Artificial Environments Nos. 1 to 5

for amplified ensemble and tape

commissioned by Césaré (centre national de creation musicale) and L’instant Donné

Joanna Bailie

Performance notes

instrument list

all instruments to be amplified

bass clarinet/clarinet in Bb

percussion (1 player):
- 32" timpani
- bass drum
- snare drum
- large cymbal
- vibraphone

violin
viola
cello

tape (to be synchronized with a clicktrack given to one or more players)

glissandi

glissandi start at the beginning of and finish at the end of the notes joined by the line.

accidentals

— an eighth-tone sharp

— a quarter-tone sharp

—three eighth-tones sharp

—five eighth-tones sharp

—three quarter-tones sharp

— a quarter-tone flat

—an eighth-tone flat

other signs and abbreviations

—normal bow

—heavier bow presssure, producing a sound between a normal bow and a distorted "scraping sound"

, — comma for phrasing or breath. cut the preceeding note short.

— indicates a transition from one state to another, usually bowing position.

p.o.	—normal bowing position
p.s.p.	—poco sul ponticello
s.p.	—sul ponticello
m.s.p.	—molto sul ponticello
pont	—bow on the bridge
p.s.t.	—poco sul tasto
s.t.	—sul tasto
p.v.	—poco vibrato
m.v.	—molto vibrato
n.v.	—non vibrato

Texts

Artificial Environment number one
Imagine a world where sound is subject to constant fluctuations in pitch and tempo as if it were being manually controlled like the playback of an old-fashioned tape machine. The fluctuations would not be predictable and could vary, say, between a slow romantic vibrato and angular glissandi of more than one octave in each direction. Composing music in such an environment, one might think, would be a case of just letting the material go and allowing it to be transformed by nature's chance operations.

Environnement Artificiel numéro un
Imaginez un monde où le son serait sujet à de constantes variations de hauteur et de tempo, comme s'il était contrôlé manuellement, par exemple avec la touche « retour en arrière » d'un ancien magnétophone. Les variations seraient imprévisibles, allant d'un lent vibrato romantique à des glissandi saccadés de plus d'une octave dans chaque direction. On pourrait penser que composer de la musique dans un tel environnement reviendrait simplement à laisser le matériau se transformer au gré des aléas naturels.

Artificial Environment number two
This world is a world where we hear sound as if it has been passed through a sonic stencil with time going along the x axis and pitch along the y. The spaces between openings in the stencil are so narrow that it often seems that the only sound existing is one vibrating, and roughly spectral harmonic field. At other times the spaces widen a little so that we can begin to distinguish the nature of the aural environment that has been masked - snatches of conversation in a register where the words are still difficult to understand, the slam of a door almost entire, but with part of its middle register missing.

Environnement Artificiel numéro deux
Ce monde est un monde où nous entendons le son comme s'il était passé au travers d'un « pochoir sonore » avec la durée en abscisse et la hauteur en ordonnée. Les espaces entre les trous du pochoirs sont si étroits qu'on a l'impression que le seul son existant est un champ harmonique vibrant et plus ou moins spectral. À d'autres moments, les espaces s'agrandissent un peu si bien que l'on commence à distinguer la nature de l'environnement acoustique qui a été masqué : bribes de conversation dans un registre où les mots restent difficilement compréhensibles, claquement d'une porte dans sa quasi intégralité mais avec une partie du registre médium manquant.

Artificial Environment number three
Environment number three is a place where time is stopped and started in an aperiodic and therefore unpredictable manner. As frustrating as this must be for its inhabitants, it has a rather curious effect on sound: at the moment of freezing a split-second of sonic resonance is prolonged until life resumes again from the point where it was broken off. Even stranger is the effect that these freezes have on the general ambience - sound starts to behave like an inappropriately sentimental soundtrack - a bell, a passing car or a fragment of birdsong are given an air of gravitas and occasional nostalgia simply by being taken out of the continuum of everyday life and stretched into a chord.

Environnement Artificiel numéro trois
L'Environnement Artificiel numéro trois est un endroit où le temps

s'arrête et redémarre de façon aléatoire et imprévisible. Aussi frustrant que cela puisse être pour ses habitants, cela a un effet plutôt curieux sur le son : à l'instant du gel, un bref fragment de résonnance se prolonge jusqu'au moment où la vie reprend son cours, à l'endroit où elle avait été arrêtée. L'effet de ces gels sur l'atmosphère générale est encore plus étrange : le son se met à se comporter comme une bande-son d'une sentimentalité incongrue – une cloche, une voiture qui passe, un fragment de chant d'oiseau prennent un air de gravité et de nostalgie momentanée, du simple fait d'être isolés du continuum de la vie quotidienne pour être étirés en un accord

Artificial Environment number four
In this world, sound seems to be operating according to a different principle entirely (and one that does not correspond with the actions that are apparently producing this sound). Large sections of sonic material are sliced into small fragments of differing lengths and then shuffled to produce a tapestry of discontinuity. One has to learn to listen very generally while at the same time concentrating quite hard in order to be able to put the pieces back together again in the right order. If you stay there long enough though, processing the process becomes second nature - so much so in fact, that you might not even notice anymore that it is happening.

Environnement artificiel numéro quatre
Dans ce monde, le son semble fonctionner entièrement selon un principe différent (indépendant des actions qui le produisent apparemment). De grandes sections de matériau sonore sont découpées en petits fragments de différentes longueurs puis mélangées pour former un tissage d'éléments discontinus. On doit apprendre à écouter de manière très générale en même temps qu'à se concentrer intensément pour être capable de remettre les morceaux dans le bon ordre. Toutefois, si vous restez assez longtemps dans cet univers, effectuer ce travail devient une seconde nature – à tel point en réalité que vous pourriez ne même plus vous apercevoir qu'il se réalise.

Artificial Environment Number five
Artificial Environment Number 5 might be thought of as a kind of junction point for many different sound worlds. It's probably not very big, with just enough space to contain a largish mixing desk to which each of the external sound worlds is connected. Exactly what happens there is up to whoever's in charge — but needless to say the aim of the game is to try to find the music that exists somewhere amidst the perpetual raising and lowering of faders.

Environnement artificiel numéro cinq
L'Environnement Artificiel numéro cinq peut être pensé comme une sorte de point de jonction entre différents univers sonores. Il n'est sans doute pas très vaste, juste assez de place pour contenir une grande table de mixage à laquelle sont connectés tous les environnements sonores extérieurs. Très exactement, ce qui se passe ici dépend du préposé à la console – inutile de préciser que le but du jeu est de retrouver la musique originale cachée au milieu des effets obtenus avec la console.

(Texts: Joanna Bailie. French translation: Rémy Janin)

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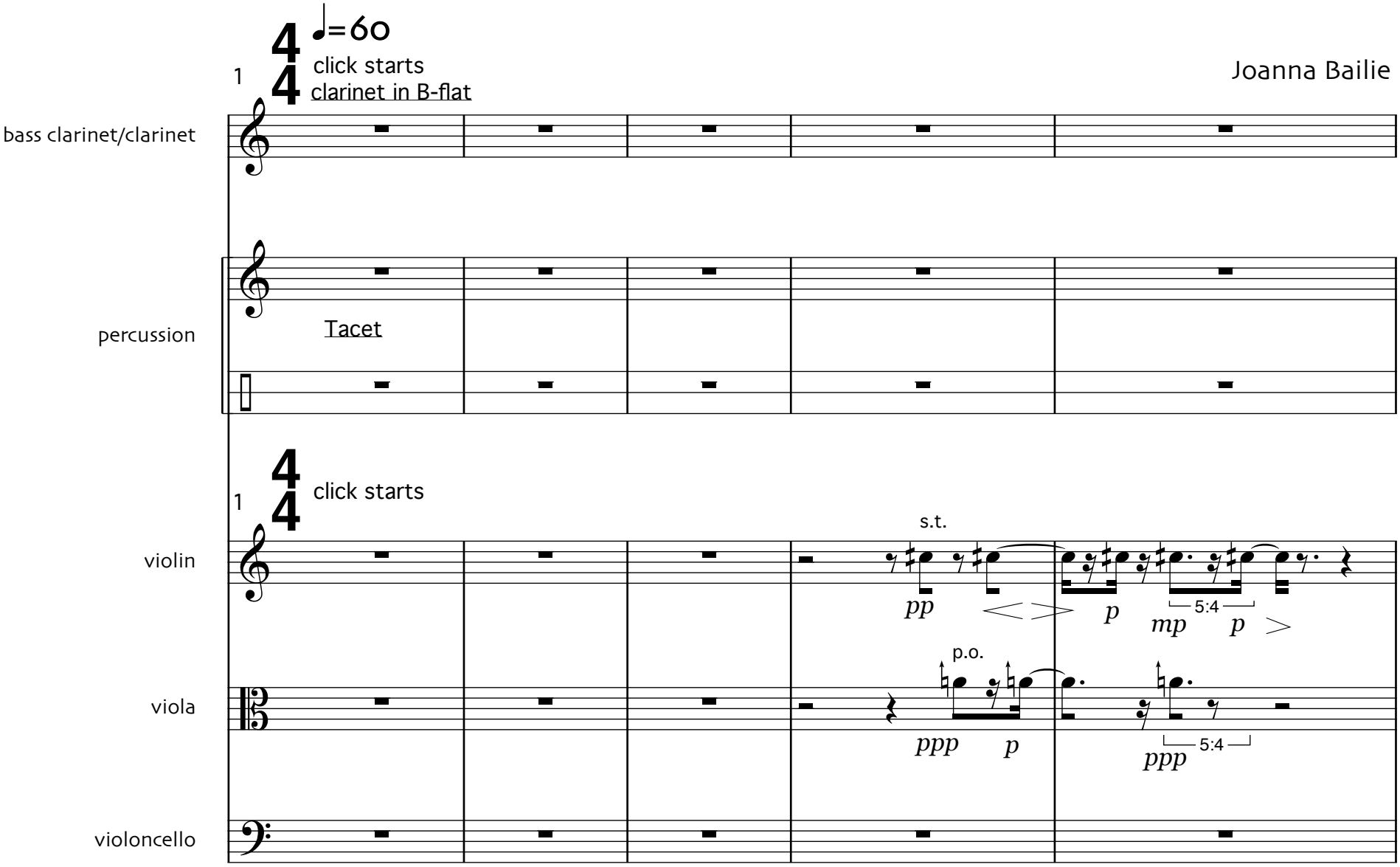

