

# SPIRAL

**Jennifer Fowler**

For flexible instrumentation. The minimum requirements for performance of the whole piece are: 2 treble instruments (High 1 & 2); 2 mid-range instruments (mid 1 & 2); & 2 bass instruments (Low 1 & 2). Any number or type of instruments can play these lines. In addition, the score contains lines for keyboards (1 & 2), percussion, and double bass. These are optional additions to the basic 6 parts.

The piece is divided into 4 Episodes which are fully notated, and 2 semi-improvisatory sections for which suggestions are made. The order of these is:

Episode 1; 1st Improv; Episode 2; Episode 3; 2nd Improv; Episode 4.

These would normally all be played. However, it is also possible to play the 4 notated Episodes only without the Improvs, or indeed to play any single Episode alone.

Duration:

Notated sections: 5 mins [50", 42", 42", 2'45"]

Improv sections: about 2 mins

*SPIRAL was commissioned by COMA South (the southern branch of Contemporary Music for Amateurs, UK) with funds provided by Southern Arts.*

Parts available from :

**echoes music**

21 Deodar Road, London SW15 2NP, U.K.

Parts are provided for:

#### HIGH

Treble instruments in C (eg flutes, oboes, violins, alto recorders)  
Descant recorder (in C, 8ve transposition).

#### MID:

Viola (alto clef)  
Clarinet (in Bb)  
Trumpet, cornet, flugelhorn (in Bb)  
Alto sax (in Eb)  
Tenor horn (in Eb)  
Tenor sax (in Bb, maj 9th)  
Euphonium (in Bb, maj 9th)  
Horn (in F)  
Guitar (in C, 8ve transposition)

#### LOW:

Bass instruments in C (eg cellos, bassoons, trombone)  
Bass clarinet (in Bb, maj 9th)

Double bass.

Keyboards.

Percussion.

The preferred part or parts played by each instrument is shown without brackets. However, depending which other instruments are available, the part shown in brackets may be played. (Both will be shown in the instrumental parts).

#### EPISODE 1

Flute: play High 1

Oboe: play H2 (or H1)

Violin: play H1 or H2

Descant recorder: tacet

Alto recorder: play H1

Viola: play Mid 1 or Mid 2

Clarinet: play M1 (or M2)

Trumpet (cornet, flugel): play M2 (or M1)

Alto saxophone: play M1 or M2

Tenor horn: play M2

Tenor saxophone: play M2

Euphonium: play M2, or L1 starting at bar 6

Horn: play M2 or L1

Guitar: play M1 (or M2)

Cello, bassoon & trombone: play Low 1 or Low 2

Bass clarinet: play L1

Double bass: play DB

Keyboards: tacet (or L1 & L2)

Percussion: play Perc.

#### EPISODE 2

Flute: tacet

Oboe: tacet

Violin: play H2

Descant recorder: tacet

Alto recorder: tacet

Viola: play Mid 1 or Mid 2

Clarinet: play M1 (or M2)

Trumpet (cornet, flugel): play H2

Alto sax: play Play M1 or (M2)

Tenor horn: play M2

Tenor sax: play M2

Euphonium: play M2 or L1

Horn: play M2 or L1

Guitar: play M1 (or M2)

Cellos, bassoons & trombone: play Low 1 or Low 2

Bass clarinet: play L1 or L2

Double bass: play DB

Keyboards: play K1 or K2

Percussion: tacet

### EPISODE 3

Flute: play H1 or (H2)  
Oboe: play H2 (or H1)  
Violin: play H1 or H2  
Descant recorder: play H1  
Alto recorder: play H2 (or H1)

Clarinet: tacet (or H2)

All other instruments, tacet.

### EPISODE 4

Flute: play H1 (or H2)  
Oboe: play H2 (or H1)  
Violin: play H1 or H2  
Descant recorder: play H1  
Alto recorder: play H2 (or H1)

Viola: play M1 or M2  
Clarinet: play M1 (or M2)  
Trumpet (cornet, flugel): play M1  
Alto sax: play M1 or (M2)  
Tenor horn: play M2  
Tenor sax: play M2  
Euphonium: play M2  
Horn: play M2 or L1  
Guitar: play M1 (or M2)

Cello: play L (or L cue line)  
Bassoon & trombone: play L  
Bass clarinet: play L (or L cue line)

Double bass: play DB  
Keyboards: play K  
Percussion: play Perc.

