

# *Post-Seratonia*

*for the Unheard-of Ensemble*

by Maxwell Franko (2022)

*bass clarinet*

*violin*

*cello*

*piano*

*with digital and processed electronics*

## Post-Seratonia Performance Notes

This piece is based on the sounds and structures found in modern rock and post-rock music. While listening to bands like Highly Suspect, Deftone, and Badflower, I became interested in the patterns I was seeing in their songs – the ways they used distortion, rapidly pivoting between heavy and light textures, and their formulaic song structure. Adding to this, post-rock bands like This Will Destroy You, Sigur Rós, and Explosions in The Sky, instead focus on texture and sounds of distortion. As I listen to both at the same time, I became increasingly aware of how they compare. What’s common or not between the two?

In this piece, I am combining both approaches – a texture and distortion-focused piece that retains the song structure of traditional rock bands. *Post-Seratonia* is a reverse of rock song structure – opening with a broad-stroke jam, followed by a locked-in groove section, and ending with a group solo. I’ve heard post-rock as a way of taking a compositional approach to rock band instrumentation. And in some ways, I like to think of this piece as a post-rock approach to classical instrumentation.

~ ~ ~ ~ ~

The bass clarinet, violin, and cello players all will use an processing of distortion, fuzz, and overdrive. Either electronic processing or physical effect pedals can be used as long as each performer has access to turning these ON and OFF frequently.



Pedal ON



Pedal OFF

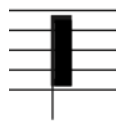
Feedback will be created either naturally by the distortion of the instruments or electronically using Max MSP (or other). The squiggly line below shows where



feedback is hoped to be created naturally or to be played electronically by the cellist.

If the feedback is created electronically, the cellist may mock the feedback, like (s)he is creating the feedback live. If created naturally, it may be good to place the speakers near the players so as to create (and control) the feedback.

The violin and cello players will need to switch between bowing, pizzicato, and *strumming* their instrument. In most cases, the strumming is on all strings same as you would a guitar. Strumming is indicated with the symbols below.



Quarter-note strum



Half-note strum

The piano part requires use of either a guitar pick or nail. There are moments where this nail or pick are used on the piano strings to create a sound harsher than usual when rubbing the piano strings. The symbols below show whether to use a pick/nail or the finger.