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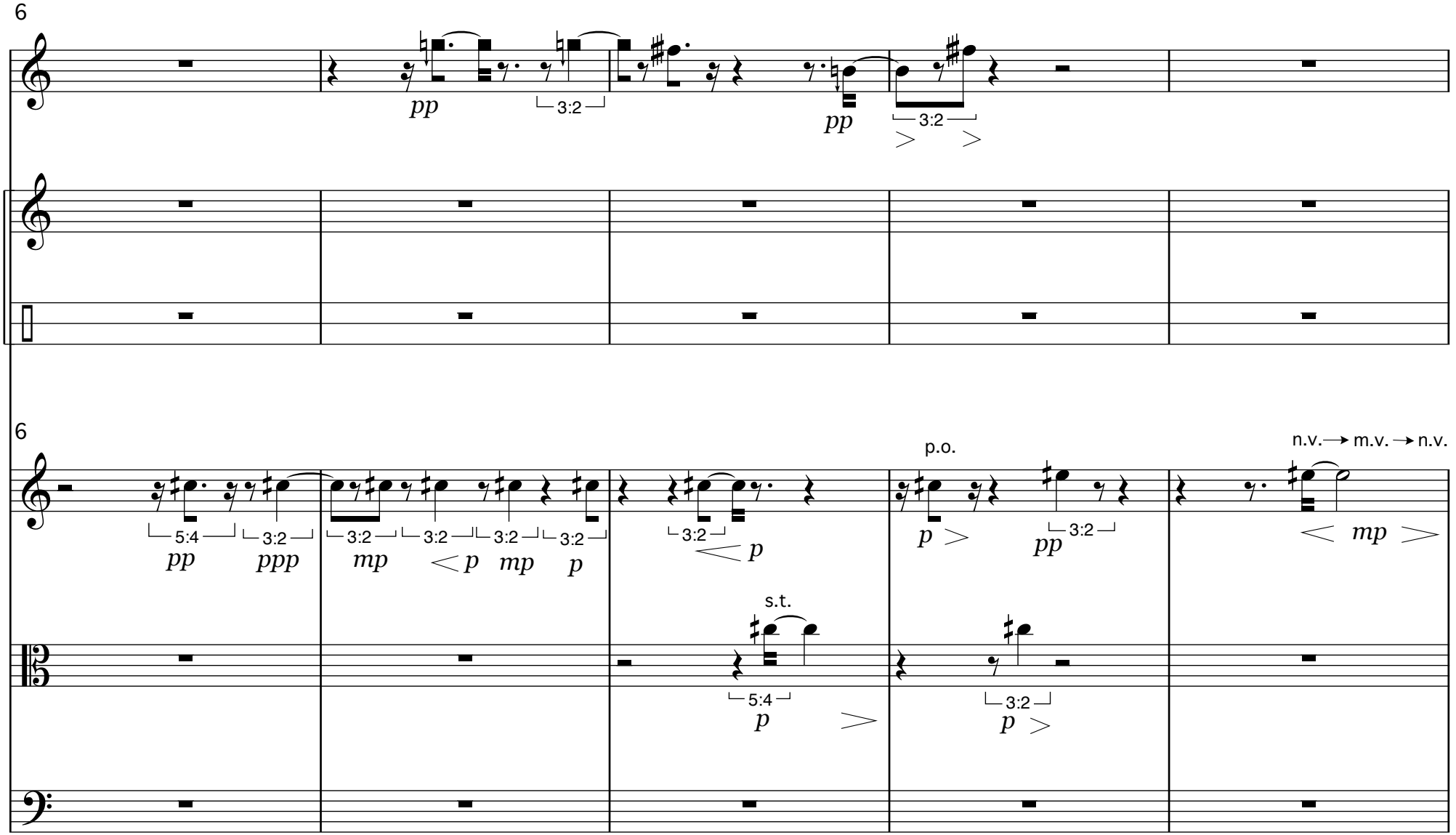
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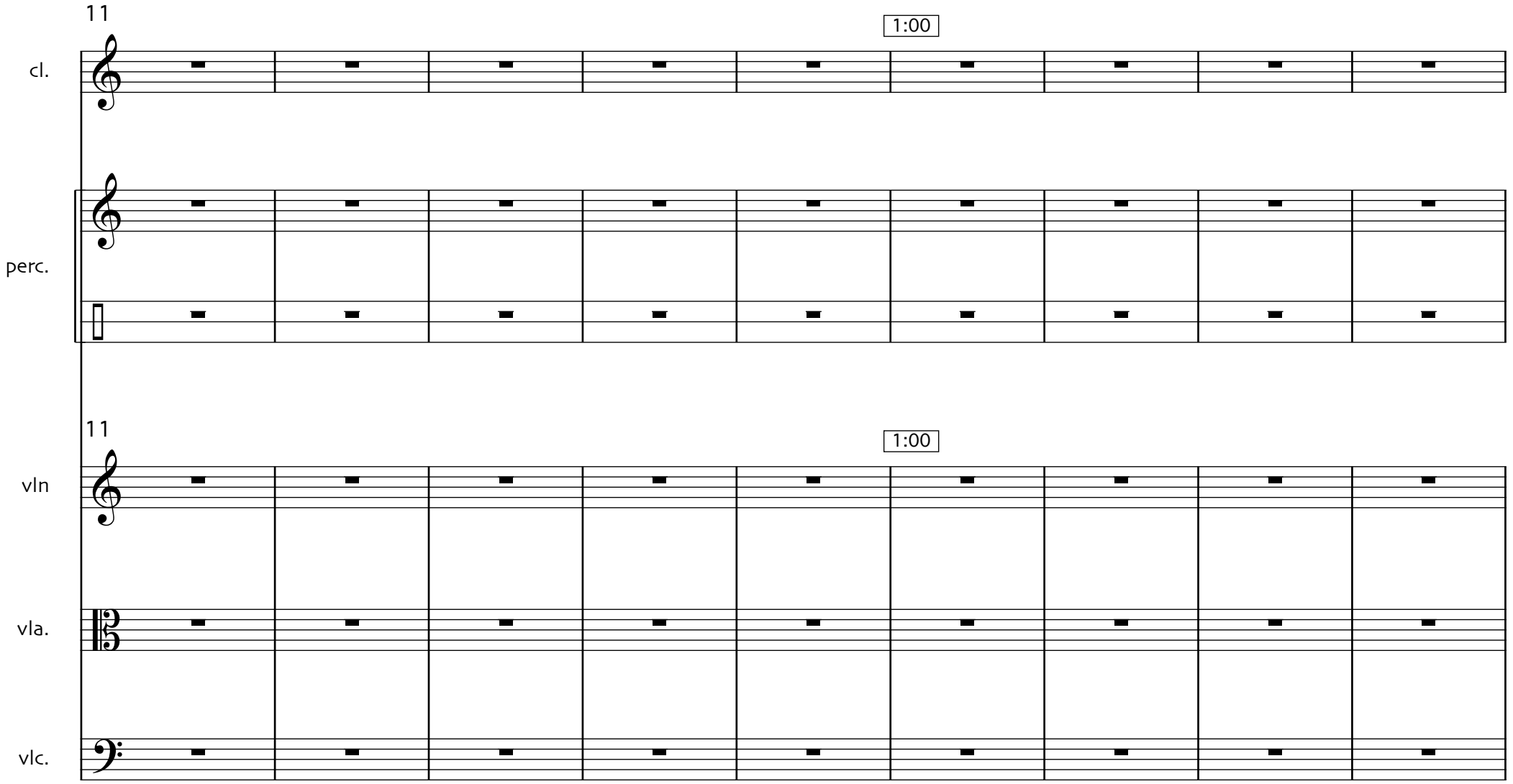
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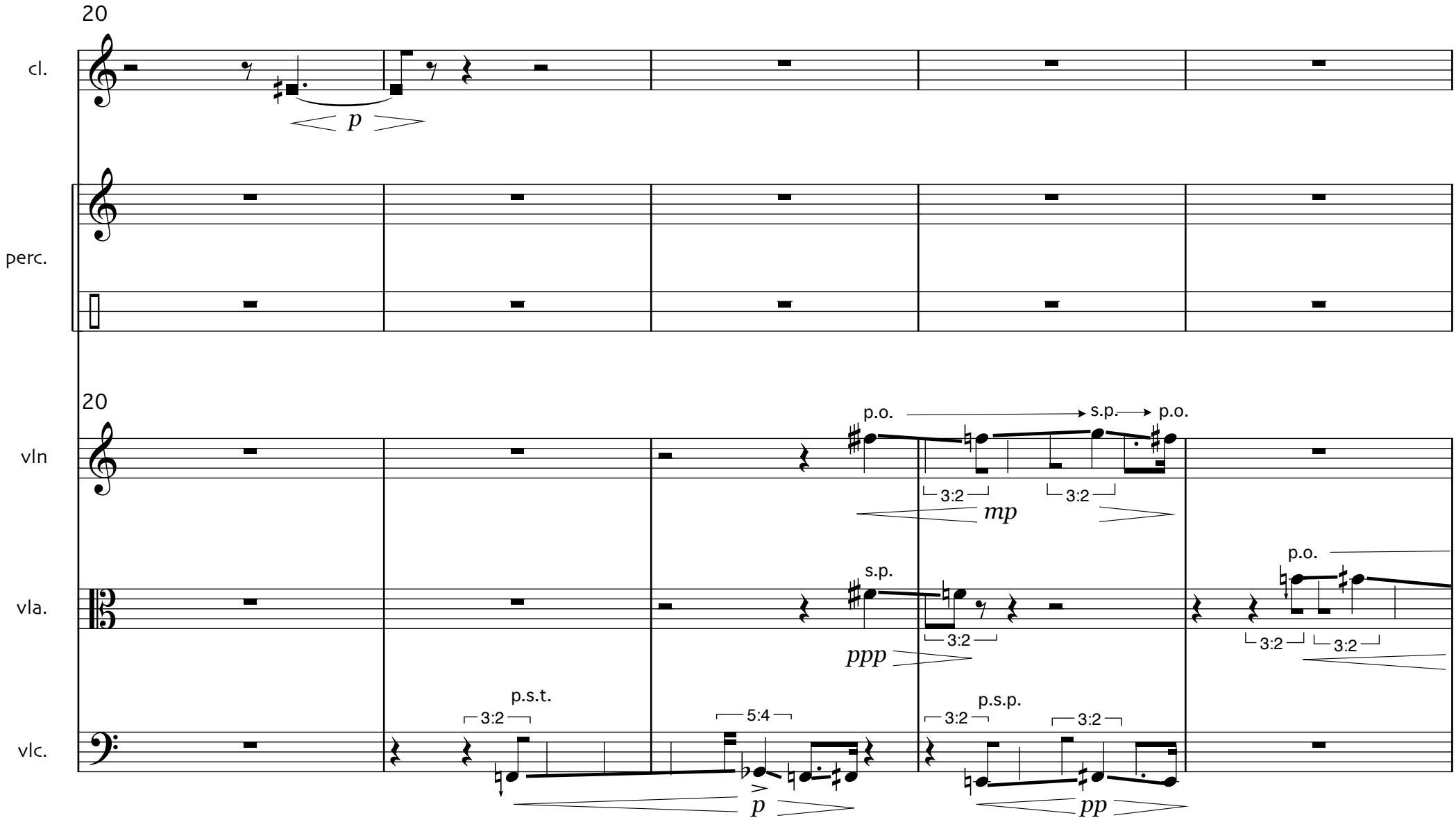
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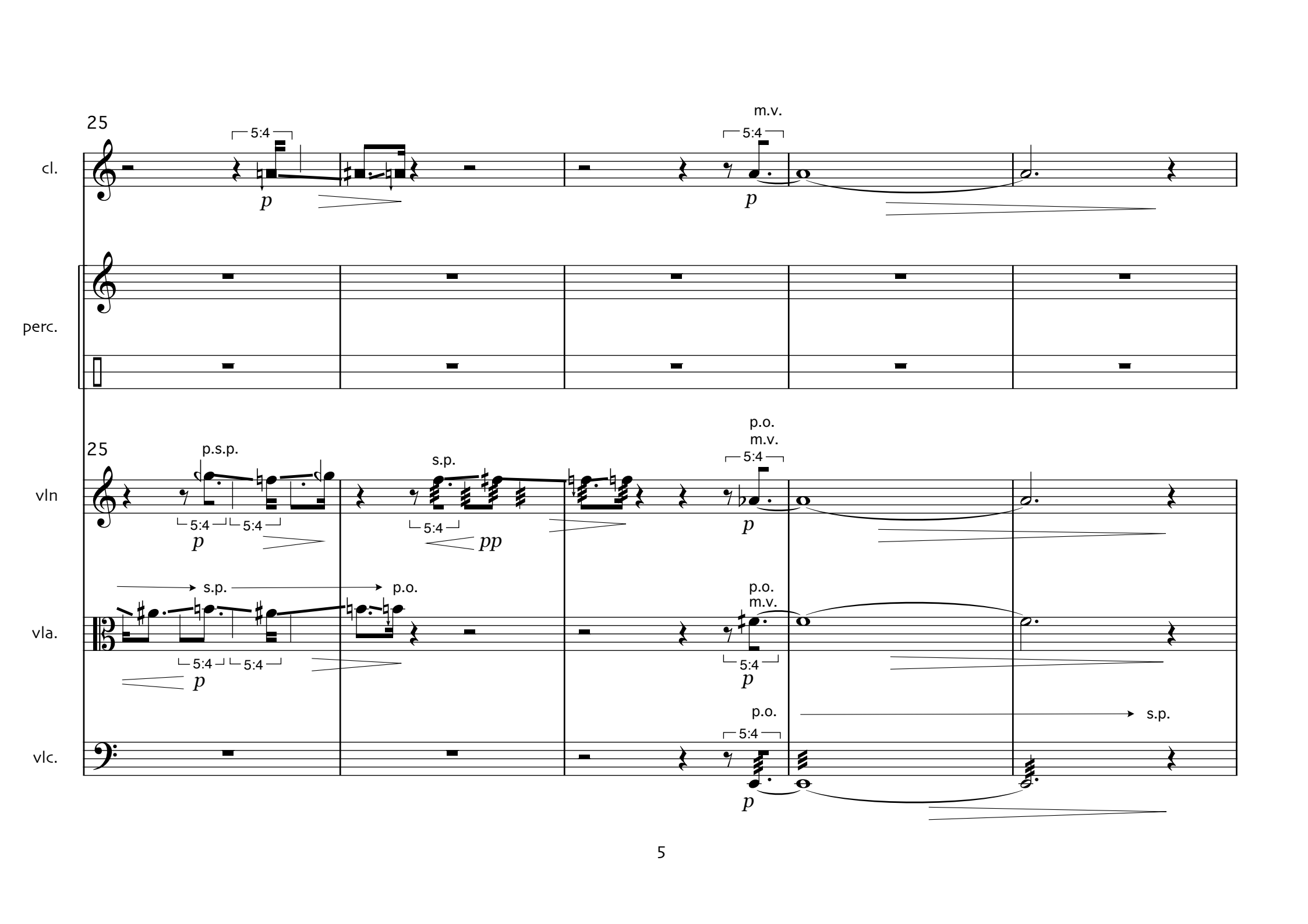
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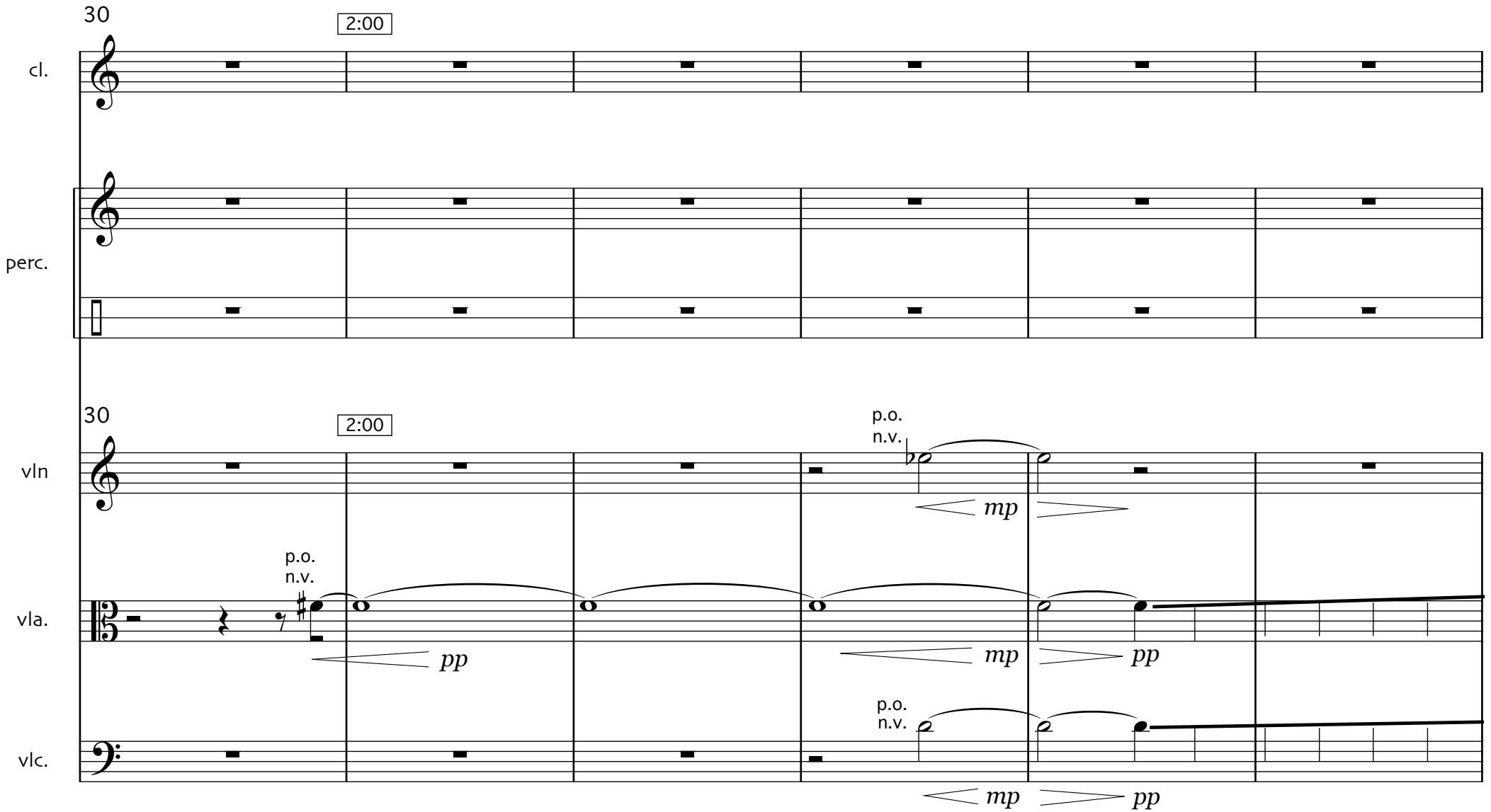
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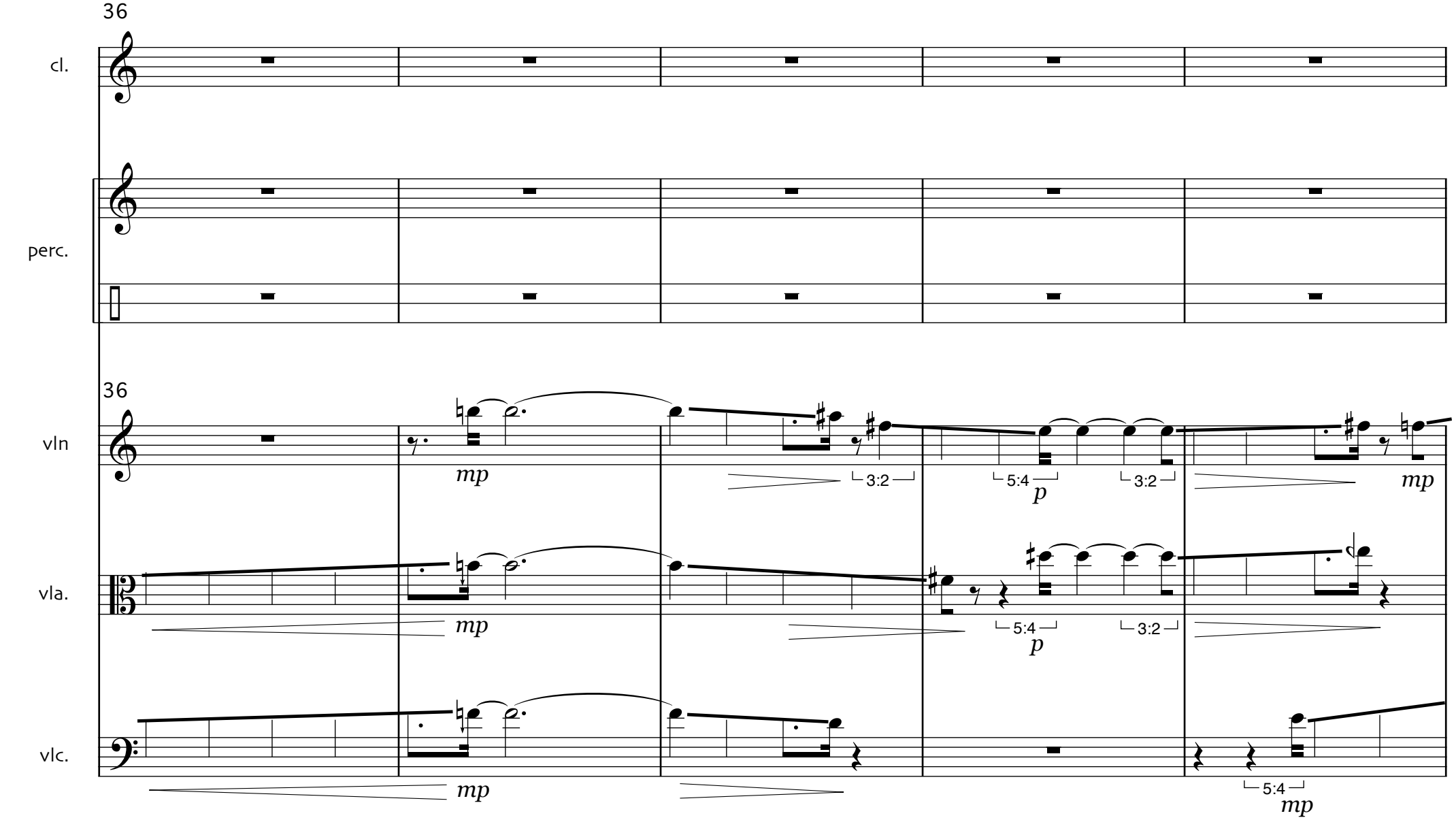
