

Kanaf by Yuval Avital

for bass clarinet, tape, video & live electronics



KANAF

B. Duration :

21 minutes .ca

C. Technical specifics :

Video support & tape :

video HD 1280 × 720. duration : 20:43. stereo audio.

Live electronics :

Intel® Mac with Mac OS X 10.7 or later, 6GB free disk space, Ableton 9 suite (64bit) or later, Max for live, Max 7.0.3 (64 bit) or later, 10 pedals midi controller (in case of operating the system by the performer avoiding preset automation). Microphone for the bass clarinet + soundcard to enter the Live set. 2 or 4 speakers (L&R video soundtrack, L&R Bass clarinet+live electronics). ALWAYS INSTALL THE THE SOFTWARE BEFORE OPENING THE SET. KEEP THE PIECE FOLDER IN THE SAME ORDER YOU FOUND IT.

D. Live electronics :

I use in this preset 10 different live electronics elaborations or “effects” - from delays to buffers to spectral operations such as freeze and synthesised drones following the pitch of the instruments.

In the score the 10 return tracks are present in a dedicated “live electronics” clef, and appear as a circled roman number as they start and when they stop a “/” sign is added beforehand.

The image shows a musical score snippet with four staves. The top staff is labeled 'Time' and has markers at 02:04, 02:12, 02:15, and 02:27. The second staff is for Bass Clarinet (B. Cl.) in treble clef with a key signature of one sharp (F#). It contains a melodic line with a tempo marking of ♩ = 70 ca. and a 7" duration. The third staff is also for Bass Clarinet (B. Cl.) in treble clef with a key signature of one sharp. It contains a melodic line with dynamics *pp*, *mp*, *fff*, *p*, *mp*, *f*, *mp*, and *pp*. A circled Roman numeral II with a slash is placed below this staff. The fourth staff is labeled 'elect' and contains a melodic line with dynamics *pp* and *mf*. Red arrows point from the circled II with a slash to the circled II with a slash in the third staff.

IT IS ALWAYS GOOD TO KEEP IT SAFE WHEN WORKING WITH LIVE ELECTRONICS

Please dedicate time to check the effects in the venue hall and with the concert's microphones. If adjustments needed to be made, you can always regulate General dry/wet levels, or levels of each tracks: the bass clarinet's IN track (track 1), the Video + soundtrack track (track 2), the 10 live electronics tracks (return tracks 1-10).

If you have problems - advice a pro (who knows both Ableton Live & MAX/MSP).

KANAF - score reference

E. Clefs

There are 4 clefs within the score :

Clef 1 : timeline - indicates the timeline guide in mm:ss

Clef 2 : additional bass clarinet clef (see bellow). Appears only in some parts of the score.

Clef 3 : central bass clarinet clef.

Clef 4 : live electronics operations. appears only in some parts of the score.

A vertical musical score snippet with four staves. The top staff is labeled 'Time' and contains a treble clef with a key signature of one sharp (F#). The second and third staves are both labeled 'B. Cl.' and also contain a treble clef with a key signature of one sharp. The bottom staff is labeled 'elect' and contains a rectangular box representing an electronic operation.

The additional bass clarinet clef has basically three different roles :

Its first role is to suggest a precise indication for aleatoric components, in which the performer can choose either to create his or her own interpretation or to play the version written in the additional bass clarinet clef.

A musical score snippet for bar 18. It features a treble clef with a key signature of one sharp. Above the staff, there is a tempo marking '♩ ≈ 70 ca.' and a duration '7"'. The staff contains a complex rhythmic pattern with various note values and rests. Below the staff, there is a section labeled 'fast morse' with a dotted line and a right-pointing arrow. Below that, a series of dynamic markings are listed: *fff*, *p*, *mp*, *sfz*, *f*, *mp*, *pp*. At the bottom, there are two diamond-shaped symbols with a '0' inside, connected by a horizontal line.

Example (bar 18)

The second role is to indicate a parallel rhythm inside long notes or to give extended information regarding specific bars.

A musical score snippet for bar 24. It features a treble clef with a key signature of one sharp. Above the staff, there is a tempo marking '10"'. The staff contains a long note with a complex internal rhythmic structure indicated by vertical lines and a dashed line. Below the staff, there are dynamic markings: *pp* and *fz*. At the bottom, there are two diamond-shaped symbols with a '0' inside, connected by a horizontal line.

