

Unit for Convenience and
Better Living 003
for Bb Bass Clarinet

Jeffrey Treviño, 2006

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for Bb Bass Clarinet

Legend



Play “random” key clicks while blowing through the instrument a small quantity of very fast air. The resulting sound should be primarily key clicks; any pitch component should be barely audible.



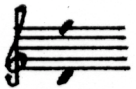
A soft, resonant, “pop,” created by a rapid, bilabial separation; pitch notation is relative—low, middle or high—and should be adjusted by changing the vowel shape of the mouth cavity. The lip motion is identical to that of the hard “B” at the beginning of the English word “But”; however, the lips move apart several times faster. The mouth should remain open at the end of the sound for maximum projection. This is a percussive sound produced by the mouth—no vocalization should occur. Begin the sound with the lips rolled slightly inward toward the mouth cavity for maximum volume.



Unpitched tongue slap in the approximate range depicted.



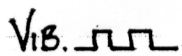
A dissonant multiphonic in the approximate range depicted.



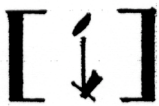
A multiphonic diad; both notes sound simultaneously as the primary pitches of a multiphonic. Other pitches may sound but should be minimized.



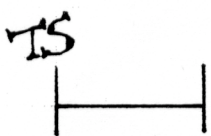
The top note sustains while the bottom notes tremolo. This is equivalent to trilling between two multiphonics that share the same primary top note. Other pitches may sound but should be minimized.



Diaphragmatic vibrato; vibrato speed changes as depicted.



The temporal location of bracketed notes is left to the performer’s discretion. The notes are to be played in the given chronology at any point during the duration shown.



“To Speak.” The sounds should be given the necessary time to speak properly. The specific duration of these sounds is indeterminate and is left up to the performer.



Niente.



A quarter-tone sharp.

Accidental Policy

Accidentals apply only to the note to which they immediately adhere; however, “courtesy” natural signs appear.

Transpositions

All notes, including multiphonics, sound a major 9th lower than written.

UNIT FOR CONVENIENCE AND BETTER LIVING 003

JEFFREY TREVINI, 2006

B♭ Bass Clarinet

3/8 STEALTHY $\text{♩} = 192$

BACKWARDS (B+) $\text{♩} = 144$

1/8 VERBOSE CONSONANT, RESOLVED $\text{♩} = 144$

3/8 STEALTHY $\text{♩} = 192$

BACKWARDS (B+) $\text{♩} = 144$

7

B♭ Bass Clarinet

1/8 VERBOSE CONSONANT, RESOLVED $\text{♩} = 144$

3/8 STEALTHY $\text{♩} = 192$

3/8 (Ab) $\text{♩} = 192$

BACKWARDS (B+) (Bb) $\text{♩} = 144$

13

B♭ Bass Clarinet

1/8 VERBOSE CONSONANT, RESOLVED $\text{♩} = 144$

3/8 STEALTHY $\text{♩} = 192$

3/8 (Ab) $\text{♩} = 192$

18

B♭ Bass Clarinet

BACKWARDS (B+) $\text{♩} = 144$

(Bb) $\text{♩} = 144$

TACET 0.5"-1.0"

2/8 VERBOSE CONSONANT, RESOLVED $\text{♩} = 144$

22

B♭ Bass Clarinet

3/8 STEALTHY $\text{♩} = 192$

BACKWARDS (B+) $\text{♩} = 144$

1/8 VERBOSE CONSONANT, RESOLVED $\text{♩} = 144$

26

B♭ Bass Clarinet

3-4"

mf-f

2/3 STEALTHY $\text{♩} = 192$

3/8 (A) (4) $\text{♩} = 192$

29

B♭ Bass Clarinet

2/4

BACKWARDS $\text{♩} = 144$

5/16 VERBOSE CONSONANT, RESOLVED $\text{♩} = 144$

3/8 $\text{♩} = 192$

33 $\frac{3}{8}$ $\text{♩} = 192$ STEALTHY

B♭ Bass Clarinet

BACKWARDS (B♭)

$\frac{1}{8}$ $\text{♩} = 144$ VERBOSE CONSONANT, RESOLVED

f - ff mf - f ppp

37 B♭ Bass Clarinet

TACET 3"-4"

