Bass Clarinet

Dynamic Environment

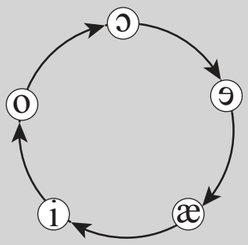
(i), A, B, and C should always be as soft as possible
Within this, sounds can be on the cusp of articulation (i.e., discontinuous) or continuous.

Blow just enough air so the events "flicker" in and out of perception. Whether or not the sound sustains depends on the larynx area.

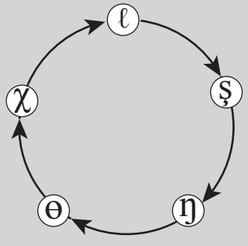
The dynamic environment of conditionals can be found in the text of the conditional.

Breath
Alternate between IN and OUT breaths;
remain in contact with instrument;
always as long as possible;
allow for moments of strain;
'b' = *either* one IN *or* OUT breath.

Oral Cavity Cycle Reference



Tongue Cycle Reference



'r' Values

Embouchure: 6b
Lip Tension: 4b
Larynx: 3b
Oral Cavity: 2.5b
Growl: 7b
Fingering: 3.5b
Pitch: 2b
Tongue: 1.5b

(i)

Initial State

A
(voice only)

Identify "X"
Q: *Which area is causing me the greatest amount of physical discomfort?*

[2nd interaction +]
Embouchure, Lip, Growl, Fingering FREEZE!

Extract "Y"
‖: **Oral Cavity, Tng., Larynx, Pitch** :‖
[1x, 2x, 3x, or 5x]

X:Y

Q: *Which area is changing at a faster rate?*

If "X" → $Y_{dNew} = Y_{dCur} \pm 0.25_{b}$

If "Y" → $X_{dNew} = X_{dCur} \pm 0.50_{b}$

Q: *Which area is located closer to an endpoint?*

If "X" → *Change direction of "X"*

If "Y" → *Change direction of "Y"*

Apply modification & REPEAT PROCESS

[On last time:
Tng., Larynx, & Pitch halt their transition and remain in the state at the time of the final modification]

[after chosen # of repetitions]

B
(voice + inst.)

Identify "X"
Q: *Which area is causing me the greatest amount of physical discomfort?*

Tng., Larynx, & Pitch FREEZE!

Extract "Y"
‖: **Lip Tension, Embouchure, Oral Cavity, Growl, Fingering** :‖
[1x, 2x, or 3x]

X:Y

Q: *Which area is changing at a faster rate?*

If "X" → $Y_{dNew} = Y_{dCur} - 0.50_{b}$

If "Y" → $X_{dNew} = X_{dCur} / 2$

Apply modification & REPEAT PROCESS

[IF RETURNING TO A!!!...On last time:
Lip, Fingering, Grolwl, & Embouchure halt their transition and remain in the state at the time of the final modification]

[after chosen # of repetitions return to A] **Or...** **[Move to C]**

Bass Clarinet

Dynamic Environment

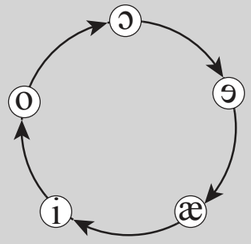
(i), A, B, and C should always be as soft as possible Within this, sounds can be on the cusp of articulation (i.e., discontinuous) or continuous.

For C, breath pressure is tied with diaphragm resistance. As breath pressure increases, the amount of imposed resistance must increase.

The dynamic environment of conditionals can be found in the text of the conditional.

Breath
OUT breath is as long as possible;
no strain;
IN breath as fast as possible;
'b' = one OUT breath

Oral Cavity Cycle Reference



Referents
The first referent is the performer directly to your left, the second referent is the second performer from your left...; attempt to continue the self-reference while simultaneously allocating attention to the referent; ***do not "exit" from your current physical state***.

'r' Values

Embouchure: 6b
Lip Tension: 4b
Larynx: 3b
Oral Cavity: 2.5b
Growl: 7b
Fingering: 3.5b
Pitch: 2b
Tongue: 1.5b
Breath/Con.: 2b

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C

Identify "X"
Q: *Which area have I allocated the LEAST amount of attention to?*

Any FROZEN areas are cancelled!

Extract "Y"
‖: **Lip Tension, Embouchure, Oral Cavity, Growl, Fingering, Larynx, Breath/Con.** :‖
[1x, 2x, 3x, or 5x]

X:Y

Q: *Which area is changing at a faster rate?*
- **If "X"** → $Y_{dNew} = Y_{dCur} \pm 0.25_{b}$
- **If "Y"** → $X_{dNew} = X_{dCur} \pm 0.50_{b}$

Q: *Which area is located closer to an endpoint?*
- **If "X"** → *Change direction of "X"*
- **If "Y"** → *Change direction of "Y"*

Apply modification & REPEAT PROCESS OR... Move to Referent

[after chosen # of repetitions] → *Move to A or B*

Q: *Can you hear the referent's sound?*

NO → *Perform a high pitch as loud and continuous as possible; continue until the referent begins sounding; when they sound, stop the high/loud pitch and return to* **Process C**

YES → **Q:** *What type of sound are they making?*

Pitchless/high noise content
Q: *Is the timbre of their sound changing at a faster rate than mine?*
- **NO** → *Activate a conditional*
- **YES** → ***Embouchure*** *now mimics the observed physical or audible shape of a current perceivable area of the current referent's performance. You may select any area you wish.*

Flickering in and out of audibility
Q: *Is their sound more continuous than mine?*
- **NO** → *Activate a conditional*
- **YES** → ***LIP TENSION*** *now mimics the observed physical or audible shape of a current perceivable area of the current referent's performance. You may select any area you wish.*

Pitched/low noise content
Q: *Is their sound louder than mine?*
- **NO** → *Cancel conditionals*
- **YES** → Recall a moment during this performance where your instrument responded in an unexpected way. Suspend self-reflection and explore this event.

Apply modification