

Aspro Sommerso

per flauto, clarinetto, violino, violoncello, pianoforte ed elettronica

Matteo Tundo

(2018)

Technical Equipment

INSTRUMENTS:

FLUTE, CLARINET, VIOLIN, CELLO, PIANO.

SOUND DIFFUSION SYSTEM :

- *Octophonic system*: 8 Loudspeakers(Amadeus MP600 or alike), Digital Mixer (Yamaha DM2000 or alike) with at least 21 inputs and 8 outputs, Sound card (RME Fireface 802 or alike) with at least 8 output channels.

INSTRUMENT AMPLIFICATION:

The amplification of the instruments must be carried out to obtain a perfect balance between instrumental sounds and electronic sounds. Depending on the room, it may be necessary to vary the gain of the speakers or add a slight reverberation to the instrumental sound.

ELECTRONICS:

The electronic part consists of pre-processed sounds to be sent in real time, adequately following the score. We recommend using a midi controller, which will not however be necessary for correct execution.

Timer for the final section:

Possibility 1: 1 Computer using the *timerPatchSend* (Max 7); 2 Computers on the stage receiving via network the timer graphics, use the *timerPatchReceive* (Max 7).

Possibility 2: 1 Computer using the *timerPatchSend* (Max 7); 2 Screens on the stage connected to the main computer.

The performer of the electronic part is responsible to start the timer, it is possible to do that from the same computer of the electronics patch or from another computer. If the *possibility 2* is chosen it is necessary to use two computers.

INDICATIONS FOR PERFORMANCE:

All the instruments are written in real sounds.

The final part of the piece (after bar 38) provides for the use of a timer, choose among the possibilities indicated in the technical sheet, according to the needs.

Accidentals:

\sharp = \flat + 1/4 of tone

\natural = \flat + 1/4 of tone

\sharp = \sharp + 1/4 of tone

Electronics:

It is possible to play the electronic part using CsoundQt or Max 7, the sound result is the same.

The electronic part is written in the score in a two-staves system, in the lower staff there are the indications to play, in the upper one the resulting sounds. The performer must follow only the lower staff.

In the upper staff of the system dedicated to the electronic part, there are some descriptions of the sounds; traditional notation has been used when the sound contains audible notes, descriptive words were used for more complex sounds:

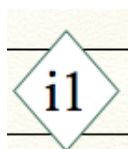
- resonances: resonances and reverberations.
- grains: granular sound.
- wind: blowing sound.
- filtered piano: sound of piano digitally processed and filtered.
- !: dynamically accented event.
- sour sounds: sour and scratchy sounds.
- filtered voice: sound of voice digitally processed and filtered.
- pulsing resonance: the resonance becomes pulsating or granular.
- pointillisme: puntillistic events.

Here are some indications depending to use Max 7 or CsoundQt:

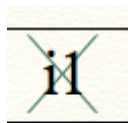
1. *Csound Patch:* The patch (CsoundQt) has been divided into two parts (instrument 1 and instrument 2), the first part ends at bar 30. Before the performance, to make the instrument 1 (*i1* in the score section) run at the start of the patch, it's necessary to make the instrument 2 (*i2* in the score section) a "comment", placing it before it ; (semicolon). Once the first part is finished, it will be necessary to stop the entire patch, the instrument 2 (*i2*) will have to be uncommented and put the ; in front of the instrument 1 (*i1*) in the score section, then start the patch again with the play button. To start or stop the events reported in the score, you must use the part of the *widgets* and click on the buttons on which the event number is written (event 1, event 2, etc.). To play the crescendo or diminuendo indicated, use the sliders in the same section. The use of a midi controller for sliders is recommended, but it will not be necessary, because they can also be used directly with the mouse. If you choose to use a midi controller, you will need to map the sliders: *right click on the slider / Properties / edit "MIDI CC" and "MIDI Channel"*.

There is the possibility to change the channels exiting from the Csound patch in the *orchestra* section: modify where written *kchan1 init 1, kchan2 init 2, ...* changing the channel to be initialized (example: *kchan1 init 13, kchan2 init 15, ...*).

The performer must follow only the lower staff, playing indications and dynamics.



