

Matt Geer

Easy Listening

For clarinet and live electronics
2020

Full Score

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www.mattgeer.co.uk

Programme note

Ambient music creates an interesting dichotomy between spontaneous moments and sustained proportion, local and global to the listeners attention. *Easy Listening* draws the audience into this dichotomy, by exploring the fragility of new and unexpected choices within the context of self-similar material on a flat plane.

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For contra-/bass clarinet and live electronics

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Duration c. 7'

Transposing score (a version for B \flat clarinet is also available from the composer)

Electronics set-up:

(1) Logic file with scripters running for the duration of the performance, (2) microphone for the clarinet connected to the Logic file and (3) the logic file, with both the scripters and two clarinet live feeds, playing through the same speakers. It may be necessary to have a technician to control the electronics, as a track change in the Logic file is necessary during the performance.

Performance structure:

On each page, there are two sections, marked **A** and **B**. Section **A** denotes the durational structure that should be played on that page, starting with the multiphonics in bar 1 and observing repeat and pause signs.

The half-filled circle and filled circles above notes in section A denote air noise and a regular pitched note respectively. The arrow denotes a steady shift from noise to tone.

The clarinetist is initially connected to the audio track in Logic marked '*Live Feed 1*'. The piece begins when play is pressed on the Logic file. In the clarinetist's own time, they should begin on page 1, playing the multiphonic in the first bar of section **A**. During the subsequent 5-10 second pause, the live feed should be changed to the track marked '*Live Feed 2*'.

At the repeating bars (2-7), the clarinetist should follow the rhythms given but refer to section **B** for the corresponding pitches. They should choose a cell from section **B** at random and play the three notes in that cell, following the rhythmic, metric and dynamic markings given in section **A**. When they reach the repeat bar line, they should follow the arrow and move one cell in any shown direction, following the pitches of the subsequent new cell and maintaining the rhythmic, metric and dynamic instructions in section **A**. These 6 bars should be played 4 times, followed by a 5-10 second pause. At the end of the pause, the performer should move onto the next page and follow in an identical manner.

When the performer reaches the end of the final page, the track should be faded out slowly. The piece ends when the track has completely faded out.

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Contra-/bass clarinet and live electronics (2020)
Transposing score

A

Musical notation for section A, featuring a treble clef and a 3/4 time signature. The piece begins with a dynamic marking of *mf*. A dotted line indicates a duration of approximately 2-4 minutes. The tempo is marked as quarter note = 84. The notation includes a first ending bracket with a repeat sign and a second ending bracket with a repeat sign and a box containing 'x4'. A dynamic marking of *ppp* is shown with a wedge indicating a crescendo to *p* and then a decrescendo back to *ppp*. A second dotted line indicates a duration of approximately 5-10 minutes.

B

A diagram for section B consisting of seven horizontal staves. Each staff contains three notes. The notes are connected by horizontal double-headed arrows, and vertical double-headed arrows connect the notes between adjacent staves, forming a grid of connections.

A

Musical score for section A, featuring a clarinet part in 3/4 time. The score includes dynamic markings (*mf*, *ppp*, *p*, *ppp*) and performance instructions such as *c. 2-4'*, *c. 5-10'*, *= 84*, and a *x4* repeat sign. The notation shows a melodic line with various articulations and a crescendo/decrescendo hairpin.

B

Diagram illustrating a multi-channel audio signal processing structure. It consists of seven horizontal staves, each containing three notes. The notes are connected by horizontal double-headed arrows, indicating signal flow between channels. Vertical double-headed arrows connect the notes between adjacent staves, representing a multi-channel processing or routing structure.

A

mf *ppp* *p* *ppp*

c. 2-4' *c. 5-10'* *♩ = 84* *x4* *c. 5-10'*

B

Section B consists of seven staves, each containing three notes. The notes are connected by horizontal double-headed arrows between adjacent staves and vertical double-headed arrows between notes in the same staff. This indicates a complex relationship between the notes across the different staves.

A

Musical score for section A, featuring a single staff in 3/4 time. The score begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo is marked as $\text{♩} = 84$. The piece starts with a dynamic of *mf* and a duration of approximately 2-4 minutes. It then transitions to a *ppp* dynamic with a duration of approximately 5-10 minutes. The score includes a section marked *p* and a section marked *ppp* with a **x4** multiplier. The piece concludes with a duration of approximately 5-10 minutes.

B

A diagram consisting of a 7x3 grid of musical staves. Each staff contains three notes: a quarter note on the first line, a quarter note on the second line, and a quarter note on the third line. The notes are connected by horizontal double-headed arrows between adjacent staves in each row, and by vertical double-headed arrows between adjacent staves in each column. A large vertical bracket on the left side of the grid is labeled **B**.

A

3/4
c. 2-4'
mf
c. 5-10'
ppp
♩ = 84
p
x4
c. 5-10'

B

Diagram illustrating rhythmic relationships between multiple staves, showing horizontal and vertical connections between notes.