Being and Becoming

(2003)

for solo bass clarinet

Lou Bunk

Performance and notation notes:

1. All hairpin crescendo/decrescendo markings begin and end in niente, unless otherwise notated.

2. The barlines DO matter.

3. There is a distinction between four rates of vibrato: senza, ord., poco, and molto.

4. A dotted arrow between rates of vibrato indicates a transformation from rate of vibrato to the other.

5. A solid arrow below the staff indicates direction and length of a glissando. The arrow begins under the pitch in which the glissando begins, and the arrow ends (where the arrow head is) under the pitch, and time point, at which the glissando arrives.

6. Microtones are notated as follows:

1/4 sharp slightly sharp (10-20 cents)

1/4 flat slightly flat (10-20 cents)

7. Accidentals carry through the bar.

8. Amplification should never be needed in a small space or a good concert hall. If the space is larger and quite dry, then a little amplification may be used, but only very little!

9.

a) Multiphonics are given square notes heads.

b) In the score, there is a distinction between five multiphonics. They are notated as: multiphonics #1, multiphonic #2, etc...

c) A tremolo marking on a multiphonic indicates a type of timbre trill. This is produced by quickly alternating between two different fingering, which usually differ by only one or two keys. For this piece, the two multiphonics in the tremolo may be slightly different in timbre, or they may be two completely different chords. The discovery, choice and placement of tremolo is left to the taste and discretion of the performer.

d) Choice of multiphonics is also, in part, left up to the performer. Here are some guidelines for choosing each multiphonic.

In Henry Bok's "New Techniques for the Bass Clarinet" he speaks about two types of multiphonics. In Bok's words, "The 1st type is obtained by using traditional fingering and by changing the embouchure by means of strong pressure of the lips. This constitutes in fact a stack of harmonics played as one block. The 2nd type is obtained by alternate, or false fingering"

For this piece, multiphonic # 1 is of the first type, and # 2 - # 5 is of the 2nd type. If the performer is not able to perform four different 2nd type multiphonics, then the performer may investigate a 1st type solution.

Multiphonic # 2-# 5 are all notated as A4 (written) with a square notehead. This indicates that the lowest pitch of these multiphonics should be within a major second above and below A4.

Multiphonic # 1

1st type with lowest pitch as A4 1/4 flat (written). An envelope is shown above each of these indicating how the intensity and noisiness of this multiphonic changes over time. Time is represented in the horizontal, and "less" and "more" in the vertical.

Multiphonic # 2

Used two times. m.111 and m.192. It is especially crucial that in m.192 this multiphonic is noisy and that the tremolo alternates between two distinctly different chords.

Multiphonic # 3

Used only once in m.118. It has tremolo.

Multiphonic # 4

Used three times between m165 and m177. These have quick attacks and no tremolo. All are marked forte and have shorter durations.

Multiphonic # 5

Used only once in m.189. This is a quiet one. It is important that this one can be controlled at quieter dynamics.

From Henri Bok's book, try the following multiphonics:

Multiphonics: p.49-50: #64, #66, #67, #69, #70, #71, #73, #77

Multiphonic tremolos: p.58-60 #39, #40, #44, #48, #49, #51, #52, #54-#59

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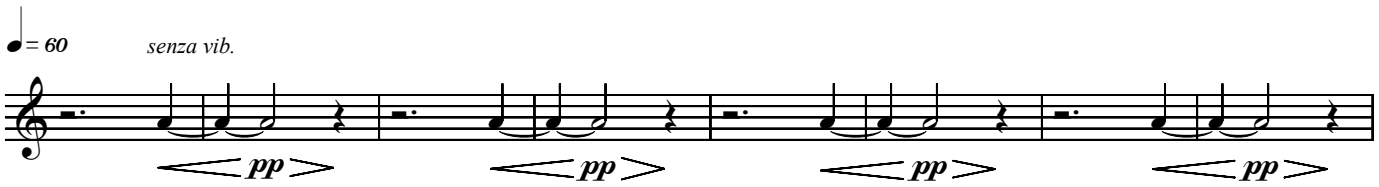
Lou Bunk (2003)