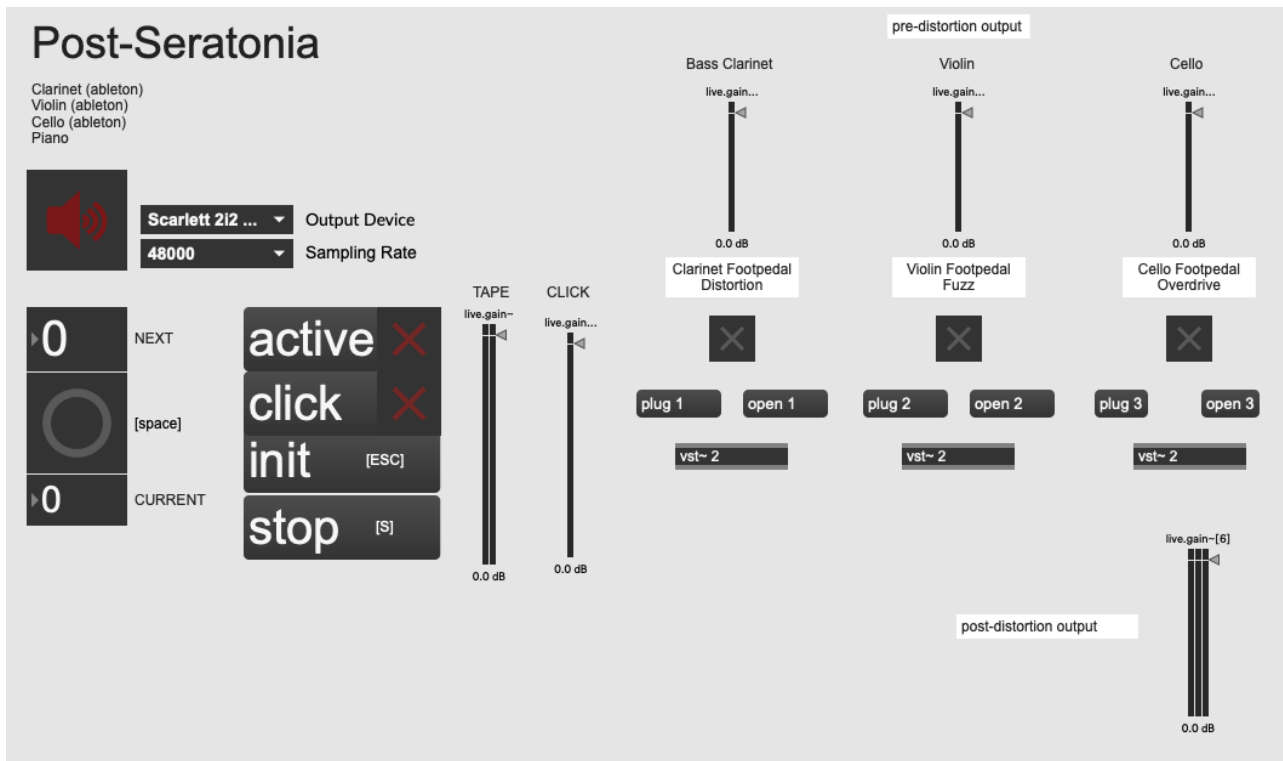
Pick or nail



Finger

Beginning in measure 162 with the bass clarinet, all players will begin to gradually phase out of rhythm with the rest of the group. As each player does this, (s)he will play the riff contained in the box repeatedly *ad libitum* – while continuing to keep time internally. As each player continues, (s)he should take more liberties with each riff, ad-libbing more and more widely.





**On the left is the controls for the feedback cueing.**

(Active) *engages cueing*

(Click) *engages click track if needed*

(Init) *shuts down audio and system*

(Stop) *shuts down audio*

**On the right is the controls for the distortion processing**

(pre-distortion output) *the signal coming from each performer without processing engaged.*

(toggles) *show when the performer's foot pedal has been engaged and distortion processing is active.*

(plug) (open) *the inserts for performer virtual plugins – If the plugins are not pre-loaded into the system, use plug to load them. Then open them. More information on the plugins provided on the following page.*

(post-distortion output) *the signal coming from all three performers with processing engaged.*

## Plugins

Three effect plugins are provided in the performance package that mimic the sound of hardware effect pedals (distortion, overdrive, and fuzz). Ideally each instrument is using a different one of the three provided plugins to differentiate the color and sound of each instrument – and similar to a band using different pedals/pedalboards. These plugins were chosen because they are free and available to include in a performance package. But any similar plugin combination can be used alternatively.

Mercuriall Tube Screamer Overdrive



Analog Obsession Pig-Pie Fuzz



Ignite Amps Pro F.E.T Distortion



The plugin knobs can be adjusted to fit the space and instrument in each performance. The settings will not save when Max is closed out. So take care to adjust them at a time when the performance is near.

Each performer should be able to trigger their foot pedal independently of one another. If the foot pedal is not triggering, the (notein) object on that module likely needs to be changed to fit the MIDI CC number that the pedal is outputting.

Score

# Post-Seratonia

Composed by  
MAXWELL FRANKO

♩ = 90 (Steady time, but stretching in moments of tension)

Frequent pivoting between loud/heavy and soft/light, throughout

**Bass Clarinet**  
PED *f* strum  
PED *p*  
PED *p*

**Violin**  
PED *f* strum  
PED *p*  
*mp*

**Cello**  
PED *f*  
(mock feedback from instrument)

**Piano**  
Pedal is always on except when notated with staccato  
*f* 8<sup>vb</sup>  
*p*  
on the string, with guitar pick or nail

**B. Cl.**  
5  
6  
7 soft harm, fingering notated  
8  
PED *mf*  
Vlc

**Vln.**  
PED *f* no dim.  
strum

**Vc.**  
*p* *f*  
scrape on the string, random

**Pno.**  
on keys  
on keys  
8<sup>vb</sup> *mf* *f*  
8<sup>vb</sup> *f*



Post-Seratonia

(harmonics are notated an octave down from the sounding pitch)

nat. harm 9 nat. harm 10 nat. harm 11

12

B. Cl.

Vln.

Vc.