# SPIRAL, EPISODE 1

Jennifer Fowler

(♩ = 58)

1st HIGH

2nd HIGH

1st MID

2nd MID

Keyboard

2nd Keyboard

Percussion

*pp*

*pp*

(♩ = 58)

LOW cue line

1st LOW

*pp*

2nd LOW

*pp*

Double bass  
(written 1 octave up) *pp*

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6

M-1

M-2

Perc.

LO

LO-2

Db.

Musical score for measures 6-9. The score is in 4/4 time and features six staves: M-1, M-2, Perc., LO, LO-2, and Db. The music is characterized by dynamic markings of *mp* and *p*, and includes various rhythmic patterns such as eighth and sixteenth notes, as well as triplets. A double bar line is present at the end of measure 9.

10

HI-1

HI-2

M-1

M-2

Perc.

LO

LO-2

Db.

Musical score for measures 10-13. The score continues with six staves: HI-1, HI-2, M-1, M-2, Perc., LO, LO-2, and Db. Dynamic markings include *mf* and *p*. The music features sustained notes and melodic lines. A double bar line is present at the end of measure 13.

# IMPROVISATION 1

## GENERAL

The Improv. sections 1 & 2 represent a window opening onto a different sound world - one resembling "Nature sounds". The aim is to make a tapestry of pitched and unpitched sounds which in themselves don't develop or change, but because they occur intermittently in relation to other sounds, they make a changing pattern. The pattern will give an impression of randomness, but the overall shape and dynamic level of the Improv. sections will be agreed beforehand and rehearsed, with all participants listening carefully to the resultant sound world.

In rehearsal, participants will experiment to find suitable sounds, either on their own instruments; or with their mouth; or with percussion-type of instruments brought in. In rehearsals, it can be agreed on what number of participants should take part in each Improv. section, in order to give a desirable result. It might be helpful to think in terms of Nature sounds such as insects, bird calls, bullfrogs, pecking, scraping, buzzing, rubbing, creaking, and the like. The sounds don't have to imitate these, however.

## IMPROV. 1

Dynamics. The overall dynamic level will be pp, rising to p. Near the end there will be a cresc. to mf, leading into Episode 2.

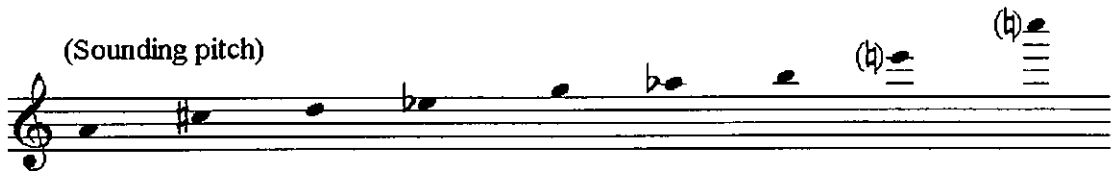
Pitch. Most sounds will be fairly high, if pitched, and rich in high overtones if unpitched.

Duration. about 1 min.

Types of sounds.

1. Background sound. One continuous, soft, non-pitched sound throughout. Think in terms of flutter or vibration; water sounds; buzzing insects etc.
2. Pitched sounds, made either with treble instruments, or by mouth (eg vocal cords, whistle sounds). These will begin by picking up the G of the last note of Episode 1 and turning it into an Ab-G trill (1 player). The Background sound can then begin, and other sounds enter.

Actual pitch of the notes used will be the following:



Each individual player using pitched notes will use only 1, 2, or 3 notes in total. The pitched notes can be used in these ways:

- a. A string of staccato sounds on a single pitch, in intermittent bursts, varying speed and number of repetitions in each burst.
  - b. Trills and tremolos between pairs of notes, or tremolos on a single note.
- Intermittent bursts.

c. Glissandi between 2 of the given notes; or between one of the notes and an indistinctly pitched beginning or end. Varied speeds.

