

# neither wholes nor parts II

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for Jonathan Sage

B<sup>b</sup>/A clarinet solo

**Abstract:** *neither wholes nor parts (NWNP)* is an open score using mainly multiphonics. There are no pitches/fingerings/rhythms specified, the quasi-graphic notation describes specific contours and envelopes for which the player must find an appropriate multiphonic. Pitch and register are undefined\* but are relative, dependent on hysteresis, pitch should be as similar as possible from event to event. However, the score is designed to force this to change, as the player must repeat events using different fingerings/dynamics/etc as the score describes, this will force changes. Time is similarly relative, as multiphonics vary greatly in their speed of attack, the first multiphonic played will define the relative speed of subsequent events. See below for more detailed legend.

### **Programme Note:**

Multiphonics offer a level of resistance to instrumental homogenisation, and an escape route from the standardisation inherent in dominance of the orchestral school of instrumental technique. Each fingering is a set of attractors for acoustic energy that, when set in motion by air and vibration, align themselves into patterns that rarely conform to equal temperament, beautiful pools and cavities of beating frequency clusters. And multiphonics are personal, often unique to the instrument and performer playing them: the vocal cavity being an extension of the instrument, or vice versa...

*In order to enroll a force we must conspire with it. It can never be punched out like sheet metal or poured as in a cast - Bruno Latour, The Pastuerization of France (p.161)*

\* though register is implied in this version through high/low placement of symbols, this will be fixed in the next version. Implied register may be utilised/ignored at the player's discretion.

## Legend:

- register and pitch: are undefined, choose a multiphonic to start with then try to keep the pitch as similar as possible from event to event. In the case of multiphonics the most prominent pitch should be maintained. When it is impossible to include that pitch in an event, then the next most prominent pitch should be used, or an octave transposition of the previous pitch.
- modifier are written for each event, these define the amount of repetitions and how many of those should be different: differences may be fingerings or dynamics, with slightly different meanings.
  - e.g: (x4/2-finger) means repeat the event four times using two different fingerings.
  - (x11/1-dynamic) means that one repetition should have perceptibly different dynamic.
- noteheads: white/open are multiphonic partials, black/closed are standard fingered pitches.
  - single open noteheads are a single partial from a fingering.
    - two or more vertically stacked white noteheads are a chord but necessarily a full bloom of the multiphonic; they should be separate percepts.
    - a single vertical open note covering the whole register is a full bloom of multiphonic, a single percept. not individual partials.
  - parentheses: notes in parentheses should only be vaguely perceivable, the slightest hint.
  - dashed noteheads: indicate a halo of multiphonic sound, a full percept but only barely more than a partial.
  - x-noteheads: indicate short unpitched breath attack.
- time is relative: un-stemmed notes are long; stemmed are shorter and more gestural; beamed are fast.
  - if the player can circular breath smoothly then these can be much longer, though no more than a minute per event.
- dynamics should be mostly as quiet as is possible to produce (relatively) stable multiphonics.

# There Are Neither Wholes nor Parts II (Draft 1)

21/1/11

v. Slow

1 <sup>long note</sup> <sup>short note</sup> 2

(x4/2-finger)  
modifier

3

(x4/3-finger)

4 <sup>accents should be clear but not excessive</sup>

fast

5 6

(x11/5-finger)  
/1-Dynamic

Slow

7 8 9

(x3/1-finger) (x4/2-finger)