Pierre Jodlowski

I.T.

for percussion, bass-clarinet and soundtrack

Commissioned by Concours International de Percussions de Genève

I.T.

TECHNICAL RIDER

BACKSTAGE :
- 1 drum-set : 4 Toms (high, medium, low, very low) / kick (bass-drum) / snare / high-hat / 4 cymbals (big ride, medium thin crash, big china, splash)
- 1 vibraphone (with motor)
- vibraphone sticks (hard and medium), drum sticks (quite thin), sunglasses

- bass-clarinet in B flat - THE SCORE IS WRITTEN in B flat

LIGHTS
- 2 Profiles or Convex plans from above front (or equivalent in LED) with cold white color (POSITION A)
- 1 Profile or Convex Plan from above back (or equivalent in LED) with cold white color (POSITION B)

N.B. : additional lights projectors can be added according to this principle

STAGE
- black floor
- empty stage except instruments for this piece
- black walls or black curtains at the back and on the side

SOUND SYSTEM / COMPUTER
- 2 front main loudspeakers + Sub bass
- 2 loudspeakers on stage - WEDGE (Channel 3 and Channel 4)
- 2 monitors
- 2, 4 or 6 optional surround speakers according to size of the venue
- 1 digital Mixer with 2 effect processors (short reverb + long reverb)
- 2 optional in-ear monitoring for musicians - if they required (clictrack)
- one sound interface with 4 OUTPUTS + computer with MAX/MSP software

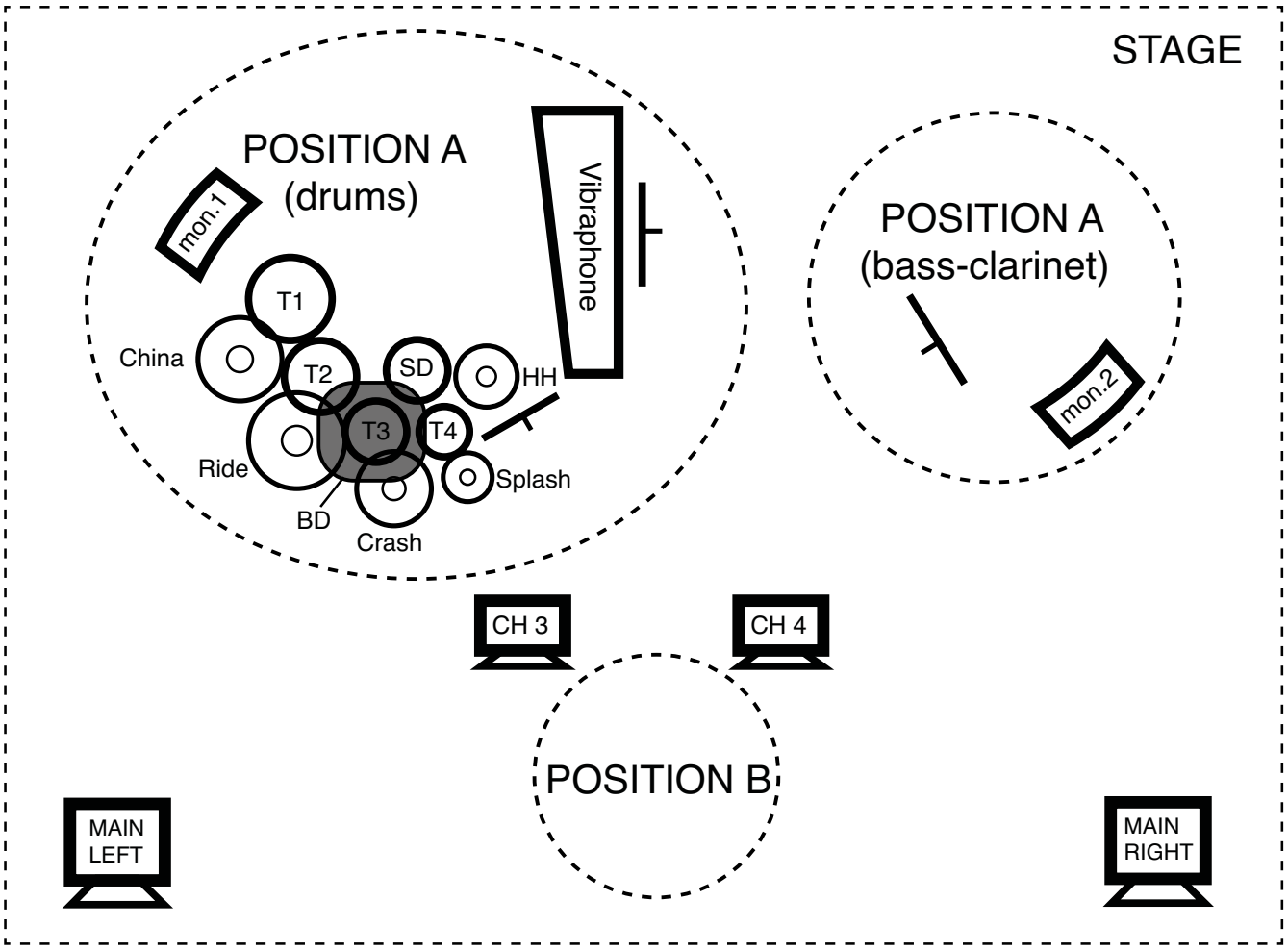
AMPLIFICATION OF INSTRUMENTS
- bass-clarinet : 2 microphones on position A (one low, one high) + 1 microphone on position B
- Drum : 1 microphone for each Tom, 1 microphone for Snare + HH, 1 mike for kick, 2 overheads

N.B. : the sound of the drum-set must be like in rock amplification type
- Vibraphone : 2 microphones

PANNING :
- the microphone in the center (used only in the introduction for clarinet) is panned in CENTER
- the microphones of clarinet (position B) are panned 50% RIGHT
- Snare drum + Kick are panned in CENTER
- TOM 1 to 4 are panned from RIGHT (100%) to LEFT (100%)
- Overheads microphones are panned LEFT - RIGHT (100%)
- the microphones for vibraphone are panned : low > 50% LEFT / high > 50% RIGHT

ROUTING
• the electronic soundtrack is on 4 channels :
- CHANNELS 1 & 2 are routed on the main LEFT & RIGHT system + SUBS
- CHANNELS 3 & 4 are route on the 2 loudspeakers on stage at POSITION B
- in case of a surround system, only CHANNELS 1 & 2 are sent to those loudspeakers

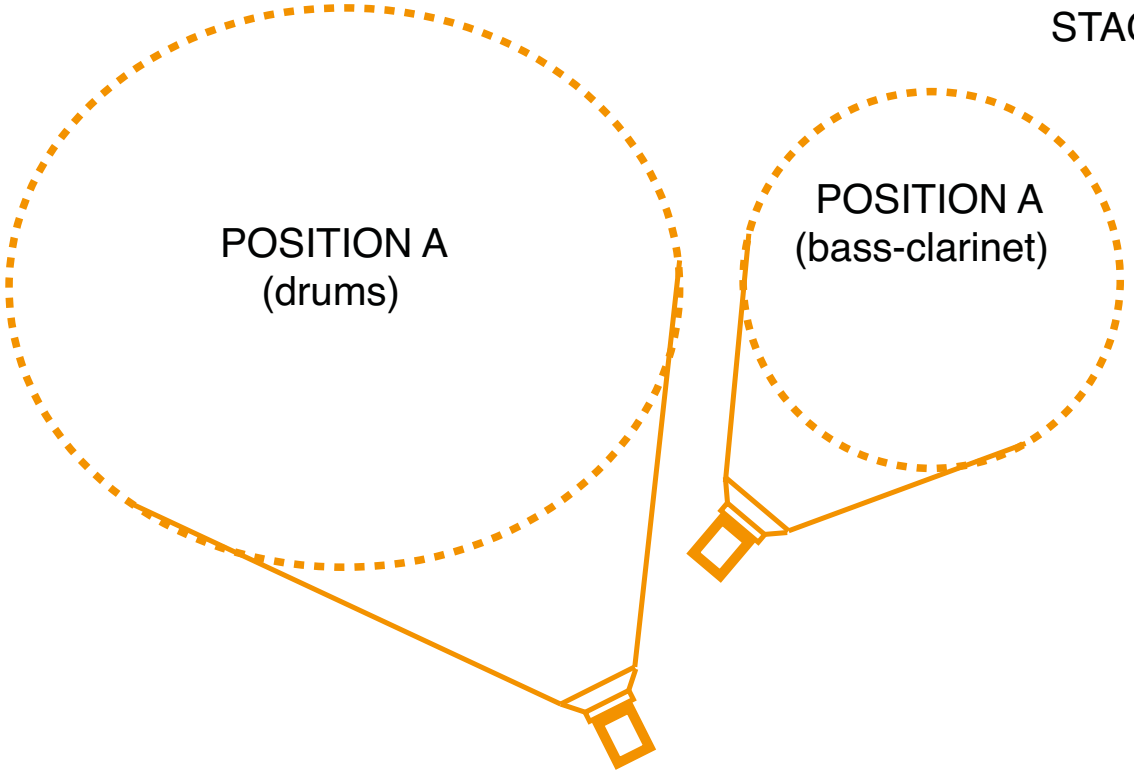
STAGE PLAN


STAGE
POSITION A
(drums)
mon.1
Vibraphone
T1
China
T2
SD
HH
T3
T4
Ride
Splash
BD
Crash
POSITION A
(bass-clarinet)
mon.2
CH 3
CH 4
POSITION B
MAIN
LEFT
MAIN
RIGHT


AUDIENCE
surround
speakers
(optional)
MIXER

LIGHTS PLAN

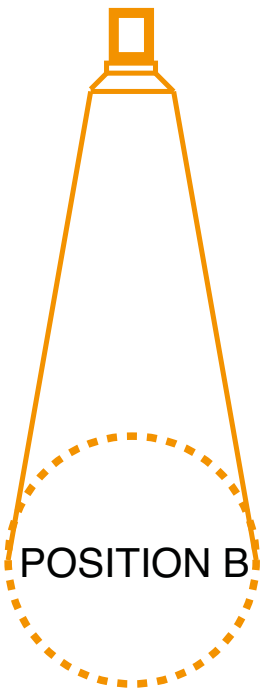
STAGE



Position A : 2 profiles or Convex Plan
from above FRONT

STAGE

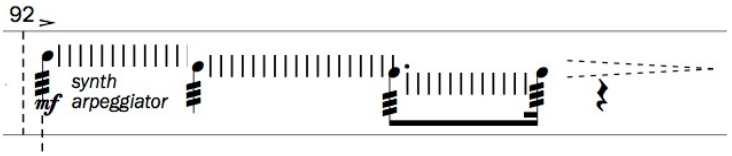
Position B : 1 profiles or Convex Plan
from above BACK



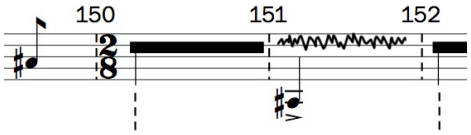
I.T.

Duration : 16 min. 39 sec.

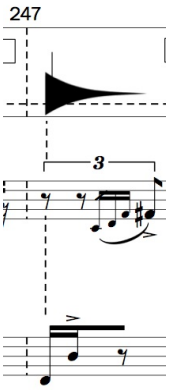
ELECTRONIC PART :
The electronic part of the piece consists of a 4 channel soundtrack.
The soundtrack is precisely notated into the score.



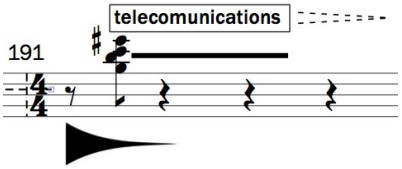
The upper system of the score is dedicated to notation of the soundtrack. Some additional infos are provided to descibe the nature of sounds. Vertical position of objects, graphics or line are a pitch indication (low to high)



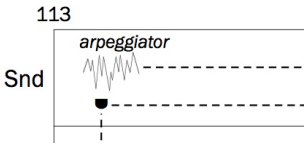
In case of sounds with clear pitch, a standard stave is used for the notation of the soundtrack



vertical dotted lines indicate synchronization points for the musicans. Sounds associated with those lines are clearly recognizable.



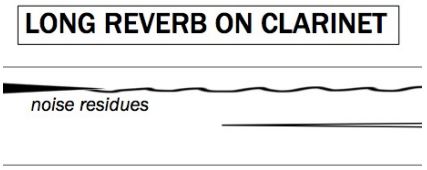
Texts in boxes are performed by virtual voices during all the piece. Their timing are rythmically indicated



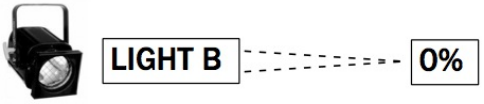
dotted horizontal lines indicate sounds which are not significant for synchronization.

CLICKTRACK :
An optional clicktrack may be used for the performance. In that case both musicians must have the clicktrack sent via an in-ear wireless system (ear-plugs). Obviously, performing with the clicktrack would be easier but, on the contrary, the connexion between the 2 musicians, as well as with the soundtrack may be more artificial or mechanical. It's up to the performers to decide if they want to use clicktrack or not. If they don't they have to use the full score for the performance ; if they use clicktrack they can decide to use either the full score either the parts.

ADDITIONAL REVERBS :
From the mixer, it is necessary to setup 2 reverbs :
- 1 short standard reverb which can be used for drums, vibraphone and clarinet permanently (according to acoustic specificities of the concert hall)
- 1 long reverb (church type, 5 to 7 sec. lenght) which has to be opened and closed dynamically according to score. This reverb is used for clarinet only



LIGHTS NOTATION :
The lights have to ba adjusted according to the score (POSITION A and POSITION B)



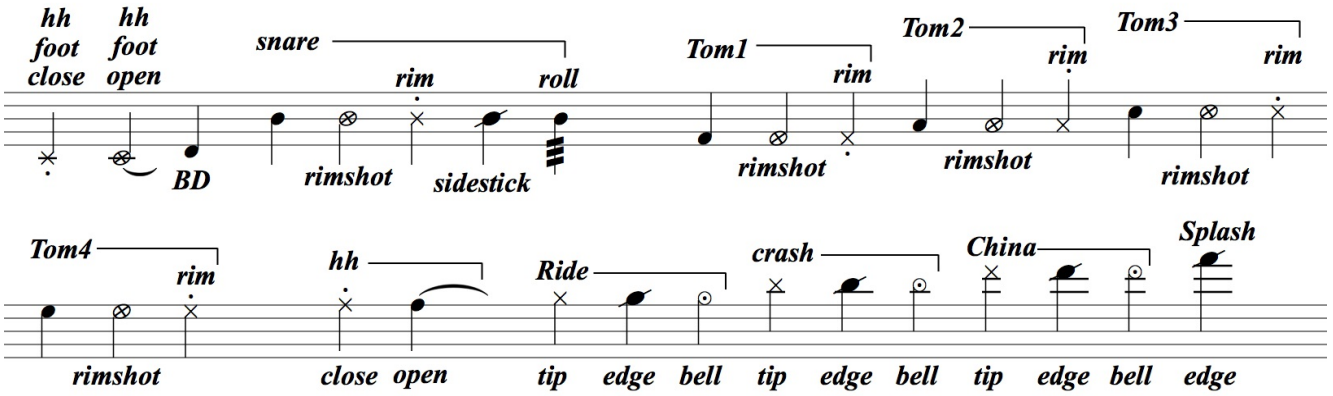
SPECIAL NOTATION :
most of the special notations for instruments are generally precised directely into the score ; the following signs are common for both musicians :

CUT gesture. This sign indicates to cut very precisely the previous sound or action. Cutting means to stop to play but also to make a "gesture" (with head, hands, body...) to emphazize this "cut" action, like a freeze. This sign is also used to indicate cuts in soundtracks.

go somewhere

raise up hands

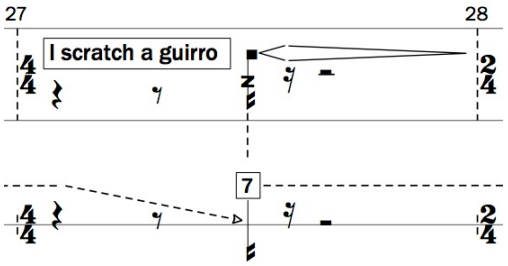
Drum notation



N.B. : for the drum part, the performer can play sitting or standing ; if standing, the perfomer can adapt few moments of the score when 2 feet are needed by replacing the Kick by the bass Tom...

Special notation for percussion, PART 1. INTRODUCTION :

The introduction is perfomed without instruments. It's based on gestures which have to be very precisely realized by the percussionnist, according to the soundtrack (perfectly synchronized). The percussion sounds used for this part are performed on 2 loudspeakers situated just behind the performer in order to improve the feeling that those sounds are "coming" out of the body of the musician.
There are 17 gestures that the musician has to learned by heart ; each gesture is associated with a text (performed by an artificial voice, describing the action). In the score, in order to simplify notation, each gesture is represented by a number, from 1 to 17 in a square box



example of the introduction part showing :
- the text (performed by virtual voice)
- the sound (in this case the sound of a guirro) and the gesture (N° 7 in that example) which has to be performed simultaneously.

Description of the 17 gestures :

1 I hit a snare drum

Hit the up part of the left hand
with 2 fingers of the right hand

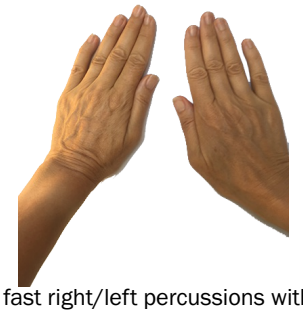
2 I hit a cymbal

Hit the palm of the left hand
with 2 fingers of the right hand

3 I stop the resonance

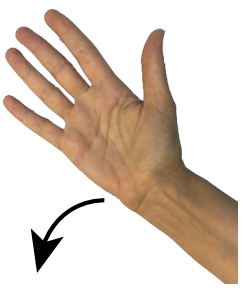
snap left hand with
fingers of right hand

4 I make a roll on a Tom



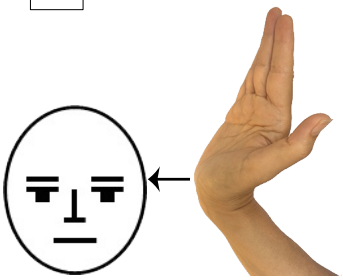
4 fast right/left percussions with
hands on the left leg (raise up left leg)

5 I hit a splash cymbal



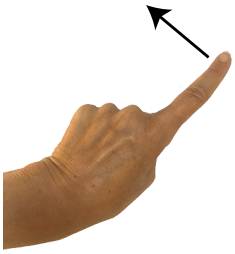
hit the left upper chest with the right
hand (can also be with left hand (ad. lib.)

