

**Programme notes and information for performer**

**[B]  
contained**

**for clarinet and digitally-processed sound**

*confined ->*  
*enclosed ->*  
*implied ->*  
*revealed*

All the digital sound material in this piece was created from an initial recording of the note 'b', played on clarinet. This recorded note, less than a second long, is looped and played continuously throughout, though sometimes the original is almost inaudible, masked by its various incarnations and developments. The live performer doesn't actually get to play a 'b' until the final section of the piece. Instead, the live clarinet gradually incorporates pitches to either side of this elusive goal, which it surrounds or 'contains' and - at the same time - strives to reach, and escape.

I wrote this piece for an exhibition of sculpture and craft pieces, on the theme of 'Containers'. It was first performed by Paul Roe, at Galway Arts Festival, in 2000.

Katharine Norman

## Notes for the performer

The piece is composed in four sections (performed as a single movement), each of which has a different aspect of 'containment' in mind and each of which employs different techniques in the clarinet part. You should try to convey a different mood in each section. The first, **CONFINED**, is restricted to small fluctuations within a small group of pitches. The live clarinet is almost hidden within the recorded sound texture and should not 'emerge' as audibly distinct until page 2, where the tension should increase and the line should move on more until the end of the section where (from around 2:00) the clarinet should become 'submerged' within the texture building on the recorded part.

The second section, **ENCLOSED**, is intended as fragmentary, the opening gestures are quite distinct, and should be separated by clear breaks (indicated by commas). The section gradually becomes more 'continuous' until (from about 3:43) there is a sense of the beginnings of an ongoing line of movement in the clarinet part. Throughout, the playing should be somewhat quixotic, making abrupt changes of dynamic and timbre, as indicated.

The third section, **IMPLIED**, requires most direct co-ordination between clarinet and recorded part. The clarinetist should use cues (vertical dotted lines mark the significant notes in the recorded part), although there is still some leeway. There should be no sense of urgency, and the somewhat more restricted range of dynamics should be observed.

The fourth section, **REVEALED**, is the only section in which the clarinet plays b-natural, and the b-natural at 5:25 is a momentous point of 'arrival' (which should, however, not be hammed up to much!). In this section the return to the b-natural is a return to a point of rest in a rather fractured world. Although the other material is fragmentary and varied, there should be a gradual sense of resolving into something more lyrical with a true 'melody' at 6:30. Co-ordination with the recorded part is important towards the end of the piece. Although the recorded part 'fades' at the end, the clarinet should not, but should stop abruptly and pause momentarily before either a blackout, or the performer's indication that the piece has finished. The intention is that the absence of the recorded part should be made apparent but this 'sudden' stop.

These suggestions may be freely interpreted by the performer.

## Performance notes

### Presentation

In concert performance (and possibly in an installation setting) the performer should, ideally, be spotlit. The piece should start in complete blackout, lights gradually rising during the first 30 seconds until the performer is fully illuminated at their opening pitched note (00:30). As a suggestion, the lights could cut abruptly to blackout a moment after the clarinetist *finishes* the last note.

### Technical information

The recorded part should be diffused in stereo, from Dat or CD, with a speaker setup suitable to the performing space. The clarinet should be miked to blend with the recorded sound, but amplification should be unobtrusive. The performer will probably need a monitor amp. Recorded part and clarinet are equal performers, and the recorded sound should be of a suitable volume to achieve a blend (ie the recorded sound is not a 'backing' for the performer).

### Score

The recorded sound starts in silence, with a b-natural becoming audible at about 6seconds, the clarinet should start playing (blowing, no pitch) before this pitch is audible, so the recorded part sounds as if it is a result of the live clarinet.

Ideally, the live performer should be able to keep with the recorded part by following the score. However, a stopwatch may be needed. The score contains timings (taking 0:00 as the beginning of the recorded part) to aid co-ordination. There is no need to keep completely in synchronisation with events cued in the score. Where recorded events act as a cue to the next note in the clarinet part, a vertical dotted line is appended to the recorded event concerned.

NB: the score is only a sketch giving significant points of reference. The player and sound diffuser are expected to become familiar with the recorded part by listening.

The notation is proportional, with breaks indicated by commas or, where length is significant, by rests and/or pauses. Please interpret the rhythm with some freedom, using the timings given as a guide.

Accidentals: generally, accidentals apply to the given pitch at the given octave, *and* to any immediate repetitions of that pitch or repetitions within an obvious pattern (at the same octave). Where this might be ambiguous, accidentals are repeated to confirm. For instance, page 2, 3<sup>rd</sup> system: all notes within the pattern are e-flats. Page 3, bottom system, 'splintered, urgent' - all are A-sharps, however the low A in the next group of quavers is an a-natural.

