DUO_1

John Hails

bass clarinet duet

2010

This work was written for and dedicated to Heather Roche and Sarah Watts, who gave the first performance at Edinburgh Napier University on 25th February 2010.

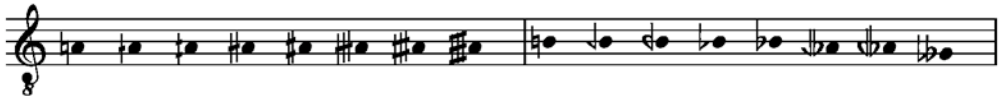
Notation

Barlines/metrical structure

Barlines are placed to facilitate coordination between the two players but do not imply any metrical structure. The rhythmic notation has been specifically developed to give a chain of durations rather than demonstrating the implicit coordination of the two parts on a quaver by quaver basis. The two players should proceed through their parts independently, while the proportional placing of the two parts will give an idea of how they slot together without being prescriptive.

Eighthtones

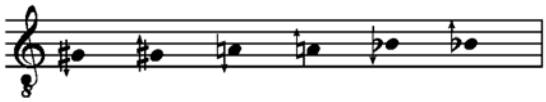
Eighthtones are notated as follows:



These are not intended to be precisely equally tempered but should be effected using fingerings rather than embouchure.

Inflectional microtones

Indeterminate microtones, which should be interpreted as being between approximately 5 and 15 cents sharper/flatter in the direction of the arrow, are notated as follows:

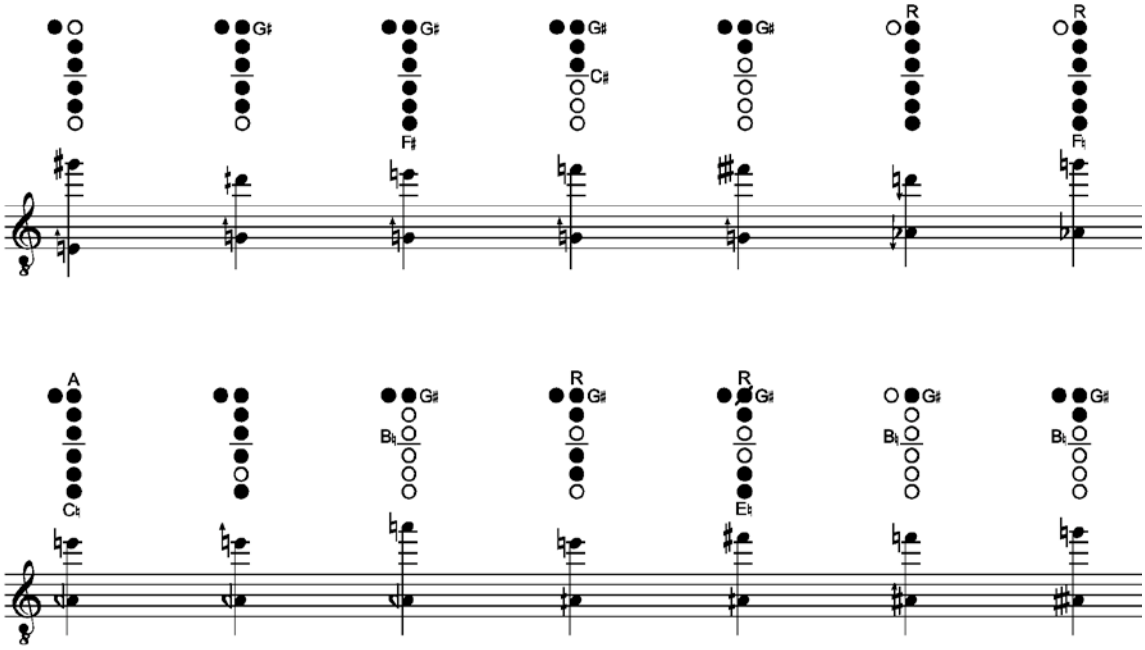


These should be audibly sharper/flatter than the notated eighthtones. While these were originally intended to be effected using embouchure, as long as the strictures listed above are followed, they can also be effected through alternative fingerings.

Multiphonics (dyads)

This piece uses 14 multiphonics, which are listed below with fingerings printed above each dyad. These fingerings were refined in consultation with Heather Roche during experimentation and discussion that led to this piece at the University of Huddersfield. This discussion was carried out as part of her PhD, which “explores the nature of performer-composer relationships. Her practice explores how a dialogue-based, process-focused approach leads to the possibility of a more ‘intimate’ collaboration, and work more integrated with the practices, personalities, aesthetics and goals of both the performer and the composer” (http://heatherroche.wordpress.com).

If fingerings do not work, alternatives are permitted, providing they result in approximately the same pitches, and that they are clearly dyads, rather than more complex multiphonics.



