FRASER JEREMY PIKE

Ph.D.

2000

Volume V

CLOSED CIRCUIT

for

Clarinet in B flat

Piano

and

Live Electronics

JEREMY PIKE

1996

THESIS CONTAINS CD/DVD

First performance: 2 November 1996, Royal Northern College of Music, Manchester. Roger Heaton (clarinet) and Stephen Pruslin (piano)

Instructions for the use of the live electronics:

The live electronics part is created by treating the clarinet sounds with a digital multi-effects processor. The microphone should be placed in a position which picks up the clarinet sound clearly, minimising overspill from the piano. The processing unit should be capable of triple pitch shift in the range plus or minus two octaves. It must also be possible to delay each transposed note independently. The maximum length of delay required is 1500 milliseconds. When echo and feedback are required together the feedback should produce multiple echoes at the specified pitches only, and not produce further shifted intervals.

Pitch transpositions are indicated in the electronics part, using middle C (C3) as zero shift. Thus a shift of plus one semitone is indicated by the note C sharp, minus one semitone by B etc. Glissandi should be effected by using the pitch bend controller. The shifts are ideally controlled from a MIDI keyboard, but may be pre-programmed within the delay unit itself. The treated sound should be sent to two speakers, with stereo effects being employed subtly at the discretion of the engineer. The volume of the treated sound should be equal to or sometimes below that of the live clarinet.

Slight reverberation may be added to the treated sound to improve tone quality if necessary. Two effects processors are recommended for live performance to minimise the need for rapid programme changes.

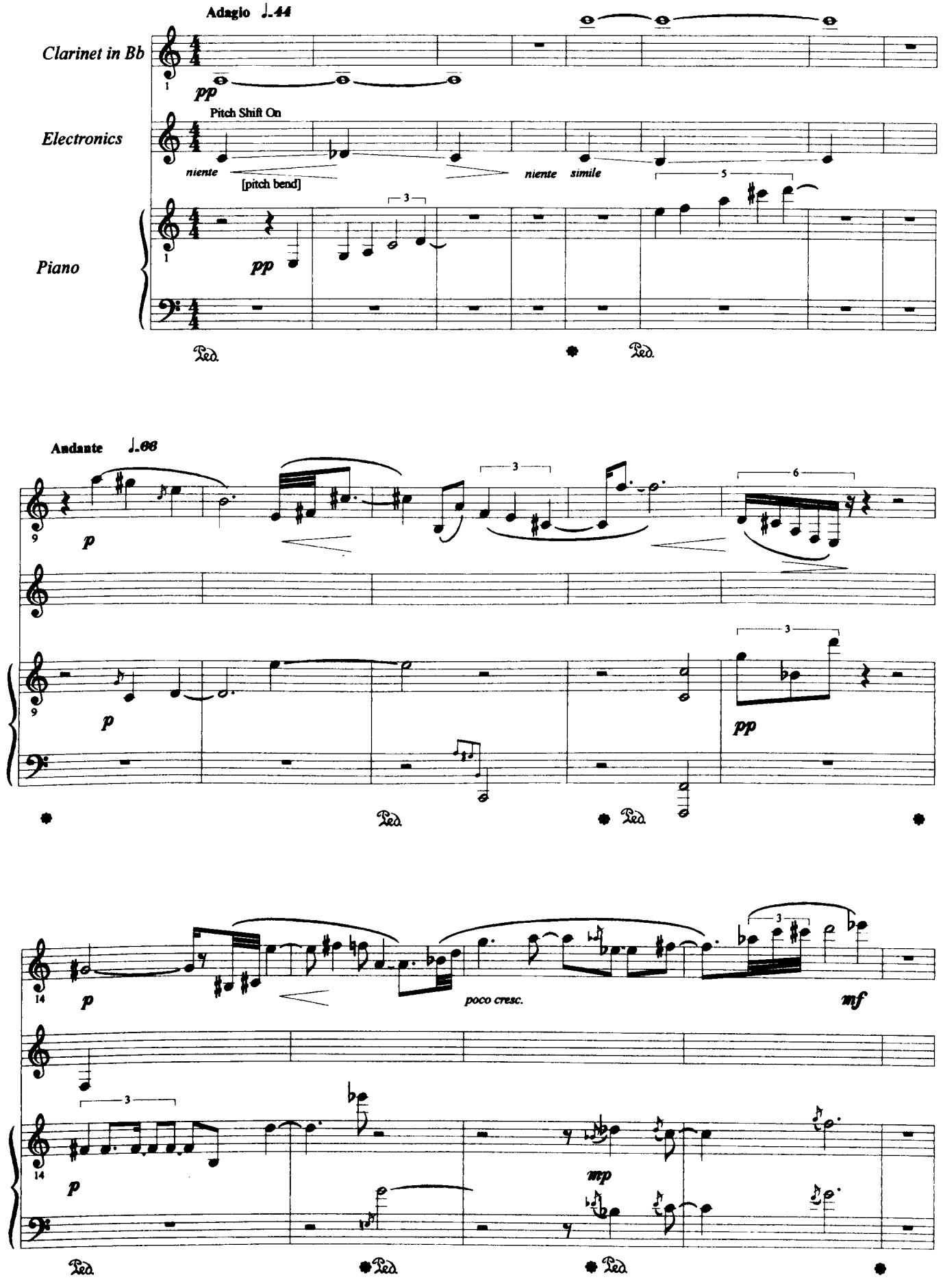
The clarinet part is notated at transposed pitch.

