

st2.1.35



sumtone

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michael edwards

snow shoes, maupin,
air conditioners, mother's,
fleas, satyricon, and you
(la cucaracha)

for bass clarinet
and computer or tape

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snow shoes, maupin, air conditioners, mother's, fleas, satyricon, and you (la cucaracha) was written for Fritz Kronthaler. He generously provided many insights and sounds at the original sampling session and gave the first performance of the piece at the Toihaus Theatre in Salzburg, Austria, on the 17th May 2001.

the droll noon
where squadrons of worms creep up like
stripteasers
to be raped by blackbirds.

Charles Bukowski

sometimes you've got to kill 4 or 5
thousand men before you somehow
get to believe that the sparrow
is immortal, money is piss and
that you've been wasting
your time.

C.B.

Mais non, rigole pas: quand tu te brûles, et que ta peau est abîmée, hop, tu mets du jaune d'oeuf dessus et ca cicatrise nickel très vite. C'est un truc de cuisinier. Donc pourquoi ne pas essayer sur mes bubons? Après tout, j'ai déjà une tronche de martien malade, ça choquera pas plus.

Karine Pichon

[No, don't laugh: when you've burned yourself and your skin is ruined, hop, you put some egg yolk on it and it heals perfectly, nice and quick. It's a cookery thing. So why shouldn't I try it with my zits? After all, I've already got the face of a sick martian, it won't be any more shocking.]

the war came running in and next I knew
I was in New Orleans
walking into a bar drunk
after falling down in the mud on a rainy night.
I saw one man stab another and I walked over and
put a nickel in the juke box.
it was a beginning. San
Francisco and New Orleans were two of my
favorite towns.

C.B.

by noon I have eaten and am asleep
dreaming of paying the rent
with numbered chunks of plastic
issued by a better
world.

C.B.

programme note

For some reason, the composition of this piece was dominated by my recollections of living in

New Orleans, Summer 1993

lying on the couch drinking **snow shoes**, a disgusting-sounding but rather tasty little cocktail of Wild Turkey and peppermint schnapps; reading **maupin's** "Tales of the City," a famously-funny novel about San Francisco, which is very near to where I was living at the time when not in New Orleans; complaining about **air conditioners**, both their overuse in general and our lack thereof in particular; escaping every now and then to eat collard greens cooked with a whole pig's foot at **mother's** restaurant; scratching in the apartment of a partially-lobotomised cat crawling with ravenous **fleas**; watching Fellini's **satyricon** with Ludi and Sarah, Sarah being the **you** of (**la cucaracha**) fame, the memorably efficacious killer of cockroaches pressed into duty when yours truly didn't have the guts to deal with the 10cm-long flying, biting beasts. Michael John. Dead. Underwater. On the other side of the world.

"the war came running in and next I knew
I was in New Orleans
walking into a bar drunk
after falling down in the mud on a rainy night.
I saw one man stab another and I walked over and
put a nickel in the juke box.
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Francisco and New Orleans were two of my
favorite towns."

(Charles Bukowski)

Breath and breathing were main concerns and sound sources for the piece, hence extended periods of playing without the mouthpiece and an overall high noise content. The main processing techniques were: sound granulation/time-stretching/-scattering/-splintering using custom algorithms developed with CLM (thanks to CLM's author Bill Schottstaedt of CCRMA, Stanford University); convolution, to meld bass clarinet and ambient sounds, including a recording of a steam organ from a Mississippi river boat—thanks Roland!; and my *slippery chicken* algorithmic composition software for the overall structuring of the instrumental and electronic parts. The piece consists in the main of long, continuous stretches of sound and focuses hardly at all (on the audible level at least) upon structures made up of "note events."

This composition was made possible by the kind support of the ".KUNST Bundeskanzleramt" of the Austrian government.

performance directions

The pre-prepared digital sound material for this piece comes in the form of either six stereo sound files to be mixed live, one 4-channel pre-mixed file, or one stereo pre-mixed file. All versions also need one extra (mono) click track.

Ideally, a multi-channel sound system will be available for the performance, and the diffusion of the six pre-prepared sound files will be performed in real-time. The stereo and 4-channel mixes are available for when this is not possible. The click track is almost certainly necessary in all cases however, so at least a three-track playback system is required, with a minimum of two tracks for the stereo mix and a third for the sending of the click track to the performer on stage.

