funk

for bass clarinet
(or E♭ contrabass/contra-alto clarinet)
and untuned percussion

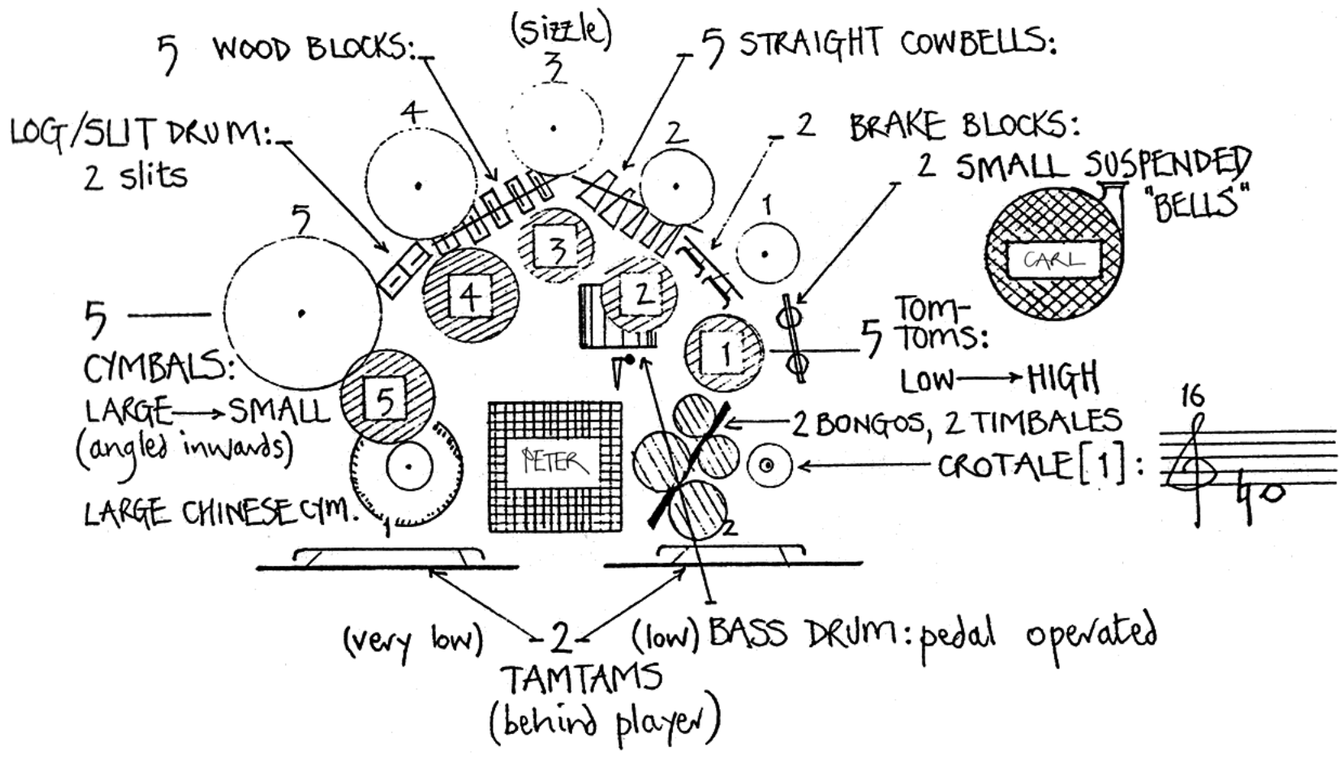
Chris Dench

funk

for bass clarinet and untuned percussion

(may also be played on E♭ contra-alto clarinet)

duration: 9 minutes



Chris Dench

(1988-89)

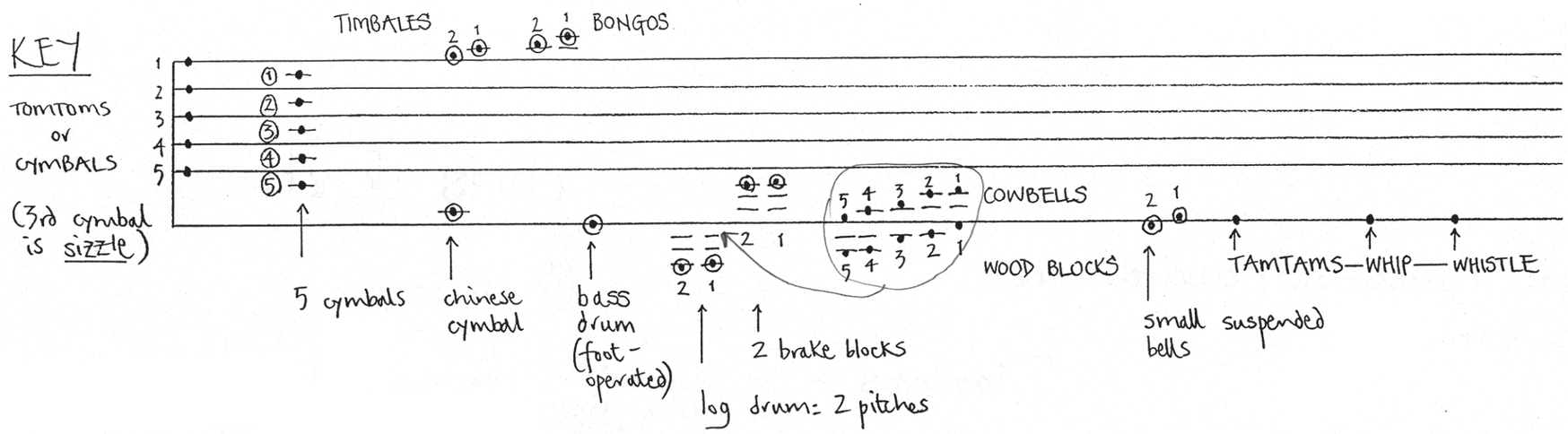
for Carl Rosman and Peter Neville

Must have took me for a fool
When they chucked me out of school
'Cos the teacher knew I had the funk...

Thomas Morgan Dolby Robertson
Hyperactive

Not funk but funk conquered is what is
worthy of admiration and makes life
worth having been lived.

Ludwig Wittgenstein
Notebook entry 1940



Percussion Instruments

5 tomtoms	Also c*operto*: 5 small squares of cloth with string tied to one corner. Other end of string tied to outside of tomtoms so that to begin the piece—tomtoms *coperti*—cloths are on the skins, and can be flicked off during **I** and **K** without problems.
5 cymbals	Third cymbal a sizzle cymbal; splashy colours.
5 woodblocks	
5 cowbells	Straight, trumpet variety; not *almglocken*.
logdrum	Or wooden slit-drum; two pitches.
2 brake blocks	Or other resonant metal blocks; no discernible pitch content.
2 small suspended bells	Not pretty, hung pieces of resonant metal will do; higher pitched than brake blocks; no discernible pitch content.
2 bongos & 2 timbales	Bongos and timbales function as treble and alto tomtoms.
kick bass drum	Deep toned.
Chinese cymbal	A large foot-choked hi-hat may be substituted.
2 tamtams	Hung behind player so that they can be struck without looking. Player could use elbows or fists, gently.

whip or slapstick	Two wooden boards struck together. At opening they are slid quickly but gently across the face of the tamtam to produce a resonant afterglow.
Police/referee's whistle	Bright, sharp, loud and evocative sound.
	The sequence logdrum—woodblocks—cowbells—brake blocks—small suspended bells—should approximate to an ascending linear sequence; as also should the sequence tomtoms 5-1—timbales 2-1—bongos 2-1.
	In the absence of a crotale of the relevant pitch, either a glockenspiel or a chime bar may be substituted.
Sticks	
Very Soft	On coperti tomtoms: perhaps soft timpani sticks, using wood end on cymbals.
Soft	
Medium Hard	
Hard	
Very Hard	
Wire Brushes	Notated WB.
Thimbles	On fingers.
Bow	For cymbals.

Performance Notes

- In funk there are two different types of gracenotes:

  For clarinettist, gracenotes are *outside of time*, that is, all notated durations should be respected, and gracenotes added-into unfolding time; and

  For percussionist, all gracenotes are crushed-into notated durations, that is, they steal from unfolding time; percussionist must therefore register clarinettist's pulse-fluctuations as *colla parte*—often indicated in score.

- For percussion the tremolo sign indicates a fast, unmetricated, roll on indicated instrument.

- Exactitudes of percussion instrumentation are not crucial: intelligent and characterful substitutions—e.g. hi-hat for Chinese cymbal, anvils for brake-blocks, etc—are quite acceptable. The two suspended bells could be pieces of cut railway track, scaffolding or non-Western crotales.

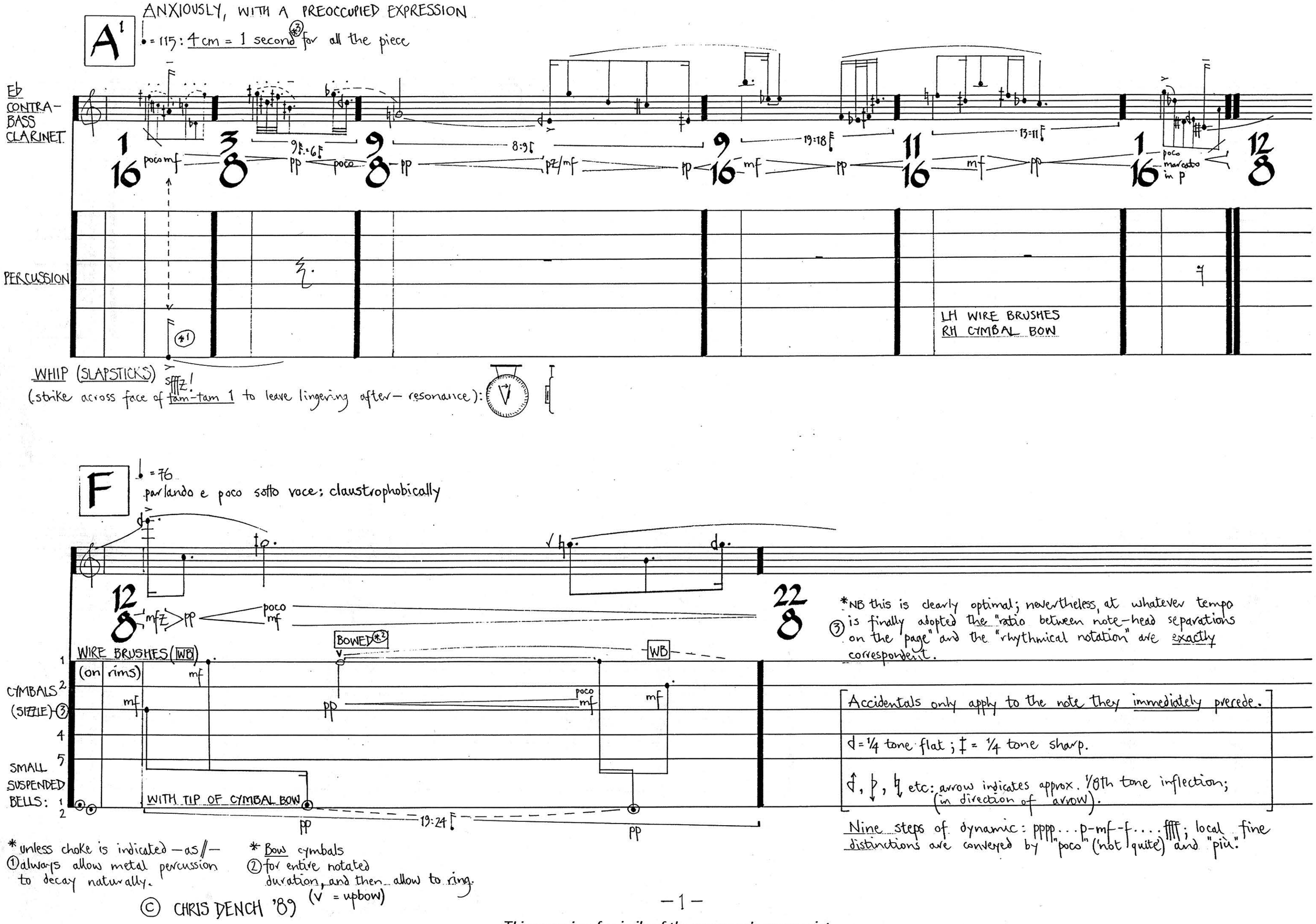
- Tomtoms should be tuned low, jazz-style; no snares, please.

- If there is any likelihood of the clarinet being swamped by the percussion, it should be discreetly and carefully amplified.

- The quarter-tone fingerings will inevitably produce unusual timbres; while the small intervals in this piece are primarily harmonic, the resulting rich variety of subtle colours are both intentional and desirable.

- Note that the score is notated in proportional format; that is, the distance on the page between noteheads exactly corresponds to the duration in time, whatever the size of score used.

- The crotale pitch at the end should be modified to correspond to the instrument used. The given pitch is for the contra-alto instrument so, for a bass clarinet the pitch should be A natural.



*NB this is clearly optimal; nevertheless, at whatever tempo (3) is finally adopted the "ratio between note-head separations on the page" and the "rhythmical notation" are exactly correspondent.

[Accidentals only apply to the note they immediately precede.

d = 1/4 tone flat ; ‡ = 1/4 tone sharp.

↑, ♭, ♮ etc: arrow indicates approx. 1/8th tone inflection; (in direction of arrow).]

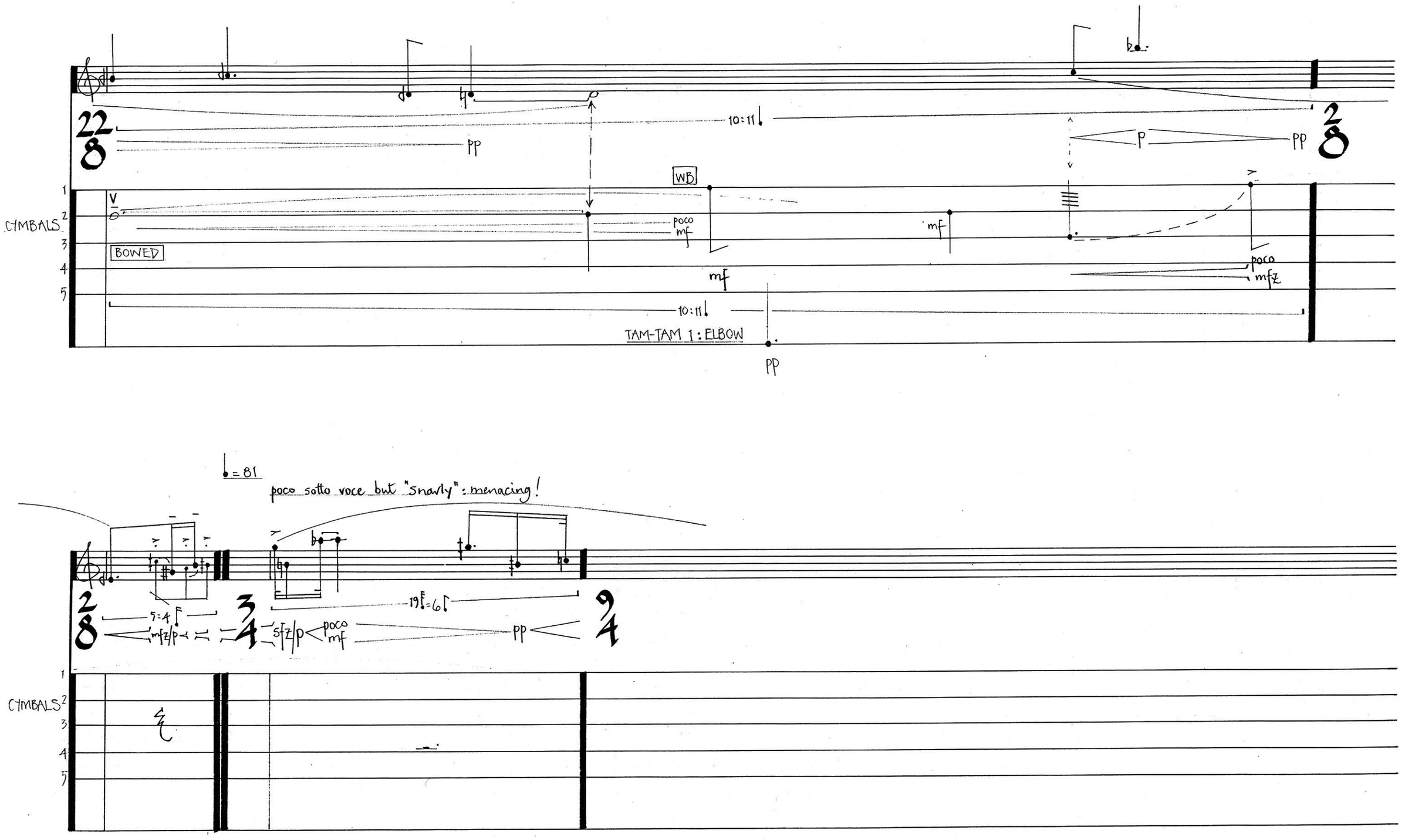
Nine steps of dynamic: pppp . . . p-mf-f . . . ffff; local fine distinctions are conveyed by "poco" ('not quite') and "più."

