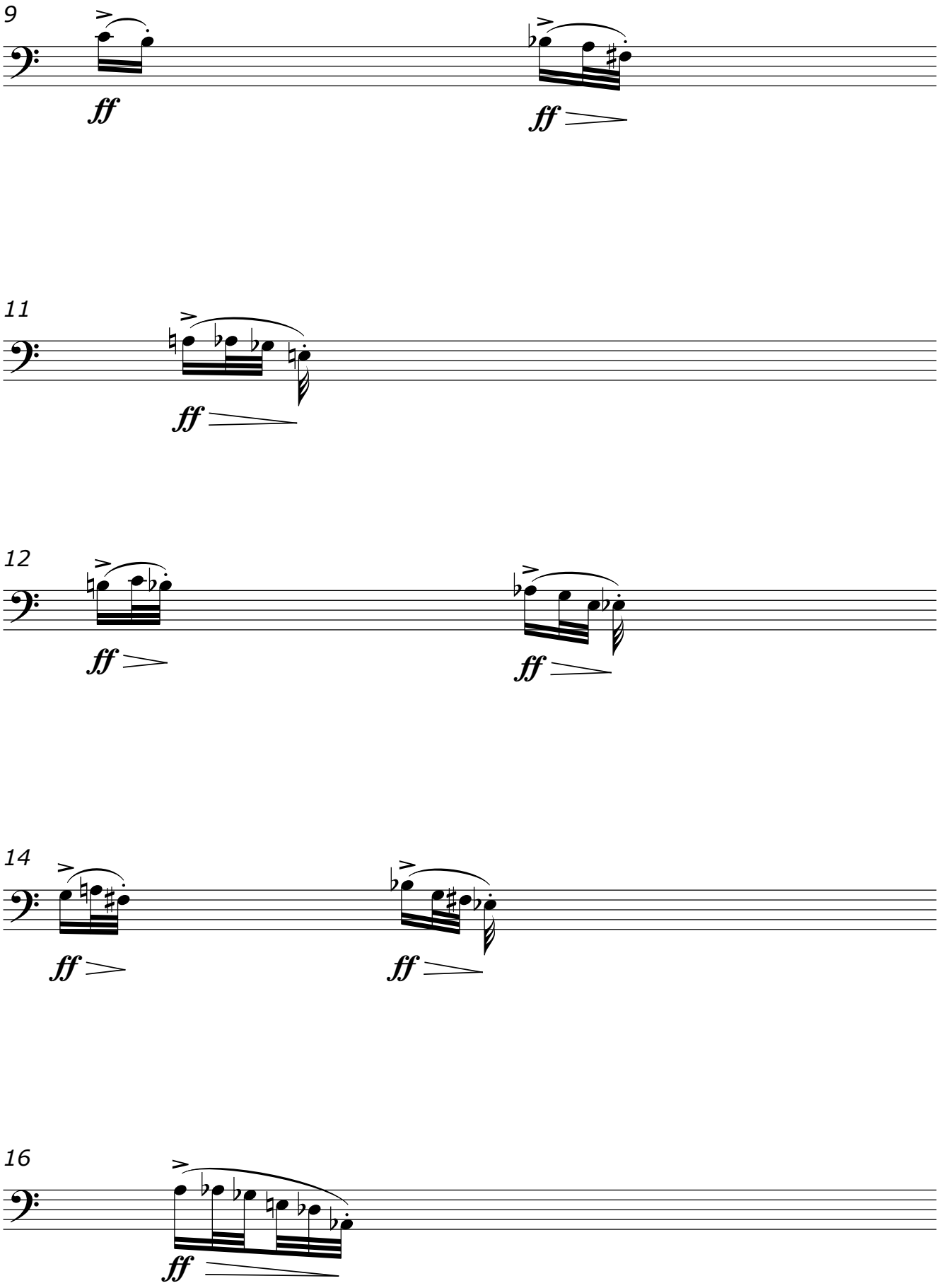


V: 'of birds with songs of coiled light'

