

Trio i 3 gange 3 rum
(Trio in 3 times 3 rooms)

for trio and computer

René Mogensen

duration: approx 20 minutes

2011

Trio i 3 gange 3 rum

Uropførsel d.6.december, 2011, Aalborg Kloster

medvirkende:

Lisbet Thordal-Christensen (klarinet)

Jeanett Poulsen (klaver)

Morten Hansen (contrabas)

René Mogensen (computer og lydteknik)

Til Foreningen Sesam, Aalborg.

Programnoter:

En akkord, et set toner, der bliver omformet gennem variationer, og gennem skiftende perspektiver i virtuelle akustiske rum. Værket er også en collage, i en leg med musik og lydobjekter der bevæger sig gennem en morfologi både i det spektrale og spatiale. Der er der er temaer og lyd-associationer der kan transportere lytteren gennem tid og sted. Verden kan åbne op på ny hver gang man skifter perspektiv. Det er lytterens opgave, i dette værk, at opleve disse perspektivskift, og lade lydverdenen åbne sig op derved.

Teknisk:

Trioen laver en normal opstilling, som det passer bedst med resten af koncertprogrammet. Til dette værk skal der mikrofoner på klarinet og klaver, som sender til computer audio inputs 1 og 2. Syv højtalere er sat op som anvist i diagrammet. Computermusikeren dirigere trioens startpunkter, og kan justere niveauer på nogle af de elektroniske lydkomponenter, men ellers fører blot computeren igennem sekvensen af timing-punkter (A, B, C, osv.) i partituret. Computerdelen fås fra komponisten.

Performance materials are available from René Mogensen.

Questions and comments are also welcomed. Contact info:

ReneMogensenMusic@gmail.com

<http://ReneMogensenMusic.freeiz.com>

Trio i 3 gange 3 rum

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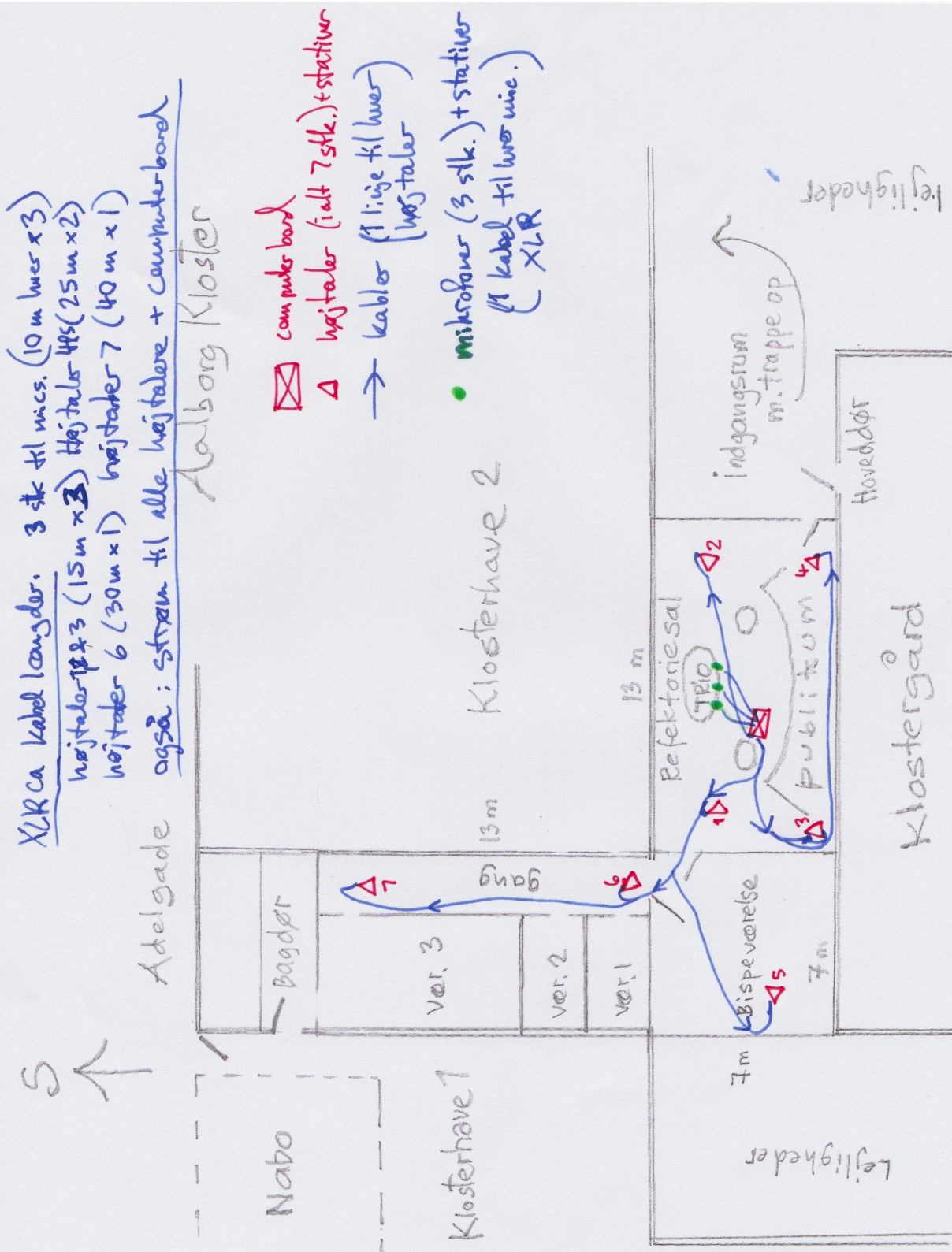
Revision date: 12/1/11

