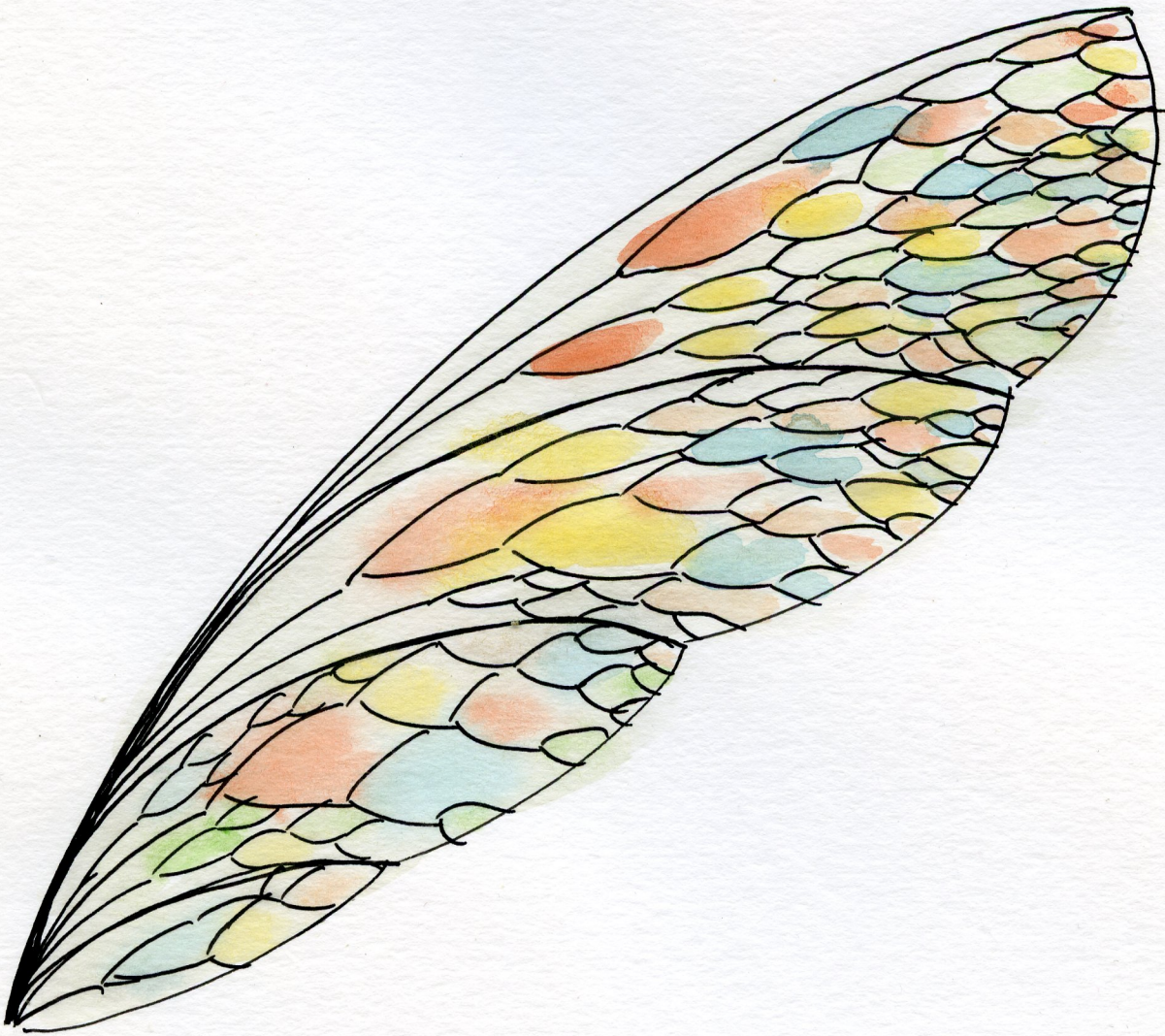


A WORLD in ITSELF

SCOTT Mc LAUGHLIN (2024)

