

QUEER OPPOSITION

for bass clarinet,
guitar and pedalboard

berusalscore

A movement by
Ryann Daisy Swimmer

Queer Opposition:

for bass clarinet, guitar and pedalboard

Guitar equipment: loop pedal and distortion (optional)

Performance notes:

Phase 1:

Play with plectrum. Distortion optional to distinguish between loop and live guitar parts.

mm. 9-10: Record loop. Loop begins playing in Measure 11.

mm. 21-24: strike muted strings

m. 29: Indeterminate pitches. Quickly slide around neck.

m. 31: Quickly shift between partials of the overtone series

Phase 2:

See page 12

Phase 3:

See page 13

Phase 4:

Play without plectrum. Phase 3 continues throughout Phase 4. Fade out phase 3 during the clarinet solo starting at measure 30.

Phase 5:

Play without plectrum.

Phase 6:

Ostinato is played solely with left hand using hammer ons / pull offs. Melody is played with right hand using finger(s). Measure 33 is played with plectrum. Clarinet flutter tongue on highest possible note.

Key:

o: Niente attack (produce effect using volume knob)

∪: Pull off/ pluck with left hand

T: Tapping; Fret note using right hand

Δ: Play highest note possible

+: Slap tongue

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11

B. Cl.

E.Gtr.

Loop

mf

14

B. Cl.

E.Gtr.

Loop

17

B. Cl.

E.Gtr.

Loop

mf

mf

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20

B. Cl.

E.Gtr.

Loop

f

23

B. Cl.

E.Gtr.

Loop

fp

26

B. Cl.

E.Gtr.

Loop

mp

f

29

B. Cl.

E.Gtr.

Loop

ff

3:2 3:2

noisy harmonics

31

B. Cl.

E.Gtr.

Loop

mf

f

34

B. Cl.

E.Gtr.

Loop

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37

B. Cl. *mf* *mp*

E.Gtr. *mf*

Loop

B. Cl. *mf* *mp*

E.Gtr. *p*

Loop

B. Cl.

E.Gtr. *f*

Loop

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B. Cl. 45 *mf* *f*

E.Gtr. 45

Loop 45

B. Cl. 48

E.Gtr. 48

Loop 48

B. Cl. 51 *mf* *f* 3:4

E.Gtr. 51

Loop 51

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54

B. Cl.

E.Gtr.

Loop

3:2

3:2

57

B. Cl.

E.Gtr.

Loop

mf

f

60

B. Cl.

E.Gtr.

Loop

ff

5/4

4/4

5/4

4/4

5/4

4/4

The musical score is arranged in three systems, each with three staves: B. Cl., E. Gtr., and Loop. The time signature is 4/4.

- System 1 (Measures 63-65):**
 - B. Cl.:** Starts at measure 63 with a *mf* dynamic. It features eighth-note patterns with slurs and accents. At measure 65, the dynamic changes to *f* and includes accents (>) over the notes.
 - E. Gtr.:** Contains rests for measures 63, 64, and 65.
 - Loop:** Features a rhythmic pattern of eighth notes with slurs and accents, consistent across measures 63-65.
- System 2 (Measures 66-68):**
 - B. Cl.:** Starts at measure 66 with a *mf* dynamic. It includes a half note in measure 66, followed by eighth-note patterns in measures 67 and 68.
 - E. Gtr.:** Starts at measure 66 with a *mf* dynamic. It features a melodic line with slurs and accents, including a long phrase spanning measures 67 and 68.
 - Loop:** Continues the rhythmic pattern from the previous system, ending with an asterisk (*) at the end of measure 68.
- System 3 (Measures 69):**
 - B. Cl.:** Starts at measure 69 with a *mp* dynamic. It features a long, sustained note with a slur.
 - E. Gtr.:** Starts at measure 69 with a *mp* dynamic. It features a long, sustained note with a slur.
 - Loop:** Contains rests for measures 69 and 70.

