

When a Snake Eats its Own Tail

For amplified B^b clarinet, 8 channel tape and live digital effects

Score in C

Ian Percy

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Duration: 14' 00"

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2007/08

(Score revised 2013)

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This is a single source electroacoustic composition realised from and for the sounds of the clarinet (including vocalisations and breathing). Choosing the sonic source as a guide, research led to the savannahs of east Africa where African Grenadilla Blackwood¹ grows, providing the raw material for many of the world's clarinets. Inspired by African orature² and their cyclic tales of nature and influenced by the soundworld of traditional east African music, this piece has many elements of extra-musical narrative.

Acknowledged as the birthplace of modern man (Homo genus – Homo sapiens), Africa boasts the stunning Mount Kilimanjaro; referred to as the 'House of God' in east African orature. The geometry of the mountain was used to preconceive a topographical formal sketch for this work. A common African theme is that man was born of reed (or from the reed bed) and the clarinet is a reed instrument: this provided a philosophy of form for the piece and its internal proportions:

All things must begin ...
... And man was born of reed ...
The journey ...
... And man laments the reed ...
All things must end ...
Perhaps all things return?

The pitch organisation for the live part works with fragments of equidistant pentatonic scales (the octave split into five equal steps of 2.4 semi-tones). Micro-tonalities and multiphonics conceived with reference to equidistant theory are distributed through virtuosic gestures and melodic statement to evoke reminiscences of the visceral and organic soundworld of traditional east African music wrapped within the composer's individual voice. *When a Snake Eats its Own Tail* is a loose combination and translation of a common African theme referring to the cyclic existence of both man and nature. If a snake eats its own tail it forms a circle: All things begin – All things end, but perhaps all things return?

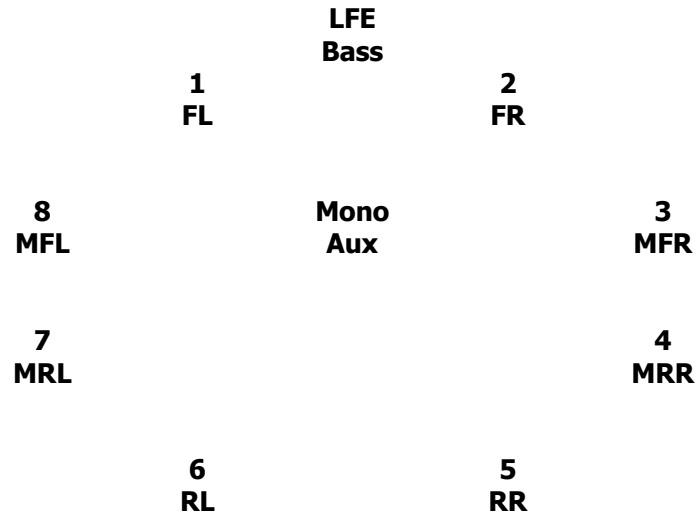
Thanks go to Nicholas Cox (principal clarinettist with the RLPO) for commissioning and premiering this work in 2007/08 and for recording the primary sound material from which the concrete parts were composed. The score was revised and the audio was remastered in June 2013.

¹ Otherwise known as *Mpingo*

² Spoken literature – An ancient tradition

Live Amplification

The surround speakers (plus sub-bass LFE and central auxiliary) should be placed in an equidistant circle in the following configuration:



The live performer should be set to a fixed volume and spatial placement throughout (always versions of stereo). It is best if the clarinet is amplified through a two, four or six speaker front and centred half circle (either side of the central performer). It is also preferable that the live part has its own dedicated speakers. Once set, the volume (and placement) of the clarinet should remain fixed at all times.

Use a high quality, close-proximity stereo condenser microphone and a contact microphone attached to the clarinet for best results. The musician has vocalisations to perform and will require a microphone fitted with a suitable pop-shield. Reverb should be added throughout and multi-tap delay (settings relative to the tempo of crotchet equals 60) can be used to embellish the live sound at times. The musician will require a stage monitor and music stand and an additional time display on stage would be helpful.

