

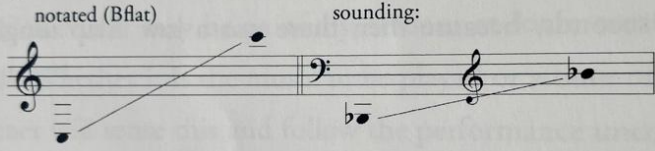
All tracks (1-27) belonging to the book *The bass clarinet, a personal history* by Harry Sparnaay, all tracks are recorded by Harry Sparnaay

I always tell my students that this effect as initial attempts often produce terrible screeching noises and eventually with persistence good results emerge.

The interesting thing about “slap tongue” is that the pitch remains the same as the note. It is possible over 3 octaves.

Range:

notated (Bflat) sounding:




Track 1

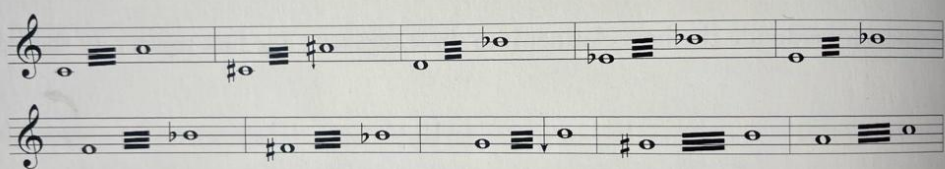
A tone can be started with a “slap”, as a kind of “super accent”, and then softened. Here “very softly” is just an example, it is possible at any dynamic the composer chooses.

If “slaps” higher than this C3 are prescribed, the pitch will not be the same as the note. All that one hears is a sort of percussive sound which has nothing to do with the pitch.

There is no fixed or definite notation for it and it probably never will come into standard notation as long as it is clearly mentioned in the foreword.




Special techniques / Effects



Track 2

Sometimes a composer writes music where he clearly would prefer these tremolos played at a much stronger dynamic.

The Dutch composer Roderik de Man (1941) demands those tremolos fortissimo in his “Yuxtaposiciones” for bass clarinet and tape (2008-©Periferiamusic) with a tempo of quarter note is 160.



at practice makes perfect and an excellent result can be achieved where
d sound very well. The audience will also be impressed with the virtuos
ossible tremolos.

Three musical staves in treble clef, each with a tremolo symbol. Above each staff is a fingering diagram. The first two diagrams are labeled '18/17' and show two fingers on the first string and one on the second. The third diagram is labeled '18/17' with a '15' below it, showing two fingers on the first string and one on the second, with a '15' below the second string finger.

Track 3

ng key 12

tremolos below can be played, dynamics as indicated above with the tremolo

12

A single musical staff in treble clef with a tremolo symbol.

Track 3

Tremolos employing key 12

By using key 12 the tremolos below can be played, dynamics as indicated above with the tremolos with key 13:

Three musical staves in treble clef, each with a tremolo symbol. Above each staff is a fingering diagram. The first two diagrams are labeled '12' and show two fingers on the first string and one on the second. The third diagram is labeled '17' and '18/17' and shows two fingers on the first string and one on the second, with a '16' below it.

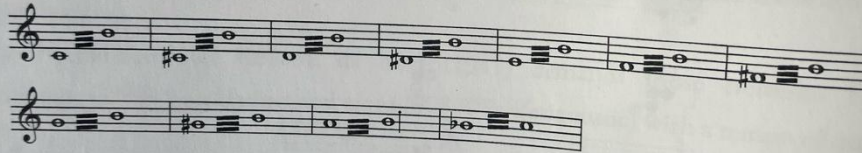
Track 4

The tremolo f/a and the trill g/a can also be played normally with the "a" key (key 17) and the G sharp/B flat trill normally with keys 17 and 18. This way the degree of difficulty is raised a little, however with a result that is much more convincing.

Tremolos between registers I and II either have to be written in a slow tempo or, if they have to be played fast, side keys will have to be used which also limits possibilities.

Tremolos employing keys 12 and 13

If we now use the side keys 12 and 13 together, we can produce the tremolos below. As far as tempo is concerned there are no particular restrictions.




