

# Sixteen Cross Sections of Three Themes

(2013)

*for Bb clarinet and any additional single reed mouthpiece*

Lou Bunk

## **Sixteen Cross Sections of Three Themes, Lou Bunk (2013)**

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### ***Program Notes***

This composition presents sixteen cross sections of three themes. The cross sections vary in length from ten seconds to one and a half minutes. Each cross section is separated by silence varying in length from one to eight seconds. Some cross sections present a portion of a single theme, while others present the intersection of portions of two or three themes.

*This composition is written for and dedicated to Marianne Gythfeldt.*

### ***General Notation Notes***

#### **Additional Mouthpiece**

You will need a second mouthpiece which is to be placed in a prominent position, perhaps on a stool or pedestal draped by an attractive red velvet fabric; other fabric types or colors may be substituted provided the fabric allows the mouthpiece to stand out in color contrast. If possible, a spotlight can be directed at the mouthpiece provided it is focused and does not outshine your own lighting. The mouthpiece should be accessible from where you are performing. This mouthpiece can be from any single reed instrument (clar., bass clar., sax, etc.).

#### **Sixteen Cross Sections**

The beginning of each cross section, or "CS", is indicated by a number enclosed in a square. Each CS is separated by a specific amount of silence.

## Page Turns

Please turn pages during the silences between CSs, but do so very quietly by sliding the next page to the left. Please do not fling pages on the ground.

## Bar-lines and Rhythm

Most of the composition is without bar-lines, expect to mark the silence between CSs. The lack of bar lines indicates an absence of meter and relative freeness to the rhythm. While precise rhythmic durations are given, these can be interpreted with a little rubato as to keep the music from becoming stiff or overly rhythmic.

## Accidentals and Quarter-tones

Accidentals apply only to the note to which it is attached. If there is no accidental, assume the note is natural. Occasionally I use natural signs as a courtesy for adjacent notes which become natural.

♯ quarter sharp. ♭ quarter flat. ♯ three quarter sharp

**Square note-heads** are used to indicate none-pitched sound. A symbol or text with the square note-head will give further details.

## Dynamics

Dynamics are relative to the sound being produced. That is, a forte “key sound” will not be nearly as loud as a forte pitched sound.

Take care to balance “key sounds” with “air sound” when they occur simultaneously, as so the latter does not overwhelm the former.

## Additional Staves

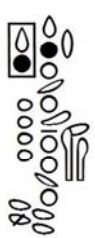
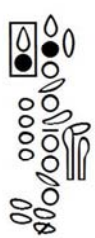




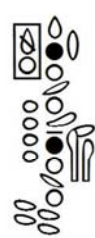
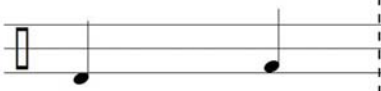
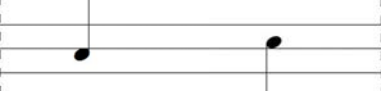

A second staff indicates “blowing” sounds when they are in counterpoint with “key sounds”

A third staff, appearing first in CS3, shows a graph that indicates the changing distance between your mouth and the reed when making the “blow on reed” sound, discussed below. The range of distance is from approximately 1” (bottom line) to 0” (top line), which indicates on the reed.

Toward the end of CS9, and going forward, additional staves do not necessarily follow the above pattern of use.

### ***Specific Notes Starting from Beginning of Composition***

“Key sounds” are introduced in CS1 as varying speed tremolos; speed is indicated by 1, 2, and 3 slashes on the stem. A three line staff is used to indicate specific fingering for these key sound tremolos. Each fingering below is chosen for maximum differentiation in sound production. The performer is at liberty to change these if it seems appropriate. In the chart below, a slash is used to mark the key that is tremolo-ed.

1	2	3	4	5	6	7
						
-----		-----		-----		
						

→ indicates a gradual change from one sound to another.

---▶ indicates the continuation of a sound to a certain point.

**“Blow on reed”** is introduced in CS1 on the second staff. In this case, the “straight” type is used at a distance of 1” from the reed; straight means to position mouth (in this case 1 inch) from the reed and blow a narrow stream of air directly at the reed. The airstream should go past the reed into the mouth piece entrance, vibrating the reed’s edge on the way. Try to create a uniform sound, though some irregularity is OK; note, when the dynamics change, the air stream will change, and therefore the sound will transform in both volume and timbre.

It may be helpful to hold clarinet bell between knees for this type of “blow on reed” to stabilize instrument, especially when it is in counterpoint with “key sounds”.

**“Tongue trem.”** is introduced in CS1; repeatedly push the tongue between the lips to cut off air flow creating a tremolo sound. As with the “key sound trem”, slashes on the stem (w/ “tongue trem” text) indicate when to create this sound, and the speed of the tremolo.

**Glissandos** are introduced in CS2. Glissandos should start immediately from the first note and complete at the rhythmic beginning of the destination note. Occasionally headless stems are used to count time during a gliss.