*unless choke is indicated — as // —
(1) always allow metal percussion to decay naturally.

* Bow cymbals
(2) for entire notated duration, and then allow to ring. (V = upbow)

© CHRIS DENCH '89

This score is a facsimile of the composer's manuscript



22
8
10:11
pp
p
pp
2
8
WB
CYMBALS
1
2
3
4
5
V
BOWED
poco
mf
mf
mf
poco
mfz
10:11
TAM-TAM 1: ELBOW
pp
= 81
poco sotto voce but "snarly": menacing!
2
8
5:4
mfz/p
3
4
sfz/p
poco
mf
19:6
pp
9
4
CYMBALS
1
2
3
4
5

CYMBALS

SMALL SUSPENDED BELLS

poco mf

pp

35:36

poco mf

2/4 pp

13:8

1/4

WB

mf

BOWED

v

pp

poco mf

11:9

TIP OF CYMBAL BOW (as before) pp

♩ = 76

1/4 mf p

5:4

mf

3/4

13:12

p mf

2/8 poco f

7:8

pp

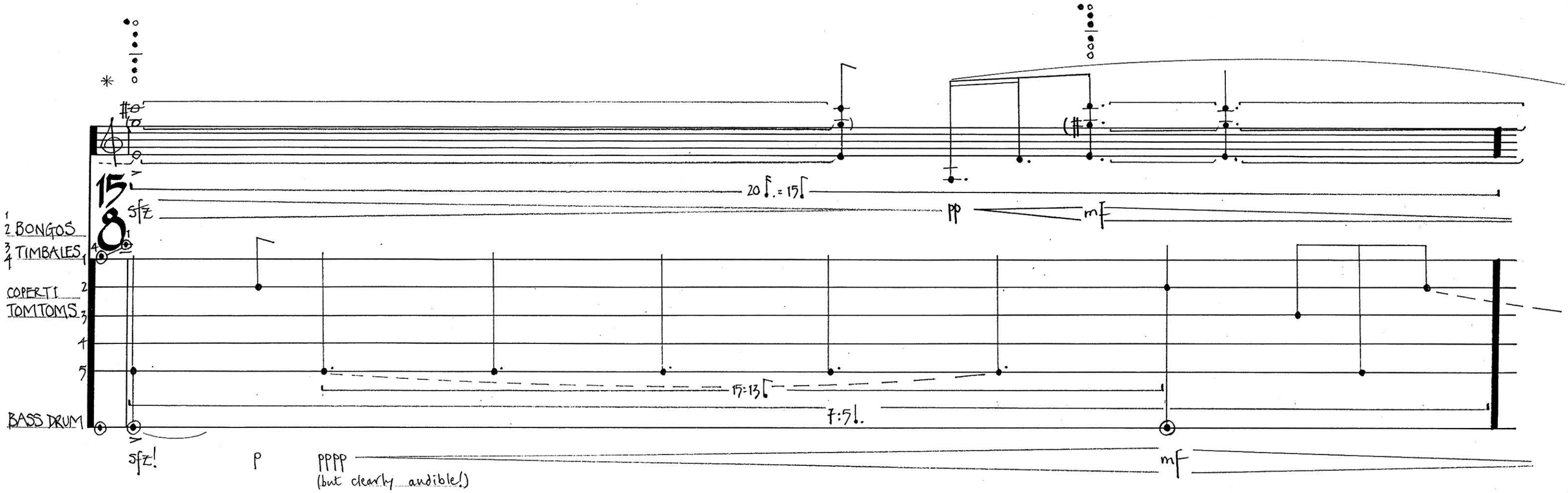
10/8

CIMBALS

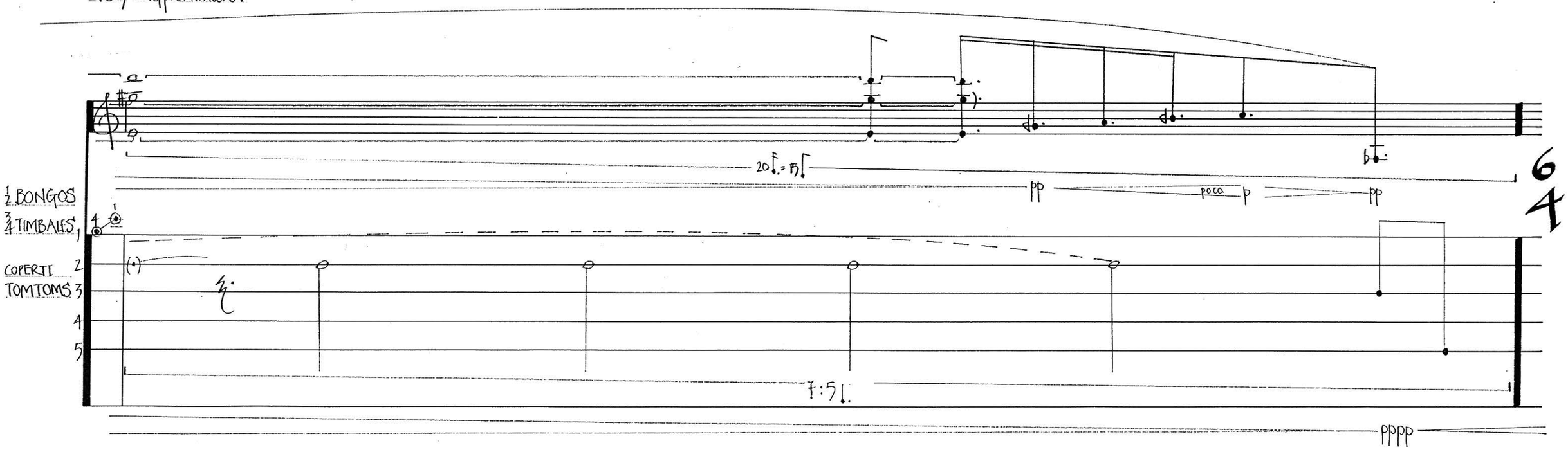
R ♩=50
sinister and veiled

CYMBALS
SMALL SUSPENDED BELLS
TIP OF CYMBAL BOW p
WB mf
BOWED pp
poco mf
TAM-TAM 1: ELBOW pp
poco mf
WB poco sfz
HARD STICK!
choke!
poco sfz
DISCARD WB
(ALLOW RESIDUAL RESONANCE TO LINGER.)
CYMBALS

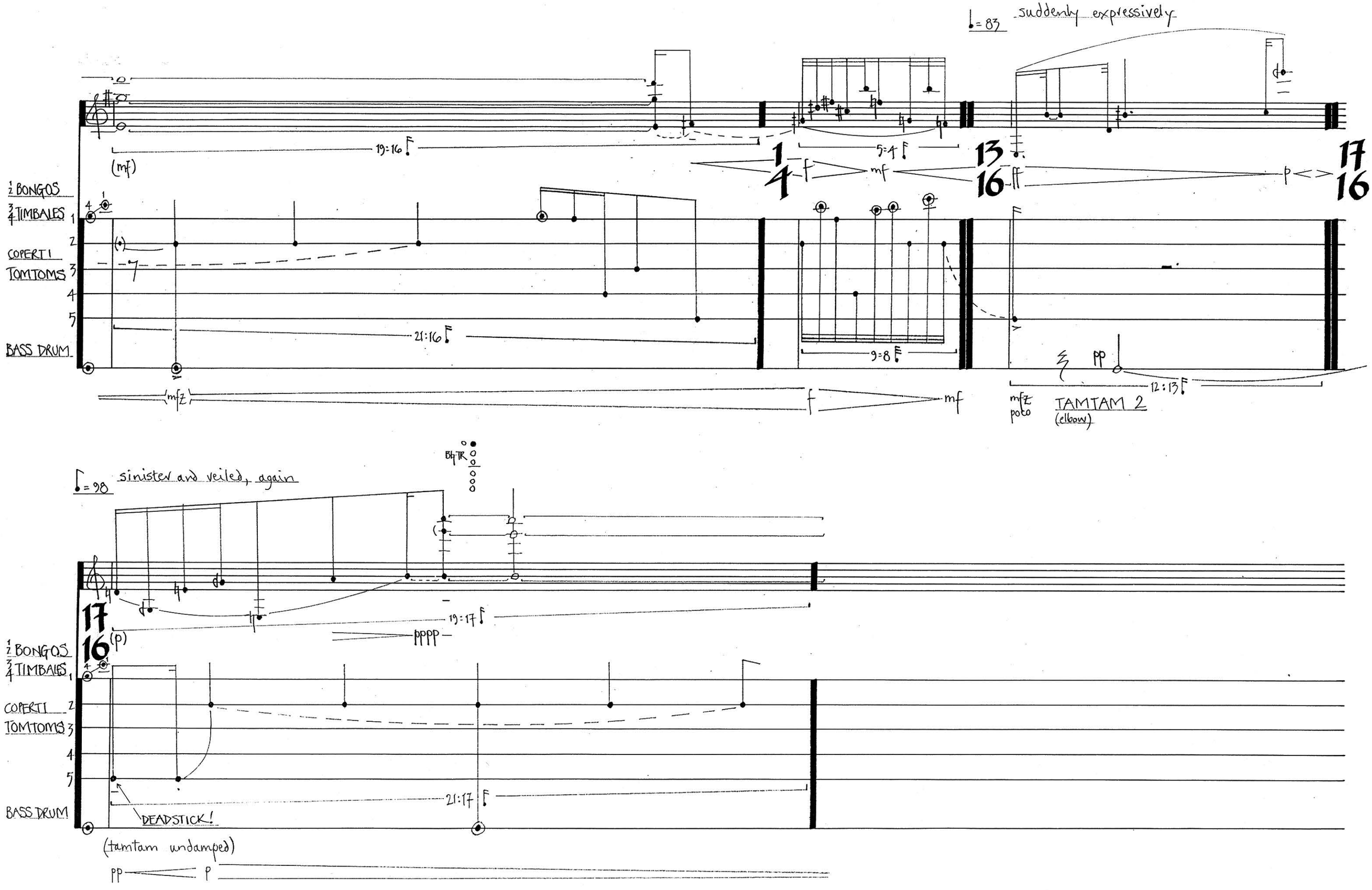
BONGOS
TIMBALES
COPERTI
TOMTOMS
BASS DRUM
TWO STICKS IN EACH HAND:
for bongos/timbales: HARD STICKS
for tomtoms: SOFT TIMPANI STICKS
pp sfz pp
pppp pp mfz

