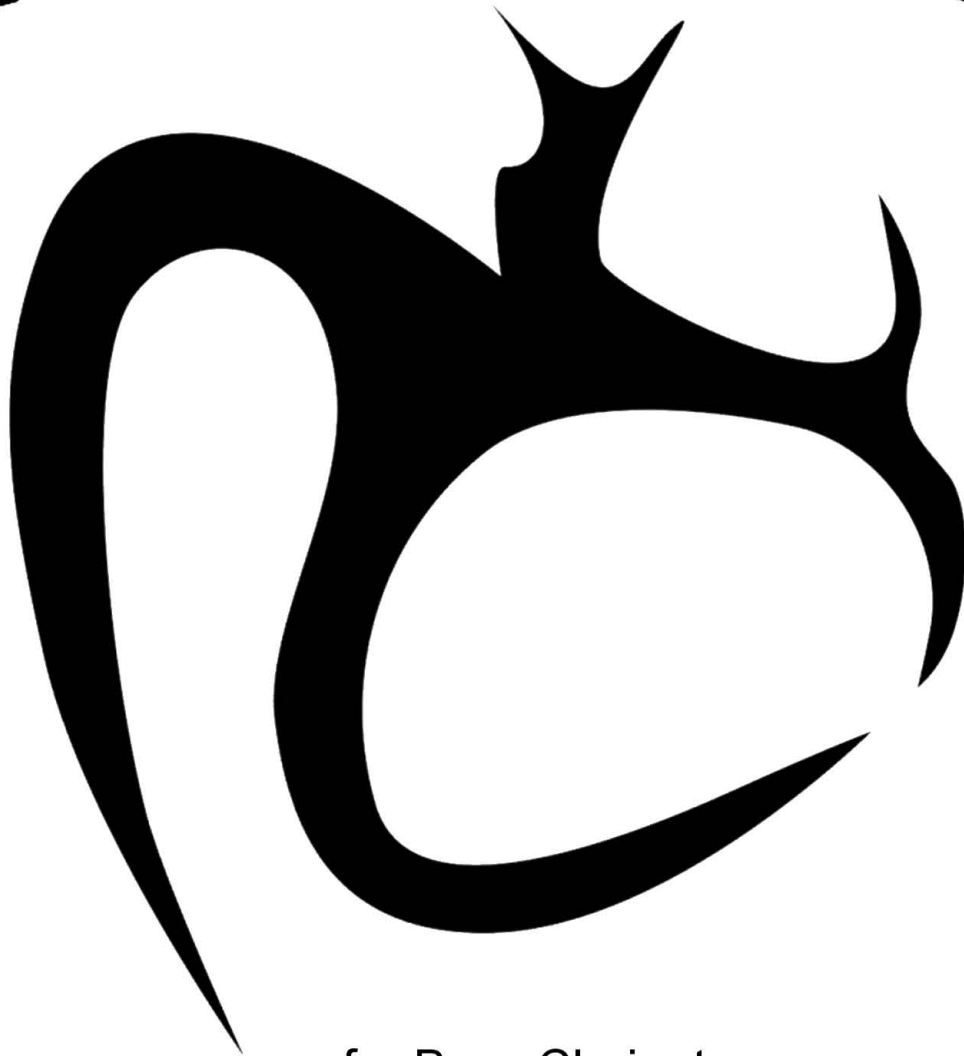


MAAHNTAHK



for Bass Clarinet
and Live Electronics

for Rachel Yoder

Stephen Lucas (2011)

This piece is conceptually influenced by the progressive rock genre, Zeuhl, which is represented by the band, Magma (est. 1969), and other derivative bands. Common Zeuhl elements include dissonant harmonies, mixed meters, prominent electric bass, choral chants, and call and response.

