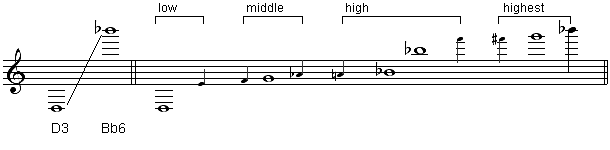
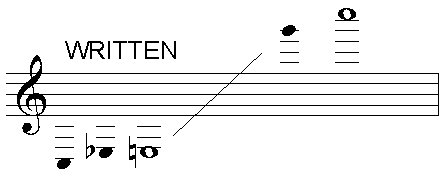
Instruments and Ranges

**Clarinet / bass clarinet**

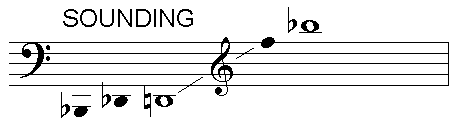
Clarinet in B-flat (sounding)

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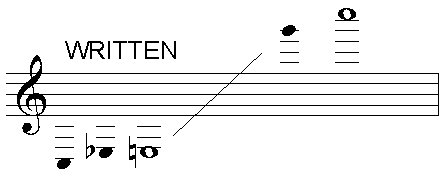
Clarinet in B-flat (written)



Bass Clarinet (sounding)



Bass Clarinet (written)



|  |  |  |
| --- | --- | --- |
| **Term** | **Notation in score** | **What it means** |
| Trills | tr | Alternate quickly between two notes |
| Slap tongue | S.T. or *slap tongue* | Tongue hits the reed – quite a percussive noise |
| Glissando | *gliss.* or a short line | This can be done in two ways – with the mouth and through sliding on or off keys. It tends to have a small range (semi-tone), be easier high up and work best sliding upwards. |
| Air tones | *breathy* or *air sound* | Where no note is sounded. This effect is very quiet. |
| Growl/flutter tongue | *Growl* or three lines on the stem, same as *trem.* | This must be done in the back of the throat |

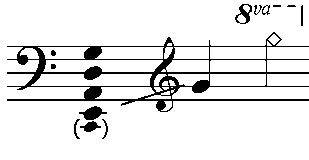
**Soprano**

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|  |  |  |
| --- | --- | --- |
| **Term** | **Notation in score** | **What it means** |
| Melisma |  | Sharing a vowel sound across several pitches |
| Syllabic |  | Each note has a different word/syllable on it |
| Covering mouth | *Cover mouth* | Muffles the sound |
| Glissando | *gliss.* or a short line | Slide between notes |
| Consonant sounds | Write the consonant | Noises can be made: “shh”, “ckr”, “mm”, “ah”, “wah” etc |
| Speaking | *spoken* | Write words in the score, these can be given an unpitched rhythm, or if completely spoken, just written as prose. |
|  |  |  |

