

MOIRÉ

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

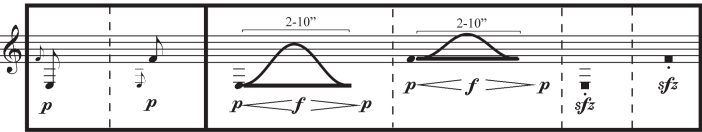
chapman welch, 2008

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

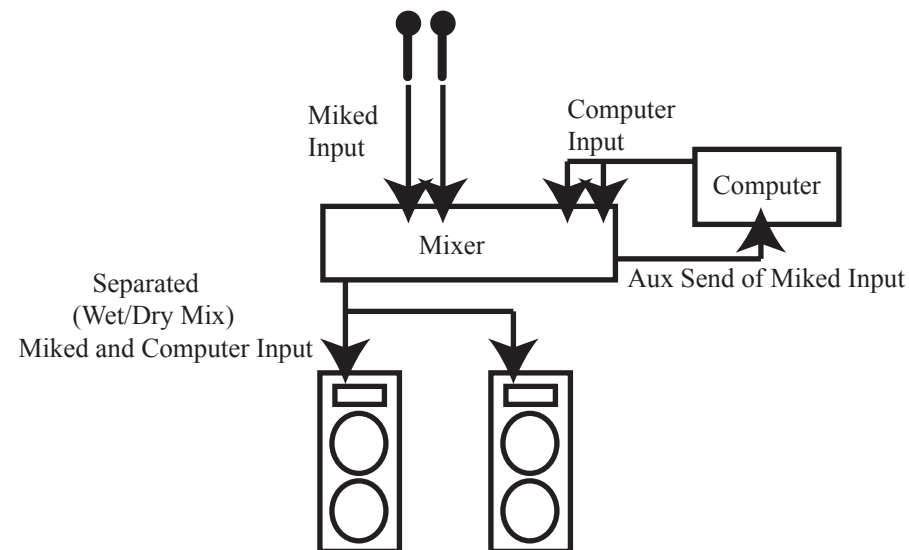
The computer used for the creation and performance of the piece was a MacBook Pro 2.4 GHz Intel Core 2 Duo with 4GB 667Mhz DDR2 SDRAM. The average DSP Status ranged from 30-40% with an I/O and signal vector size of 32 at a sampling rate of 44100.

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

Percussion 1

Crotales

Play any of the notes on any downbeat. The pitches may be played in any octave. The number of entrances is up to the performer.

Vibraphone

Play any of the four boxed chords on any downbeat. The number of entrances is up to the performer.

Bass Drum

Play the boxed gesture on any downbeat. The number of entrances is up to the performer.

Percussion 2

Marimba

Play any of the boxed gestures on any downbeat. You may play the boxed gestures in any order, but you must play at least two boxes in succession (only the first box chosen must start on a downbeat). The length of each boxed gesture may be between 1 and 15 seconds long. The dynamics apply to the entire phrase (the entire combination of boxed gestures). There should be no rest between the boxed materials, but there may be 1"-10" of rest between phrases.

Cymbal

Play the boxed gesture on any downbeat. The number of entrances is up to the performer.

Piano

Play any of the four boxed gestures on any downbeat. The number of entrances is up to the performer.

Instructions for Page 6

Percussion 1

Crotales, Vibraphone, Bass Drum

Play the boxed materials in any order. Phrases may be repeated as many times as desired and may even establish a rhythmic pulse. The number of entrances are up to the performer. The Bass Drum boxes need not be played in their entirety, but the individual entrances must occur on the designated beats. For example, during the first Bass Drum box, you may decide to omit beat one and play on the and-of-four only. The cue leader (this may be any of the performers) cues the final boxed materials during the extended c-sharp glissandi in the clarinet part. The final boxed materials should be played immediately even if the current phrase is incomplete.

Toms

Play any of the boxed gestures on any downbeat. The number of entrances is up to the performer.

Percussion 2 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 between figures). A designated leader cues the beginning of gestures. The cue leader (this may be any of the performers) cues the final boxed material during the extended c-sharp glissandi in the clarinet part. The final boxed materials should be played immediately even if the current phrase is incomplete or all boxes have not been played.

Moiré

for Zeitgeist

chapman welch, 2008 (revised 2010)

♩ = 50-60

Clarinet in A

1

2

Computer

drone volume controlled by clarinet volume

A Cl.

Comp.