= Play Instrument 1 (o 2)



= Stop Instrument 1 (o 2)

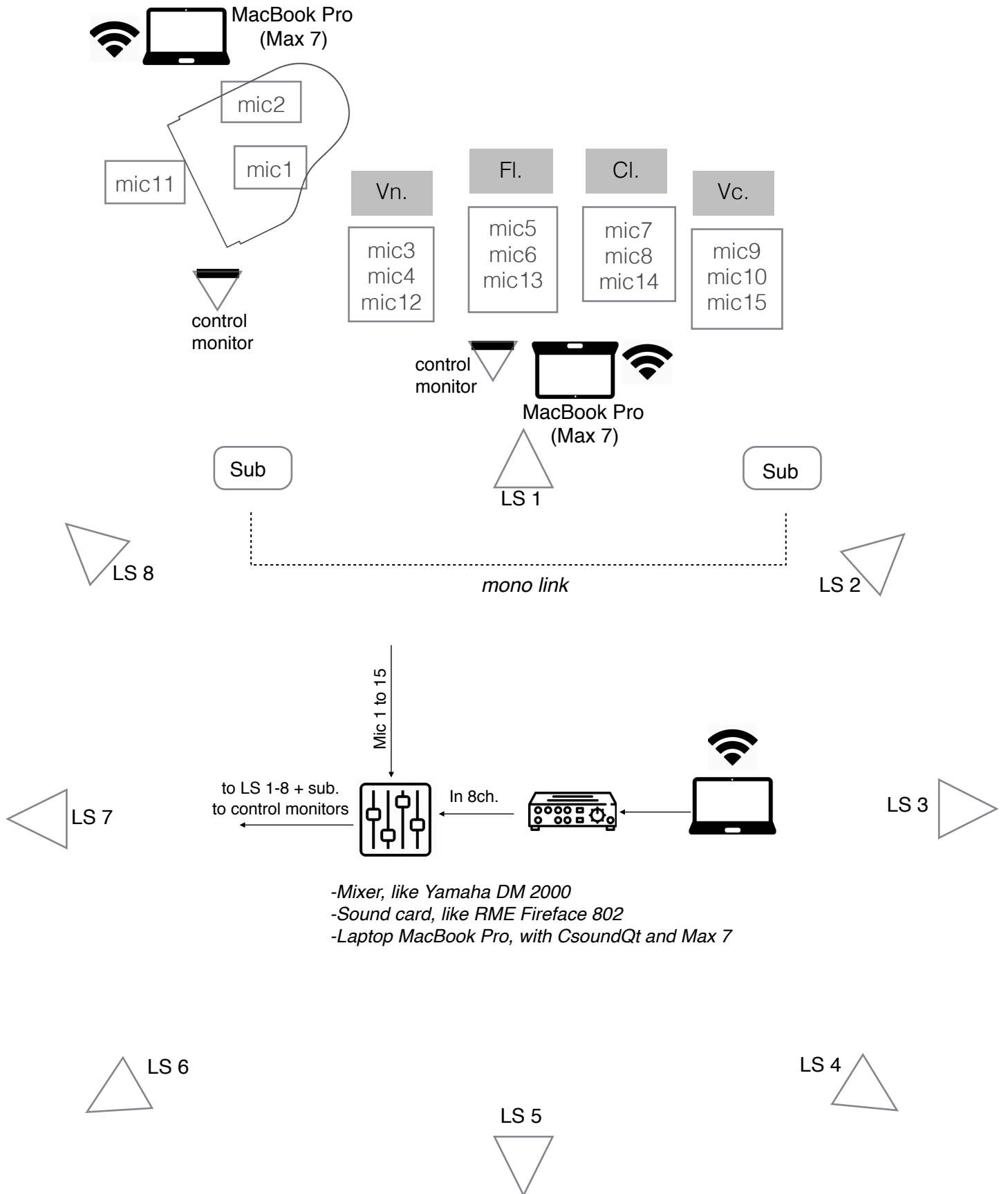
start
evento

= press the button "evento ..." to start it

stop
evento

= press again the button "evento ..." to stop it

2. Max 7 Patch: The Max patch have just few little differences compared to the Csound one. First of all, it is necessary to load every single files for each event (“open” button). After that it is possible to follow the score and start or stop the events. There is a gain slider for each event, use them following the dynamics in the score. It is possible to use a midi controller to control the sliders, setting the controller number in the “ctlin” object. Obviously, using the Max patch, the performer of the electronic part can totally ignore the indication about “instrument 1” and “instrument 2” in the score, that are related only with the Csound patch. In the “presentation” section there is a simplified view of the patch.



