Zusammenspiel 1

for Viola, Clarinet in A & Live-electronics in Surround Sound Spatialisation (8.1)

© Javier Alejandro Garavaglia (2022)

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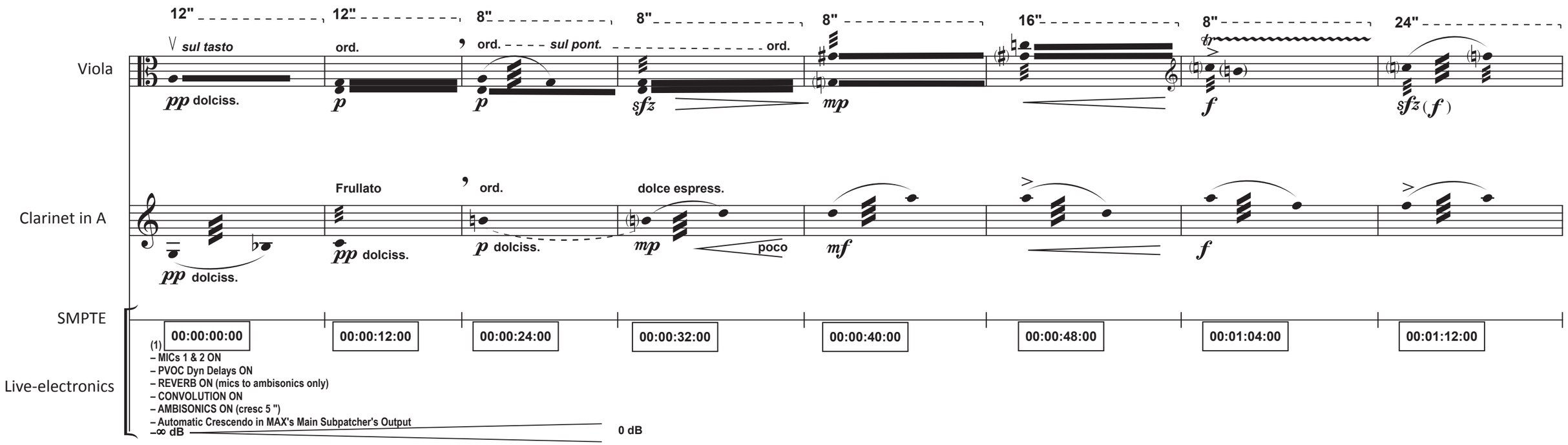
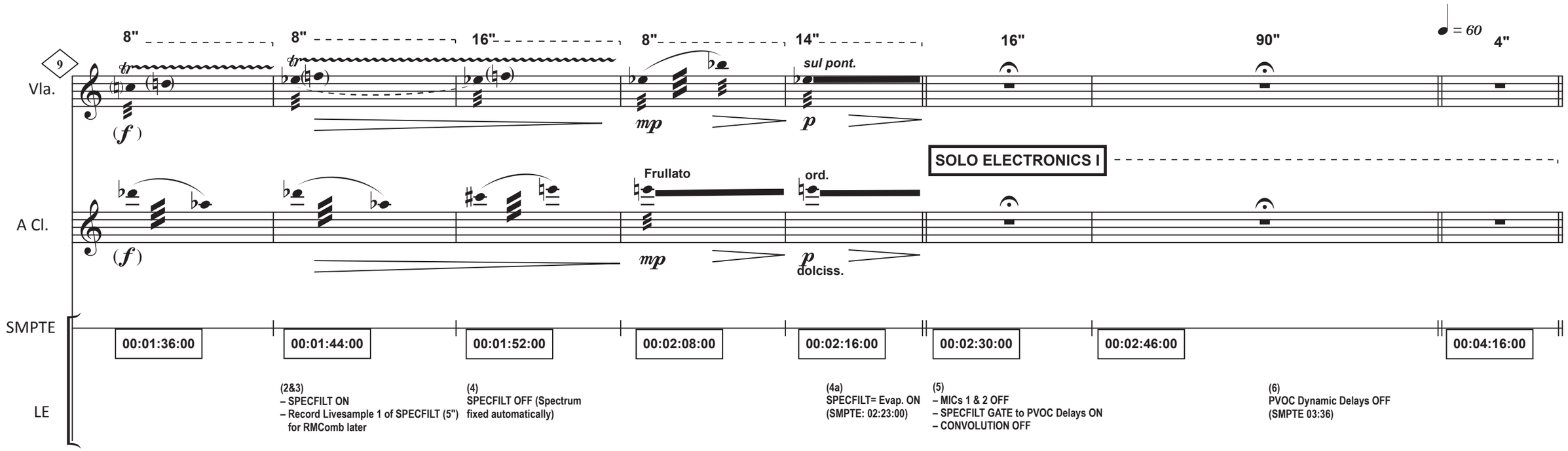




17

Vla.

ord.

f *sfz* molto

10"

Sul A

Glissando

fff

Sul C

f

Glissando

flageolet gliss.

