

Konstantinos Vlachos

Greek Étude

for Bass Clarinet in Bb, Tuba and optional Loudspeaker Playback

Programme Note

Greek Étude is a short spatial composition that explores the dialogue between two contrasting instruments, bass clarinet and tuba, within a directional sound environment. Drawing on elements from Greek folklore music, the piece blends Eastern and Balkan melodic influences with altered rhythmic interpretations of 9/8 and 11/8, giving the music a flexible and asymmetrical pulse. The spatial dimension may be realised either acoustically, with the performers placed apart on stage or offstage, or through a loudspeaker setup that distributes pre-recorded parts around the audience. Contrasting dynamics and the alternation of musical roles between the instruments contribute to a layered texture and a sense of movement across space.

Duration: approx. 4 minutes

Performance Options and Setup

This piece provides two performance configurations, each with a corresponding score:

1. Without Loudspeakers

Performers should follow the **original score**. They are positioned offstage to the right and left of the audience. If offstage placement is impractical, they may instead be seated apart at the front left and right of the stage.

2. With Loudspeakers (preferred configuration)

Performers should follow the **spatial score** and are placed close together at the centre front of the stage. In this version, six pre-recorded parts (three for bass clarinet, three for tuba) are diffused through three external loudspeakers positioned as follows:

Speaker 1: audience right (approx. +60°)

Speaker 2: directly behind the audience (rear centre)

Speaker 3: audience left (approx. -60°)

Each speaker receives two stereo files, one for each instrument. An audio interface should be configured with three discrete output channels, routed as follows:

Output 1: Bass Clarinet Speaker 1.wav + Tuba Speaker 1.wav

Output 2: Bass Clarinet Speaker 2.wav + Tuba Speaker 2.wav

Output 3: Bass Clarinet Speaker 3.wav + Tuba Speaker 3.wav

Performers may use a click track for synchronisation. This should remain inaudible to the audience. Each playback file begins with two bars of silence in 9/8 (four crotchets and a quaver), matching the provided click tracks.

Performance Materials

The following files are provided in 24-bit / 48kHz WAV format. All audio begins with a two-bar (9/8) silent lead-in to facilitate synchronisation.

Speaker Playback Files (for loudspeaker version)

1. Speaker 1.wav
2. Speaker 2.wav
3. Speaker 3.wav

These were rendered using VST instrument libraries, following the exact timing and articulation of the score. While suitable for rehearsal and speaker setup, they do not replicate the expressive nuance or acoustic presence of live performance. Recording the parts with real instruments is therefore strongly advised.

Live Stem (for balance reference only)

Live (speaker).wav

Provided to aid with stereo balance or mockup review. This is not part of the speaker playback and should not be routed to any diffusion system.

Click Tracks (in-ear only, for synchronisation)

1. Click 2 Bars.wav: Two-bar count-in (9/8: four crotchets and a quaver)
2. Click Full.wav: Full click including count-in

These click tracks are intended for in-ear use only and must remain inaudible to the audience.

Stereo Listening (Reference Only)

1. Greek Etude Flat Stereo.wav: Flattened stereo rendering (reference listening only)
2. Greek Etude With Click.wav: Full mix + click track (for practice use)

These stereo versions are provided for reference and setup only. The piece should be performed using the discrete speaker playback system as described.

Greek Étude (Spatial Score)

for Bass Clarinet in B $\flat$ & Tuba

Konstantinos Vlachos
2023

Pesante $\text{♩} = 75$

Score for Bass Clarinet in B $\flat$ (Live) and Tuba (Live), with Speaker 1, 2, and 3 for both instruments.

Measures 1-3:

- Bass Clarinet in B $\flat$ (Live):** Measure 1: $(4/4 + 1/8)$, p . Measure 2: $(4/4 + 3/8)$. Measure 3: (sim.).
- Bass Clarinet in B $\flat$ (Speaker 1):** Measure 1: Rest. Measure 2: p , f , p . Measure 3: Rest.
- Bass Clarinet in B $\flat$ (Speaker 2):** Measure 1: Rest. Measure 2: Rest. Measure 3: p , f .
- Bass Clarinet in B $\flat$ (Speaker 3):** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.
- Tuba (Live):** Measure 1: $(4/4 + 1/8)$. Measure 2: $(4/4 + 3/8)$. Measure 3: (sim.).
- Tuba (Speaker 1):** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.
- Tuba (Speaker 2):** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.
- Tuba (Speaker 3):** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.