for QME



- The piece begins as a soundscape: a collection of continuous sounds, each with a life of its own. All players use accompaniment modules, mostly always playing.
- As the piece settles, variations begin to emerge from the texture. Some episodes can be played, one at a time but with overlaps in some cases.
- After halfway, the texture starts to gently thin, with players dropping out for a while. At the climax, a single episode sounds alone for quite a while, a world in itself.
- There should be a gradual return to density for the end section.
- The final gesture should probably be cued. All players hold their current note/sound completely still for a full breath, all stopping together.
- The piece should be 10-20 mins.
- all the techniques are somewhat indeterminate, so each gesture should be exploratory. Whenever you come back to what seems familiar, look for something new in it.

Self 25/9/24 Huddersfield

Cello OR BASS - Accompaniment

V.1

SETUP: Put preparation between strings III & IV, at a point that (mostly) sounds a "G" when bowed on IV

- PPPP, v. slow & light, bow IV at mid-point between preparation and bridge. Try different contact points until up & down bows produce different pitches. Stay there for a while.

Cello OR BASS - EPISODE

V.1

SETUP: move preparation as close to bridge as possible, without it touching the bridge

- Bow directly on the preparation. Explore these pitches for a while before moving on.
- With L.h., gently glissando along III (while bowing as above). Look for points where pitch changes. Pass back and forth over these points



Cello OR Bass - Accompaniment

V.2

SETUP as V.1: prepare III & IV. Sounding G on IV

- Bow beside the preparation, or almost on it.
(listen for very low tones)
 - might need more pressure than other techniques in this piece.
- At a constant but very slow pulse, mute & un-mute III or IV over the fingerboard.

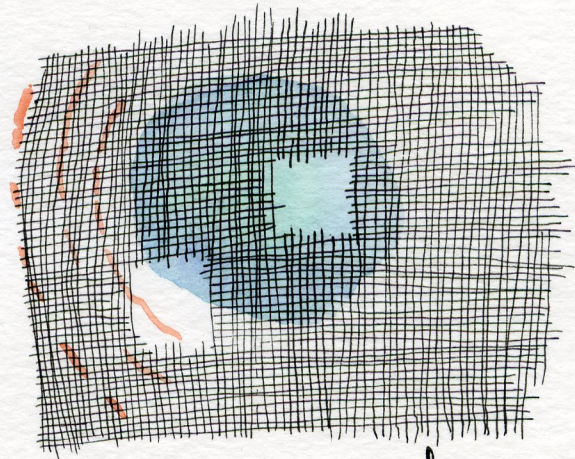
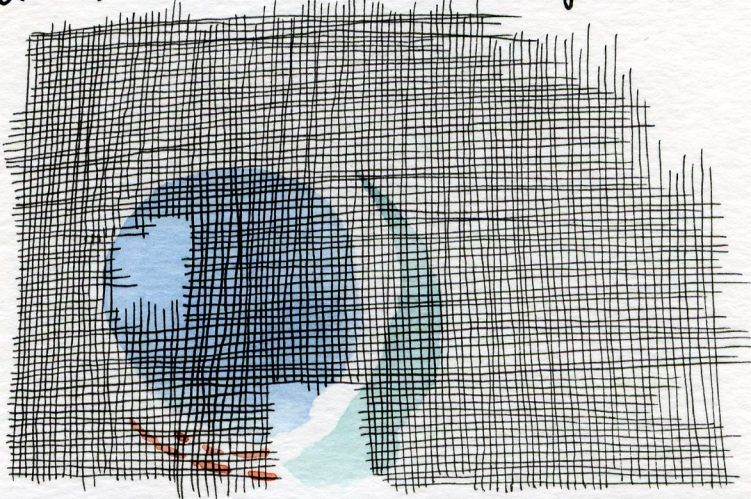
Cello OR BASS - EPISODE

V.2

SETUP: As accompaniment

(maybe needs rosin on wood of bow)

