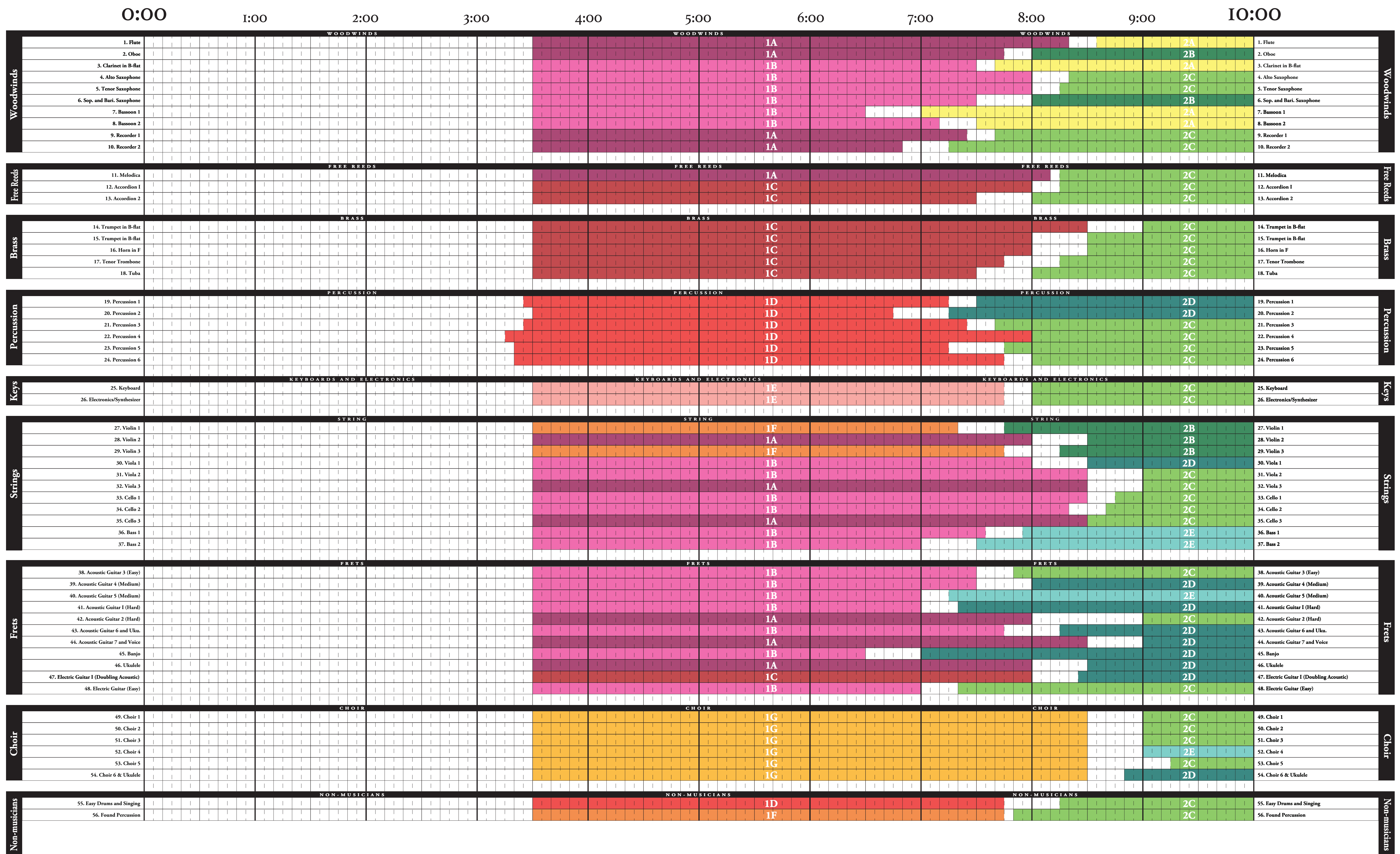


# ALMANAC

(for 56 musicians)

J. CLAY GONZALEZ (2022)



**1A**

Over the duration indicated, read the included text "VOLCANO III". Read evenly and confidently, with a smooth "polite phone call" voice. Observe the diminuendo, fading out to a quiet voice before cutting off.

