WILLIAM PFAFF

CAIRNS

ELECTRIC PICCOLO BASS
AND LOOPING DEVICES

NOTES ON PERFORMANCE

PARAMETERS

--there are four panels or plateaus. try first in the order given, and then mix and match. performance directions in the
  score such as "ERASE" and "DON"T ERASE" are shown to accomodate initial order PANEL A >> B >> C >> D
--final version may be five panel structure, e.g., PANEL A >> B >> C >> D >> B
--in some instances it may be possible to establish a loop, fade out, improvise with any of the material in the panels,
  fade back in and *then* move to another panel
--improvise and invent. chords may be turned into lines, and lines may be interpreted as dyads, trichords, tetrachords, etc.
--vary how fast you play >> rip. contrast fast and slow passages within panels.
--vary the spacing of the harmony, e.g., create segments of tight, dense, interlocking lines to compose out the
  looping harmony; spread looping hamony out across registers
--maximize the textural and timbral resources of the instrument at all times--snap pizz., scrape with fingernail,
  harmonics, whale call, ebow. introduce unpredictable articulations, bends, trills--other idiomatic expressions
--vary dynamics across the available spectrum

TERMS IN THE SCORE

ADD
--notes in the "ADD" staff or staves are the source material for either live improvisation or new loops above the given
--looped material. octave shown is only a point of departure, feel free to transpose up or down. vary groupings,
  arrival points, placement against loops--ADD material can start anywhere above the loop.
--in the score the ADD material is written to be as convenient as possible in terms of space.

LINK >>
--material is designed to move between panels. often the ends of these phrases can become the beginning of the next loop

LOOP
--except for the first panel (a 10 m unit), the performer determines the rhythms and "tempo."
--when single notes, dyads, trichords, etc., of the "LOOP" harmonies are "arpeggiated" to build multi-tracked loops,
  strive to include common tones (varied timbre/articulation) between layers to lock the harmony together

// = divides multi-tracked segments (as in loop B) **,** = divides segments that are contiguous

PEDALS

--I am conceiving of the multi-track loops constructed on **pedal_40** utilizing the fade out option in the LINK >>
--I can imagine **pedal_20** being used to decorate the ADD--same with the digitech whammy.
--It also seems prudent to explore what would happen if a short, established **pedal_40** loop is transferred to **pedal_20** >>
  reversed, transposed via digitech whammy >> routed back to **pedal_40** to become the beginning of a new loop.
(or whatever else you can do electronically)

For Oak Adams Waters
CAIRNS
Bill Pfaff
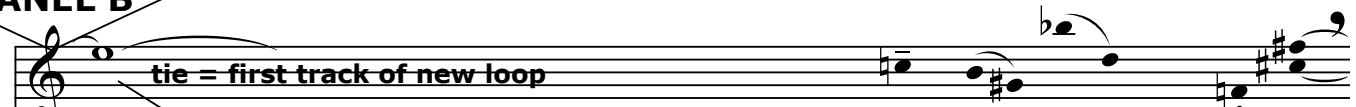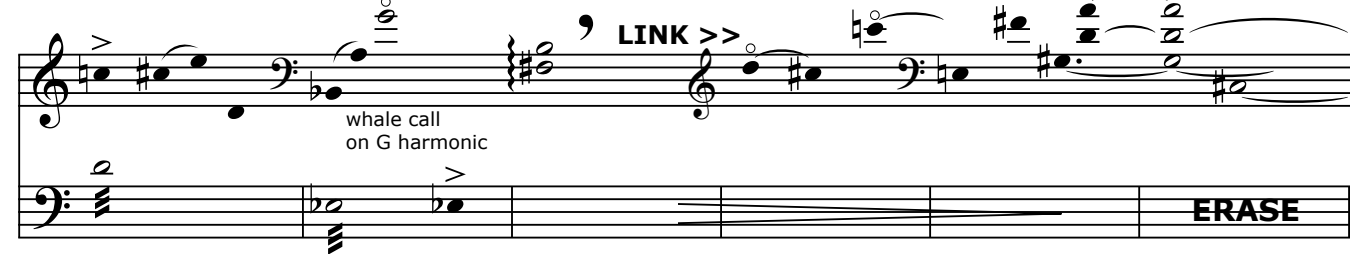
PANEL C

ADD

EBOW

LOOP   LOOP C   *incisivo*

LOOP   LOOP C

LINK >>

ADD

reverse loop   ERASE

LOOP   LOOP C   *n*

PANEL D

ADD

tie = first track of new loop

LOOP   LOOP D

all harmonics except G   funk bass   >improv/solo<

LOOP   LOOP D

LINK >>   R.H.

ADD

ADD

LOOP   LOOP D   *n*

plattsburgh, ny
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