CALMING

A book of strategies for
the living earth show, & DANNY CLAY,
& just about anyone else, really...

SPRING 2020
THE FOLLOWING "CALMING" STRATEGIES WERE CREATED BY DANNY CLAY FOR THE LIVING EARTH SHOW (TRAVIS ANDREWS AND ANDY MENZSON) TO REALIZE FROM THEIR HOMES IN THE SPRING OF 2020, USING INSTRUMENTS AND MATERIALS AT THEIR DISPOSAL. THESE RECORDINGS WERE COLLAGED TOGETHER TO CREATE THE ALBUM "MUSIC FOR HARD TIMES."

WHILE ORIGINALLY CONCEIVED FOR SPECIFIC INSTRUMENTS (GUITAR, VIBRAPHONE, ASSORTED PERCUSSION), THESE STRATEGIES CAN BE REALIZED USING WHATEVER A PERSON HAS AT THEIR DISPOSAL, REGARDLESS OF MUSICAL EXPERIENCE. IN STRATEGIES WHERE MUSICAL NOTATION HAS BEEN EMPLOYED, AN ALTERNATE "TEXT ONLY" VERSION IS OFFERED AS WELL.

IF YOU FIND THESE USEFUL AND WOULD LIKE TO SHARE YOUR SOUNDS WITH US, EMAIL US ANY TIME. WE'D LOVE TO HEAR FROM YOU.

thelivingearthshow@gmail.com
STRATEGY #1

**Duration:** Slightly longer than you are comfortable, or until you feel it has made a significant effect on you.

[Pick one sound, preferably with a long decay.]

- **A** Sound repeatedly, on every "out" breath.
- **B** Sound until the sound is no longer sounding, then re-sound.
- **C** Sound as rapidly as possible, while remaining comfortable.

Try one of the following if you'd like:

(I.) Focus on making the sound identical each time.

(II.) Focus on changing one element of the sound as infinitesimally as possible on each iteration.

Repeat with as many different sounds as you'd like.
STRATEGY #2

Imagine the most warm, enveloping harmony you can think of - build this harmony to sit in, indefinitely. If you'd like play within this harmony, emerging in and out of it imperceptibly.

**Spatially:**

```
\( (x00) \)
```

**Spectrally:**

```
\( (y00) \)
```

Some possible harmonies to sit in:

```
\[
\begin{array}{c}
\text{\( (z0) \)} \\
\text{\( (\frac{1}{2}) \) \# \# \# \# \# \# \# \# \#} \\
\text{\( (\frac{1}{2}) \) \# \# \# \# \# \#} \\
\text{\( (\frac{1}{2}) \) \# \# \# \#} \\
\text{\( (\frac{1}{2}) \) \# \#} \\
\end{array}
\]
```

Or single notes/dyads, like

```
\[
\begin{array}{c}
\text{\( (x0) \)} \\
\text{\( (\frac{1}{2}) \) \# \# \# \#} \\
\text{\( (\frac{1}{2}) \) \# \#} \\
\end{array}
\]
```
STRATEGY #3

THE SOUND OF ONE OR MORE CHURCH BELLS, ON A SUMMERY MORNING, OFF IN THE DISTANCE.

( FIND A RECORDING OF A PLACE, OR A MEMORY, AND JUST SIT IN IT FOR A WHILE. )
STRATEGY #4

(A) SIT OUTSIDE, IF YOU'RE ABLE, AND RECORD.
BRING AN INSTRUMENT. EVERY ONCE IN A
WHILE, ADD A SOUND TO YOUR ENVIRONMENT,
TO REMIND IT YOU'RE STILL THERE.

(B) LISTEN TO A SUSTAINED HARMONY OR LOOP.
BRING AN INSTRUMENT. EVERY ONCE IN A WHILE,
ADD A SOUND, TO REMIND THE RECORDING YOU'RE
STILL THERE.
STRATEGY #4 (LOOPS)

VIBRAPHONE:
-rolled chords at own pace, just enjoy it
-rolled chords, 30" per measure
-rit/marcato, i.e. completely

GUITAR:
- pluck or arpeggios, i.e. completely
- free arpeggios up and down, 30" per measure
- < >, no attack
STRATEGY #5 (AN INDEX.)

Pick one object, or musical idea. Record as many conceivable variations on it as you can.
STRATEGY #6 MELODIES

(Find a melody you can listen to over and over again. If you'd like, change it little by little.)

GUITAR (CLEAN)

Do a few times as written, but also once thru ind. (slow) (see note, vibrato completely)

let notes within "": vibrate together, when possible.
(Do all BRM too, if you can?)

Play thru at least 8 times, (at least once super slow)

**o = 0.2" or mess around
**O = 1.4"**
STRATEGY #6 MELODIES.

VIBES (also maybe try on guitar?)

Do a few times as written, but also once

THRU AND FAVORITES (SEE KA. WRITE COMPLETELY)

Find a melody you can listen to

OVER AND OVER AGAIN. IF YOU'D

LIKE, CHANGE IT LITTLE BY LITTLE.

Play thru at least 8 times,

(at least once together now)

Play thru at least 8 times,

(at least once together now)

Play thru at least 8 times,

(at least once together now)
STRATEGY #7
LOOP, TEXTURE, LINE, BELL

* LOOP — small, repeating, asymmetrical rhythm, like a record skipping
* TEXTURE — sporadic, constantly varied but timbrally consistent sound(s)
  (think like a trickling stream, wind chimes tinkling, leaves rustling)
* LINE — a continuous sound, as uninterrupted as possible, like a drone
* BELL — single, very sparse hits, like a buoy on the ocean; should feel lonely, isolated

TRY EACH OF THESE FOR 60+ SECONDS
WITH THE FOLLOWING OBJECTS:

- CROAKER
- RATTLE(S)
- THUNDER TUBE
- BIRD CHIRPER
- OUD HATONE (one note)
- LITTLE BELL OR FINGER Cymbals (if you'd like)
- BASS DRUM/SNARE DRUM
- CYMBALS

(try all 4 sounds with soft mallets, brushes, and hands)
(try all 4 sounds with soft mallets, brushes, hands bow?)

... all sounds should be gentle, soft (pp-mp) but closely mic'd...
STRATEGY #8 SEQUENCE:

LISTEN TO A SINGLE, LONG, DRONING NOTE.
PLAY SONORITIES ONE BY ONE OVER TOP OF IT;
SEE WHAT EMERGES FROM THIS PRESENCE.

GUITAR + VIBRAPHONE OR OTHER MATERIALS
CRISP, CLEAR, RESONANT INDIVIDUAL SONORITIES — NO OVERLAP — LET EACH RING COMPLETELY!