Premixed audio files are named as shown in the diagram. There is an additional LFE (low frequency) file for sub-bass amplification and a central mono file, which can be active throughout the concert and diffused in real time from the mixing desk. Multiple versions of this auxiliary file can be fed to the corners of the concert hall to enforce the sound if required.

An alternate mix of this work for live diffusion to multiple stereo, summated mono and sub-bass speakers is also available.

When a Snake Eats its Own Tail

for amplified B \flat clarinet, 8 channel tape and live digital effects

Performance Symbols

BT	Beating Tone [micro-tonal minor 9th/semi-tone]	N	Normal: Cancels all symbols
EF	Elements of Fundamentals	O	Overblow
EM	Elements of Multiphonic	R	Roll [a form of slur]
F	Fundamental	RF	Roll to Fundamentals
SFP	Subtle Fluctuation of Pitch	RT	Rolling Tone [octave]
M	Multiphonic	SM	Strong Presence of Multiphonic
MC	Multiphonic Cluster	SO	Slight Overblow
MT	Multiphonic Trill [usually microtonal]	VE	Varying Embouchure

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(Score in C)

Ian Percy

0" 4" 8" 12" 16" 20" 24" 28" 32" 36" 40"

$\text{♩} = 60$... All things must begin...

Cue Rotating wrench marks the start of a subtle body of sound gradually gathering momentum and texture... **pppp** High B \flat oscillating sound

Exhaled breath [subtle reverb] **Breath** Conga-type sound **pppp** **pp**

Breath **Breath** **Breath**

Tape

(barely audible) Thin buzzing loop Rotating wrench Rotating wrench Thin buzzing loop becomes part of the texture

Deep F bass resonance is felt more than heard

pppp **pppp** **pppp** **ppp**

8 \flat 8 \flat

pppp **pppp** **ppp**

Shakuhachi sound [pitch C&F] plus subtle feedback and decay

0" 4" 8" 12" 16" 20" 24" 28" 32" 36" 40"

$\text{♩} = 60$... All things must begin...

Musician may choose to offer some audible breath sounds in sympathetic resonance with (or counterpoint to) the recorded sound..?
These sounds should be in close proximity to a high quality condenser microphone fitted with pop shield, but not voiced directly into the microphone.
Any sound must remain subservient to the concrete tape at all times - Musician can also sit in silence...

[optional live breathing sounds in sympathy with tape] [optional live breath sounds]

B \flat Clarinet **pppp** **ppp**

The score is divided into two systems. The top system features a 'Tape' part with a staff containing various sound effects: 'Exhaled breath [subtle reverb]', 'Thin buzzing loop' (described as 'barely audible'), 'Rotating wrench', 'Conga-type sound', 'Thin buzzing loop becomes part of the texture', and 'Shakuhachi sound [pitch C&F] plus subtle feedback and decay'. The 'B-flat Clarinet' part in this system consists of a series of rests, with dynamic markings *pppp* and *ppp* and performance notes for 'Breath'. The bottom system features a 'B-flat Clarinet' part with a staff containing notes and rests, with dynamic markings *pppp* and *ppp* and performance notes for 'Breath'. A central text block provides instructions for the musician regarding breath sounds.

2

44" 48" 52" 56" 1'00" 1'04"

ppp High B \flat oscillating sound varying in dynamic, but never in the foreground

Breath

Cue Ticking shakers

Breath

Cue Thin & clean percussion loop

12

Tape

Deep F bass resonance

A new event enters the subtle texture of background sound

Deep F bass resonance

pp

Background sounds plus ticking shakers

B \flat in bass is subliminal initially, clearly audible by 1'20

8 th *pp* *p* *pppp* *pp* *pppp*

Shakuhachi sound [C&F] plus subtle feedback and decay

pppp

44" 48" 52" 56" 1'00" 1'04"

[optional live breath sounds]

Cl.

pp *ppp*

1'08" 1'12" 1'16" 1'20" 1'24" 1'28" 1'32" 1'36"

A High B \flat oscillating sound varying in dynamic, but never in the foreground

Cue Breath and metal clicks

Thin and clean clicking loop

Metal clicks [plus delay]

Cue Metal clicks [plus delay]

18

Tape

Thin buzzing loop

Breath

Ticking shakers prominent

Ticking shakers prominent

Breath

Aah breath sounds

Breath

Plus growing body of background sound

Subliminal deep F bass resonance

Shakuhachi sound [C&F] plus subtle feedback and decay

pp *pppp* *pp* *p* *pp*

1'08" 1'12" 1'16" 1'20" 1'24" 1'28" 1'32" 1'36"

A Cue Musician fades into breathy dialogue with fluid transition from tape breath...