Pno.

with fingers, no guitar pick or nail

prep finger mute

8<sup>vb</sup>

8<sup>vb</sup>

f

f

f

(mock feedback from instrument)

13 14 15 16

nat. harm spectral

B. Cl.

Vln.

Vc.

Pno.

on keys

mf

following the key strike, tremolo on the string with guitar pick or nail

continue on the string, merge this with the previous as much as possible.

5/4

5/4

5/4

5/4

5/4

mf

PED

p

p

PED

PED

p

PED

Post-Seratonia

17

B. Cl. *mf* *mf* *f*

Vln. **PED** *f* no dim.

Vc. *f* *mf* *f*

Pno. *8<sup>vb</sup>* *f* *mf* *f*

nat. harm spectral

21 22 23 24

B. Cl. *f* **Aggressive**

Vln. *ff*

Vc. *mf*

Pno. *8<sup>vb</sup>* *mf* *f*

nat. harm spectral

prep finger mute  
(x b x x)

25

B. Cl. *p* **PED** *mp* *p* bis.

Vln. *p* **PED** *mp* *p*

Vc. *p* *mp*

Pno. *p* *mp*

mute with left hand

29

B. Cl. *mf* *p* *mf* *p* bis.

Vln. *mf* *f* *p*

Vc. *mf* *p*

Pno. *mp* *mp*

growl

nat. harm

Suddenly quiet

35

B. Cl. *nat. harm* *spectral*

Vln. *mf* *f*

Vc. *f*

Pno.

33 34 36

PED

B. Cl. *ord. bisbigliando* *spectral*

Vln. *p*

Vc.

Pno.

37 38 39 40

PED

Pno. *on keys* *with fingers, no guitar pick or nail*

*continue on the string, merge this with previous as much as possible.*

*8vb* *p*

Soloistic, over top of other players

41 42 nat. harm 43 44 *tr*

B. Cl. *f* PED

Vln. PED *f* PED *mp* no dim.

Vc. PED *f* PED *mf* *mp* no dim.

Pno. on keys *f* *p*

45 nat. harm 46 47 48

B. Cl. 9 3 6

Vln. stagger bowing, as connected as possible. gradually hover between the given pitches

Vc. stagger bowing, as connected as possible. gradually hover between the given pitches

Pno. on the string, merge this with previous as much as possible. on keys *p* *mp*

49 nat. harm 50 51 52 spectral

B. Cl.

Vln.

Vc.

Pno.

**PED** *dim.* *pp* *p*

**55** Much more calm, but a little grungy

53 nat. harm gliss 54 soft harm, fingering notated 56 nat. harm gliss

B. Cl.

Vln.

Vc.

Pno.

**PED** *mp* *mp* *mp* *6* *mp*

pizz. let ring, guitar-like

mute with right hand

( \* \* \* \* \* )  
on keys  
+ + + 6 + + +

Post-Seratonia

soft harm, fingering notated      subtone, more key-click than pitch      fingering notated

57      58      59      60

B. Cl.

Vln.

Vc.

Pizz. a little rubato

slide finger down string to alter harmonics

6

(x x x x x x)

+ + + 6+ + +

*mp*

61      62      63      64

B. Cl.

Vln.

Vc.

arco

*mf*

**PED**

continue with guitar pick or nail

6

(x x x x x x)

+ + + 6+ + +

*mp*

65 66 67 68

B. Cl. *growl* *tr* *f*

Vln. *mf*

Vc. *f*

Pno. *p* *f*

continue on the string, merge this with the previous as much as possible.

**PED**

69 70 71 72

B. Cl. *p* *mf* *growl*

Vln. *mf*

Vc. *mf*

Pno. *mf*

on the string, with fingers gradually run fingers through lower register strings



74

B. Cl. *mf* *nat. harm* *spectral* *f* *spectral* *growl*

Vln. *f* *PED* *p* *f*

Vc. *f* *be*

Pno. *prep finger mute* *8vb* *continue on the string, merge this with the previous as much as possible.*



B. Cl. *lip bend* *77* *78* *79* *80* *nat. harm* *growl* *Gliss.*

Vln. *p* *vib.* *PED* *mf*

Vc. *vib.* *PED* *mf*

Pno. *on keys* *ped. off* *sim.* *f*

81 *growl* nat. harm 82 83

B. Cl. *f* *mp*

Vln. *f* barr or finger all strings

Vc. *f* barr or finger all strings *p*

Pno.

