# wondjina

for bass clarinet, live electronics and video

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bass clarinet

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dedicated to Víctor de la Rosa

### Performance directions

#### **Microtones**

Quarter-Tone Flat d Quarter-Tone Sharp Detunings, microtones of less than a quartertone

#### **Dynamics**

"mf" Normal sized dynamics in inverted commas are used to indicate a level of pressure which does not correspond to the real level of sound -for instance, playing air sound without pitch.

**Symbols** 



Squares indicate how much air or pitch is sounding.

The white one means "air", the black one "pitch". The others are the gradation from the air to the pitch.



Tongue strike, a kind of "half slap".





Air. Pronounce the syllables [tu] and [ka] inside the clarinet. The white-squared notehead means inhaling air inside the clarinet.

#### **Special fingerings**

The use of special fingerings is, perhaps, the most remarkable technical feature of this work. They are organised into two groups, the first based on the *addition* of side keys to a standard fingering and the second on *subtracting* keys from a standard fingering.



This technique consists of holding down the keys marked in the figure on the left side as 1, 2, 3, 4, 5, etc. at specific times while the left hand plays standard fingerings, normally C3 and D3.

In the following example, the performer plays a C3 (using just the left hand) and adds the indicated special fingerings, in this case [1], [2], [3] etc. It must be noted

that the side keys must be held down while keeping the C position. Consequently, when playing this kind of special fingering, the note C is represented by a diamond notehead, since it is understood as a base position which is kept while the additional keys are played. The resulting pitches are indicated with regular noteheads.



Trills are indicated as shown below (the symbol ø indicates a return to normal fingering):





#### Subtraction of keys

The third section of the work (bar 85) develops a new technique which is a consequence of playing C2, instead of C3. While when playing C3 the right hand is free to add the side keys numbered in figure 2.14, this is not possible when playing C2, as both hands are required to close the whole instrument. As a consequence, the only possibility here is to subtract keys from the standard fingering, in place of adding them. Again, the original position is notated with diamond noteheads whereas the resulting pitches are indicated by regular noteheads. This time, however, the keys to be subtracted are indicated by a minus sign (–).



The same principle is used to achieve a kind of timbre trill. This extended technique is indicated by (°) and (+), meaning the first one is open and the second one closed. In the following example, the index finger of the left hand should hold and release the indicated key, following the continuous rhythm of semiquavers.





dedicated to Víctor de la Rosa

Raquel García-Tomás Work in collaboration with Víctor de la Rosa London, May-June 2013









\*) After the sfz/sffz figures, the dynamic should remain piano. They are just sudden accents on the note which they are placed below.





