

Transposed score

TINE SUREL LANGE

BYEN

2016

For Clarinet in Bb, Cello, Live-electronics/midi piano and Video

Written for Asamisimasa

Supported by



KULTURRÅDET
Arts Council
Norway

Durata: 7 min

INSTRUMENTATION

Clarinet in Bb, cello, live electronics/midipiano and video.

TECHNICAL NOTES

- 2 channel setup. Speakers part of the ensemble (in between or beside).
- Video projection directly in the ensemble from at least 3-4 m distance (the video frame should cover the ensemble + more)
- Midi piano connected to a computer with the BYEN ableton live setup which triggers all the live electronics and video.
- The piece must be performed in a dark room due to video. Music stand lights might be necessary.

PERFORMANCE NOTES

The piece is built up to create a setting where the electro acoustic elements come alive and visualised. The piece is flexible and created in a way that gives room for creating a live-feeling - e.g. all the triggered samples are a bit too long in case the the next samples don't get triggered "in time". The piece can and should be played without click.

There is a lot of room for personalization of the piece for the clarinetist and cellist with several passages that are to be improvised, either from a given material or within a few elements or totally free (with the aesthetics of the piece in mind of course).

Specific notes for the midi-keyboard - in the score called sampler.

- ⌵: Starts samples or activates samples (notes with x-shaped noteheads).
- ♩: Plays tones/frequencies or play tones on sampler (notes with normal noteheads).
- ♪: Stops frequencies/tones (cue notes).

The midi keyboard has four different functions:

1. Triggering samples: These are pre-recorded samples that will be triggered by a single press on the key and play their full length no matter of when the key is released. Triggering samples happens in most parts of the piece.
2. Activating frequencies: Pressing the keys will activate very specific and narrow frequency filters on the master tracks creating actual tones in the sample material. The filter frequency tones will continue to be active until de-activated with a re-press of the key. It is very important not to miss any of the notes/cue notes in part D!
3. Activating/deactivating the sampler: The sampler is an instrument based on the same sample material as the piece, but where the samples are only triggered once and will play in their full length, the samples will play and develop its sound based on release time. It is therefore important to hold the key depressed for the full durata of the note values during part E.

!The note G#2 will stop all the samples but not clear filter frequency notes on audio effect rack on master track!

C2 Triggers samples "Byen A 1" + video "Byen A 1 20 seconds"
C#2 Triggers samples "Byen A 2" + video "Byen A 2 20 seconds"
D2 Triggers samples "Byen A 3" + video "Byen A 3 20 seconds"
D#2 Triggers samples "Byen B" + video "Byen B 60 seconds"
E2 Triggers samples "Byen C" + video "Byen C 60 seconds"
F2 Triggers samples "Byen D+E+F" + "Byen C" + video "Byen D+"
F#2 Activates/deactivates sampler
G2
G#2 Stops all samples
A2 Starts/stops frequencies A
A#2
B/H2 Starts/stops frequencies B
C3
C#3 Starts/stops frequencies C#
D3
D#3 Starts/stops frequencies D#
E3 Starts/stops frequencies E
F3
F#3 Starts/stops frequencies F#

For clearing the setup for a new start - reopen the live setup without saving OR press G#2 + clear all activated frequencies in the audio effect rack at the master track.

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A ♩=60

starts sample

simile

Visualisation of Samples/freq.

Sampler

Clarinet in B \flat

Violoncello

distort sound with e.g. voice
(approx. same pitch)

simile

simile

p < >

distort sound with e.g. trill and sul ponticello
tr ~~~~~

mp < >
simile
tr ~~~~~

mf < >
simile
tr ~~~~~

p < >

mp < >

mf < >

B 1' 0"

Smp.

Visual.

Cl.

Vc.


15

15

15

15

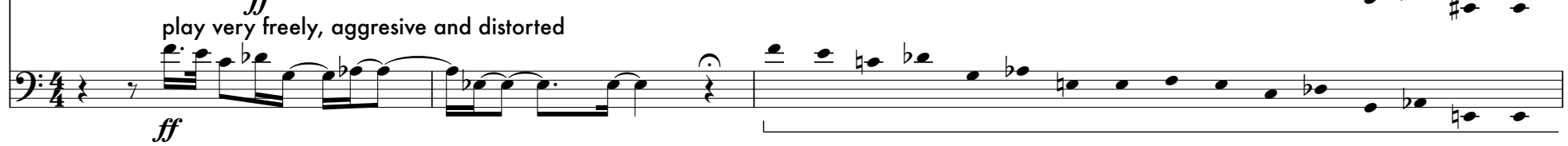
32 **C** 2' 0"

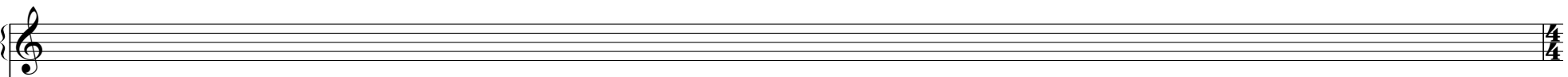
Smp. { 

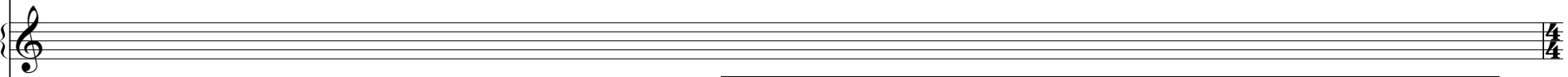
Visual. { 

Cl/Vc: Play individually in the rythm, time and feeling of own choosing inspired by the previous motive. Start with clear and fast notes, and move towards slower, sloppier and distorted notes/sound. Aggresive and distorted sound is preffered!
Durata: 40"

Cl.  play very freely, aggresive and distorted

Vc.  *ff* play very freely, aggresive and distorted

Smp. { 

Visual. { 

Cl/Vc: You do not need to play all the notes before entering the next part (D)

Cl. 

Vc. 

Smp: For visual help; normal notes starts a specific frequency/tone and the cue note stops it.
Every note must be played!

43 **D** 2' 55"

Smp.

Visual.

Cl/Vc: Every note should have a very soft attack and dissapear into nothing (dal/al niente).
No dynamics like *p* and *f* is notated, mix your sound into the full sound. Play around with distorting sound.
Fill the blanks with your own tones inspired by the setting and aesthetics of the piece.

Cl.

Vc.

54

Smp.

Visual.

Cl.

Vc.

66

Smp. **2** **E** 4' 55' sampler (tonal output sounding tritone lower)

Visual. Tonal output from sampler:

Cl. **2**

Vc. norm. → s.p. → norm.

mp *mf*

80

Smp. **14** **F** 6' 0" deact. sampler

Visual. **14**

Cl. **14**

Vc. s.p. → norm. → s.p. norm.

mp

Play and repeat after own choosing distort sound with voice (same pitch)

Play and repeat after own choosing distort sound with trill and sul ponticello