

Double Helix II

for Fretless Guitar and Double Bass (+ effects)

Rich Perks

List of 'Functional Descriptors' (found in italics on score)

Roles

Free Solo: Improvise freely; top layer, prominent, focal point of music.

Support: Do whatever is necessary to complement another player whilst improvising (usually the soloist). This may include providing accompaniment (passive approach) or pushing a player (aggressive approach). Sometimes an approach is specified.

Augment: Enhance another player (from any of the four roles) by emphasising their rhythms, pitches, melodies, motifs etc. when improvising. (This might include: playing in unison, harmonising a melody, copying a rhythmic figure etc.). Elevate yourself to same level of prominence as the player you are augmenting.

Play Arbitrarily/ other: Extra musical input such as: Atmospheric, silence, complete musical disagreement, 'glitter' or 'something else' (Usually written as 'create ...' etc.).

Instructions

Embellish: Decorate material provided.

Develop: Expand and elaborate upon material provided; do not deviate dramatically.

Improvise around: Improvise around the provided material with little restriction.

Refer to/ Draw influence from written material but make your own.

Build Intensity: Increase overall intensity of improvisation by increasing content detail, register, dynamic, rhythmic syncopation etc. (apply any of above).

Reduce Intensity: Converse of Build Intensity.

See Supplementary Score: refer to Supplementary Score for detailed instructions for section e.g. Improvisatory Milestones, choice options (indeterminate), graphic stimulus, culturally specific notation etc.

Merge: Blend one section into the next (these may be improvisatory, through-written or combinations of the two).

Become disjointed: Gradually (or over time frame indicated) break away from linearity and other players. Introduce gaps in playing, and increase their frequency until completely silent.

Stop Suddenly: Abruptly cease section as directed by score. If no specific point is indicated on score, abruptly cease when you feel it is appropriate.

Freely Improvise: Play completely freely, adopting and changing roles as you feel appropriate.

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2

♩ = 180 approx.

Fretless Guitar (x 4)

f
with envelope filter

Double Bass (x 4)

f
with distortion

arco or Pizz.

F. Gtr

Db.

(Up an octave if desired)-----

F. Gtr

Db.

1. 2.

F. Gtr

TACET

fff

Enter when ready:

AUGMENT Db.s' texture

add effects as desired

mf

Open Time:

Db.

fff

mf clean (& delay optional)

pizz.

etc.

cont. sim.

F. Gtr

cont. sim.

Merge

Free Solo

f

Build Intensity

Cont. to solo over head reprise until ready for unison.

When ready enter with interlude reprisal:

a tempo: ♩ = 180 approx.

Db.

Build density of notes

pizz.

f

cont. sim.

4

When ready enter with head reprisal x 2:

F. Gtr
Cont. sim. →

Open time:
2. Sustain G as drone; Open register.
(Use vib., tremelo picking, volume swells etc.)

Cont. sim: sustain note as drone; register open.

with delay(s)
mp

Db.
Cont. sim. →

Gtr cues last 2 x

1. 2.

Fall off note

TACET

F. Gtr

Cont. sim. & Embellish

Build dynamic under Db. solo

Merge

Open Time:

Spikey Texture: Short/ staccato notes, mid- high register e.g.

etc.

maintain delay(s)
mf

When ready enter with solo:

Solo- *Improvise around one* of these melodies:

1.) Melody X:

Freely *f* *5th mod*

pizz. *sul G*

with distortion

2.) Melody Y:

Freely *f* *5th mod*

pizz. *sul G*

clean

ff

Build Intensity

When ready, reintroduce interlude.

a tempo: ♩ = 180 approx.

Repeat until Db. joins cuing last 2 x.

F. Gtr

Musical notation for F. Gtr part 1. It starts in 3/4 time with a key signature of one flat. The melody consists of eighth and quarter notes, some with slurs and accents. The piece concludes with a double bar line and repeat dots. A bracket above the staff indicates the section to be repeated.

delay(s) optional

f

Db. entry cues last 2 x

Musical notation for Db. entry cues, showing a 3/4 time signature and a double bar line with repeat dots.

When ready, reintroduce interlude.

Db. entry cues last 2 X and final head section

arco or pizz.

Db.

Cont. sim.

Become increasingly free

Musical notation for Db. part 2. It starts in 3/4 time with a key signature of one flat. The melody consists of quarter and eighth notes, some with slurs and accents. The piece concludes with a double bar line and repeat dots. A bracket above the staff indicates the section to be repeated.

f with Dist.

(x2)

F. Gtr

Musical notation for F. Gtr part 2. It starts in 3/4 time with a key signature of one flat. The melody consists of eighth and quarter notes, some with slurs and accents. The piece concludes with a double bar line and repeat dots. A bracket above the staff indicates the section to be repeated.

ff

1,2 & 3

(x4)

Db.

Musical notation for Db. part 3. It starts in 3/4 time with a key signature of one flat. The melody consists of quarter and eighth notes, some with slurs and accents. The piece concludes with a double bar line and repeat dots. A bracket above the staff indicates the section to be repeated.

ff

1,2 & 3

(x4)

F. Gtr

4.

Db.

4.

F. Gtr

poco accel.~

Vib. then fall off note

fff

Db.

poco accel.~

fff