Example (bar 24)

A musical score snippet for bar 210. It features two staves, both labeled 'B. Cl.', with a treble clef and a key signature of one sharp. Above the top staff, there is a tempo marking 'cantabile / ritmo di debka'. The top staff contains a series of notes with 'x' marks above them, indicating a specific rhythmic pattern. The bottom staff contains a long note with a horizontal line above it, indicating a parallel rhythm. Below the staves, there is a dynamic marking: *pp-mp* variations (ad lib.).

Example (bar 210)

The third role of the additional bass clarinet clef is to give a detailed notation regarding complex multiphonics which include more than two notes.

Broken notes choral, più preciso e più legato possibile dinamica al servizio dei multifonici (p-mf)

Example (bar 152)

F. Timing & rythm :

In order to synchronize between the live performance and the audio-visual tape, each musical gesture performed by the bass clarinet is to be played within an indicated time frame which is indicated in the timeline clef. Most of these gestures have a precise time frame indication in which the written elements should be performed. Full-bar rests are indicated with a one line empty bar.

Example (bars 56-58)

In case where there is a metronome indication, each bar should carry its time value in seconds (mm=120 -> each bar is 2 seconds). However there is a certain amount of liberty inside these metric indications - regions in which I used a metronome indication are always followed by either long rests or aleatoric elements which allows the performer to "catch" the time frame in cases he or she had performed these sections slower or faster that the precise indication.

Example (bars 39 - 40 - mm=120)

G. Extended techniques within kanaf :

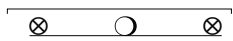
vento wind imitation :  soft  more intence  wild

the wind imitation might include whole-tube trills & Flz.

Broken notes : Broken notes : broken notes are obtained through the placing of the tongue on the mouthpiece while playing, in a manner that the clean note breaks into its harmonics. Studying this element carefully, the performer can control the levels of "breaking" the pure note.

This element appears in two modes : as a transition from breathing sound or a pure sound, and as a tone by itself.

The transitions between sounds :



transition between breathing to pure to breathing



transition between breathing to light broken sound to breathing



transition between breathing to strong broken sound to breathing



transition between breathing to strongest broken sound to breathing



transition between 1/2 note 1/2 breath to light broken sound to breathing

Direct broken sound :



light broken sound



strongest broken sound



light broken sound for an entire region

Additional noteheads :



Slap



keystrokes & air without note

Rythm variations within long notes or melodic lines : Morse codes & parallel rhythms

The morse code is an aleatoric element which is used quite a lot in Kanaf. There are several types of this elements and they appear either as a verbal indications in a beginning of a section or as an arrow which is composed of a dot pattern (see bellow). The morse code is an irregular division of the time value obtained either by the mouth (as double & triple staccato) or with the keys (as a timber trill). The performer can variate the interpretation of these elements as he or she wishes, maintaining the general rhythmic deviation indicated by the notes. For some morse codes indications I use the secondary bass clarinet clef in order to suggest a more detailed interpretation of this element, which could be used by the performer as is, or just as a point of departure to the creation of his or her interpretation of this element.

♩ = 70 ca. 7"

fast morse

fff p mp sfz f mp pp

Example (bar 18)

this example is of a fast morse indication, suggested as a timber trill sequence.

*morse, irregolare
variare lento, velocissimo e fermo*

f

Example (bar 118)

in this example the is requested to perform an irregular morse, variating slow, fastest and unexpected long deviations (*fermo* means still or frozen).

*morse, irregolare
variare lento, medio e veloce,
variare intonazione nel range indicato*

Example (bar 204)

in this example the is requested to perform an irregular morse, variating slow, fast and slow, with an additional intonation variation (more on this in the intonation section in the reference).

*Morse (...) velocissimo,
var. mf-ppp rapido;
più forte il suono, più lento il morse*

Example (bars 230-231)

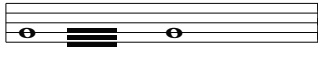
as a starting point use fastest morse, then connect the morse with the variation of dynamics (*mf-ppp*) - more stronger the dynamics, more slower the morse code (and vice verse).

KANAF - score reference

pp.5

13"

∴ *morse irregolare*



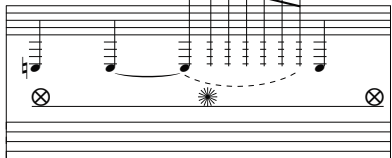
mp-mf variations (*ad lib.*)

Example (bar 257)

irregular morse (variate at will)

Additional rythm variations :

10"

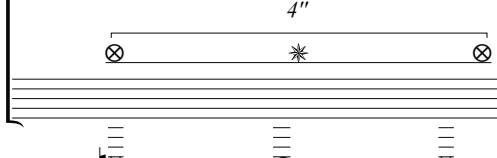


pp *fz*

Example (bar 24)

measured accelerando.