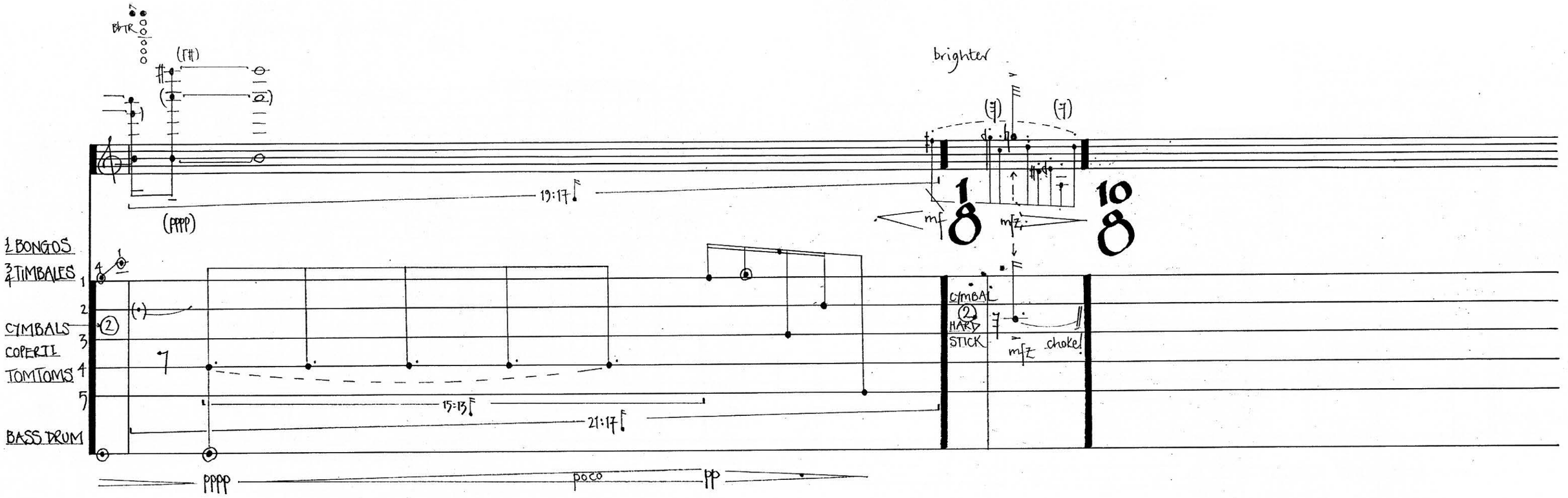


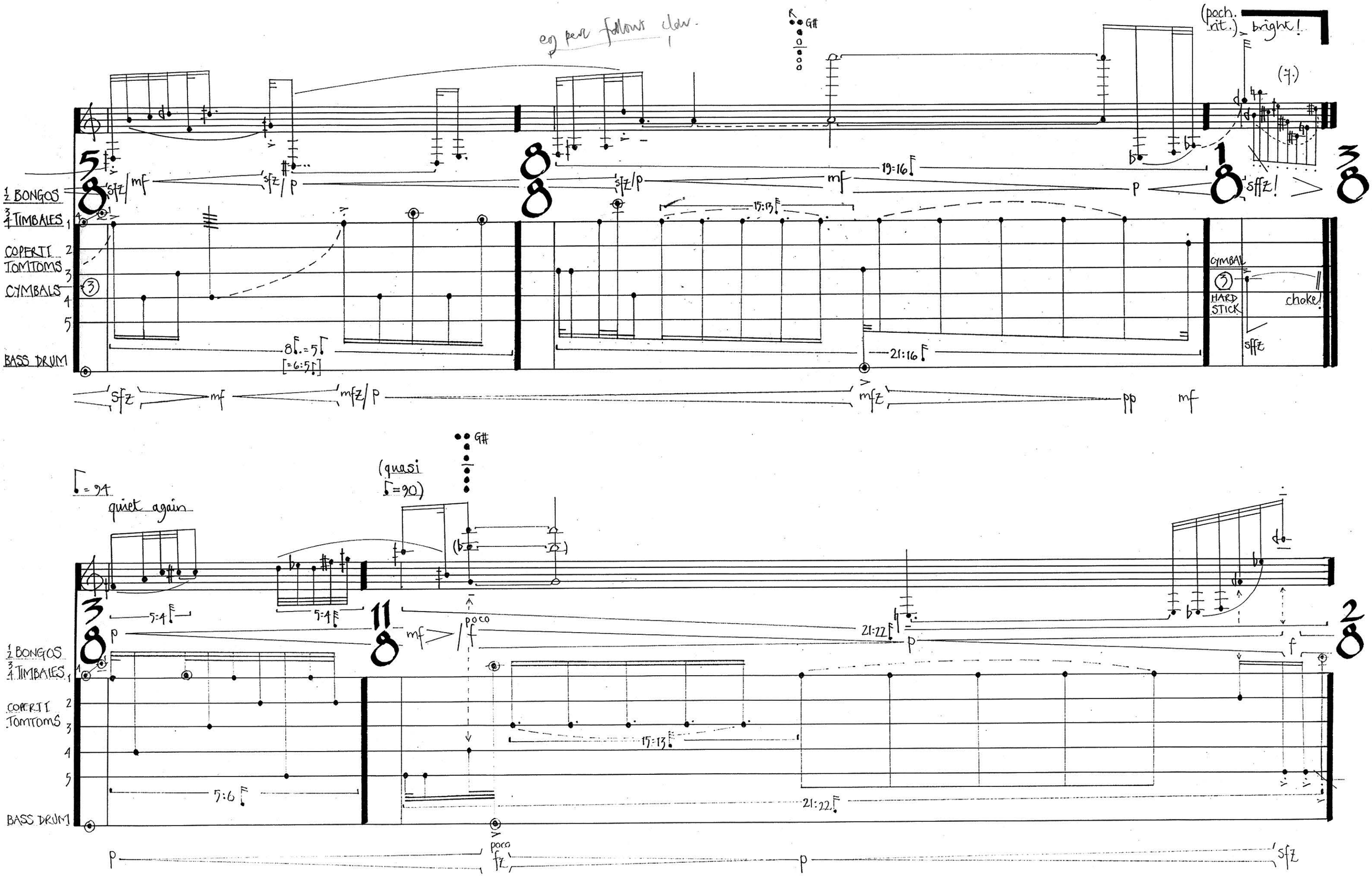
*the notated pitches of all multiphonics are, of course, very approximate.



1/2 BONGOS
3/4 TIMBALES
COPERTI
TOMTOMS
BASS DRUM


♩= 83
suddenly expressively
19:16
5:4
(mf)
1/2 BONGOS
3/4 TIMBALES
COPERTI
TOMTOMS
BASS DRUM
21:16
9:8
12:13
mfz
poco
TAMTAM 2
(elbow)
♩= 98
sinister and veiled, again
19:17
pppp
21:17
DEADSTICK!
(tamtam undamped)
pp
p

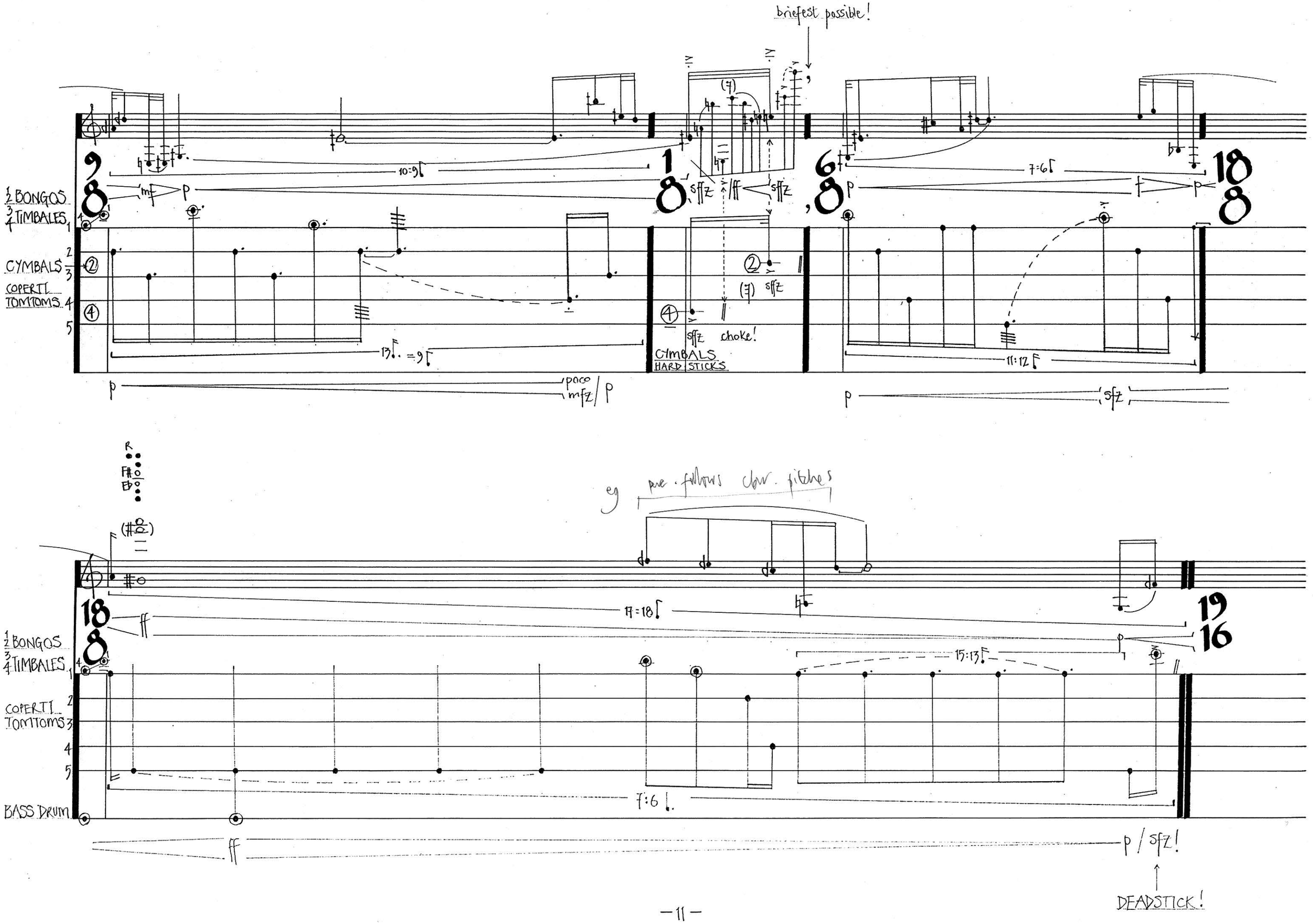

BLTR
(pppp)
19:17
brighter
mf
mfz
1 BONGOS
3 4 TIMBALES
CYMBALS
COPERTI
TOMTOMS
BASS DRUM
15:13
21:17
CYMBAL
HARD STICK
choke!
pppp
poco
pp
p (uguale)
9:10
8:10
poco marcato in p
ppp
(increase crescendo with clarinet)


eg pere follows clav.
(poch. rit.)
bright!
(7.)
1/2 BONGOS
3/4 TIMBALES
COPERTI TOMTOMS
CYMBALS
BASS DRUM
CYMBAL
HARD STICK
choke!
19:16
15:13
21:16
8 = 5
[=6:5]
sfz
mf
mfz/p
mfz
pp
sffz!
quiet again
(quasi = 90)
5:4
5:6
21:22
poco
fz
sfz

1 2 BONGOS
3 4 TIMBALES
CYMBALS
COPERTI
TOMTOMS
BASS DRUM

CYMBALS
HARD STICK
choke!

CYMBALS f choke!
HARD STICK


briefest possible!
BONGOS
TIMBALES
CYMBALS
COPERTI
TOMTOMS
CYMBALS
HARD STICKS
choke!
poco mfz / p
sfz
eg
BASS DRUM
p / sfz!
DEADSTICK!

I

♩=243

♩=125

'menacing' again : poco sotto voce

(7)

8:9

smorzato

11:8

19/16 sfz/p sfz pp

1/8 (pp)

2/8 p e cresc. poco a poco

11/8

SOFT STICKS*

COPERTI 1
TOMTOMS
CYMBALS 2
3
4
5

BASS DRUM

PP

PP

5:4

18:19

TAMTAM 1
(elbow)

SNATCH COPERTO CLOTH OFF TOMTOM 1

(allow tamtam to ring on)

*but not the same sticks as in R

11/8 PP

19:11

sfz
p

3/8 p poco mf

7:6

4/8 p poco mf

5:4

1/8 pp

(smorzato)

COPERTI 1
TOMTOMS
CYMBALS 2
3
4
5

3:2

5:4

13:11

7:6

17:16

BASS DRUM

WOOD BLOCKS 5 3

poco pesante

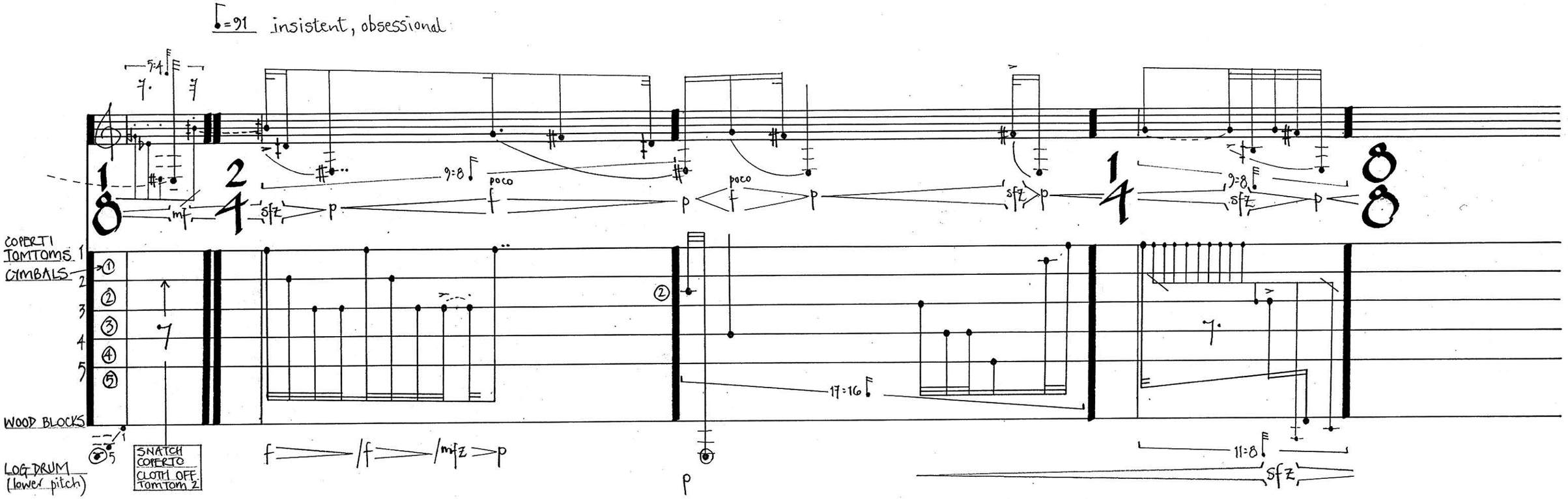
poco f

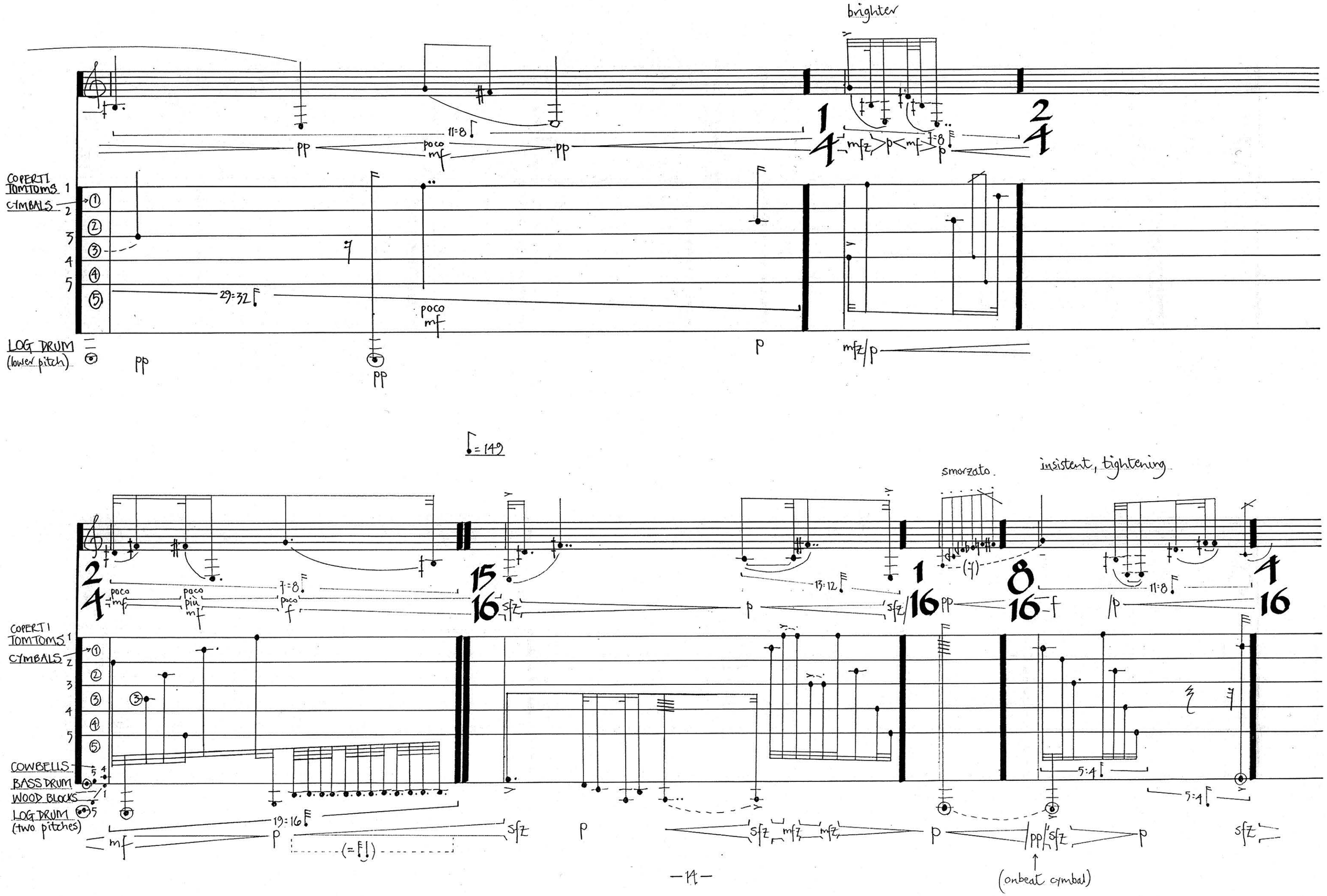
(pochissimo marcato)

p

mfz

FOR I CYMBAL STRIKING POINT: near dome


♩=91 insistent, obsessional
COPERTI
TOMTOMS 1
CYMBALS
WOOD BLOCKS
LOG DRUM
(lower pitch)
SNATCH
COPERTO
CLOTH OFF
TOMTOM 2
poco
9:8
17:16
11:8
sfz
mf
p
f
/f
/mfz
more sinister
11:8
3:2
29:32
(pp)


brighter
COPERTI TOMTOMS
CYMBALS
LOG DRUM (lower pitch)
11:8
29:32
poco mf
pp
mfz
p
mfz/p
= 149
smorzato
insistent, tightening
COPERTI TOMTOMS
CYMBALS
COWBELLS
BASS DRUM
WOOD BLOCKS
LOG DRUM (two pitches)
19:16
13:12
11:8
5:4
(onbeat cymbal)