Track 5

The dynamics are the same as earlier indicated with the separate use of keys 12 and 13. As we go higher the upper tone will be increasingly clearer, improving the balance between the notes.

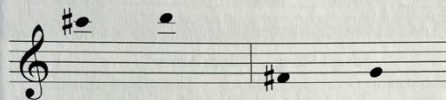
The second register

The second register also has tremolo possibilities, but because of the exchange of registers after playing the E2, many tremolos are only possible in a slow tempo. Tremolos which can be played in a

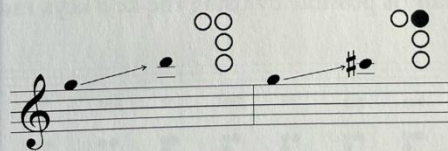
It is important to keep the 4th finger off the key , because even lightly touching the key can cause the register key change not to work, with over-blowing to a higher register a result.

Between registers II and III some tremolos are possible with auxiliary fingerings. When we "overblow" the C sharp 3 and D3 from the F sharp 1 and G1

than, from G2 there are possibilities to produce tremolos between the indicated notes.



This area is difficult and requires great flexibility of embouchure and also a very responsive reed if one is to succeed. With a reed just a bit too heavy, you can forget about it.



Track 6

Not really easy and there is a big risk of "under blowing"

The third register

The third register is the most problematic and I recommend the use of trills instead of tremolos in this register. The player will make a real effort to get around the difficulties of the instrument. But

But that is one individual!
 If you wish to have a distortion in the high register that somewhat resembles a "Flutter tongue" the
 adding the voice can sometimes be a good solution.

The young Catalan composer Oriol Saladrígues (1975) prescribes this in his "Magma" for
 clarinet and tape (2007-© Periferiamusic)

Magma - Oriol Saladrígues

6
79
Cl.
OO
con voce
fff senza dim.
p

Track 7

Oriol Saladrígues - "Magma"

The "Flutter tongue" with the uvula can be realised from C small octave to F3 without too big problem

Notated (Bflat) Sounding

79
Cl.
OO
con voce
fff senza dim.

Track 7

Oriol Saladrígues - "Magma"

The "Flutter tongue" with the uvula can be realised from C small c

Notated (Bflat) Sounding

Track 8

If a higher range is desired, a stronger dynamic should be written

The notation used is pretty consistent amongst composers every

The most commonly used is:

For instance in "Solo Identity 1" for bass clarinet solo (1972)
 (1936-1996), ©MCN Netherlands.

you have the mouthpiece in your mouth and the air coming from the tongue makes the movement
 tk", at first the "k" will sound a bit pitiful, this is to be expected. Do not start in the low
 the instrument. The lower notes are the most difficult to start with, begin at C1 or higher

should start out like this:

The first staff shows an ascending sequence of notes on a treble clef staff, starting from a low C. The notes are grouped into pairs, with the first note of each pair being a quarter note and the second being an eighth note. The sequence is labeled with 'TKTKTKTKTKTKTKTKTKTK' below it. The second staff shows a similar sequence, but with some notes marked with a sharp sign (#), and it ends with 'etc.'.

etcetera.  Track 9

Harry Sparnaay - The b

And when you have some more control already:

The staff shows a rhythmic exercise on a treble clef staff. Above the staff is a tempo marking: a quarter note followed by '= 60→80'. The notes are grouped into pairs, with the first note being a quarter note and the second being an eighth note. The sequence is labeled with 'TKTKTKTK simile' below it. Below this staff is another staff showing a similar rhythmic exercise with a sharp sign (#) above the first note.

