

Nausea (2013)  
for amplified bass clarinet and tape  
Brendon Randall-Myers

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# Nausea

## for amplified bass clarinet and tape

written for Gleb Kanasevich

### Program Note

*Nausea* takes a bunch of short ideas inspired equally by grindcore and new complexity, throws them at each other at high velocity, and watches them bounce around crazily. It was written for Gleb Kanasevich, whose personality (and amazing clarinet covers of death metal songs) helped inspire the piece.

### Performance Notes

#### Performance space and volume considerations:

This piece should be thought of as experimental metal performed on an unusual instrument, rather than metal-influenced concert music. With that in mind, the piece needs to be performed at a volume considerably louder than what will be normal or comfortable for a concert hall, and will ideally be performed in a venue used to presenting high-volume bands.

#### Live sound and equipment setup:

The drum machine part needs to be run from a laptop with Logic (at least version 9), with a stereo out into the PA, and an aux send for the click track. It is also a good idea to run everything through an offstage mixer with a dedicated sound engineer. The PA should have two speakers, positioned on either side of the performer. The PA should be EQ'd so that the drums are very present, i.e. nice fullness in the low-mids, and enough highs for clarity without making the sound overly bright or tinny. A good reference point for the desired sound is Mick Barr's *Octispile* record, which can be streamed at: [www.ocrilim.bandcamp.com/album/octispile](http://www.ocrilim.bandcamp.com/album/octispile)

The bass clarinet needs amplification (ideally both a solid-state guitar amp AND a bass amp, described further below), distortion, chorus, and an 8vb pedal. The ideal configuration of these elements is to run the miked bass clarinet signal through the following (in the following order):

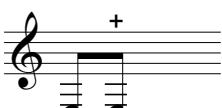
- Octave Pedal (i.e. Electro-Harmonix Micro POG - the pedal should have separate knobs for 8vb and dry levels, and different outputs for effected/dry signals)
- If using two amps, set the pedal to a pure 8vb setting and run the 8vb signal directly into the bass amp, and the dry signal into the next pedal (running into the guitar amp).
- If using one amp, use a 60/40 mix of 8vb/dry and run the effected output into the next pedal.
- Distortion (either from a solid-state amp or a distortion pedal like the Ibanez Tube Screamer TS-9)
- Chorus (something like the Boss CE-5 Stereo Chorus Ensemble)

Again, *Octispile* is a good reference point, although the bass clarinet will benefit from a clearer sound than Barr uses. The clarinet and drums should occupy their own distinct frequency ranges, but also have enough overlap that a kind of timbral blending should occur. Another good reference point is Graf Orlock's *Destination Time Yesterday*, which uses a similar two-amp setup. Listen at: [www.vitriolrecords.bandcamp.com/album/graf-orlock-destination-time-yesterday](http://www.vitriolrecords.bandcamp.com/album/graf-orlock-destination-time-yesterday)

#### Extended techniques and unusual notation:



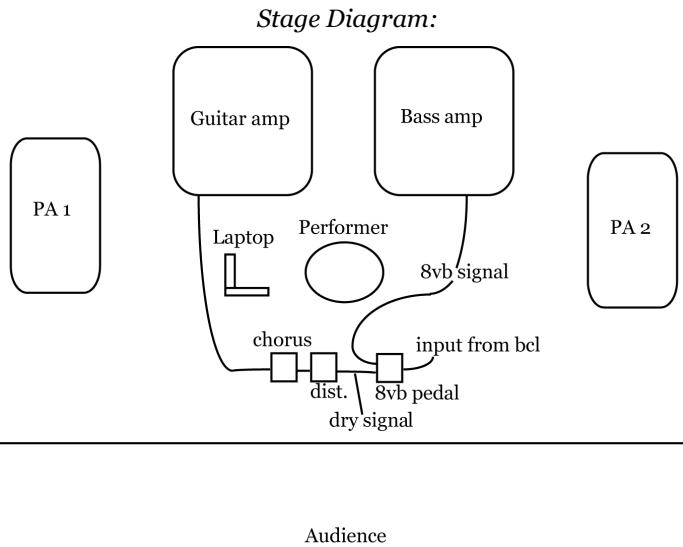
Pitch-indeterminate scream while playing top note.



Change pitch/timbre slightly with embouchure on + notes - around a quarter-tone of pitch difference, plus an alteration to the overtone content of the note. Particularly in the long notes in bars 123-130, the distortion and chorus will help bring out this overtone content.



Pedal changes should occur immediately before boxed notes, and exactly on boxed rests.



