

THINGS THAT HAPPEN ONCE

IN THREE MOVEMENTS

BENJAMIN TAYLOR

2009

Instrumentation:

Female Voice

Harp

Baritone Ukelele

Ping Pong balls in Piano

Bass Clarinet

Percussion: bamboo, earthplate, triangle, tambourine

Performance Notes:

The voice acts as an instrument in this piece, never singing text or open vowel sounds. Pitched and un-pitched fricatives should be selected from the listed below.

<u>Pitched:</u>	fff	<u>Un-pitched:</u>	s
nnn	th	k-	sh
mmm		p	hh
sh		t	g
hhh		th	tk
sss		f	tch

Movement I:

Choose one member of the ensemble to be the leader and give all the cues. This leader will start the piece by giving a cue for everyone to play the opening riff. The next section starts immediately with the Harp. All pitches are relative, although they should be chosen from the “Pitch material” list of pitch classes at the top of the movement. Each performer then joins in turn, with entrances staggered about 5 to 10 seconds. As more performers enter they should try to avoid pitches that others have already chosen. Once all the texture instruments have entered, the Bass Clarinet freely plays the notated melodic line while following the natural phrases, each ending with fermatas. The leader then cues the group to play the riff.

The first pointalistic trading section should start with the performers trading very quickly with no silence between each performer. Overlap is encouraged. After a few times around the group, gradually slow the trading by allowing more silence and playing slightly longer note values. Note that the second pointalistic improv section will be the opposite, starting slow and speeding up.

Movement III:

In this movement the RIFF should gradually “come undone” each time it is presented. Players must follow the contour of the line but can substitute other pitches ad lib.

*During the texture sections, assigned players improvise sustained ostinato patterns, preferably un-pitched. These sections should be short, less than 30 seconds.

The final section should start with a drone on ‘B’, played by the bamboo-bamboo, bass clarinet and anyone else that can play both the drone and melody at the same time. The leader then cues the melody in unison. (like Gregorian chant) Those that can play and sing the melody simultaneously may do so, everyone on a dark vowel.

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MOVEMENT 1

Benjamin Taylor

Pitch material for this movement: E, F#, G, A, B, C, D, D#,
Throughout ♩ = 200

RIFF

Create soft additive texture.

Harp

c.a. 5-10"

Voice

Uke

Tamboo

Pingpong

B Clar Melodic line played on top of texture.

R I F F

--Pointalistic trading around group--
(Fast-Slow)

R I F F

Create soft additive texture.

Uke

Perc

Harp L.H.

B Clar

Harp R.H.

Pingpong

Voice Melodic line sung on top of texture.

R I F F

--Pointalistic trading around group--
(Slow-Fast)

R I F F

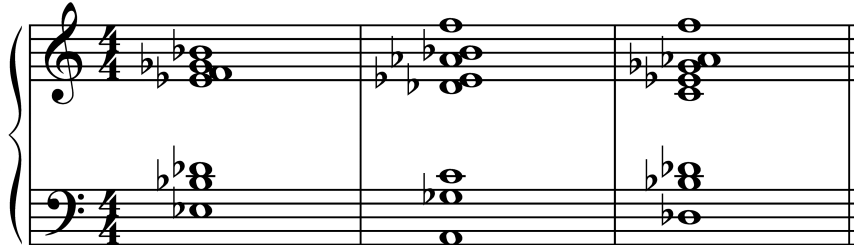
--Drop Ping Pong Ball on floor and start movement II as it stops bouncing--

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MOVEMENT 2

BENJAMIN TAYLOR

This movement consists of the following harmonic progression:



The movement starts with the tamboo-bamboo and bass clarinet playing the first “root” (the concert ‘Eb’) Other players (except piano) then choose any pitches in the first chord (in the octave notated) and sneak in ad lib. Dynamics, attacks and durations are all improvised; however, all durations should be relatively long and an overall soft dynamic level will allow everyone to be heard. Avoid playing lines of eighths notes, rather think of a pad texture. Stringed instruments should use tremolos to sustain pitches. The overall texture should eb and flow, smooth and connected. Performers may occasionally rise above the texture and take a more soloistic approach.

Players do not advance to the second chord until the tamboo-bamboo and bass clarinet play the “root” of the second chord. The transition should be gradual and seamless. Use common tones and stepwise motion when moving to the second chord.

Again, players only advance to the third chord after the tamboo-bamboo and bass clarinet have signaled the move by playing the “root”. (The tamboo-bamboo will only play three pitches in this movement, however, in each chord there may be several attacks of that pitch. The bass clarinet may play any of the other pitches in the chords after sounding the roots with the tamboo-bamboo.)

During this movement the pianist improvises microtonal glissandi by taking a large glass and laying it on the strings of the piano, centered around ‘Eb’ 4. The performer then strikes the key ‘Eb’ 4 ad. lib. while slowly dragging the glass forward and backward on the strings. Although doing its own thing from the rest of the ensemble, the piano player should still be reacting to the ensemble texture and improvising based on the feel of the ensemble.

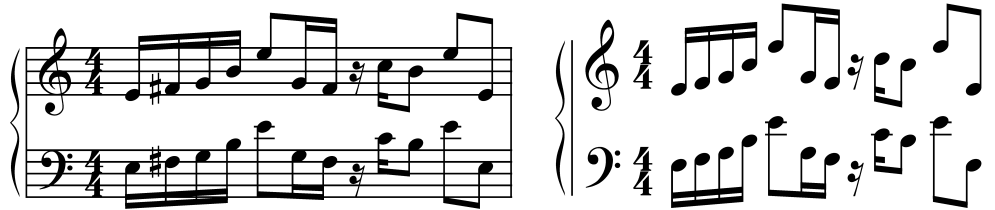
This movement should be about 3 to 4 minutes in length.

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MOVEMENT III

BENJAMIN TAYLOR

RIFF



The form for this movement is:

RIFF

***Texture/Solos-** uke and pingpong piano provide texture while other performers solo

RIFF

Texture/Solos- harp and voice provide texture while other performers solo

RIFF

Texture/Solos- percussion and bass clarinet provide texture while other performers solo

RIFF

Drone: Melody

