

Dance Up Close to Me

for harpsichord and guitar amplifier

by Clint McCallum

Dance Up Close to Me, a piece for harpsichord played through guitar amplifier and guitar pedals, was written for Takae Ohnishi, a true baroque harpsichordist. Accordingly, it *is* a baroque piece and should be interpreted that way: tempos should be felt not obeyed, experiment with the electronics or not at all, create new phrasing that may even subvert the composition.

The Title:

I think of most early harpsichord music as dance music. The guitar amplifier sonically creates a mutant instrument: a "harptar" if you will. This creature is grotesque yet simultaneously seductive, and eerily uncanny in that it does not physically exist. Amplify this absence--literally and metaphorically--and the title could be read as beckoning a partner who does not exist. It is desire unfulfillable, self-destructive obsession, and agoraphobic ecstasy.

The Electronics:

Microphone placement: We found that three small instrument microphones, attached to the instrument with harmless sticky tack, placed inside the resonator box (two on the side, one high and one low) and on the outside (one beneath the sounding board) worked very well.

The Guitar Pedals: Use a mixer to sum the three microphones into one mono channel. Feed this channel into four guitar pedals in this order: distortion 1 into distortion 2 into digital delay into reverb. In the score the pedals are numbered in opposite order so that they are read from left to right (1=reverb, 2=digital delay, 3=distortion 2, 4=distortion 1). Use any mixture of brand of pedal that has these functions, and find settings that are pleasing to you. As mentioned above, while rehearsing with the pedals you may find that you want to turn certain pedals on at certain points not notated in the score--do so if you wish, what is notated is a ground zero to work from. As far as the notation is concerned, when a pedal is on this is indicated by the corresponding pedal number followed by a line that indicated the length of time it should be in the on position.

The Amplifier: Must be a guitar amplifier, not a speaker. We used a Fender twin reverb, and a similar vacuum tube technology is preferable. Place the amplifier in the spot that a soloist would normally hold if the harpsichord were in an accompanimental role. This placement is important for conveying the sense of absence mentioned above. Set the amplifier volume so that it is a slight bit louder than the harpsichord. Turn up the reverb and drive on the amplifier to your liking.

Feed back: The amp will feed back, especially when the distortion is on, and that's ok. Let your audience worry about that, not you.

The Construction:

The piece was composed in seven sections to be performed attacca:

-Slow, Stuck: Time is "frozen". You may find that you want to go even slower here. Emphasize the timbral shifting between manuals.

-Pulling Out of the Mud: Like primordial amphibians determinately becoming the first land dwellers. Convey a sense of stretching and stickiness, like honey between your fingers.

-Swarm of Bees: This swarm isn't the only thing happening in this section, there are contrapuntal phrases that swim through the swarm and are stung (sometimes to death). Let these phrases emerge, but also let them be eaten.

-Interlude: nuff said.

-Fantasy: Refers both to the playful inventiveness of the baroque fantasia, and to poetic implications of the title mentioned above.

-Baroque Machine: Like the "harptar" this is an impossible fantasy conflation. The time of the baroque must come before that of the industrial revolution. But what if instead getting the rococo after the baroque we went in the opposite direction?...

-To Punish: The counter-reformation was a significant cultural influence on the baroque. This culture still exists today, and it's not just Catholics.

The Duration:

The piece will probably stay under twenty minutes.

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♩ = 104

Upper Manual

Harpisichord

Lower Manual

Pedals

8

5:4

8+8+4

6:4

8+4

5:4

5:4

5:4

5:4

5:4

5:4

slow, stuck

17

Hps.

17

Ped.

17

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

5:4

5:4

5:4

33

Hps.

Ped.

47

Hps.

Ped.

pulling out of the mud

61

Hps.

Ped.

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71

Hps.

Ped.

79

Hps.

Ped.

85

Hps.

Ped.

8 Swarm of Bees

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4

92

Hps.

Ped.

101

Hps.

Ped.

110

Hps.

Ped.

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Hps. 118

Hps. 118

Ped. 118

Hps. 128

Hps. 128

Ped. 128

Hps. 136

Hps. 136

Ped. 136

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146

Hps.

Ped.

155

Hps.

Ped.

167

Hps.

Ped.

182 $\text{♩} = 80$ 8

interlude dance up close to me 7

Hps.

Ped.

191

Hps.

Ped.

fantasy

199

Hps.

Ped.

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207

Hps.

Ped.

This system contains measures 207 to 217. It features a complex rhythmic structure with multiple time signatures: 7/4, 3/2, 3/4, 2/4, 3/4, 4/4, 3/4, 4/4, 3/4, 8/8, and 4/4. The score includes a grand staff for Harpsichord (Hps.) and a Pedal (Ped.) line. The Hps. part has a treble and bass clef. The Pedal line shows the corresponding time signatures for the pedals. The music is characterized by frequent changes in meter and includes various rhythmic patterns such as triplets and sixteenth-note runs.

baroquen machine

$\text{♩} = 70$

218

Hps.

Ped.

This system contains measures 218 to 227. It begins with a tempo marking of $\text{♩} = 70$. The time signatures are 7/4, 5/4, 5/4, 2/4, 4/4, 4/4, 3/2, 3/2, 3/2, 5/4, 5/4, 5/4, 3/2, 5/4, 3/2, 5/4, 3/2, 5/4, and 3/2. The score includes a grand staff for Harpsichord (Hps.) and a Pedal (Ped.) line. The Hps. part has a treble and bass clef. The Pedal line shows the corresponding time signatures. The music features a mix of complex and simple rhythms, with a notable section of steady eighth-note accompaniment in the Hps. bass clef.

228

Hps.

Ped.

This system contains measures 228 to 237. The time signatures are 5/4, 5/4, 5/4, 3/2, 5/4, 3/2, 5/4, 5/4, 3/2, 5/4, 5/4, 3/2, 5/4, 3/2, 5/4, and 3/2. The score includes a grand staff for Harpsichord (Hps.) and a Pedal (Ped.) line. The Hps. part has a treble and bass clef. The Pedal line shows the corresponding time signatures. The music continues with a complex rhythmic pattern, featuring a mix of eighth and sixteenth notes.

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236

Hps.

Ped.

$\bullet = 104$

243

Hps.

Ped.

8

8+8+4

to punish

sempre on downbeats to end

248

Hps.

Ped.

254

Hps.

Ped.

254

3/4 4/4 5/4 3/2 4/4

260

Hps.

Ped.

260

2/4 3/4 3/2 4/4

268

Hps.

Ped.

268

4/4 2/4 3/4 4/4 3/4 5/4 4/4

274

Hps.

274

6X

Ped.

274

281

Hps.

281

Ped.

281

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San Diego, CA