Maximilian Marcoll

Amproprification #1:
Sequenza 9c, Luciano Berio

for Bass Clarinet and automated amplification

Commissioned by and written for Heather Roche

First performance at Cardiff University Concert Hall, 16.02.2016
Heather Roche, Bass Clarinet
Maximilian Marcoll, Sound Projection

Duration: 14'

PREFACE

Introduction

Amproprifications is a series of pieces for instruments and electronics.
For all pieces of the series, the electronics consist of a single track of automated amplification. No additional sound whatsoever is being produced.
The part of the instrument performers exclusively consists in the performance of one specific piece by another composer for each piece of the series.
Not a single note of the respective piece's text is being altered, nothing is added, nothing is omitted, nothing is being changed in any way.
In a figure of speech, all *Amproprifications* are "silent" pieces. They themselves do not contain or produce any sound. They do, however, constitute a filter, a reading, a processing of the original piece.

To be pricise, there actually might be one thing that is changed about the underlying piece of music: The timing of the performance is fixed. Almost all the liberty concerning timing is handed over to the automated amplification. Synchronisation is achieved using a monitor track.

Notation

The performance score consists of a set of foils that are to be superimposed on the original piece's score. The foils contain information, helpful to synchronise the performance to the playback of the amplification track: barlines, measure numbers, countdowns and other cues, that are included in the monitor track.
The original piece is written in bass clef, with occasional changes into treble clef. As this might introduce some confusion for performers, there is a custom version of the original score available, entirely written in treble clef. The layout of said version is identical to the bass clef version, so that the foils work with either of the two.

Staging

The sound of the instrument is, obviously, to be picked up by one or more microphones.
Measures should be taken to prevent the audience from getting too much direct sound from the instrument. Depending on the respective situation, even extreme solutions should be considered, like positioning the performer in a far corner of the stage, the use of acoustic (acrylic or glass) walls or even playing in a seperate room. The resulting amplification of the instrument is to be played back through a single loudspeaker, preferably positioned on stage, too.

Realisation

In order to synchronise the performance with the electronics, a monitor track is available. It comes in three parts that can be combined to fit the performer's needs.

1. A recording of the original piece in appropriate timing,
2. a cue track containing countdowns (for fermatas),
3. a cue track containing clicks for bar lines and occasional spoken measure numbers as indicated on the foils.

The amplification track itself is available in two forms:

1. As an audio file containing volume levels from -90dBfs to 0dBfs, as DC values. It could be played back from within a computer program, to multiply the instrument signal with. A Max/MSP-Patch is available upon request. It has the advantage of offering possibilities to reduce the overall dynamic range of the amplification to the circumstances of the respective performance situation.