Glissando

pp dolciss.

A Cl.

ff (*ff*) sostenuto

sfz molto

ff

7:8

6:4

5:4

3:2

decresc.

mp

SMPTE

00:04:20:00 | 00:04:24:00 | 00:04:28:00 | 00:04:38:00 | 00:04:42:00 | 00:04:46:00

LE

(7)
– MICs 1 & 2 ON
– SIMPLE Dynamic Delays ON
– SPECFILT GATE to PVOC Delays OFF
– PVOC Dynamic Delays ON

(8)
– SPECFILT= Evap OFF
– AMBISONICS OFF

(9)
MICs 1 & 2 OFF

(10)
– MICs 1 & 2 ON
– SIMPLE Dynamic Delays OFF
– PVOC Dynamic Delays OFF
– Specfilt ON (Acc))
– AMBISONICS ON (to the end)

(11)
– RMCombfilter ON
(Vla/Cl X Livesample 1)
Dynamic GS output
– LIVESAMPLE 1 ON

23

Vla.

Gliss.

Glissando

Glissando

Glissando

sul pont.

ppp

8"

4"

(R) Ab

F

tr

(Multiphonic Trill)

A Cl.

dolciss.

pp

sostenuto

al niente

ppp

dolciss.

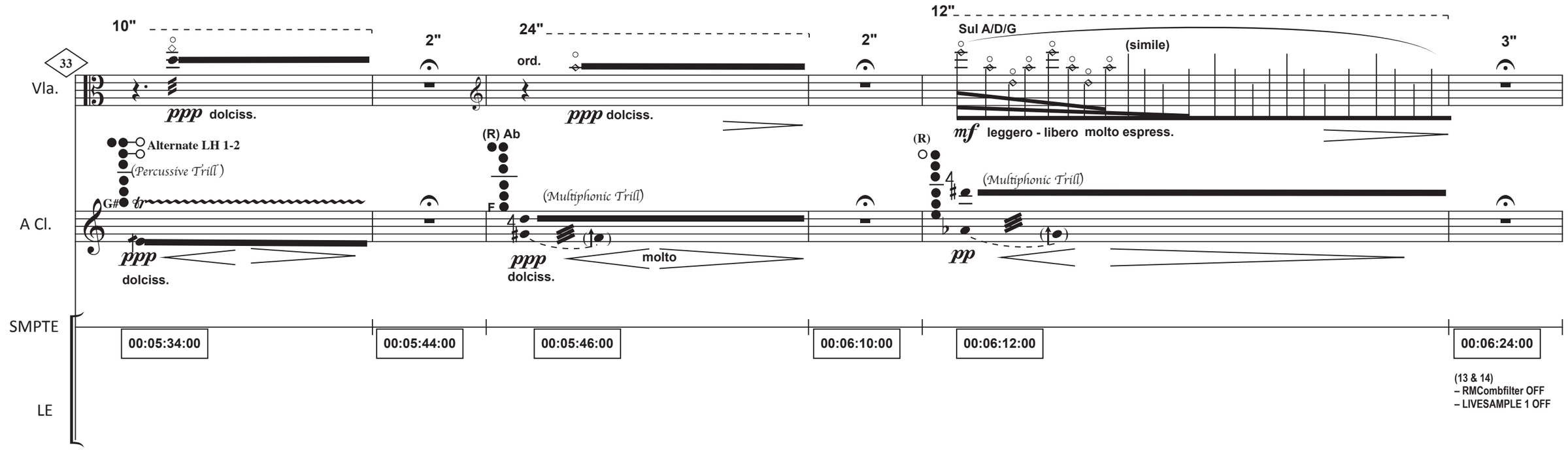
poco

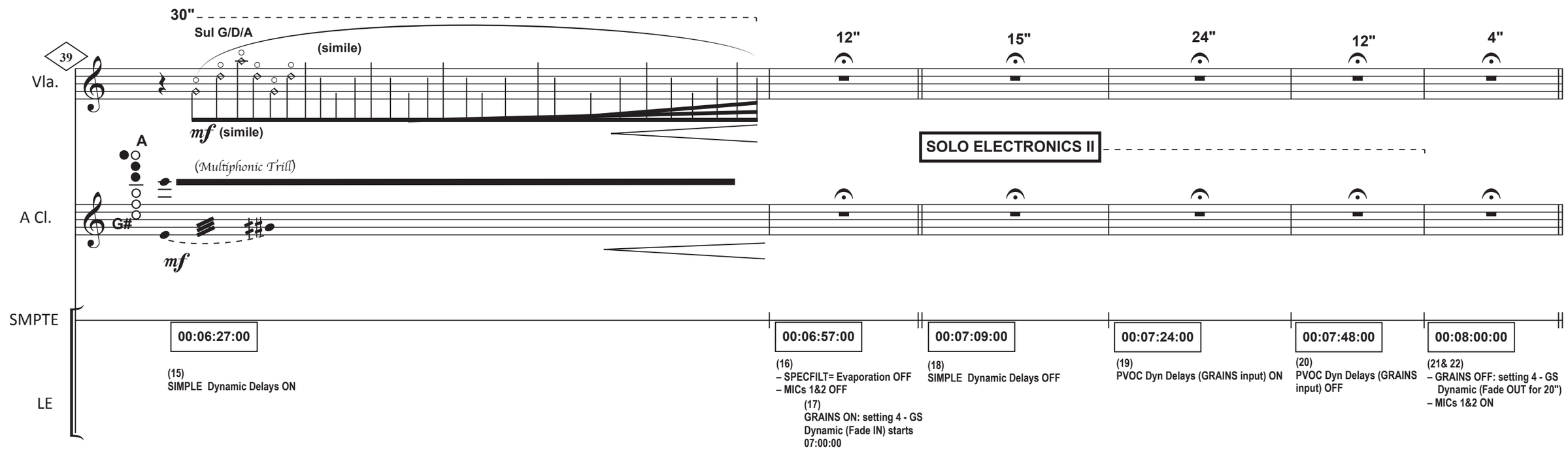
SMPTE

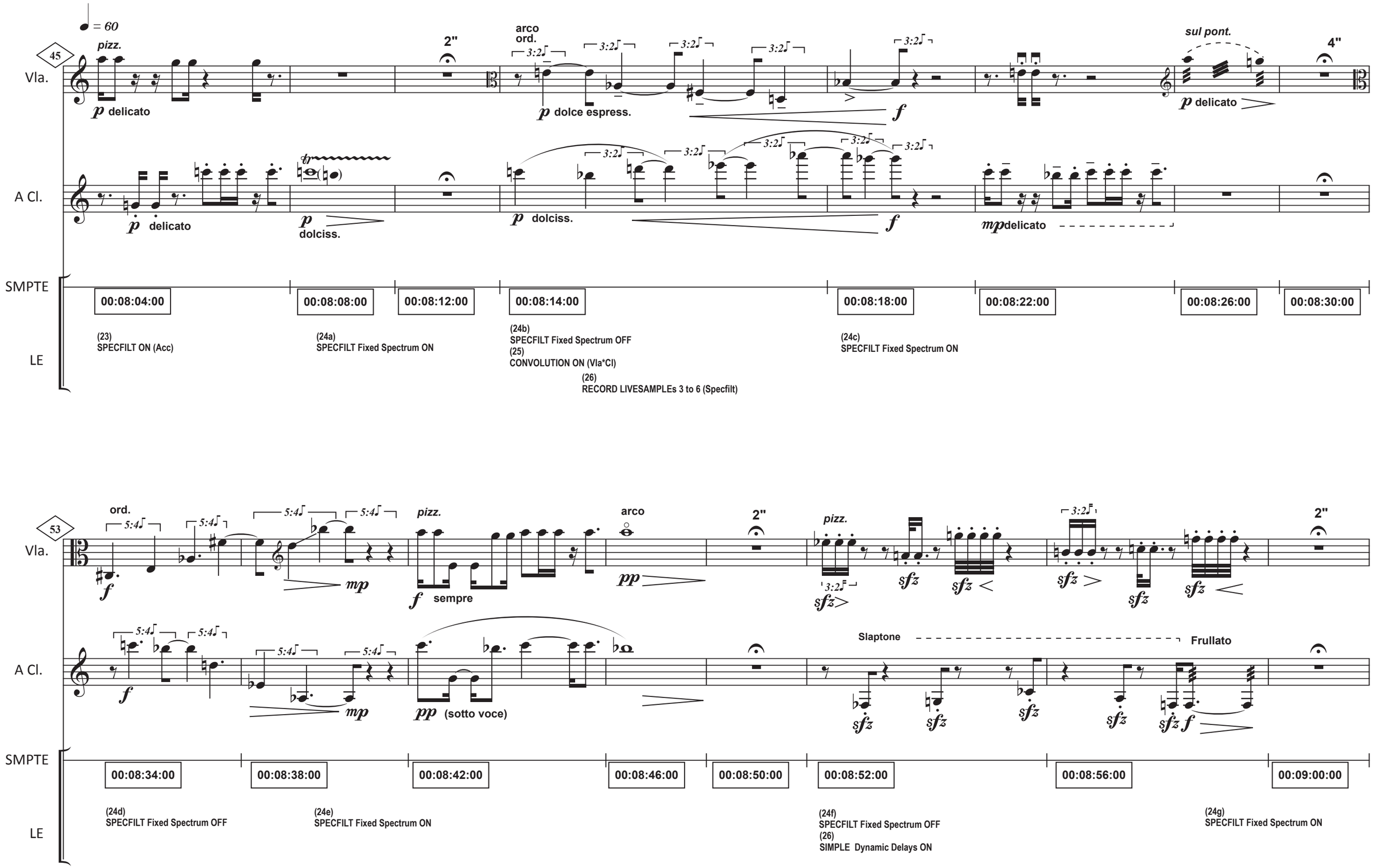
00:04:50:00 | 00:04:54:00 | 00:05:10:00 | 00:05:18:00 | 00:05:22:00 | 00:05:30:00

