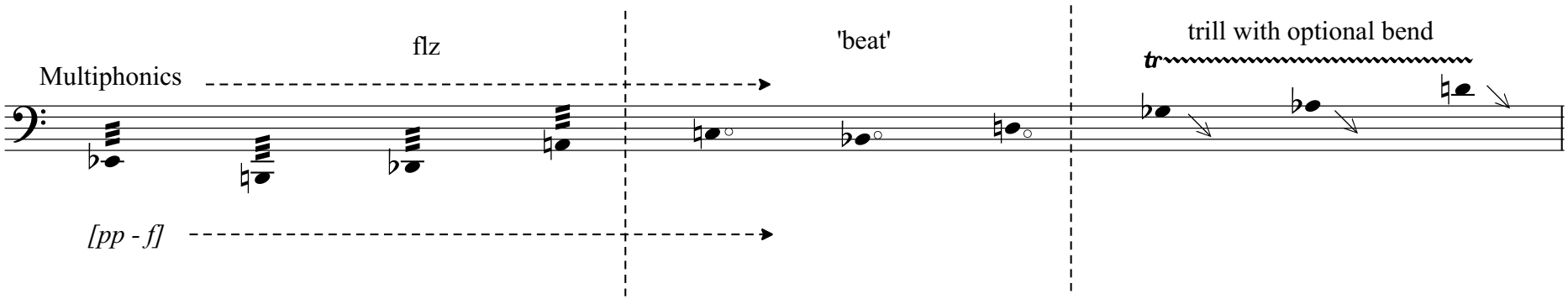
Car Sausage Wake - bass clarinet - Biases

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.

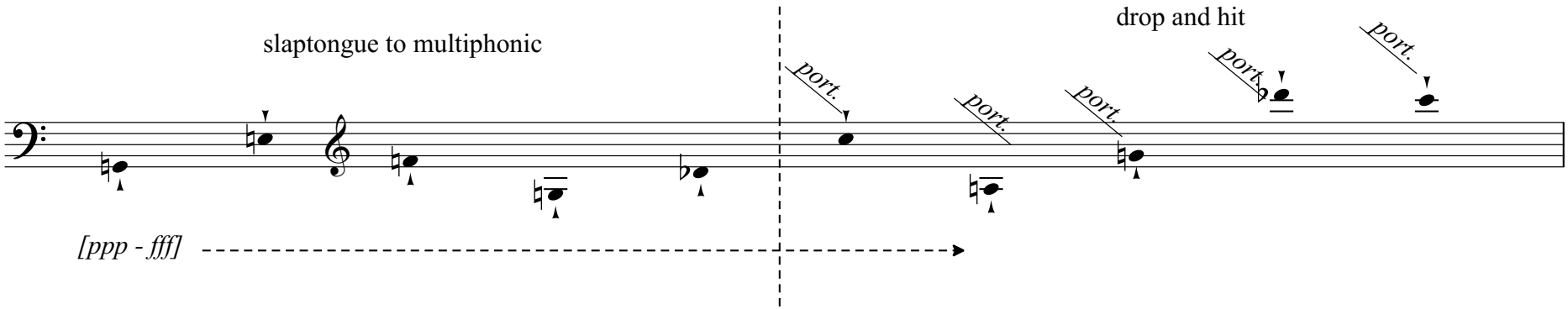
Bias 1

General technique: multiphonics. Choose one specific mutliphonic for each of the pitches below. Ideally aim for fingering/embouchoure 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:



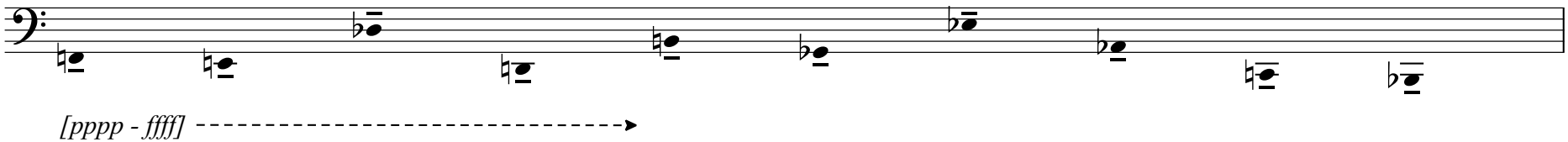
Bias 2

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



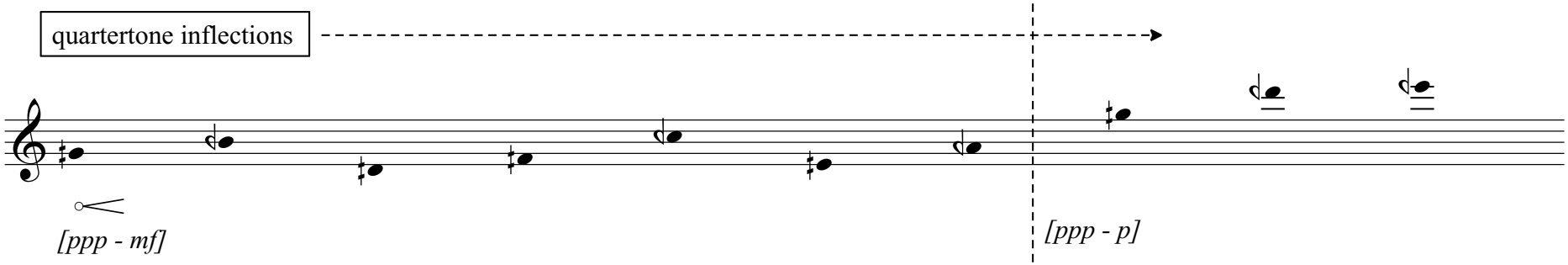
Bias 3

Talking with keys
Use keys to change resonance of speech through the instrument. Pitches refer to approximate voice range.
Pitch layout:



Bias 4

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



Bias 5

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

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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