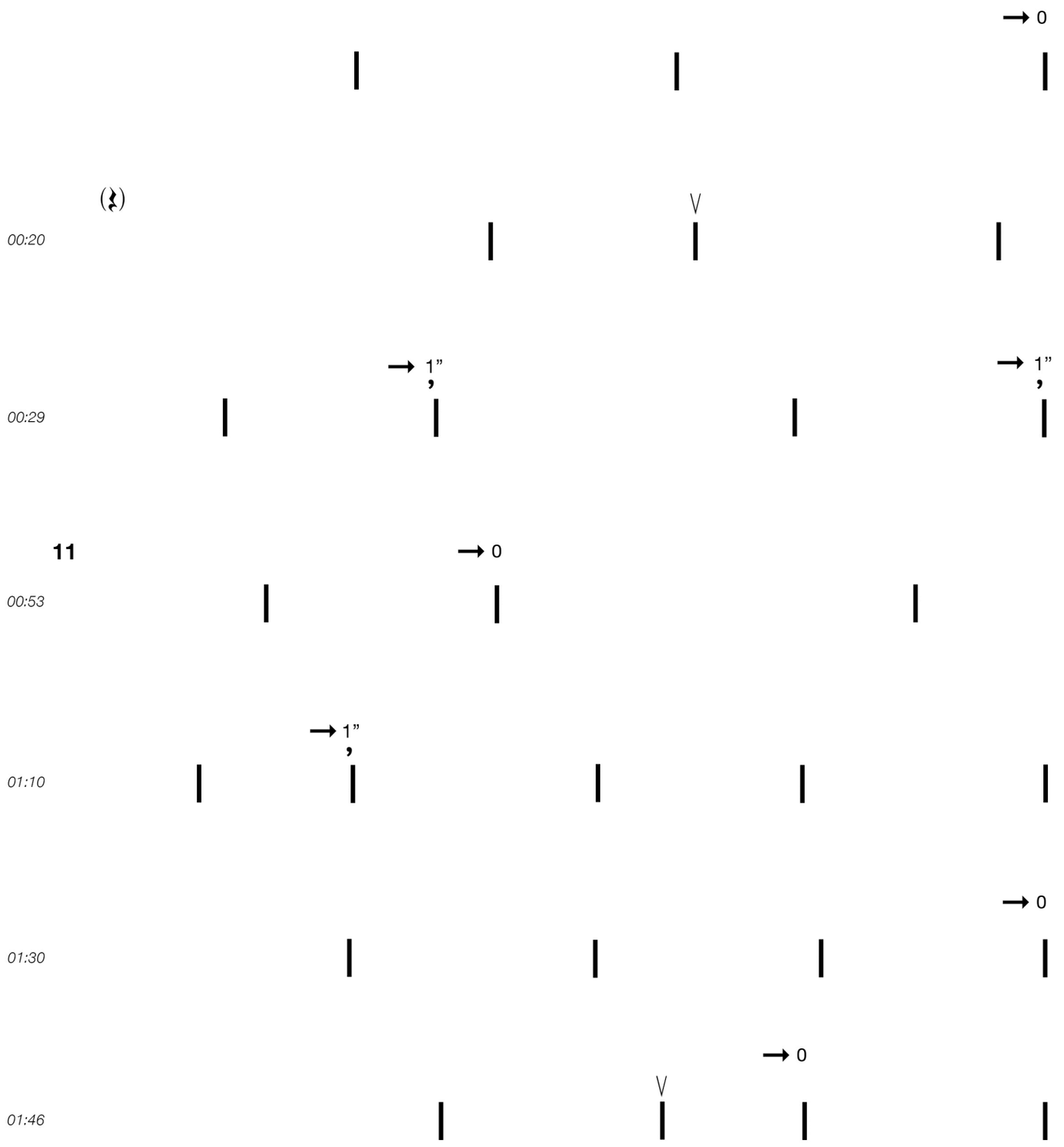
2. An audio file containing the volume values applied to a 10kHz sine tone. It could be played back from any sound storage medium to realize the amplitude modulation with an envelope follower or something similar. This realisation method is quite instable, however, and it should be noted that the shortest event in the amplification track is only a few milliseconds long (~7 ms).