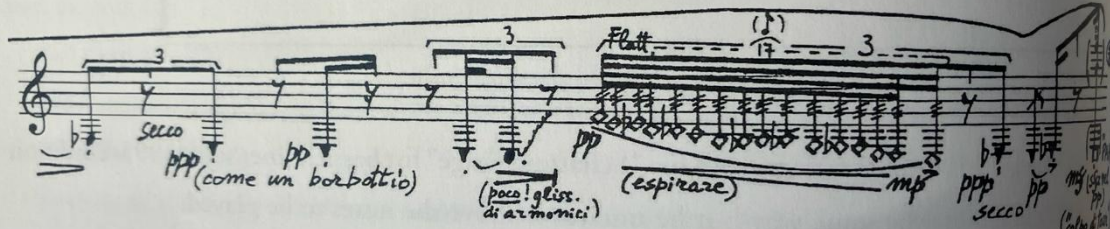
etcetera.  Track 10

With the ascending line you use the normal way of playing and with the descending line
 staccato. Start slowly, in a tempo of approximately 92, not too long. Do not worry about
 disorder, rather the

Just air blow. (Inspirare-inhale; espirare-exhale)

Here there is no pitch but a little raising and lowering of the tone.

Some help with the oral cavity is recommended because otherwise only just the blowing is heard. It is hard to hear if the tone is raised or lowered. "Flutterzunge" can also be included when blowing. This will result in a very effective "air/Flutterzunge" passage with clearly discernible pitch.

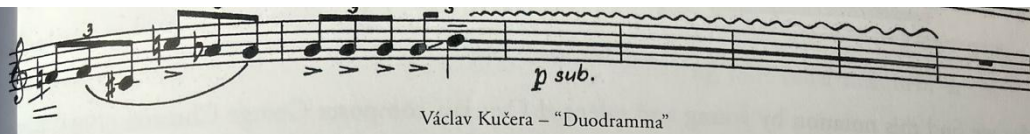


Claudio Ambrosini - "Capriccio, detto l'ermaphrodite"

Track 11

The work is recorded and released by "Compositori Associati Torino": Happy New Ears 2. CA 911 and will also appear on the first Cd of my new series published by Periferiamusic. Sparnaay-The Bass clarinet 1.

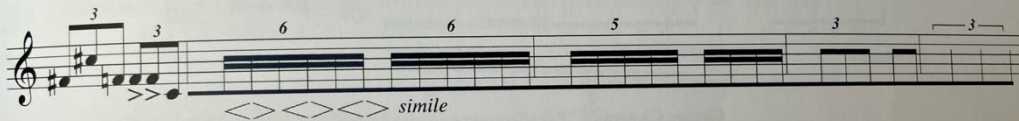
5



Václav Kučera - "Duodramma"

It is advisable to notate a rhythm when vibrato increases or decreases in tempo as counting and thinking about the different vibrato speeds (at the same time) is confusing for the player.

With Kučera it could be divided like this:



Track 12

Well applied vibrato is an enrichment of the expressive possibilities of the bass clarinet, provided the next principle is observed.

Vibrato is a good idea, but... in moderation!

AGREED!!

Smorzato


If one moves the lower jaw a bit stronger and "bites" a little stronger this is called "smorzato" (please note...)

Note...

produce "smorzato" with the diaphragm.

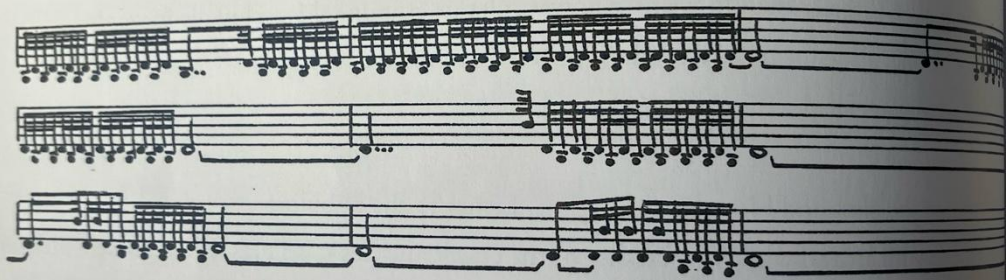
is a possibility to give longer notes a bit of movement, a rhythmic notation is:




 Track 13

music to ...
resulting in a slight change in tone and pitch. It is therefore ... circular breathing ...
a long tone, without changing the quality of the tone and pitch. When, on the other hand, this tech ...
is used during a trill, tremolo or a run – in not too high a register – then only the breathing in throug ...
nose is perceptible and hardly no unevenness.

