



Cristian Morales-Ossio

Dinámica destructiva

for bass clarinet and live electronics

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for bass clarinet and live electronics

In collaboration with Chiara Percivati

Premiered on 18th June 2019 at St Paul's Hall, Huddersfield.
Chiara Percivati, bass clarinet; Cristian Morales Ossio, electronics.

Huddersfield 2017


Programme note


In an autopoietic system, as it is explained by Varela and Maturana, there are different processes of “production, transformation, and destruction of components”, and, at the same time, their interactions update the processes that create them. Such an idea can also be seen as a recursive pattern constituted by iterations where production-transformation-destruction procedures occur endlessly with certain degrees of instability, which allows to bound and regulate the living of the system.


The composition process of “Dinámica destructiva” involved long collaborative sessions with Italian clarinetist Chiara Percivati since 2016, where the main actions pointed to carry out recursive patterns of both creative-collaboration and musical behaviours. The former was worked by exploring physical actions in the bass clarinet: performer and instruments were intended to be a single body (or system). At the same time, my ideas about musical behaviours led me to imagine a form mediated by several iterations where I would establish a particular concept of production-transformation-destruction driven by interactions between the main body-system (performer-instrument) and the live electronics. These structural and collaborative ideas implied also the creation of a specific notation system, which was thought for Chiara to make relevant decisions in relation to the pitch and sounding transformations.

Notation

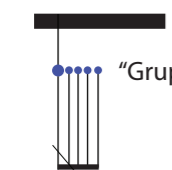
1. Noteheads

 Noteheads in blue represent pitches (new attacks). These pitches must be chosen from the sequences presented on the next page: there are 10 of them for each of the 10 systems of the piece (see explanation on next page)

 Sustained sounds with modulating parameters articulated with vertical lines. The form of the horizontal blue line representing the continuation of the sound can eventually means a loss of energy.

 Noteheads in red represent multiphonic sounds freely selected by the performer


[] Short silence


 “Gruppetti” (to be played as fast as possible)


2. Dynamics

There are 4 types of indications for dynamics:

a) A static (ordinary) indication with no variations over the time

b) Freely “crescendo” and/or “diminuendo” shifts represented by this symbol 

c) Exponential “crescendo” or “diminuendo” 

d) An oscillating dynamic around the circled nuance 

3. Time

A. The duration of the piece depends on the decisions the performer makes at the choice of tempi and the time of improvisations (ca. 30 - 70 seconds). However, it should not last longer than 20 minutes nor less than 15 minutes.

B. The tempo has not been fixed in the score; it is the performer who must decide about this for every system or the whole piece, according to the different characters they want to develop. Thus, the score provides numerators only (a number of beats per bar).

C. Diverse rhythmic configurations are represented by vertical lines hanging from the thick black bar. These lines cross down the layers involved in the bass clarinet part, including P1, P2, and P3 layers. The rhythmic configurations must be interpreted proportionally to the visual bar space.

4. Layers P1, P2, and P3

These layers represent three different physical actions for sound production. These actions, which must be previously defined by the performer, articulate the physical relationships between them and their instrument. It is expected that the resulting sound is the product of simultaneous interactions between them. The score gives diverse shapes drawn on layers P1 to P3, which suggest velocity, intensity, trajectory, duration, and the extent of physical actions for the performer to generate different sound modulations.

As a suggestion, the performer can choose to operate over the three different layers (P1, P2, and P3) from the following physical dimensions:

1. Lips' actions on the embouchure: pressure, position over the reed, etc

2. Teeth's actions over the reed: sliding, biting, blocking up, etc.

3. Vocal tract's actions: vowels and transitions between them, throat inflections, voicing, articulations, etc.

3. Air's actions: diaphragm, temperature, speed, openness, rugosity, circular breath, etc.

4. Fingers actions': key noises, colour changes, tuning shifts, surrounding notes, etc.

5. Improvisations

An improvisation space has been established at the end of each system. The duration of these spaces must not exceed 70 seconds, nor be shorter than 30 seconds. It is recommended to set these durations previously and assign them in each of the ten systems variedly.

The performer must also embody common qualities in all improvisations, which should contrast with those found in the notated part of the systems. One should aim to create a sort of refrain.

The improvisations interact with the live electronic material: The Max/MSP patch provided for doing this detects dynamics and specific pitch ambitus and reacts with multiple degradations of the sonic material. In their improvisations, the performer must emphasise on such degradation by exploring different techniques, registers and nuances in a kind of destructive dynamic.