The musical score is divided into three systems. The first system features the Clarinet in A and the Computer. The Clarinet part includes two measures marked with circled numbers 1 and 2. Above the staff, durations are indicated: 2-4", 2-4", 4-6", 4", 6", 4", and 6". The notes are marked with dynamics: p, p, fp, p, f, ff, pp, f, sffz, and f. A crescendo and decrescendo hairpin are shown over the first six measures. The Computer part consists of a single staff with the instruction "drone volume controlled by clarinet volume" and a dynamic marking of fp. The second system features the Alto Clarinet and the Computer. The Alto Clarinet part includes a double bar line and a dynamic marking of mf. Above the staff, durations are indicated: 4", 4", 2", 6", 4", and 4". The notes are marked with dynamics: mf, p, fp, f, sffz, fp, ff, ff, and ff. A crescendo and decrescendo hairpin is shown over the first four measures. The Computer part consists of a single staff with a dynamic marking of fp. The third system features the Computer. The Computer part consists of a single staff with a dynamic marking of fp.

A

♩ = 60-70

Crotales

mp

Vibraphone

1-10''

mp mp

Bass Drum

p < mp > p

Marimba

1-15''

n < mf > n

Cymbal

p < mp > p

Piano

8^{va}

1-10'' 1-10'' etc.

mp mp

8^{vb}

attacca

A Cl.

2-10'' 2-10''

p p

p < f > p p < f > p

sfz sfz

clarinet cues next section

Comp.

3

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

4

5

6

7

Delays

soundfile starts

15"-1'00"

Change to B \flat clarinet during this section

B \flat Cl.

2-4" *attacca*

n

ff

clarinet cues next section

Comp.

8

9

Phrases turn to noisy gestures

B

♩ = 120 *molto rit.* ----- ♩ = 60 -----

♩ = 60

Crt.

Vib.

Mrb.

Pno.

B♭ Cl.

Comp.

noisy, dying away

sfz

p

rit.

4-6''

freely, not rushed

p < *mf* > *p*

p < *mf* > *p*

p < *mf* > *p*

p < *mf* > *p*

p < *mf* > *p*

p < *mf* > *p*

8va

4''

4''

4''

10

11

C

♩ = 120-130

Vib.

B.D.

Mrb.

Pno.

B♭ Cl.

Comp.

Sheet music for Vibraphone (Vib.), Bells (B.D.), Mallets (Mrb.), Piano (Pno.), B♭ Clarinet (B♭ Cl.), and Comps (Comp.). The score is in 3/4 time, with a key signature of one sharp (F#). The tempo is marked as 120-130 beats per minute.

The score is divided into measures, with a 4/4 time signature appearing in measures 3 and 4. The Vibraphone part features a melodic line starting in measure 3, marked *f* (forte) and *n* (normal). The Bells part features a melodic line starting in measure 3, marked *f* and *n*. The Mallets part features a melodic line starting in measure 3, marked *f* and *n*. The Piano part features a melodic line starting in measure 3, marked *f* and *n*. The B♭ Clarinet part features a melodic line starting in measure 3, marked *p* (piano), *mf* (mezzo-forte), and *n*. The Comps part features a melodic line starting in measure 3, marked *f* and *n*.

Measure numbers 12 and 13 are indicated below the Comps part.

Dynamic markings include *f* (forte), *n* (normal), *mf* (mezzo-forte), *p* (piano), and *subito f* (suddenly forte).

Performance instructions include "supported with a full sound" for the Bells part.

1'00"-2'00"

♩ = 120-130

D

44

Crt. *f* *mf*

Vib. *mf* *mf*

Toms Hi Mid Low *f*

Bass Dr. *mf*

1'' *f* *ff*

Mrb. 5-10''

Pno. 1-8'' *n* *f* *n* *etc.*

1-3'' 3-8'' 2-4''

3 *ff* *ff* *ff* *ff* *mf* *mp* *f* *ff* *f*

subito *f* *ff*

attacca

♩ = 60-70

rhapsodic, legato

B♭ Cl. 1-3'' 3-8'' 2-4'' 3 *ff* *ff* *ff* *ff* *mf* *mp* *f* *ff* *f*

clarinet cues next section

Comp.

E

ca. 5''

$\text{♩} = 60$

$\text{♩} = 50$

Vib.

Bass Dr.

Mrb.

Pno.

B♭ Cl.

Comp.

fp *f* *ff*

ff *pp*

ff *ff* *p*

sffz *mp* *n*

14 15 16

n

6-10''



very aggressive, freely

10"

6"

B \flat Cl.

f *ff* *f* *f* *f* *f*

Comp.

all boxed figures controlled by clarinet volume

8"

4"

2"

8-10"

B \flat Cl.

f *fffz* *f* *fffz* *fp* *n*

oi

Comp.

noise

17

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

Clarinet cues next section

♩ = 120

Comp.

20 21

♩ = 50-60

F

Crt.

Vib.

Mrb.

Pno.

Comp.

5-10''

p *mf* *n*

p *mf* *n*

pp *mf* *n*

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

delays and reverb

n