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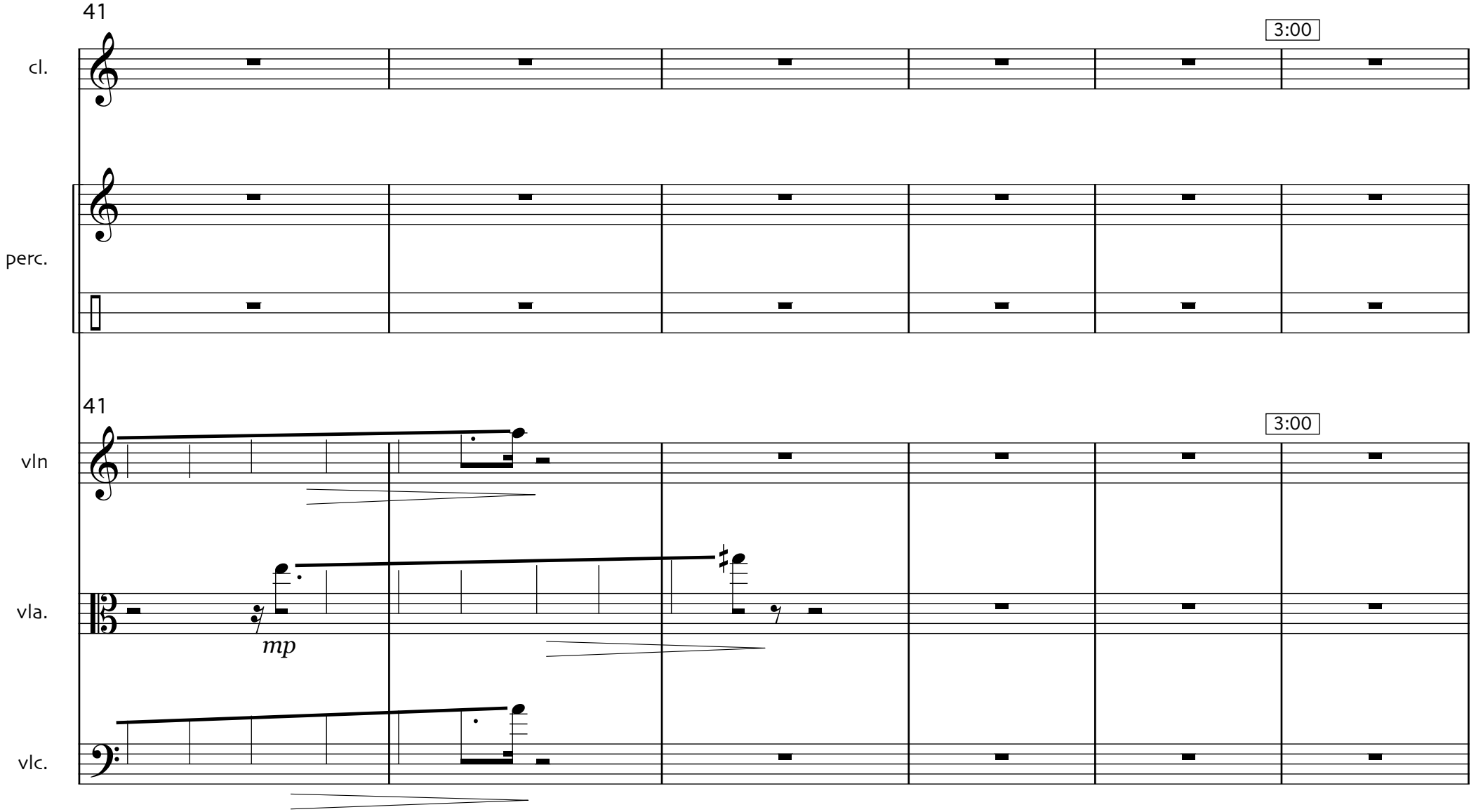
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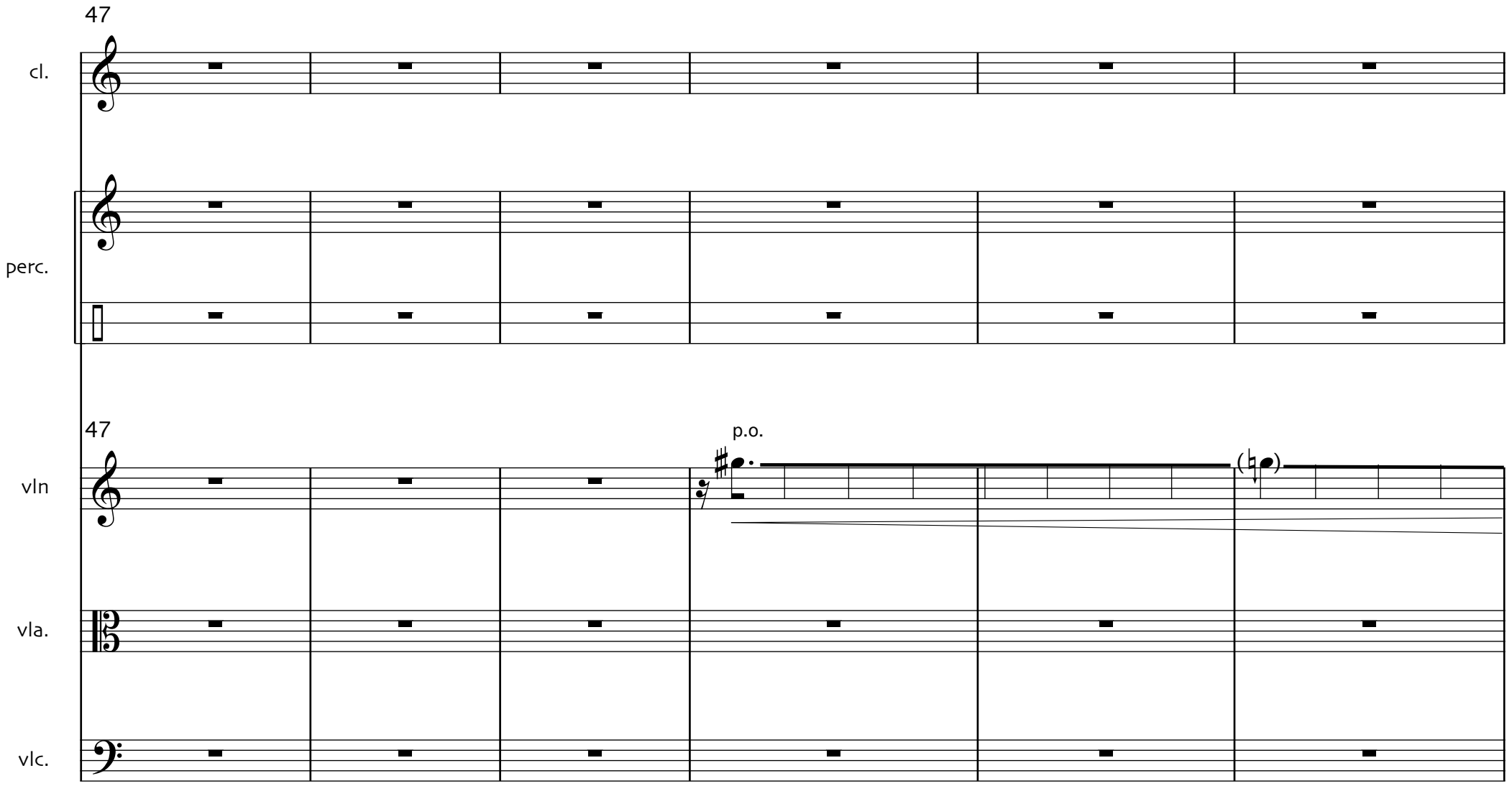
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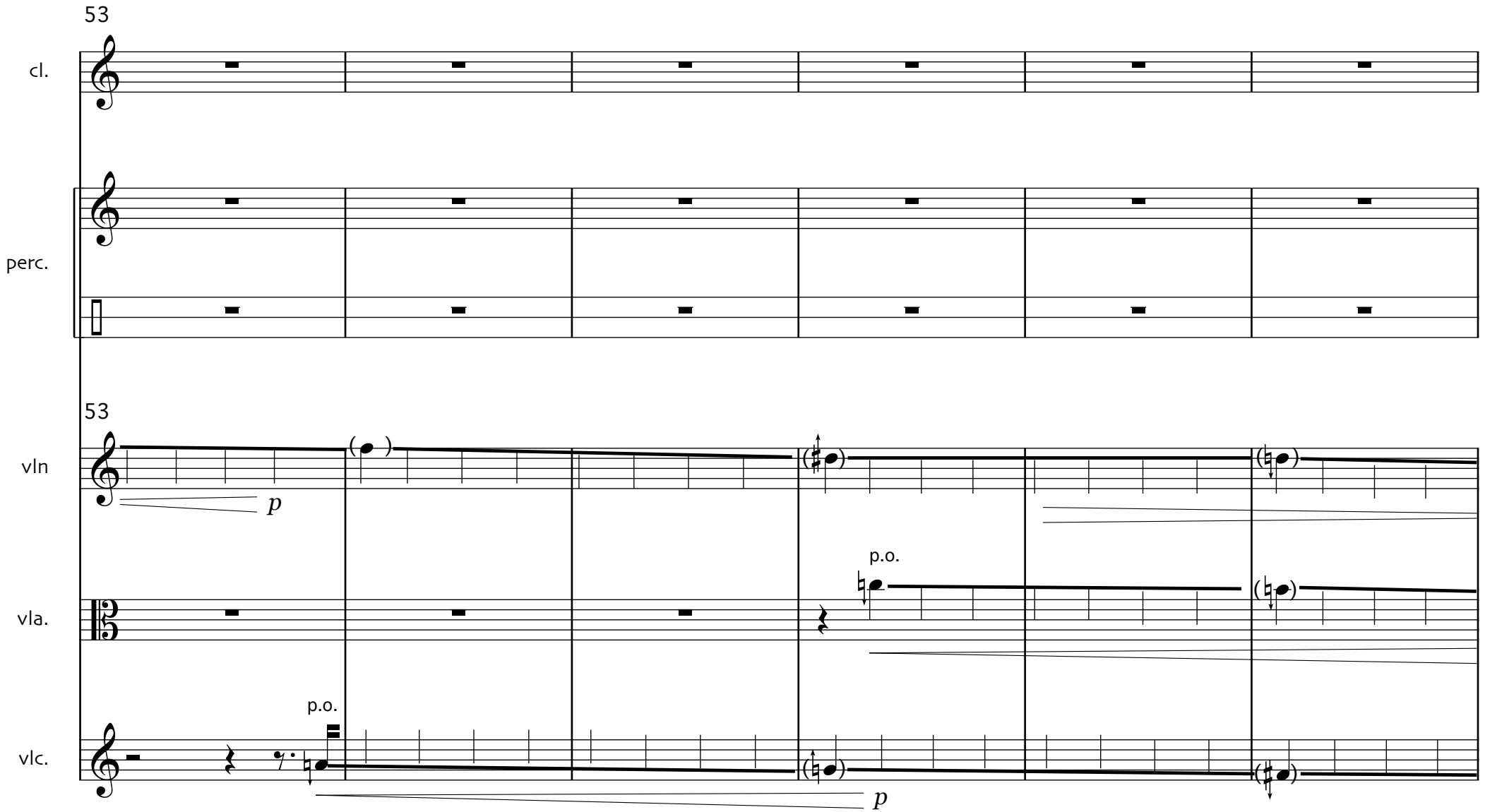
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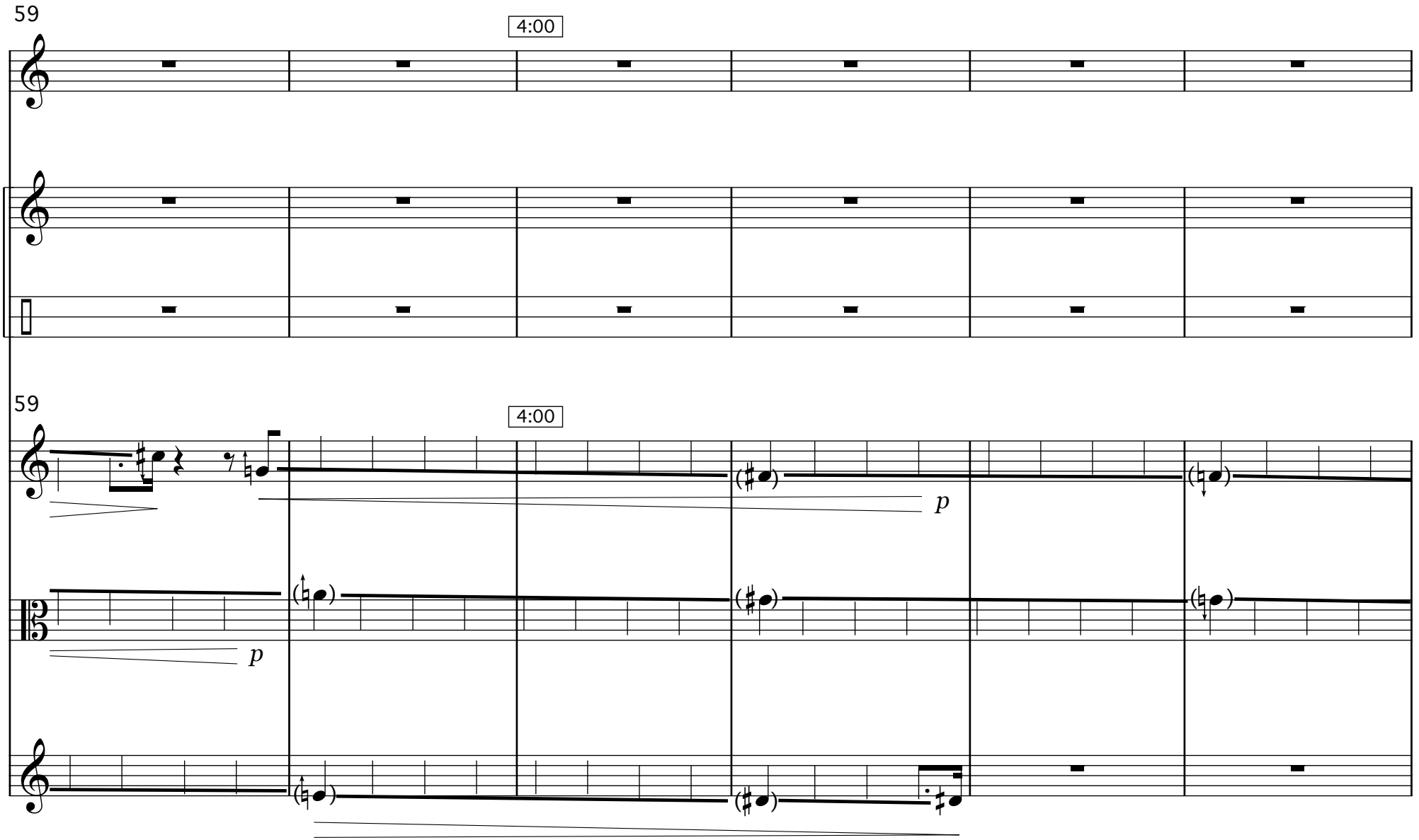
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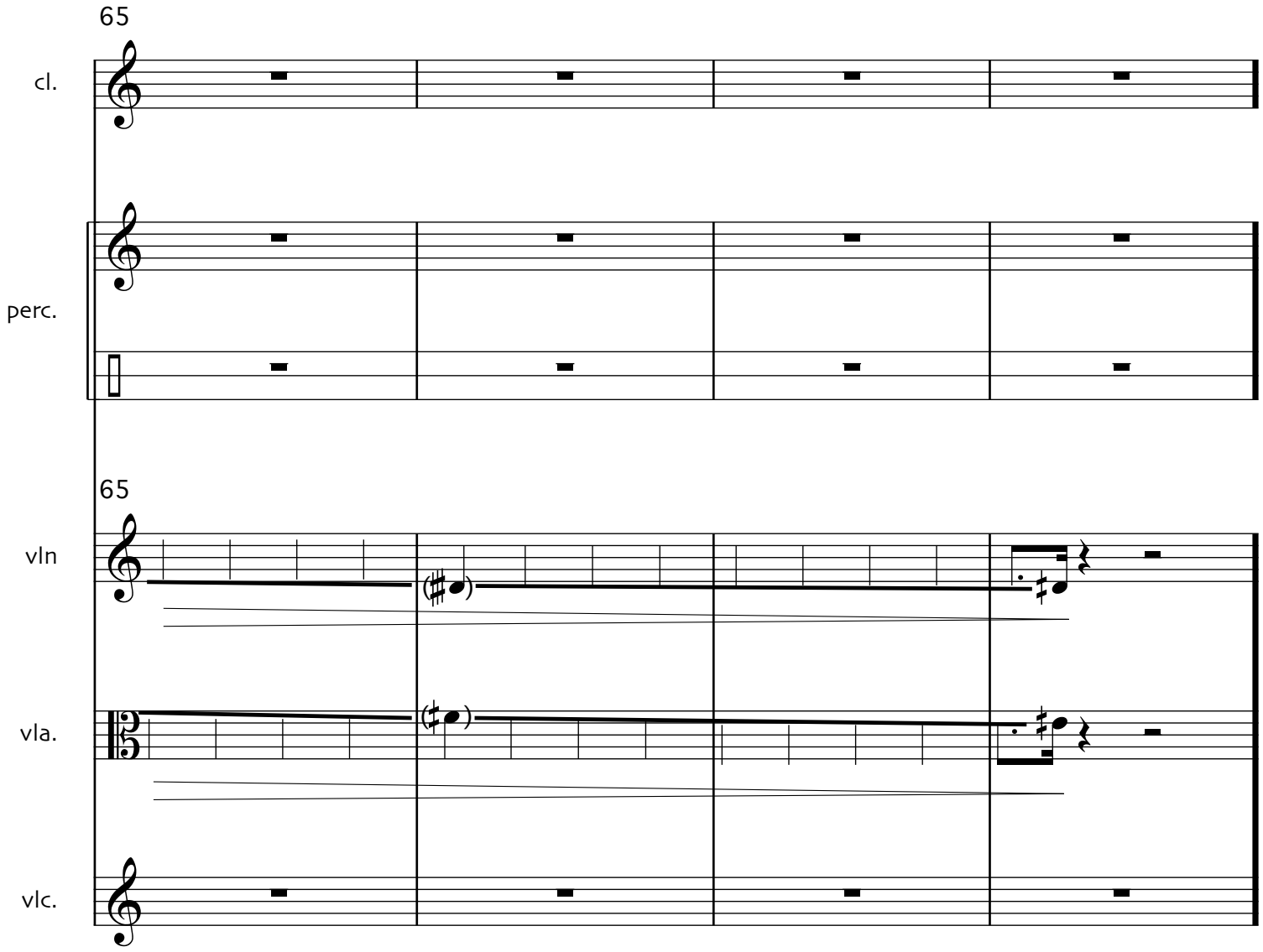
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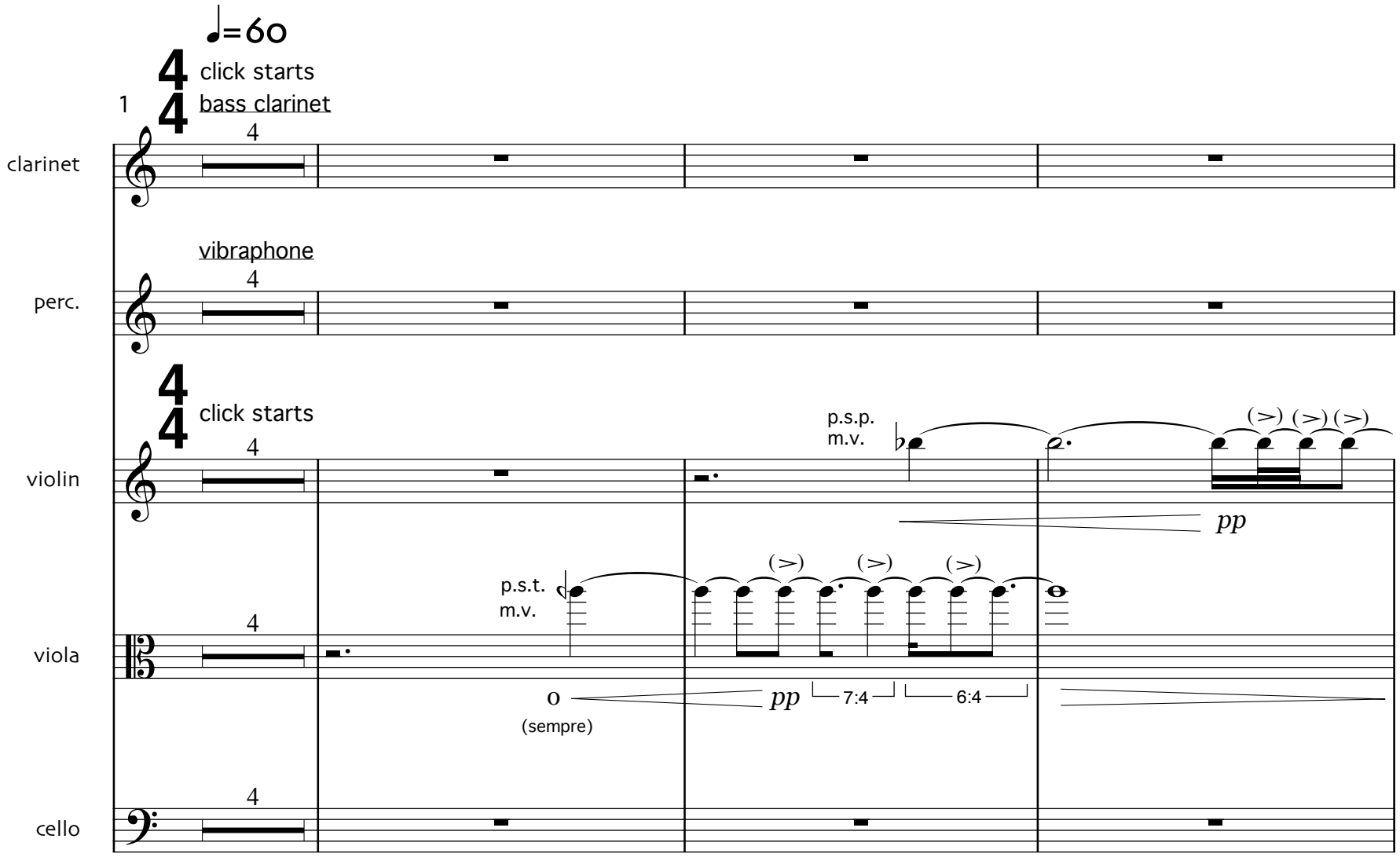