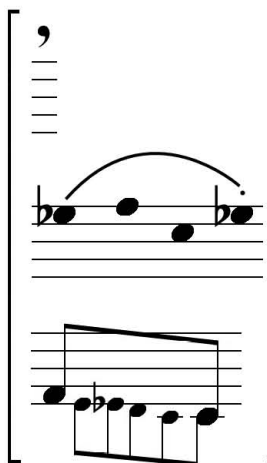
Maahntahk represents both a synthesis of these elements and a comment upon the resultant form. The soloist's part attempts to fulfill the role of the Zeuhl ensemble, but conflicting concepts of synchronization and instrumental identity draw it progressively further away from the original inspiration.

The expositional elements of the piece become recontextualized as developmental, in that they expose an underlying aspect of time and space. The identities of the instruments retain similarities to the Zeuhl genre, but the overall affect becomes more disharmonious.

Performance Notes



Accidentals never carry over

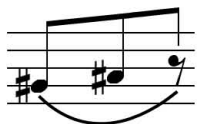


Phrasing is indicated in several, sometimes conflicting ways.

The intention is for the performer to distinguish a consistent performance practice, based on the context of this piece and the implications of typical notation.

Sometimes this implies ideas to emphasize pitch relationships, to make unnotated dynamic motion, or to elaborate on the treatment of distinctly notated articulations.

Uncertainty is not intended to be confrontational, but to engage the performer to create a unique interpretation of the piece.



Slurs into rests intend a more physical interpretation of phrasing.

This is both an indication of note length and phrase destination.

Differences in notehead size and shape indicate duration, dynamic, and/or phrasing. This distinction should be approached like the notation for phrasing.

Extension lines indicate more distinct spatial note length.

Grace notes are generally as fast as possible.

Multiphonics should not be too dissonant or dynamically inconsistent. The notated multiphonics don't necessarily need to be the same.

All trill pitches are indicated. The line indicates a general length. The trill rate may be dynamic and is open to interpretation.

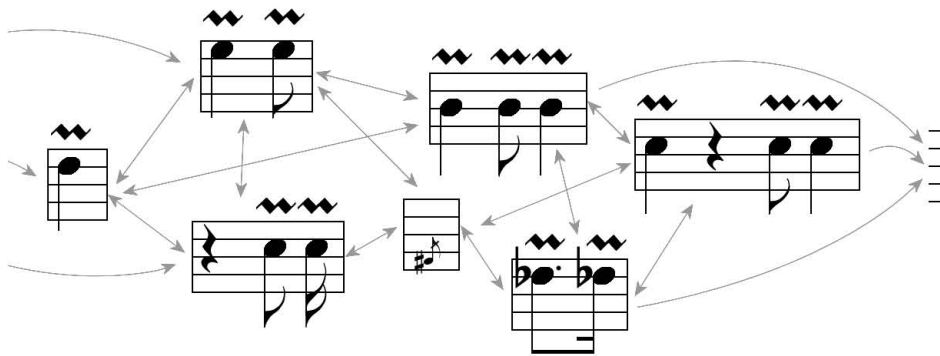
Mordents move up by half step using fingering. Mordents may be done by lip if necessary to preserve rhythmic integrity.

X indicates cue points for the electronics. If a foot pedal is used to cue, make the motion as discrete as possible.

R# indicates a cue used distinctly for rehearsal purposes. These are used to jump to points within longer cued sections.

Dotted lines indicate a distinct cue between performer and computer.

Dotted lines to rests indicate pickup beats cued by electronics events.



Mobile structures indicate a rhythmically consistent motion between units.

Arrows between units are not absolute; any unit in the system may be used.

Units may be repeated consecutively; avoid repeating more than 3-4 in a row and longer units should not be repeated as much.

This motion continues until the cue indicated from the electronics.

No rest should occur between units.

Grace notes do not receive beats, so they should not interrupt the consistency of the rhythm.

Rests are primarily intended to allow for breaths.

(X) noteheads indicate the computer cue to begin a new mobile section.

