overlay (2) James Saunders

programme note

overlay (2) (2012) for bass drum involves superimposing multiple copies of the same slow pulses and rolls, such that discrepancies of tempo and timbral inflection between versions are made apparent. The piece was originally written for a recording made by Patrick Farmer, but can also be performed live, or in combination with other pieces in the *overlay* series.

instructions

Each of the 30 systems in the score lasts approximately one minute if counted accurately. It is likely that these timings will drift over the course of a performance as the tempo fluctuates.

Begin each system by striking the same place on the drum. Each new event in a system should be timbrally inflected from the previous event by striking the drum in a different location. The change in timbre should be as small as possible whilst being audible; it should be as liner as possible over the course of each system. Rolls should not change timbre once started; a new inflection begins on the next event. Each new system begins by striking the drum in the original place. Subsequent recordings and performances of each system do not need to follow the same pattern of timbral inflection. All rolls should be performed using a single beater, as fast as is possible; it is likely they will be somewhat uneven as a result.

In advance of recording or performance, determine a sequence of the five score pages, and a sequence of each system on each page. Use this sequence for each of the recordings and/or for all performers such that the order is identical.

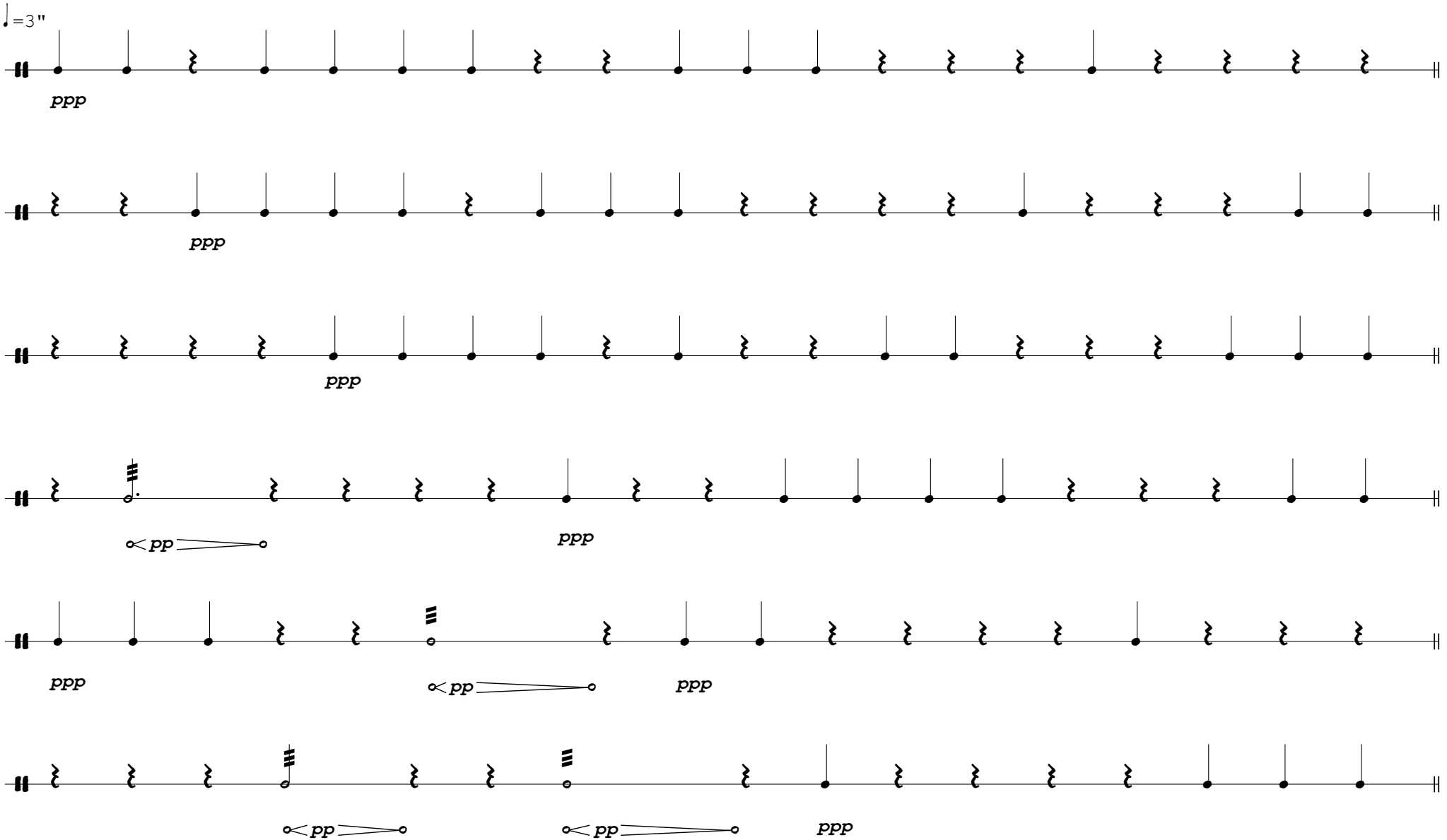
If making a recording, record at least five versions of this sequence. Each recording should be made without simultaneous reference to the previous recordings. Mix the recordings into a single track, aligning the first tone of each as closely as possible.