**Spoken word:**

0:30 { "VOLCANO III" (text on separate document) } 5:30

*ff* 4:40 *p*

**1B**

Loop the gestures below, varying the pace, rhythm, and inflection. Evolve something passionate and tumultuous. Improvise, explore, express, and open your ears as wide as you can. Get lost in the sound. Play the feeling of watching great quantities of water pour through a large dam.

**Bass (Tune E down to D):**

0:30 { } 4:35

*ff* 4:25

**1C**

Play the passage below slowly, lyrically, and expressively for the time indicated. Play freely and out of time, independent of other musicians.

**Trumpet in Bb:**

0:30 { } 5:00

*mf* *f* *mp* *p*

**1D**

Loop the gesture below, with brief pauses between each iteration. As you play, explore tension, sorrow, and power. Improvise, explore, and express. Get lost in the sound, play the feeling of huge amounts of water rushing through a dam. Play the feeling of deep, slow breathing.

**Drum:**

0:30 { } 4:45

*ff* 3:55

**1E**

Make a low, loud drone, sounding a bit like a dark pipe organ (foot pedals). While you're droning, you're welcome to join in the guitars on the figure provided. Or, you can just drone and vibrate.

**Low electronic drones (**

0:30 { } 4:45

*ff* 3:45

**1F**

**Bicycle:**

0:30 { Spin the bike tire. Use the chopstick to gently strike the spokes as they go by. When the wheel comes to rest, do it again. Pay attention to the way the chopstick feels, and to the sound it makes. } 4:45

**1G**

With your tiny choir (Choir I), sing through the song below as if it were a Gregorian Chant. Sing slowly and solemnly.

0:30 { } 5:30

*f* 3:55

**2A**

Play the following rhythmic pattern, using the pitches given below. As you play, imagine water. Slow and quiet, but with inward-facing energy.

**Clarinet in Bb:**

4:55 { } 9:15

*mp* 5:25 8:55

**2B**

Play very, very slowly. Romantically, sorrowfully. With sappy vibrato.

**Oboe:**

5:30 { } 9:15

*mp* 8:45

**2C**

**Rope:**

5:45 { The knots in the rope. The slowly, paying attention to the feeling of the rope on your fingers. The some knots close together in groups of two, three, four or five. Every five knots you tie, count the number of knots so far with your finger. } 8:30

**2D**

Play the pitches written below in a random order, like a wind chime. Play about one note every two seconds, but outline an irregular rhythm.

**Glockenspiel (with a hard mallet, let notes ring):**

4:15 { } 9:30

*p* 5:25 8:30 (a brief rest)

