

Front-face Side-face, on ZOOM

Stephen de Filippo | 2020

short videos for clarinets












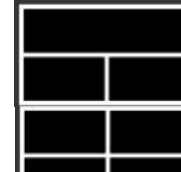

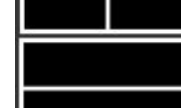




- i.** Solo E \flat Clarinet
- ii.** 3 B \flat Clarinets
- iii.** Solo E \flat Clarinet
- iv.** Solo E \flat Clarinet + 3 B \flat Clarinets
- v.** E \flat Clarinet + B \flat Clarinet
- vi.** Disassembled Clarinet + Other Objects
- vii.** E \flat Clarinet + B \flat Clarinet
- viii.** 8 E \flat Clarinets
- ix.** E \flat Clarinet + B \flat Clarinet
- x.** 3 Bass Clarinets
- xi.** 8 E \flat Clarinets
- xii.** Solo Bass Clarinet
- xiii.** 2 Bass Clarinets
- xiv.** 2 Bass Clarinets (+ camera)
- xv.** Solo E \flat Clarinet + 3 B \flat Clarinets
- xvi.** Bass Clarinet + Detached Clarinet Mouthpiece
- xvii.** Solo E \flat Clarinet
- xviii.** Bass Clarinet + Detached Clarinet Mouthpiece
- xix.** Solo E \flat Clarinet + 8 E \flat Clarinets
- xx.** Solo E \flat Clarinet (+ camera)
- xxi.** Solo E \flat Clarinet
- xxii.** 2 Bass Clarinets + Detached Clarinet Mouthpiece
- xxiii.** Solo E \flat Clarinet + 2 B \flat Clarinets
- xxiv.** Solo E \flat Clarinet + 3 B \flat Clarinets
- xxv.** Solo Bass Clarinet + 5 Bass Clarinets
- xxvi.** Any Clarinet (+ camera)

The nature of this performance is a series of short videos that are recorded as individual scenes. These videos are edited together to create the final piece. For the premiere of this work, Kai Hirayama used the app A Cappella for iOS to record these individual movements. These were then edited together using video editing software, following to the notes in the score. Not all the material in the score was used in the final video, and in some instances the order of videos also changed. In additional, electronics and processing were also implemented and not specified in the score.

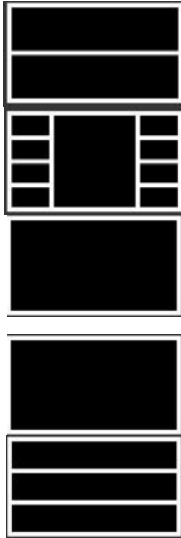
This work is not intended to be a live performance. The score instead acts as a storyboard of scenes to create the video. If you wish to re-create this work, it is not vital that you use the same applications as used in its premiere. However, for your own interpretation, I have included some notes about each video below, and some more general instructions in the score that can be followed to recreate the video. Feel free to omit any material you wish, and play around with the videos themselves to create a video that is personalised to your performance.

Video Notes

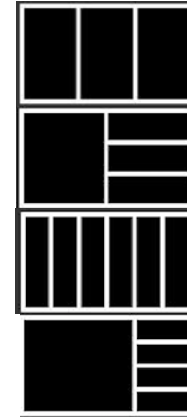
- 16:9, landscape
- All borders between frames should be black or white – choose one.
- The score indicates whether the video cuts to black or proceeds to the next video. However, it does not indicate the kind of transitions between videos. These can be up to the editor.
- Wear any clothing, but ensure the same outfit is repeated in each frame unless directed otherwise.
- It is important that this video is recorded in a domestic space. This is especially paramount for movements like **VI**, **XX**, and **XXVI** where aspects of your house, or wherever your record this video becomes part of the piece. Keep this in mind as you record the work and consider ways in which your space can be featured in the overall piece.

