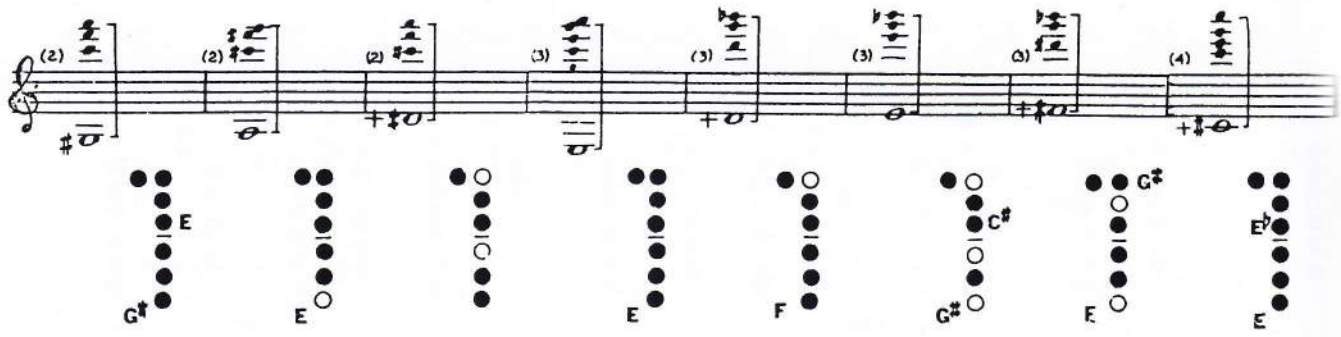
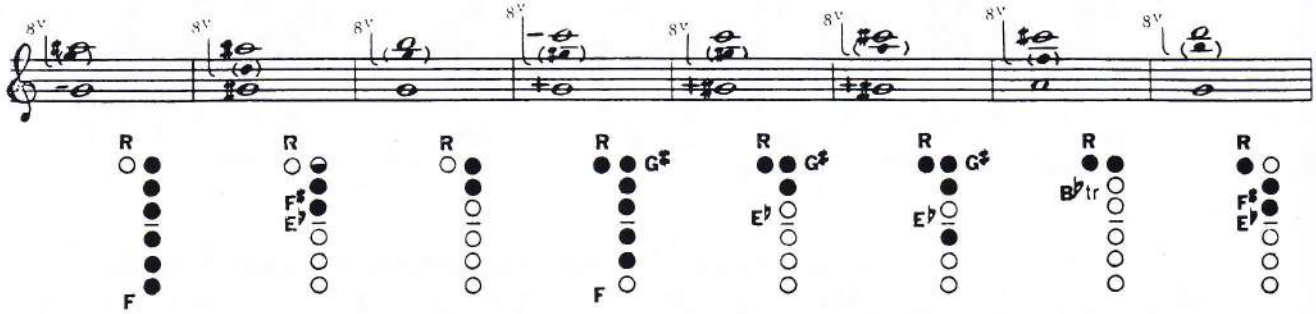
B-flat soprano (E-flat sopranino and A soprano) multiphonics—continued.



