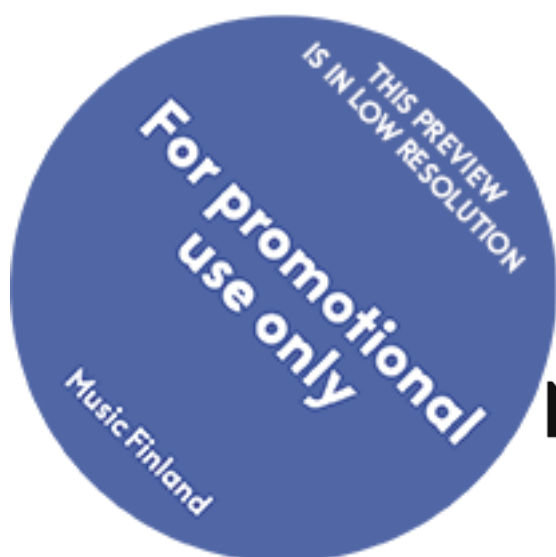


Niilo Tarnanen

Kään

for bass clarinet, electroacoustic harp,
piano and fixed media

2014 / 2015



Music Finland

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-kään [kæ:n]

"neither, not ... either; not even; but"

Finnish enclitic particle, coordinating conjunction referring to negation. Used for softening or emphasizing.

NOTA

Duration: 8'

This piece consists of three acoustic parts, notated in this score, and of several tracks of fixed media.

All three instruments could be **amplified** in order to control the dynamic balance and to create a common space.

The piece needs **dry acoustics** to be successfully performed.



FIXED MEDIA

Tracks can be turned on by some of instrumentalists using **pedal controller** or by a sound technician. There is a click track for the players for most of the piece. The click tracks are synchronized with the fixed media audio tracks.

List of audio tracks and their cueing as they were performed in the first performance by defunensemble 4th of May 2014, Helsinki Music Centre.

Track nro	Time	Bar	Pedal cue, instr.	Event
1	0'00"00	1;1	Cue 1, bass cl	Track 1 begins
1	0'46"76	12;3,4		Track 1 ends
2	1'03"00	16;4	Cue 2, harp	Track 2 begins
2	1'22"98	21;4		Track 2 ends
3	1'30"00	23;3	Cue 3, bass cl	Track 3 begins
3	2'06"00	32;3		Track 3 ends
4	2'10"00	33;3	Cue 4, bass cl	Track 4 begins
4	4'22"47	67;2		Track 4 ends
5	4'26"00	68;1	Cue 5, harp	Track 5 begins
5	4'48"30	73;3,2		Track 5 ends
6	4'50"00	74;1	Cue 6, harp	Track 6 begins
6	5'59"97	89;"7"		Track 6 ends
7	6'04"00	90;1	Cue 7, bass cl	Track 7 begins
7	6'17"11	93;2,2		Track 7 ends
8	6'26"00	96;1	Cue 8, harp	Track 8 begins
8	7'55"46	106;"6,2"		Track 8 ends

All samples used in the fixed media are recorded by the composer. The piano samples and everyday object or event samples used in the fixed media are played by the composer. The bass clarinet samples are played by Mikko Raasakka. The harp samples are played by Lily-Marlene Puusepp.

BASS CLARINET

The part is written in Bb, a major ninth above the concert pitch.

The highest and lowest prominent partial of every **multiphonic** is notated. For multiphonics proper, a suggestion for fingering is given based on the book "Harry Sparnaay - the bass clarinet - a personal history" and experimentation with Mikko Raasakka. When fingering is not suggested, it is about broken tones, the lower of two pitches indicating the fingering.



HARP

An electroacoustic harp should be used in order to make even the softest sounds audible.

There is a microtonal **scoradatura** on the following middle register strings, in order to achieve beating intervals: d1 + 15c, e1 - 30c, g1 - 15c, a1 + 15c, c2 +30c, d2 -15c.

Près des chevilles is notated by cross-headed notes.

Scraping and sliding are notated by a diamond-headed note referring to the string and an arrow to show the direction of the motion. When the arrow is diagonal, the movement is slow, while a straight arrow up or down refers to a rapid motion. The length of the arrow refers to the length of the movement.

slowly down slowly up fast down fast short down very slowly a bit down



Sliding or scraping might be done by fingertip, nail or whole hand. When nails are used, it is specified by this symbol: 

Rubbing back and forth is notated as scraping and gliding but without a direction arrow.