*loop off on beat 4

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Phase 2

Ryann Daisy Swimmer

Bass Clarinet

Electric Guitar

Notes:

Phase 2 is a variation on a theme.

Timelenght: 2'-3'

Guitar variation:

Chordal planing. Play figure at any tempo. Each time the chord changes, the tempo changes relative to which direction the chord moves.

Clarinet variation:

Start with long tones. Gradually add ornaments. Play notes that complement the guitar. Play notes that challenge the guitar. Force the guitar to change. Force the guitar to complement you.

Listen.

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Phase 3

Ryann Daisy Swimmer

Electric Guitar

Loop

sim.

E.Gtr.

Loop

Performance instructions:

Turn loop pedal on. Play each note with niente attacks using volume knob. Each entrance should dovetail into the other(s). The loop should contain no silence.

This loop continues throughout phase 4.

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Phases 4 and 5

Ryann Daisy Swimmer

Slow, fluid (♩=c. 64)

Bass Clarinet

Electric Guitar

Loop (cont. from Phase 3)

(Loop continues until ~m. 30)

5 B. Cl.

5 E.Gtr.

9 B. Cl.

9 E.Gtr.

13 B. Cl.

13 E.Gtr.

17

B. Cl.

E.Gtr.

21

B. Cl.

E.Gtr.

pp cresc.

pp cresc.
let ring

25

B. Cl.

E.Gtr.

pp

let ring

5:4

30

B. Cl.

E.Gtr.

Freely

mp

p

(Slowly fade out Phase 3)

35

B. Cl.

E.Gtr.

accel.

mp

Phase 5: Playful (♩=c. 108)

B. Cl.

E.Gtr.

B. Cl.

E.Gtr.

B. Cl.

E.Gtr.

B. Cl.

E.Gtr.

B. Cl.

E.Gtr.

60

B. Cl.

E.Gtr.

p *mp*

3

64

B. Cl.

E.Gtr.

cresc. *mf*

68

B. Cl.

E.Gtr.

f *mp* *f* *mp*

72

Lilting (♩.=c. 72)

B. Cl.

E.Gtr.

Loop

p *p*

loop record

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76
B. Cl.