Duration 9'

Closed Circuit

for clarinet in Bb, digital delay and piano

Jeremy Pike



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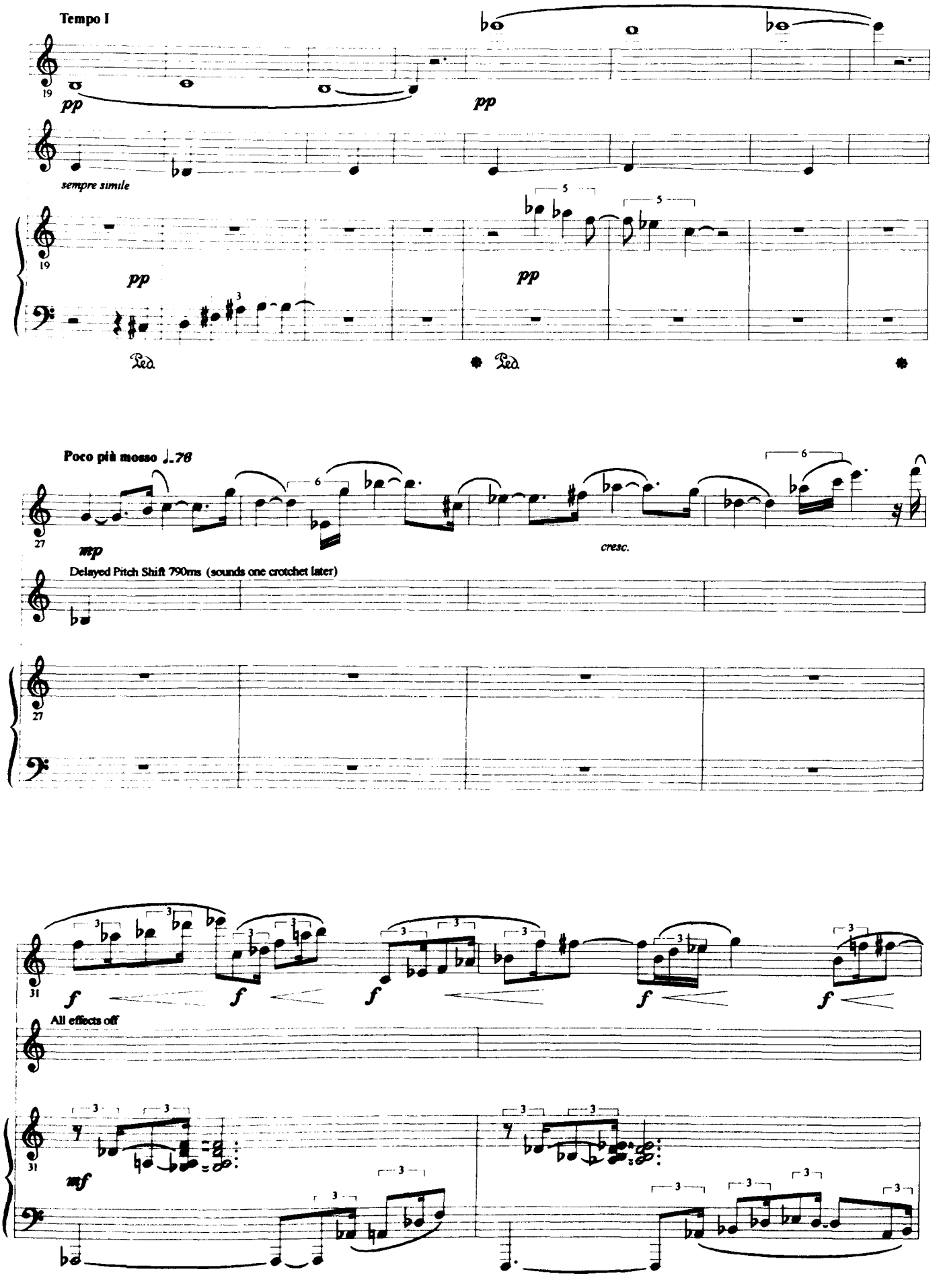
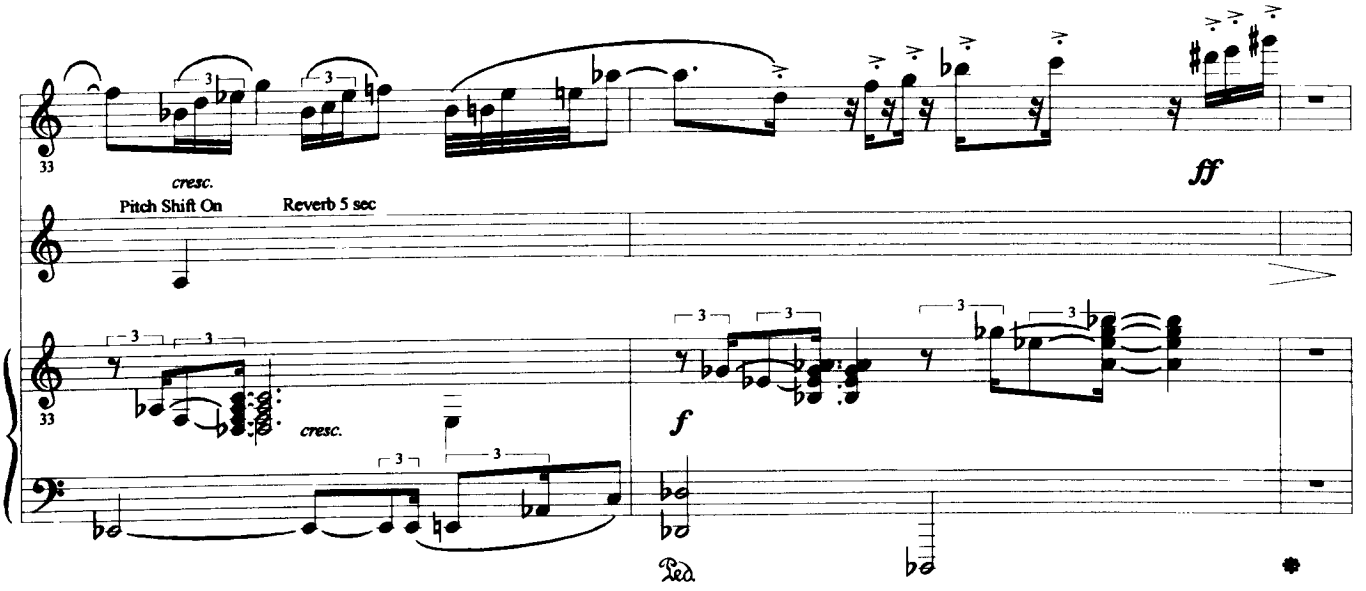
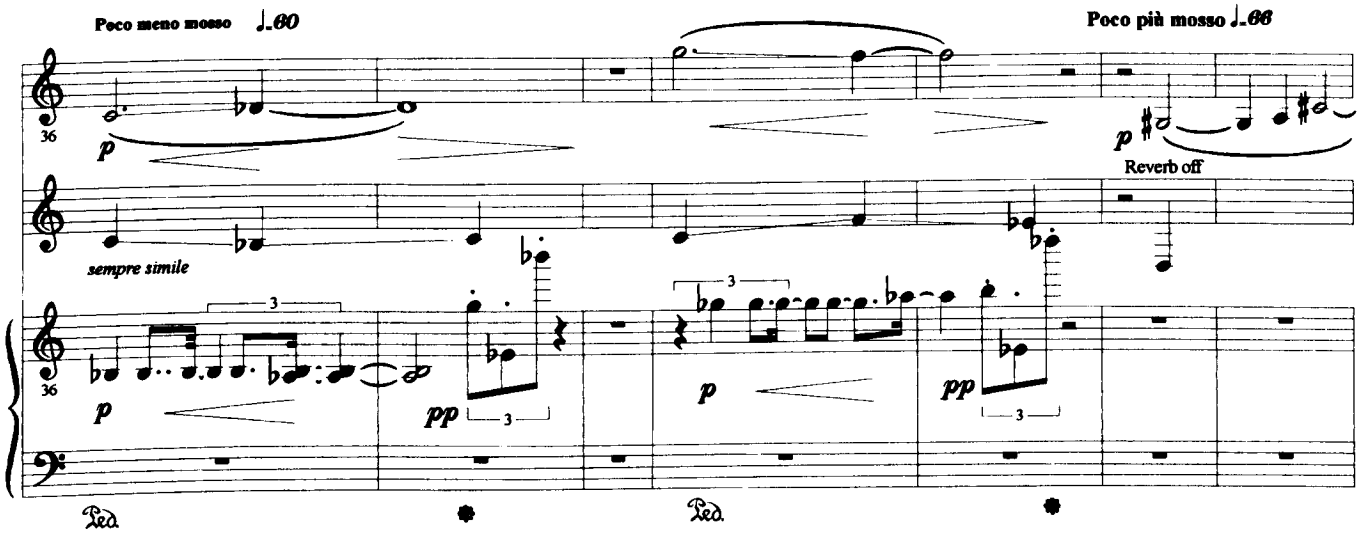
