

The underwater life of a bass clarinet

(2020-21)

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splishy-splashy

p *mp* *mf* *sim.* "mf"

splishy-splashy
(sounds a 9th lower, like the clarinet)

[♩ on 2nd octave] *pppp*

(*sempre pppp*)

mp *p* *mf*

mf "mf"

p *mp* (*use ♯ if necessary)

mf "mf" *p*

mf *p*

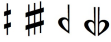


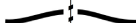







Diagrammatic fingerings for Eb and C are shown at the top. The piano part begins with a *cresc.* marking, followed by a *"f"* dynamic. The vocal line starts with a *"f"* dynamic and a *p subito* marking. Diagrammatic fingerings for the vocal line are labeled "open" and "close".

The vocal line is marked *mp* and includes the instruction *sing approximate pitch*. The piano accompaniment features dynamics of *mf*, *p*, and *ppp*. A tempo marking $(\text{♩} = 60)$ is present. The left hand (L.H.) part is also indicated.

The piano part starts with a *p* dynamic and a *poco cresc.* marking. The vocal line has dynamics of *mf*, *pp*, *"f"*, and *mf*. Diagrammatic fingerings for Eb, C, Ab, and F# are provided for the piano part.

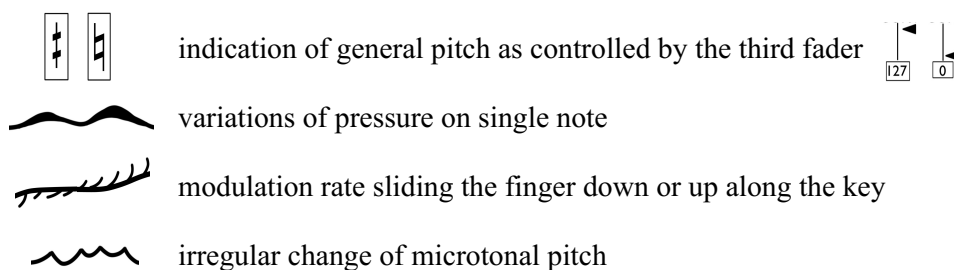
Performance notes:

The clarinet preparation consists in sealing the bell whole with Blu Tack and filling it with enough water to trigger water trills. Every written position in the score should produce the written pitch and, when notated with curved commas after the notehead, a characteristic bubbling trill. The correct amount of water poured in the bell should make all the notated water trills possible. No further action besides blowing respecting the notated fingering is required to produce the water trills, the nuances in the graphic commas ()))))))))))))))) reproduce the natural intensity of the trill in accordance with the desired dynamics.

-  quarter-tones (+/- 50 cents)
-  sixth-of-tones (+/- 33 cents)
-  *gliss.* (follow the shape of the line; always spread on duration, not *port.*)
-  *pitch bend* to the adjacent quarter tone (follow the shape of the lines)
-  gradual change from a technique to another
-  "harsh" attack; violent and sudden start of the sound
-  irregular rhythm, almost *cadenzando* (repeat the note when without noteheads): change the speed according to the number of beams
-  indicates the effort in producing the sound, not the actual dynamic (the actual dynamic should be always about two degrees lower)
-  for the clarinet: sing
-  *air sound*: following the arrow, exhale or inhale into the instrument
-  indicate to move, leaning the clarinet to the right, the left or back to regular (vertical) position

The MPE controller (e.g. Seaboard by ROLI) operates on two synthesisers (using an Ableton for Live 11 project). The first synthesiser is a phase modulation synthesis. Here the pressure of the keys controls the amplitude, while the slide action (along the key) controls the modulation rate (vibrato).

The first fader (CC107) is mapped to the volume of the synthesiser (to be used *ad lib.*), while the third fader (CC109) is mapped to a 50cent pitch shift.



The second synthesiser is an additive synthesis module, which produces multiple and/or randomised partials of the fundamental. The ratio changes both through a randomiser and by the amount of pressure on the keys. The action on the keys is notated as above.

A blend between the sounds of the two synthesisers is controlled by the mapped X-Y parameters of the side pad. X (CC114) corresponds to the amplitude of the second synthesiser; Y (CC113) corresponds to the wet of a randomised high end EQ filter.