The bass clarinet audio is fed to a set of ping-pomg balls in glass jars via the tramsducers.
These are set in motion as a reaction to the short bursts of the player.
As the movement proceeds all the objects are set in motion building to a climax in bar 47-48.

freely, and with a flourish ♩=102

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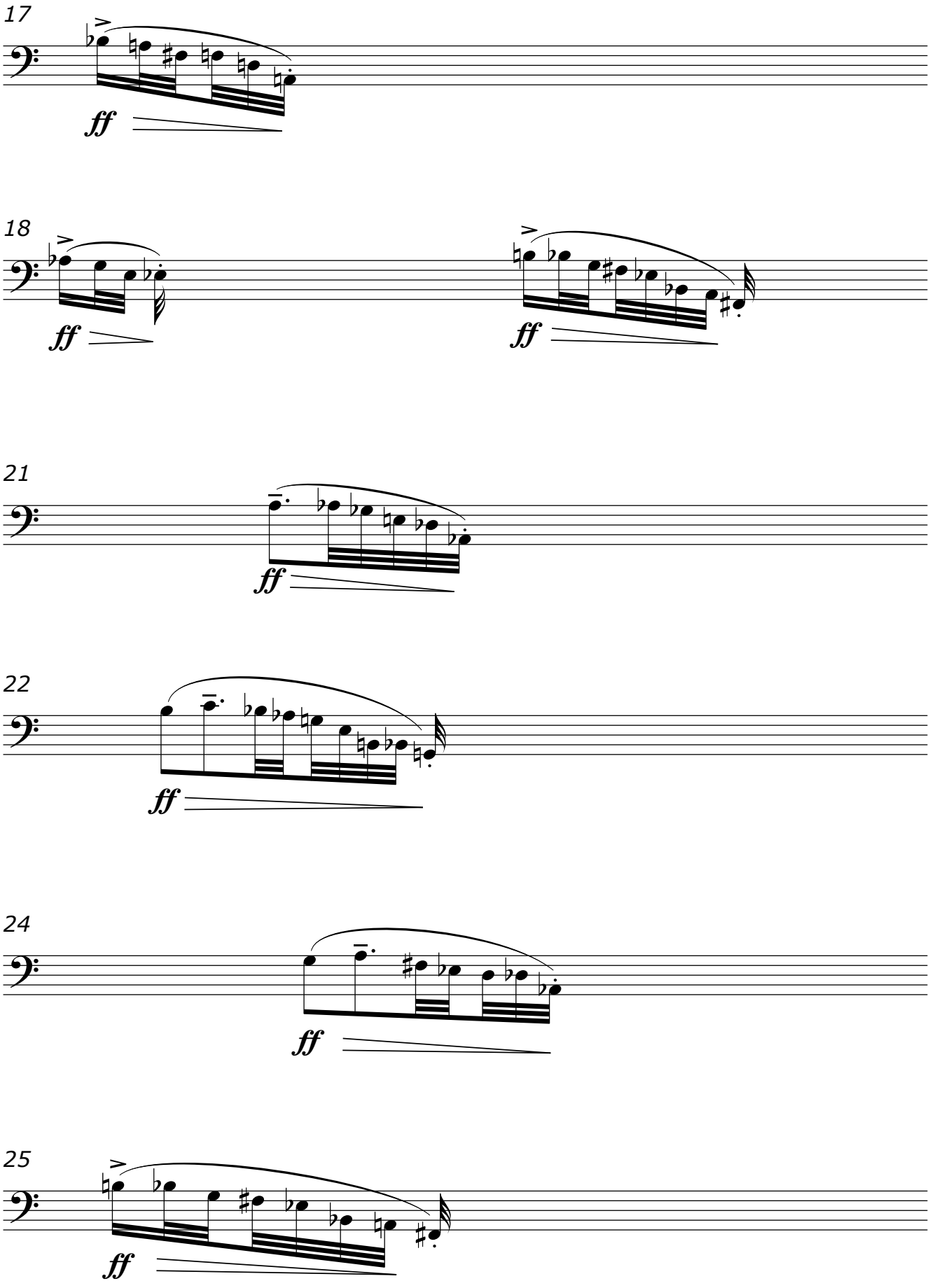