Score for Bass Clarinet (B. Cl.) and Tuba (Tba.) in B $\flat$, with Speaker 1, 2, and 3 for both instruments.

Measures 4-6:

- B. Cl. (LV):** Measure 4: Rest. Measure 5: $pp < p$. Measure 6: Rest.
- B. Cl. (S1):** Measure 4: Rest. Measure 5: Rest. Measure 6: $p > pp$, p .
- B. Cl. (S2):** Measure 4: Rest. Measure 5: Rest. Measure 6: Rest.
- B. Cl. (S3):** Measure 4: f , p . Measure 5: Rest. Measure 6: Rest.
- Tba. (LV):** Measure 4: Rest. Measure 5: p . Measure 6: Rest.
- Tba. (S1):** Measure 4: Rest. Measure 5: $p > pp$. Measure 6: Rest.
- Tba. (S2):** Measure 4: Rest. Measure 5: Rest. Measure 6: $pp < p$.
- Tba. (S3):** Measure 4: Rest. Measure 5: Rest. Measure 6: Rest.

7

B. Cl. (LV)

B. Cl. (S1)

B. Cl. (S2)

B. Cl. (S3)

Tba. (LV)

Tba. (S1)

Tba. (S2)

Tba. (S3)

pp < p

f

f

mp < f

mf

pp < mf

mf

p > pp



10

B. Cl. (LV)

B. Cl. (S1)

B. Cl. (S2)

B. Cl. (S3)

Tba. (LV)

Tba. (S1)

Tba. (S2)

Tba. (S3)

f

mp

f

f

ff

mf

f

pp

mf

mf

13

B. Cl. (LV) *mp*

B. Cl. (S1) *mp*

B. Cl. (S2) *mp*

B. Cl. (S3) *mp*

Tba. (LV) *pp*

Tba. (S1) *pp*

Tba. (S2) *pp*

Tba. (S3) *pp*



17

B. Cl. (LV) *f* *mp*

B. Cl. (S1) *mp* *f*

B. Cl. (S2) *mp* *f* *mp*

B. Cl. (S3)

Tba. (LV)

Tba. (S1) *f*

Tba. (S2) *f* *p*

Tba. (S3) *f* *p* *f*

20

B. Cl. (LV)

B. Cl. (S1)

B. Cl. (S2)

B. Cl. (S3)

Tba. (LV)

Tba. (S1)

Tba. (S2)

Tba. (S3)

mp *f* *ff* *p* *pp*



24

B. Cl. (LV)

B. Cl. (S1)

B. Cl. (S2)

B. Cl. (S3)

Tba. (LV)

Tba. (S1)

Tba. (S2)

Tba. (S3)

f *mp* *mp* *f* *pp*

28

B. Cl. (LV)

B. Cl. (S1)

B. Cl. (S2)

B. Cl. (S3)

Tba. (LV)

Tba. (S1)

Tba. (S2)

Tba. (S3)

mp *f* *mp* *p* *pp* *f* *pp* *pp* *mp* *mp* *f*



32

B. Cl. (LV)

B. Cl. (S1)

B. Cl. (S2)

B. Cl. (S3)

Tba. (LV)

Tba. (S1)

Tba. (S2)

Tba. (S3)

f *f* *ff* *mp* *f* *pp* *mf* *mf* *pp* *ff* *3* *pp* *f* *pp*

37

B. Cl. (LV) *ff*

B. Cl. (S1) *ff* ³

B. Cl. (S2) *f*

B. Cl. (S3) *f* *mp* *f*

Tba. (LV) *mp* *f*

Tba. (S1) *mp* *f* *pp*

Tba. (S2) *mp*

Tba. (S3) *f* *mp*



42

B. Cl. (LV)

B. Cl. (S1) *mp* ³

B. Cl. (S2) *f* ³

B. Cl. (S3) *f* ³

Tba. (LV) *mf*

Tba. (S1)

Tba. (S2) *pp*

Tba. (S3) *mf*

49

B. Cl. (LV)

B. Cl. (S1)

B. Cl. (S2)

B. Cl. (S3)

Tba. (LV)

Tba. (S1)

Tba. (S2)

Tba. (S3)

52

B. Cl. (LV)

B. Cl. (S1)

B. Cl. (S2)

B. Cl. (S3)

Tba. (LV)

Tba. (S1)

Tba. (S2)