# Nausea

for Gleb Kanasevich

Score in C

Brendon Randall-Myers

Bass Clarinet in B♭  $\text{♩} = 112$

Drum Set

B. Cl.

Dr.

B. Cl.

Dr.

B. Cl.

Dr.

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## Nausea

2

B. Cl.      Dr.

11      3      3      6x      3      3      :||  
 3      3      6x      3      3      :||  
 5      2      6      5      2  
 Dr.      6

B. Cl.      Dr.

15      5      7      16      7      3      4      7      7      5      3  
 Dr.      5

B. Cl.      Dr.

19      3      7      7      7      7      7      7      7      7      7      7  
 Dr.      3

B. Cl.      Dr.

22      3      3      3      3      3      3      3      3      3      3      3  
 Dr.      3

B. Cl.      Dr.

25      5      5      5      5      5      5      5      5      5      5      5  
 Dr.      5      5      5      5      5      5      5      5      5      5      5      5

**A**  $\text{♩} = 132$

## Nausea

3

28

B. Cl.

Dr.

31

B. Cl.

growl

5

Dr.

5

34

B. Cl.

growl

5

Dr.

39

B. Cl.

Dr.

44

B. Cl.

Dr.

## Nausea

4 49 B  $\text{J}=152$  flz on all trem notes throughout  
8vb on

B. Cl. Dr.

54

B. Cl. Dr.

59

B. Cl. Dr.

63

B. Cl. Dr.

67 8vb off 8vb on

## Nausea

Musical score for Bassoon (B. Cl.) and Drums (Dr.). The score consists of two staves. The top staff is for the Bassoon, which starts with a sixteenth-note pattern followed by a dynamic instruction "8vb off". The bottom staff is for the Drums, showing a continuous pattern of eighth notes. Measure 72 ends with a measure repeat sign. Measure 73 begins with "8vb on" and continues the rhythmic patterns from the previous measure.

Musical score for Bassoon (B. Cl.) and Drums (Dr.) at measure 77. The Bassoon part consists of two staves. The top staff is in 3/4 time, featuring grace notes and slurs. The bottom staff is in 2/4 time, with a bass drum note at the beginning. The Drum part features a continuous pattern of sixteenth-note strokes on the snare drum.

Musical score for measures 82-83. The top staff shows the Bassoon (B. Cl.) playing eighth-note chords in common time. The bottom staff shows the Drum (Dr.) playing eighth-note chords in common time. Measure 82 ends with a fermata over the bassoon's notes. Measure 83 begins with a bassoon entry followed by a drum entry.

A musical score page for Bassoon (B. Cl.) and Drums (Dr.). The page is numbered 87. The Bassoon part consists of two staves of sixteenth-note patterns. The Drum part consists of two staves of eighth-note patterns. The music includes various time signatures (4/4, 3/4, 2/4) and dynamic markings like accents and slurs.

Musical score for measures 92-93. The score consists of two staves. The top staff is for the Bass Clarinet (B. Cl.) and the bottom staff is for the Drum (Dr.). The key signature changes between measures 92 and 93. Measure 92 starts in G major (no sharps or flats). Measure 93 begins with a key signature of one sharp (F# major), followed by a section in A major (two sharps), and ends with a section in E major (three sharps). The bass clarinet part includes slurs and grace notes. The drum part features sustained notes and rhythmic patterns.

Nausea

6

97

B. Cl. Dr.

101

B. Cl. Dr.

105

B. Cl. Dr.

109

B. Cl. Dr.

**C** ♩ = 72      change pitch/timbre slightly w/ embouchure on + notes  
+ + +  
breathe as needed

113

B. Cl. Dr.

## Nausea

7

116

B. Cl.

Dr.

119

B. Cl.

Dr.

122

B. Cl.

Dr.

125

B. Cl.

Dr.

131 D = 112

B. Cl.

Dr.

## Nausea

8

135

B. Cl. Dr.

139

B. Cl. Dr.

142

B. Cl. Dr.

145

B. Cl. Dr.

149

B. Cl. Dr.

## Nausea

152

B. Cl. Dr.

155

B. Cl. Dr.

159

B. Cl. Dr.

162

B. Cl. Dr.

165

B. Cl. Dr.

12X

## Nausea

10

B. Cl.

168

Dr.

171

B. Cl.

174

Dr.

176

B. Cl.

178

Dr.

## Nausea

11

180

B. Cl.

Dr.

182

B. Cl.

Dr.

184

B. Cl.

Dr.

186

B. Cl.

Dr.

8vb on

189

B. Cl.

Dr.