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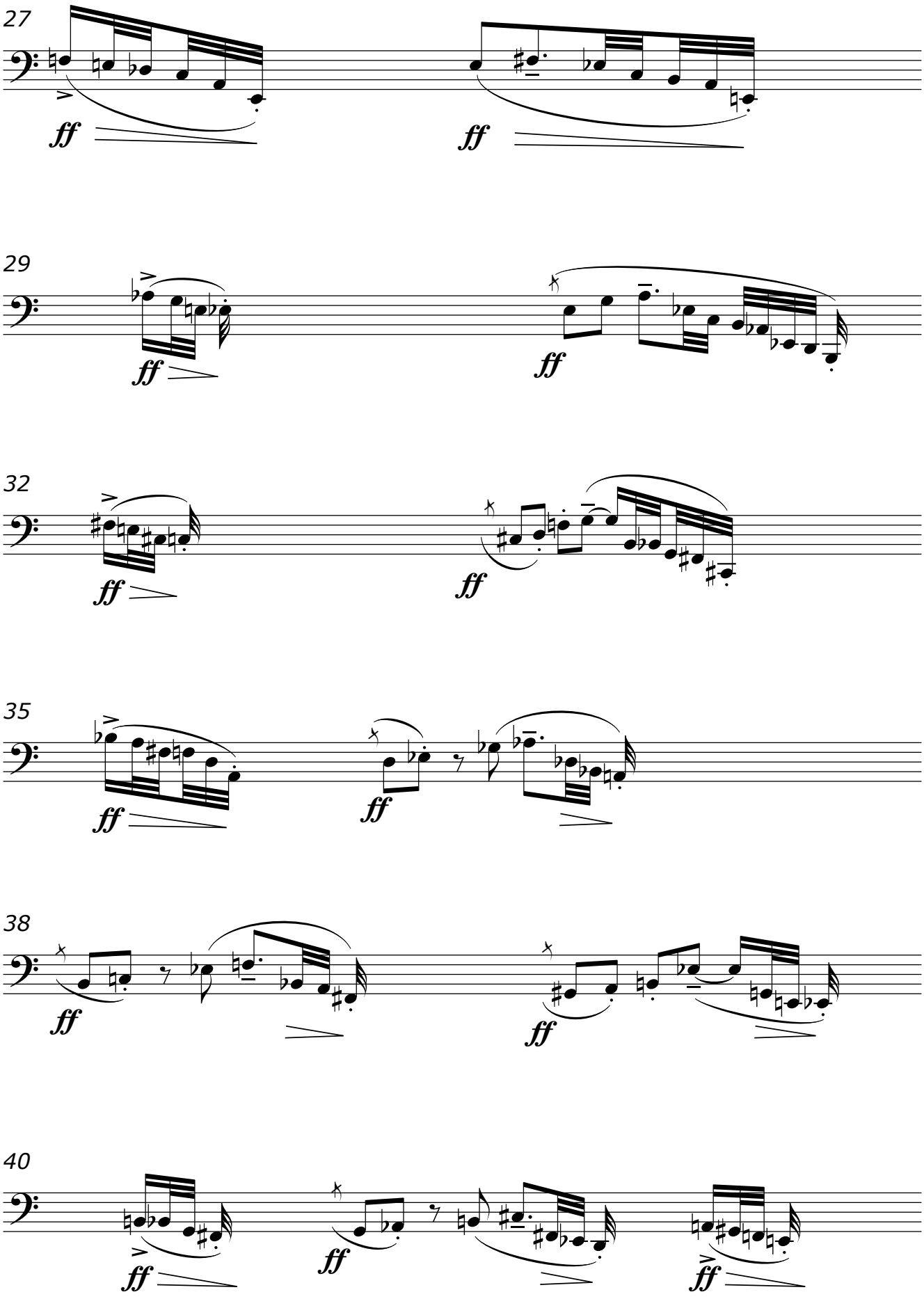
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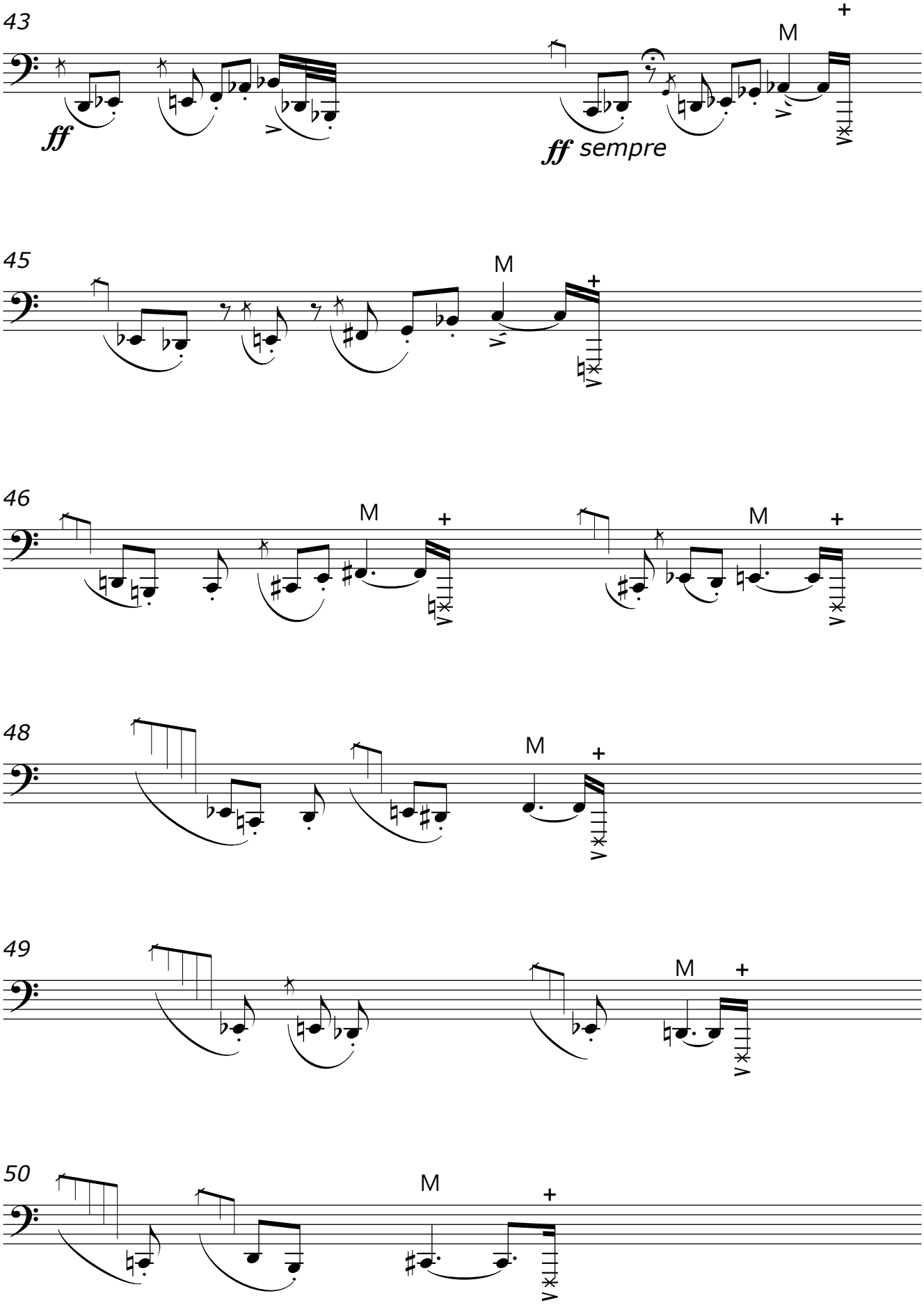
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