

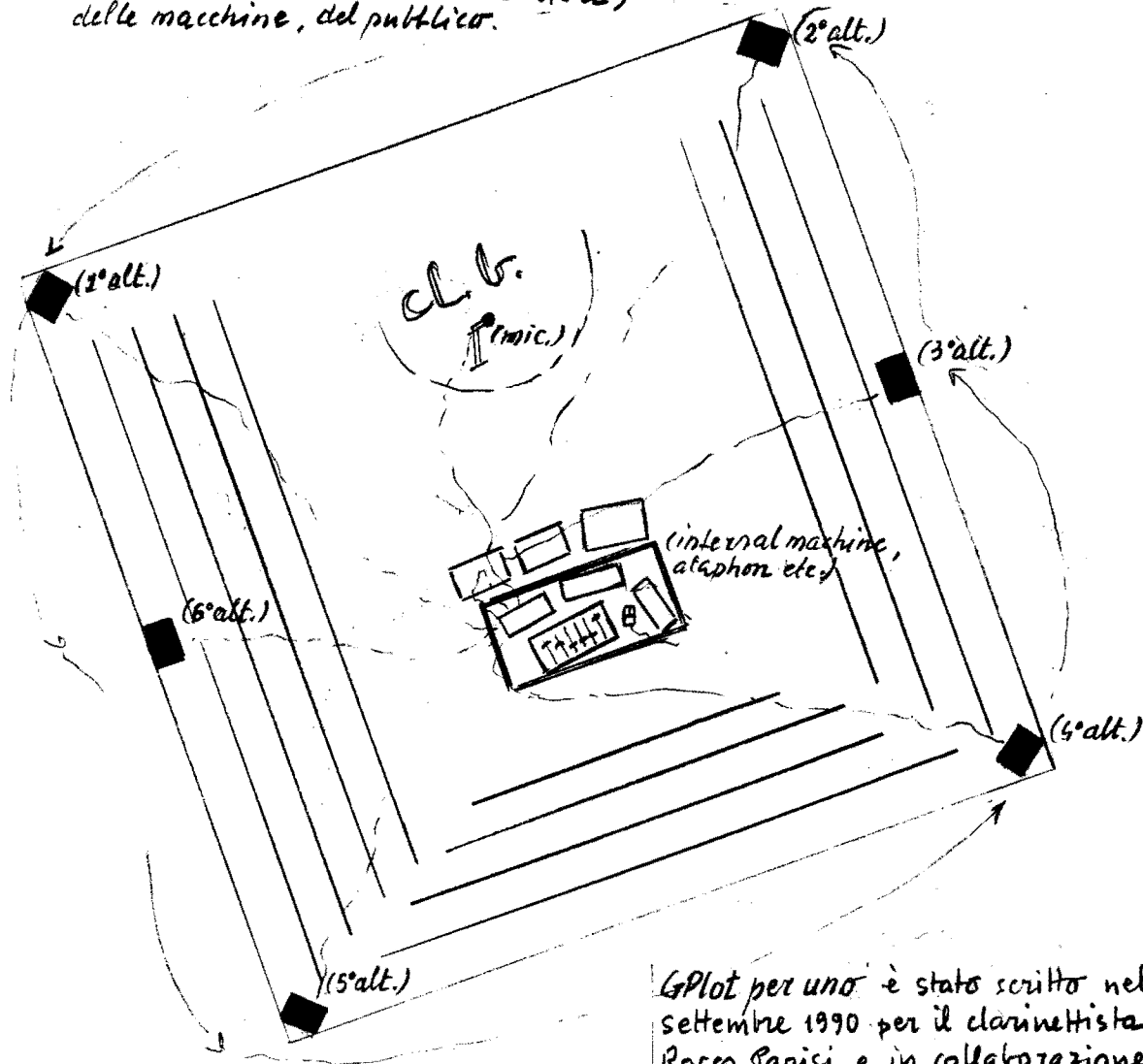
Riccardo Piacentini



CPLOT per uno

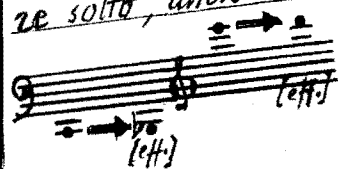
per clarinetto basso e "live-electronics"

Eventuale disposizione dell'esecutore,
delle macchine, del pubblico.