Each mobile may be exactly the same on different performances. This lessens the difficulty of spontaneously formulating a new combination. However, this also removes the improvisatory nature of the sections. It is recommended that there is some mix between predetermined combinations and spontaneous improvisation within the limits of the mobiles.



Maahntahk

for Rachel Yoder

Stephen Lucas (2011)

33 seconds

10"

Ominously still... clarinet lowered

Slowly raise clarinet

Bass
Clarinet

pp

Cue # 1

Electronics

~15"

Mysteriously ,

mf

mf

2

sound is altered by clarinet input

~15"

f

p

mp

3

~20"

Sadly

Argumentatively

consonant multiphonic

Plainly

mp

p

4

~15"

Tiredly

Cautiously

Calmly

f

p

p

p

mp

5

~10"

Authoritatively

f

mp

p

tr

tr

tr

~10"

5"

mf

f

6

♩ = 120

Drums (Dr.)

6" 6" ~3" ♩ = 120

f *mf*

Bass
Guitar
(B.G.)

(Dr.)

R1

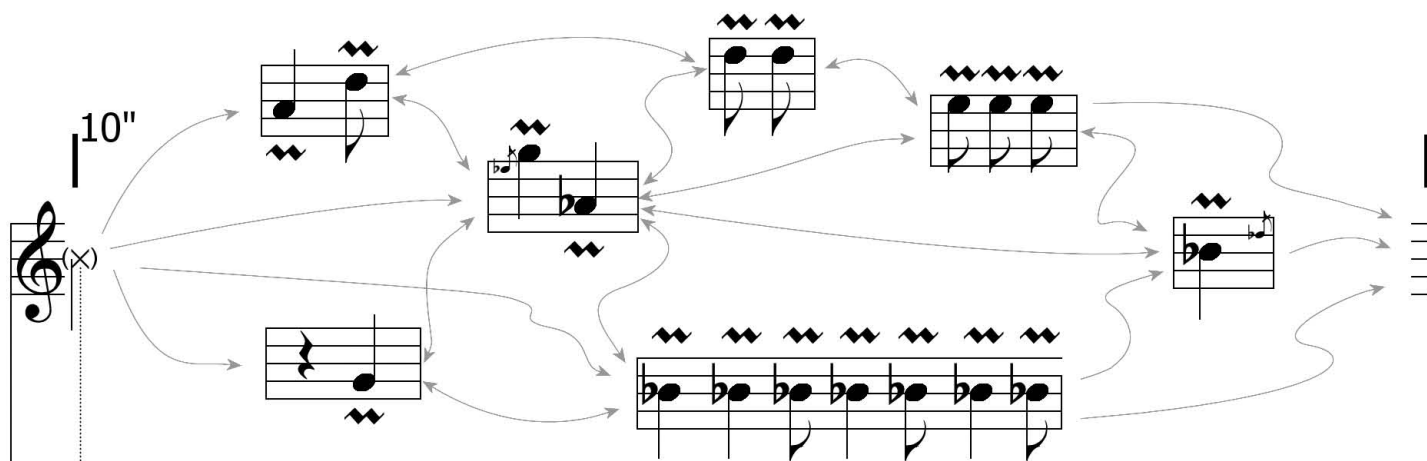
20"

(B.G.)

15"

(Dr.)

(B.G.)



(Dr.)

Synth

tr

(B.G.)

(B.G.)

tr

R3

10''

mp

(Dr.)

(B.G.)

7

$\text{♩} = 56$

tr

R4

$\text{♩} = 56$

f *p* *sfp*

(B.G.)

mp *p* *mp*

(B.G.)

R5

(fluttertongue)

mf *mf*

(B.G.)

R6

p *pp*

(B.G.)

R7

~15"

mf mp p ff p mf

8 9

~15"

mp p mf

10

~30"

♩ = 120

11

10"

f mp

12

~15"

10"

f mp

13