The piece may be performed by a live player or players, with or without a previously made recording. The sequence of systems should be the same in all cases. When playing live, players must count as independently as possible so as to not be drawn to previous recorded versions or other live performers. Acoustic isolation (e.g. with headphones playing white noise) may facilitate this.

overlay (2)

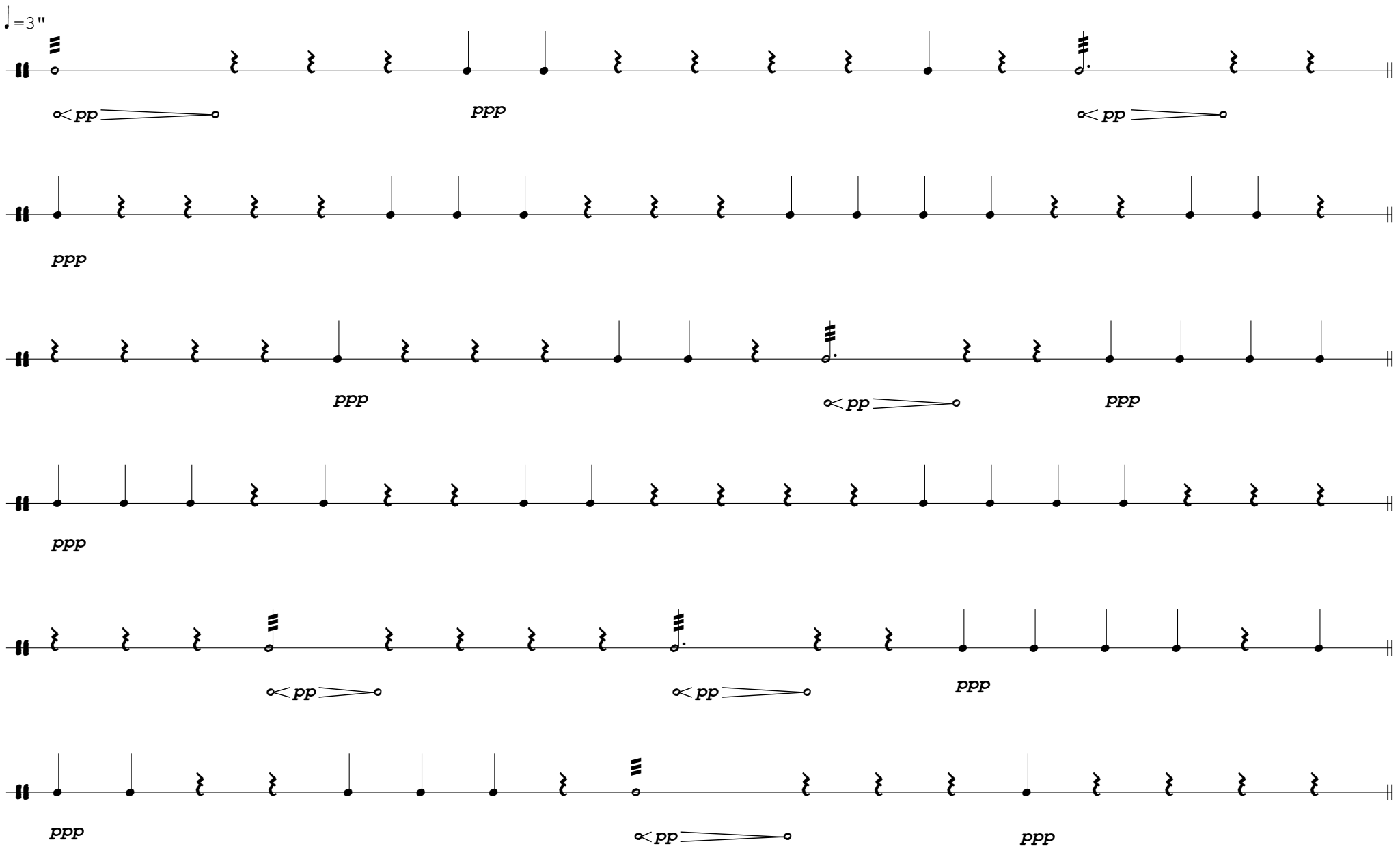
for bass drum

James Saunders



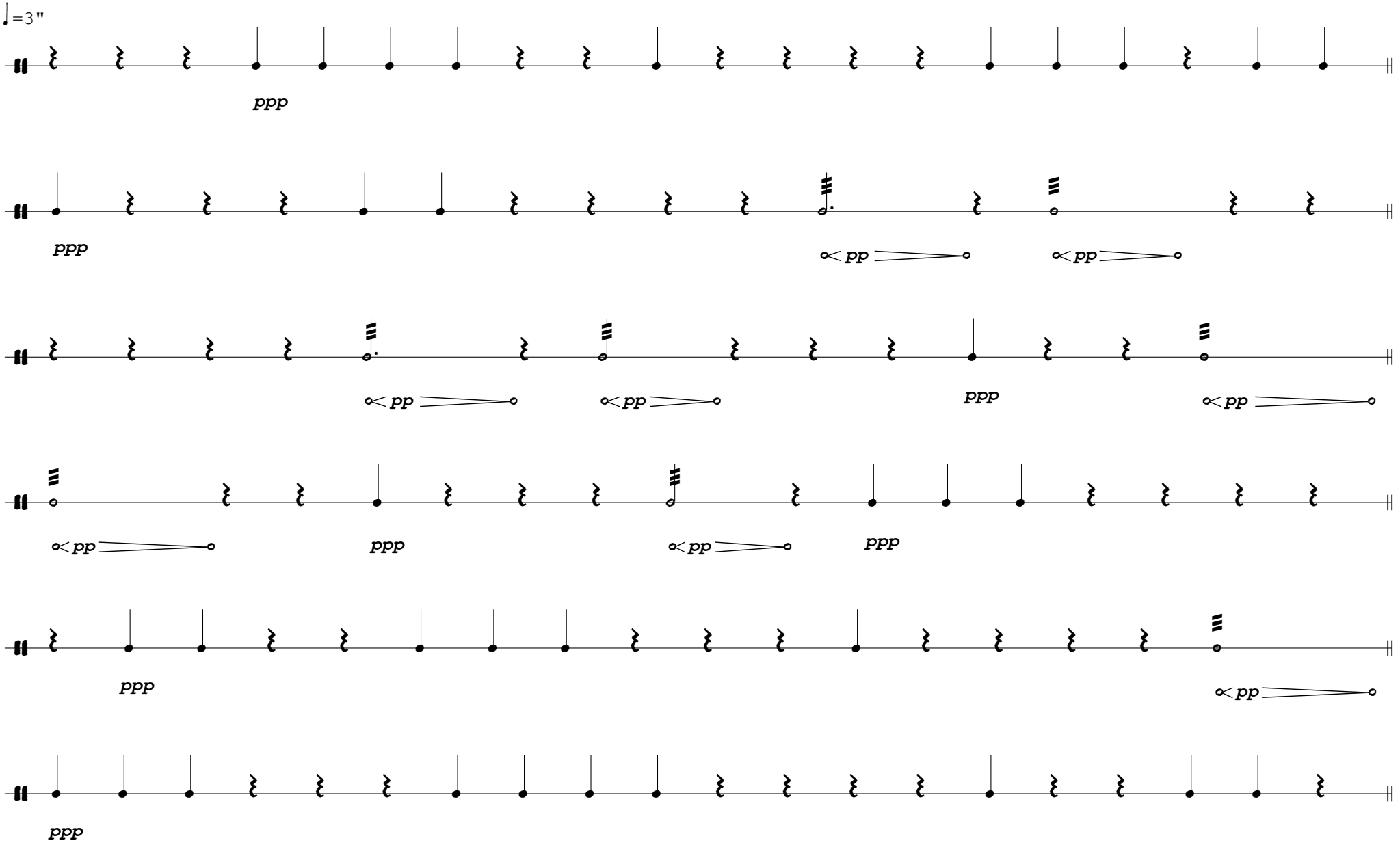
overlay (2)

