



**FUSED**

music for clarinet + electronics

# *Fused* (2024)

*music for Bb Soprano Clarinet and Audio Track*

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## Kevin Poelking

### Performance Notes

- Dynamics are notated as a general guide. The performer should make musical decisions based on the audio track and audio equipment being used.
- The clarinet should always be prominent, yet should “blend” with the audio track as much as possible. The music is “digitally orchestrated” in a way to “color” the clarinet in moments, while also choosing moments to stay out of the way (dedicating space in the frequency range) so the clarinet sound will not be “buried”.

To summarize, it is important that performer and electronics sound as one single entity as much as possible.

- Every audio setup is different, and the audio track has been carefully crafted to the industry standard that will make it sound its best on as many different types of speakers as possible. However, there is a chance that the performer's speakers may have some strange acoustic interactions with the music.

Therefore, the performer is given the freedom to make decisions based on their performance venue/ audio equipment which may include making musically appropriate balance adjustments to the audio track or even performing the work through a microphone. *If it makes it sound better without changing the notes, go for it!*

- To assist in practice, the time on the audio track and the measure number are displayed as follows:

**0:00** (*time on audio track*)

**00** (**measure**)

## Program Notes:

*Fused for Clarinet and Electronics* is a fusion of multiple styles of music including EDM, contemporary classical, rock/ pop and the classical music of India. This idea was inspired by my conversations with the consortium lead, Dr. Kelsey Paquin, whose dissertation and research travels focused around the life and music career of Anglo-Indian composer John Mayer. I found his story and his unique approach to music to be particularly inspiring.

Not only does the title *Fused* represent this “fusion” of multiple genres of music, I found that it also appropriately describes the compositional process itself (using more traditional notation along with the use of a DAW to create the audio track), as well as the bringing together of the dozens of consortium members from around the country to support new music and have input into the creative process.

## Some notes on the Compositional Process:

For years prior to this project, I had always been drawn to konnakol- the art of performing percussion syllables vocally in South Indian Carnatic music . (Mayer’s style is influenced by Hindustani/North Indian traditions). In konnakol, rhythms are often performed in a way that creates ambiguity in the meter, meanwhile, the performers themselves are consistently aware of the pulse, often ending perfectly with the beginning of a new "sam" (the first beat of a cycle). While most of this piece plays with this idea, there is one section in the work where this is particularly present:

At measure 89, while the clarinet plays in a clear 4/4 time signature, the “drum set” in the audio track begins playing a pattern in 17/8 ( $5/8 + 5/8 + 7/8$ ). At measure 95, a simple teental begins. This common *taal* (cycle of beats) from Hindustani music is a simple 16 beat ( $4+4+4+4$ ) rhythm structure with an “empty” 13<sup>th</sup> beat). At measure 96, the tabla join, performing a pattern of 18 straight 8th notes ( $18/8$ ).

Offset from each other the entire time, all these patterns arrive in unison on the beginning of their “cycle” at the downbeat of measure 106, which also happens to be the “empty” 13<sup>th</sup> beat (the *khali*) of the teental. The tabla "solo" leads into the more "comfortable" backbeat groove at 107 (with the Teental still present).

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**KP**music

More information, recordings, composer bio and contact at  
[KevinPoelking.com](http://KevinPoelking.com)

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**KELSEY PAQUIN, CONSORTIUM LEAD**

**NAMES OF ALL CONSORTIUM MEMBERS HERE**

\*MEMBERS LISTED CHRONOLOGICALLY BY THE DATE THEY JOINED THE CONSORTIUM

Clarinet in Bb

for Clarinet + Electronics

# Fused

Kevin Poelking (2024)

0:00  $\text{♩} = 82$

Electronics

Atmospheric Effects

Drums approx. rhythm

flz.

Clarinet in Bb

*n.*

0:14  $\text{♩} = 10$  Ghostly Pad

freely, approximate rhythm

*f* *p*

*n.*

0:27  $\text{♩} = 19$  Tam-tam

*sim.*

*n.*

23 *mf* *norm.*

*n.*

0:45  $\text{♩} = 32$  continues in unison

*mp* *mf*

38

2

44

1:08

48

Shaker

2

*tr*

*n.* *mp*

51

flz.

*n. pp* *f*

57

Tablas

3 3 5 3 3

1:27

61

*f*

65

Cymbal

x x x x x x x x