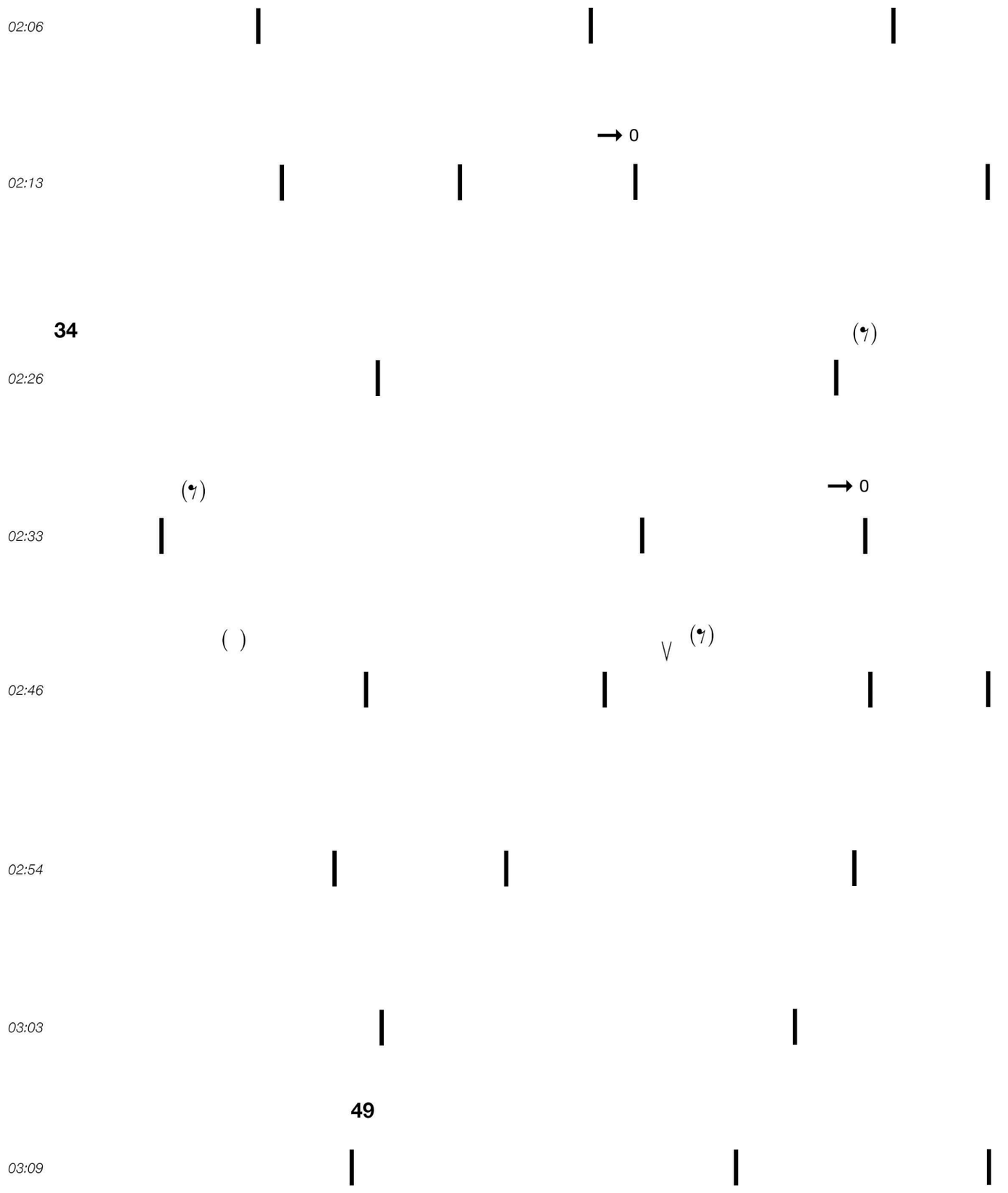
Because of the fragile nature of the electronics, I strongly advise to perform this piece in collaboration with a sound technician, also taking care of the sound projection.

