

MINIMAL

1977

open

For bass clarinet, electronics and automatic percussion

Bass clarinet: Harry Sparnaay

Electronics: Hans Stibbe and Studio STEIM Amsterdam

"Minimal" poses the question of musical material and composition process with this. Composing for an instrument meant: Implement the composer's ideas "instrument-specific". For example, fingering charts, practical play options, own sound concepts, thus secondary characteristics of an instrument as information have been used. However, this way of working means the rape of an instrument in favour of the composer's personal sound ideas, as he enters externally the sound world of the instrument, so that the acoustic conditions, e.g. the bass clarinet, are not taken into account.

In "Minimal" I tried to rely solely on the information that the sound of the bass clarinet has, e.g. overtone rows, amplitude ratios and changes, beat amplitudes, etc.

About the piece:

The beats of the bass clarinet, which are created by comparing two notes (low c played live and the low c played on the loop (1)) are converted into DC voltages by means of demodulation. These voltages controlled by two "transducers", which are devices that convert control voltages into mechanical movements. The "transducers" automatically strike a Tibetan temple block and a cymbal.

Through this electronic process, the bass clarinetist can use his foot pedals to convert sounds into rhythmic structures, i.e. he can play drums electronically. The information for the rhythm of the percussion is thus proportional to the amplitude movement of the overtone series of the bass clarinet sound.

In addition to this compositional idea, the bass clarinetist can also immediately record his live played sound structures on a second prefabricated continuous loop (it is the same length as (1)). This technique allows you to play polyphonically. The number of parts results from the live-in-the-moment decision of the bass clarinetist.

In addition, the bass clarinetist receives an improvisation score that formulates other musical ideas for Minimal. It is up to the performer to decide when to play similar musical structures.

The finite structure of Minimal corresponds to the overtone series of the note C (see Tone material). The piece ends when the bass clarinetist has played the highest overtone. Then you only hear the tape loop and the tape hiss replaces the last bass clarinet sounds.

The composition Minimal attempts to break new musical ground with minimal sound material (beats of the bass clarinet). The piece is notated in an "open form" technique. In the score, which was later published by Donemus, the best version of Minimal to date, recorded by Harry Sparnaay, was notated in order to give other

performers and interested parties the opportunity to get the best possible impression of Minimal. However, this score is only one of the possible interpretations of Minimal.

Improvisationscore:

die improvisation

tonmaterial



rhythmen



vor bzw.
nachschlag

vorbild



Beats:

In the following score sketch I have analysed when and at which notes beats become slower and faster.

Wann Schwebung langsamer + schneller (Ampl. gleich)

V = ES Volumen

ES = eig. Schlag

Ton mit Teleton

aus + Einfuß

Ampl. nicht so deutlich

* Schwebung nicht so langsam, als bei der Oktave

2,1" (56)

58

* Schwebung nicht so deutl. Schwebung der - 89 deutlicher wird bei 87 stärkerer Schlag - 88

deutl. lang.

— = Schlagstärke ES des PERC.

< = Schlagrhythmicität
max

aus Schlag = min
Einfuß

Circuit diagram from Minimal