«Plot per uno» è stato scritto nel settembre 1990 per il clarinetista Rocco Parisi e in collaborazione con l'Experimental Studio "H. Strobel" di Friburgo (Germania). Di questo vengono utilizzati in particolare 3 internal machine, allo scopo di 1) elaborare polifonicamente il suono del clarinetto, 2) produrre effetti di riverbero, 3) delay (cioè ritardo-ripetizione del suono), 4) feedback (cioè reiterazioni sovrappositive di interi passaggi). Alle pagine 12, 13 e 14 è anche prevista la spazializzazione circolare del suono tramite halaphon. Nota bene: il clarinetto è collegato con un microfono a 6 altoparlanti.

La grafia del clarinetto basso è in sib. Il suono di effetto è alla seconda maggiore sotto, anche con la chiave di violino.



I programmi (o patch) utilizzati sono complessivamente 4, nella successione: 1-2-3-1-3-1-4-1-4. Le 3 *infernal machine* funzionano nei programmi 1 e 2, l'*halaphon* nei programmi 3 e 4. Inoltre, dispositivi di *delay*, *feedback* ed eventualmente *gate* sono richiesti nel programma 2, mentre l'effetto di *delay* è qualche volta usato anche nel programma 1. L'effetto di *riverbero*, salvo indicazioni contrarie, è costantemente praticato in tutti i 4 programmi, secondo quantizzazioni differenti.

Diamo qui di seguito gli 11 sottoprogrammi delle *infernal machine*, con specificazione a) delle *pitch ratio* (rapporti tra altezze negli agglomerati polifonici), b) della durata dei *riverberi*, c) delle distanze temporali dei *delay* (ritardi) dalla nota di riferimento, d) di quali altoparlanti vengono per ogni sottoprogramma usati. Quest'ultima specificazione può essere elusa, in una versione semplificata, con l'utilizzo sistematico dei soli altoparlanti 1.

2.4.5.

1. a) 1.335/1.059, b) 2"-3", c) /, d) 1.2.4.5. 2. a) 1.888/1.335/0.749, b) 2"-3", c) /, d) 1.2.4.5.
3. a) 1.335/1.260, b) 2"-3", c) /, d) 1.2.4.5.
4. a) 1.260/0.707/0.530/0.472, b) /, c) 484/106/641/205 m.s., d) 1-6.
5. a) 1.122/1.059, b) 2"-3", c) /, d) 1.2.4.5.
6. a) 1.587/1.498, b) 2"-3", c) /, d) 1.2.4.5.
7. a) 1.888/0.841/0.397/0.315, b) 2"-3", c) /, d) 1.2.4.5.
8. a) 0.944/0.841, b) 2"-3", c) /, d) 1.2.4.5.
9. a) 1.260/0.707/0.530/0.472, b) 1"-2", c) 484/106/641/205 m.s., d) 1-6.
10. a) 1.260/0.707/0.530/0.472, b) 2"-3", c) /, d) 1.2.4.5.
11. a) 1.260/0.707/0.530/0.472, b) 15"-20", c) 404/641/956/1100 m.s., d) 1.2.4.5.

Per l'*halaphon* si dà una traccia dei programmi 3 e 4 con a) il percorso del suono attraverso i 6 altoparlanti con relativa distribuzione temporale e b) la durata del *riverbero*.

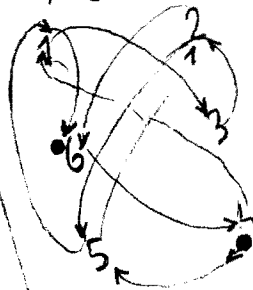
PROGR. 3. a) 4 [0,8"] → 5 [1,1"] → 2 [1"] → 6 [1"] → 4 [1,4"] → 1 [1"] → 3 [0,8"] → 2 [1,4"] → 5 [1,2"] → 1 [0,8"] → 6 [1"], b) 3"-4".

PROGR. 4. a) 2 [0,7"] → 5 [0,6"] → 1 [0,7"] → 4 [0,6"] → 2 [0,5"] → 6 [0,4"] → 3 [0,4"], b) 3"-4".

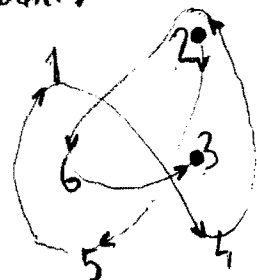
Il *feedback* con eventuale *gate*, previsto nel programma 2, esige ritornelli irregolarmente sfasati di 2,7"-5", sovrappositivi rispetto a se stessi e alla parte del clarinetto eseguita in tempo reale. Senza *gate*, l'effetto di *feedback* va in diminuendo dinamico fino a pag. 11; con *gate* il *feedback* in diminuendo sarà udibile solo quando il clarinetto è in pausa o suona piano oppure lontano dal microfono.

