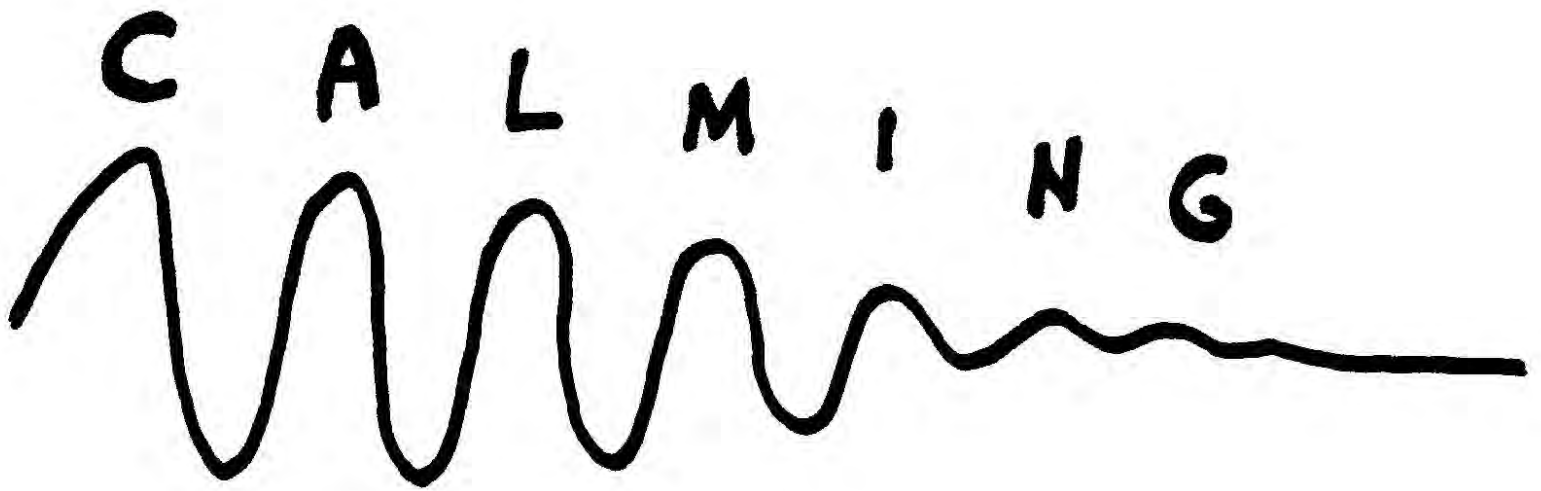
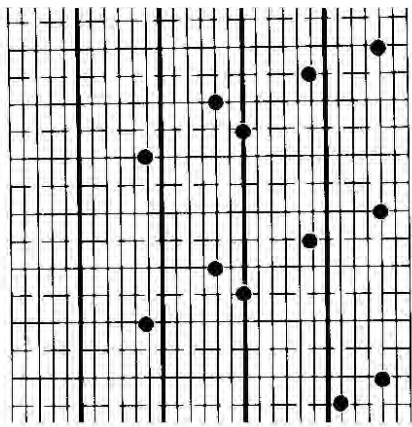


CALMING



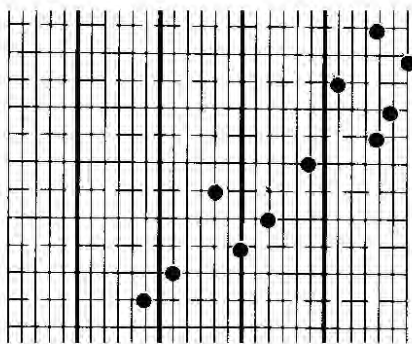
A BOOK OF STRATEGIES FOR
THE LIVING EARTH SHOW, + DANNY CLAY,
+ JUST ABOUT ANYONE ELSE, REALLY...

SPRING 2020



THE FOLLOWING "CALMING" STRATEGIES WERE CREATED BY DANNA CLAY FOR THE LIVING EARTH SHOW (TRAVIS ANDREWS AND AUDY MEMERSON) 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.

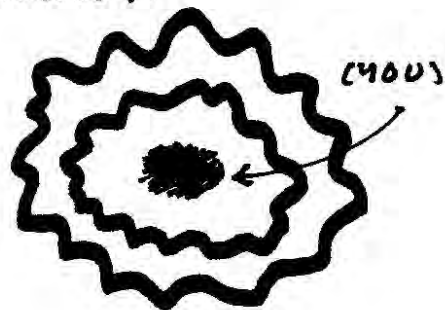
(II.) FOCUS ON CHANGING ONE ELEMENT OF THE SOUND AS INFINITESIMALLY AS POSSIBLE ON EACH ITERATION.

