

joined_at_the_hip

for flute, clarinet, bass and djun-djuns

J. Simon van der Walt

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Composer's note

The given ensemble seems to be two pairs of instruments; the flute and clarinet 'classical', the percussion and bass world/jazz/rock. So, force the latter into the classical mold, or vice versa?

Neither; worlds collide. The djun-djun shapes the piece, a polyrhythmic pattern inside a puzzle of variations. The bass line is strung between 'cadential' pillars in the djun-djun part.

The winds have distorted classical gestures, further munged by having the transposing clarinet share a part with the concert pitch flute. A metanarrative ('The History of Classical Music') is distrusted (✓), with obscured quotations (✓) from the repertoire.

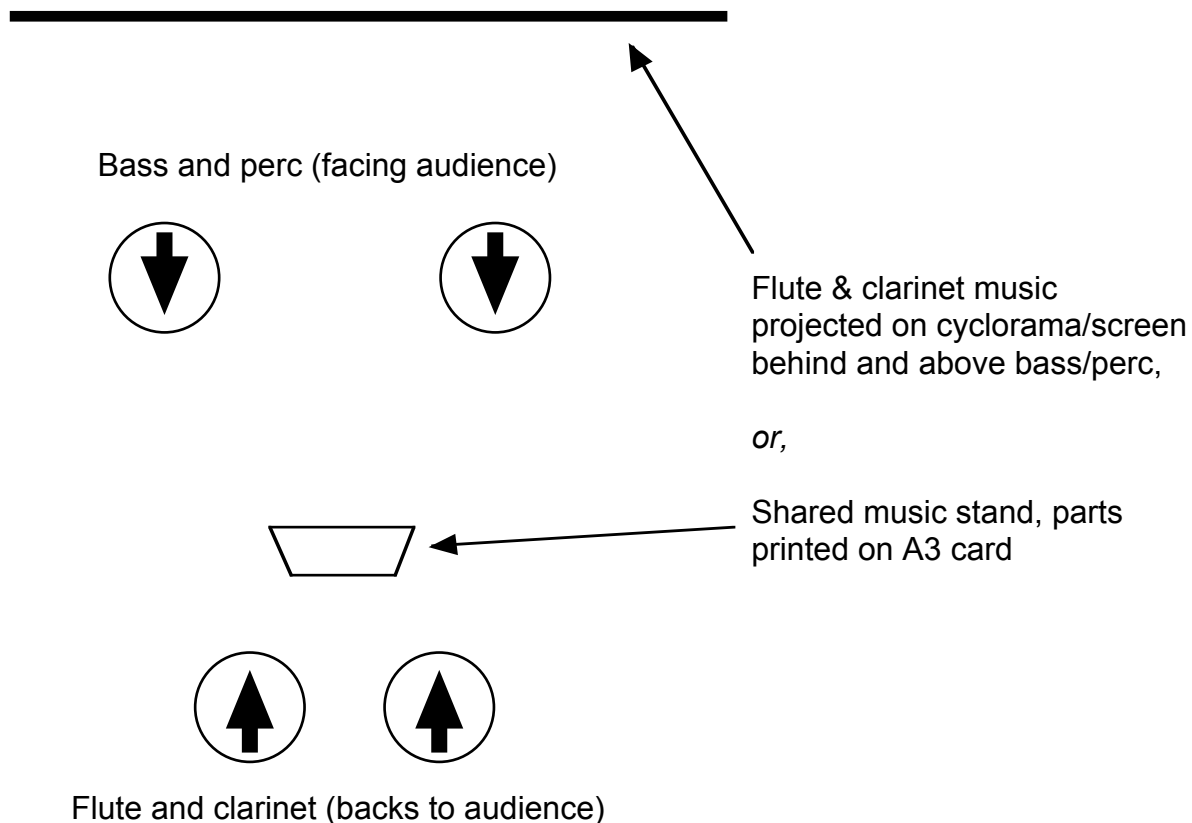
Preamble

No 'score' for this work exists, in the sense of a linear, vertically co-ordinated presentation of musical events in time. The 'score', in the sense of 'the material originated by the composer from which a performance is to be constructed', consists of these notes, an 'overview' (which doubles as a performance part for the djun-djuns and bass), and four 'adhesions' which comprise the performance material for the winds. Also supplied a very approximate audio demo of the piece, made with cheap samples. Use with caution.

Performance notes

Staging

It would be good if the audience could get some sense of the opposition between the two pairs of instruments, and could also see that the flute and clarinet are sharing the same music. Overleaf is one suggestion (schematic, not to scale);

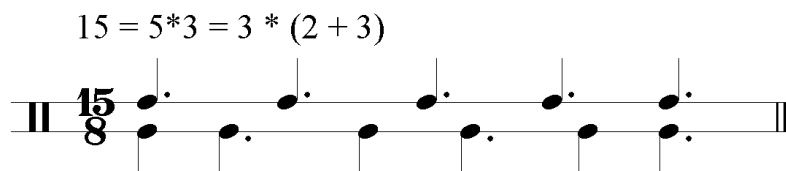


(Other stagings are possible - indeed, in an early incarnation of the piece, the music for the winds was to be stuck up at various points around the space, with the players walking to that spot for each cue; hence 'Adhesion'.)

