

MOIRÉ

for solo clarinet (B-flat and A), live electronics, and optional ensemble

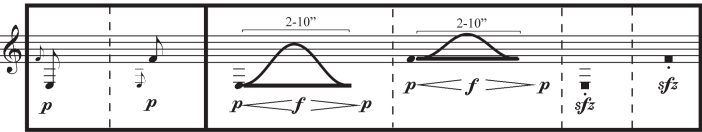
chapman welch, 2008

Notes to the performer


Unless notes are repeated, accidentals affect only the notes they precede.

Instructions for pages 2 and 6

Page 2



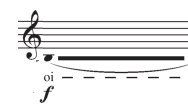
Page 6



The first solid boxed materials should be played more with the occasional insertion of second boxed materials.

Play through entire phrase once before creating new phrases from boxed materials.

Special Notations



Shape mouth to form vowels while sustaining notated pitch



Bend up to and around a note (ranges are notated approximately)



Short, intense overblown note



Quickly fall off pitch



All grace note figures may accelerate exponentially or be played as fast as possible



Overblow through harmonic series without maintaining fundamental



Overblow through harmonic series maintaining fundamental



Stop playing boxed material



Boxed material continues until noted

Technical Requirements

Computer

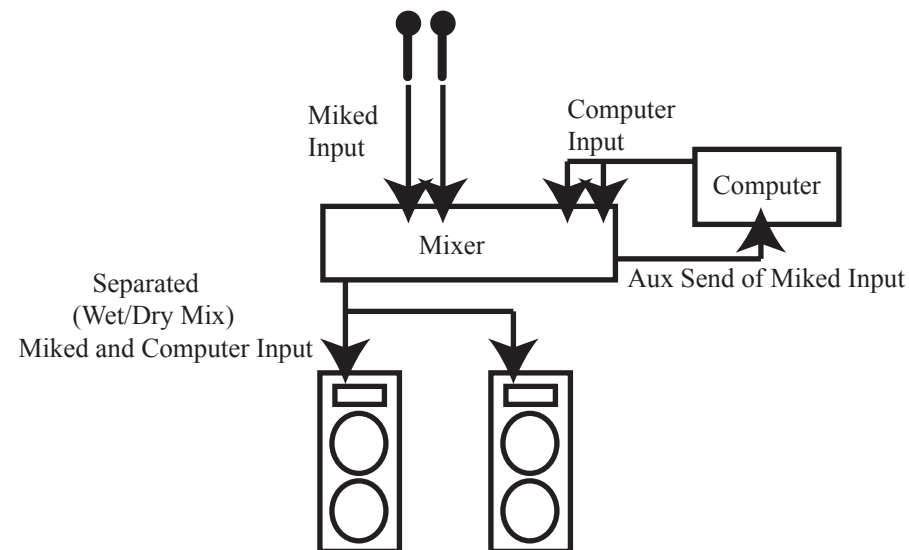
The computer used for the creation and performance of the piece was a MacBook Pro 2.4 GHz Intel Core 2 Duo with 4GB 667Mhz DDR2 SDRAM. The average DSP Status ranged from 30-40% with an I/O and signal vector size of 32 at a sampling rate of 44100.

Miking

One condenser mic placed 2-3' in front of the keys. A second condenser mic may be used closer to the mouthpiece (6-12" above the performer) if more of an attack or breathy sound is desired.

Sound Requirements

3-4 mixer inputs are required depending on the number of mics used. Miked Input and Computer Input should be kept separate to create a wet/dry mix. The overall balance should be equal with a slight boost in the Miked Input if needed.



Instructions for Page 2

Conductor

The conductor begins the count before or after the clarinetist begins their boxed patterns. The conductor may give density cues (cue to play more gestures) to groups and individual instruments, but they may not cue entrances directly. The clarinetist gives a cue to begin the next section, and the conductor must cue the piano chord slightly before the clarinet begins.

Flute and Viola

Play any of the three boxed gestures on any of the four beats. It is not necessary to synchronize which gestures are played. A designated leader cues the entrances for the beginning of gestures. The number (density) of entrances are up to the designated leader. The conductor may give density cues (cue to play more gestures), but does not give entrances. The conductor also cues the end of the page. The end should be as abrupt as possible, and should stop even if the current phrase is incomplete.

Percussion

Play the rolled figure or any of the boxed pitches (singly in any register) on any of the four beats. The number (density) of entrances are up to the performer. The conductor may give density cues (cue to play more gestures), but does not give entrances. The conductor also cues the end of the page.

Harp

Play any of the four boxed gestures on any of the four beats. The number (density) of entrances are up to the performer. The conductor may give density cues (cue to play more gestures), but does not give entrances. The conductor also cues the end of the page.

Piano

Play any of the four boxed gestures on any of the four beats. The number (density) of entrances are up to the performer. The conductor may give density cues (cue to play more gestures), but does not give entrances. The conductor also cues the end of the page.

Instructions for Page 6

Conductor

The conductor begins the count before or after the clarinetist begins their boxed patterns. The conductor may give density cues (cue to play more gestures) to groups and individual instruments, but they may not cue entrances directly. The clarinetist gives a cue to begin the next section, and the conductor must cue the final boxed material for the flute, viola, harp, and piano during the extended c-sharp glissandi in the clarinet part.