6. Order of systems

1. The piece always starts with the INTRODUCTION sheet

2. After the INTRODUCTION, the order of the ten following systems can be freely assigned

3. A natural and flexible waiting in between each system can be performed. In those moments. the electronic part will perform “residual sounds” that are remaining from the interactions during the improvised

7. Electronics part

The electronic part is written in six layers, each one representing specific sound processes. It must be performed by two persons; one controlling a Korg Nano Kontrol and the other one controlling the amplification system. Each of the six layers is assigned to a fader of the Nano Kontrol, and the person handling it must follow the shapes drawn in the layers that represent the volume path of the sound process.

The red squared numbers indicate the moment the person doing the electronic part must press the red (record) button in the Nano Kontrol to record some fragments played by the bass clarinet. In the score, there is a black square with a blue triangle inside that indicates when the recorded fragments should be released. In the Nano Kontrol this action is done by pressing the play button.

8. Technical requirements

Two cardioid microphones to amplify the instrument

A Korg Nano Kontrol

A stereo amplification system, with subwoofer

Macbook Pro computer (2,3 GHz - Intel Core i7, 16Gb)

Max/MSP 7

Audio interface 2 inputs/4 outputs

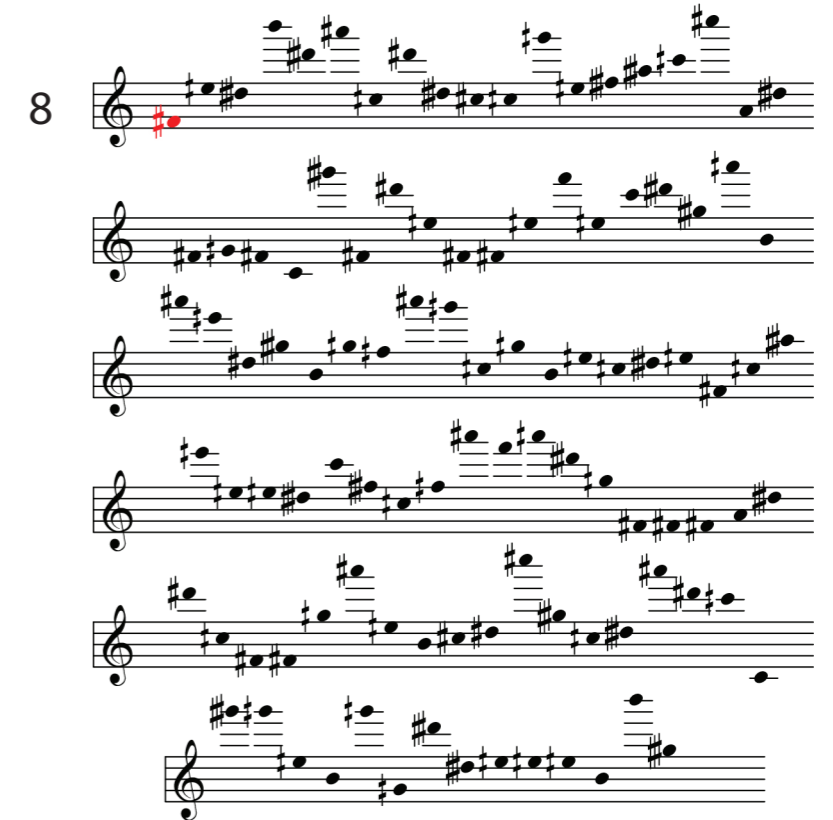
A Max/MSP patch as well as a complete set of instructions can be provided by the composer. Please, write to:

moralesossio@gmail.com

Ten pitch sequences / Ten systems

a. The performer has ten pitch sequences at his disposal from which to choose. Once one sequence is selected, it must be written in the empty staff of the bass clarinet, making it match with the blue noteheads attached to the black bar. At the end of the choices made by the performer, each system will end up with one pitch sequence that must not be used more than once.

b. The performer is free to decide the starting point of the sequence, meaning that once the sequence is selected, it will not necessarily begin the way it is originally written. If the performer needed to complete the number of notes required in each system, but they have used all the notes from the sequence, they can keep the reading of it circularly.