3. Semi-pitched or unpitched sounds.

Using instruments, these can be made by unpitched blowing noises; scraping; bowing on wood; tapping; clattering keys; gritty attacks; unstable multiphonics; and any sound with a cluster of high overtones, lacking a clear or stable pitch.

Using the mouth, these can be made with shushing, buzzing, indistinct whistles, and blowing sounds. They can be augmented by using resonators such as cupped hands, or hollow containers. They can also use the same notes as for pitched sounds, but with the pitch unstable and indistinct, such as throat staccato, rolled r's, zzzz, changing shape of mouth and so on.

Using percussion instruments. These can include such things as containers to be shaken which hold rice, lentils etc; rubbing pebbles together; rolling marbles on an upturned frame drum; brushing a surface with a broom, and any other interesting sounds which can be discovered by experiment.

*Don't forget that the overall dynamic of Improv. 1 is soft. Aim for a world which is rather mysterious and intriguing.*

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# SPIRAL, EPISODE 2

Jennifer Fowler

(♩ = 69 +)

The musical score is arranged in a system with eight staves. The top staff is for 2nd HIGH (treble clef), and the remaining seven are for bass clef instruments. The score is divided into three measures by bar lines. The first measure is in 4/4 time, the second in 7/8, and the third in 3/4. The tempo is marked as quarter note = 69+. The dynamics are marked as *mp*. The 1st MID part includes a triplet in the second measure. The 1st Keyboard part includes a *bbsf* marking in the second measure. The 2nd Keyboard part includes a *bbsf* marking in the second measure. The 2nd LOW part includes a *bbsf* marking in the second measure. The Double bass part includes a *bbsf* marking in the second measure. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

2nd HIGH  
*mp*

1st MID  
*mp*

2nd MID  
*mp*

1st Keyboard  
*mp*

2nd Keyboard  
*mp*

1st LOW  
*mp*

2nd LOW  
*mp*

Double bass  
*mp*

18

HI-2  
M-1  
M-2  
KB  
KB-2  
LO  
LO-2  
Db.

*mf* *mf* *mp*

*mf* *mf* *mp*

*mf* *mf* *mp*

*mf* *mf* *mp*

*mf* *mf* *mp*

*mf* *mf* *mp*

*mf* *mf* *mp*

*mp*

*mf* *mf* *mp*

*mp*

22 **A**

HI-2 *mf* *mf*

M-1 *mf* *mf*

M-2 *mf* *mf*

**A**

KB *mf* *mf*

KB-2 *mf*

**A**

LO *mf* *mf*

LO-2 *mf* *mf*

Db. *mf*

26

This musical score page contains eight staves of music for rehearsal mark 26. The parts are:

- HI-2:** Horn in C, Treble clef. Starts with a dynamic of *mf* and changes to *mp* later in the measure.
- M-1:** Trumpet in B-flat, Bass clef. Starts with a dynamic of *mp*.
- M-2:** Trumpet in B-flat, Bass clef. Starts with a dynamic of *mp*.
- KB:** Keyboard, Treble and Bass clefs. Starts with a dynamic of *mp*.
- KB-2:** Keyboard, Treble and Bass clefs. Starts with a dynamic of *mf* and changes to *mp*.
- LO:** Trombone, Bass clef. Starts with a dynamic of *mp*.
- LO-2:** Trombone, Bass clef. Starts with a dynamic of *mp*.
- Db:** Double Bass, Bass clef. Starts with a dynamic of *mf*.

The score includes various musical notations such as slurs, accents, and articulation marks. A large blue watermark "Preview File Only" is oriented vertically across the center of the page.

# SPIRAL, EPISODE 3

Jennifer Fowler

(♩ = 58)

1st HIGH

mf

2nd HIGH

mf

HI-1

36

HI-2

B

HI-1

41

HI-2

HI-1

46

HI-2

## IMPROVISATION 2

Dynamics. The overall dynamic level: begin quite loudly and end softly.

Pitch. Begin with unpitched sounds which extend over the whole range of low to high, together with the notated sounds of middle range given on p 11; and end with the notated sounds (see p 11) by themselves with only the background sound in addition. Players using the notated sounds will cease playing one by one.

Duration. about 1 min.

Types of sounds.