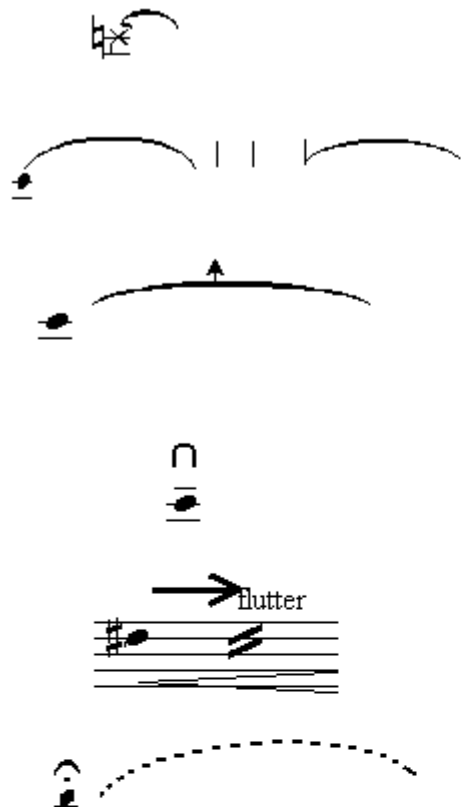
PERFORMANCE NOTE 1. The blown 'unvoiced' clarinet notes that start the piece should vary in length (from about 4 secs duration upwards), with pauses between them. The effect desired is a gradual building up of momentum until the first voiced pitch (at 00:30) which should seem a natural progression. Repeat as many times as necessary.

PERFORMANCE NOTE 2. It doesn't matter too much if these notes are harmonics or obtained through other means (see note above). The effect desired is an almost inaudible tone, thin and bell-like, that is 'static' and expressionless, in fact less expressive than the comparable material happening in the recorded part at this time.

PERFORMANCE NOTE 3. 'SCURRY' - whenever this appears the player should imitate the scurrying squeaking timbre occurring intermittently on the recorded part (in terms of both rhythm and pitch). ONLY the following pitches should be used: (actual pitch) C, C-sharp, B-flat, A. The effect should be extremely fast and disjointed, with the pitches played in random order, avoiding repetitions. Small breaks in continuity are fine, as are snatched breaths. Don't tongue all the notes, but aim for slurred groups of 5-8 pitches ad lib.

NB: These patterns should be played EITHER at the octave notated OR at an octave above, but not using a mixture of both. If using the higher version the upward flourish (eg before 2:47) should also be 8va. I've given the choice because the octave above version is *very* high, and may be difficult, or inappropriate for a small performance space.

PERFORMANCE NOTE 4. Square noteheads indicate a multiphonic (preferably fingered multiphonics). Produce a multiphonic containing the given pitch as a prominent element, either as a harmonic or the fundamental (no preference). ALL multiphonics should avoid B-natural as a prominent pitch if at all possible. Hold the multiphonic until the next one, with as small a gap as possible (although you can snatch a breath). The second multiphonic should be a *different* one. Exaggerate the cresc/dim as much as you like, making the timbre raucous and (apparently!) uncontrolled. There should be no attempt to produce a 'pleasing' or consistent timbre.



Opening of clarinet part only)

Finger given pitch and blow through the instrument with no tone.

Move from a sustained tone to a slow 'throbbing' throat vibrato, and back to a sustained the final sustained part of the note. The vibrato could be quite forceful and harsh (depending on dynamic given).

'Lip' pitch upwards, gradually, by a small amount (approx quartertone, ad lib) and then return, as gradually as possible, to the original pitch. A straight line indicates stay at original pitch. If you prefer, and can make the change indiscernible, a move from one fingering to another may be used to assist the fluctuation in pitch.

Employ a different tone colour (of your choice) to the previous and subsequent notes (i.e. use an alternative fingering or embouchure to get a different timbre). Try and retain the correct tuning.

Move gradually towards flutter tonguing, then flutter tongue until end of given note. This may be quite a rasping effect; if a crescendo is given to the end of the note, the final note should cut off abruptly, with no slowing down of the flutter tonguing.

Wide vibrato around given pitch.

# [B] contained

for Paul Roe

*CONFINED*  
*tense, restrained*

blow  
SEE PERFORMANCE NOTE 1

c. 00:30

Katharine Norman

clarinet (in Bflat)

recorded sound becomes audible c 00:06

recorded sound

niente *cresc a* ..... *mp* ..... niente *pp* *p*

00:40

00:50

*p* niente *p* *p* *mp* *p*

high 'plinks'....

plinks continue.....

low murmers..pp

1:00

*p* *mp* *p* *a niente* *p* *p* *mp* *mp*

plinks crescendo.....

*moving on more*

*p* *mf* *mp* *p* *mf* *mp*

1:10 1:20

*mp* *f sub. mp* *f* *mp* *sfz p*

*accel*

(do not tongue tenuto) 1:30

*f* *f* *mp* *mf* *mp* *mf*

low murmers...

*ff* *mf* *mp* *mf* *fp > mf* *sub. p*

plinks.....

