

GERMAN TORO PEREZ

LOT

FÜR KLARINETTE, POSAUNE
UND FEEDBACK-ROHRE

(2018-9)

AUFTRAGSWERK DES FESTIVALS

ZEITRÄUME BASEL

FINANZIERT DURCH DIE

ERNST VON SIEMENS MUSIKSTIFTUNG

FEEDBACK-ROHRE ENTWICKELT AM ICST

IN ZUSAMMENARBEIT MIT NICOLAS BUZZI

BESETZUNG

{ KLAR. SOPR. IN B
BASSKL. IN B
KB-KLAR IN B.

{ POSAUNE
NACH MÖGLICHKEIT MIT
2. TRICHTER

{ 5 FEEDBACK-ROHRE
8 LAUTSPRECHER (ROHRWERK-VERSION)
(1-2 SPIELER)

MATERIAL

MISCHPULT (7/14)
INTERFACE
COMPUTER
5 FEEDBACK-ROHRE
(S. S III-V)
8 LAUTSPRECHER
1 SUBWOOFER
2 FUNKSTRECKEN MICS.
MIDI-FADER

FEEDBACK-ROHRE

5 DPA 4033
5 VISATON B 100
VERSTÄRKER
(5-KANAL)

SOFTWARE

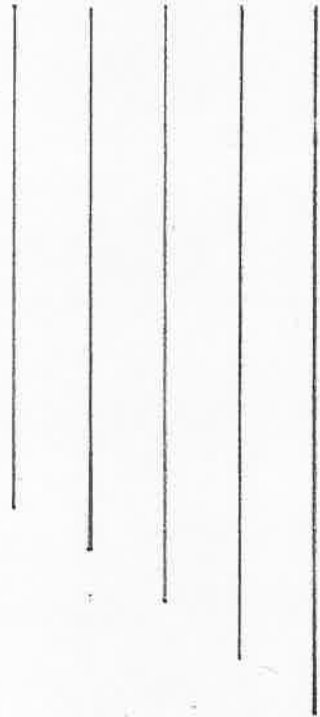
"FB-CONTROL-LOT-V"
(MAX PATCH VON
NICOLAS BUZZI)

"LOT_LE-03"
(MAX PATCH VON
GERMÁN TORO PÉREZ)

