

R# 5002

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COMPOSITIONS AND IMPROVISATIONS BY WILLIAM O. SMITH
assisted by Jane Schoonover, Synket
electronics assistants, Glenn White
and Charles Keagle

5-9-68

Mike

The program consists of three "non-jazz" compositions and four improvisations. Since the latter are neither normal jazz nor "third Stream" jazz, it is perhaps helpful to the listener to consider them as part of a "fourth stream", i.e., an improvised music, influenced by jazz, combined with electronic devices. Rather than an interaction between several musicians, as is the case usually in jazz, the total improvisation comes under the control of one person whose possibilities, and problems, become those of spontaneously creating and organizing meaningful statements, responses, and superimpositions.

Soliloquy I makes use of two tape machines, several feet apart, with microphone and speaker placed in such a way as to permit the clarinet to add melody layer upon layer (solo, duo, trio, quartet, etc.), finally reaching a maximum of complexity at which point the tape is reversed so as to play the musical material backwards, i.e., quartet, trio, duo, solo.

Duo for Clarinet and Recorded Clarinet makes use of a base tape which was recorded at the Princeton-Columbia Electronic Music Studio. The tape is made up entirely of transformed clarinet sounds, to which is added the "live" clarinet part.

Variants for Clarinet Alone utilizes various techniques developed by Mr. Smith: double stops, muted notes, extensions of normal clarinet range, and changes of tonal color.

In Random Suite a pre-recorded tape (derived from sounds produced by the Synket) and the clarinet are combined and transformed by the Synket.

Improvisation III combines clarinet sounds, transformed by the Synket, with reproduction of the opening material on two tape machines operating at predetermined time intervals and at different speeds.

Explorations makes use of a tape, derived from conventional instruments, in combination with the live clarinet, transformed by new technological devices.

Soliloquy II returns to the format of Soliloquy I but this time with a jazz influence.