Whistling sound is notated by cluster range showing the strings that are slid along.

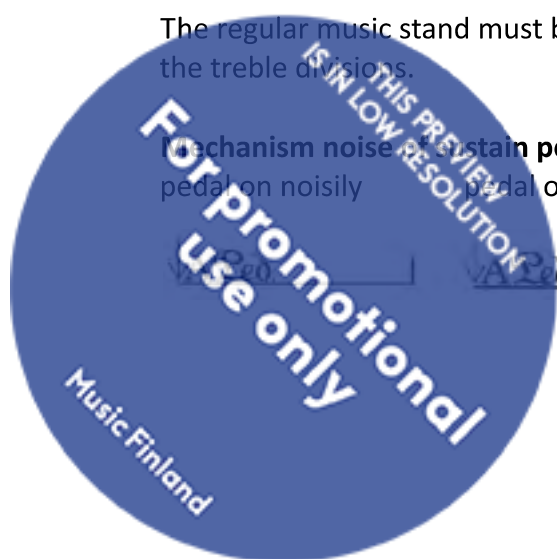
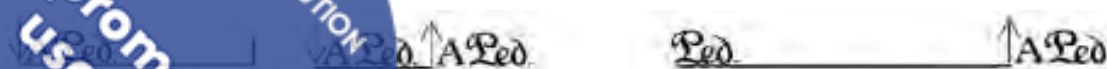
Tapping and hitting are notated by square-headed note referring to the string. Occasionally, random tapping on certain register is asked for, notated by the symbol below.



PIANO

The regular music stand must be replaced by a petite stand, positioned on the side bars of the treble divisions.

Mechanism noise sustain pedal is desirable when notated as “active pedal”.
pedal on noisily pedal on and off noisily pedal off noisily



Notation of playing strings with **comb or plectrum** consists of four elements:

1. Symbols of **medium** and **contact position** (which side touches the strings),

Plastic comb, relatively stiff and long enough to cover approximately a sixth in the lowest register.

spikes on strings backside on strings lying on strings standing on strings



Plastic plectrum, relatively large, thick and stiff, e.g the type used in bassoon reed making.

tip on strings lying on strings



2. Symbols of **direction** and **contact width**.

The playing medium can move remaining on the same string(s) (along them), going from a string to another (across them), or diagonally, that is, involving simultaneously motion along and across strings.

When positioned plectrum-wise, the medium has the maximum contact width and the minimum contact length with string(s). It could often, but not always, be described as plucking. When positioned bow-wise, the case is opposite, resulting a sustained contact with string(s).

along strings;
plectrum-wise



diagonally;
plectrum-wise



across strings;
plectrum-wise



along strings;
bow-wise



diagonally;
bow-wise



across strings;
bow-wise



The default type of movement is back and forth, changes in direction made rhythmically. Circular motion is occasionally asked for with this symbol: 

3. **Rhythm** is notated on the upper stave, and

Strings to be played on the lower stave, most often a cluster defining the register where the medium contacts strings. Cluster ranges should be performable as it is written with most grand piano models of Steinway and Yamaha. While performing with other grand piano types, it might be necessary to adjust the cluster ranges. Loyalty to timbre is more important than pitch.

re-edited 4/2015

Track 1 (46"75)

track silent 7"

Bass Clarinet
in B $\flat$
(amplified)

Harp
(Acoustic)

data in the following middle register strings: d'+15c, e'-30c, g'-15c ja a'+15c; c''+30c ja d''-15c.

comb laying down on strings diagonally, rub quickly back and forth

[rhythm]

Piano
(amplified)

pp distant, soft rumble

15^{mb}
Led

Ped

4

Track again

B. C1.

slap

teeth on reed

Hp.

⤵ scrape with fingernail

près des chevilles
(n. d. ch.)

pp pp mf comb spikes on strings, scrape diagonally

(switch the direction rhythmically)

Pno.

<i>f</i>	<i>mp</i>
granular	squeaky sound

(15)

$$\mathcal{P}_{\text{ed.}} \quad \downarrow_{A\mathcal{P}_{\text{ed.}}} \uparrow_{A\mathcal{P}_{\text{ed.}}}$$

7

B. Cl.

Hp.

Pno.

ord! only air *tr*

fast scrape

change gradually position and direction

comb in 90° angle to strings, scrape along strings

8^{vb} 15^{mb}

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

10

B. Cl.

Hp.