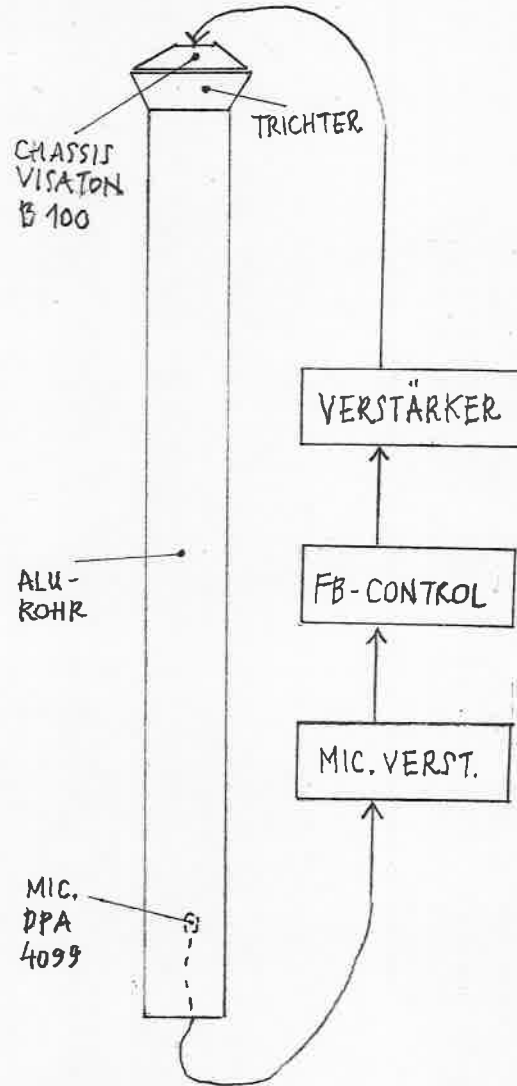
FEEDBACK-ROHRE

DIMENSIONEN

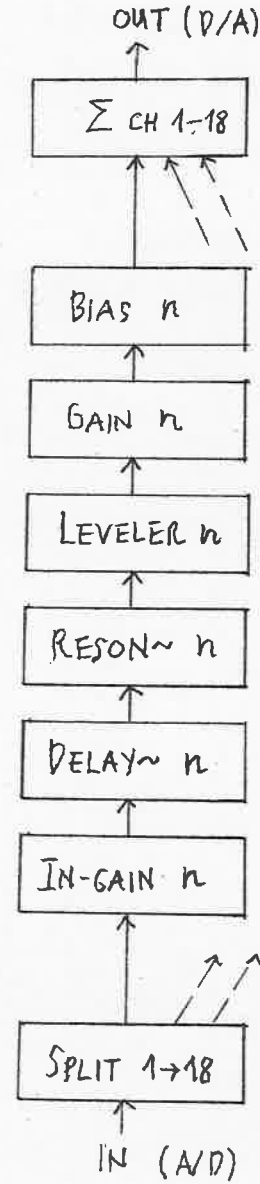
	α	γ	ϕ	ϵ	Δ
l	330	360	393	428	467 (cm)
ϕ	8	10	10	10	12 (cm)