LE

(12)
SPECFILT= OFF - Evap ON


10"
2"
24"
2"
12"
3"
33
Vla.
A Cl.
SMPTE
LE
ppp dolciss.
ord.
Sul A/D/G
(simile)
mf leggero - libero molto espress.
Alternate LH 1-2
(Percussive Trill)
G#
(R) Ab
F
(Multiphonic Trill)
molto
(R)
pp
00:05:34:00
00:05:44:00
00:05:46:00
00:06:10:00
00:06:12:00
00:06:24:00
(13 & 14)
– RMCombfilter OFF
– LIVESAMPLE 1 OFF


30"
12"
15"
24"
12"
4"
39
Vla.
A Cl.
SMPTE
LE
Sul G/D/A
(simile)
mf (simile)
A
G#
(Multiphonic Trill)
mf
SOLO ELECTRONICS II
00:06:27:00
(15)
SIMPLE Dynamic Delays ON
00:06:57:00
(16)
– SPECFILT= Evaporation OFF
– MICs 1&2 OFF
(17)
GRAINS ON: setting 4 - GS Dynamic (Fade IN) starts 07:00:00
00:07:09:00
(18)
SIMPLE Dynamic Delays OFF
00:07:24:00
(19)
PVOC Dyn Delays (GRAINS input) ON
00:07:48:00
(20)
PVOC Dyn Delays (GRAINS input) OFF
00:08:00:00
(21& 22)
– GRAINS OFF: setting 4 - GS Dynamic (Fade OUT for 20")
– MICs 1&2 ON


♩ = 60
45
Vla.
pizz.
p delicato
2"
arco
ord.
p dolce espress.
f
sul pont.
p delicato
4"
A Cl.
p delicato
p dolciss.
p dolciss.
f
mp delicato
SMPTE
00:08:04:00
00:08:08:00
00:08:12:00
00:08:14:00
00:08:18:00
00:08:22:00
00:08:26:00
00:08:30:00
LE
(23)
SPECFILT ON (Acc)
(24a)
SPECFILT Fixed Spectrum ON
(24b)
SPECFILT Fixed Spectrum OFF
(25)
CONVOLUTION ON (Vla*Cl)
(26)
RECORD LIVESAMPLEs 3 to 6 (Specfilt)
(24c)
SPECFILT Fixed Spectrum ON
53
Vla.
ord.
f
mp
pizz.
f sempre
arco
pp
2"
pizz.
sfz
2"
A Cl.
f
mp
pp (sotto voce)
Slaptone
Frullato
sfz
f
SMPTE
00:08:34:00
00:08:38:00
00:08:42:00
00:08:46:00
00:08:50:00
00:08:52:00
00:08:56:00
00:09:00:00
LE
(24d)
SPECFILT Fixed Spectrum OFF
(24e)
SPECFILT Fixed Spectrum ON
(24f)
SPECFILT Fixed Spectrum OFF
(26)
SIMPLE Dynamic Delays ON
(24g)
SPECFILT Fixed Spectrum ON

61

Vla.

arco ord. 7:4 7:4 7:4 sul pont. 4" sul pont. 3:2 3:2 3:2 2"

fz fz fz fz fz f mp (sotto voce) p

A Cl.

Frullato 7:4 7:4 7:4 ord. Frullato ord. 6:4 6:4 3:2 3:2

f sempre f sempre mp súbito p dolciss.

SMPTE

00:09:02:00 00:09:06:00 00:09:10:00 00:09:14:00 00:09:18:00 00:09:22:00 00:09:26:00 00:09:30:00 00:09:34:00 00:09:38:00

LE

(24h)
SPECFILT Fixed Spectrum OFF

(28)
RECORD LIVESAMPLEs
7 to 10 (Specfilt)

71

Vla.

ord. 5:4 5:4 5:4 5:4 2"

f molto espress. fff sempre

A Cl.

5:4 5:4 5:4 5:4

f molto espress. ff fff sempre fff

SMPTE

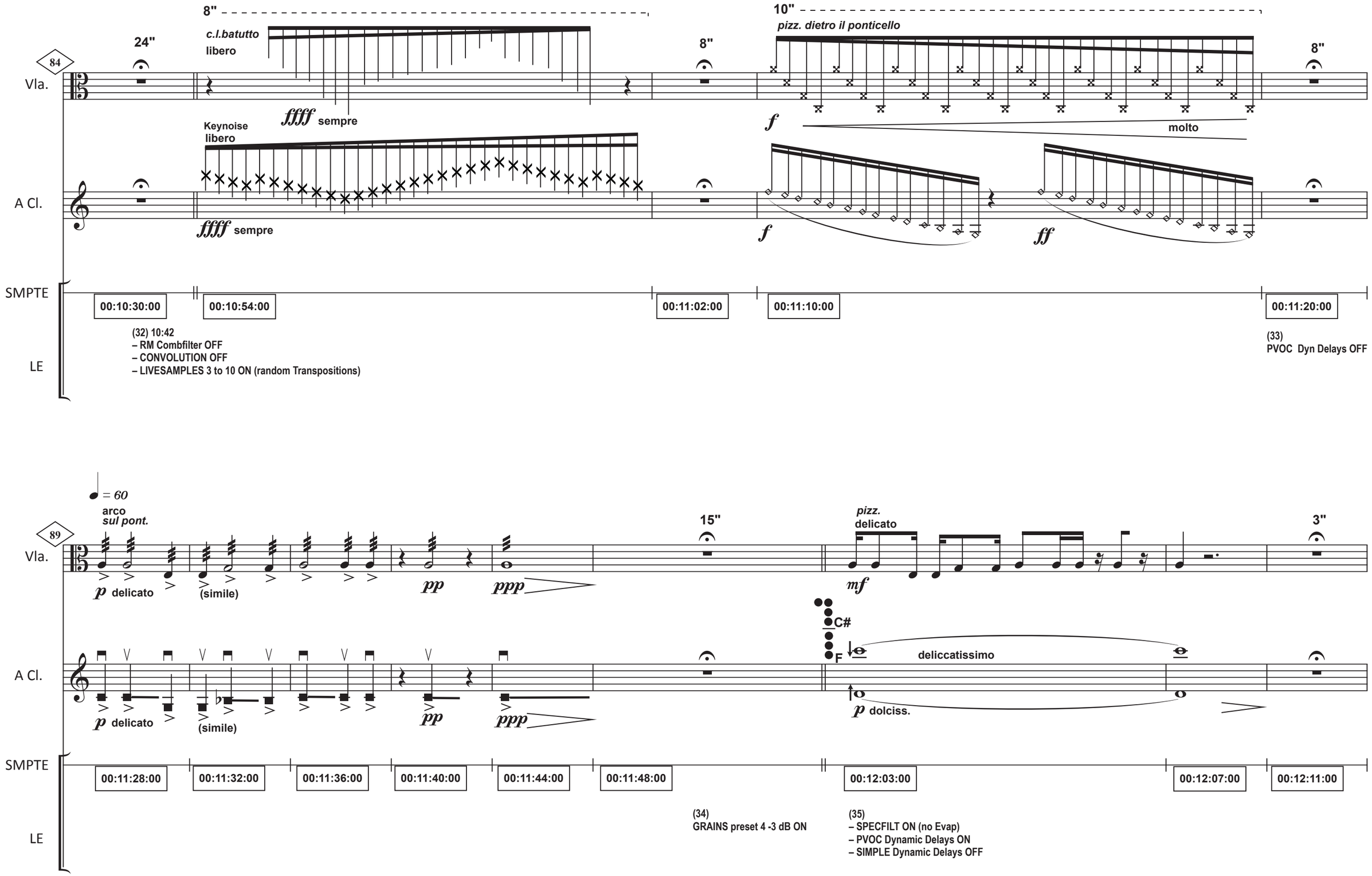
00:09:40:00 00:09:44:00 00:09:48:00 00:09:52:00 00:09:56:00 00:09:58:00 00:10:02:00 00:10:06:00 00:10:10:00 00:10:14:00 00:10:18:00 00:10:22:00 00:10:26:00

LE

(29)
RM COMBFILT Vla/Clarinet ON

(30)
PVOC Dynamic Delays ON

(31)
– SPECFILT OFF (no Evap)
– CLEAR SPECTRUM
– GENERAL FADE OUT (slow, in 3 stages)


84
Vla.
A Cl.
SMPTE
LE
24"
8"
c.l.batutto
libero
ffff sempre
Keynoise
libero
ffff sempre
8"
10"
pizz. dietro il ponticello
f
molto
f
ff
8"
00:10:30:00
00:10:54:00
00:11:02:00
00:11:10:00
00:11:20:00
(32) 10:42
– RM Combfilter OFF
– CONVOLUTION OFF
– LIVESAMPLES 3 to 10 ON (random Transpositions)
(33)
PVOC Dyn Delays OFF
89
♩ = 60
arco
sul pont.
p delicato
(simile)
pp
ppp
15"
pizz.
delicato
mf
3"
C#
F
deliccatissimo
p dolciss.
p delicato
(simile)
pp
ppp
00:11:28:00
00:11:32:00
00:11:36:00
00:11:40:00
00:11:44:00
00:11:48:00
00:12:03:00
00:12:07:00
00:12:11:00
(34)
GRAINS preset 4 -3 dB ON
(35)
– SPECFILT ON (no Evap)
– PVOC Dynamic Delays ON
– SIMPLE Dynamic Delays OFF

98

Vla.

c.l.batutto

mf delicato

1"

c.l.batutto

mf delicato

1"

pizz.

mf delicato

A Cl.

C#

E

p dolciss. (sempre delicatiss.)

C#

p delicato

p delicato

SMPTE

00:12:14:00 | 00:12:22:00 | 00:12:30:00 | 00:12:31:00 | 00:12:35:00 | 00:12:39:00 | 00:12:40:00

LE

(36)
– SPECFILT OFF (Evap ON)
– GENERAL FADE OUT (1st stage until 13:54)

107

Vla.

1"

8"

c.l.batutto
(E & A sul C string)

f delicato
libero

2"

arco
dietro il ponticello

mp delicato

A Cl.

p delicato

G#

8

C#

F

p delicato

SMPTE

00:12:44:00 | 00:12:48:00 | 00:12:49:00 | 00:12:53:00 | 00:13:01:00 | 00:13:05:00 | 00:13:07:00 | 00:13:11:00

LE

115

Vla.

A Cl.

SMPTE

LE

1"

ord.

Sul C/G/D

(simile)

mp delicato

p

2"

sul pont.

pp

8

C#

G#

p

1"

sul pont.

(senza trem.)

ppp

p

00:13:15:00 | 00:13:16:00 | 00:13:20:00 | 00:13:24:00 | 00:13:28:00 | 00:13:32:00 | 00:13:34:00 | 00:13:38:00 | 00:13:42:00 | 00:13:43:00

(37)
LIVESAMPLES 3 to 10: renew transpositions

(38)
PVOC Dynamic Delays OFF

125

Vla.

A Cl.

SMPTE

LE

1"

sul pont.

pp

2"

ord.

flageolet gliss.

p

Glissando

Glissando

Glissando

Glissando

ppp

8

D#

pp

pp

al niente

00:13:47:00 | 00:13:51:00 | 00:13:52:00 | 00:13:56:00 | 00:14:00:00 | 00:14:02:00 | 00:14:10:00 | 00:14:18:00 | 00:14:26:00 | 00:14:30:00 | END by 00:15:30:00

(39)
– GRAINS preset 4 -3 dB OFF
– SIMPLE Dyn Delays ON (also for LIVESAMPLES 3 to 10 Transpositions)
– PVOC Dynamic Delays ON
– RM Combfilter ON

– Mics OFF

–∞ dB

Zusammenspiel 1

for Viola, Clarinet in A and real-time electronics in Surround spatialisation (8.1)

Instructions for the performance:

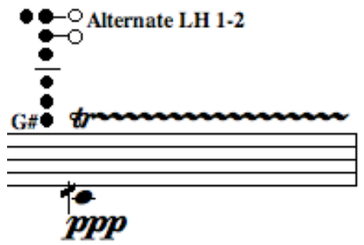
(1) The performers must have a time-code (SMPTE) display (or similar) close to them on the stage, in order to follow with absolute precision the times given in the score on the second line (SMPTE). This is due to the automation of the real-time electronics, which under other processes, must record live 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.

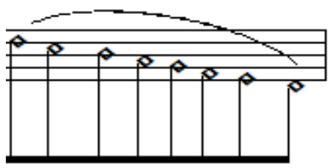
(3) The real-time electronics and the 8.1 Surround spatialisation are both programmed on MAX. The MAX patcher needs only to be triggered at the very beginning of the piece with the pink button on the upper left angle. From then on, nothing else is required to be activated by hand on the computer, as the patcher runs automatically until the end of the work. The need of a person on the mixing desk, to make the right balance of sound in the concert hall is imperative. Details about the MAX patcher can be found on the patcher itself (i.e. audio interface to be used, channel distribution, etc.).

(4) Special indications:

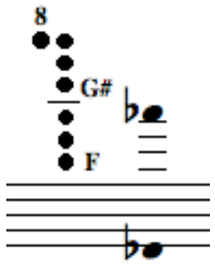
(4a) Micro-intervallic is written accurately where needed. If not, different arrows signalise a small deviation of the pitch in the direction shown.



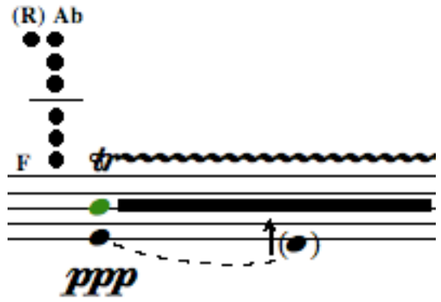
(4b) Trill with alternation of 2 fingers = percussive effect plus notes.



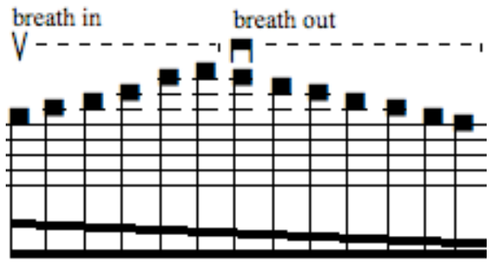
(4c) Very soft, almost toneless articulation. Keys strokes as soft as possible. Sense of pitch and direction must be clear and accurate though.



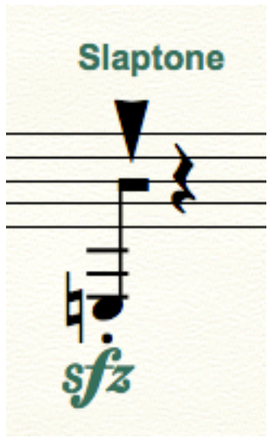
(4d) Multiphonic. There are several different multiphonics in the piece. The perfomer is supposed to play them as indicated on the score and not otherwise.



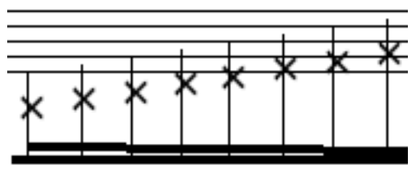
(4e) Multiphonic Trill. The higher note is sustained, while the lower ones are trilled.



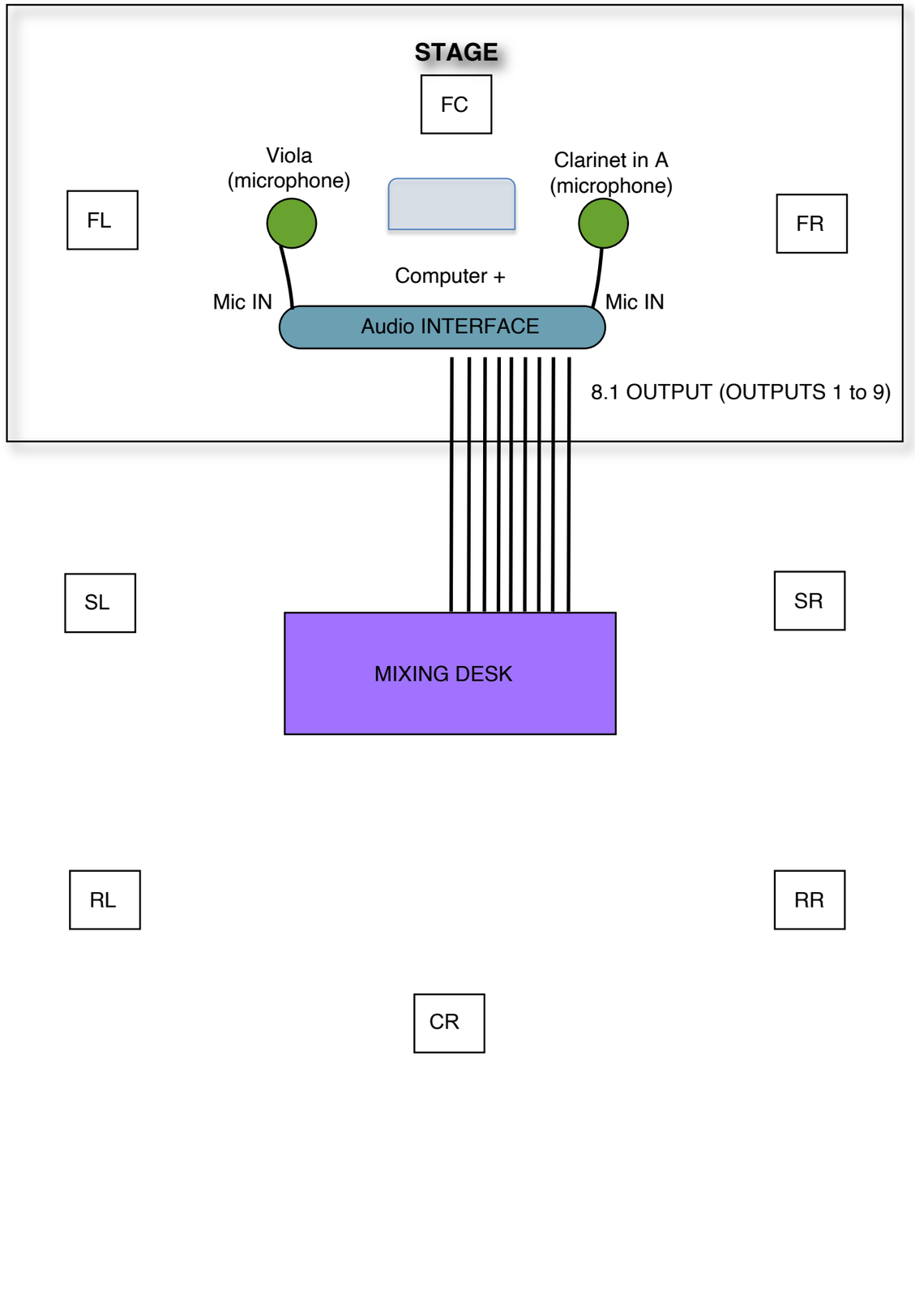
(4f) Toneless playing: blow through the instrument, with an embouchure not enough to produce the fingered normal pitch. Key strokes should be inaudible. All notes articulated within the indicated breath direction = breath in (inhale) - breath out (exhale) and fingered on the given pitch.



(4g) Slaptone



(4h) Key noise ONLY

Set-up for Performance

(8.1 Version)