for bass drum



overlay (2)

for bass drum



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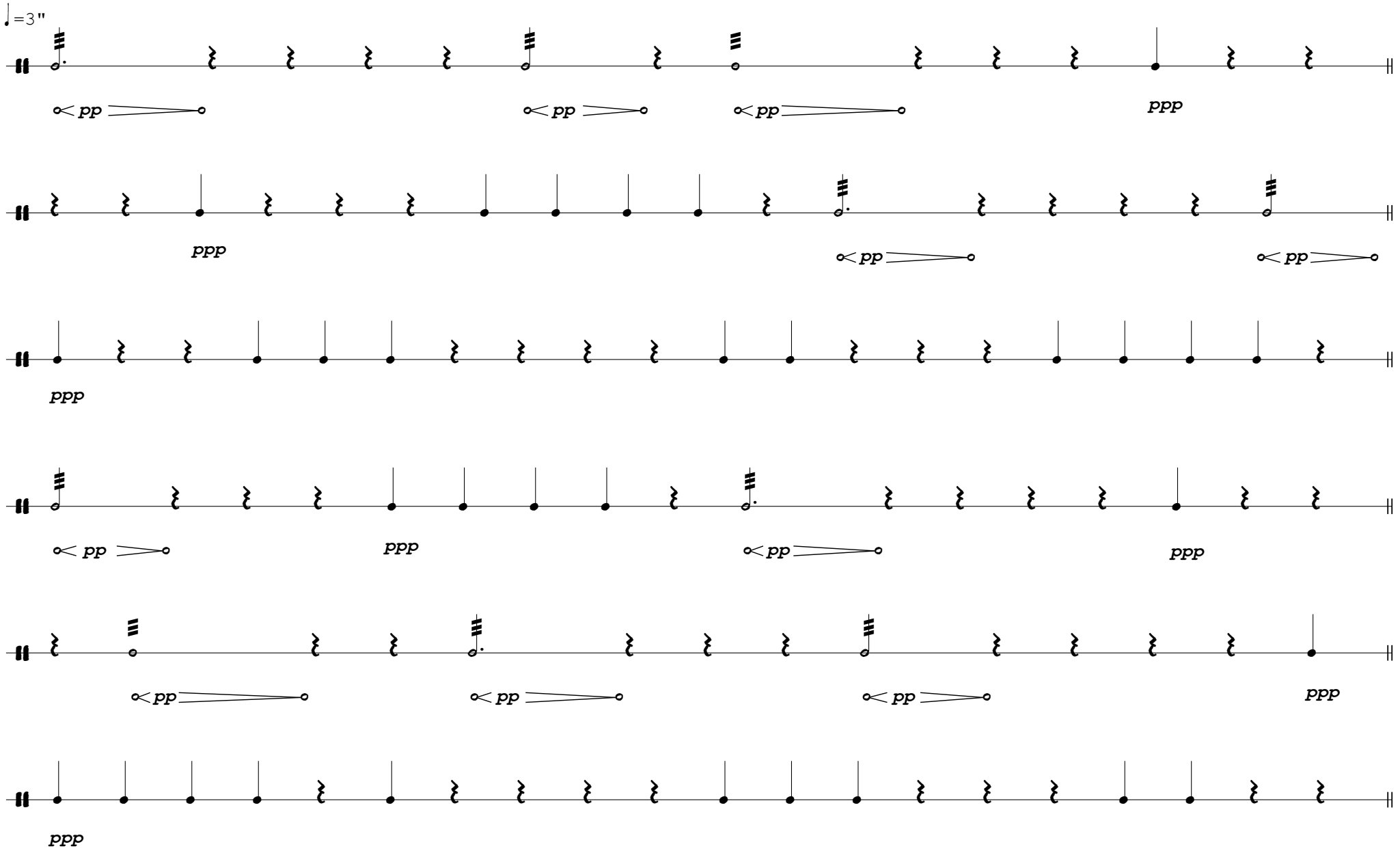