6 I hit my head



hit upper right part of
head with right hand

7 I scratch a guirro



scratch the right forearm with one finger of the left hand (guirro gesture)

8 I shake an egg

shaker gesture with right hand, arm up, hand close (4 impulse)

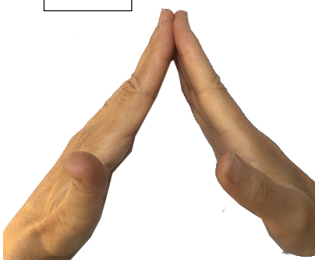
9 I double stroke on the Hi-Hat

hit the top of left hand with 2 fingers of the right hand (2 hits, and move right hand up after second hit - HH open)

10 I close it

hit the floor with the left foot (closing HH pedal)

11 I hit a small bell

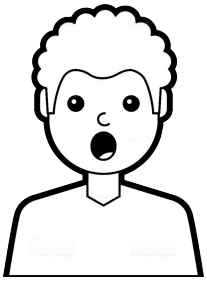


hit fingertips, hands up above the hand (release hands after hit - resonance of antique bells)

12 I double kick the bass-drum

2 short hits on the florr with the right foot (kick pedal)

13 I breathe

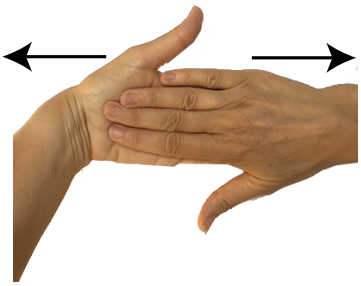


strong inspiration with "surprised" / "scared" expression (adapt timing with sound)

14 I hit a wood-block

hit fingers together in front of the body

15 I brush



stroke both hand, in opposite direction

16 I hit a skin

hit upper part of right hand with left hand

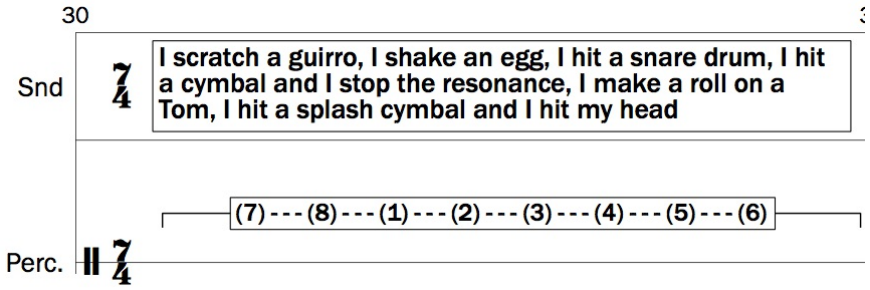
17 I clap my hands

clap hands, arms a bit up

IMPORTANT REMARK CONCERNING THOSE 17 GESTURES

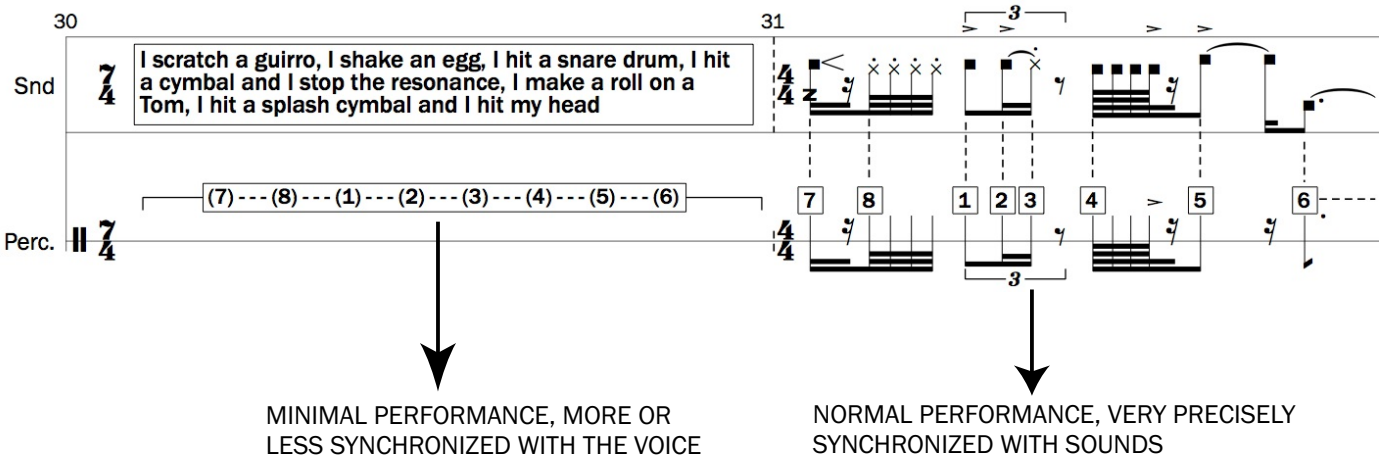
The performer is free to adapt or change those gestures. The most important is to make gestures which are corresponding to the sounds in the soundtrack. For example, the sounds of the kick or the closed hi-hat must be performed with foot.
Also, if the performer decide to change one or several gestures, it is very important that he or she will repeat those gestures each time exactly in the same way.

EXTRA ACTIONS ACCOMPAGNYING VOICE



During the development of this introduction, there are some moments when the artificial voice is repeating a group of gestures (quite fast). On the percussion score part, the is a group of numbers in parenthesis. During those moments, the performer must "follow" the voice by doing the gestures, more or less sync. with the voice. But this sequence of gesture has to be performed in a "minimal rehearsing" way just if the performer would try to remember the sequence. The amplitude and the intensity of this sequence of gestures are much smaller

Of course, just after these moment, the entire sequence will be performed with corresponding sounds.

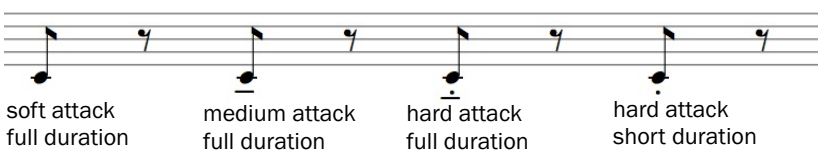


CLARINET PART :

this sign idicates that accidentals are valid for all the system

M multiphonic, fingering ad. lib (distortion of the sound)

ARTICULATIONS :



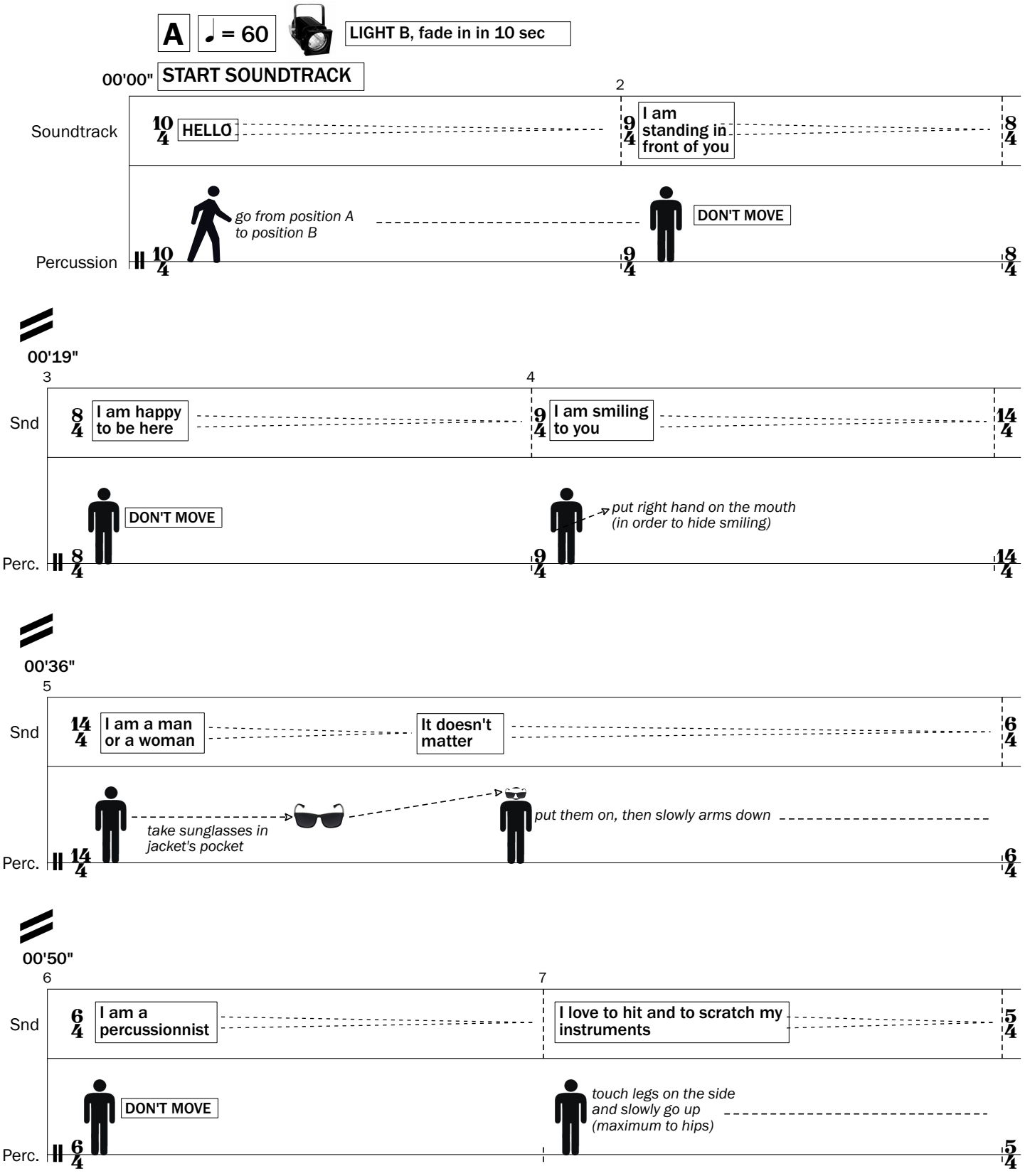
I.T.

Pierre Jodlowski

dedicated to Philippe Spiesser

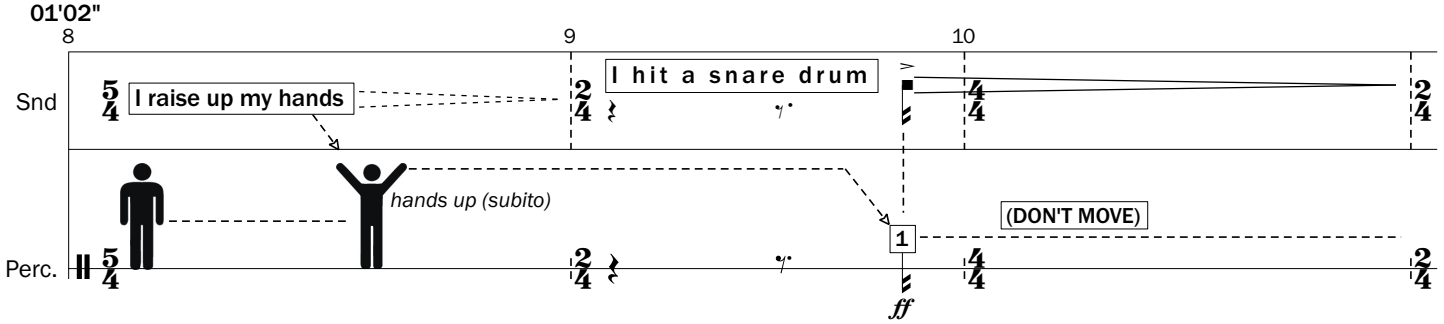
PART1. INTRODUCTION [PERFORMED BY HEART]

Both musicians wait at position B, in darkness

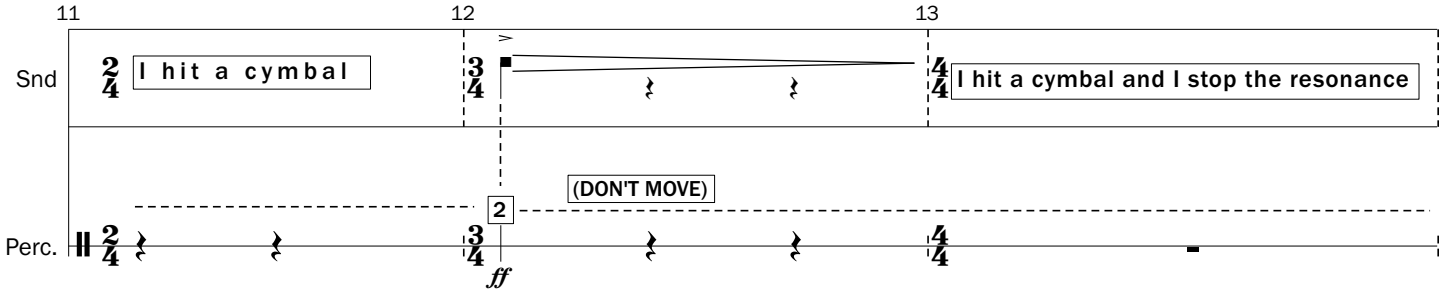


2

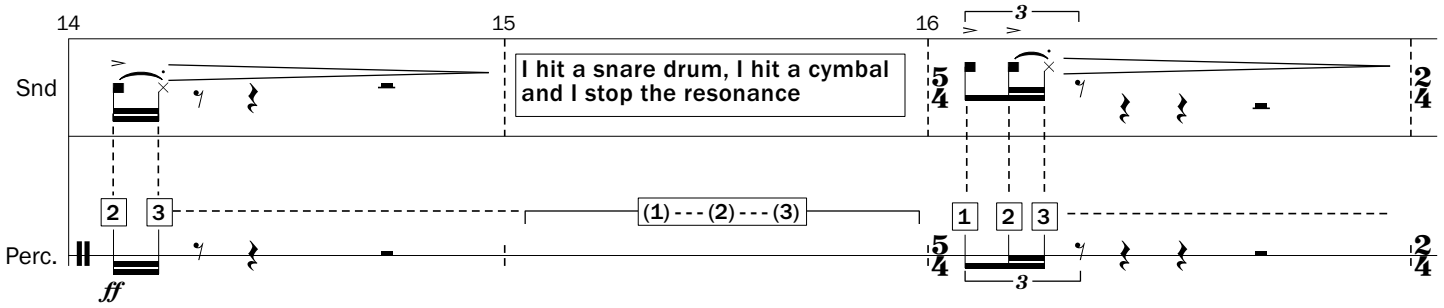
01'02"



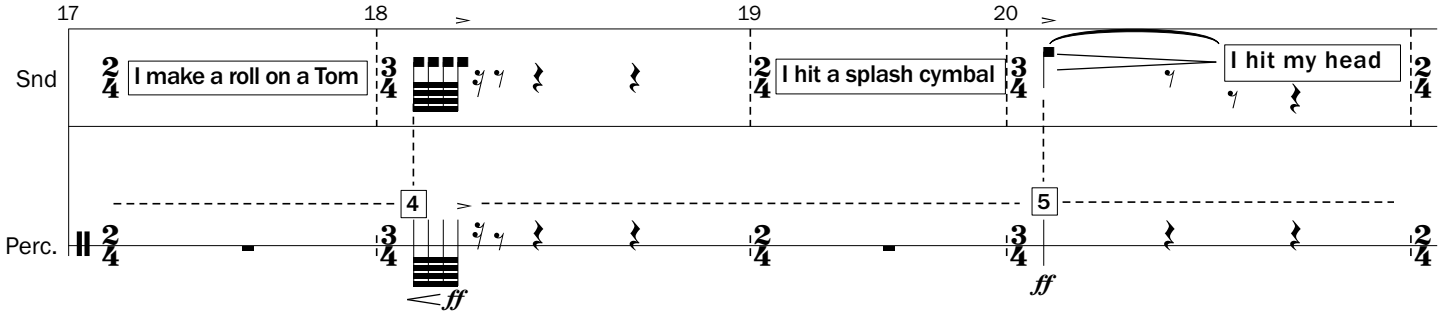
01'13"



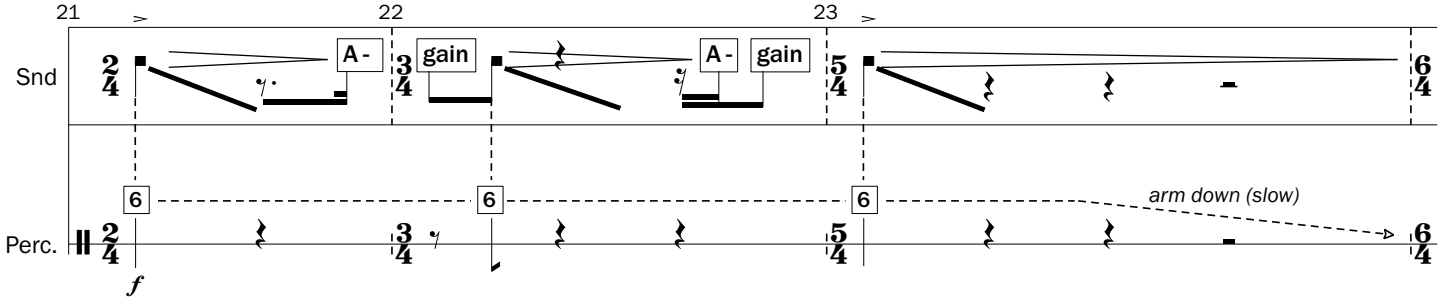
01'22"

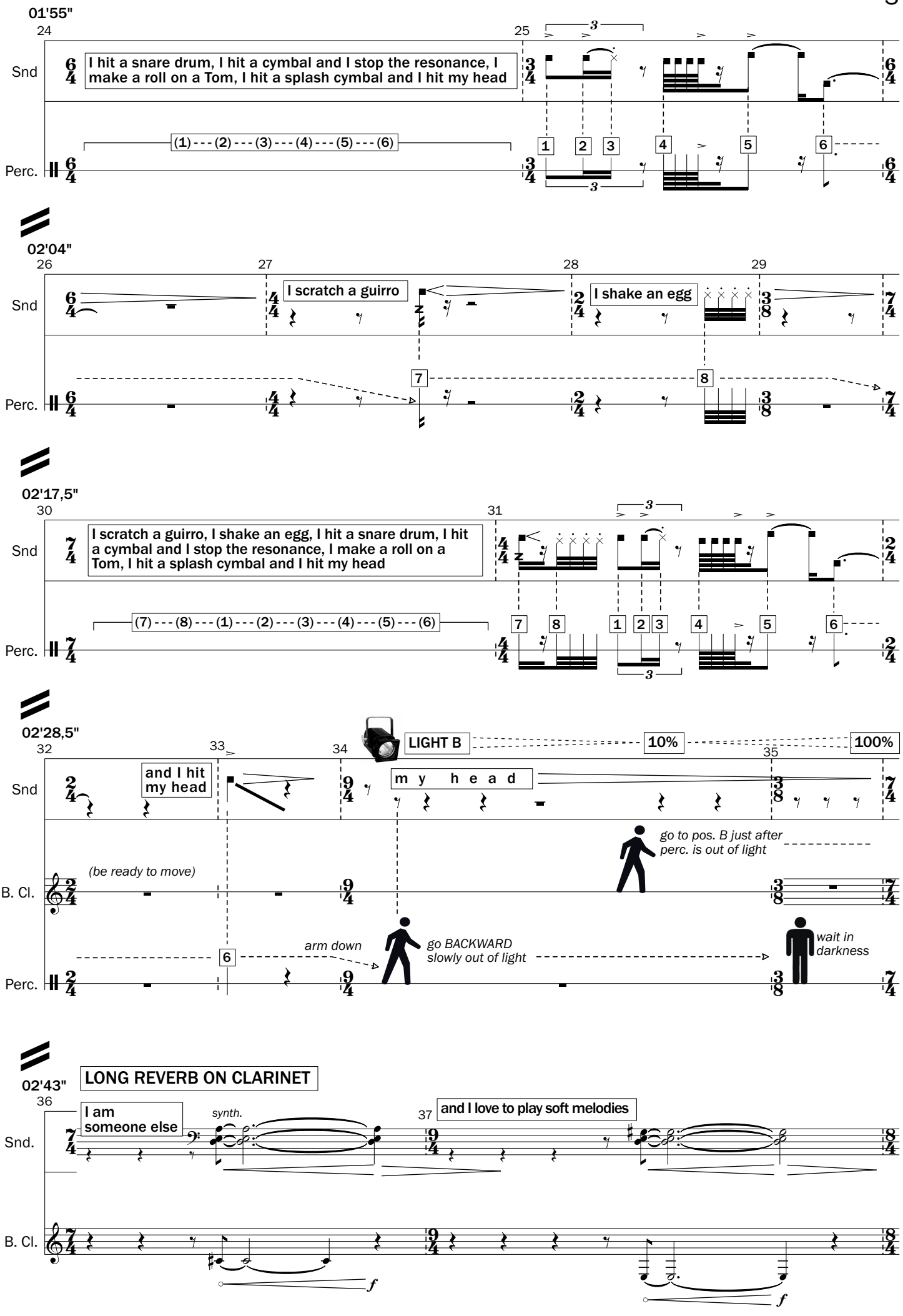


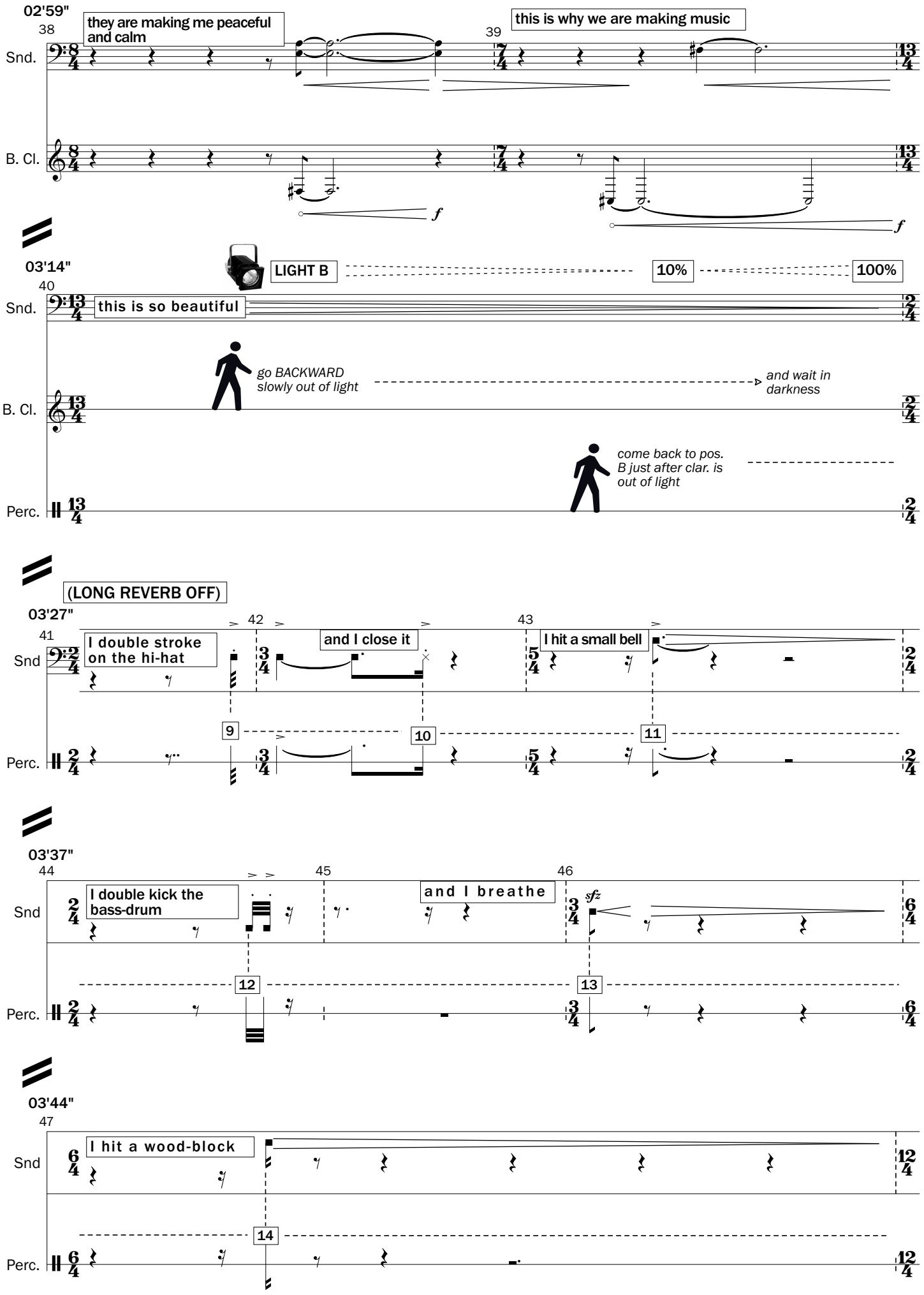
01'35"