In Ton de Leeuw's (1926-1996) "Mountains" for bass clarinet and tape (1977: ©MCN-Netherlands ...
many possibilities to employ "circular breathing" without any problem.



 Track 14

Ton de Leeuw – "Mountains"

You may of course wonder why it's better not to use it in the high register. There is a ...
explanation: as the cheeks are puffed out in the process of "circular breathing", you lose lip - pres ...
and for playing high tones lip - pressure is critical thus it is hardly possible to produce high tones ...
circular breathe at the same time.

With low tones we will hear a little lowering of the tone but with "circular breathing" the ...
register notes can ...

Therefore it was in 1970 I purchased a beautiful piece of paper suitable for writing music and started to compose. I wanted to use any and every idea possible and especially new ideas not before. Even at that stage I found the possibility of colouring the bass clarinet tone with the voice interesting.

This urge to experiment is the reason for my use of the voice in my "Segmentos" for bass clarinet solo from 1970 (©Periferiamusic).

Harry Sparnaay - "Segmentos"

Track 15

The diamond shaped notes are to be sung/hummed.

Although the bass clarinet may formerly have been a typical "male" instrument – what a horrible name – now we have lady bass clarinetists who sweep away their male colleagues from the stage with ease.

If you, as a composer, wish to prescribe a fixed pitch for the voice, it's enough for you to simply let that men's voices will naturally sound lower than women's.

Thomas Simaku notes...

Meanwhile key sounds are often employed as an essential element in many a composition.

Sometimes pitch is indicated when key sound are prescribed. Such an addition does not make much sense. The key sound which comes about from strongly closing the keys has a very undefined pitch. If a bass clarinetist does NOT put the mouthpiece in the mouth there will be a trace of pitch more clearly present. Still only a small number of keys will produce something resembling pitch. All keys we open in any instance do not produce key sound.

Let's take for instance the following key sounds

Track 16

to try this effect "mezzo forte" or even "forte", only the overtones would sound and disappear altogether eliminating the original effect intended.
realized by playing a trill with the index finger of the left hand.
me examples:

Track 17

The image shows three systems of musical notation. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). Above each system are four vertical diagrams representing fingerings for notes. The first system has fingerings 4, 5, 6, and 7. The second system has fingerings 6, 8, 10, and 12. The third system has fingerings 8, 10, 12, and 14. The notes on the staff are: System 1: F#4, F#5, F#6, F#7; System 2: F#6, F#8, F#10, F#12; System 3: F#8, F#10, F#12, F#14.

of beautiful connections can be created.
now you three effective ones:

1 7

Track 17

ds of beautiful connections can be created.
now you three effective ones:

Track 18

The image shows three systems of musical notation. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). Above the first two systems are two boxes containing the numbers 1 and 7, and 1 and 9 respectively. The notes on the staff are: System 1: F#4, F#5, F#6, F#7; System 2: F#6, F#8, F#10, F#12; System 3: F#8, F#10, F#12, F#14.

these connections are possible: The first harmonic of nr. 10 is for example
monic of nr. 4. And the second...

When we slightly increase the pressure on the base of the reed, the following harmonics appear.
Using key 12 will give us:

12

Diagram 1: Shows fingerings for notes G, A, B, and C. Harmonic 14 is indicated above the B note.

Diagram 2: Shows fingerings for notes G, A, B, and C. Harmonic 15 is indicated above the B note.

Diagram 3: Shows fingerings for notes G, A, B, and C. Harmonic 16 is indicated above the B note.

Diagram 4: Shows fingerings for notes G, A, B, and C. Harmonic 17 is indicated above the B note.