An ADAT tape is available which has the 4-channel and stereo mixes plus the click track. The tracks are distributed as follows:

- Track 1 4-channel mix: Front Left
- Track 2 4-channel mix: Front Right
- Track 3 4-channel mix: Back Left
- Track 4 4-channel mix: Back Right
- Track 5 stereo mix: (Front) Left
- Track 6 stereo mix: (Front) Right
- Track 7 click track
- Track 8 blank

For the diffusion of the six stereo sound files during the performance, computer software in the form of a PD patch ("Pure Data," by Miller Puckette) is available. This runs on Linux computer systems with a multi-channel sound card and interface. The patch allows the placement of stereo sound files (and two microphone inputs for the clarinet) in a "speaker tunnel," i.e. the left-right information of the sound files remains, but the sound can be moved from the front to the back of the hall. To aid in a live mix, hints are given in the score (above the tape line, e.g. "2: crickets") as to what sound is playing in which of the six sound files. Using MIDI faders, the placement (depth) and amplitude of the six sound files (and clarinet) are controlled independently of each other and in real time. The realisation of this diffusion is, however, left to the discretion of the performers and is dependent on the amount of speakers available and the acoustic of the performance space.

Also available is a PD patch that translates the incoming mono click-track into a visual bar- and beat-counting cue. This obviates the need for the player to wear headphones in order to hear the click track during the performance but of course requires the on-stage installation of a computer running PD.

It is absolutely essential to the piece that the bass clarinet is amplified. Two or three microphones are necessary, one which the player inserts into the bell of the clarinet, the other either an overhead mike, or/and one pointing horizontally towards the middle of the clarinet. Quite extreme compression of the clarinet signal is also required to make certain passages audible (this is built into the PD patch). However many channels are used for playback, the live clarinet signal should come from the front centre of the stage or from wherever the clarinetist is sitting.

key to symbols



Quarter-tone sharp.



Quarter-tone flat.



Eighth tone: Accidentals with an arrow pointing either up or down indicate microtonal inflections of approximately an eighth-tone (in any case, considerably less than a quarter-tone) in the given direction.



Breathe in through the instrument.



Breathe out through instrument (as normal).



Fast random fingering. Move the fingers of both hands as fast as possible over the keys creating (when blown normally) random notes and squeaks. It is not intended that orthodox fingerings are produced rapidly one after the other, rather that the fingers of the two hands move independently, randomly creating unorthodox fingerings.



Breath: When the note heads under this sign are normal, then this means that a more diffuse tone with a considerable amount of audible breath should be produced. Cross note heads indicate that only breath is to be audible: no tone (or very little tone) is to be produced. When cross note heads make the rhythmic duration of a note ambiguous, the correct rhythm is indicated above the note in square brackets.

In the case of breath only, the higher the written note, the more closed the oral cavity should be. This creates a noise spectrum with more energy in the higher frequencies. In general, a change of note implies that the shape of the oral cavity may also be changed ad libitum to produce audible pitch differences in the otherwise uniform frequency content of the breath stream.

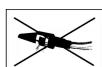
Applicable to all such signs in boxes: the indicated method of playing continues until either the word "END" is written, or another, contradictory sign is given.



Molto vibrato.



Growl: Growl or sing into the instrument whilst playing, causing a wild, rough tone.



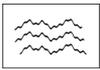
Remove the mouthpiece from the clarinet and blow directly into the barrel. When played in this manner, a microphone should be inserted into the bell of the clarinet.



Replace the mouthpiece. Remove the microphone from the bell.



Trumpet tone: With the mouthpiece removed, blow into the barrel of the clarinet using a technique similar to that of brass players, i.e. a tone is produced by blowing through pursed lips, causing them to vibrate.



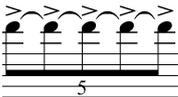
Multiphonic. Create a multiphonic by overblowing on the indicated (low) pitch.



When playing without the mouthpiece, close the barrel of the clarinet with the mouth (lips) so that the clarinet is completely sealed at the top end. Keep the clarinet sealed in this way when subsequently blowing through it. The effect of this is particularly pronounced in conjunction with a written low C which, with the microphone in the bell, creates a rather loud thud or pop—this is the intention.



Produce the indicated syllable, word, or sound when blowing into the clarinet.



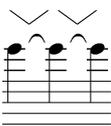
Accents on tied notes indicate a diaphragm accent—no tongue attack!



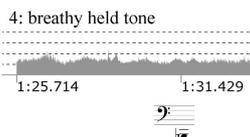
Flutter tongue (unmeasured).



Colour trill. The trill note in parentheses is the same as the main note. Sometimes the fingering of the trill note is given above the staff. In any case, this is a trill between the indicated note in its normal fingering and the same note in an alternative fingering. It often suffices to trill using one or more keys lower down on the instrument.



