

Simon Løffler

b

For 3 playes, 6 effect pedals, 3 neon lamps, and a loose mono jack cable.

Performance Notes

This piece is for 3 players sitting close to each other on a single line. Player 1 is on the left, seen from the point of view of the musicians.

In addition to turning specific daisy chained guitar pedals on/off, the musicians turn 3 fluorescent lights on/off to use the static electric field around them to create an electric circuitry that flows through their bodies, the size of which will vary when they touch each other (skin on skin).

This is made audible when player 1 touches the loose jack cable (1/4 inch).

Guitar pedals

Function

The function of the pedals is to use the feedback pitch that they create themselves when they are turned all the way up, and there is no sounding input (although they do have a cable physically in the input). This happens when player 1 is not touching the loose cable. When the cable is touched, the hum eliminates pitches.

As the pedals are daisy chained, their different pitches modulate each other.

There should not be a lot of noise coming from the pedals, only pitches.

Type

The pedals used are: 3 BOSS metal zone, 2 BOSS EQ's and 1 Whammy pedal.

Some or all of the BOSS metal zones can be exchanged with the FAB metal pedals.

Other distortion pedals might work as well, but will have to be tested first and consulted about with the composer.

Daisy chaining and mixer routing

Input 1 on mixer: Loose jack cable of player1 → Aux 1 → _____ Player 1 _____ → _____ Player 2 _____ → _____ Player 3 _____
Whammy -> BOSS metal zone 1 → BOSS metal zone 2 -> BOSS EQ 1 → BOSS metal zone 3 ->

BOSS EQ 2 → Input 2 on mixer

Both input 1 and 2 are heard through the speaker, and they should be approximately the same volume. This means that input 2 should likely be turned down considerably.

Note: If it seems impossible to make the pedals create clear pitches, and all you get from them is noise, try turning the input aux 1 of input 2 up very slightly. This will create a real feedback in the mixer.

BUT: The danger of this approach is that the touching of the loose cable loses its effect, to the extent that there will be a constant pitch/feedback sound.

Remember that the pitches of the pedals should be killed by the hum sound of the loose cable. It's therefore important to experiment to find the right sound.

Whammy

The output from the whammy is the “wet added”.

On version 4 the setting should be on shallow with the whammy pedal pressed all the way upward. On the version 5 the right setting is somewhere else, and likely so with other versions, please read the next paragraph for a description of how the whammy should behave.

The function of the whammy is such that when it is turned on, and one or more of the distortion pedals is on also, the whammy automatically bends the pitch. One does not ever depress the whammy, it bends the pitch automatically.

The whammy pedal should be turned upwards all the time to make the glissando as slow as possible.

Pedal Pitches

The pitches of the pedals vary according to venue and type. Therefore no precise pitch indication is given.

The range should not be lower than the 3rd octave above middle c.

Since the first half of the piece consists of one single melodic development where new pedal combinations are added regularly to introduce new pitches, it is important to find a pedal setting that permits a melodic progression characterized mainly (but not necessarily exclusively) by semitone, whole tone and minor and major third intervals.

That setting should also permit a clear glissando when the Whammy comes in at letter D.

Player 1 – small light

Instead having 2 guitar pedals, as player 2 & 3, player 1 has one pedal and one small fluorescent light hidden under his/her shirt on the back.

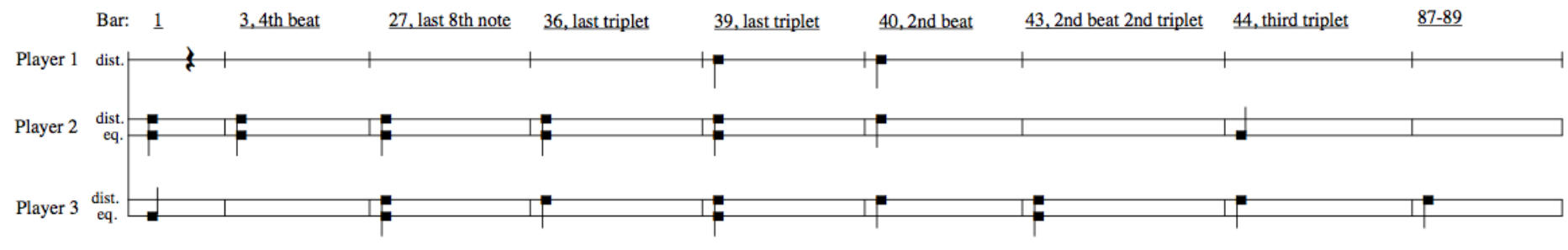
This light should be a smaller one of about 8-13 Watt. It is turned on & off with a foot switch as everything else.