Teknisk layout til uropførel:

"Room A" = Refektoriesal

"Room B" = Bispeværelse

"Room C" = gang



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René Mogensen

ReneMogensenMusic@gmail.com

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Clarinet in B $\flat$

Piano

Contrabass

Computer

A

ff

ff

Rev.

pizz.

ff

approx. 1 minute

Additive Synthesis Chord 1 echoing instrumental chord 8vb

$\text{♩} = \text{c. } 120$

B solo: sempre quasi improvvisando

B $\flat$ Cl.

fp < *f* *mf* *mp* > *fp* < *f* *mf* >

Comp. **B** record 15 secs. sample A1, Additive Synth Chord 1 continues
+ analysis A1

B $\flat$ Cl.

fp < *f* *mp* > *fp* < *f* > *mp* >

Comp. Additive Synth Chord 1 continues (stochastic vibratos, boids spatialization)

B $\flat$ Cl.

fp < *f* *mp* ³ *f* *mf* *f*

Comp. Additive Synth Chord 1 continues (stochastic vibratos, boids spatialization)

Clar. > pan delays

B $\flat$ Cl.

mf *f* *mf* *f* *mf*

Comp. Additive Synth Chord 1 continues (stochastic vibratos, boids spatialization)

33

approx. 3 mins. 47 secs.

Comp. **(C)** instrument samples granulated sop.sax. sample in room C waves - noise
 Chord glissandi Chord glissandi moves to Rooms B-C "small" clapping door close 1
 Room A

34 **(D)** ♩ = c. 120
 B♭ Cl. *mf*
 Pno. *mf*
 Cb. *pizz.*
 Comp. **(D)** filtered noise + Cyprus water walk

39
 B♭ Cl. *mf*
 Pno. *mf*
 Cb. *mf*
 Comp. filtered noise + Cyprus water walk

44
 B♭ Cl. *mf*
 Pno. *mf*
 Cb. *mf*
 Comp. filtered noise + Cyprus water walk

49

B♭ Cl.

Pno.

Cb.

Comp.

filtered noise + Cyprus water walk

55

B♭ Cl.

Pno.

Cb.

Comp.

Machine sound *cresc.*

57

B♭ Cl.

Pno.

Cb.

Comp.

ff

ff

Leg.

pizz.

ff

approx. 30 secs.

Additive Synth Chord 2

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♩ = c. 120

59 **G**

B♭ Cl. *fp* < *f* > *mp* > *fp* < *f* *mf*

Pno. *f* *mf* *f* *mf* *f* *mf*

Comp. **G** Additive Synth Chord 2
Record 15 secs. Sample A2 + Analysis A2

65

B♭ Cl. *fp* < *f* *mp* > *fp* < *f* *mf* > *mp* >

Pno. *f* *mf* *f* *mf*

Comp. Additive Synth Chord 2

71

B♭ Cl. *fp* < *f* *mf* > *fp* < *f* *mp* > *fp* < *f*

Pno. *f* *mf* *f* *mf* *f*

Comp. Additive Synth Chord 2

78

B♭ Cl. *mf* *mp* *fp* *f* *mf*

Pno. *mf* *f* *mf*

Comp. Additive Synth Chord 2

82

B♭ Cl. **H**

Pno.