1. Background sound. The function is the same as in Improv. 1, but choose a different sound.

2. Pitched sounds. Some of the Mid instruments or voices can play the groups of notes given on p 11 independently of each other. On repeating the sequence, the order of groups can be varied. If more than one person plays from the same sequence of notes, they should play at differing speeds from each other.

(i) is played fairly fast, semi-staccato, with gaps between the groups.

(ii) is played in faster bursts than (i), but with longer gaps between each group.  
Legato.

(iii) & (iv) are slower. Most notes in each group are played staccato, but the final note of each group can be held for a longer time. Vary this treatment of the final note.

3. Semi-pitched or unpitched sounds.

These are as for Improv. 1, but use a different repertoire of effects, and include low sounds as well as high.

*Overall, Improv. 2 is more boisterous, more rhythmic and more obsessive than Improv. 1. Die away at the end.*

(shown at sounding pitch)

(i)

Section (i) consists of three staves of music in bass clef. The first staff contains six measures of music with various accidentals (sharps and flats) above the notes. The second staff continues with six more measures, also featuring accidentals. The third staff concludes the section with six measures, ending with a double bar line and repeat dots. A double bar line with repeat dots is positioned to the left of the first staff.

(ii)

Section (ii) consists of three staves of music in bass clef. The first staff contains six measures of music with accidentals. The second staff continues with six more measures. The third staff concludes the section with six measures, ending with a double bar line and repeat dots. A double bar line with repeat dots is positioned to the left of the first staff.

(iii)

Section (iii) consists of two staves of music in treble clef. The first staff contains six measures of music with accidentals and a '7' (finger number) above some notes. The second staff continues with six more measures, also featuring accidentals and finger numbers. A double bar line with repeat dots is positioned to the left of the first staff.

(iv)

Section (iv) consists of two staves of music in bass clef. The first staff contains six measures of music with accidentals. The second staff continues with six more measures, ending with a double bar line and repeat dots. A double bar line with repeat dots is positioned to the left of the first staff.

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# SPIRAL, EPISODE 4

Jennifer Fowler

52  $(\text{♩} = 58)$

1st HIGH  $f$   $mf$

2nd HIGH  $f$   $mf$

1st MID  $f$

2nd MID  $f$

Keyboard  $f$

Percussion  $mf$   $mp$

LOW cue line  $f$

1st & 2nd LOW  $f$

Double bass  $f$

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rit. ----- A tempo

56

HI-1

HI-1 staff: Treble clef, 2/4 time signature. Starts with a rest, then a quarter note G4, followed by a quarter rest. Then a quarter note G4 with a slur and a triplet of eighth notes (A4, B4, C5) marked with a circled 'h'. This is followed by a quarter note G4, a quarter rest, and another quarter note G4 with a slur and a triplet of eighth notes (A4, B4, C5) marked with a circled 'h'. Dynamics: *f* then *mf*.

HI-2

HI-2 staff: Treble clef, 2/4 time signature. Starts with a quarter note G4 with a slur and a triplet of eighth notes (A4, B4, C5) marked with a circled 'h'. This is followed by a quarter note G4, a quarter rest, and another quarter note G4 with a slur and a triplet of eighth notes (A4, B4, C5) marked with a circled 'h'. Dynamics: *f* then *mf*.

M-1

M-1 staff: Bass clef, 2/4 time signature. Starts with a quarter note G2, followed by a quarter note G3 with a flat, then a quarter note G3 with a sharp. This is followed by a quarter note G3 with a flat, a quarter note G3 with a sharp, and a quarter note G3 with a flat marked with a circled 'h'. Dynamics: *f*.

M-2

M-2 staff: Bass clef, 2/4 time signature. Starts with a quarter note G2, followed by a quarter note G3 with a sharp, then a quarter note G3 with a sharp. This is followed by a quarter note G3 with a sharp, a quarter note G3 with a sharp, and a quarter note G3 with a sharp marked with a circled 'h'. Dynamics: *f*.

rit. ----- A tempo

KB

KB staff: Grand staff (bass and treble clefs), 2/4 time signature. Bass clef part starts with a quarter note G2, followed by a quarter note G3 with a flat, then a quarter note G3 with a sharp. Treble clef part starts with a quarter note G4, followed by a quarter note G4, then a quarter note G4 marked with a circled 'h'. Dynamics: *f*.

