

Car Sausage Wake - bass clarinet - Biases

Biases are mappings that assign performance instructions to specific fingering-sonority layouts.

All pitch-focused Biases are derived from a single pitch series. No single pitch is repeated across Biases 1 to 4: they each offer a unique routing across the full instrumental pitch range.

Bias 1

General technique: multiphonics. Choose one specific multiphonic for each of the pitches below. Ideally aim for fingering/embouchure that allows those pitches to be salient tones within the chord/cluster. Keep sound consistent and as low dynamic as possible. The pitch layout comprises of groupings that combine multiphonics with other techniques:

Musical notation for Bias 1 in bass clef. The notation is divided into four sections by vertical dashed lines. The first section is labeled 'Multiphonics' and shows four clusters of notes. The second section is labeled 'flz' and shows two notes. The third section is labeled ''beat'' and shows two notes. The fourth section is labeled 'trill with optional bend' and shows a trill with a wavy line and arrows indicating bends. Below the staff, a dynamic range is indicated as [pp - f].

Bias 2

Two technique options: slaptongue multiphonic or portamento to 'attack' multiphonic (drop and hit). As with Bias 1, choose one specific multiphonic for each of the pitches below. Ideally aim for fingering/embouchure that allows those pitches to be salient tones within the chord/cluster. Fairly wide dynamic range, but not too loud. Pitch layout:

Musical notation for Bias 2 in bass clef. The notation is divided into two sections by a vertical dashed line. The first section is labeled 'slaptongue to multiphonic' and shows four clusters of notes. The second section is labeled 'drop and hit' and shows three notes, each with a 'Port.' marking and an arrow indicating a portamento. Below the staff, a dynamic range is indicated as [ppp - fff].

Bias 3**Talking with keys**

Use keys to change resonance of speech through the instrument. Pitches refer to approximate voice range.

Pitch layout:

[pppp - fff] ----->

Bias 4**Pitch to 'snoring'**

General technique options: microtonally inflected 'straight' tone (slow attack) turns to pitchless 'snoring' sound.

Pitch layout:

quartertone inflections ----->

[ppp - mf] [ppp - p]

Bias 5***Wild boar***

Pitchless, noisy grunting using air, saliva and mouth shapes.

[pp - fff]

Bias 6***Speed arp***

Fast, 2-way arpeggio. Try to make each pitch discernible and avoid a glissando effect. Use the lowest dynamic range possible. Prioritise quiet dynamics over clarity of tone.

Two options or combination:

- 1- wide step (minor 6th minimum), low pitch range or top pitch range
- 2- using air, full pitch range