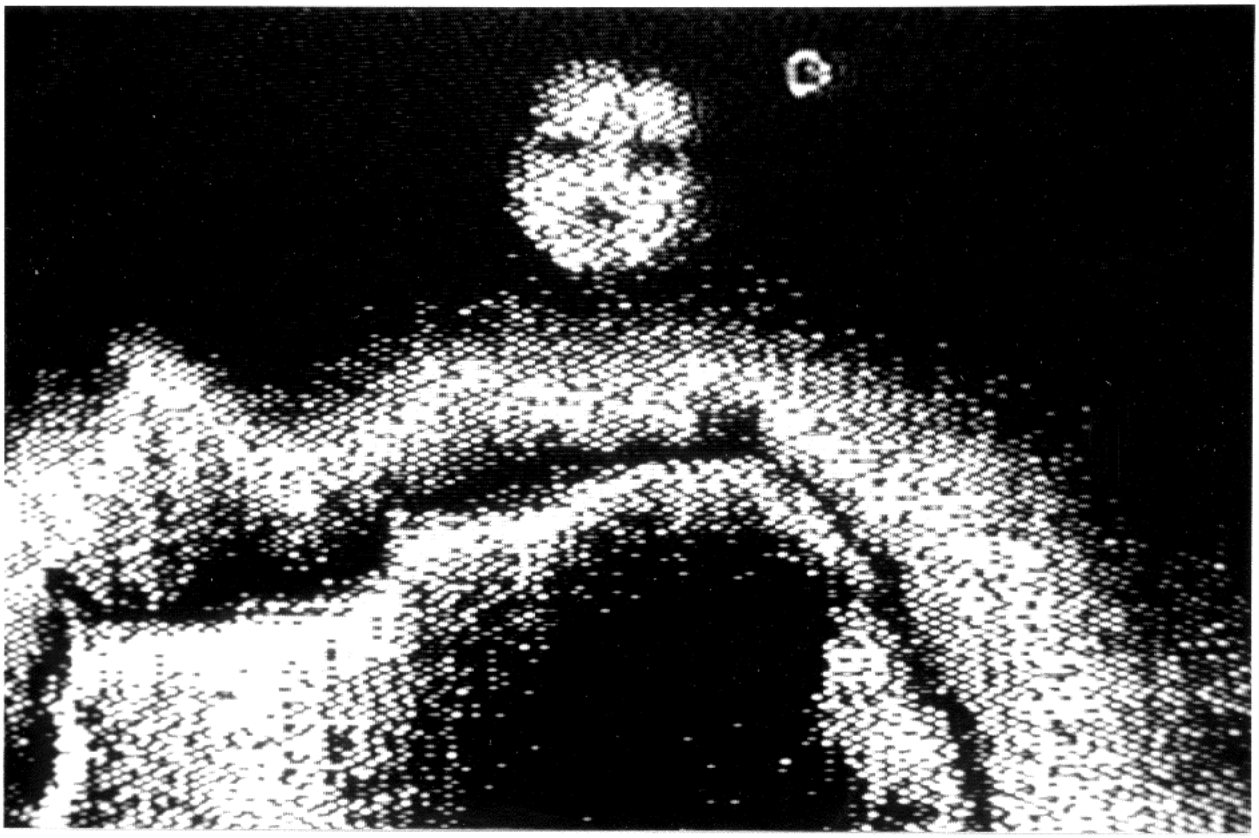
PERFORMANCE SCORE



NIGHT FLAME RITUAL

A CONCERT VIDEO

IMAGES AND MUSIC BY REYNOLD WEIDENAAR

FOR CLARINET, PITCH TRANSPOSER,
DIGITAL DELAY, COLOR/B&W VIDEO, AND ELECTRONIC SOUND

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NOTES ON THE SCORE

Placement of Processing Equipment

The clarinetist should be on stage, standing, or sitting on a high stool. If the clarinetist operates the audio processing equipment, it should be placed on a nearby table, with the height adjusted so that he or she can get to and from the equipment very quickly.

Operation of Processing Equipment

Clarinet Pickup: The best results are obtained by placing a microphone in contact with the air column as high as possible. A Barcus-Berry pickup fitted into a hole bored into the mouthpiece is recommended. The output is patched to the mic input of the pitch transposer (or to a mic preamp if the pitch transposer is only equipped with a line input).

Pitch Transposer: The music was composed specifically for the MXR Model 129. (MXR products are marketed by Applied Research & Technology, 215 Tremont St., Rochester, N.Y., 716/436-2720.) This has four preset transpositions that are selected throughout the piece by touching buttons. It is easily operated by the performer. The presets are: ↑M2 = up a major second, ↓M2 = down a major second, ↑P8 = up a perfect octave, and ↓P8 = down a perfect octave. There is also a "Mix" control, which balances the input and processed sounds. This is set only once, at the beginning of the piece. Finally, there is a "Regeneration" control; it is adjusted throughout the piece, as shown in the score. If a different pitch transposer is used, such as an Eventide Harmonizer or other unit lacking four presets, then an operator other than the performer will be necessary. This person will need to follow a separate copy of the score and tune the transpositions during the rests with the aid of the unit's digital interval readout. The operator and the unit should be offstage (or onstage as inconspicuous as possible, with any necessary lighting shaded as much as possible). The output is patched to the digital delay.

Digital Delay: The unit is set at 137 ms throughout the piece. It must have a click-free bypass switch. The output is patched to the audio mixer.

Stereo Audio Mixer: The unit should have at least three inputs and two outputs. The stereo audio outputs of the videocassette playback deck are patched into two mixer inputs; these are delegated to the left and right outputs, respectively. The processed clarinet signal from the digital delay is patched to the third input, and delegated to the center (both left and right outputs). The level of the processed clarinet sound should be adjusted to blend well with the acoustic sound of the instrument.

Score Markings

The sections "A," "B," "A," and "Coda" are marked. Each section consists of segments of various numbers of pulses derived from the Fibonacci number series, based on the golden ratio. The point at which each main section is divided into the golden ratio is marked "ϕ."

