Fringing

Clarinet solo 2021
For Heather Roche

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

"Cage's insistence that the world is process – and not that there are objects that enter into processes – forces us to think of a world populated by events rather than objects. Cage's ontology requires us to think of the actualized objects of our world as expressions of processes that have their own ontological status apart from, and bearing no resemblance to, the objects that incarnate them. For Cage, it meant a lifelong project of generating scores that would provide a glimpse of this dynamism, scores that would allow us to develop a sense or a thinking-feeling for the processes that construct reality. He would create works that would give us a sense of this current of change as such and the undercurrent of difference fringing our world of apparently stable and readily reproducible objects." (Panzner, *Process that is the World*, p. 39)

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

- 3-line stave is register notation. Indicating motion across the three main registers of the clarinet, or also indicating multiphonics or other forms of connected registers.
- Some of the fingerings used are standard, but their usual associated pitches are just one possibility, and may be against the indicated register notation.
- 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.
- Dotted lines on page 2 indicate open/closing of holes relative to the full fingering on the left. The full fingering should also be played as the first sound of the phrase.

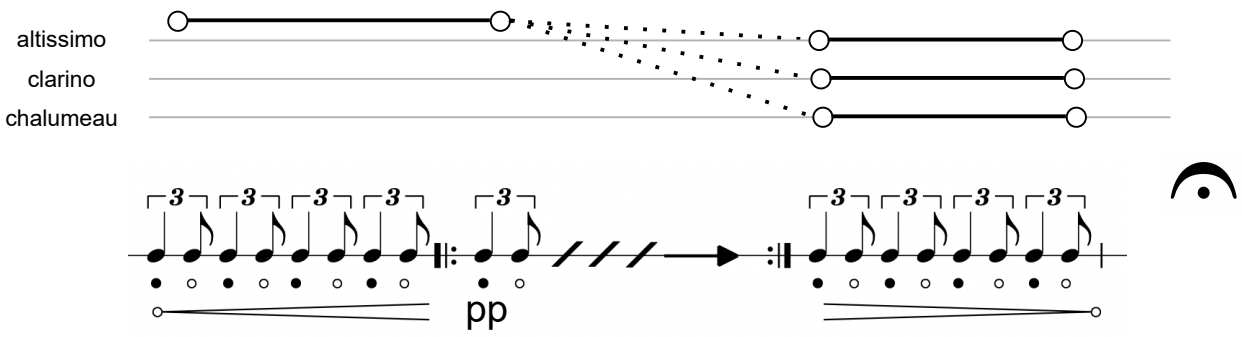
Fringing

Scott McLaughlin
(2021)

A

♩ = 82

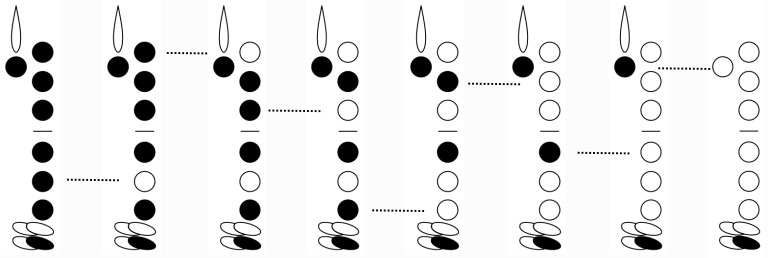
[Drift downwards(first time), and anchor in whichever (one) register emerges strongly]



