

Wind Whispers, Sounds
and
Shouts

for

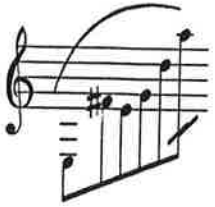
electric clarinet and computer

generated sounds

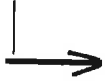
burton beerman

WIND WHISPERS, SOUNDS AND SHOUTS
 for
 electric clarinet and computer generated sounds

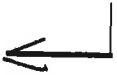
symbol legend:



As fast as can be clearly articulated.



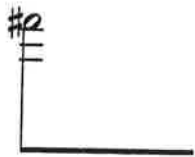
Hold down the "hold" pedal on the footpeal connected to the Pitchrider.



Release the hold pedal so that the red light turns off.



Remove your foot from the hold pedal but keep the light of the device on.



Sustain the given note for the spatial length of the line.



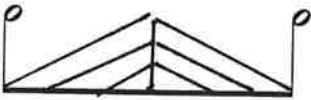
Continue the given fragment for the spatial length of the wavy line.



Ritard poco a poco



Accel poco a poco



Start fast, ritard poco a poco then accel poco a poco.

WIND WHISPERS, SOUNDS AND SHOUTS

for Electric clarinet and computer generated sounds **Burton Beerman**

The electric clarinet consists of an acoustic clarinet with an attached contact microphone and several MIDI hardware modules. The computer generated sounds are on tape and the sounds for the TX81Z are on cassette tape and must be loaded into the voice module before performance. Footpedal and controller positions and effect unit sounds must be programmed into the modules (some of the effects used are rom effects and its position only programmed into the footcontroller). The footpedal and controller allows the clarinetist to perform without taking his hands away from his instrument.

The pitchrider footpedal has a hold function. The particular pedal number (such as 5:1) then has two separate programs, one with the hold pedal on and one with the hold pedal off. Each must be programmed separately.

It is assumed that the user can program all pedals and the effect module as well as know how to load performance parameters into the TX81Z. Anyone needing assistance can contact the composer directly.

hardware

IVI Pitchrider with programmable footpedal
Yamaha TX81Z voice module
Art multiverb effects unit
Yamaha MFC-1 MIDI footcontroller

The acoustic clarinet has a contact microphone placed on it and the output of the microphone's pre-amp is placed directly into the pitchrider. The MIDI out of the pitchrider's footpedal is connected to the in of the TX81Z and the MIDI out of the MFC-1 footcontroller is placed into the in of the Multiverb. Pedal indications refer to the Pitchrider's footpedal and begin with position 5:1 but any convenient position can be used.

Art **Multiverb** settings:

These sounds can be assigned to any of the footcontroller positions.

- 1: rom position 1
- 2: DDL
 - level 100%
 - HF damp 57%
 - DDL reg 50%
 - dly r 500 ms
 - dly l 500 ms
- 3: rom position 53
- 4: rom position 88

Pitchrider settings:

- 5:1 **with hold pedal off**
midi ch 2 (1 on only)
transpose -12
dynamic scaling 8
type bc
sensitivity 7
prog change 1
sustain limit 6
with hold pedal on
all channels 0
- 5:2 **with hold pedal off**
midi 1,1
transpose -7, -12
prog change 2
with hold pedal on
midi 2,2,2
transp -7, -12, +12

5:3

hold pedal off
midi 1 (position 2 only)
transp -7
prog ch 3
hold pedal on
midi 2,2
transp -7,+12

5:4

hold pedal off
midi 1 (position 2 only)
transp -7
prog ch 4
hold pedal on
midi 2,2,2
transp -7,-12,+12

6:1 **hold pedal off**
midi 1,1 (position 1 and 6 only)
transp -12, +7
prog ch 5

hold pedal on
all at 0

6:2 **hold pedal off**
midi all at 0
prog ch 6
hold pedal on
midi 2
transp +8

6:3 **hold pedal off**
midi 1,1
transp -12,-4
prog ch 7
hold pedal on
midi 2
transp +8

6:4 **hold pedal off**
midi 1,1,1,1,1,1
transp -12,-4,+7,+7,+7,+7
prog ch 8

hold pedal on
midi 2
transp +8

6:5 **hold pedal off**
midi 1,1
transp -7,0
prog ch 9
hold pedal on
midi 2
transp -7

