

Simon Hellewell

Faraday Tower



For Bass Clarinet in Bb
Electric Guitar
Violin

Faraday Tower Performance Directions

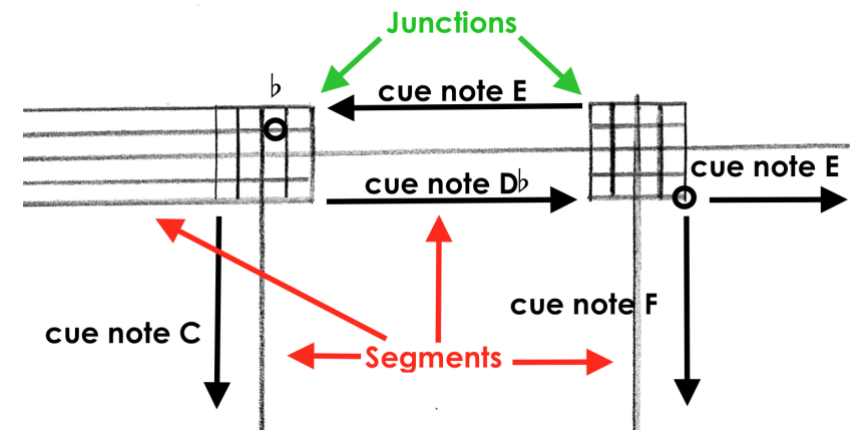
You each have a score that is made up of segments that are linked together as a form of grid or 'Cage'. The segments themselves are intended to be written in such a way as to be playable forwards or backwards. In all of these segments, I have placed accidentals above or below the notes to which they apply rather than to the side. Where practical, you may rotate the page for easier reading. In the violin and guitar parts, the two orientations which will function are either to have the title at the top of the page, or on the left hand side of the page. The bass clarinet part may also require rotation to place the title at the right hand side.

Tech: All instruments will ideally play through a distortion or overdrive pedal. The guitar will also need an amplifier, a slide, a wah pedal, and an e-bow.

Violin:

Your page has a guide to the mechanisms of your score and its relationship to your fellow players, however this is limited, so further information is provided here.

Begin by playing any one of the 'lightning bolts', extending from the edge of the page to the grid-like 'cage'. The cage is made up of segments and junctions between them, as shown on the diagram below



- Some segments have a full staff following traditionally notated pitches. Others are gestural across a one-line staff. Where gestural segments require pitched sounds, the initial pitch is specified by the junction from which you are approaching the gesture, as shown in the diagram below.
- As with the segments, cue note can be read either horizontally or vertically depending on which direction you intend to go from the junction. Accidentals will be above the note to avoid clutter in these segments.
- Each segment may be played forward or backward depending on the direction from which it is approached.

Explore the grid until a loud bass clarinet cue, which cues you to move through the cage towards the bottom where you are directed to the 'EARTH/reset' segment. Take time here then restart the process.

Upon the 6th iteration, all bolts should have been played. Rest on 'EARTH' while the clarinet works through the process one final time. When the clarinet finishes, die off leaving just the guitar.

Notations

All players:

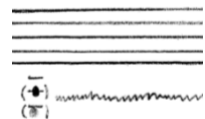
In order for each segment to be playable forwards or backwards, a form of proportional notation is used. Effectively the notation for each pitch is stretched to show its relative duration, rather like piano roll/midi notation.

For this same reason, when there is only one note being played at a time, accidentals are placed above the note to which they relate instead of to one side, so as not to be hidden at the end of the note when read backwards.

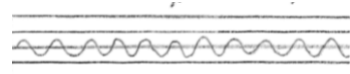
Guitar:



Pinched harmonics.



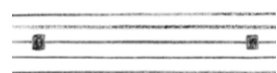
Scrape the strings shown with the plectrum.



Glissandi or pitch bends. With slide where specified. Elsewhere, pitch bends can be done by either bending the string or using tremolo/vibrato/whammy bar.



Glissandi. Slide finger down the string as normal.



Hit body of guitar with a fist

Bass Clarinet:

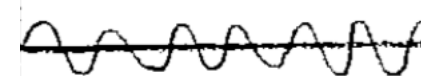
The singing and playing has used the aforementioned notational idea of marking lengths of notes on the page, with alternating pitches between the playing and the singing.

The sine wave in the reset/end section is a pitch bend.

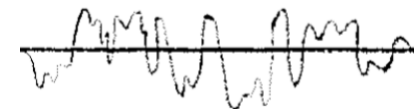
Violin:



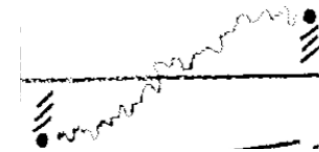
Hitting the body of the instrument



Steady, measured glissandi. No more than a few semitones either side



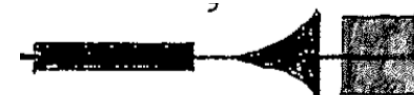
Unsteady and erratic glissandi.



Tremolando with a general shaky glissando up the string.



Tremolando with speeds varying from very slow to very fast based on amplitude of thickness of line



High bow pressure of varying amounts based on thickness of shape. The thicker the shape, the less pitched content should come through.



Pizz.

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violin cage

Simon Hellewell

A#5
FF

G# 4
55

M.S.P.

Tosko

Went

Pizz.

A

arco

Sm. C P

D4

6

C5

1

EARTH/reset

Slow

Repeat ad-lib for at least 15" before restarting the cage via a different lightning bolt

$$\rho_{\bar{x}}$$

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guitar cage

Simon Hellewell

EARTH/reset

Palm Mike

Wah.

Until violin cues
to next segment

Highest Notation
Es. 111

E-Bow

Slide
inboard

Wash

- Pick a segment stemming from your position.

- Progress through this segment, forwards and backwards until cued by the claimnet. Pause between repetitions as you see fit.

- When cued by the clarinet, play 'EARTH'

- When cued by the violin, progress from the end of your previous segment to an adjoining segment without playing the lightning bolt.

- Repeat.

- Progress toward the opposite corner to your start. Not necessarily directly toward, but not directly away from it.

- Upon reaching the opposite corner, progress to the 'END' material, loop the repeat bar. Once the clarinet stops, slowly fade until the violin has also faded to silence, then fade to silence yourself.

Open string, Pick beyond the nut.

Slow enough for
each note to stick out.

Slide

No Plucking, Hyonate strings with

PP

Handwritten musical score with multiple staves and annotations.

Top Staff: Annotations include "b cr.", "P.M.", "b cr.", and "f".

Second Staff: Includes the instruction "Slow pick scrape".

Third Staff: Features the instruction "E-Bow".

Fourth Staff: Includes the instruction "Pick beyond the nut." and a bracketed section labeled "P".

Bottom Staff: Starts with "END", followed by "Hold by amp for feedback", and "Tremolo bar. Gradual motions.".

Right Margin: Vertical text reads "Hold by amp for feedback" and "Hold without playing".

Left Margin: Includes a wavy line labeled "Wah" and a bracketed section labeled "P".

Bottom Left: A wavy line labeled "Wah" and a bracketed section labeled "P".

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bass clarinet cage

Bisbig.

Slap Tongue

p

pp

G#

G#

R

4b

3b

F#

Fast & with slap tongue

8va

Breath as necessary

Embouchure Harmonics, slow & with uniform pitch.

EARTH/reset

sss

◇ = Slung note

5

1116

5