

Zusammenspiel 1

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

© Javier Alejandro Garavaglia (2022)

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12" 12" 8" 8" 8" 16" 8" 24"

Viola *pp* *dolciss.* *p* *p* *sfz* *mp* *f* *sfz (f)*

Clarinet in A *pp* *dolciss.* *pp* *dolciss.* *p* *dolciss.* *mp* *poco* *mf* *f*

SMPTE 00:00:00:00 00:00:12:00 00:00:24:00 00:00:32:00 00:00:40:00 00:00:48:00 00:01:04:00 00:01:12:00

Live-electronics (1) - MICs 1 & 2 ON
- PVOC Dyn Delays ON
- REVERB ON (mics to ambisonics only)
- CONVOLUTION ON
- AMBISONICS ON (cresc 5")
- Automatic Crescendo in MAX's Main Subpatcher's Output
∞ dB 0 dB

8" 8" 16" 8" 14" 16" 90" 4" = 60

Vla. *f* *mp* *p* *sul pont.*

A Cl. *f* *mp* *p* *dolciss.*

SMPTE 00:01:36:00 00:01:44:00 00:01:52:00 00:02:08:00 00:02:16:00 00:02:30:00 00:02:46:00 00:04:16:00

LE (2&3) - SPECFILT ON
- Record Livesample 1 of SPECFILT (5") for RMCComb later
(4) SPECFILT OFF (Spectrum fixed automatically)
(4a) SPECFILT= Evap. ON (SMPTE: 02:23:00)
(5) - MICs 1 & 2 OFF
- SPECFILT GATE to PVOC Delays ON
- CONVOLUTION OFF
(6) PVOC Dynamic Delays OFF (SMPTE 03:36)

SOLO ELECTRONICS I

17

Vla. *ord.* *f* *sfz* *molto* 10" *Sul A* *fff* *Glissando* *Sul C* *f* *Glissando* *flageolet gliss.* *pp* *dolciss.*

A Cl. *ff* *(ff) sostenuto* *sfz* *molto* *ff* 7:8 6:4 5:4 *decresc.* 3:2 *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) - RMCbfilter ON
(Vla/Cl X Livesample 1)
Dynamic GS output
- LIVESAMPLE 1 ON

23

Vla. *Gliss.* *Glissando* *Glissando* *Glissando* *sul pont.* 8" 4" *ppp* (R) Ab *ppp* *dolciss.* *poco*

A Cl. *dolciss.* *pp* *sostenuto* *al niente* *ppp* *dolciss.* *(Multiphonic Trill)*

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

33

Vla. 10" 2" 24" ord. 2" 12" Sul A/D/G (simile) 3"

ppp *dolciss.* *ppp* *dolciss.* *mf* *leggero - libero molto espress.*

(Percussive Trill) (Multiphonic Trill) (Multiphonic Trill)

A Cl. *ppp* *dolciss.* *ppp* *dolciss.* *molto* *pp*

SMPTE 00:05:34:00 00:05:44:00 00:05:46:00 00:06:10:00 00:06:12:00 00:06:24:00

LE (13 & 14)
- RMCComfilter OFF
- LIVESAMPLE 1 OFF

39

Vla. 30" Sul G/D/A (simile) 12" 15" 24" 12" 4"

mf (simile) **SOLO ELECTRONICS II**

(Multiphonic Trill)

A Cl. *mf*

SMPTE 00:06:27:00 00:06:57:00 00:07:09:00 00:07:24:00 00:07:48:00 00:08:00:00

LE (15) SIMPLE Dynamic Delays ON
(16) - SPECFILT= Evaporation OFF
- MICs 1&2 OFF
(17) GRAINS ON: setting 4 - GS
Dynamic (Fade IN) starts
07:00:00
(18) SIMPLE Dynamic Delays OFF
(19) PVOC Dyn Delays (GRAINS input) ON
(20) PVOC Dyn Delays (GRAINS input) OFF
(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. 3:2 3:2 3:2 3:2 *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) SPECFLT ON (Acc) (24a) SPECFLT Fixed Spectrum ON (24b) SPECFLT Fixed Spectrum OFF (25) CONVOLUTION ON (Vla*Cl) (26) RECORD LIVESAMPLEs 3 to 6 (Specfilt)

53

Vla. ord. 5:4 5:4 5:4 *pizz.* arco 2" *pizz.* 3:2 *sfz* *sfz* < *sfz* > *sfz* *sfz* < 2"

A Cl. *f* 5:4 5:4 *mp* *pp* (sotto voce) Slaptone Frullato *sfz* *sfz* *sfz* *sfz* *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) SPECFLT Fixed Spectrum OFF (24e) SPECFLT Fixed Spectrum ON (24f) SPECFLT Fixed Spectrum OFF (26) SIMPLE Dynamic Delays ON (24g) SPECFLT Fixed Spectrum ON

61

Vla. arcoord. 7:4 7:4 7:4 *fz fz fz fz fz f* *mp* (sotto voce) 4" *p* sul pont. 3:2 3:2 2"

A Cl. Frullato 7:4 7:4 7:4 *f sempre* ord. *f sempre* Frullato *mp subito* ord. 6:4 6:4 3:2 3:2 *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 *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 Via/Clarinet ON (30) PVOC Dynamic Delays ON (31) - SPECFILT OFF (no Evap) - CLEAR SPECTRUM - GENERAL FADE OUT (slow, in 3 stages)