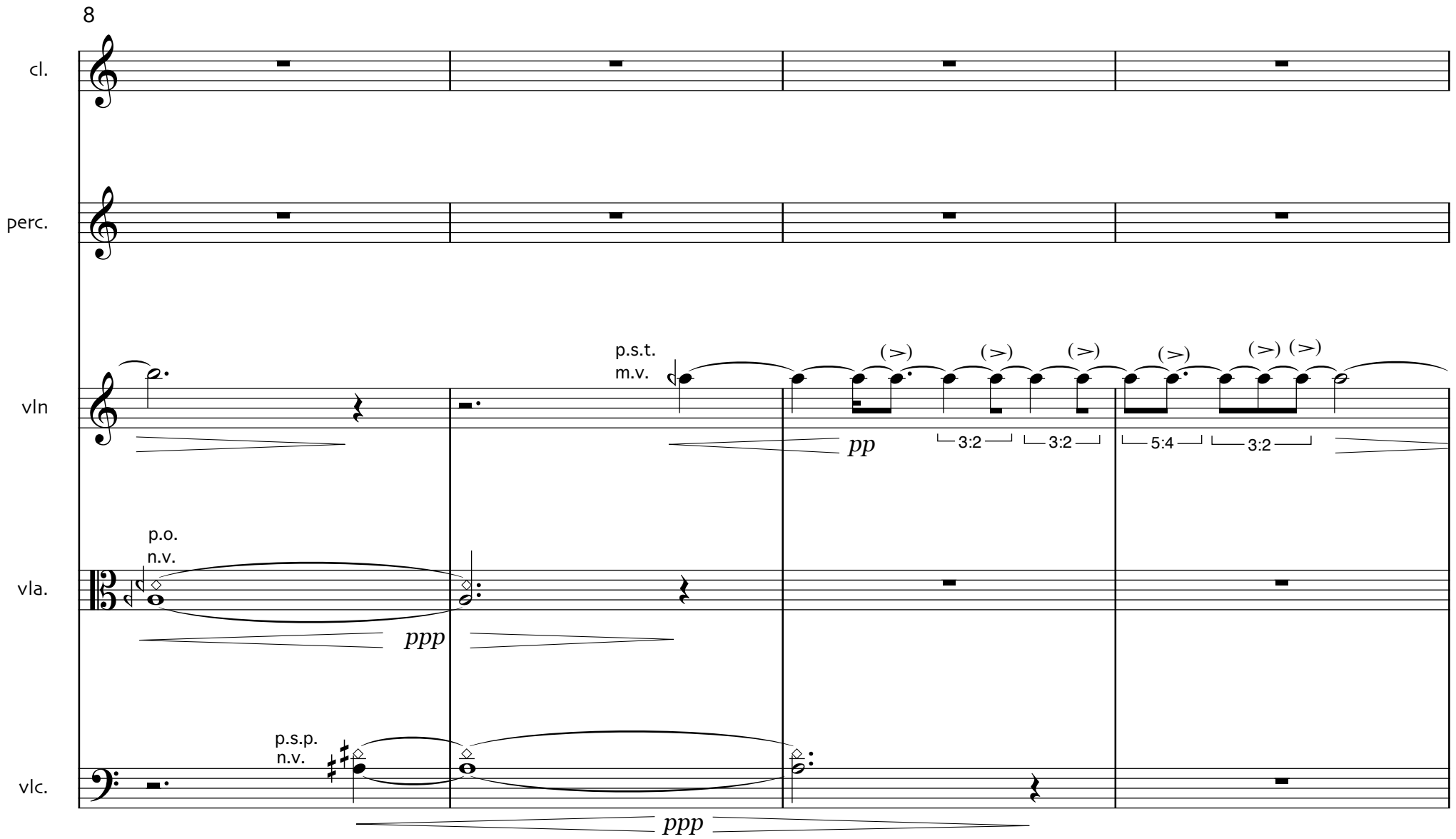
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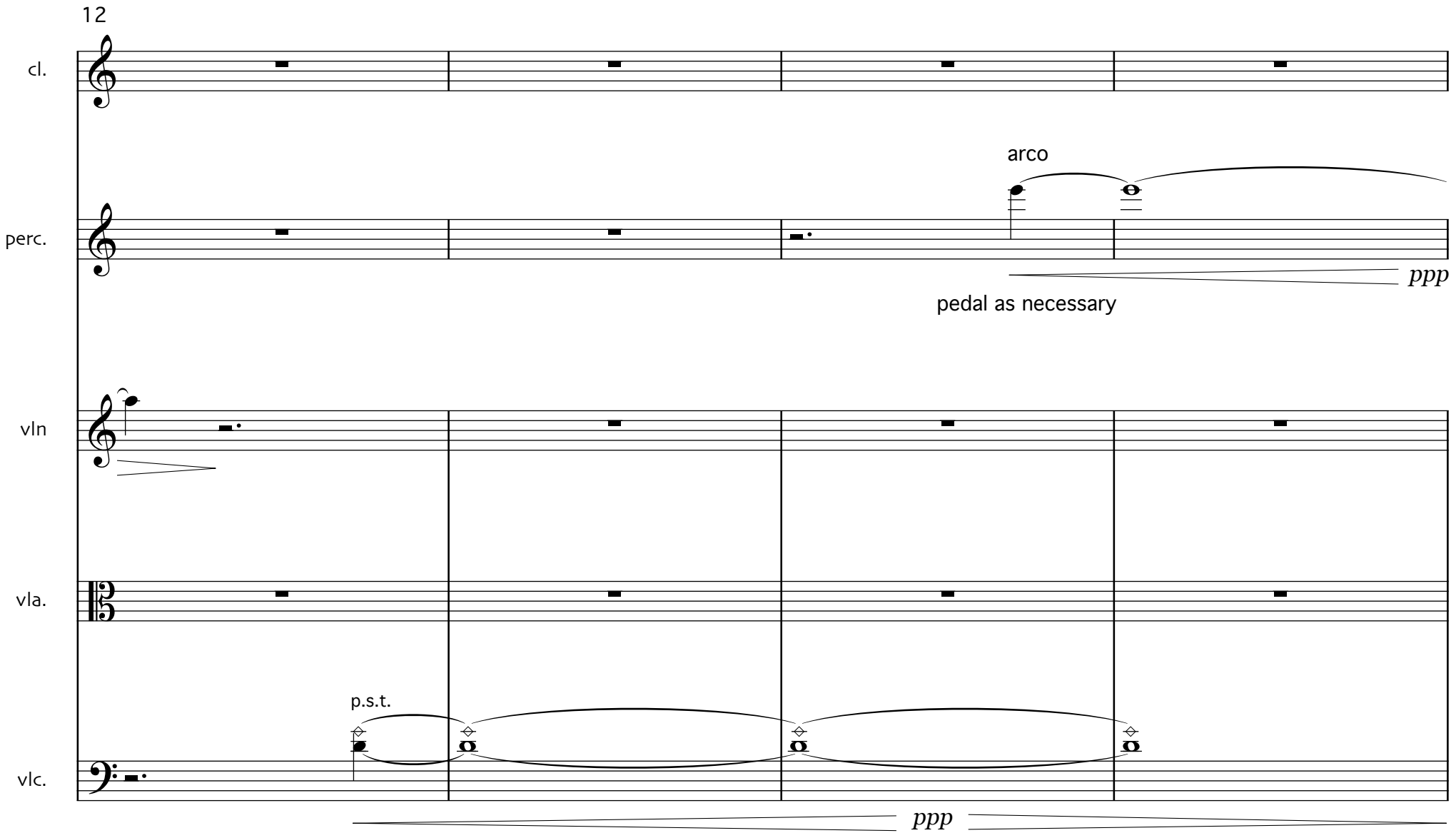
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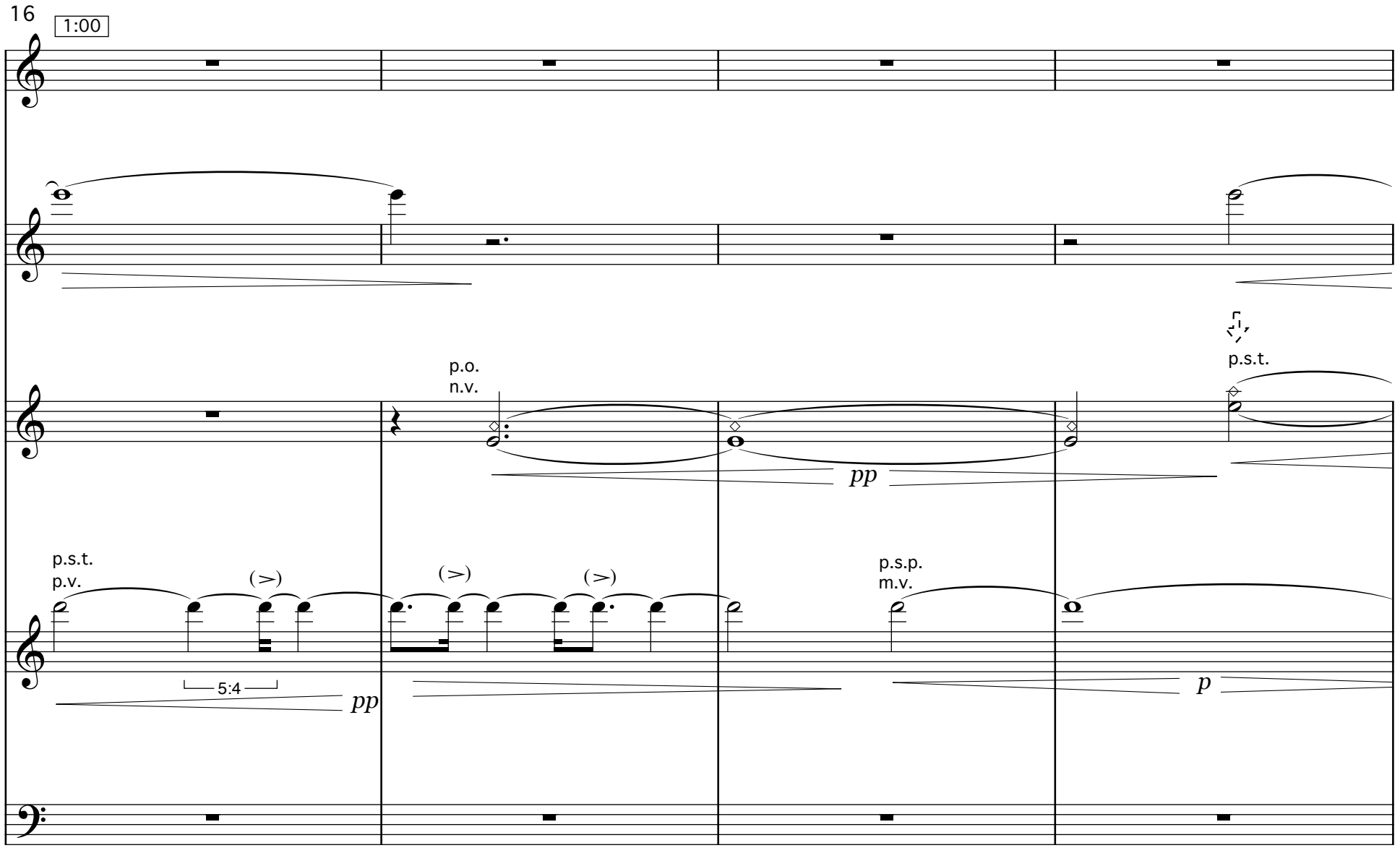
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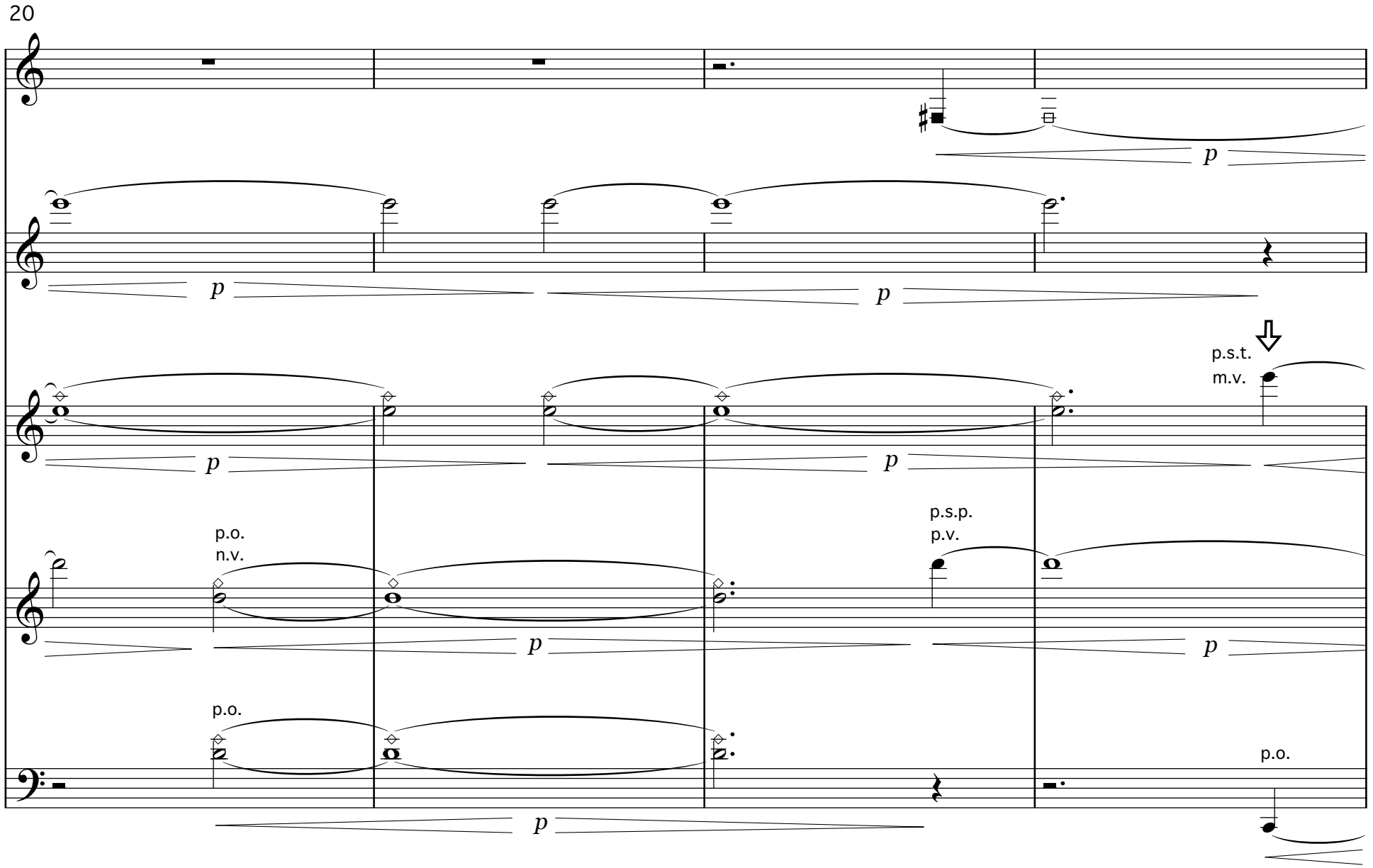
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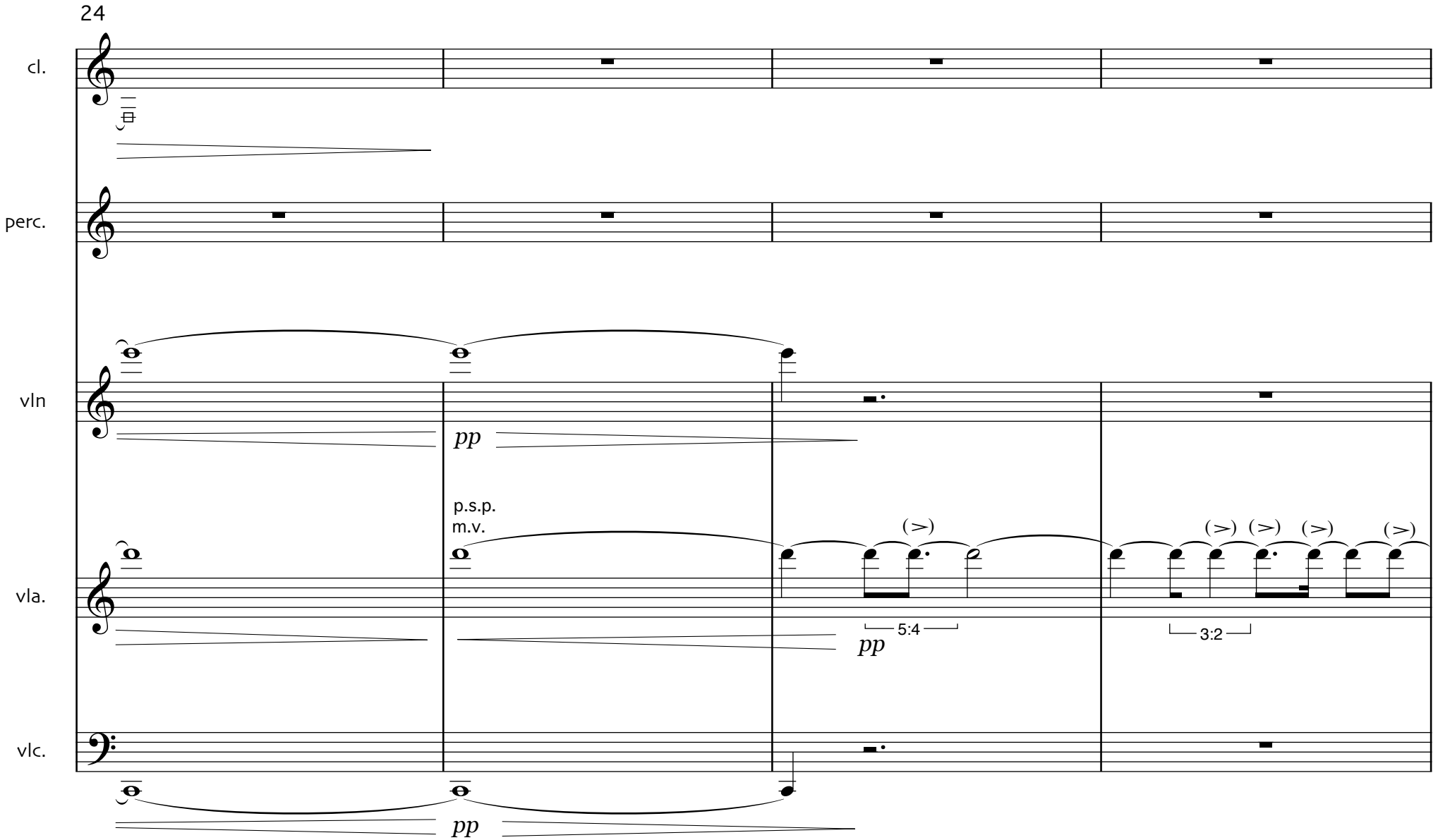
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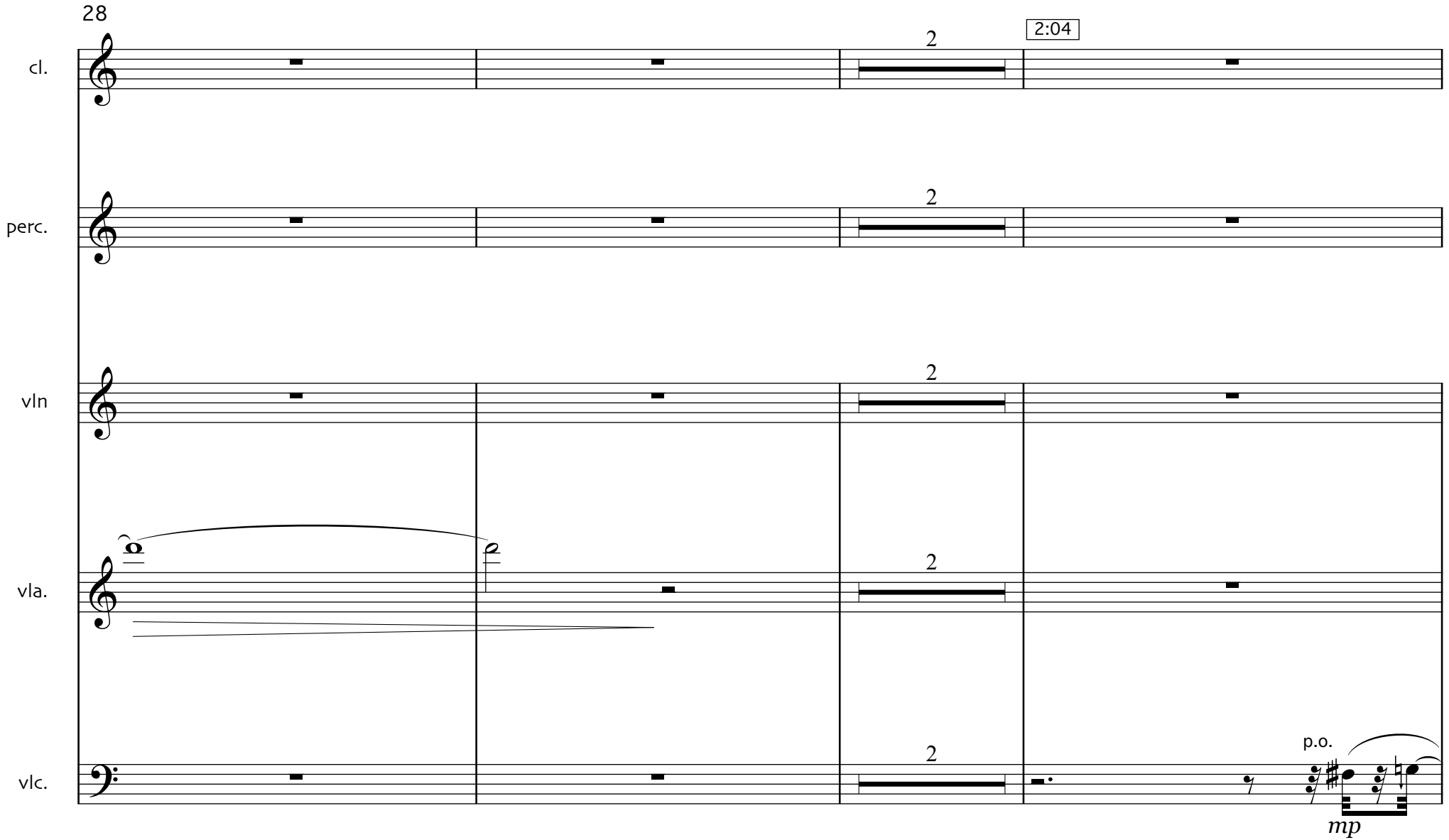
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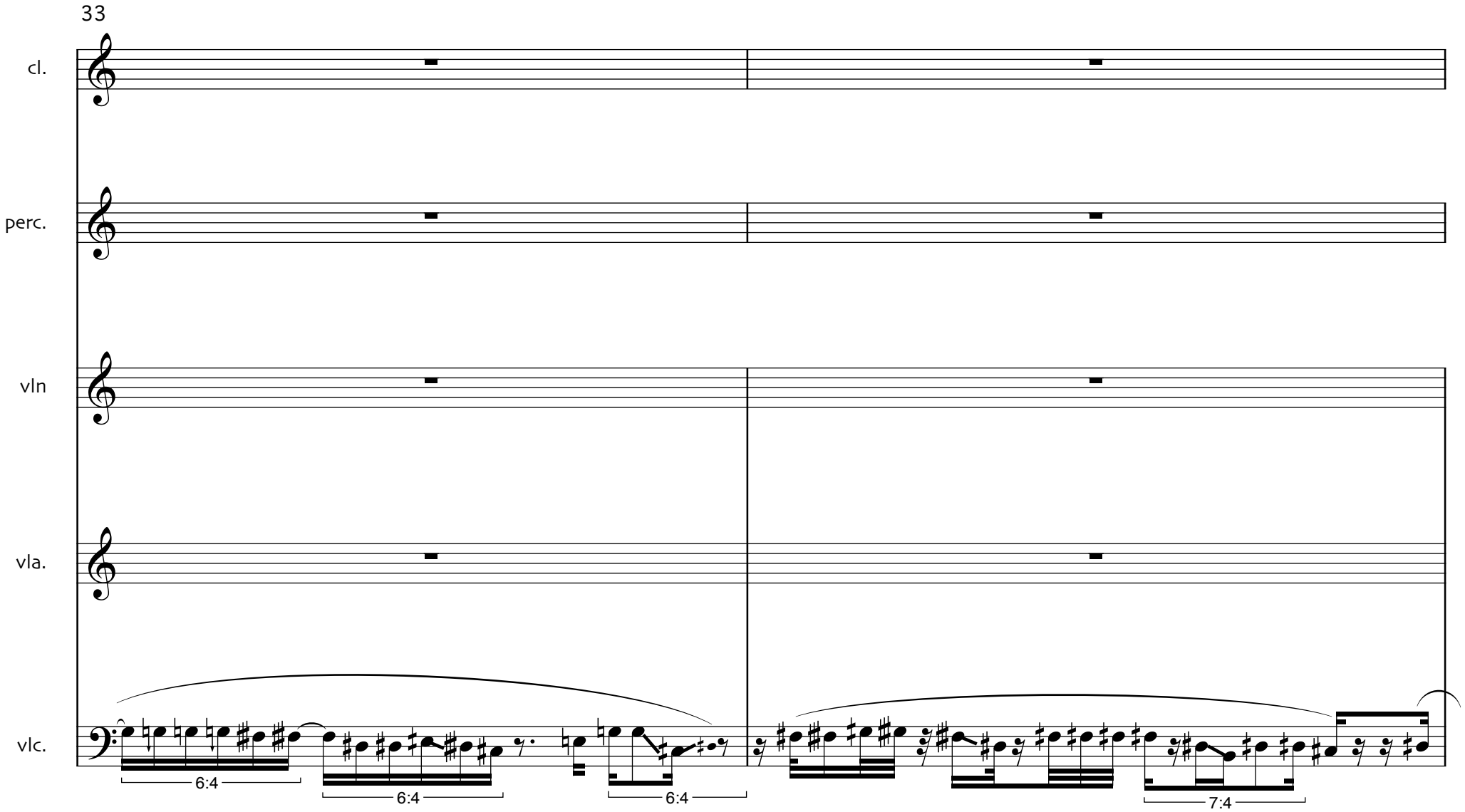
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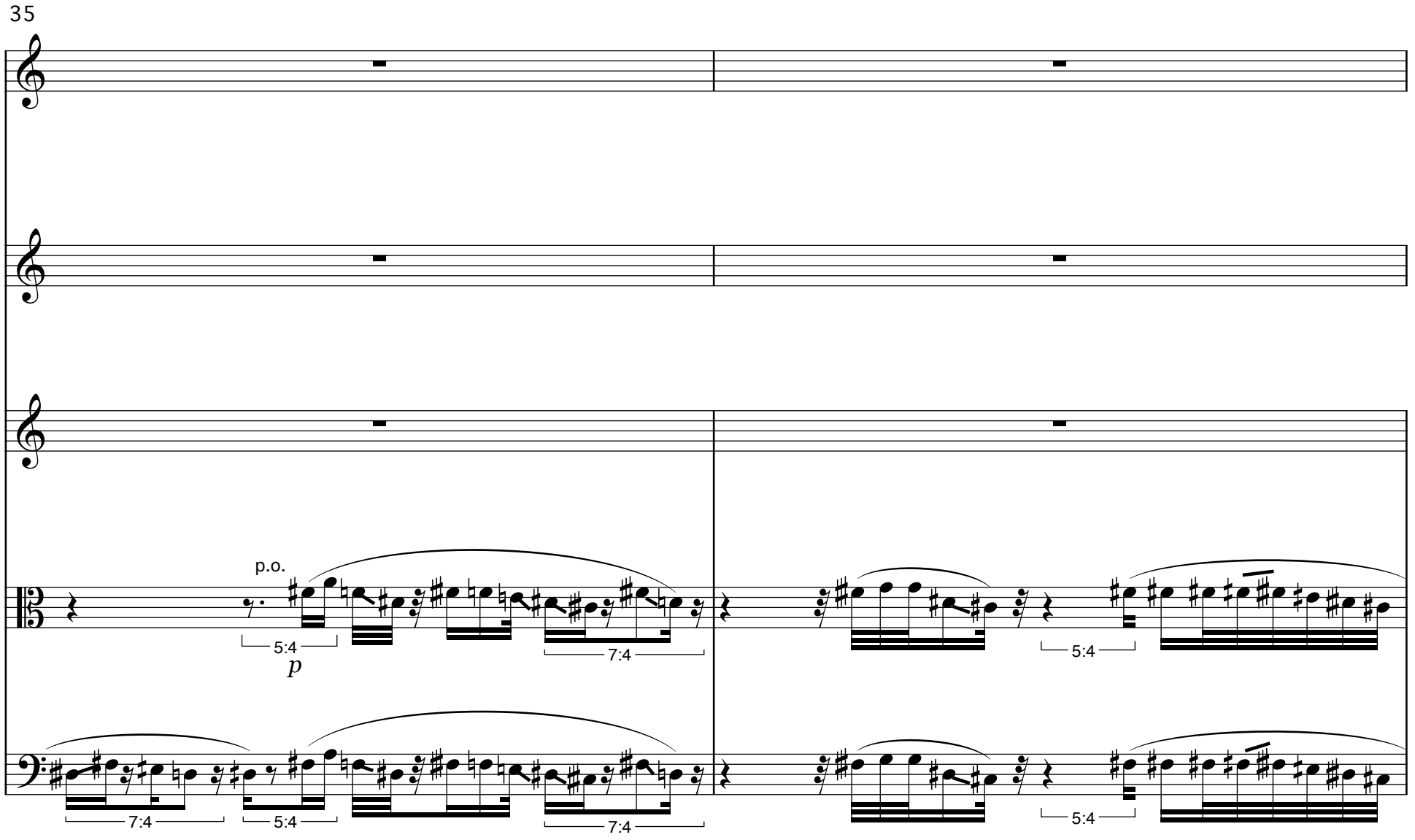
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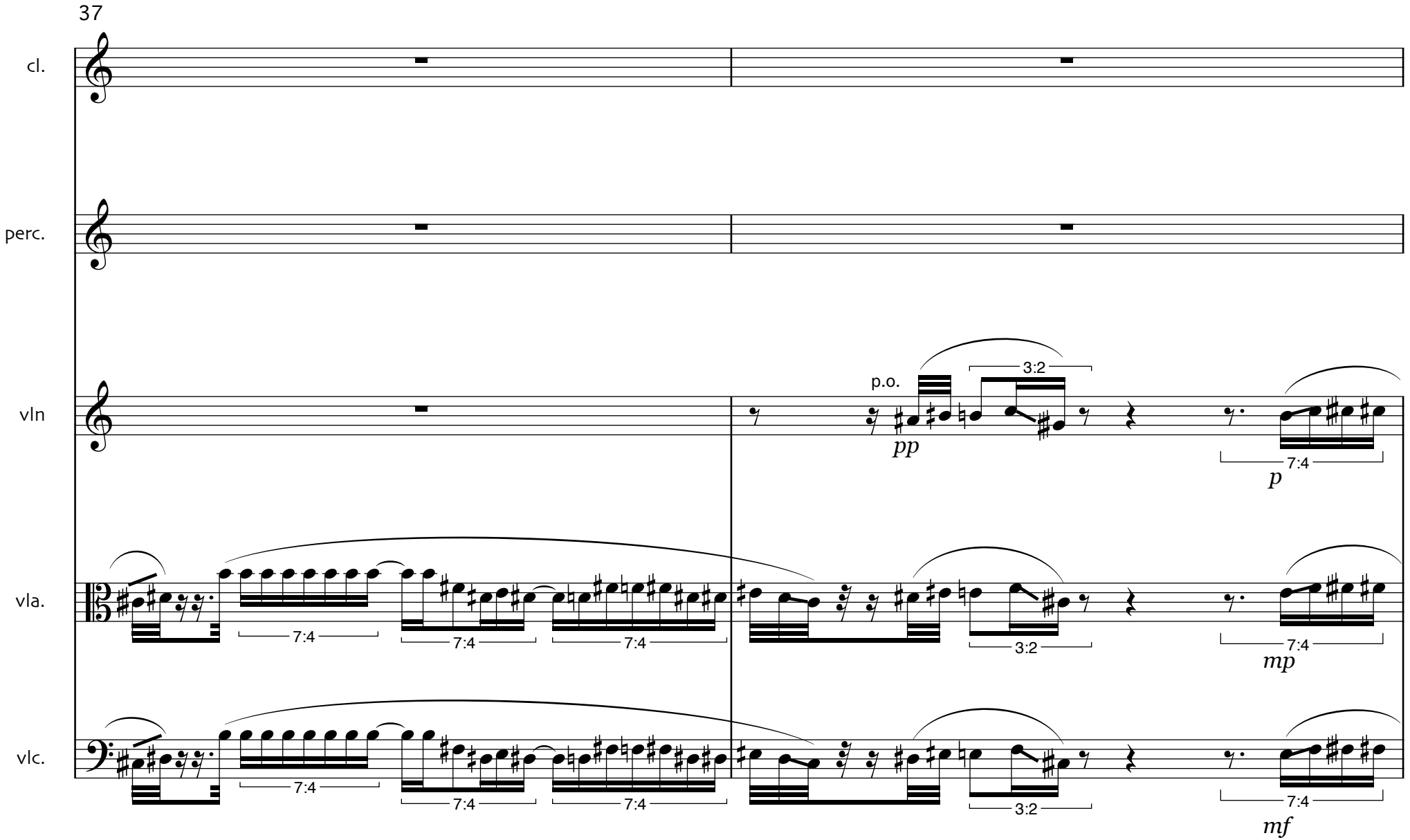
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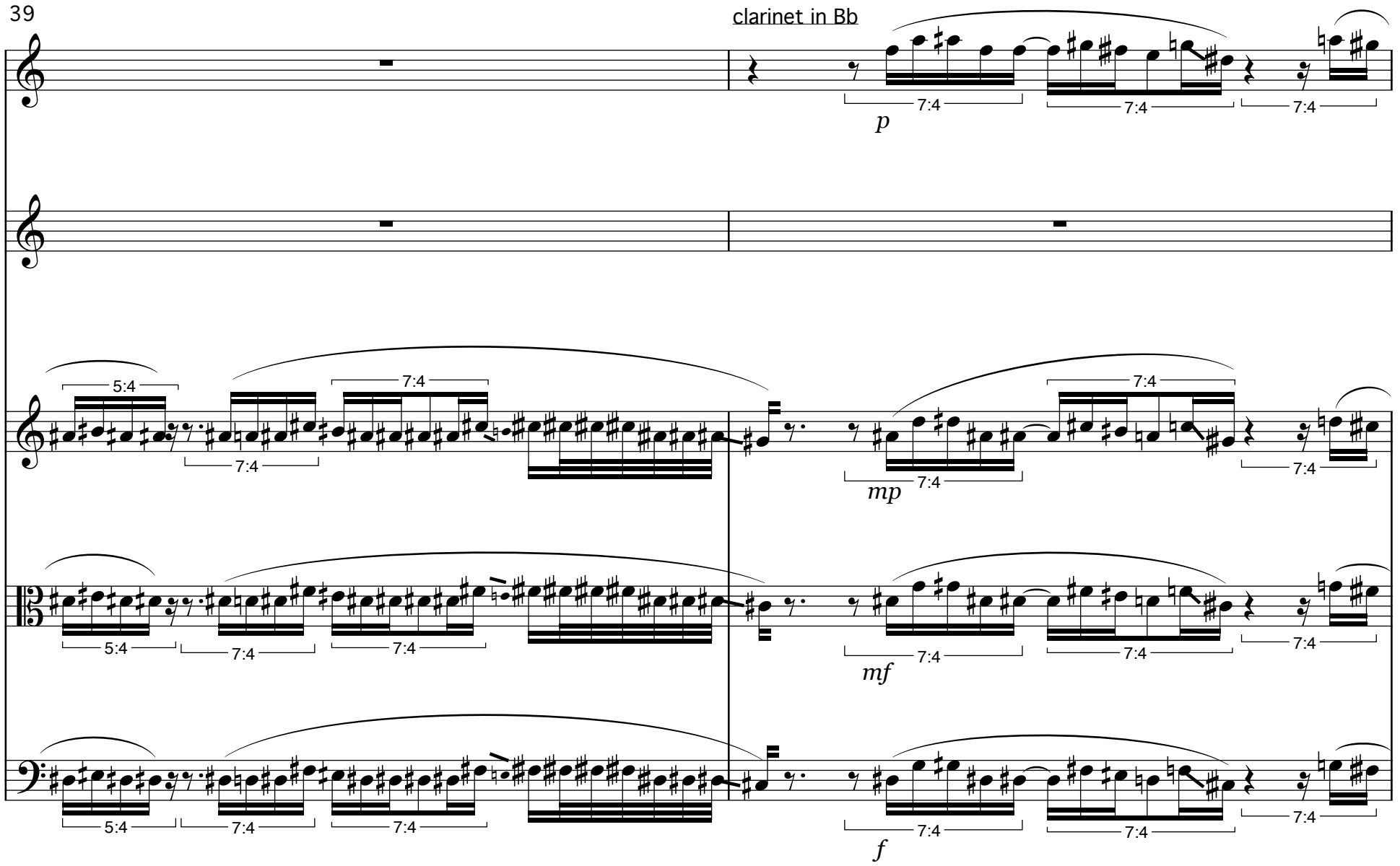
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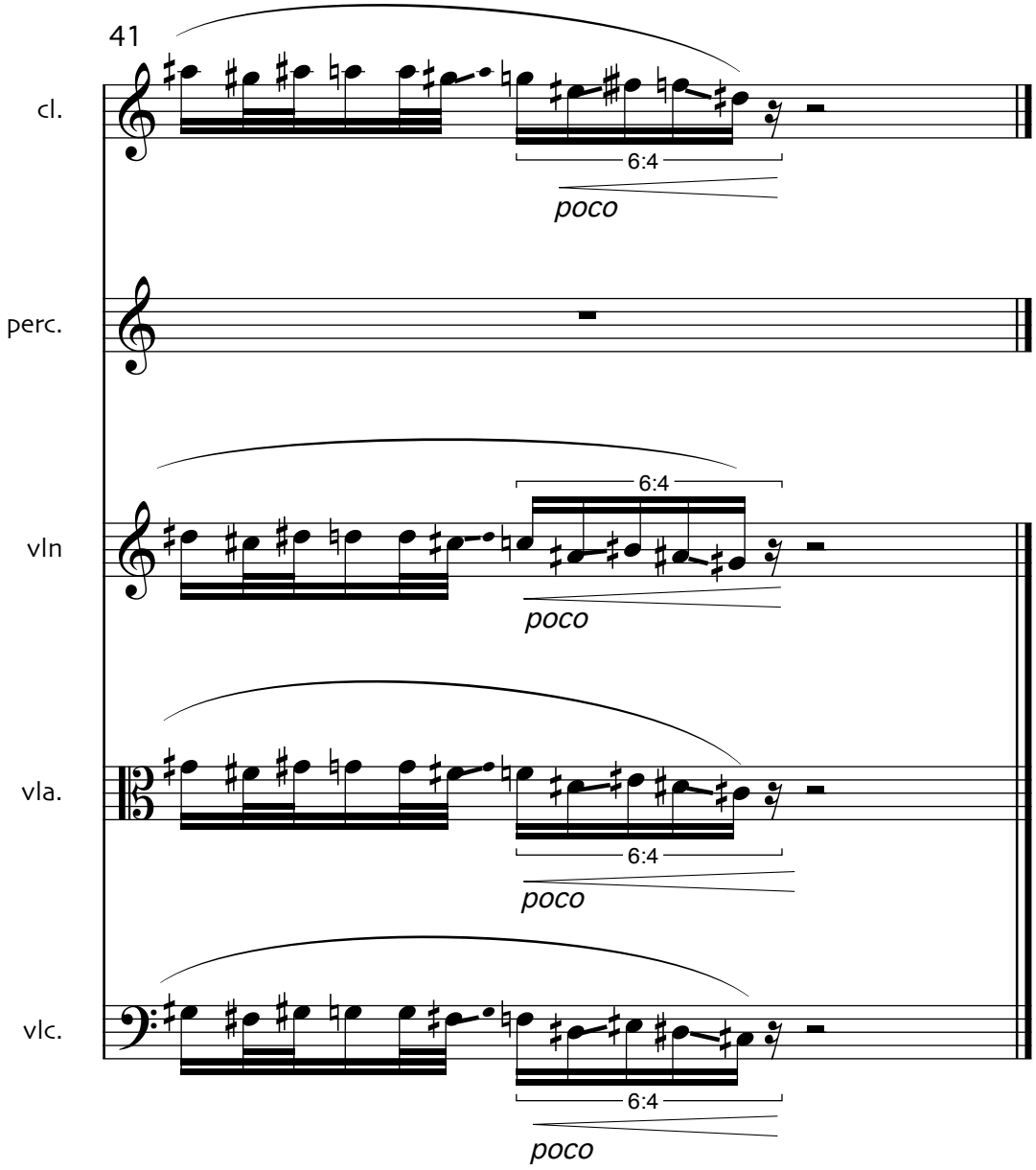
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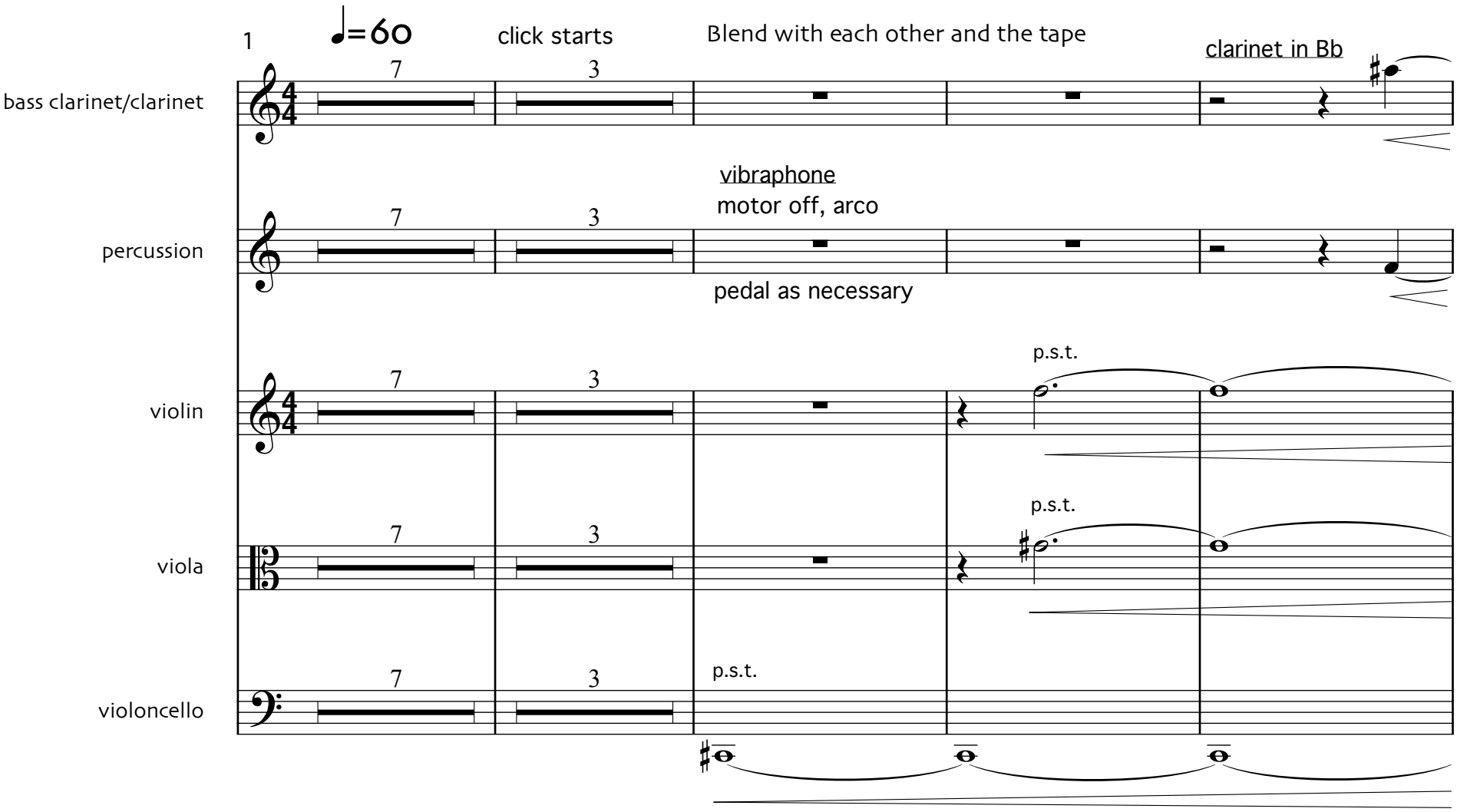

