RAGNHILD BERSTAD

respiro

Klarinett og tape

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respiro

for

amplified clarinet

and

tape

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4/1-1994

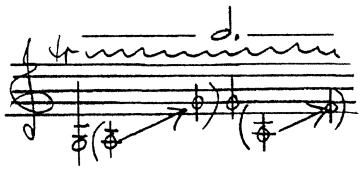
Ragnhild Berstad

EXPLANATION OF SIGNS

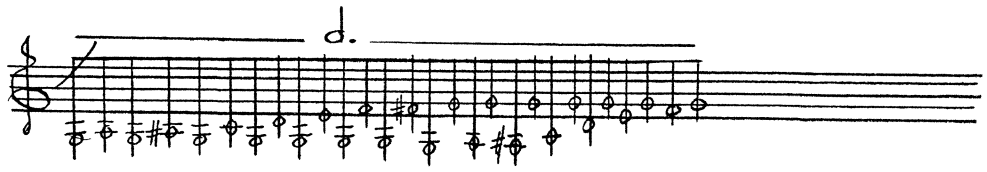
-air+pitch

-air

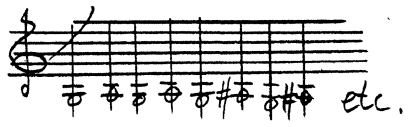
-trill as fast as possible



to be performed



or



or a combination of both

-flatterzunge (fl.z.)

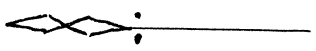
-pitch raised 1/4-tone

-pitch lowered 1/4-tone

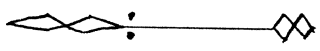
-pitch lowered 1/8-tone

-pitch raised 1/8-tone

-subito

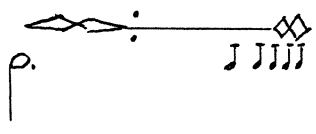


-a series of quick crescendi + decrescendi

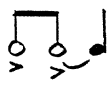


-increasing speed and depth on the crescendi/decrescendi-movements

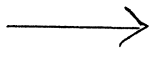
-the grace notes are interpolated in the preceding value,
to be performed :



-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

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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

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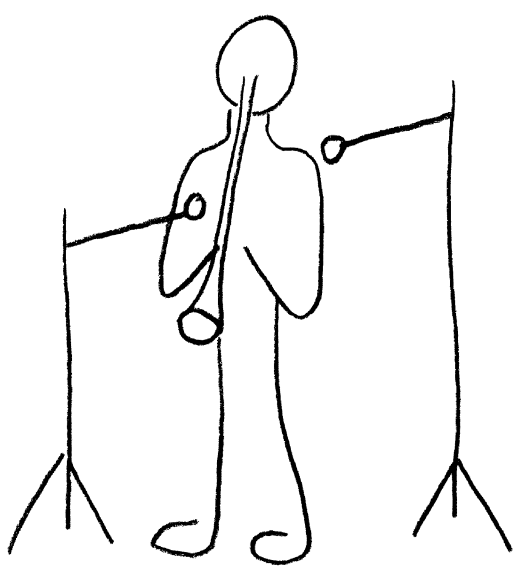
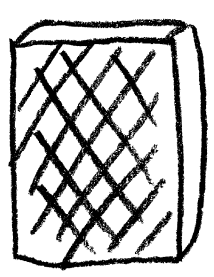
Microphones:

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)

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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.