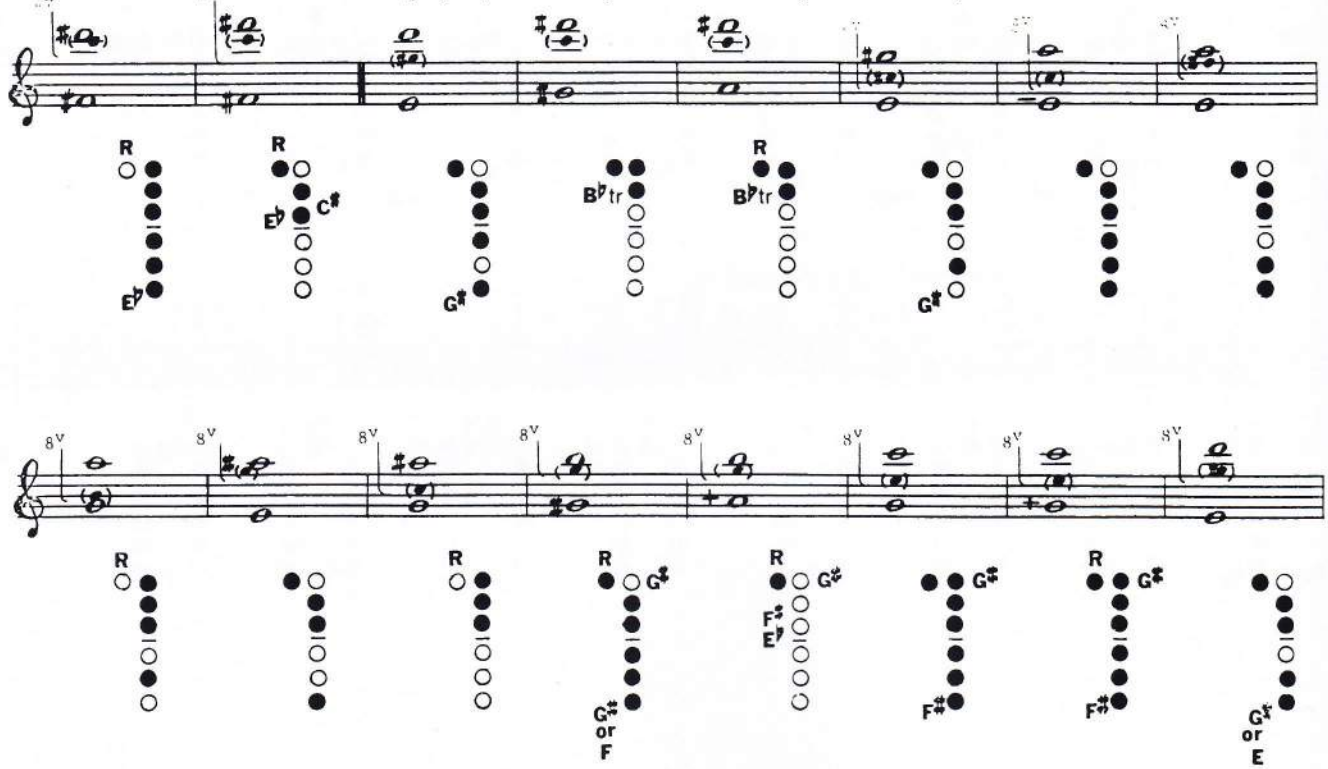
Bass clarinet multiphonics.

Note: Category 4 is not applicable to bass clarinet.

Category 1 (all dynamics, flexible).

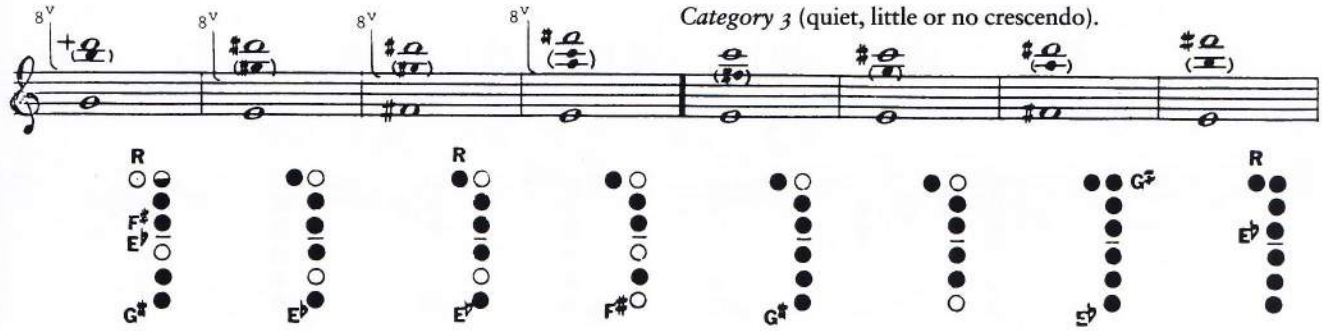


Category 2 (soft attacks, crescendo to mf–f, more resistant).

