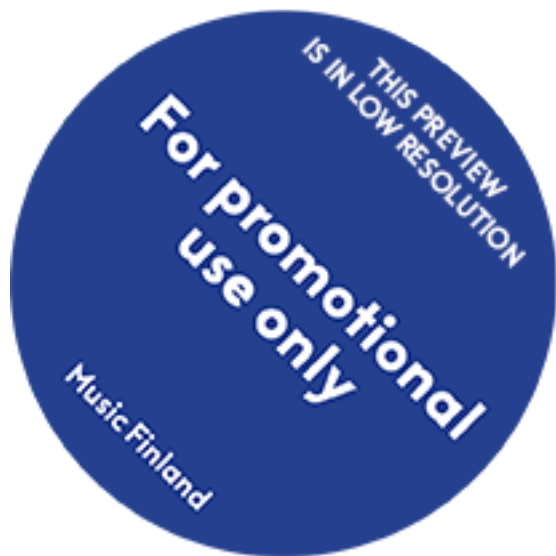


Ari Romppanen

Searchings

for three improvisators and live electronics

2006



Music Finland

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floor

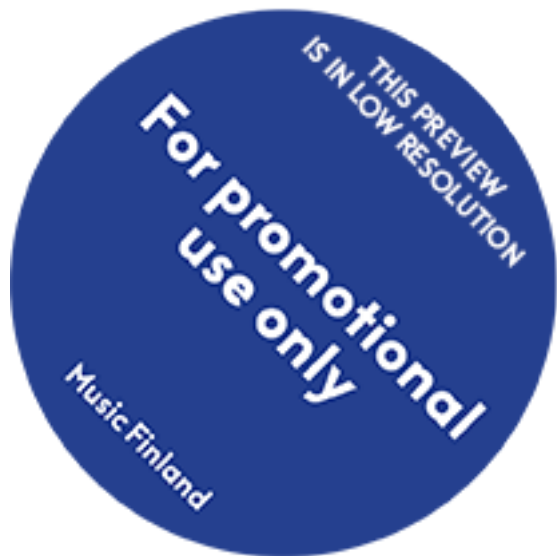
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for three improvisators and live electronics



Ari Romppanen
Buenos Aires 2006

Notes for performance

This work consists of beginning, four phases and conclusion. However, it is meant to build a large-scale-form, which starts with a single tone, then splits up into several different layers, finds its way towards the counterpoint, grows into full intensity and finally falls into pieces.

The improvisation may be quite free, any specific situations which have a special importance are indicated in this score. Whenever "give sign" is indicated, a special care must be taken to observe those indications.

For the patch of Max/MSP three independent buffers are needed. Each of them must have a possibility to play loops in both directions and different transpositions. Additionally, they should include optional playback in normal, slower and faster speed. Until phase four the electronics give a support to the instruments, but in conclusion electronic part may have the main role.

The main idea of this work are differences between separate layers. When the long tones split up into long tones and sharper elements phase two, they are supposed to be as independent as possible. In respect to the form, the curious thing is the solo of percussion, which seems to be in the wrong place. It's supposed to be a glimpse of something which hasn't come yet. The transition between phases two and three is seeking for counterpoint, which is the main idea of phase three. In phase four, where several changes between instruments are included, the intensity must be as high as possible, and the counterpoint between different layers is now vertical counterpoint instead of horizontal one.

In conclusion the work falls into pieces, also the counterpoint may break down. The final situation may resemble of those in phase one, but it may be richer in nature, some development has happened during the work. So the clarinet may return to the same tone with which it started, but the flute and percussion may find something else.

The suggested duration of the whole work is 8-12 minutes, anyway, if improvisators feels comfortable with it, don't want to restrict their enjoyment of playing by any means!

pitch.

Buenos Aires for Gest(u)alt Ensemble, who also premiered it in Buenos Aires.

Instruments:

*Flute / Bass-flute

*Clarinet

*Percussion (at least):

Bassdrum with pedal

Tom-toms (2)

Snaredrum

Ride cymbal

Hi-hat

Cowbells (3)

Bongos (2)

Woodblocks (3)

Mallets (at least):

Soft

Medium

Hard

Wood sticks

Superball (splitted if possible)

Bow

*Electronics:

Max/MSP



Beginning

Flute
Bass-flute c.7" → (continue the natural, steady tone) →

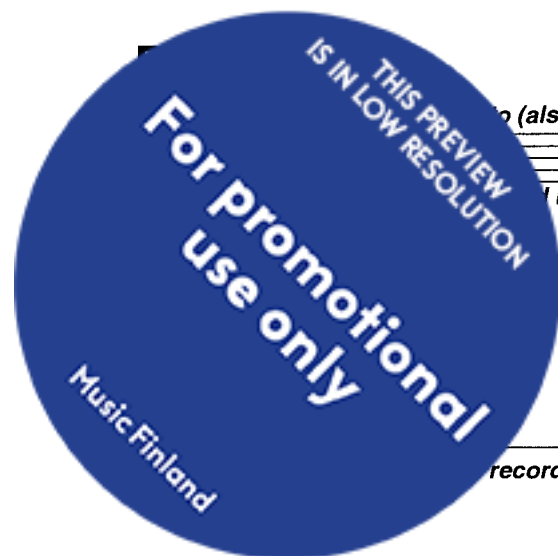
Clarinet
Clarinet: niente attac c.15" → Multiphone →
the attack as imperceptible as possible give a sign to percussions when can't continue anymore

Percussion
Tacet until phase one

Max/MSP
Record the beginning

Phase one: Search for timbres

- *Play long tones with different timbres
Keep the f-sharp under the middle-c as your center tone
- *Use glissandi, multiphones, breath tones, sub tones etc.
NO frullatos!
- *Perc:: rub the membrane of tom-tom with the splitted
superball mallet, play plates with bow
- *and many other techniques suitable for this category
- *Overall dynamic level: pp - mp, mainly low register



(also by covering the hole) / glissando etc.

major second (both melodic and harmonic)

with splitted superball mallet

Don't use other mallets than superball and bow in phase one, only long tones!

recorded beginning

Continue directly to phase two, no transition

Duration of phase one: 2 - 3 min.

Phase two

Flute: give a sign to others before playing the frullato

Discuss a little bit with percussion before the solo (keyclicks, tongue pizz etc.)

(bass-flute): breath tone

tatata-ta--ta--ta

(frullato slowing down)

Change bass-flute to flute

Join the percussion very gently with long tones

	<i>Fl and cl: tacet during the solo</i>	<i>Use randomly key clicks, tongue pizzicatos and other similar techniques</i>
<i>cl and perc: long tone (not the f-sharp)</i>	<i>short percussion solo (10" - 20") Cont. the frullato of flute</i>	
	<i>Discuss a little bit with flute, then play the solo and finally go back to long tones</i>	
	<i>Begin the solo by tapping the membrane of the bongos with your fingers</i>	
	<i>Record the solo</i>	<i>Produce situations with several different layers (by your own and also with instruments) Use the both recorded samples Play the recorded solo backwards</i>

Cont. to transition

Duration of phase two with transition: 2 - 3 min

Phase two:

Search for contradictions

*Keep along all techniques used in phase one, but little by little also more and more sharp elements, like key clicks, tongue pizzicatos, tongue rams, etc.

*Little by little also larger intervals than seconds

*In the very beginning there should be a short percussion solo with at least wood blocks, bongos and cowbells

*The sign for this solo is the frullato which is the first one in this piece. may be used freely.

*Go to the situation like in phase one, but randomly and more some sharper elements.

*Go to the situation of that which is to come, and the rest of phase two and phase one and phase three.

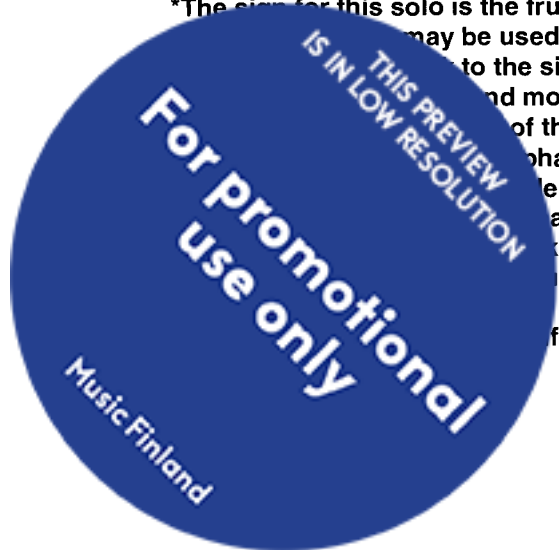
*Go to the situation between long tones and make any connections between them!