1:40

*f* *mp* *fp* *f* *mf* <sup>3</sup>

1:50

1:55

*sub mp* *mp*

2:00

*mf* *f* *sfz* *mp* *f* *sfz* *ff*

*crescendo*.....

2:10

*dolce* (tongue note)

2:20

*mp* *f* *mp* *ppp* *ff* *niente*

*gliss*

*crescendo*..... *poco*..... *a*..... *poco*.....

\* Start to play before gliss starts, stop playing during the gliss, but remain 'frozen' as if still playing until next note.



ENCLOSED

4

c. 2:37

2:41

'harmonic', SEE PERFORMANCE NOTE 2

blend with A sharp on recorded part (2:32)

flutter

Musical notation for the first system, measures 2:32 to 2:41. The upper staff features a long note with a flutter effect, marked with *ppp* and *ff*. The lower staff has a glissando marked *gliss.* and a note at 2:32. A sharp sign is present at the end of the system.

2:47

SCURRY, ad lib SEE PERFORMANCE NOTE 3

2:56

3:02

('8va' - see perf. note)

Musical notation for the second system, measures 2:47 to 3:02. The upper staff shows a melodic line with dynamics *mp*, *fp*, *mp*, and *ff*, including an *accel.....* marking and a 'niente' instruction. The lower staff has a bass line with a sharp sign. A sharp sign is also present at the end of the system.

3:04

3:08

3:12

3:17

('8va' - see perf. note)

SCURRY ad lib, sim.

Musical notation for the third system, measures 3:04 to 3:17. The upper staff features a melodic line with dynamics *sfz p*, *ff*, *mf*, *fp*, *p*, *sfz*, *ff*, and *p*, including an *accel.....* marking and a 'flutter' instruction. The lower staff has a bass line with a sharp sign. A sharp sign is also present at the end of the system.

3:23  
SCURRY sim. (very short) *sfz*

3:25 *sfz*  
c 5" flutter

*mp* *mp* *p* *ff* *sub p* *mf* *ff* *fp*

squeaky .....

3:39  
SCURRY ad lib, sim.

3:43 3:46

*p* *fp* *p* *p* *sfz* *ff* *p* *mp* *p*

SCURRY ad lib, sim.

(loco) 3:56

(c.4:10 - or later) 4:15 TURN PAGE

*p* *mf* *mf* *sf* *p* *p*

metallic

metallic 'whirr'

IMPLIED  
tentative, exploratory

4:16

4:19

4:22  
flautando  
soft flutter tongue

4:26

*p* *c. 3"* *mp* *p* *sim., longer notes* *mf*

breathy *sfz* *gliss. slow* *f* 'wa wa' *p*

multiphonic containing this pitch  
SEE PERFORMANCE NOTE 4

4:34

4:44

*flautando, sim.* *mp* *p* *p* *f* *dim....*

*tr* *tr* *slow....* .....fast. ....slow...

*wiry...* *mf*

4:53

5:00

*(tr)* *mf* *mp* *mf* *mp* *sfz* *mp*

*gliss.* 'WIRY' *gliss. gliss.*

5:10

*mp* *ff* *mp*

5:16

*mp* *mp* *dim a niente.....*

(ord.)

*REVEALED*

5:25

*splintered, urgent*

5:39

5:44

*f* *mp* *ff* *mp* *sfp* *fff* *mf*

(b natural continues.....+csharp/c)

*sim*

Multiphonic containing this fundamental

5:55 (v. fast, repeat/shorten ad lib, SCURRY)

6:00

6:04 flutter

6:08 p, flautando

*fp* *ff* *p* *f* *mp* *sfp* *fp*

6:21

6:30

*mf* *p* *sub* *f* *p* *mf*

*espressivo, slow ad lib*

(scurrying squeaks, + low B continues)

6:40 6:45 6:49 6:52

*f* *mp* *mp* *f* *fz* *mp*

GROAN....

Detailed description: This system of music spans from 6:40 to 6:52. The treble staff begins with a dynamic of *f* and a fermata. It then moves to *mp* at 6:45, with a crescendo leading to *f* at 6:49. A large slur covers the final notes, which are marked *mp*. The bass staff features a wavy line representing a glissando, followed by a sharp upward spike labeled *fz* and the instruction "GROAN....".

7:03 7:10

*pp* *mf* *con moto* *gliss.* *marcato*

Detailed description: This system spans from 7:03 to 7:10. The treble staff starts with a dynamic of *pp* and a fermata. It then moves to *mf* at 7:10, with a crescendo and the instruction "con moto". The bass staff has a wavy line, followed by a sharp upward spike labeled *gliss.* and the instruction "marcato".

7:30

*rit.....* *gliss.* *mp* *mf* *mp* *sempre mp*

Detailed description: This system spans from 7:30 onwards. The treble staff begins with a dynamic of *rit.....* and a crescendo. It then moves to *mp*, followed by *mf*, and then *mp* again, with the instruction "sempre mp". The bass staff features a wavy line, followed by a sharp upward spike labeled *gliss.* and a crescendo.