♩= 153

smorzato

♩= 93

COPERTI TOMTOMS 1
CYMBALS 2 3 4 5
COWBELL 4
WOOD BLOCKS 1
LOG DRUM (upper pitch) 5

MEDIUM STICKS

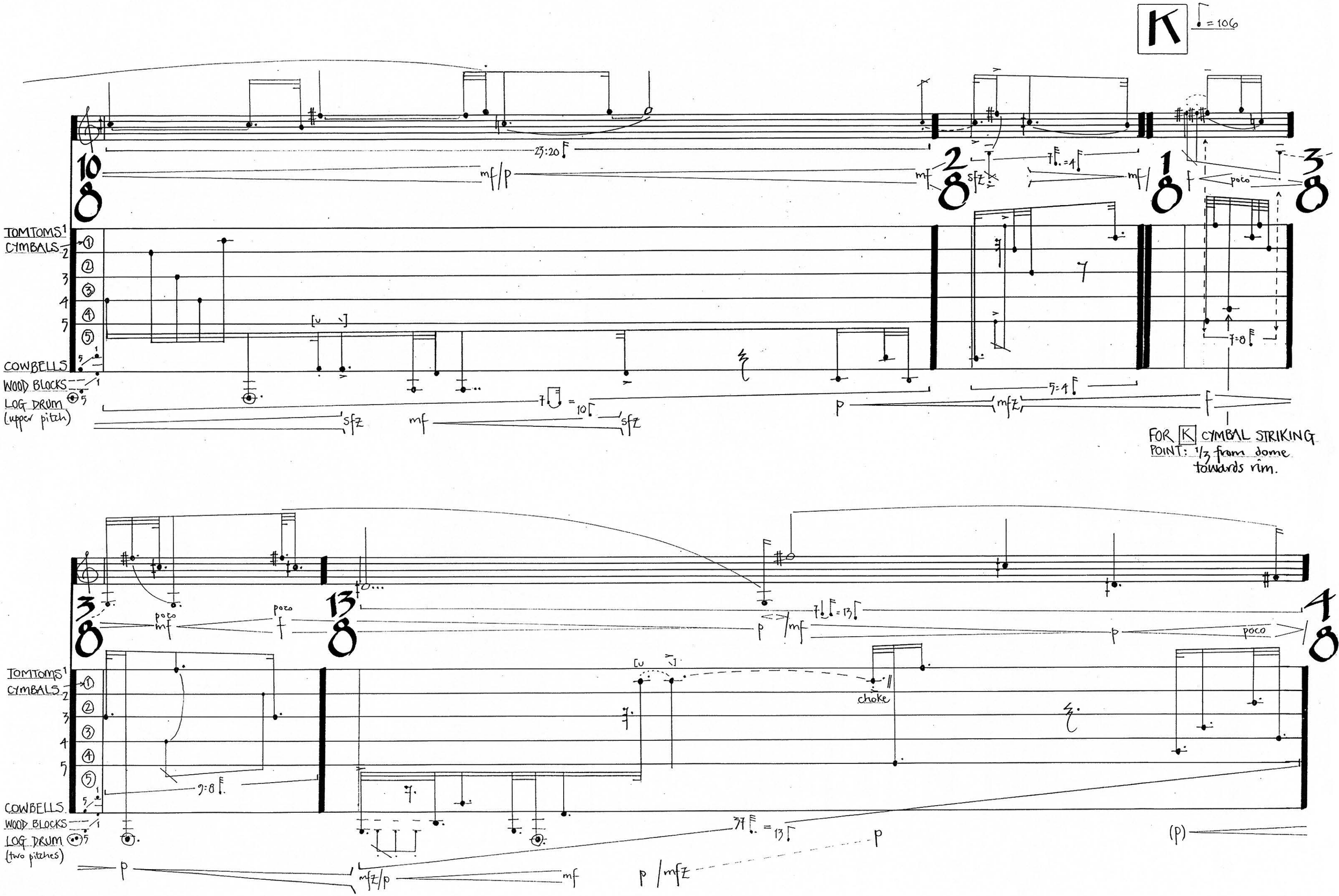
REMOVE COPERTO CLOTH FROM TOMTOM 3

smorzato

quieter

choke

TOMTOMS 1
CYMBALS 2 3 1 5


K
= 106
TOMTOMS
CYMBALS
COWBELLS
WOOD BLOCKS
LOG DRUM
(upper pitch)
23:20
mf/p
sfz
mf
poco
p
mfz
f
FOR K CYMBAL STRIKING POINT: 1/3 from dome towards rim.
TOMTOMS
CYMBALS
COWBELLS
WOOD BLOCKS
LOG DRUM
(two pitches)
9:8
choke
mfz/p
p/mfz
(p)

♩=104 (lo stesso tempo)

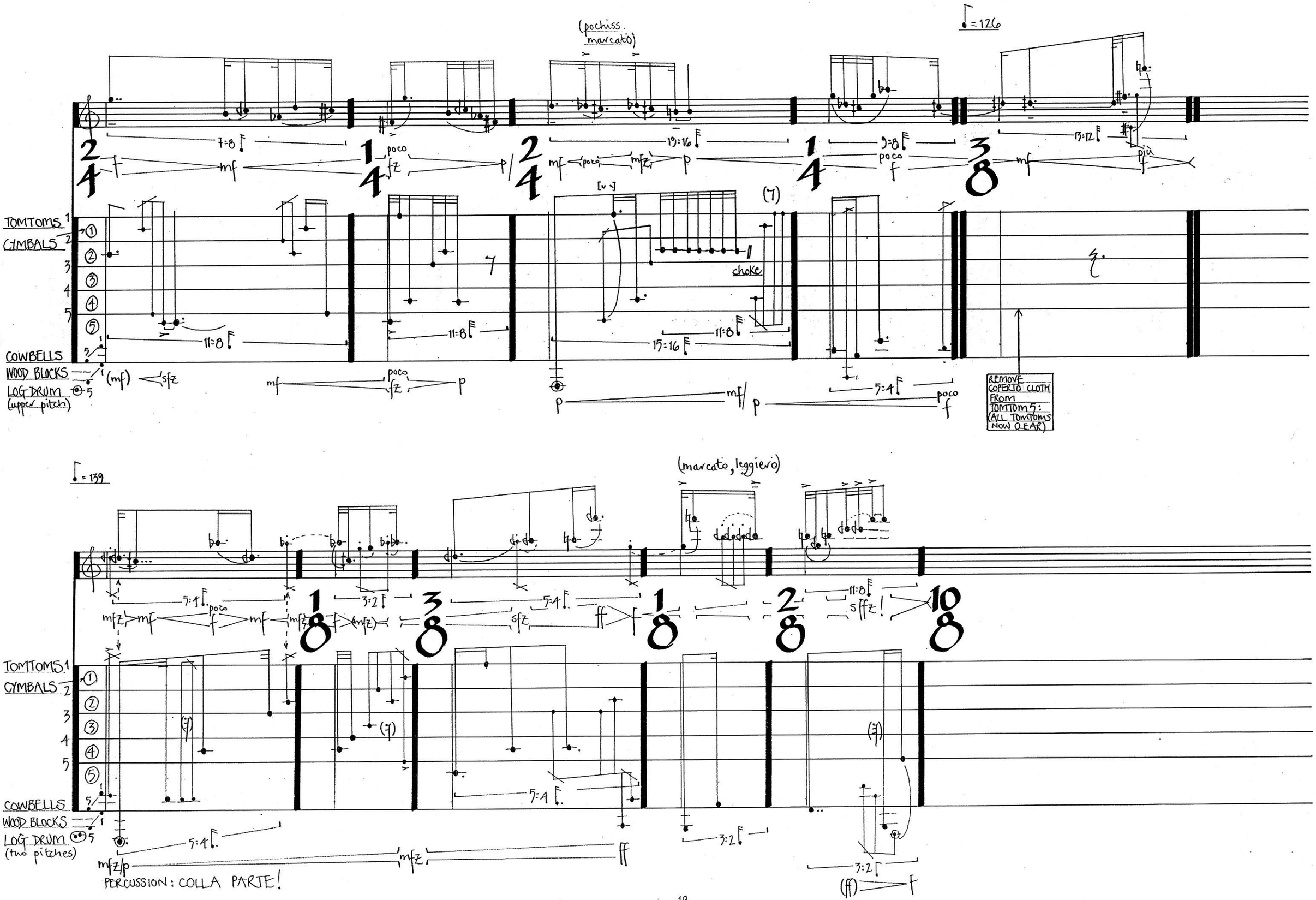
TOMTOMS 1
CYMBALS 2
3
4
5
BRAKEBLOCK (lower pitch)
COWBELLS
BASS DRUM
WOOD BLOCKS

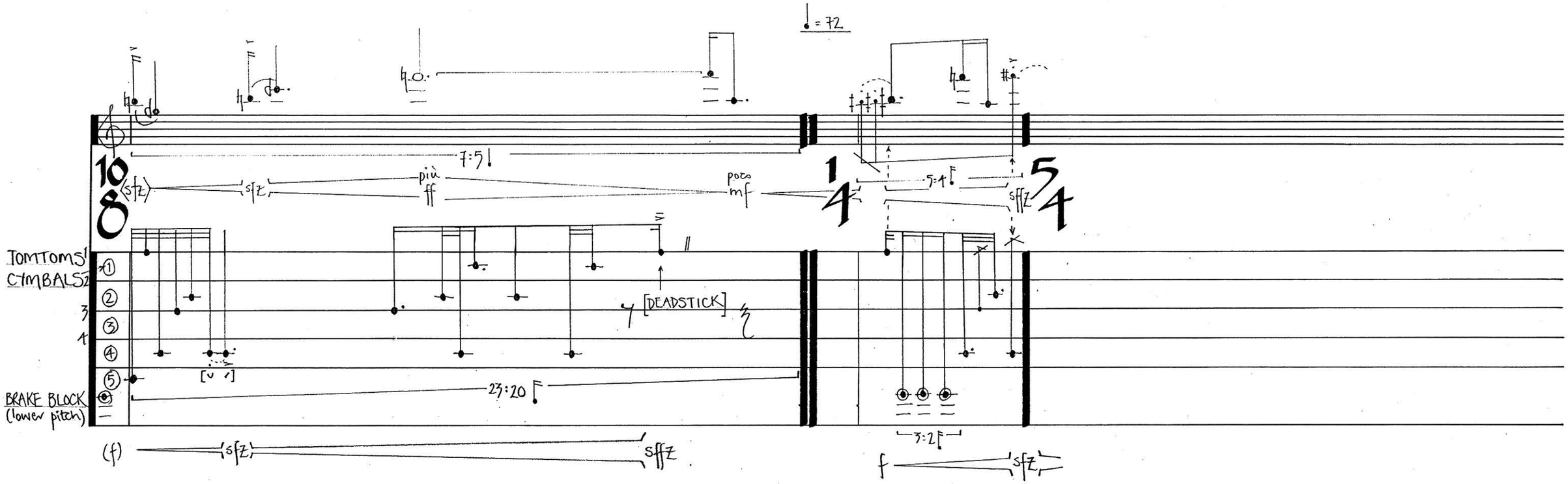
poco
meno
REMOVE COPERTO CLOTH FROM TOMTOM 4

♩=65 tightening again

(detached but not staccato)

TOMTOMS 1
CYMBALS 2
3
4
5
BASS DRUM
WOOD BLOCKS
LOG DRUM (lower pitch)


(pochiss. marcato)
♩ = 126
TOMTOMS
CYMBALS
COWBELLS
WOOD BLOCKS
LOG DRUM (upper pitch)
choke
REMOVE COPERTO CLOTH FROM TOMTOM 5: (ALL TOMTOMS NOW CLEAR)
♩ = 139
(marcato, leggiero)
TOMTOMS
CYMBALS
COWBELLS
WOOD BLOCKS
LOG DRUM (two pitches)
PERCUSSION: COLLA PARTE!


♩ = 72
7:5
5:4
TOMTOMS 1
CYMBALS 2
3
4
BRAKE BLOCK
(lower pitch)
[DEADSTICK]
23:20
3:2
sfz
sffz
più
ff
poco
mf
f
(f)
31:40
7:8
6:5
9:8
BRAKE BLOCKS
(two pitches)
COWBELLS
BASS DRUM
WOOD BLOCKS
LOG DRUM
(two pitches)

'ecstatically'

13:14

poco mf

poco

TOM TOMS 1
CYMBALS 2
3
4
BRAKE BLOCKS (two pitches)
COW BELLS
BASS DRUM
WOOD BLOCKS
LOG DRUM (upper pitch)

mf

sffz/mf

23:28

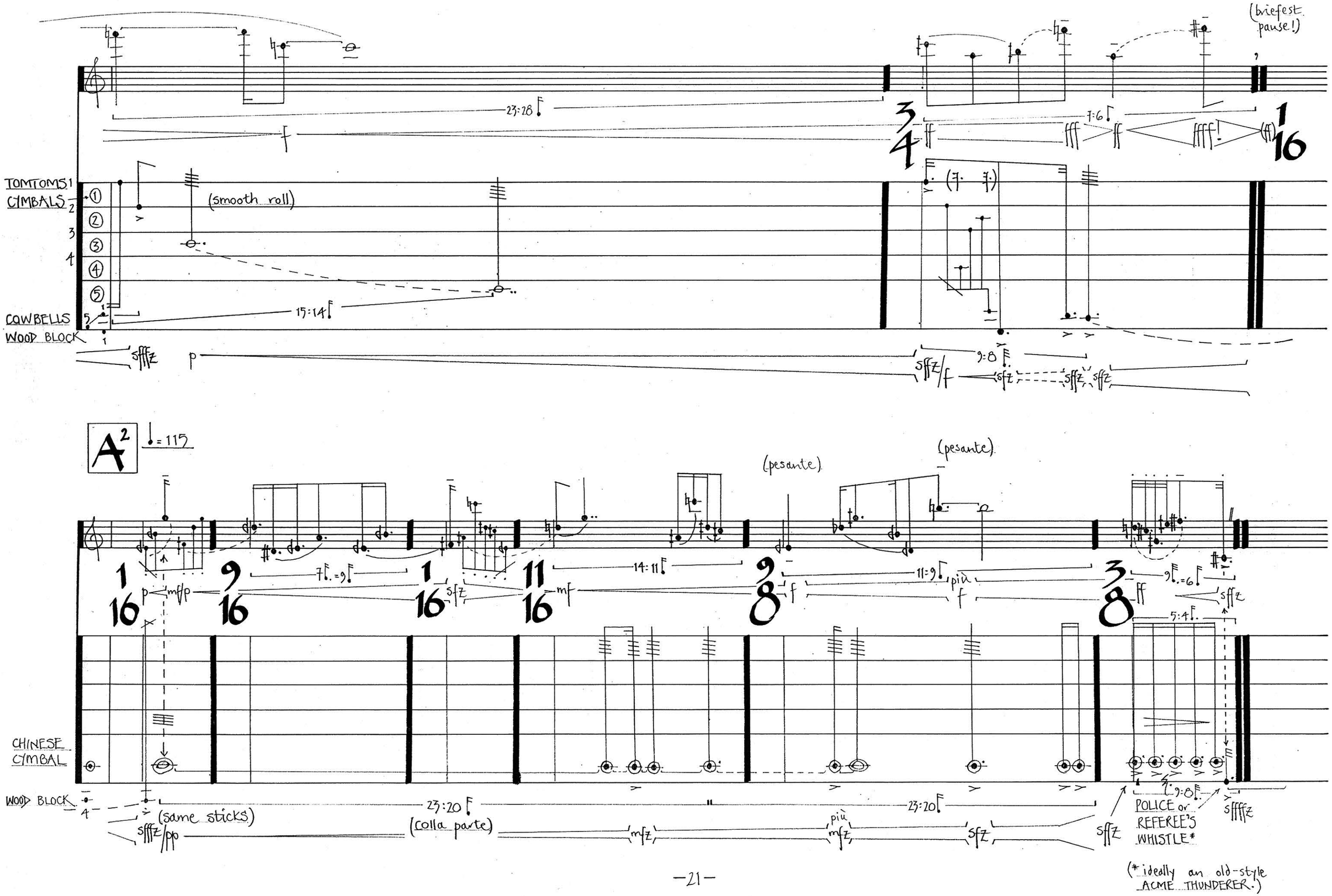
TOM TOMS 1
CYMBALS 2
3
4
BRAKE BLOCKS (upper pitch)
COWBELLS
WOOD BLOCKS

9:8

15:14

mf

MOLTO


(briefest pause!)
TOMTOMS
CYMBALS
COWBELLS
WOOD BLOCK
(smooth roll)
23:28
15:14
7:6
9:8
A2
♩= 115
(pesante)
(pesante)
14:11
11:9
9:8
5:4
CHINESE CYMBAL
WOOD BLOCK
(same sticks)
23:20
(colla parte)
23:20
POLICE or REFEREE'S WHISTLE*
(*ideally an old-style ACME THUNDERER.)