Pno.

pitch!

the clapping sound of keys is desired

hit muted strings, leave hand on the strings

M nro 23

distorted but quite harmonic

maintain comb position, move it across the strings (back and forth)

rapidly back and forth

comb "standing" scrape along strings (90° angle)

backside on strings

circular motion

rough granular sound

squeaky

15^{mb} 3

f *mf* *p* *f* *pp* *ff*

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13

Track 2 (20'')

B. Cl.

slow sliding sounds, hold finger on string when stopping

^ nail fingertips

slow whistling sound with both hands

Hp.

L.V.

circular motion

comb laying down on the strings

Pno.

very thin and beautiful noise

(15) - - |

17

hum, pitch

air only

airy but pitched

air only

B. Cl.

mf

[trrr]

ff

f

rub

fast scrape (nail)

shorter and shorter scrapes

Hp.

p

mf

ff

mf

Pno.

mf > p

f >

p < f

p

f

15mb

Rubato (piano and harp cadenza)

20

tacet

B. Cl.

Hp.

gently with fingertips

pp

smp

pp

Pno.

between strings

f

p

f

p

mf

ff

15^{mb}

↑ A Ped. Ped. _____

A tempo (♩ = 60), a bit more articulate

Track 3 (36")

23

f

Cue 3

f arrogant

p.d.ch.

f

Db C# B E F G# Ab nail

f

Hp.

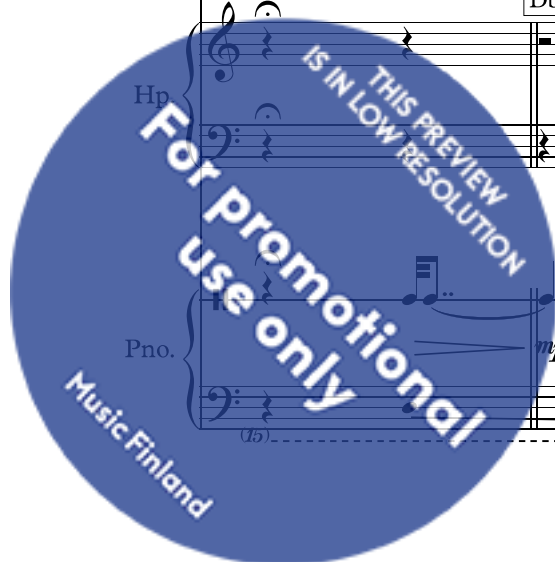
Pno.

mp

f

mf

f



25

only air

B. Cl.

Hp.

with fingertip

C D

mf > p mp sf p sf p f

bow-like diagonal motion

Pno.

p

8^{vb}

loud again

30

mf

B. Cl.

Hp.

f

scraping

Pno.

pp

mf

plucking motion

p ff

15^{mb}

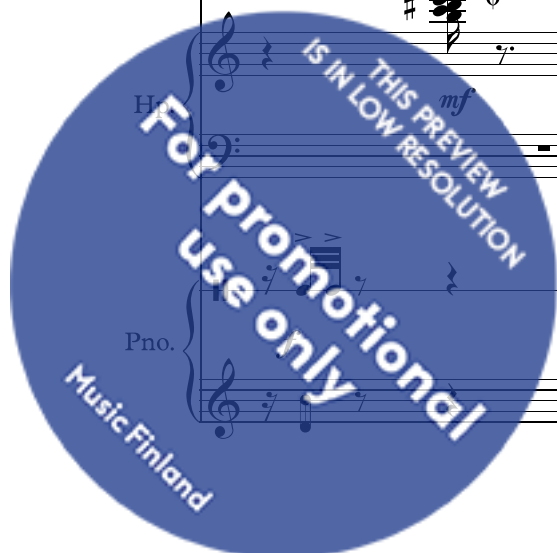
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32

35



Track 5 (1'50")

37 **tacet** **rustle**

B. Cl. **MA** **M 48**

Hp. **bisb.** **mf** *slightly slower beating, but more aggressive* **bisb.** **bisb.** **bisb.** **bisb.** **ff** **f** **Cue 5** **tap muted strings**