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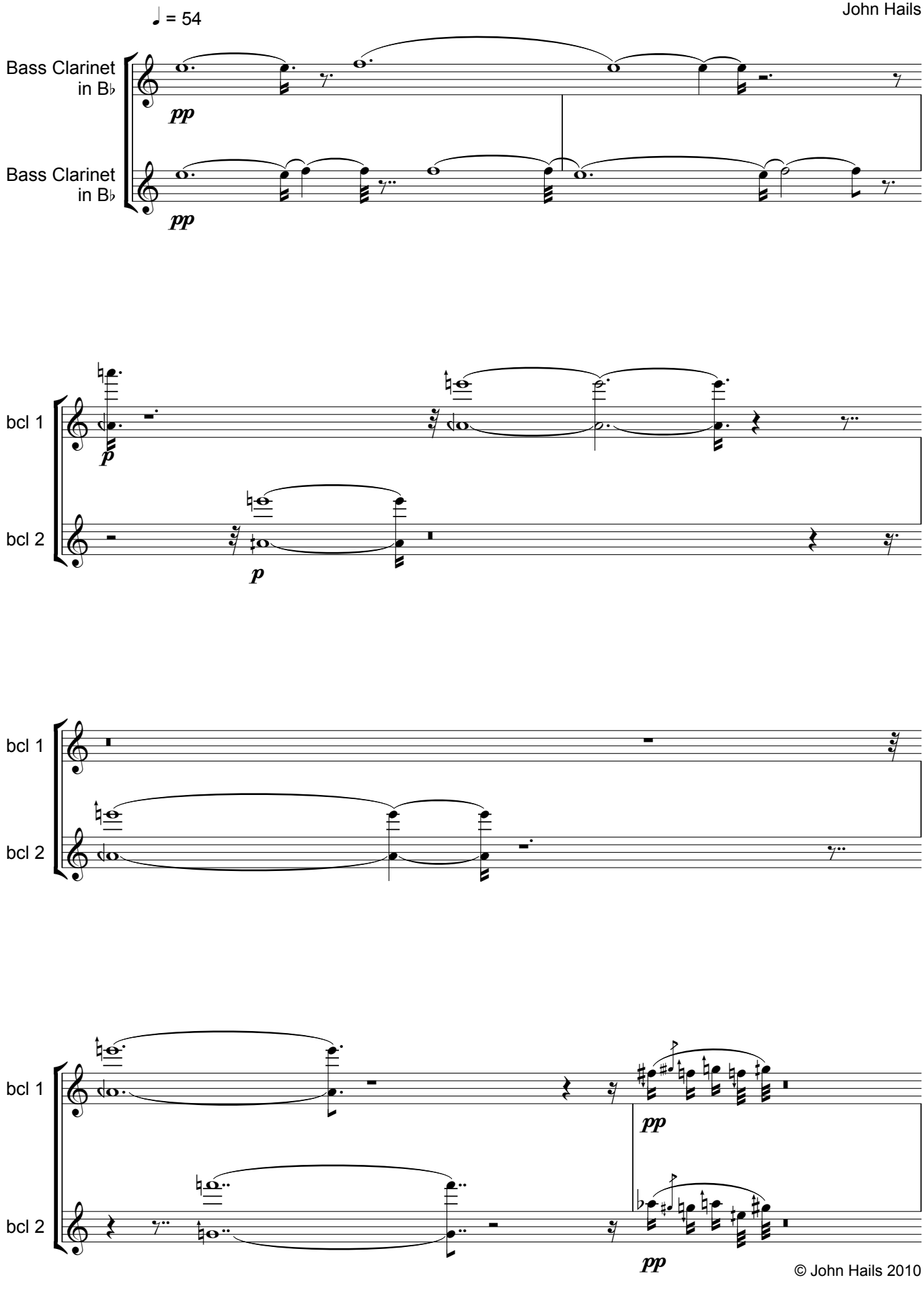

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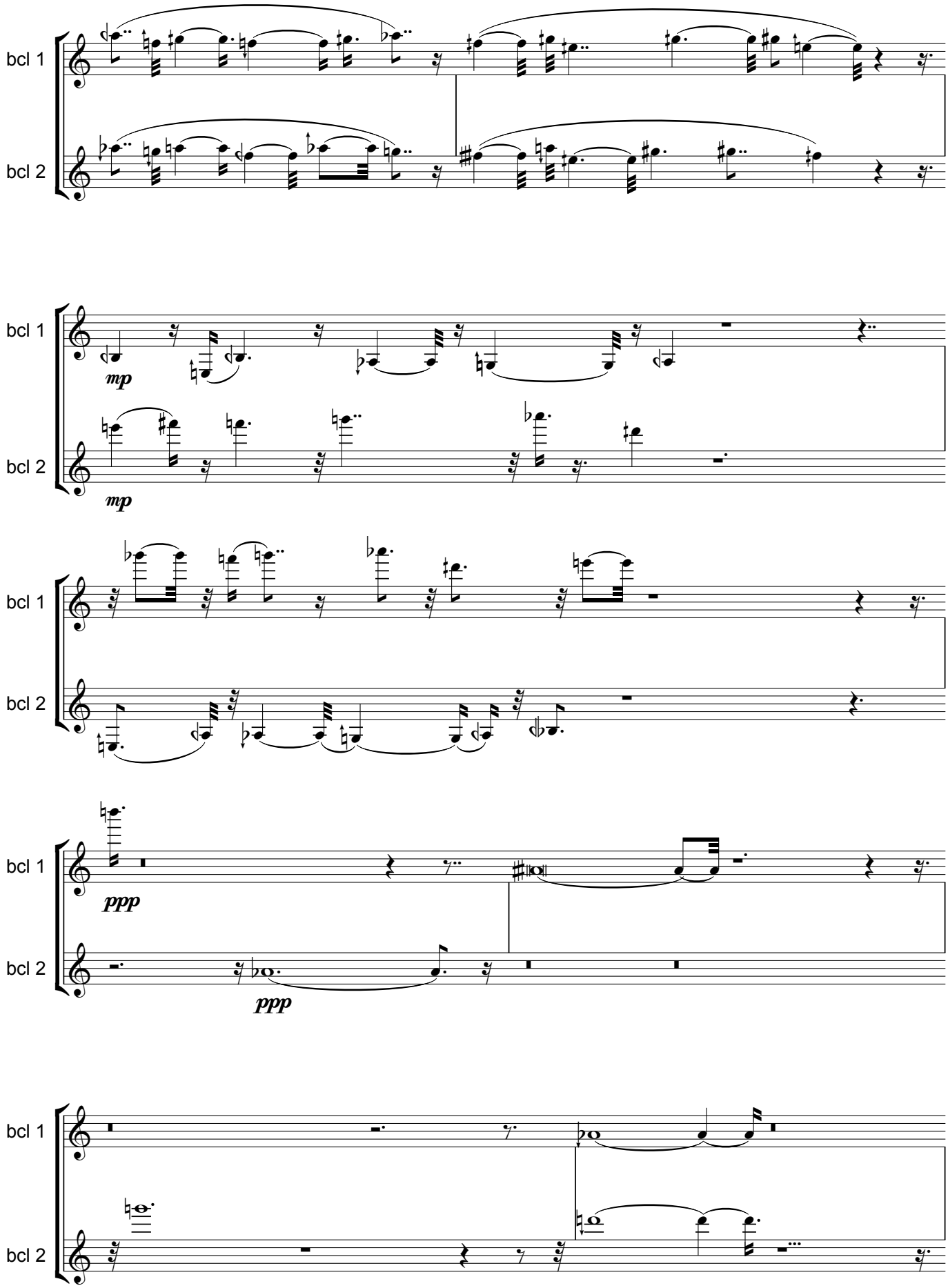