4"

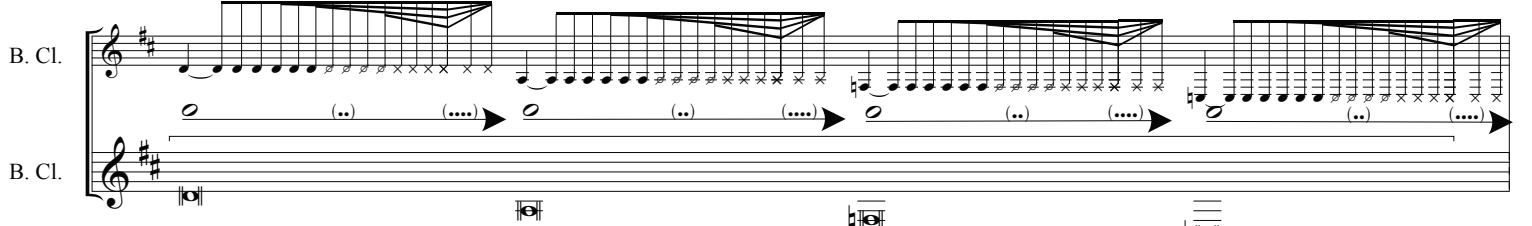


pp *ff*

Example (bar 44)

accelerando to ritardando

12"



B. Cl.

B. Cl.

Example (bar 96)

transition between long notes, double till triple staccato, in parrallel *accel.* & *rit.* and on top of that from pure sound, to 1/2 note 1/2 air sound till breath sound.

KANAF - score reference

pp.7

solo bocchino

5"

ff-mf variations (*rapido*)

sim.

siren sound decoration

Example (bar 91)

Playing only with the mouthpiece (bocchino), first create an intonated variation on indicated notes, then perform a **siren effect** - a series of fast low acciaccatura on given notes, creating an imitation of the female tongue rolling ululation - high-pitched tongue trill (google ululation before studying this effect).

soft intonation variations (♭ - ♮)

4"

pp-mf variations (*waves*)

soft intonation variations - less than 1/4 tone

Aleatoric parts within Kanaf

5" *alternate trills & high notes freely*

f

Example (bar 40)

for 5 seconds use these two opposing elements to create a dissapiring cadenza as a conclusion for the section.

on given note using inhale & exhale slaps, tongue & mouth clicks, breathing effects, create groove in dialogue with tape, departing from a ♩ deviation of the beat.
Sometimes insert fast very high morse "shouts"

15"

B. Cl.

alternate notes freely

Example (bar 81)

Rythmic improvisation in dialogue with the tape departing from 3 basic notes.

KANAF - score reference

pp.8

*morse, irregolare
variare lento, velocissimo e fermo*

Example (bar 118)

The technical specifics were already explained in page 7; This section presents a challenge to maintain a very long and slow melodic line, combined with a rapid unexpected "morse".

Example (bar 135, 136)

play very fast passage on given notes or notes within a given range.

Example (bar 132)

The technical specifics were already explained in page 9; This section presents a challenge to maintain a long slow melodic line, combined with a clear and light dance rhythm, obtained with keystrokes and some breathing nuances.

molto cantabile, un pò rubato, molto ornamentato, lontano

Example (bars 259-264)

This section present a long repetitive melody, written in a defined mode. The request is to use a lot of ornamentations (acciaccatura, mordente, trills, Flz.) in a way that makes it closer to traditional playing of melodies as such. These decorations (which can be performed freely or following the written suggestion in the secondary bass clarinet clef) should not interfere with the cantabile, soft and wide melodic nature of this section.

18:20 .ca *Improvise freely on melody,
maintaining meditative repetitions
until timeline 19:00*

Example (bar 301)

At the end of this section just mentioned above, is requested to create a personal variation through improvisation or repetition of this melodic part.

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A
00:00 00:15 00:25 00:30 00:45 01:10 01:20 01:30 01:35 01:40

Timeline

Bass Clarinet

Live electronics

01:42 01:48 02:00

Time

B. Cl.

elect

02:04 02:12 02:15 02:27

Time

B. Cl.

B. Cl.

elect

02:33 02:50 03:00

Time

B. Cl.

B. Cl.

elect

vento
pp *mp* *p* *mp* *f* *mp* *f* *mp* *p*
I

Flz.
5''
5''
2''
pp *mp*

5''
vento
ppp *f*
1''
5''
7''
4''
pp *ff*

16 02:12 02:15 02:27
7''
♩ = 70 ca.
fast morse
3''
8''
5''
6''
fff *p* *mp* *f* *mp* *pp*
pp *mp*
II **II**

21 02:50 03:00
10''
3''
4''
8''
pp *sfz*
pp *fz*
I

03:08

♩ = 50 ca.