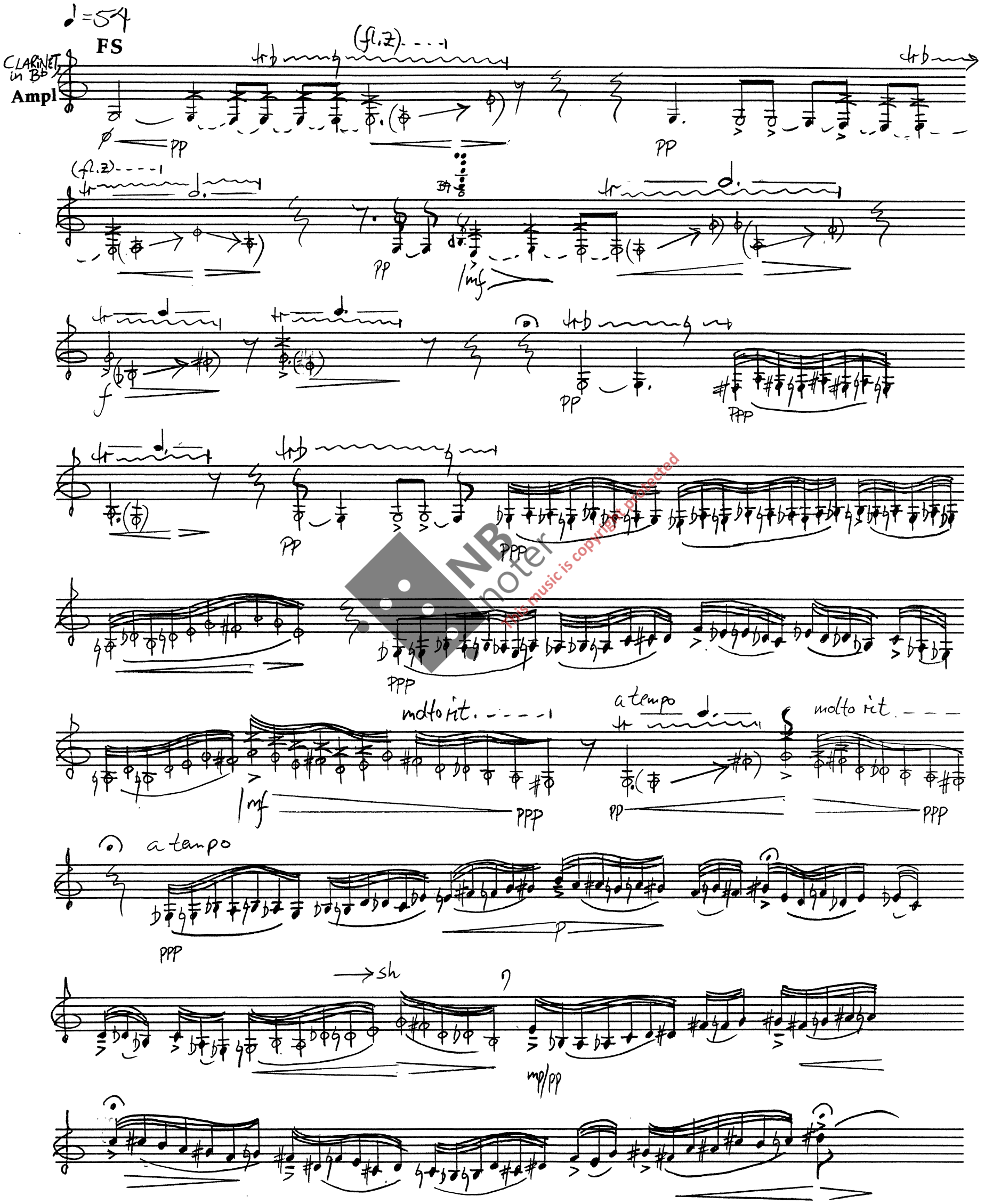
Symbols in the score concerning sound manipulation

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	-between1.5 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

to Lars Hilde

respiro

for amplified clarinet and tape



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lower Ampl

Rev 1

quasi niente 1)

slightly Ampl, added Rev1

gliss

sh

non legato

ppp (poss.)

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

R.A.

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mp

p mp mp pp

p mf/p pp

pp

p mf p

mf /p pp

/mp p mf/p pp

→ PA

/mf/p mf/mp /mf/mp f/mf mp f/p

PA

CLAR. Rev 2 only

teeth on reed

gliss

no Ampl

prepare the tape ID no 1

TAPE

ord. gliss

pp pp

TAPE

Ampl and Rev 2 (PA)

♩=54

F

pp mp

TAPE

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

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R.A.

TAPE

TAPE

no Ampl and Rev 2

FS

FS

Rev 1 only

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♩=54

♩=60

♩=54

cut Rev 1

FS

slightly Ampl

sh

ca.60

increasing Ampl (FS)

prepare the tape ID no 2

TAPE

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

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(FS)

Ampl

add Rev 1

TAPE

Ampl with added Rev 1

TAPE

TAPE

TAPE

PA

Ampl with added Rev 2

TAPE

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CLAR.

TAPE

teeth on reed

gliss

ord.

t.o.r.

ord.

gliss

ord.

lower Ampl
increase Rev 2

Rev 2 only

ca. 10"

ca 26"

niente

(ca 26")

dur ca. 10:30

1) a gradually transition from normal pitch to toneless air

7/1-1994
Reynhild Berstad

R.A.

NMI 12-linjer

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