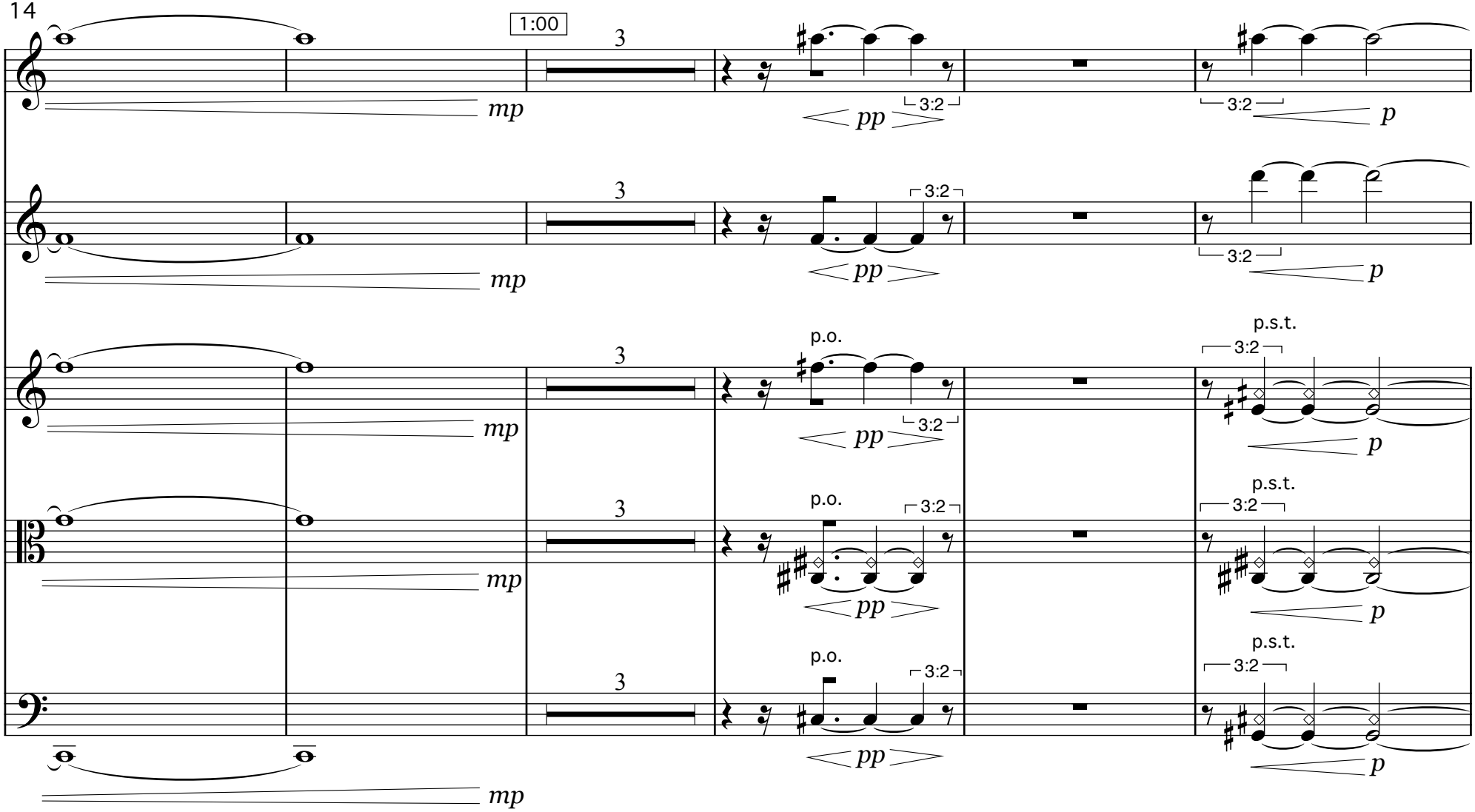
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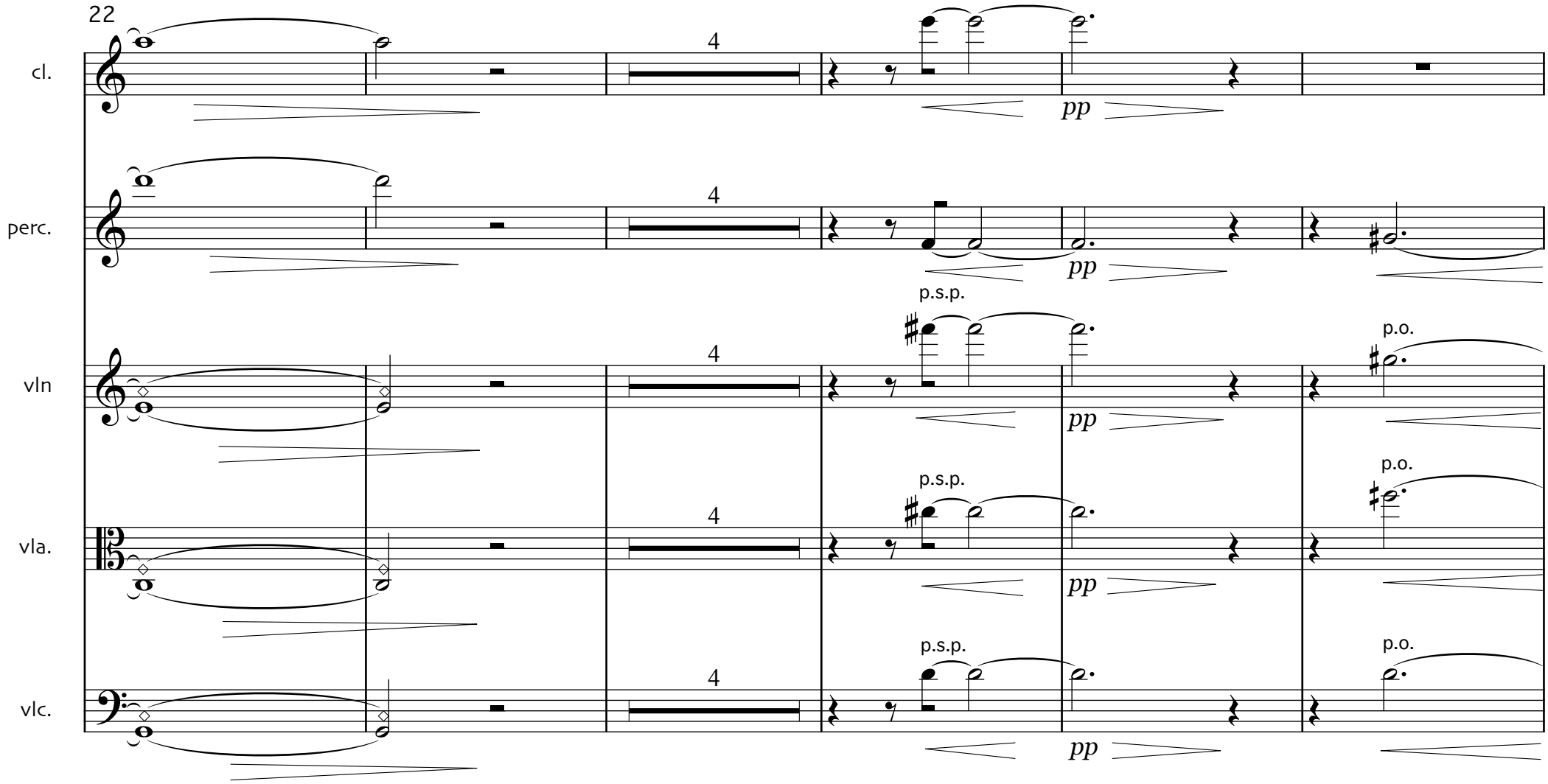
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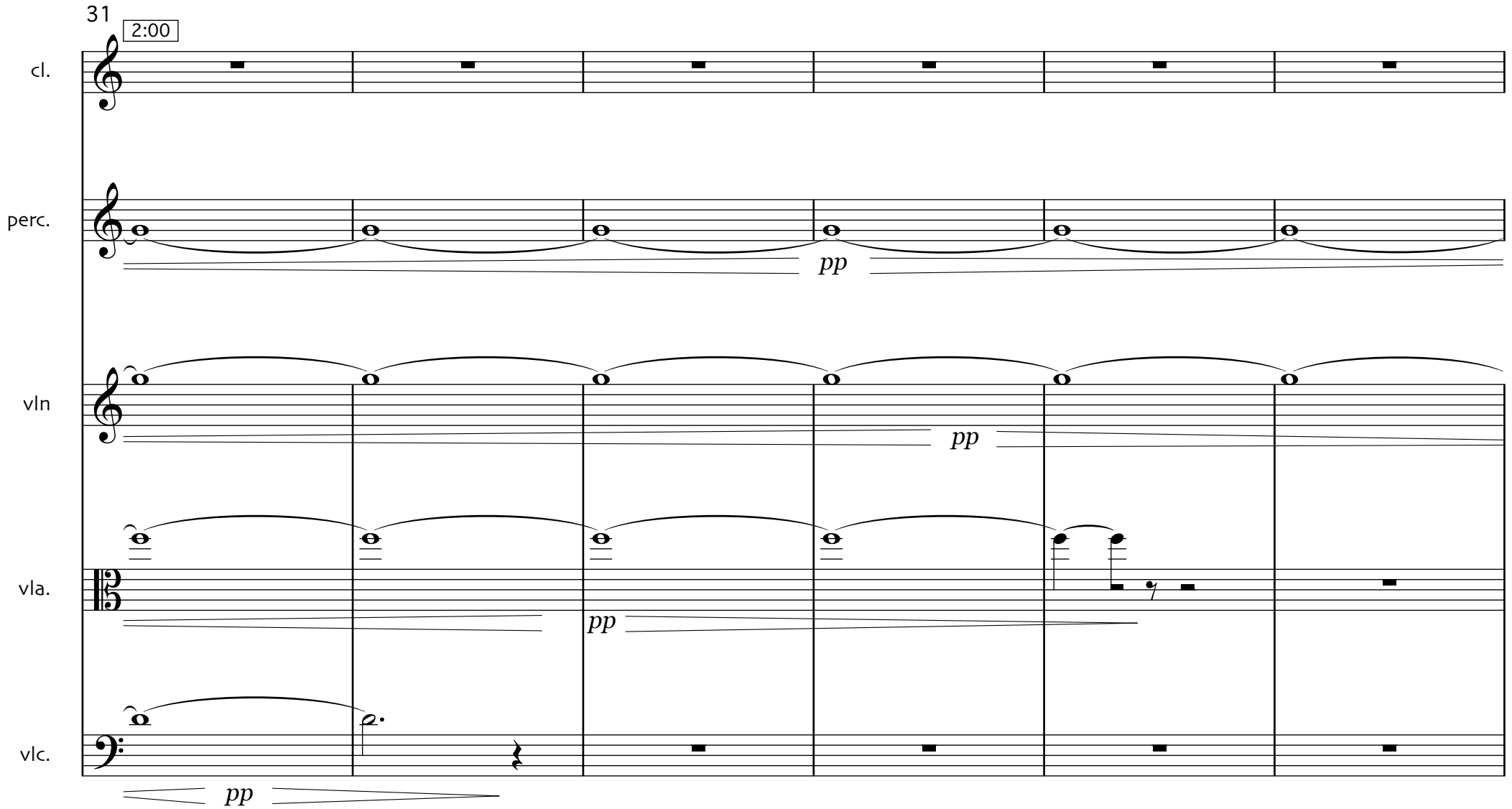
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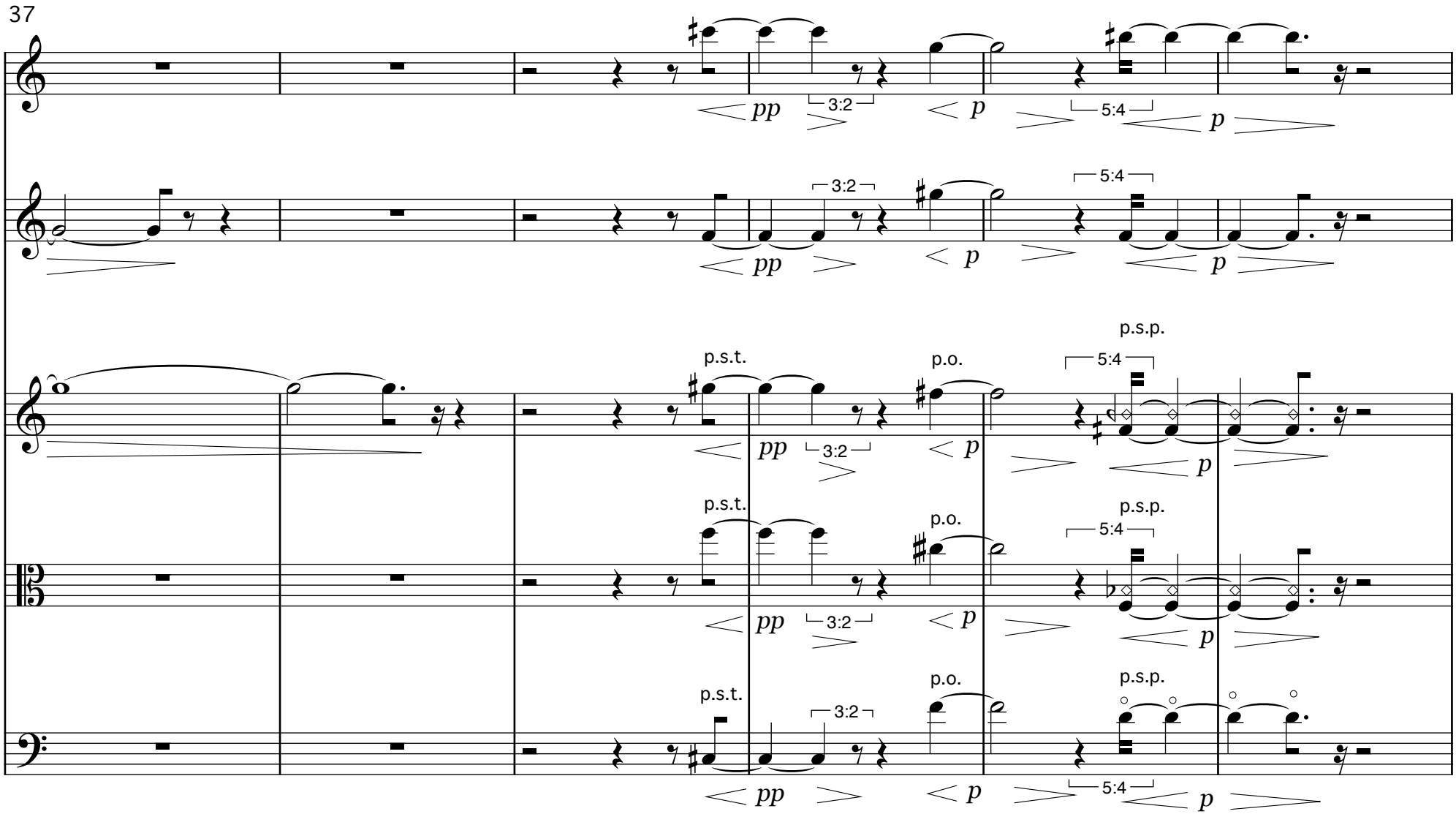
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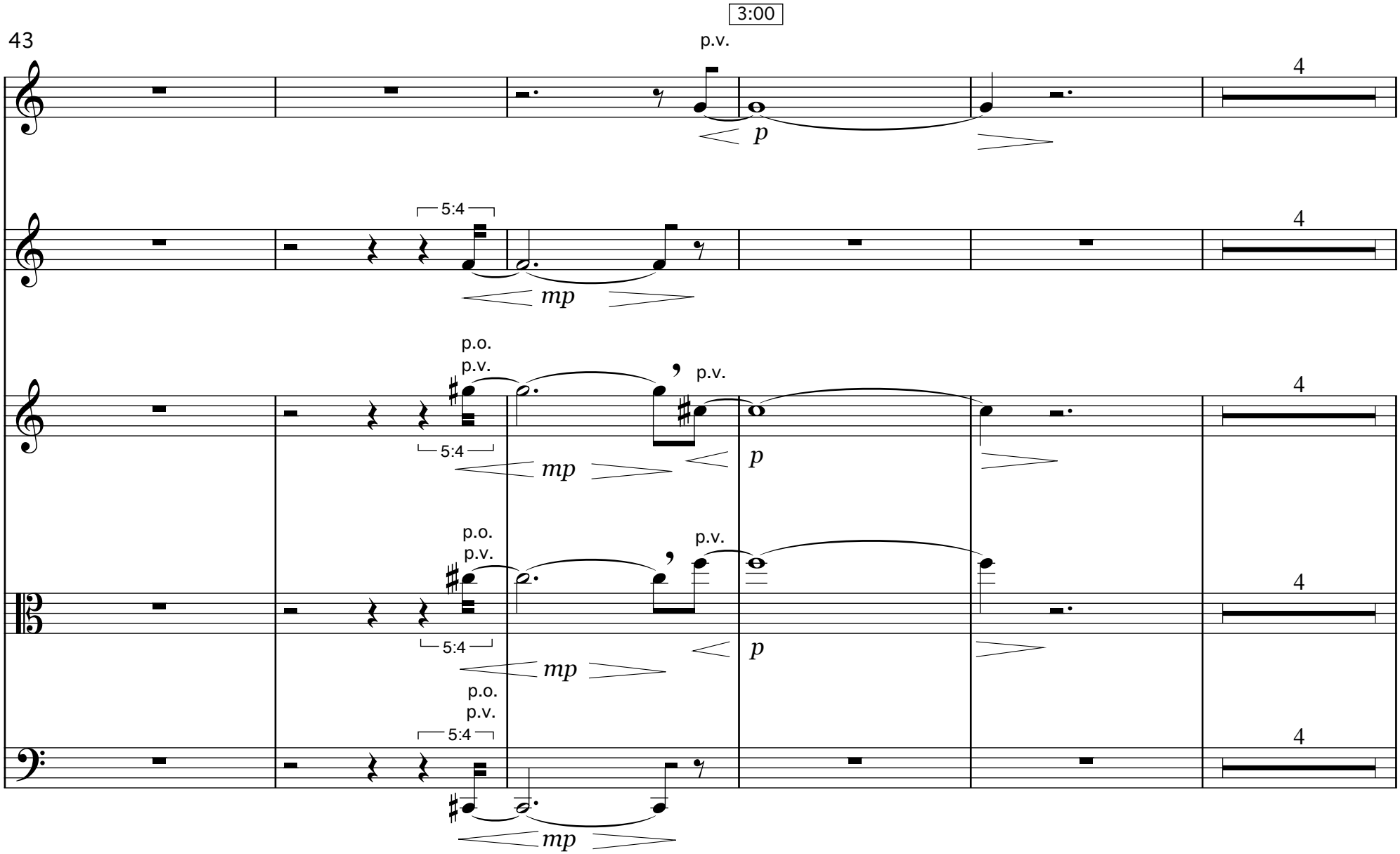
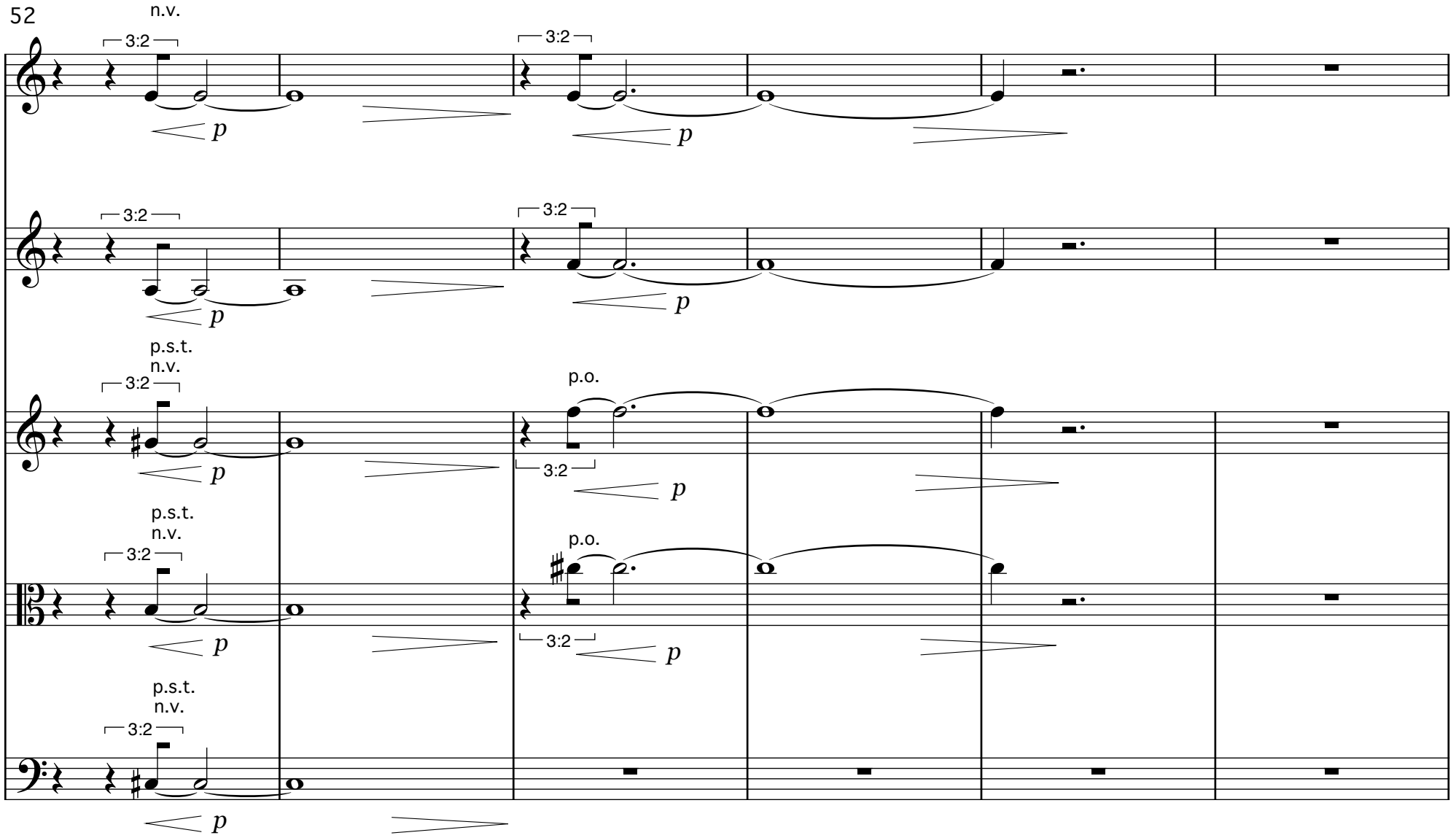
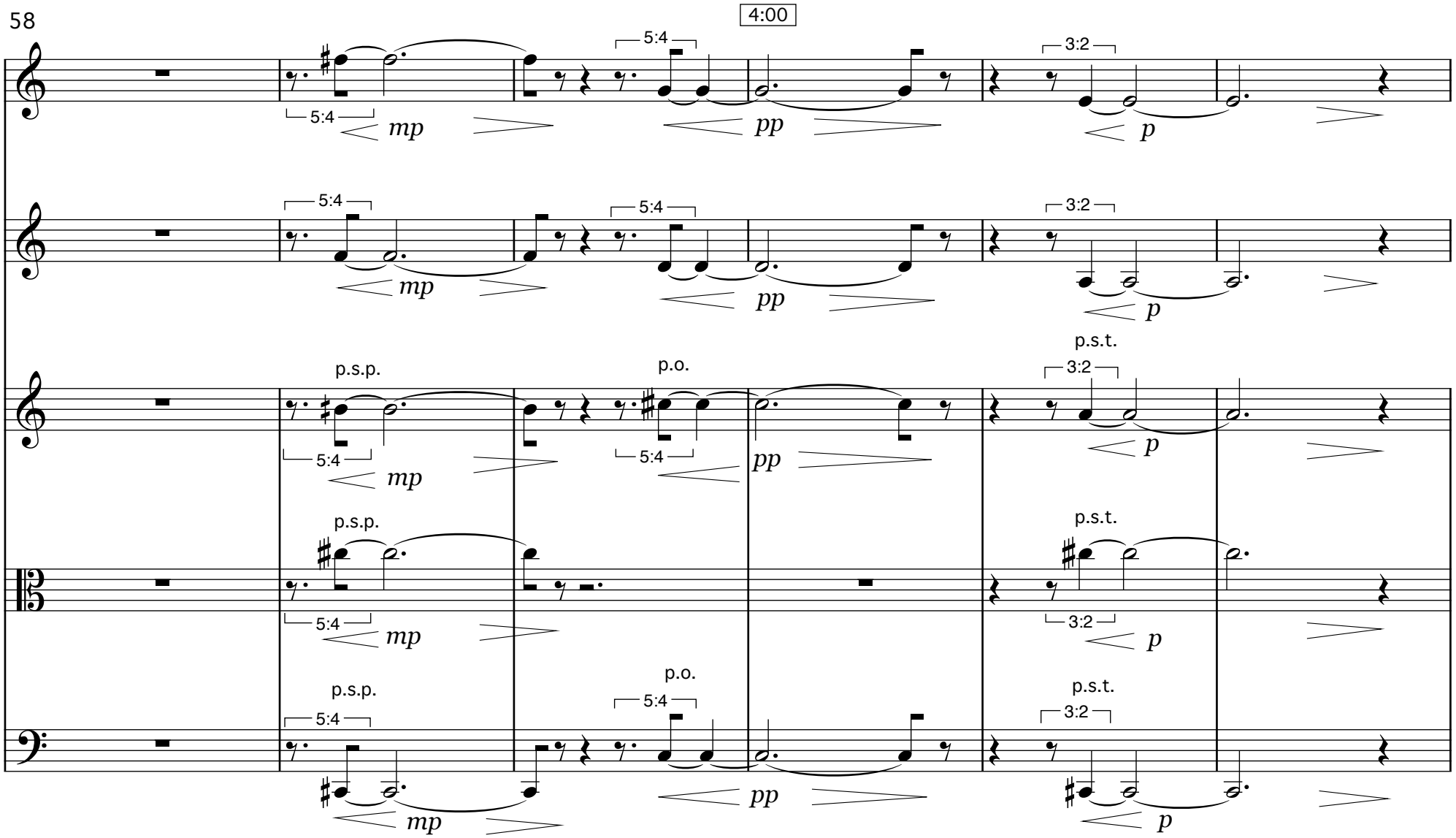
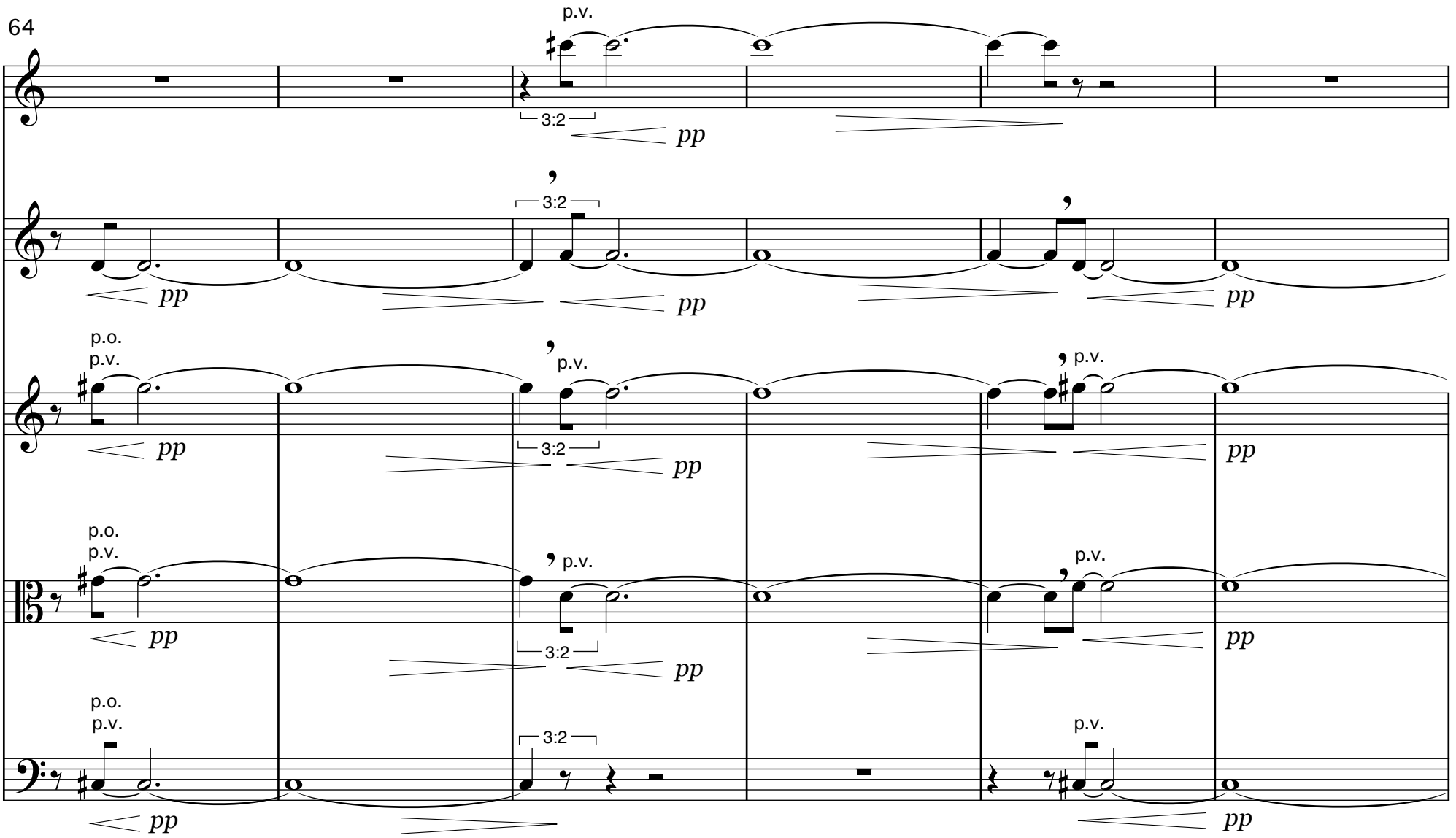
p.o.
p.s.p.