B1

♩ = 105

UNFREEZE!: as if a hesitant pre-echo of A type material.

AS IMPERCEPTIBLE A CUE AS POSSIBLE!

STAND FROZEN!

5/16 ff (same dynamic level as before whistle)

6:5

5/32

CYMBAL 3 (sizzle)

HARD STICK (or allow impact of whip to sound cymbal)

POLICE or REFEREE'S WHISTLE

(for as long as breath lasts: at least 10")

sffffz! (senza diminuendo!)

sffz

WHIP (or slapstick)

sffz

SLIP ONTO FIRST FINGER OF ONE OR BOTH HANDS A METAL (SEWING) THIMBLE.

(nervously combine staccato and legato)

(7.)

5/32 13x5/32 p mf p

15 = 13

5/16 mf p

(7)

5/32 4:5 mfz

25/8

CYMBAL 3 (sizzle)

BRAKE BLOCKS

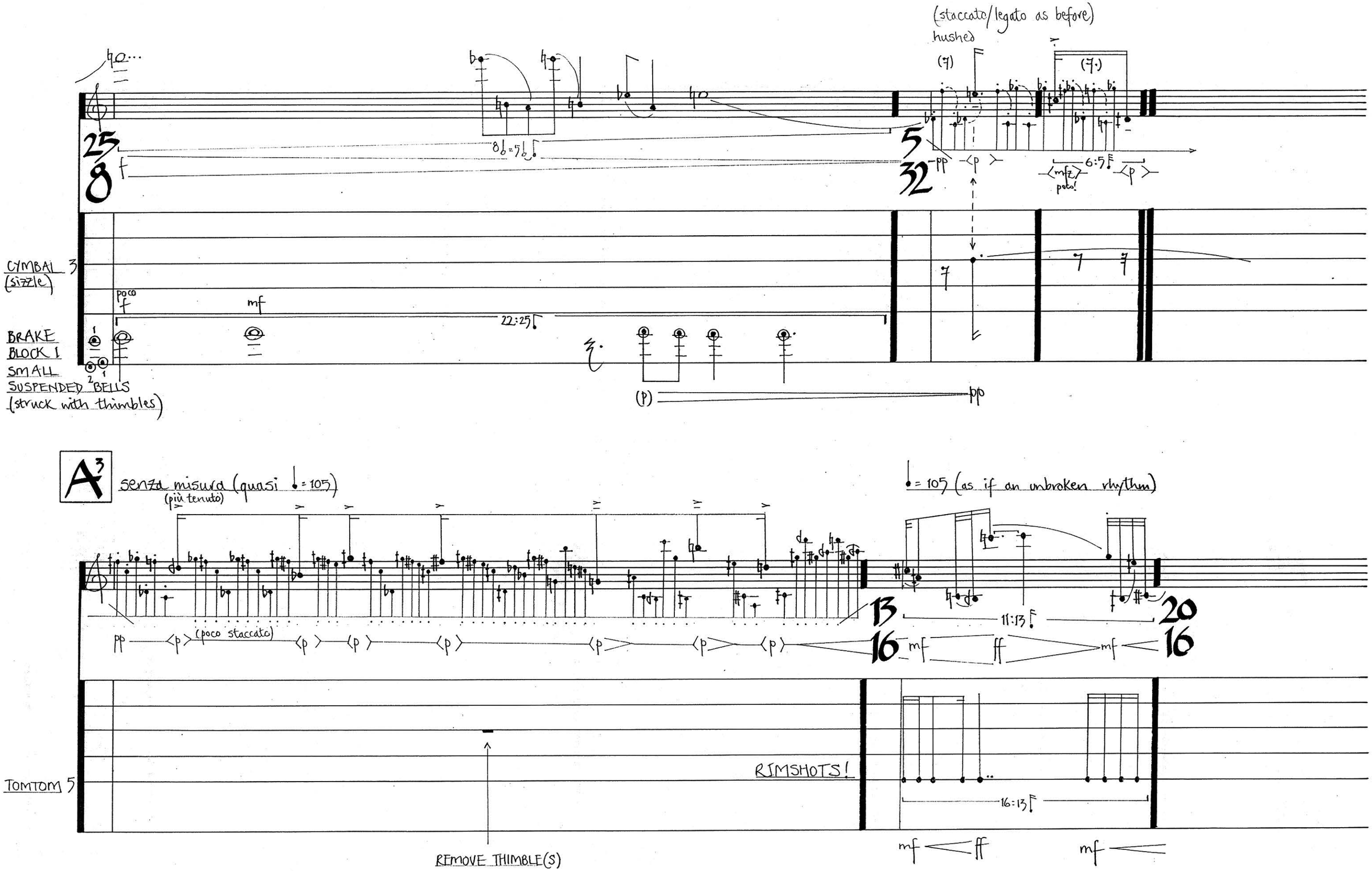
SMALL SUSPENDED BELLS (struck with thimbles)

19 = 13

p poco p delicato

p

mf (still with thimble)


(staccato/legato as before)
hushed
25
8
5
32
CYMBAL 3
(sizzle)
poco f
mf
22:25
BRAKE
BLOCK 1
SMALL
SUSPENDED BELLS
(struck with thimbles)
(p)
pp
6:5
mfz
poco!
A3
senza misura (quasi ♩= 105)
(più tenuto)
♩= 105 (as if an unbroken rhythm)
(poco staccato)
13
16
11:13
20
16
mf
ff
TOMTOM 5
RIMSHOTS!
16:13
REMOVE THIMBLE(S)

M ♩ = 70

TOMTOM 5 (RIMSHOTS)

TOMTOMS CYMBALS

① HARD
② STICKS
③
④
⑤

LOG DRUM (upper pitch) WOOD BLOCK COWBELL

FOR M CYMBAL STRIKING POINT: 2/3 from dome towards rim.

TOMTOMS 1 2 3

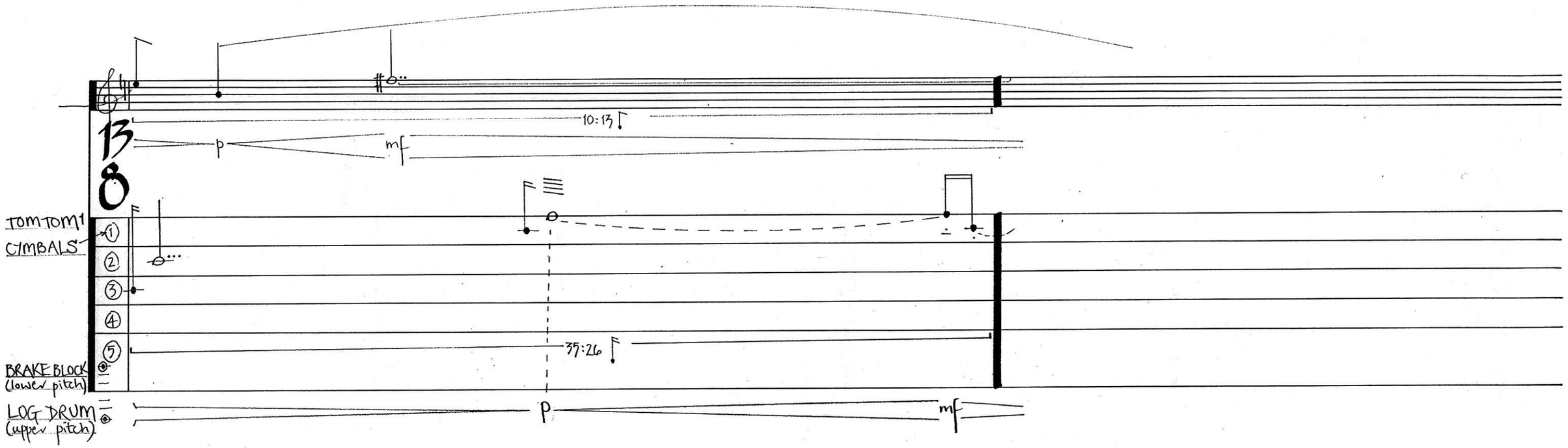
CYMBALS ① ② ③ ④ ⑤

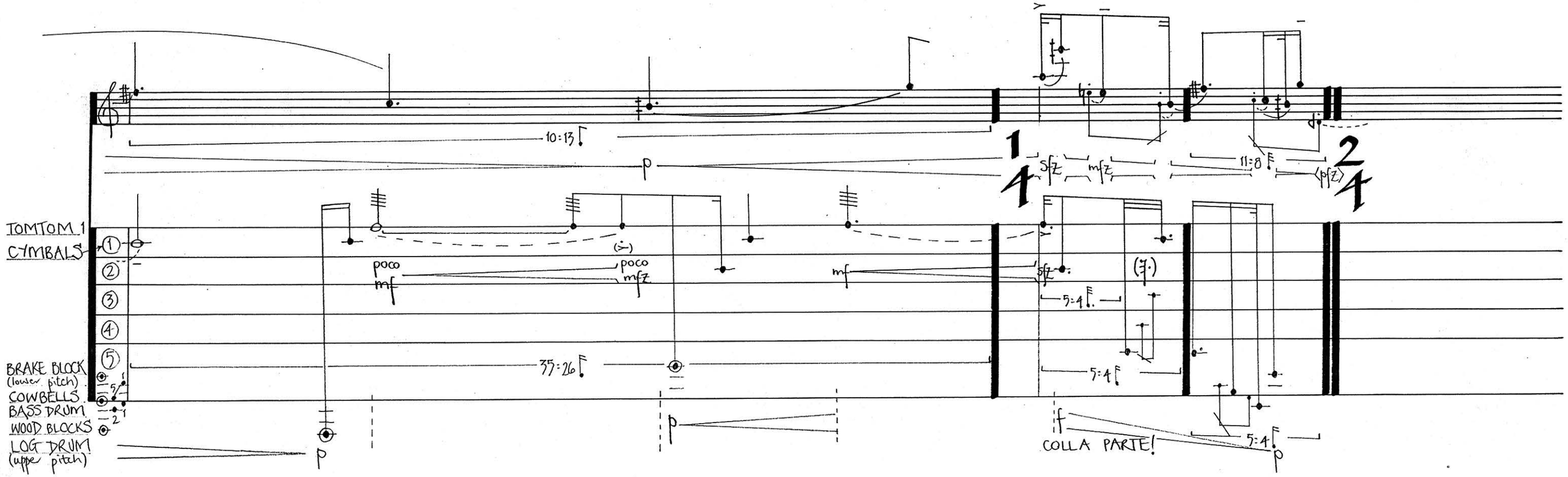
BRAKE BLOCKS (two pitches)

COWBELLS

WOOD BLOCK

LOG DRUM (upper pitch)


13
8
10:13
p
mf
TOMTOM 1
CYMBALS
①
②
③
④
⑤
35:26
BRAKE BLOCK
(lower pitch)
LOG DRUM
(upper pitch)
p
mf


10:13
p
1
4
sfz
mfz
11:8
2
4
⟨pfz⟩
TOMTOM 1
CYMBALS
①
②
③
④
⑤
poco
mf
poco
mfz
mf
sfz
5:4
35:26
5:4
BRAKE BLOCK
(lower pitch)
COWBELLS
BASS DRUM
WOOD BLOCKS
LOG DRUM
(upper pitch)
p
p
f
COLLA PARTE!
5:4
p

♩=65

♩=68

TOMTOM 1
CYMBALS
①
②
③
④
⑤
BRAKE BLOCKS (two pitches)
COWBELLS
BASS DRUM
WOOD BLOCKS

suddenly hushed!

