

Gannetry

for solo clarinet (any clarinet, or multiple clarinets)
and looper or recording device

Emily Doolittle, 2021

Gannetry

for solo clarinet (any clarinet, or multiple clarinets) and looper or recording device
commissioned by Ruta Vitkauskaite/Modern Chants for Joanna Nicholson, with funding from
Creative Scotland and the PRS Foundation

duration: variable

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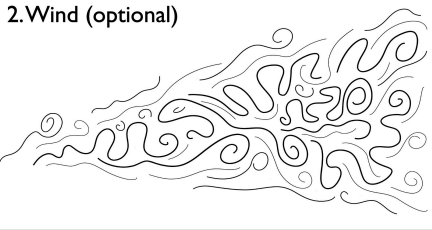
Instructions

Add layers (on the following pages) one at a time. You may wish to make multiple recordings or loops for each layer. Take as much time as you'd like before adding the next layer. If you'd rather not end with cacophony, just sail away by removing layers one at a time until only the waves remain.

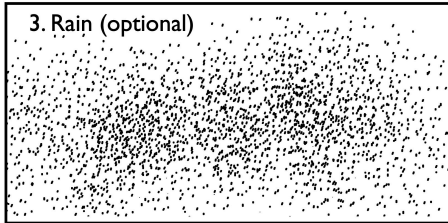
1. Waves



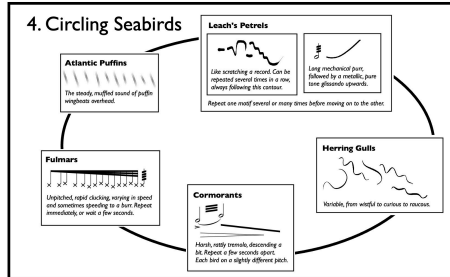
2. Wind (optional)