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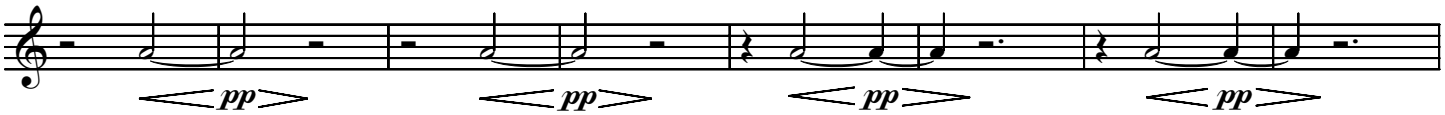

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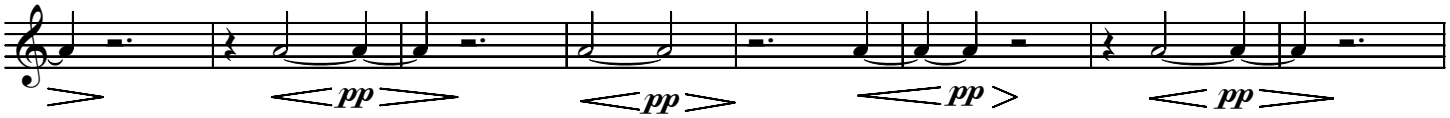

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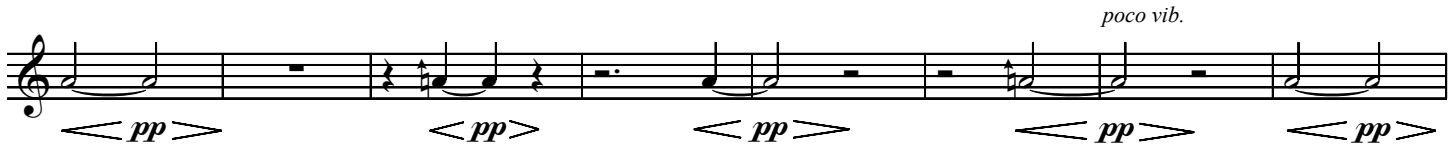
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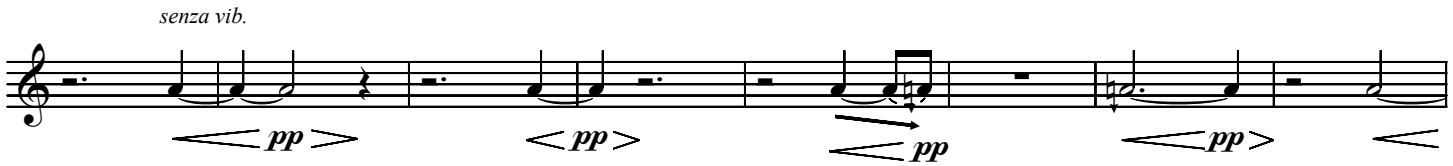
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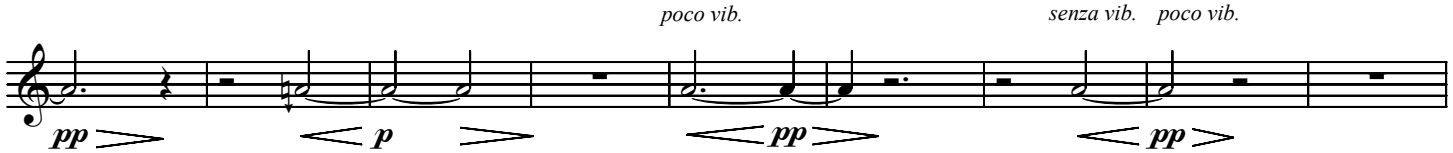
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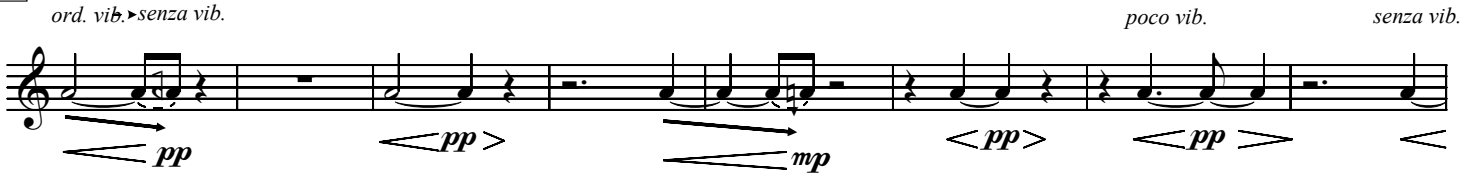
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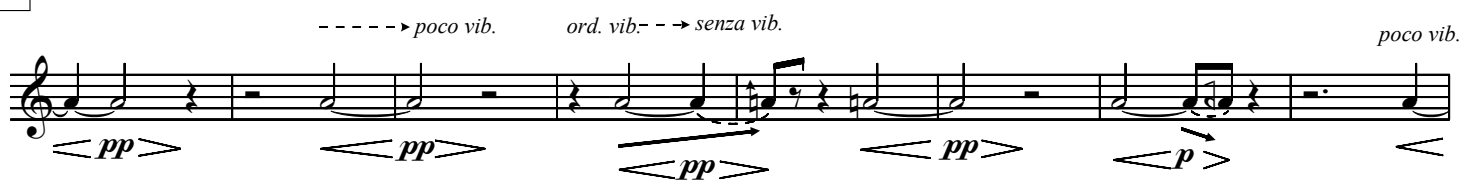