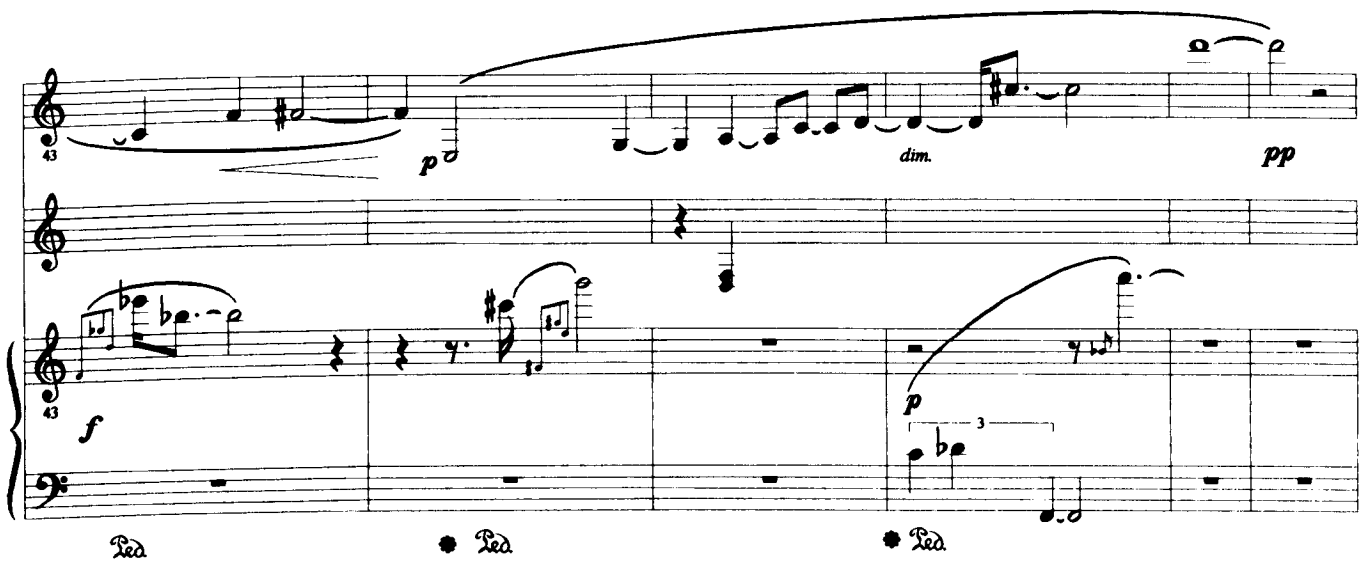
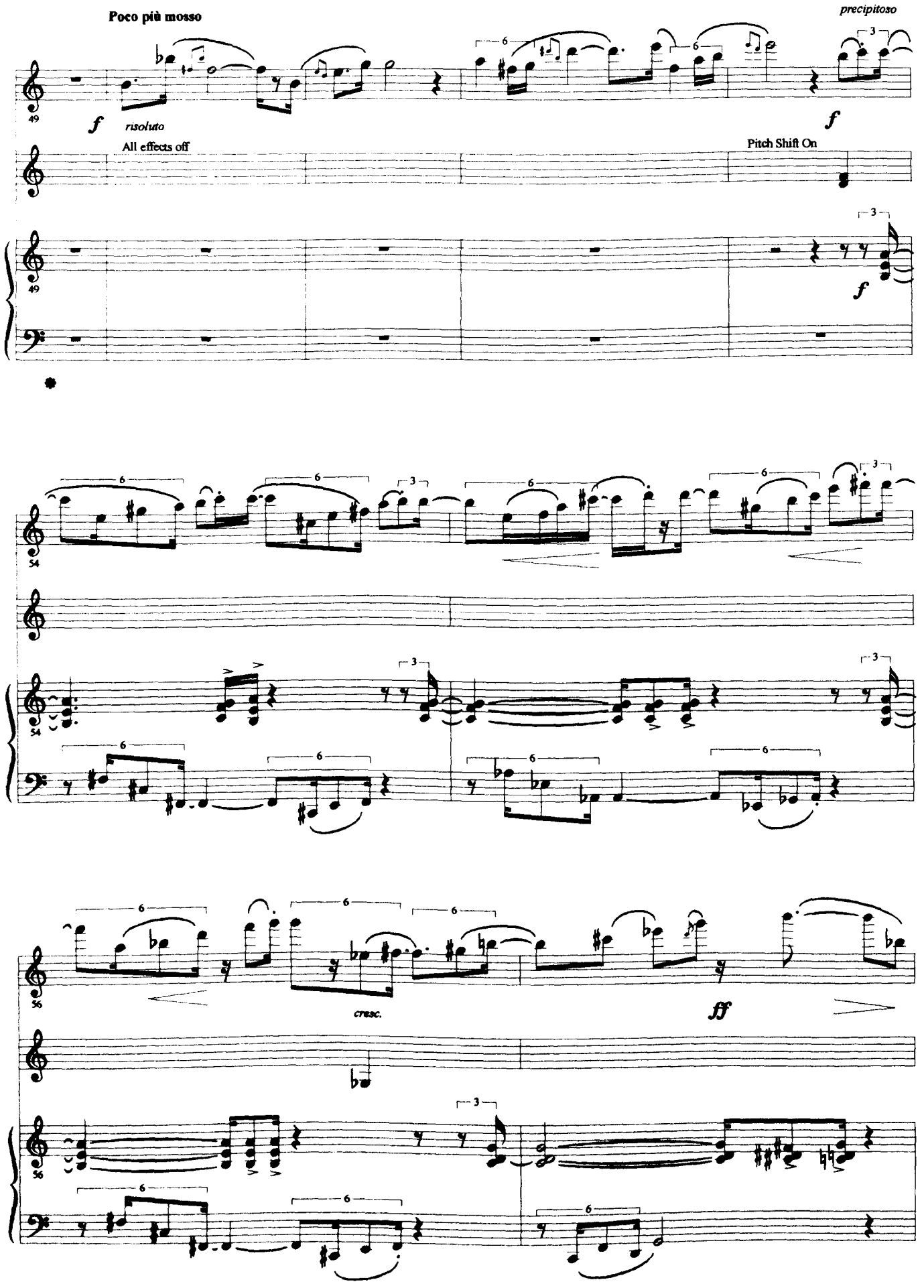
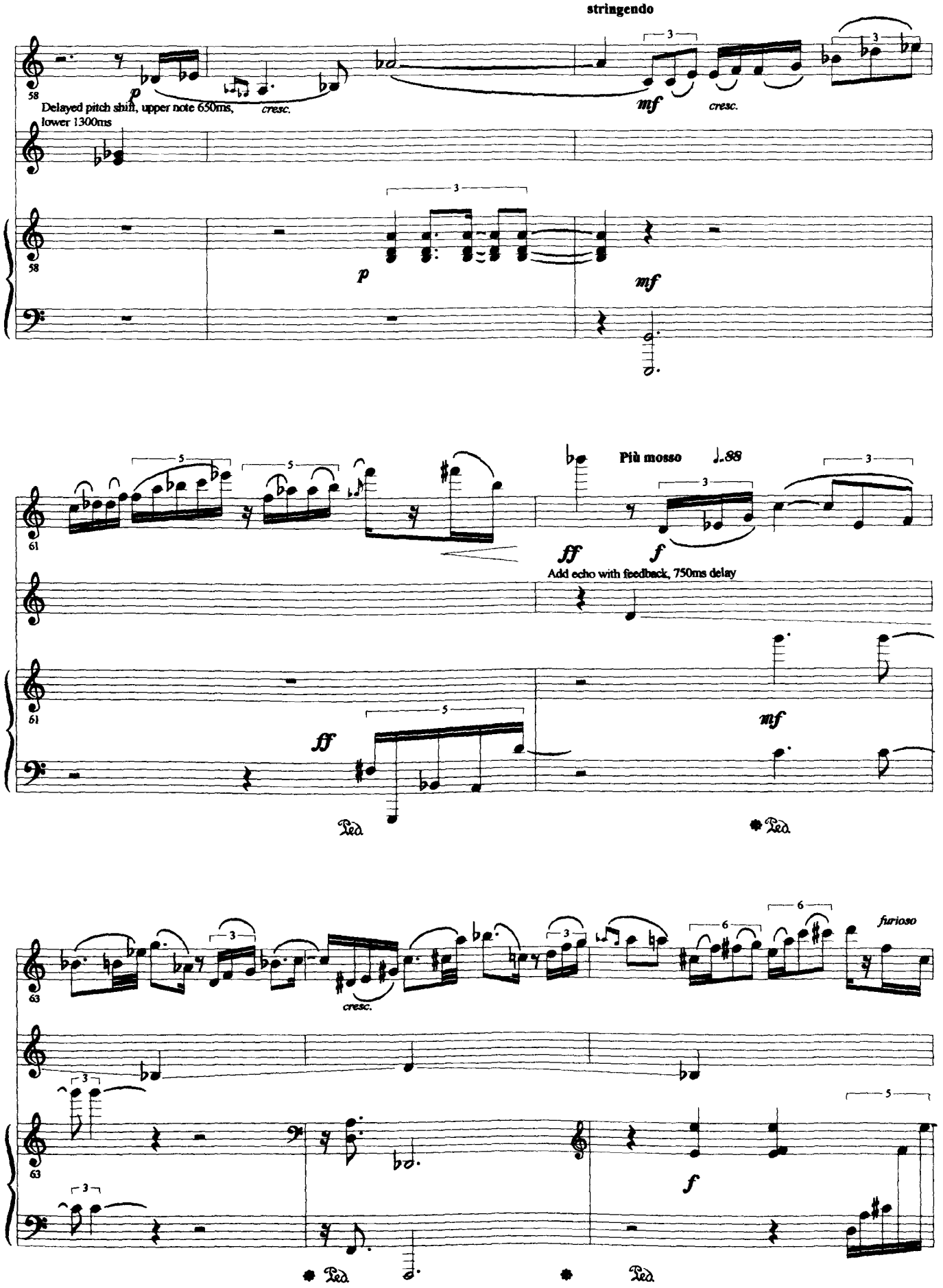