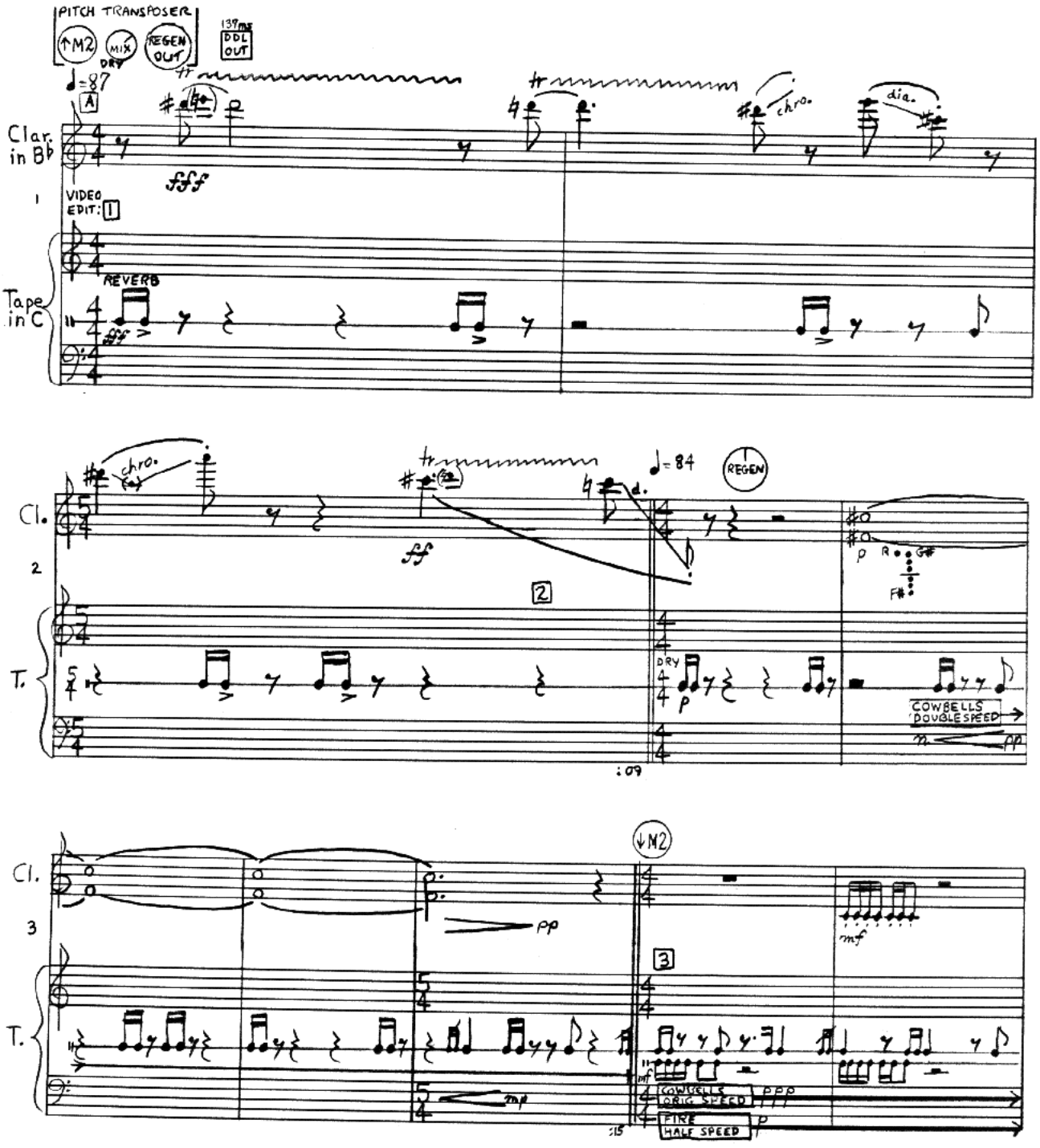
The tape part was produced with an Ursa Major SST-282 digital delay/reverb/echo unit. This is marked "DDL" in the score, with "S.R.2," S.R.3," and "RM.4" markings referring to settings on the device (Space Repeats 2 and 3, Room 4).

NIGHT FLAME RITUAL

FOR CLARINET, PITCH TRANSPOSER,
DIGITAL DELAY, COLOR/B&W VIDEO,
AND ELECTRONIC SOUND.

