

2018.5 – Sebastian Adams (2018/20)

2018.5 is an instruction score (text score)

for 2 players

in this case, for

for CONTRABASS CLARINET

and CYMBAL

this version was created for Claire Edwardes and Jason Noble of Ensemble Offspring as part of an Irish Composers Collective project.

Original version written for Ciaran Hayes and Conal O'Maoláin, but the concert was cancelled.

the duration of the piece is open. The sections do not all have to be the same length.

MATERIAL

There are four basic material types in the piece, and each can be played for any amount of time.

In general, the instructions in each section imply that the material should in a loop (*e.g. repeated, alternating, gradually reducing etc.*)

The material types can be developed / elaborated by the musicians, rather than aiming to play exactly what the instructions say. This may be more relevant in longer performances.

Deviations from the written instructions should be allowed to happen naturally, and can develop from other deviations (*in the same way a damaged tape loop might strip more material away in the places already worn out*)

GLOSSARY OF MATERIALS

GROWL MATERIAL

CLAR: growling multiphonic (abrasive, unstable)
[changing multiphonic is allowed, using the same one
throughout piece also allowed]

CYM: tremolo, from nothing up to *piano*

SWEET MATERIAL

CLAR: *piano*, sweetly on any high note.

CYM: slightly slow tremolo, *pianissimo*

JAGGED MATERIAL

Both instruments:

Staccato improv. with urgency. *Forte* [keep
cymbal quiet]

HEADWRECK MATERIAL

CLAR: any note *fortissimo*, repeated in strictly
metronomic rhythm. Obnoxious.

CYM: *mezzo-forte* quieter? strictly metronomic
rhythm, with no variation of phrasing or attack.
Obnoxious.

The four types of material should be internalised rather than read during performance.

It may help to begin the first rehearsal by strictly alternating the four sections (with repetitions of each)

Throughout the piece, the players need to be alive to timbral coincidences between the two instruments. These may be hard to predict (and in fact it would be lovely if they are intentionally hard to predict).

The main thing is to play into one another's sounds to find and exploit these coincidences, and it would be OK to temporarily forget the score when this happens....

The piece begins on the next page.

Text outside the boxes can be ignored during performance.

SECTION 1

REPEAT

GROWL MATERIAL

Perfectly in **SYNC**

with **short silences** between repetitions

Each repetition should last one full breath for CLAR

CYM's crescendo should last the duration of that breath (with no obvious peak)

Transition to next section: CLAR suddenly plays a sweet high note. It should shock CYM

SECTION 2

ALTERNATE between

GROWL MATERIAL

SWEET MATERIAL

JAGGED MATERIAL

Perfectly in **SYNC**

with **short, uneven silences**
between repetitions

Avoid an obvious pattern of repetitions.

Each repetition of **GROWL** and **SWEET** should last one full breath for CLAR.

Each **JAGGED** should feel like one explosive gesture. Individual notes in jagged should be in sync where possible but it's not essential.

Transition to next section: none

SECTION 3

CONTINUE AS IN 2

then...

**Gradually reduce instances
of GROWL MATERIAL**

Until left only with:

SWEET MATERIAL

JAGGED MATERIAL

As before:

- Avoid an obvious pattern of repetitions.
- Each repetition of **GROWL** and **SWEET** should last one full breath for CLAR.
- Each **JAGGED** should feel like one explosive gesture. Individual notes in jagged should be in sync where possible but it's not essential.

Do not start **SECTION 4** until **GROWL** has been unheard for c. 7 phrases (or more).

Transition to next section: none

SECTION 4

CONTINUE AS IN 3

but...

**Introduce HEADWRECK
MATERIAL**

**and GRADUALLY LET IT TAKE
OVER**

**still with short silences
between phrases**

As before:

- Avoid an obvious pattern of repetitions.
 - Each repetition of **GROWL** and **SWEET** should last one full breath for CLAR.
 - Each **JAGGED** should feel like one explosive gesture.
- Individual notes in jagged should be in sync where possible but it's not essential.

Transition to next section: Section 5 has no definite beginning. It is implied when it is clear that **HEADWRECK** has become the only material in use.

SECTION 5

REPEAT

HEADWRECK MATERIAL Perfectly in **SYNC**

with **short silences** between repetitions

CLAR can choose to play the special motifs below between 0 – 2 times each during this section

MOTIF X: very fast downward staccato phrase, random notes. (*no expression specified*)

MOTIF Y: a sweet, mournful trill on any high note, ending with a termination/ending turn.

the **X** and **Y** motifs do not **HAVE** to be played at all, that's up to the performers.

If CYM starts a **HEADWRECK** phrase when CLAR starts **X** or **Y**, **CYM** should **immediately stop playing**, as if startled.

Transition to next section: One player plays any material intentionally out of sync with the other

SECTION 6

ALTERNATE between

GROWL MATERIAL

SWEET MATERIAL

JAGGED MATERIAL

HEADWRECK MATERIAL

Now **OUT OF SYNC**

with **silences ad lib.**

This can feel more improvisatory. Getting out of SYNC should feel natural somehow.

Avoid an obvious pattern of repetitions.

Each repetition of **GROWL** and **SWEET** should last one full breath for CLAR.

Each **JAGGED** should feel like one explosive gesture. Individual notes in jagged should be in sync where possible but it's not essential.

Transition to next section: CYM deadens with arm

SECTION 7

CLAR:

CONTINUE as in 6

But **GET STUCK** on **GROWL MATERIAL**

Eventually you can play nothing else.

GROWL gradually shifts until it has a crescendo from nothing throughout each phrase

CYM:

DEADEN cymbal completely with arm.

This should be made into a physically/visually uncomfortable gesture.

Tapping the cymbal with the back of the stick, play disruptive/unstable/uneven/uncomfortable rhythms. Dynamic is *mezzo-piano*.

SECTION 8

The ending of the piece should be discussed with the composer; it's depends on context... please email sebastian.adams@hotmail.com with some information about the planned performance.