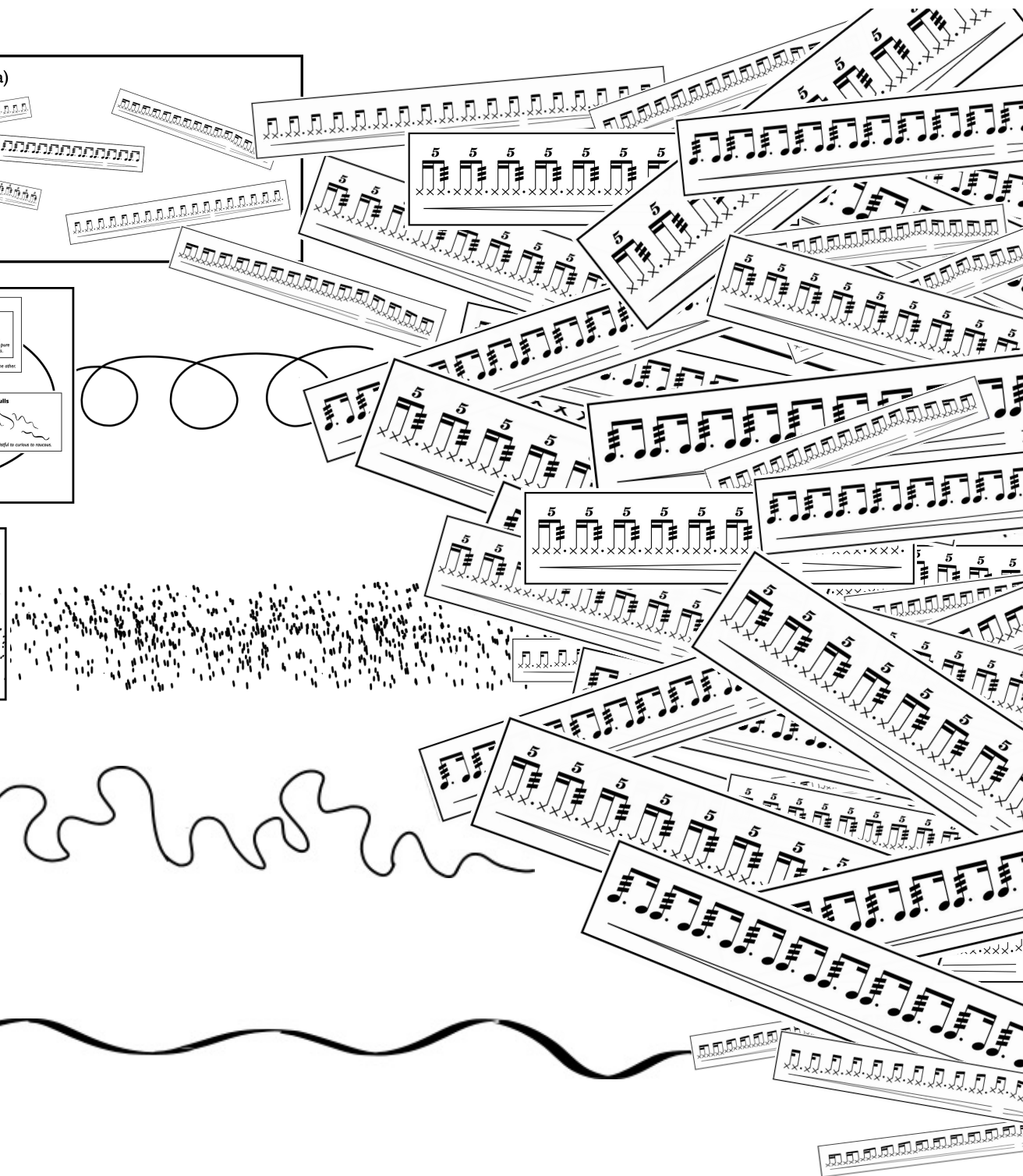
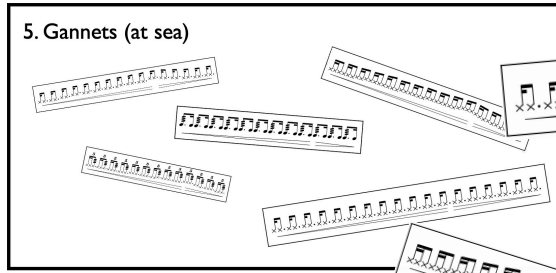
3. Rain (optional)



4. Circling Seabirds



5. Gannets (at sea)



I. Waves

Repeat as many times as you can. Loop to create a continuous background of wave sounds.



