

Intersections (memories)

for Clarinet in Bb and real-time electronics in 5.1 Surround spatialisation

**© Javier Alejandro Garavaglia (2007/8)
Revised 2017**

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System 1: 00:00:00 - 00:00:28:00

Bb Clarinet: *libero*. Dynamics: *sfz*, *sfz*, *mp sfz*, *pppp*, *ppp*, *pp* *dolciss. e delicatissimo*, *pp dolce*, *ppp*. Performance markings: 15", 6", 6", 11" (Fertussive Trill), Alternate LH 1-2.

Electronics: Reverb ON, General FADE IN, Record 9' - LIVESAMPLE 1.

System 2: 00:00:39:00 - 00:01:11:00

Cl.: Dynamics: *p*, *pp dolce espress.*. Performance markings: 6", 22", 4", 6". (Multiphonic Trill), (R) Ab.

Electr.: CONVOLUTION with Livesample1 ON, CONVOLUTION OFF.

System 3: 00:01:17:00

Cl.: *leggero e delicato libero*. Dynamics: *p*, *sf p*, *sf p*, *sf p*. Performance markings: *ord.*, *ord.*.

Electr.: Reverb OFF, DELAYS+Rvb. ON, PhaseModGRAINS ON.

Cl. *ord.* *ff mp ff mp ff mp fff*

SMPTE 00:01:25:000

Electr.

Cl. *pp* *dolciss.* *leggero* *fff* *etc.* 6" 1" 5" 4"

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

Electr. Record 4" - LIVESAMPLE 2 PLAY LIVESAMPLE 2

Cl. *mf* (*subito toneless*) *pp* *dolciss.* *ord.* 12" 1"

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

Electr. LIVESAMPLE 2 OFF PhaseModGRAINS OFF

Cl. *mp* *ppp* *fff* *fff* *ppp* *dolciss. e delicatissimo* *ord.* *dolce espress.* *Frullato*

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

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

Cl. mf dolce 4" 3" fff ord. ppp dolciss. e delicatissimo $\text{♩} = 60$

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

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

Cl. mf dolce 5" 7" mf dolce f mf (quasi echo) $\text{♩} = 60$ aprox. 4"

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

Cl. ord. mf dolce 5" 4" 3" 4" 2" 5" 3"

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. ppp dolciss. e delicatissimo 7" fff molto espress. $\text{♩} = 60$

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

Electr. Record 5" - LIVESAMPLE 3 PLAY LIVESAMPLE 2&3 / Random Transpositions Record 11" - LIVESAMPLE 4 DELAYS+Rvb. OFF / Reverb ON

23

Cl.

SOLO ELECTRONICS

p *dolciss.*

• = 60

18"

SMPTE

00:04:19:000

00:04:37:000

Electr.

PLAY LIVESAMPLE 4 /Random Transpositions

ALL SAMPLES OFF

Ph. Vocoder TRANSP set 1 = ON

Ph. Vocoder TRANSP set 2 = ON

25

Cl.

leggero - libero

f

SMPTE

00:04:47:000

Electr.

26

Cl.

• = 60

fff

mf dolce

4"

4"

4"

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.

Cl. *mf* *fff* *leggero*

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

Electr.

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

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

Electr. 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*

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

Cl. *mf* *molto legato - intimo - dolce* *poco* *molto*

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

Electr. Ph. Vocoder TRANSP set 3 = ON

Cl. 37

6"

sfz mp *sfz sfz mp* *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

3" 3" 4" 2" 7" 7"

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 5" - Parsifal's Liebesmotiv acc. buffer

Cl. 42

5"

sfz *mp* *sfz* *mp* *ff* *mf dolce*

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

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

Cl. 44

(R) (Multiphonic Trill) 10"

G#

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 DELAYS+Rvb. OFF / Reverb ON Record 1" - Parsifal's Liebesmotiv - acc. buffer

Alternate LH 1-2
(Percussive-Trill)

10" ord. 10" GP 8" 90"

Cl. *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 ON WS GRAINS ON - Voices with Fixed Pitch

(Mistpfanig)

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

Cl. *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. SURROUND OFF/ ALL Ch. Equal Ph. Vocoder TRANSP = OFF PLAY Parsifal Liebesmotiv - Rdm Transp. PhaseModGRAINS ON Reverb OFF/ DELAYS+Rvb. ON STOP Parsifal Liebesmotiv & Transp. PLAY LIVESAMPLE 3 PLAY LIVESAMPLE 4 PLAY LIVESAMPLE 1 PLAY LIVESAMPLE 2

♩ = 60 ord. Frullato ord. Frullato ord.