MM, Feb. 2016

Amproprification #1: S9cLB

Maximilian Marcoll, 2016

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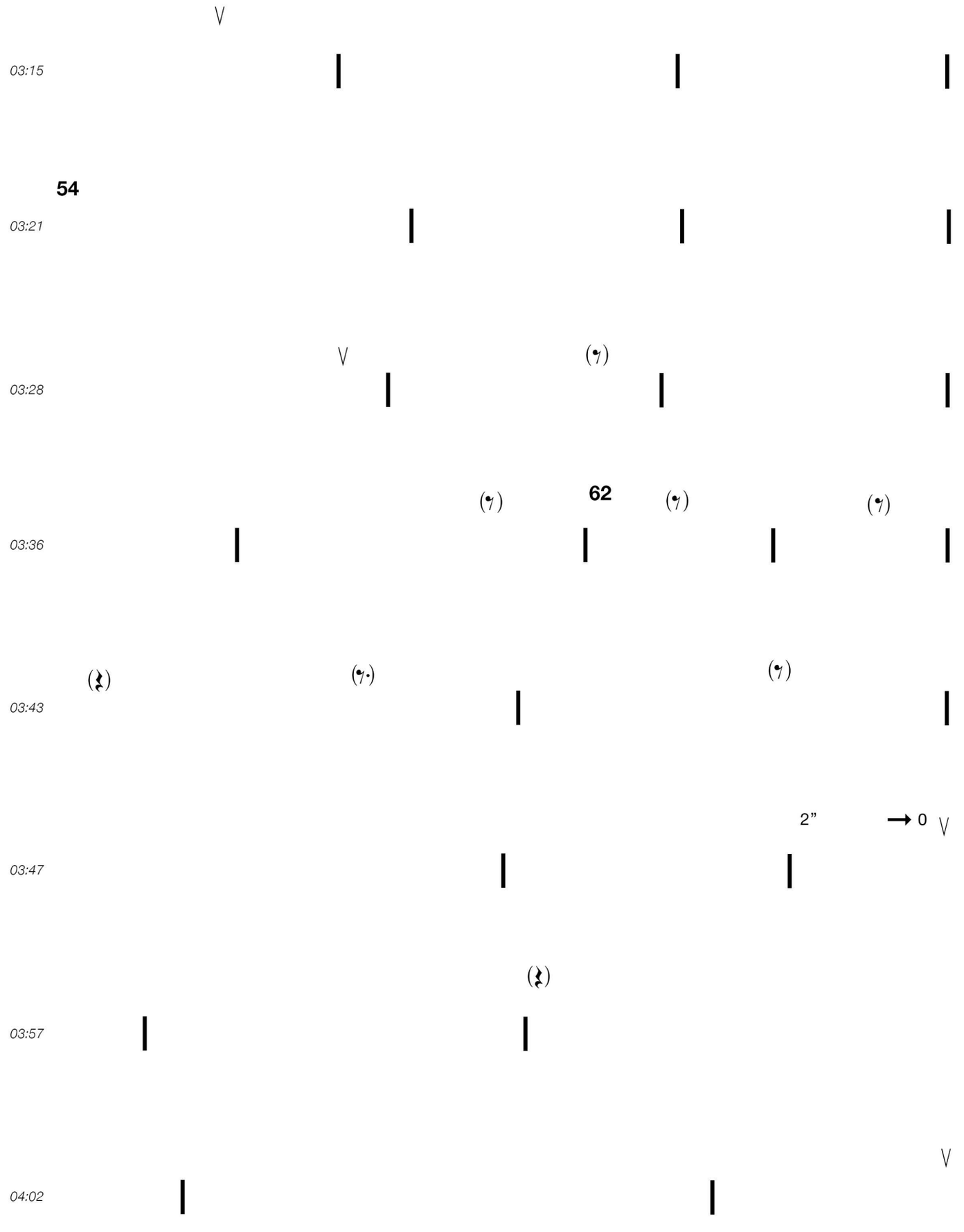
49
03:09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54
03:21
03:28
62
03:36
03:43
2”
0
03:47
03:57
04:02