(repeat with as many different sounds as you'd like.)

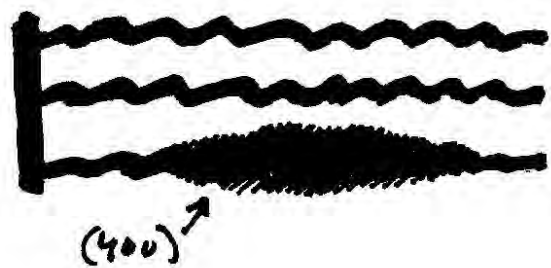
STRATEGY #2

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.

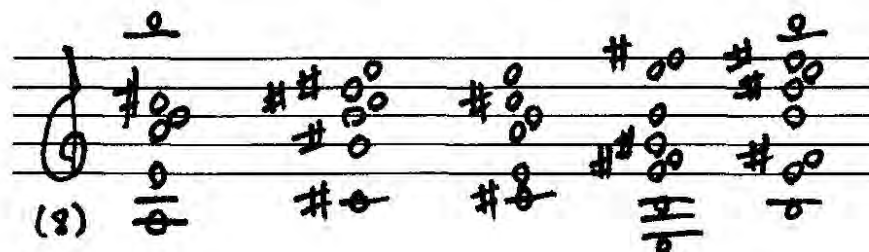
SPATIALLY:



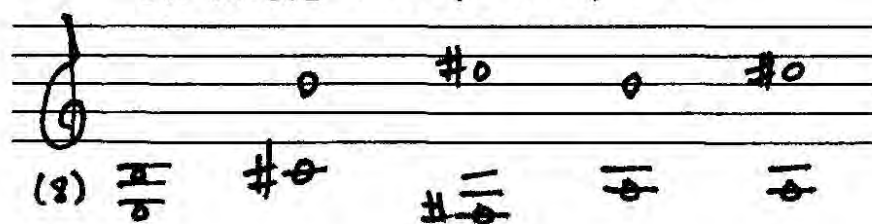
SPECTRALLY:



SOME POSSIBLE HARMONIES TO SIT IN:



OR SINGLE NOTES/DYADS, LIKE



STRATEGY #3

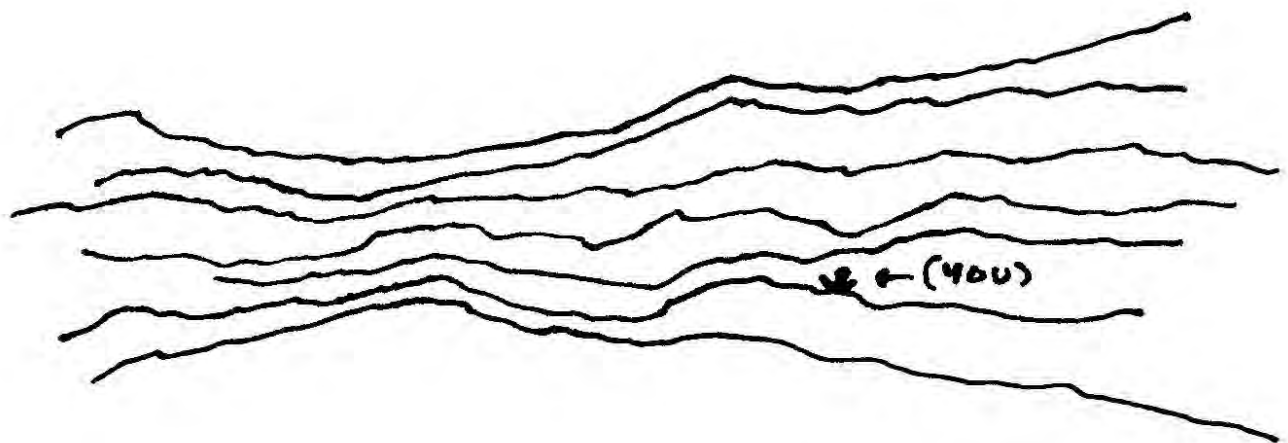
THE SOUND OF ONE OR MORE
CHURCH BELLS, ON A SUNNY MORNING,
OFF IN THE DISTANCE.



(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 sonority
- hit/arpeggiate, l.v. completely

GUITAR:

- pluck or arp, l.v. completely
- free arp. up and down, 30" per sonority
- $\langle \rangle$, no attack

Handwritten musical notation for Vibraphone, measures 1-3. Measure 1 is labeled 'A', measure 2 is 'B', and measure 3 is 'C'. The notation shows chords in a treble clef with a key signature of one sharp (F#). Measure 1 contains chords: F#4, A4, B4, C5. Measure 2 contains: B4, C5, D5. Measure 3 contains: F#4, A4, B4, C5, D5, E5.