Cl. *mf* *f* *p* *f* *f* *p dolce* *f* *p* *sfz p subito* *sfz* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p dolce*

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

Electr. Ph. Vocoder TRANSP set 5 = ON CONVOLUTION ON ALL 4 SAMPLES with RDM. Transp.

Frullato ord.

Cl. *sempre p dolce* *p* *f* *p* *f* *p* *f* *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 12:04

57 (Multiphonic) 15" GP 30" dolce libero leggero e delicato simile

Cl. *mf* *ppp* *mf* *sfz* *mf* *sfz* *sfz*

SMPTE 00:11:51:000 00:12:06:000 00:12:36:000

Electr. CONVOLUTION OFF Ph. Vocoder TRANSP set 5= OFF ALL SAMPLES OFF SURROUND ON WS GRAINS ON - Voices with rdm Pitch WS GRAINS OFF with long FADE OUT until end of piece DELAYS+Rvb. OFF / Reverb ON

59 10"

Cl. *mp* *sfz*

SMPTE 00:12:46:000 00:12:56:000

Electr.

60

Cl. *mp* *sfz* *sfz* *sfz* *mp*

SMPTE 00:13:01:000

Electr.

61 rall.

Cl. *sfz* *sfz* *p* *sfz* *sfz* *sfz* *sfz* *sfz*

SMPTE 00:13:11:000 00:13:15:000 00:13:30:000 00:13:40:000 End at 00:14:10:000

Electr. Ph. Vocoder TRANSP = OFF Reverb OFF General FADE OUT

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Instructions for the performance:

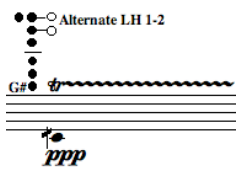
(1) The performer must have a time-code (SMPTE) display close to him/her on the stage, to be able to follow with absolute precision the times given in the score on the second line (SMPTE). This is due to the automation of the real-time electronics, which under other processes, must record live samples 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 spatialisation are both programmed on MAX. The MAX patcher 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 patcher 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 MAX patch can be found on the patch itself (i.e. audio interface to be used, channel distribution, etc.).

(4) Special indications:

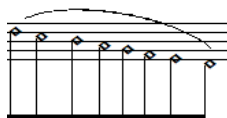
(a) Micro-intervallic is written accurately where needed. If not, different arrows signalise a small deviation of the pitch in the direction shown.



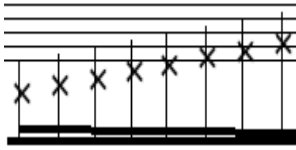
(b) Trill with alternation of 2 fingers = percussive effect plus notes.



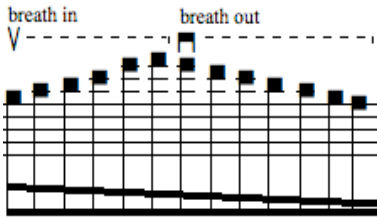
(c) Multiphonic Trill. The higher note is sustained, while the lower ones are trilled.



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



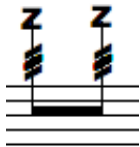
(e) Only key strokes.



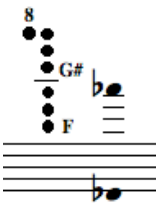
(f) Toneless playing: blow through the instrument, with an embouchure not enough to produce the fingered normal pitch. Key strokes should be inaudible. All notes articulated within the indicated breath direction = breath in (inhale) - breath out (exhale) and fingered on the given pitch.



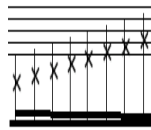
(g) Pitchless slap-tongue note.



(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 7 different multiphonics in the piece. The performer is supposed to play them as indicated on the score and not otherwise.



(j) Key stroke + pitchless slap-tone.