- Mixer, like Yamaha DM 2000
- Sound card, like RME Fireface 802
- Laptop MacBook Pro, with CsoundQt and Max 7

- Mic 1, 2: Piano, condenser cardioide like AKG C414
- Mic 3: Flute, like DPA 4060
- Mic 4: Flute, condenser cardioide like Neumann KM184
- Mic 5, Clarinet, like DPA 4060
- Mic 6, Clarinet, condenser cardioide like Neumann KM184
- Mic 7, Violin, like DPA 4021
- Mic 8, Violin, condenser cardioide like Neumann KM184
- Mic 9, Cello, like DPA 4021
- Mic 10, Cello, condenser cardioide like Neumann KM184
- Mic 11, 12, 13, 14, 15, Voice, dynamic like Shure SM58

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♩ = 60

quasi colico ----- ord. → quasi colico ----- ord. → quasi colico -----

Flute
ppp *ppp* *p* *ppp*

Clarinet in B \flat
 senza imboccatura* slap tongue con imboccatura****
pp

Violin
 molto vibrato ----- ord.
ppp *mf* *ppp*

Cello
 ord. → s.p.***
ppp *ff* *ppp*

Piano

sound
 grains wind-

Electronics
 play *il* start evento 1

pp *mp*

- *) without the mouthpiece
- **) overpressure of the bow
- ***) sul ponticello
- ****) with the mouthpiece

The musical score is arranged in systems for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Electronics (Elect.).

- Flute (Fl.):** Features a melodic line with dynamics *ppp* and *f*. Includes performance instructions: "quasi eolico", "bisbigl.", "ord.", and "quasi eolico".
- Bass Clarinet (B♭ Cl.):** Features a melodic line with dynamics *pp*, *f*, and *pp*. Includes performance instructions: "eolico*", "eolico**", and "inspir.***".
- Violin (Vln.):** Features a melodic line with dynamics *p* and *ppp*. Includes performance instructions: "gliss." and "gliss.".
- Viola (Vc.):** Features a melodic line with dynamics *p*. Includes performance instructions: "(senza arco) IV string" and "****".
- Piano (Pno.):** Features a melodic line with dynamics *p* and *pp*. Includes performance instructions: "8vb" and "grains".
- Electronics (Elect.):** Features a melodic line with dynamics *p* and *mp*. Includes performance instructions: "resonances" and "grains".

The score includes various musical notations such as slurs, ties, and dynamic markings. The Electronics part includes a diagram showing "evento 1" and "evento 2" with a "stop" and "start" triangle and box respectively.

*) place the mouth to produce a "oh" and produce an air sound

**) place the mouth to produce a "ih" and produce an air sound

***) inspired air sound

****) use the nails to produce noise scratching on the string

10

V.L.*
ord.

Fl.

ppp

p

∅

B♭ Cl.

nasale**

gliss.

pp

gliss.

p

∅

pp

Vln.

10

ppp

mf

ppp

harmonic gliss.

gliss.

gliss.

Vc.

arco

ppp

mf

ppp

IV string
col legno battuto

pp

III string

fff: secco

fff: sim.

Pno.

10

loco

mp

mf

8vb.

fff

(Ped.)

Elect.

10

resonances

(grains)

*) V.L. = Vibrato Lento

**) as "nasal" as possible

***)



*****) bartok pizzicato

14 KEY CLICKS -----

Fl. *ppp* irregolare jet *fff* pizz. *sfz*

B♭ Cl. inspir. *f* eolico ih *ff* inspir. *f* slap tongue *sfz*

Vln. *ppp* gliss. *fff* s.p. gliss. *mf*

Vc. fingerkuppen* irregolare *ppp* gliss. *sub. pp* gliss. *fff* s.p.

