

THE CLOUDED MEMORIES OF G.G.M.

For Solo Percussion
2023

Jan Foote

This piece was composed with financial assistance from The Dutch Performing Arts Council.

First performance November 2023
by **Ward de Ketelaere / (Bl!ndman [drums])**

Copyright © 2023 by **Jan Foote**

All rights reserved

No part of this publication may be reproduced in any form by any electronic or mechanical means (including photocopying, recording or information storage and retrieval) without permission in writing from the composer:
Jan Foote, The Hague, The Netherlands

www.janfoote.com

Equipment needed:

Amplifier (preferably a tube amplifier)

'Tube screamer' style overdrive pedal

Compressor pedal

EQ pedal

Bass Strings

To allow the played harmonics to produce clearly (see below), it may be necessary to restring the lowest 2 strings on the bass guitar. The standard thickness for those strings is generally too weighty to produce clean harmonics. Try to use the thinnest strings possible to produce clean harmonics without the string being too loose.

The tuning of the notes should not be perfect, some discrepancy is advised. Aim to have a difference of 15 – 49 cents between C# and the Db (but this should be done chiefly by ear).

Tuning**The initial scordatura**

There is a part in the piece between bars 126 and 147 where strings 1 and 2 are retuned. This should be done whilst playing and without a drop in the mechanical nature of the rhythms. These retuning are done by ear and do not need to be exactly in tune, but preferably with a discrepancy that is well within a semitone of difference (the interval between the 2 notes should be close to a 2nd).

After the retuning

Technical notes

This piece is a study in producing harmonics on the bass guitar by tapping certain points on each string. To produce harmonics, tap lightly, but sharply on positions indicated below.

xii – 12th fret harmonic (Sounding 8ve above open string)

xi – 11th fret harmonic (very quiet, play approximately in the middle of the fret) (sounding 3 8ves + 3rd) ***If this harmonic doesn't speak on the bass, you can play it in the position of harmonic ii, and mirror the glissandi of the pitches in the same area. (xi=ii, x=iii, etc.) ***

x – 10th fret harmonic (Sounding 2 8ves + 7th) (Same resultant pitch as 3rd fret harmonic)

ix – 9th fret harmonic (Sounding 2 8ves + 3rd) (Same resultant pitch as 4th fret harmonic)

vii – 7th fret harmonic (Sounding 8ve + 5th)

v – 5th fret harmonic (Sounding 2 8ves)

iv – 4th fret harmonic (Sounding 2 8ves + 3rd)

iii – 3rd fret harmonic (play approximately in the middle of the fret) (sounding 2 8ves + 7th)

ii – xi – 11th fret harmonic (very quiet, play approximately in the middle of the fret) (sounding 3 8ves + 3rd)

Notes on the performance

I have only indicated the harmonic number the **first** time that a harmonic is played (after that, every repetition is the same touch point until indicated otherwise. **Each string (stave)** does this **separately** from one another. So, a harmonic can be repeated on string 1 whilst changing on string 2 and only the fret numbers of the second string are notated.

The pedals required for this piece are used to help the harmonics 'speak' as clearly as possible.

- The tube screamer style overdrive pedal should be used to help the harmonics become more audible and resonate for longer, but not so high that the sound is too crunchy.
- The compression will help to bring out the quieter sounds in the piece (the harmonics) and reduce the louder sounds (percussive tapping on strings) to bring them more in balance.
- The EQ pedal should be used to reduce some of the string noise and bass energy from the final sound.

I have indicated a preference for a tube amplifier because of the quality of harmonics they produce, but a solid-state amplifier is fine if the sound of the harmonics is good.

I have deliberately added very few dynamics to the piece because the important idea is that the harmonics resonate out of the mechanical tapping. Think of the expression markings somewhat like in baroque music. You have freedom to interpret them as you want, but remember that the harmonics (usually accented) are supposed to resonate loudly and clearly over the top of the mechanical tapping.

Practice and performance preparation

Stickers on the neck of the guitar

At each harmonic point on the neck of the bass guitar, stick a sticker that is easily visible. Use a highlighter pen (or similar) to highlight the note changes on the score. The highlighter should be the same colour as the sticker so that you can use the colour of the note which corresponds to the harmonic node which indicates where the player should place their hands on the string.

The frequently used harmonics are located on frets 12, 7, 5 and 4.

These are used very frequently, so the colours should be as contrasting as possible. For example:

Fret 12 – (Yellow sticker)

Fret 7 – (Blue Sticker)

Fret 5 – (Red Sticker)

Fret 4 – (Green sticker)

The less frequently used harmonics are located on frets 11, 9, 3 and 2.