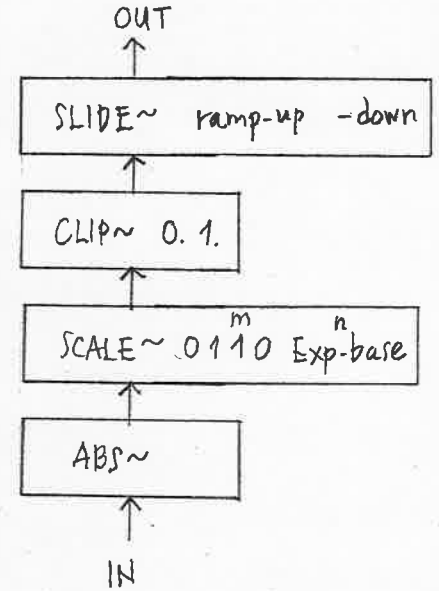
SETUP



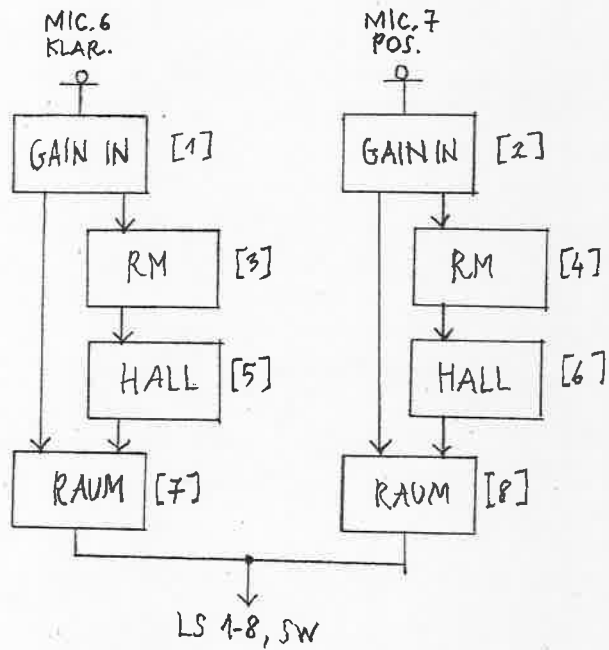
FB-CONTROL



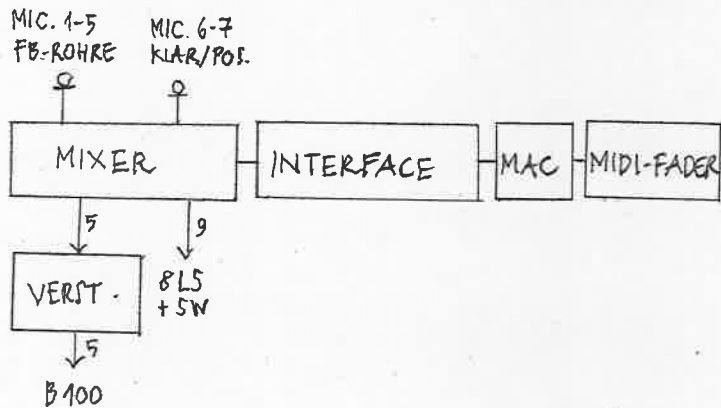
LEVELER



LIVE ELEKTRONIK



SYSTEM

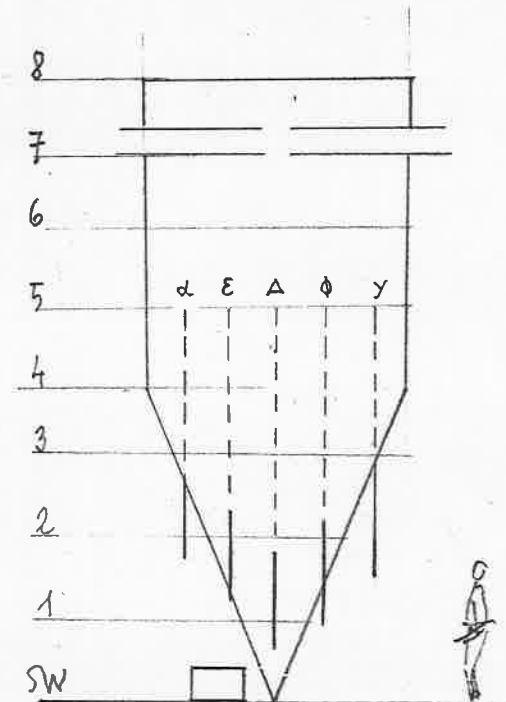
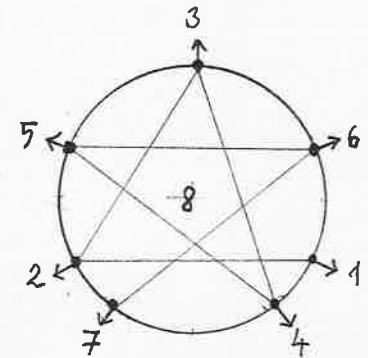


MIDI-FADER

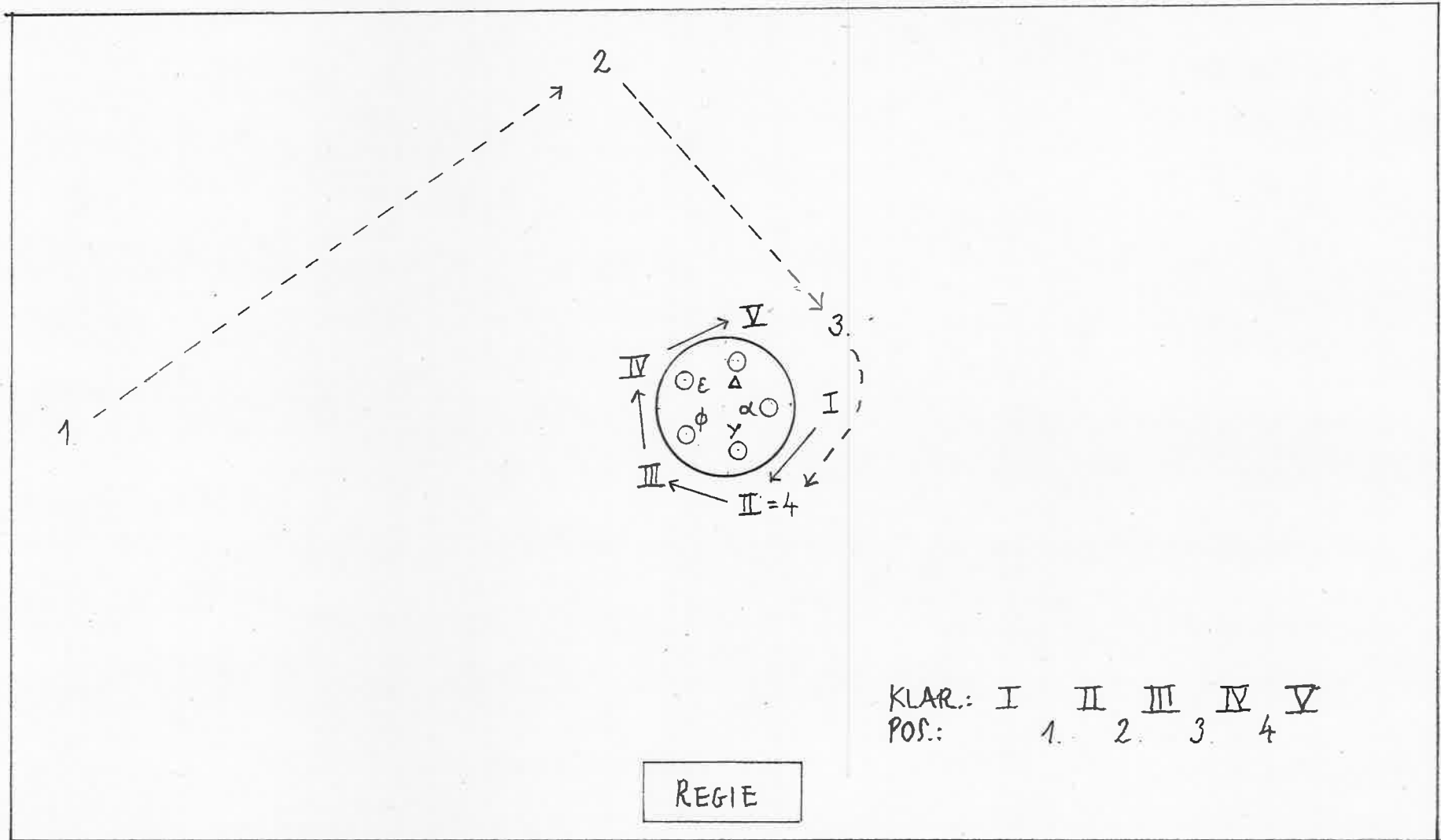
- [1] GAIN IN KLAR.
- [2] GAIN IN POS.
- [3] RM OUT KLAR.
- [4] RM OUT POS.
- [5] HALL OUT KLAR.
- [6] HALL OUT POS.
- [7] RAUM OUT KLAR.
- [8] RAUM OUT POS.