Perc.

Perc. staff: Percussion clef, 2/4 time signature. Starts with a quarter note G4, followed by a quarter note G4, then a quarter note G4. This is followed by a quarter note G4, a quarter note G4, and a quarter note G4. Dynamics: *mf*.

rit. ----- A tempo

L-C

L-C staff: Bass clef, 2/4 time signature. Starts with a quarter note G2, followed by a quarter note G3 with a flat, then a quarter note G3 with a sharp. This is followed by a quarter note G3 with a flat, a quarter note G3 with a sharp, and a quarter note G3 with a flat marked with a circled 'h'. Dynamics: *f*.

LO

LO staff: Bass clef, 2/4 time signature. Starts with a quarter note G2, followed by a quarter note G3 with a sharp, then a quarter note G3 with a sharp. This is followed by a quarter note G3 with a sharp, a quarter note G3 with a sharp, and a quarter note G3 with a sharp marked with a circled 'h'. Dynamics: *f*.

Db.

Db. staff: Bass clef, 2/4 time signature. Starts with a quarter note G2, followed by a quarter note G3 with a sharp, then a quarter note G3 with a sharp. This is followed by a quarter note G3 with a sharp, a quarter note G3 with a sharp, and a quarter note G3 with a sharp marked with a circled 'h'. Dynamics: *f*.

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61 **C**

HI-1 *mp*

HI-2 *mp*

M-1 *mf* *mp*

M-2 *mf* *mp*

**C**

KB *mf* *mp*

Perc. *mp* *p*

**C**

L-C *mf* *mp*

LO *mf* *mp*

Db. *mf* *mp*

Preview File Only

HI-1 *mp*

HI-2 *mp*

M-1

M-2

KB

Perc.

L-C *p*

LO *p*

Db. *p*

preview file only

**D**

rit. ----- A tempo

HI-1  
HI-2  
M-1  
M-2

**D**

rit. ----- A tempo

KB  
Perc.

**D**

rit. ----- A tempo

L-C  
LO  
Db.

**E**

rit. ---- A tempo

74

HI-1  
*mf* *mp*

HI-2  
*mf* *mp*

M-1  
*mf* *mp*

M-2  
*mf* *mp*

**E**

rit. ---- A tempo

KB  
*mf* *mp*

Perc.  
*mp* *p*

**E**

rit. ---- A tempo

L-C  
*mf* *mp*

LO  
*mf* *mp*

Db.  
*mf* *mp*

**F**  
rit. -- A tempo

80

HI-1

HI-2

M-1

M-2

*mf* *mp*

*mf* *mp*

*mf* *mp*

*mf* *mp*

**F**  
rit. -- A tempo

KB

Perc.

*mf* *mp*

*mp* *p*

**F**  
rit. -- A tempo

L-C

LO

Db.

*mf* *mp*

*mf* *mp*

*mf* *mp*

86

Musical score for page 86, featuring staves for HI-1, HI-2, M-1, M-2, KB, Perc., L-C, LO, and Db. The score includes various musical notations such as notes, rests, and dynamic markings. A large blue watermark "Preview File Only" is overlaid diagonally across the center of the page.

93 **G** rit. ---

HI-1 *mp* *mp*

HI-2 *mp* *mp* V

M-1 *mp*

M-2 *mp*

**G** rit. ---

KB *mp*

Perc. *p*

**G** rit. ---

L-C *mp*

LO *mp*

Db. *mp*



A tempo

100

HI-1  
*mf* *mp*

HI-2  
*mf* *mp*

M-1  
*mf* *mp*

M-2  
*mf* *mp*

A tempo

KB  
*mf* *mp*

Perc.  
*mp* *p*

A tempo

L-C  
*mf* *mp*

LO  
*mf* *mp*

Db.  
*mf* *mp*

106

HI-1 *mp*

HI-2 *mp*

M-1

M-2

KB

Perc.

L-C *p*

LO *p*

Db. *p*

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III

HI-1 *p* *pp* rit. ....

HI-2 *p* *pp*

M-1

M-2

KB rit. ....

Perc.

L-C rit. ....

LO

Db.

Preview File Only