Da pag. 7 a pag. 11 si richiede l'input manuale delle trasposizioni.

PROGR. 3



PROGR. 4



Schema del lavoro

PAGINA	PROGRAMMA	SOTTOPROC. INTERNAL M.	DISPOSITIVI FEEDBACK E GATE	CONTROLLO MANUALE TRASPOSIZ.	SOTTOPROC. IN SUCCESS. INTERNAL M.
5	1	1		↑	1
		2			2
		3			3
		5			5
		5			5
		5			5
		6			6
		5			5
		5			5
		7			7
		8			8
		1			11
		2			12
		3			13
		3			14
		5			15
		2			16
		3			17
		5			18
		2			19
7	2	9	F.+G.	↓	20
8	7		dim.F.	↓	21
9	4		↓	↓	22
	2		↓	↓	
10			↓	↓	
11			↓	↓	
12	3		↓	↓	
	1				
	3				
13	1				
	4				
	1				
	4				
	4				
14	1				
		7			23
		10			24
		1			25
		5			26
		10			27
		2			28
		1			29
		10			30
		5			31
		10			32
15		2			33
		8			34
		3			35
		6			36
		11			37
16					

Le operazioni numerate in questa colonna sono controllate con un "mouse", o con una tastiera.

I. 140

CLARINETTO
BASSO IN SI \flat

slaps

effetto:
poco riventoso (2° 3°)

1 (1) 2 (2) 3 (3) 4 (4) 5 (5) 6 (6)

note d'effetto

senza riv. poco riv. senza riv.

condelay 4 (4) 5 (5) 6 (6)

484 ms, 106 ms, 541 ms, 205 ms

([K] + 3.6) ([K] - 3.6) ([K] + 3.6)

[molto] ff

poco riv. senza riv.

6 (7) 7 (8) 8 (9) 9 (10) 10 (11)

note d'effetto

con delay

([K] - 3.6) ([K] + 3.6)

poco riv.

7 (9) 8 (10) 1 (11)

[K] - 3.6

ff

senza riv.

poco riv.

senza riv.

2(12) 3(13) 2(15) 3(16) 4(19)

con delay

[D1 + 3.6]

feedback

gate

ff

pp subs.

poco riv.

con "feedback +"

2(18) 9(19)

[D1 + 3.6]

feedback

gate

[feedback + gate]

molto ff

pp

f

pp

17 18 19

stop memorizzazione
con feedback

Handwritten musical score for two staves, labeled "riv." on the left. The top staff contains complex notation with dynamic markings "f" and "pp", and a "stop traspos." annotation. The bottom staff contains similar notation with "pp" markings. A dashed line indicates a section boundary.

Handwritten musical score for two staves, labeled "riv." on the left. The top staff has notes with dynamic markings "f" and "pp". The bottom staff has notes with dynamic markings "pp" and "etc.". A bracketed annotation "[feedback + gate]" is present. A dashed line indicates a section boundary.

Handwritten musical score for two staves, labeled "riv." on the left. The top staff has notes with dynamic markings "pp" and a bracketed annotation "[ten]". The bottom staff has notes with dynamic markings "pp" and a bracketed annotation "[feedback + gate]". A dashed line indicates a section boundary.

trasp. ↑

avvicinarsi e allontanarsi dal microfono, al-

ten. lungo e **fff**

2iv. [feedback + gate]

7(20)

[" "] approssimativamente 10" - 12"
[" "] approssimativamente 6" - 8"

tenutamente

2iv. [feedback + gate]

trasp. ↓

2iv. [ten, poco più breve]

con parametri normali feedback (molto tenamente)

Handwritten musical score for the first system. It features a treble clef staff with a 7/8 time signature and a bass clef staff. The music includes notes, rests, and dynamic markings such as *f* and *fff*. A wavy line is drawn above the staff. Below the staves is a shaded area with the handwritten text *(dim. feedback)*. The label *2iv.* is written on the left side.

Handwritten musical score for the second system. It features a treble clef staff with a 7/8 time signature and a bass clef staff. The music includes notes, rests, and dynamic markings such as *fff*. A wavy line is drawn above the staff. Below the staves is a shaded area with the handwritten text *(dim. feedback)*. The label *2iv.* is written on the left side. An upward-pointing arrow labeled *traspos.* is positioned above the staff.

Handwritten musical score for the third system. It features a treble clef staff with a 7/8 time signature and a bass clef staff. The music includes notes, rests, and dynamic markings such as *fff*. A wavy line is drawn above the staff. Below the staves is a shaded area with the handwritten text *(dim. feedback)*. The label *2iv.* is written on the left side. Two upward-pointing arrows labeled *traspos.* are positioned above the staff. The system is divided into two measures by a vertical dashed line.