$\frac{2}{4}$ $\frac{3}{8}$ $\text{♩} = 192$ STEALTHY

f - ff ppp

40 B♭ Bass Clarinet

$\frac{2}{4}$ $\frac{3}{8}$ $\text{♩} = 192$ STEALTHY

BACKWARDS

$\frac{5}{16}$ $\text{♩} = 144$ VERBOSE

3"-4" CONSONANT, RESOLVED

f - ff mf - f ppp

44 B♭ Bass Clarinet

$\frac{1}{4}$ $\frac{3}{8}$ $\text{♩} = 192$ STEALTHY

BACKWARDS

TACET 2 1/2"

$\frac{2}{4}$ $\text{♩} = 144$ VERBOSE

f - ff mf - f ppp

49 B♭ Bass Clarinet

4"-5" CONSONANT, RESOLVED

$\frac{3}{8}$ $\text{♩} = 192$ STEALTHY

f - ff

52 B♭ Bass Clarinet

BACKWARDS

TACET 2 1/2"

$\frac{2}{4}$ $\text{♩} = 144$ VERBOSE

mf - f

57 B♭ Bass Clarinet

4"-5" CONSONANT, RESOLVED

$\frac{2}{4}$ $\frac{3}{8}$ $\text{♩} = 192$ STEALTHY

f - ff

60 B♭ Bass Clarinet

TACET 2 1/2"

$\frac{5}{16}$ (CA)

BACKWARDS (B♭)

mf - f ff mf - f

66 $\text{♩} = 144$
 VERBOSE
 B♭ BASS CLARINET
 DISTANT (C)
 VERBOSE
 CONSONANT, RESOLVED
 PPPP
 P
 P

71 $\text{♩} = 192$
 STEALTHY
 B♭ BASS CLARINET
 BACKWARDS
 VERBOSE
 CONSONANT, RESOLVED
 P
 P
 P

75
 B♭ BASS CLARINET
 TACET 3"-4"
 STEALTHY
 BACKWARDS
 P
 P
 P

79 $\text{♩} = 144$
 B♭ BASS CLARINET
 DISTANT
 BACKWARDS
 TACET ≈ 1"
 VERBOSE
 P
 P
 P

84 $\text{♩} = 144$
 B♭ BASS CLARINET
 DISTANT
 VERBOSE
 P
 P
 P

87 $\text{♩} = 192$
 B♭ BASS CLARINET
 CONSONANT, RESOLVED
 STEALTHY
 P
 P
 P

90
 B♭ BASS CLARINET
 DISTANT
 BACKWARDS
 P
 P
 P

93 $\text{♩} = 144$
 B♭ BASS CLARINET
 DISTANT
 VERBOSE
 DISTANT (C)
 P
 P
 P

97 VIB. DISTANT, WEEPING

3♩ = 144

1/8 VERBOSE

CONSONANT, RESOLVED

DISTANT

B♭ BASS CLARINET

PPP

MP-MF

PPP

PPP

101 CONSONANT, RESOLVED

3♩ = 144

8 STEALTHY

DISTANT

VIB. DISTANT, WEEPING

BACKWARDS

B♭ BASS CLARINET

PPP

MP

PPP

PPP

106 DISTANT

TS BACKWARDS (B)

DISTANT

(C)

B♭ BASS CLARINET

PPP

PPP

PPP

109 VIB. DISTANT, WEEPING

(b)

3♩ = 144

8 VERBOSE

DISTANT (C)

CONSONANT, RESOLVED

B♭ BASS CLARINET

PPP

MP-MF

PPP

PPP

113 VIB. DISTANT, WEEPING

(b+)

CONSONANT, RESOLVED

8 STEALTHY (A)

DISTANT

B♭ BASS CLARINET

PPP

PPP

PPP

117 VIB. DISTANT, WEEPING

DISTANT

(C#)

B♭ BASS CLARINET

PPP

PPP

PPP

120 BACKWARDS

VIB. DISTANT, WEEPING

(b)

B♭ BASS CLARINET

PPP

PPP

PPP

123 (C)

CONSONANT, RESOLVED

VIB. DISTANT, WEEPING

B♭ BASS CLARINET

PPP

PPP

PPP

John
3.28.06
LA JOLLA