

TWO BY FOUR

**FOR TWO CLARINETISTS WITH FOUR B-FLAT
CLARINETS**

TOM BAKER (2004)

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Performance Notes:

Each performer plays one clarinet per staff. (Double clarinet technique not used until measure 59).

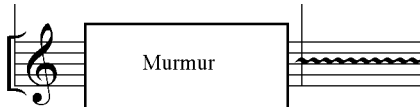
Double clarinet: Left-hand clarinet is represented in top staff of part, right-hand clarinet is represented in bottom staff.

Right-hand clarinet uses stops on all Left-hand air-holes.

Quarter-Tones and Multiphonics are from the Charts in Phillip Rehfeldt, "New Directions for Clarinet", Revised Edition, c. 1994, U. of CA Press. Appendix A.



filled triangle above or below note is a slap tongue.

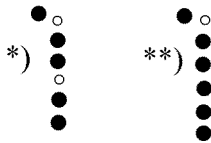


The murmur technique is an improvisatory technique that gives the effect of a continuous murmuring.

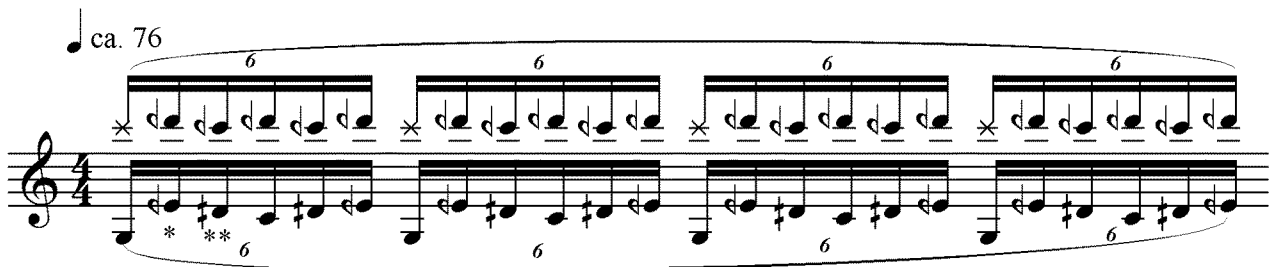
To execute this technique, start by fingering a low G (written). Keeping all other fingers stationary on the low G fingering, use the index fingers of both hands to tap rhythmic patterns on the tone holes normally covered by your index fingers. The resulting pitches will be the low G (when both index fingers are down), middle C (when only the left-hand index finger is down), E quarter-flat, D quarter-sharp, and possibly some others depending on the rhythmic pattern. If one drums a two-against-three pattern, with three in the right hand index finger, the G and C will appear on the dupe, and the quarter tones will appear as sextuplets. The situation would be notated as shown (see figure without multiphonics).



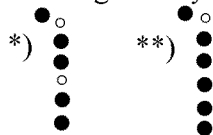
Pitches are approximate; finger normally except as shown.
Move index fingers only.



Multiphonics may be added to the mix. When you have some rhythmic patterns developing on the lower notes, adjust your embouchure to bring out the upper partials while still sustaining the lower notes. This is essentially the same process used in producing multiphonics in others works in the clarinet literature, for example, William O. Smith's Variants for solo clarinet. With multiphonics added, the above example might be notated as below (see figure with multiphonics).



Pitches are approximate; finger normally except as shown.
Move index fingers only.



Notes on the multiphonics:

First top note of each sextuplet may not always sound.

The continuity of the upper line becomes clearer as tempo increases, and will be more difficult to execute if tempo is extremely slow, for example while learning.

Partial higher than the one indicated may sound. This is a good thing; it adds to the variety of melodic possibilities.

The two-against-three pattern mentioned above is given merely as a starting point. Many interesting sonorities, rhythmic ideas, and pitch collections can result from experimenting with this basic principle. Try, for example, a three-against-four pattern, or try using

fingers other than your index fingers. The goal is to produce a steady stream of melodic and rhythmic ideas occurring in multiple registers simultaneously. Circular breathing is required for the effect really to come alive.

To hear this effect, listen to the following recordings:

Evan Parker, *Conic Sections*, ah um Records, 1993.

Francois Houle & Catriona Strang, *The Clamorous Alphabet*, "Slap Circ," on Periplum Records.

Jesse Canterbury & Brad Hawkins, track #4, "Breathe," on Dialekt Records.

(Special thanks to Jesse Canterbury for helping formulate the description above of the murmur technique.)

Dedicated to William O. Smith and Jesse Canterbury

Two by Four

for two clarinetists with four clarinets

$\bullet = 72$

Player 1

Player 2

8

Pl. 1

Pl. 2

15

Pl. 1

Pl. 2

22

Pl. 1

Pl. 2

f *pp*

f *pp*

28

Pl. 1

Pl. 2

Improvise using "murmur" technique

f *pp*

mp *mp* *p*

♩ = 90

25"

33

Pl. 1

Pl. 2

mf *p* *p* *pp*

38

Pl. 1

Pl. 2

mp *pp* *mp* *p*

43

Pl. 1

Pl. 2

20"

$\bullet = 90$

mp

pp

48

Pl. 1

Pl. 2

mp

pp

mf

mp

53

Pl. 1

Pl. 2

mf

mp

p

(add second clarinet)

10"

59

$\bullet = 60$

Pl. 1

Pl. 2

mp

mp

64 $\bullet = 60$

10"

Pl. 1

mp

mp

Pl. 2

pppp

(add second clarinet)

mp

70

choral-like

Pl. 1

mp

choral-like

Pl. 2

mp

75

Pl. 1

Pl. 2

p *mf* *pp*

p *mf* *pp*

80

Pl. 1

Pl. 2

p *pp* *mp* *pp*

86

Pl. 1

Pl. 2

mf *p* *mf* *p* *p*

p *mf* *p* *p* *mf* *p* *p*

92

Pl. 1

Pl. 2

The musical score consists of two staves, Pl. 1 and Pl. 2, in 2/4 time. Measure 92 is marked with a box. Pl. 1 starts with a treble clef and a key signature of one flat. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *mf* with a hairpin crescendo leading to *pp*. The fourth measure has a dynamic marking of *p*. Pl. 2 starts with a treble clef and a key signature of one flat. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *mf*. The third measure has a dynamic marking of *pp*. The fourth measure has a dynamic marking of *pp*.