Handwritten musical notation on a staff with a treble clef. The staff is mostly empty, with a few notes and a fermata at the beginning. A wavy line is drawn above the staff. A shaded area below the staff is labeled "from feedback".

Handwritten musical notation on a staff with a treble clef. A vertical dashed line is drawn across the staff, with the word "traspos." written above it. The notation includes notes, stems, and a fermata. A wavy line is drawn above the staff. A shaded area below the staff is labeled "from feedback".

Handwritten musical notation on a staff with a treble clef. The staff contains notes, stems, and a fermata. A wavy line is drawn above the staff. A shaded area below the staff is labeled "from feedback".

[dim.]

2iv.

(dim feedback)

nel microfono

2iv.

nel microfono

[non dim.]

senza feedback, suono puro

traspas.

2iv.

C.P.

traspas.

II. [40]

soffi intonati

tr *tr*

tr *tr*

respiri molto pronunciati

ppp

spazializzazione circolare
tramite "halaphon"

leg. il poss.

riv. 3"-4"

PROG. 1

IK

4 5 2 6 1 3 2 1 6

tr *tr*

tr *tr*

tr *tr*

tr *tr*

senza soffio

f dim. sub

tr *tr*

stop halaphon

riv.

con soffio

tr *tr*

tr *tr*

tr *tr*

tr *tr*

ppp

con halaphon

2 (22)

PROG. 1(51)

IK 1.2.4.5

4 5 2 6 1 3 2 1 6

PROG. 1(51)

- pag. 12 -

Handwritten musical score for the first system, featuring a treble clef staff with notes and rests, and a lower staff with a wavy line. Annotations include *tr* (trills), *tr am* (trills with accents), and *fraseggiando* (phrasing). A dynamic marking *f* is present. A box contains the number **2 (22)**.

[1.2.4.5]

Handwritten musical score for the second system, showing a treble clef staff with notes and rests, and a lower staff with a wavy line. Annotations include *tr* (trills), *tr am* (trills with accents), and *f* (forte). A box contains the number **2 (22)**.

Handwritten musical score for the third system, featuring a treble clef staff with notes and rests, and a lower staff with a wavy line. Annotations include *tr* (trills), *tr am* (trills with accents), *ppp* (pianissimo), and *stacc. leggerissimo* (staccato, very light). A box contains the number **2 (22)**. Below the staff, there are three boxes labeled **PROGR. 3 (7)**, **PROGR. 3 (8)**, and **PROGR. 3 (9)**. At the bottom, there are handwritten numbers and symbols: $\{ 2 \} \{ 1 \} \{ 2 \} \{ 0 \} \{ 3 \} \{ 1.2.4.5 \}$ and $\{ 2 \} \{ 1 \} \{ 2 \} \{ 0 \} \{ 3 \}$.

[brevi cesure fra una nota e l'altra]

21v.

stop halaphon

7 (23) - 10 (24)

PRIMA (10)
[10 1.2.4.5]

[senza 21v.]

21v.

ppp fuori microfono

1 (25) - 5 (26) - 10 (27) - 2 (28)

21v. (34-44)

1 (29) - 5 (31) - 10 (32)

[senza rit.]

Handwritten musical score for the first system. It consists of two staves: a piano staff on top and a guitar staff on the bottom. The piano staff has a treble clef and a key signature of one flat. The guitar staff has a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and chords. Performance instructions include *[ppp]*, *fuori microfono*, and *[ppp]* *[nel microfono]*. A vertical dashed line is drawn through the score. The system is numbered 2(33) on the left and 8(34) on the right.

Handwritten musical score for the second system. It consists of two staves: a piano staff on top and a guitar staff on the bottom. The piano staff has a treble clef and a key signature of one flat. The guitar staff has a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and chords. Performance instructions include *[ppp]* and *fuori microfono*. A vertical dashed line is drawn through the score. The system is numbered 3(35) on the left and 6(36) on the right.

slap

Handwritten musical score for the third system. It consists of two staves: a piano staff on top and a guitar staff on the bottom. The piano staff has a treble clef and a key signature of one flat. The guitar staff has a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and chords. Performance instructions include *slap*, *[ppp]*, and *fuori microfono*. A vertical dashed line is drawn through the score. The system is numbered 11(37) on the left and 10 5.6 on the right.

delaj + riverbero 15°-20°

- 150ms.
- 164ms.
- 196ms.
- 2100ms.

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(lasciar spegnere il riverbero)

TORINO, 28/IX/90
CASATE NUOVO (COMO) 4/X/90