Dinámica Destructiva

for bass clarinet and live electronics

to Chiara Percivati

Introduction

Librementemente. Senza tempo, senza misura

Cristian Morales Ossio
(Huddersfield, 2017)

(Aeolian sounds only—remove the mouthpiece—)

Bass Clarinet

Electronics

frull.

p

ppp *sub.* *mf*

f *p*

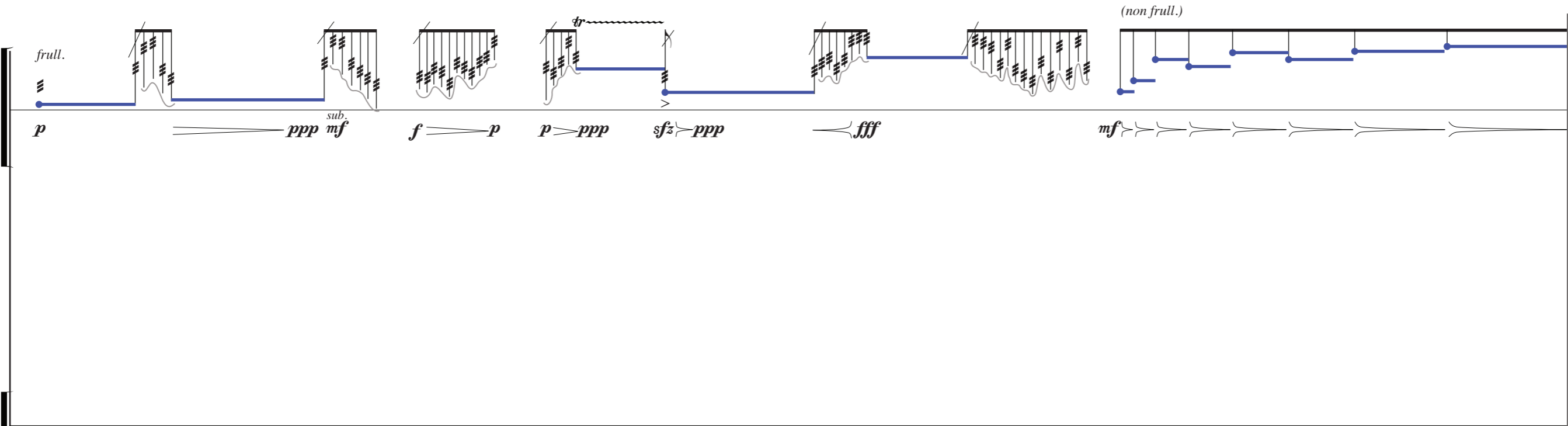
p *ppp*

sfz *ppp*

fff

mf *(non frull.)*

put the mouthpiece back



(L1) **PLAY** (clarinet's aeolian-sounds samples)

										Ad Lib. (fix duration)	Solo Electronics	
										IMPROVISATION	▼ Go to the next system	
Bass Clarinet												
P1												
P2												
P3												
Dist.											IMP	SYST
Sstr.												
Fz.												
Hrm.												
FB												
Crr.												

										Ad Lib. (fix duration)	Solo Electronics	
										IMPROVISATION	▼ Go to the next system	
Bass Clarinet												
P1												
P2												
P3												
Dist.											IMP	SYST
Sstr.												
Fz.												
Hrm.												
FB												
Crr.												

5 8 11 7 11 9 11							Ad Lib. (fix duration)	Solo Electronics	
Bass Clarinet								IMPROVISATION	▼ Go to the next system
Electronics								IMP	SYST

7 11 9 11 5 8 11							Ad Lib. (fix duration)	Solo Electronics	
Bass Clarinet								IMPROVISATION	▼ Go to the next system
Electronics								IMP	SYST

4/6

58										Ad Lib. (fix duration)	Solo Electronics
58										IMPROVISATION	Go to the next system
Bass Clarinet											
P1											
P2											
P3											
Dist.										IMP	SYST
Sstr.											
Fz.											
Hrm.											
FB											
Crr.											

58										Ad Lib. (fix duration)	Solo Electronics
58										IMPROVISATION	Go to the next system
Bass Clarinet											
P1											
P2											
P3											
Dist.										IMP	SYST
Sstr.											
Fz.											
Hrm.											
FB											
Crr.											

9115811711

Bass Clarinet

P1

P2

P3

Dist.

Sftr.

Fz.

Hrm.

FB

Crr.

Ad Lib.
(fix duration)

IMPROVISATION

Solo
Electronics

Go to the
next
system

9115811711

Bass Clarinet

P1

P2

P3

Dist.

Sftr.

Fz.

Hrm.

FB

Crr.

Ad Lib.
(fix duration)

IMPROVISATION

Solo
Electronics

Go to the
next
system