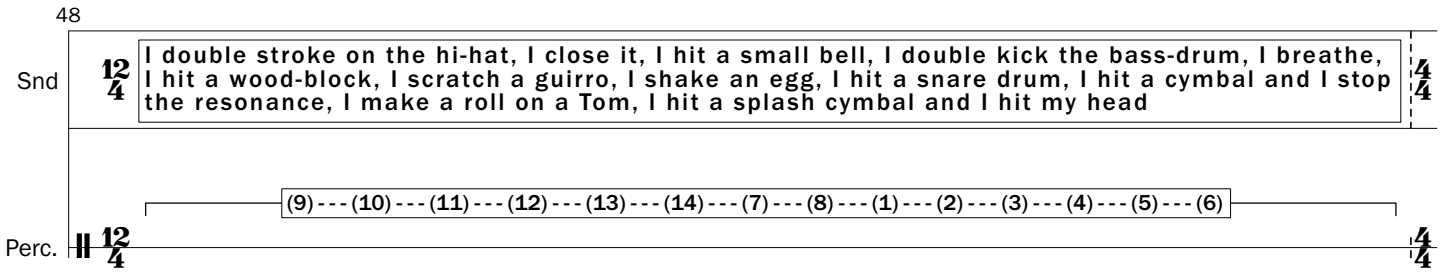
01'45"



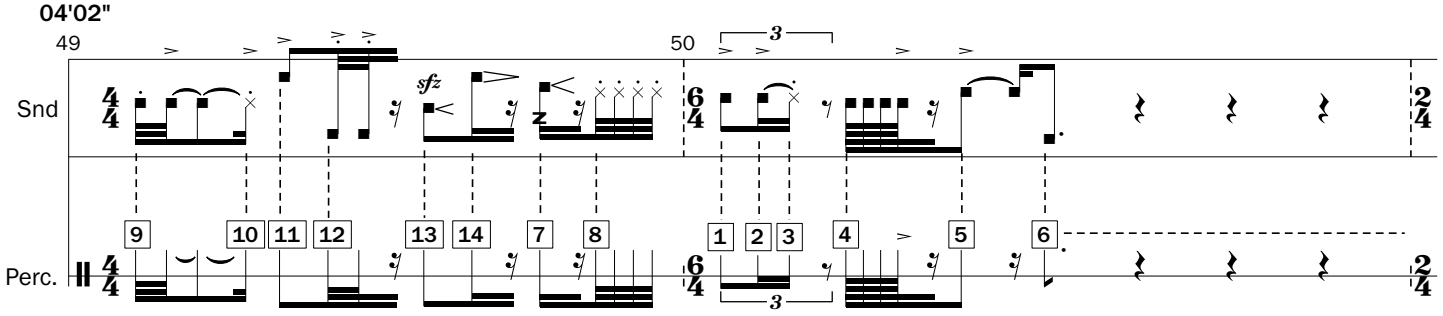

01'55"
24
25
Snd
I hit a snare drum, I hit a cymbal and I stop the resonance, I make a roll on a Tom, I hit a splash cymbal and I hit my head
(1) --- (2) --- (3) --- (4) --- (5) --- (6)
Perc.
02'04"
26
27
28
29
Snd
I scratch a guirro
I shake an egg
Perc.
02'17,5"
30
31
Snd
I scratch a guirro, I shake an egg, I hit a snare drum, I hit a cymbal and I stop the resonance, I make a roll on a Tom, I hit a splash cymbal and I hit my head
(7) --- (8) --- (1) --- (2) --- (3) --- (4) --- (5) --- (6)
Perc.
02'28,5"
32
33
34
35
LIGHT B
10%
100%
Snd
and I hit my head
m y h e a d
go to pos. B just after perc. is out of light
(be ready to move)
B. Cl.
arm down
go BACKWARD slowly out of light
wait in darkness
Perc.
02'43"
LONG REVERB ON CLARINET
36
37
I am someone else
synth.
and I love to play soft melodies
Snd.
B. Cl.
f
f


02'59"
38
they are making me peaceful and calm
39
this is why we are making music
Snd.
B. Cl.
f
f
03'14"
LIGHT B
10%
100%
40
this is so beautiful
Snd.
go BACKWARD slowly out of light
and wait in darkness
B. Cl.
come back to pos. B just after clar. is out of light
Perc.
(LONG REVERB OFF)
03'27"
41
42
43
I double stroke on the hi-hat
and I close it
I hit a small bell
Snd
9
10
11
Perc.
03'37"
44
45
46
I double kick the bass-drum
and I breathe
sfz
Snd
12
13
Perc.
03'44"
47
I hit a wood-block
Snd
14
Perc.

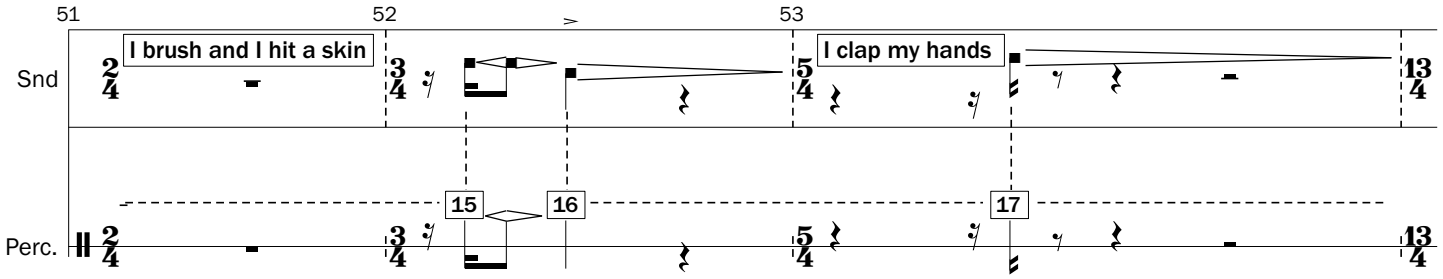
03'50"



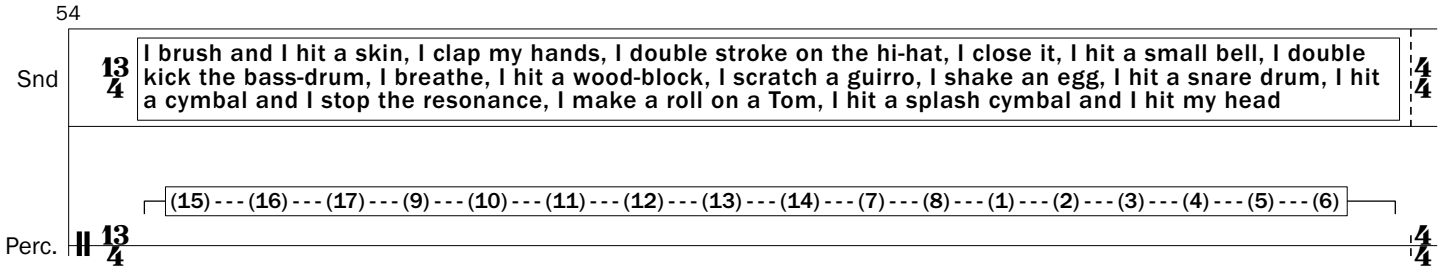
04'02"



04'12"



04'22"



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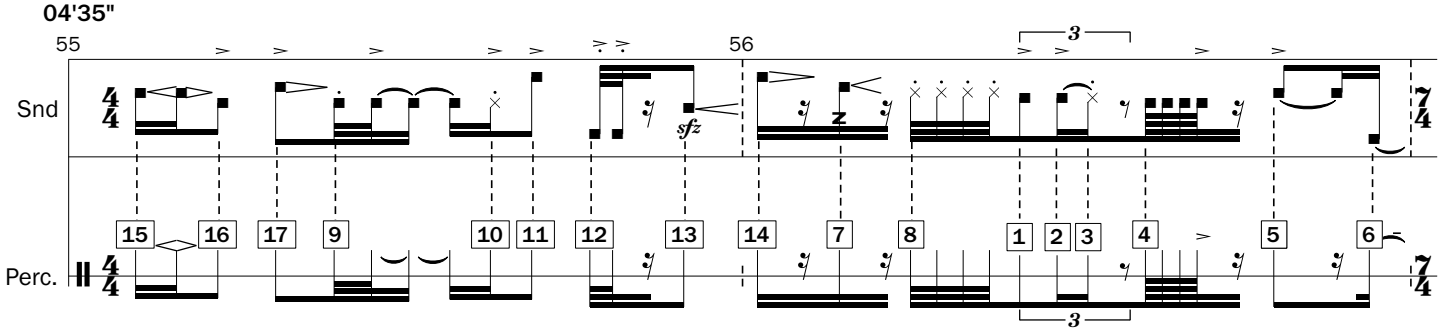
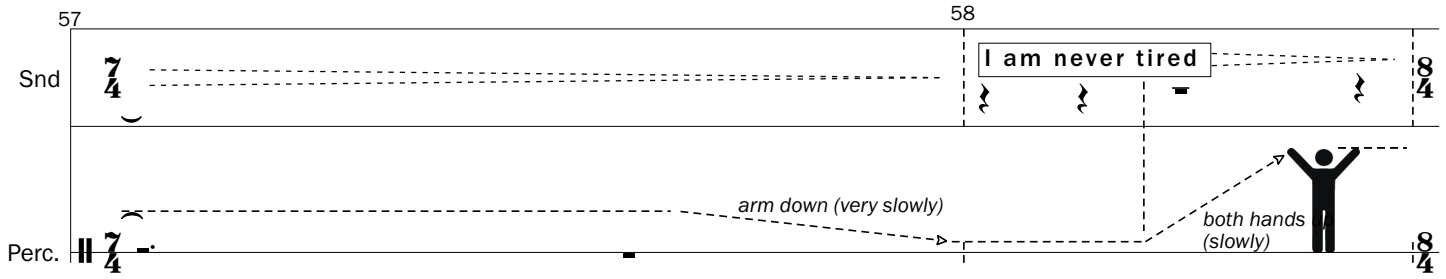
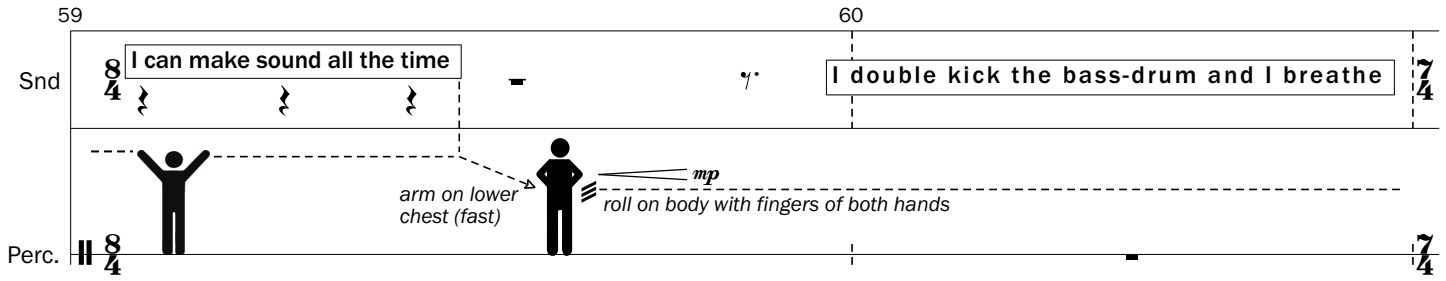
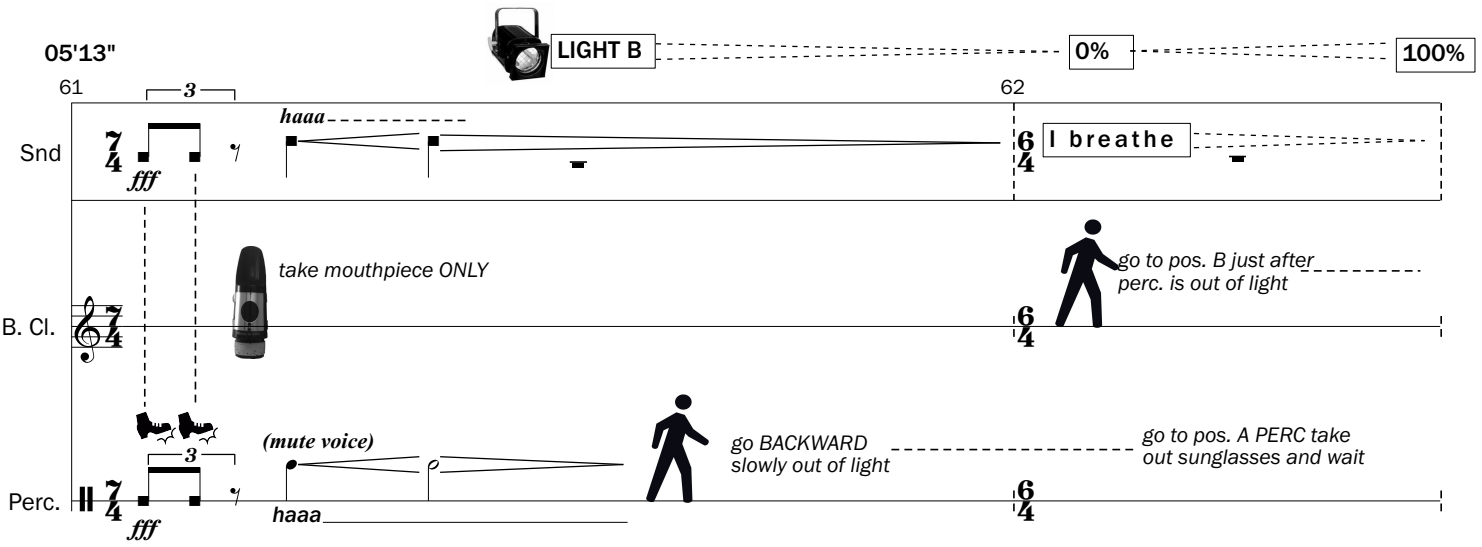




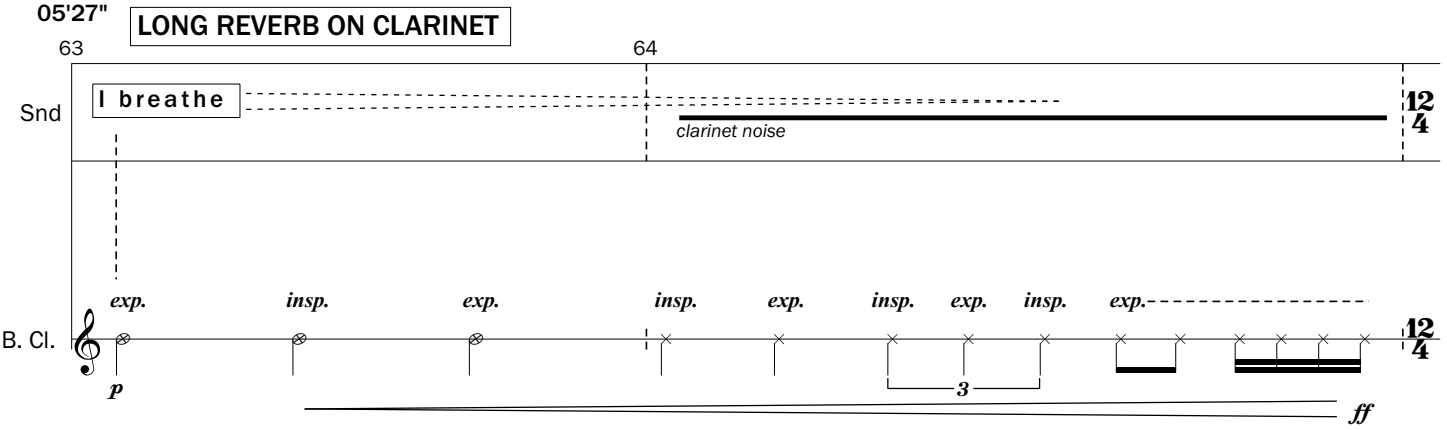
04'57"



05'13"