Djun-djuns

Three, low medium and high, arrayed horizontally before the player, on a chair or some such as convenient, the lowest below, then the mid and the high. To one of them, a bell is attached. The bell with the left hand, the djun-djuns with the right, except in the case of the flams, which are naturally played across the opposite heads of the drum. Not overloud; relaxed and loping.

It is advised that the player make a particular study of the fundamental polyrhythm in the piece;



until it is comfortably internalised. (The conceptual similarity to archetypal African polyrhythmic thinking ($12 = 5+7 = 4*3 = 3*4 = 6*2$) should be obvious.)

Bass

Electric bass; again, not overloud, balanced with the djun-djuns. Clean sound, finger not plectrum.

Djun-djun and bass

It is entirely possible and to no-one's detriment that these two parts may come adrift sooner or later! If either player gets lost, busk, but with a view to coming back together at the 'cadences', which are obligatory. The bass player could if so desired depart substantially from the given pitches and rhythms, provided the general character of the part remains. (Not a jazz solo, though.) Whatever happens, do not rush the tempo.

Be aware that the woodwind players have no score, and are listening out for the cadences. A helpful nod here and there?

Woodwinds

The 'wrong' transposition produced by having the players share a part is of course deliberate and should not be 'corrected'! The phrasings and articulations given are in the nature of helpful suggestions, and may be varied by the players, as long as both agree. Do not worry too much if the canonic passages drift apart somewhat.

Dynamics are generally loud; loud enough certainly to be heard reasonably clearly over the djun-djuns and bass, especially if the players have their backs to the audience as suggested. Amplification would be a possibility.

(The exception to the generally loud dynamic is the final diminuendo, where the sound of the winds should gradually become submerged below that of the rhythm section. When the latter stop, the woodwind duet is heard to emerge, now very quiet.)

Duration

~ 5 mins

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Overview (= djun-djun & bass part)

♩ = 106

djun-djuns

soft electric bass

flute & clarinet Q

ADHESION 1 STARTS HERE

12

26

40

54

ADHESION 1 ENDS ABOUT HERE

68

Musical notation for measures 68-80. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes with 'x' marks above them, indicating specific articulation or performance techniques. The bass staff contains a complex rhythmic accompaniment with various note values and accidentals.

CADENCE 1

81

Musical notation for measures 81-94. The system consists of two staves. The treble staff continues with notes and 'x' marks. The bass staff features a more active accompaniment with slurs and ties, leading to a cadence at the end of the system.

95

Musical notation for measures 95-108. The system consists of two staves. The treble staff has notes with 'x' marks. The bass staff has a complex accompaniment. A box labeled "ADHESION 2 STARTS HERE" is placed below the first few measures of the system.

ADHESION 2 STARTS HERE

109

Musical notation for measures 109-122. The system consists of two staves. The treble staff has notes with 'x' marks. The bass staff has a complex accompaniment with various note values and accidentals.

123

Musical notation for measures 123-136. The system consists of two staves. The treble staff has notes with 'x' marks. The bass staff has a complex accompaniment with various note values and accidentals.

136

149

ADHESION 2 ENDS ABOUT HERE

163

177

CADENCE 2

190

201

Musical notation for measures 201-213. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of notes with 'x' marks above them, indicating specific articulation or performance techniques. The bass staff contains a complex rhythmic pattern with various accidentals and slurs.

214

Musical notation for measures 214-226. The system consists of two staves. A text box labeled "ADHESION 3 STARTS HERE" is positioned below the bass staff, spanning from the beginning of measure 214 to the end of measure 226. The notation continues with notes and accidentals in both staves.

227

Musical notation for measures 227-240. The system consists of two staves. The treble staff continues with notes and 'x' marks. The bass staff features a melodic line with various accidentals and slurs.

241

Musical notation for measures 241-254. The system consists of two staves. The treble staff continues with notes and 'x' marks. The bass staff continues with a melodic line and various accidentals.

255

Musical notation for measures 255-268. The system consists of two staves. The treble staff continues with notes and 'x' marks. The bass staff continues with a melodic line and various accidentals.

269

282

CADENCE 3

295

309

323

337

ADHESION 4 STARTS HERE

351

365

378

CADENCE 4

388

ADHESION 4 SUB MENO F HERE

397

Musical score for measures 397-410. The upper staff features a melody with eighth notes and rests, marked with 'x' above each note. The lower staff provides a bass line with eighth notes and rests.

411

Musical score for measures 411-423. The upper staff continues the melody with eighth notes and rests, marked with 'x'. The lower staff continues the bass line with eighth notes and rests.