76
E.Gtr.
Loop

80
B. Cl.

80
E.Gtr.
Loop

84
B. Cl.

84
E.Gtr.
Loop

88

B. Cl. *mp*

E.Gtr. *mp*

Loop

B. Cl. *p*

E.Gtr. *p*

Loop

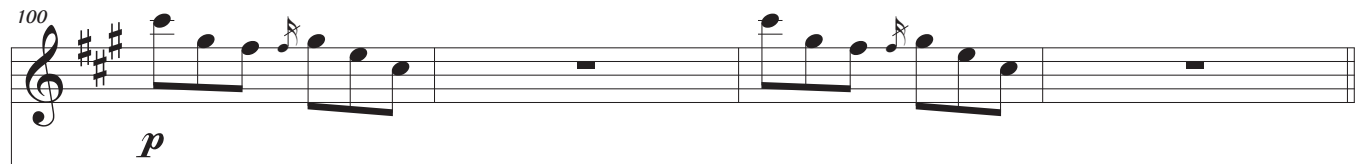
B. Cl. *mp*

E.Gtr. *mp*

Loop

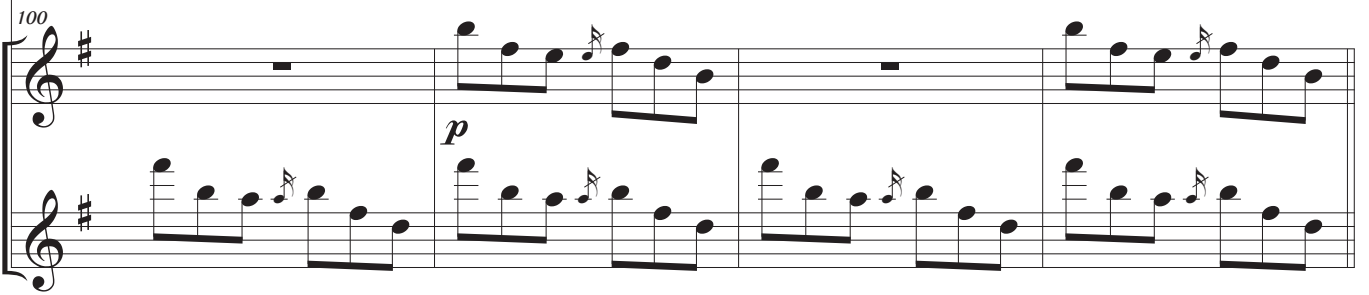
Queer Opposition

B. Cl. ¹⁰⁰
p



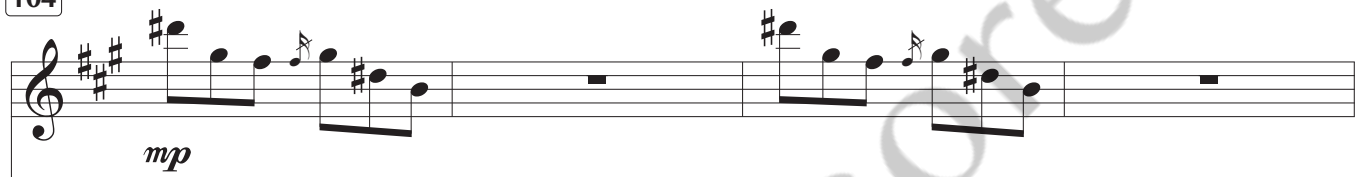
E.Gtr. ¹⁰⁰
p

Loop



104

B. Cl. ¹⁰⁴
mp



E.Gtr. ¹⁰⁴
mp

Loop

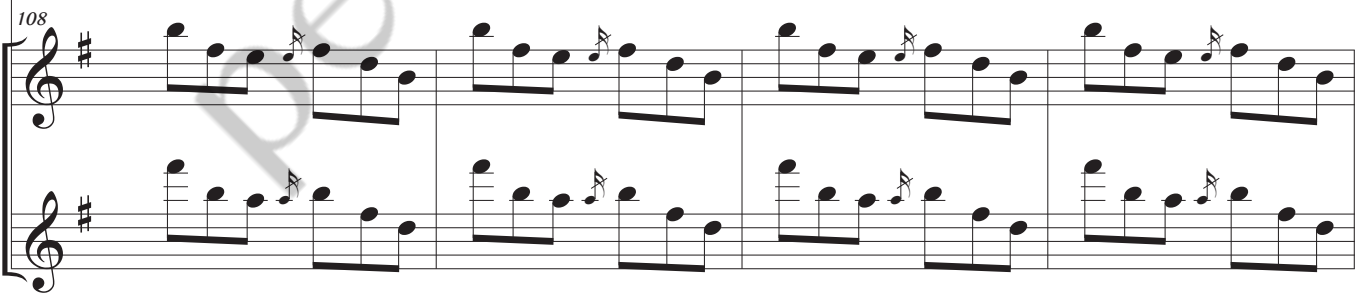


B. Cl. ¹⁰⁸



E.Gtr. ¹⁰⁸

Loop



112

B. Cl.

E.Gtr.

Loop

116

B. Cl.

E.Gtr.

Loop

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Phase 6

Ryann Daisy Swimmer

Frantic, Jagged (♩=c. 155)

Bass Clarinet

Electric Guitar

sul A

mf (L.H.)

Slow, wide vib.

B. Cl.

mf

E.Gtr.

T (R.H.)

L.H. sim.

B. Cl.

R.H. sim.

E.Gtr.

13

B. Cl.

E.Gtr.

13

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17

B. Cl.

E.Gtr.

B. Cl.

E.Gtr.

B. Cl.

E.Gtr.

B. Cl.

E.Gtr.

flz.
ff
plectrum
ff