

Devonian Geometry

Erik Spangler

$\text{♩} = 72$

Clarinet in B $\flat$
amplified, with wireless condenser microphone
mult. 91
pp *p* *pp*
mult. 92

Tam Tam
amplified, with contact microphone
superball mallet
drag slowly over the surface
pp *p* *pp*
ethereal, with shifting, indefinite pitch

Mezzo-soprano
sing into dynamic microphone, routed through modular synthesizer for live processing
mp
From the E - - - di - a - ca - ran

Modular Synthesizer
starting patch (beginning with the microphone input unprocessed, except for a small amount of spring reverb)
A-119 Ext. Input → FLTR → Multiple → Phonogene → ModDeMix → Optomix → A199 → Clouds → Outs
RS-35 → freq. out → position
Contact Mic → Mikrophonic → Oscillator → Invy
Waveforms → Envelope

Cl.
4
mp *pp* *p* *pp*

Tam
pp *mp* *pp*
move mallet freely across different parts of the surface, seeking tones that blend with the clarinet multiphonics

M-S.
to the Cam - bri - an, Or do - vi - ci - an, Si -

Modular
Clouds: begin to blend in wet signal (granular processing)

7

Cl. *p* *mf* *pp* mult. 85 mult. 83

Tam *mp* *mf* *mp* *pp* *mf* *p*

M-S. *lu* - *ri* - *an*, *to* the *De* - *vo* - - - *ni* - *an*,

10

Cl. *mp* *mp* *mp* *mp* mult. 88

Tam *pp* *p* *mp* *p* *pp* *mp* *pp* *mp* *pp*

M-S. *mf* *Ge* - *ne* - *tic* - *mi* - *gra* - *tion* *through* the *a* - *ges*. of *Earth*,

Modular

A-119: envelope out to Clouds: size

14

Cl. *p* *mp* *mf* *p* microtonal variation 2 1 2 1 2 1 2

Tam *mf* *pp* *mf* *pp* to medium shells played against the surface

M-S.

Improvise with live patching, toggling the record button on the Phonogene

mult. 88

23

Cl.

Tam

M.S.

- ti - ply and dis - solve in stone.

25

Cl. *mp* *mf* *p*

Tam *f* *pp*

M-S.

to flat-body kalimba,
pressed against the upper part of tam tam

27 **B**

Cl. *pp* *p* *pp*

Tam *mp*

M-S. *mp* *mf*

The Earth__ re- tains__ this me-mo- ry, My cells__ con tain__

31

Cl. *pp* *p* *pp*

Tam *mf* *mp*

M-S. *mf* *mp*

__ this me- mo ry, __ The soil__ is washed__ a- way

34

Cl. *mp* *mp* *pp*

Tam *p* *pp*

M-S. *p*

and we meet__ face__ to face__ a - gain. __

C

37

Cl. *mp* *pp* *mf* *p* *mp* *pp* to air tone

Tam to small shells

Tam *mp* *pp*

M-S.

improvise similar material, focusing within these notes
maintain fluid motion,
while moving in and out of air tone

39

Cl. *mp* *pp*

Tam small shells *pp* *p* *pp*

M-S. *mf* *p* Myl - lo - kun-min-gi-a, Myl -

41

Cl.

Tam *mp* *pp* *mp* *p*

M-S. *mp* *p* lo - kun - min -

43

Cl.

Tam

M-S.

gi-a, Myl

improvise similar material

mf pp mp 5 f

3 6

<mf

3 "Monteverdi trill"

46

Cl.

Tam

M-S.

(y)

lo

maintain erratic energy

to finger taps

p mf

mf p 3

49

Cl.

Tam

M-S.

(o)

return to previous fluid texture

to air tone

pp

mf p 5 3

3 6

51

Cl.

improvise similar material while moving to
place kalimba against tam

Tam

M-S.

kun (n)

52

Cl.

Tam

M-S.

(n) 3

54

Cl.

mf

Tam

mp

kalimba press against upper surface

M-S.

-min (n) 3 gi - a

56

Cl.

mp

kalimba:

Tam

mf

M-S.

57

Cl.

mp

D

Tam

establishing the beat

mp

Trilobites (text by Breece Pancake)

M-S.

60

Cl.

p

Tam

mp

Narration (calm, pensive)

M-S.

*It took over a million years
to make that smooth little hill,
and I've looked all over it for trilobites.*

63

Cl.

Tam

Narr.

M-S.

*I think how it has always been there
and always will be,
least for as long as it matters.*

66

Cl.

kalimba:

Tam

M-S.

Narr.

*A long time before me or these tools, the Teays flowed here.
I can almost feel the cold waters and the tickling the trilobytes make
when they crawl.*

69

Cl.

Tam

M-S.

71

Cl.

kalimba:

Tam

M-S.

Narr.