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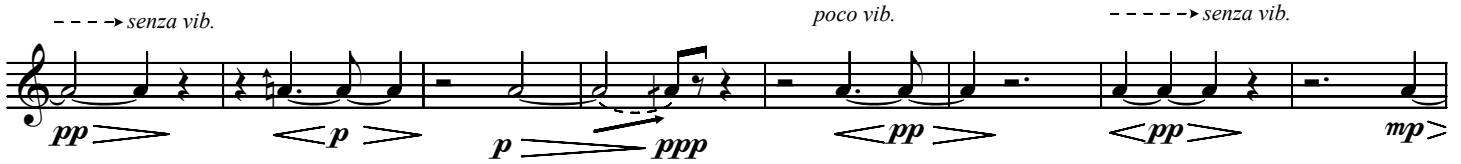

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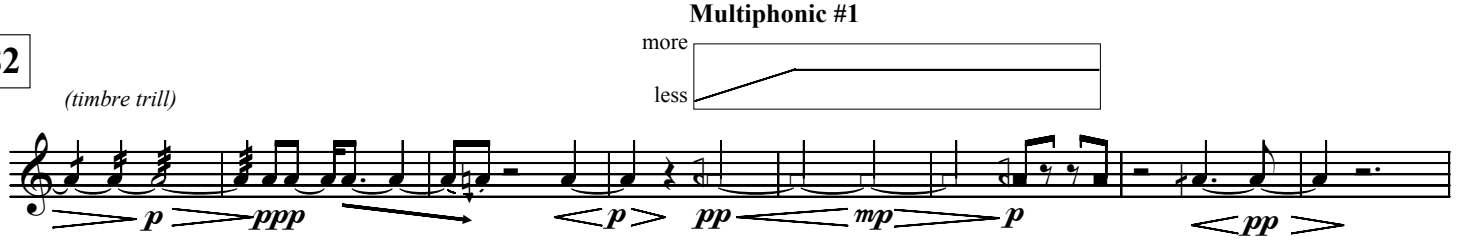

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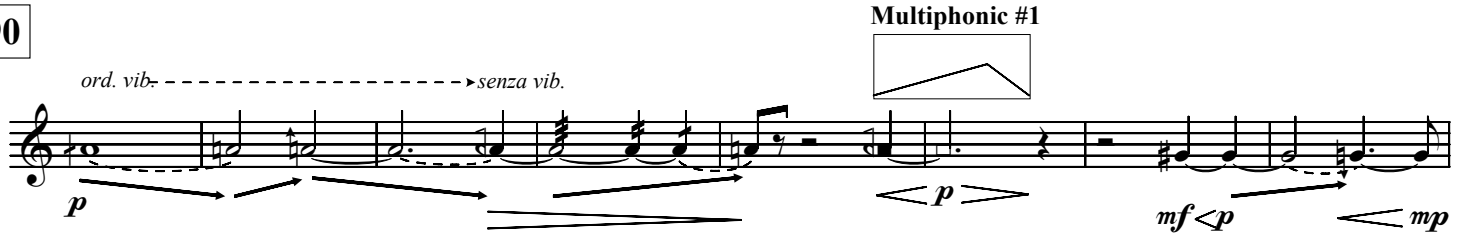