Growl glissando: In combination with the growl (or trumpet) sign, this means that the pitch of the growl or sung tone is to be raised and lowered as indicated by the direction and length of the glissando lines. Its effect is comparable to a very wide, exaggerated, slow vibrato.



The tape is notated in the score by a simple loudness curve. The only pitch information given is the 12-minute long chromatic scale notated on a separate staff below the loudness curve. The starting point of these notes is approximate as they most often start with a fade-in. The point at which they are notated then, is the point at which they become clearly audible. The numbers above the tape followed by a brief descriptive term indicate the current sound playing on the indicated track (1-5, the chromatic scale being the only sound which occurs on track 6). Indications in square brackets are a reminder of information previously given, i.e. a continuing track, that perhaps comes again to the fore.

snow shoes, maupin, air conditioners, mother's, fleas, satyricon, and you (la cucaracha)

(♩ = 21) [Optional start of click track]

7 3

Bass Clarinet in Bb

1: clarinet breath, keys
2: crickets
3: boomy ambience
4: rain stick
5: falling objects

Tape

(until bar 80) (mike in bell)

11

* Breathe in and out ad lib as necessary.

5 [♩] (V□)* 5

4: glissando

f > *pp*

16

(V□)* [♩]

7 3 3

4: breathy held tone
3: cymbal noise
3: breath noise

f *f*

21

[♩] (♩ = 28)

5 3

2: clarinet attack
[1: clarinet breath, keys]

pp *f* *sub* *f* *pp* *f* *sub*

28

“SSS”

1: B \flat attack
3: tam-tam noise

1: metallic

2:25.714 2:30 2:34.286 2:38.571 2:42.857 2:47.143

34

“SSS”

[1: clarinet breath]

2:51.428 2:55.714 3:00 3:02 3:04.286 3:08.571

39

[1: clarinet breath] 4: held tones

3:12.857 3:17.143 3:21.428 3:26.786 3:31.071

44

“TE”

“PSCHHH”

5: clarinet whistles

3:35.357 3:39.643 3:42 3:43.928 3:46 3:49.285 3:53.571

49

V V V (Three sharp inhalations without exhalation)

3 3 3

tr 5 tr 5 [d]

f

pp

fff

mf

f

mf

[5: clarinet sequences]
3: ambient crescendo

2: clarinet flutter
3: bottle, voices

1,2: clarinet tones

3:57.857 4:00 4:02.143 4:10.714 4:15 4:19.286 4:21.428 4:25.714

56

Speak into clarinet

“ungeduld”

“PF”

[d]

mp

p

mp

f

3: accordion "my way" 3: clarinet

4:30 4:32 4:34.285 4:38.571 4:42.857 4:47.142

61

“PF”

mp

2: dreamy held tones 5: breathy clarinet

4:51.428 4:54 4:55.714 4:58 5:00 5:02 5:04.285

65

(♩ = 35)

mp

5:08.571 5:12.857 5:16.285 5:19.714 5:23.142

* Whistle the two upper notes into the clarinet whilst trilling on the lower notes (very fast). The upper notes are sounding pitches but most important is the interval of a fourth.

70

80

ord (!)

mf

1: held multiphonics 2: breathy clarinet, key clicks

6:07.714 6:12 6:16.285 6:20.571 6:24.857 6:29.142 6:33.428

87

ord (END) Ctrm (sim) END Ctrm

ppp *mf*

[2: trill]

6:37.714 6:42 6:46.285 6:50.571 6:54.857 6:59.142

93

B

Ctrm

END

Tape alone (circa 36 secs)

p

1: loops 3: muezzin 5,4: rattling 4: sirens 2: clarinet

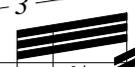
7:03.428 7:07.714 7:10 7:12 7:16.285 7:20.571

98 (♩ = 42)

Click restarts

B  → Tone 

tr  

[♩] [♩]  3 

pp  *ff* *ff*

3: aggressive clarinet
4,5: sirens

7:56.428 7:59.285 8:02.142 8:04.999 8:07.856 8:10.714 8:12

104

slap tongue 

3  7  7 

ff *p* < *ff* *sub* *mp* < *ff* *sub* *mp* < *fp* *sub*

8:13.571 8:16.428 8:19.285 8:21 8:22.142 8:24.999

G  END **G**  END **G** 

109

7  (growl + flt)

ff *mp* *ff* *mp* < *ff* *mp* < *ff* *mp* <

8:27.856 8:30.713 8:33.57 8:36.428 8:38.571

114 END

fff *ff pp* *2: held tones* *3: high strings*

1: clarinet breath attack

E \flat or E ($\bullet = 28$)

