

offset iv - backflash

— — for bass flute, contrabass clarinet, a dedicated page-turner, and members of the audience

P E R F O R M E R S ' S C O R E

(dedicated to flautist Rosalind Ridout, and clarinetist Jason Alder)

Bofan Ma (2018)

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Staging and Lightings:



The performance of this piece is of an elastic duration. It is generally paced and controlled by the two 'scores', the dedicated page-turner, and the crowd attending the gig as audience members.

Score 1 is to be printed out (single-sided) and properly bound (as big a size as possible), put on a music stand, and turned by the page-turner under the spotlight at the centre of the stage.

Score 2 is made for the audience members, and to be passed amongst the auditorium during the performance. It can be printed out (single-sided) and properly bound (A3 landscape). However, it can appear in other, more playful forms as well, such as being projected on a huge screen and digitally turned from a laptop/tablet. The amount of pages, and text/graphics on those pages therefore can also be re-designed accordingly.

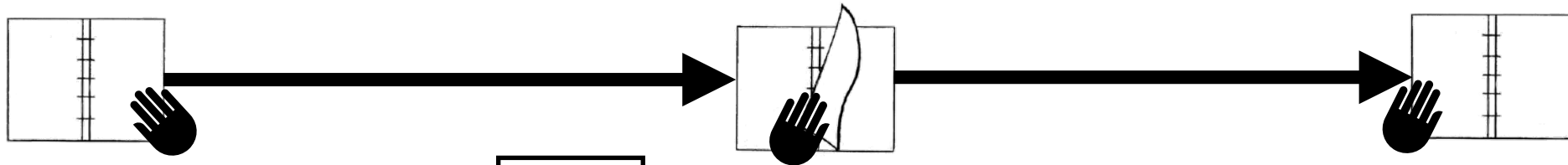
Preparatory Suggestions for the Instrumentalists:

- Get familiar with the page-turning sound simulations on your instrument (listed on page 2&3). Test them out, see how many possible interpretations you may come up with. Have fun with them, and try to be flexible with the length of playing every one of them.
- Have a look at the two 'Mood Boards' (both A&B, shown on page 4&5). The colours, fonts, shapes, dynamics, adjectives, and directions are there to help you design two contrasting sound worlds through your instrumental playing. Both of the sound worlds should be straightforward yet distinctive, as long as a logical/musical/physical trajectory behind the decision/sound-making is there and pronounced to yourself.
- Absorb yourself in the two sound worlds you create. Imagine yourself seeing some pages being turned every now and then when the sound worlds are being created. Respond to these imagined page turns through playing any of the simulations listed. And try to get used to switching back and forth as quickly as possible.

Guidelines for the Performance:

- The page-turner sets off the performance by opening the front cover of Score 1.
- The two instrumentalists enter with their designated sound for Mood Board A as soon as Score 1 is open.
- The page-turner then starts reacting to the guidance given on the score and turn pages accordingly.
- The two instrumentalists respond to these page-turn actions via playing any of the page-turning sound simulations (choices made should be random and spontaneous, not necessarily matched up or following the order of the lists).
- The page-turner slowly picks up Score 2 and hands it to one of the audience members halfway through the performance (as being guided to do so).
- The clarinetist then starts to follow and respond to Score 2, whereas the flautist carries on with Score 1.
- Whenever the two scores are turned and therefore responded at the same time (either as a coincidence or a conscious decision made by the page-turner), both instrumentalists begin playing their sound for Mood Board B for 20 seconds (all page turns happened in between should be disregarded).
- Sound for Mood Board A should be played throughout the performance, unless being interrupted by either the page turns or Mood Board B.
- Brief pauses can be taken after the page-turn sound simulations.
- The performance finishes when the last page of both scores have been reached. When one of the scores runs out first, whoever follows it should remain a neutral presence, and wait patiently until the end. The audience member reading the last page of Score 2 is asked to gesture clearly, so that all performers can see and the page-turner can come round to pick it up.
- The page turner should maintain a straight face, and avoid any eye contact with the instrumentalists throughout the performance.