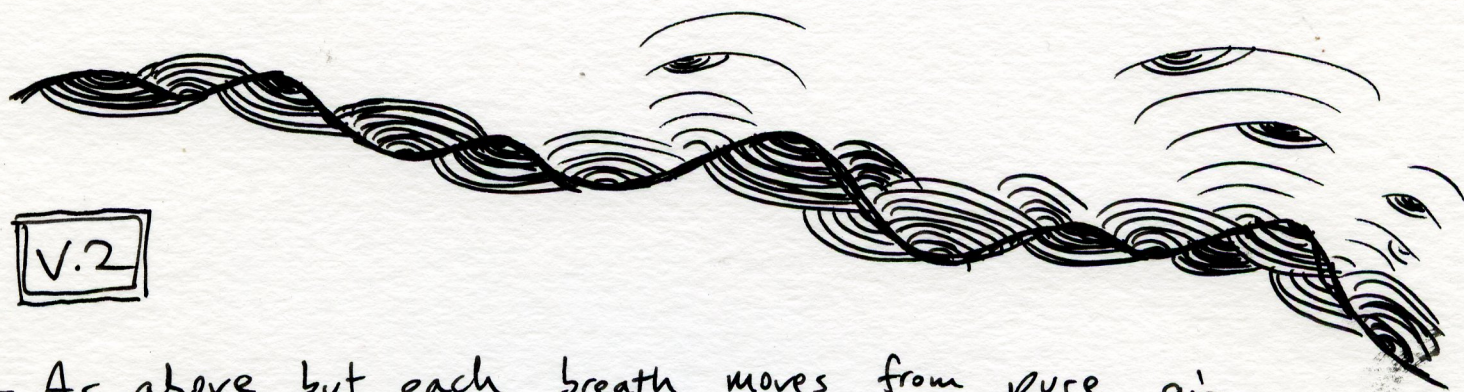
- Bow col legno on IV, long bows that find a single resonance and hold it. Pause a while between bows, and find a new contact point.



Clarinet - Accompaniment

v.1

- ppp, long single breaths, with relaxed in-breath between.
- Start with (sounding) G6, long, still, & quiet.
- Each new breath should be more underblown, allowing gentle multiphonics & halos to emerge.
- Sometimes try an alternative G6 fingering.



v.2

- As above but each breath moves from pure air to bare resonance, hinting at pitch in some register.



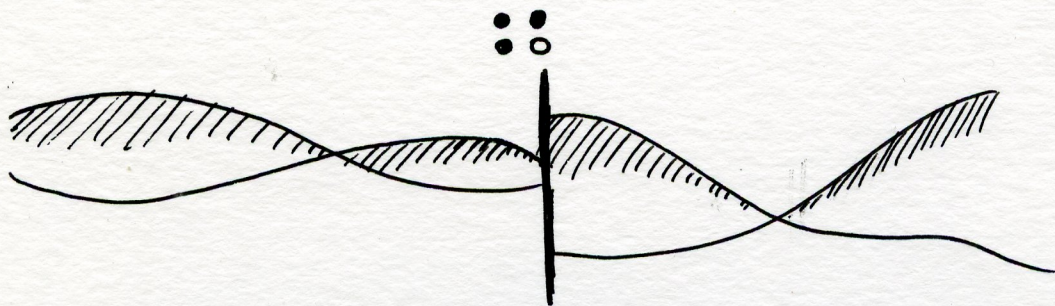
v.3

- As v.1 but each breath starts in chalumeau register & gently pushes upwards until a multiphonic just emerges & can be held still for a moment.