6:6 **hold pedal off**
midi 1,1,1
transp -12, +4,-7
prog ch 12
hold pedal on
midi 2
transp -7

6:7 **hold pedal off**
midi 1,1
transp -12,-12
prog ch 11
hold pedal on
midi 2
transp 0

6:8 **hold pedal off**
midi 1,1,1
transp -12, 0,0
prog ch 12
hold pedal on
midi 1
transp -7

6:9 **hold pedal off**
midi 1,1
transp 0,-24
prog ch 13
hold pedal on
midi 2,2
transp +12,-12

7:1 **hold pedal off**
midi all 0
prog ch 14
hold pedal on
midi 1,1
transp -7,-12

7:2 **hold pedal off**
midi all 0
prog ch 15
hold pedal on
midi 2
transp +8

7:3 **hold pedal off**
midi 1,1
transp 0,-12
prog ch 16
hold pedal on
midi 2,2
transp -7,-7

7:4 **hold pedal off**
midi 1,1
transp 0,-12
prog ch 17
hold pedal on
midi 2,2,
transp -7,-7

7:5 **hold pedal off**
mid 1,1
transp +7,-12
prog ch 8
hold pedal on
midi 2,2
transp -7,-7

7:6 **hold pedal off**
midi 1,1
transp 0,-12
prog ch 19
hold pedal on
midi 2,2
transp -7,-7

7:7 **hold pedal off**
midi 1,1
transp 0,-12
prog ch 20
hold pedal on
midi 2,2
transp -7,-7

7:8 **hold pedal off**
midi 1,1
transp 0,-12
prog ch 21
hold pedal on
midi 2,2
transp -7,-7

7:9 **hold pedal off**
midi all 0
prog ch 22
hold pedal on
midi 1
transp -7

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TEMPOS ARE DETERMINED BY THE MATERIAL ON THE TAPE

The score is divided into several sections with time markers in seconds:

- 12" section:** Features a **tape** part and a **cl** part. The **cl** part includes a **4** measure rest, followed by the instruction **swing it a bit**. An arrow points to **PED-5:1 effect-1**.
- 23" section:** Features a **T** part with **SILENCE** and a **cl** part. The **cl** part includes the instruction **HURRY** and **PED-5:2**. A dynamic marking **p** *sf* is shown with a crescendo hairpin, labeled **PED-5:3**.
- 25" section:** Features a **T** part and a **cl** part. The **cl** part includes **effect-4** and **PED-5:4**.
- 39" section:** Features a **T** part and a **cl** part. The **cl** part includes **mp**, **PED-5:1 effect-1**, and an arrow pointing to the right.

58"

T

c1

mp
PED- 5 : 2

HURRY

effects - 3

1' 09"

1' 11"

1' 14"

T

c1

SILENCE

PED- 5 : 3

1' 25"

T

c1

PED- 5 : 4

p

p

p' below the second and third measures. There are also trapezoidal envelopes below the second and third measures."/>

1' 32"

T

c1

mf
PED- 5 : 1
effects - 2

mf', 'PED- 5 : 1', and 'effects - 2' below the first measure. There are also trapezoidal envelopes below the second and third measures."/>

1'43" T 1'59" SILENCE 2'03" 3

c1 mp PED- 5: 2 effects - 1 p PED- 5: 3

2'09" T SILENCE 2'11" SOLO I mp PED- 6: 1 effects - 2

HOLD PEDAL AD-LIB
(Mostly keep the hold pedal down but occasionally release it).

Go back to the fragment before and play part or all of it before continuing. Later in the solo go back several fragments at any time and play part or all of any fragment.

2'20" T (TRAIN) 5 5

2'26" T SILENCE

T

c1

2' 48"

T

c1

2' 57"

SILENCE

Continue ad-lib in a similar manner continuing to interject parts of earlier fragments.

mp 3 3 3 3
PED- 6: 2
effect - 4

2' 59"

T

c1

3 3 3 3

3 3 6

3' 06"

PED- 6: 3

p

3' 11"

T

I

3 3 3 3

3 3 3 3

3' 19"

mp

PED- 6: 4
effect - 2

3' 27" SILENCE

3' 30"

3' 37"

T

c1

mp

6 3 6

4' 07" SILENCE

4' 10"