FOR F. GERARD ERRANTE

REYNOLD WEIDENAAR
1983



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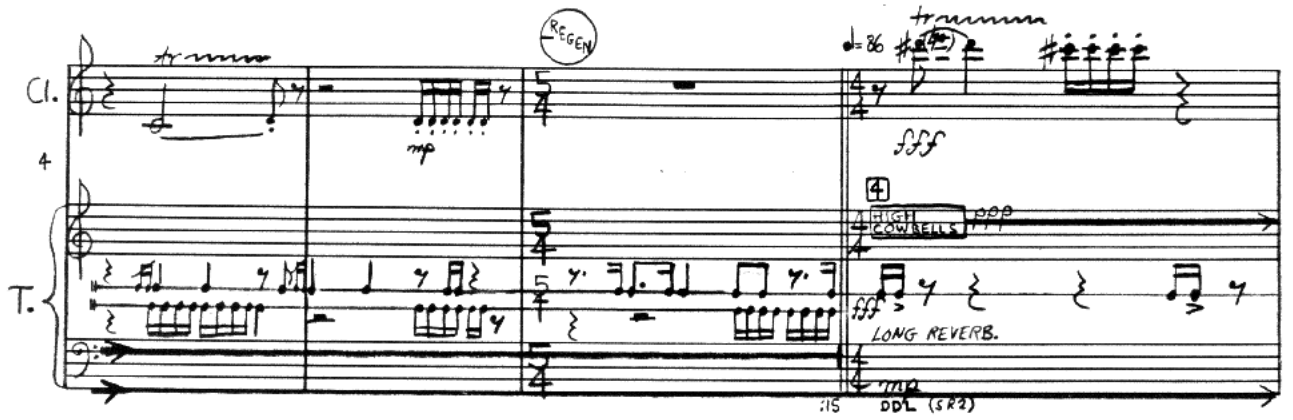
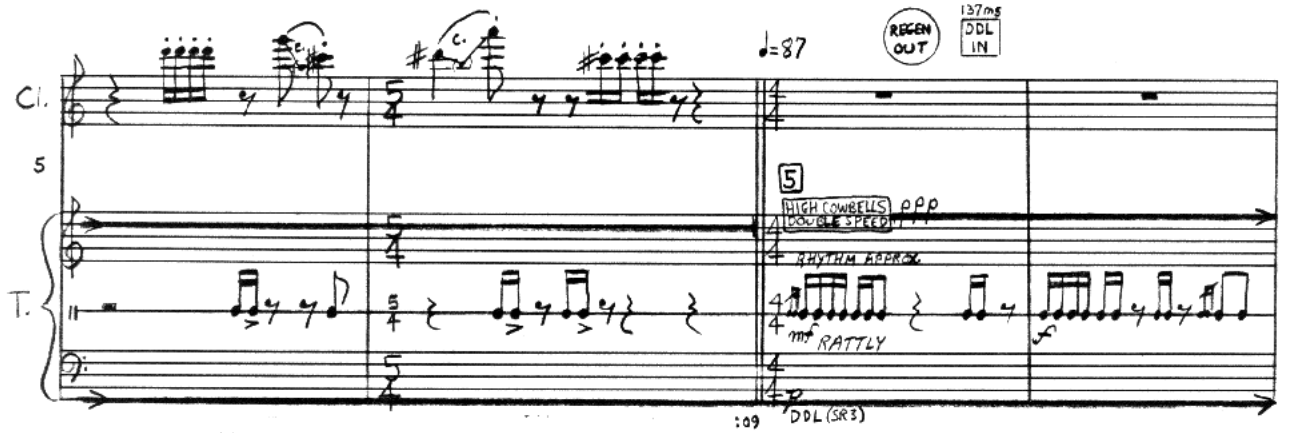
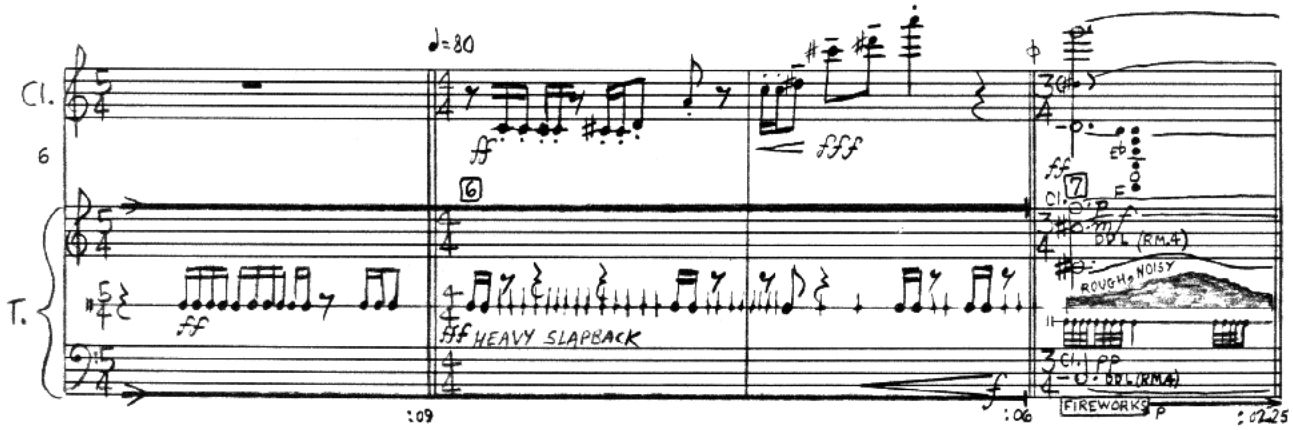
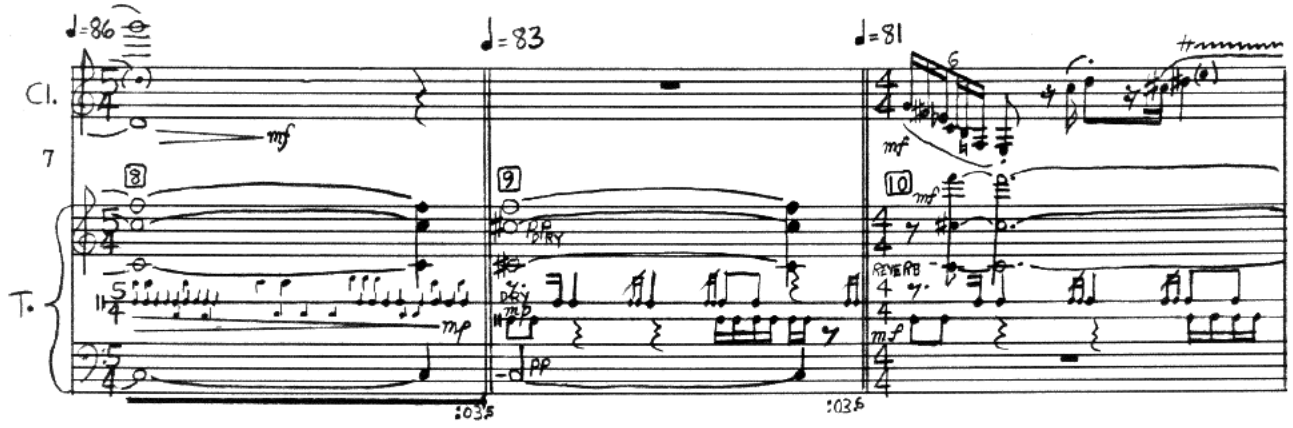
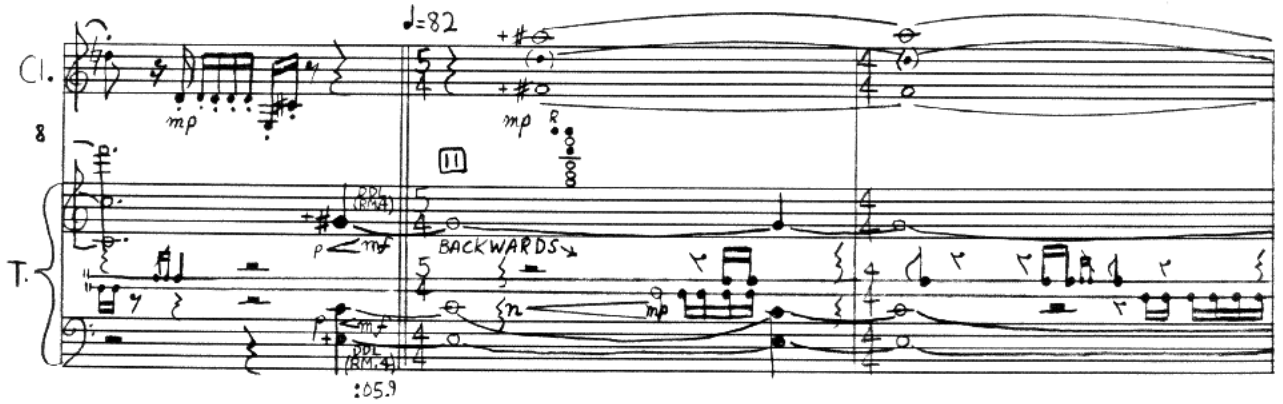
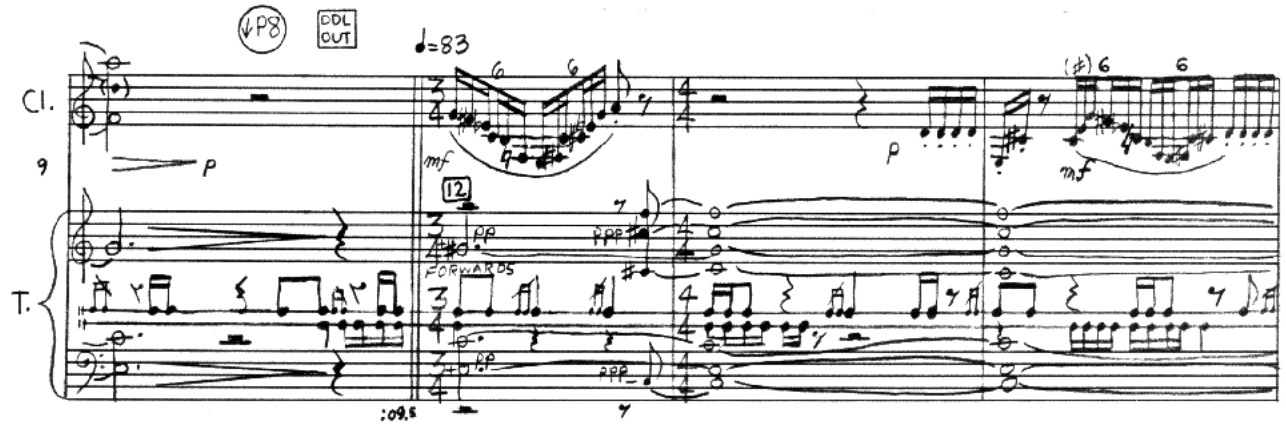