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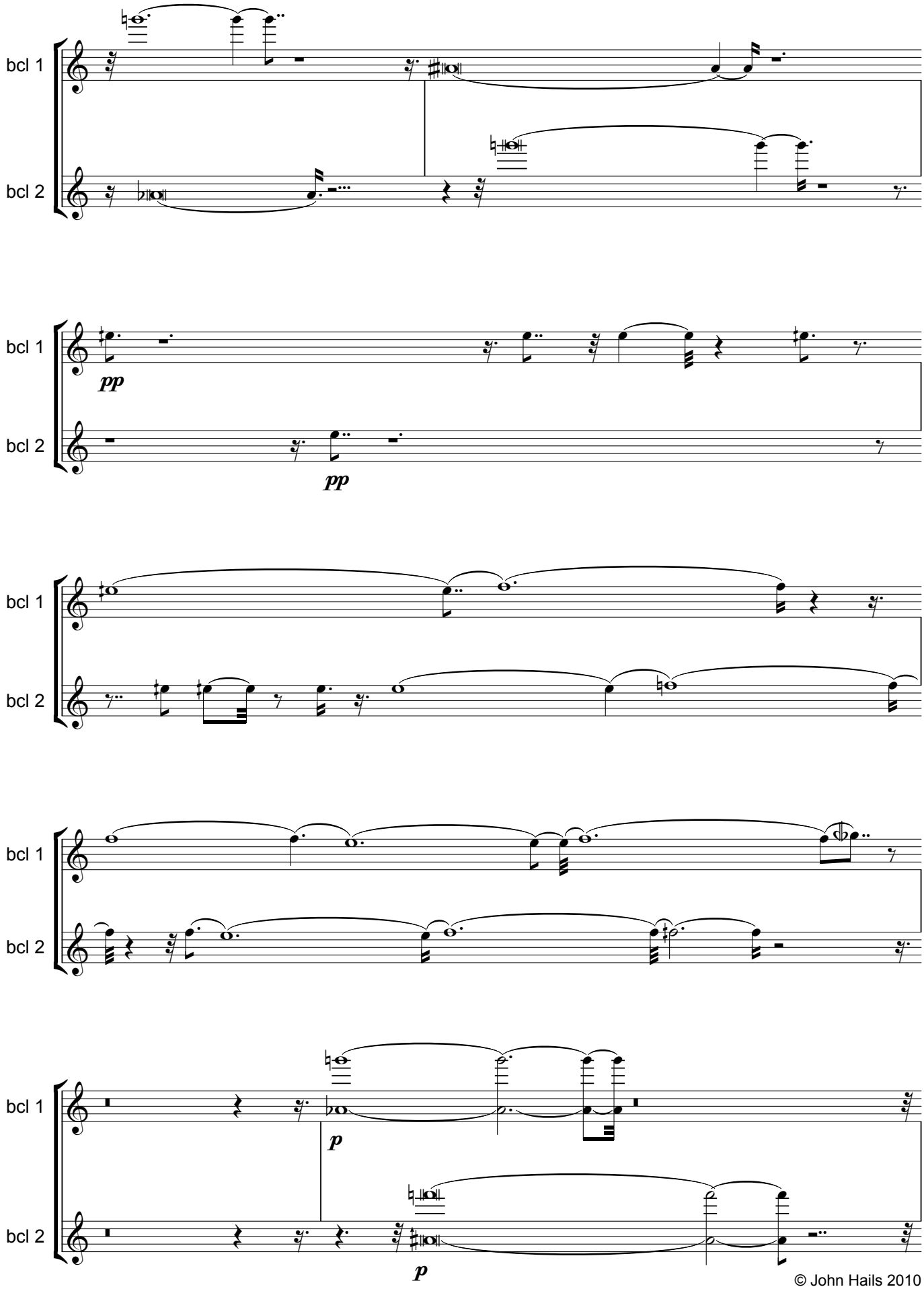

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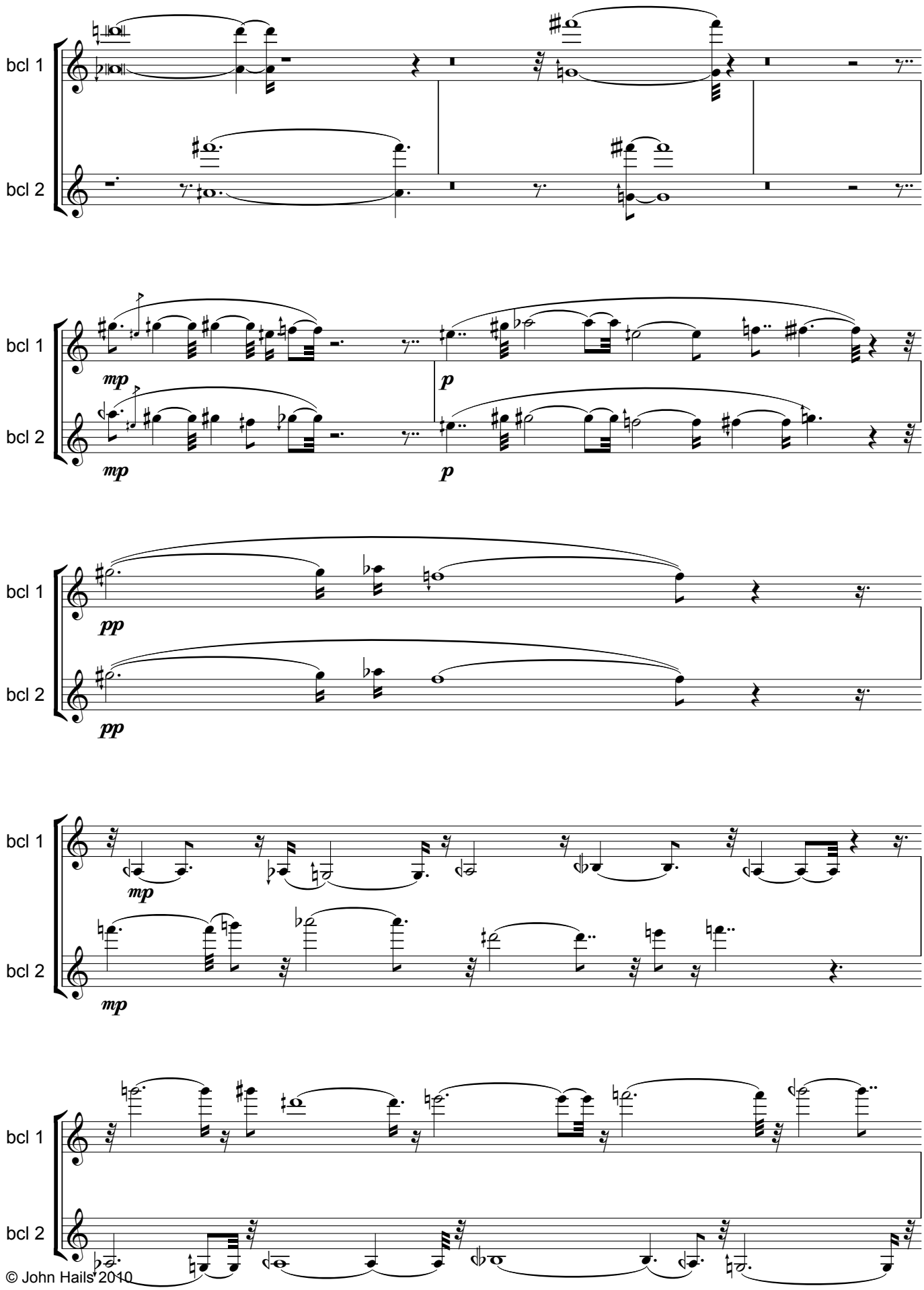