04:07

04:11

76 → 0 **77** → 0 **78**

04:15

04:35

04:42

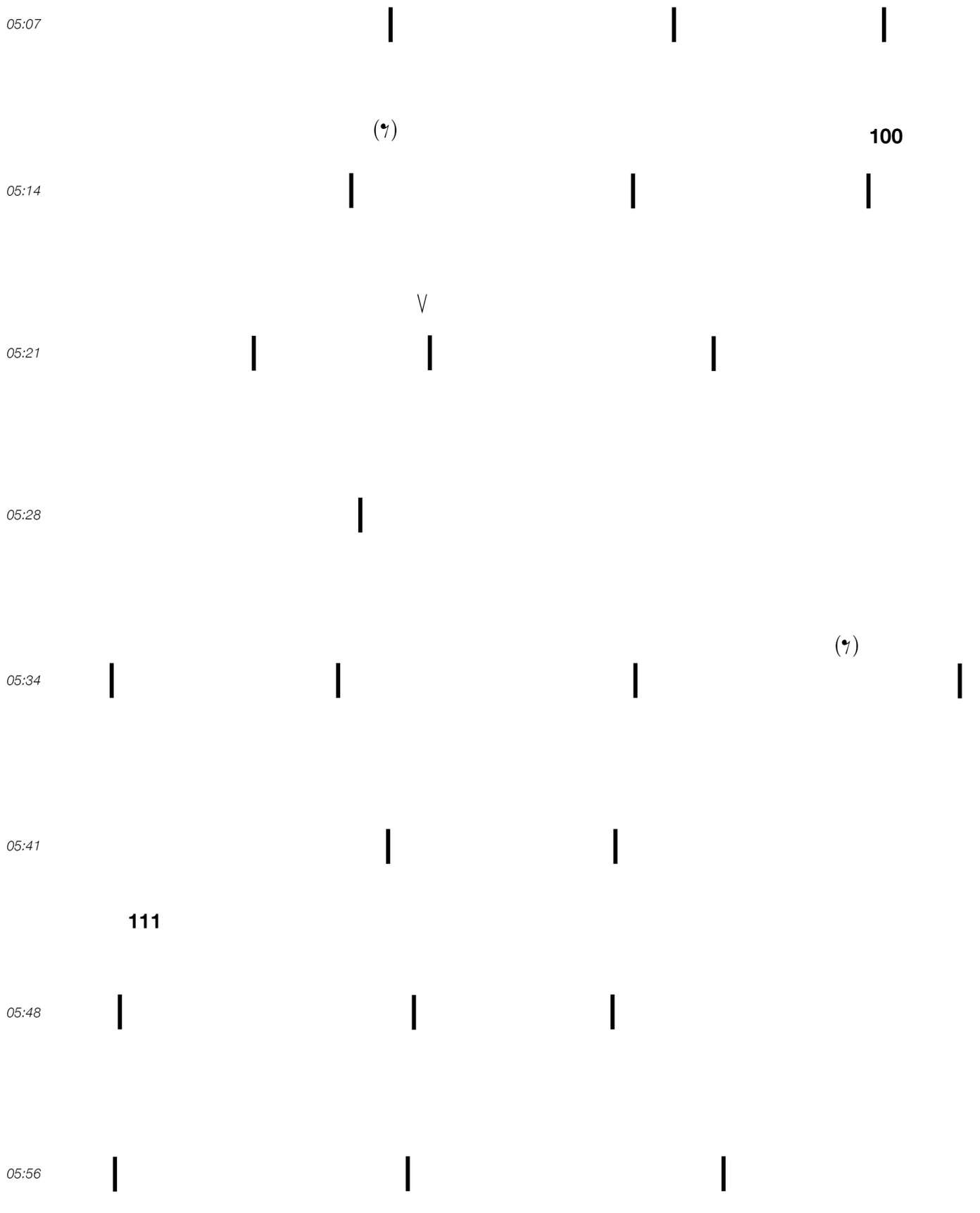
85

04:48

04:54

91

05:02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(♩)
100
05:14
05:21
05:28
(♩)
05:34
05:41
111
05:48
05:56