Tempo I
pp
pp
sempre simile
pp
pp
Ped.
Ped.
Poco più mosso ♩=78
mp
cresc.
Delayed Pitch Shift 790ms (sounds one crotchet later)
f
f
f
f
f
All effects off
mf

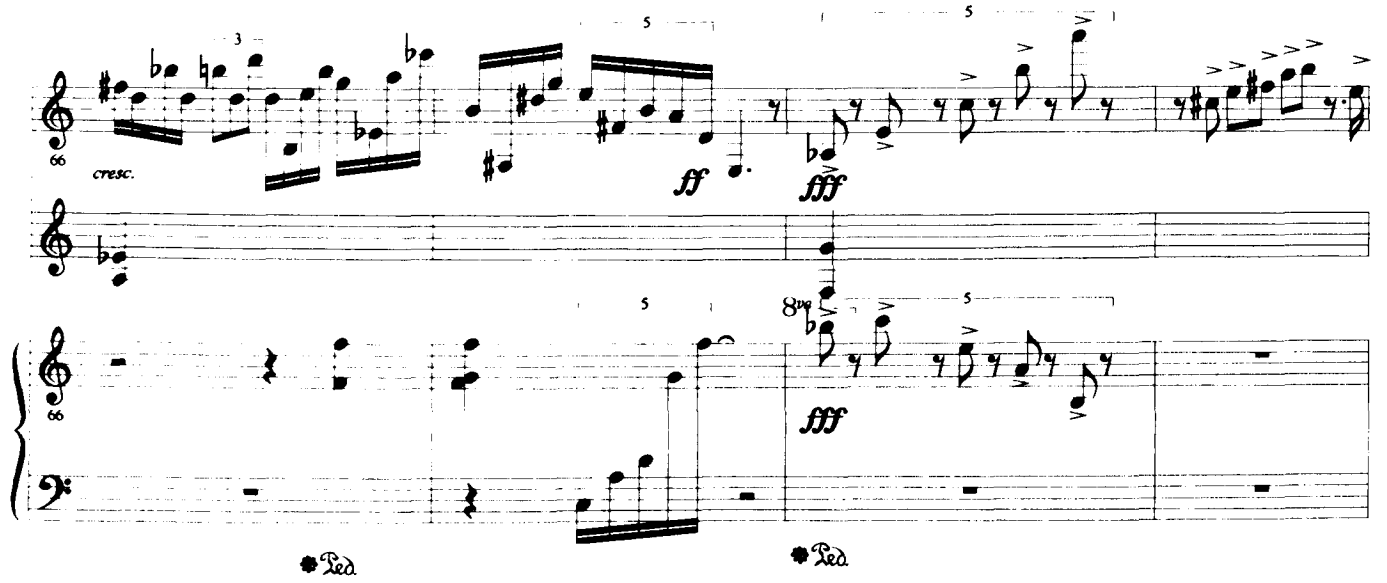

33
cresc.
Pitch Shift On
Reverb 5 sec
ff
33
cresc.
f
Ped.