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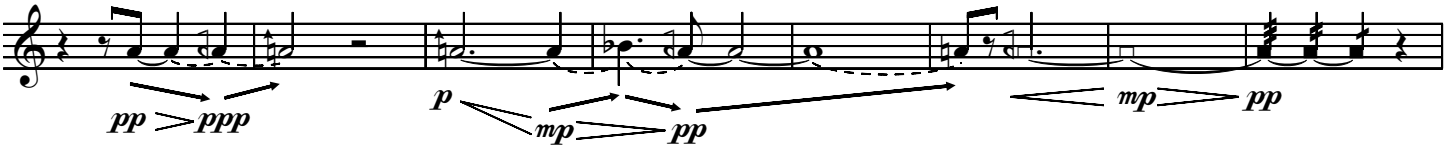

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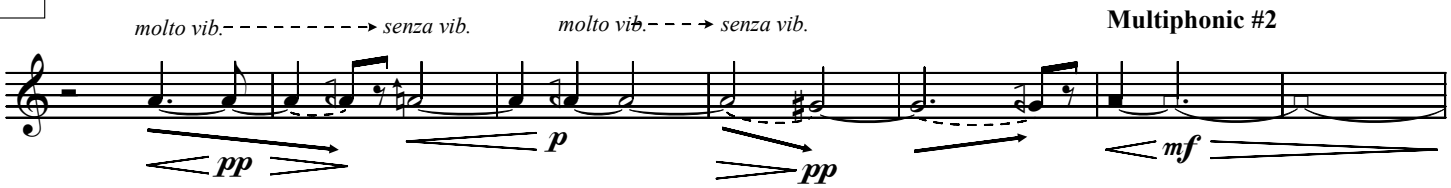

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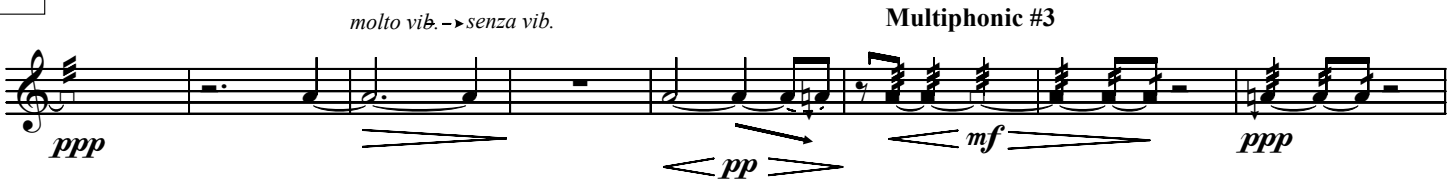

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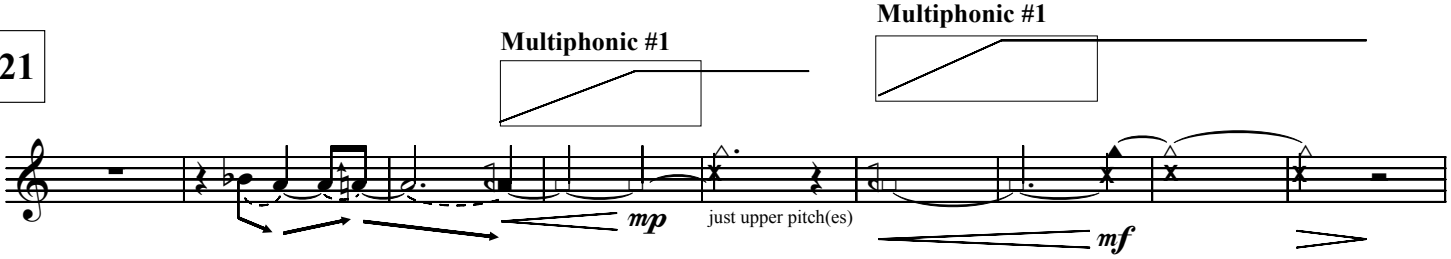

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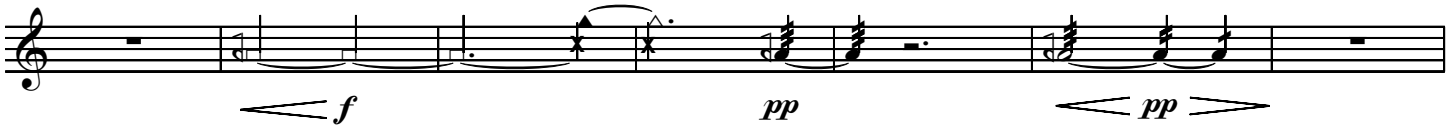