LS-AUFSTELLUNG

(z.B. Kunsthaus Basel
"Kohrwerk")



AUFSTELLUNG (z.B. Kunstmuseum Basel)



STIMMUNG DER FEEDBACK-ROHRE FÜR "LOT"

1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13° 14° 15° 16° 17° 18°

α
(A₅)
9,3 m

γ
(dG)
3,6 m

ϕ
(F)
3,93 m

ϵ
(dE)
4,28 m

Δ
(b)
4,67 m

LOT
für Klarinetten, Posanne und Feedbackrohre

G. TORO
N. BUZZI
(2018-9)

1 $\text{♩} = 36$

Klar in B (Position I)

FB R.

1 + α_{18} [101]

2 + α_{13}, α_{14} [102]

4

bisb.

FB R.

3 + α_5, Δ_7 - α_{18} [103] [104] [105] [106] [3] 4 7

marcato 6

7

bisb.

FB R.

4 - $\alpha_{12}, \alpha_{14}, \phi_{12}, \delta_{17}$ [107] -alle [108] + α_{17} [109] + ϕ_{18} [110] + $\alpha_8, \alpha_9, 17$ [111] + α_9, ϵ_{12} [112]

11 *bisb.* *überbl.* *marcato*

5/4 [113] 5/4 [114] 4/4 [115] 4/4 [116] 3/4 [117] 4/4

$+\alpha_3, \phi_4, \Delta_{13}$ $-\alpha_{17}, \chi_7, \phi_{18}$ $+\alpha_4$ $-\gamma_9, \phi_{11}, \epsilon_{12}$ $+\alpha_{15}$ $-\alpha_{16}$ $+\phi_{18}$

[3] \leftarrow mf

14

mf > p pp mf > pp mf > pp

$+\alpha_{11}, \chi_{12}$ $-\phi_{18}$ $+\epsilon_{15}$ $+\Delta_{10}$ $-\alpha_{15}$ $+\phi_{13,18}$ $-\alpha_{11}$ $+\alpha_{5,7}$

[118] [119] [120] [121] [122] 4/4

18 *überbl.* *marcato* *Ruhiger*

sfz > f f mp

$+\alpha_3$ $+\epsilon_9$ $-\gamma_{12}, \phi_{13}$ $+\phi_{16}, \Delta_{10}$

[123] [124] [125]

