

Pierre Jodlowski

**I.T.**

for percussion, bass-clarinet and  
soundtrack

*Commissioned by Concours International  
de Percussions de Genève*

# 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 describe the nature of sounds. Vertical position of objects, graphics or line are a pitch indication (low to high)

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

Texts in boxes are performed by virtual voices during all the piece. Their timing are rhythmically 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. length) which has to be opened and closed dynamically according to score. This reverb is used for clarinet only

**LONG REVERB ON CLARINET**

## LIGHTS NOTATION :

The lights have to be adjusted according to the score (POSITION A and POSITION B)



**LIGHT B**

**0%**

## SPECIAL NOTATION :

most of the special notations for instruments are generally precised directly 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 emphasize this "cut" action, like a freeze. This sign is also used to indicate cuts in soundtracks.



go somewhere



raise up hands

## Drum notation

The drum notation score consists of two staves. The top staff includes parts for hh foot close, hh foot open, Tom1 rim, Tom2 rim, Tom3 rim, snare rim, and snare roll. The bottom staff includes hh close, hh open, Ride tip, edge, bell, crash tip, edge, bell, China tip, edge, bell, Splash edge, sticks, and hands. The notation uses various symbols like dots, circles, and lines to represent different drum sounds and gestures.

N.B. : for the drum part, the performer can play sitting or standing ; if standing, the performer 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 performed 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

The example shows two musical staves. The top staff is in 4/4 time and contains the text "I scratch a guirro" in a box, with a sound symbol and a gesture symbol (number 7) below it. The bottom staff is in 2/4 time and shows the same gesture symbol (number 7) in a box, with a sound symbol below it.

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



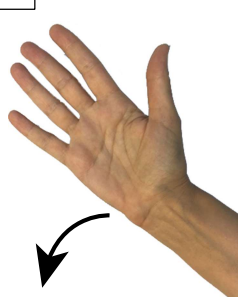
snap left hand with fingers of right hand

**4** I make a roll on a Tom



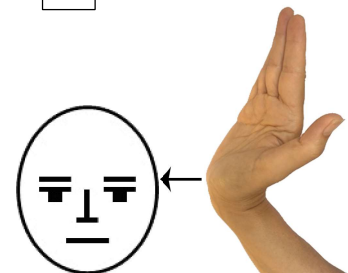
4 fast right/left percussions with hands on the left leg (raise up left leg)

**5** I hit a splash cymbal



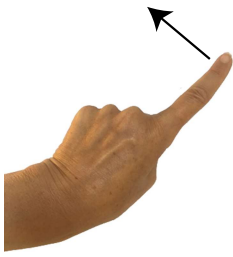
hit the left upper chest with the right hand (can also be with left hand (ad. lib.))

**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



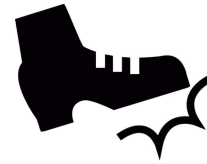
hit the floor with the left foot (closing HH pedal)

**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 floor with the right foot (kick pedal)

**13** I breathe



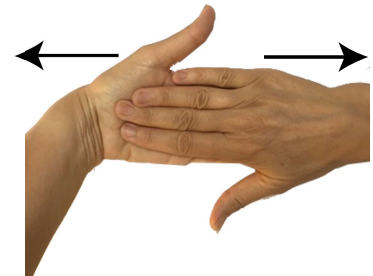
strong inspiration with "surprised" / "scared" expression (adapt timing with sound)

**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, there 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 indicates that accidentals are valid for all the system

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

ARTICULATIONS :