

Peter Ablinger

PARKER NOTCH

for Solo-Instrument and Noise

2010

Written for Gareth Davis

The instrumental part can be played by any (fast) instrument from f# (f# below middle c) to c3 (high soprano c).

The score is available in different transpositions and keys, but also in slightly different versions for sustaining and non-sustaining instruments (the latter - e.g. mallets or piano - would play longer notes as repetition).

Some possible instruments: Bassflute, English Horn, Clarinet, Bass Clarinet, Alto or Tenor-Saxophone, Trumpet, Piano, Vibraphone or Marimba, (E-)Guitar, Viola.

The electroacoustics have 4 channels of equal length:

Stereo_Noise_LEFT.WAV

Stereo_Noise_RIGHT.WAV

Mono-channel.WAV

Klick.WAV

All 4 channels go to different out-puts.



Lsp 3



Soloist



Lsp 1



Lsp 2



Audience

Stereo_Noise_LEFT.WAV goes to Loudspeaker 1.
Stereo_Noise_RIGHT.WAV goes to Loudspeaker 2.
Mono-channel.WAV goes to Loudspeaker 3.
Klick.WAV goes to a small and "invisible" one-ear headphone for the player.

(Note: The score has double barlines every 32 bars. For orientation the click-track gives a 4 bars long sine-tone directly before every double barline.)

The balance between the instrument and the Loudspeakers is the crucial part: First check the balance between instrument and Mono-channel. The instrument - karaoke-like - should merge perfectly with this layer. Then add the two Stereo-Noise channels, which can be really roomfilling or even loud. In any case the desired effect is that the noise almost completely covers the instrument and the Mono-channel. Make sure that both remain just as an "illusion" and cannot really any more be heard.

An electro-acoustic musician who is familiar with the piece and its aesthetics has to control and adapt the balance throughout the performance.

Duration: 4'25"

Content of the Package with Scores and Electronics:

The "Scores" file contains:

the score in C (Parker_Notch_inC.pdf) and many other transpositions or versions:

Parker_Notch_AltoSax_inEb.pdf is written a sixth higher,
Parker_Notch_Bassflute.pdf is written an octave higher,
Parker_Notch_Bcl_or_TSax_inBb.pdf is written a ninth higher,
Parker_Notch_Cl_or_Trp_inBb.pdf is written a second higher,
Parker_Notch_EnglishHorn.pdf is written a fifth higher,
and Parker_Notch_Mba_Vib_or_Pno_inC.pdf is untransposed, and longer notes are desolved as tone repetitions.

The "Electronics" file contains:

Stereo_Noise_LEFT.WAV
Stereo_Noise_RIGHT.WAV
Mono-channel.WAV
Klick.WAV
XXX_Not_For_Performance_Clarinet_Simulation.WAV

For the performance the first four channels are to be set-up in the way described above.

XXX_Not_For_Performance_Clarinet_Simulation.WAV is not for performance, but only for demonstration: Put all 5 channels on a multi track system. Pan Stereo_Noise_RIGHT.WAV just to the right, Stereo_Noise_LEFT.WAV just to the left. Listen to the sum of all without changing the volumes. It will give you an impression of how the dynamic layering is meant to be, and how soft the live-instrument should be heard within the piece.

(english notes edited by Austin Buckett)