<p>I</p> <ul style="list-style-type: none"> • Performer centred in frame • Facing any direction 		<p>IX</p> <ul style="list-style-type: none"> • E\flat clarinet in the left frame • B\flat clarinets in the right frame • Facing inwards, showing a side profile 	
<p>II</p> <ul style="list-style-type: none"> • 3 evenly-sized frames • Facing forward towards the camera 		<p>X</p> <ul style="list-style-type: none"> • 3 evenly-sized frames • Facing forward towards the camera 	
<p>III</p> <ul style="list-style-type: none"> • Performer centred in frame • Facing any direction 		<p>XI</p> <ul style="list-style-type: none"> • E\flat clarinets facing forward. • Exaggerate your gestures so the viewer can clearly see the passing of the melody from one clarinet to another • Circled numbers used again to differentiate clarinets, like in VIII 	
<p>IV</p> <ul style="list-style-type: none"> • E\flat clarinet in the larger frame • B\flat clarinets in the smaller frame • Facing any direction, however keep the direction of the B\flat clarinets consistent 		<p>XII</p> <ul style="list-style-type: none"> • Performer centred in frame • Facing any direction 	
<p>V</p> <ul style="list-style-type: none"> • E\flat clarinet in the left frame • B\flat clarinets in the right frame • Facing inwards, showing a side profile 		<p>XIII</p> <ul style="list-style-type: none"> • Both clarinets facing forward • Top frame performer on the left edge of frame • Bottom frame performer on the right edge 	
<p>VI</p> <ul style="list-style-type: none"> • VI(2) is audio only, to be edited over VI(1) • Film this video from a downwards angle that captures your setup of disassembled clarinet and objects • It is permissible to change the colour grade of this video to have it stand out and feel more disrupting • Wear a different outfit/costume than in the other videos • Tape link for VI(2): https://www.dropbox.com/s/ur792zgf82lias/Drone.wav?dl=0 		<p>XIV</p> <ul style="list-style-type: none"> • Clarinets move to bottom frame, still facing forward • Top frame records your performance area – be creative in how you represent this space. Some instructions are included in the score 	
<p>VII</p> <ul style="list-style-type: none"> • E\flat clarinet in the left frame • B\flat clarinets in the right frame • Facing inwards, showing a side profile 		<p>XV</p> <ul style="list-style-type: none"> • Clarinets can be arranged in any fashion. • Attempt to create a feeling of separation between the tutti B\flats and the solo E\flat clarinet through kinaesthetic gestures 	
<p>VIII</p> <ul style="list-style-type: none"> • Each E\flat clarinet facing a different direction. • Exaggerate your gestures so the viewer can clearly see the passing of the melody from one clarinet to another. • Circled numbers above the staff specify which clarinet should speak, these numbers could be allocated to any box 		<p>XVI</p> <ul style="list-style-type: none"> • Mouthpiece, top frame – Bass clarinet, bottom frame • Facing inwards, on the outer edge of their frames 	
<p>XVII</p> <ul style="list-style-type: none"> • Performer centred in frame • Facing any direction 		<p>XVII</p> <ul style="list-style-type: none"> • Performer centred in frame • Facing any direction 	

- XVIII**
 - Mouthpiece, top frame — Bass clarinet, bottom frame
 - Facing inwards, on the outer edge of their frames
- XIX**
 - Solo clarinet in centre frame, facing forwards
 - Other clarinets in the smaller frames, facing towards the centre soloist
- XX**
 - First person camera shot
 - There is some flexibility in this shot. You do not necessarily need to appear on camera, though parts of you could be (like your hand turning on the television, the tip of your clarinet poking into frame while recording the media)
- XXI**
 - Performer centred in frame
 - Facing any direction
- XXII**
 - Bass clarinets in upper and lower frame, facing inwards and on the edge of frame (like **XIII** and **XVI**)
 - Mouthpiece centre frame, centred and facing forwards

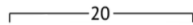


- XXIII**
 - B♭ clarinets in the outer frames
 - E♭ clarinet centre frame
 - Clarinets facing any direction
- XXIV**
 - E♭ clarinet in the larger frame
 - B♭ clarinets in the smaller frame
 - Facing any direction, however keep the direction of the B♭ clarinets consistent (different to **IV**)
- XXV**
 - Solo bass clarinet in left frame
 - Tutti bass clarinets in other frames
- XXVI**
 - Clarinet in bottom right frame
 - Other frames are first person
 - Video instructions contained in the score