05'27" LONG REVERB ON CLARINET



05'39"  LIGHT B 0%

65

Snd *cresc. poco a poco*

B. Cl.  *go BACKWARD slowly out of light, go to pos. A CLAR and wait*

Perc. prepare sticks for next part and don't move

05'51"  LIGHTS A 100%

66

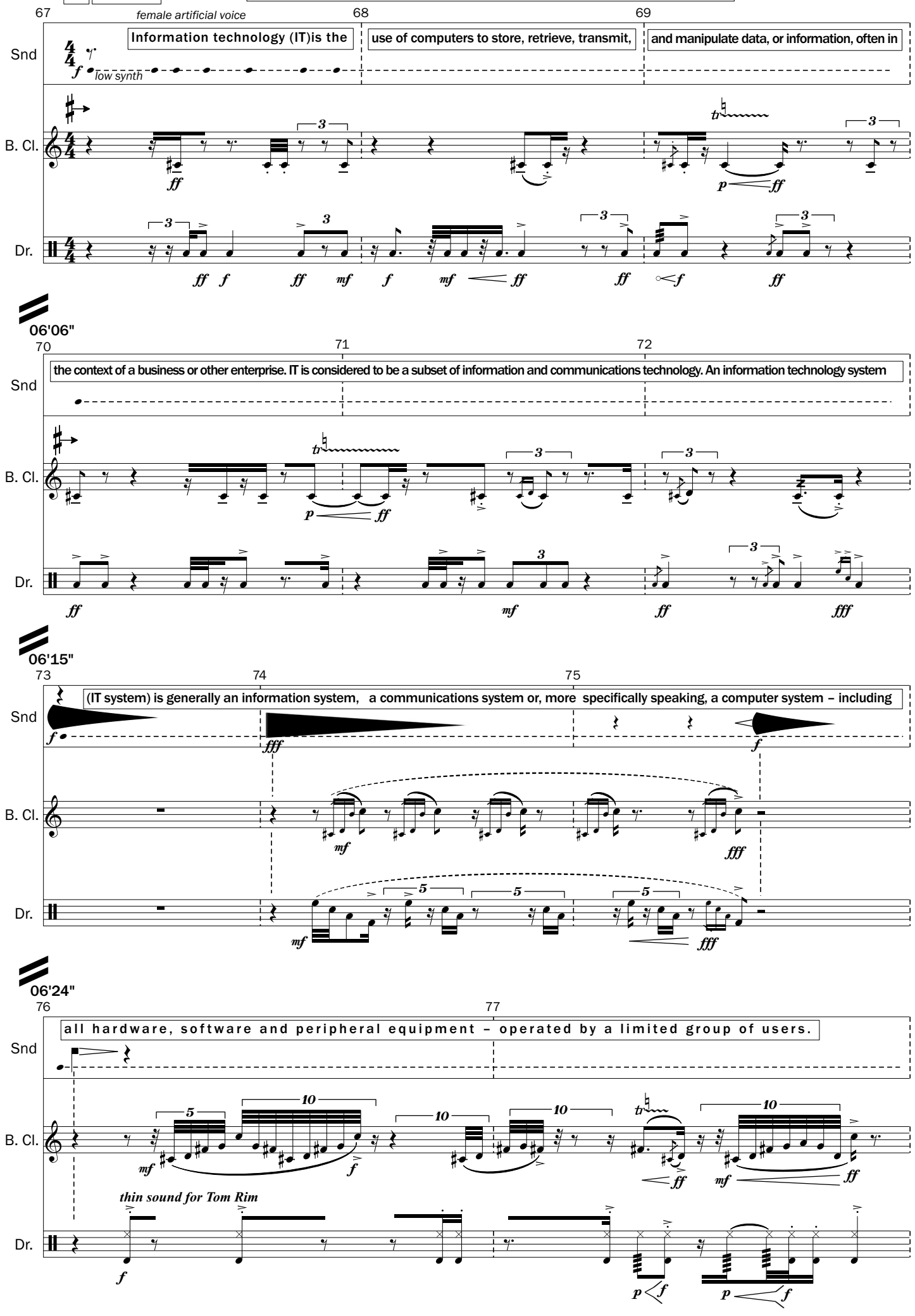
Snd

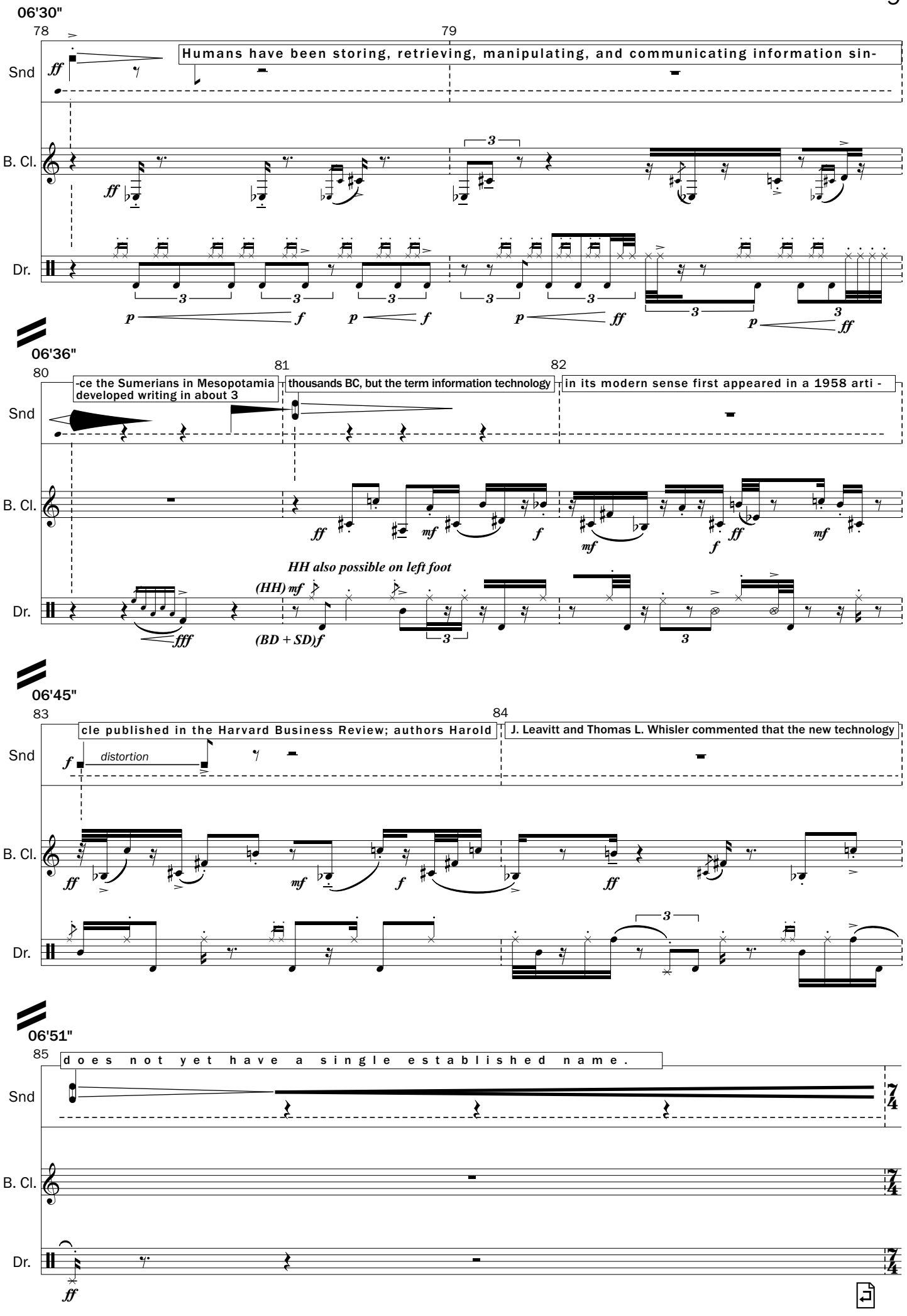
B. Cl. (DON'T MOVE)

Drum Set (DON'T MOVE) 

Dr.

05'57" **B** ♩ = 80 PART2. **Medium REVERB ON CLARINET / Short REVERB ON DRUMS**




06'30"
78
79
Snd
Humans have been storing, retrieving, manipulating, and communicating information sin-
B. Cl.
Dr.
06'36"
80
81
82
-ce the Sumerians in Mesopotamia developed writing in about 3
thousands BC, but the term information technology
in its modern sense first appeared in a 1958 arti -
HH also possible on left foot
(HH) mf
(BD + SD)f
fff
06'45"
83
84
cle published in the Harvard Business Review; authors Harold
J. Leavitt and Thomas L. Whisler commented that the new technology
distortion
06'51"
85
does not yet have a single established name.
7/4

06'54"

86

Snd

We shall call it information technology (IT)." Their definition consists

B. Cl.

Dr.

06'59"

87

Snd

of three categories: techniques for processing, the application of statistical

B. Cl.

Dr.

ff f (accent much louder)

07'03,75"

88

Snd

and mathematical methods to decision-making, and the simulation of higher-order thinking

B. Cl.

Dr.

ff f (accent much louder)

07'08,25"

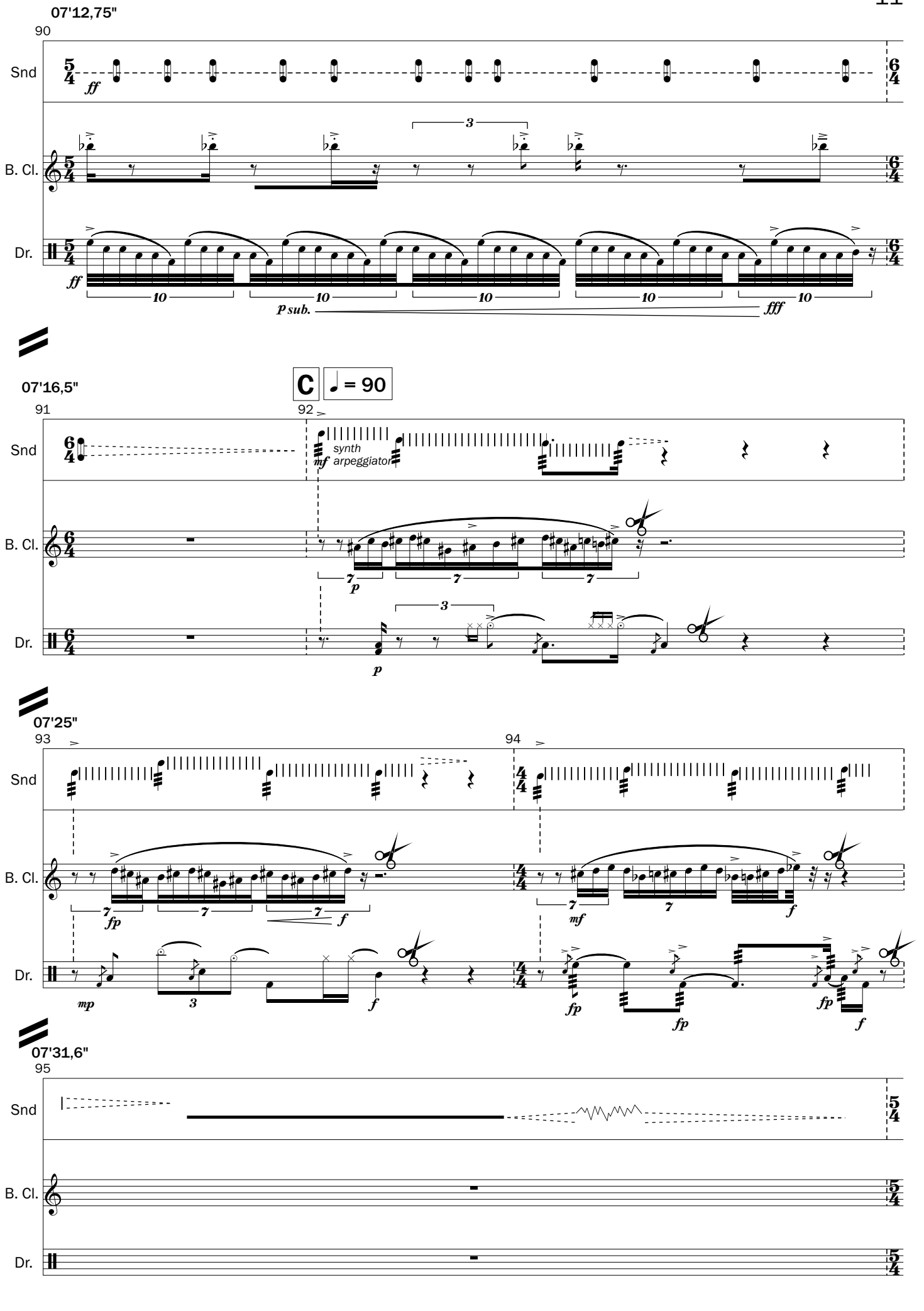
89

Snd

through computer programs.

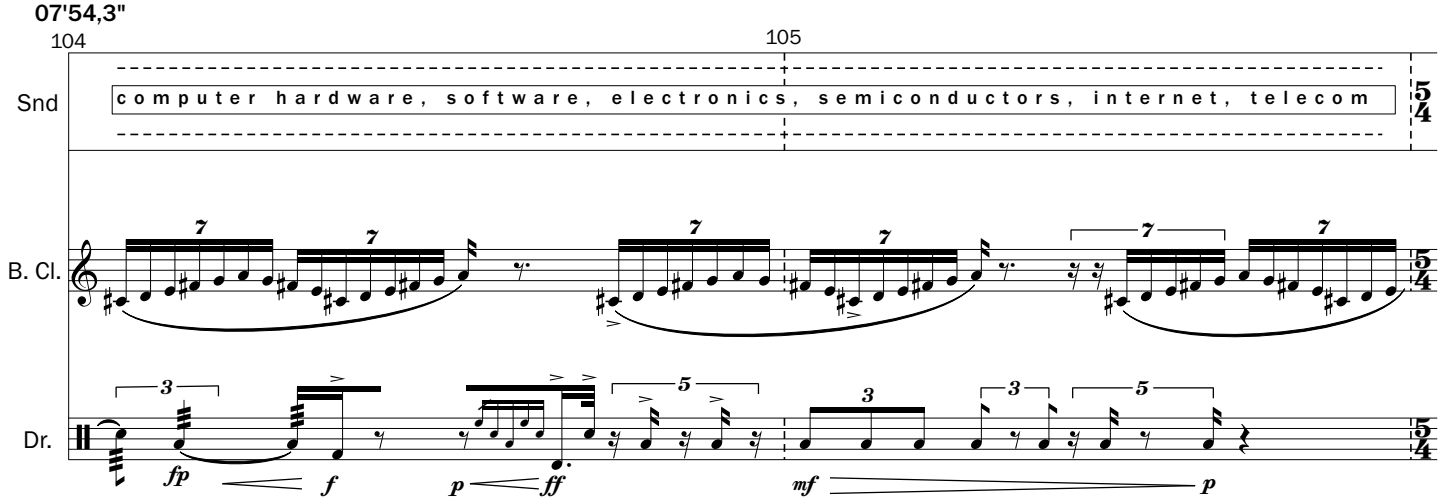
B. Cl.

Dr.

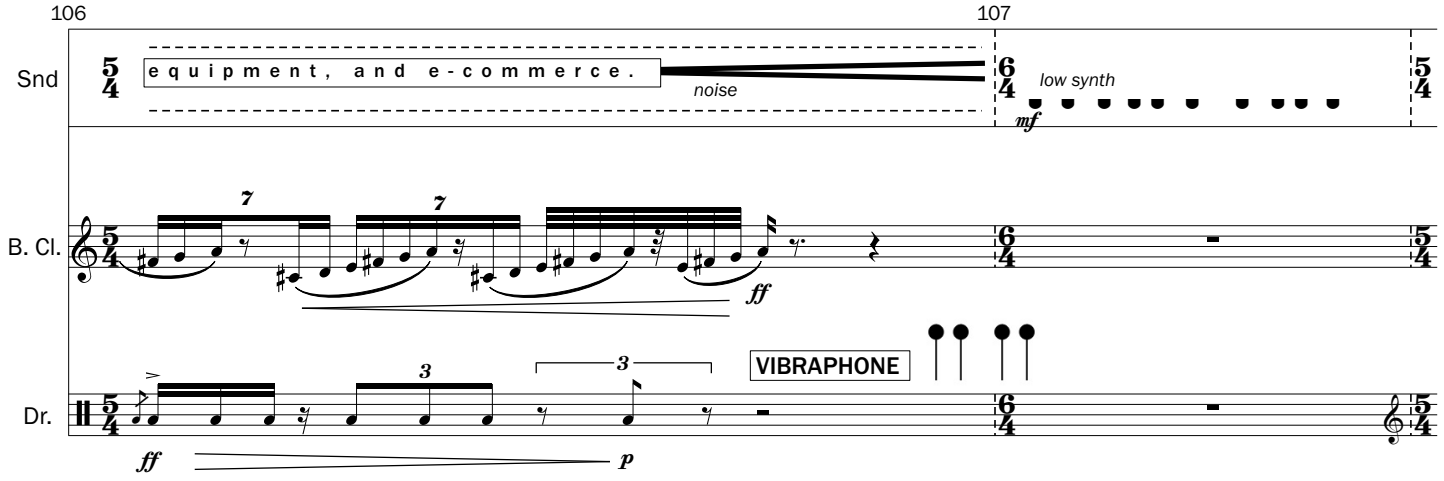

07'12,75"
90
Snd
B. Cl.
Dr.
ff
3
10
p sub.
fff
07'16,5"
C
= 90
91
92
synth arpeggiator
mf
p
07'25"
93
94
fp
mp
07'31,6"
95


07'34,3"
96
97
Snd
B. Cl.
Dr.
07'39"
D
98
soft cracks
99
The term is commonly used as a synonym for computers and computer networks, but it also en-
07'44,3"
100
101
- compasses other information distribution technologies such as tele -
- vision and telephones
low synth perc.
07'49"
102
103
Several products or services within an economy are associated with information technology, including

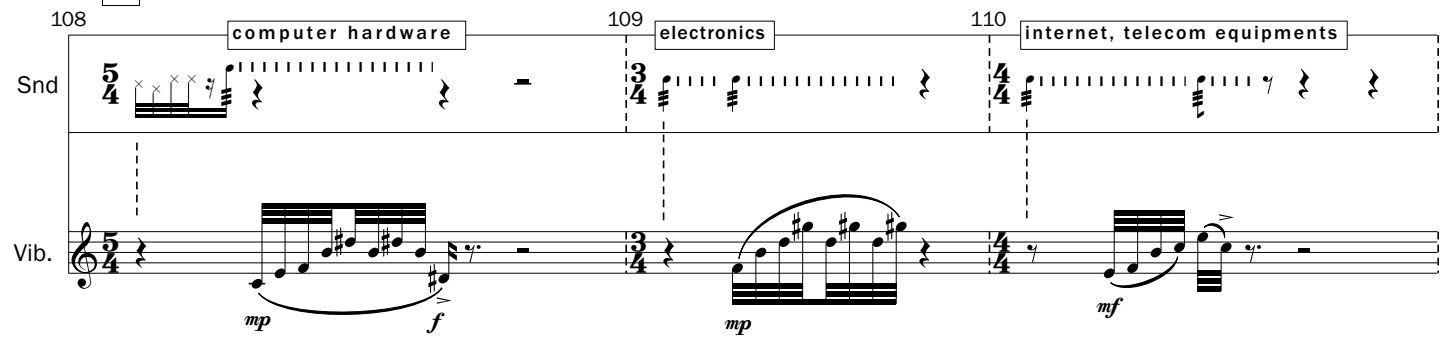
07'54,3"



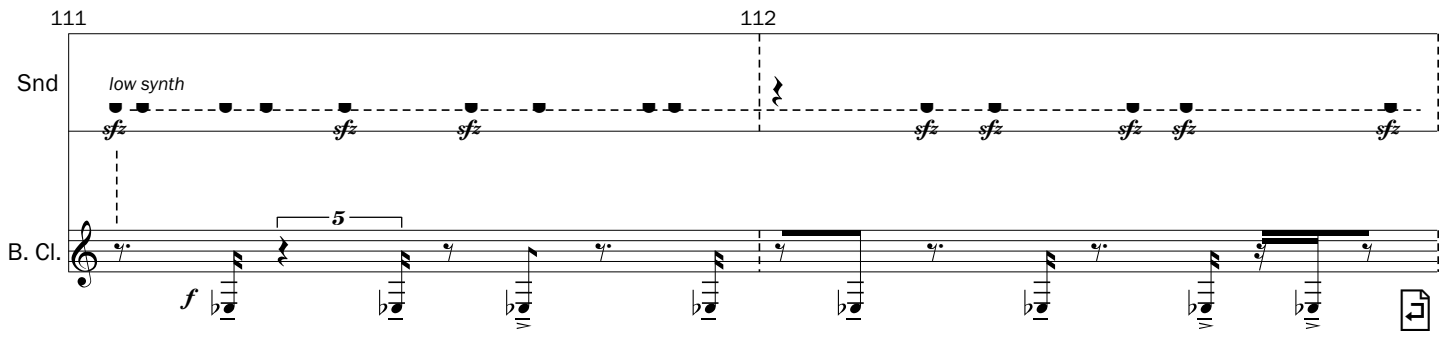
07'59,6"



