

Crossroads

for Bass Clarinet, Marimba
and Electronics


(2020)

Teerath Majumder

Crossroads


Performance Notes

- Bass Clarinet Index

 slap tonguing; a popping sound along with the note

air air sound; fingering note while blowing with an open embouchure

flz. flutter tonguing; a “Frrrrr” sound along with the note

air+flz.  combination of flutter tonguing and air sound; a “Frrrrr” sound with minimal pitch content

bisbigl. bisbigliando; timbral trill

 key clicks; exaggerated fingering without activating the reed


growl growling effect; singing while playing

 exaggerated vibrato

- Marimba Index

L.H. arco bowing note with left hand

arco bowing with both hands

 dead stroke (crossed stem)

- Notes for All Performers

- Emphasize the silences in your own part.
- The piece starts with disjunct events as if chunks of a complete idea have been removed. The events gradually become more coherent but never completely so. It should always sound and feel like there is a struggle going on between a unifying force and one that is trying to push things apart.

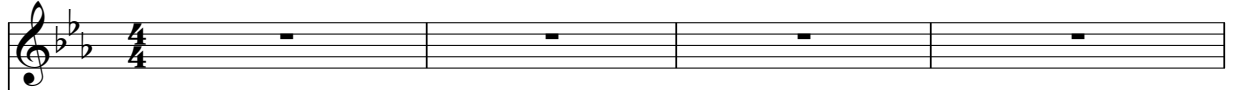
- When the ideas do come together, such as at mm. 50 and 58, make those moments stand out by being as much in unison as possible.
- Information and Instructions regarding the Max patch
 - The Max patch that comes along with this piece should be thought of as a third instrument. The sounds it produces depend solely on what is played on the bass clarinet and the marimba. It often uses the sound from one instrument as a control signal to drive an effect on the other instrument.
 - "Host.maxpat" is the only file that needs to be opened. The other files in the folder should NOT be moved to a different location.
 - You can enter the position you want to start playing at in the slots under *BAR* and *BEAT*. You may also select the rehearsal mark you want to go to by selecting one of the options under *REHEARSAL MARK*. You can click the *RETURN TO START* button to go to the beginning of the piece.
 - Use the *START/PAUSE* toggle to start or pause the patch. When you start the patch from any position in the piece, it gives you a 4 beat count-in. The patch stops automatically one bar after the end of the piece.
 - You can also start or pause the patch using a MIDI pedal. Select the MIDI device from the *MIDI Input Device* dropdown menu located at the bottom left.
 - You can select the division of the click under *CLICK DIVISION*. *4n* stands for quarter notes and *8n* stands for eighth notes.
 - Set Max's sampling rate to 48000 Hz.
 - Click *WRITE* at the bottom right of the patch at the end of the performance to save the recordings.
 - The patch requires two vst plugins to be installed on the computer, namely "Rough Rider 3" and "Limiter N°6". These are free plugins that can be downloaded at the following links:
 - ▶ Rough Rider 3: <https://www.audiodamage.com/pages/free-downloads>
 - ▶ Limiter N°6: <https://www.tokyodawn.net/vladg-limiter-n6/>

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Pointillistic ♩ = 65

Bass Clarinet
in B_b



Four measures of rests for the Bass Clarinet part.

Pointillistic ♩ = 65

hard mallets

Marimba



Four measures of Marimba music. Dynamics: *ff*, *p*, *ff*, *p*. Includes triplets in the final measure.

5

Mar.



Four measures of Marimba music. Dynamics: *ff*, *p*, *ff*, *p*. Includes triplets in the final measure.

9

Mar.



Four measures of Marimba music. Dynamics: *ff*, *p*, *ff*, *mp*. Includes triplets in the final measure.