*All the water from the old mountains flowed west. But the land
lifted. I have only the bottoms and stone animals I collect.
I blink and breathe.*

74

Cl.

Tam

M-S.

76

Cl.

kalimba:

Tam

M-S.

78

Cl.

Tam

Narr. →

M-S.

*I look down the valley to where bison used to graze
before the first rails were put down.*

80

Cl.

Tam

Narr. →

M-S.

*Now those rails are covered with a highway,
and cars rush back and forth in the wind.*

82

Cl.

Tam

M-S.

84

Cl.

kalimba:

Tam

M-S.

Narr.

I look across the railroad to a field sown in timothy. There are wells there, pumps to suck the ancient gases. The gas burns blue, and I wonder if the ancient sun was blue.

87

Cl.

Tam

M-S.

89

Cl.

Tam

M-S.

Narr.

The tracks run on till they're a dot in the brown haze.

91

Cl.

Tam

M-S.

They give off clicks from their switches.

93

Cl.

kalimba:

Tam

M-S.

Narr. _____

*Some tankers wait on the spur.
Their wheels are rusting to the tracks.*

95

Cl.

Tam

M-S.

97

Cl.

Tam

M-S.

Narr. _____

*I wonder what to hell I ever wanted
with trilobytes.*

100

Cl.

mf

3 p

Tam

M-S.

102

Cl.

Tam. kalimba:

M-S.

104

Cl.

Tam.

M-S. Narr. →

*I feel my fear moving away in rings
through time for a million years.*

E

109

Cl. *pp*

Tam. bowed *pp*

Tam.

M-S. *mp* (Ah) *mf*

115

Cl.

Tam

M-S.

mp *p* *mf* *p*

Ah Oh

119

Cl.

Tam

M-S.

F

p

soft mallet

finger tips

mp *p* *f*

DUN- nn - - - kle-o - - - o - o -

121

Cl.

Tam

M-S.

mp *p*

soft mallet

finger tips

o - o - o-o - ste - us, DU - u - u - u-u - u-u - n

123

Cl.

Tam

M-S.

mf *mf*

stone

kle-o - - o - o - o-o - o-o-o - o - ste-u -

125

Cl. *pp* *p* *microtonal trill* 1 2

Tam *p* *mf* *small shells*

M-S. *f* "Monteverdi trill" 3

(u) - s (s) - ste-u - (u) - - - s

128

Cl. 1 2 1 2 1 3

Tam *p*

M-S. (s) (s)

130

Cl. 1 2 1 2 1 2 1 1 2

Tam *pp*

M-S. *mf* (s) s

134

Cl. 1 2

Tam 3 *mf*

M-S. (s) ste - - -

138

140

142

142

Cl.

Tam

M-S.

(n) - - - - - (n)

144

Cl.

Tam

M-S.

stone strike

small shells

mp

mf

k - le - o - - - - - s - te -

146

Cl.

Tam

M-S.

mf

u - - - - - s - te - u - - - - - s

148

Cl.

Tam

M-S.

soft mallet

stone

mp

p

5

6

3

Du - - - - - n - k - le - o - - - -

150

Cl.

Tam

M-S.

medium shells

mp

mf

p

pp

mf

3

3

3

- - k - le - o - s - - - - t - t - t - t - t - t - t -

157

160

160

continue to shape melodic phrases with expression

Cl.

to kalimba,
pressed against tam

Tam

kalimba:

p

M-S.

cept to mo - le - cu - lar me - mo - ry, I step _____ for a mo - ment out - side _____

163

Cl.

Tam

M-S.

kalimba:

__ my-self__ i - ma - gi - ning an I - o - wa

166

Cl.

Tam

M-S.

__ at the bot - tom of an e - qua-to - ri - al sea.____ Wind blown

170

Cl.

Tam

M-S.

hills of loess__ re - mind__ me of E-cua-dor plan - ted up in

174

Cl.

Tam

M-S.

corn. humming

176

Cl.

Tam

M-S.

(humming)

pp

H

ca. 5'

Improvise in response to processed audio clips sampled from earlier in the piece.

Move freely through this series of multiphonics, settled upon and extended as touchpoints in the improvisation.

179

Cl.

Tam

M-S.

Modular

Improvise in response to processed audio clips sampled from earlier in the piece. Move freely through this sequence of activating materials on the tam tam:

small shells medium shells stone soft beater bow

With this melodic series as a guide, and relating vertically with the sequence of clarinet multiphonics, sing texts composed by local elementary school students relating to Iowa's geological history and the performance site, modeled after the selections from Breece Pancake's "Trilobytes" in the earlier narration.

(Ableton Live) Trigger audio clips sampled from earlier in the piece. Mix and process loops, improvise in dialogue with the live instruments and voice. Continue to process the live voice with the modular synthesizer.