SIMULATIONS OF PAGE-TURN SOUND - BASS FLUTE



TURNING

1. **“A Piece of 200gsm Paper”**
Flutter on air (tzzz...), with a flickering resonance on the lowest C.
2. **“Paper Clips”**
Very smooth alternations between an airy hiss and an in-throat flutter/‘growl’ (all into the hole on the lowest C) - e.g.: shhh - growl - shhh - growl - shhh....
3. **“A Metal Plate”**
A continuous, ‘dirty’ throat flutter with a high palate on either the lowest C, or any multi-phonic within the lowest octave. (Visit <http://www.bassflute.co.uk/06-multiphonics/multiphonics-fingering-chart.html#firstoctave> for possible fingering charts, accessed April 2018)
4. **“Tin Foil/Plastics/Bubble Wrap - Dry”**
Very exaggerated, irregular circular mouth movement around the hole, as if chewing something very loudly, with a kiss on the hole every now and then, also with randomised fast key clicks.
5. **“Tin Foil/Plastics/Bubble Wrap - Wet”**
Same as the above, but with occasional blowing into the hole (whilst moving fingers).
6. **“An iPad Pro with Millions of Scratches at its Bottom”**
A continuous, super grainy, throaty, grumbling croak, like an utterly satisfying, endless burp made into the hole, along with irregular changes of fingering (speed ad lib.).
7. **“A Super Aged, Thick, Solid, Sound-proof Wooden Door”**
Breathe a super unstable stream of air into the hole, on the lowest C, whilst humming a slowly ascending gliss. (starting at as low as possible), with a soft and smooth quality, and an imagined directionality towards the unknown.

RELEASE

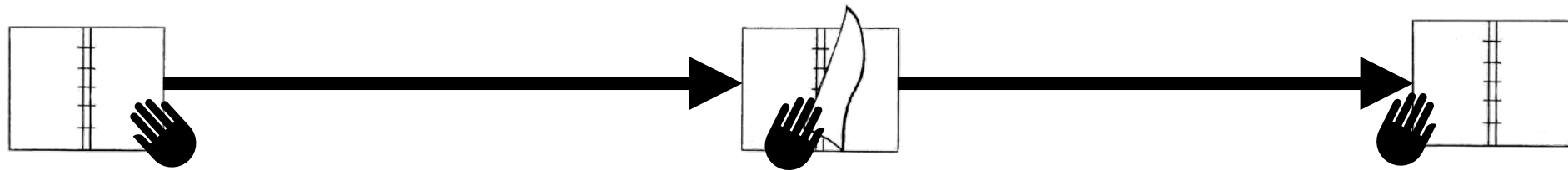
An airy, very resonant tongue ram (fully into the hole)

(on the lowest C)

ppp

fff

SIMULATIONS OF PAGE-TURN SOUND - CONTRABASS CLARINET



TURNING

1. **“A Piece of 200gsm Paper”**
Flutter on air (tzzzz...), with a flickering, low-register resonance.
2. **“Paper Clips”**
Very smooth alternations between an airy hiss and an in-throat flutter/‘growl’ (all into the mouthpiece on the open G) - e.g.: shhh - growl - shhh - growl - shhh...
3. **“A Metal Plate”**
Airy, dirty, low, obvious, slowly recurring microtonal pitch bends, merging with indeterminate multi-phonics through changing of embouchure, loosening the jaw, and slightly altering the fingering when necessary.
4. **“Tin Foil/Plastics/Bubble Wrap - Dry”**
Very exaggerated, irregular circular mouth movement on the mouthpiece, as if chewing it loudly, with a kiss every now and then, also with randomised fast key clicks.
5. **“Tin Foil/Plastics/Bubble Wrap - Wet”**
Same as the above, but with occasional blowing into the mouthpiece (whilst moving fingers).
6. **“An iPad Pro with Millions of Scratches at its Bottom”**
A continuous, super grainy, throaty, grumbling croak, like an utterly satisfying, endless burp made into the instrument, along with irregular changes of fingering (speed ad lib.).
7. **“A Super Aged, Thick, Solid, Sound-proof Wooden Door”**
Very slow, ascending gliss. within the lowest octave, with a soft and smooth quality, and an imagined directionality towards the unknown.

RELEASE

An open, airy slap (open G)

followed by

indeterminate,
fast fingerings
(high - low)

ppp

fff

MOOD BOARD A:

**Proximate
(Comfortably)**

**Remote
(Uncomfortably)**

PERPLEXING

DRY

PPP OUT THERE

GLITCHY

VEILED

SINE
WAVEY

TIMELESS

**Remote
(Comfortably)**

**Proximate
(Uncomfortably)**

MOOD BOARD B:

Level of Control:
COMPLETELY OUT

Level of Control:
SORT OF IN

fff

BOISTEROUS

C R U D E W E T

BLUE

RED

YELLOW



LIBERATIVE

MOUNTAINOUS

Level of Control:
SORT OF OUT

TEMPERAMENTAL

fff

ANARCHIC

Level of Control:
COMPLETELY IN

