

Walk the Dog
Evan Ziporyn

Walk the Dog is a 23-minute concerto for bass clarinet (with low C extension) and pre-recorded stereo backing tracks. The bass clarinet should be amplified.

EXTENDED TECHNIQUES

make overtone prominent (m. 35 etc.) – maintain fundamental while bringing out the 3rd partial (P12th above) through embouchure change, lightly depressing the register key, magical thinking, or any other means.

alternate fingerings (m. 91) – not really an extended technique, timbral changes by using different fingerings to produce the same pitch.

hum lower (or higher) note (m. 97 etc.) – hummed note indicated with triangle note-head

glissando w/voice to produce frequency modulation (m. 128) – self-explanatory

buzzy w/prominent overtones (m. 162) - normal fingering, maintain fundamental but lower the jaw (or use other techniques) to allow the 5th partial and others to emerge – upper partials here do not need to be stable.

ride overtones up (m. 167) – start with fundamental and maintain throughout, gradually allow higher overtones to emerge and blur into extremely high glissandi.

hold down all fingers below opened key (m. 220 etc.) – indicated w/square notehead. Finger the note indicated while keeping all lower fingers (including extensions) depressed. The effect is a slight flattening of pitch and a change in timbre.

overtone w/register key (m. 250 etc.) – finger low C, quickly depress and release the register key while slap tonguing – this will produce the notated pitches, detuned and timbrally altered.

slap tongue – not indicated but to be used liberally, especially when accents of any kind are called for.

COORDINATION w/BACKING TRACKS

Backing tracks are available from airplaneears.com or from the composer. No click track is necessary or provided - the bass clarinet part includes all necessary cues for coordinating with the tracks. There are four provided backing tracks. The first – *00 Walk the Dog Backing Complete (25:00)* - runs continuously from beginning to end, starting at the downbeat of m. 0, i.e 3 seconds (4 beats precisely) before m. 1. Or the other 3 tracks can be used - these divide the piece 3 cue points, again to be triggered exactly one measure (3 seconds) before sound begins: *01* begins at m. 0 (1st sound m. 1); *02* at m. 285 (1st sound m. 286); *03* at m. 295 (1st sound at m.296). All are indicated in the score. The cue point version allows for more variation, intentional or otherwise, in the unaccompanied section of the cadenza (mm. 246 – 285). In either case, it's probable that the player should need to adjust to the downbeat arrival of the large gongs at m. 286 and 287, finding the exact tempo and ending the phrase accordingly.

Approximate time stamps are provided at various points in the score for ease of cueing up during rehearsal – these are refer to the single 25:00 backing track.

The backing tracks were realized by Ted Kuhn in collaboration with the composer. This realization was funded in part by a grant from the MIT Council for the Arts.

Walk the Dog was premiered on February 11, 1991 at Killian Hill, Massachusetts Institute of Technology, Cambridge. The composer was the soloist. It was recorded on the composer's CD, *Animal Act* (1993, CRI), now available in physical form from New World Records (newworldrecords.org) or Airplane Ears Music (airplaneears.com), or via digital download from the usual sources.

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$\text{♩} = 80$

0:03

Start TRACK 0 or 1 (3 secs/4 beats of silence)

TRACK 0 or 1

bass

1

5

5

8

3

11

3

14

w.b. bass

mf

f

3

445

Musical score for measures 445-446. The top staff is in 6/4 time, featuring a melodic line with triplets and slurs. The bottom staff is in 6/4 time, providing harmonic accompaniment with chords and triplets. A common time signature 'C' appears in the middle of both staves.

447

Musical score for measures 447-448. The top staff is in 6/4 time, with dynamic markings *f* and *p*. It includes a triplet and a change to 3/4 and 5/4 time signatures. The bottom staff is in 6/4 time, with a change to 3/4 and 5/4 time signatures.

451

Musical score for measures 451-452. The top staff is in 6/4 time, with dynamic markings *mp*, *p*, *mp*, and *mf*. It features a quintuplet and a triplet. The bottom staff is in 6/4 time, with changes to 3/4 and 3/4 time signatures.

455

Musical score for measures 455-456. The top staff is in 3/4 time, with dynamic marking *mp*. It includes a triplet and a sextuplet. The bottom staff is in 3/4 time, with a change to common time 'C' and triplets.

458

Musical score for measures 458-459. The top staff is in 3/4 time, with a *no dim.* instruction and a dashed line indicating a decrescendo. The bottom staff is in 3/4 time, with a change to common time 'C' and chords.