It is important that this light is not seen, as it will confuse the logical impression of the 3 main fluorescent lights situated by the 3 players, that logic being 1 light per player. The small light is only used for its sound.

As it is important that it turns on more or less immediately, as opposed to the 3 visible lights, it should be a fluorescent light of the T5 type.

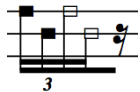
Pedal combinations chart

Below is a chart that lists the different relevant guitar pedal combinations until letter F, after which the piece is almost exclusively about fluorescent lights:



Black and white note heads

The pedals are notated with black note heads when they are to be on, and white note heads when they are off.



If one makes a mistake and finds that a pedal is on when it should be off, try to correct it musically, according to the general rhythmic nature of the music at that particular moment.

This means that if the rhythmic texture consists mainly of triplets at the time where you make a mistake, you either add or skip triplet a note on the next beat for instance.

Video demonstration

Please consult the website of edition-s to see a small video demonstration of the pedal set-up, including how it should sound: www.edition-s.dk

Fluorescent lights

Type

The type of fluorescent lights employed should be the T8 type with an old fashioned coil, not an electronic coil as employed in the newer T5 types. The reason for the preference of the old T8 types is that the flickering beginning of their ignition creates the most interesting sounding textures.

Player 1 & 2 should each have a light of 15 Watt. Player 3 should have a light of 18 Watt.

The lights used by the composer are made by the company Sylvania.

Problems of attaining the right lights

At the time of writing (July 20th, 2017), T8 15 Watt fluorescent lights have become unattainable in Denmark through normal commercial distribution, and this is likely the case too in other countries. However, 18 Watt lights are still in distribution, as are the 15 Watt light bulbs.

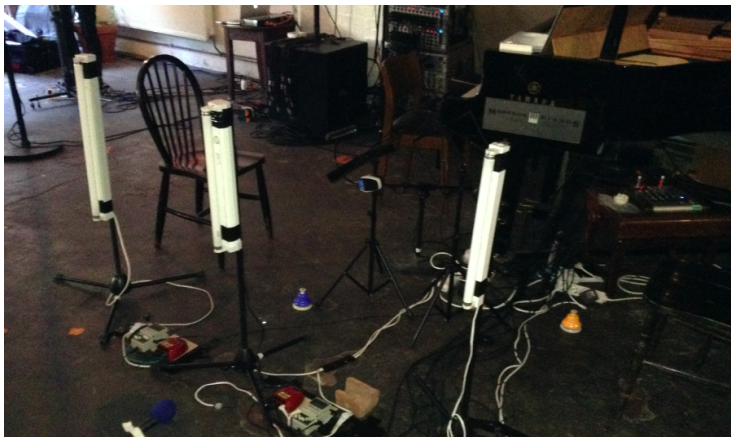
It is possible therefore to take the coil from an 18 Watt light and use it to re-create a 15 Watt light as the two are very similar. Please consult a qualified person about this, and do not attempt it on your own without proper knowledge of the dangers of electricity.

Fluorescent lights can also be rented for this piece through the publisher edition-s. Please contact them here: info@edition-s.dk

Placement of lights

There are 2 preferred ways to place the lights permitting their clear visibility regardless of note stands.

The first is to place them on microphone stands vertically to the right of each player (seen from the point of view of the musician):



Player 2&3 each use their left hand to touch the person to the left of them, with their left hand, indicated in the score on the staves **contact**. This transfers the static electric field of the fluorescent light to the next person. It is therefore always the case that when player 3 touches player 2, player 2 will also be touching player 1, as everything is heard through player 1's touching of the loose cable.

Always touch skin against skin. No clothes in between.

Loose cable

Player 1 touches the loose cable in two different ways. Tip – indicated with the *f* (forte) in the score, and ring – indicated with *mf* in the score:

Tip - *forte*:



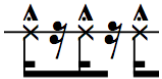
In between tip
and ring - *mezzoforte*:



Always use a cable with rubber isolation on the point where one holds the cable, as plastic or metal isolation will make the sound image softer.

'Pop' sound

The short accented 16th notes indicate to touch the tip very fast and lightly, resulting in a 'pop' sound:



Feet ergonomics

It is this composer's experience that the feet should be raised so that the ankles have a 90-degree angle when the feet are resting on the pedals. It is therefore recommended to put something under the heels. If the angle is less, the ankles could get tired very quickly.

This will of course be a matter of personal preference.

Speaker

In a smaller venue, it is preferred to have just one speaker standing next to the players.