Dramatically whispered dialogue voiced directly into a close proximity high quality condenser microphone fitted with suitable pop shield to prevent plosives and sibilants with reverb set as outlined in preface...

[word is breathed out]

[soften vowel]

Cl.

Wh - - - wh - - - e - n

pppp *p* *mp*

1'40" 1'44" 1'48" 1'52" 1'56" 2'00" 2'04" 3

High B \flat oscillating sound varying in dynamic, but never in the foreground

Thin & clean clicking loop

Metal clicks

Cue Metal clicks [plus delay]

Plus A natural 2oct below

26

Tape

Breath

Buzzing laughter

Aah breath sounds with delay

Plus growing body of background sound

Cue Breath

Warm pitched oscillating bass resonance continues to decay, but is mostly subliminal from now on

Aah breath sounds

Breath

Shakuhachi sound C&F

plus subtle feedback and decay

Shakuhachi sound C&F

1'40" 1'44" 1'48" 1'52" 1'56" 2'00" 2'04"

Cl.

[very soft accent - breath out]

Whispering the 'E' from under the breath whilst applying a subtle crescendo can also create a crackling whistle in the throat just before the 't' accent

S - s - ss - - sss - - ss na - - a ke - h

pp *mf* *p* *pp*

E - ee - - ee - ea - ts - sss -

ppp *p* *mp*

2'08" 2'12" 2'16" 2'20" 2'24" 2'28" 2'32" 2'36"

B \flat oscillating joined by a pitched A natural 2 octaves below

Cue Wooden sound signals the start of a passage of percussion [approximate rhythm] [plus delay & reverb]

cresc.

Cue E breath sounds (with delay)

Cue Aah breath sounds

33

Tape

Ticking shakers prominent

Additional breath sound

Aah breath sounds (delay)

Breath

Ticking shakers prominent

plus subtle feedback and decay

Shakuhachi sound C&F

2'08" 2'12" 2'16" 2'20" 2'24" 2'28" 2'32" 2'36"

Cl.

[almost a high pitched waver tone]

sss

I - i - i - - i - - ts - sss - - sss

pp *mp* *ppp*

4

2'40" 2'44" 2'48" 2'52" 2'56" 3'00" 3'04" 3'08" 3'12" 3'16"

Additional percussion sounds join the texture
[plus delay & reverb]

Cue
Breath

High B \flat oscillating sound varying in dynamic, but never in the foreground

Cue Thin and clean clicking loop

41

Tape

p f mf

Thin buzzing loop

Ticking shakers prominent

Deeper percussion sounds [delay and reverb]

Breath like oscillating sound with spatial movement & audible synthesis

Ticking shakers prominent

E vowel breathe-in sound

pp

plus subtle feedback and decay

mp p mf ff

2'40" 2'44" 2'48" 2'52" 2'56" 3'00" 3'04" 3'08" 3'12" 3'16"

[warm breathy vowel] [exhaled breath]

O - ow - - - nnn

pp mp pp

[sigh the word out after the 't' accent]

T - ai - l -

mp p mp p

3'20" 3'24" 3'28" 3'32" 3'36" 3'40" 3'44"

B ... And man was born of reed...

Expanded percussion texture with additional delay, reverb and decay

Percussion continues

Wooden percussion and keyclick sounds [delay & reverb]

[approximate rhythm]

51

Tape

p mp p mp

Cue Breathing and start of wooden percussion

Breathing

Breathing

Breathing

Breathing

Breath

Ticking shakers prominent

Cue

Gong-type sound reverb & decay

pp

3'20" 3'24" 3'28" 3'32" 3'36" 3'40" 3'44"

B ... And man was born of reed...