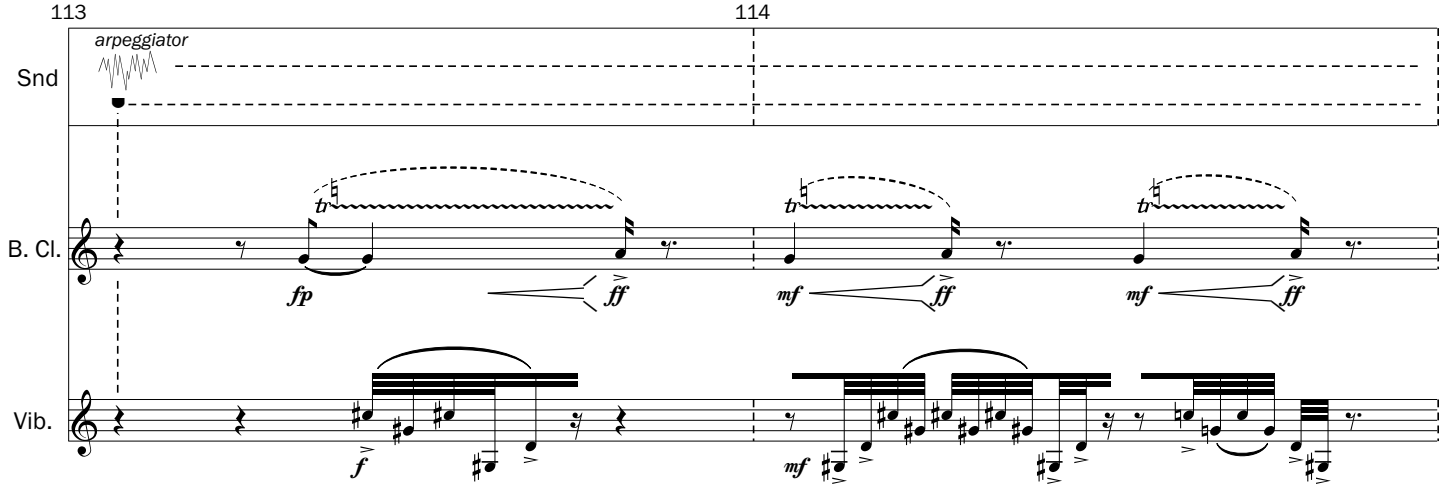
08'07" **E**



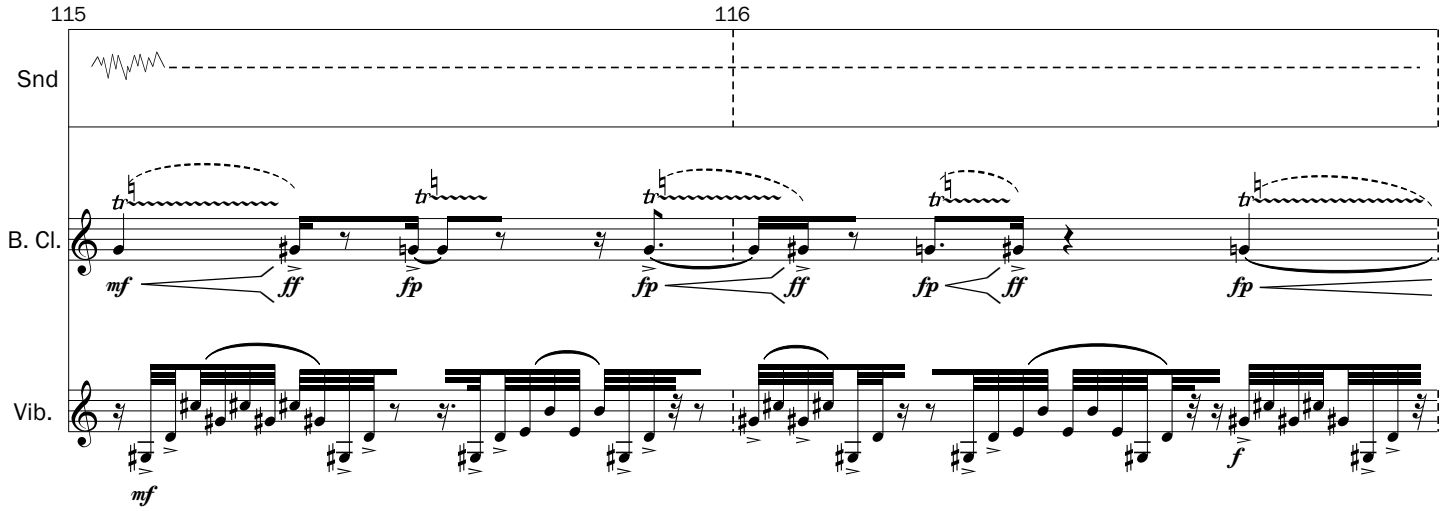
08'15"



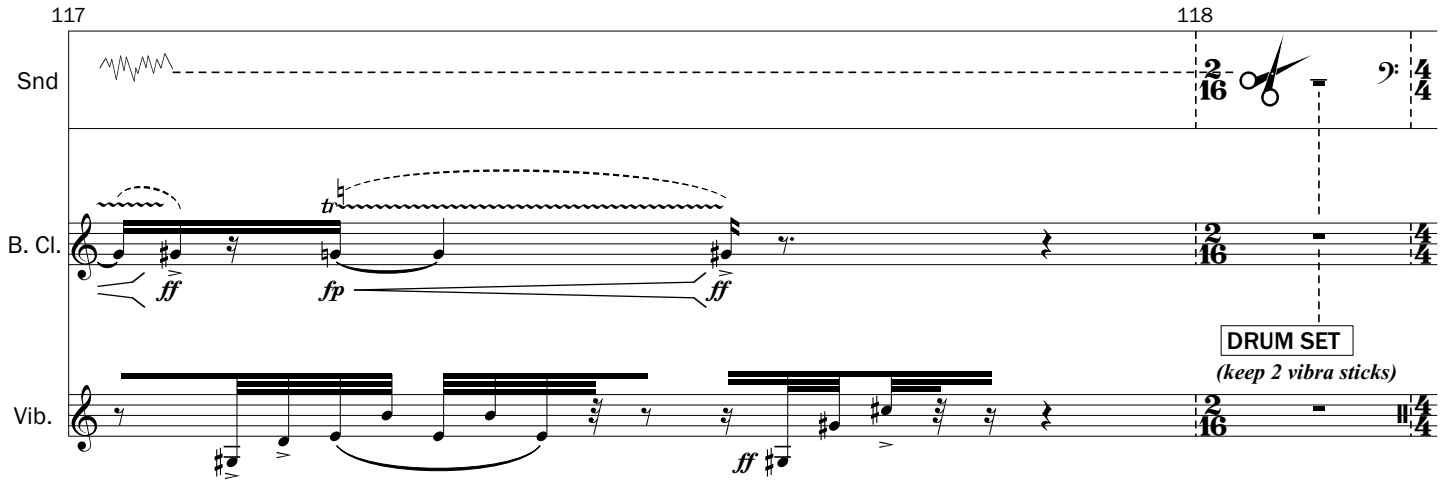
08'20,3"

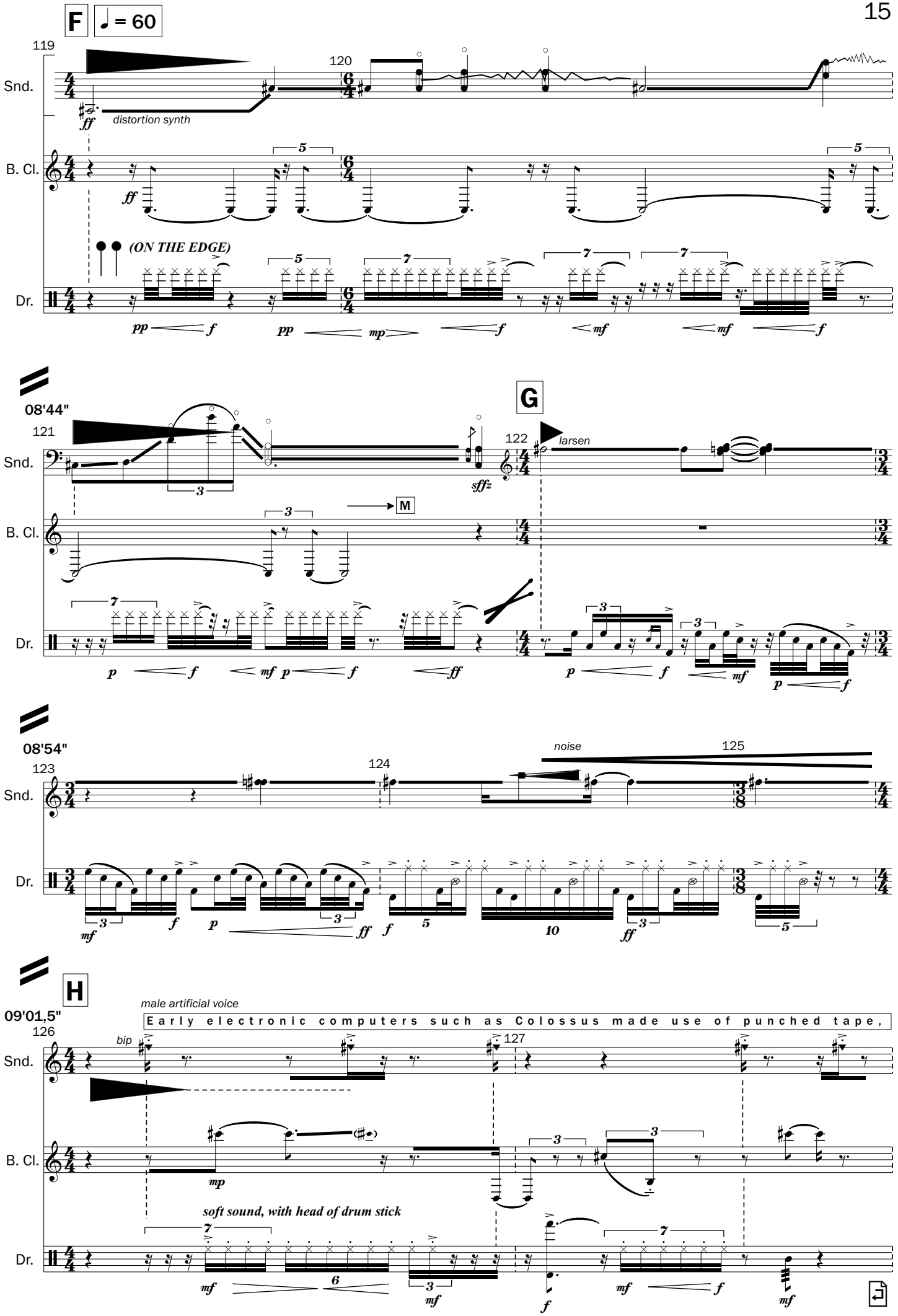


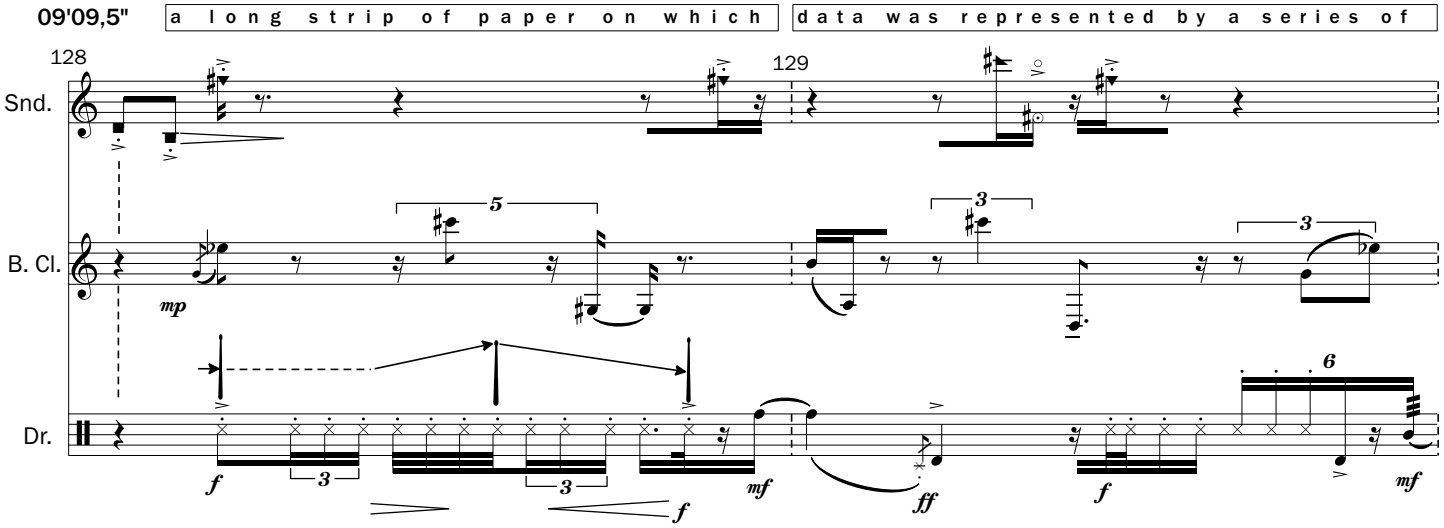
08'25,6"

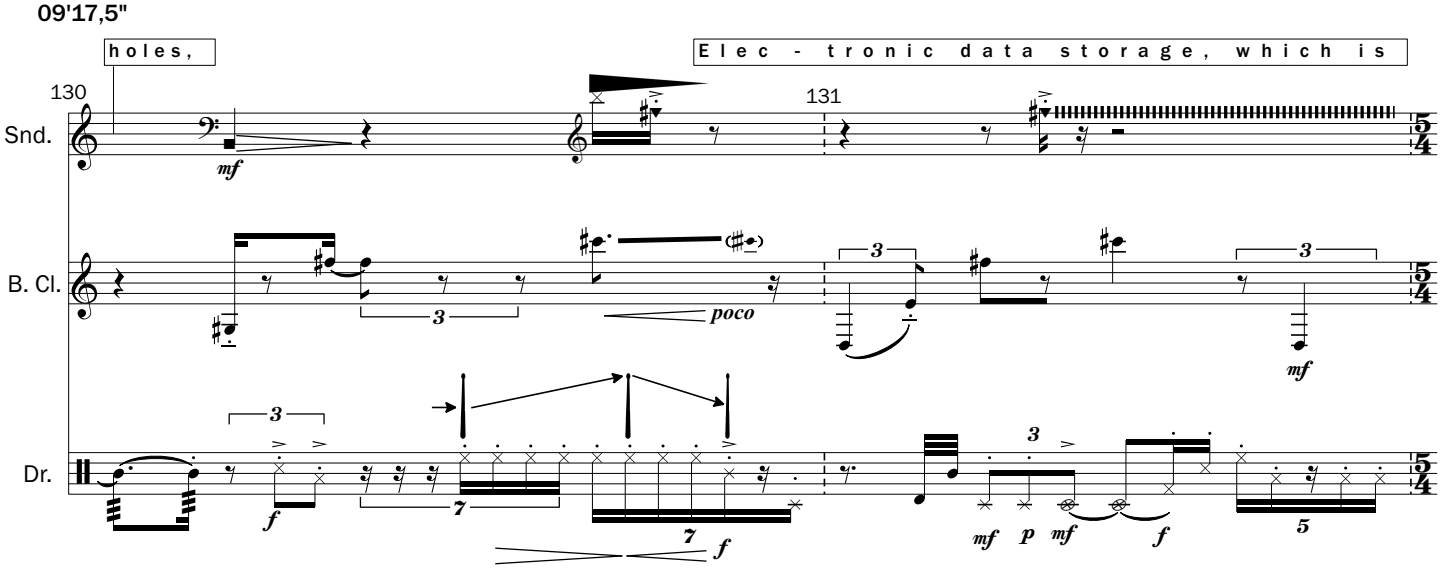


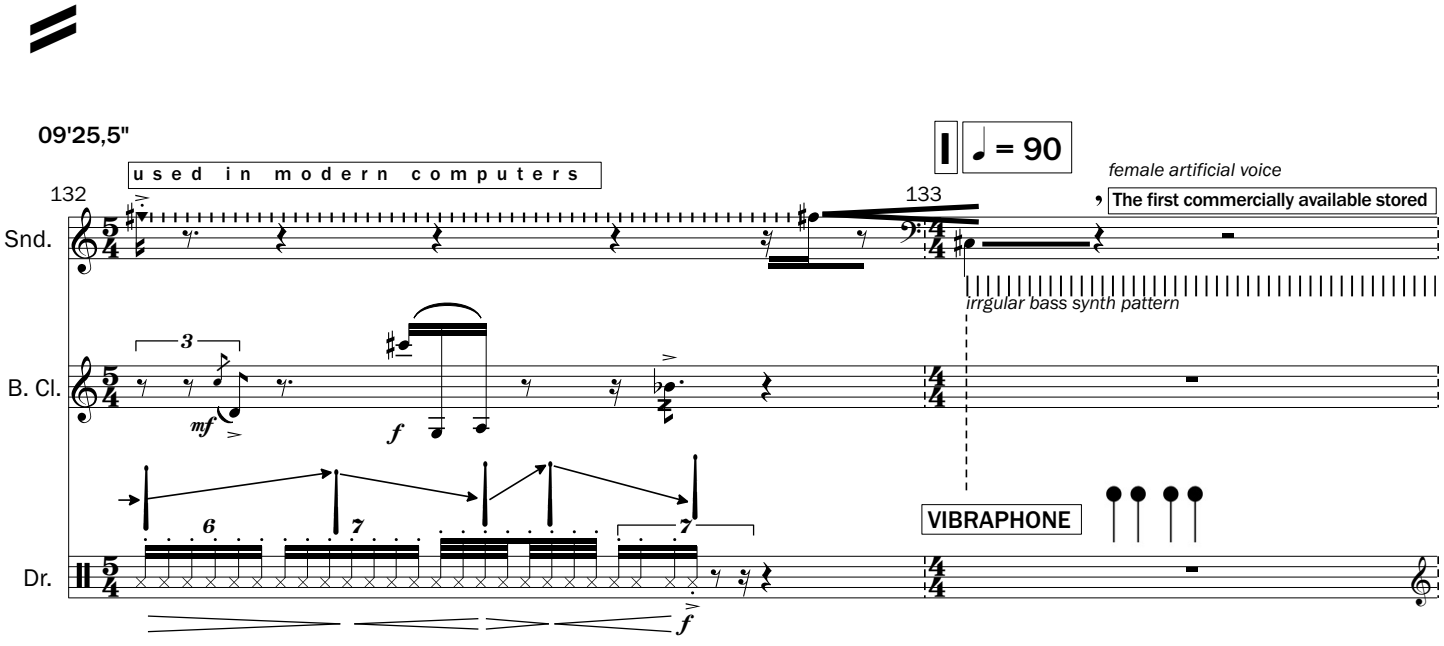
08'31"



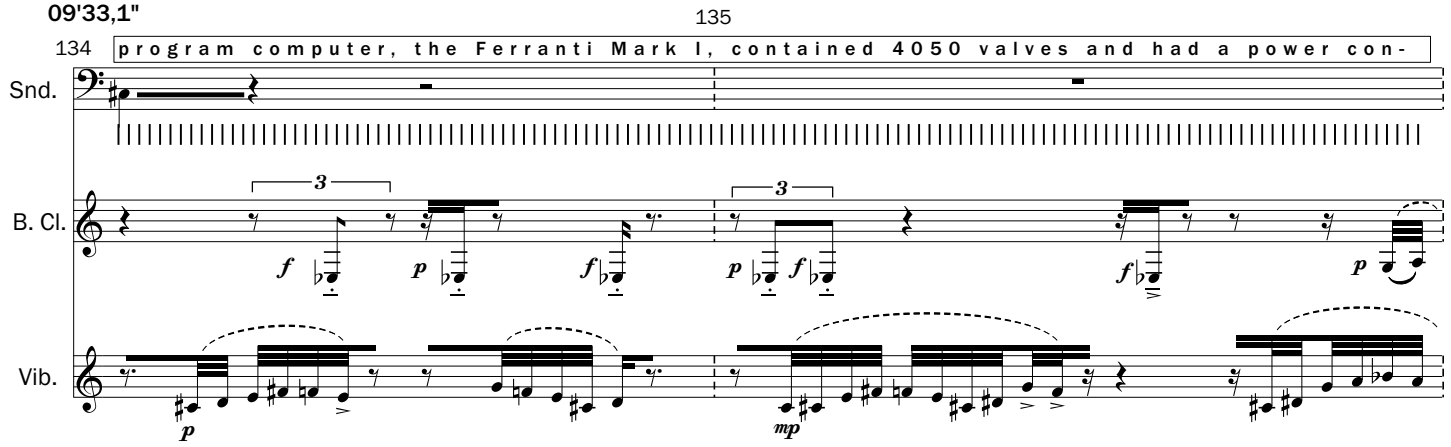

F
♩ = 60
119
120
Snd.
distortion synth
B. Cl.
(ON THE EDGE)
Dr.
08'44"
121
122
G
larsen
M
noise
125
08'54"
123
124
H
09'01,5"
male artificial voice
Early electronic computers such as Colossus made use of punched tape,
126
127
bip
soft sound, with head of drum stick


09'09,5"
a long strip of paper on which
data was represented by a series of
128
129
Snd.
B. Cl.
Dr.
mp
f
mf
ff