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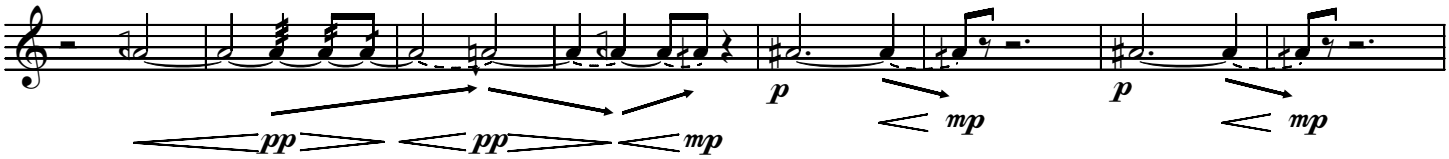

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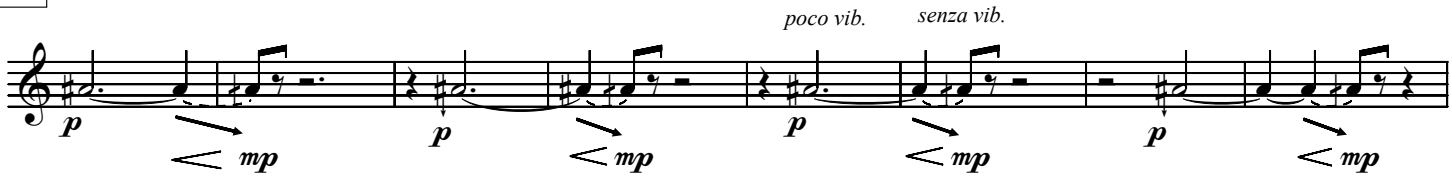

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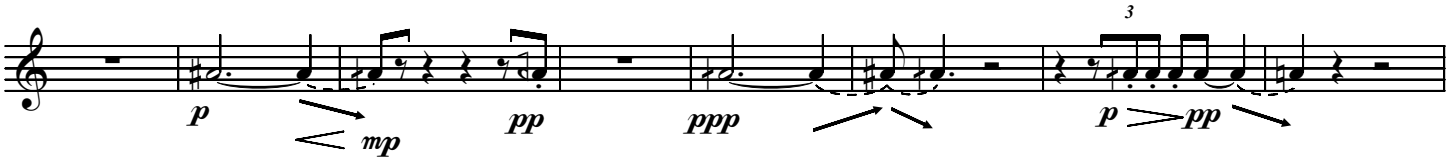

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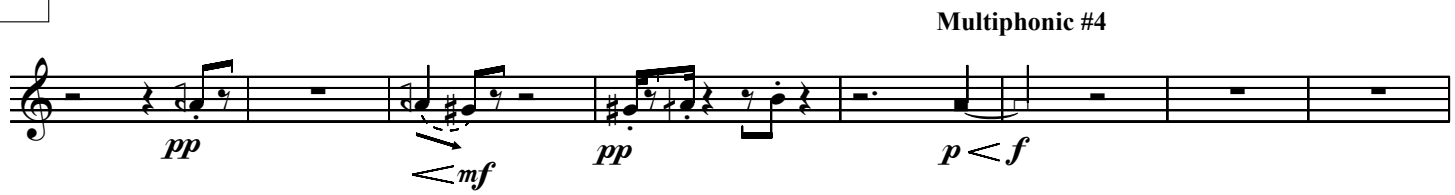

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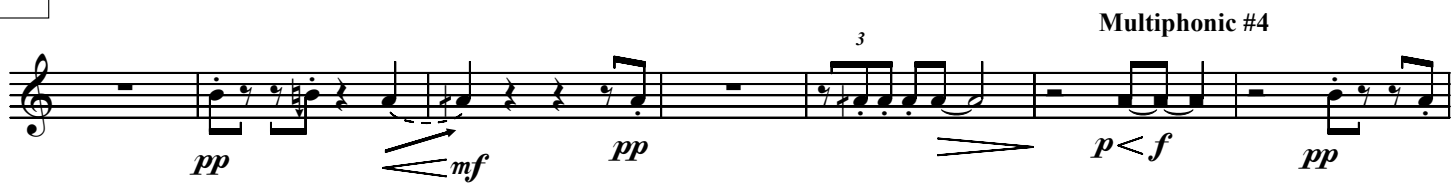