*Go to the situation with wood blocks, cow bells and those used in phase one. suitable for this category

*Go to the situation of f, mainly low and middle register

Transition to phase three:

*Soften the sharpest elements a little, move softly towards the equal 1/16 - note - rhythm
*Find connections between different layers, move towards counterpoint



Phase three

keep this kind of texture with different harmonies

molto legato

molto legato

invent more

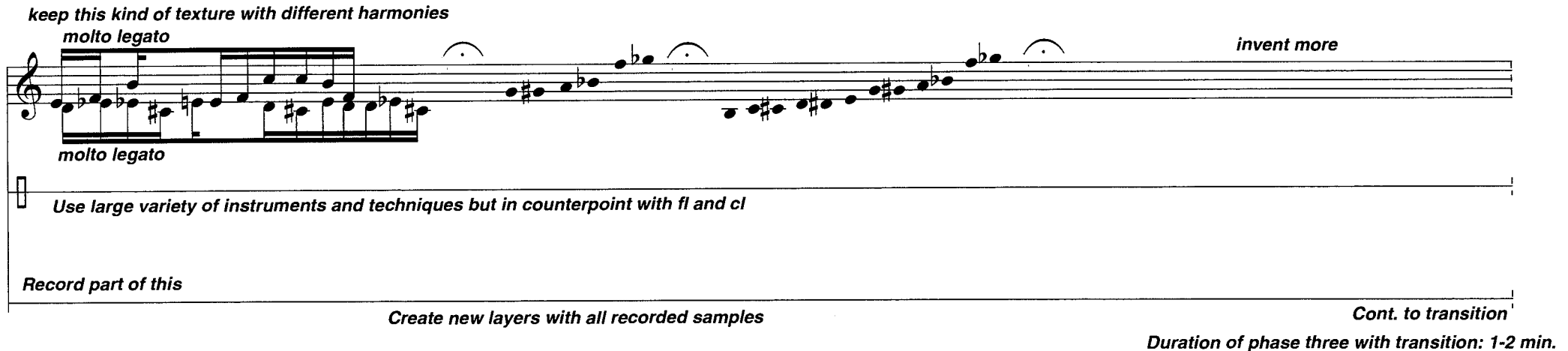
Use large variety of instruments and techniques but in counterpoint with fl and cl

Record part of this

Create new layers with all recorded samples

Cont. to transition

Duration of phase three with transition: 1-2 min.



Phase three: Search for counterpoint

*Fl and cl play little fractions by means of aleatoric counterpoint for some time, then move forward as smoothly as possible between the lowest and the highest note little by little and short tones, but try to connect them to fl and cl by different means.

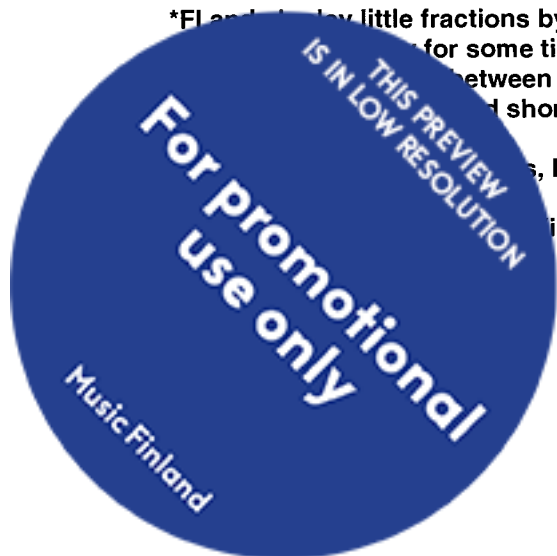
..., but this time in counterpoint.

(in transition even more), mainly middle register

Transition to phase four:

*Breaking out of aleatoric counterpoint (fl and cl):
At first make few longer notes
quasi accidentally within already existing fractions.
Then little by little more different elements
very irregularly. Use also frullatos etc.
*Percussion: More complicated texture than so far

*Increase intensity and speed as much as possible



Phase four

Give signs to each others so as to make the changes as accurate as possible

Use all instruments

Gather everything together but take notice of the dynamics mentioned above

Cont. to conclusion

Phase four: Search for intensity

- *Use any techniques which produce the most powerful results
- *Changes between fl-cl and perc. must be as accurate as possible
(give signs to each others!)
- *During this phase, perc may play something very softly
(with crescendo), the idea is anyway
playing
with different combinations
of horizontal one
er



Conclusion

At first use all techniques, but towards the end more and more only the long tones

Cl: aim at f-sharp at the end, fl: any long note in the lower register

Any long and soft tone at the end

ppp

At first use all samples, but towards the end more and more only the long tones

Turn the volume gradually down in the end

Duration of conclusion: 2-3 min.

Suggested duration of the whole work : 8 - 12 min.

Conclusion: Fragmentation

**Play little fragments of phrases You've played so far as echos*

**MSP has the main role; follow it*

**Use more and more longer notes, move gradually towards long and steady tones.*

**The conclusion which resembles the beginning of phase one but includes also other elements from other phases.*