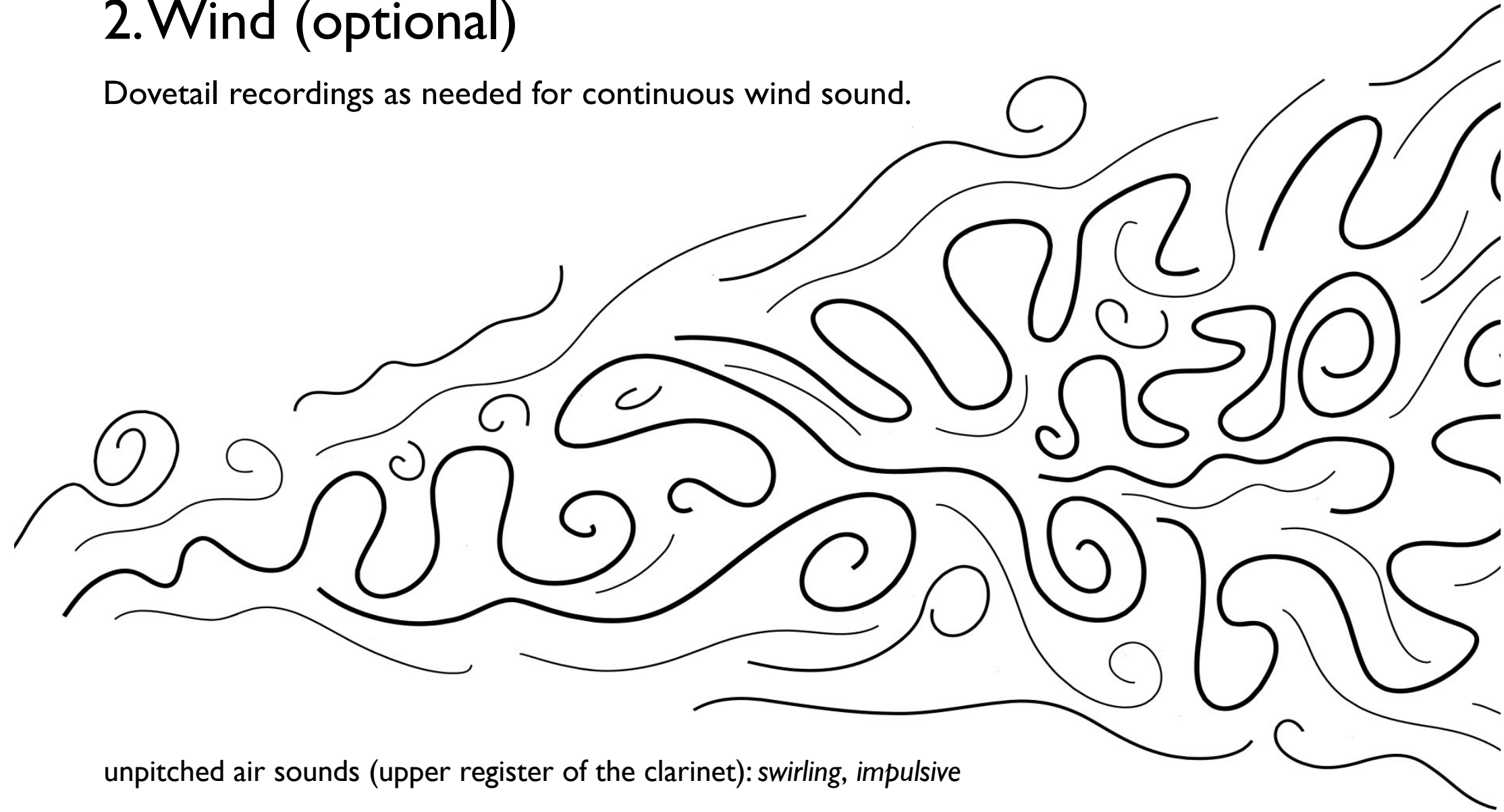
unpitched breath in (through clarinet): *slow, airy*

unpitched breath out (through clarinet): *turbulent, then diffusing*

Layer multiple wave tracks for a richer sound. Align in and out breaths (by recording subsequent wave tracks while listening to the first) for the cyclical sound of waves on the shore. Or don't align tracks, for the less predictable sound of waves at sea.