13

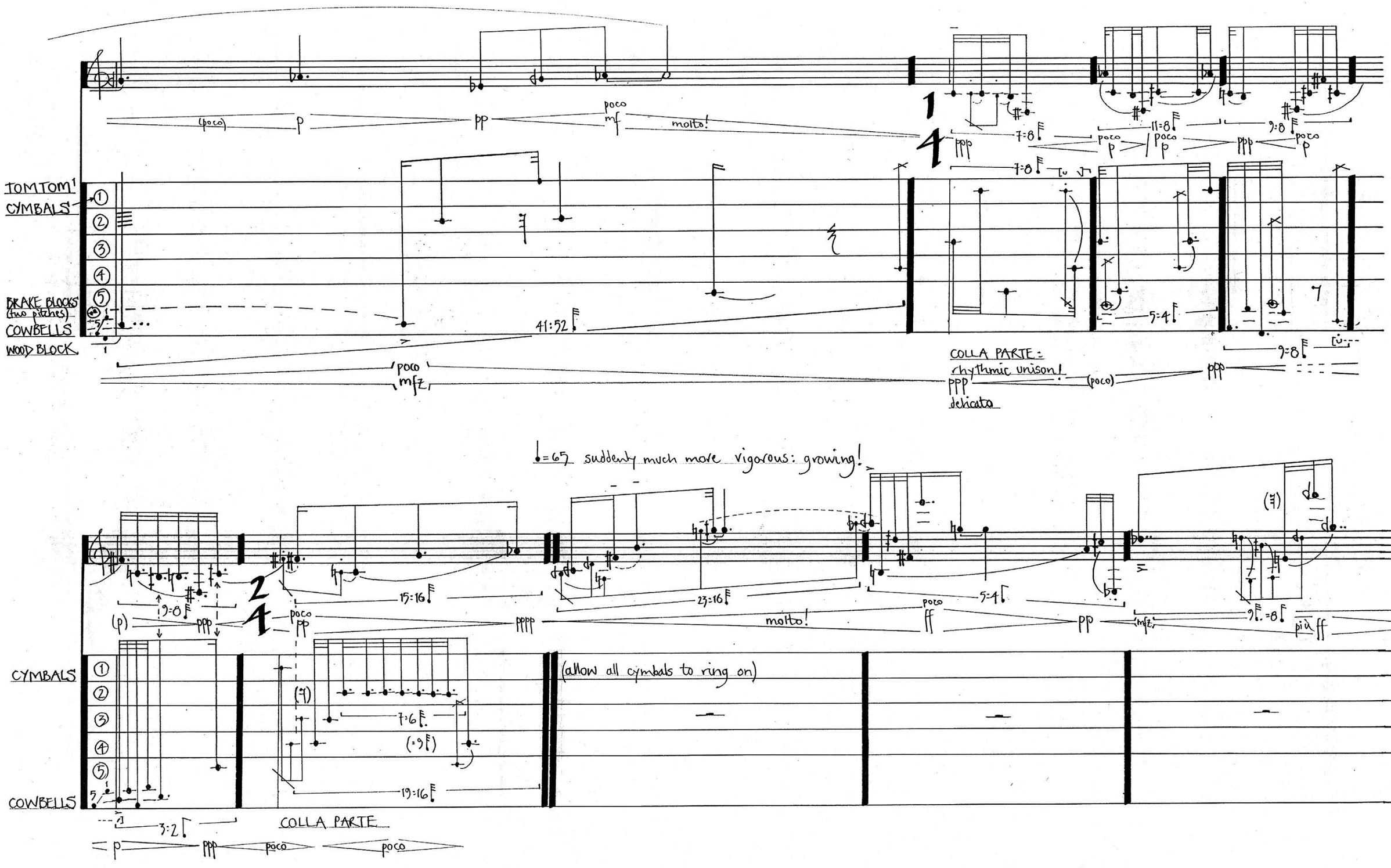
TOMTOM 1
CYMBALS
①
②
③
④
⑤
BRAKE BLOCK
(upper pitch)

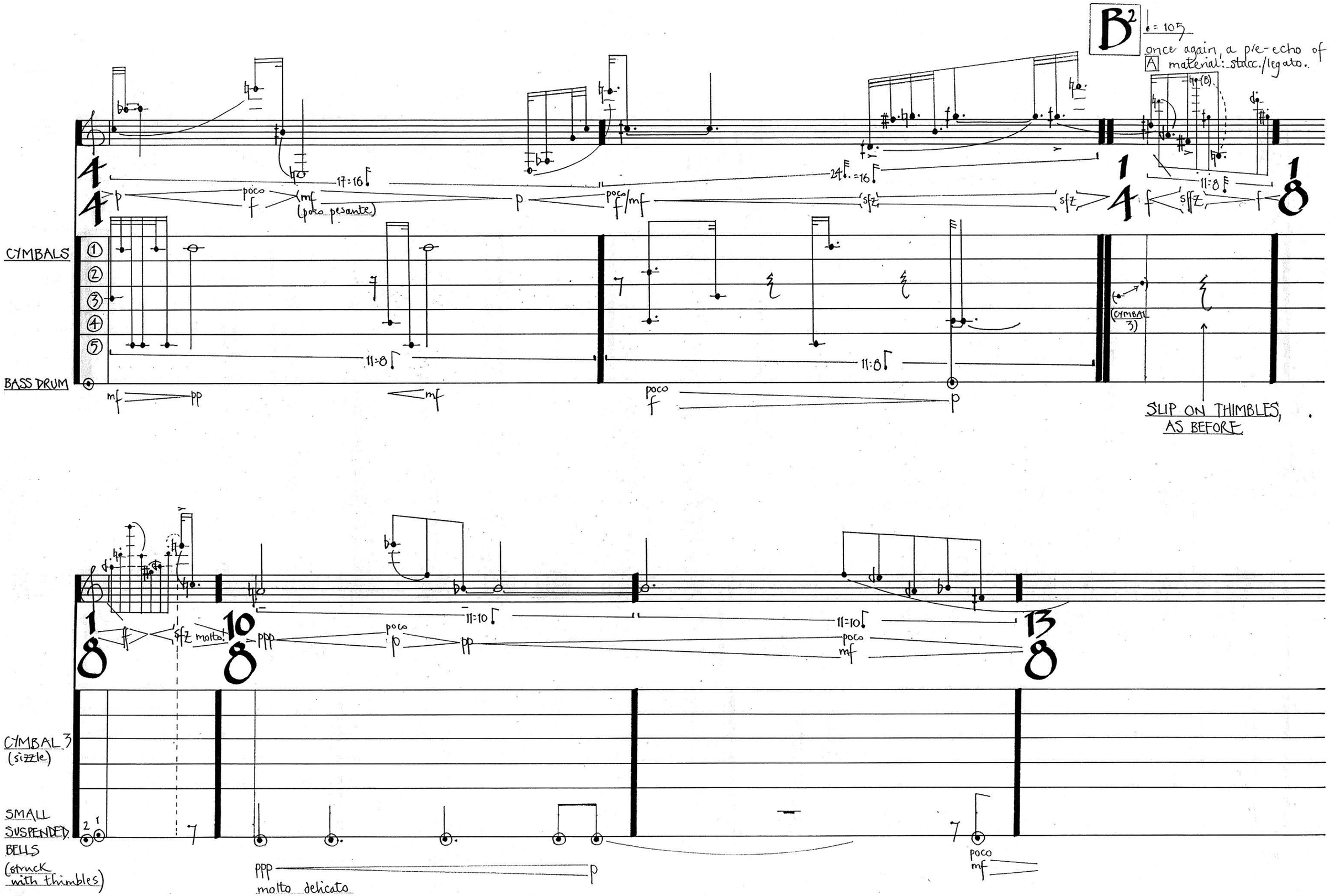
13:10
p
più
mf
17:14
(>)
11:10
19:20
poco
più
mfz
p
p
mf (= clarinet)
p

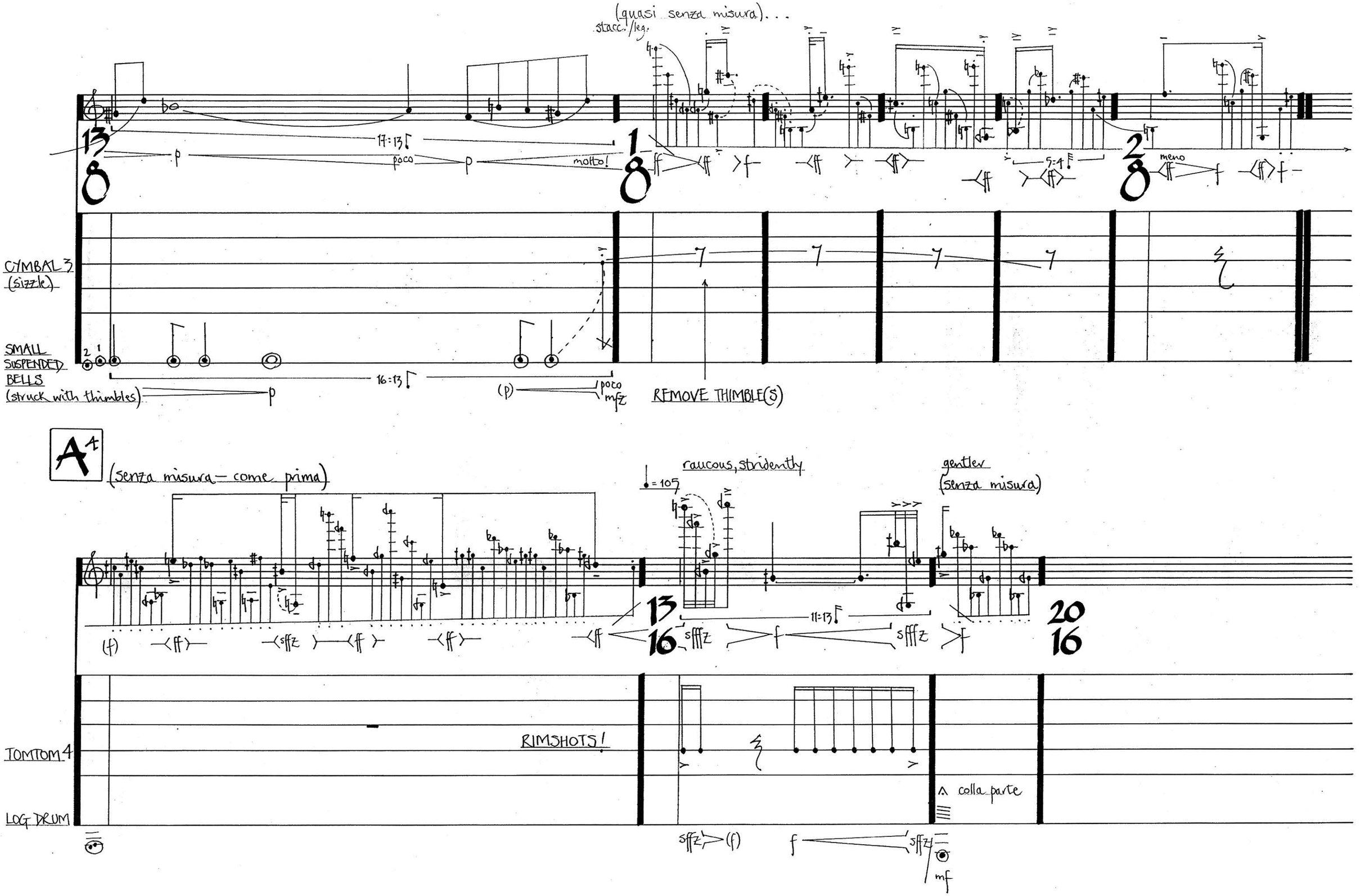
13

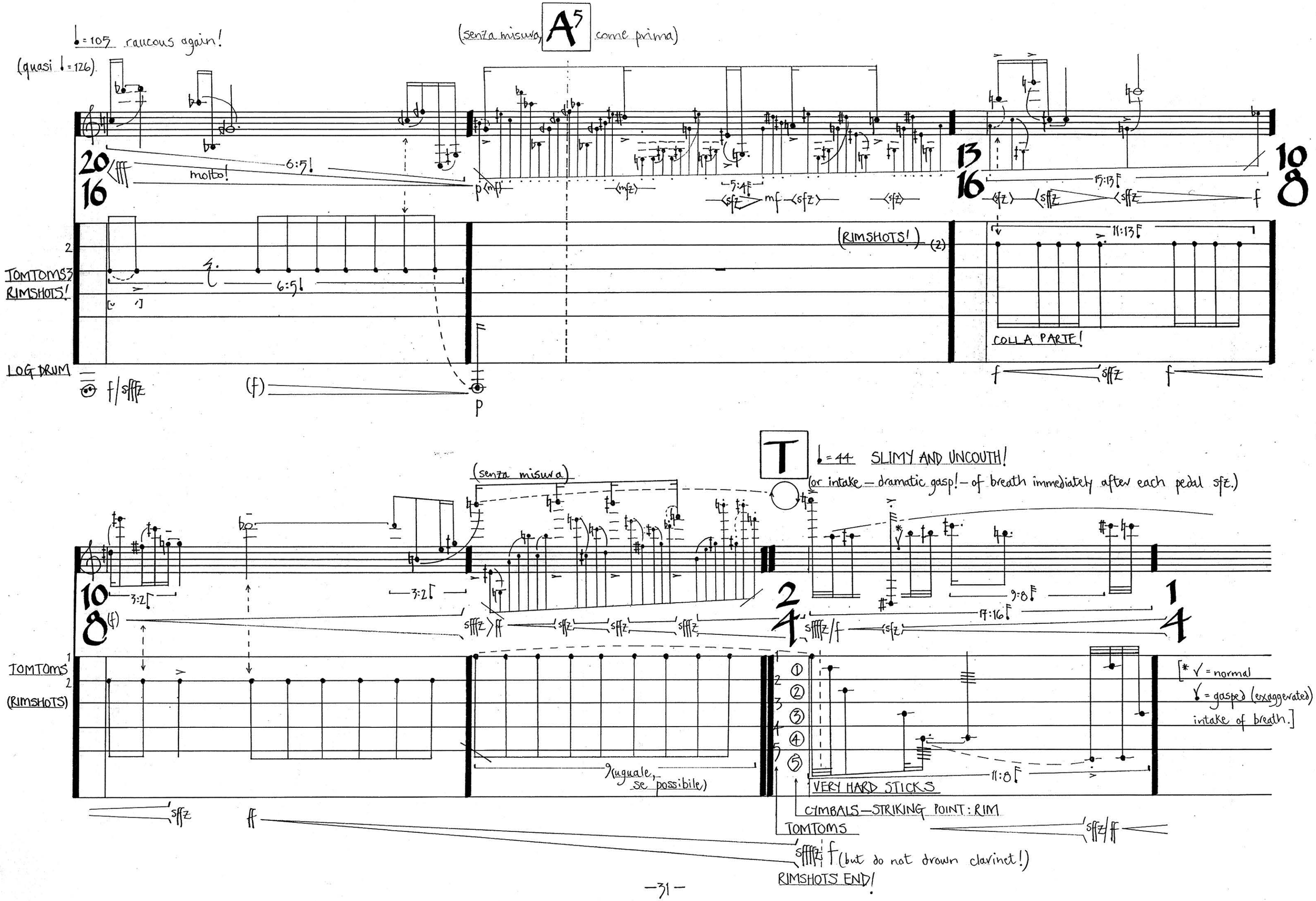
TOMTOM 1
CYMBALS
①
②
③
④
⑤
COWBELLS
WOOD BLOCK

pp
poco
11:52
(>)
poco marcato
in p
/pp
(>)
poco
marcato
in p
/pp


TOMTOM
CYMBALS
BRAKE BLOCKS (two pitches)
COWBELLS
WOOD BLOCK
(poco) p
pp
poco mf
molto!
ppp
poco p
poco p
ppp
poco p
41:52
poco mfz
COLLA PARTE: rhythmic unison!
ppp delicato
(poco)
ppp
♩=65 suddenly much more vigorous: growing!
(p)
ppp
poco pp
pppp
molto!
poco ff
pp
mfz
più ff
CYMBALS
COWBELLS
(allow all cymbals to ring on)
COLLA PARTE
p
ppp
poco
poco


B2
♩= 105
once again, a pre-echo of A material: stacc./legato.
CYMBALS
BASS DRUM
17:16
24:16
11:8
poco f
mf (poco pesante)
poco f/mf
sfz
sffz
(CYMBAL 3)
SLIP ON THIMBLES, AS BEFORE
11:10
sfz molto
ppp
poco p
poco mf
CYMBAL 3 (sizzle)
SMALL SUSPENDED BELLS (struck with thimbles)
ppp molto delicato


(quasi senza misura)...
stacc./leg.
13
8
17:13
p
poco
p
molto!
1
8
5:4
2
8
meno
CYMBAL 3
(sizzle)
SMALL
SUSPENDED
BELLS
(struck with thimbles)
16:13
p
(p)
poco
mfz
REMOVE THIMBLE(S)
A4
(senza misura – come prima)
raucous, stridently
= 105
gentler
(senza misura)
13
16
11:13
20
16
TOMTOM 4
RIMSHOTS!
colla parte
LOG DRUM
mf


♩= 105 raucous again!
(quasi ♩= 126)
(senza misura, A5 come prima)
molto!
6:5!
5:4
15:13
11:13
(RIMSHOTS!)
TOMTOMS
RIMSHOTS!
COLLA PARTE!
LOG DRUM
(senza misura)
T
♩= 44 SLIMY AND UNCOUTH!
(or intake — dramatic gasp! — of breath immediately after each pedal sfz.)
3:2
9:8
17:16
TOMTOMS
(RIMSHOTS)
9 (uguale, se possibile)
11:8
VERY HARD STICKS
CYMBALS — STRIKING POINT: RIM
TOMTOMS
f (but do not drown clarinet!)
RIMSHOTS END!
[* √ = normal
√ = gasped (exaggerated) intake of breath.]