Comp. **H** Chord glissandi down and *decresc.*

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84 **I** ♩ = c. 120

B♭ Cl.

Pno.

Cb.

Comp. **I** 5 secs. Birmingham mall ambience

89

B♭ Cl.

Pno.

Cb.

Comp. Birmingham shopping mall ambience

93

B♭ Cl.

Pno.

Cb.

Comp. Birmingham shopping mall ambience

97

B♭ Cl. *f*

Pno. *mf*

Cb.

Comp. Birmingham shopping mall ambience

101

B♭ Cl. *mf*

Pno. *mp*

Cb.

Comp. Birmingham shopping mall ambience

105

B♭ Cl. *mp*

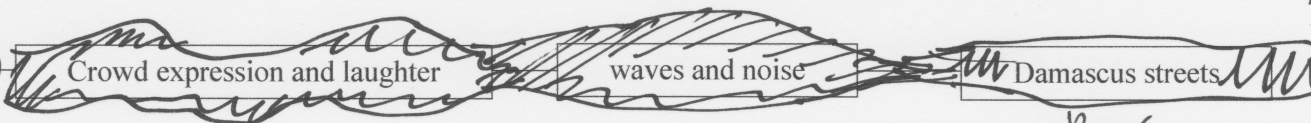
Pno.

Cb.

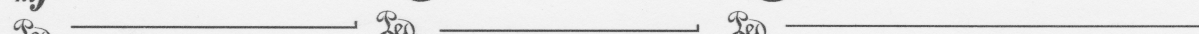
Comp. Birmingham shopping mall ambience

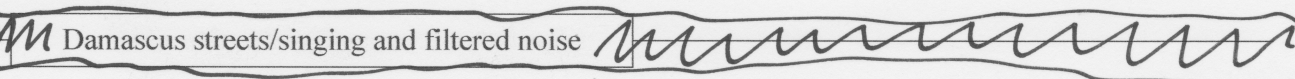
1 min 45 secs.

109

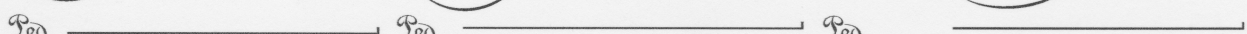
Comp. **J**  Crowd expression and laughter waves and noise Damascus streets Room C

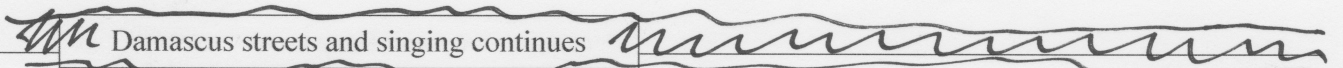
110

Pno. **K** *solo: sempre quasi improvvisando* 
mf
Ped. 

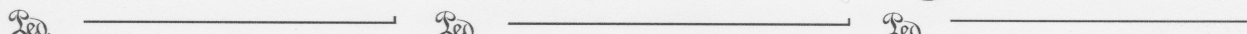
Comp. **K**  Damascus streets/singing and filtered noise

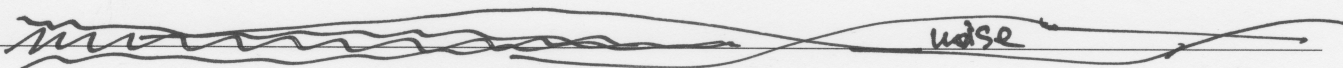
117

Pno. 
Ped. 

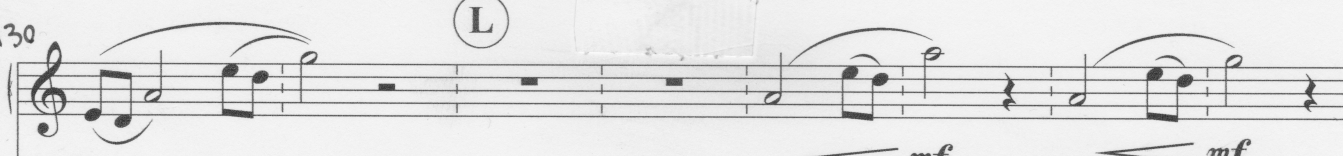
Comp.  Damascus streets and singing continues

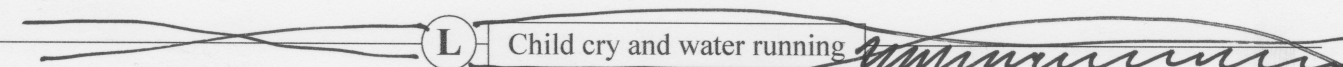
124

Pno. 
Ped. 

