There are Neither Wholes nor Parts III

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December 2011

for Ann and Henri

Bass Clarinet and Tenor Saxophone

Abstract: *There are neither wholes nor parts* (*NWNP*) is an open score piece for 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 according to the principles of the piece.

The most important formal principle of the piece is that each event must carry a pitch forward from the last, where practical, the most strongly perceived pitch should be as similar as possible from event to event. To balance this principle, the score forces the player to change fingerings often. The form is a balance between the near repetition of a central pitch and forces acting on this pitch that cause deviations and variations, the piece may end up far from where it began.

Programme Note:

Multiphonics offer a level of resistance to instrumental homogenisation, and an escape route from the standardisation inherent in the orchestral school of instrumental technique. Each multiphonic 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, instead creating 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.

This piece applies contradictory forces to the instruments, not to control them, but to see where they can go.

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)

Legend:

- <u>Register and pitch</u> are undefined. Choose a multiphonic to start with then **try to keep the most prominent pitch as similar as possible from event to event** (see below for 3rd system). In the case of multiphonics the most prominent pitch should be maintained. Where this is impossible, the next most prominent pitch should be tried, and so on until a pitch relationship with the previous event is found: octave transpositions are considered as the same pitch where there are no equivalents in the original register.

  - In the 3rd system, multiphonics with two sustaining lines mean that either of the two most prominent pitches may be used to get to the next multiphonic.

- <u>Modifiers</u> are written for each event that repeats (x3/1, x4/3 etc.), these define the number of repetitions for the event, and how many different fingerings should be used.

  - e.g: (x4/3) means repeat the event four times using three different fingerings; x3/1 means repeat the event three times using the same fingering.

  - the ordering and arrangement of the fingering changes is up to the player, bearing in mind the principle of maintaining pitch should be observed.

  - Black triangles indicate sections where both players start together.

- <u>Time</u> is relative:

  - each event should be sustained for the length of a single comfortable breath.

  - events should played be attacca where possible, obviously breathing where necessary. If circular breathing is possible then events may be elided if the fingerings allow it. Short pauses (to catch breath) can be inserted between any events/repeats but the texture overall should be smooth and continuous.

- <u>Noteheads</u>:

  - circles are single isolated partials of multiphonics.

  - blocks/rectangles are full multiphonics.

  - circles with lines above/below are inbetween, the "just-forming" sound of a multiphonic, a hint of timbre.

  - white/open symbols are slow, black/filled are faster and regularly pulsed.

- <u>Dynamics</u> should be mostly as quiet as is needed to produce (relatively) stable multiphonics, but dynamics may naturally have to change in places to suit what is possible for a specific fingering, this is expected.

  - accents are not necessarily louder, just a more prominent attack.

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