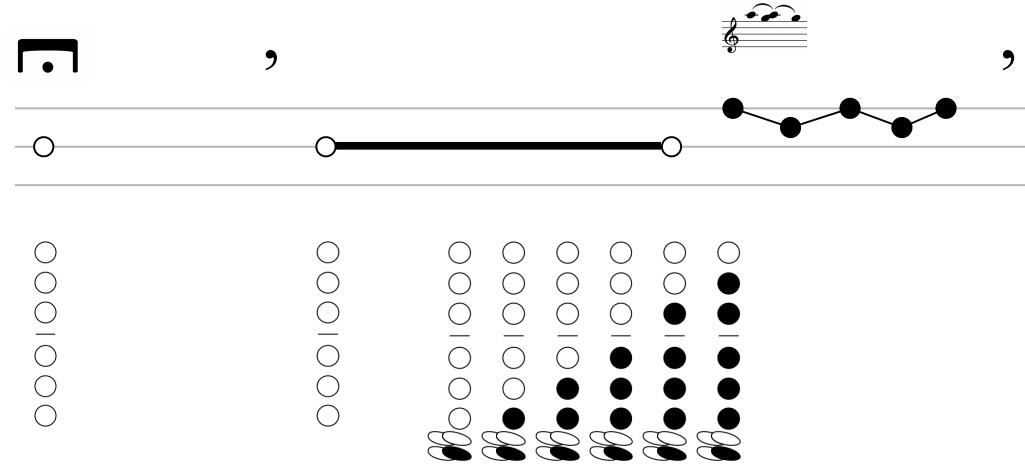
[repeatedly opening and closing one hole across one long breath]

Repeat the phrase on left with each of the following pairs of fingerings: e.g 1–2, then 2–3 etc.

Each phrase should start in the register the previous one ended in, and move to whichever (up or down) emerges strongly



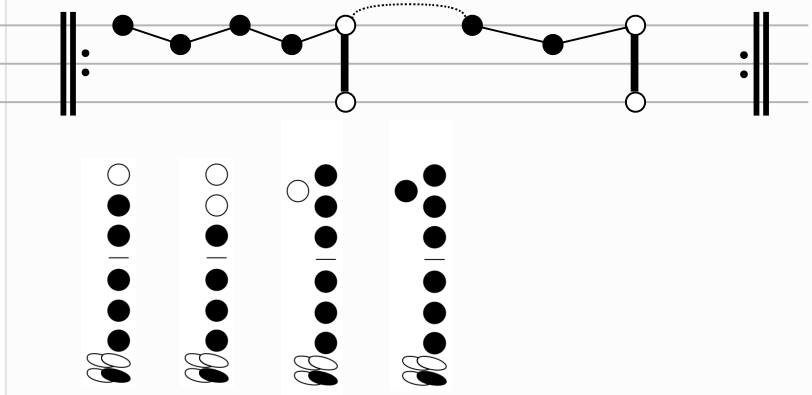
B



[this should be D6, which is altissimo fingering usually but technically clarino overblow (3rd partial)]

[deliberate—almost theatrical—pacing and placing of fingers as you go up the scale]