Handwritten musical notation for Vibraphone, measures 4-5. Measure 4 is labeled 'D' and measure 5 is 'E'. Measure 4 contains chords: F#4, A4, B4, C5, D5. Measure 5 contains: F#4, A4, B4, C5, D5, E5, F#5.

Handwritten musical notation for Vibraphone, measures 6-8. Measure 6 is labeled 'F', measure 7 is 'G', and measure 8 is 'H'. Measure 6 contains chords: F#4, A4, B4, C5, D5, E5, F#5. Measure 7 contains: F#4, A4, B4, C5, D5, E5, F#5, G5. Measure 8 contains: F#4, A4, B4, C5, D5, E5, F#5, G5, A5.

Handwritten musical notation for Vibraphone, measures 9-10. Measure 9 is labeled 'I' and measure 10 is 'J'. Measure 9 contains chords: F#4, A4, B4, C5, D5, E5, F#5, G5, A5. Measure 10 contains: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5.

STRATEGY #5 (AN INDEX.)

PICK ONE OBJECT, OR MUSICAL IDEA.
RECORD AS MANY CONCEIVABLE VARIATIONS
ON IT AS YOU CAN.

↳ 1 → ← 4 Z N C 4 Z Z

↓ N M J V 7 Π 1 4 8 Q

φ < ∅ ∈ ∅ 7 1 ∅ 8 φ 7

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. SONORITIES (LET EA. VIBRATE COMPLETELY)

● = 1"
○ = 1-2"
□ = 2+

Let notes within () vibrate together, when possible
(Do all 8va too, if you can?)

vary rhythm on repeats

PLAY THRU AT LEAST 8 TIMES, (at least once SUPER SLOW)

● = 0-2" or mess around
○ = 1.v.

STRATEGY #6 MELODIES.

(FIND A MELODY YOU CAN LISTEN TO OVER AND OVER AGAIN. IF YOU'D LIKE, CHANGE IT LITTLE BY LITTLE.)

VIBES (also maybe try on GLOCK?)

DO A FEW TIMES AS WRITTEN, BUT ALSO ONCE THRU IND. SONORITIES (LET EA. VIBRATE COMPLETELY)

● = 1"
○ = 1-2"
K = 2+

(try Ped. down as well as what's written)

PLAY THRU AT LEAST 8 TIMES, (at least once SUPER SLOW)

● = 0-2" or mess around
○ = /v.

STRATEGY #7

LOOP, TEXTURE, LINE, BELL

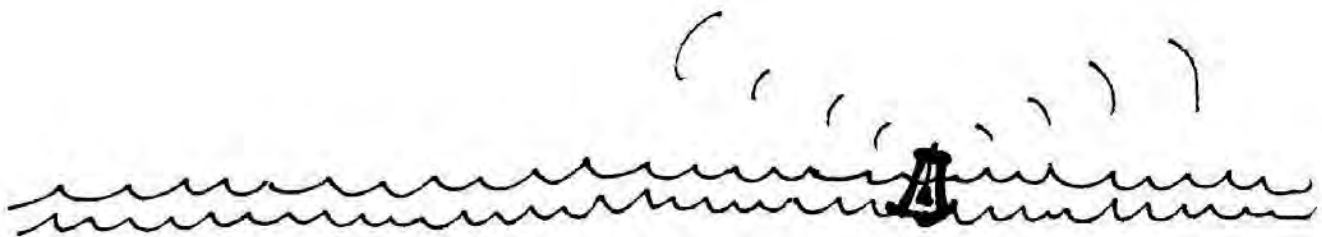
- LOOP — small, repeating, asymmetrical rhythm, like a record skipping
- TEXTURE — sporadic, constantly varied but timbrally consistent sound(s)
(think like a trickling stream, wind chimes tinkling, leaves rustling)
- LINE — a continuous sound, as uninterrupted as possible, like a drone
- BELL — single, 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
- OTOMATONE (one note)
- LITTLE BELL OR FINGER Cymbals (if you'd like)
- BASS DRUM/SNARE DRUM
(try all 4 sounds with soft mallets, brushes, and hands)
- CYMBALS
(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 SONDRITES ONE BY ONE OVER TOP OF IT;
SEE WHAT EMERGES FROM THIS PRESENCE.)

GUITAR + VIBRAPHONE or other materials

CRISP, CLEAN, RESONANT INDIVIDUAL SONDRITES — NO OVERLAP — LET EACH RING COMPLETELY!