Flute and Viola

Play any of the four boxed gestures on any of the four beats. A designated leader cues the entrances for the beginning of gestures and also cues which gestures are to be played. The number (density) of entrances are up to the designated leader. The conductor may give density cues (cue to play more gestures), but does not give entrances. The conductor cues the final boxed material during the extended c-sharp glissandi in the clarinet part.

Percussion

Play any of the phrases as written. Phrases may be repeated as many times as desired and may even establish a rhythmic pulse. The number (density) of entrances are up to the performer. The conductor may give density cues (cue to play more gestures), but does not give entrances. The conductor cues the next section.

Harp and Piano

Play the boxed figures in order as instructed (starting from nothing, crescendo, and fade to nothing over 5-15 seconds with 1-8 seconds of rest). A designated leader cues the entrances for the beginning of gestures. The conductor cues the final boxed material during the extended c-sharp glissandi in the clarinet part. This should be played immediately even if the current phrase is incomplete or all boxes have not been played.

for Rachel Yoder

chapman welch, 2008

Moiré
for Rachel Yoder

chapman welch, 2008

Tempo: ♩ = 50-60

Clarinet in A

(1) Inits

(2)

Computer

drone volume controlled by clarinet volume

A Cl.

Comp.

Performance markings include: *pp*, *L.v.*, *p*, *fp*, *f*, *ff*, *pp*, *f*, *sffz*, *f*, *mf*, *p*, *fl.*, *fp*, *f*, *sffz*, *fp*, *ff*, *ff*, *ff*.

Performance instructions include: *L.v.*, *non vib.*, *(ord.)*.

Articulation markings include: accents, slurs, and a crescendo hairpin.

Duration markings include: 2-4'', 2-4'', 4-6'', 4'', 6'', 4'', 6'', 4'', 2'', 4'', 4'', 6'', 4'', 4''.

* *attacca* from previous movement

A

♩ = 60-70

Fl. *sfz* *p* *pp* *sfz* *p*

Vla. *sfz* *p* *pp* *sfz* *p*

Crt. *p*

Perc. *p* *mp* *n*

Hp. *mp*

Pno. *mp*

attacca

A Cl. *p* *p* *p* *f* *p* *sfz* *sfz*

clarinet cues next section

③

Comp. distant delays and reverb

Pno.

A Cl.

Comp.

8va

8vb

6-8"

ca. 6"

Wait until soundfile has faded before entering

4-6"

mf

sfz

mf

sfz

mf

ff

sfz

mf

p

p

n

computer hit

soundfile starts

4

5

6



Change to B \flat clarinet during this section

15"-1'00"

B \flat Cl.

2-4" *attacca*

n

ff

clarinet cues next section

8

9

Comp.

Phrases turn
to noisy
gestures

Fl.

Vla.

Crt.

Vib.

Perc.

Hp.

Pno.

B \flat Cl.

Comp.

C $\text{♩} = 120-130$

f *p* *sfz* *p* *p* *f* *fp*

f *p* *sfz* *p* *p* *f* *fp*

mf *mf*

p *f* *mf*

f *n*

f *n*

p *mf* *p* *p* *mf* *p* *subito f* *n*

f *f*

supported with a full sound

12 13

44

Free

D

♩ = 120-130

15-20"

Fl.

Vla.

1 2 3 4

sfz *p* *sfz* *sfz* *pp* *f* *ff* *sfz*

fp *ff*

Crt.

Vib.

Perc.

mf

5-10"

1-8"

n *f* *n* *etc.*

Hp.

Pno.

subito f *ff*

subito f *ff*

attacca

♩ = 60-70

rhapsodic, legato

1-3"

3

3-8"

2-4"

ff *ff* *ff* *ff* *mf* *mp*

B♭ Cl.

Comp.

clarinet cues next section

E

ca. 5''

♩ = 60

♩ = 50

tenuto

Fl.

ff

sfz

p

Vla.

ff

sfz

p

tenuto

Crt.

p

Vib.

mp

Perc.

fp

f

ff

p

Hp.

ff

ff

p

p

Pno.

ff

ff

p

B♭ Cl.

sfz

Comp.

14

15

16

ff

mp

n

mp

n

6-10''



very aggressive, freely

10"

6"

B \flat Cl.

Comp.

(17)

all boxed figures controlled by clarinet volume

8"

4"

2"

8-10"

B \flat Cl.

Comp.

(18)

Play boxed material in any order.
Elements may be repeated any
number of times and every
element need not be played.
Spatially notated material
may be of any length. Create a
frantic cadenza that leads
to the next system. (30''-?)

Comp. 19

computer hit

sustained harmonies and delays fading away gradually



♩ = 120

Clarinet cues next section

2-4'' 2-4'' 4-6'' 10-15''

Comp.

20 21

F

Fl. 4/4

Vla. 4/4

Crt. 4/4

Perc. 4/4

Hp. 4/4

Pno. 4/4

Comp. 4/4

50-60

5-10"

delays and reverb

p *mf* *p* *f* *mp* *n*

mp *l.v. al niente*

pp *mf* *l.v. al niente*

n

(22)