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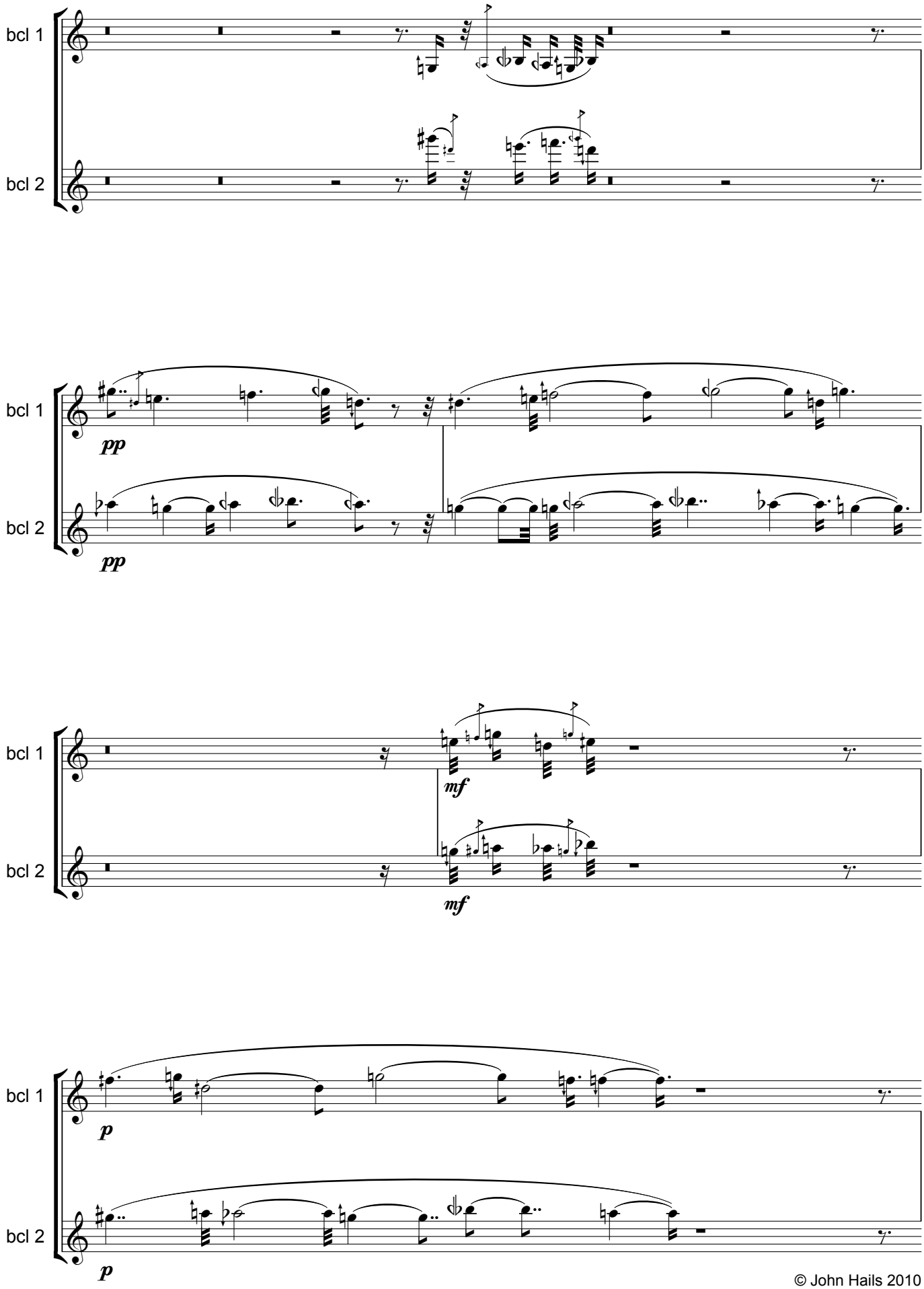