Pno. loco *sfz* Ped. *f* sulle corde** gliss. *p* *pp* *ppp* ***

Elect. filtered piano + resonances ! !

stop evento 2 start evento 3

p

*) tapping, play fast random notes without bow.

**) rub very fast with the hand (use the part of the nails) on the piano strings, from medium to highest strings.

***) hit on the piano strings in the range indicated from the notes in brackets

18

Fl. *quasi eolico flutter* *ppp* *bisbigl.* *ppp* *w.t.*****

B♭ Cl. *ppp* *gliss.* *gliss.*

Vln. *m.s.t.** *ppp*

Vc. *IV string s.p.* *gliss.* *gliss.* *ord.* *gliss.* *harmonic gliss.* *ppp* *mp* *ppp*

Pno. *sulle corde hard mallet*** *mp* *ribattuto**** *ppp*

(Ped.)

Elect. *(filtered piano + resonances)* *grains* *resonances*

*) molto sul tasto

***) use a hard mallet to play this note on the strings

****) play fast the same note (with the mallet) to produce a kind of trill

*****) whistle tones

Fl. 22 w.t. pizz. *mp* *ppp* ord. w.t.

B♭ Cl. *pppp* *legatissimo* *sottovoce* *

Vln. 22 m.s.t. *pppp* fingerkuppen ** *rapido* *pp*

Vc. m.s.t. *pppp* fingerkuppen ** *rapido* *pp*

Pno. 22 con sordina-ord. *pppp* Senza sord. *rapido* *pp* Ped. *

Elect. 22 grains resonances

start evento 4

∅ ————— *p*

*) Play random notes following the indicated rhythm (rapido).

**) Variabile fast rhythm, confused. For the piano: permutation of the indicated notes.

♩=40

25

Fl. *f* *pp* *gliss.* *bisbigl.* *sfz sub. p* *p* *p*

B♭ Cl. *f* *pp* *gliss.* *molto vibrato* *ord.* *slap tongue* *mp* *p*

Vln. *f* *pp* *gliss.* *p* *gliss.* *pizz.* *p*

Vc. *f* *pp* *gliss.* *p* *gliss.* *sfz subito p*

Pno. *ff* *f* *mf* *p* *ppp* *pizz. sulle corde*

Elect. *8va* *resonances* *p*

start evento 5

*) Non vibrato

The musical score is divided into six staves:

- Fl. (Flute):** Starts with a flutter (*ppp*), followed by key clicks (*rapido*), irregular notes (*irregolare*), and a jet (*p*).
- B♭ Cl. (B♭ Clarinet):** Features ordered notes (*ord.*), glissando (*gliss.*), slap tongue (*mf*), and eolico effects (*p* to *mf*).
- Vln. (Violin):** Includes pizzicato (*mf* to *p*) and arco (*pppp*).
- Vc. (Viola):** Features *mp* dynamics.
- Pno. (Piano):** Utilizes soft mallet* (*p*), hard mallet (*p*), wood** (*mf*), guero*** (*mf*), and various articulations like *ribattuto*, *ord.*, *sffz*, *rall.*, and *lento*.
- Elect. (Electronics):** Includes a "stop all events" signal, a crossed-out symbol, and a diamond-shaped "i2" marker.

*) use a soft mallet to play on the strings of the piano

**) play with the wood part of a mallet

***) play only on the black keys

****) like in Lachenmann's "Guero", play on the keys without press them

33

Fl.

ppp

pp

mp

mf

flutter

ord.

B♭ Cl.

ppp

ppp

pp

mf

f

inspir.

Vln.

ppp

p

f

Vc.

IV string *lento*

s.p. *gliss.*

ppp

f

p

accel.

rapido

Pno.

wood

lento

accel.

rapido

wood sulle corde

stopped

open

mp

Ped.

guero

pp

Elect.

sour sounds

start evento 6

ppp

mp

*) play on white and black keys (using guero technique)

**) stop the strings of the piano with a hand

***) do not stop the strings

****) sing the square notes (if to high, sing the same note at the octave below)

no tempo timer **

0'00" (0'05") (0'10") (0'15")

The score is divided into measures 37, 38, 39, 40, and 41. Measure 37 is marked *f*. Measure 38 is marked *ff*. Measure 39 is marked *fff*. Measure 40 is marked *pp*. Measure 41 is marked *pp*. The score includes various performance instructions such as "inspir. solo voce" and "ANSIMARE". A timer section begins at 0'00" and includes time markers at (0'05"), (0'10"), and (0'15"). The score also includes a "Ped." (pedal) instruction and "resonances" for the electric part.