Cl.
4
T.
REGEN
♩=86
HIGH COWBELLS
LONG REVERB.
:15
DDL (SR2)

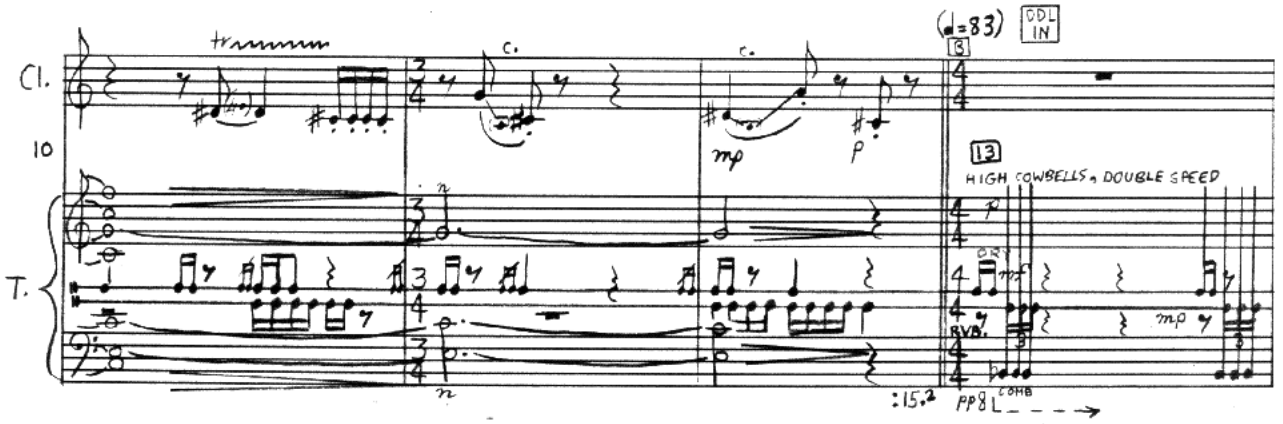

Cl.
5
T.
♩=87
REGEN OUT
137ms DDL IN
HIGH COWBELLS DOUBLE SPEED
RHYTHM APPROX.
RATTLY
:09
DDL (SR3)

