

for Olivia Valenza

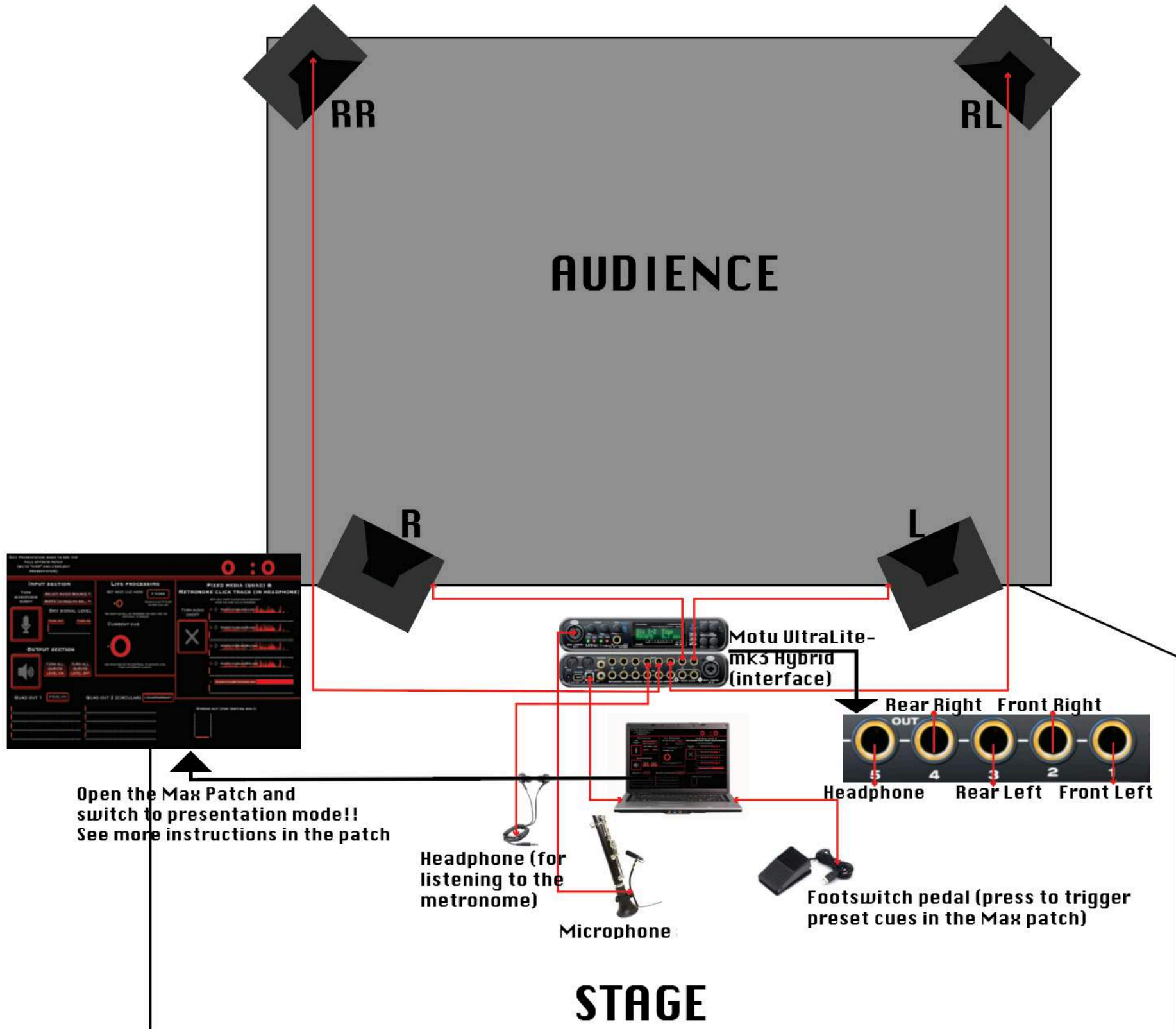
Technical Instruction

This piece is for solo clarinet and electronics that include a quadraphonic fixed media track and real-time processing of the clarinet. It requires a quadraphonic surround sound system (front left and right speakers, rear left and right speakers); a laptop running Max 8 patch, which was built specifically for this piece, on stage by the performer; an audio interface; a USB foot pedal; and a condenser microphone. See the next page for the patch and diagram of the stage setup.