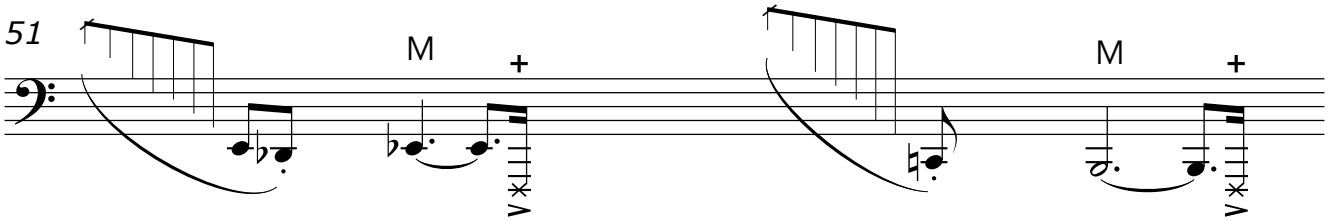
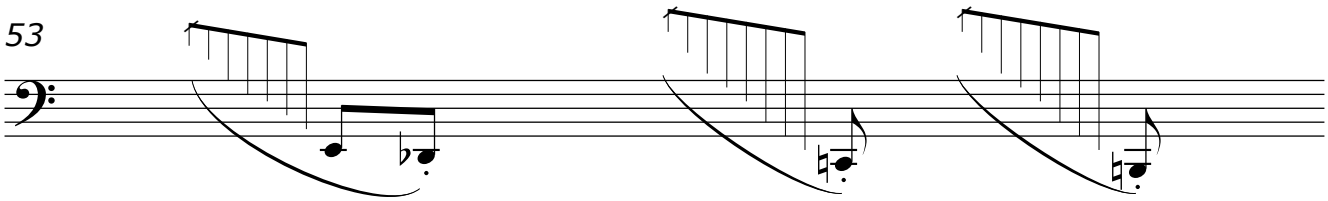
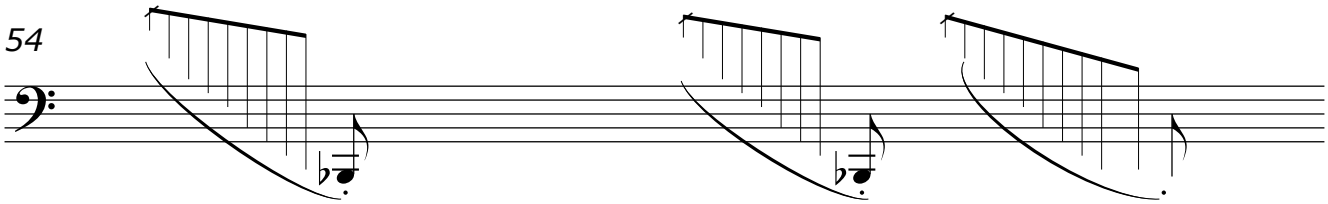
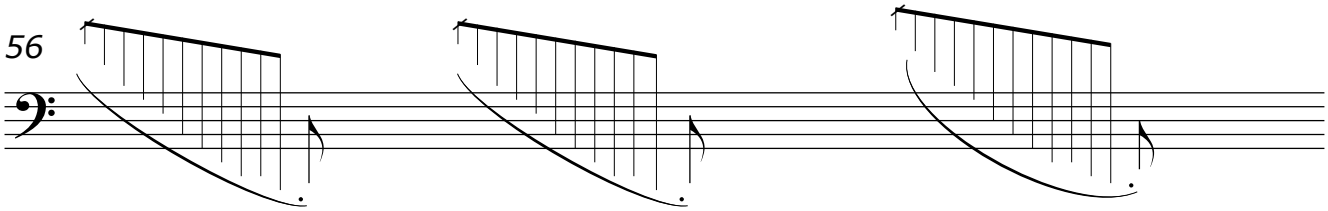
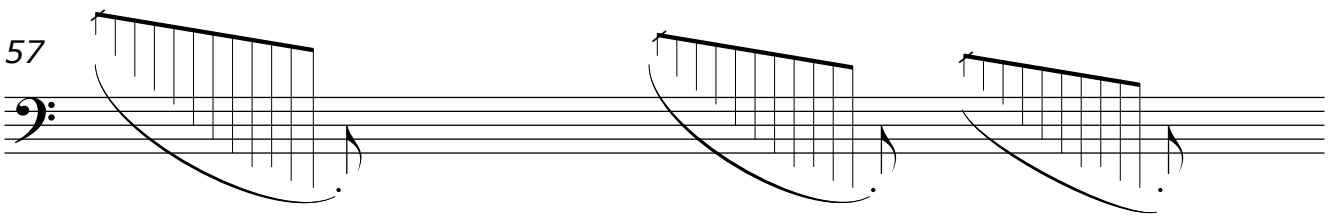