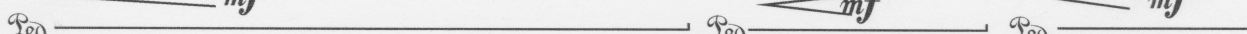
Comp.  noise

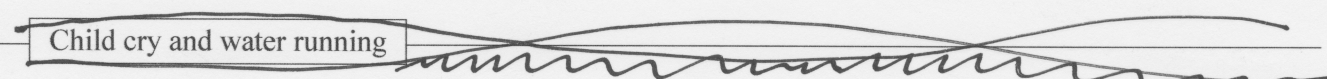
130

Pno. **L** 
Ped.  *mf* *mf*

Comp. **L**  Child cry and water running

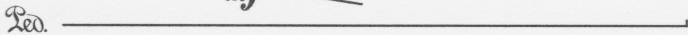
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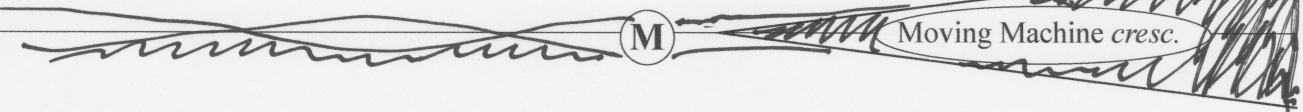
Pno. 
Ped.  *mf* *mf* *mf*

Comp.  Child cry and water running

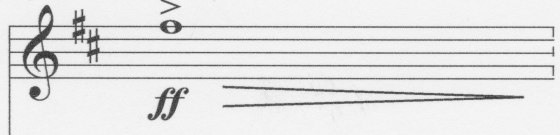
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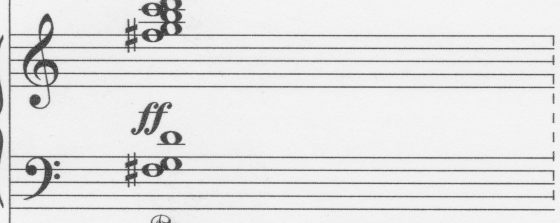
Pno.  **(M)**

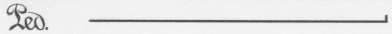
Leo. 

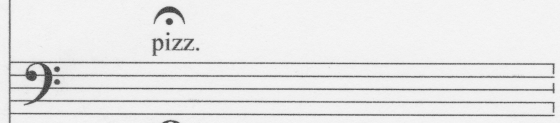
Comp.  **(M)** Moving Machine *cresc.*

151 **(N)**

B $\flat$ Cl.  **ff**

Pno.  **ff**

Leo. 

Cb.  **pizz.**

Comp.  **ff**

(N) Chord 3 - doppler movement 

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153 *solo: sempre quasi improvissando*
arco

Cb. *fp* < *f* > *mp* > *f* *mf* *f*

Comp. Chord 3 - doppler movement continues

161

Cb. *mf* *f* *mf* *f* *mf*

Comp. Chord 3 - doppler movement continues

168

Cb. (P)

Comp. (P) Chord 3 - doppler - glissandi

176

Cb.

Comp.

184

Cb.

Comp.

191

Comp. — (Q) large crowd clapping - waves
- filtered noise

192

Comp. — (R) door close 2
Room C

Cyprus water walk 2

PAGE TURN

210

Pno.

Cb.

Comp.

mf

mf

214

Comp. (T)

Italy ocean surf

215

Comp. (U)

Doppler Machine *cresc.*
sample play, waves

PAGE TURN

solo: sempre quasi improvissando
più calma

216 $\text{♩} = \text{c. } 100$

B♭ Cl. *mp*

Comp. V

223

B♭ Cl.

Comp.

230

B♭ Cl. *ff* W X

Pno. *ff*

Cb. *pizz.* *ff* W X door close 3

Comp. W X