2. Wind (optional)

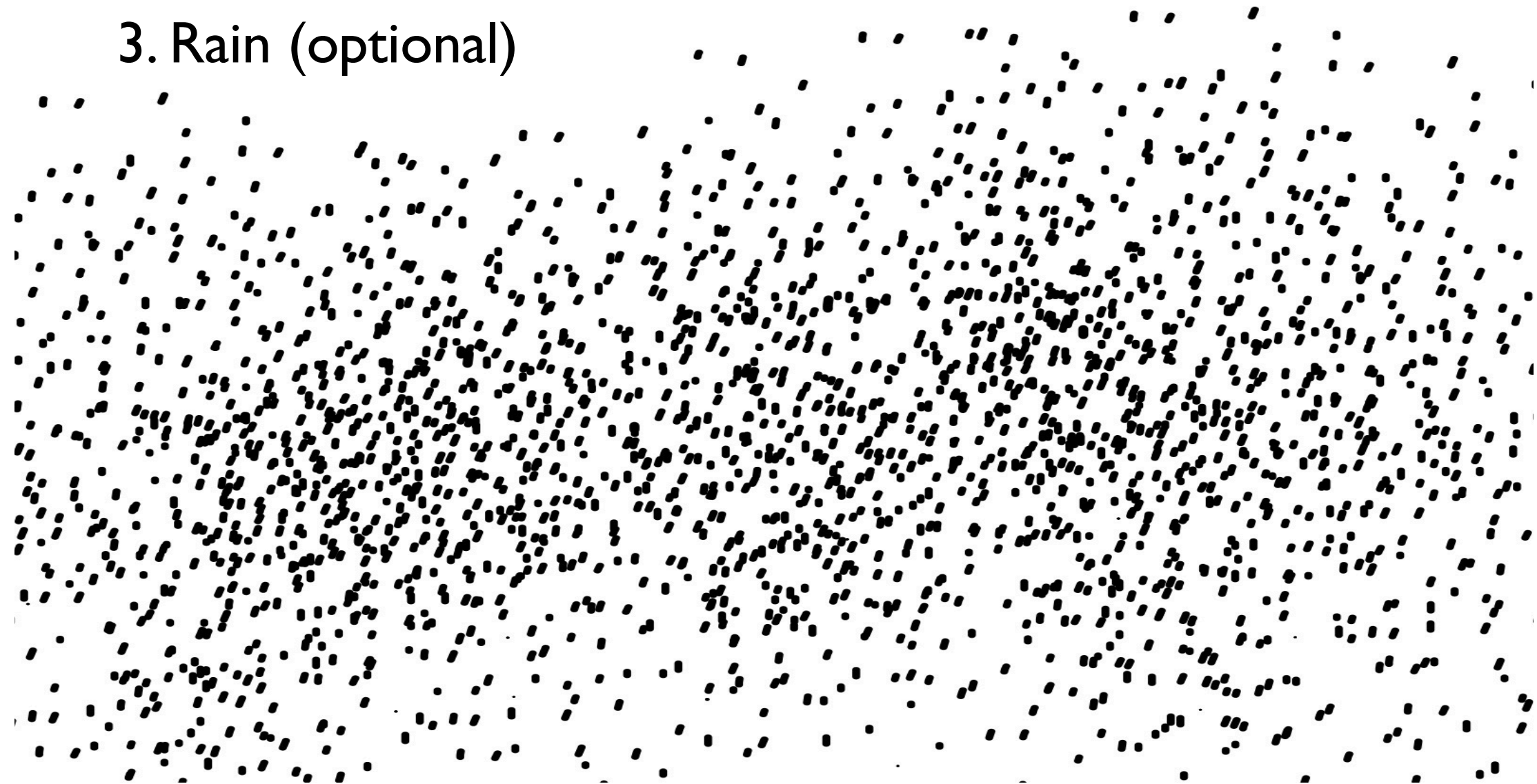
Dovetail recordings as needed for continuous wind sound.



unpitched air sounds (upper register of the clarinet): *swirling, impulsive*

This can be a light breeze, a dangerous storm, or anything in between.

3. Rain (optional)



unpitched key clicks (perhaps the upper notes on the bass clarinet), with a stochastic distribution

Rain can be continuous or sporadic.

4. Circling Seabirds

Atlantic Puffins



The steady, muffled sound of puffin wingbeats overhead.

Leach's Petrels



Like scratching a record. Can be repeated several times in a row, always following this contour.



Long mechanical purr, followed by a metallic, pure tone glissando upwards.

Repeat one motif several or many times before moving on to the other.

Fulmars



Unpitched, rapid clucking, varying in speed and sometimes speeding to a burr. Repeat immediately, or wait a few seconds.

Cormorants



Harsh, rattly tremolo, descending a bit. Repeat a few seconds apart. Each bird on a slightly different pitch.