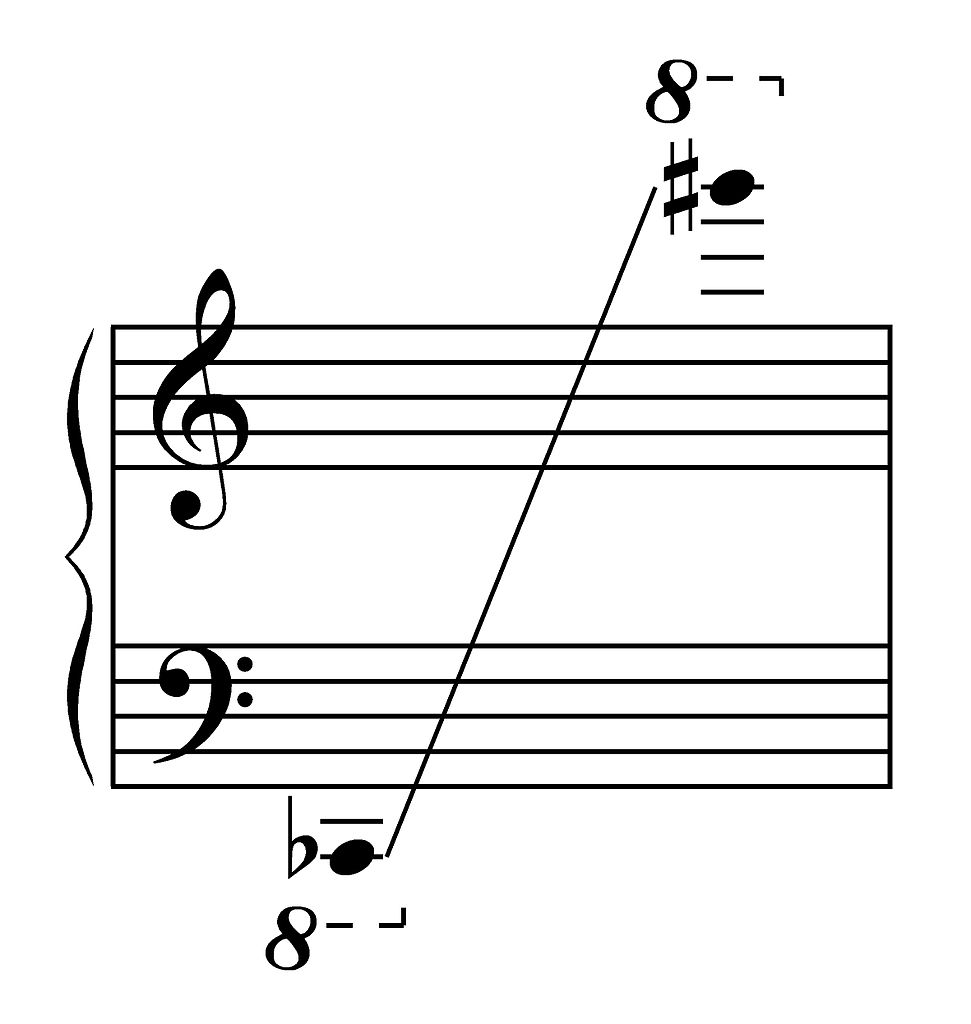
Note: Vocal dynamics go above the music, so as to leave room for the lyrics beneath. Dynamics on the harp can go between the staves if they can fit, and below to be specific to the lower part. Dynamics in all other instruments go beneath the stave.

**Double Bass**

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|  |  |  |
| --- | --- | --- |
| **Term** | **Abbreviation in the score** | **What it means** |
| Arco | arco | Play using the bow |
| Pizzicato | pizz | Pluck the strings |
| Slur | ͡ or ͜ | Do not change bow |
| Col Legno | col leg. (c.l.) | With the wood of the bow |
| Sul ponticello | sul pont. (s.p.) | Near the bridge |
| Sul tasto | sul tasto (s.t.) | Near the fingerboard (normally understood as ‘on’ the fingerboard) |
| Tremolo | trem. | Fast unmeasured bow changes |
| Legato | legato | Smooth and without silence between notes |
| Spiccato | spicc. | Bow leaves the string to produce a light bouncing sound |
| Jeté/Ricochet | Jeté | Bow is ‘thrown’ at the string to produce a rapid series of notes, normally unspecified and unmeasured |
| Bartok/snap Pizzicato | a circle with a line | String is pulled away from the fingerboard, so that it snaps against in on release |
| Left hand pizz | L.H. pizz or + | String plucked with LH, best with open strings |

**Harp**

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**Listening List**

This instrumentation has not been regularly used; however there are a number of good examples of pieces with similar instrumentation, or solo pieces for the instruments from the ensemble.

**Pre-1950s**

**Maurice Ravel** Introduction and Allegro Harp, flute, clarinet and string quartet

**Claude Debussy** Sonata Harp, flute and viola

**Igor Stravinsky** Three pieces Solo clarinet

**Post 1950s**

**Benjamin Britten** Suite for Harp Solo harp

**Sofia Gubaidulina** Garden of Joy and Sorrow Harp, flute and viola

**Luciano Berio** Sequenza II Solo harp

**Luciano Berio** Sequenza III Solo voice

**Björk** Medula Voices

**Harrison Birtwistle** 9 Celan Settings Soprano, 2 clarinets, viola, cello, bass

**Hermes Experiment**

Recordings of a range of music for **harp, clarinet, double bass and soprano** can be found on the website of the **Hermes Experiment** – an ensemble that uses this instrumentation. The group will be performing the entries at the Finals of the Cambridge Young Composer of the Year Competition on 30 October 2016, at West Road Concert Hall:

**www.thehermesexperiment.com/music**