13

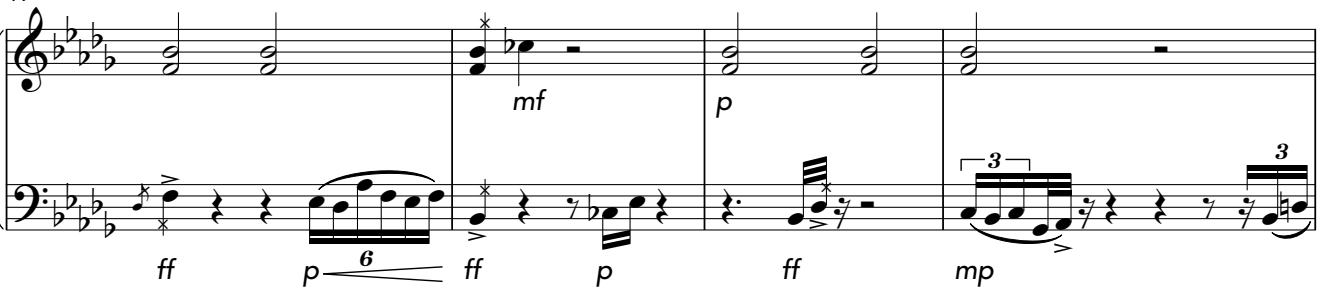
Mar.



Four measures of Marimba music. Dynamics: *p*, *ff*, *p*, *ff*. Includes triplets in the final measure.

17

Mar.



Four measures of Marimba music. Dynamics: *ff*, *mf*, *p*, *ff*, *mp*. Includes a sextuplet in the second measure and triplets in the final measure.

21 **A**

B. Cl. *pp* *f* *p* *f* flz.

Mar. *p* *ff* *p* *ff* *p*

25 *ord.*

B. Cl. *mf* *p* *mf* *p* *mf* *p*

Mar. *ff* *p* *ff* *p* *ff* *mp*

29

B. Cl. *mp* *f* *p* *ff* *p*

Mar. L.H. arco *f* *p* *p* *f*

33

B. Cl. *f* *pp* *ff* *pp* flz.

Mar. *ff* *p* *ff* *ff* *pp* *mp*

37

B. Cl. *ff* *pp* *ff* *pp* *f*

air+flz. ord.

Mar. *pp* *ff* *pp* *ff* *pp* *ff*

41

B. Cl. *mf* *p* *mf* *p*

Mar. *mf* *p* *mf* *p* *f*

p *pp* *p* *pp* *f*

45

B. Cl. *mf* *p* *mf* *p* *f* *mf*

Mar. *mf* *p* *mf* *p*

p *pp* *p*

48

B. Cl. *p* *f* *p* *f*

tr *bisbigl.*

Mar. *f* *pp* *f*

pp *f* *pp* *f*

50 growl ord.

B. Cl. *ff* 5 5 5 5 *mf* *p*

Mar. *ff* 5 5 *mf* *p*

52

B. Cl. *mf* 6 *p* 5 *f* *mf*

Mar. 3 5 *pp* *p* *mf* *p*

54

B. Cl. *p* 3 *f* *sfp* flz.

Mar. *pp* *f* *p*

56

B. Cl. **C** *p* 3 3 3 3

Mar. **C** 3 3 3 3 3 3 3 3 3 3

59

B. Cl.

Mar.

f

Measures 59-60. B. Cl. part: *f*, eighth notes with triplets and accents. Mar. part: chords with triplets and accents.

61

B. Cl.

Mar.

growl

Measures 61-62. B. Cl. part: *growl*, eighth notes with triplets and accents. Mar. part: eighth notes with triplets and a quintuplet.

63

B. Cl.

Mar.

ff

ord.

Measures 63-64. B. Cl. part: *ff*, eighth notes with triplets and accents, *ord.* Mar. part: eighth notes with triplets and a quintuplet.

64

B. Cl.

Mar.

flz.

Measures 64-65. B. Cl. part: *flz.*, eighth notes with triplets and accents. Mar. part: eighth notes with triplets and a quintuplet.

D

65 ord. *air*

B. Cl. *sffp* *pp* *mf* *pp* *mf* *pp* *mf*

Mar. *arco* *pp* *mf* *pp* *mf* *pp*

69 *flz.*

B. Cl. *pp* *mp* *pp* *p* *+* *+* *+* *+* *3*

Mar. *mf* *pp* *pp* *mf* *pp* *mf* *pp* *mf*

73

B. Cl.

Mar. *pp*