

Maximilian Marcoll

**Amproprification #2:
Ombra, Franco Donatoni**

two pieces for Contrabass Clarinet and automated amplification

Commissioned by and written for Heather Roche

First performance at Klangwerkstatt Berlin
Kunstquartier Bethanien
November 11th 2016

Ingólfur Vilhjálmsson, Contrabass Clarinet
Florian Zwissler, Sound Projection

Duration: 13'

PREFACE

Introduction

Amproprifications is a series of pieces for performers and electronics.

For all pieces of the series, the electronics consist of a 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 precise, 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

This score is a graphical representation of the amplification track. The performance material for the performers is not part of this edition.

Please note that this Amproprification does not contain AM-Modulation in the audible range. Hence the key in which the original piece is being performed does not play a significant role for the end result. Feel free to use any transposition that is most comfortable for the soloist.

Staging / Realisation

The sounds of the voice / solo instrument and the piano are to be picked up by microphones. The sum of the two signals is then fed into the amplification process.

Measures should be taken to prevent the audience from getting too much direct sound from the performers. 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 separate room. The resulting amplification of the instrument is to be played back through a single loudspeaker, preferably positioned on stage, too.

In order to synchronise the performance with the electronics, a click track is available.

The amplification track itself is available 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.

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, Sept. 2016

marcoll.de