119

espressivo *pp* *pp* *ppp*

4: low clarinet breath
5: cymbal noise

126

* Attack without tongue

mp *pp*

2: held tones

R G# F

B

** Always the same multiphonic until bar 169
Ad lib spectral changes during the multiphonic desirable.

134 (♩ = 29) (♩ = 30)

pp *mf* *pp*

1: gongs

10:04.643 10:08.781 10:12.919 10:17.057 10:20 10:23.264 10:29.471

140 (♩ = 31)

mp *pp* *ppp* *mf*

3: breath, flutter tongue

10:33.471 10:37.471 10:41.471 10:46.471 10:50.341 10:54.212 10:58.083

147 (♩ = 32) (♩ = 33)

pp *ppp* *pppp*

pp *pppp*

11:01.954 11:04.858 11:08.608 11:12.358 11:16.108 11:18.92 11:22.556 11:26.193

155 (♩ = 34) (♩ = 35)

pp *ppp*

1: tear gas, riot 2: clarinet sequences, high

11:29.829 11:33.465 11:36.995 11:40.524 11:45.818 11:51.113 11:54.541

162 (♩ = 36) (♩ = 37)

mp *pp* *mp* *p*

11:57.97 12:00 12:02.255 12:05.684 12:09.017 12:12.351 12:17.351

168 (♩ = 38)

mf *pp*

12:20.594 12:23.837 12:27.081 12:29.513 12:32.671 12:35.829 12:38.986

175 (♩ = 39) (♩ = 40)

p *pp* *mp*

5: steam organ [2: clarinet sequences]

12:41.355 12:44.432 12:47.509 12:50.586 12:53.663 12:56.663

181 (♩ = 42) (♩ = 43)

p *pp*

13:01.163 13:03.413 13:06.27 13:10.555 13:12.698 13:15.489

187 (♩ = 44) (♩ = 45) (♩ = 47)

pp *mp* *pp* *mf* *mf*

13:17.582 13:20.309 13:24.4 13:27.067 13:29.734

192 (♩ = 48) (♩ = 49)

p *mf* *mp*

[2: clarinet sequences]

13:32.287 13:34.202 13:36.702 13:39.202 13:41.702

Begin growl subtly so that a transition from pure tone to wild growl is accomplished between now and bar 244.



197 (♩ = 50) (♩ = 52)

p cresc poco a poco (until bar 244)

13:43.538 13:45.938 13:48.339 13:50.739 13:52.538 13:54.846

203 (♩ = 53)

[2: low clarinet]

13:57.154 13:58 13:59.462 14:01.192 14:03.457 14:05

207 (♩ = 54) (♩ = 56) (♩ = 57)

1: high held tones

14:06.853 14:09.075 14:10.742 14:12.884 14:15.027

212 (♩ = 59)

(f)

14:17.659 14:19.693 14:21 14:22.744 14:24

215 (♩ = 61) (♩ = 62)

4: held tones mid high
5: clicks, heavy bass

14:25.286 14:27.253 14:29.22 14:31.187 14:33.123 14:35.058

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246

7

15:18.074 15:20 15:21 15:22 15:23 15:24 15:25 15:26

(♩ = 28)

253

Key slap
toneless

p *mp* *pp*

1: clarinet breath
3: low tones
5: held tones mid high, cymbal noise

15:27.841 15:32.127 15:36.413 15:38 15:40.699 15:44.984

B

END

258

pp *pppp*

15:49.27 15:53.556 15:57.842 16:00 16:02.128 16:06.413 16:10.699

264

* Close C# key a little to flatten

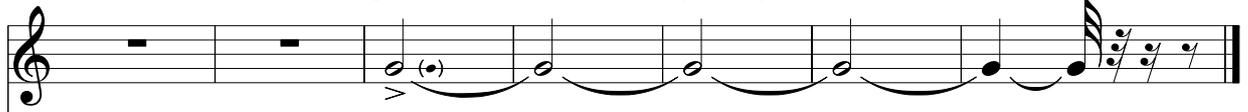
ppp *ppp* *gliss.*

[5: cymbal noise]

16:14.985 16:19.271 16:23.556 16:26.771 16:31.056

269

○ ○
● ●
○ ○
○ ○
Ctr  (no trill)



A musical staff in treble clef showing a sequence of notes. The first two measures contain rests. The third measure begins with a note marked with an accent (>) and a dynamic marking of *mp*. The notes are connected by a slur. The dynamic marking changes to *ppp* later in the staff. The staff ends with a double bar line.

mp  *ppp* 

- 1: applause, instrument noises
- 3: bass cresc
- 5: cymbal noise