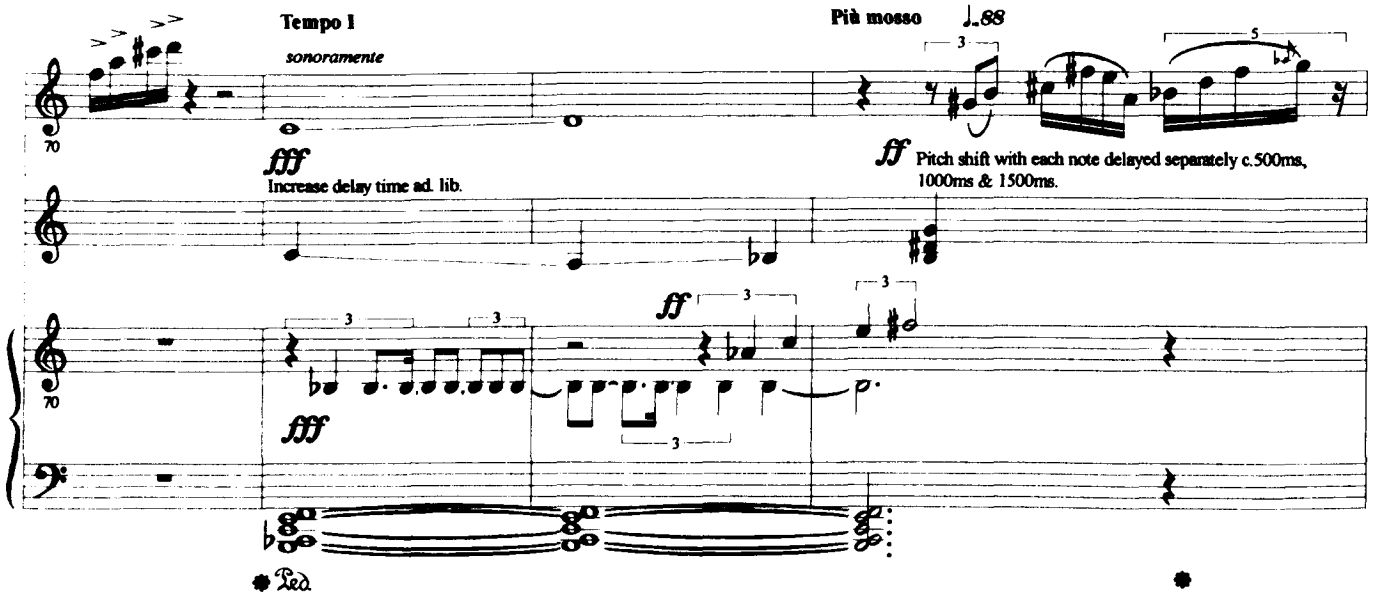

Poco meno mosso ♩.60
Poco più mosso ♩.66
36
p
sempre simile
Reverb off
36
p
pp
p
pp
Ped.
Ped.

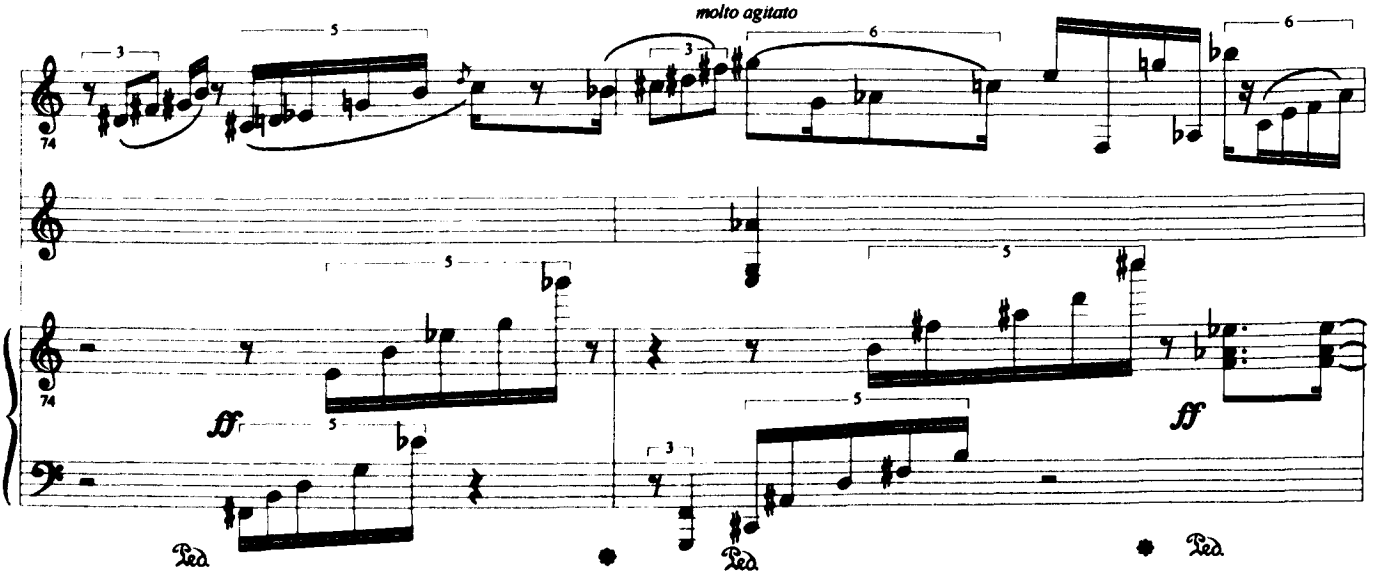

43
p
dim.
pp
43
f
p
Ped.
Ped.
Ped.