**Square note-heads** on a standard 5 line staff indicate a specific fingering to use while blowing air through the instrument (without producing a pitch). Different embouchures may be used to maximize sound.

Each square note-head will have a  $\blacksquare$  to indicate exhaling; the sound of blowing out air; and a  $\blacktriangledown$  to indicate inhaling; the sound of sucking in air. Take care to observe switching back and forth between pitch and air sounds on the same staff.

**Vib.** first appears in CS2. For each instance of vibrato, it should be somewhat exaggerated. The degree of exaggeration may change from instances to instance and is at the discretion of the performer.

Starting in CS3,  $\textcircled{f}$  indicates loud key sounds, despite quietly played pitches.

CS4 introduces a type of **“key sound”** that is notated on a standard 5 line staff. Here, use a fingering that will produce a trill between G  $\frac{1}{4}$  flat and G natural; “k.s.” is used as an abbreviation and slashes on stems indicate speed of trill. In CS4, this G  $\frac{1}{4}$  flat trill twice emerges from the “key sounds” as a pitched event; note that the third staff shows the distance of your mouth to the reed as the

“blow on reed” sound becomes a pitched trill when your mouth reaches the reed. It is OK, and perhaps obligatory, if this transition from blowing to pitch is a bit irregular and not perfectly smooth.

“**Blow on reed (angle)**” appears in CS5. Similar to “blow on reed (straight)”, the distance of your mouth to the reed is determined by the third staff. For (angle), you are to blow at the flat part of the reed at a 45 degree angle. Though not going directly into the entrance of the mouth piece, the air stream still makes its way into the instrument, thus different fingering will affect the timbre of the sound, though not as dramatically as (straight).

**Multiphonic #1** first appears in CS13 distinguished by an arrowhead stem. Choose a multiphonic using the written pitch (E3) that can be played quietly and loudly and sound interesting going between loud and quiet. The performer can choose to use a different multiphonic for each instance of multiphonic #1 provided the written pitch (E3) remains present.

**Multiphonic #2** appears once in CS13. Choose a multiphonic using the written pitch (F3) that is complex, noisy and interesting at the written loud dynamic.

The **additional mouthpiece** is used in CS15 and 16. In the silence before CS15, place your clarinet in its stand and pick up the 2<sup>nd</sup> mouthpiece without drama or exaggerated movement. In CS15, the “key sounds” are to be played while the clarinet is in its stand, allowing for alternation between these key sounds and the air sounds of the 2<sup>nd</sup> mouthpiece. Note, the fingering for this key sound will only include the key that is trilled.

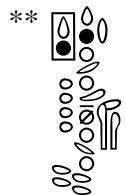
Note that CS16 alternates between blowing on the 2<sup>nd</sup> mouthpiece from a distance (lips off m.p.) and blowing through the mouthpiece (lips on m.p.). For “lips on m.p.” choose an embouchure that maximizes the air sound.

“**Cover m.p. w/ hand**” appears in CS16. Cup your hand and place it at the end of the mouthpiece so that it partially blocks the blown air coming out; amount of blockage is indicated in the score (1/2 closed, etc.). The result is a change in timbre of the air sound.

# Sixteen Cross Sections of Three Themes

Lou Bunk (2013)

♩ = 60 ca.



1

key sound ----->

Clarinet in B $\flat$

\* Indicates speed of key sound (k.s.).  
Only indicates flutter tongue when  
the word "flutter" is written.  
See notation notes.

\*\* Three line staff indicates specific  
fingering for "key sounds". See notation  
notes for more fingering charts.

blow on reed  
straight, 1" distance ----->

mf > p >  
tongue trem.

2 ♩ = 90 ca.

\*\*\* Air sound (exhale). See notes.

\*\*\*\* Air sound (inhale). See notes.

♩ = 60 ca.

3

key sound -----

*p* *f* *pp* *a tempo* *mf* *> p*

blow on reed (straight) -----

*p* *n* *pp* *p* *n*

tongue trem.

Distance from reed -----

0" 1"

*piu presto possibile* \*

\* Exaggerated key sounds. See notes

key sound -----

blow on reed (straight) -----

*p*

Distance from reed -----

0" 1"

key sound -----

*p* *f* *p* *pp* *f* *pp* *ppp* *p* *mf > p* *< mf > mp* *mf > p*

blow on reed (straight) -----

*mp* *mf* *mp* *pp* *n* *p* *mp*

tongue trem.

Distance from reed -----

0" 1"

\*\* transition from air sound to pitch.

k.s.

(♩) -----



♩ = 90 ca.

**4**

k.s. ---

3"

**4**

*f* sub.

blow on reed (straight)

*f* *pp* sub.

0" 1"

gliss. V

\*\*

5

gliss.

*mp* *p* *ppp* *p*

k.s. ♯

gliss.

gliss.

*mp* *mf* *p* *mp* *p* *mp*

0" 1"

♩ = 60 ca.