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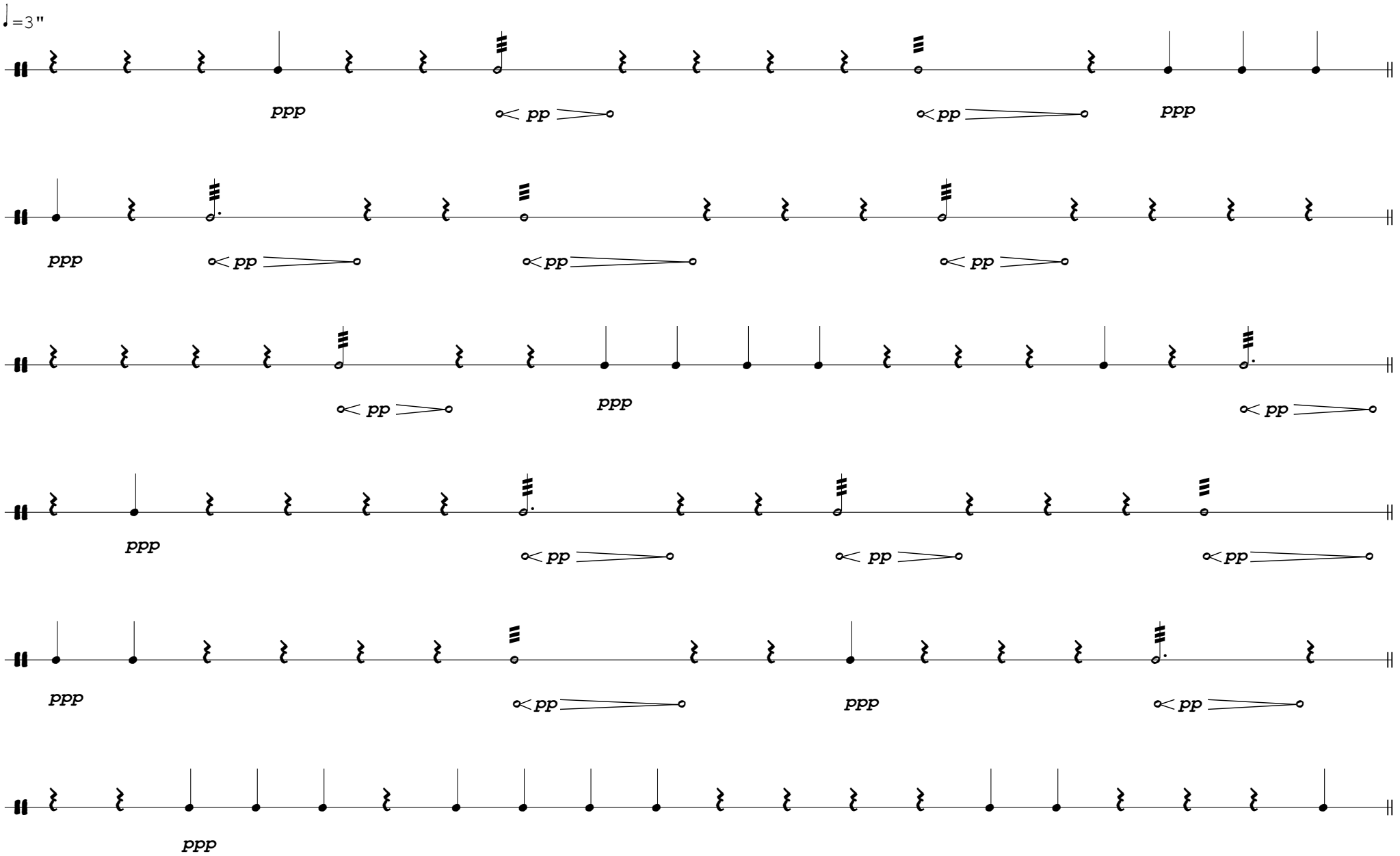
for bass drum