

Julio Zúñiga

CAS

for contrabass clarinet and
piccolo with octave pedals,
and sine tones

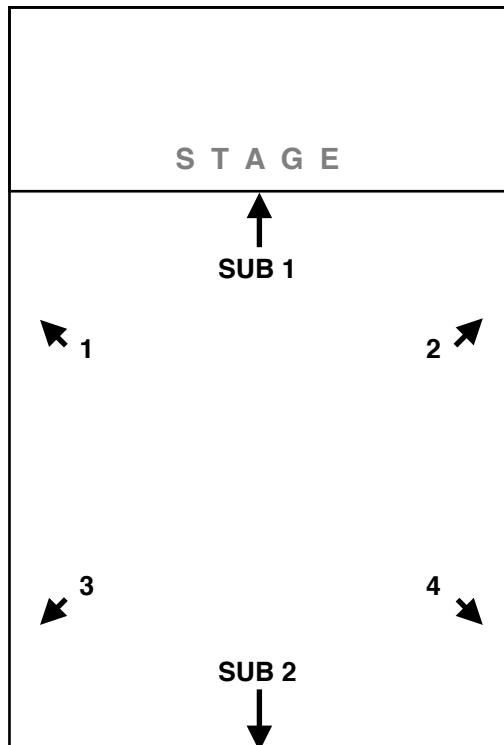
(2017)

INSTRUMENTATION AND SETUP

contrabass clarinet in B♭
1 analog octave pedal
1 MIDI foot switch
piccolo
1 analog octave pedal

3 cardioid condenser microphones
(Neumann KM 184 or similar)

1 subwoofer facing the stage
1 subwoofer facing the back wall of
the hall
4 speakers around the audience,
pointing toward the side walls



The performers must not be on stage.
Rather, they are amplified from a
separate room. This may be a room
backstage or any other with a routing
mechanism whereby the signal can
be fed into the hall.

NOTATION AND GENERAL INDICATIONS

This is a **transposing** score. In addition to the customary transposition applied to the contrabass clarinet, the octave pedal will transpose the resulting pitch yet one more octave down.

In the case of the piccolo, the octave pedal is set to transpose the sound one octave above the sounding pitch.

Small arrows on accidentals indicate subdivisions smaller than a quarter-tone.

Dynamics are to be interpreted very literally throughout. *Cresc.* and *decresc.* should not be applied to note onsets and offsets, respectively. Rather, the impression of crude sonic blocks is desired.

(Think of **NOTE ON**, **NOTE OFF**.)

CONTRABASS CLARINET

With the exception of the first bar, everything should be played in full tone, with as little air sound as possible. It is important that the tone is kept dark—poor in upper partials, with a strong emphasis on the fundamental—throughout.

SINE TONES AND AMPLIFICATION

The low sine tones, triggered by the clarinetist, come out exclusively of the second sub (except for the 83.944 Hz sine in measure 7), while the low contrabass clarinet sounds are heard mostly from the front sub.

Duration: 7'13"

CAS

for Ingólfur and Kristjana

Julio Zúñiga

transposed

cue 1

air noise, broken and unstable; through embouchure, keep sound as dark as possible

OCT. PED. ON

cue 1

slow, linear fade-in

51.2 Hz

cue 2

SINES

p

1'27"

$\text{J} = 72$

14"

mp

2 3 4 5

45.14 Hz 37.96 Hz 58.2 Hz 28.57 Hz

83.944 Hz

43"

$\text{J} = 55$

TACET

cc

p

SINES

TREBLE STAFF: *mp*, *26'''*

BASS STAFF: *mf*, *ppp*

Frequencies:

- 6: 38.265 Hz
- 7: 77.2 Hz
- 8: 173.8 Hz
- 9: 39.13 Hz
- 8: 118.4 Hz
- 9: 52 Hz
- 9: 41.4 Hz
- 9: 34.6479 Hz

mp, *mf*

A handwritten musical score for a single melodic line. The tempo is indicated as $\text{♩} = 90$. The time signature is $3+1 \frac{4}{16}$. The score consists of two staves. The top staff uses a soprano C-clef and has measures separated by vertical bar lines. The bottom staff uses a bass F-clef and also has measures separated by vertical bar lines. Various dynamics like *mf* and *p* are written above the notes. Specific notes are numbered with diamond-shaped boxes labeled 10, 11, 12, and 13. Below the staff, frequency values are written under each note: 34.4 Hz, 29.5 Hz, 30 Hz, 37.78 Hz, 31.92 Hz, 74 Hz, and 45.9 Hz. The dynamic *mf* is also present below the bottom staff.

Musical score for the first section of the piece. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The time signature is common time. The score includes dynamic markings such as **mp**, **p**, and **f**. Measure numbers 14, 15, and 16 are indicated. Specific frequencies are marked: 128.2 Hz, 43.1 Hz, 37.52 Hz, 78.96 Hz, and 44.2 Hz. The score shows various note heads and rests.

almost imperceptible

PICC

CB CL

SINES

OCT. PED. **OFF** →

keep tone dark
despite dynamic

Diamond Number	Frequency (Hz)	Octave
17	50.144	2
18	50.144	2
19	89.344	2
20	138.544	2
21	177.744	2
22	216.944	2
	73	3
	35.87	3
	28.9	3