84 85 86

B. Cl. nat. harm *f* *p* *spectral*

Vln. *f* *p* PED

Vc. *f* *p* PED

Pno.

88 Rhythmically tight with quick changes in character

87 89 90

B. Cl.

Vln.

Vc.

Pno.

91 92 93 94

B. Cl.

Vln.

Vc.

Pno.

95 96 97 98

B. Cl. *mp* **PED** *mf*

Vln. *mp* *mf* strum, let ring

Vc. *mf* **PED**

Pno. *mf* *f*

99 nat. harm 100 101 102 103

B. Cl. *mf*

Vln. *mp* *mf*

Vc. *mf* **PED**

Pno. *mf*

104 nat. harm gliss 105 106

B. Cl.

Vln.   
barr or finger all strings

Vc.   
barr or finger all strings

Pno.   
with guitar pick or nail      mute with right hand      on keys  
on keys  
+ + + 6 + + +

**PED** *f* no dim.      *f* no dim.      *f* no dim.      *p*      *f*

108 109 110 111

B. Cl.

Vln.   
**PED** *p* < *p* < *p* < *p* < *p* < *mf*      pizz. **PED** *f*

Vc.   
**PED** *p* < *p* < *p* < *p* < *p* < *mf* **PED**      pizz. arco      arco **PED** *f*

Pno.   
*p*      *mf*      *sfz*

mute with right hand

112

B. Cl. 113 114

Vln. left hand muted strings when strumming

Vc. left hand muted strings when strumming

Pno. on keys  
no pedal in this section unless indicated

**mf**

B. Cl. 115 116 117 nat. harm

Vln. **f** **mf**

Vc. arco pizz. arco strum

Pno. mute with right hand

**mf** **mf** **mf** **mf**

**PED**

To sound like fast, shredding solos *Post-Seratonia*

118

begin somewhat freely, then establish time

B. Cl. *tr* *f* *mp* *mf* *119*

Vln. *f* *let ring*

Vc. *f* *let ring* *mp* *mf* *PED*

Pno.

B. Cl. *120* *p* *mf* *121*

Vln. *fp* *PED*

Vc. *mf* *PED* *p*

Pno. *p*

123

122 124

B. Cl.

Vln.

Vc.

Pno.

*f* *mf* *f* *mf*

strum

arco pizz.

125 126

B. Cl.

Vln.

Vc.

Pno.

*f*

arco pizz.

PED



127

128

B. Cl.

Vln.

Vc.

Pno.

*fp*

begin somewhat freely, then establish time

*mf*



129

B. Cl.

Vln.

Vc.

Pno.

*mp*

**PED** *mp*

130

B. Cl. *mf* 131 132

Vln. *mf*

Vc. *mf* arco

Pno. *f* *mf* mute with right hand

B. Cl. 133 134 135

Vln. *mp*

Vc. *fp* *mf* sul A sul D tr

Pno. *mp* Pedal is always on except when notated with staccato

136 nat. harm

137

138

B. Cl.

Vln.

Vc.

Pno.

*p* *mf*

*f*

sul G *tr*

*f* *mf*

*mf*

139 140 141

B. Cl.

Vln.

Vc.

Pno.

*mp* *f* no dim.

*f* no dim.

very connected

prep finger mute

nat. harm *f* *spectral*

*f*

8vb *f*

142 *growl* 143 144 *spectral*

B. Cl.

Vln.

Vc.

Pno.

145 146 *nat. harm* *spectral* ♩ = 90 (determine tempo at fastest possible 32nds)

B. Cl.

Vln.

Vc.

Pno.

*f* *mp* *tr* *sfz* **PED** *mf* *f*

continue on the string, merge this with the previous as much as possible.

148

B. Cl. *mf*

Vln. *p* *mf*

Vc.

Pno. (no pedal) *mp*

149

B. Cl. *f* *mp* **PED**

Vln. *f*

Vc. *f*

Pno. *f*

begin somewhat freely, then establish time

150

B. Cl.

*f* **PED** *mf* *spectral*

Vln.

**PED** *mf*

Vc.

*mf*

Pno.

