



for solo clarinet and audio playback
2023
k-gardner

ANDRMDA explores the tendency to impose meaningful connections upon sonic events presented within a given frame of time; this exploration is characterized by resisting this tendency. Three disparate elements, i.e., acoustic clarinet, audio playback and dynamic lighting, interact in time and adhere to various constraints that are meant to emphasize a persistent space that resists their apparent convergence and momentary states of agreement.

This emphasis of space between each element may be obvious as the performer stands upon the stage, as the lights shine from behind and all around the performer, and as the audio track is sounded through speakers on the left and right sides of the stage. However, that persistent tendency to connect sonic events and to associate various occurrences is resisted in the musical realization as well:

- The clarinet part is largely improvisational, with approximate pitches and timestamps that correspond to the audio playback
- The audio track is largely microtonal and is not fixed to a consistent meter
- The lighting is improvised, given a limited number of hues and functions available for variation

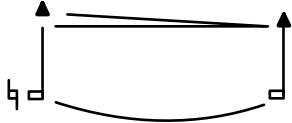
One person will control the audio playback and the lights. The goal of the lighting is to simultaneously imitate aspects of both the clarinetist's performance and the audio playback. The clarinetist will attempt to resist those moments of convergence where their part has aligned with sonic events in the audio recording or the dynamic behavior of the lights.

Even when the score itself will call for synchronization between the performer and the audio recording, the clarinetist should find a way to resist. The score should be seen as a vehicle for departure from its context, rather than an instruction for alignment. Through the performer's insistence on the separation of elements, the space between might come to life.

Notation: (additional notes in the score)

00:00

Time stamps will appear in this format above the staff line. They are an **approximate** point of reference.



□ = fingered note (for air sounds or spectral multiphonics)
Arrows pointing away from the note head = exhale
Arrows detached from the note stem = blow at the mouthpiece
Arrows attached to the note stem = blow in the mouthpiece

- The lines between arrows show the mouth moving closer to or further away from the mouthpiece



Curved lines above the staff indicate mouth/throat position gradually becoming wider or narrower



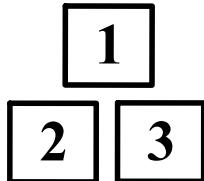
Short pause



Spectral multiphonic

tmb

Timbral trill using alternate fingering for microtonal inflections



Cues for operator of fixed media
1 = start playback
2 = pause playback
3 = resume playback

improv 1 uses varying techniques with fixed pitches

"improv"

improv 2 uses the techniques from improv 1 with any desired pitches in any register while imitating the accompanying media

improv 3 imitates the accompanying media while emphasizing the indicated pitches. techniques from improv 1 may be used, but synchronization with the media track is the priority of this improvisation

Important Note: Rhythmic indications seen in standard note heads are all relative

- a "quarter note" tied to a "half note" indicates a shorter duration and a longer duration

Improvised sections with given pitches should fluctuate durations freely

andrmda

soprano clarinet in Bb

00:00 start stopwatch

00:05

00:15

00:25

let reed vibrate fltg.

00:45

01:05

01:45

repeat till next time stamp,
vary durations of spectral multiphonics freely

01:55 improv 1
improvise with the given pitches,
combine the following gestures freely,

02:34 improv 2
imitate contours and articulations of fixed media freely,
use techniques from previous improvisation

02:44

ff

fff

pp

f

tmb fltg.

ff

00:15

00:25

00:45

01:05

01:45

01:55

02:34

02:44

02:50 laughing

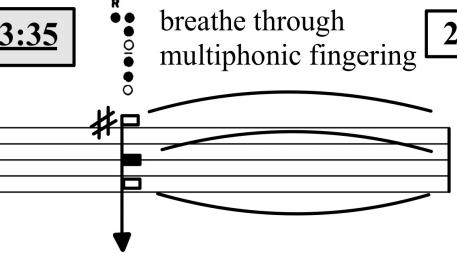
02:55

03:00 accelerating

pp  *fff*

03:10

03:15 becoming more airy

03:35  breathe through multiphonic fingering **2**

ffff  *fff*

ppp

sustain breath ~3 seconds after cue 2 before sounding multiphonic

3 sound multiphonic till bass voice returns and begin improv 3

improv 3
emphasize the given pitches, but improvise freely

articulate percussive features of fixed media throughout, decrescendo when its rhythm stops

with final flick of glass

