Move, tongue

for bass clarinet and recorded voice

Andrés Cremisini (2010)
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Duration: 5’52”
**Explanation of Symbols**

- **Multiphonic Fingering**: ♫ 3/4 tone sharp
- **Key Click**: ♭ 1/4 tone sharp
- **Air Only**: ♪ 1/4 tone flat
- **Grace note that is pointed to should be played on the beat**: ♪ 3/4 tone flat
- **Teeth on Reed: Airy, pitchless sound (quasi white noise)**
- **Growl**
- **Pitched Slap Tongue**
- **Non-pitched Slap Tongue**
- **Sung Note (both in clarinet and tape part)**
- **Forced singing while “hissing” in back of throat**
Performance Notes

- Note durations should be executed accurately but not mechanically. However, notes of slightly differing durations should not be treated equally, such as staccati, 1/8 notes, and 1/16 notes, for example.

- Bends and glissandi should be performed as smoothly as possible, without “breaking” the sound.

- The “tape” part is not strictly notated, as it is intended merely as a guide for the performer; consequently, every sound is not notated. “Pitches” are notated registrally, relative to the part itself. The graphics serve as a rough visualization of several recognizable sounds.

- Fingerings for microtones and multiphonics appear in a chart apart from the score. As there are several ways to produce each sonority, the fingerings ultimately serve as suggestions, leaving the accurate reproduction of the notated pitches as the most important consideration (with the possible exception of multiphonics, where the upper partials are often variable).

- Electronic track begins with one measure of metronome (audible only in performer’s headphones), notated as measure 0 — the piece begins on measure 1.

- The fingering diagrams in the chart are a simplified version of the succeeding diagram:

* The keys are named for the pitches they produce in the lowest register and are placed in approximately the same position as on the instrument.

![Fingerings Diagram](image)

Microtonal/Multiphonic Fingerings

Notated in Bb

Microtones

mm. 12, 21-22

mm. 14, 53, 55-57

mm. 14

mm. 16

mm. 19

mm. 24, 48

Control the “f  ” opening with le/f_t calf

Control the “f #” opening by pressing at a point just above the left calf

Control the “c#” opening by obtaining leverage against the le/f_t calf

Control the “d#” opening by obtaining leverage against the le/f_t knee

Control the low “e” opening by pressing at a point just above the le/f_t calf

(R) Ra R #

R Ra R f

Control the “b#” lever with the R.H. third /f_inger. Additional accuracy may be obtained by placing the R.H. thumb on the “b#” pad

Control the “g #” opening with one of the R.H. or with the L.H. “g#” lever

Multiphonics

(1) mm. 1-4

(2) mm. 2-4

(3) m. 15

(4) mm. 74-75

resultant pitches (approx.)
For further information, please contact:
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logic, you are not time
symmetry, you are artificial

bend
Move, tongue

Score in Bb

\(\downarrow=60\)

Tape

Bass Clarinet in Bb

\(\text{very slow}\)

\(\text{quick, irregular key clicks}\)

\(\text{very fast}\)

\(\text{fast}\)

\(\text{very fast}\)

\(\text{p} \rightarrow f \rightarrow p \rightarrow f\)

\(\text{pp} \rightarrow n \rightarrow p\)

\(\text{mf} \rightarrow \text{mp}\)

\(\text{ff} \rightarrow \text{f} \rightarrow \text{pp} \rightarrow \text{mp}\)

\(\text{bend} \rightarrow \)
short, forced, as if gagging.

rhythmically irregular "gagging"

high, ingressive "squeals"
fluctuate within pitch space of sung notes, interacting with tape

as fast as possible

begin growl approx. here

p
"finish" piece at end of m. 89
(place clarinet down)