An instrument is polarised inside itself

Basset clarinet (2022)

For Jonathan Sage

part of the Garden of Forking Paths project – forkingpaths.leeds.ac.uk

Performance Instructions: Many of these techniques are also explained in blogs and other pieces on the forking paths website.

- The main technique of the piece is to sustain long sounds while very gradually sliding your finger off specific holes, this is to allow indeterminate pitches/multiphonics to emerge. The sliding doesn't have to continuous, you can slow or pause to support an emerging pitch/multiphonic (see 'follow' below).
- The piece is generally quiet and still. Unstable sounds will happen, but 'sounding unstable' is not the point of the piece. The piece aims to reveal indeterminate stable sounds, metastabilities that emerge in the moment of playing and are supported by the player.
- 'Follow' indicates that you should follow what the instrument wants to do. As you slowly open/close a hole on the instrument, listen for resonances that want to emerge (usually in other registers) and follow it by gently altering embouchure to support the new pitch.
    - 'NO follow' simple means to maintain the same embouchure throughout the note, which probably means the pitch will shift but stay in the same register, with possibly some moments of silence as the note shifts.
- 'Reverse', as explained in the score, means to start the note with your embouchure in the same position that you ended the previous note.

The piece was written for Jon's basset clarinet, but can be played on any other clarinet with the same keywork (e.g. bass clarinets). A version for Bb clarinet (and other clarinets without low-C extension) is also available.

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Scott McLaughlin (2022)