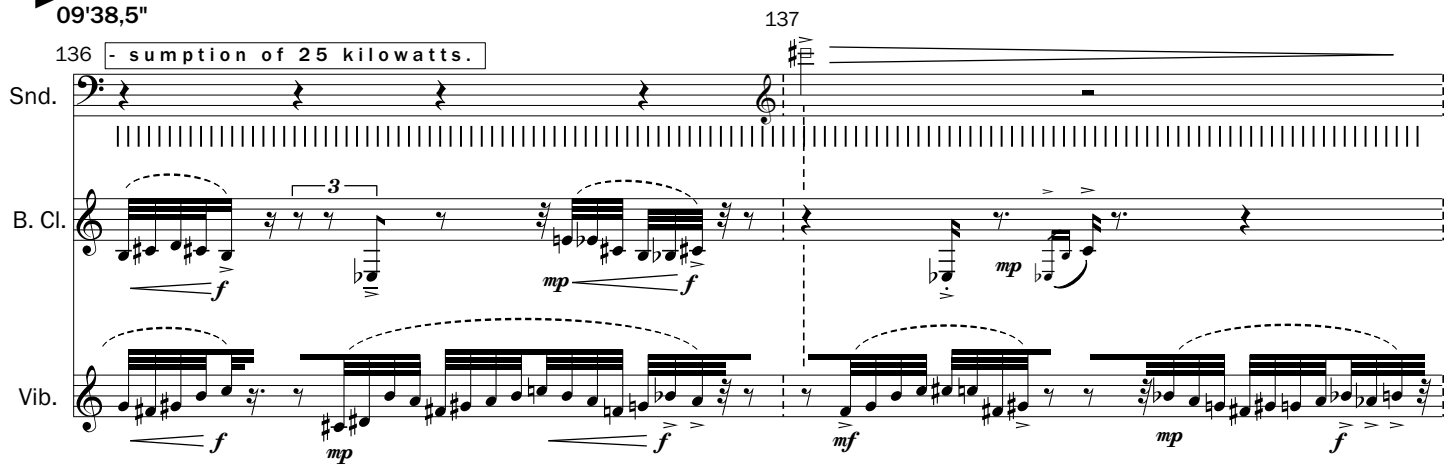

09'17,5"
holes,
Elec - tronic data storage, which is
130
131
Snd.
B. Cl.
Dr.
mf
poco
f
p


09'25,5"
used in modern computers
132
133
♩ = 90
female artificial voice
The first commercially available stored
irrgular bass synth pattern
VIBRAPHONE
Snd.
B. Cl.
Dr.
mf
f

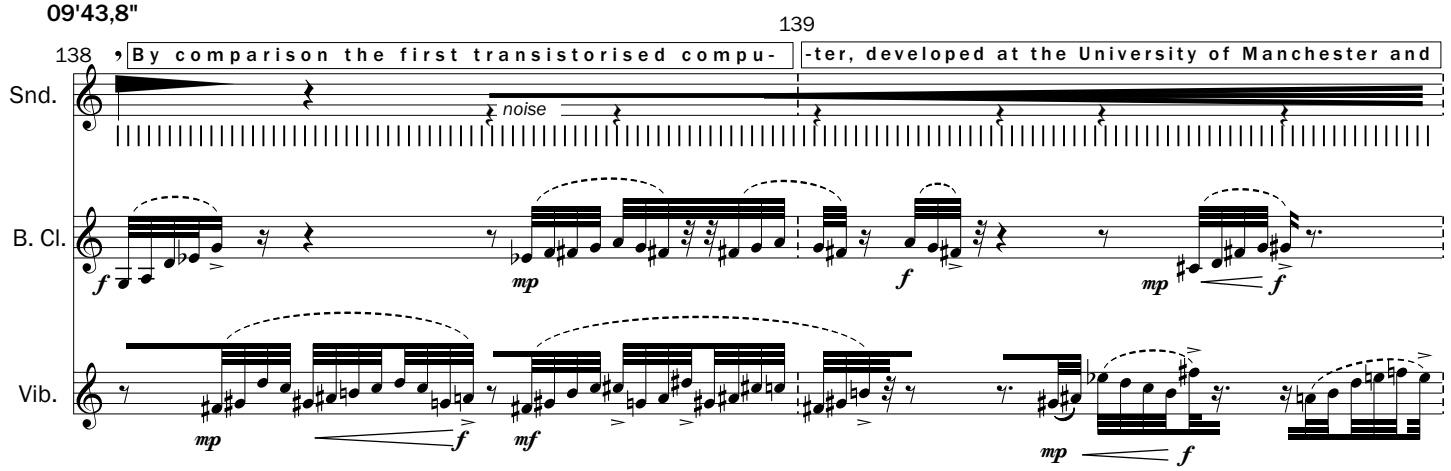
09'33,1"



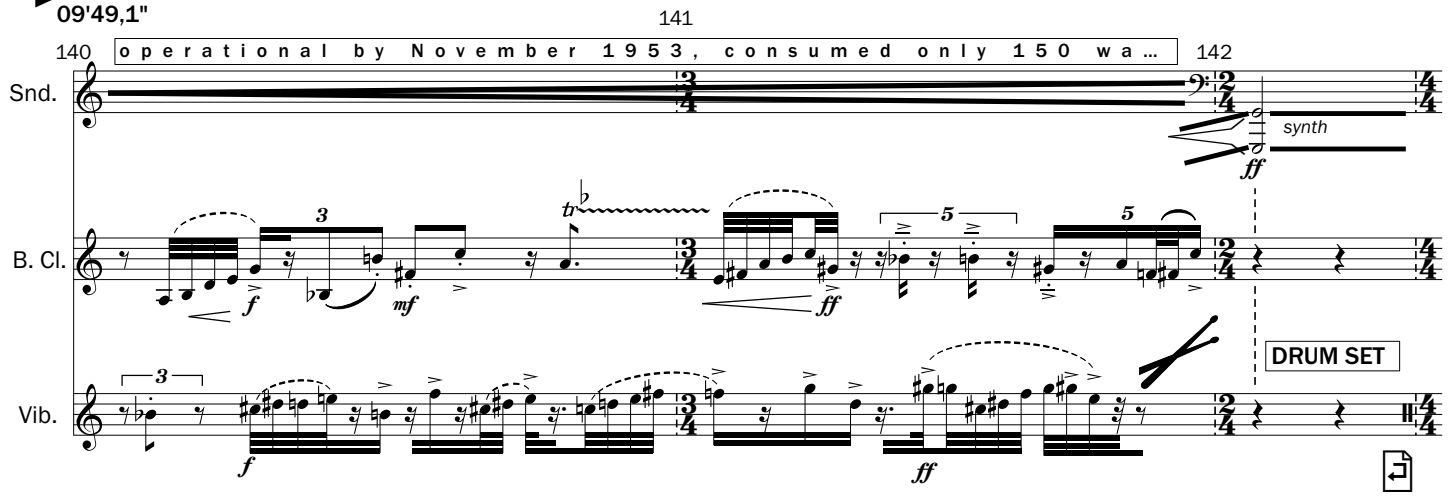
09'38,5"

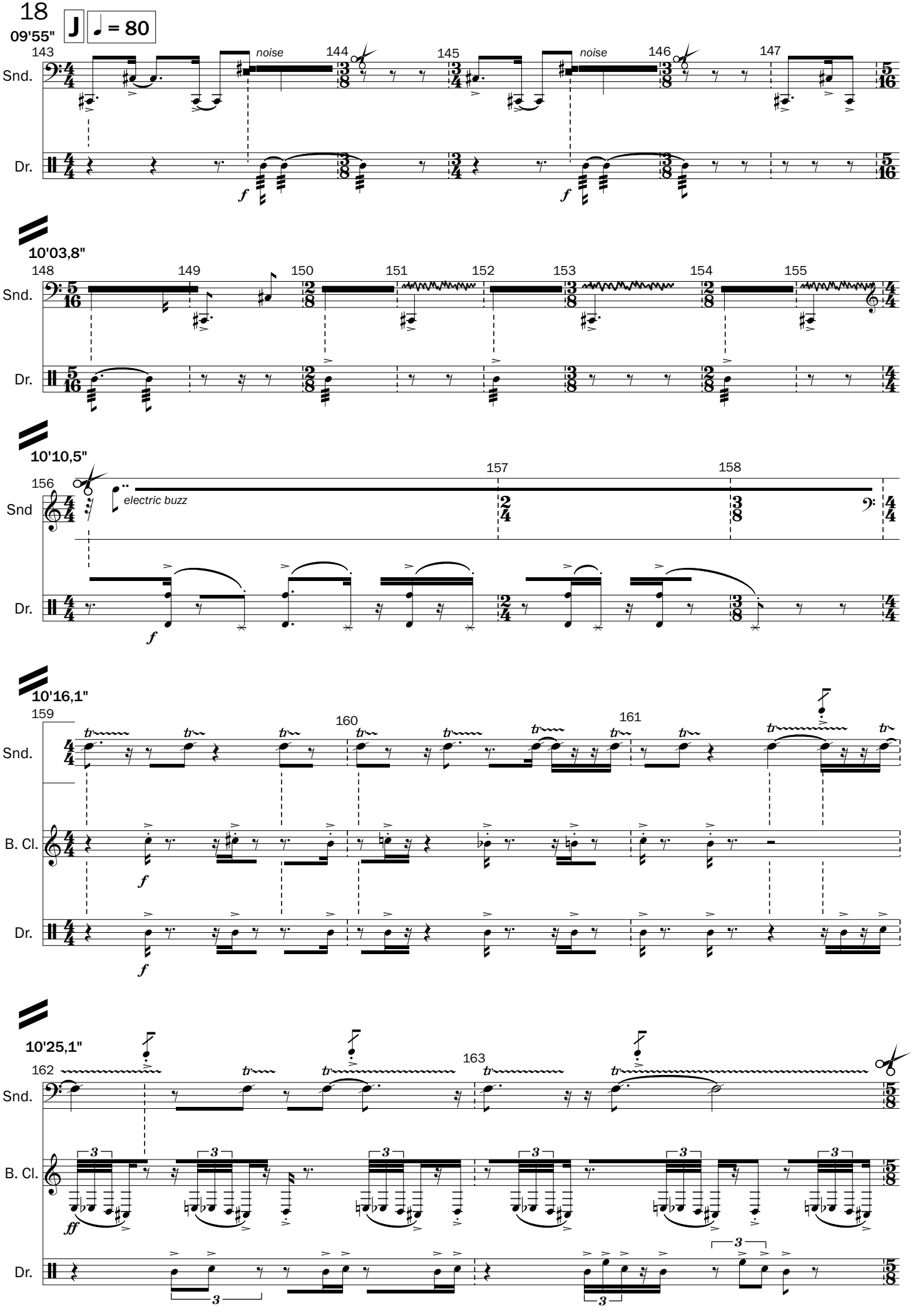


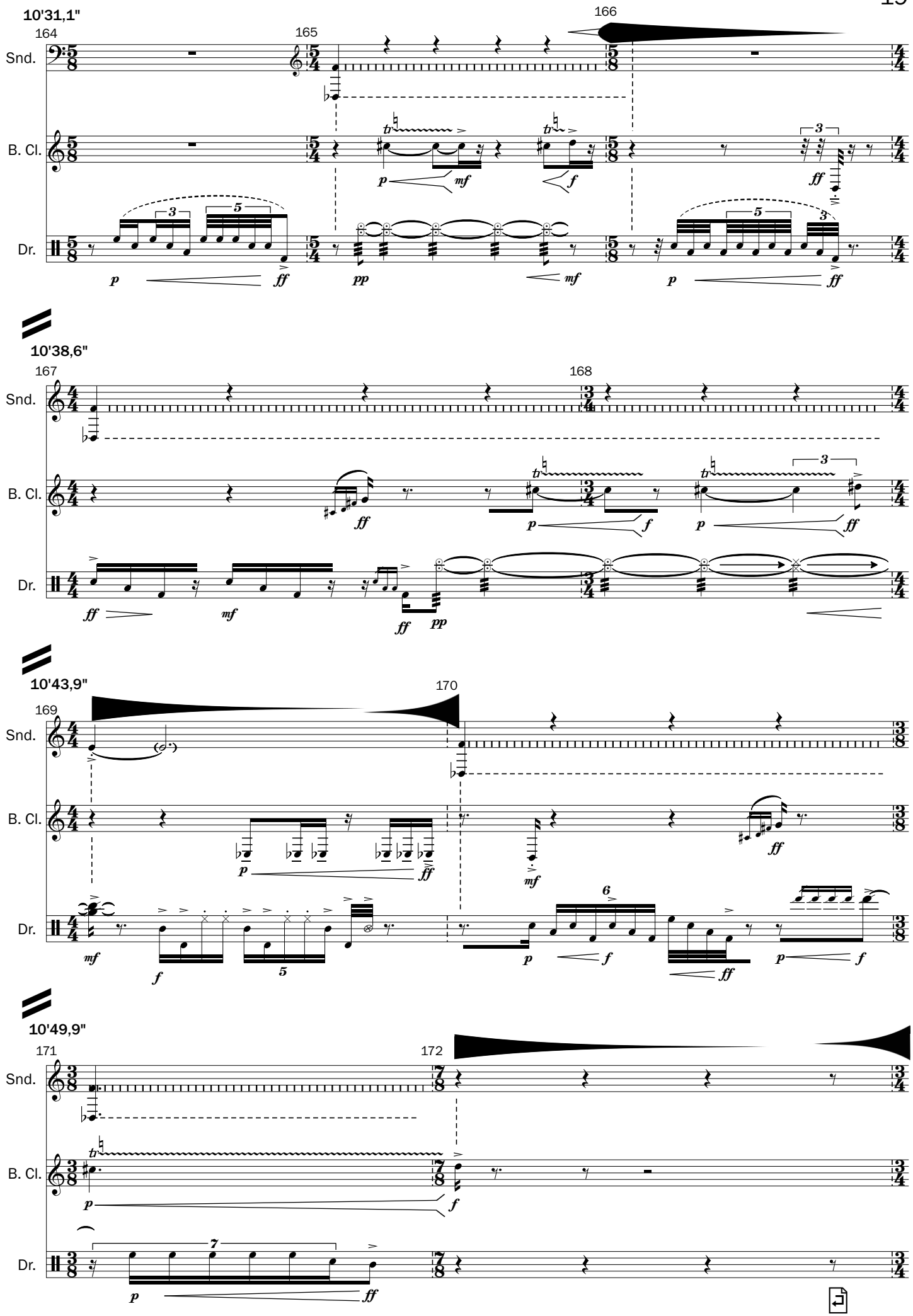
09'43,8"

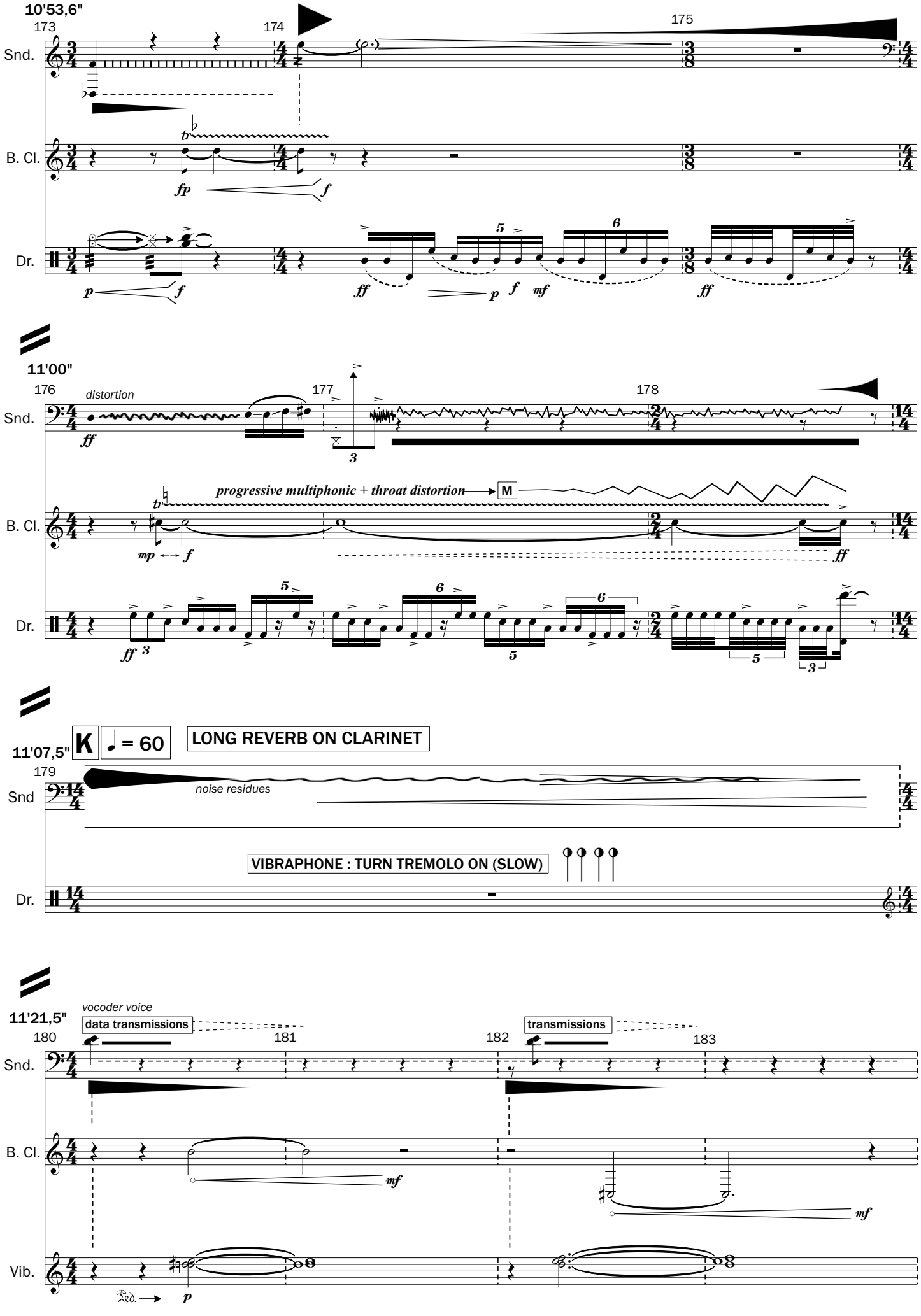


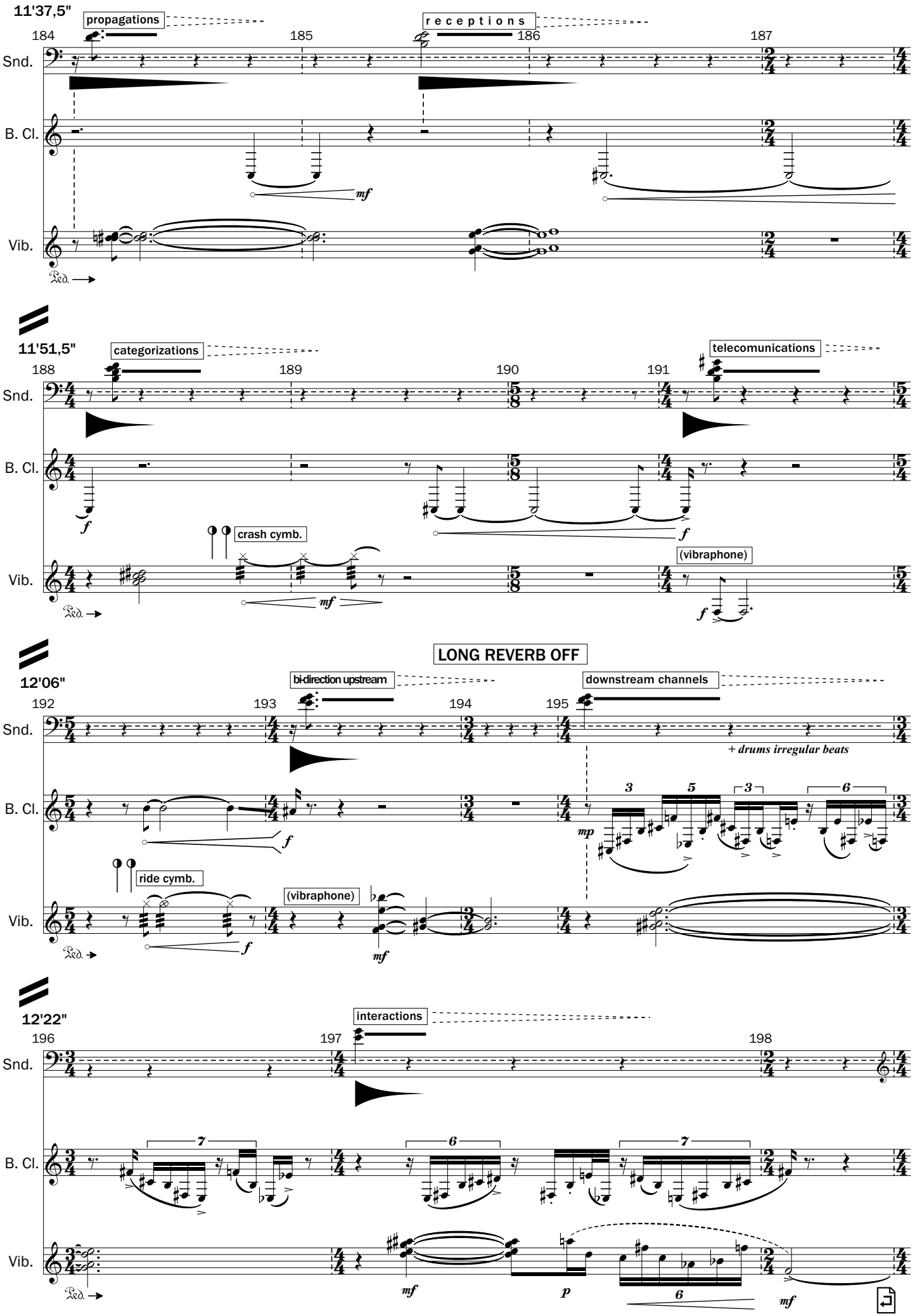
09'49,1"