Tba. (S3)

mf

f

p

p *f*

mp *f*

f

mf

pp

pp *f*

pp *f*

f *pp*

≡

56

B. Cl. (LV)

B. Cl. (S1)

B. Cl. (S2)

B. Cl. (S3)

Tba. (LV)

Tba. (S1)

Tba. (S2)

Tba. (S3)

p *f*

f

ff

mf *f*

mp *p*

p

mf

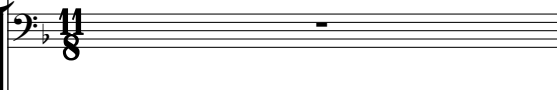
59 rall. ♩ = 50

B. Cl. (LV) 

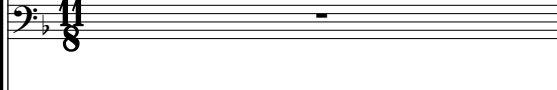
B. Cl. (S1) 

B. Cl. (S2) 

B. Cl. (S3) 

Tba. (LV) 

Tba. (S1) 

Tba. (S2) 

Tba. (S3) 

Greek Étude
(Original Score)
for Bass Clarinet in B $\flat$ & Tuba

Konstantinos Vlachos
2023

Pesante $\text{♩} = 75$

Bass Clarinet in B $\flat$

(4/4 + 1/8) (4/4 + 3/8)

p *f*

Tuba

(4/4 + 1/8) (4/4 + 3/8)

B. Cl.

3 (sim.)

p *f* *p*

Tba.

(sim.)

p

B. Cl.

5

pp < *p* > *pp* *p*

Tba.

> *pp* < *p*

B. Cl.

7

pp < *p* *f* *mp* <

Tba.

> *pp* *mf* *pp* <

9

B. Cl. *f* *mp*

Tba. *mf* *pp*

11

B. Cl. *f* *ff*

Tba. *mf* *f*

13

B. Cl. *mp subito*

Tba. *pp*

16

B. Cl. *f*

Tba.

18

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

Tba. *f* *p* *f* *p*

This musical score page contains two systems of staves for B. Cl. and Tba. The first system covers measures 9-11, and the second system covers measures 13-18. The B. Cl. part is written in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The Tba. part is written in bass clef with a key signature of two flats (Bb, Eb) and a 9/8 time signature. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics for B. Cl. are *f*, *mp*, *f*, *ff*, *mp subito*, *f*, and *mp*, *f*, *mp*, *f*. The dynamics for Tba. are *mf*, *pp*, *f*, *pp*, and *f*, *p*, *f*, *p*.

20

B. Cl.

mp *f* *ff*

Tba.

f *p* *mf* *f*

22

B. Cl.

p subito *mp* *f*

Tba.

pp *f*

25

B. Cl.

mp *f*

Tba.

f *p*

27

B. Cl.

mp

Tba.

mf *pp*

29

B. Cl.

f *mp* *f*

Tba.

f *pp*

31

B. Cl.

Tba.

p *mp* *f*

f *pp* *mf*

34

B. Cl.

Tba.

ff

pp *f* *pp*

37

B. Cl.

Tba.

f

mp *f* *mp*

40

B. Cl.

Tba.

mp *f* *mp*

f *pp*

42

B. Cl.

Tba.

f

mf

44

B. Cl.

Tba.

46

B. Cl.

Tba.

48

B. Cl.

Tba.

51

B. Cl.

Tba.

53

B. Cl.

Tba.

55

B. Cl.

Tba.

58

B. Cl.

Tba.

60

B. Cl.

Tba.

mp *f* *ff* *p*

f *pp* *mf* *f* *mp*

f

p *mf*

rall. . . . ♩ = 50

Detailed description: The image shows a page of a musical score for two instruments: B. Cl. (Bass Clarinet) and Tba. (Tuba). The score is divided into three systems, each containing staves for both instruments. The first system (measures 55-57) starts with a treble clef for B. Cl. and a bass clef for Tba. The key signature has one sharp (F#). The time signature is 8/8. Dynamics include *mp*, *f*, *ff*, and *p*. The second system (measures 58-59) continues the 8/8 time signature. Dynamics include *f*, *pp*, *mf*, *f*, and *mp*. The third system (measures 60-61) changes the time signature to 2/4. A tempo change marking 'rall.' is present, along with a metronome marking '♩ = 50'. The B. Cl. part features a triplet in measure 60. The Tba. part has a half note in measure 61.