**2E**

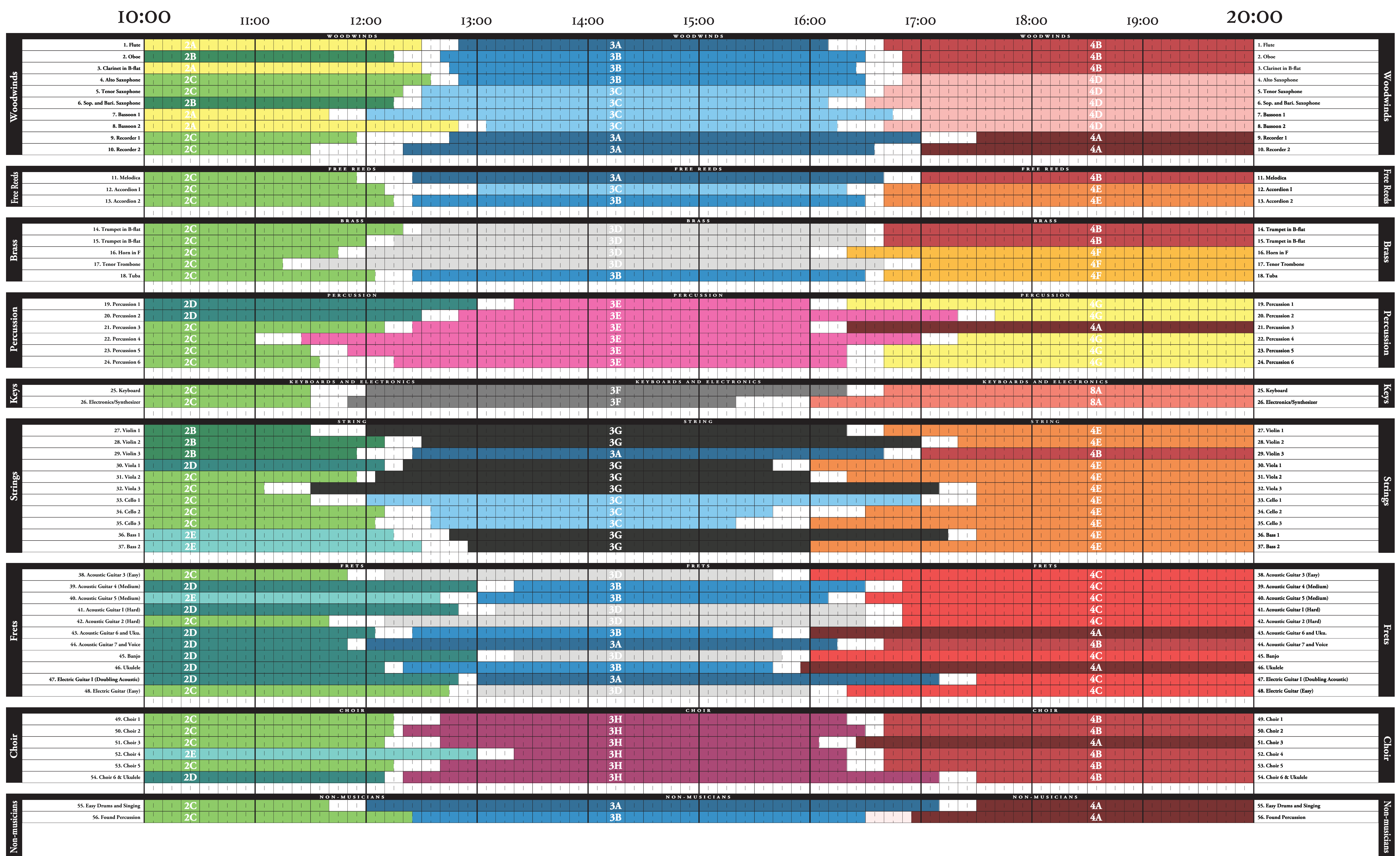
Over the duration indicated, read the included text "COMET III". Read evenly and confidently, with a smooth "polite phone call" voice. Observe the diminuendo, fading out to a quiet voice before cutting off.

**Spoken word:**

6:00 { "COMET III" (text on separate document) } 10:00

*ppp* *mp* *ppp* 5:10 9:20





**2A** Play the following rhythmic pattern, using the pitches given below. As you play, imagine water. Slow and quiet, but with inward-facing energy.

**Clarinet in Bb:**

4:55 { 5:25 8:55 } 9:15

Use these pitches for the white notes. Use these pitches for the black notes.

**3A** Over the duration indicated, read the included text "INVENTORS IV". Read evenly and confidently, with a smooth "polite phone call" voice. Observe the diminuendo, fading out to a quiet voice before cutting off.

**Spoken word:**

9:50 { "INVENTORS" (text on separate document) } 13:10

10:10 12:40

**3F** Make a drone, sounding a bit like a bright pipe organ. While you're droning, you're welcome to make paper airplanes and throw them across the room. Or, you can just drone and vibe.

**Electronic drones:**

8:50 { 9:35 12:40 } 12:20

**4C** Strum any pattern you want on this chord. You can play like you're accompanying a rock band, in a pop style, or just execute lush sweeps up and down the strings of the guitar. Create a lush sonic blanket. If it feels right, you can play around with the above chord a bit, keeping a calm expansive churning sound. If you're on an electric guitar, use plenty of reverb.

**Guitar, with fingers (Drop D):**

13:50 { 14:20 17:45 } 18:30

**2B** Play very, very slowly. Romantically, sorrowfully. With sappy vibrato.

**Oboe:**

5:30 { 8:45 } 9:15

**3B** Paper:

9:25 { Make paper airplanes. Pay attention to the feeling of the paper on your fingers. Slowly and carefully, but without tension. Fly them (carefully) across the room. } 13:30

**3C** Cello:

9:00 { 10:05 12:50 } 12:40

**3G** Loop the figure below, play with a shimmering ferocity. Play more than you rest generally, but take a break whenever you need.