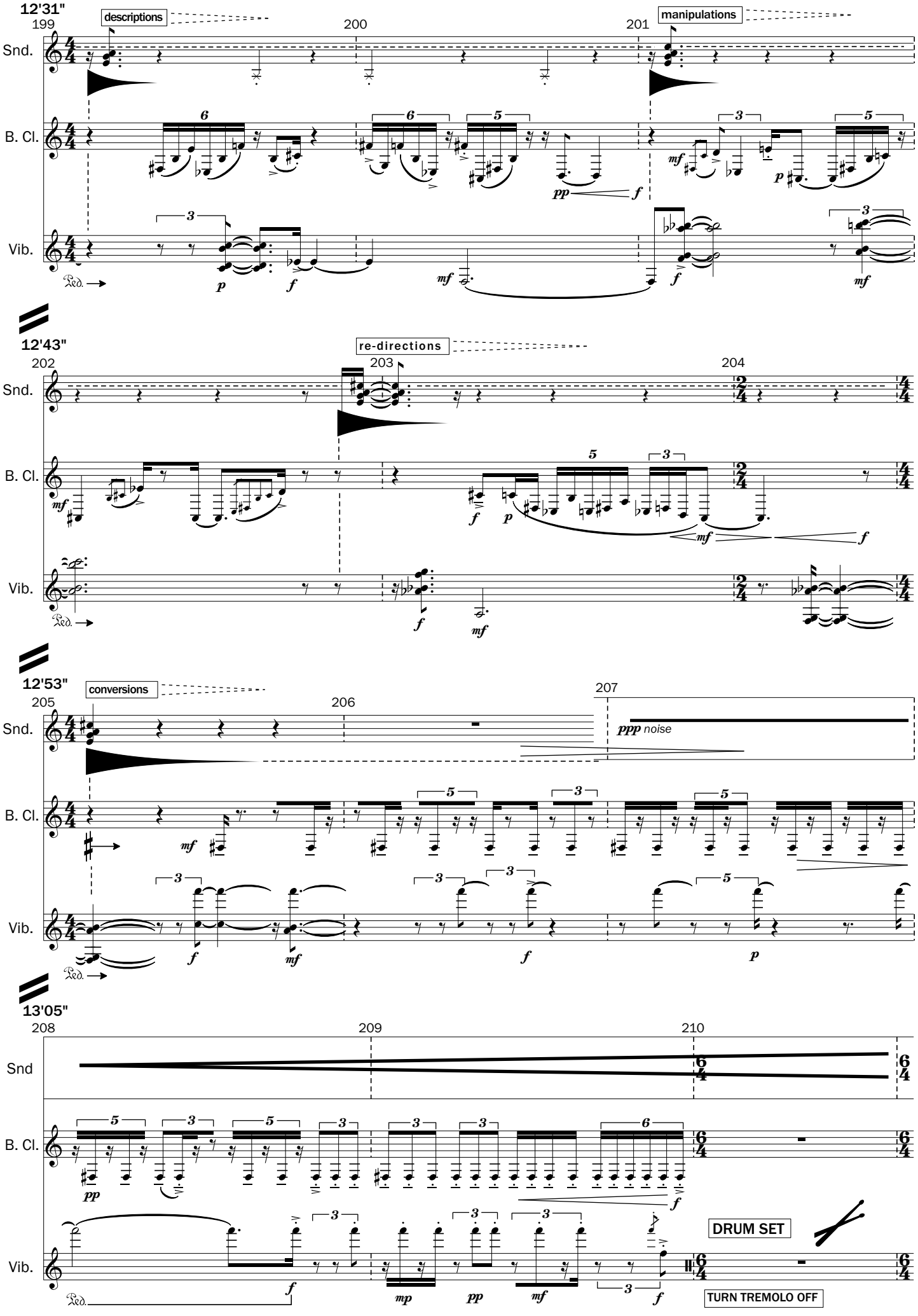



18
09'55"
♩ = 80
143
noise
144
145
noise
146
147
Snd.
Dr.
10'03,8"
148
149
150
151
152
153
154
155
Snd.
Dr.
10'10,5"
156
157
158
electric buzz
Snd
Dr.
10'16,1"
159
160
161
Snd.
B. Cl.
Dr.
10'25,1"
162
163
Snd.
B. Cl.
Dr.

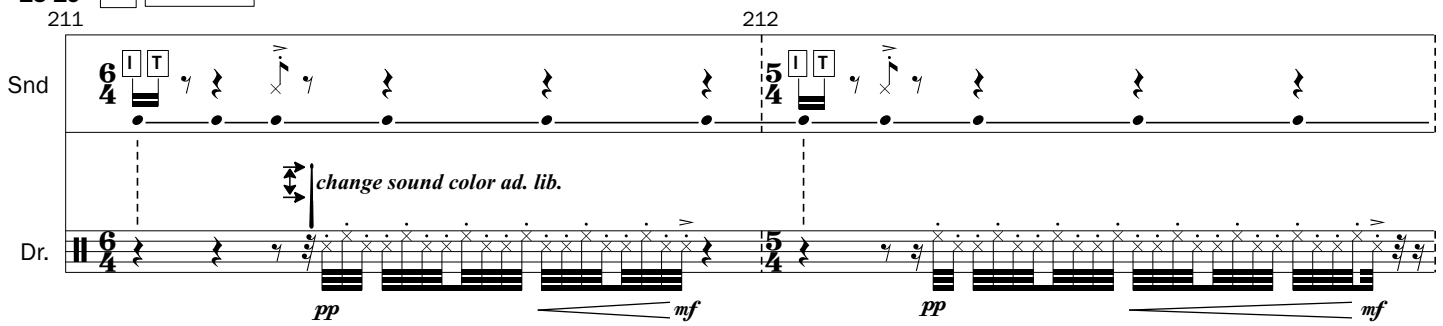

10'31,1"
164
165
166
Snd.
B. Cl.
Dr.
10'38,6"
167
168
10'43,9"
169
170
10'49,9"
171
172


10'53,6"
173
174
175
Snd.
B. Cl.
Dr.
fp
f
p
ff
mf
11'00"
176
177
178
distortion
progressive multiphonic + throat distortion
M
mp
11'07,5"
K
♩ = 60
LONG REVERB ON CLARINET
179
Snd
noise residues
VIBRAPHONE : TURN TREMOLO ON (SLOW)
Dr.
11'21,5"
vocoder voice
data transmissions
transmissions
180
181
182
183
Snd.
B. Cl.
Vib.
Ped.

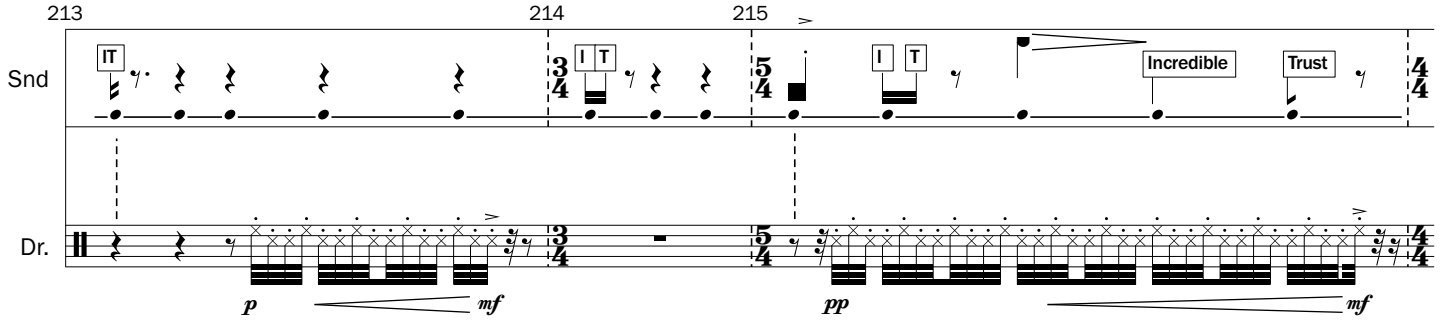

11'37,5"
propagations
receptions
184
185
186
187
Snd.
B. Cl.
Vib.
mf
Ped.
11'51,5"
categorizations
telecomunications
188
189
190
191
Snd.
B. Cl.
Vib.
f
crash cymb.
mf
(vibraphone)
f
Ped.
LONG REVERB OFF
12'06"
bi-direction upstream
downstream channels
192
193
194
195
Snd.
+ drums irregular beats
B. Cl.
f
mp
3
5
3
6
ride cymb.
(vibraphone)
Vib.
f
mf
Ped.
12'22"
interactions
196
197
198
Snd.
B. Cl.
7
6
7
Vib.
mf
p
6
mf
Ped.


12'31"
descriptions
199
200
201
manipulations
Snd.
B. Cl.
Vib.
12'43"
re-directions
202
203
204
12'53"
conversions
205
206
207
ppp noise
13'05"
208
209
210
Snd
DRUM SET
TURN TREMOLO OFF

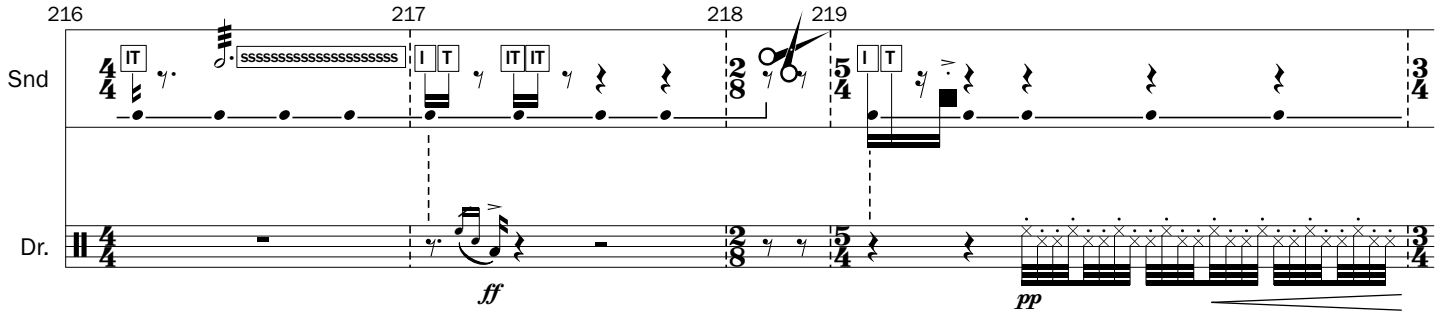
13'19" L ♩ = 86



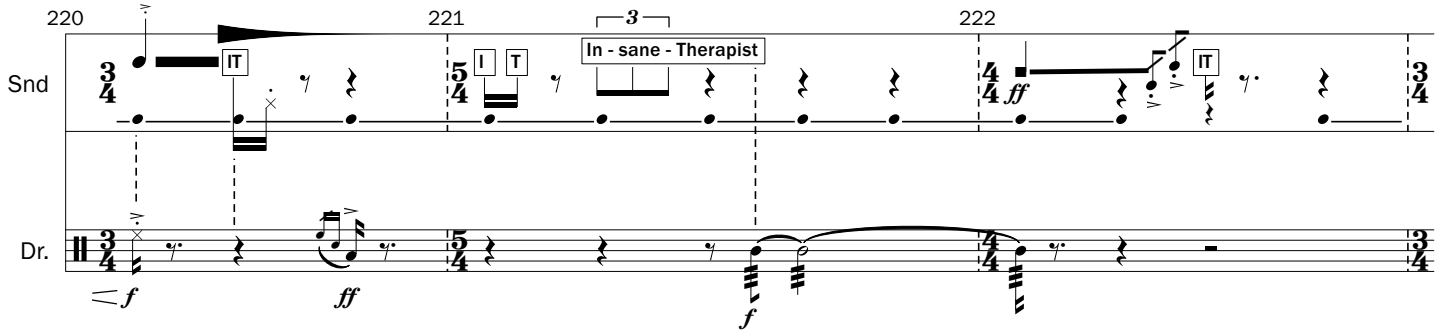
13'26,7"



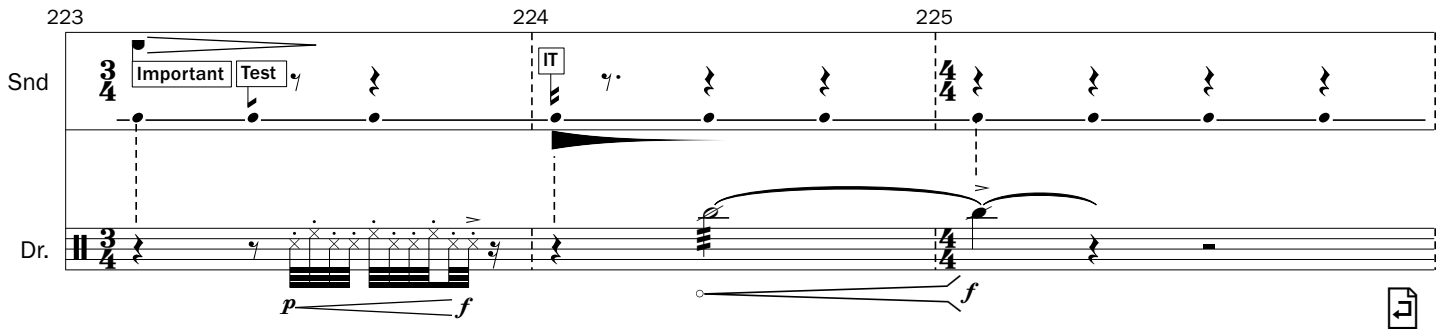
13'35,7"



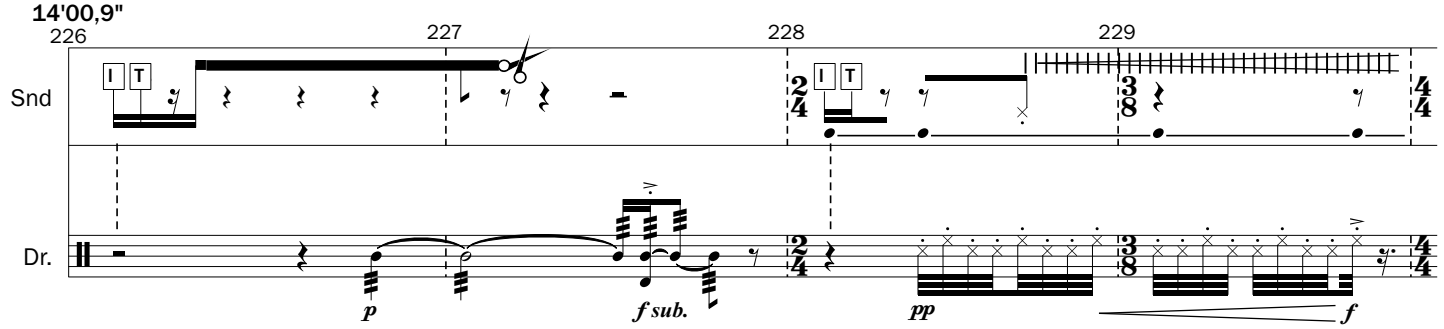
13'45,5"



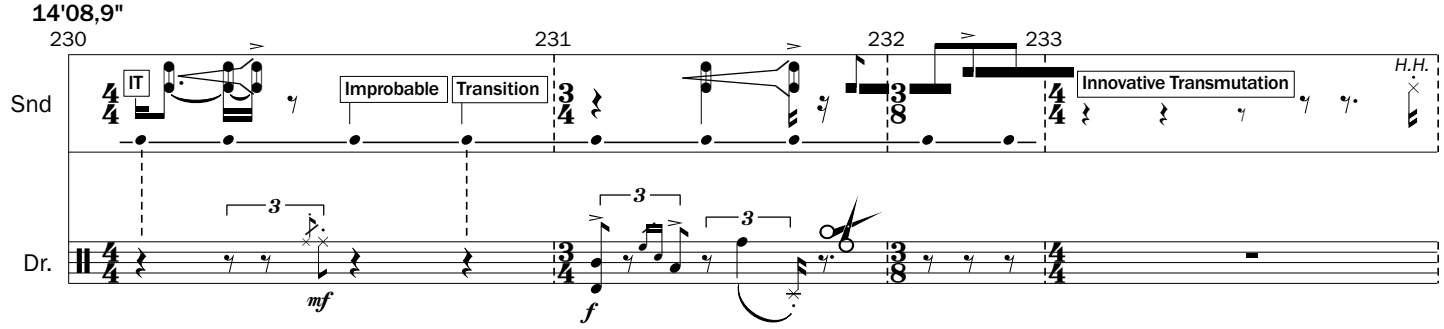
13'53,9"



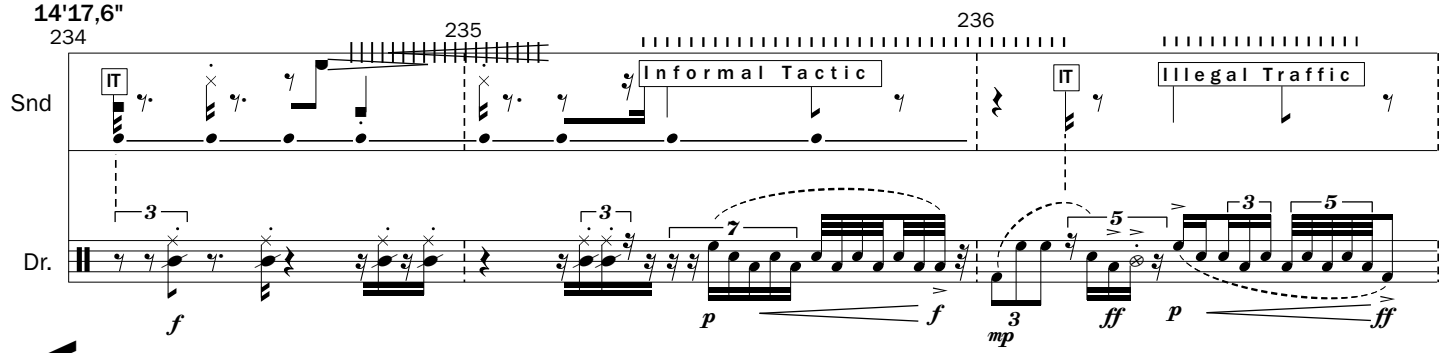
14'00,9"



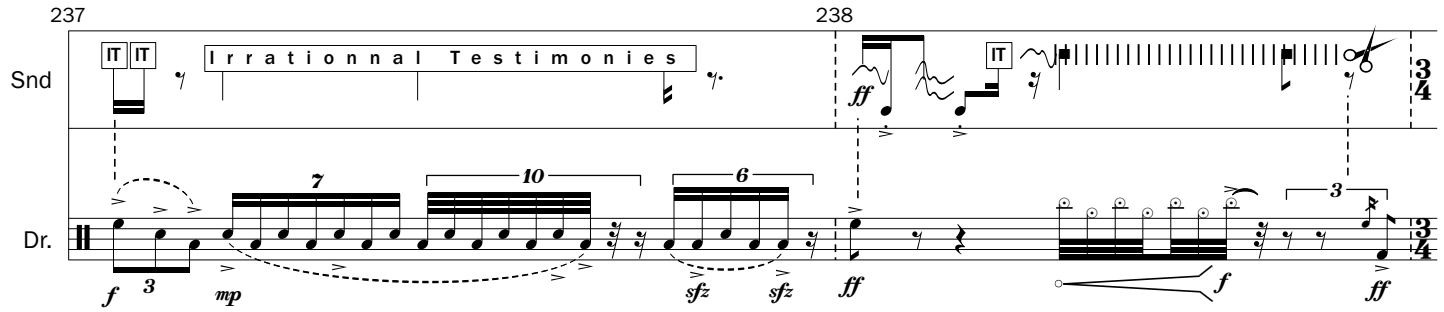
14'08,9"