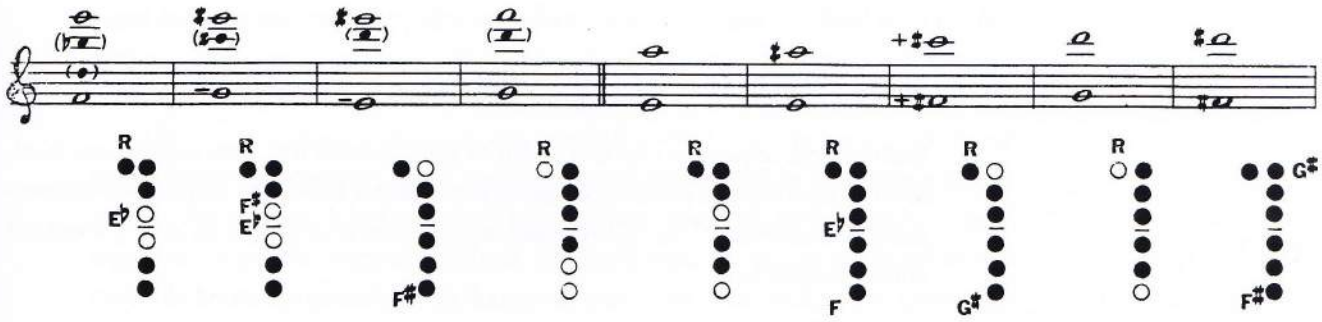


Bass clarinet multiphonics—continued.

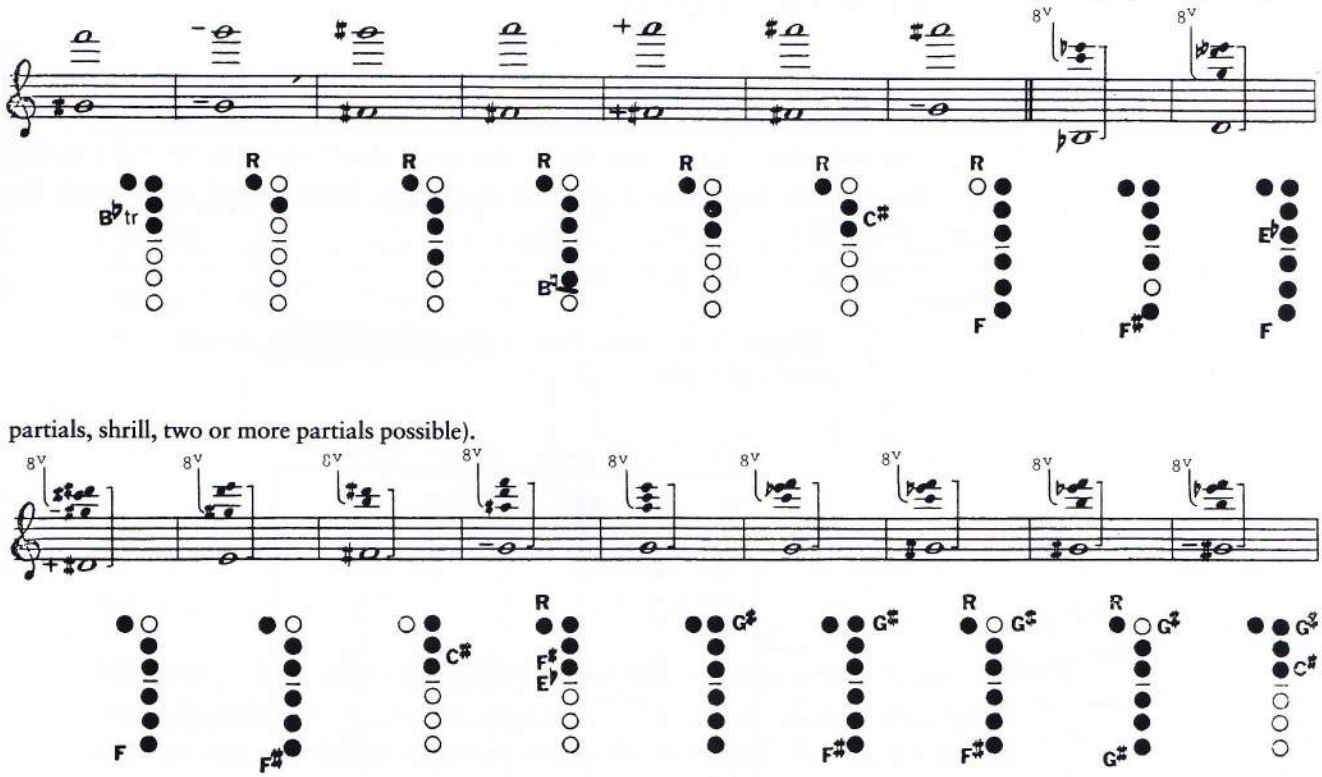
Category 3 (quiet, little or no crescendo).