3:00
43
cl.
perc.
vln
vla.
vlc.
p.v.
p
4
5:4
mp
p.o.
p.v.


52
cl.
perc.
vln
vla.
vlc.
n.v.
3:2
p
p.s.t.
n.v.
p.o.


58
4:00
cl.
perc.
vln
vla.
vlc.
5:4
3:2
mp
pp
p
p.s.p.
p.o.
p.s.t.


64
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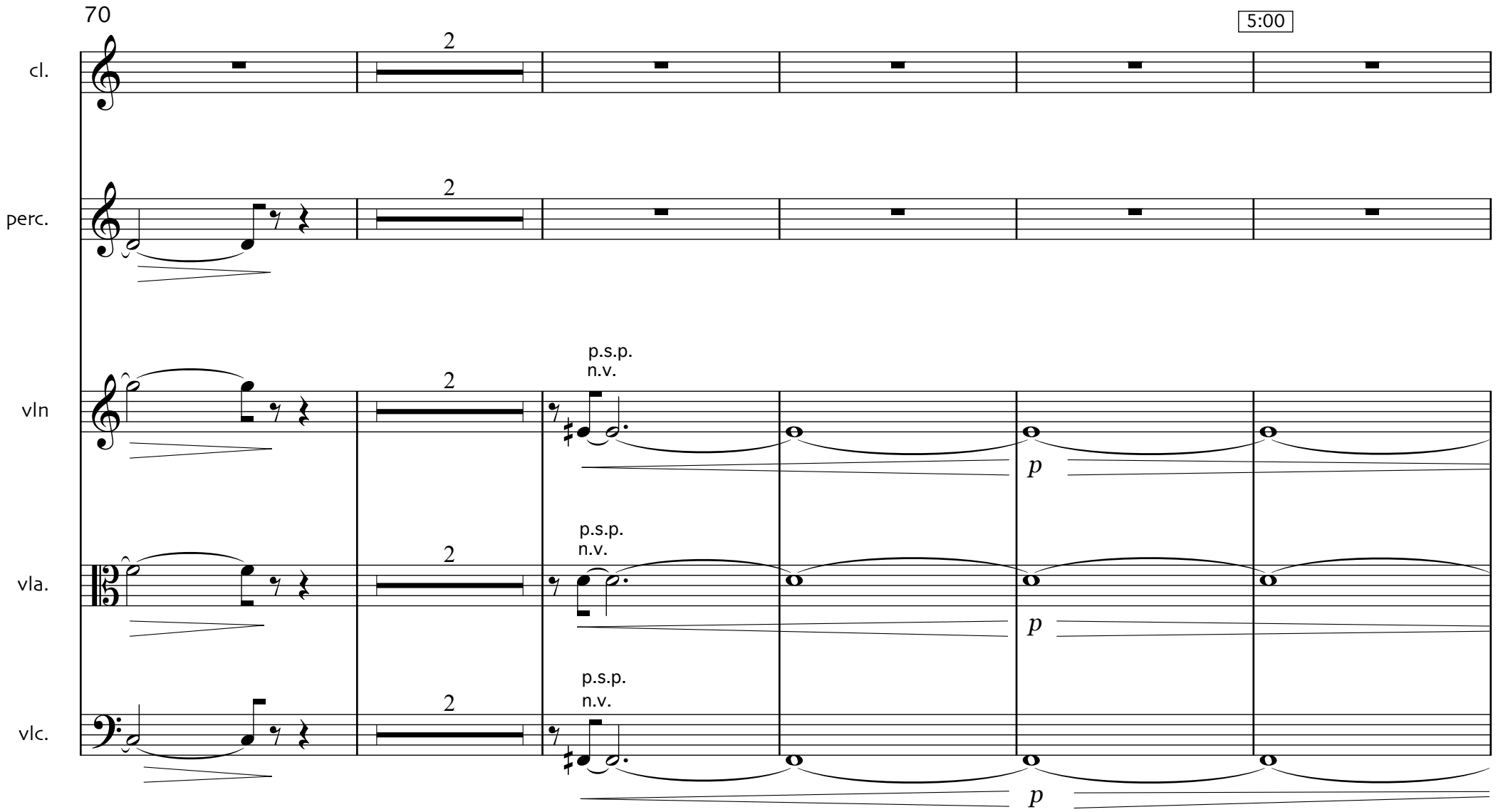
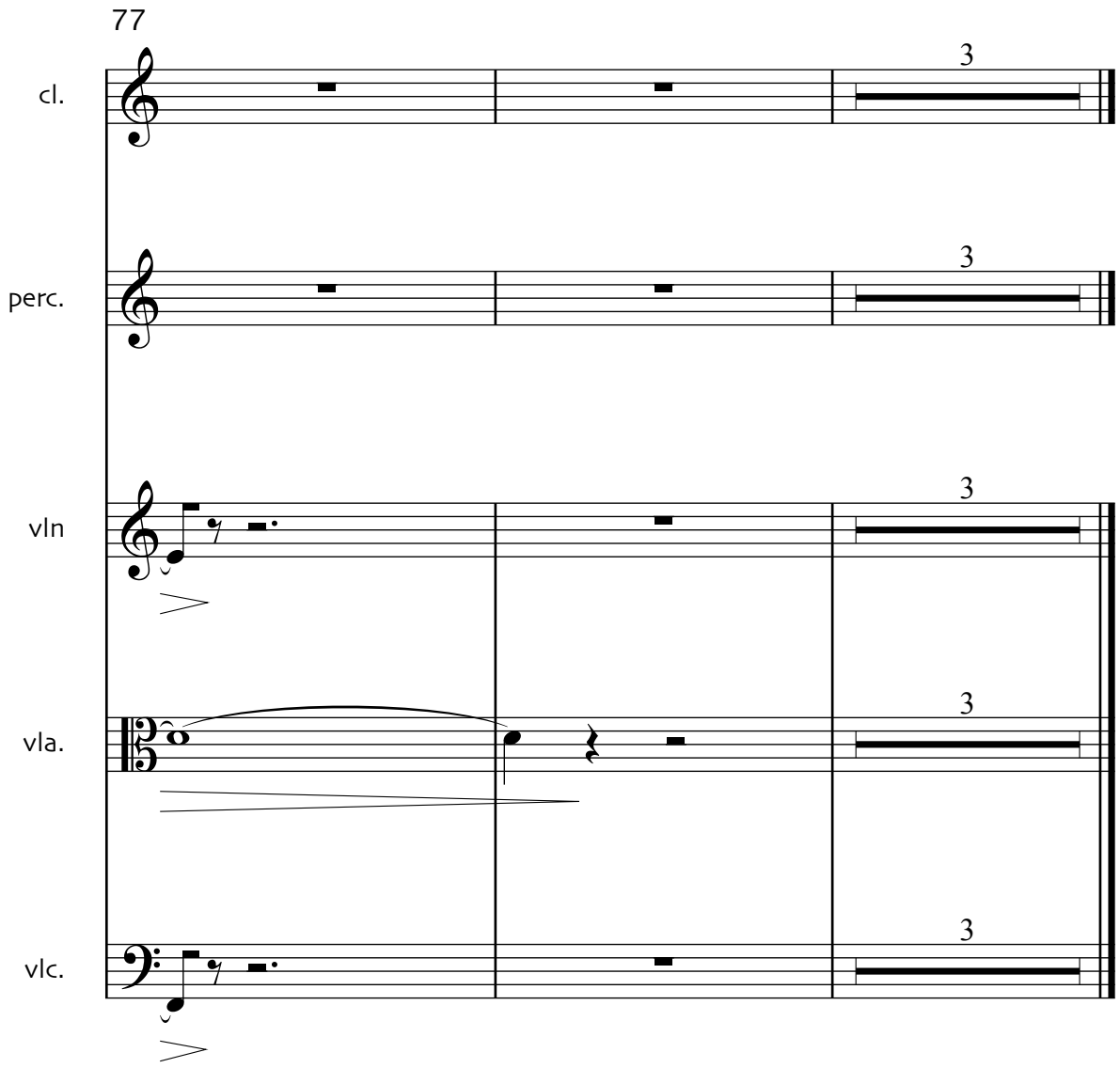
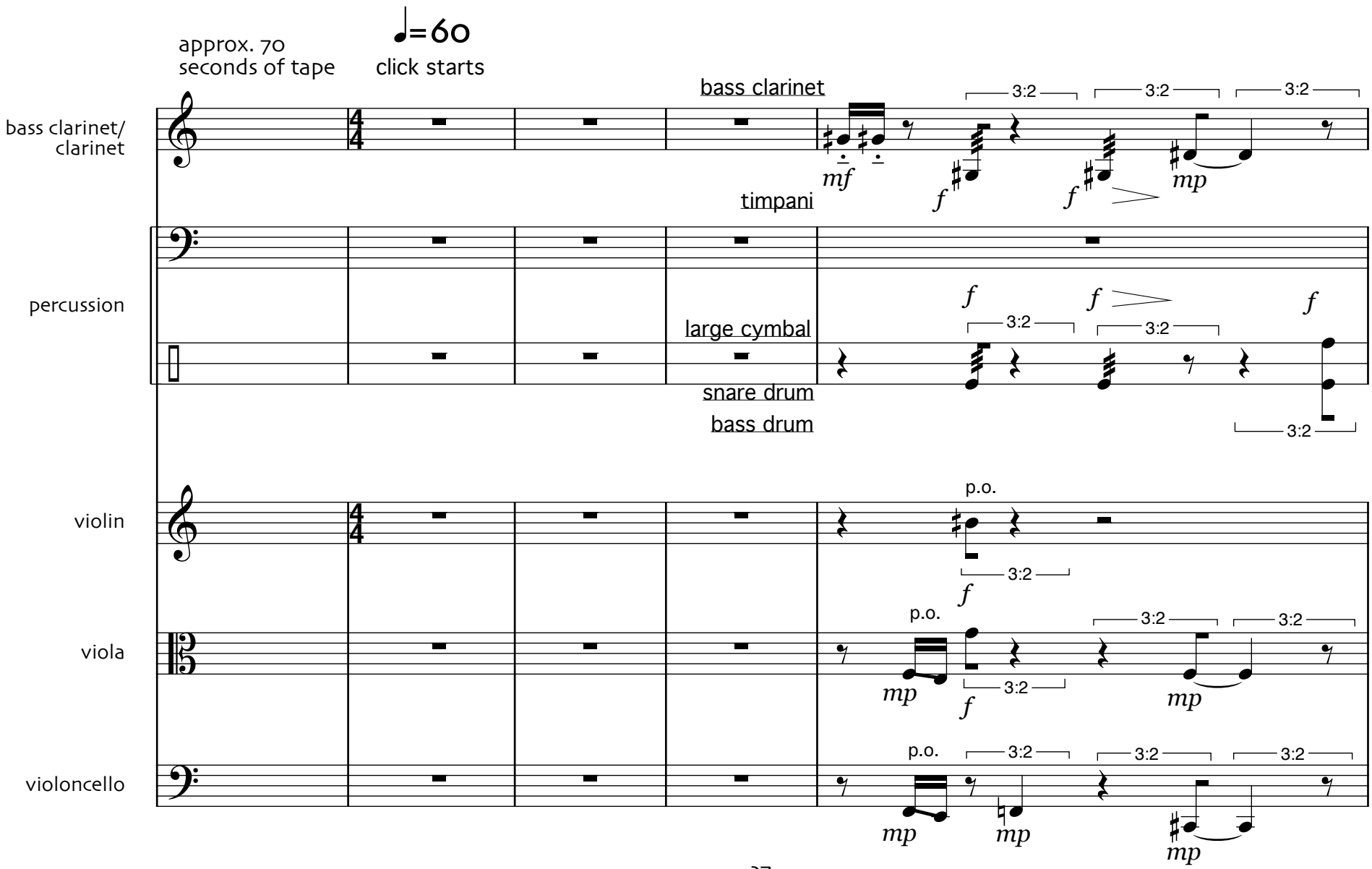
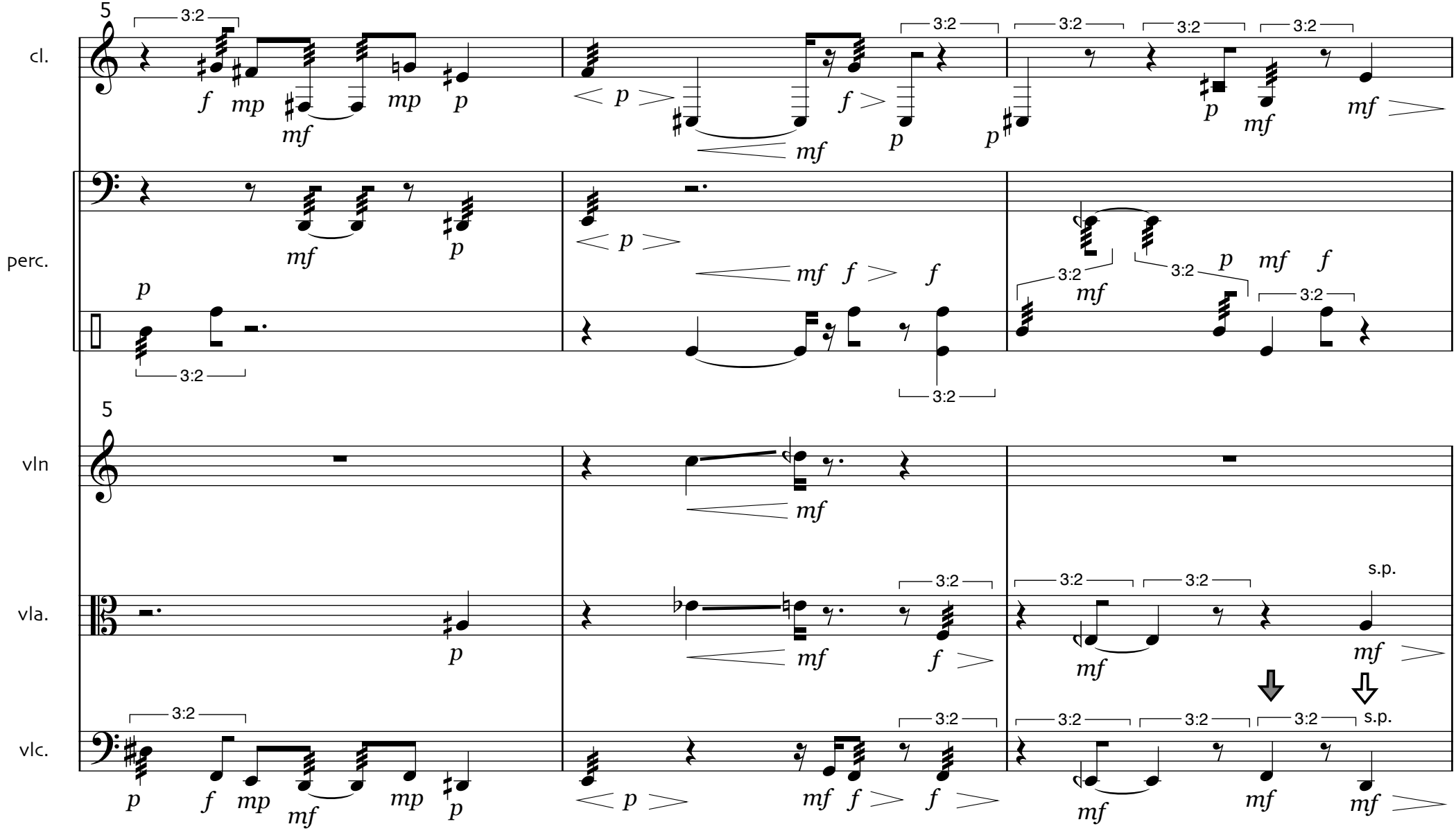
perc.
vln
vla.
vlc.
p.v.
3:2
pp
p.o.
p.v.