Herring Gulls

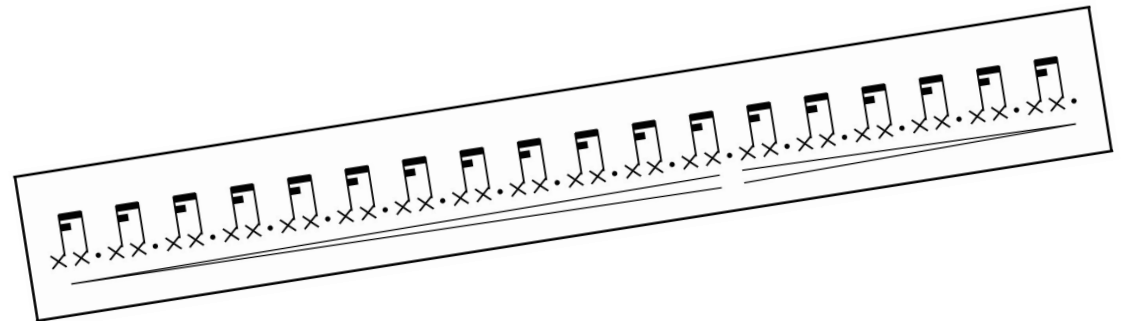
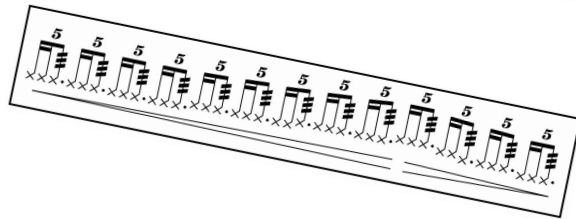
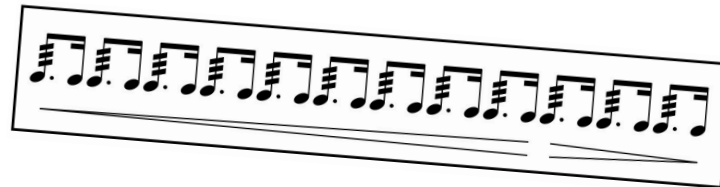
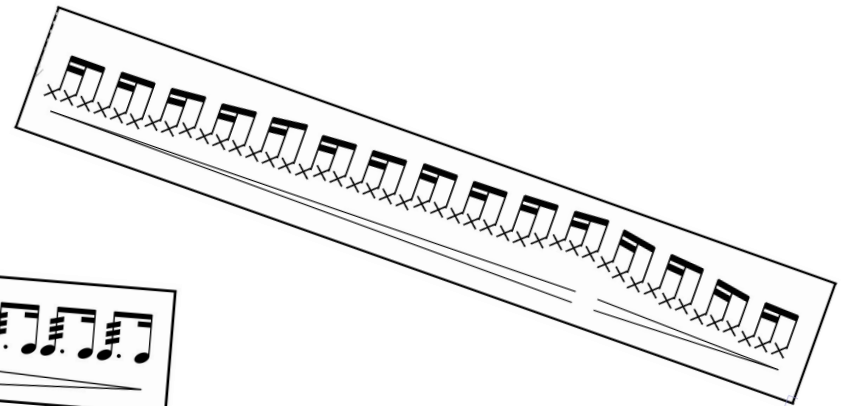
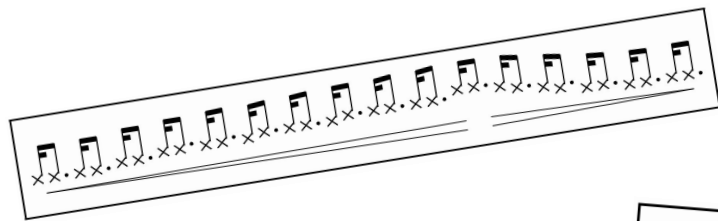


Variable, from wistful to curious to raucous.

Some or all of these birds may appear, singly or in groups. Play ad lib., or loop each species separately.