424

Musical score for measures 424-437. The upper staff continues the melody with eighth notes and rests, marked with 'x'. The lower staff continues the bass line with eighth notes and rests.

438

Musical score for measures 438-450. The upper staff continues the melody with eighth notes and rests, marked with 'x'. The lower staff continues the bass line with eighth notes and rests.

451

Musical score for measures 451-464. The upper staff continues the melody with eighth notes and rests, marked with 'x'. The lower staff continues the bass line with eighth notes and rests.

465

479

CADENCE 5

490

500

ADHESION 4 CONTINUES ON FOR 10-20 SECS AFTER DTUN-DTUNS AND BASS STOP

ADHESION 1

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START TOGETHER WITH DJUN-DJUNS
AND BASS, BUT AT OWN TEMPO

♩ = 160 or faster

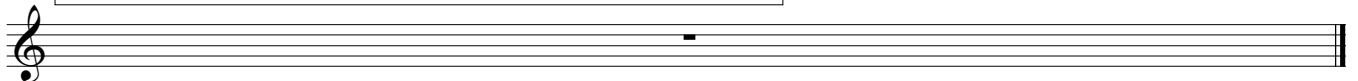
Piccolo
+
Clarinet in B \flat



Quasi Baroque, but rather too fast and rather too loud



32 PICC CHANGE TO FLUTE. B \flat CLAR CHANGE TO A. ADHESION 2 READY, WAIT FOR Q



ADHESION 2

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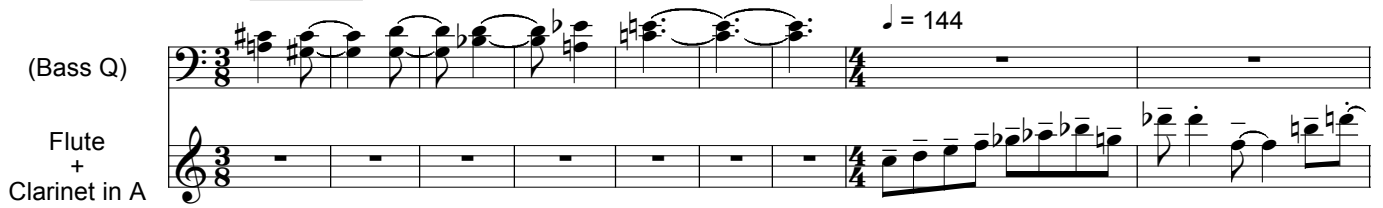
START AFTER BASS Q
BUT AT OWN TEMPO

CADENCE 1

♩ = 144

(Bass Q)

Flute + Clarinet in A



Quasi Jazz, but not swung.
Very soft and broad tonguing

10



16



20



22

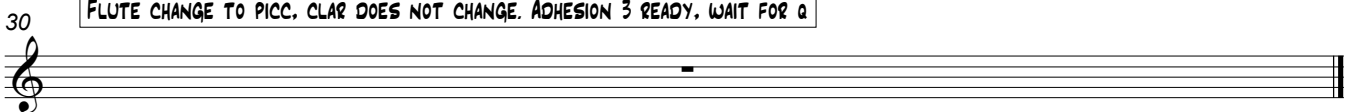


26



FLUTE CHANGE TO PICC. CLAR DOES NOT CHANGE. ADHESION 3 READY, WAIT FOR Q

30



ADHESION 3

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CADENCE 2

(Bass Q)

Piccolo + Clarinet in A

8

COUNT ABOUT 16 BARS OF GROOVE BEFORE STARTING, AT OWN TEMPO AS ALWAYS

9

$\text{♩} = 120$

IN CANON - CLAR ONE CROTCHET BEHIND PICC

Quasi Romantic

14

19

23

25

26

27

28

31

START COUNTING 64 BARS OF 3/8 GROOVE. PICC CHANGE TO FLUTE.
A CLAR CHANGE TO Bb. READY ADHESION 4, STILL COUNTING...

ADHESION 4

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START (APPROXIMATELY) 64 BARS AFTER THE END OF ADHESION 3.
IN CANON: FLUTE STARTS AT TOP OF PAGE. AFTER ONE BAR OF FLUTE, CLAR
STARTS PLAYING FROM X.

Flute
+
Clar in B \flat

$\text{♩} = 120$

8

16

X - CLAR STARTS HERE.
ONE BAR AFTER FLUTE STARTS

22

29

36

41

... ETC - BOTH PLAYERS DC, REMAINING IN CANON. LISTEN OUT FOR CADENCE 4. IN THE TWO BARS AT THE END OF THE CADENCE, GET SIGNIFICANTLY QUIETER. THEN, CONTINUE TO DIMINUENDO VERY GRADUALLY TO THE END OF THE PIECE. WHEN THE GROOVE STOPS, PLAY ABOUT ANOTHER 4-6 BARS SOLO, BEFORE COMING TO REST ON SOME MUTUALLY AGREEABLE (OR DISAGREEABLE) DYAD.