

cloud-to-air

for the 2013 mata festival

"Among silent breakers, the tremors of the shining surface, in the swift flux and reflux martyrizing the patches of light, in the rendings of luminous loops and arcs and lines, in the occultations and reappearances of dancing bursts of light being decomposed, recomposed, contracted, spread out, only to be redistributed once more before me, with me, within me, drowned, and unendurably buffeted, my calm violated a thousand times by the tongues of infinity, oscillating, sinusoidally overrun by the multitude of liquid lines, enormous with a thousand folds, I was and I was not, I was caught, I was lost, I was in a state of complete ubiquity. The thousands upon thousands of rustlings were my own thousand shatterings."

Henri Michaux, *Miserable Miracle*

seth cluett (2013)
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cloud-to-air (2013)

General

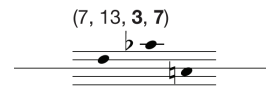
While this is a slow moving, textural piece, it is important to know that the energy lies in the interaction of many tiny details. The scored clarinet part is performed in tandem with a fixed recording of a thunderstorm constructed from recordings from roughly 50 thunderstorms. There is also an accompanying sine wave harmony whose frequencies are fixed but whose performance is flexible.

Notation

The notation method was aims to retain rigor in the distribution of pitches over time, while giving the players flexibility to make musical decisions based on what they hear happening in the moment of performance.

The notational system enables the choice of a pitch duration or a tacet duration while the player listens for the next best pitch duration or tacet duration to contribute to the texture of the piece as it is developing.

When you see this:



It means that:

- you have three pitches (D, Ab, A) to choose from (in any order)
- the plain text in parens indicates that you have two pitch durations to choose from in any order (7 or 13)
- the bolded text in parens indicates that you have two tacet durations to choose from in any order (3 or 7)
- you may choose any of these pitches and durations, in any order, alternated with any of the given tacet values.

For example:

You could play an Ab for 13 counts and rest for 7, then play a D for 7 counts and rest for 3, then play an A for 7 counts and rest for 3, then play an A for 13 counts and rest for seven, etc.; this continues in the same manner until you reach your next group of pitches/durations/rests or you are cued by another player to move on.

A note about the shaded area in the time line:

During the timeframe indicated by the shading, should you happen to arrive at a unison with another player, you have the choice to bend your pitch out of tune to create beating patterns between frequencies.

Articulation

Articulations and method of sustain are left to your interpretation, so long as it is in keeping with the overall dynamics and texture of the piece.

Timing

It is possible to coordinate this piece in a number of different ways. This piece is not about micro-timings but rather about large-scale pacing. As such, the performers cue one another in a causal but not strictly timed manner. Using your ears and cuing each other with a timer nearby is likely the easiest way move through the form.

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far away, like a soft whistling of the wind
♩ = 67

0:00 1:00 2:00 3:00 4:00 5:00

clar. 1

(3, 4; **0, 2**)
ppp

(2, 5, 7; **3, 5**)
p

(4, 5; **2, 3**)
pp

(5, 7; **3, 5**)
p

(3, 5, 6; **0, 2**)
p(mp)

clar. 2

(3, 4, 5; **0, 2, 3**)
pp

p

(4, 5; **3, 4**)
ppp

mp
crest above texture,
then blend

(4, 5, 7; **3, 5**)
p

(4, 5, 6; **0, 3**)
p(mp)

clar. 3

(4, 5; **2, 3**)
ppp

(3, 4; **0, 2**)
pp

(4, 5; **2, 4**)
pp

(3, 7; **5, 6, 7**)
p

The musical score for three clarinets (clar. 1, 2, 3) is presented below. The time axis ranges from 6:00 to 11:00. The score includes various musical notations, including notes, rests, and dynamic markings (p, mp, pp, ppp). The notation also includes pitch bends and specific fingerings or techniques indicated by numbers in parentheses.

Clarinet 1 (clar. 1):

- 6:00 - 7:00: (2, 3; 0, 1, 2) *p*
- 8:00: (9) *mp*
- 9:00: (5, 7; 3, 4) *p ppp*
- 10:00 - 11:00: (3, 7, 9; 3, 5, 7) *pp* to *mp*

Clarinet 2 (clar. 2):

- 7:00 - 8:00: (3, 4; 0, 1, 2) *p* to *mp*
- 8:00: (9) *mp*
- 8:00 - 9:00: (3, 5; 3, 4) *p pp*
- 10:00 - 11:00: (3, 7, 9; 3, 5, 7) *pp* to *mp*
- 11:00: (3, 4; 0, 1) *mp*

Clarinet 3 (clar. 3):

- 6:00 - 7:00: (3, 5, 7; 0, 1, 3) *p (mp)*
- 8:00: (9) *mp*
- 9:00: (4, 6; 3, 4) *p*
- 10:00 - 11:00: (3, 7, 9; 3, 5, 7) *p* to *mp*

The musical score for three clarinets (clar. 1, 2, 3) spans from 12:00 to 18:00. The score includes dynamic markings (mp, mf, p, pp), articulation (x3), and performance instructions (3, 4; 0, 1, 2, 3, 4, 5, 7). The score is divided into measures by vertical dashed lines. A grey shaded area covers the time from approximately 13:30 to 16:30. The score ends with a double bar line at 18:00.

Time	Clarinet 1	Clarinet 2	Clarinet 3
12:00	(3, 4; 0, 1) mp		(3, 4; 0) p
13:00	x3 mf	x3 mf	x3 mf
13:30	(2, 3; 0, 2) p		(3, 5, 7; 0, 3) p
14:00		(3, 4; 0, 1) mp	mp
15:00	(4, 6; 1, 3) mp	mf	(5, 7; 1, 4) p
16:00	(5, 3; 5, 7) p	(5, 7; 5, 7) mp	(5, 7; 3, 4) p
17:00	(6, 7; 5, 7) pp	(7; 2) p	(6, 7; 4, 5) pp
18:00			