Maquette for Natura Naturans

Clarinet solo 2021
For Heather Roche

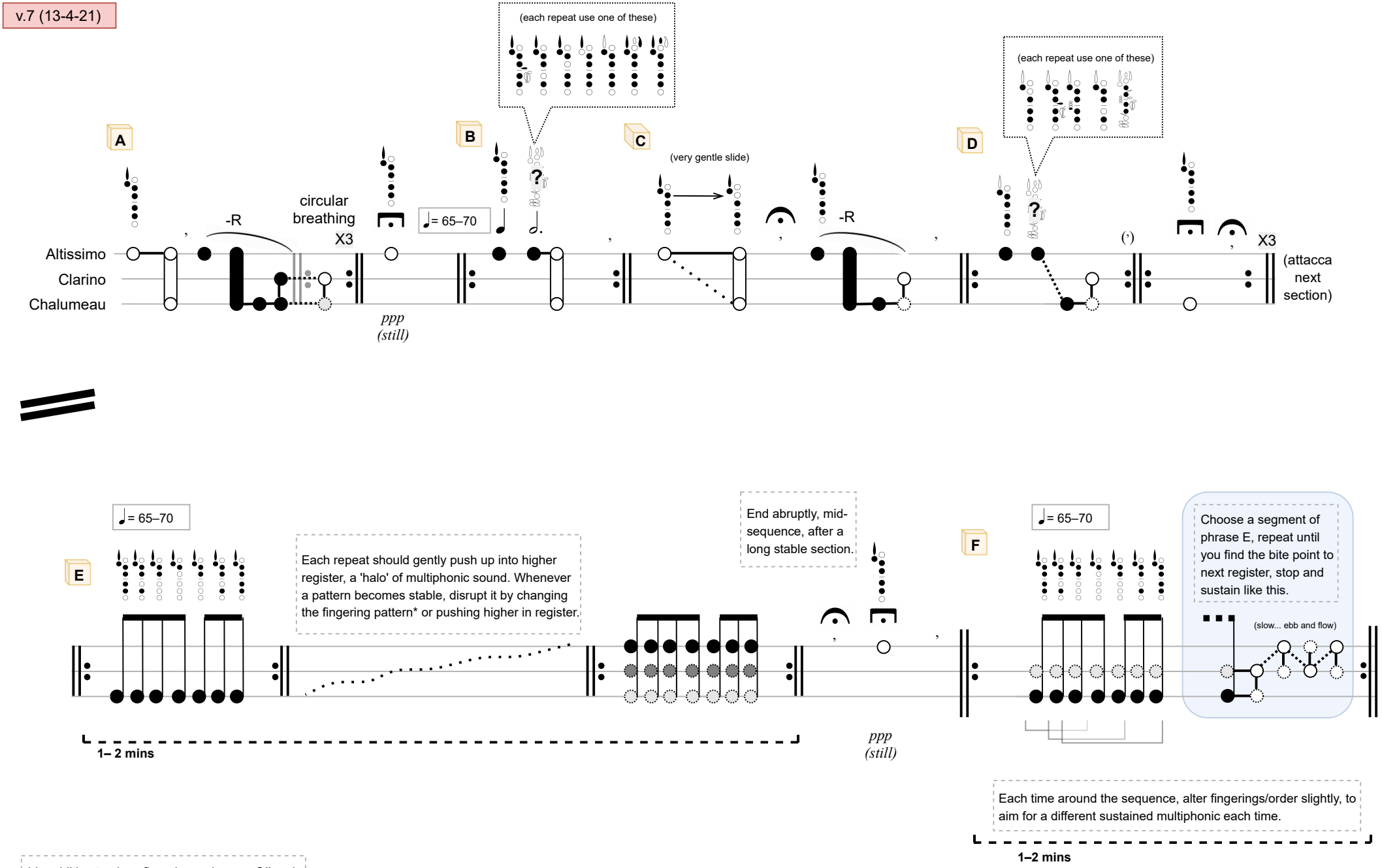
part of the Garden of Forking Paths project – forkingpaths.leeds.ac.uk

Written for Heather as a study for *Natura Naturans*, the concerto for clarinet and strings commissioned for Tectonics 2021.

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. White notes are long, black notes are short (approximately crotchet-speed).
- 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.

v.7 (13-4-21)



* in addition to given fingerings, also use C# and Eb trill keys. Keep the chalumeau note around F\F#, so leave R and T on. The phrase can be altered in length to between 3–9 notes, but focus on repetitive patterns, only vary when needed.

v.7 (13-4-21)

G

Hold the last sound for a long time.

same fingering

Altissimo
Clarino
Chalumeau

model phrase, loop and vary as required

H

→→ Free variation of fingerings based on section 'E'. Repeat fingerings if you think they might do something, or alter if not.

Start the phrase chalumeau but reaching up. When a possible multiphonic emerges, hold it, support and sustain to end of breath

As the section goes on, don't always begin phrase in chalumeau, hold the embouchure position over from the end of previous phrase, and more up or down as appropriate.

most recent fingering

2–3 mins

very slowly, in one breath

J

Repeat, using same embouchure for whole phrase. Initially, alternate these embouchures (maximising difference), but as time goes on try harder to blend them. Until you can play several repeats in a row that are exactly the same.

final phrase, cut off

Sequence of phrases