**Violin/Fiddle:**

9:00 { 9:55 12:10 } 13:20

**4D** Optional (bassoon): Repeat the sustained tones below in any order. Create a lush blanket of sound. It may be better to use this movement to rest and listen.

14:00 { 14:30 17:10 } 18:45

**2C** Rope:

5:45 { Tie knots in the rope. Tie slowly, paying attention to the feeling of the rope on your fingers. Tie some knots close together in groups of two, three, four or five. Every few knots you tie, count the number of knots so far with your finger. } 8:30

**3D** Horn in F:

Bell tones. Separated by twenty to thirty seconds rest.

9:00 { 13:00 } 13:00

**3H** Create "scumbling music," like a deranged sectioner, or like the sound a text message makes when it gets near an amp. Alternate between the "do" and the "sol." Be playful, and rest as needed.

**Kazoo:**

10:20 { 10:05 12:50 } 13:20

**4E** Sustain the drones below. Create a lush blanket of sound. Take breaks when you need.

**Cello:**

14:30 { 14:00 18:55 } 19:00

**2D** Play the pitches written below in a random order, like a wind chime. Play about one note every two seconds, but outline an irregular rhythm.

**Glockenspiel (with a hard mallet, let notes ring):**

4:15 { 5:25 8:30 } 9:30

(a brief rest)

**4A** Make paper airplanes and fly them across the room. Then, play one of these chords LOUDLY! Alternatively, you can just make airplanes.

**Paper:**

9:10 { Make paper airplanes. Pay attention to the feeling of the paper on your fingers. Slowly and carefully, but without tension. Fly them (carefully) across the room. } 13:30

**4A** Seeds:

13:20 { Gently and slowly pour the seeds from one metal bowl to the other, paying attention to the sound they make as they rub against each other, hit the bowl, and settle. } 18:45

**4F** The exact notes are not important. Just improvise in fourth position with the valve down.

**Trombone (play in 4th position, with valve down):**

14:00 { 14:30 18:25 } 18:40

**2E** Over the duration indicated, read the included text "COMET III". Read evenly and confidently, with a smooth "polite phone call" voice. Observe the diminuendo, fading out to a quiet voice before cutting off.

**Spoken word:**

6:00 { "COMET III" (text on separate document) } 10:00

5:10 9:20

**3E** Sus. Cymbal, with drumsticks, rods, and brushes:

9:50 { Create a pointillist constellation of diverse sounds. Not loud, all sounds high in energy. Make sounds at irregular intervals, creating a sound every few seconds. Explore the characters and colors inside the instrument(s). Think of yourself as a participant in a vibrant sonic ecosystem. } 14:20