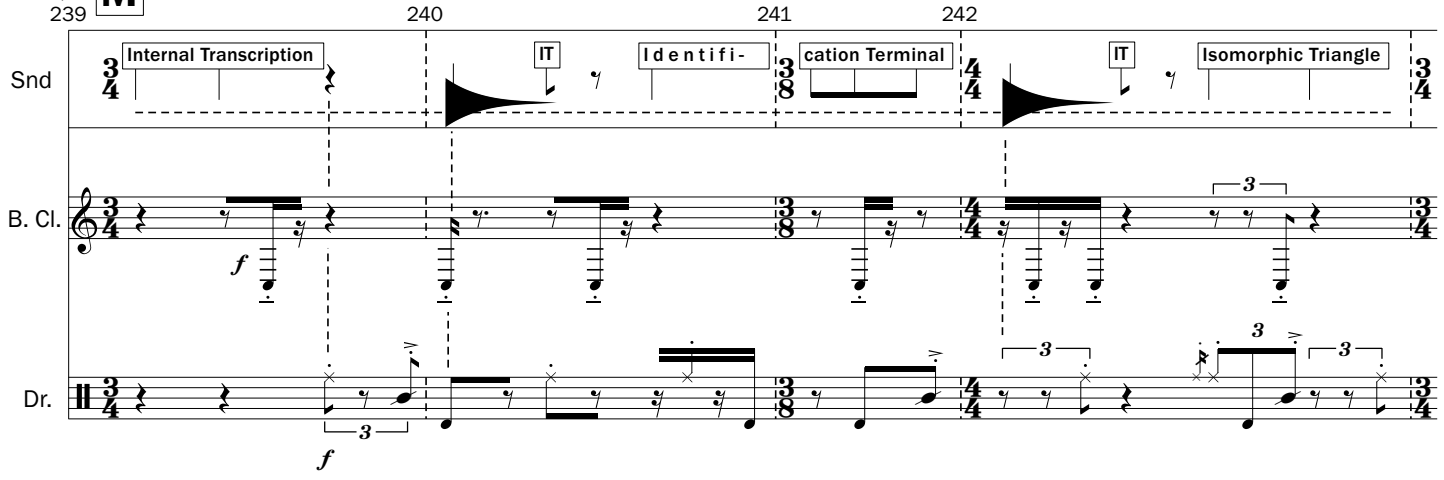
14'17,6"

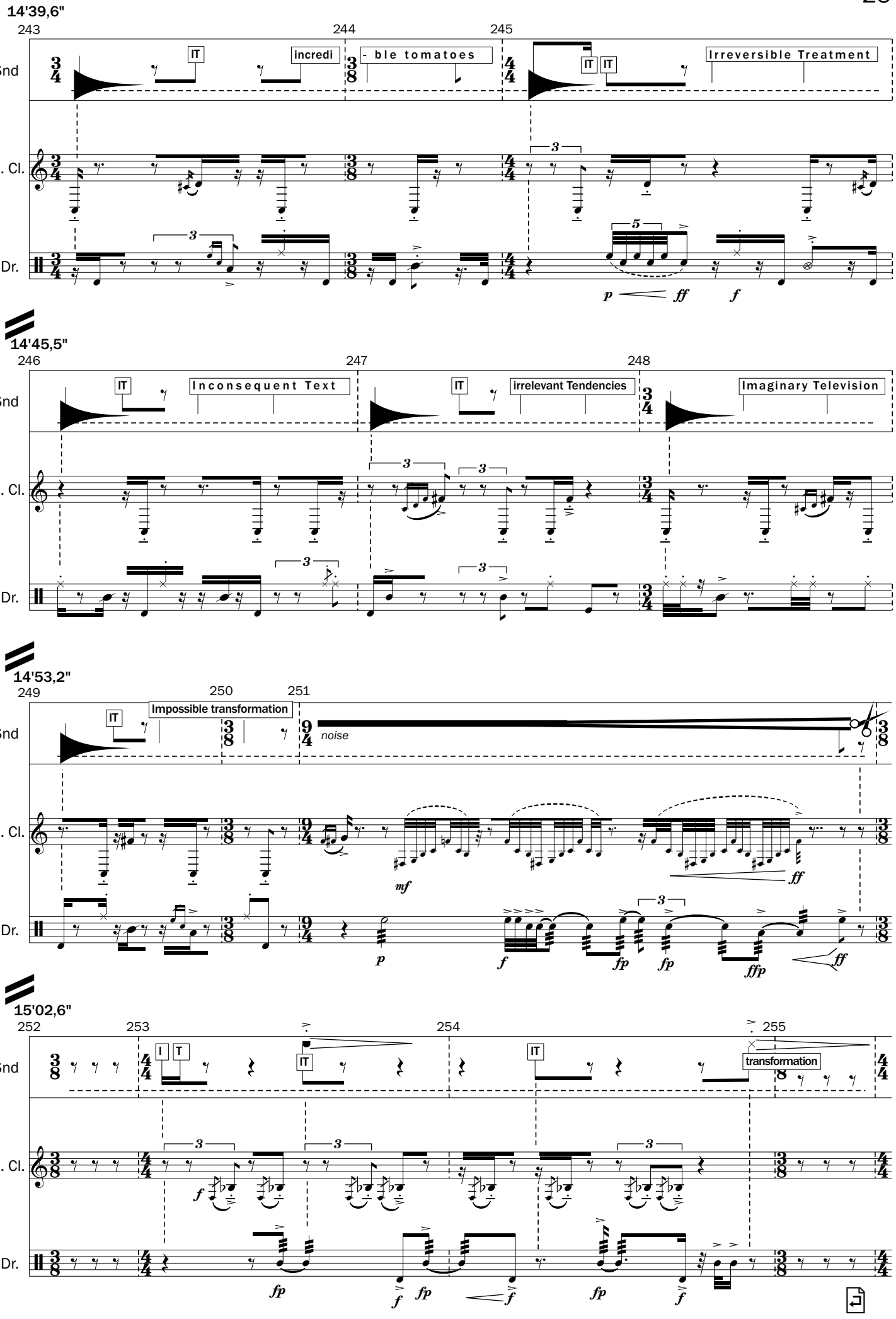


14'26"

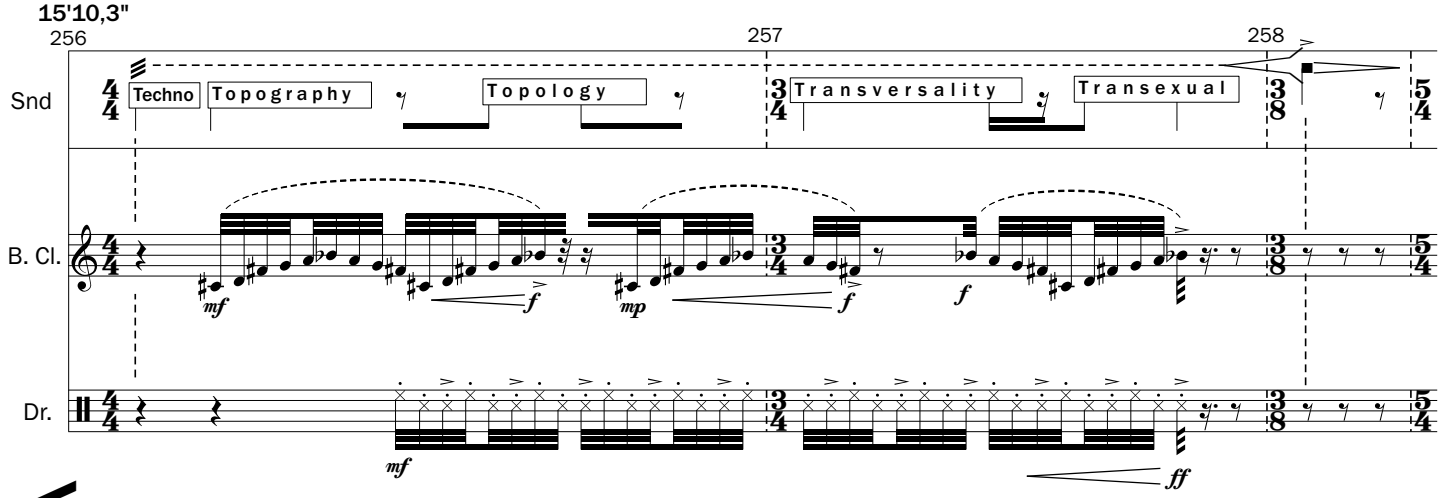


14'31,6" **M**

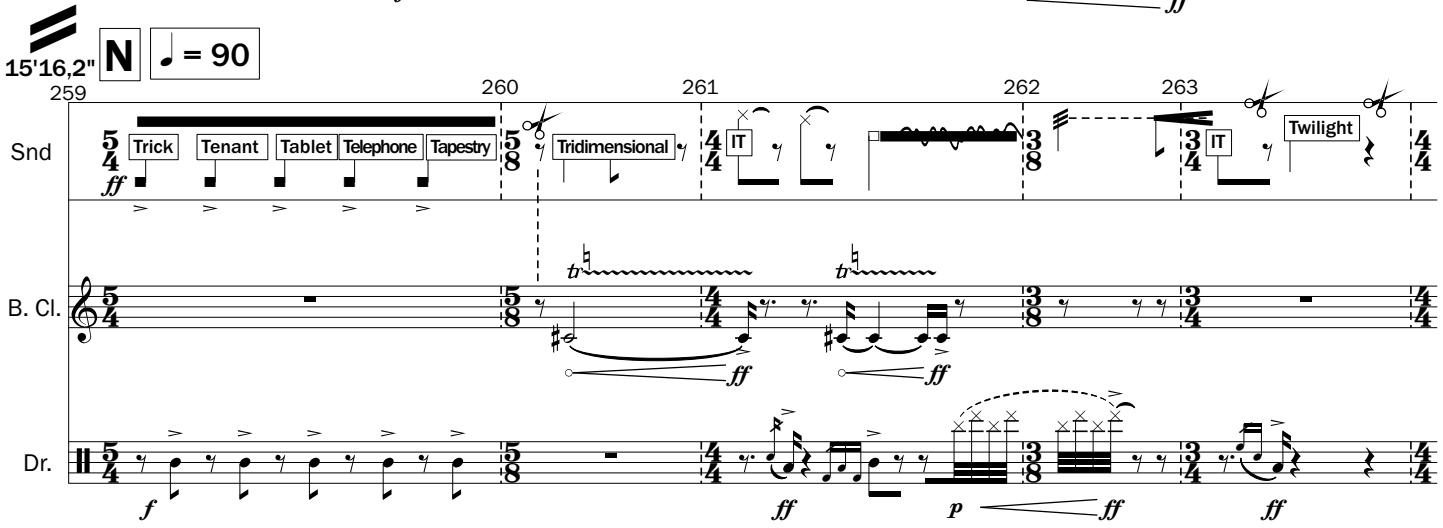



14'39,6"
243
244
245
Snd
IT
incredi
- ble tomatoes
IT
IT
Irreversible Treatment
B. Cl.
Dr.
p
ff
f
14'45,5"
246
247
248
Snd
IT
Inconsequent Text
IT
irrelevant Tendencies
Imaginary Television
B. Cl.
Dr.
14'53,2"
249
250
251
Snd
IT
Impossible transformation
noise
B. Cl.
mf
ff
Dr.
p
f
fp
fp
ffp
ff
15'02,6"
252
253
254
255
Snd
I T
IT
IT
transformation
B. Cl.
f
Dr.
fp
f
fp
f
fp
f

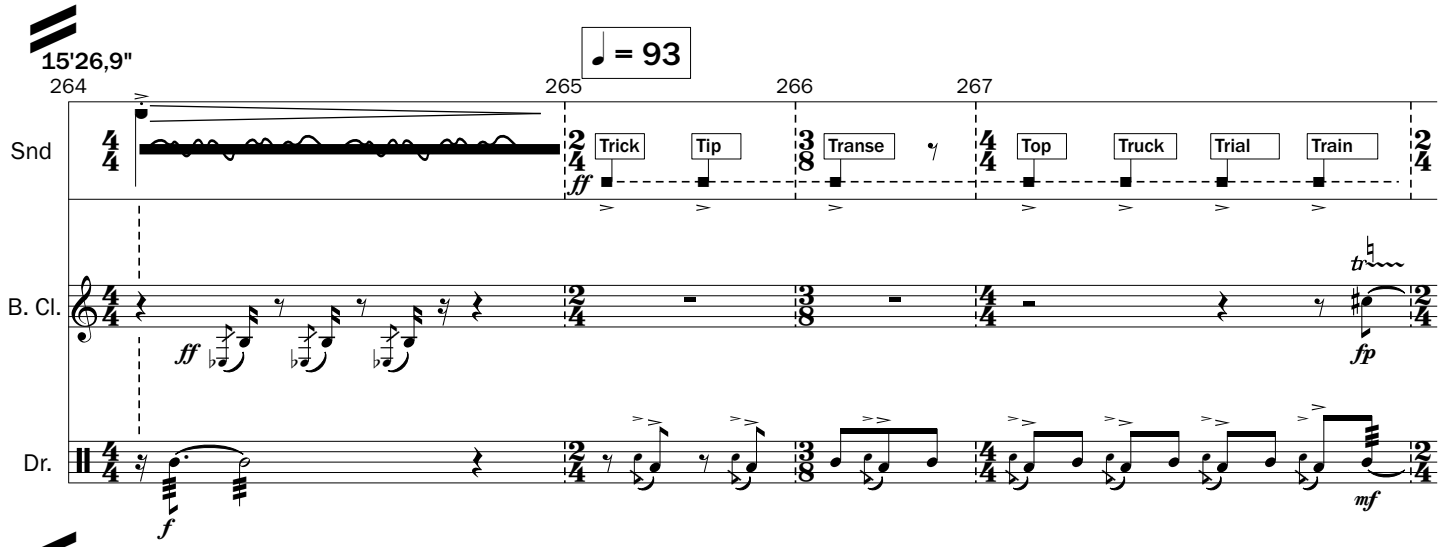
15'10,3"



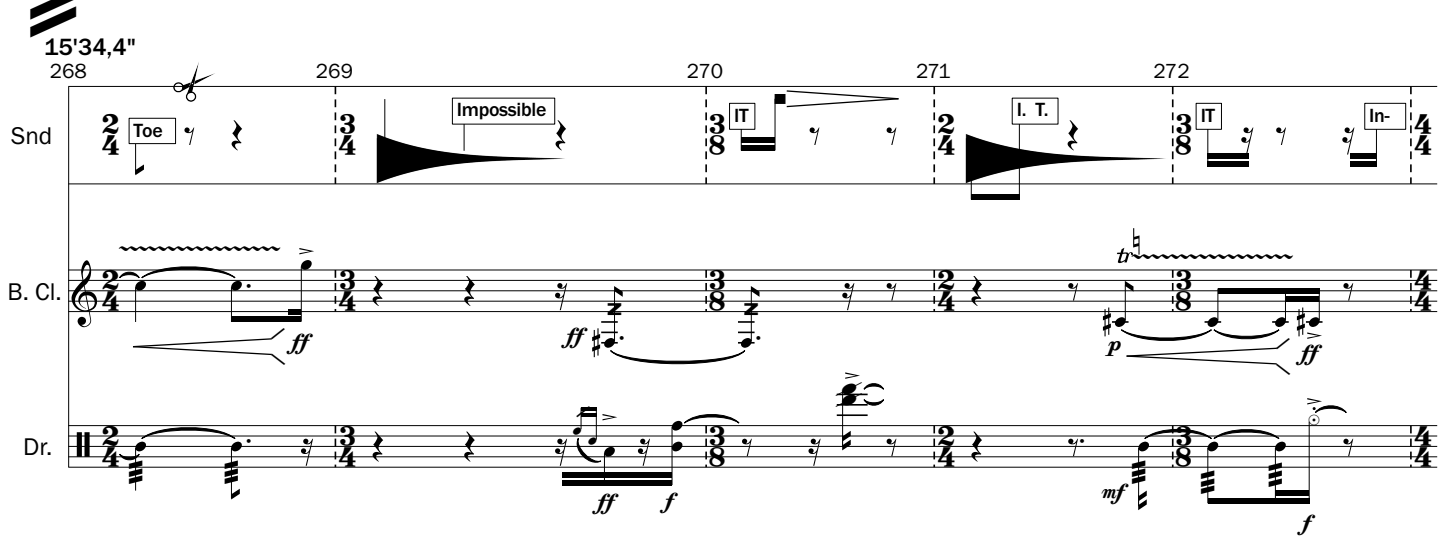
15'16,2"

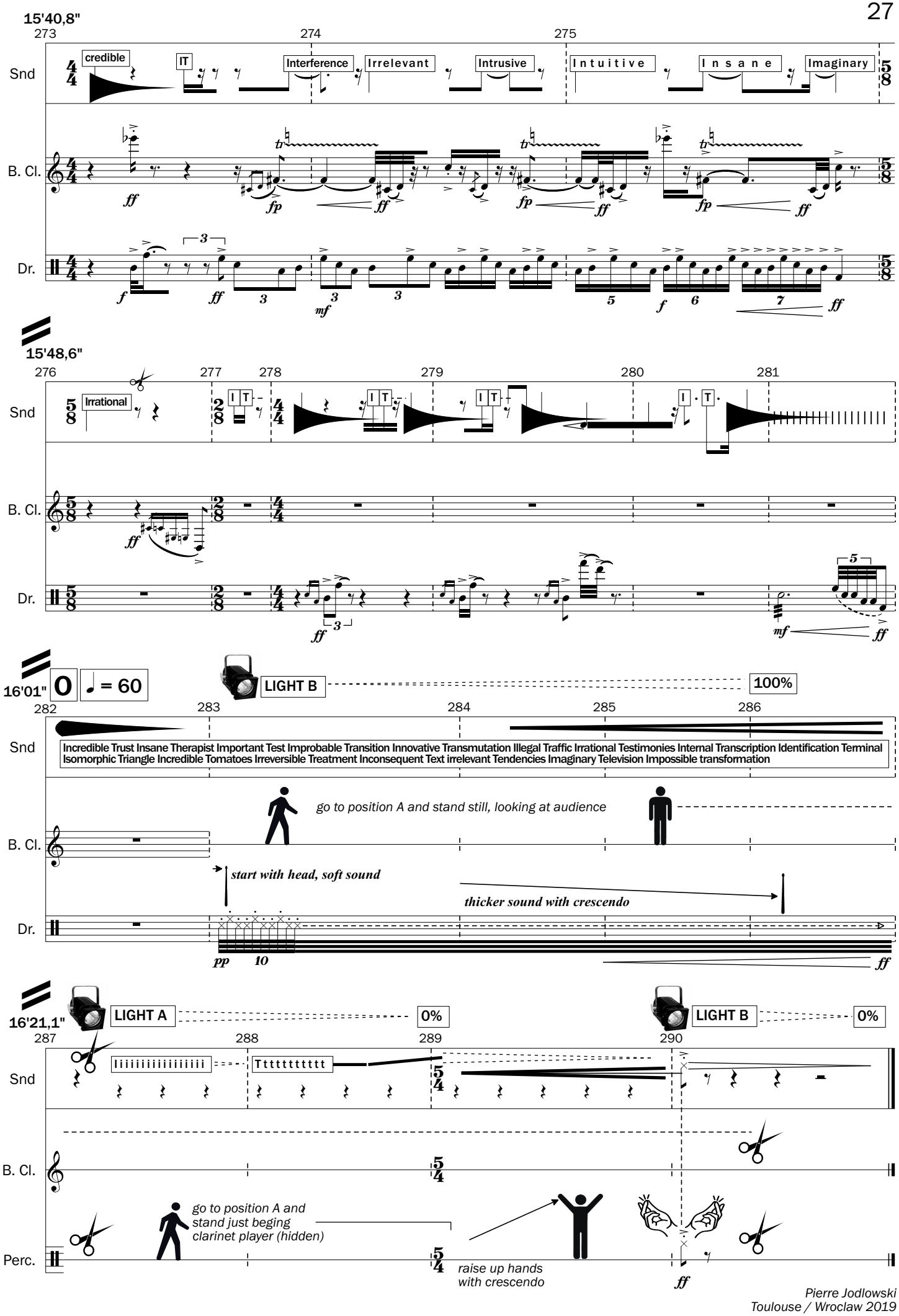


15'26,9"



15'34,4"





Pierre Jodlowski
Toulouse / Wroclaw 2019