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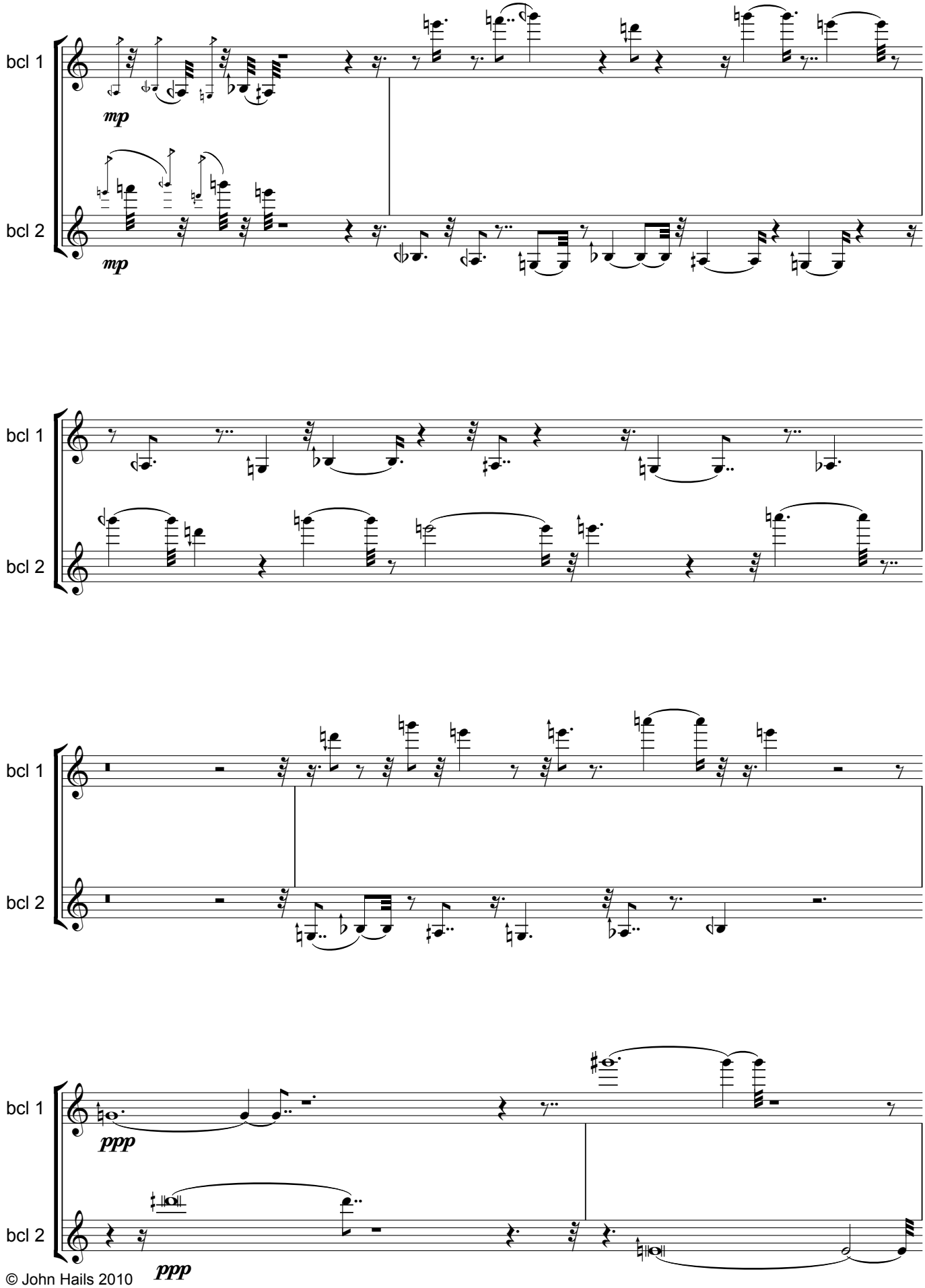

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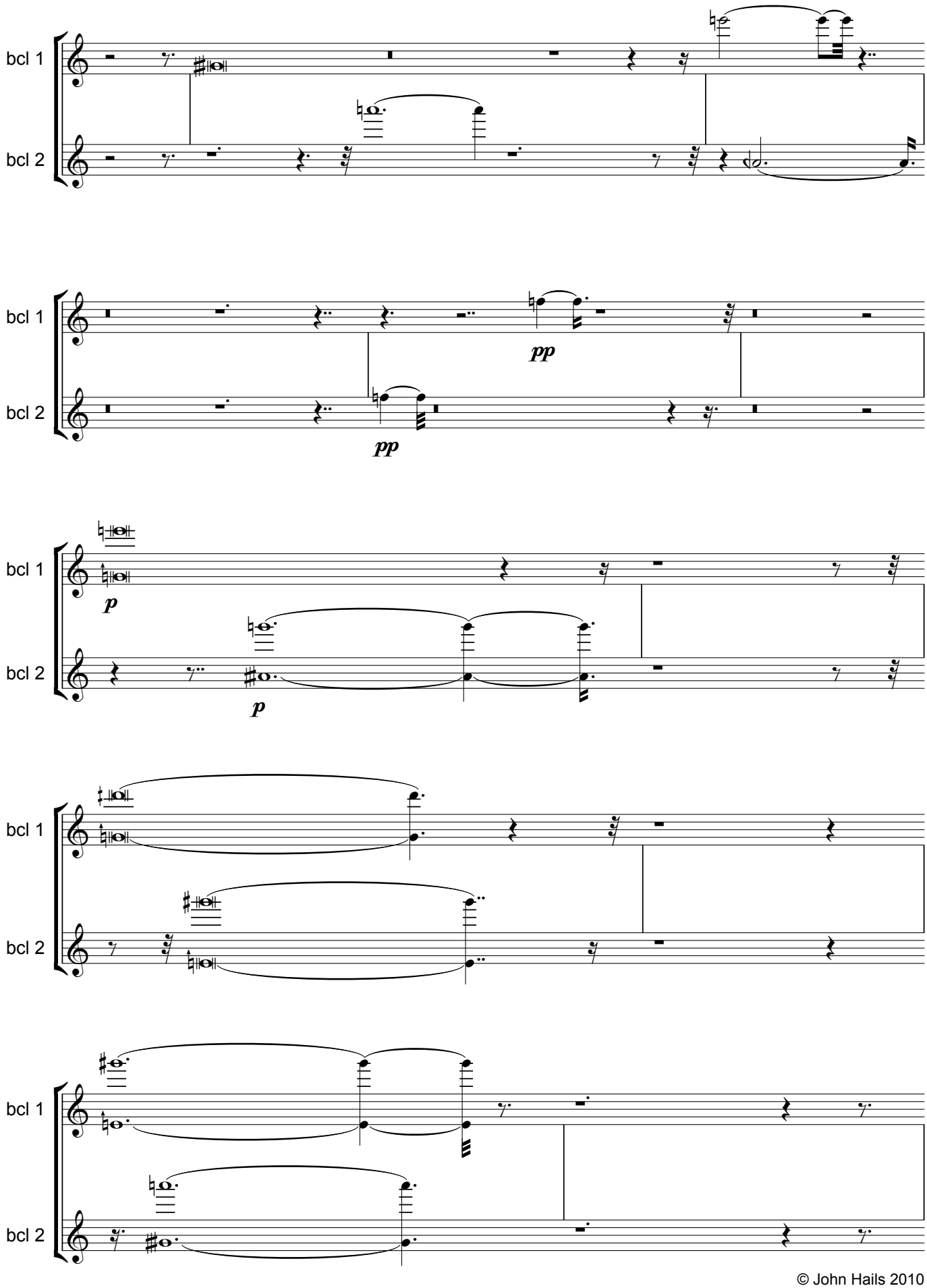