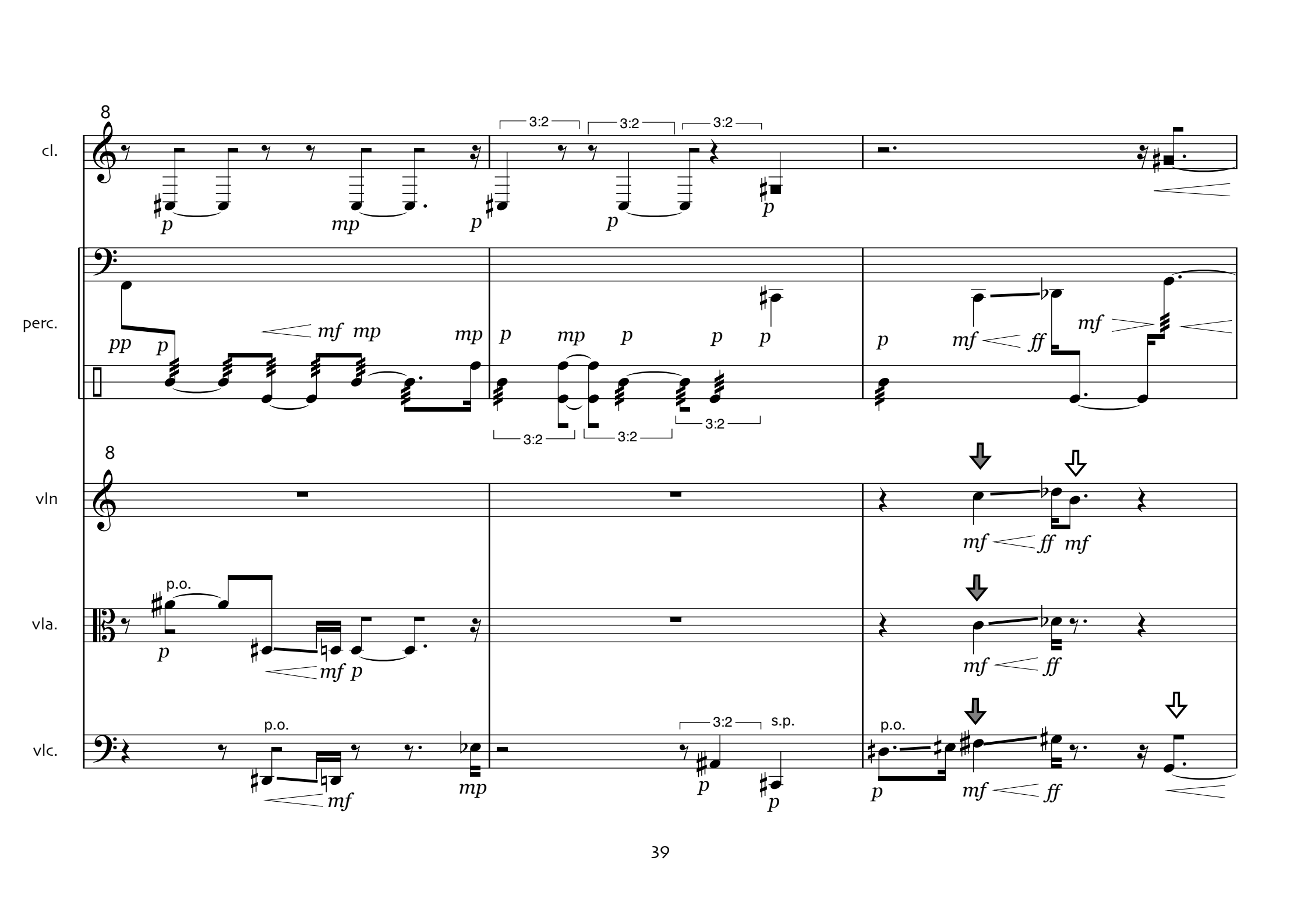

70
5:00
cl.
perc.
vln
vla.
vlc.
2
p.s.p.
n.v.
p

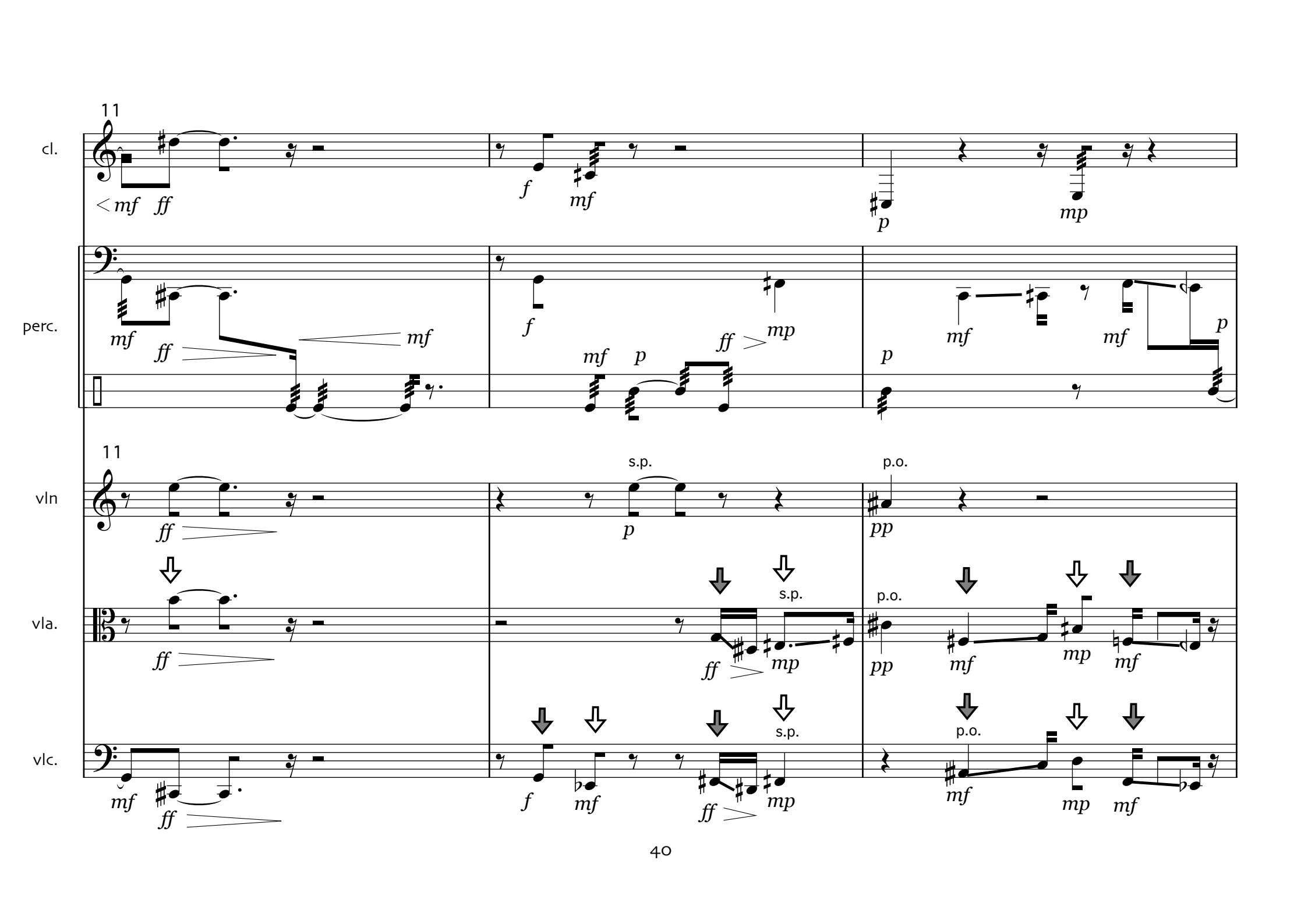

77
cl.
perc.
vln
vla.
vlc.
3
3
3
3
3

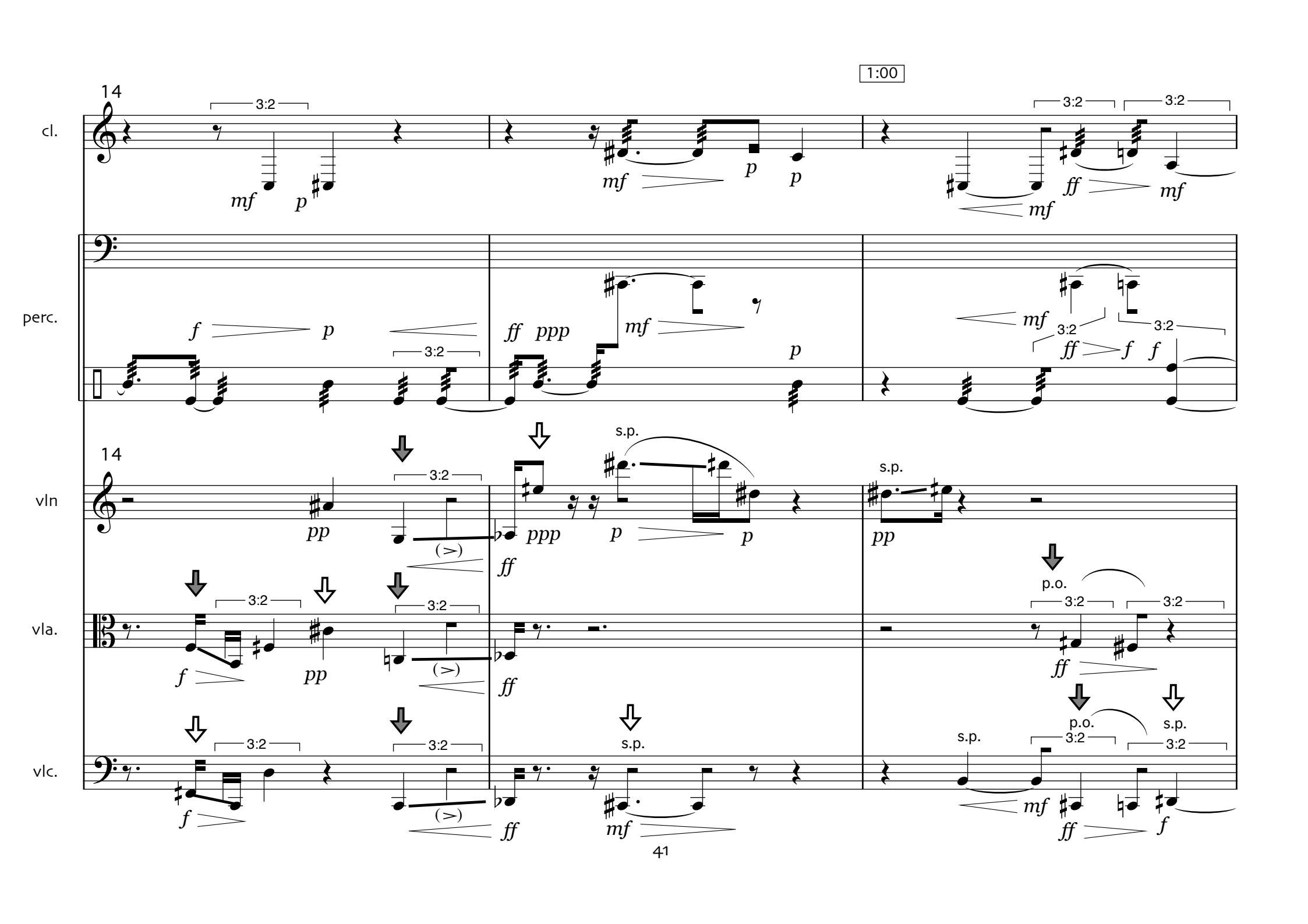
Artificial Environment No.4

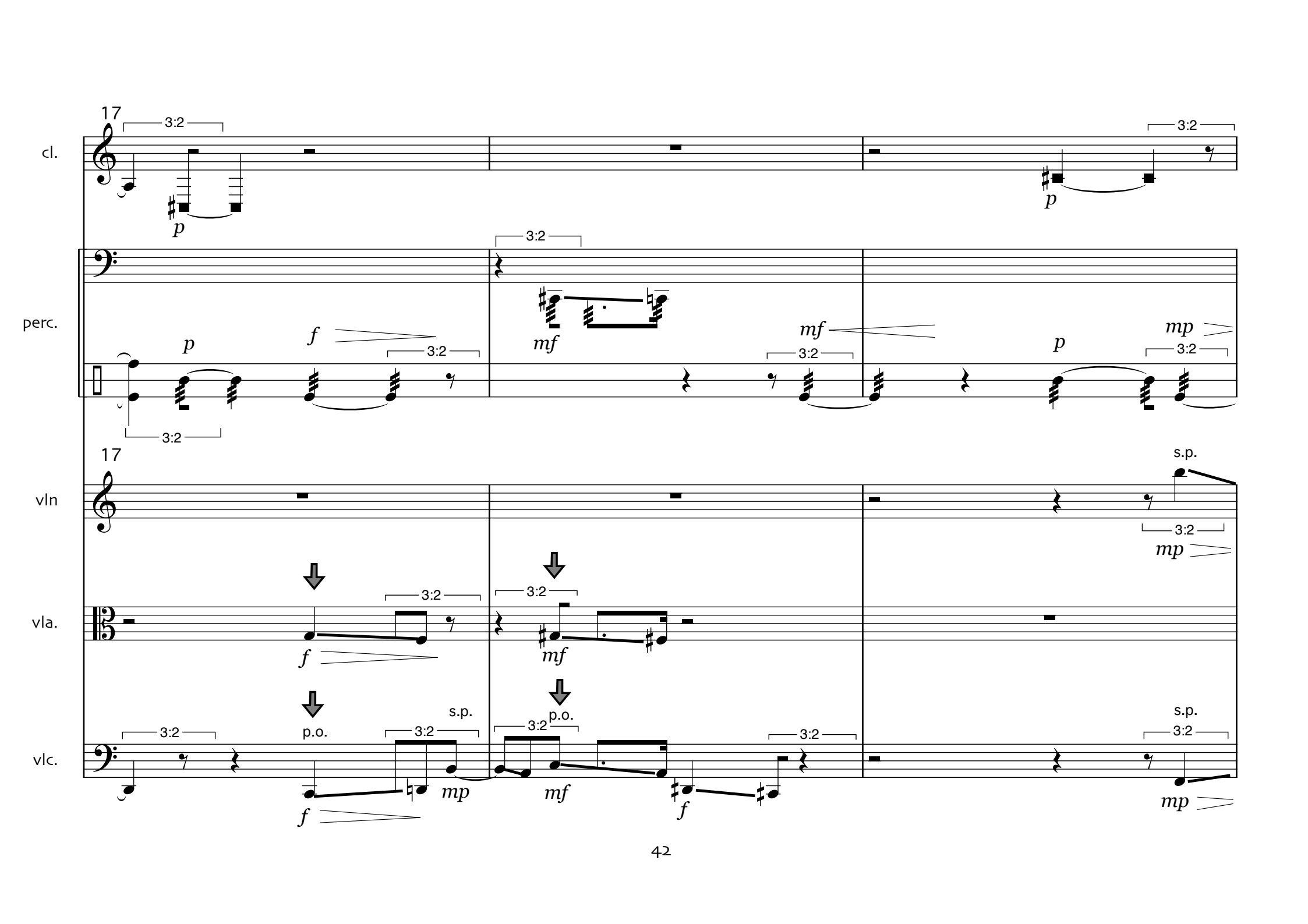



5
cl.
perc.
5
vln
vla.
vlc.
3:2
s.p.
f
mp
mf
p


cl.
perc.
vln
vla.
vlc.
8
3:2
p.o.
s.p.


11
cl.
mf ff
f
mf
p
mp
perc.
mf
ff
mf
f
mf p
ff
mp
mf
mf
p
p
11
vln
ff
s.p.
p
p.o.
pp
vla.
ff
s.p.
ff
mp
p.o.
pp
mf
mp
mf
vlc.
mf
ff
s.p.
f
mf
ff
mp
p.o.
mf
mp
mf


1:00
14
cl.
perc.
14
vln
vla.
vlc.
3:2
mf
p
f
ff
ppp
pp
s.p.
p.o.
(>)


17
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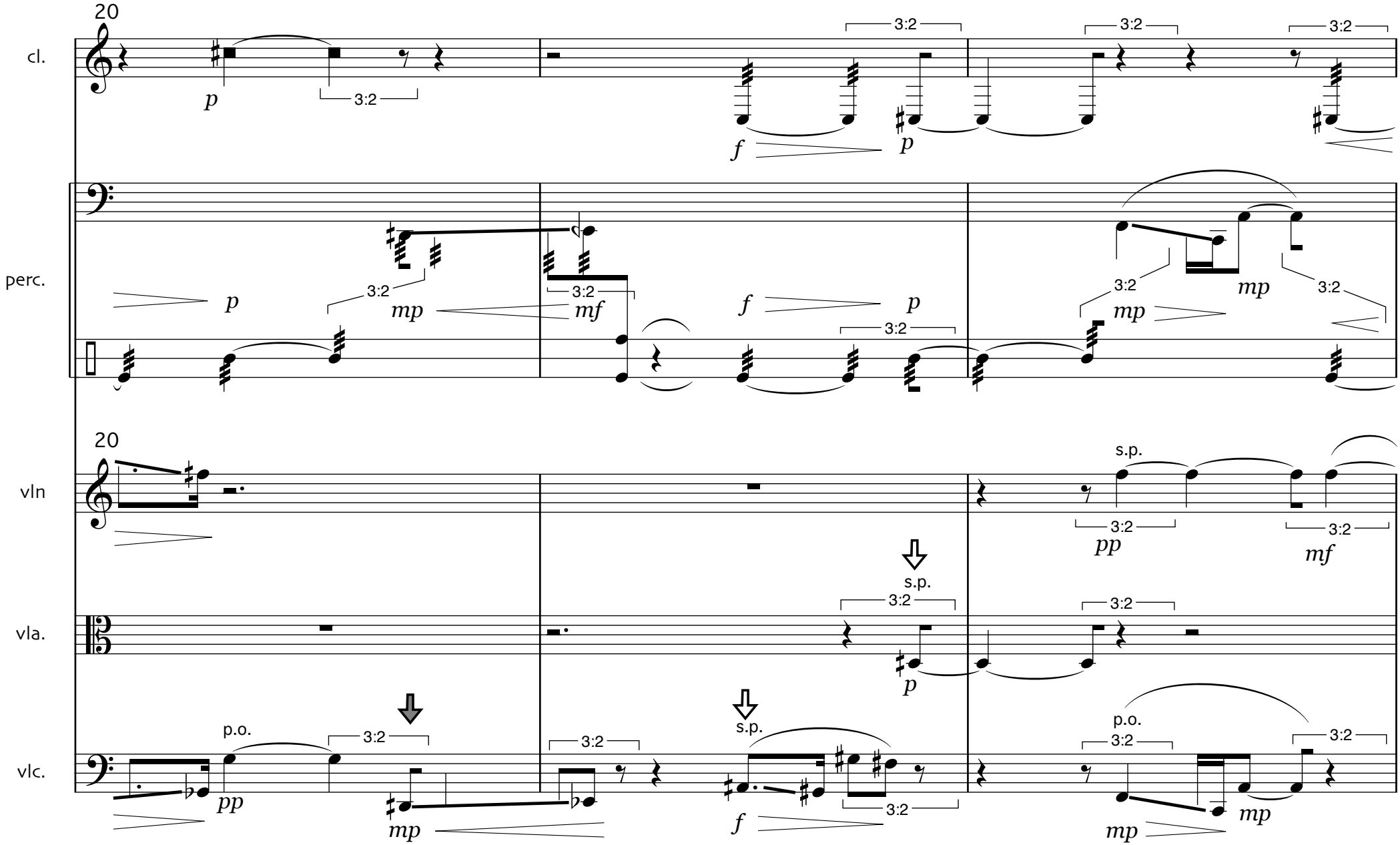
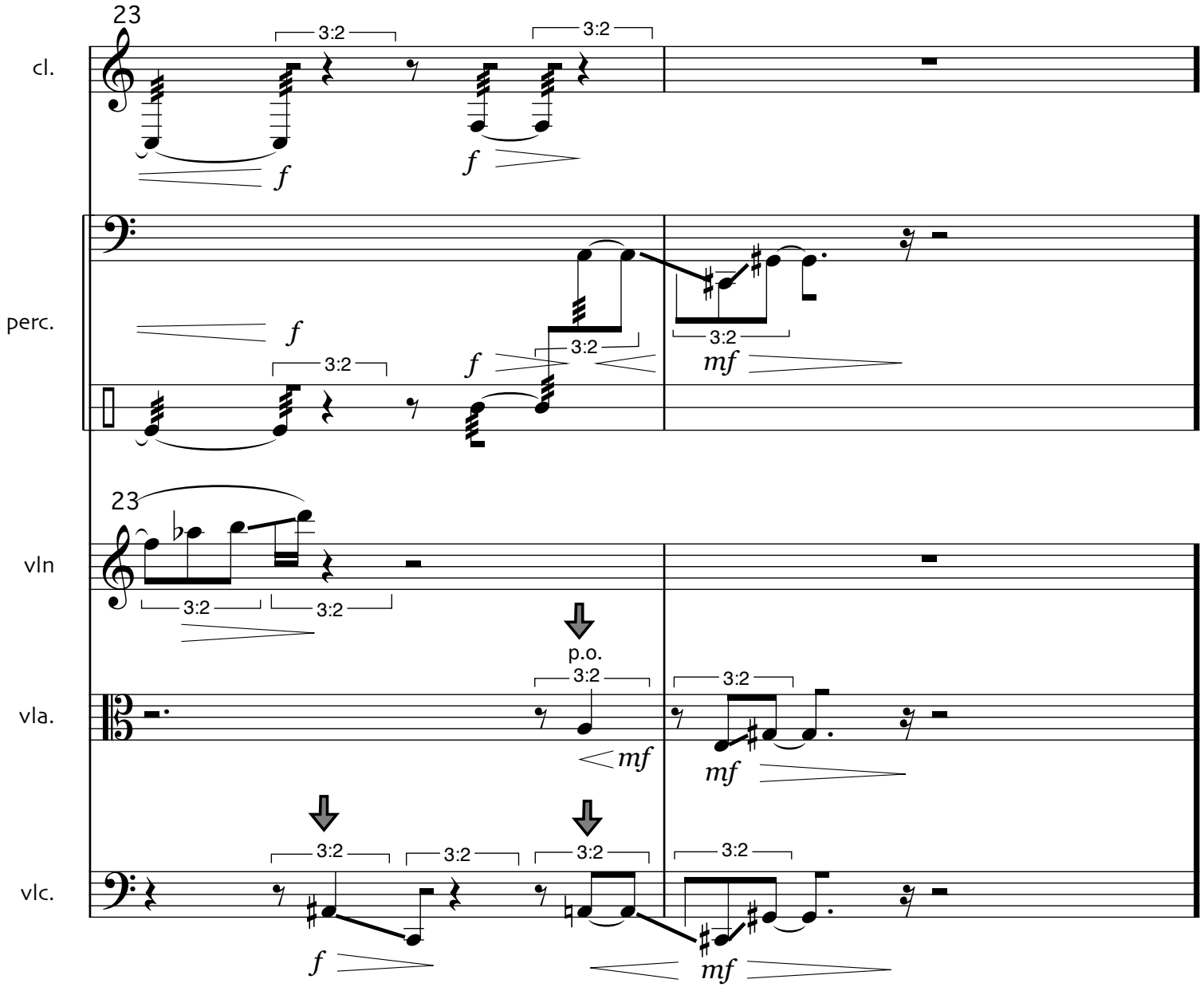
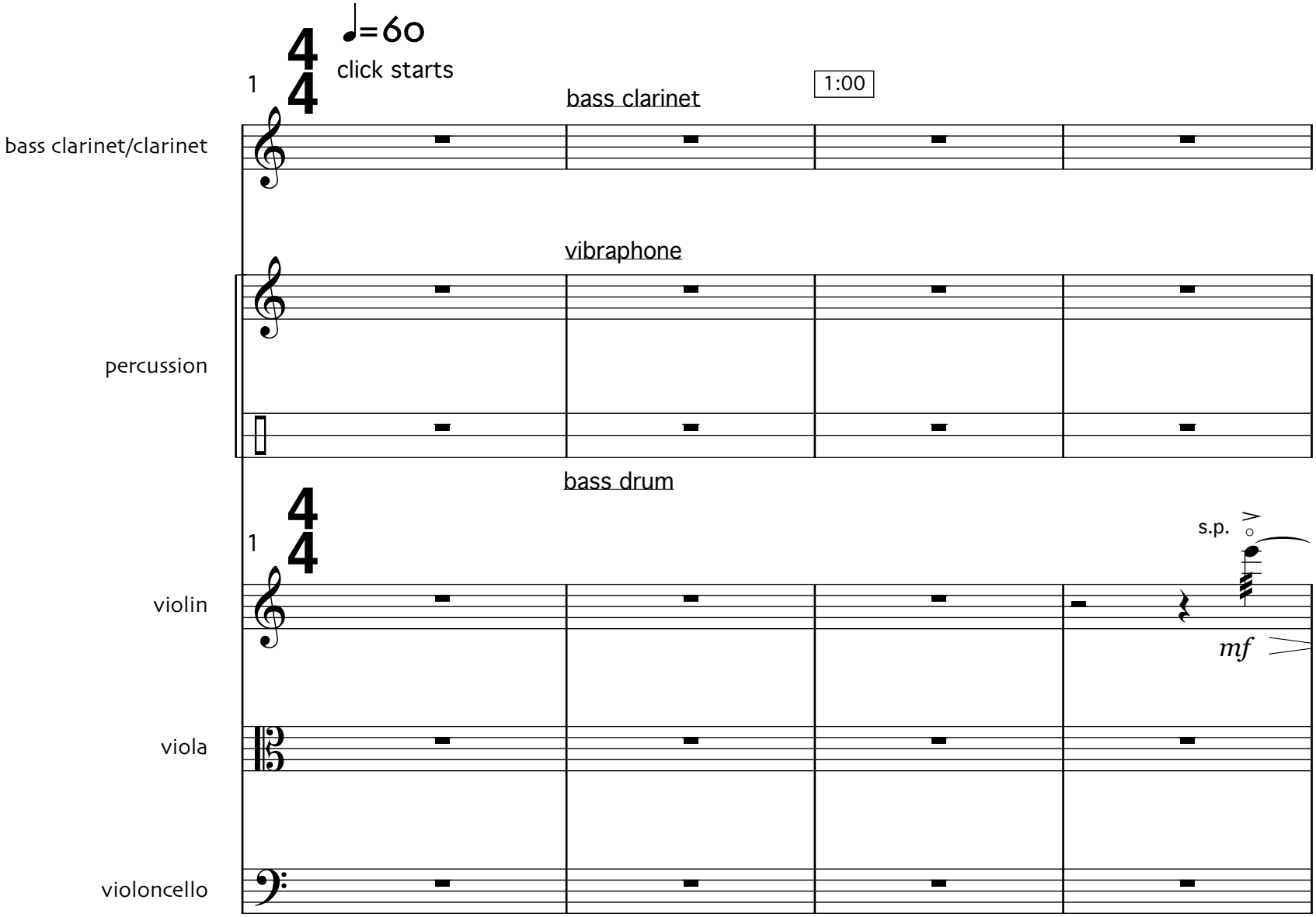
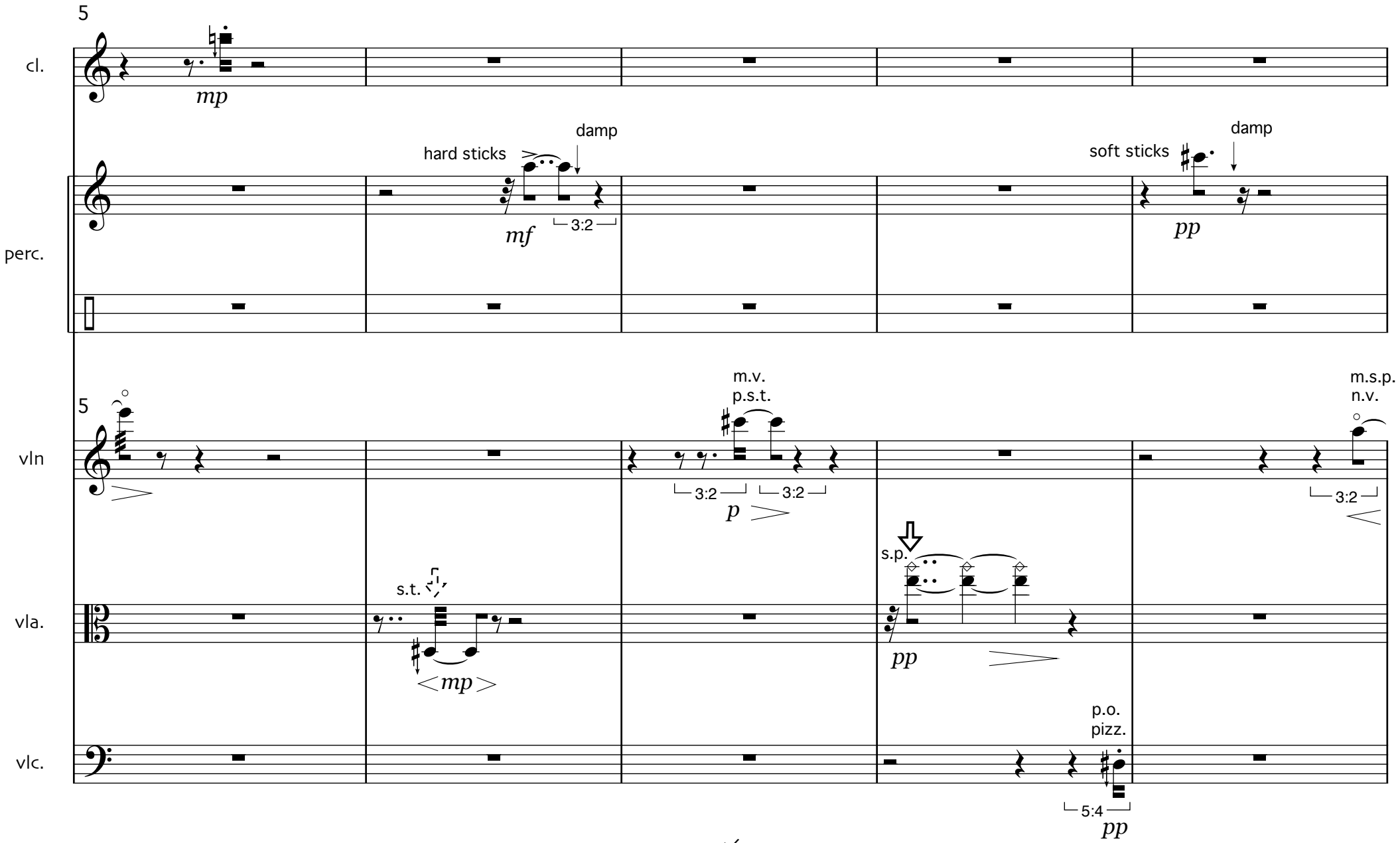
perc.
vln
vla.
vlc.
3:2
p
f
mf
mp
s.p.
p.o.

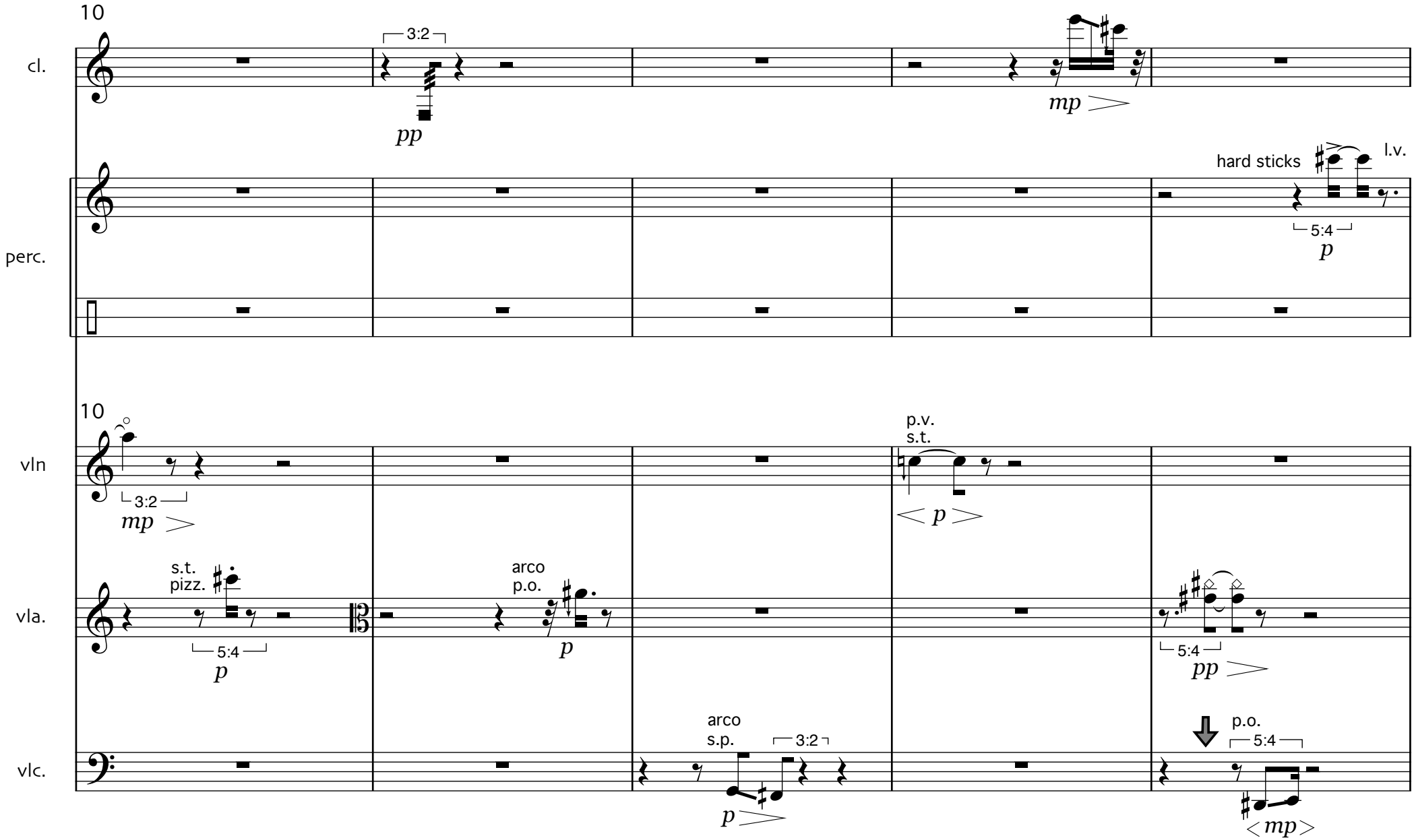

20
cl.
perc.
vln
vla.
vlc.
p
3:2
f
mp
mf
pp
s.p.
p.o.