T

c1

LONG

3 6

pp

SECTION II

4' 27"

4' 31"

T

c1

mp

PED- 6: 5

effect - 4

f

PED- 6: 6

sf- p

4' 38" SILENCE

4' 42" p

4' 45" SILENCE

4' 46" f

T

c1

mp

PED- 6: 7

jazz-like phrasing

mp

T

4' 53" SILENCE

c1

p

T

4' 56" SILENCE 4' 58" SILENCE

c1

effect - 2

T tape continues)

c1

f *p*

T

5' 20" SILENCE 5' 22" SILENCE 5' 24" SILENCE 5' 26" SILENCE

c1

f *sf* *p* *mp*

PED- 6 : 8 PED- 6 : 9

5' 30" SILENCE

5' 36"

T

c1

5' 38" SILENCE

5' 45"

T

c1

mp

PED- 7: 1

effect - 4

5' 49" SILENCE

T

c1

mp

SECTION III

6' 04"

6' 17"

T

c1

mp

effect - 1

6' 30"

6' 36"

Musical score for T and c1 staves. The T staff has a treble clef and contains a series of eighth notes. The c1 staff has a treble clef and contains a series of eighth notes with a slur. Dynamics include *f* and *mp*. Pedal markings with arrows are present.

6' 43"

Musical score for T and c1 staves. The T staff has a treble clef and contains a series of eighth notes. The c1 staff has a treble clef and contains a series of eighth notes with a slur. Dynamics include *mp*. Pedal marking: PED- 7 : 2 with an arrow.

6' 59"

Musical score for T and c1 staves. The T staff has a treble clef and contains a series of eighth notes. The c1 staff has a treble clef and contains a series of eighth notes with a slur. Dynamics include *mp*.

7' 12"

7' 10"

SILENCE

Musical score for T and c1 staves. The T staff has a treble clef and contains a series of eighth notes. The c1 staff has a treble clef and contains a series of eighth notes with a slur. Dynamics include *mf*.

PED- 7 : 3

T

7' 30"

c1

p

mp

mp

T

c1

mf

T

SILENCE

7' 43"

c1

p

(play as in Solo I)
SOLO II

mp
PED- 7: 4
effect- 2
hold ad-lib

T

SILENCE

8' 01"

c1

6

3

8' 06" SILENCE

8' 09"

T

c1

mf

8' 18" TRAIN

8' 24" SILENCE

T

c1

PED- 7 : 5

T

c1

T

c1

8'46"

(continue ad-lib in a similar manner)

hold pedal ad-lib (mostly keep the pedal down, occasionally raising it).

mp effect - 1

8'55" SILENCE

8'57"

9'04"

9'13"

PED-7:6 effect - 4

pp

9'26" SILENCE

9'29"

9'36"

9'41"

9'43"

10'01"

no hold pedal

PED-7:7 effect - 1

PED-7:8 mp

SECTION IV

10'08"

f

10'30"
tape continues

T

c1

p

p

Detailed description: This system shows two staves. The top staff is for Tenor (T) and the bottom for Clarinet 1 (c1). The c1 part begins with a piano (p) dynamic and a melodic line of eighth notes with a sharp sign. A slur covers the first two measures, and a fermata is placed over the second measure. The T part has a long, curved line above it, indicating a sustained note or breath mark.

11'00"

T

c1

p

f

p

Detailed description: This system continues the musical notation. The c1 part starts with a piano (p) dynamic and a melodic line. A large slur covers the first two measures. The T part has a long, curved line above it. The system concludes with a measure marked with a piano (p) dynamic and a fermata.

11'30"

T

c1

f

Detailed description: This system continues the musical notation. The c1 part starts with a forte (f) dynamic and a melodic line. A large slur covers the first two measures. The T part has a long, curved line above it. The system concludes with a measure marked with a fermata.

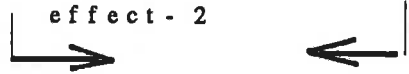
12'00"

T

c1

Detailed description: This system continues the musical notation. The c1 part starts with a melodic line. A large slur covers the first two measures. The T part has a long, curved line above it. The system concludes with a measure marked with a fermata.

mp
 PED-7:9
 effect-2



At first, play in time with the tape, playing 4 notes to to the tape's one note. As you ritard, gradually get more and more out of time with the tape.