9:30 12:45

**4B** Vocal improv:

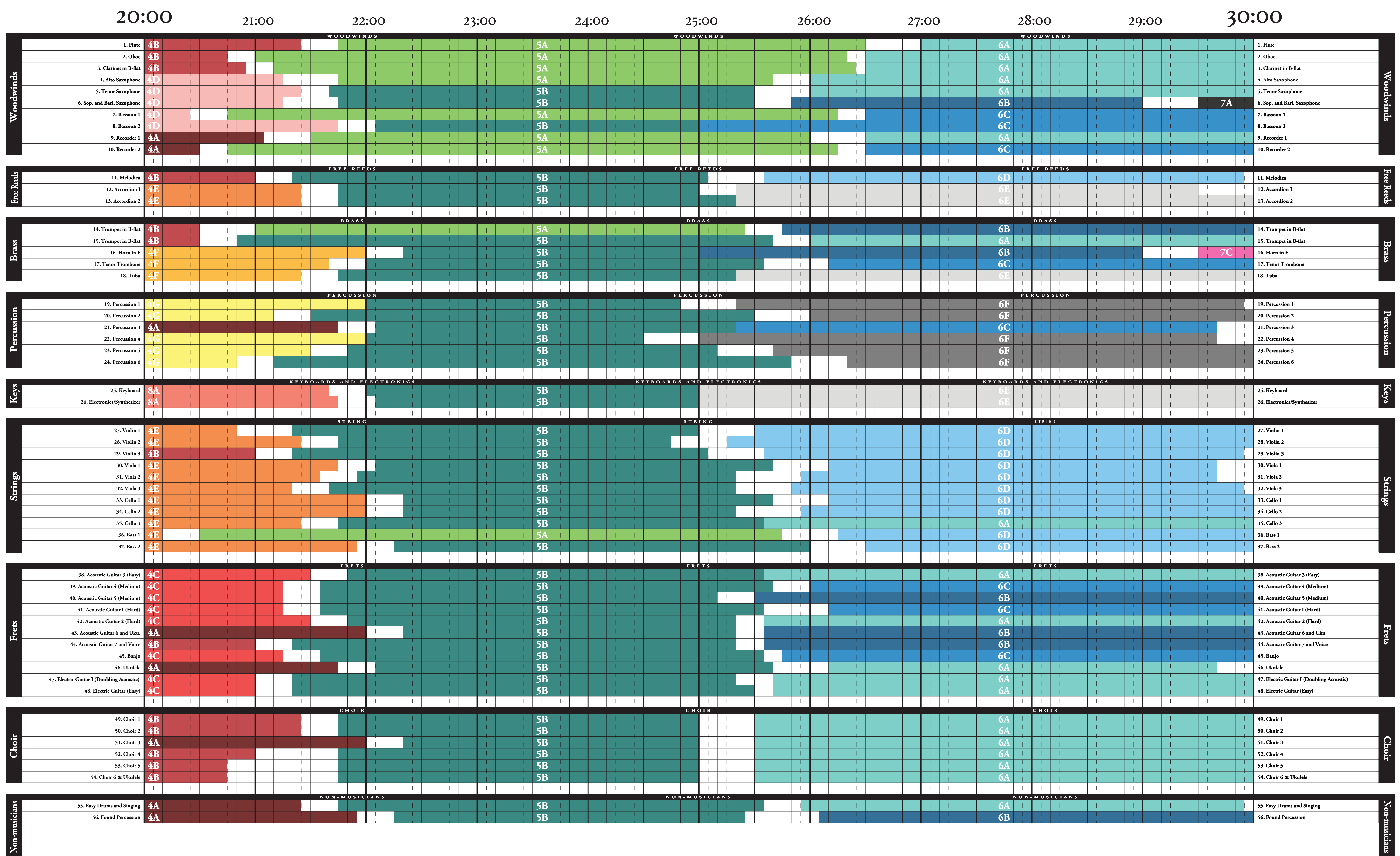
13:40 { 14:10 17:55 } 18:00

**4G** Gentle swells on the instrument, each lasting between twenty and thirty seconds.

**Suspended Cymbal (with very soft mallets):**

13:40 { 14:20 18:05 } 18:10





**4A** Seeds: 13:20 to 18:45. Gently and slowly pour the seeds from one metal bowl to the other, paying attention to the sound they make as they rub against each other, hit the bowl, and settle.

**4B** Vocal improv: 13:40 to 18:00. Improve an expressive melody on "aahs" and neutral vowels. At first, use the four top-row pitches. Once secure in the tonal world, you can use the other pitches indicated for color and passing tones.

**4C** Guitar, with fingers (Drop D): 13:50 to 18:30. Strum any pattern you want on this chord. You can play like you're accompanying a rock band, in a pop style, or just execute lush sweeps up and down the strings of the guitar. Create a lush sonic blanket. If it feels right, you can play around with the above chord a bit, keeping a calm expansive churning sound. If you're on an electric guitar, use plenty of reverb.

**4D** Optional (bassoon): 14:00 to 18:45. Repeat the sustained tones below in any order. Create a lush blanket of sound. It may be better to use this movement to rest and listen.

**4E** Cello: 14:30 to 19:00. Sustain the drones below. Create a lush blanket of sound. Take breaks when you need.

**4F** Trombone (play in 4th position, with valve down): 14:00 to 18:40. The exact notes are not important, just improvise in fourth position with the valve down.

**4G** Suspended Cymbal (with very soft mallets): 13:40 to 18:10. Gentle swells on the instrument, each lasting between twenty and thirty seconds.

**5A** Oboe: 18:15 to 22:15. Listen to the accordion, and sing one of the three pitches on a comfortable oobh. Rest as needed. Listen to the whole room of sound as you sing.

**5B** Weeds: 19:20 to 22:40. Hold your dried plant in front of you with one hand. With the other, gently rustle the plant, paying attention to the way it feels and the sounds you can make. Hold it straight up and down, right in front of you, at a comfortable height.