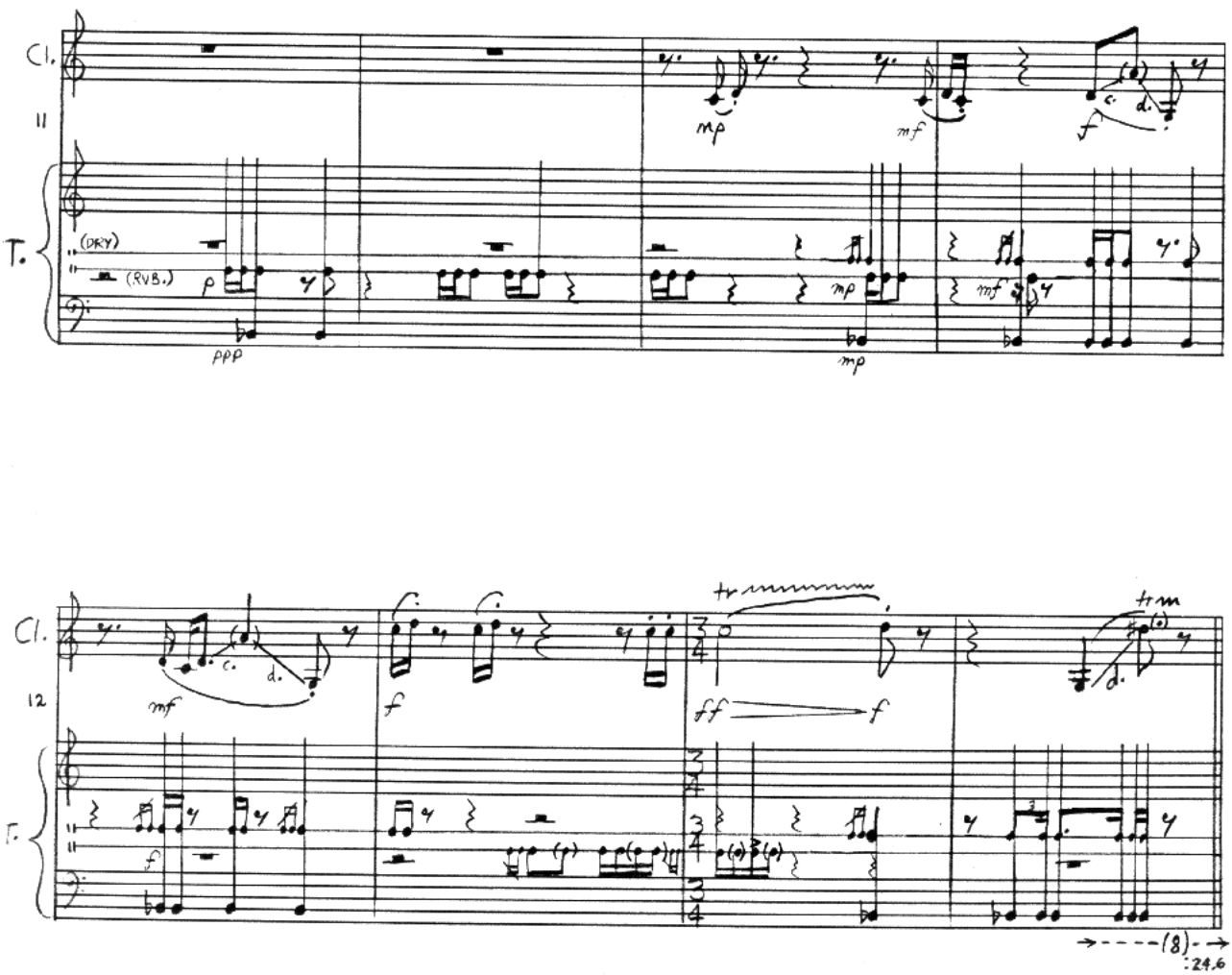

Cl.
6
T.
♩=80
HEAVY SLAPBACK
:09
:06
DDL (RM.4)
ROUGH & NOISY
DDL (RM.4)
FIREWORKS
:0225


Cl.
7
T.
♩=86
♩=83
♩=81
REVERB
:035
:035

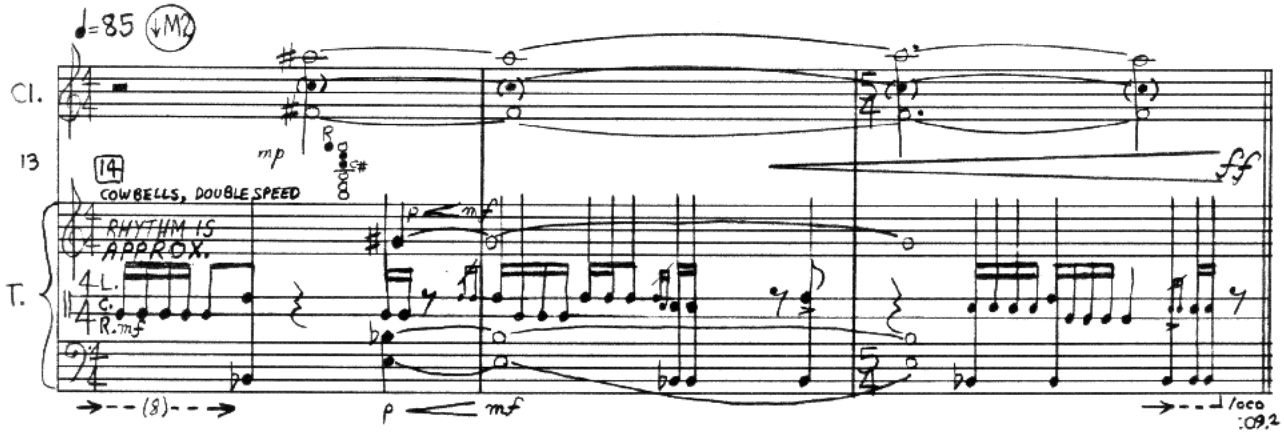

Cl.
8
T.
♩=82
11
BACKWARDS
DDL (RM.4)
