

Miroslav Spasov

Johann and Eric
for
bass clarinet and electronics
(2021)

Score

Instruments:

Bass clarinet in Bb

Electronics:

Equipment

1 pick up microphone (mono)

Audio interface (soundcard) with two outputs

Computer (or tablet, iPad, etc) that can connect to the audio interface

Mixing desk/console with two outputs

Speakers (stereo pair)

Sound Engineer

A person who will control the mixing desk during the performance.

Musician

A person who will advance the cues to trigger the soundfiles during the performance.

NOTE: One single person may be able to take both of the roles above.

Setup

Soundfiles

All the soundfiles are in non-compressed format (AIFF or WAV). Which of the two versions will be used depends on both the hardware and software available at the performance venue.

Computer hardware and software

Soundfiles can be stored on any hard drive (computer hard disk or portable/external drive) and played back from a computer by either using any standard multitrack software or the standalone Performance Application distributed along with the score and the soundfiles. If the Performance Application is used, the soundfiles can be triggered either by using the computer's mouse or keyboard. Either the computer's 'space bar' or the 'arrow' keys can be used to advance the cues.

The Performance Application is built in Max 8 (MaxMSP/Jitter graphic object-oriented programming environment) and it uses only built-in objects, therefore it will run on any computer platform. Detailed instructions of how to set the audio outputs, turn on the audio, and advance the 'cues' to trigger the playback of the soundfiles are included in Performance Application's main window.

Audio interface and mixing desk

Before launching the Performance Application, the audio interface (sound card) has to be connected to the computer using any of the available protocols for transferring digital audio signal (firewire cable, thunderbolt cable, USB cable, etc). The physical outputs of the audio interface that will be used for the performance have to be connected to a mixing desk/console (plugged into the mixing desk 'inputs') using audio cables (XLR, Jack, etc). The audio outputs of the mixing desk/console have to be connected to an amplifier (if the loudspeakers are not self-powered), which in turn has to route the audio signal to the loudspeakers. If self-powered loudspeakers are used, the audio outputs of the mixing desk/console can be connected directly to the individual loudspeakers.

All of the 'faders' that are used to control the volume of sound sent to the outputs have to be set to same position (usually marked 0db). Audio level adjustments may be needed depending on the size of the hall/room.

Microphones (optional)

Microphone(s) can be used to amplify the bass clarinet on stage. The audio signal from the microphone needs to be routed to a separate input on the mixing desk/console (a pre-amplifier may be needed) and 'mixed' with the other channels. A small amount of 'reverb' can be added to the signal before it is routed to the speakers.

Loudspeakers and their position

The performer needs to be positioned between the Front Left (No.1) and Front Right (No.2) loudspeakers.

Background

The piece is written for **Sarah Watts** and 'infused' with solo phrases played by both the legendary jazz saxophonist and bass clarinetist, **Eric Dolphy**, and one of the greatest composers of all times, **Johann Sebastian Bach**.

Duration: 6 minutes

NOTES ON PERFORMANCE

Bass Clarinet (Bb):



Sounds one octave and a major second lower

Slap tongue with definite tone

Fltz

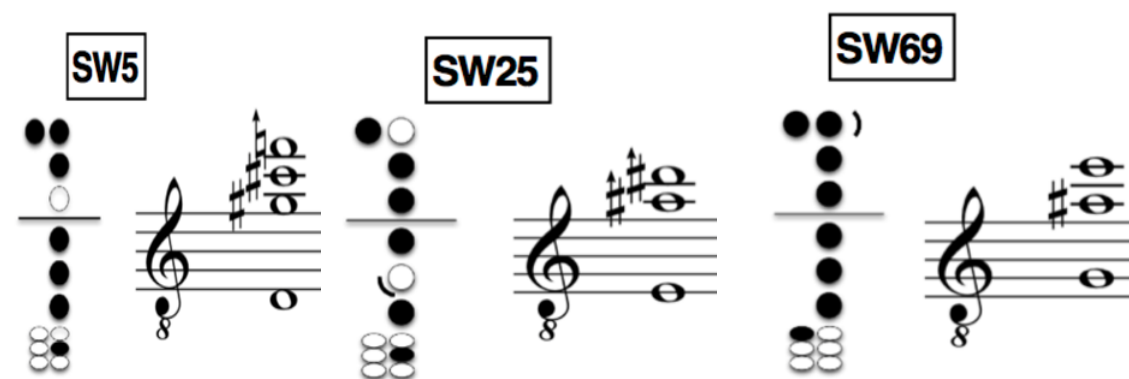
Fluttertongue

* Multiphonics (with fingerings) Sarah Watts:

[Watts - Spectral Immersions: A Comprehensive Guide to the Theory and Practice of Bass Clarinet Multiphonics](#)

Published by Metropolis Music Publishers, Belgium (2014)

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Miroslav Spasov, 2021

♩ = 80

Bass Clarinet

slap tone

f *mf* *f* *mf* *f* *ff* *f* *ff*

20s

1

2

10s

♩ = 50

♩ = 70

7

mp *mf* *f* *mf* *mf* *f*

5 12 3

11s

3

♩ = 80

♩ = 70

11

ff *sffz* *f* *f*

6 5 3 5

9s

4

5

2s

6

2s

16 ♩ = 80

mf *f* *ff*

2s 2s

7 8

20 ♩ = 90

SW69

SW 69
Multiphonics

fff *mf* *f*

17s

9

25 ♩ = 80

SW5

SW5 Multiphonics

ff *f* *ff* *mf* *ff* *mp* *mf* *mp* *f* *mf* *f*

21s

10

30

ff *sfz* *ff* *mf*

10s 8s

11 12

37

ff *mf* *ff* *mp* *mf* *f* *mf* *ff*

3s 3s

13 14

43

mf *ff* *mf* *f* *sfz* *ff* *f* *mf* *ff*

28s

15

50

ff *mf* *f* *mf* *f* *ff*

14s 54s

16 17

57

f *ff* *f* *ff*

63

f *ff* *f* *sfz*

68

SW25

♩ = 50

♩ = 80

SW25 Multiphonics

mf *f* *ff* *f* *mf* *ff* *f* *fff* *p* *mp* *p* *mf*

18 54s

78

♩ = 50

♩ = 80

♩ = 50

mp *mf* *mp* *p* *mp* *p* *mp* *pp* *p* *ppp* *pp* *ppp*