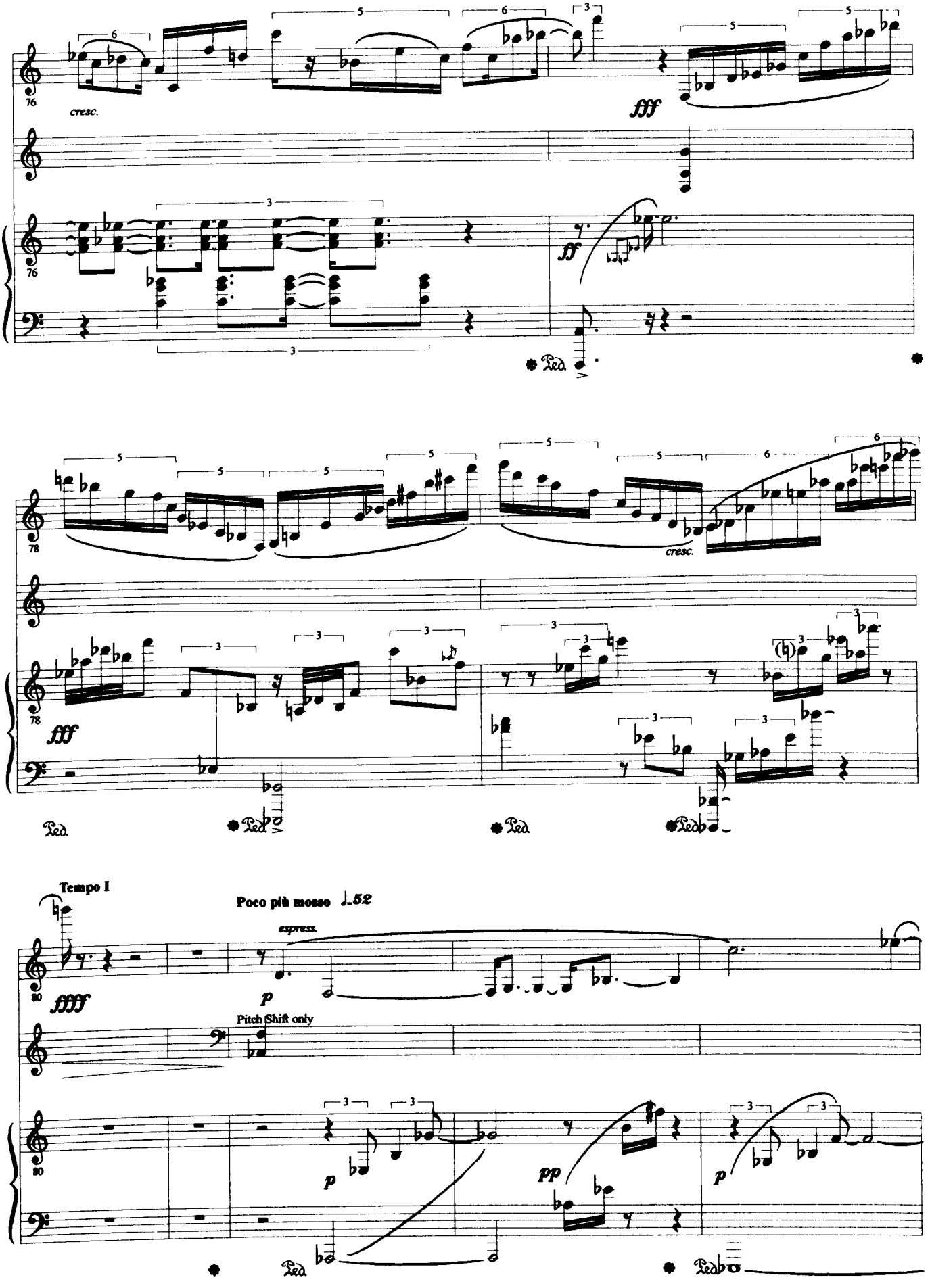

Poco più mosso
precipitoso
49
f
risoluto
All effects off
Pitch Shift On
f
f
54
56
cresc.
ff

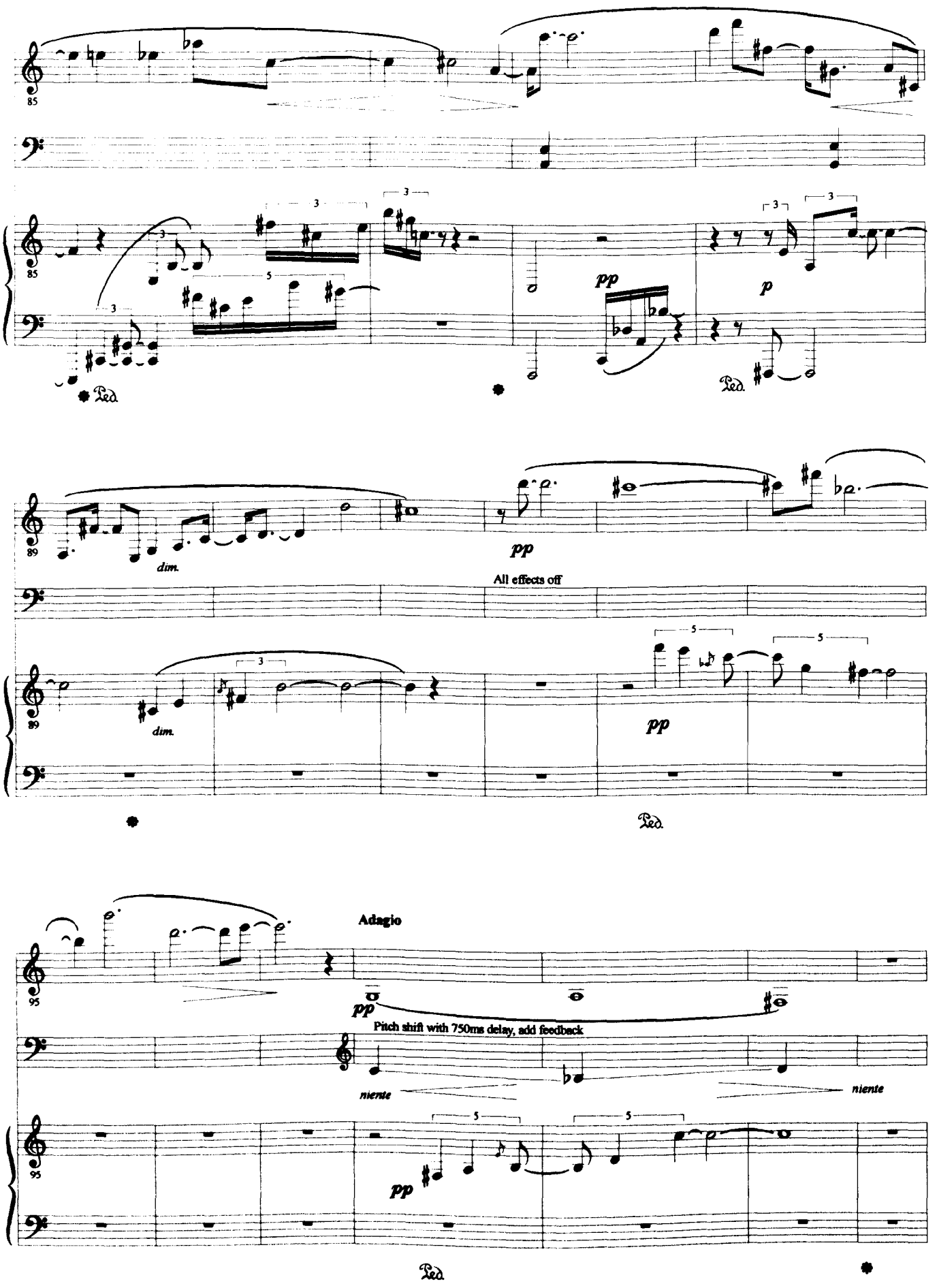

stringendo
58
p
Delayed pitch shift, upper note 650ms, lower 1300ms
cresc.
mf
cresc.
58
p
mf
61
Più mosso ♩.88
ff
f
Add echo with feedback, 750ms delay
61
ff
mf
Ped.
Ped.
63
cresc.
furioso
63
f
Ped.
Ped.