Performance Notes

- Accidentals only apply to pitches they immediately precede
- All trills are semitone trills unless specified otherwise



- Tuplet with numbered brackets above them (like in **I**) refer to how many individual attacks are in the gesture
- These are always performed as fast as possible

ca. 5"

- Bracketed time durations give an approximation of how long it should take to complete a musical event
- These are not necessarily strict, but should be adhered to proportionally

Symbols

••		Z	fltz.	vib.		
double staccato	rearticulate	growl	fluttertongue	vibrato	indeterminate pitch, follow the contour	unspecified arpeggio
M						
multiphonic (unspecified)	sung multiphonic	singing/humming into instrument	highest pitch (indeterminate)			

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Video Notes:
 all borders should be black unless otherwise specified
 all videos recorded in 16:9 landscape
 wear any clothing, but ensure the same outfit is repeated in each frame

Transposed Score
 accidentals only apply to
 pitches they immediately precede
 all trills are semitone trills unless specified otherwise

I.

video 1:
 16:9, single frame

as fast as possible

E♭ Clarinet

(number refers to how many individual attacks)
 dbl. stacc.

ca. 7.5"

shifting between pitched growling (quasi-klezmer) and just voice ad lib, following the contour, re-articulating ad lib, any pitch, trilling any keys

ca. 8"

ca. 1.5"

E♭ Clarinet

15 *ff* raucous, chattering, aim for speed rather than the purity of any pitch

16 *mf* buzzing, like a fly, shaky but playful

17 *p*

18 *ff*

ca. 3"

as before, but lower

ca. 4"

ca. 9"

ca. 4.5"

growing, moving wildly

9

9 *p* meno agitato, smoother

10 *pp*

11 *ff sub.* interrupted

12 *pp*

13 *ff*

14 *pp*

15 *ff*

16 *ff*

17 *ff*

18 *fff*

ca. 7"

glissing upwards, articulated, rising microtonally

ca. 5"

spectral gliss.

ca. 7"

16

16 *sfz pp*

17 *mp*

18 *f*

19 *p*

20 *ff*

21 *mf*

22 *p*

ca. 4"

ca. 2"

ca. 5"

ca. 3.5"

ca. 9"

just voice, rising, a similar gesture as before

just voice

sung (raising)

21

21 noisy, honking!

22 *p* a little silly

23 *ff sub.*

24 growl

25 *ff*

cut to next video

aggressive

II.

video 2: [frames]

3 B♭ Clarinets

tutti, dbl. stacc., any low pitch, not together

ff raucous *p* *ff*

p sub, calm, scooping and moving freely a weird contrast

ca. 3" ca. 9"

ca. 4" ca. 2.5"

IV.

video 4: [frames]

ca. 5"

E♭ Clarinet

vib.

sung multiphon. rising

ca. 6"

growl

ff

p

ff screeching

dbl. stacc. chattering together, for as long as the solo clarinet, rising in pitch ad lib. (not chromatic but a rising range of pitches)

3 B♭ Clarinets entering one clarinet at a time

f evenly-spaced *ff*

p chattering, rapido *ff*

ca. 8"

cut off together

cut off together

ca. 5.5"

just voice

mixing a little bit of pitch and growling

pp

mp

singing freely, entering one by one, moving independently, only voice

pp

ca. 3"

(cont. for the full duration)

fff sub. aggressive

fff sub.

video cuts to black

video 5:
E, left frame - B, right frame
side profile, facing towards each other

ca. 40"

E: Clarinet
bisbig, starting extremely short, the getting longer and longer ad lib, held pitch also getting longer incrementally, but not as extreme as the bisbig, the length of the bisbig, will overtake the length of the held pitch dramatically intermittent vibrato on held pitches after roughly 20" bisbig.

