

Tinted / Milieu

for contrabass clarinet in Bb and electronics

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The physical or social setting in which something occurs or develops.

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Written for Ingólfur Vilhjálmsson.

Contrabass clarinet in Bb

Contrabass clarinet in Bb*
Loudspeakers (Sub-woofer + Mono-PA-system) [Electronic part A = 442 Hz]
**Live amplification

*Written for the "paperclip" contrabass clarinet.
**For live performance (only if needed).

About

This work balances on the knife-edge between "music" and becoming a shade in the environment. The sounds involved should be thought of as forming a personal space of the performer, a space in which is not shared with the audience. Everything should be as if mumbled, privately, with enormous concentration, with little concern for clarity and communication. Whatever reaches the audience should be as if overheard.

Performance notes

Time signatures are written for convenience only. First beats of bars should not be given more emphasis than other beats.

The written dynamic range in the work is from *dal niente* to *pppp*, not meaning actual dynamic marking up to the precise point but rather indicating a sparse expression in the music and guiding the performers to find the area where the sound of the instrument merges together with the playback. Everything within the piece in regards of dynamics, sonic differences and such, should be within a extremely narrow boundaries.

The dynamic marks at times do not take into account the force of the action needed, as some of the instrument techniques used in the work need more force than usual to aim for the wanted dynamic.

Attacks without tongue attacks unless other wise is indicated above each note.
Soft tongue attack marked with T upside-down, above staff line for each note.

Ending of each tone should be gently tapered off. Unless otherwise indicated (see 'named silences' below).

Note on the electronics

The soundfile following with the score is stereo, the right channel contains a click-track, that is only for the performer to hear via headphones. Left channel is the electronic part, to be played out in PA + Sub-woofer at a really low level.

The loudest moment of the work in regards of volume should be faint, noticable but unclear.

Amplification (optional or necessary depending on the concert space)

In larger concert spaces a light amplification can be added, only to lift up the sound a bit, not to take over the original acoustic sound source.

Stage setup

The balance between the clarinet and the playback is of most importance. An ideal way would be of placing the sub-woofer centered on stage and using it as a pillar for the contrabass clarinet, so it would be hard to tell the difference between the sound sources. The PA-monitor can be placed behind the performer, allowing the performer to hear some of the higher frequencies present.

Recording of the work

As the title suggests, the work is dedicated to milieu. Recording the work should include a strong impression of being present with a performer in a real acoustic space, allowing the presence tone of that room to be present and giving

Notation - staff lines

Clarinet upper staff line:

Implies movement of

V (H) V (Vowel) indication when performing airy tones with the instruments. High on staff line indicates 'higher' vowels. Such as 'eee', meanwhile the 'lower' vowels sound as in 'Ooo'.
(L) Around mid-way the embouchure is "normal", allowing normal pitch production.

Clarinet lower staff line:

Indicates fingerings from bars 1-70, but serves as a standard staff-line from bar 70 onwards.

Instrument techniques – Symbols in the score and parts

Tone production is divided into four parts.

∅ - Aeolian sound (noise with absent of pitch but containing certain bandwidth – often modulated with embouchures based on different vowels. (Marked with filled diamond noteheads).

1/3 tone – Hint of pitch present within the sound. (Marked with standard noteheads).

2/3 tone – With further hint of pitch present within the sound. (Marked with standard noteheads)

Full tone – Pure pitch (as possible). (Marked with standard noteheads)



Named silences – Following a sound, the whole flow of air into the instrument is stopped by the tongue. Otherwise all sounds should be tapered off gently.



Anti-emphasis – marked as an articulation, implied for each note. This implies reduction in sound volume at the beginning of the note (reduction in sound volume).

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Click-track pre-roll
2 measures of
5/8 in ♩ = 50 M.M.

♩ = 50 M.M.
Focused / Dense / Privately

Molto legato

5/8 *⁽¹⁾(∅) (1/3)(∅) Aeolian 7/8 *⁽³⁾ Keep posture 5/8 (∅) (1/3)(∅) (1/3) 6/8 4/8 (1/3) (∅) (1/3) 7/8

Contrabass Clarinet in B_♭ (Fingering)

ppppp

(N)

*⁽²⁾ (Anti-emphasis)

(Trembling bass - faint pitch around sounding c)

Playback

pppp (noticeable, unclear)

6 7/8 4/8 (1/3) 1 (∅) (>) 6/8 4/8 (∅) 1/2 (2/3) 5/8 4/8

Cb. Cl.

Playback

11 4/8 (∅) (2/3)(∅) (1/3) 3/8 4/8 (∅) (1/3)(∅) (1/3) 5/8 1/8 (∅) Shallow breaths (AFAP) 7/8 3/8

Cb. Cl.

(Filtered tones)

Playback

*⁽¹⁾ (∅) - Aeolian - Extremely airy tone with a faint contour of pitch. Upper staff line (Marked with V-clef [Vowel]) indicates embouchure affecting the contour of pitch. (H = 'higher vowels', f.x. in 'eee', L = Lower vowels, f.x. 'ooo', normal embouchure in the center)

*⁽²⁾ Anti-emphasis - marked as an articulation, implied for each note. This implies reduction in sound volume at the beginning of the note (reduction in sound volume).

*⁽³⁾ Keep position and breathe silently through the instrument. This is mostly important as a visual, not allowing the listener to see visually if the instrument is making a sound.

*⁽⁴⁾ Tremolo - produced by influencing the movement of the reed with the tip of the tongue, while performing molto aeolian. Resulting in rapid noisy tremolo.

COMMENT: Attacks without tongue attacks unless otherwise indicated above each note, soft tongue attack marked with T upside-down above staff line over each note.

COMMENT: Ending of each tone should be gently tapered off.

COMMENT: Standard fingerings unless otherwise indicated above each staff line.

***(4)** Tremolo (fast)
(0) (2/3) (0)

17

Cb. Cl.

Playback

25

Cb. Cl.

Playback

32

Cb. Cl.

Playback

***(4)** Faint harmonic
(2/3 tone)

40

Cb. Cl.

(Nebenstimme)

Playback

***(4)** Faint harmonic - Produced by biting the reed softly to produce an overtone, circa. the 11th Harmonic (circa in unison with recording - may fluctuate). The Harmonic should be really faint.

49

Cb. Cl.

Playback

G.P.

(click-track pauses) (circa. 2')

57

4/8 (Click-track continues)

Cb. Cl.

Playback

(nebenstimme) $\circ < pp$ ("ff") $>$

(Full tone) $G\sharp$

$\circ < pp$ ("ff") $>$

65

Cb. Cl.

Playback

(Full tone)

$\circ < pp$ ("ff") $>$

(Sine tone)

73

Cb. Cl.

Playback

82

Cb. Cl.

Playback

91

Cb. Cl.

Playback

Click-track stops at end of bar