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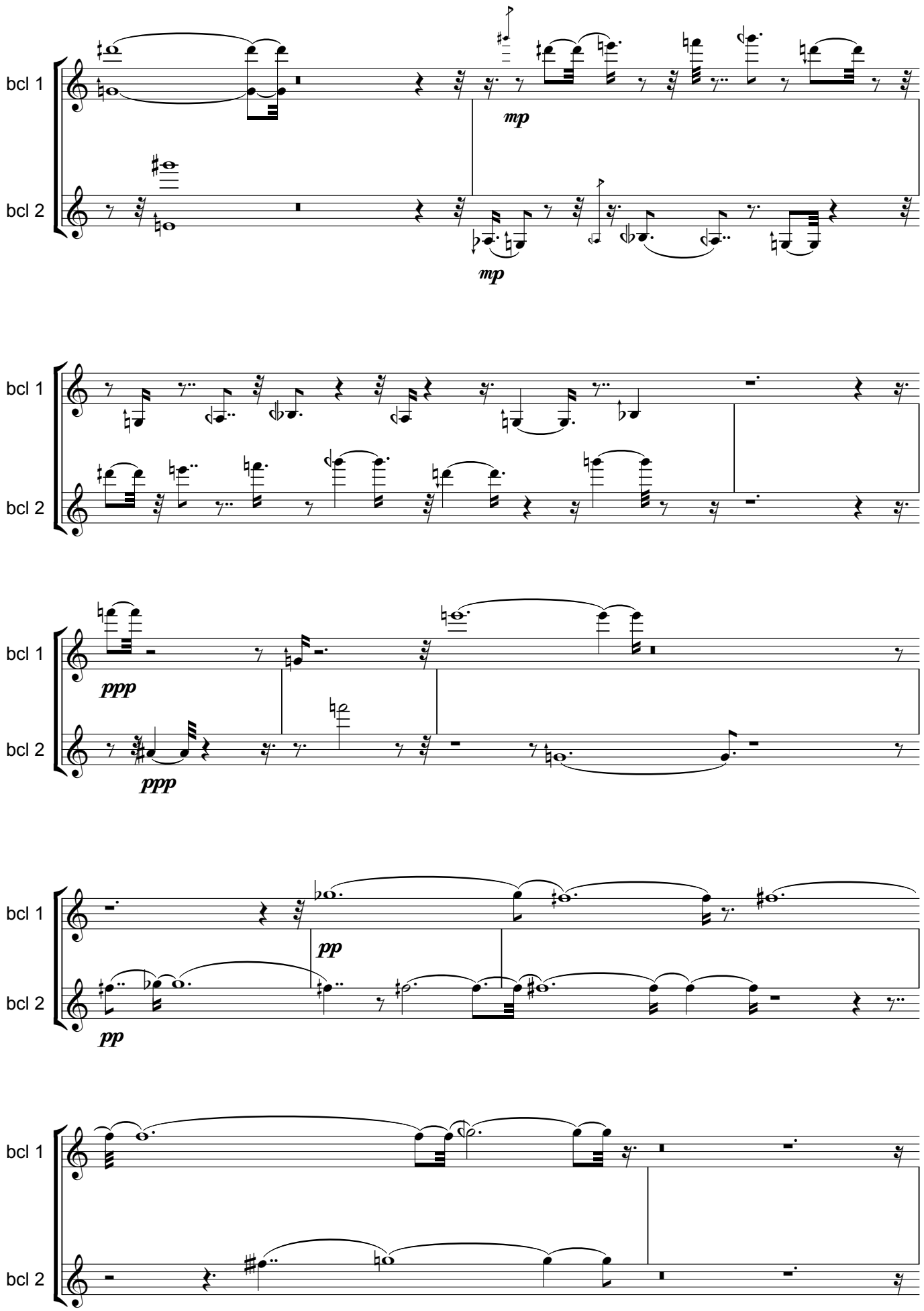

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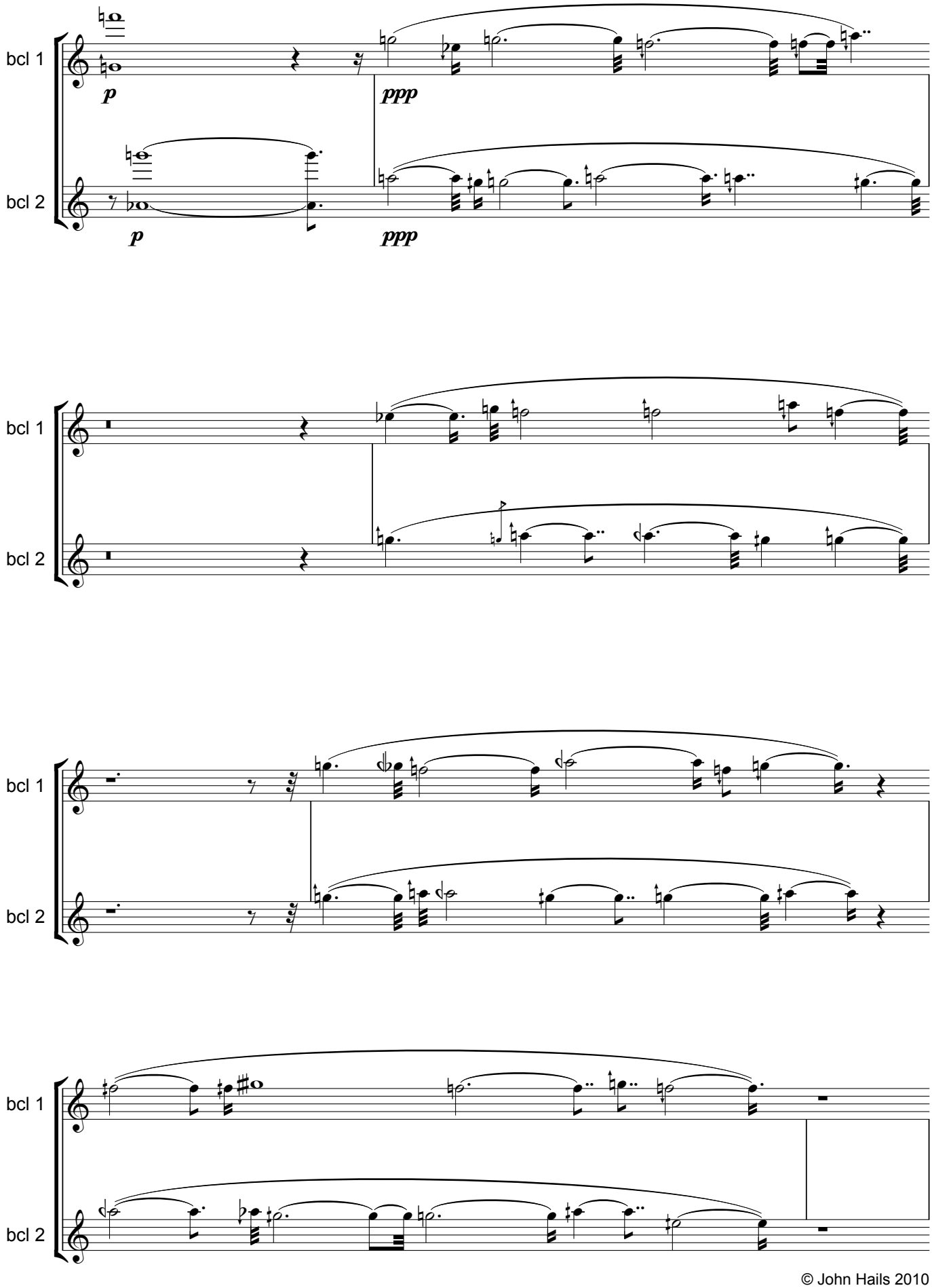