*) inspire only with the voice, without instrument

***) start the timer

****) to gasp (only voice)

*****) only voice, without instrument. Talked.

*****) Whisper what you read. Quite and soft. (only voice, without instrument).

41 0'20" (0'25") (0'30") (0'35") 0'40" (0'45") (0'50")
 Fl. *voce* *P sfz* *Aaaaaaaaaa f* *s s s s s s pp mp* *s s s s s f* *P flutter gliss.*

41 0'22" (0'25") (0'30") (0'35") 0'42" (0'45")
 B♭ Cl. *S S S mf* *SS sfz* *S mf* *S S S S S S S S S mf* *S S S S S S S S S mf* *P mp* *P* *P P P P*

41 (0'25") (0'30") (0'35") (0'45") (0'50")
 Vln. *whisper* *p p* *pp* *p* *P sfz* *p f* *P sfz*

Vc. (0'25") (0'30") (0'35") (0'45") (0'50")
r r mf *r r* *r r* *IIIIIIII*

41 (0'25") (0'30") (0'35") (0'45") (0'50")
 Pno. *play** *mp* *pp* *ppp*

41 *8va* *resonances* *loco* *filtered voice*

start evento 8
pp *p* *mp*

*) play the instrument

45

Fl. (0'55") whisper (1'00") (1'05") (1'10") (1'15") play flutter gliss. (1'20") (1'25")

pp a a a a aaaa SHHHH p pp mf

B♭ Cl. 0'56" (1'00") (1'05") (1'15") (1'20") (1'25")

mf r rrr R R R R R rrrrrrrRRRRR p f

Vln. 45 0'59" (1'00") (1'05") (1'15") (1'20") (1'25")

pr sp a aA pr a P p p p p p p

mf p sfz p sfz f mf mp p

Vc. 0'57" (1'00") (1'05") (1'15") (1'20") (1'25")

sp sssSSP p p r play # sfz

mf p < f pp mp

Pno. 45 vpcce (1'00") (1'05") (1'15") (1'20") (1'25")

s sss Asp P Ss s mp p sfz mf

Elect. 45 pulsing resonance ! pointillisme resonance

start evento 9

mf

The score is for the piece "Aspro sommerso" and is page 13. It features six staves: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Electronics (Elect.).

- Fl.:** Starts at 1'30" with a note marked *voce*. At 1'35", there is a note marked *mp*. At 1'38", there is a note marked *gliss.*. At 1'40", there is a note marked *gliss.*. At 1'45", there is a note marked *sul piano* with a flower-like symbol and two asterisks (**).
- B♭ Cl.:** Starts at 1'30" with a note marked *ff*. At 1'40", there is a note marked *ANSIMARE* and *mp*.
- Vln.:** Starts at 1'30" with a note marked *sfz*. At 1'40", there is a note marked *fingerkuppen* and *ppp*. The notation includes 'x' marks above the staff.
- Vc.:** Starts at 1'30" with a note marked *p*. At 1'40", there is a note marked *gliss.*. At 1'50", there is a note marked *shhh*.
- Pno.:** Starts at 1'30" with a note marked *mf*. At 1'40", there is a note marked *play*. At 1'50", there is a note marked *improvviso** and *ff*. A dashed line labeled *Ped.* spans from 1'30" to 1'50".
- Elect.:** Features a timeline with "pointillisme" and "resonances" markings. A triangle labeled "stop evento 7" is at 1'30". A box labeled "start evento 10" is at 1'49". The section ends with a "stop patch" marking.

Time markers are indicated by vertical lines and labels: (1'30"), (1'35"), (1'38"), 1'40", (1'45"), (1'50"), and 2'20" c.a.

*) leave the pedal abruptly to produce a slap

**) Give a shot on the body of the piano to make the strings sound