[3] \leftarrow f \leftarrow mp

2

21 9 10 12 13

Ab F

+ γ_{15}
- $\alpha_7, \phi_{16}, \epsilon_9, \Delta_{10}$
[126]

+ $\alpha_5, \epsilon_7, 15$
- $\alpha_6, \gamma_5, \epsilon_8$
[127]

+ $\epsilon_{14}, \Delta_7, 15$
- $\epsilon_7, 15$
[128]

+ $\alpha_3, 13, \gamma_7, 14$
- $\alpha_5, \epsilon_{14}, \Delta_7, 15$
[129]

AD LIBITUM (1) ca 8"

26 1. ZWISCHENSPIEL

$\frac{3}{4}$ = \int = 204 Klar. wechselt zur Position II

25 26 27 28

TACET

I, II ^{1) 2)}

ossia

[pp - mf] [b7]

< f mf f p f ff mf

sim.

14 15

+ α_1 (Bias, Pegel)
- α_3
[130] [131]

- alle
[132]

off

- 1) I=Haupttrichter (mikrophoniert), alternierend mit:
II= Alternativ-Trichter (nach hinten oder nach oben, nicht mikrophoniert).
 - 2) Instrumentenrichtung wechseln. Echos ausloten
- 3

Handwritten musical score for measures 29-30. The notation is on a single staff with dynamic markings *f*, *mf*, and *f*. A triangle at the end of the staff indicates measure 16 with the annotation "+LS 8".

tk tk

I II *d
Sim., Trichter immer abwechselnd.

Handwritten musical score for measures 31-32. The notation includes triplets and dynamic markings *fp*, *f*, and *f*. A triangle at the end of the staff indicates measure 17 with the annotation "Nach und nach nach".

31 1/4-Ton Skalen

Sim.

* III

Wechselt zur Position 2. $F = \overset{3}{F}$

Handwritten musical score for measures 33-34. The notation includes dynamic markings *f* and *p*. A triangle at the end of the staff indicates measure 17 with the annotation "atacca Teil II".

"unten" holen: +LS 7, 6, 5, 4, 3, 2, 1

Klar.
in B
(Pos. II)

II $\text{♩} = 36$

32 f p pp

18 (stille) $+ \gamma_{18}$ $+ \gamma_{14}$ $+ \alpha_{16}$ $- \gamma_{14}$ $+ \gamma_{14, 11, 8, \phi_9, 12}$

[200] [201] [202] [203] [204] RM [3]

marcato

36 f p f pp

19 $+ \gamma_5, \epsilon_6$ $- \gamma_8, 18, \phi_9$ $- \alpha_{16}, \gamma_{16}$ $+ \gamma_{15}$ $+ \phi_{12}, \Delta_{10}$ $+ \alpha_{14}$

[205] [206] [207] [208] [209]

bisb. marcato

39 f pp sfz p f p

21 $+ \gamma_{13}$ $+ \gamma_7, \phi_{11}, \epsilon_{18}$ $+ \gamma_4, \epsilon_5$ $+ \Delta_5$ $+ \gamma_{13}$

$- \Delta_{10}$ $- \alpha_{14}$ $- \gamma_{15}$ $- \gamma_{16}, \phi_{11}$ $- \text{alle}$

[210] [211] [212] [213] [214]

42

f_p p pp f sfz ff

$+F\#$

überbl. marcato

$+ \phi_9, 14, \epsilon_7$ $+ \gamma_6, \epsilon_{10}, \Delta_{17}$ $+ \gamma_{11}$ $+ \alpha_{12}, \gamma_7, \epsilon_6$ $+ \gamma_3$

$- \alpha_{12}, \gamma_6$

[215] [216] [217] [218] [219]

45

Ruhiger

p f

E_b

$\Delta_{4,9}$ $+ \phi_8$ $+ \alpha_6$

$- \gamma_{11}, \epsilon_{10}$ $- \Delta_{4,9}$ $- \phi_8$

[220] [221] [222]

48

p f

E

$+ \alpha_{12}, \gamma_6, \epsilon_7$ $+ \gamma_4, \phi_{13}, \epsilon_5, \Delta_6$ $+ \alpha_9, \gamma_3, \phi_{10}$