**6A** Choir: 22:35 to 27:30. Listen to the accordion, and sing one of the three pitches on a comfortable oobh. Rest as needed. Listen to the whole room of sound as you sing.

**6B** Birthdays: 22:50 to 26:00. Light the birthday candle with the lighter. Count very slowly to ten, then blow it out. Could slowly to forty, then repeat the cycle. You may make a wish, but it should be the same wish each time.

**6C** Spoken word: 22:00 to 27:30. Over the duration indicated, read the included text "EPHEMERA". Read evenly and confidently, with a smooth "polite phone call" voice. Observe the diminuendo, fading out to a quiet voice before cutting off.

**6D** Violin (8va preferred but optional): 22:15 to 27:15. Very romantically, with ample vibrato.

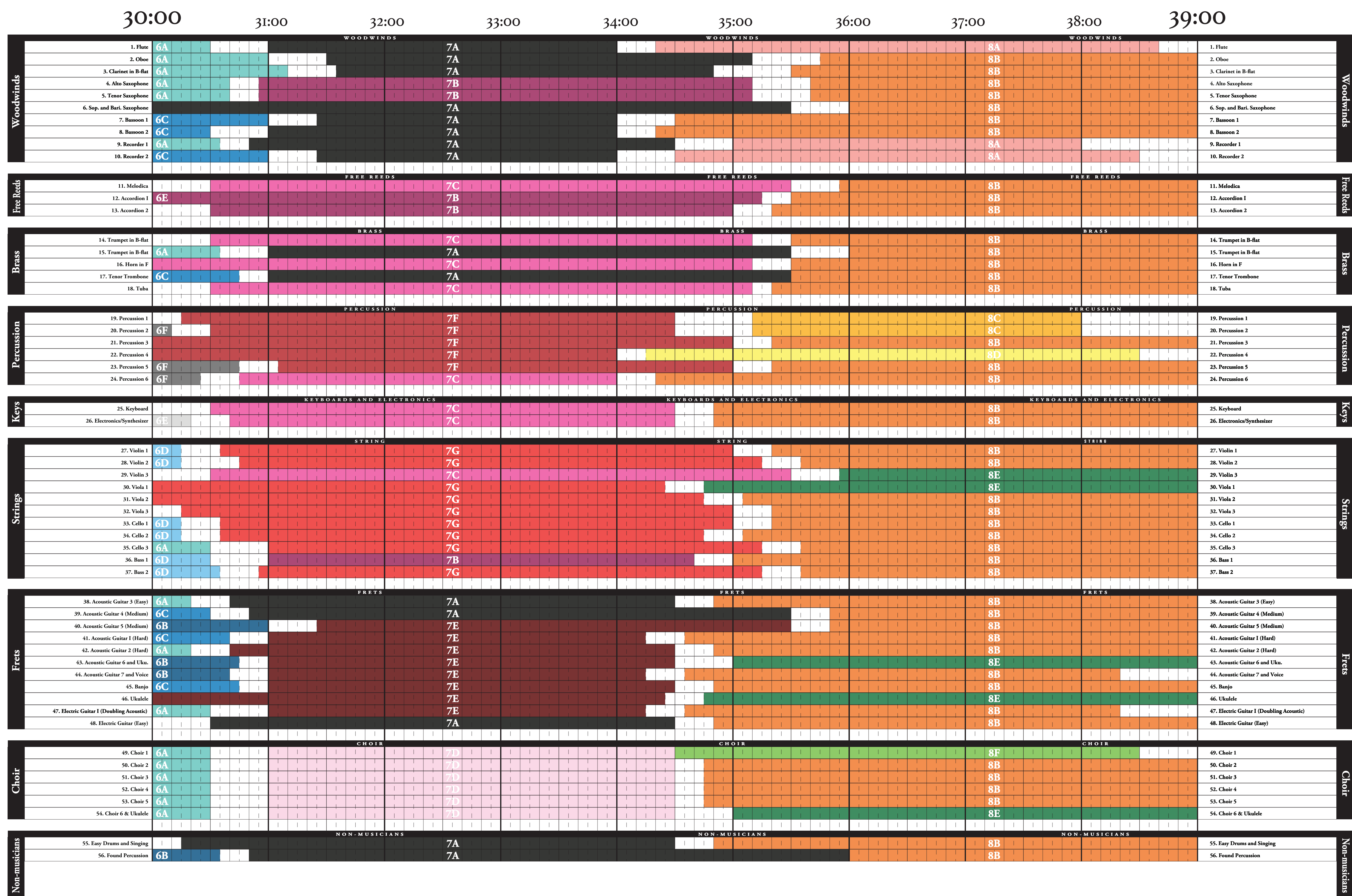
**6E** Keyboard drone: 22:00 to 27:20. Over the duration indicated, play an b minor drone. Be sure to rest as you need.

