

Intersections (memories)

for Clarinet in B and real-time electronics in 5.1 Surround spacialization

© Javier Alejandro Garavaglia (2007)

Intersections (memories)

for Clarinet in B and real-time electronics in 5.1 Surround spacialization

© Javier Alejandro Garavaglia (2007)

The score is divided into three systems, each with a B Clarinet part, a Clarinet (Cl.) part, and an Electronics part. SMPTE time markers are provided for each system.

System 1:

- B Clarinet:** Starts with *libero*. Dynamics include *sfz*, *mp sfz*, *pppp*, *ppp*, *pp* *dolciss. e delicatissimo*, *pp dolce*, and *ppp*. Performance markings include *15"*, *6"*, *6"*, and *11"*. A *(Percussive Trill)* is indicated with *Alternate LH 1-2*.
- SMPTE:** 00:00:00:000, 00:00:16:000, 00:00:28:000.
- Electronics:** Includes *Reverb ON* and *General FADE IN*. A *Record 9" - LIVESAMPLE* marker is present.

System 2:

- Cl.:** Starts with *6"*. Dynamics include *ppp* and *pp dolce espress.*. Performance markings include *6"*, *20"*, and *6"*. A *(Multiphonic Trill)* is indicated with *(R) Ab*.
- SMPTE:** 00:00:39:000, 00:00:45:000, 00:01:05:000, 00:01:11:000.
- Electr.:** Includes *CONVOLUTION with Livesample1 ON* and *CONVOLUTION OFF*.

System 3:

- Cl.:** Starts with *3* and *leggero e delicato libero*. Dynamics include *ppp*, *sf ppp*, and *ord.*. Performance markings include *ord.*.
- SMPTE:** 00:01:17:000.
- Electr.:** Includes *Reverb OFF*, *DELAYS+Rvb. ON*, *SURROUND ON*, and *PhaseModGRAINS ON*.

Cl. *ord.* *ff* *ppp* *ff* *ppp* *ff* *ppp* *fff*

SMPTE 00:01:25:000

Electr.

Cl. *pp* *dolciss.* *leggero* *fff* *etc.*

SMPTE 00:01:34:000 00:01:41:000 00:01:46:000

Electr. *Record 3* - LIVESAMPLE 2* *PLAY LIVESAMPLE 2*
SURROUND Random ON/ Surround OFF

Cl. *mf* (*subito toneless*) *pp* *dolciss.*

SMPTE 00:01:50:000 00:01:57:000

Electr. *LIVESAMPLE 2 OFF* *PhaseModGRAINS OFF*

Cl. *♩ = 60* *dolce espress.* *Frullato* *mp* *ppp* *fff* *fff* *ppp* *dolciss. e delicatissimo*

SMPTE 00:02:10:000 00:02:23:000 00:02:29:000

Electr. *Record 3* - Parsifal's Liebesmotiv - acc. buffe*
SURROUND Random OFF/ ALL Ch. Equal
Reverb ON

Cl. $\bullet = 60$

4" 3" ord.

mf dolce *fff* *ppp* *dolciss. e delicatissimo*

SMPTE 00:02:36:000 00:02:44:000 00:02:51:000

Electr. Record 2" - Parsifal's Liebesmotiv - acc. buffer

Cl. $\bullet = 60$ aprox. 4"

5" 7"

mf dolce *mf* dolce *f* *mf* (quasi echo)

SMPTE 00:02:57:000 00:03:09:000 00:03:15:000 00:03:19:000

Electr. Record 2,5" - Parsifal's Liebesmotiv - acc. buffer Reverb OFF DELAYS+Rvb. ON Record 3,5" - Parsifal's Liebesmotiv - acc. buffer

Cl. ord.

5" 4" 3" 4" 2" 5" 3"

mf dolce *mf* dolce *mf* dolce

SMPTE 00:03:27:000 00:03:39:000 00:03:45:000

Electr. Record 2" - Parsifal's Liebesmotiv - acc. buffer Record 1" - Parsifal's Liebesmotiv - acc. buffer Record 2" - Parsifal's Liebesmotiv - acc. buffer

Cl. $\bullet = 60$ 7" $\bullet = 60$

ppp *dolciss. e delicatissimo* *fff* *molto espress.*

SMPTE 00:03:54:000 00:04:00:000 00:04:07:000

Electr. Record 6" - LIVESAMPLE 3 PLAY LIVESAMPLE 2&3 / Random Transpositions Record 13" - LIVESAMPLE 4 DELAYS+Rvb. OFF / Reverb ON SURROUND Random ON

23

Cl. *SOLO ELECTRONICS*

ppp *dolciss.*

18"

• = 60

SMPTE 00:04:19:000 00:04:37:000

Electr. PLAY LIVESAMPLE 4 /Random Transpositions
Ph. Vocoder TRANSP = ON

ALL SAMPLES OFF
Ph. Vocoder TRANSP = change factor
SURROUND Random OFF/ ALL Ch. Equal

25

Cl. *leggero - libero*

f

SMPTE 00:04:47:000

Electr.