Performance Instruction

This piece is designed for the performer to run on stage independently without the assistance of the composer. The clarinetist is responsible for triggering the real time processing; cues are marked by numbers in the score corresponding to the patch presets. The clarinetist should either choose to follow the timer in the patch or wear a headphone and follow the click track.

See the score for explanations of graphic symbols



ASPHYXIA

FOR Bb CLARINET AND ELECTRONICS

NI ZHENG

4/4 = 60 *

● exhale air sound with vowel "oh" and open mouth position/loosen embouchure (leaking air) ● exhale air sound with vowel "oh" and closed mouth position ■ exhale air sound with vowel "ee" and open mouth position/loosen embouchure (leaking air) ▲ inhale air sound

Pedal 1

Clarinet in Bb

** Graphs under the staff are abstract dynamic markers, make corresponded dynamic changes according to the change of the shape
 Unfilled: dynamics for air sound/white noise
 Filled with gray: dynamics for air sound + flutter tongue
 Filled with black: dynamics for pitched/real sound
 Gradient: dynamics for from air to real/pitched sound (to harsh) or from real to air

*** ■ Standard note-heads with a slash: harsh/distorted note

32" 36" 40" 44" 48" 52"

Cl.

air sound + fluttertongue

ord. → harsh

3

ord. → harsh

56" 1'00" 1'04" 1'08"

Cl.

wavering/vibrato widening to pitch bend harsh

1'12" 1'16" 1'20"

2

+ fluttertongue - fluttertongue + fluttertongue - fluttertongue

* Refer to the given pitches, rhythms, and dynamics, improvising fast erratic wavering-like glides/vibratos/moving passages
 ** Curved/smooth line: hovering between adjacent pitches
 *** Zigzag/angular line: hovering between pitches with larger intervals

1'24" 1'28"

1'32" 1'36" 1'40" 1'44"

pitch half pitch half air

1'48" 1'52" 1'56" 2'00" 2'04" 2'08" 2'12" 2'16" 2'20"

Cl.

vibrato widening to pitch bend

pitch → air

3

2'24" 2'28" 2'32" 2'36" 2'40"

Cl.

ord. → harsh

tr

2'44" 2'48" 2'52" 2'56" 3'00"

Cl.

* Omitted note-heads: repeating the previous note

** Refer to the given pitches, rhythms, and dynamics, improvising fast erratic wavering-like glides/vibratos/moving passages

4

3'04" 3'08" 3'12" 3'16" 3'20"

Cl.

3'24" 3'28" 3'32" 3'36" 3'40" 3'44" 3'48"

5

Singing *harsh*

glide

Singing

Cl.

3'52" 3'56" 4'00" 4'04" 4'08" 4'12" 4'16"

Singing *vibrato widening to pitch bend*

Singing

Cl.

*Select notes from the box, play rigid/mechanical/step-like moving passage

** Exhale air sound with vowel "to" and open mouth position/loosen embouchure + key sound as loud as possible

4'20" 4'24" 4'28" 4'32" 4'36"

Singing

CI.

glide harsh

6

4'40" 4'44" 4'48" 4'52"

CI.

*** Deep guttural flutter tone while singing as low as possible

4'56" 5'00" 5'04" 5'08" 5'12" 5'16"

CI.

Singing

7

* Trembling/distorted sung glissando moving downwards (use extreme tight vocal cavity/throat) reach the high pitches as much as possible, while the clarinet is moving upwards

5:20" 5:24" 5:28" 5:32" 5:36" 5:40" 5:44"

8

Screaming (undefined pitch)

9

5:48" 5:52" 5:56" 6:00" 6:04" 6:08" 6:12"

10

8^{va}

** Making harsh squeaking sound (use very tight mouth position and allow only very limited intermittent air enter the clarinet) Pitches are unstable and hovering between the given pitches/within the frame

Keep alternating between these two til the end

*** Teeth against reed to make high squeals Pitch and rhythm are indeterminate

6:16" 6:20" 6:24" 6:28" 6:32" 6:36" 6:40"

8