

Am-biwa for amplified duo and tape

Bass clarinet in B \flat / clarinet in B \flat and guitar

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PERFORMANCE NOTES

The tape must be played very loud. The beginning of the tape must be synchronised with the first beat of measure 15. The tempo ($\text{♩} = 80 \text{ M.M.}$) must remain steady throughout the whole piece. Both the guitar and the clarinet must be amplified.

Most of the guitar's sound material is percussive sound alike or have a big amount of percussive "noise"; sometimes, this percussive element is much more important than the pitched "pure" sound; even when a single note is asked to be played for, this will always be accompanied with percussive "interferences", the strings constantly hitting the frets and the wood when struck because of string's low tension as result of the scordatura. The scordatura brings also many happy "accidents" to the performance, use them instead of try avoiding them.

GUITAR

Scordatura (actual pitch)

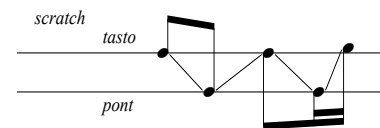


A six line staff is used for the guitar notation, bottom line represents the sixth lower string and the upper line the first one. Anytime a string is intended to be pressed down against the fingerboard, a roman numeral will indicates the fret. When not such roman numeral appears it'll always be an open string.

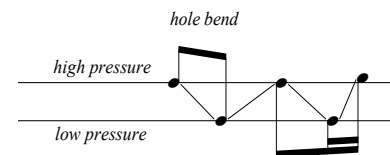
Sometimes when a trill is required, the two pitches involved are represented with a symbol such like this: $\text{Ⓢ} \sim \text{Ⓢ I}$ meaning that one of the trill's pitches is that of the open string -in this case the sixth string- and the other one that by pressing down the string against the first fret.

An extra two lines staff is added to the main six lines. This two line staff is used in three different situations, each of them specified with the name of the action to be performed:

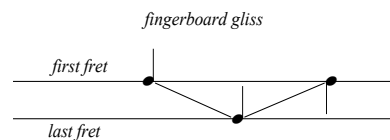
1) To represent the frequency, by means of rhythmic figures, and the string's scratched area -*sul ponticello* and *sul tasto*-. It can be made either by using a plectro or the finger nails. It can be a long one movement scratch or a fast sequence of tiny scratches. The strings to be scratch is indicated with a circled number: Ⓢ



2) To control the *hole bend*, this being an upward and downward *glissando*, left hand pressing down the strings against the guitar's hole using its edge and fingerboard's edge as frets, creating a constantly bending sound of random pitches.





3) The *fingerboard glissando* is a percussive sound, the faces of the five fingernails hitting the fret pieces in sequence when going from the end of the fingerboard up to the first fret, and with the fingertips when going back.





The fingers to be used to perform the *tremolos* are barely marked throughout the score; except in those cases where they are marked, the rest are to be chosen freely.

Note heads

 'Normal' sound, open or depressed string.

 Damped sound; damp the strings with the left hand while performing the right hand action producing a percussive sound without pitch.

 Open strings stroke; use the right hand to hit the strings over the guitar's hole area

 Harmonic pressure, there is not node but only the fret to be touched marked.

AM-BIWA

♩ = 80 M.M.

harmonics *ad libitum*

Bass Cl B
ppp, sfz ppp, sfz ppp, sfz ppp, sfz ppp, sfz ppp
flz, smorz, tr

Guitar
pp, sfz pp, sfz pp, sfz pp, sfz pp, sfz pp
tt, smorz, tr

legato pitches in random order as faster as possible

Bass Cl B
ppp non cresc, sfz ppppp, f
tr

Guitar
sfz pp, sfz, sfz, sfz pp, p, p molto cresc, ff
scratch, tasto, pont, hole bend, high pressure, low pressure

Bass Cl B
sfz pp non cresc
tr

Guitar
sfz pp, sfz p
stacc, gliss, gliss *, flz

*) the four strings involved in the strum are glissed by the left hand from the fret I to XII and back

▷ PLAY THE TAPE

0:00

0:06

0:12

0:15

0:18

0:24

0:30

0:36

0:42

**) ⊗ all strings pressed down against the wood over the guitar's hole area

***) b.p.s. = bridge plate strum. The *bridge plate strum* must be done with the face of the index's nail when going downwards and with the thumb's nail face when back, hitting the part of the strings attached to the plate

*') open string's stroke with the palm of the right hand

**') because of low tension the string easily hits the frets, allowing to make a pizz alla bartok effect in *p*

0:45

0:48

0:51

0:57

Clarinet in B \flat

non espressivo
sempre legato breath imperceptibly when is needed

29

(ppp) XIII
(pp) *mf sub* *scratch* *tasto* ④ *pont* *p* *poco*

pp *sempre* XIII *laissez vibrer* XIII *p* *sempre* XIII *b.p.a.* *ii* XII *ii* *gliss* *hole tapping ad lib, very irregular and not too fast ***1)* *sfz*

1:03 1:09 1:15

35

pp *flz* *sfz p* *pp* *gliss* *tr* *gliss* *gliss* *tr* *gliss* *bridge plate strum*

tt ② XII ③ VIII *very fast hole tapping* *fingerboard gliss* *first fret* *last fret* *p* *+* *repeated and fast open string stroke* *I* *IV* *mf* *p* *sfz* *p* *3* *3* *3*

1:18 1:21 1:27 1:33

40

flz *pp* *sfz pp* *flz* *flz* *tr* *gliss trill* *flz* *sfz p* *mf*

mf *3* *3*

***1) The hole tapping sound, it's an irregular texture with many "accidental" resulting sounds. It is both a percussive and a randomly pitched texture. Because of the low string's tension due to the scordatura, it's impossible not to accidentally struck the strings producing pitched sounds. Do not try to avoid the incidental struck.

+) hit the bridge plate with the fingertips