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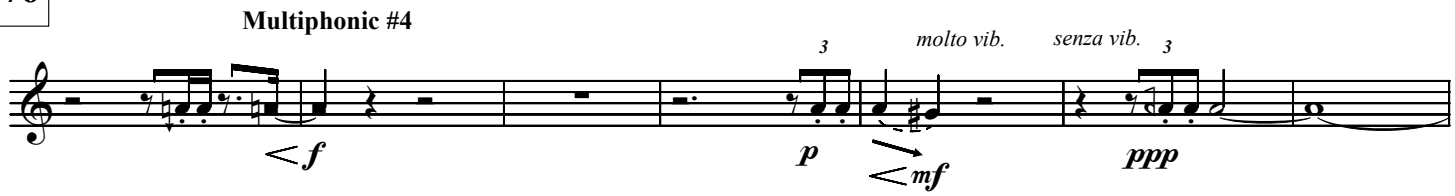

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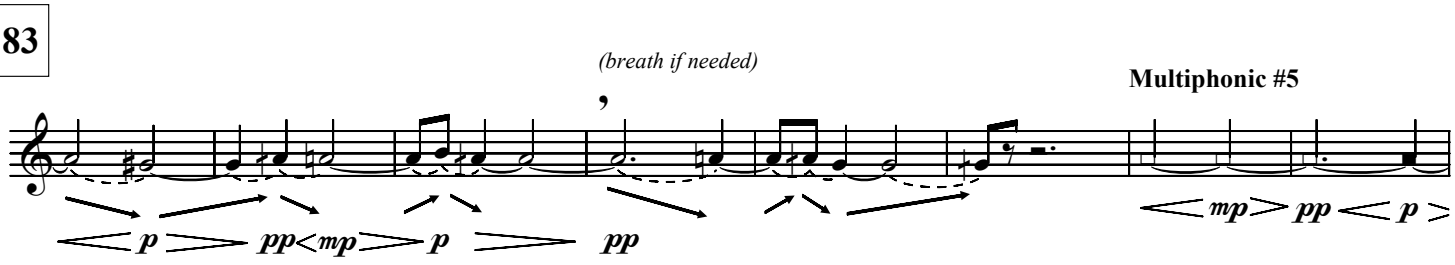

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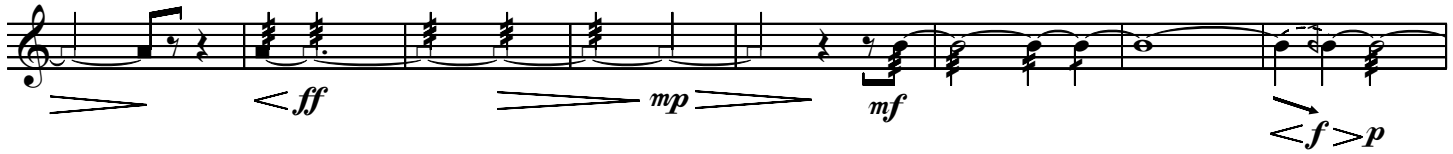

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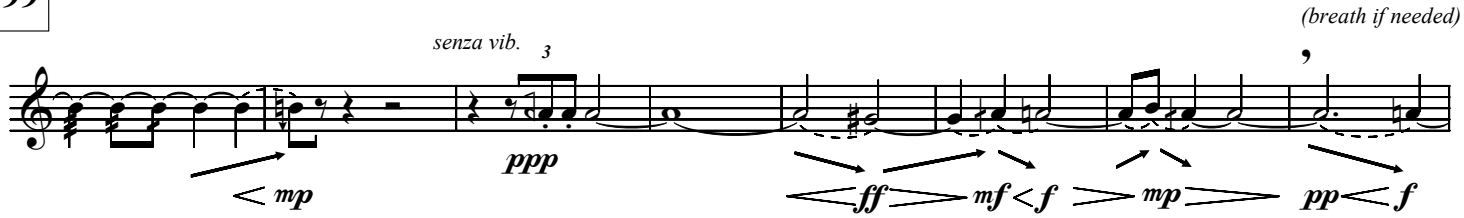

