

Rusty Banks

Parental Discretion

**Bass Clarinet, Stereo Playback, and
Boomboxes**



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Notes:

Parental Discretion is a reworking of my piece, **2ba4**, which is a work for tuba and electronics written in a style I have dubbed “Brassplotation.” Imagine it as the soundtrack to an R. Crumb animation where a tuba does horrible, *horrible* things. Unlike most of my work, this one lends itself handily to being reworked for various low instruments, in this case the bass clarinet, which combines the low-down of a bass guitar with the wonkiness of a clavinova. There are also explicit references to the sub-genre of music known as trip-hop, a style that flourished in the late 1990s. Trip hop itself often makes references to the conspicuously vintage sounds of tremolo guitar (think spy movies) and lo-fi scratchy vinyl sounds. Thematically, the motives are based primarily on funk riffs derived from the blues scale. The first three notes of the C minor blues scale (C Eb F) also provided the architectural structure for the piece in that the work centers first around C, then Eb, then F before returning to C. Elements of the performer’s part are echoed by boomboxes placed behind the audience.

The work is suitable for all ages.

Performance Instructions:

Parental Discretion is a work for live bass clarinet, stereo soundfile played over a P.A. system (or very nice stereo) and two portable CD players or “boomboxes” that are behind the audience. The clarinetist synchronizes with the stereo soundfile being played over the PA and essentially ignores the boomboxes. To start the piece, all three soundfiles need to be cued to zero and on pause. On boomboxes, this is best achieved by pressing play, then pause, and using the track advance button to return to track one. With all CDs ready, start the soundfile with which the clarinetist synchs. Start one boombox a quarter note later, then the other boombox another quarter note later, as indicated on the score. The material on the boombox CDs is mostly echoes of fragments of the performer’s part. The boomboxes needn’t be precisely synchronized for the piece to be effective. As long as the start of the CDs is sequential, and fairly close to a quarter note apart, the piece will work.

Performers are also welcome to use other methods to achieve the same goal.

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for B \flat Bass Clarinet, hi-fi stereo soundfile playback . two lo-fi soundfile playback (boomboxes)

$\text{♩} = 72$

Bass Clarinet in B \flat

(Performer synchronizes with wah-guitar clicks on soundfile)

start soundfile

start boombox 1 (performer should ignore boomboxes after they start)

start boombox 2

Bs.Cl.

Bs.Cl.

Bs.Cl.

Bs.Cl.

Bs.Cl.

drum groove

(drums)

(morph to wind sounds)

(wind sounds)

p f sfz mp mf fp p

2
32

Bs.Cl.

(random smacking noises)

f (drums) *mf* *f* *fp*

38

Bs.Cl.

mf (drums) *mp*

45

Bs.Cl.

p *f* *fp* *f*

49

Bs.Cl.

pp *p*

(drums)

53

Bs.Cl.

f *mp* *ff*

(drums)

(improvise with smaky sounds, wind noises, etc.)

58

Bs.Cl.

66

Bs.Cl.

mf (drums)

Bs.Cl. 73

Bs.Cl. 77

Bs.Cl. 81 (drums out) (drums in)

Bs.Cl. 85

Bs.Cl. 89

Bs.Cl. 93 (drums out) (drums in)

Bs.Cl. 97 (drums out) (drums in) (drums out) *Glissando*

Bs.Cl. 102 (drums in) (drums out) (drums in) (drums out) (drums in) *Glissando*

Bs.Cl. 107 (drums out) (drums in)

etc.

The musical score for the Bass Clarinet (Bs.Cl.) consists of nine staves of music. Each staff begins with a measure number and a label 'Bs.Cl.'. The music is written in treble clef with a key signature of one flat (Bb). The time signature changes from 4/4 to 3/4 at measure 102. The score includes various musical notations such as notes, rests, and dynamic markings. It also includes instructions for drum entries and exits, and glissando markings.

Bs.Cl. 111 **3**

Bs.Cl. 118

Bs.Cl. 120

Bs.Cl. 123

Bs.Cl. 126

Bs.Cl. 129 (drums out) (drums in) *mp*

Bs.Cl. 134 (drums out) *mf* (drums in) *mp* (drums out) *mf* (drums in) *mp* (drums out) *p* (drums in) *mp* (drums out) *p*

The musical score for the Bass Clarinet part consists of seven staves of music. The first staff (measures 111-117) begins with a triplet of eighth notes. The second staff (measures 118-119) continues the melodic line. The third staff (measures 120-122) features a change in rhythm and dynamics. The fourth staff (measures 123-125) shows a steady eighth-note pattern. The fifth staff (measures 126-128) continues this pattern. The sixth staff (measures 129-133) includes instructions for drums to enter and exit, with a dynamic marking of *mp*. The seventh staff (measures 134-138) features a series of dynamic changes and drum instructions, ending with a final measure marked *p*.