:05.9

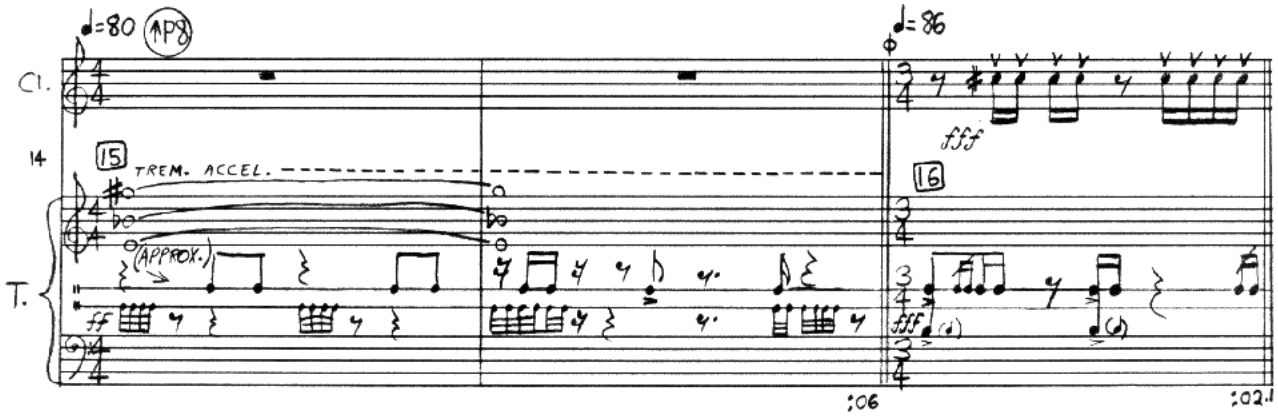

P8
DDL OUT
Cl.
9
T.
♩=83
12
FORWARDS
:09.5

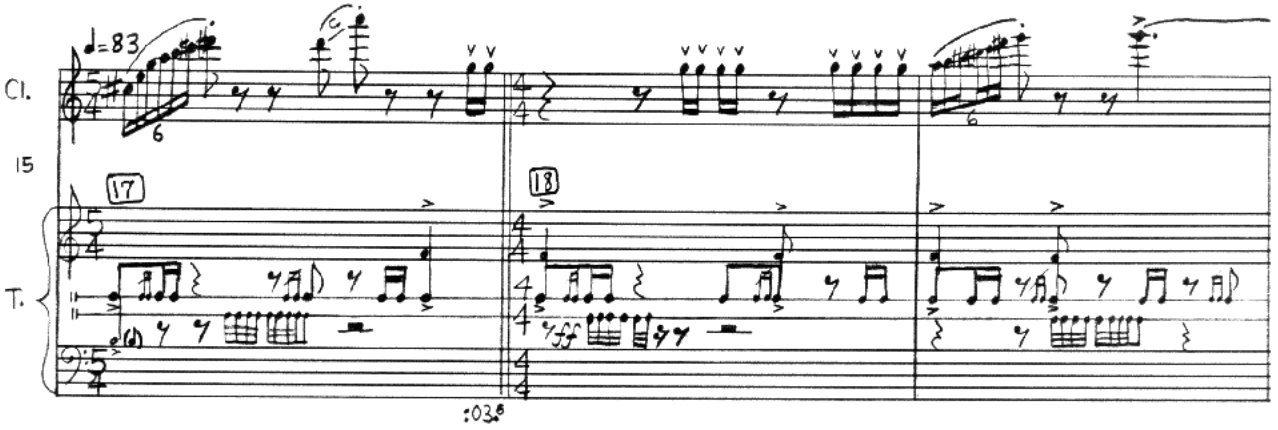

Cl.
10
T.
(♩=83)
DDL IN
13
HIGH COWBELLS, DOUBLE SPEED
RVB.
:15.2
PP8
COMB

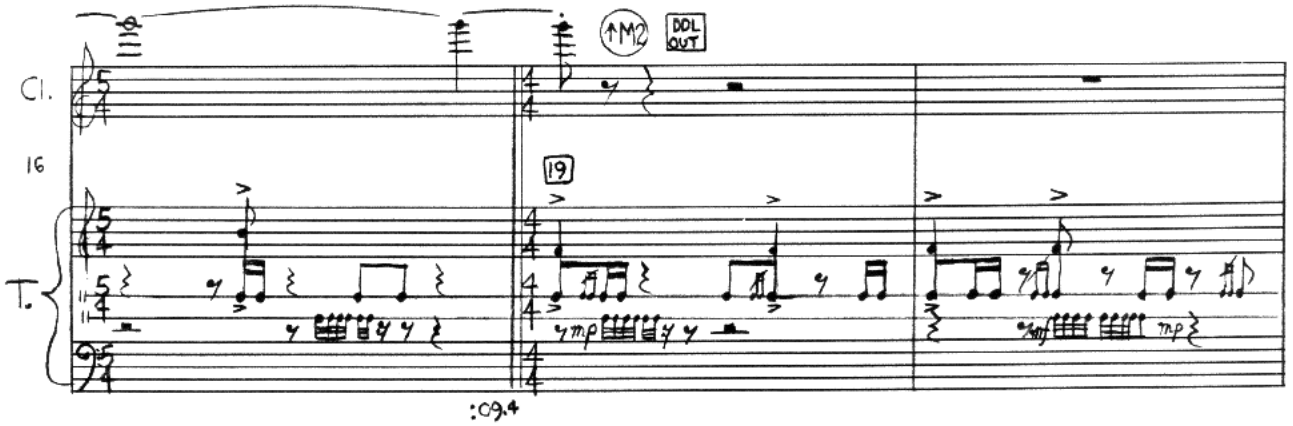

Cl.
11
