

Pa-Hay-Okee

Version for Solo Clarinet in Bb
and Live Electronics

Dylan Findley

*Based on work commissioned by Martin Van
Klompenberg*

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Duration: about 6' 30"

For the performer:

To properly execute this piece, the performer will need the following: the software Max 7.0 (no registration required if only performing), stereo speakers, a microphone (ideally a vocal mic), a footswitch pedal (assigned to the space bar), and an audio interface to connect the speakers and microphone to a laptop with the Max software. The Max patch features options for a sound test, for rehearsal purposes, and for the performance.

The circled numbers in the score refer to the electronics cues. The first three cues and Cue 13 record live audio. The rest of the cues activate live manipulation of the performer's sound and trigger chords and textures from the recorded cues. The electronics often serve as a backdrop for the clarinet solo, permitting generous freedom in execution. Cues 18 through 20 are to be pressed at a steady tempo to set the speed of the rhythmic electronic part that begins at Cue 20. The performer should maintain the intensity of their chosen tempo until at least Cue 22, even when the rhythm accelerates at Cue 21. Improvisation sections should retain the general character of the piece, exploring motifs already presented in the music.

Notes:

Pa-Hay-Okee refers to the site now known as the Florida Everglades. This word, from the Seminole language, translates to "grassy water," describing the vast marshes filled with sawgrass and other plants. The sawgrass acts as a symbol for the entire natural region. Fields of sawgrass appear beautiful, but as implied in its name, each blade of grass can cut through flesh. In this complex habitat are both the breathtaking reeds, herons, turtles, and even manatees and flamingos as the glades approach the ocean. Yet, alligators and venomous snakes lurk within this formidable domain. My work captures this paradoxical beautiful danger through a mysterious, lyrical, and volatile interaction between the clarinetist and the live processing of the clarinet sound. All electronic sounds in the piece derive from live input during the performance.

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Freely, about ♩=52

1 (Cues 1-3 record live input) 2 3 4 (Chords begin) Play with third chord

mf > pmf > mp 3 mf > p

6 (Electronics stop around now) 5

f p mp 3 p

11 6 (Before Cue 5 ends) 3 3

pp mp subito p

15 7 Stumbling

f

18

21

p

25 8

Improvise on tremolos 15-25"

mf < fp < f

9) Crystalline
2nd Time with improvised embellishments