(smorzato)

(no vibrato)

CYMBALS

TOMTOMS

CHINESE CYMBAL

BASS DRUM

COLLA PARTE!

poco

(all tomtom strokes molto martellato – match clarinet – deadsticked)

(CHINESE CYMBAL)

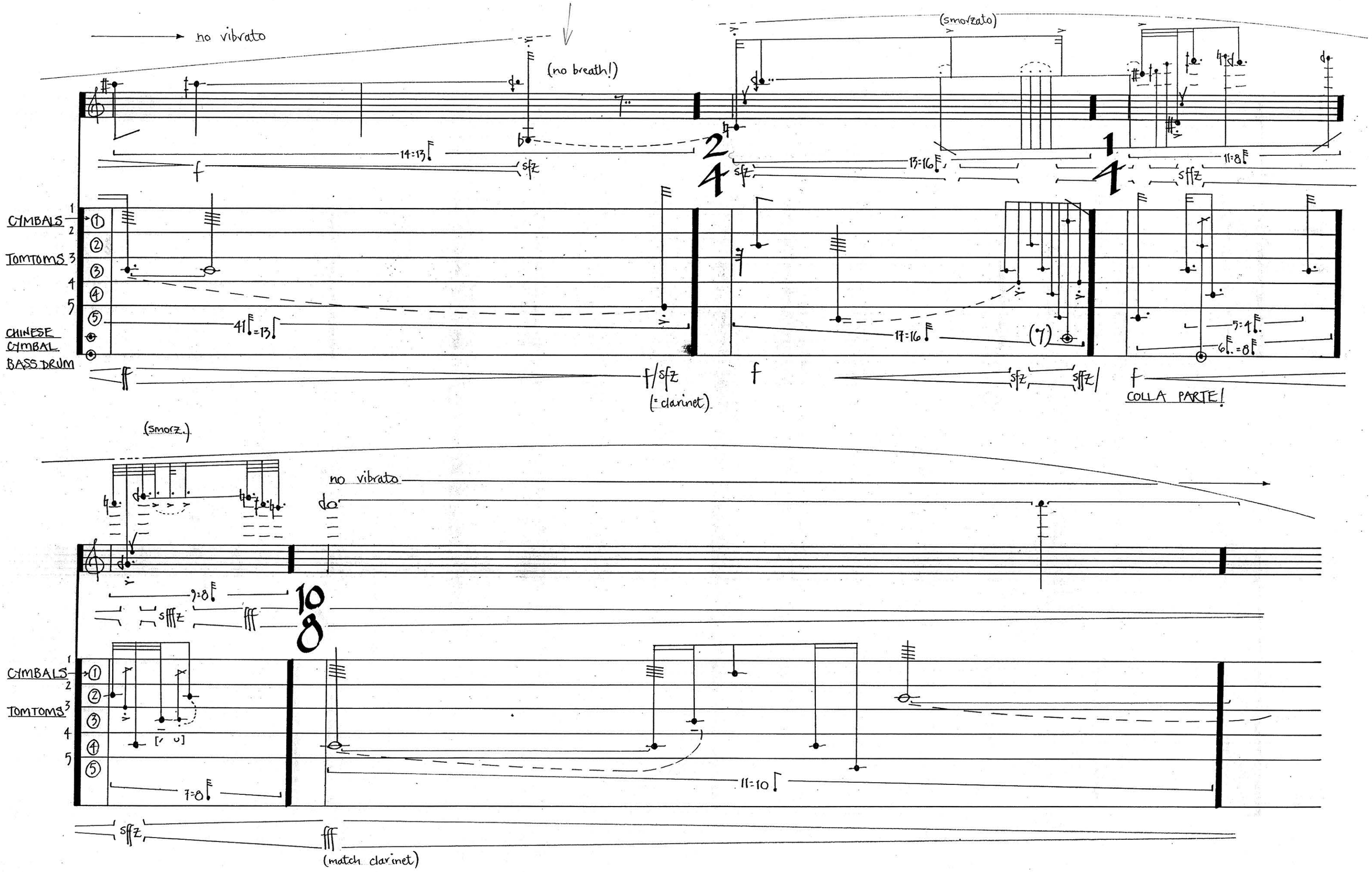
sfz poco

emphatic, but not exaggerated, vibrato.

CYMBALS

TOMTOMS

sffz poco


no vibrato
(no breath!)
(smorzato)
14:13
13:16
11:8
2
4
1
4
CYMBALS
TOMTOMS
CHINESE CYMBAL
BASS DRUM
41=13
17:16
(7)
5:4
6=8
f/sfz
(= clarinet)
COLLA PARTE!
(smorz.)
no vibrato
9:8
10
8
7:8
11:10
(match clarinet)

slightly exaggerated / no vibrato

CYMBALS

TOMTOMS

21:20

11:10

sffz

sffz

(meno)

slightly exaggerated vibrato

21:20

sffz

(ff)

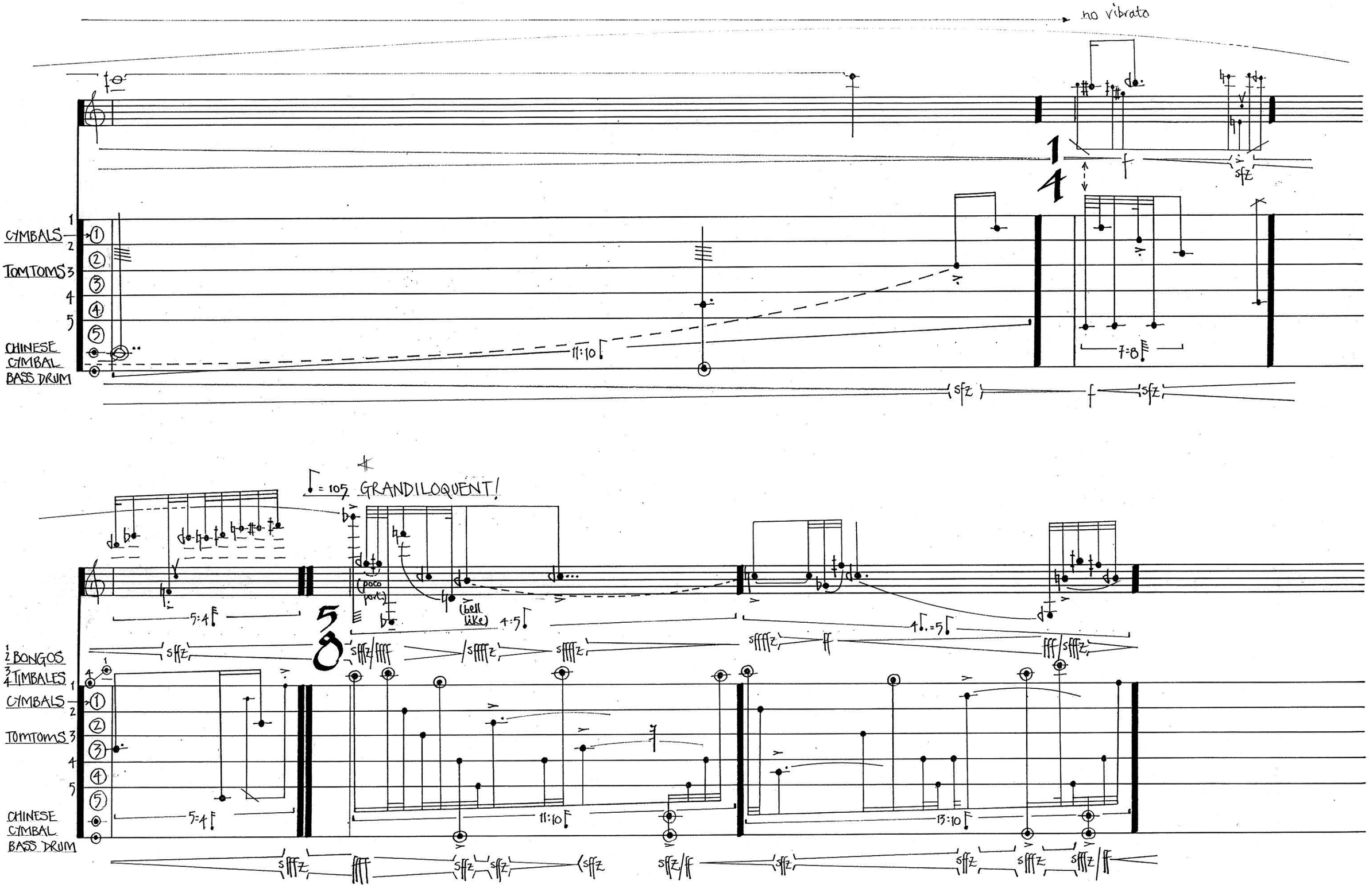
CYMBALS

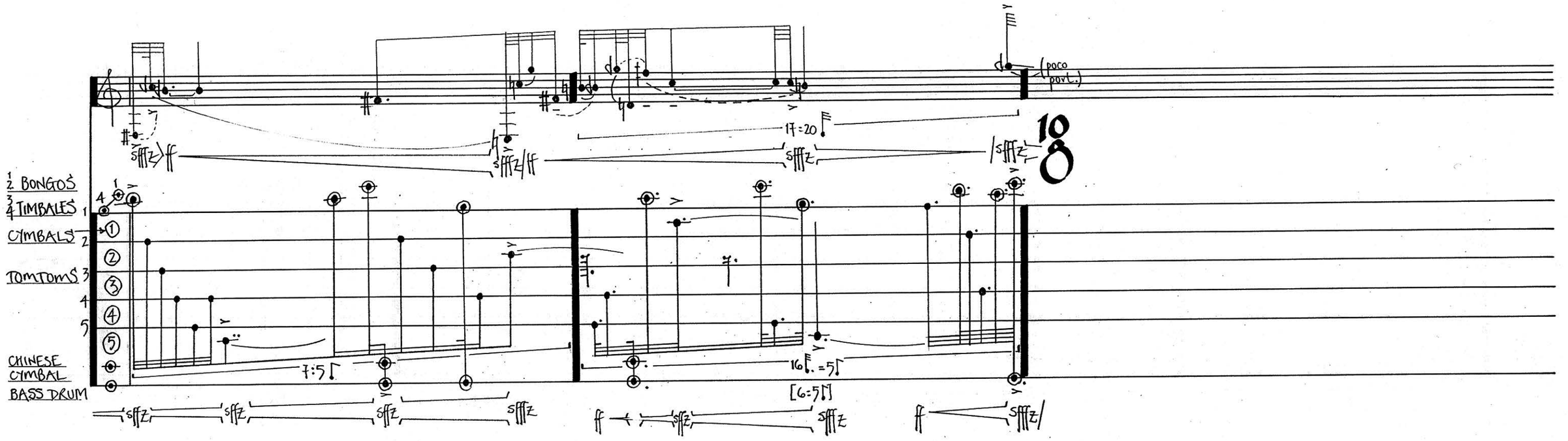
TOMTOMS

CHINESE CYMBAL

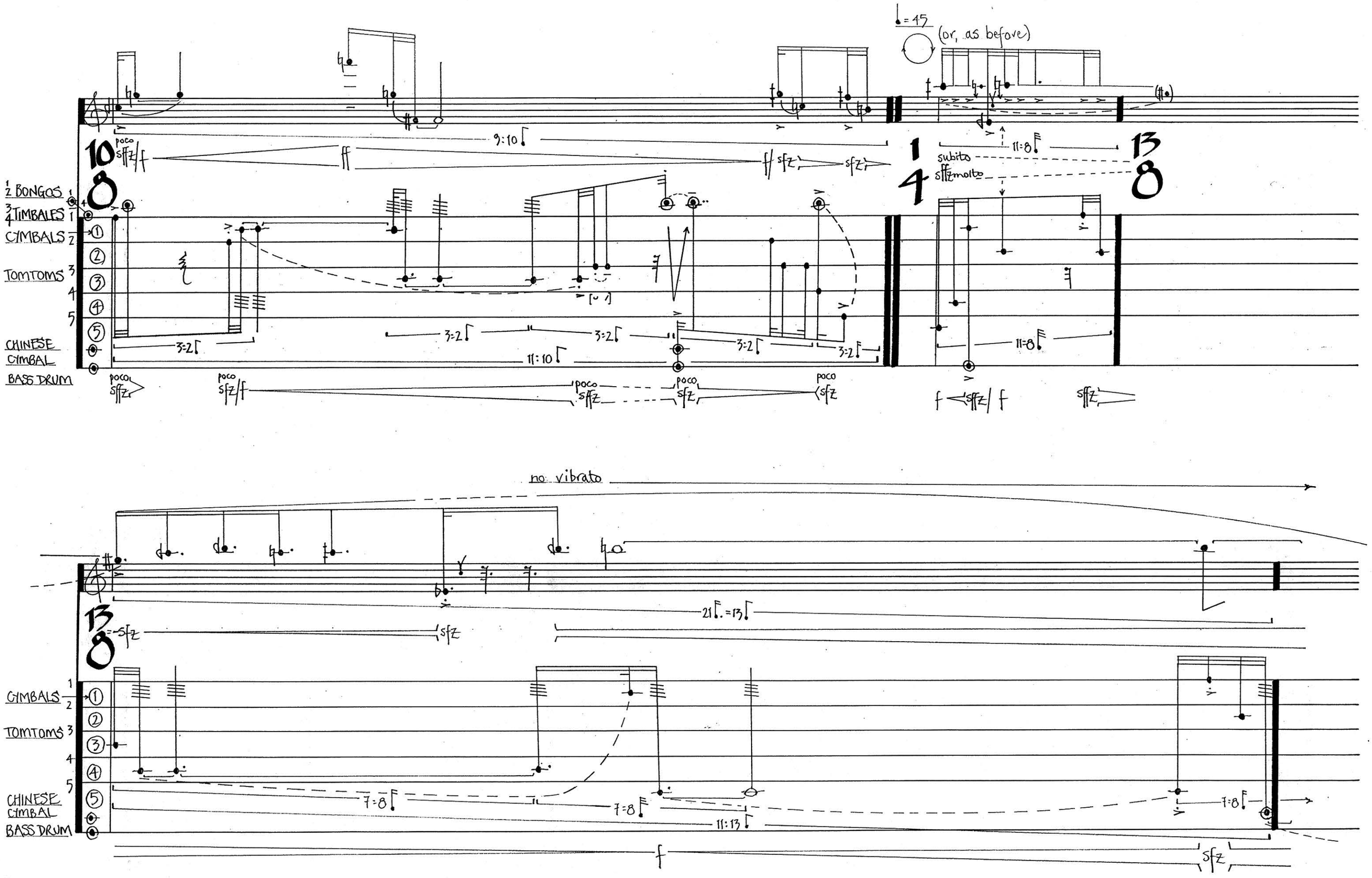
11:10

(solo un pò marcato!)

