



Shelter

Sam Gillies

For bass clarinet, electric guitar, and electronics

2016

*All Rights Reserved
No part of this publication may be reproduced,
stored in a retrieval system, or be transmitted,
in any form or by any means, electronic,
mechanical, photocopying, recording or
otherwise, without the prior written
permission of the copyright owner.*

Shelter

For bass clarinet, electric guitar, and electronics

Commissioned by Dr Lindsay Vickery

Total duration: 5m40s

Sam Gillies (2016)

Program Note

If I may be somewhat cynical for a moment, it strikes me that it can be tempting to treat the inclusion of electronics as an afterthought; an extra element to be added to an already fully shaped acoustic work. In adapting my electronic work *Shelter* to include instrumentalists, I find this problem to be inverted. Rather than using unnecessary electronics, I find myself wary of adding unnecessary acoustic elements to what I would consider to be an already pretty subtle and understated piece, thus running the risk of weakening the overall experience. It's a concern, but nonetheless one which I hope to have overcome, embracing the opportunity to transform the original electronic work into something more lively and, dare I say, environmental. The compositional intentions of the original *Shelter* remain at play here - this version still seeks to address the assumptions of multichannel listening, while affecting an environment of sound in preference to an experience of sound. However, this revised version adds a little bit of much needed chaos, albeit a suitably reserved chaos; a chaos subtle enough to ignore if such is your want.

General Notes

The electronic component of *Shelter* is created for an eight channel speaker setup. Ideally, the speakers should surround the audience. Each performer should be placed in alignment and in-between a different stereo pair, as though they were speakers themselves (in the case of the electric guitarist, they arguably are). Their exact position in the space is left up to the discretion of the performers.

Performers should feel free to perform as much or as little as desired. The intention is for the instrumentalists to contribute to the resulting sonic environment, not to 'perform music' as per tradition. The score is given as a suggestion as to how the performers can contribute to this environment.

Deviations are permitted. Articulation should be performed ad lib. Dynamics are dictated by the resulting acoustic of the performance.

Generally, the electronics should be set to a very soft volume, such that elements are audible, but the audience must focus intently on the sounds being heard. This volume level can be increased depending on the acoustics of the performance space. It is expected that louder realisations will be required in larger or busier spaces.

All performers must take care to perform at a dynamic volume that is complimentary to the electronics - that is, very, very, very, very softly. The performers are provided with pitch material throughout the performance. However, the performers do not need to perform constantly throughout the piece, and leaving space between notes and sections is encouraged.

There are two kinds of material provided. A constant note is always present, providing a point of return for the performers at any point in the performance. Optional notes are marked in separate, broken boxes and have comparatively short durational values. Optional notes can only be performed during the fixed intervals that are notated. Performances of optional notes do not need to last for the duration notated.

The score is written to be realised with the Decibel ScorePlayer (<http://www.decibelnewmusic.com/decibel-scoreplayer.html>). At the base of the score is a timeline. The player should ensure that the score elapses for the duration listed between the start and finish marks of this timeline. This will ensure the performance is aligned with key changes in the fixed electronics.

bass clarinet (transposed)

very, very, very, very softly perform long, slow, held notes, ad lib. duration
 optional pitches are provided within dotted squares - can be performed at any point within the duration marked
 blend tones with electronics as much as possible
 acoustic instruments should aim to affect the auditory environment, yet barely be heard

electric guitar

0:00

increasingly louder

SILENCE

return to original performance style

5:40