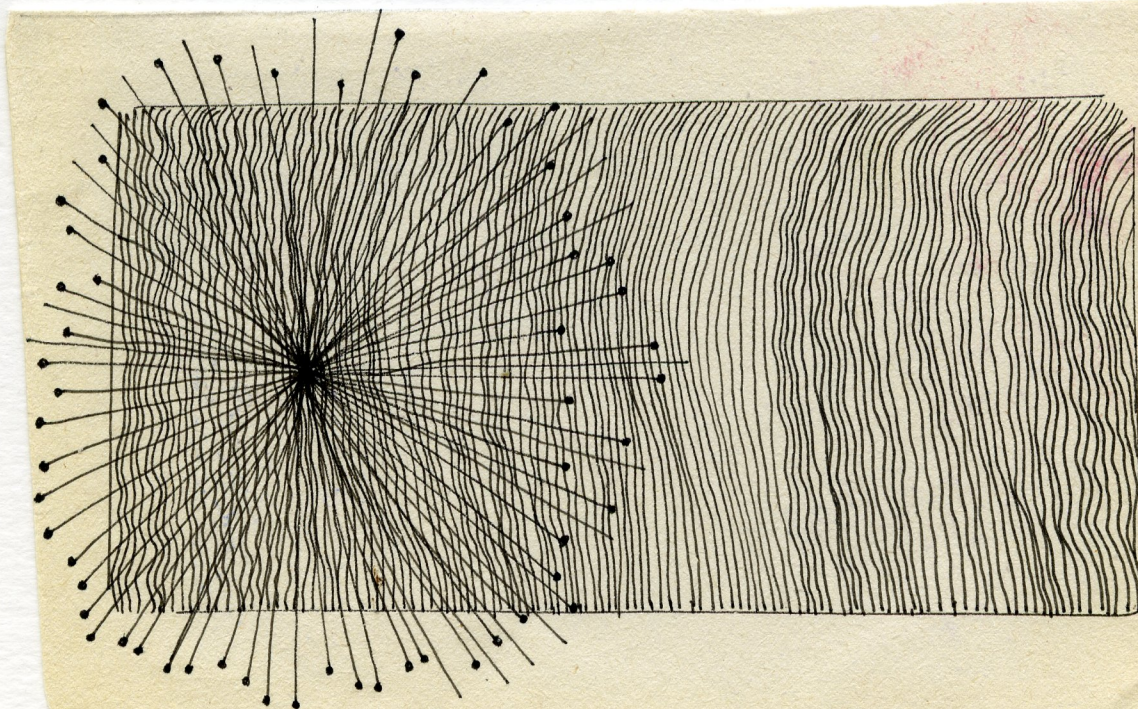


Clarinet - Episode

- Choose one version of the accompaniment.
- In each breath, at the point of most resistance, open or close one L.h. finger. Don't anticipate the change, just respond to bring it under control.
- sometimes, make two changes in a single breath.



Always start breath
with same fingering.



Clarinet - Episode

- Choose one version of the accompaniment.
- In each breath, at the point of most resistance, open or close one L.h. finger. Don't anticipate

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Sometimes, play a note no-one else is playing: Long & slow, gentle swelling, subtle but present.

TROMBONE - Accompaniment

- muted, ppp, long slow notes.
- start on any "G" and gently introduce a split-tone above or below, then fade into the G or the other pitch.
- leave a comfortable breath between each instance.