117

06:02

06:09

122

06:16

06:22

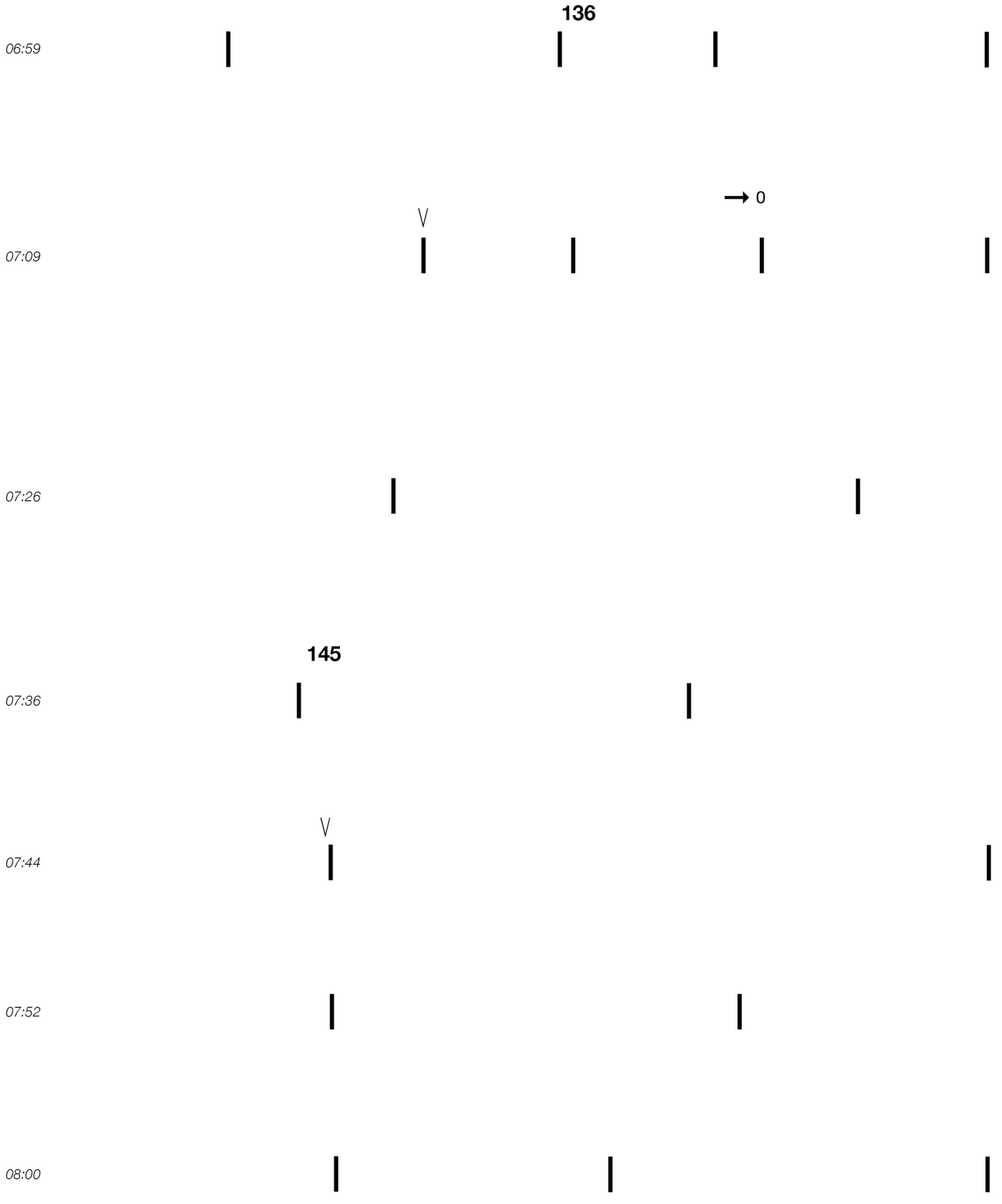
06:30

128

06:39

06:46

06:53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06:59
0
07:09
07:26
145
07:36
07:44
07:52
08:00

153

→ 0

08:08

08:19

08:27

(𝅗𝅥)

08:34

(𝅗𝅥)

08:41

166

08:49

2”