Amplified throughout with reverb set as outlined in score preface. Actual length of decay is determined by the sound of the concert hall

Breathy; ancient & primal

ppp mp

3'48" 3'52" 3'56" 4'00" 4'04" 4'08" 4'12" 4'16"

Wooden percussion and keyclick sounds [plus delay & reverb] [approximate] Percussion continues in similar rhythm High Bb oscillating sound varying in dynamic

Tape

58

[Cue] Deeper percussion sounds [plus delay & reverb] [Breath] [Cue] Gong Deeper percussion sounds [Breath] Ticking shakers prominent [Cue] Breath with spatial motion and audible synthesis

p *mp* *p* *mp*

3'48" 3'52" 3'56" 4'00" 4'04" 4'08" 4'12" 4'16"

(performance symbols are explained in preface) [VE] [slight waver tone] [SFP] [subtle fluctuation of pitch]

Cl.

pp *mp* *mp*

4'20" 4'24" 4'28" 4'32" 4'36" 4'40" 4'44" 4'48"

High Bb oscillating sound varying in dynamic, but never in the foreground

Tape

66

Percussion dissipates [Cue] Aah breath sounds [Cue] Thin and clean clicking loop [Cue] Thin loop continues

ppp *pp* *ppp* *pp*

[Cue] Gong [Breath] [Cue] Gong [Breath] [Cue] Gong [Aah breath] [Gong]

4'20" 4'28" 4'32" 4'36" 4'40" 4'44" 4'48"

Pure tone: In synthesis refers to a single frequency absent of harmonics and therefore sounding synthetic. [1] As synthetic a character as possible rolling into a primal multiphonic

Cl.

[1] pure tone [R] [EM] [M] [MT] [RF] [EM]

audible breath [variable speed trill]

pp *f* *ppp* *f* *mf* *pp*

6

4'52" 4'56" 5'00" 5'04" 5'08" 5'12"

High B \flat oscillating sound varying in dynamic, but never in the foreground

Thin loop dissipates

Cue

Breath

Thin and clean clicking loop

74

Tape

Ticking shakers

Background body of sound goes through subtle transition, but role remains similar

Cue

Pitched rusty gate

Aah breath sounds with delay

Breath with spatial motion and audible synthesis

pppp

pppp

ppp

pp

pppp

4'52" 4'56" 5'00" 5'04" 5'08" 5'12"

R M F M RF

Cue

Notes drift out of the recorded breath sound

rubato

pppp

5'16" 5'20" 5'24" 5'28" 5'32"

C The Journey...

Thin loop continues [with reverb]

Ticking clock [approx.]

80

Tape

Wooden raindrops

Cue

Gong

Breath

Cue

Pitched rusty gate

Cue

Aah breath sounds

Cue

Pitched rusty gate

ppp

pp

pppp

pppp

ppp

pppp

Very low C warm vibrating bass drone

5'16" 5'20" 5'24" 5'28" 5'32"

C The Journey...

[start to bend and gliss pitch in subtle gradations]

[bend G slightly flat before legato]

[smooth glissando]

p

mp

ppp

mf

mp

5'36" 5'40" 5'44" 5'48" 5'52"

Cue Breath with spatial motion and audible synthesis

Tape Ticking clock sim. Wooden raindrops

Gong Cue Pitched rusty gate High pitched bird loop joins the background texture Cue Plus growing body of background sound

pp pppp pp Audible and regular vibration pp

5'36" 5'40" 5'44" 5'48" 5'52"

[start to bend & gliss pitch in subtle gradations]

pp p mp mf rubato

5'56" 6'00" 6'04" 6'08" 6'12"

Cue Ticking clock Breath sim.