26

Cl. • = 60

fff

4" 4" 4"

mf *dolce*

SMPTE 00:04:54:000 00:05:01:000 00:05:05:000

Electr. Reverb OFF/ DELAYS+Rvb. ON

Record 1.5" - Parsifal's Liebesmotiv - acc. buffer
Ph. Vocoder TRANSP = OFF

28

Cl. *leggero - libero*

f

rall.

SMPTE 00:05:13:000

Electr. SURROUND ON

Cl. *mf* *fff* *leggero*

39 4" 4"

SMPTE 00:05:23:000 00:05:33:000

Electr.

Cl. *p* *ff* *p* *ff* *p* *ff* *pp* *mf dolce*

31 ord. 3" 3" 3"

SMPTE 00:05:37:000 00:05:47:000 00:05:50:000

Electr. SURROUND OFF/ ALL Ch. Equal DELAYS+Rvb. OFF / Reverb ON

Record 0.5" - Parsifal's Liebesmotiv acc. buffer

Cl. *fff* *ppp* *ff* *pp* *f* *p* *f* *pp* *mf* *mf dolce*

33 Frullato ord. Frullato ord. Frullato ord. Frullato ord. 7" 8" 6"

SMPTE 00:05:56:000 00:06:06:000 00:06:13:000 00:06:21:000

Electr. Record 5" - Parsifal's Liebesmotiv acc. buffer

ben articolato

Cl. *mp* *molto legato - intimo - dolce* *molto*

35

SMPTE 00:06:27:000 00:06:37:000

Electr. Ph. Vocoder TRANSP = ON

6"

Cl. 37

sfz pp *sfz sfz pp* *sfz sfz* *mf dolce*

SMPTE 00:06:47:000 00:06:53:000 00:06:55:000

Electr. Reverb OFF/ DELAYS+Rvb. ON Ph. Vocoder TRANSP = OFF Record 1" - Parsifal's Liebesmotiv - acc. buffer

Cl. 39

mf dolce *mf dolce* *mf dolce*

SMPTE 00:07:02:000 00:07:05:000 00:07:11:000

Electr. Record 1" - Parsifal's Liebesmotiv - acc. buffer Record 1" - Parsifal's Liebesmotiv - acc. buffer Record 5" - Parsifal's Liebesmotiv acc. buffer

5"

Cl. 42

sfz pp *sfz pp* *sf sf sf sf sf* *mf dolce*

SMPTE 00:07:25:000 00:07:30:000 00:07:32:000

Electr. Record 2" - Parsifal's Liebesmotiv - acc. buffer

(R) (Multiphonic Trill)

10"

Cl. 44

mf dolce *ppp* *mf dolce*

SMPTE 00:07:38:000 00:07:50:000 00:08:01:000

Electr. Record 4" - Parsifal's Liebesmotiv - acc. buffer CONVOLUTION with Livesample1 ON SURROUND Random ON CONVOLUTION OFF DELAYS+Rvb. OFF / Reverb ON Record 1" - Parsifal's Liebesmotiv - acc. buffer

Alternate LH 1-2
(Percussive-Trill)

Cl. 47

10" ord. 10" GP 8" 90"

ppp mf dolce

SOLO ELECTRONICS

Kurt Pahlen: "Das erste Motiv...bedeutet ...eine höhere, sublimierte Liebe, die durch eine Vereinigung mit Gott ihre Erfüllung erfährt."

SMPTE 00:08:07:000 00:08:17:000 00:08:27:000 00:08:35:000

Electr. CONVOLUTION with Livesample1 ON CONVOLUTION OFF SURROUND Random OFF/ ALL Ch. Equal DELAYS+Rvb. OFF / Reverb ON Reverb OFF/ DELAYS+Rvb. ON SURROUND ON Record 6" - Parsifal's Liebesmotiv - acc. buffer WS GRAINS ON - Voices with Fixed Pitch Ph. Vocoder TRANSP = ON

(Mistpfeife)

Cl. 50

6" 8 6" 8 6" 6" 6" 30"

p dolciss. p dolciss. p dolciss. p dolciss. p dolciss. p dolciss.