Pno. **15^{mb}** **3** **3** **3** **p** **ff** **f**

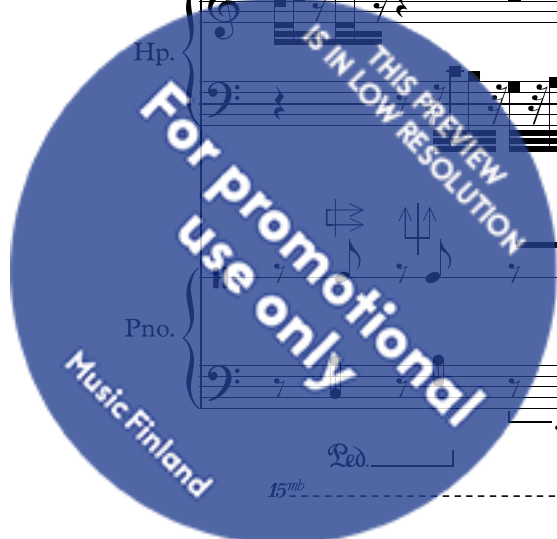
40 **Pounding still**
bell-like bang

B. Cl. **f** **mf** **mf** **pp** **mf** **p** **mf** **M 12** **fingerings bisbigliando** **M 54 mod**

Hp. **mf** **mp**

Pno. **(back and forth) 5** **f** **ff** **PLECTRUM** **pluck with plectrum** **mf** **mp**

15^{mb} **Ped.** **15^{mb}** **Ped.** **15^{mb}** **Ped.**



45

B. Cl.

mp mp pp p pp p

poco dim.

M 93

M 60

p shallow thin

Hp.

p

Pno.

p

15^{mb} Ped.

49

B. Cl.

p f

M 93

M 60

p pp ppp

Hp.

E F#

sff

Pno.

f

COMB

15^{mb} Ped.

↓A Ped. ↑A Ped. ↓A Ped. ↑A Ped. ↓A Ped. ↑A Ped.



54

B. Cl.

air

slap

f

mf

p

mf

5

Hp.

quick whistle with hand

f

Pno.

more speed, more density

pp

ff

WITH FINGER

f

étouffée

15^{mb}

Ped.

↑A Ped.

↓A Ped.

8^{vb}

56

B. Cl.

ffppp

M 48

ff

buzzing, intensive

quick scrape

gong hit

during this bracketed passage dampen the strings gently one by one, low to high

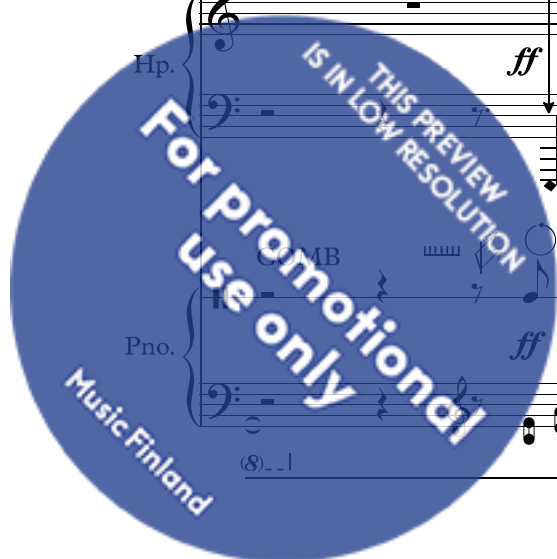
COMB

Pno.

ff

8^{mb}

↑A Ped.



61

tacet

B. Cl.

mp

Hp.

muted tap

p

pp

3

Pno.

hit with comb

8^{vb}

mp

listen to the piano reverb couple of seconds

A tempo (♩ = 60), clarifying through diffusion

Track 6
(22"25)

68

B. Cl.

M 38 39 38 39 38

mf two inharmonic, creepy, but quite blending multiphonics alternating

mp

Cue 6 when you feel piano reverb is too soft to carry on

D Cb B E Fb G# Ab

tap muted strings

hit strings with hand

Hp.

3

mf

f

f

Pno.

one tick

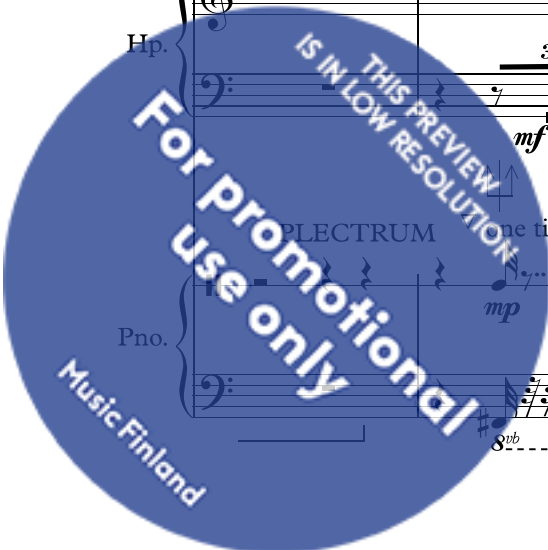
two

several

mf

f

8^{vb}



Track 7 (1'10")

72

metal decay

tacet

sub pp

B. Cl.

f

M Spaarnay 43

clear and strongly beating

mp

dark and distorted

Hp.

bisbigl.

f

tap

Cue 7

A

scrape

8vb

f

mp

f

mp

Plectrum

in front of

aggraffes

WITH FINGER

étouffée

f

again behind dampers

5

f

mp

mf

Pno.