**6F** Tom-tom, with soft mallets: 22:40 to 27:45. Gentle swells on the instrument, each lasting between ten and thirty seconds.

**7A** Pinwheel: 28:00 to 31:00. Blow on the pinwheel, making it spin. Take two normal breaths between each episode of blowing. Listen to the sound of the orchestra, and the feeling of breathing.

**7C** Spoken word: 27:45 to 31:00. Over the duration indicated, read the included text "SHIPWRECK". Read evenly and confidently, with a smooth "polite phone call" voice. Observe the diminuendo, fading out to a quiet voice before cutting off.





6A

Listen to the accordion, and sing one of the three pitches on a comfortable oohh. Rest as needed. Listen to the whole room of sound as you sing.

**Choir:**

6B

**Birthdays:**

Light the birthday candle with the lighter. Count very slowly to ten, then blow it out. Count slowly to forty, then repeat the cycle. You may make a wish, but it should be the same wish each time.

22:50 — 26:00

6C

Over the duration indicated, read the included text "EPHEMERA". Read evenly and confidently, with a smooth "polite phone call" voice. Observe the diminuendo, fading out to a quiet voice before cutting off.

**Spoken word:**

"EPHEMERA"  
(text on separate document)

22:00 — 27:30

6D

**Violin (8va preferred but optional):**

Very romantically, with ample vibrato.

6E

Over the duration indicated, play an h minor drone. Be sure to rest as you need.

**Keyboard drone:**

6F

Gentle swells on the instrument, each lasting between ten and thirty seconds.

**Tom-tom, with soft mallets:**

7A

**Pinwheel:**

Blow on the pinwheel, making it spin. Take two normal breaths between each episode of blowing. Listen to the sound of the orchestra, and the feeling of breathing.

28:00 — 31:00

7B

Play very, very slowly. Romantically, sorrowfully.

**Accordion:**

7C

Over the duration indicated, read the included text "SHIPWRECK". Read evenly and confidently, with a smooth "polite phone call" voice. Observe the diminuendo, fading out to a quiet voice before cutting off.

**Spoken word:**

"SHIPWRECK"  
(text on separate document)

27:45 — 31:00

7D

**Choir all together:**

Loop this song over and over. At the indicated point, begin fading out all together.

7E

Bounce the chopstick on the strings while fingering a G major triad. Try to create an excited, quiet, energetic sound. Rest as needed.

**Guitar (acoustic only), with chopstick:**

7F

Strike the triangle about once every five seconds. Do not fall into a regular pattern (but exactly every five seconds, vary the time between strikes)

**Triangle:**

7G

Quiet, energetic tremolo, very close to the bridge. Rest as often as you need.

**Violin:**

8A

**Alto or Bass Recorder:**

Come to a satisfying stopping point before ending.

8B

**Glass:**

Rub your two pieces of polished glass together. Explore all the little sounds possible. Spend most of your time rubbing the two pieces together between your thumb and forefinger.

32:20 — 36:00

8C

Play this figure, out of time with the other players. As you reach the end of the brackets, slow down.

**Glock:**

8D

Improvise very quiet colors on the tam-tam. Never above a mezzo piano, never taking the foreground. Exploring the colors inside the instrument's sound.

**Optional, tam-tam:**

8E

Play this figure, out of time with the other players. As you reach the end of the brackets, slow down.

**Ukulele (with fingers):**

8F

Over the duration indicated, read the included text "SNOW". Read evenly and confidently, with a smooth "polite phone call" voice. Observe the diminuendo, fading out to a quiet voice before cutting off.

**Spoken word:**

"SNOW"  
(text on separate document)

31:40 — 36:30