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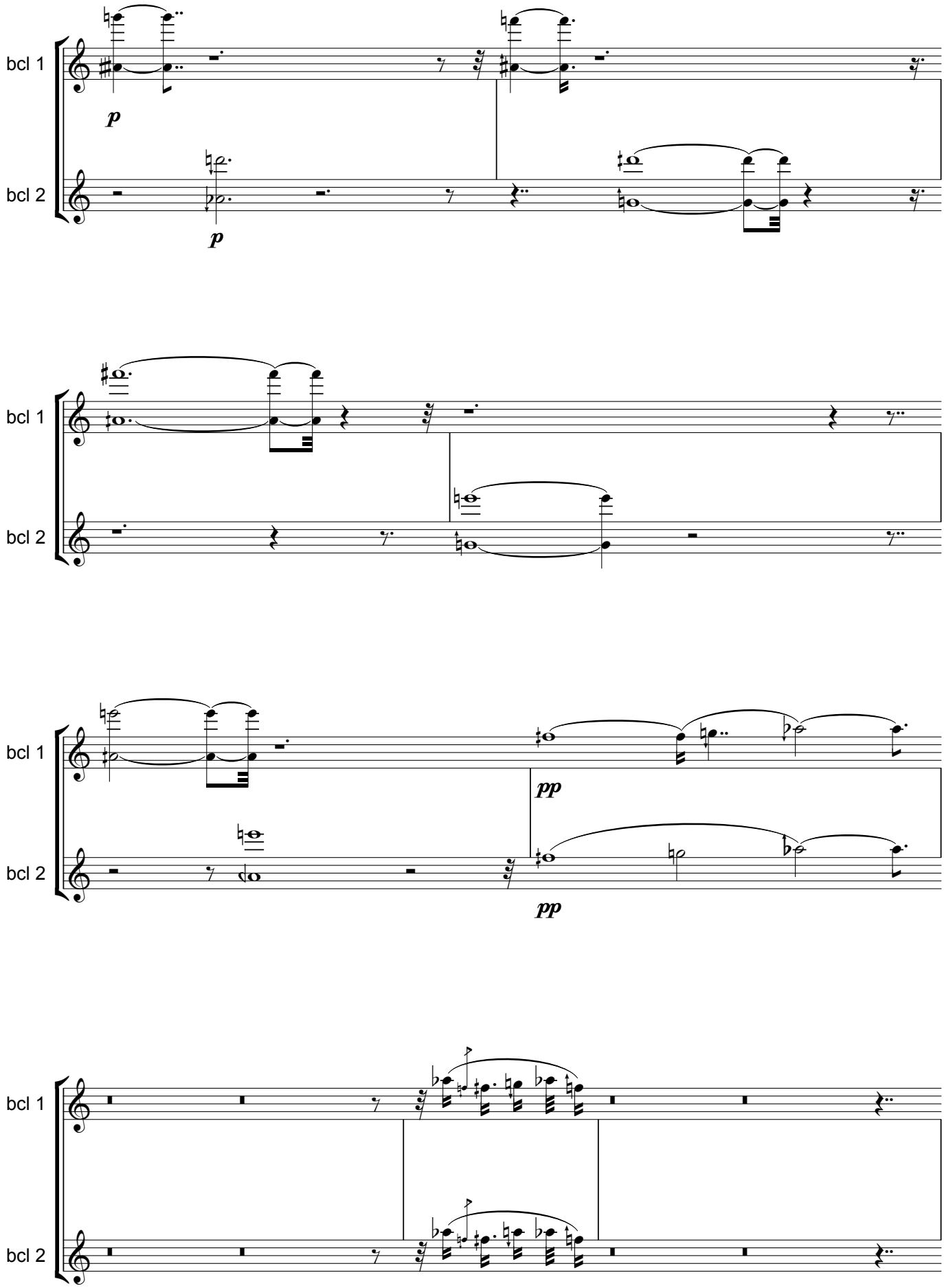