Track 19

The tremolo – in fact bisbigliando – with harmonic overtones will be more clear as the trill (w 12) is executed more slowly. With a fast trill only the first harmonic will be clearly present.
This also applies to using key nr. 13 and for using keys 12 and 13 simultaneously

tremolo – in fact bisbigliando – with harmonic overtones will be more clear as the trill is executed more slowly. With a fast trill only the first harmonic will be clearly present.
This also applies to using key nr. 13 and for using keys 12 and 13 simultaneously

13

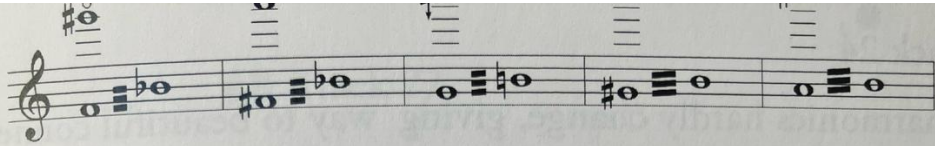
Diagram 1: Shows fingerings for notes G, A, B, and C. Harmonic 14 is indicated above the B note.


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Diagram 3: Shows fingerings for notes G, A, B, and C. Harmonic 16 is indicated above the B note.

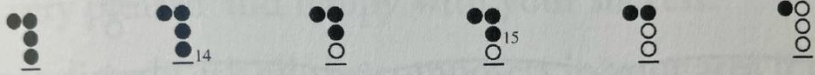
Diagram 4: Shows fingerings for notes G, A, B, and C. Harmonic 17 is indicated above the B note.


Track 20



 Track 20

12/13



 Track 21

As you can see, the harmonics hardly change, but the tremolo does so considerably. This again gives way to beautiful connections.

If apart from the notated fingerings above key 16 is used, then with the help of side keys 10, 12 and 13 the following row of harmonics are achieved:

Track 22

Track 23

Track 24

As you can see, the harmonics hardly change, giving way to beautiful connections again. A single example:

Track 25

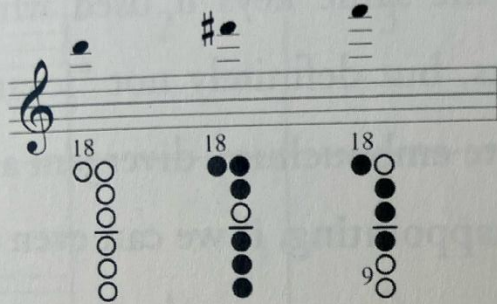
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have to be
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My advice
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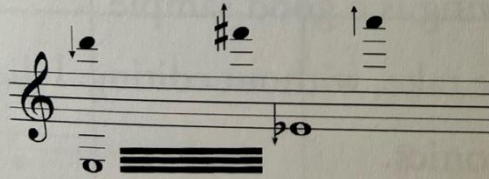
ics sound, so that an impression can be made of
at the somewhat higher or lower pitch of these harmonics, here it is
that the end result will be like.

play this, long and as softly as possible:




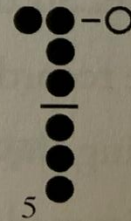
Musical notation for Track 26. It features a treble clef staff with three notes: a whole note G4, a whole note A4 with a sharp sign, and a whole note B4. Below the staff are three vertical diagrams of a stringed instrument fretboard. The first diagram shows a whole note G4 with the number '18' above it and six open circles below. The second diagram shows a whole note A4 with a sharp sign and the number '18' above it, with six solid circles below. The third diagram shows a whole note B4 with the number '18' above it and six solid circles below, with a '9' and an open circle below the sixth circle.

 Track 26



Musical notation for Track 27. It features a treble clef staff with three notes: a whole note G4 with a downward arrow, a whole note A4 with a sharp sign, and a whole note B4 with an upward arrow. Below the staff are three vertical diagrams of a stringed instrument fretboard. The first diagram shows a whole note G4 with a downward arrow and six solid circles below. The second diagram shows a whole note A4 with a sharp sign and six solid circles below. The third diagram shows a whole note B4 with an upward arrow and six solid circles below.

 Track 27



A vertical diagram of a stringed instrument fretboard. It shows six solid circles representing frets. The top circle has a horizontal line extending to the right, ending in an open circle. The number '5' is written below the bottom circle.

feel very pleased and happy with your success.

ould not directly ask all the composers in your area if they wish to incor
osition. Th: