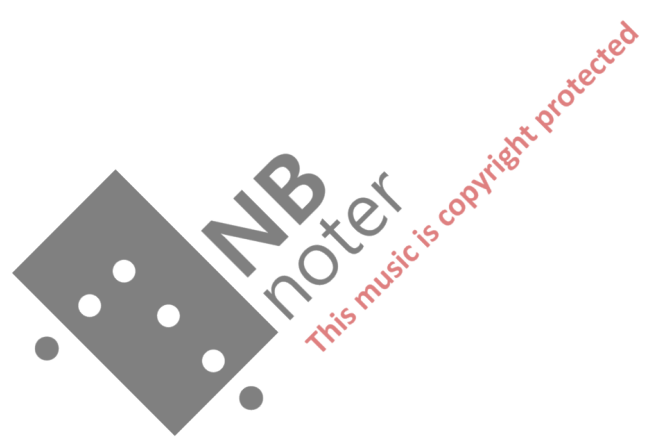


RAGNHILD BERSTAD

# respiro

Klarinett og tape





# *respiro*

*for*

*amplified clarinet*

*and*

*tape*



*This music is copyright protected*

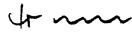
*4/1-1994*

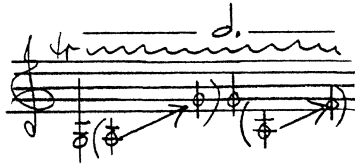
*Ragnhild Berstad*

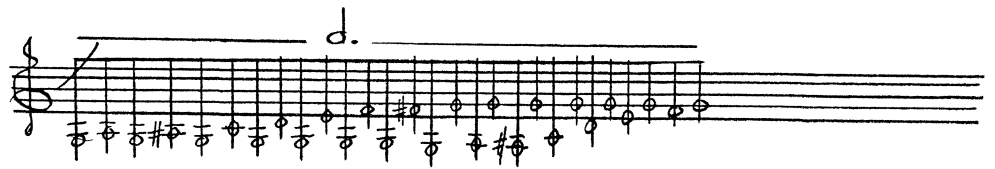
# EXPLANATION OF SIGNS


 -air+pitch


 -air

 -trill as fast as possible

 to be performed



or  or a combination of both

 -flatterzunge (fl.z.)

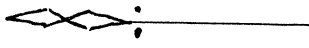
+ -pitch raised 1/4-tone

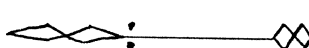
d -pitch lowered 1/4-tone


↓ -pitch lowered 1/8-tone

↑ -pitch raised 1/8-tone

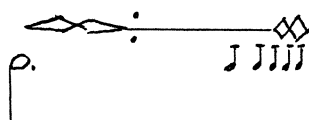
| -subito


 -a series of quick crescendi + decrescendi

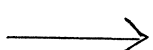
 -increasing speed and depth on the crescendi/decrescendi-movements

 -the grace notes are interpolated in the preceding value,

to be performed : 

 -combine the grace notes with the last(5) crescendi/decrescendi-movements

 -smorzato; abrupt, jerking single stroke vibrato, produced by momentarily pulling the jaw away from reed. Makes a sudden increase in volume, followed by a return to the former soft dynamic level

 -gradually transition

## Information concerning performance

Equipment needed for performance:

- 2 microphones
- DAT-player which reads ID-numbers
- one or two high quality reverb units. For example Lexicon
- mixing console with pre-fader aux-outputs. The console has to be in proper condition, with no scratchy faders
- loudspeaker system consisting of:
  - 1) one stereo PA
  - 2) one loudspeaker (FS = frontspeaker) to be placed in front of the performer, pointed towards the audience (see illustration).

### The DAT-player

The recorded material is divided into two parts, each with its own ID-number. The ID-numbers are placed immediately before the tape parts start. The DAT-machine must be paused between the first and the second tape part, and cued up to start ID 2.

The first tape part starts approximately 3 min. 45 sec. into the music, page 3 of the score, and lasts approx. 1 min. 20 sec. NB: the tape must be started exactly as notated in the score. The start of the second tape part is notated on page 5 of the score. The tape part is routed to the PA system only, not to the FS (frontspeaker).

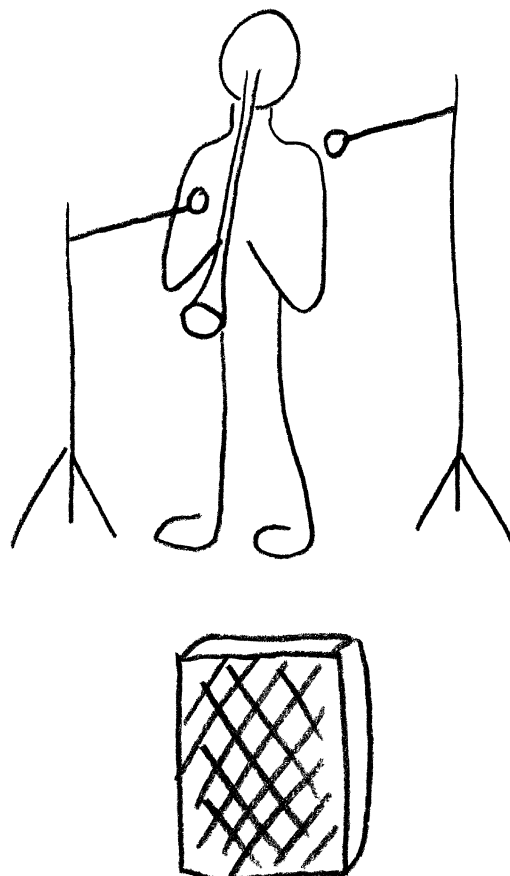
### The clarinet

The clarinet is heard as follows:

- 1) purely acoustic
- 2) amplified without reverberation
- 3) acoustic with added reverberation
- 4) amplified with added reverberation

Microphones:

Two microphones are needed. One is to be placed near the middle of the instrument in order to amplify "air"-sounds. The other microphone is placed in the usual position for standard use. (See illustration.) They are to be routed to the mixer on different channels. The clarinet-player moves the instrument towards the lower microphone when playing "air"-sounds. (Set a slight highpass-filtering for the "air"-sounds.)



Reverberation:

Routing to the reverberation units is pre-fader. Return on separate channels for individual control.

There are two types of reverberation in the piece:

- 1) When the tape is **not** playing, a relatively short reverberation of about 1.2 sec. is used (reverberation 1 in the score)
- 2) When the tape is playing, a reverberation of 1.5 - 2 sec. is used (reverberation 2 in the score)

There is one exception: from the beginning of the second tape part, where the clarinet is heard from the FS (see below), the reverb. 2 (1.5 - 2 sec.) is used.

Mono/stereo:

The electronically manipulated sounds are distributed in the following way:

- the amplified clarinet is always in mono, distributed in both the PA and the FS (frontspeaker)
- the short reverb, used when the tape is **not** playing, is to be placed at the FS
- the longer reverb, used when the tape is playing, is to be routed to the stereo PA

**Loudspeakers**

The two loudspeaker systems are used as follows:

- 1) When the musician is playing without the tape accompaniment, the amplified/manipulated clarinet sound is heard through the frontspeaker, FS, placed on the floor in front of the musician, pointed towards the audience.
- 2) When the tape is running, the clarinet is heard through the PA-system together with the tape, **except** from the beginning of the second part, where the clarinet is to be heard from the FS. (see page 5 in the score)

**Coordination of musician and tape**

Proper coordination between musician and tape depends on a thorough knowledge of the tape part and how it is notated in relation to the clarinet part. It is necessary for the musician to have his/her own copy of the DAT in order to accumulate this knowledge during preparation of performance.

The DAT machine is operated by the sound engineer. The musician must therefore be prepared for slight variations in the starting of the tape parts.

**The sound engineer**

A thorough knowledge of both the clarinet part and the tape part is necessary to secure a good performance. The sound engineer must either be able to understand the score and follow the instructions in the score himself/herself during the performance or, if necessary, be assisted by someone else with this competence.

**Symbols in the score concerning sound manipulation**

FS	-frontspeaker, loudspeaker placed in front of the musician, pointed towards the audience
PA	-stereo PA-system
Rev 1	-about 1.2 sec. reverberation time
Rev 2	-between 1.5 and 2 sec. reverberation time
	The Rev 1 and Rev 2 values depend on the acoustics in the concert room/hall and may therefore deviate some from the prescribed values.
Ampl	-amplification/ amplified



Handwritten musical score for guitar, consisting of approximately 10 staves. The score includes various musical notations such as notes, rests, and chords. Key annotations include:

- Staff 1:** A melodic line with a circled question mark above it. Below the staff are four vertical chord diagrams, each starting with an 'R' (restringing).
- Staff 2:** A melodic line with a circled '1' above it. Below the staff is the instruction "quasi niente 1)".
- Staff 3:** A melodic line with a circled '1' above it. Below the staff is the instruction "sh".
- Staff 4:** A melodic line with a circled '1' above it. Below the staff is the instruction "gliss".
- Staff 5:** A melodic line with a circled '1' above it. Below the staff is the instruction "mf".
- Staff 6:** A melodic line with a circled '1' above it. Below the staff is the instruction "pp".
- Staff 7:** A melodic line with a circled '1' above it. Below the staff is the instruction "p".
- Staff 8:** A melodic line with a circled '1' above it. Below the staff is the instruction "non legato".
- Staff 9:** A melodic line with a circled '1' above it. Below the staff is the instruction "PPP".
- Staff 10:** A melodic line with a circled '1' above it. Below the staff is the instruction "P".
- Staff 11:** A melodic line with a circled '1' above it. Below the staff is the instruction "PPP (poss.)".
- Staff 12:** A melodic line with a circled '1' above it. Below the staff is the instruction "p < / p".
- Staff 13:** A melodic line with a circled '1' above it. Below the staff is the instruction "mf < / mf pp".
- Staff 14:** A melodic line with a circled '1' above it. Below the staff is the instruction "pp".
- Staff 15:** A melodic line with a circled '1' above it. Below the staff is the instruction "p".
- Staff 16:** A melodic line with a circled '1' above it. Below the staff is the instruction "mf / pp".

Additional annotations include "slightly Ampl added Rev1" on the left side, "lower Ampl" and "Rev 1" with arrows on the right side, and a large watermark "NB noter" in the center.

1) the dynamic signs are relative, in accordance with the possibilities of the instrument, i.e. as weak as possible.



Handwritten musical notation for a single instrument, likely a clarinet, consisting of four staves. The notation includes various notes, rests, and dynamic markings such as *mp*, *p*, *mf*, *pp*, and *f*. There are also handwritten annotations like "teeth on reed" and "gliss" with arrows pointing to specific notes. A large watermark "NB noter" is visible across the middle of the page.

Handwritten musical notation for a Clarinet (CLAR. Rev 2) and a Tape part. The CLAR. part is labeled "no Ampl" and includes notes with upward-pointing arrows and dynamic markings. The TAPE part is labeled "prepare the tape ID no 1" and contains rhythmic notation. A large watermark "NB noter" is present.

Handwritten musical notation for a Tape part, showing rhythmic notation and notes with upward-pointing arrows. It includes dynamic markings like *pp* and *f*. A large watermark "NB noter" is present.

Handwritten musical notation for a Tape part, labeled "Ampl and Rev 2 (PA)". It includes notes with upward-pointing arrows, dynamic markings like *pp* and *mp*, and a tempo marking of  $\text{♩} = 54$ . A large watermark "NB noter" is present.

NMI 10-linjer  
 1) pitch and rhythmic values are only approximately notated in the tape-part.

Handwritten musical score for the first system, featuring a treble clef staff with notes and rests, and a corresponding tape recording below it. The notation includes dynamic markings such as *pp* and *ppp*, and includes a wavy line above the staff indicating a specific performance technique.

-----> no Ampl -----> FS  
and Rev 2

Handwritten musical score for the second system, including a treble clef staff with notes and rests, and a tape recording below it. The notation includes dynamic markings like *pp* and *ppp*, and features a wavy line above the staff.

FS

Handwritten musical score for the third system, labeled "Rev 1 only". It consists of multiple staves of musical notation with various dynamic markings (*pp*, *ppp*, *mp*, *p*, *mp/p*) and tempo markings (*♩=60*, *♩=54*). The notation includes complex rhythmic patterns, slurs, and accents. A large watermark "NB Moter" is visible across the center of the page.

Handwritten musical notation on ten staves. The notation includes notes, rests, and dynamic markings such as *p*, *mf*, *ppp*, and *f*. Tempo markings include  $\text{♩} = 54$  and  $\text{♩} = 60$ . A section is labeled "cut Rev 1". A large watermark "MB PROTECTOR" is overlaid on the middle staves.

Handwritten musical notation on four staves. The notation includes notes, rests, and dynamic markings such as *pp*, *mp*, *f*, and *ppp*. A section is labeled "FS" and "slightly Ampl". A tempo marking is  $\text{♩} \text{ ca. } 60$  with the instruction "increasing Ampl (FS)". A section is labeled "prepare the tape ID no 2". A "TAPE" staff at the bottom shows a sequence of notes with 'x' marks below them, indicating tape operations.

1) pitch and rhythmic values are only approximately notated in the tape-part.

(FS) add Rev 1

Ampl

mf ——— P ——— P/mf ——— P ——— F ———

TAPE

Ampl with added Rev 1

f ——— mp ——— P ——— mf ———

TAPE

pp/mp ——— f ——— pp/mf ——— f ———

TAPE

f ——— f ——— f ———

TAPE

PA (10")

Ampl with added Rev 2

gliss ——— PP ——— mp ——— f ———

TAPE

PA

Ampl with added Rev 2

P ——— mf ——— pp/p ——— pp ——— mf/pp ——— pp

TAPE

CLAR. *R* *G#*

teeth on reed *gliss* *ord.*

TAPE

*t.o.r.* *ord.* *G#*

TAPE

*t.o.r.* *gliss*

*ord.* *G#*

TAPE

*800*

lower Ampl  
increase Rev 2

*pp* *pp*

TAPE

*gliss* **Rev 2 only**

TAPE

*ca. 10"* *ca 26"* *niente*

TAPE

*(ca 26")*

dur ca. 10:30

1) a gradually transition from normal pitch to toneless air

7/1-1994  
Raynhold Berstad