These are mainly used in the opening section and much less frequently thereafter. As there is much less intricate movement between these touch points, remaining colours can be used. Try to make them as contrasting as possible with the remaining possible colours.

Fret 11 (Pink)

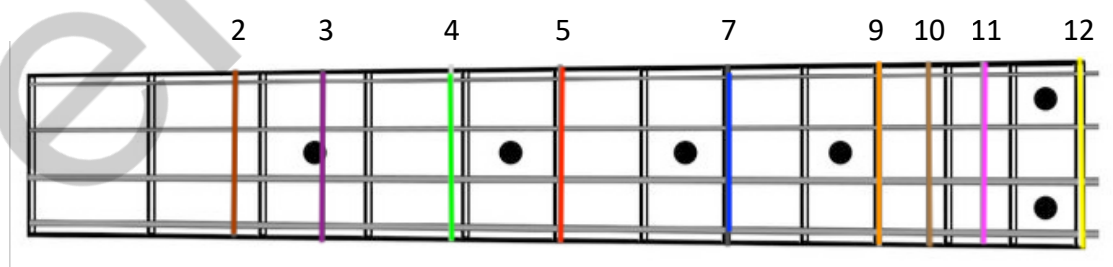
Fret 10 (Olive)

Fret 9 (Orange)

Fret 3 (Purple)

Fret 2 (Maroon)

Approximate harmonic touch points on the bass guitar neck:



* These touch points are approximate. Before adding stickers, experiment on finding *exactly* where to tap on the string in order to produce the cleanest sounding harmonic.

The Clouded Memories of G.G.M.

Jan Foote
(2023)

$\text{♩} = 144$ Mechancial, but resonant

Sheet music for "The Clouded Memories of G.G.M." by Jan Foote (2023). The piece is in 4/8 time, marked $\text{♩} = 144$ (Mechanical, but resonant). The score is written for Sounding Harmonics and Bass Guitar (Strings).

The score is divided into systems, with measures numbered 1, 6, 12, 19, and 25. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo).

Key features of the notation include:

- Sounding Harmonics:** Indicated by a stylized 'f' symbol above the staff.
- Bass Guitar (Strings):** Indicated by a stylized 'f' symbol above the staff.
- Measure 1:** Features a *pp* marking and a 'xi' annotation.
- Measure 6:** Features a '3' annotation.
- Measure 12:** Features a 'xi' annotation and a 'x' annotation.
- Measure 19:** Features a '5' annotation.
- Measure 25:** Features a 'xi' annotation and a 'x' annotation.

The score is watermarked with "MusicalScoreCloud.com".

62

1

2

ix

(ix)

vii

3

68

1

2

ix

ix

x

x

ix

ix

iv

iii

iii

iv

iv

72

1

2

vii

vii

ix

(ix)

vii

(vii)

v

v

iv

(iv)

v

(v)

76

1

2

v

iv

v

82

1

2

vii

fpp accents loud and resonant

vii

v

v

vii

v

vii

v

etc

v

iv

v

iv

v

iv

v

120

Repeat a few times to prepare for retuning

Retune ① $D\flat \rightarrow D$

128

136

Repeat a few times to prepare for retuning

Retune ② $C\sharp \rightarrow C$

144

Tempo primo, Più mosso. Dancing, fluttering

mf

etc

175

1 2 3

vii iv v vii v vii iv v iv v iv v iv

181

1 2 3

iv v v vii v vii iv vii v iv v vii v vii v vii v

187

1 2 3 4

vii xii vii v vii v vii v vii v vii v vii v vii v

193

1 2 3 4

vii iv v vii v vii v vii v vii v vii v vii v vii v

mp

218

1

2

3

4

vii

vii

v

iv

224

1

2

3

4

vii

v

vii

v

vii

v

230

1

2

3

4

vii

v

vii

v

6

6

236

1

2

3

4

vii

vii

vii

iv

mf

vii

- 1
- 2
- 3
- 4

- 1
- 2
- 3
- 4

- 1
- 2
- 3
- 4

- 1
- 2
- 3
- 4

312

1

2

3

vii v vii v iv vii v vii v xii vii xii vii

316

1

2

3

4

xii vii vii xii vii v xii vii xii vii xii vii v vii xii

320

1

2

3

4

v vii v vii v vii v vii v vii v vii v vii v

325

1

2

3

v vii v vii v iv vii v vii v iii vii v vii v vii v vii v