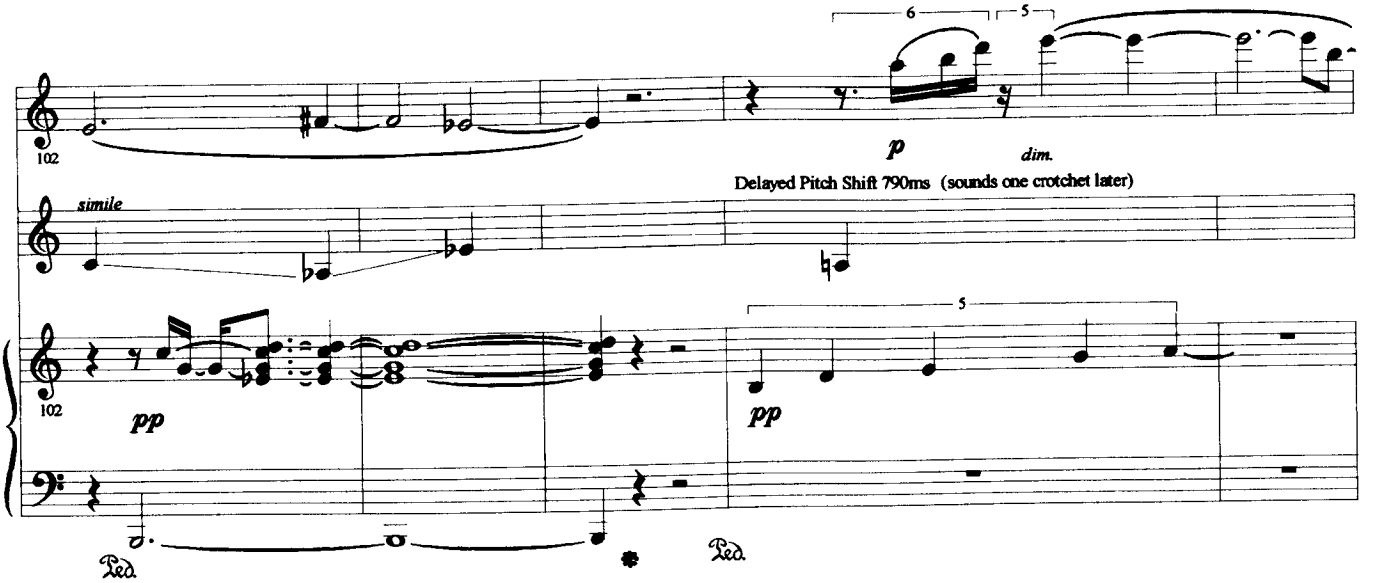

66
cresc.
ff
fff
8va
fff
Ped.
Ped.

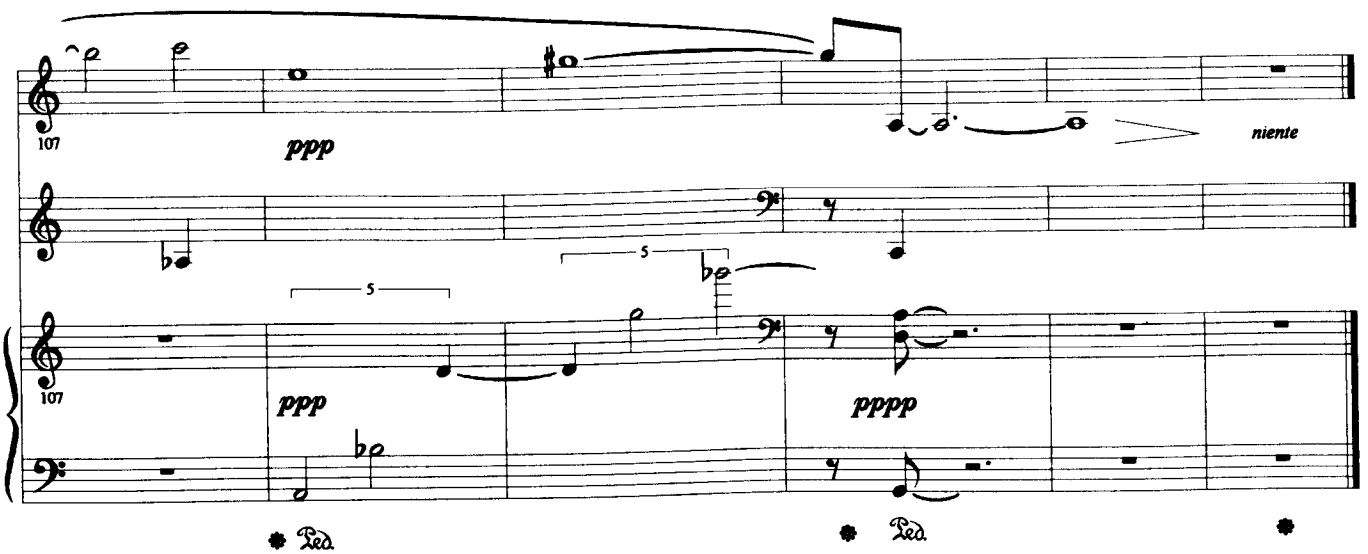

Tempo I
sonoramente
Più mosso
♩.88
70
fff
Increase delay time ad. lib.
ff
Pitch shift with each note delayed separately c.500ms, 1000ms & 1500ms.
fff
ff
Ped.


molto agitato
74
ff
ff
Ped.
Ped.
Ped.


76
cresc.
fff
ff
Ped
78
fff
cresc.
Ped
Tempo I
Poco più mosso ♩=52
espress.
80
ffff
p
Pitch Shift only
pp


85
pp
p
Ped.
89
dim.
pp
All effects off
95
Adagio
pp
Pitch shift with 750ms delay, add feedback
niente
niente


102
p
dim.
Delayed Pitch Shift 790ms (sounds one crotchet later)
simile
pp
pp
Ped.
Ped.


107
ppp
niente
ppp
pppp
Ped.
Ped.