Tape High pitched bird loop prominent Cue Pitched rusty gate additional bird-type sounds and quasi bird song Pitched rusty gate

Very low C warm vibrating bass drone Variable speed vibration

pp p pp p

5'56" 6'00" 6'04" 6'08" 6'12"

[bend C slightly flat before legato] smooth glissando

p mp mf p

8 **6'16"** **D** **6'20"** **6'24"** **6'28"**

Ticking clock *sim.* Thin and clean percussion loop from earlier in the piece
 Cue Conga-type sound

Tape

95

mp *pppp* *p*

Pitched rusty gate Thin buzzing loop Pitched rusty gate

(ts) *mp* *p* *ppp* *ppp* Cue *p* *mp* *p*

C bass drone contains elements of F & A within the stronger vibrations Audible surge Audible surge

6'16" **D** **6'20"** **6'24"** **6'28"**

Cl.

mf *mp* *p* *mp* *mf* *f* *mf* *mp* *p*

tr *3* *tr* *3* *tr* *3* *tr* *6*

6'32" **E** **6'36"** **6'40"** **6'44"** **6'48"** **6'52"**

Conga loop continues & fades Pitched key pops and articulated breath sounds [plus reverb & delay]

Tape

99

pp *pp* *mf* *p* *pp*

Pitched rusty gate Body of sound continues to gather momentum, mostly with looping textures Pitched rusty gate

(ts) *ppp* Thin and clean clicking loop Cue *p* *mf* *p* *pp*

Very low C warm vibrating bass drone Audible surge *cresc.*

6'32" **E** **6'36"** **6'40"** **6'44"** **6'48"** **6'52"**

[start to bend & gliss pitch in subtle gradations] [bend C# slightly flat before legato] smooth glissando

Cl.

rubato *p* *mp* *mf* *ppp*

3 *5* *3* *3*

6'56"

7'00"

7'04"

7'08"

F

G

Pitched key pops and articulated breath sounds [plus reverb & delay]

105

mp *mf*

Body of background sound continues to gather momentum mostly with looping textures

Thin buzzing loop

Rotating wrench

Tape



Cue

Pitched rusty gate

15^{ma}

mp *mf* *mp* *p*

Cue

cresc.

pppp Very broad low D \flat bass extended slur tone



6'56"

7'00"

7'04"

7'08"

F

G

Cl.

mf *mp* *f* *mf* *f*

7'12"

7'16"

7'20"

7'24"

Pitched key pops & articulated breath sounds [plus reverb & delay]

Pitched rusty gate phrase

Key pops repeat and fade

Musical notation for Tape track 109, featuring triplets of eighth notes. The notation includes dynamic markings such as *pppp* and *p*.

Tape

Cue Cue Cue

Bass Siren contains elements of pitch-bend up to a tone below.
The attacks sometimes contain elements of the A below

Siren coupled with slurred bass fifths

cresc.

p

pp

pp

p

Low D \flat bass drone

Drone drops a fifth

mf low D \flat bass

p low D \flat bass

7'12"

7'16"

In synchronisation with Bass siren
Add flutter

7'20"

7'24"

Add enharmonic trill or waver tone

Musical notation for Cl. track, featuring complex rhythmic patterns and dynamics. The notation includes dynamic markings such as *mp*, *ff*, *f*, *mf*, and *mp*.

mp

ff

f

ff

mp

mf

mp

mf

7'28"

7'32"

7'36"

7'40"

p Conga-type loop

Tape

pp

mf

Cue
Bass siren

Cue
Pitched rusty gate phrase

Cue
Bass siren

Background body of sound follows general overall crescendo

Low D \flat bass drone

mp

p

ppp

mp

p

Deep F bass drone

mf Audible surge

Slur to D \sharp

p

7'28"

7'32"

7'36"

7'40"

Musical notation for Cl. track, featuring complex rhythmic patterns and dynamics. The notation includes dynamic markings such as *f*, *mp*, *f*, *mf*, *f*, and *ff*.

f

mp

f

mf

f

mf

f

ff

7'44"

7'48"

7'52"

7'56"

11

Pitched rusty gate phrase

Percussion texture and articulated breath returns, but now more subtle

117

Tape

Cue

Bass siren coupled with slurred bass fifths

Bass siren

Bed of background looping sounds follow general dynamic and overall crescendo

Rusty gate

Cue Bass siren

Audible surge

mp

p

mp

mf

Fading, but regular vibration in bass drone

Low D₂ bass drone

7'44"

7'48"

7'52"

7'56"

Cue

Cl.