Venue lighting

It is preferable to play in a dimmed room, to allow the fluorescent lights to be clear.

♩ = 80 - 90 Extremely precise

b

S. Löffler

Loose cable

Boss metal zone 2 EQ 1

Light switch

Boss hyper metal EQ 2

Light switch

8

cable

boss m.z. 2 eq 1 switch

boss hyp. eq 2 switch

15

cable

whamm. boss m. z. 1 light switch

boss m.z. 2 eq 1 switch

boss hyp. eq 2 switch

A

21

cable

whamm. boss m. z. 1 light switch

boss m.z. 2 eq 1 switch

boss hyp. eq 2 switch

27 **B**

cable

whamm.
boss m. z. 1
light
switch

boss m.z. 2
eq 1
switch

boss hyp.
eq 2
switch

32 **C**

cable

whamm.
boss m. z. 1
light
switch

boss m.z. 2
eq 1
switch

boss hyp.
eq 2
switch

37

cable

whamm.
boss m. z. 1
light
switch

boss m.z. 2
eq 1
switch

boss hyp.
eq 2
switch

43

cable

whamm.
boss m. z. 1
light
switch

boss m.z. 2
eq 1
switch

boss hyp.
eq 2
switch

49

cable

whamm.
boss m. z. 1
light
switch

boss m.z. 2
eq 1
switch

boss hyp.
eq 2
switch

D

55

cable

whamm.
boss m. z. 1
light
switch

boss m.z. 2
eq 1
switch

boss hyp.
eq 2
switch

62

cable

whamm.
boss m. z. 1
light
switch

boss m.z. 2
eq 1
switch

boss hyp.
eq 2
switch

69

cable

boss m.z. 2
eq 1
switch

boss hyp.
eq 2
switch

76 E

cable

whamm.
boss m. z. 1
light
switch

boss m.z. 2
eq 1
switch

boss hyp.
eq 2
switch

82

cable

whamm.
boss m. z. 1
light
switch

boss m.z. 2
eq 1
switch

boss hyp.
eq 2
switch

87 F

whamm.
boss m. z. 1
light
switch

boss m.z. 2
eq 1
switch

boss hyp.
eq 2
switch

93

whamm.
boss m. z. 1
light
switch

boss m.z. 2
eq 1
switch

boss hyp.
eq 2
switch

98 **G**

cable

whamm.

boss m. z. 1
light
switch

contact

boss m. z. 2
eq 1
switch

boss hyp.
eq 2
switch

104 **H**

cable

whamm.

boss m. z. 1
light
switch

contact

boss m. z. 2
eq 1
switch

contact

boss hyp.
eq 2
switch

110

cable

whamm.

boss m. z. 1
light
switch

contact

boss m. z. 2
eq 1
switch

contact

boss hyp.
eq 2
switch

116 **I**

cable

whamm.

boss m. z. 1
light
switch

contact

boss m. z. 2
eq 1
switch

contact

boss hyp.
eq 2
switch

Touch only the light fixture -> ϕ

Touch the light fixture with right hand (in the following notated with ϕ . Don't remove the hand until the sign $\circ$.)

Remove right hand from light fixture ($\circ$).

122

cable
 whamm.
 boss m. z. 1
 light
 switch
 contact
 boss m. z. 2
 eq 1
 switch
 contact
 boss hyp.
 eq 2
 switch

129

cable
 whamm.
 boss m. z. 1
 light
 switch
 contact
 boss m. z. 2
 eq 1
 switch
 contact
 boss hyp.
 eq 2
 switch

See notes on
page 5 bottom.

136

cable
 whamm.
 boss m. z. 1
 light
 switch
 contact
 boss m. z. 2
 eq 1
 switch
 contact
 boss hyp.
 eq 2
 switch

143 K

cable

whamm.
boss m. z. 1
light
switch

contact

boss m.z. 2
eq 1
switch

contact

boss hyp.
eq 2
switch

148

cable

whamm.
boss m. z. 1
light
switch

contact

boss m.z. 2
eq 1
switch

contact

boss hyp.
eq 2
switch

153

cable

whamm.
boss m. z. 1
light
switch

contact

boss m.z. 2
eq 1
switch

contact

boss hyp.
eq 2
switch

158

cable
 whamm.
 boss m. z. 1
 light
 switch
 contact
 boss m.z. 2
 eq 1
 switch
 contact
 boss hyp.
 eq 2
 switch

163

cable
 whamm.
 boss m. z. 1
 light
 switch
 contact
 boss m.z. 2
 eq 1
 switch
 contact
 boss hyp.
 eq 2
 switch