$- \alpha_6$ $- \alpha_{12}, \gamma_6, \epsilon_7$ $- \gamma_4, \phi_{13}, \epsilon_5, \Delta_6$

[223] [224] [225]

56

$\text{♩} = 36$ FRULL. --- ○ $\text{♩} = 150$ 3 FRULL. --- ○ 3

$\text{F} = \text{F}$ T.R. $\text{F} = \text{F}$

$fp > \text{---} f > p$ $f > \text{---} p$ $f \text{---} p$ pp

31

4/4 2/4

59

Basstkl. in B

$\text{♩} = 36$ 3 FRULL. --- ○ T.R.

$\text{F} = \text{F}$ 3

T.R. FRULL. --- ○ T.R.

$f \text{---} p$ $mf > \text{---} mf > \text{---} mf > \text{---} mf$ $f \text{---} pp$ $f \text{---} mf$

32

(Position III, Bassklar.)

4/4 4/4

73 *marcato*

4/4

2/4

3/4

4/4

4/4

77

4/4

4/4

3/4

4/4

4/4

[3] \leftarrow pp \rightarrow f

1) Bok/Wendel, S. 70-75

[62] KUHIGER

80

Handwritten musical notation for the first system, including notes, rests, and dynamic markings. Above the staff are fingerings and breath marks. Above the system are chord diagrams for [31], [34], [33], [30], [50], and [57].

41 +E5
-Φ3,7,11, E15, Δ5
[324]

42 +Φ4,10, E11, Δ5
-Φ5, E5
[325]

43 +α7, Δ10
-Φ10, E11
[326]

44 +E4
-Δ5
[327]

AD LIBITUM (3) ca. 13"

84

Handwritten musical notation for the second system, including notes, rests, and dynamic markings. Above the staff are fingerings and breath marks. Above the system are chord diagrams for [7] and [8].

Posaune
(Position 3)

45 +Y3, Φ3, E7
[328]

46 +Φ1
-alle
[329]

(Farbe)
[330]

(Stille)
-alle
[331]

- 1) Bok/Wendel S. 70-75
- 2) Bok/Wendel S. 58-69

3. ZWISCHENSPIEL

$\text{♩} = 67 \text{ ca.}$

1) (Farbtriller)²⁾

Pos.
(Position 3)

86 SORD. u gliss. a trill

47 $+\phi_6$ $+\alpha_5, \epsilon_7$ $+\gamma_5, \Delta_7$ 48 $+\phi_3$ $+\gamma_3, \epsilon_3, \Delta_4$

3/4 [349] [350] [351] [352] 4/4 [353] [354]

89 trill u a trill u a trill 90 trill u

49 $+\phi_7$ $+\alpha_6$ $+\gamma_6, \epsilon_7, \Delta_8$ 50 $+\phi_5$ $+\alpha_4, \epsilon_5$

5/4 [355] [356] [357] 4/4 [358] [359] 3/4

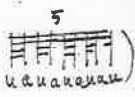
91 trill u trill trill trill a 93 u a

51 $+\phi_9$ $+\gamma_8, \Delta_{10}$ $+\alpha_8, \epsilon_{10}$ 52 $+\epsilon_6$

3/4 [360] [361] 5/8 [362] [363] 3/4 [364]

1) Klangfarbmodulation, mit Fingern l.H.
a=open, u=zu

2) Klangfarbtriller: bei 32-tel-Quintolengruppen immer "synchron" (z.B. Bei längeren Noten den angegebenen Rhythmus sonst schnell spielen)



Basskl.
(Position IV)

94

IV

ORD.

Handwritten musical score for Bass Clarinet, measures 94-98. The score includes a treble clef staff with notes and slurs, a bass clef staff with fingerings and dynamics, and a figured bass line with chord symbols and fingering numbers. Dynamics include *p*, *ppp*, *mp*, *mf*, *f*, and *ppp*. Performance instructions include *sl.*, *gliss.*, and *Position 4 (= II, Klar.)*.