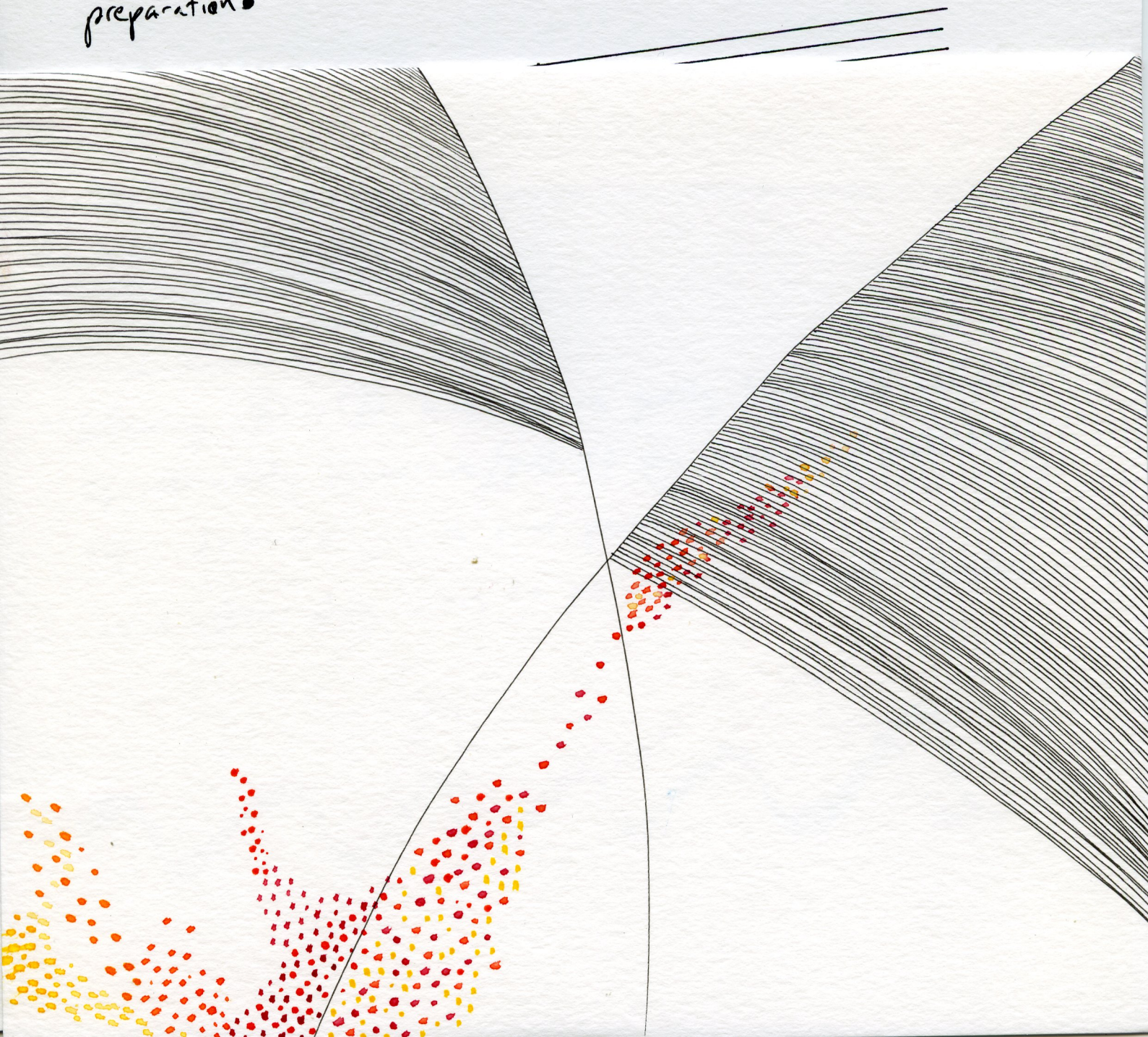
TROMBONE - EPISODE

- Harmon mute, ppp, long slow notes.
- play G2 long and slow. Cup the harmon mute to bring out the 5th partial (B3).
- harmon in same position, sometimes play split-tone on G2
- " " " " (sometimes play B^b1 or B^b2.
- " " " " , while playing G2, sometimes open the trigger (F or D) mid-note.
- sometimes change hand position on harmon to get the next nearest partial.

GUITAR - Accompaniment

SETUP: Preparation on strings ⑤ & ③. Position between fretboard & pickups: pick a point that maximises different possible harmonics/pitches during ebow shifts.

- With EBow in harmonic mode, very slowly traverse the space between bridge & preparation; aim to explore different emergent tones.
- Use string ③ OR ⑤ in different accompaniment sections.
- If it's stubborn, try changing EBow mode or gently nudge preparation.



GUITAR - EPISODE

SETUP: (as accompaniment)

- EBowing ⑤ or ③, L.H make a gently lop-sided ostinato by alternately hammer-on/pull-off (on same fret each time),
PPP, $d=30-40$, with some pauses.
- move EBow along string to get different harmonics/pitches.