BB



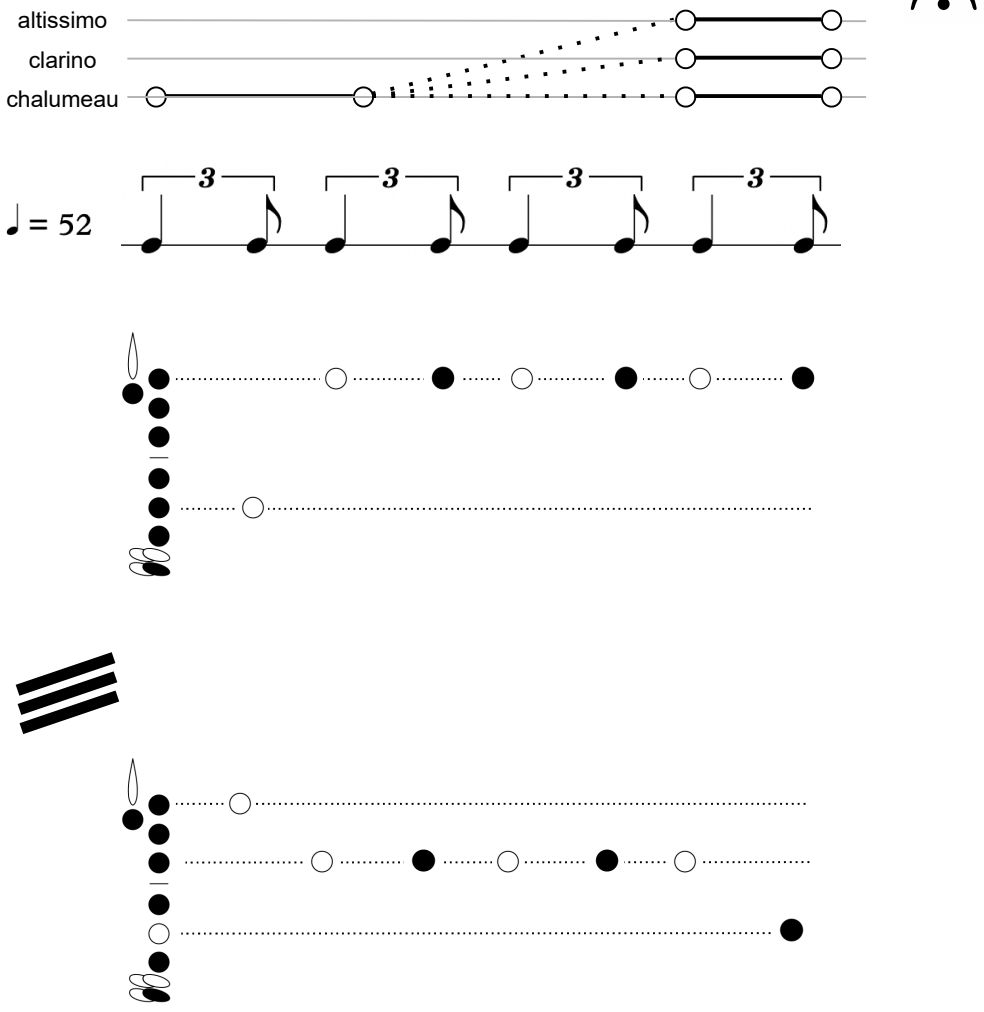
Alternate these four fingerings in any order for 1 minute, while extemporising on the embouchure pattern above. Very quiet, even the full multiphonics (which might be intense).

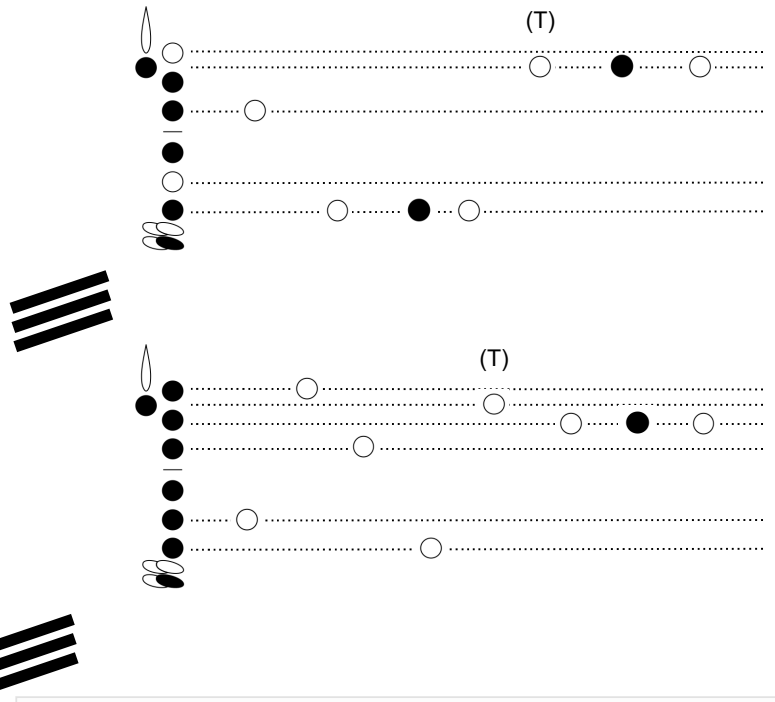
C

Repeat each phrase several times. Each phrase should start in the register the previous one ended in, and move to whichever (up or down) emerges strongly.

Any emergent multiphonics may be held for a moment.

[drift upwards(first time), and anchor in whichever (one) register emerges strongly]





D

Long slow and quiet, beating timbre. Repeat X 3