97

99

Handwritten musical score for Bass Clarinet, measures 97-99. The score includes a treble clef staff with notes, slurs, and *sl. ad accel.* markings, a bass clef staff with fingerings and dynamics, and a figured bass line with chord symbols and fingering numbers. Dynamics include *mf*, *fpp*, *mp*, *mf*, *pp*, *mf*, *f*, *fpp*, *mf*, *sfz*, and *mp*.

[55]¹⁾ *marcato* 100

pp ————— f

pp *sfz.* mp = pp ————— mf = fp

mf

+ α_4, γ_4
- ϕ_{15}, ϵ_8
[408]

56

+ ϵ_{15}
-alle
[409]

+ $\epsilon_{11}, \Delta_{12}$
2 - ϵ_{15}
4 [410]

103

f ————— pp

mp ————— fp 5 fp 5 *sim.* 5 sfz 5

accel.

+ ϕ_{14}, ϵ_{15} + $\alpha_{12}, \gamma_{13}, \Delta_{17}$ 57 + $\alpha_9, \epsilon_{11}, \Delta_{13}$ + ϵ_7, η + Δ_8 + $\alpha_6, \phi_7, \epsilon_8, \Delta_9$
- $\epsilon_{11}, \Delta_{12}$ [411] [412] - ϕ_{14} [413] - α_{12} [414] - Δ_{13}, η [415] [416]

107

f ————— sfz ————— ppp ————— f

marcato.

+ $\alpha_{12}, \Delta_{15}, 17$ 58 + ϕ_4, ϵ_4 + α_3 59 + $\gamma_{11}, \epsilon_{14}$
- $\alpha_6, \phi_7, \epsilon_8, \Delta_9$ [417] [418] - $\alpha_9, 12$ [419] -alle [420]

mf

- 1) Bok/Wendel, S. 70-75
- 2) Bok/Wendel, S. 58-69

111

pp — fp — pp — mf — mf — pp — mf — f — pp

+Δ16 [421] +γ12, φ14 [421] 60 +ε9,10, Δ10 -ε12, Δ16 [423] +Δ11 [424] +α4, ε6 [425]

114

Posanne (Position 4)

marcato

SL. 4 6

sfz > pp — f

SORD.

RUHIGER.

[89]¹⁾ [97]¹⁾

61 +ε3 -γ11, φ14 [426] +Δ3 -ε14 [427] 62 -alle aufer α4, ε5 [428]

mf pp

1) Bot/Wandel, S. 58-69

117

[49]¹⁾ [59]¹⁾ [41]¹⁾ [72]¹⁾

63 + α 17, γ 4, 17, A5
 - α 4 [429]

64 + ϕ 8, E4, 9
 - γ 4, E5 [430]

65 + ϕ 4, α 11 [431]

AD LIBITUM (4) 15" ca.

120

(F#) [F#] ppp ← SORD. NEG²⁾

66 + ϕ 2, E3
 - alle [432]

67 + E1
 - alle [433]

(Farbe) [434] (Stille) [435]

- 1) Bok/Wendel S. 58-69
- 2) Im Spiel integrieren.

4. ZWISCHENSPIEL (Schwebungen)

$\downarrow = 34$ ($\uparrow = 68$)

122
Posaune
(Position 4)

fp=pp sfz=pp

68 69 70 71 72

[450] [451] [452] [453] [454]

+ γ_5, ϵ_6 + Δ_3, ϵ_3 + $\gamma_{11}, \Phi_{12}, \epsilon_{13}$ + ϵ_9, Δ_{10} + γ_{16}
- Δ_3, ϵ_3 - Δ_3, ϵ_3 - Δ_3, ϵ_3 + α_7
- γ_5, ϵ_6

125
KB-klar.
(Pos V)

fp=pp f>pp sfzfp>pp fp

73 74 75 76 77 78 79 80

[455] [456] [457] [458] [459] [460] [461] [462]

- $\gamma_{11}, \Phi_{12}, \epsilon_{13}$ + α_{15}, Φ_{18} - ϵ_9, Δ_{10} - $\gamma_6, \alpha_{15}, \Phi_{18}$ + Δ_{17}, α_{12} + $\gamma_9, \Phi_{10}, \Delta_{12}$ + ϵ_{11} - α_{12}
+ ϵ_5, α_4 + $\epsilon_7, \Delta_8, \Phi_7$ + $\Delta_{14}, \epsilon_{15}$ + $\Delta_{14}, \epsilon_{15}$ - α_2, Δ_3 - ϵ_9, α_4 - $\epsilon_7, \Delta_8, \Phi_7$ - $\gamma_9, \Phi_{10}, \epsilon_{11}, \Delta_{12}$
+ α_2, Δ_3 - α_7 17