SOLO ELECTRONICS

Libero, molto legato possibile e molto delicato

SMPTE 00:10:05:000 00:10:41:000

Electr. Ph. Vocoder TRANSP = OFF STOP Parsifal Liebesmotiv & Transp. PLAY Parsifal Liebesmotiv - Rdm Transp. PLAY LIVESAMPLE 3 PLAY LIVESAMPLE 4 Reverb OFF/ DELAYS+Rvb. ON PLAY LIVESAMPLE 1 PLAY LIVESAMPLE 2 PhaseModGRAINS ON

♩ = 60 ord. Frullato ord. Frullato ord.

Cl. 52

mf f p f f p dolce f p sfz p subito sfz f p f f p f p f p dolce

SMPTE 00:11:11:000 00:11:19:000

Electr. Ph. Vocoder TRANSP = ON CONVOLUTION ON ALL 4 SAMPLES with RDM. Transp.

Frullato ord.

Cl. 54

sempre p dolce p f p f p f p f p dolce mf

SMPTE 00:11:27:000 00:11:35:000 00:11:43:000

Electr. WS GRAINS OFF with long FADE OUT until 12:05

Intersections (memories)

for Clarinet in B and real-time electronics in 5.1 Surround spacialization

Instructions for the performance:

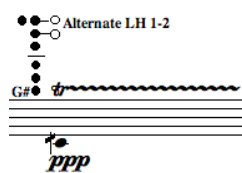
(1) The performer must have a Time-code (SMPTE) display close to him/her on the stage, to be able to follow with absolute precision the times given on the score on the second line (SMPTE). This is due to the automation of the real-time electronics, which under other processes, must record live samples at an absolute precise time at several moments during the piece. All real-time processes are indicated on the score's third line (Electronics).

(2) The piece alternates metronomic indications in some parts with time given in seconds for others (which are free to perform within the times given). However both possibilities are contemplated already in the stated SMPTE times and therefore, they must always coincide.

(3) The real-time electronics and the 5.1 Surround spacialization are both programmed on MAXMsp. The MAXMsp Patch needs only to be triggered at the very beginning of the piece with the pink button on the upper left angle. From then on, nothing else needs to be activated by hand on the computer, as the patch runs automatically until the end of the work. The need of a second person on the mixing desk, to make the right balance of sound in the concert hall is imperative. Details about the MAXMsp patch are to be found on the patch itself (i.e. Audio interface to be used, channel distribution, etc.).

(4) Special indications:

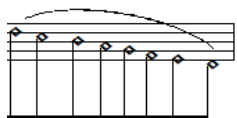
(a) Micro-intervallic is written accurately where needed. If not, different arrows signalise a small deviation of the pitch in the direction shown.



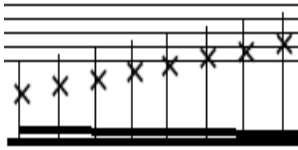
(b) Trill with alternation of 2 fingers = percussive effect plus notes.



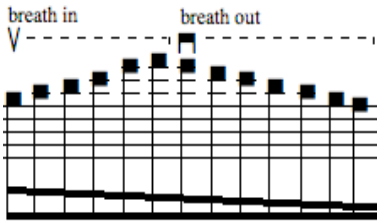
(c) Multiphonic Trill. The higher note is sustained, while the lower ones are trilled.



(d) Very soft, almost toneless articulation. Keys strokes as soft as possible. Sense of pitch and direction must be clear and accurate though.



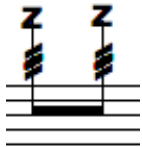
(e) Only key strokes.



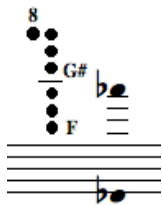
(f) Toneless playing: blow through the instrument, with an embouchure not enough to produce the fingered normal pitch. Key strokes should be inaudible. All notes articulated within the indicated breath direction = breath in (inhale) - breath out (exhale) and fingered on the given pitch.



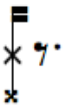
(g) Pitchless slap-tongue note.



(h) Play notes with teeth on the reed with Frullato (flutter tongue)
All this should produce a high pitch whistling sound.



(i) Multiphonic. There are seven different in the piece. The performer is supposed to play them as indicated on the score and not otherwise.



(j) Key stroke + pitchless slap-tone.