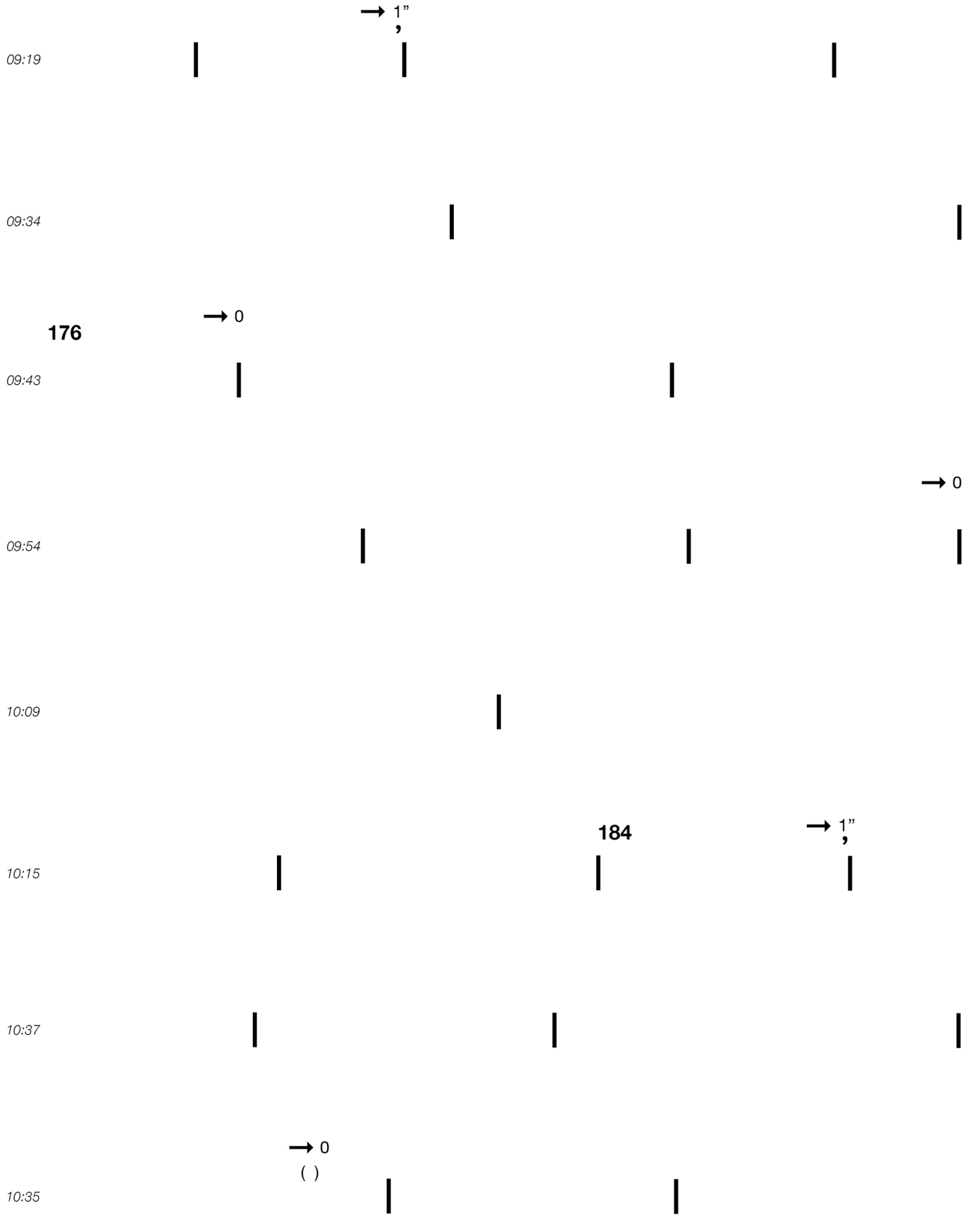
→ 0

→ 0

( )

08:58

09:12


→ 1”
09:19
09:34
→ 0
176
09:43
→ 0
09:54
10:09
184
→ 1”
10:15
10:37
→ 0
( )
10:35

10:50

10:58

11:02

→ 0

( )