V $\downarrow = 36$

128
Kbkl.
(Position V)

Posaune

pp poss. *mp* *f p* *pp*

Sord. *pp* *mp* *mp* *pp*

(Stille) +A14 + $\gamma_8, 11, E_6, \Delta_7$ 81 + $\gamma_5, 10, E_{12}$ + $\phi_5, \Delta_6, 11$
[500] [501] [502] 3/4 - $\gamma_8, 11, \Delta_7, 14$ [503] [504] 5/4

131

bist. *bist.* *bist.* *bist.*

pp *trull.* *pp*

pp *mfp* *pp*

7:8 7:8 7:8

82 + γ_8, ϕ_9, E_{10} + $E_9, 8, \Delta_5$
- $\gamma_5, 10, \phi_5, E_6, 12, \Delta_6$ - γ_8
[505] [506]

134

pp mp

pp f

pp mp

f f:8

83 $\gamma_6, \phi_7, \Delta_8$ $+\gamma_3, \Delta_{4,5}$ 84 $+\gamma_4$ $+\gamma_2, \phi_2$
 -alle
 [507] [508] [509] [510]

137

pp mp

pp f

pp mp

f f:8

85 $+\alpha_9, \Delta_{13}$ $+\alpha_7, \gamma_{10}, \phi_{5,11}, E_{6,12}, \Delta_{6,10}$
 -alle - Δ_{13}
 [511] [512]

140

mp — pp
frull. ord. frull.

mp — pp
ord. frull.

pp 7:8 7:8

86 + $\gamma_7, \phi_{4,8}$
- alle super α_7, Δ_0
[513] [514]

3 4

87 + α_5, ϕ_6 + $\alpha_3, \gamma_7, \phi_4, \Delta_9$
- alle
[515] [516]

4 4

143

mp

p — pp p — pp p — pp

88 + $\alpha_5, \epsilon_7, \Delta_7$ + ϵ_9, Δ_3
[517] [518]

3 4

89 + γ_3, Δ_4 + ϵ_4
[519] [520]

3 4

147

bisb.

pp

pp

7:8

7:8

7:8

4/4

6/4

90

+ $\gamma_4, \epsilon_5, \delta_8, \Delta_5, \gamma_3, \Pi$

- alle

[521]

91

+ $\alpha_3, \beta_6, \gamma_3, \Delta_4, \delta_8$

- alle

[522]

150

92

+ $\alpha_4, \phi_6, \epsilon_3, \delta_5, \Delta_3, \gamma$

- alle

[523]

93

+ $\phi_4, \epsilon_2, \Delta_5$

- alle

[524]

AD LIBITUM (5), 2-3' ca.

152

Zuerst nur den Grundton (1) und 2. Harm. (2) spielen.

Zuerst nur den Grundton (1) (Pedalton?) und 2. Harm (2) spielen.

Feedbackrohre zuerst nur Δ_1 mit Schwebungen spielen.

94 $\alpha_1, \epsilon_3, \Delta_3$
[525]

95 + Δ_1
- alle
[526]

Dann, nach und nach überblasen und zunehmend höhere Harmonischen in Kombination mit dem Grundton spielen. Dazu bisbigliando, Mikroglissandi, frull. und multiphonics verwenden. [ppp < poco f]

Dann, nach und nach zunehmend höhere Teiltöne mit Mikroglissandi, bisbigliando in verschiedenen Geschwindigkeiten, sowie frullato (Ton/Luft) kombinieren. Immer wieder Grundton und 2. Harm. verwenden. [ppp < poco f]

Dannach zunehmend höhere Teiltöne aus allen Röhren zu einem vibrierenden, pulsierenden Gesamtklang kombinieren. [ppp < poco f]
KBKL und Posanne von unten nach oben [LS. 1-8] verstärken, bis alle 8 LS. erklingen. Das Stück endet mit höheren Teiltöne aus Rohr Δ .

Flöte II, 18.8.2019