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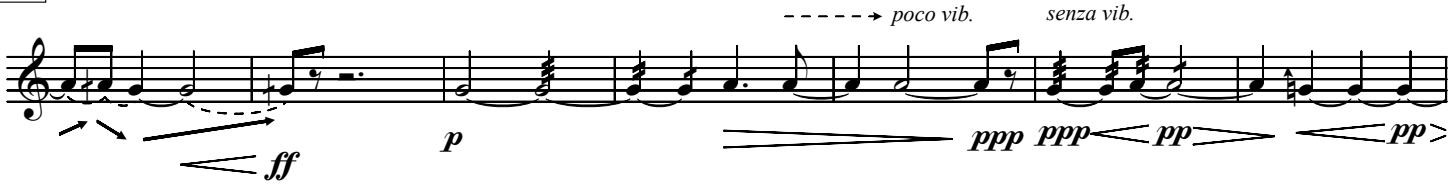

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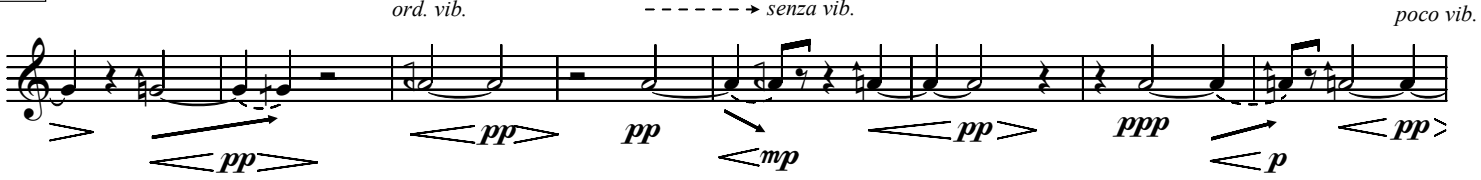

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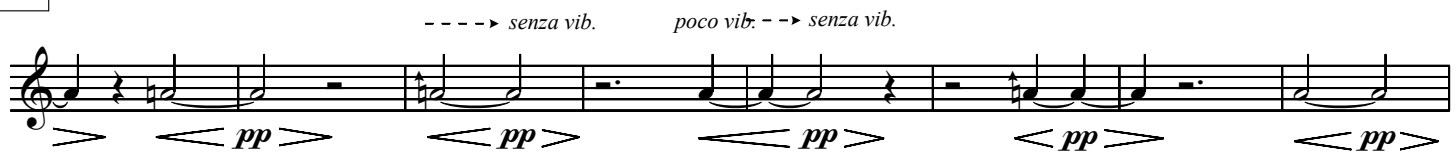
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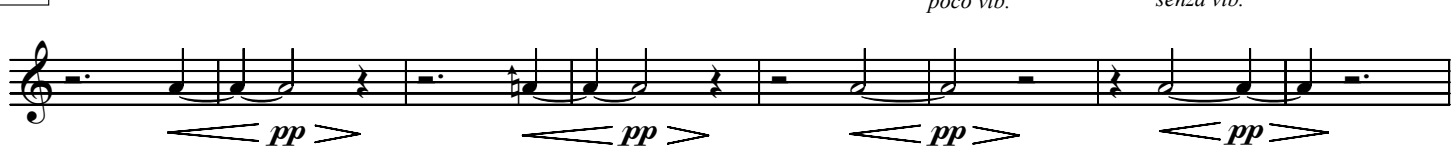
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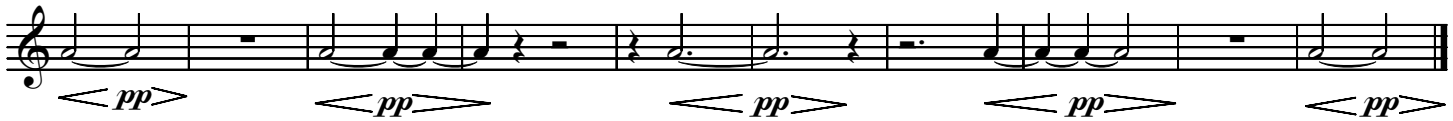
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