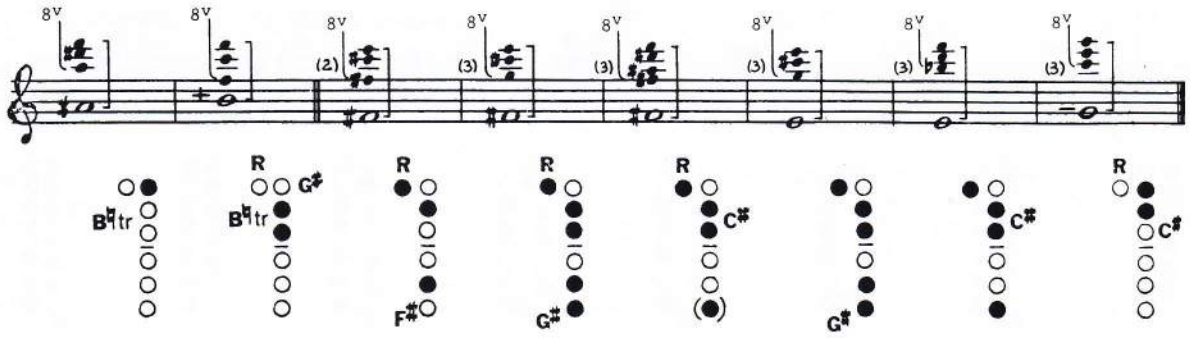
Category 5 (dyads, soft).



Category 6 (variable in upper partials, shrill, two or more partials possible).



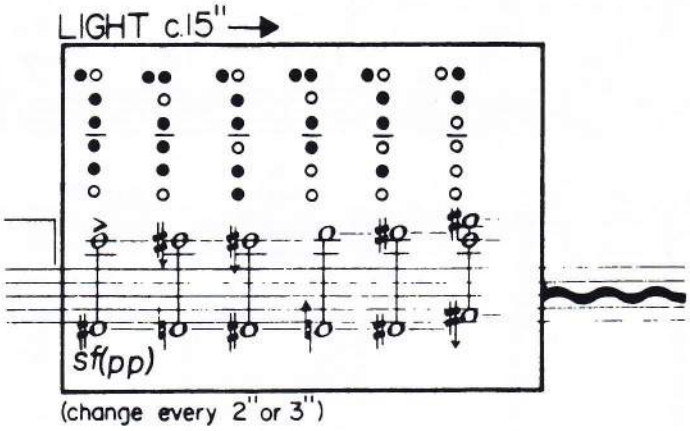
Bass clarinet multiphonics—continued.



MULTIPHONIC SEQUENCES

Multiphonic sequences can work well as long as sufficient time is provided to allow the sonorities to sound. Extremely fast changes should be considered as essentially nonidiomatic. The Plain example (3.10) mixes types 1, 2, and 4 from the above categories.

MULTIPHONIC TRILLS AND TREMOLOS

There are literally hundreds of possibilities for trills, tremolos, and key vibratos with multiphonic sonorities. The Heininen example (3.11) illustrates a quarter tone trill which begins with the fundamental alone, moves to the full sonority, drops out the fundamental, and ends as it began. The last event is a normally fin-

Example 3.10: *Gerald Plain, Showers of Blessings for Clarinet and Tape* (1970).