

Youth composers 2024

Composition competition for tuba, clarinet and piano

1. tuba | Michael Vogt | tuba@snafu.de

bass tuba in F

Range: Contra E flat - f1

is notated sounding in C

contrabass tuba in C

Range: Subcontra A - c1

is notated sounding in C

1. When changing between two tuba instruments within a movement, the player must be allowed a changeover time (pause) of 30 seconds.
2. When using the tuba mute, the player must also allow 30 seconds for insertion and removal.
3. Singing into the instrument is possible with blown long notes with a notated voice from small d to d1. The sung notes should be above the blown note and be sustained notes of the same length.

Special effect: very low tuba tone (for example Major C) and extremely high head voice - the head voice should only be indicated as very high, not fixed - this produces a strong spectral sound, almost cluster-like. The head voice can glissandize slowly downwards while the tubatone is held, the spectrum changes. This effect works very well in ff, but also in p, dynamic intermediate steps are not useful as the process takes time.

2. clarinets | Joachim Striepens | mueller@landesmusikrat-brandenburg.de

clarinet in Bb

notated in Bb: e to b3

sounding: d – a flat3

bass clarinet in Bb

in treble clef notated in Bb: c - f3

sounding: major ninth lower than notated

Contra Bb - e flat3

1. When changing from the clarinet to the bass clarinet (or vice versa) within a movement, the player must be given a changeover time (pause) of 25 seconds.
2. Soft key noises are possible, loud key noises are not possible. Key sounds are often problematic when specific notes are required. They work well from the lowest note to dis 1.
3. Here is an [overview of the multiphonics](#), not all multiphonics work or can be transferred to the bass clarinet without problems. It is possible to specify only the fundamental or the highest note of the multiphonics, the player then searches for a functioning slit sound himself. It is also possible to specify only the character of the multiphonics (more aggressive, shimmering, high etc.). [Further playing techniques and suggestions can be found here](#). A book recommendation for multiphonics is the new edition "New directions for clarinet" (revised edition 2003) by Phillip Rehfeldt. Important: Not everything works equally well on every instrument!
4. Air sounds can be played with the mouth open or closed. It sounds like "sss" (as in "sound") or like "sh" (as in shelter), possibly with different light and dark colours. This works well from the lowest note to dis 1 - and even better without a mouthpiece. Allow at least 5 seconds for the changeover time.
5. Use slap tongue in the lower register and either short (dry, "secco") or with a tied note. This works well from the lowest note to the dis 1.

3. composition | Helmut Zapf | helmutzapf.ufficio@gmail.com

music examples ([click here to download](#))

1. Dreiklang II

- ➔ Page 1 (tuba): Speed in the low register if the notes are still to be easily recognizable. Lower and faster means that the pitch recognition is pushed into the background in favor of a dirty but attractive *growling effect*.
- ➔ Page 3 (tuba): The subtlety and possibility of a tuba melody in extreme depth
- ➔ Page 7 (tuba): At the end of this page you can see how the tuba can also play up to A flat 1 (this is really very extreme). The prerequisite is that the tuba is systematically in a homogeneous sound carpet. In this example with 2 bass clarinets, which together with the tuba produce recognizable triadic harmonies. The tempo and rhythm are very calm and even. It would be better

to use only the note f1 indicated by the tuba player as the highest note (if higher, always consult the player, who can recognize whether it is possible to exceed f1 in the respective context).

2. Landschaft B in zwei Teilen – Luv und Lee

- Luv from landscape B for clarinet: possibility of leaps, aggressiveness and tempo in the clarinet
- Lee from landscape B for bass clarinet:

- a.) Playing with the air, very rhythmic, very accentuated, also realizable in recognizable pitches (from c to max. des1)
- b.) Speaking/Singing into the instrument without reeds, also with altered air column due to irregular key movements
- c.) score page 2 bar 50 and score page 5 penultimate system: notation of a multiphonic with indication of the notes that should be sounded if possible, but always with the indication that the instrumentalist can produce a different, similar sound, that the indication of the notes is only an indication of the desired sound. In this case, the continuous transition from one note to multiphonic in the FF with decrescendo to noise.

3. racconto del suono

- score page 1 (clarinet in Bb): quarter glissando and slap in the clarinet (beats only make sense from e to e1, as does playing with the air and the exact pitch)
- score page 2 part B bar 18/19 (bass clarinet in Bb): notation of a multiphonic

4. vrede

- score page 5 and 6: quarter tones
- page 4 bar 48: notation of a multiphonic

5. Kairos

- page 51 – 57 Tempo 96 (tuba): dynamics and tempo
- page 97 – 102 Tempo 63 (tuba): cantus in the high register
- page 93 – 94 Tempo quaver (tuba): staccato and dynamics

Audio samples

1. racconto del suono https://www.youtube.com/watch?v=SudGTxbmK_o
2. vrede <https://www.youtube.com/watch?v=yEzMarttZMo>
3. Kairos <https://www.youtube.com/watch?v=JSiicrRB0Xw>
4. Luv <https://www.youtube.com/watch?v=7wNHO610Tgw>