**5**

2"

**5**

k.s. ---

k.s. ---

k.s. ♯

k.s. ♯

k.s. ♯

k.s. ♯

k.s. ---

(♯)

*f*

blow on reed (straight)

*f*

0" 1"

*p* *mf* *p* *pp*

*p* sub.

k.s. ---

blow on reed (angle)

*mf* *p* *f*

*pp* *n*

0" 1"

*ppp* *mp* *ppp* *a tempo* *pp* *mp* *pp*

*piu presto possibile* *piu presto possibile* *slowing*

blow on reed (straight)

*mp*

0"  
1"

♩ = 60 ca.

*a tempo* *pp* *mp* *f* *mp* *f* *1"* **6** *vib.* *5* *gliss.* *V* *f* *mf* *p* *(pitch)\** *(pitch)*

*gliss.* *k.s.*

blow on reed (straight)

*f* *p* *n* *fp*

0"  
1"

\* Take care to observe switching back and forth between pitch and air sounds on the same staff. These are courtesy reminders.

*becoming pitch*  
*vib. - - - k.s. - - - -*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*

*pp* *mf* *p* *mp* *p* *mp* *mf* *f*

*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*

*p* *pp* *mp > pp* *mp > pp* *ppp*

♩ = 75 ca.  
 8" 7

*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*

*p* *mp* *p* *mp* *p* *mp* *pp* *p*

♩ = 90 ca.  
 3" 8

*piu presto possibile* *slowing* *gliss.*

*pp* *mp* *p*

*a tempo*

gliss. gliss. k.s. 5 3 flutter becoming pitch gliss.

*ppp* *p* *mp* *f* *f* *pp* *mp* *p* *mp* *p* *pp*

blow on reed (straight)

*pp*

0" 1"

$\text{♩} = 60 \text{ ca.}$

k.s. 5 5 5 flutter gliss. 4" 9 k.s. 3 k.s.

*mp* *p* *mf* *p* *pp* *f* *p* *f* *sub.* *p* *sub.* *mp* *pp* *f* *p*

blow on reed (straight)

*fp* *fp* *pp* *f*

0" 1"

$\text{♩} = 75 \text{ ca.}$

1" 10 becoming pitch gliss. piu presto possibile

*pp* *mf* *pp* *sub.* *mp* *p* *f* *sub.* *pp*

*mp*  
 k.s. -----  
 blowing on reed straight, 1" distance  
*mp* *mp* *pp* *mp* *p* *pp* *mf*  
*slowing* *a tempo* *slowing* *a tempo* *gliss.*

*f* *piu presto possibile* *a tempo* *gliss.* k.s. ----- *rubato*  
*f* *p* *mp* *pp* *f* *pp*  
 blowing on reed straight, 1" distance  
*mp*

*mp* *pp* *mp* *pp* *p* k.s. -----  
*mp* *f*

♩ = 90 ca.

*piu presto possibile* *slowing* *a tempo* *slowing*

**11** 3" *gliss.* *gliss.*

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

k.s. -----  
*f*

♩ = 60 ca.

*gliss.* **12** 1" *vib.* *becoming pitch* *gliss.* 5 7"

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

k.s. -----  
*f* *mf* *mp* *<f>p*

k.s. -----  
*f* *mp* *p* *p*

blow on reed  
 straight, 1" distance

*mp* *fp* *p* *fp*

♩ = 75 ca.  
*fragile, imperfect, airy*

**13** *flutter* *flutter*

*pp* *p* *<mp* *pp* *>n* *pp* *pp* *<mp* *pp* *p* *pp* *ppp*

*p* *mp* *pp* *p* *pp* *mf* *pp* *p* *mp* *mp* *mf* *f* *pp*

gliss. flutter gliss. flutter multiphonic #1 multiphonic #1

*ppp* *p* *f* sub. *pp* sub. *pp* *mp* *f* sub. *p* *ppp* *f*

multi-  
phonic #2 vib. flutter multiphonic #1 flutter

**14** ♩ = 90 ca. **15** ♩ = 60 ca.

*p* *mp* *fp* *pp* *pp* *mp* *ff* sub. *mf* *f*

flutter gliss. vib. flutter multiphonic #1

\* Place clar. in stand. Pick up 2nd mouthpiece. \*\* Play from stand. \*\*\* Lips on mouthpiece.

2nd mouthpiece \*\*\* air *mp*

♩ = 60 ca.

2nd mouthpiece (m.p.) ----->  
 lips off m.p. \*\*\*\*\*

**16** *f* *pp* *mf* *mp* *n* *f* *pp* sub. *mf* *mp* *p* *ppp* *n*

lips on m.p. lips off m.p. lips on m.p. lips on reed straight 1" distance lips on m.p. cover m.p. w/ hand 1/2 closed cover m.p. w/ hand 3/4 closed do not cover m.p. cover m.p. w/ hand almost closed

\*\*\*\*\* Blow directly on mouthpiece (m.p.) while quickly and randomly changing its position so the reed comes in and out of the air stream causing irregular air sound rhythms.