8vb

Ped.

↑A Ped.

↑A Ped.

↑A Ped.

75

f

mp

metallic reverb + water

M nro 90

p

very thin and subtle

pp

B. Cl.

3

Hp.

tap with fingers

L.V.

mf

mp

Pno.

f

mp

ff

pluck

L.V.

bow diagonally

fff

back and forth

15mb

Ped.

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78

dry raindrops

slap only air

B. Cl.

Hp.

Pno.

L.V.

ppp *mp* *p < ff* *f* *f*

frequent random tapping on mute strings

p *f* *f*

And. *And.* *And.*

81

B. Cl.

Hp.

Pno.

ff *mp* *f*

obsessively

p.d.ch.

Bb F G A

p *f*

random tapping

p-f

pluck diagonally

"bow"

f *8va*

And. *And.*

83 *metal*

this bar would be quite ferneyhoughish if it were notated

B. Cl.

full and round but clearly, slowly beating
mf

Hp. *G# Ab*
mp
f L.V.

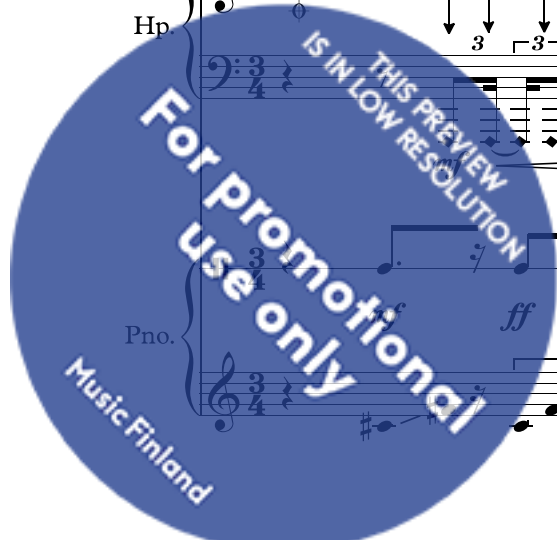
Pno. *one tick*
f *pp* *gliss.* *mf*
8vb *Red.* *A Red.*

85 *Exposed, clotting*
this has to be audible

B. Cl. *M 15*
f *inharmonic, blending, but a bit nauseatic*

Hp. *ff*

Pno. *ff* *f* *Exposed, clotting*



87

water noises

tacet

Track 8 (13"125)

wait the water noise *metallic noise*
to stop and a
little longer

Cue 8

M Spaarnay 12

pp *p* *pp*

inharmonic, lightly beating

D C B# E# F G# Ab

scrape slowly
with fingertip

a bit shyly

ppp *smp*

plectrum laying down on the string

WITH COMB
hit

pp *very smoothly*

gently
p

8^{vb} Ped. 15^{mb} Ped.

92

tacet

only air

tap strings
mild percussive effect

p.d.ch. ord.

slide fingertip

f *mf*

on the accent,
get "stuck"

mp *f* *pp* *p* *f* *fpp*

3 3 3

Ped. Ped.



96 (metallic reverb)

B. Cl.

M 68

f

p thin and subtle

p

p

Hp.

Cue 9

G

L.V.

mp

mf

L.V.

F# Gb

Pno.

p

mp

pluck

8th Ped.

B. Cl.

pp

Bb E# F A#

Hp.

f

mp

Pno.

pluck³

mf

mp

15th Ped.

15th Ped.

PLAY NORMALLY

104 The last track goes on appr. one more minute (60")

104 The last track goes on appr. one more minute (60")

B. Cl.

Hp.

Pno.

lift pedal when the reverb ends

105

105

B. Cl.

Hp.

Pno.

cue to come in: one 4 bar of click

COMB

ppp almost no pressure

mp hard pressure

play short scrapes or snaps in a slow rhythm ad lib.

cue to play the last tick:
the fixed media stops

15^{mb}