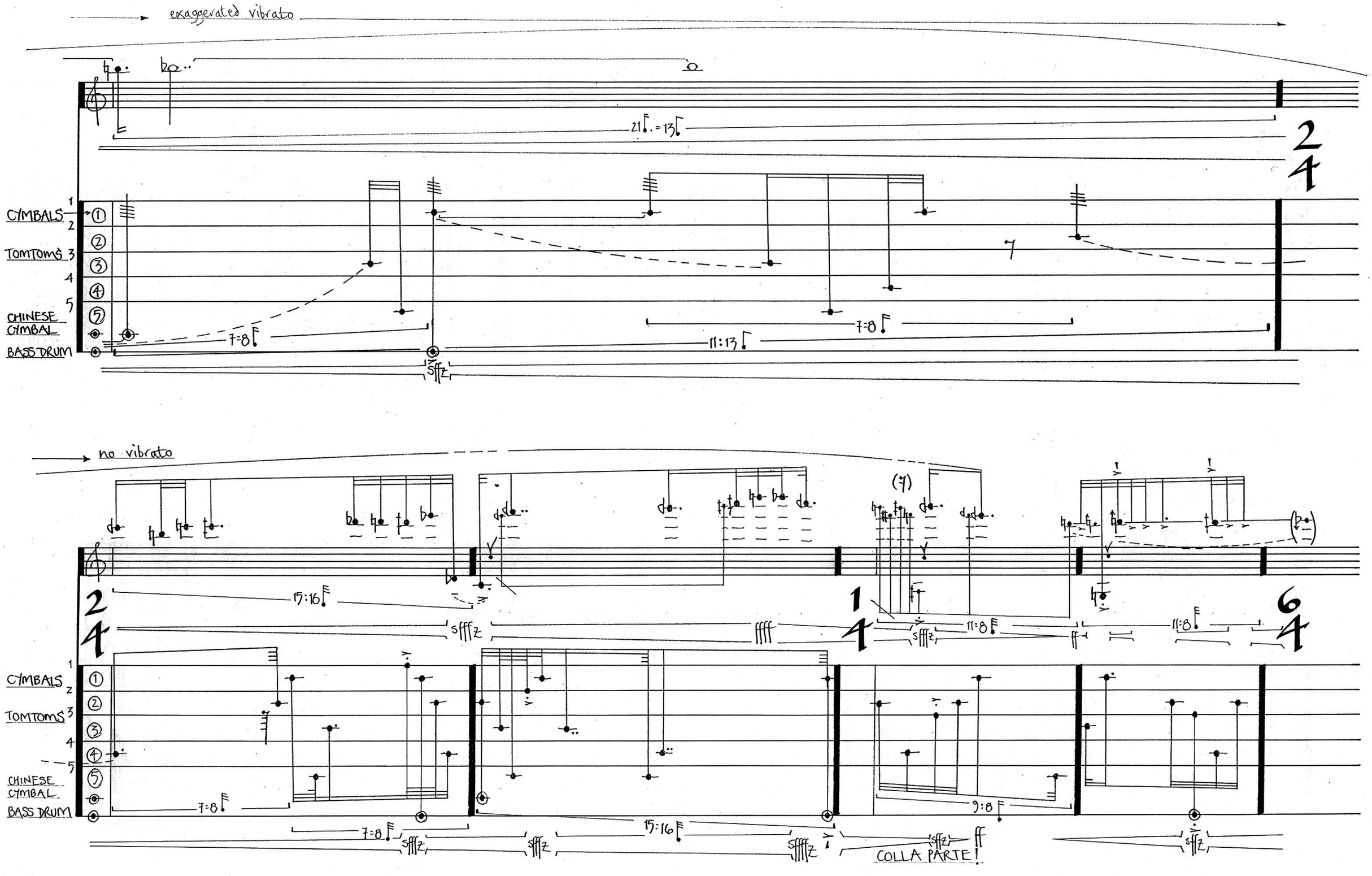

no vibrato
CYMBALS
TOMTOMS
CHINESE CYMBAL
BASS DRUM
11:10
7:8
= 105 GRANDILOQUENT!
(poco port.)
(bell like)
5:4
4:5
4:5
BONGOS
TIMBALES
CYMBALS
TOMTOMS
CHINESE CYMBAL
BASS DRUM
5:4
11:10
13:10

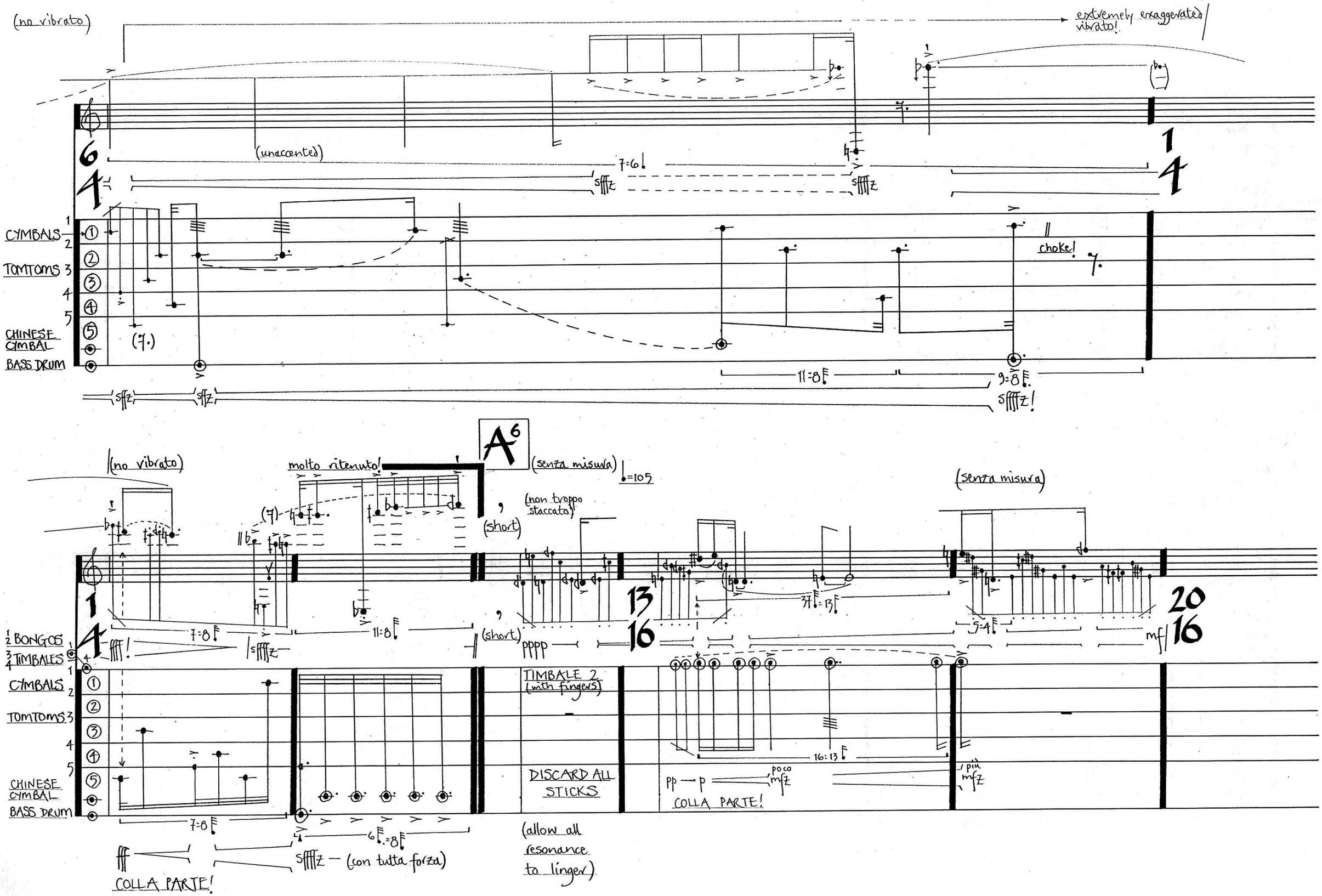


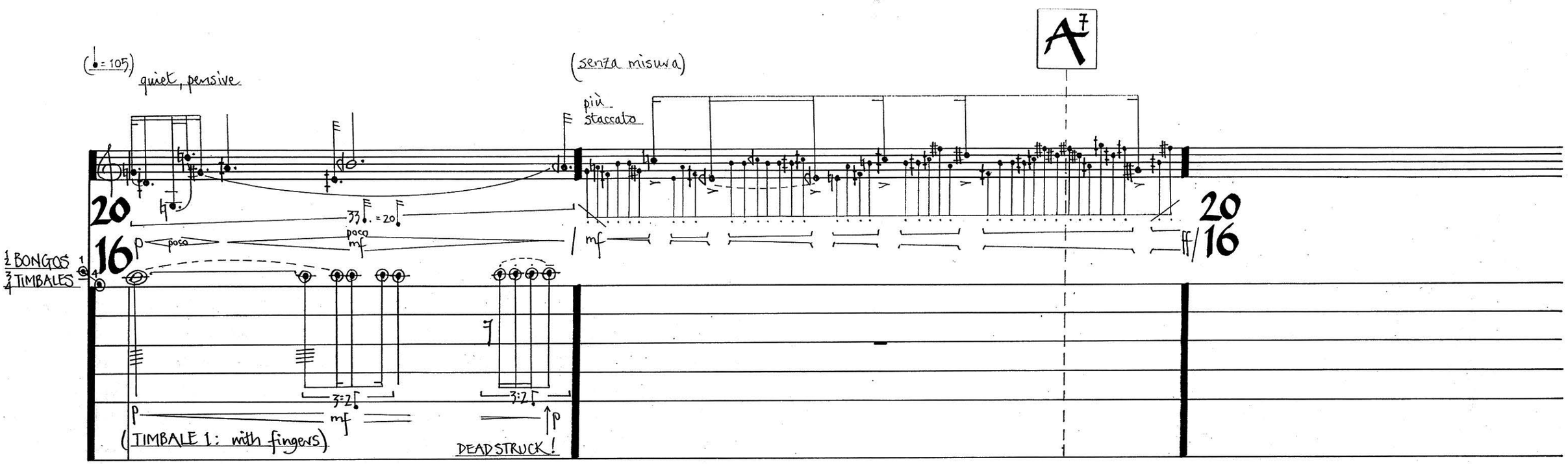
as clarinet: less manic — more deft

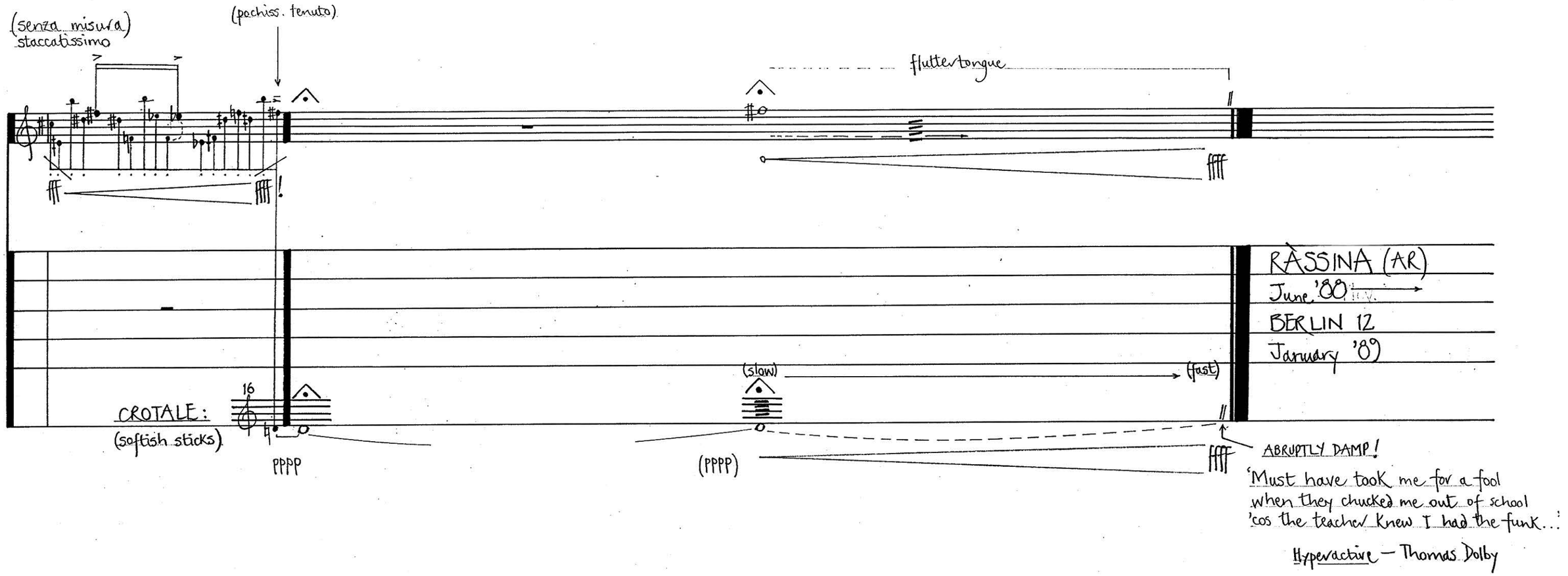


♩= 45
(or, as before)
10
8
poco sffz/f
ff
9:10
f/sfz
sfz
1
4
11:8
subito
sffz molto
13
8
1 2 BONGOS
3 4 TIMBALES
CYMBALS
TOMTOMS
CHINESE CYMBAL
BASS DRUM
3:2
11:10
poco sffz
poco sfz/f
poco sffz
poco sfz
poco sfz
f
sffz/f
sffz
no vibrato
13
8
sfz
21 = 13
CYMBALS
TOMTOMS
CHINESE CYMBAL
BASS DRUM
7:8
11:13
f
sfz


exaggerated vibrato
CYMBALS
TOMTOMS
CHINESE CYMBAL
BASS DRUM
21 = 13
7=8
11:13
7
no vibrato
15:16
11:8
9:8
COLLA PARTE!


(no vibrato)
extremely exaggerated vibrato!
(unaccented)
7:6
sffz
sffffz
CYMBALS
TOMTOMS
CHINESE CYMBAL
BASS DRUM
(7.)
choke!
11:8
9:8
sffz
sffz
sffffz!
A6
(no vibrato)
molto ritenuto!
(senza misura)
=105
(non troppo staccato)
(short)
(short)
(senza misura)
BONGOS
TIMBALES
CYMBALS
TOMTOMS
CHINESE CYMBAL
BASS DRUM
7:8
11:8
pppp
37:13
5:4
mf
TIMBALE 2 (with fingers)
DISCARD ALL STICKS
16:13
pp — p
poco mfz
più mfz
COLLA PARTE!
7:8
6:8
sffffz — (con tutta forza)
COLLA PARTE!
(allow all resonance to linger)


A 7
(♩= 105)
quiet, pensive
(senza misura)
più staccato
20
16
33 = 20
poco
mf
p
1/2 BONGOS
3/4 TIMBALES
3:2
(TIMBALE 1: with fingers)
DEADSTRUCK!
20
16
(♩= 105)
quieter still
(senza misura)
molto staccato
(♩= 105)
very quiet
(non stacc.)
20
16
9:10
3:2
sffz
ff
fff
13
16
37 = 13
ppp
poco
pp
1/2 BONGOS
7:5
12:13
(BONGO 2: with fingers)
(pochissimo marcato in p)
DEADSTRUCK!
(BONGO 1: with fingers)


(senza misura)
staccatissimo
(pochiss. tenuto)
flutter tongue
RÀSSINA (AR)
June '80
BERLIN 12
January '89
CROTALE:
(softish sticks)
16
PPPP
(slow)
(fast)
(PPPP)
ABRUPTLY DAMP!
'Must have took me for a fool
when they chucked me out of school
'cos the teacher knew I had the funk...'
Hyperactive – Thomas Dolby