11:09

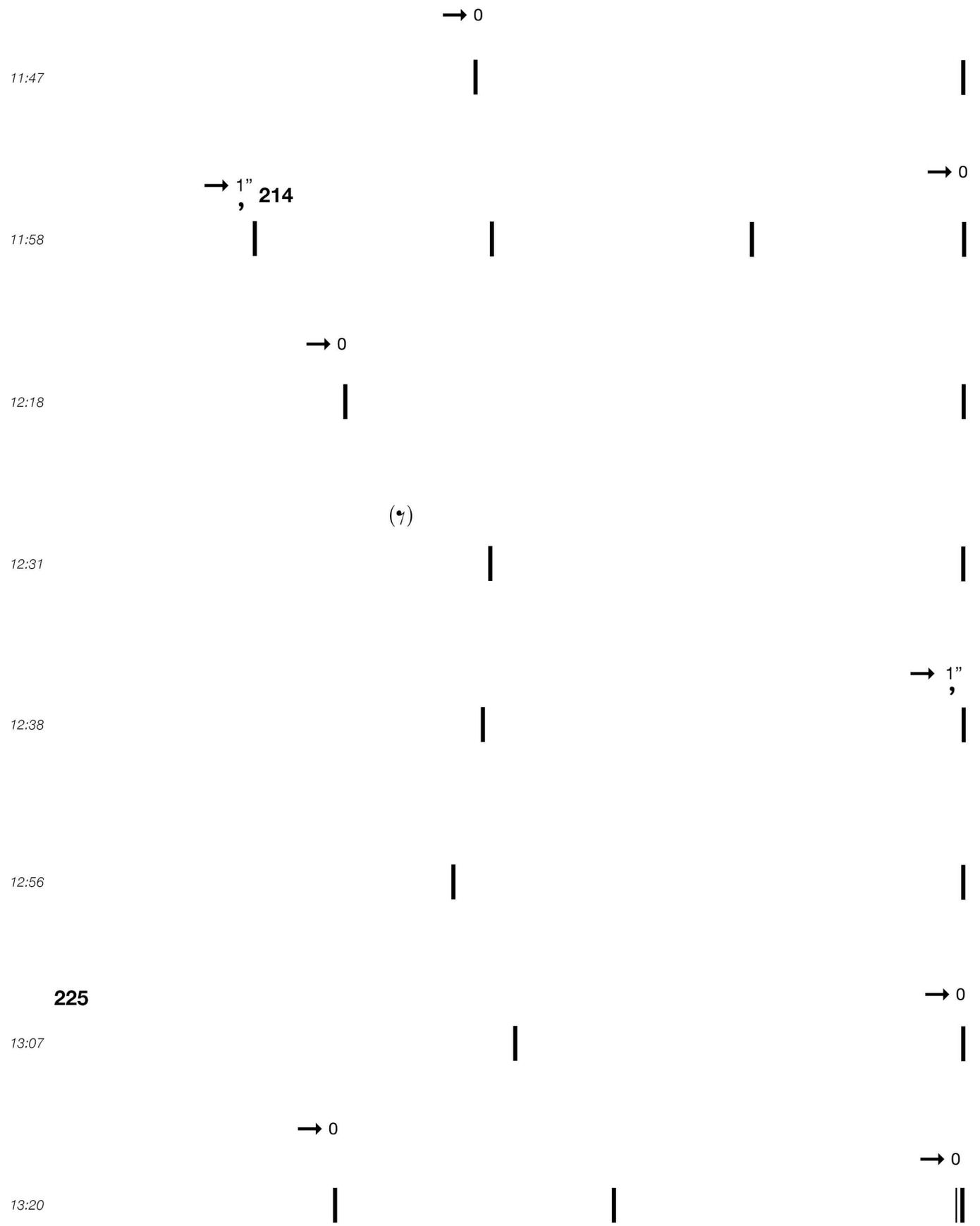
11:19

204

11:26

11:32

11:38


→ 0
11:47
→ 1”
, 214
→ 0
11:58
→ 0
12:18
(,)
12:31
→ 1”
,
12:38
12:56
225
→ 0
13:07
→ 0
→ 0
13:20