Cue Phrasing outlines the audible swooping synthesis above

f

p

mp

mf

mp

p

mf

[variable speed]

[sync' with Bass siren]

8'00"

8'04"

8'08"

8'12"

High B_b oscillating sound varying in dynamic, but never in the foreground

Percussion texture, metal clicks and articulated breath gradually dissipates

Thin and clean percussion loop

121

Tape

Pitched rusty gate

Background body of sound follows general overall dynamic, but gradually begins to dissipate

Cue Pitched rusty gate phrase

Bass siren

p

pppp

f

mp

p

8'00"

8'04"

8'08"

8'12"

blend into a subtle flutter

Cl.

mp

mf

mp

mf

mp

12
8'16" 8'20" 8'24" 8'28" 8'32"

High B \flat oscillating sound varying in dynamic, but never in the foreground

Thin and clean clicking loop → Percussive texture and articulated breath dissipates → Pitched rusty gate phrase **Cue**

125
Tape
ppp p pp

Cue Pitched rusty gate
15^{me}

Bass C ppp pp

8'16" 8'20" 8'24" 8'28" 8'32"

R MC [quite subtle] [variable speed]

Cl. p mp p mf mp mf

8'36" 8'40" 8'44" 8'48"

Breath with spatial movement and audible synthesis

130
Tape
ppp pppp

Cue Timing and phrasing of J section shaped by bass slur

Cue Rusty gate Warm bass sound with unstable pitch vibrations and slur tones Thin buzzing loop

15^{me}

8'36" 8'40" 8'44" 8'48"

R EM RF very subtle elements of multiphonic from bar 74 J

Cl. p mp mf f rubato

8'52"

8'56"

9'00"

9'04"

9'08"

9'12"

13

Conga sound plus return of percussion texture, metal clicks and articulated breath

134

Tape

Upper pitch fluctuates around A & B \flat
Fundamental fluctuates around D & E \flat

Warm vibrations and fluctuation

Thin buzzing loop

Subtle microtonal fluctuations

pppp

Cue

p

8'52"

8'56"

9'00"

9'04"

9'08"

9'12"

[start to bend & gliss pitch in subtle gradations]

[bend D slightly flat before legato]

[smooth glissando]

Cl.

mf

mp

p

mp

9'16"

9'20"

9'24"

9'28"

9'32"

9'36"

9'40"

9'44"

9'48"

9'52"

9'56"

10'00"

10'04"

10'08"

[K] ... A concrete interlude...

Conga sound fades

Percussion texture, metal clicks and articulated breath dissipates

Shakuhachi stops dead

Thin and clean clicking loop

Metal clicks [plus delay]

140

Tape

mp

pppp

ppp

pppp

pppp

Cue

Cue

Shakuhachi sound plus subtle feedback and decay

Shakuhachi stops dead

Shakuhachi sound plus subtle feedback and decay

mf

pp

p

pp

pp

mf

9'16"

9'20"

9'24"

9'28"

9'32"

9'36"

9'40"

9'44"

9'48"

9'52"

9'56"

10'00"

10'04"

10'08"

[K] ... A concrete interlude...

Cl.

14

10'12" 10'16" 10'20" 10'24" 10'28" 10'32" 10'36" 10'40" 10'44" 10'48"

L ... And man laments the reed...

Thin and clean clicking loop [plus delay & decay]

Cue

Silence on tape *

Cue

Metal clicks [plus delay]

Thin and clean clicking loop

154

Tape

p ppp mp ppp pp

Cue

Silence on tape *

Cue

Shakuhachi sound plus subtle feedback & decay

pp mp p

10'12" 10'16" 10'20" 10'24" 10'28" 10'32" 10'36" 10'40" 10'44" 10'48"

L ... And man laments the reed...