* gradually turn the grace-notes into key-clicks









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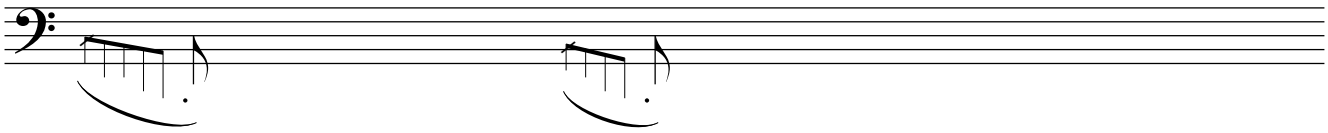

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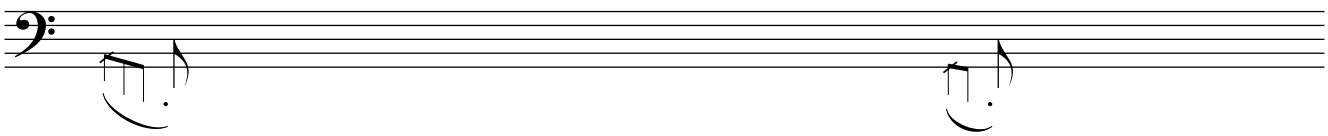

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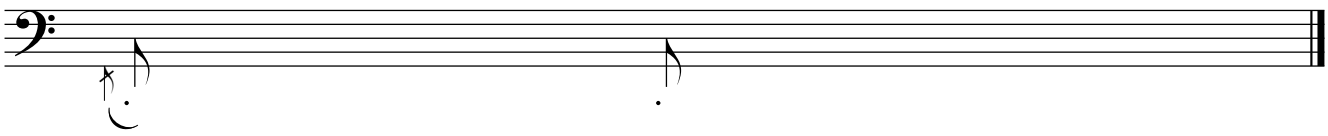
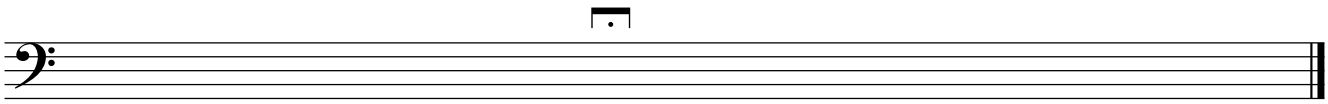


VI: 'secrets only I believed'

The processed audio continues in its own way without any contribution from the player.
Beginning as all the objects are in motion, gradually the suspended tins stop, one at a time.
Then the floor boxes/cymbals stop, one at a time. Just the glass jars are left with the dancing ping-pong balls. Gradually these stop, one at atime, leaving a single dancing ball. This also in turn stops.
The processed sounds simultaneously settle and simplify leaving the simplest of faint sounds.
This should feel like all the collected memories of the piece draining away.

* Sit absolutely still whilst this movement is played 'by the space around you'.