84

Vla. 24" 8" 10" 8"

c.l. batutto libero

pizz. dietro il ponticello

A Cl. *ffff* sempre *f* *molto* *ff*

Keynoise libero *ffff* sempre

SMPTE 00:10:30:00 00:10:54:00 00:11:02:00 00:11:10:00 00:11:20:00

LE (32) 10:42
- RM Combfilter OFF
- CONVOLUTION OFF
- LIVESAMPLES 3 to 10 ON (random Transpositions)

(33) PVOC Dyn Delays OFF

89

Vla. 15" 3"

arco sul pont.

pizz. delicato

A Cl. *deliccatissimo* *p dolciss.*

p *delicato* *(simile)* *pp* *ppp* *mf*

p *delicato* *(simile)* *pp* *ppp* *p dolciss.*

SMPTE 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

LE (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* 1" *pizz.* *mf* delicato

A Cl. *p* *dolciss. (sempre delicatiss.)* *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" *f* *delicato libero* *c.l.batutto* (E & A sul C string) 8" 2" *arco dietro il ponticello* *mp* delicato

A Cl. *p* delicato *p* delicato *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. *1^{''}* *ord.* *Sul C/G/D* *(simile)* *mp delicato* *2^{''}* *sul pont.* *pp* *1^{''}* *sul pont. (senza trem.)* *ppp*

A Cl. *p* *p* *p*

SMPTE 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

LE (37) LIVESAMPLES 3 to 10: renew transpositions (38) PVOC Dynamic Delays OFF

125

Vla. *1^{''}* *sul pont.* *2^{''}* *ord. flageolet gliss.* *Glissando* *Glissando* *Glissando* *Glissando* *ppp*

A Cl. *pp* *pp* *pp* *al niente*

SMPTE 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

LE (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 $-\infty$ dB

Zusammenspiel 1

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

Instructions for the performance:

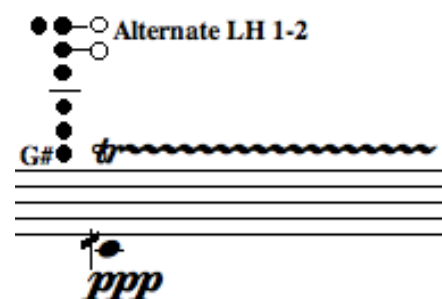
(1) The performers must have a time-code (SMPTE) display (or similar) close to them on the stage, in order to follow with absolute precision the times given in the score on the second line (SMPTE). This is due to the automation of the real-time electronics, which under other processes, must record live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

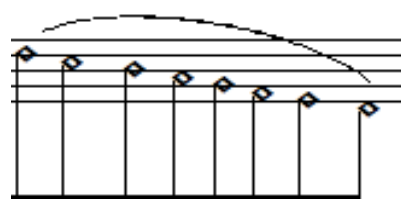
(3) The real-time electronics and the 8.1 Surround spatialisation are both programmed on MAX. The MAX patcher needs only to be triggered at the very beginning of the piece with the pink button on the upper left angle. From then on, nothing else is required to be activated by hand on the computer, as 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:

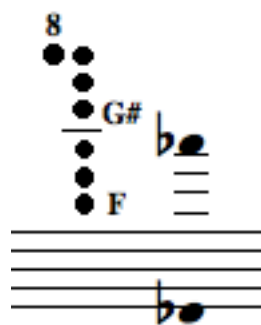
(4a) Micro-intervallic is written accurately where needed. If not, different arrows signalise a small deviation of the pitch in the direction shown.



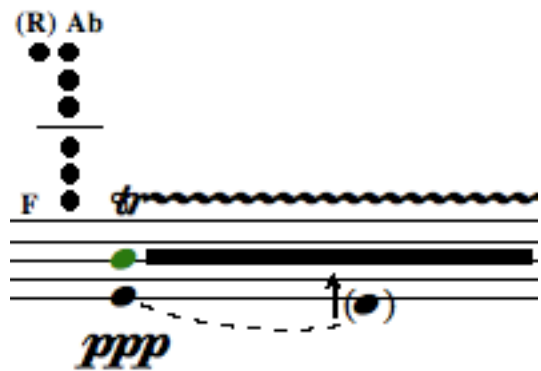
(4b) Trill with alternation of 2 fingers = percussive effect plus notes.



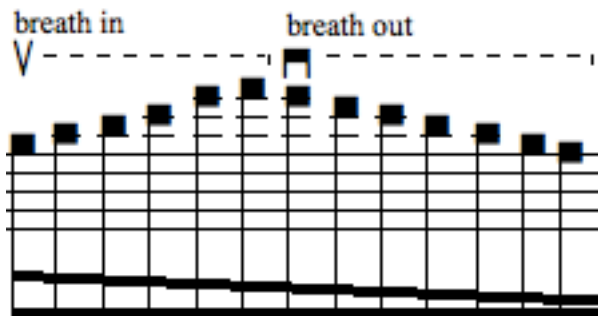
(4c) Very soft, almost toneless articulation. Keys strokes as soft as possible. Sense of pitch and direction must be clear and accurate though.



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



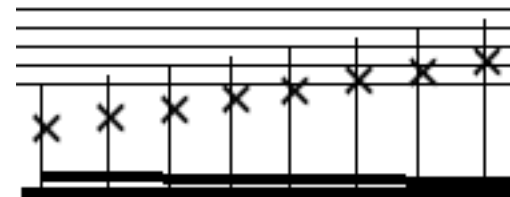
(4e) Multiphonic Trill. The higher note is sustained, while the lower ones are trilled.



(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