03:12

03:17

♩ = c. 120

Time

B. Cl.

elect

molto vibrato

8

ff

5"

f

Flz. vento

5"

3"

pp

mp

f

pp

f

31

03:35

Time

B. Cl.

5"

mp

sfz

f

sfz

f

sfz

sfz

f

mf

fff

mp

7"

5"

(IX)

35

B. Cl.

elect

fp

mp

sfz

f

pp

f

pp

f

pp

f

(X)

38

B. Cl.

sfz

p

mf

ff

mp

pp

f

5" alternate trills & high notes freely

♩ = c. 75

41

04:05

04:10

Time

B. Cl.

elect

3" - 10" according timeline

5"

pp

mp

pp

f

(VI)

(X)

(IX)

44 04:20

Time

B. Cl.

B. Cl.

48 04:30 04:36 04:40

Time

B. Cl.

B. Cl.

elect

54 04:51 04:56

Time

B. Cl.

B. Cl.

elect

05:00 05:25 .ca

59

Time

B. Cl.

elect

05:30

Time 63

7"

B. Cl. *ff-mp variations (rapido)*

fast morse

B. Cl. *ff* *ff* *s*

05:37

Time 66

05:39 05:44 05:48

2" 5" 4" 4" 28"

B. Cl. *molto vib.* *lip gliss.* *microtonal var.*

ff *ff* *mf* *pp* *ff* *pp* *mp*

elect (I) (VI)

06:20

Time 71

8"

B. Cl. *ff-mp variations (rapido)* *microtonal var.*

fast morse

B. Cl. *ff* *ff* *s*

elect (V) (V)

06:30

Time 75 $\text{♩} = c. 108$

10"

on given note using inhale & exhale slaps, tongue & mouth clicks, breathing effects, create groove in dialogue with tape, departing from a ♩ division of the beat.

B. Cl. *alternate notes freely*

elect (III)

F

06:40
76

Time

8"

B. Cl. *microtonal var.* *ff-mp variations (rapido)*

fast morse

B. Cl. *ff* *ff* 2"

elect (V) (V)

G

06:50
81 ♩ = c. 108

Time

on given note using inhale & exhale slaps, tongue & mouth clicks, breathing effects, create groove in dialogue with tape, departing from a ♩ deviation of the beat.
Sometimes insert fast very high morse "shouts"

15"

B. Cl. alternate notes freely

H

07:10

82

Time

7"

B. Cl. *ff-mp variations (rapido)*
microtonal var.

fast morse

B. Cl. 5" *ff* *ff* 3"

elect (V) (V)

07:20
87

♩ = c. 150 (♩ = 1.5" .ca)

07:27

Time

5"

fast morse
vibrato velocissimo

B. Cl. 2" *ff-mp variations (rapido)*

fast morse
vibrato velocissimo

B. Cl. *ff-mp variations (rapido)*

elect (VI) (X)

Time

B. Cl. *3"* *5"* *tr* *5"* *7"* *2"* (X)

B. Cl. *3"* *tr* *2"* (X)

07:42

Time

B. Cl. *12"*

B. Cl. *o* *(..)* *(...)* *o* *(..)* *(...)* *o* *(..)* *(...)* *o* *(..)* *(...)*

elect

07:54

Time

100 **J** *09:10* *08:05* *rall. molto, tenuto*

solo bocchino *15"*

B. Cl. *5"* *8"* *sim.*

B. Cl. *6"* *siren sound decoration* *ff-mf variations (rapido)* (IX) (VII) (IX)

elect (III) (VII) (IX)

K

08:20 *105* ♩ = c. 110

Time

B. Cl. *tr irregolare, a raptus, rarefatto* *intonation variation, slow*

B. Cl. *mp-mf variations (ad lib.)* *pp-mp variations (ad lib.)*

elect

08:34
112

Time

B. Cl.

B. Cl.

ff

tr irregolare, a raptus, rarefatto

115

08:45 5"

Time

B. Cl.

B. Cl.

08:50

L

118

poco più mosso (M.M. ♩ = c. 120)

Time

morse, irregolare
variare lento, velocissimo e fermo

B. Cl.

B. Cl.

f

pp-mp variations (ad lib.)

8

8

121

B. Cl.

B. Cl.

8

8

124

B. Cl.

B. Cl.

elect

(VI)