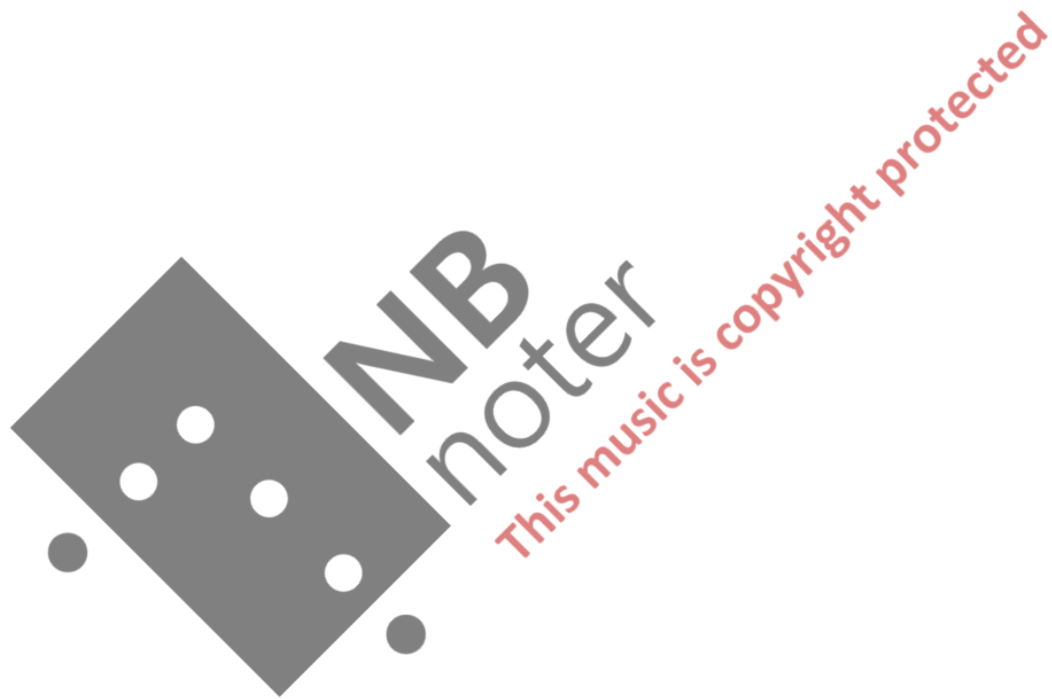


Code

for solo clarinet

Knut Vaage 2008



EXPLANATION:

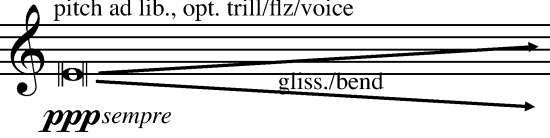
til Rolf

The title "Code" refers to the Italian music term Coda in plural. An additional understanding of the title is the english word Code (Kode in Norwegian). Assosiation of the title may be several musical tails put together, or finding ways (or codes) to find solutions on creating musical texture and form.

The piece is written in open form, which trusts the performer to make an active part in creating while performing. The piece contains 6 different parts that is indicated with letters (A, B,... and so on). Almost every part contains more than one element that can also be used seperately. Between each part there must be a very calm and slow movement from the part just played up until the next one to come:

EX. 1: between parts

pitch ad lib., opt. trill/flz/voice



In general, make bend/gliss from last pitch in previous part to first pitch in the next one. If the distance between pitches are too big/awkward, make a smooth jump in register, but keep the direction of coming from/moving to the pitches in use. Low pitches should be prefered if choise. If high note, use only slow gliss. or bend. If low note you may add trem, trill (or double-trill), flutter tounge, and adding voice (with or without gliss). Combination may be used to keep the sound interesting, and maintain a sufficient level of variation. Always keep it calm, but possible to make short cresc. at the end before going into louder parts.

The technical needs will vary from what version the performer want to give. The full version, or a version containing amplified parts will need a contact mic. put directly on the clarinet (e.g. on mouth piece). The mic must be connected to a volum pedal, for the performer to control. This pedal is connected to a normal (full) PA of good quality. In a intime room with good accustic it might be possible to play the full version without amplification. However, this must change how the normaly amplified part should be performed, and also affect the lengt of each of the specific parts.

Morphing is asked for in letter B and F. In this piece to morph means to crossfade one idea with another. Start with the whole pattern of the first part, and put only one note from the second part. Then continue with repeating the patterns, but playing for each rep. gradually less notes from the first part, and more of the second. You might end with playing the "winning" part several times (e.g. with variation). It is possible to do the morpings both ways - going from left to right pattern, or from right to left.

EX. 2: letter E Morphing (from left to right)

Presto



EX. 3: use of pattern letter B

a) "round trip"



b) "random walking"



c) "morphing" (a+b gradually changed into rest)



(dynamic/frasing ad lib.)



3 SUGGESTED VERSION OF "CODE" (3 different versions of the piece by putting together following parts/elements):

I) FULL VERSION (suggested duration: 8-12 min.):

a) letter A and C (+ opt. D) amplified with contact mic, (controlled by the performer by volum ped) b) between parts (soft gliss./trills/trem./voice) c) letter D and E (or fragments of them) d) morphings of letter B and F e) fragments of letter B and F
f) parts (all letters) can be morphed together by using fragments from two parts at the time (and treating them e.g. as ex. 2)

II) VERSION WITHOUT AMPLIFICATION (suggested duration 4-7 min.):

a) like version I (full version), but without Ia) (without letter A and C) b) elements of letter A and C can be incorporated in the between parts sections

III) FULLY AMPLIFICATED (suggested duration: 3-6 min.):

a) to be performed in the specter from *pppp* <---> *p*, but amplified so that it sounds like *p* <---> *f* b) the letters E and F can not be used, but elements from them can be used if *pp* is possible b) use the letters B and D as long as *pp* is possible
c) the performer should put focus on quality of the amplified sounds from the electrified clarinet. The experience from this process ough to be used in the full verion (by e.g. using the volum ped. ad lib. other places than written in score)

2 upper line (w. fingers only): K (key click), T (tap on instr.), N (nail tap)
middle line (w. lips or tongue): TC (tongue click), TL (tongue click by "releasing" tongue firmly/rapidly), P (percussion lips - sharp p, no normal sound), S (smack), KI (kiss mouth piece), B (perc. blow air)
lower line (gutural sounds): G (gutural g), KA (gutural k)

A Duo, soft + perc.
TC volum ON

long notes *ppp*, grace notes *ff secco*

strictly rhythmical or rubato ad lib.
(play the long note as continuous as poss.)

ppp

volum OFF

B Signature (fragments when repeated)

ff<---> pp (change dynamic when rep.)

ppp

C Air sounds
volum ON

sfz, *pp*, *secco*, *ppp*

volum OFF

D Multiphonic choral
(molto rubato ad lib)
(opt. volum on)

ppp

E Multiphonic "spin"
opt. ending

f, *f poss.*, *ppp*

F Presto

ppp

8va make note longer for each morph (starting w. short - ending on a quite long note)