Breathy; ancient & primal

rubato

[coloured breath]

[variable speed microtone trill]

pppp mp p ppp mp p pp p mf p mf p

10'52" 10'56" 11'00" 11'04" 11'08" 11'12"

Cue

Gong

Background body of looping sounds reminiscent of the beginning

Cue

Gong

Silence on tape *

Cue

Breath and audible synthesis

Gong

164

Tape

p mp pppp mf

Thin and clean clicking loop

Cue

Silence on tape *

Cue

Shakuhachi sound plus subtle feedback & decay

ppp p

10'52" 10'56" 11'00" 11'04" 11'08" 11'12"

Cl.

p mf mp p mp pppp

EM

microtone trill

11'16" 11'20" 11'24" 11'28" 11'32" 11'36" Cue Cue Cue¹⁵

Breath and audible synthesis Metal clicks [plus delay] Gong delay & reverb Breath sounds drift back into the texture Metal clicks [plus delay] Gong Metal clicks

Gong delay decay *mf* *mf* *mp*

Tape *pp* Distant return of percussion texture from bar 34 [approximate rhythm] *ppp*

Texture & density of background sound follows general dynamic of tape: many sounds recognisable from the opening minutes

11'16" 11'20" 11'24" 11'28" 11'32" 11'36" SFP [subtle fluctuation of pitch/enharmonic trill]

Cl. *p* *mf* *mp*

11'40" 11'44" 11'48" 11'52" 11'56" 12'00" 12'04" Cue Cue Cue Cue Cue Cue

Clicks delay decay Metal clicks [plus delay] Gong delay & reverb Aah breath sounds [plus delay] Gong Metal clicks [plus delay] Gong delay & reverb Metronomic clicks heard for 1st time

Exhaled Breath Exhaled Breath High B \flat oscillating sound varying in dynamic, but never in the foreground

Shakuhachi sound plus subtle feedback & decay

11'40" 11'44" 11'48" 11'52" 11'56" 12'00" 12'04"

Cl. *p* *mp* *p* *ppp* *p* *ppp* *mp* *pp*

12'08" 12'12" 12'16" 12'20" 12'24" 12'28" 12'32" 12'36" 12'40"

B \flat oscillating sound varying in dynamic

Cue

Metronomic clicks heard for 1st time

Breath

Gong

a niente

Cue

Cue

Breath with spatial movement and audible synthesis

183

Tape is silent

Exhaled Breath

p

pp

p

pppp

pp

Cue

Exhaled Breath

Rotating wrench

Thin buzzing loop

Metal Clicks

Shakuhachi sound

Background body of looping sounds dissipates

Cue

Tape is silent

Texture of wooden percussion and keyclick loops

ppp

ppp

pp

Audible vibrations

Audible vibrations

Deep F bass vibrations

Technician should increase the reverb in sympathy with this phrase until the brink of feedback

12'08" 12'12" 12'16" 12'20" 12'24" 12'28" 12'32" 12'36" 12'40"

If the player feels the resultant multiphonic is too unstable, this final statement can be played with increasingly aggressive fluttertongue replacing the multiphonic for a similar dramatic and compositional effect

SO EM O R M MC

[Add fluttertongue to end of trill]

[Very aggressive]

microtone trill

ft.

3

exaggerated live reverb decay

Cl.

ppp

fff

M ... All things must end..?

Texture of wooden percussion, conga-type sounds and keyclick loops → Breath

Conga-type loop Density of background loops follows general dynamic levels Conga-type loop fades

192

Tape

plus subtle feedback and decay

Cue Three strikes stand out

Thin buzzing loop

Ticking shakers prominent

Deep F bass vibrations Audible vibrations

pp mp

ppp mp

Audible vibrations p Audible vibrations

M ... All things must end..? Musician may choose to offer some audible breath sounds in sympathetic resonance with (or counterpoint) to the recorded sound..?

Any sounds must remain subservient to the concrete tape at all times - Musician can also sit in silence...

[optional live breathing sounds in sympathy with tape]

[optional live breathing sounds]

Cl.

pppp p

pp

Breath with spatial movement and audible synthesis

N Perhaps all things return..?

Breath

Breath

pppp pp

Texture of wooden percussion and keyclick loops

Breath

Body of background sound dissipates

Thin buzzing loop

Conga loop

ppp

pppp

a niente

ppp

Shakuhachi sound [pitch C&F]

plus subtle feedback and decay

ppp

a niente

[optional live breathing sounds]

[optional live breathing sounds]

Musician should now be silent

Cl.

ppp

pppp

When a Snake Eats its Own Tail

For amplified B^b clarinet, 8 channel tape and live digital effects

Score in C

Ian Percy

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(Score revised 2013)

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