T.
(DRY)
(RVB.)
ppp
mp
mf
mp
mf
f
mp

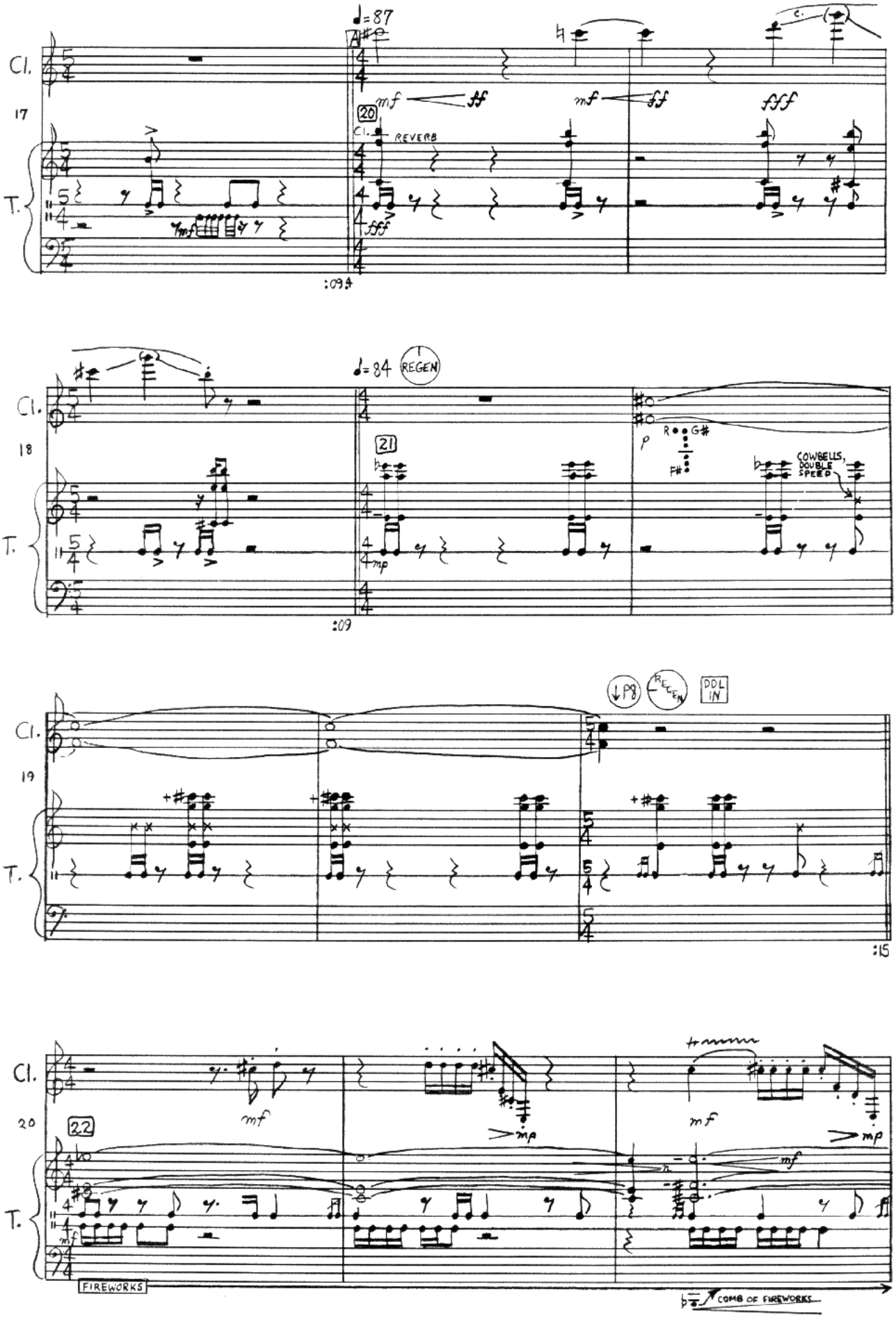
Cl.
12
T.
mf
f
ff
f
tr
tr
(8)
:24.6

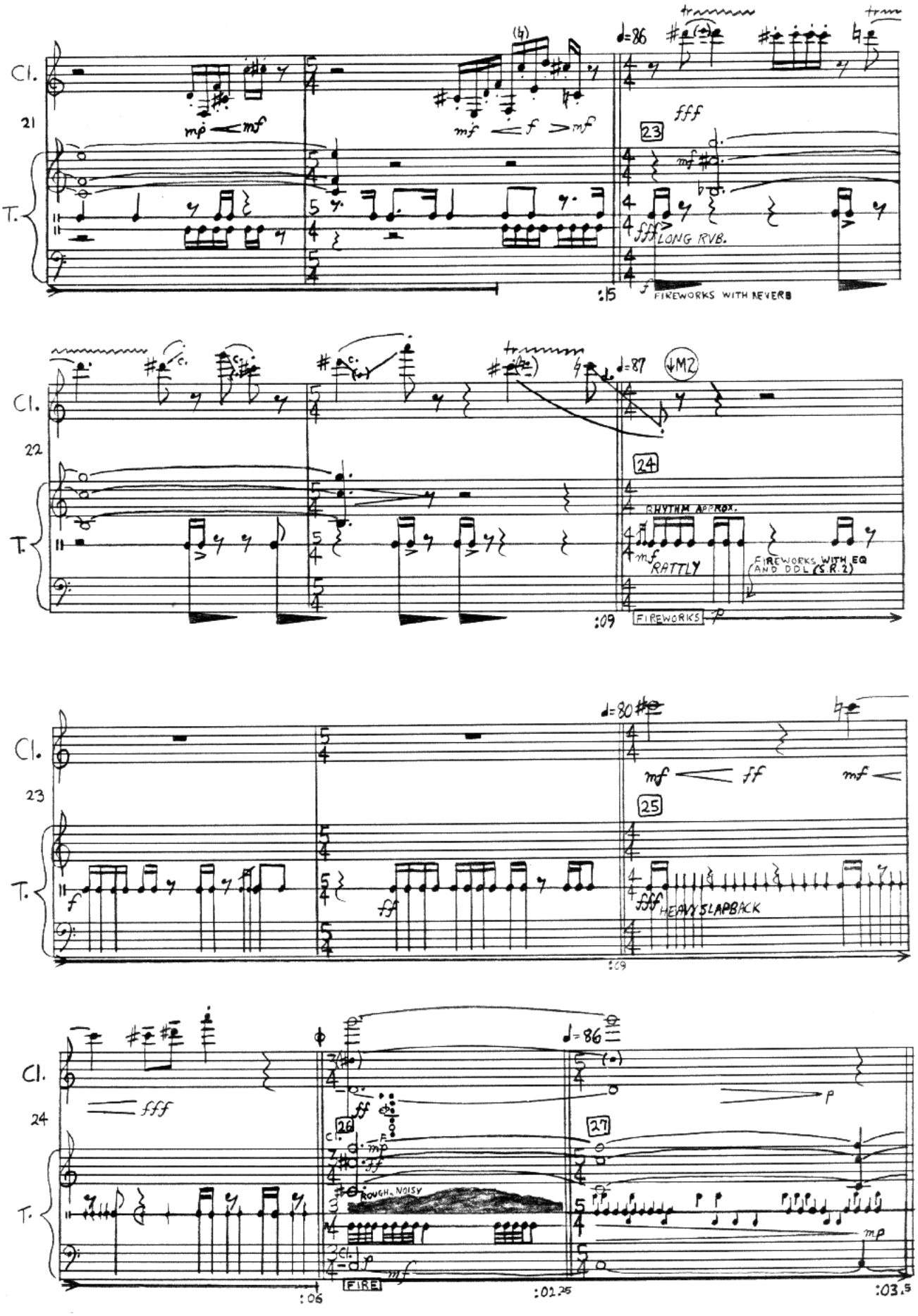

♩=85
↓M2
Cl.
13
14
COWBELLS, DOUBLE SPEED
RHYTHM IS APPROX.
T.
L.
C.
R.
mf
mp
mf
ff
(8)
loco
:09.2

