

Antiviscera Suite

for modified bass clarinet

Dedicated to James Fei

Technique

The bass clarinet is to be modified by removing the lower joint and bell, leaving only the mouthpiece, neck and lower joint. The exposed lower tenon should be stopped with the right hand during play in such a way that allows for subtle venting if necessary. Amplification should consist of two (preferably condenser) microphones oriented to capture both venting from the lower tone holes and from the upper tone holes (as well as the sound of breath/saliva/etc. from the embouchure. Performance should include a generous amount of reverberation whether (preferably) natural or artificial, tailored to the performance space and the performer's liking.

Default state of play is with pressure built up from the lungs and sealed by the embouchure so that any release of a fingered key or pressing of a sprung shut key releases air. By controlling embouchure pressure, the player must control whether only air is emitted, or air + tone, or a harmonic of a lower tone. These may be combined with standard coloristic techniques common to bass clarinet playing as specified.

Antiviscera I

The piece is to be performed 'moto perpetuo,' that is, with an unbroken freneticism requiring circular breathing to maintain back pressure on the clarinet at all times. The cells presented above may be chosen from as desired and performed in any order, so long as care is taken to maintain a diverse, ever-changing sonic scape. Cells should not be repeated more than twice in a row. Further, in the interest of cohesion, improvising 'connective tissue' between cells is highly encouraged. Try to maintain a balance of air, tone, and harmonic. Cells with double walls are modifiers that may be applied at one's discretion to other cells or connective tissue.

As a matter of course, polyphony will emerge as involuntary multiphonics or combinations of air + tone occur, especially with more frantic changes of embouchure and voicing - this is highly desired.

Antiviscera II

Fundamentally an improvised piece, in II the onus is on the performer to move deliberately through the event-space without any flourishes of technique that would obfuscate the tonal properties of the instrument. Each venting of air should be allowed to blossom, to develop from toneless white noise to "pure" tone to naturally occurring multiphonic as demonstrated in the diagram below.

In contrast with its predecessor, Antiviscera II is a more exhaustive exploration of the event-space of the modified bass clarinet. If Antiviscera I is a swarming colony of ants, Antiviscera II is an extreme close-up of a few of the ants' activities with time dilated to an extent congruent with the zoom-factor.

A three-line staff is provided with the examples to more precisely indicate "height" of air/pitch/harmonic tones (fingerings provided below). The particular resultant pitches are of no importance.

The expected duration is around six minutes, though play should continue until the performer/improviser feels they have sufficiently demonstrated the event-space of the instrument in its naked form. Again, the examples below are just that: they provide a sense of the pace and breadth of exploration but do not serve as a road-map.

The two movements may be played in either order but should be played together.

(shaded keys = release)

Legend:

- ▣ air
- ♪ sudden release of air
- ◉ tone
- ◊ harmonic

moto perpetuo

75*, ~ 4 m

Antivisceral I

for modified bass clarinet

The musical score for "Antivisceral I" for modified bass clarinet is composed of several measures and techniques, each enclosed in a box:

- Top Row:** A box with a five-measure rest (5), a box with a five-measure rest (5) and a sixteenth-note pattern, a box with a single note and a dynamic marking, a box with a single note and a dynamic marking, and a box labeled "forceful air" with a triplet of eighth notes and a triplet of eighth notes.
- Second Row:** A box with a five-measure rest (5), a box with a single note and a dynamic marking, a box with a five-measure rest (5) and a sixteenth-note pattern, a box with a single note and a dynamic marking, and a box labeled "double-tongue presto possibile" with a triplet of eighth notes and a triplet of eighth notes.
- Third Row:** A box with a seven-measure rest (7) and a five-measure rest (5), a box labeled "vent tenon lightly" with a triplet of eighth notes and a triplet of eighth notes, a box with a single note and a dynamic marking, a box with a single note and a dynamic marking, and a box with a five-measure rest (5) and a sixteenth-note pattern.
- Fourth Row:** A box with a single note and a dynamic marking, a box with a triplet of eighth notes and a triplet of eighth notes, a box with a single note and a dynamic marking, a box labeled "frantic" with a seven-measure rest (7) and a sixteenth-note pattern, a box with a single note and a dynamic marking, and a box with a triplet of eighth notes and a triplet of eighth notes.
- Fifth Row:** A box with a five-measure rest (5) and a sixteenth-note pattern, a box with a single note and a dynamic marking, a box with a triplet of eighth notes and a triplet of eighth notes, a box with a single note and a dynamic marking, a box with a seven-measure rest (7) and a sixteenth-note pattern, and a box labeled "fluttertongue" with a triplet of eighth notes and a triplet of eighth notes.
- Sixth Row:** A box with a single note and a dynamic marking, a box with a triplet of eighth notes and a triplet of eighth notes, a box with a single note and a dynamic marking, and a box with a triplet of eighth notes and a triplet of eighth notes.

*75 beats per minute is given as a suggested starting tempo, but beat length should fluctuate throughout performance so long as a consistency of texture is achieved.

~6m

Antiviscera II

for modified bass clarinet

Ex:

♩ ~ 80

{explore air tones}

ppp

{introduce fundamental pitches}

{develop air into multiphonics}

mp *mf*

{allow multiphonics to bloom}

mf *mf* *p*