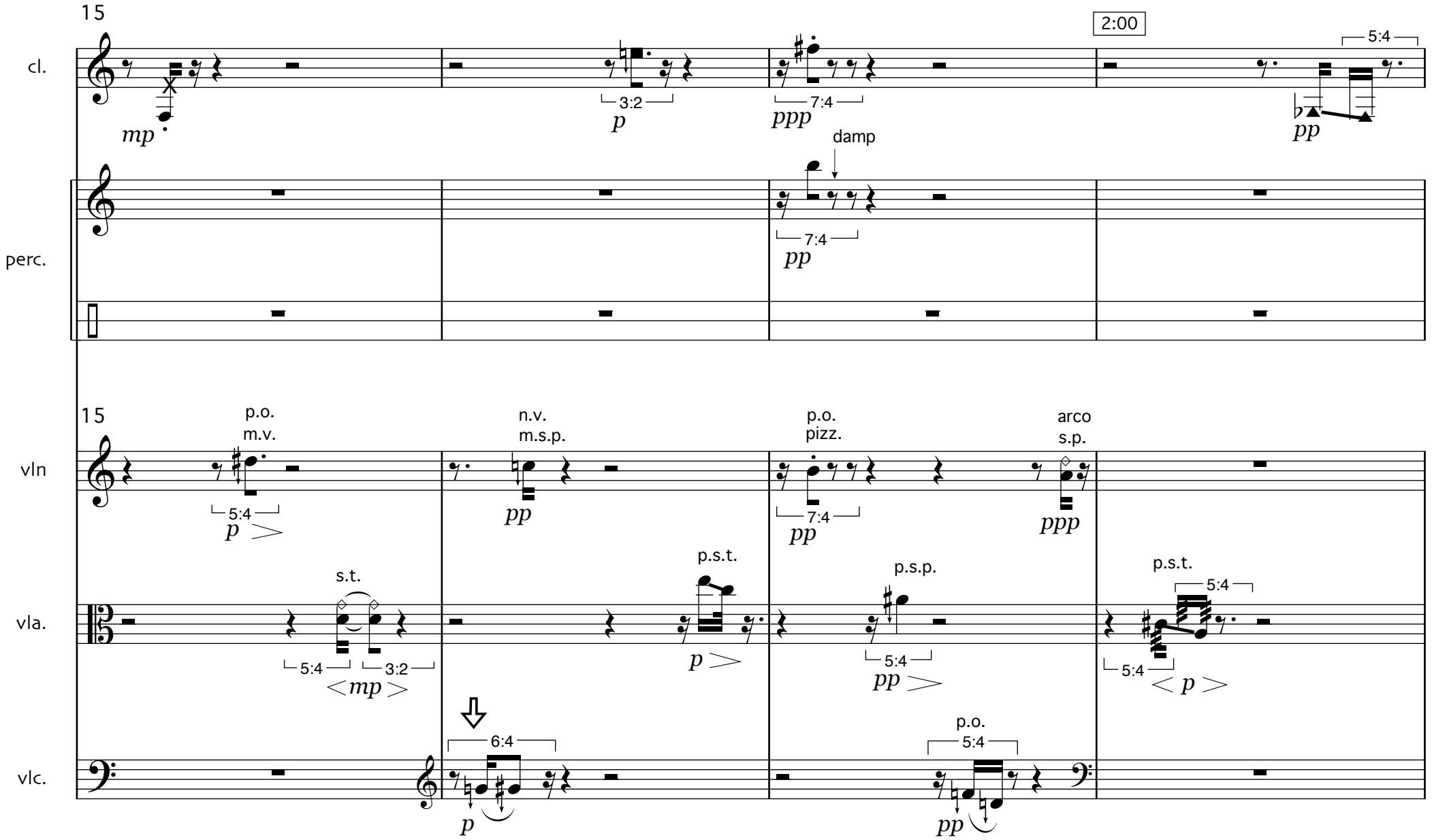

23
cl.
3:2
3:2
f
f
perc.
f
3:2
f
3:2
3:2
mf
23
vln
3:2
3:2
p.o.
vla.
3:2
3:2
mf
mf
vlc.
3:2
3:2
3:2
3:2
f
mf

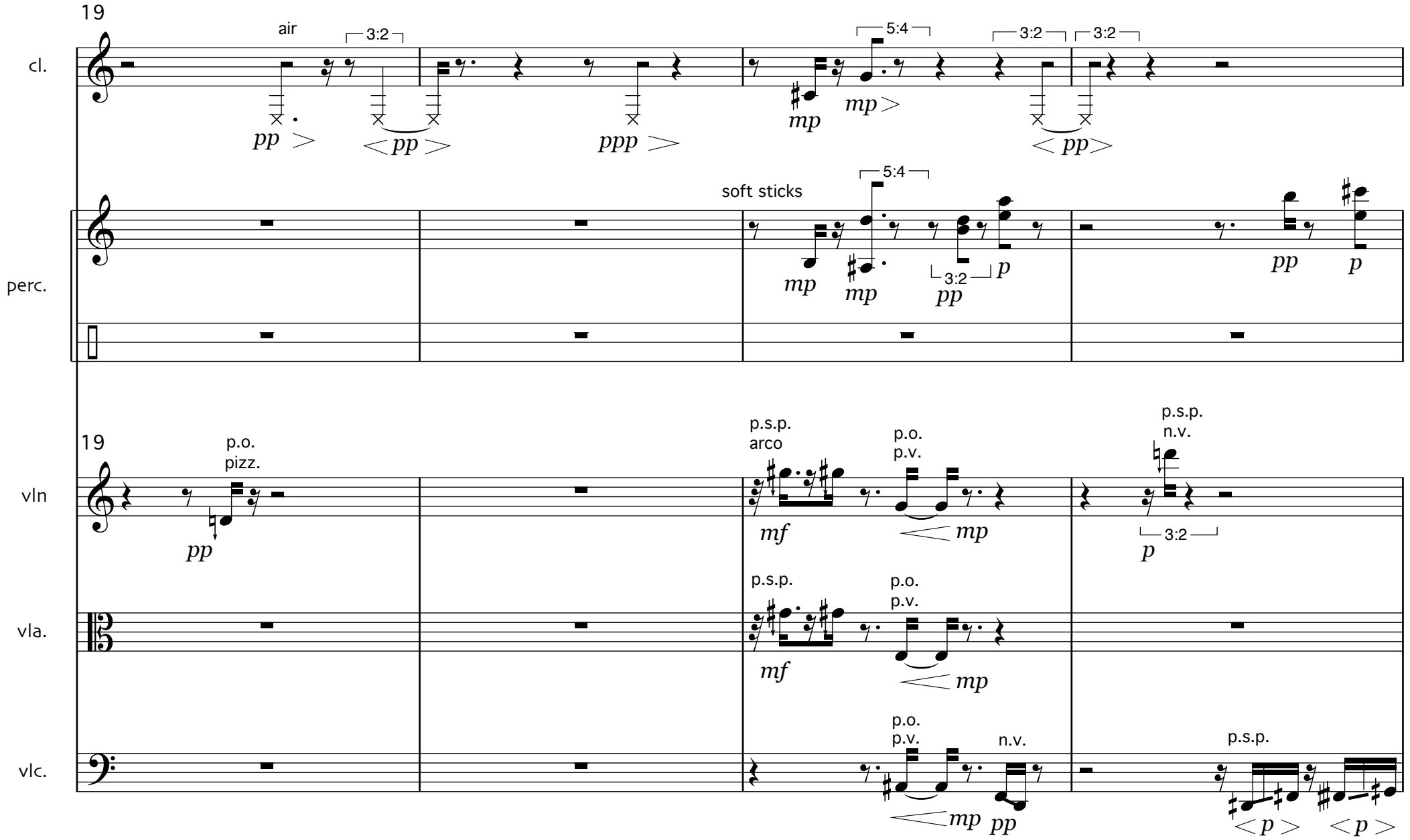
Artificial Environment No.5




5
cl.
mp
hard sticks
damp
mf
3:2
soft sticks
damp
pp
perc.
5
vln
m.v.
p.s.t.
3:2
3:2
p
m.s.p.
n.v.
3:2
s.p.
pp
s.t.
<mp>
vla.
p.o.
pizz.
5:4
pp
vlc.


10
cl.
3:2
pp
mp
perc.
hard sticks
l.v.
5:4
p
10
vln
3:2
mp
p.v.
s.t.
p
vla.
s.t.
pizz.
5:4
p
arco
p.o.
p
5:4
pp
vlc.
arco
s.p.
3:2
p
p.o.
5:4
mp


15
cl.
mp
3:2
p
7:4
ppp
2:00
5:4
pp
damp
perc.
7:4
pp
15
vln
p.o.
m.v.
5:4
p
n.v.
m.s.p.
pp
p.o.
pizz.
7:4
pp
arco
s.p.
ppp
vla.
s.t.
5:4
3:2
mp
p.s.t.
p
p.s.p.
5:4
pp
p.s.t.
5:4
5:4
p
vlc.
6:4
p
p.o.
5:4
pp


19
cl.
air
3:2
pp
pp
ppp
5:4
3:2
3:2
mp
mp
pp
perc.
soft sticks
5:4
mp
mp
3:2
pp
p
pp
p
19
vln
p.o.
pizz.
pp
p.s.p.
arco
p.o.
p.v.
mf
mp
p.s.p.
n.v.
3:2
p
vla.
p.s.p.
p.o.
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mf
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vlc.
p.o.
p.v.
n.v.
mp
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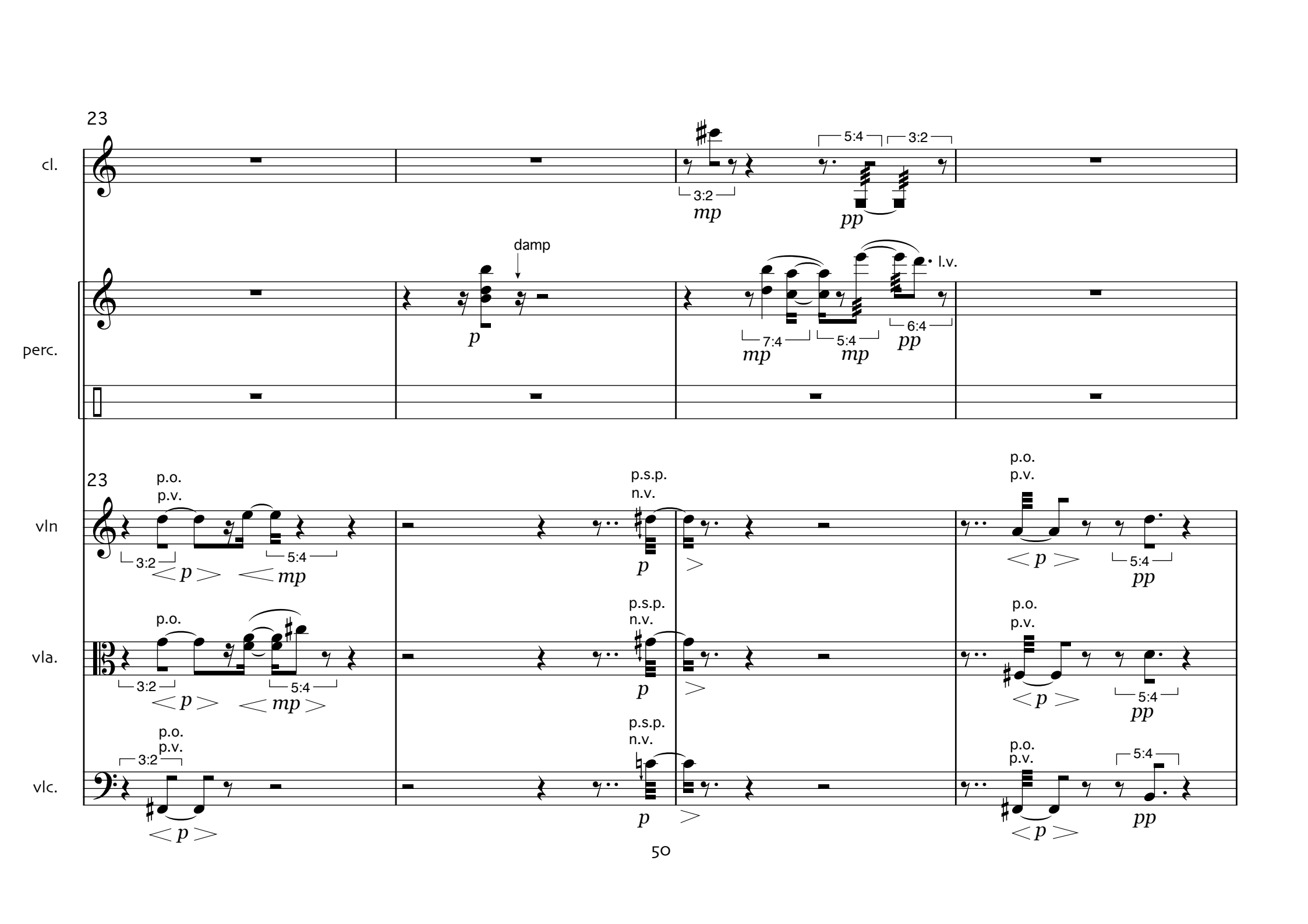
p.s.p.
p
p


23
cl.
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damp
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vln
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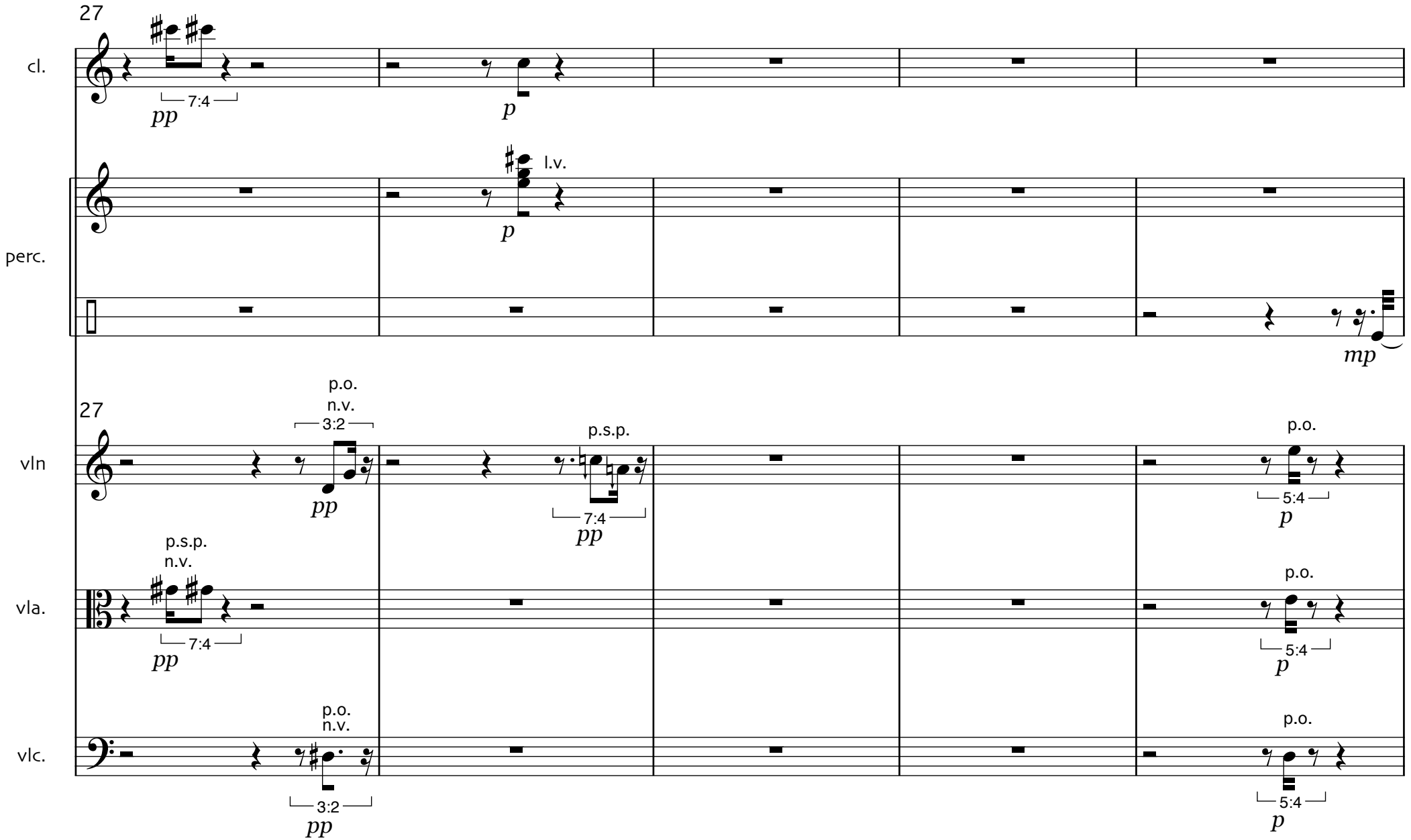
27
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7:4
pp
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l.v.
perc.
mp
27
p.o.
n.v.
3:2
vln
pp
p.s.p.
7:4
pp
p.o.
5:4
p
p.s.p.
n.v.
vla.
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pp
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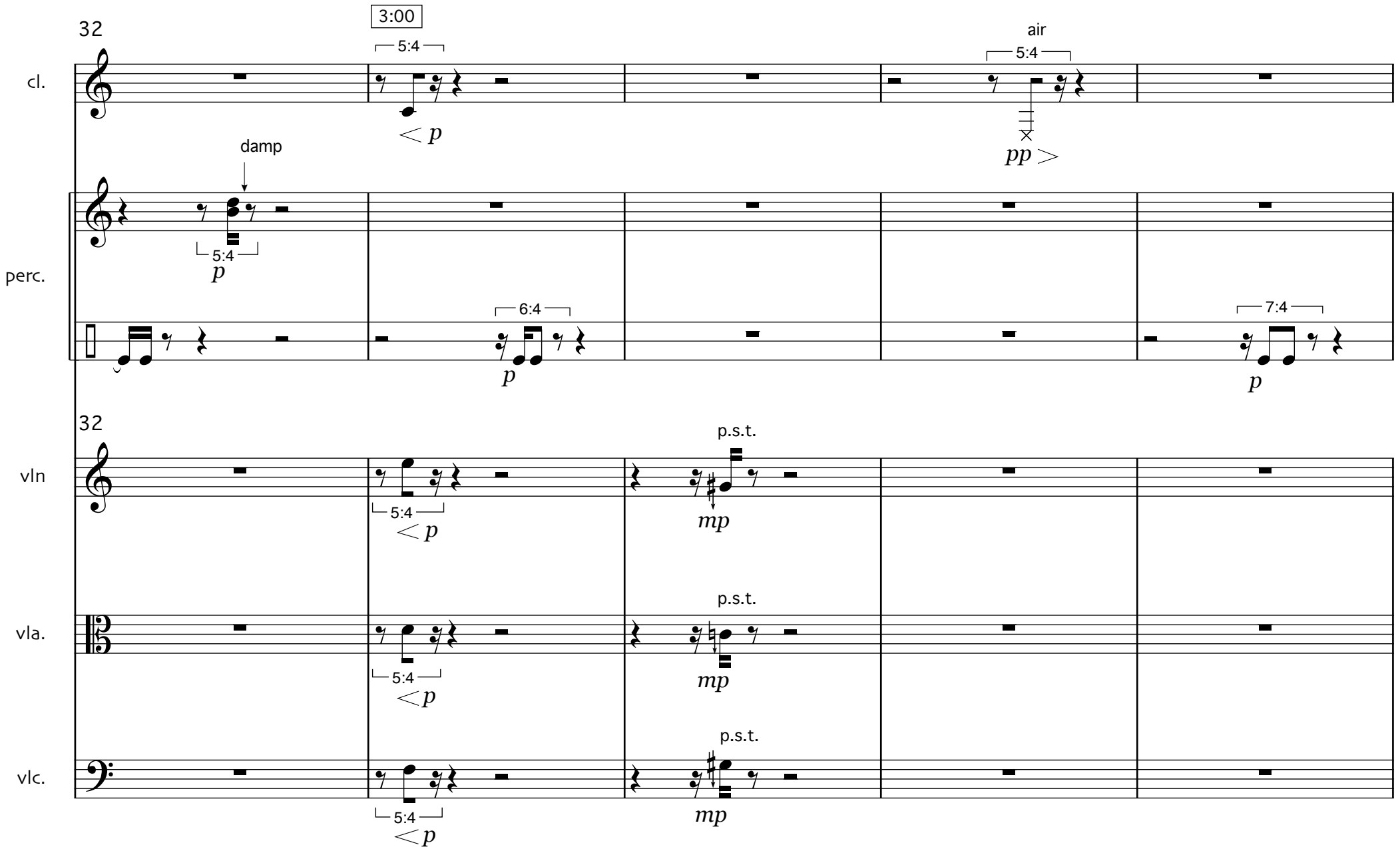
5:4
p
p.o.
n.v.
vlc.
3:2
pp
p.o.
5:4
p


32
3:00
cl.
5:4
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5:4
pp >
damp
perc.
5:4
p
6:4
p
7:4
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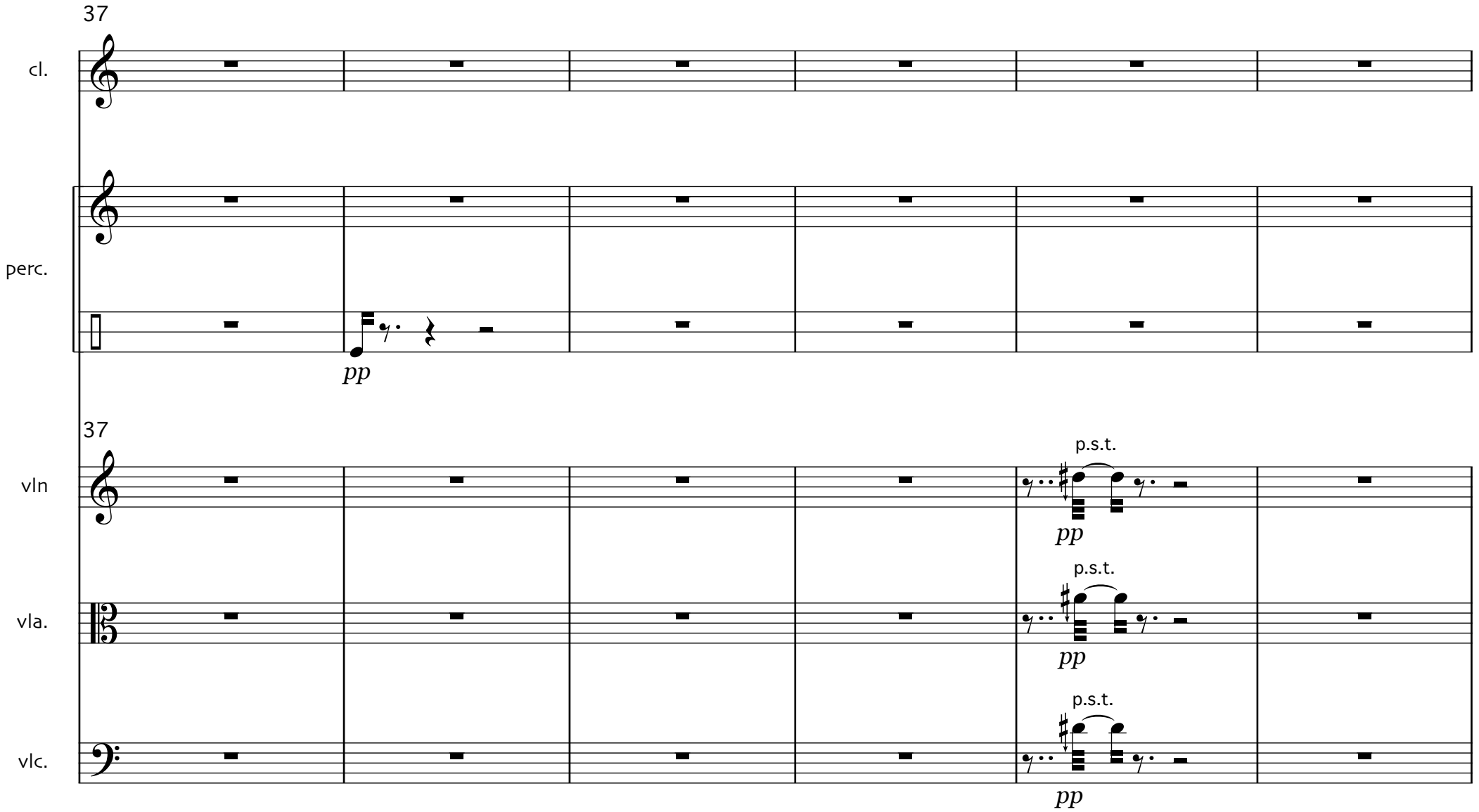
32
vln
p.s.t.
5:4
< p
mp
vla.
p.s.t.
5:4
< p
mp
vlc.
p.s.t.
5:4
< p
mp


37
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perc.
pp
37
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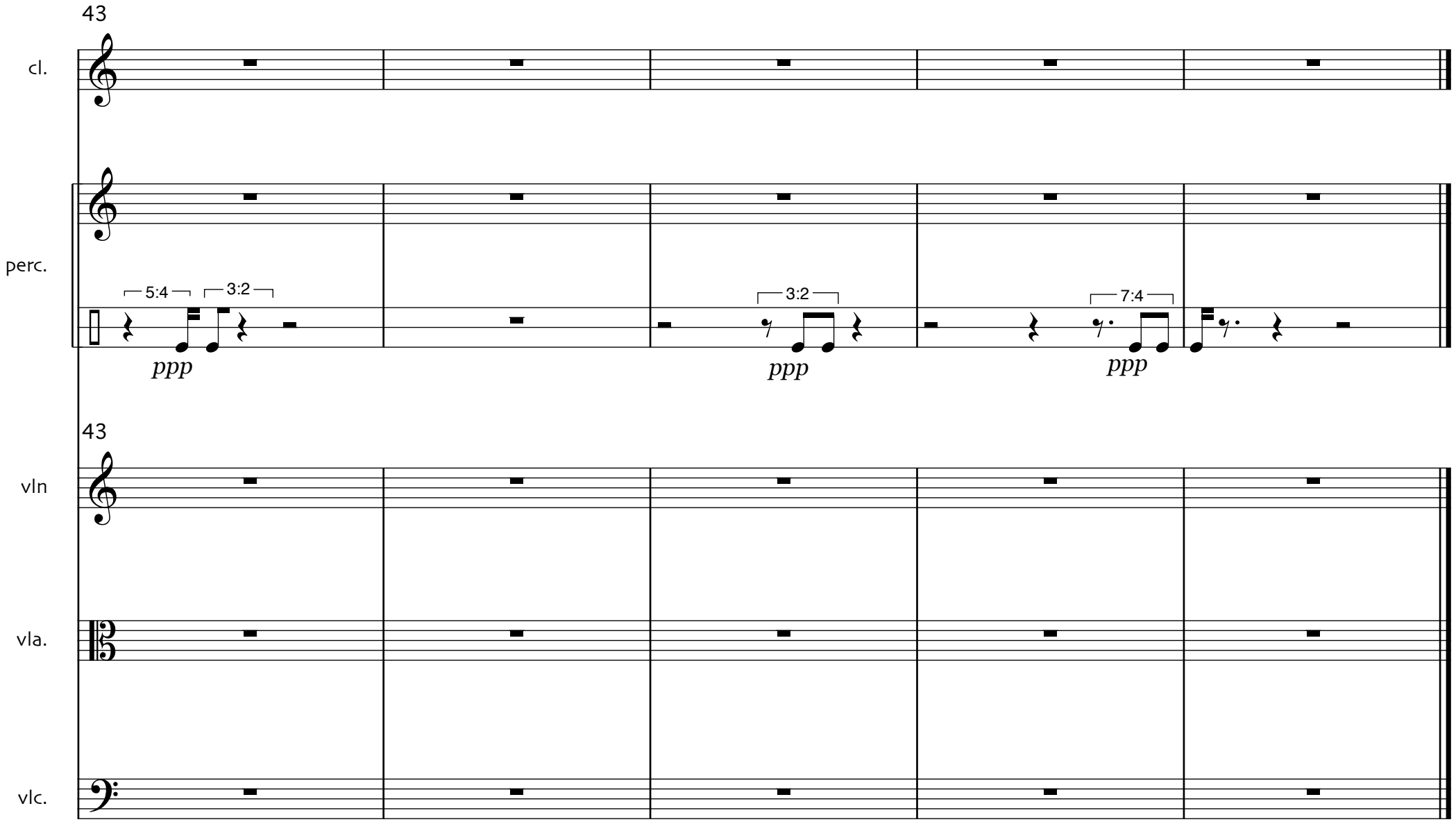
p.s.t.
pp
vla.
p.s.t.
pp
vlc.
p.s.t.
pp


43
cl.
perc.
5:4
3:2
3:2
7:4
ppp
ppp
ppp
43
vln
vla.
vlc.