(no pedal) *mf*

151

B. Cl.

*f*

Vln.

*f* *tr* **PED** *p*

Vc.

*f*

Pno.

*f* *tr* *p*

152

B. Cl.

Vln.

Vc.

Pno.

PED *mf*

PED *mf*

PED *mp* *mf*

*mf*

153

B. Cl.

Vln.

Vc.

Pno.

soft harm, fingering notated

*mf*

*p*

PED *fp*

*fp*

154 nat. harm 155

B. Cl.

Vln.

Vc.

Pno.

*f*

PED

156 nat. harm spectral 157 growl 158 spectral

B. Cl.

Vln.

Vc.

Pno.

*f*

no dim.

*f* no dim.



159 *spectral* nat. harm 160

B. Cl.

Vln.

Vc.

Pno.

10

sul C

on the string, with guitar pick or nail

*mp*

**161**

B. Cl.

Vln.

Vc.

Pno.

~~PED~~ *p*

*f*

~~PED~~ *p*

*f*

*f*

repeat this cell over and over out of time with the rest of the group until the next cell is given. gradually ad lib. as you go.

begin phasing out of sync with other players

162

B. Cl.

Vln.

Vc.

Pno.

**PED** *mp* *mf*

*mf*

163

B. Cl.

Vln.

Vc.

Pno.

*p* *p* sul C

164

B. Cl.

Vln.

Vc.

Pno.

*mf*

*mf*

*tr*

(bx)

*mf*

Detailed description: This system covers measures 164 and 165. The B. Cl. part is a solid black bar. The Vln. part has two staves with sixteenth-note runs starting at measure 164, marked *mf*. The Vc. part has two staves with sixteenth-note runs in measure 164 and a whole note with a trill in measure 165, also marked *mf*. The Pno. part has two staves with chords in measure 164, marked with (bx) and *mf*.

165

B. Cl.

Vln.

Vc.

Pno.

*p*

PED

(x)

*mf*

Detailed description: This system covers measures 165 and 166. The B. Cl. part is a solid black bar with an arrow pointing right. The Vln. part has two staves with sixteenth-note runs in measure 165, marked *p*. The Vc. part has two staves with sixteenth-note runs in measure 165, marked with a PED box. The Pno. part has two staves with chords in measure 165, marked with (x) and *mf*.

166

B. Cl.

*mf*

167

Vln.

Vc.

Pno.

continue on the string, merge this with the previous as much as possible.

168

B. Cl.

Vln.

Vc.

Pno.

5/4

169

B. Cl.

Vln.

Vc.

Pno.

repeat this cell over and over out of time with the rest of the group until the next cell is given. gradually ad lib. as you go.

*mf*

PED

B. Cl.

Vln.

Vc.

Pno.

170

nat. harm

171

repeat this cell over and over out of time with the rest of the group until the next cell is given. gradually ad lib. as you go.

vib.

continue on the string, merge this with the previous as much as possible.

172 173

B. Cl. *f*

Vln.

Vc. vib.

Pno. (x) + + + + + + +

174 175

B. Cl. gradually ad lib. more wildly *mf*

Vln. vib. *f* gradually ad lib. more wildly

Vc. gradually ad lib. more wildly

Pno. continue on the string, merge this with the previous as much as possible. *mf*

B. Cl. <sup>176</sup> 177

Vln.

Vc.

Pno. continue with both hands

B. Cl. <sup>178</sup> 179 *ad lib. very wildely.*

Vln. *mf* gradually ad lib. more wildely. *f*

Vc.

Pno. *f*

180 181

B. Cl.

ad lib. very wildly.

Vln.

ad lib. very wildly.

Vc.

with guitar pick or nail

Pno.

182 183

B. Cl.

Vln.

Vc.

Pno. *mf*



185

184

B. Cl.

Vln.

Vc.

Pno.

*p*

186

B. Cl.

Vln.

Vc.

Pno.

*ff*

*ff*

*ff*

b

on the string

*mf*

188

187

B. Cl.

Vln.

Vc.

Pno.

*f* *ff*

*f* *ff*

*f* *ff*

continue on the string, merge this with the previous as much as possible.

*f* *ff*

190

B. Cl.

Vln.

Vc.

Pno.

nat. harm

spectral

191

192

193

(pedal)

*ff*