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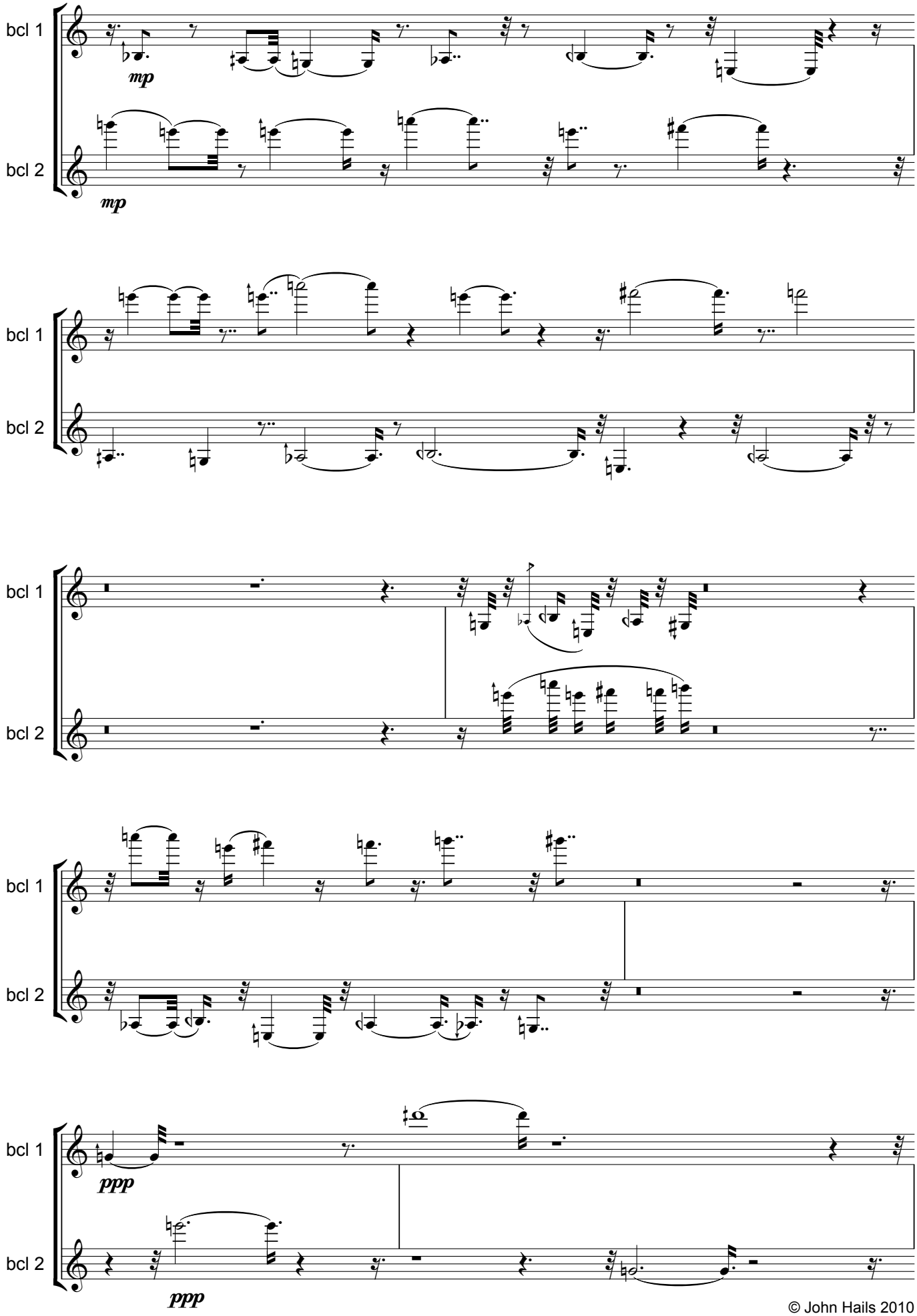

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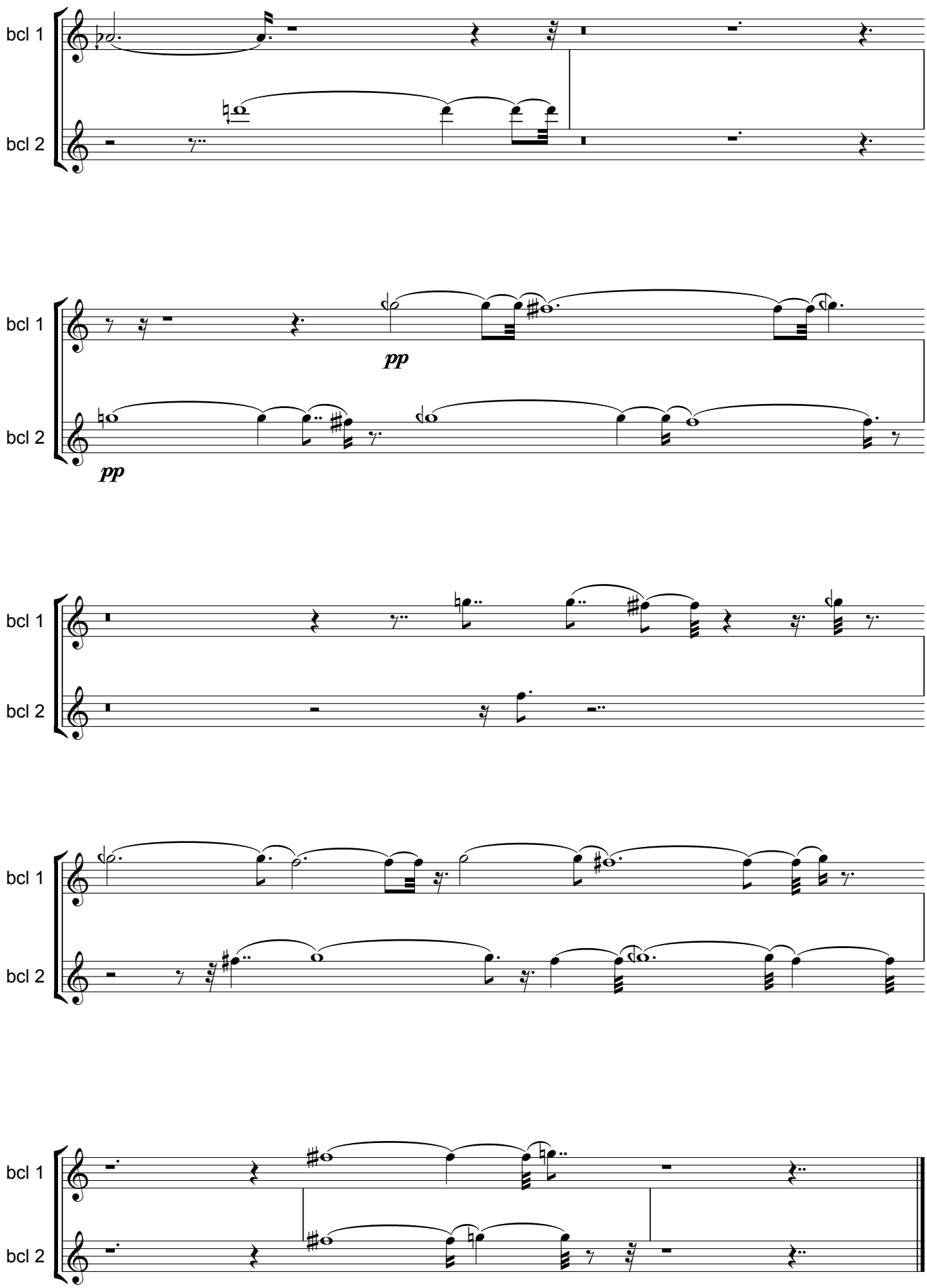

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