3-5" **7"**
vib. *tr*

Solo B: Clarinet
6-8" **3-10"**
entering ad lib, reacting freely to the solo clarinet rall. and dim. ad lib.
♩ = ca. 72-112
multiphon.
repeat ad lib.

clean dyad, glassy; pulsing each rhythm, swelling overall, sometimes the swells overtake the solo's dynamics

ca. 192
sounding together

raise bell of the clarinet
semitone trills, articulated

raise bell of the clarinet
semitone trills, articulated

sung multiphon.
p

spectral gliss.
p

f **f**

sudden cut to next video

VI. (1)

video 6.1:
single frame

ca. 3'00"

improvisation

50 **Disassembled Clarinet(s) + Other Objects:**
The camera is on a tripod pointed at you seated at a table. A disassembled clarinet (or two clarinets) is pre-arranged on the table in front of you along with other objects - either purpose-placed or incidental. The frame captures you + each object on the table. A downwards angle is preferred, one that captures the entire surface of your table - looking almost like surveillance footage. You can wear any outfit/costume if this video, not consistent with the other videos. You can be as creative as you like. Be seated at the table, arms down, frozen. Slowly bring your arms to the disassembled clarinet. Explore music-making with each of the objects on the table: dragging parts across the surface of the table, blowing into various holes, connecting parts together in a way that they don't fit and attaching a mouthpiece. Emphasised jagged and punctuated movements, separated by silences.
between p-f, angular, strange

cut to VIII

video 6.2:
single frame
download the following track: <https://www.dropbox.com/s/u792zgf82llav/Drone.wav?dl=0>
play the track simultaneously with your video, the track should not overpower the improvisation

ca. 3'00"

improvisation, audio will play simultaneously with VI (1)

Any Clarinet:
improvising with the drone track provided:
long tones, soft trills/tremolos, soft multiphonics, airy sounds, very delicate drones, stuttering, sometimes sounding impure, blending with the track, sounding as an extension of the track
p-pppp delicato

cut to VIII

VII.

video 7:
E, left frame - B, right frame
side profile, facing towards each other

♩ = ca. 192

sudden cut, edited to interrupt VI

E: Clarinet
raised clarinet bell
semitone trills, articulated

Solo B: Clarinet
raised clarinet bell
semitone trills, articulated

lower bell

lower bell

5 measures of silence

f **f** **p** **p**

XII.

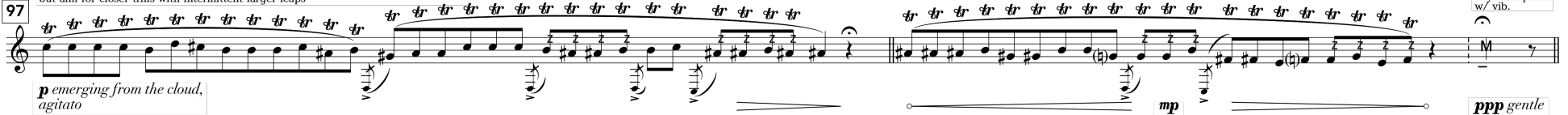
video 12:  single frame

$\text{♩} = \text{ca. } 192$

Bass Clarinet

breaking between normal pitch and growling but remaining quiet, just a distorted sound
explore any combination of trill keys and register keys, resultant pitch not specified
but aim for closer trills with intermittent larger leaps

97



p emerging from the cloud, agitato

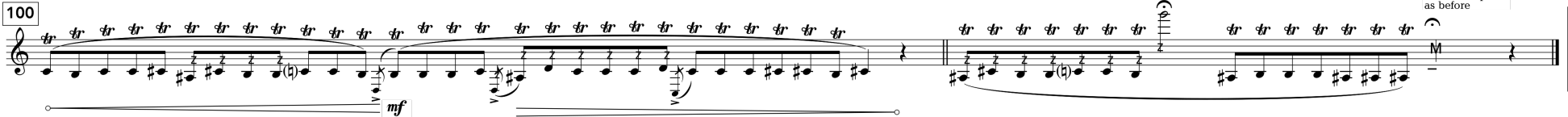
rall. a tempo rall.

any multiphon. w/ vib.

ppp gentle

$\text{♩} = \text{ca. } 192$
a tempo

100




rall. a tempo

same multiphon. as before

mf

cut to next video

XIII.

video 13:  clarinets facing forwards, sitting on the outer edge of the frame top frame, left edge - bottom frame, right edge

2 Bass Clarinets

ca. 7"

$\text{♩} = \text{ca. } 192$

out of time with each other, choose freely from any of the pitches below, in any order, any trill keys, growling ad lib. (like XIII)

102



cut to next video here audio will continue in next movement


hum a chord, any chord

pp

p

cut to next video

XIV.