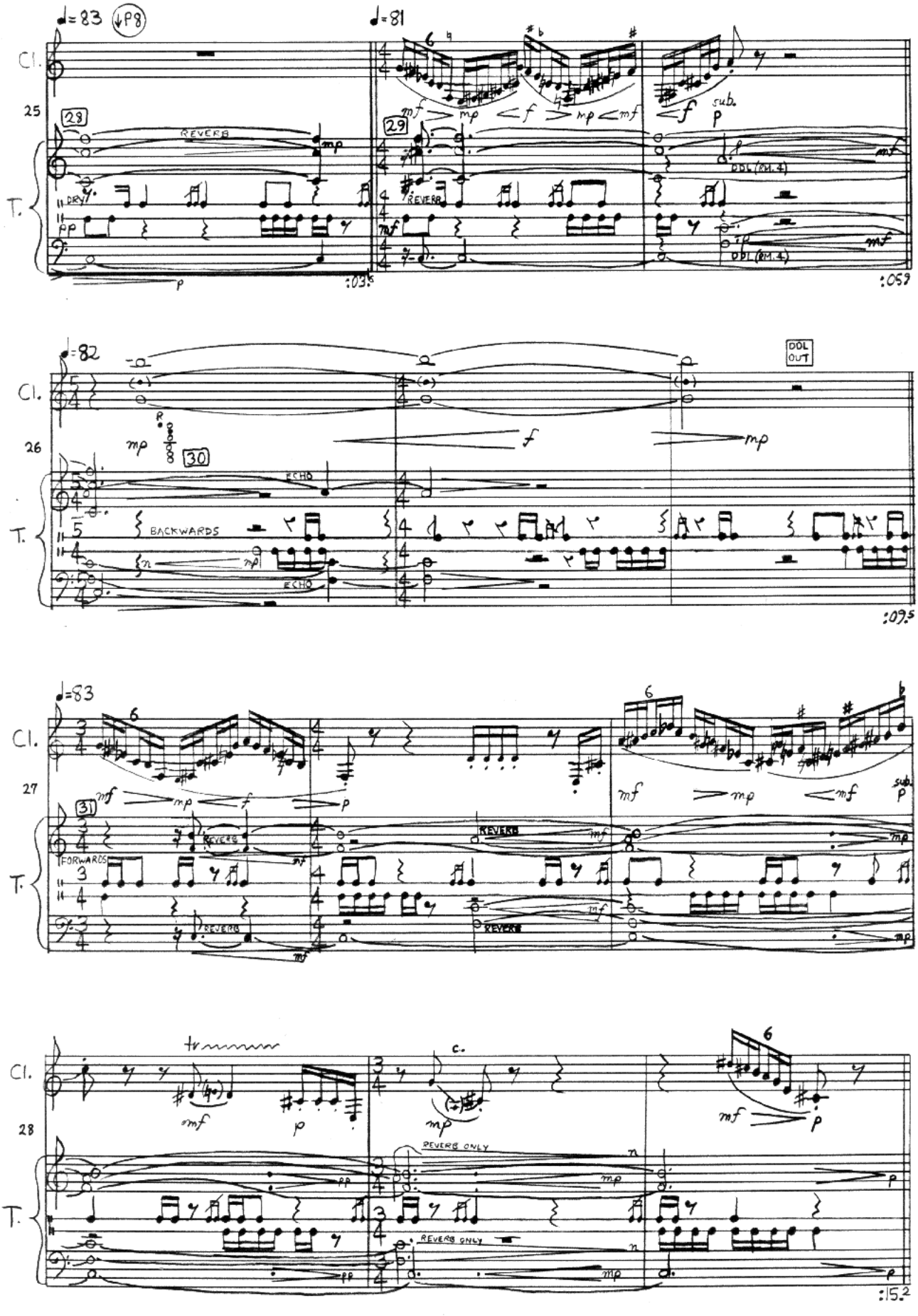

♩=80
↑P8
Cl.
14
15
TREM. ACCEL.
(APPROX.)
T.
ff
♩=86
16
fff
:06
:02.1

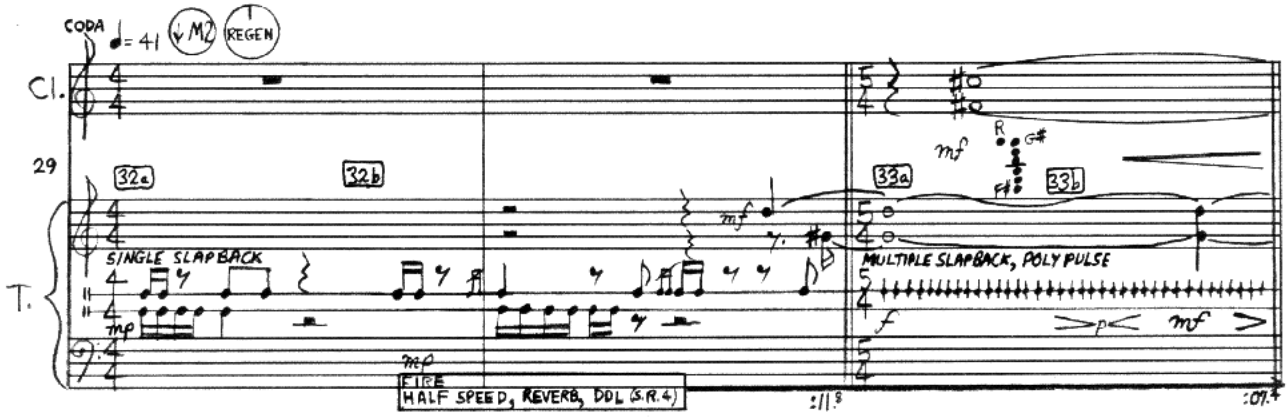

♩=83
Cl.
15
17
18
T.
fff
:03.8

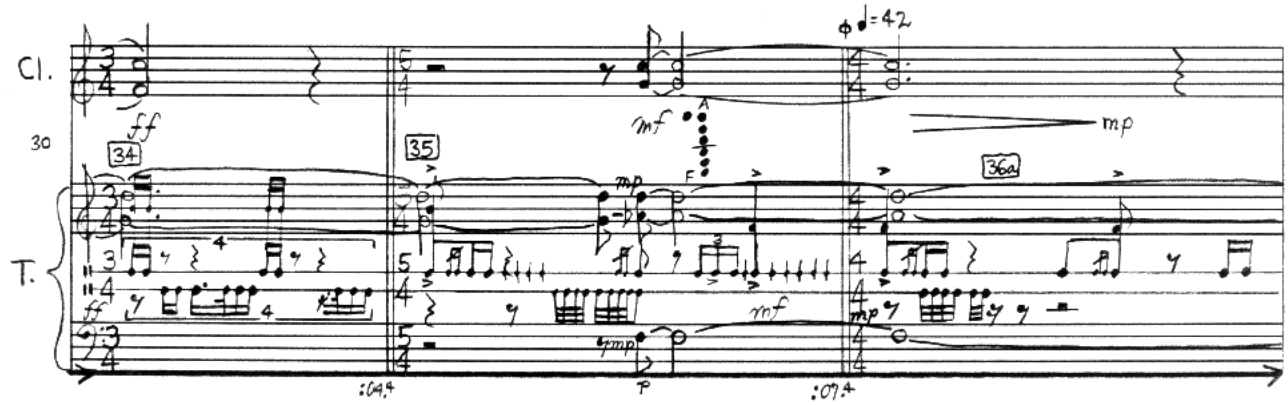

↑M2
DDL OUT
Cl.
16
19
T.
mp
:09.4

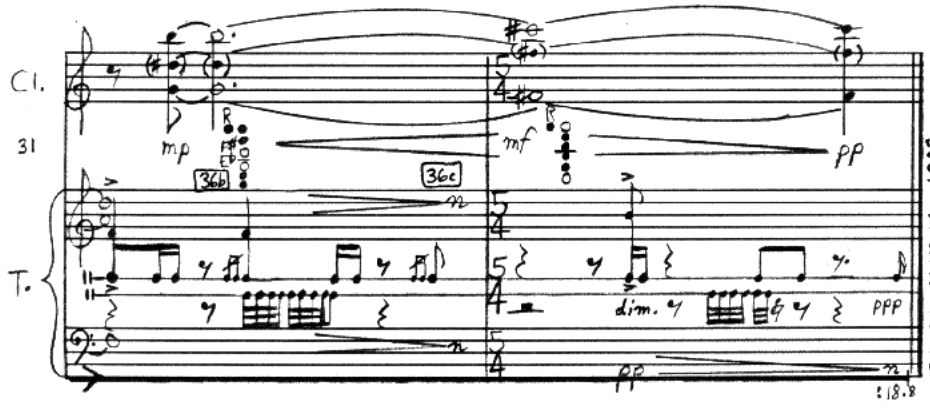

Cl.
17
T.
♩=87
20
Cl.
REVERB
mf
ff
fff
:09
Cl.
18
T.
♩=84
REGEN
21
mp
p
R
G#
F#
COWBELLS, DOUBLE SPEED
:09
Cl.
19
T.
↓P8
REGEN
DDL IN
:15
Cl.
20
T.
22
mf
mp
FIREWORKS
COMB OF FIREWORKS


Cl.
21
T.
♩=86
23
LONG RVB.
FIREWORKS WITH REVERB
:15
Cl.
22
T.
♩=87
24
RHYTHM APPROX.
RATTLY
FIREWORKS WITH EQ AND DDL (S.R.2)
FIREWORKS
:09
Cl.
23
T.
♩=80
25
HEAVY SLAPBACK
:09
Cl.
24
T.
♩=86
26
27
ROUGH, NOISY
FIRE
:06
:02.25
:03.5


♩=83
P8
♩=81
Cl.
T.
25
28
29
REVERB
DRY
DDL (RM. 4)
sub.
:03.5
:05.9
♩=82
DDL OUT
26
30
ECHO
BACKWARDS
:07.5
♩=83
27
31
FORWARDS
REVERB ONLY
tr
28
:15.2







SCORE MAY 16, 1983
AUDIOTAPE JUNE 6, 1983
VIDEOTAPE JUNE 19, 1983