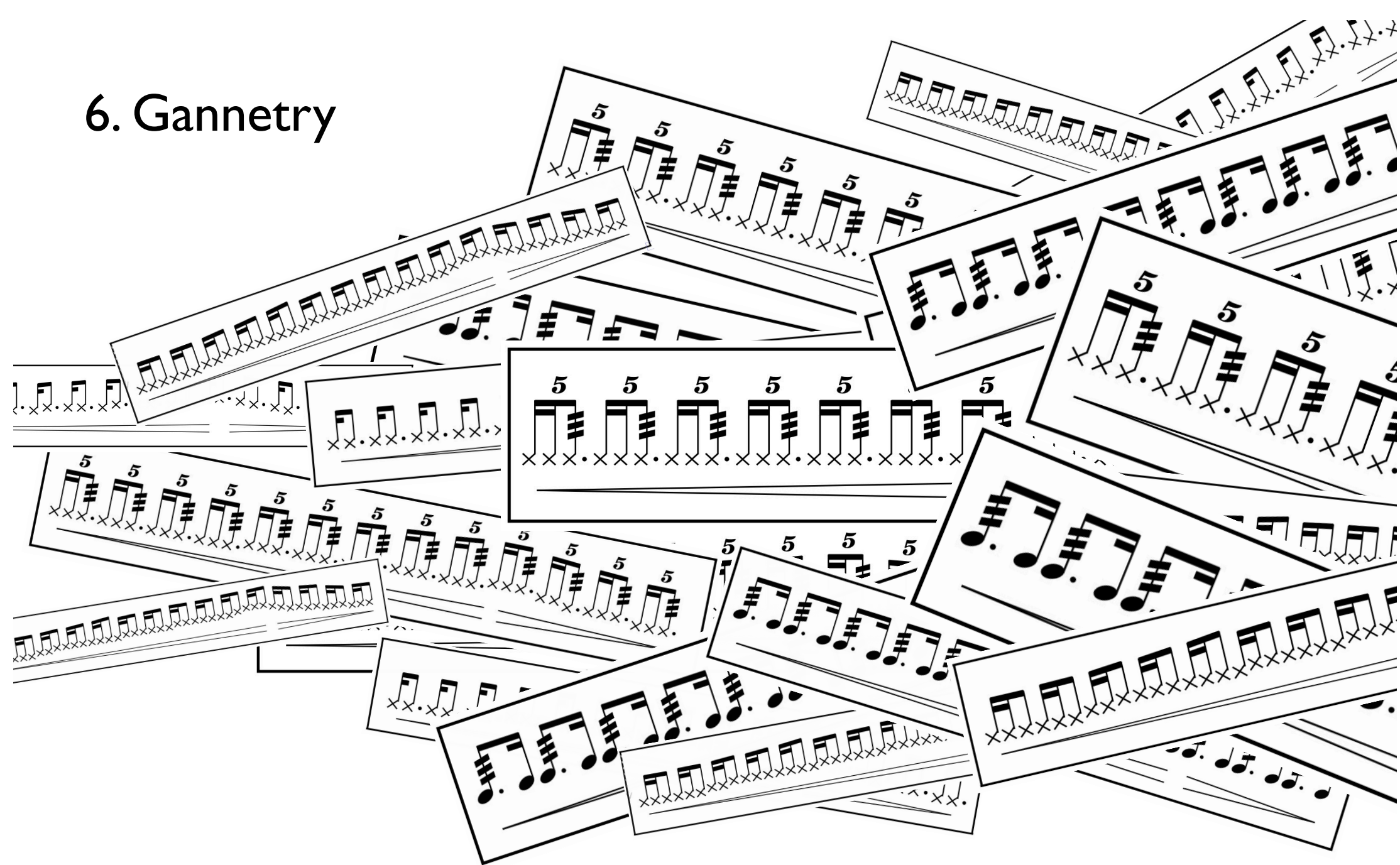
5. Gannets (at sea)

Each figure ♩ = 80-144 (stay the same tempo within each phrase, but vary the tempo between phrases). All phrases are made of repeated guttural, rhythmic, semi-pitched clacking figures. Each phrase can stay on a steady semi-pitch, or rise and fall slightly. You can vary the rhythmic figures between phrases, but keep them (mostly) regular within a phrase. Number of figures in a phrase can vary.



Introduce the gannets one at a time at first, then with increasing frequency as you approach the gannetry.

6. Gannetry



Add gannets to create a cacophonous wall of sound, letting individual gannets weave in and out of the texture.