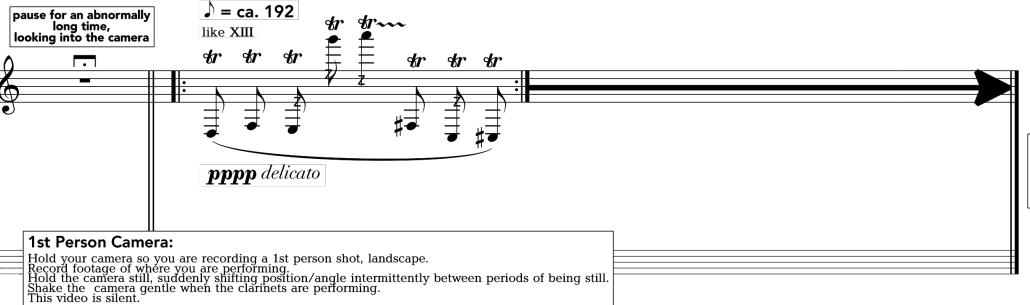
video 14:  1st person frame, upper frame bass clarinets, lower frames, facing forward

2 Bass Clarinets ca. 9"

$\text{♩} = \text{ca. } 192$

like XIII

pause for an abnormally long time, looking into the camera



pppp delicato

cut to black

1st Person Camera:
Hold your camera so you are recording a 1st person shot, landscape. Record footage of where you are performing. Hold the camera still, suddenly shifting position/angle intermittently between periods of being still. Shake the camera gently when the clarinets are performing. This video is silent.

XV.

video 15:
arranged in any fashion



ossia: 2nd time

♩ = ca. 132
calliope organ, jocular
E♭ Clarinet

f like a train whistle

3 B♭ Clarinets

mf

116

124

1. 2.

p *sfz* *mf*

p *sfz* *mf*

XVI.

video 16:
performers facing inwards, sitting on the outer edge of the frame
mouthpiece, top frame, left edge - b♭ clarinet, bottom frame, right edge



cut to next video during this measure
audio will be cut

136

Interrupted by next video

ca. 8" ca. 5" ca. 9"

Bass Clarinet
interpret the notation, improvise, sliding freely, growling, frantic fingering, rapid

ff raucous

Clarinet Mouthpiece
making any noise!

ff screaming!

growing, articulate each rhythm

loud, distorted, evenly-spaced

again!

again!

cut to next video

XVII.

video 17:
single frame

transitioning between gestures smoothly

ca. 15"

E♭ Clarinet

142 quick descending arpeggios, moving, following the contour, pitch ad lib.

closer pitch range, low

growl, moving freely (mid-range),

arp. again, low

4-note

shifting between growl and just voice

closer, rising, 4-note

spectral gliss.

f *mp* *poco* *p* *fp* *sfz p* *f*

virtuosic, dancing, quick!

XVIII.

video 18:
performers facing inwards, sitting on the outer edge of the frame
mouthpiece, top frame, left edge - b. clarinet, bottom frame, right edge

ca. 5.5"

Bass Clarinet

143 *ff* *raucous*

Clarinet Mouthpiece
like before

audio from next video will begin during this mvmt

cut to next video

XIX.

video 19:
centre frame, solo E♭, facing forward
outer frames, other E♭, facing inward

ca. 7"

E♭ Clarinet

144 *pp* *ff* *p* *ff*

8 E♭ Clarinets
high cluster

dramatic, suddenly exposed

cut to next video

XX.

video 20:
1st person

ca. 30"-1'

Camera + E♭ Clarinet:

Hold your camera so you are recording a 1st person shot, landscape. Record yourself turning on a television, and flicking through channels. Select a channel when you hear something remotely musical (television commercial, theme music, incidental music). Pick up your clarinet with your free hand, and while still holding the camera begin playing along to the music on the screen with the one hand. Sound like you are poorly attempting to play along with whatever is one screen, tooting along in an amateur yet confident manner. This clip could be filmed in a way where you do not necessarily need to be on camera. However, you could also capture your clarinet, or yourself in a selfie style, or any other way you like as long as you capture the media. The entire video should be roughly 30"-1'. This can be filmed crudely, shakily, haphazardly. If you don't own a television, do the same thing with a streaming network, choosing a video clip and somewhere with incidental music - a youtube video even.

