

MEDITATIONS

for

Electric Clarinet, computer
and dancer(s)

burton beerman

I *Holy Moments*

II *Jive*

III *The Garden*

IV *Again, Jassing*

The code for the computer is written in C programming language, using
the MIDI Tool Kit interface written by Roger Dannenberg of Carnegie-
Mellon University

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- I. *Holy Moments*
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Electric clarinet: a contact microphone on the clarinet is connected to the input of the computer. The output of the computer drives a Proteus 1Xr, Proteus 2, Proteus 3, and Kurzweil 2000 RS. Two effect units are used: Digitech Tsr-24 and the Art dr-X 2100 (it is critical that the Digitech is used. The Art can be any effect with hall reverb). The Digitech FS300 footcontroller is used (with 3 buttons) and changes in effects in the score refer to this footcontroller changing the Digitech tsr-24.

The computer part is available on disk (each movement has a separate .exe file, that must be loaded and run before each movement). The sounds for the voice modules and the effects for the Digitech are available as librarian files (sequencer cakewalk for windows 3.0 format).

The composition begins with the dancer moving in silence for 30" to 1'. The clarinetist first starts the computer, then starts playing. The computer will enter at proper times as the clarinetist plays. When the movement is over the clarinetist stops the computer and loads the next movement. The time between movements is approximately 1 minute and is filled with movement (in silence) by the dancer. Each movement proceeds in this fashion. The composition ends with silent movement by the dancer.

MEDITATIONS

Holy Moments

2013

Lyrical
but somewhat melancholy

♩ = 116

come in toward
the end of the
computer's gesture

p *mp*
effects: (1) on

by-pass

effects: on

come in toward
the end of the
computer's gesture

p *mp* *p*
effects: (2) on
(arpegg effect)

by-pass

effects: (2) on
(arpegg effect)

nv *4* *Slowly* *accel. poco a poco*

p *fast*

dim poco a poco

More dance-like
but restrained

pp *p*
effect: 3

let effect
fade

effect: 3

pp *mp*
effect: 4

short

effect: 4

effect:5

effect:6
(sampler)
X(record) →

A bit more reserved

Wait until the computer is finished

(three times)

p
X(trigger) X(trigger)

effect:7
(sampler)
X(record) →

X(trigger)

X(trigger) X(trigger)

More Lyrically

overlap as before

pp *mp*

X(trigger) X(trigger)

relaxed but confidently

4

(long)

ppp

mf

X(trigger)

2

effect:8
(short delay)

mf

(*)

(*)

wait out, up to start

5

to full

effect:9
(1.5 echo)

Gently (play in counterpoint to the echo)

mp

3

3

4

p

bypass

5

7

slower

effect:on

22/31

set up pedal 2

anticipate the tempo of the computer

(no accent)

(again, jazz-like, as before)

30 notes

ppp p

effect: 10 (repeat delay)

X(repeat hold) →

mp

mp

X off

30

ppp mp

X(repeat hold) →

20

pp

X(repeat hold) →

mp

a bit more lyrically

(lip)

mf

effect X off

mf

bypass

(lip)

mf

(on) X(repeat hold) →

mf

X

Musical staff with notes and dynamics. Includes a fermata and the instruction "X(release)".

Musical staff with notes and dynamics. Includes the instruction "X(repeat hold)" with an arrow pointing to the right.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics. Includes a fermata and the instruction "X(release)".

Musical staff with notes and dynamics. Includes the instruction "X(repeat hold)" with an arrow pointing to the right.

Musical staff with notes and dynamics. Includes a fermata and the instruction "X(release)".

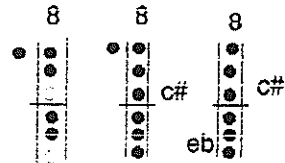
Musical staff with notes and dynamics. Includes the instruction "X(repeat hold)" with an arrow pointing to the right.

Musical staff with notes and dynamics. Includes a fermata and the instruction "X(release)".

THE GARDEN

set at 29
29.24

~~8.40~~
8.40



Boldly but Gently

mf effect:11

p

p effect:12 (harmony)

p effect:13 (delay)

mf

p

p

long

wait for silence

mf

bypass

p

do not rush

mp

effect:on (still delay)

long

mf

mf

mp

bypass

effect:on

gently

p

mf

like a whisper

p

bypass

mf

effect:on

mp

p

p

p

p

p

p

pp

Wait for it to fade

not w...
...
...

03:33.5" it

13' 46"

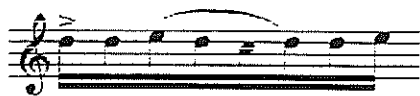
or 34.06"

AGAIN, JASSING

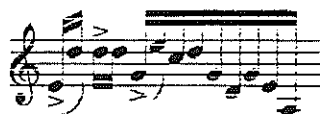
8

Improvise ad-lib, interweaving improvised counterpoint with the given fragments. (This is to give a sense of spontaneity).

a bit jazzy (use ghost notes)



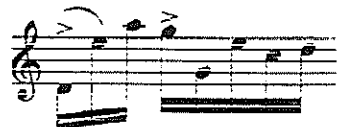
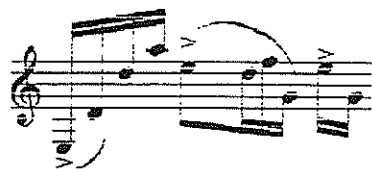
ad-lib upon repetition in a similar manner



Start with this fragment. First, trigger the sampler effect. Repeat the sample (play) as needed for energy.

effect: 15 (sampler) 14

Move to this block within 30 seconds.



P cresc. poco a poco

a bit more relaxed

Start this block after the computer sounds the low, sustain chord



effect:15
(delay)

immediately go to this block after finishing the last line.

continue ad-lib as before

p

After 20"-30" go to this line.

fp *mp* *p* *mp*

Musical notation for effect:16 (sampler). It consists of four staves of music. The first staff shows a short melodic phrase. The second staff shows a longer melodic line with various dynamics and articulations. The third staff shows a similar melodic line with different dynamics. The fourth staff shows a complex melodic line with many notes and dynamics. Below the staves, there is a text instruction: "X(trigger and use sample (play) as before" and "P (expressive variations in dynamics ad-lib)".

effect:16
(sampler)



Musical notation for effect:17 (delay). It consists of four staves of music. The first staff shows a short melodic phrase. The second staff shows a longer melodic line with various dynamics and articulations. The third staff shows a similar melodic line with different dynamics. The fourth staff shows a complex melodic line with many notes and dynamics.

effect:17
(delay)



Start this line when
the low rumble in the computer part
stops.

The first line of musical notation consists of three measures. Each measure contains a series of eighth notes on a treble clef staff. The notes in the first measure are G4, A4, B4, C5, B4, A4, G4. The notes in the second measure are G4, A4, B4, C5, B4, A4, G4. The notes in the third measure are G4, A4, B4, C5, B4, A4, G4. There are small 'v' marks below each note, and a fermata is placed over the final note of each measure.

The second line of musical notation consists of three measures. The first measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The second measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The third measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5) marked 'long'. A dynamic marking 'p' is present below the first measure. The line concludes with a double bar line and repeat dots.