child-like, silly

cut to next video

XXI.

video 21:
single frame

ca. 7"

E♭ Clarinet

147 *f* *p* *f* *p* *f* *pp* *mf* *p* *f*

4-note

dbl. stacc. low

growing + vox

articular each rising gesture

virtuosic, dancing, quick!

cut to next video here audio will continue in next movement

XXII.

video 22:
to clarinets, upper and lower frames, facing inwards
mouthpiece, middle frame, centred, facing forward

ca. 9"

interrupted

2 Bass Clarinets

153 *ff* *raucous*

Clarinet Mouthpiece

ff *screaming!*

cut to next video

XXIII.

video 23:
B♭, outer frame
E♭ clarinet, centre frame

ca. 3"

ca. 3"

ca. 6"

ca. 5"

E♭ Clarinet

160 *pp* *mf* *ff*

growl

cut off together

growl, intermittent trilling

2 B♭ Clarinets
solo

other clarinet

tutti, not in time both following the contour

pp *rapido*

cut to next video

XXIV.

video 24:
E, large frame left
B, small rectangles on right

♩ = ca. 74

157 E: Clarinet

3 B: Clarinets

ffp

vib.

poco

mp

rall.

p < < < < *sim...*

swelling w/ sudden cut-offs on each iteration, chorale-like

video 24.2:
this could be a separate video if necessary
8 frames: eb clarinets facing inwards
in 163 and 168 can also be separated
if you do this, only change between this solo frame, and the frame used in video 24

ca. 7"

descending arpeggios (any pitch)

articulated rises, liked mvmt. 1

f

p

mf

rapido, getting slower,

♩ = ca. 74

163

p

pp

rall.

p < < < *sim...*

again

ca. 10"

arpeggios descending (low, close in pitch) moving around freely

4-note arps.

arp., rising

pp quick

ff

♩ = ca. 74

169

mfpp

vib.

poco swell

rall.

♩ = ca. 58 slower

179

ppp

pp

ppp

ppp

pp

ppp

To B. Cl.

Bass Clarinet

continue swelling, but the gestrue descrendendos overall

cut to next video

XXV.

video 25:
left frame: solo B. clarinet
other frames: other B. clarinets

♩ = ca. 32

rumbling, slow

Bass Clarinet

pp rapido

5 Bass Clarinets

any low cluster (repeat same pitch)

repeat same pitches, changing pitch slowly and settling on a new cluster

the resultant cluster, moving to another cluster

as long as you can multiphon.

ppp

ppp

pp like a cloud

ppp

cut to black for at least 5"

XXVI.

video 26:
 left frame: 1st person tour
 bottom right frame: clarinet
 other frames: more 1st person



189 improvised

**Any Clarinet:**

Bottom right frame. Face forward, looking into the camera. With your instrument in hand, silently narrate the main camera's voice-over: gestate your hands and body, seem relatively casual. After the 1st person camera has been through a room, slowly bring your instrument to your mouth. Attempt to perform the narration through your instrument. Use any combination of techniques. Sometimes overwhelm the narration, other times blend with it.

1st Person Camera:

Record a 1st person tour of your home as if you were touring a rental. Greet the audience, then narrate over the top the rooms that we're in: explain the space, what you use it for. Focus on filming small objects around the house: curios, knick-knacks - narrate them, what is its meaning? Don't rehearse your tour, don't prepare a statement. Have it be as natural as possible. Show every room if possible. Don't feel necessarily pressured to show people who also live in the space, or anything too personal, but record as much as possible.

Auxiliary Cameras:

Other three frames are also in a 1st person, following the same path of the left frame - sometimes looking in the same direction, sometimes elsewhere. Like it is offering different perspectives of the same standing point. These videos are silent.

June-July 2020
 Brisbane, Queensland
 Guildford, Western Australia

premiere:

8th August 2020, 76th Composers Conference, USA
 Kaichi Hirayama (clarinets)

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