

Mirjam Tally

Interferences

(2017)

for Paezold contrabass recorder
and tape *ad lib.*

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Interferences for Paezold contrabass recorder and tape *ad lib.* (2017), written for Anna Petrini.

Interference is the ability of two waves passing through each other to mingle, reinforcing each other where crests coincide and cancelling each other out where crests and troughs coincide, similar to the way ripples in water interfere with each other. This results, for example, in an interference pattern of light and dark stripes on a screen illuminated by light from two sources.

This process describes well the musical structure of my work - contrasting elements interrupting each other, also transforming from one element to another, or interleaving. Electroacoustic material is based on recordings of extended techniques of Paezold bass recorder, recorded with Anna Petrini at EMS electroacoustic music studio in Stockholm, Sweden. Other recorded sounds: Jorge Variego (bassclarinet), Matilda Andersson, Mirjam Tally and David Åhlén (vocals), Girilal Baars (vocals and didgeridoo) and Omnisphere synthesizer. Tape material mixed in Studio Alpha at Visby International Centre for Composers.

Score

Interferences

For Paezold contrabass recorder and tape *ad lib.*

Mirjam Tally, 2017

Paezold b.recorder

Tape (begins with silence)

ca 0'03" **Rubato quasi improvisata** (labium slightly open, flat-hand muted)

labium closed, white noise → slightly open → inhaled (slow) gradually to wh.tones → ppp → p → mp → ppp → simile impro, gradually less dynamics → repeat freely

ca 0'50" 8 frull.+overblow → pp → ff → pp → mf → pp → ppp → p → mp → simile impro, gradually less dynamics → repeat freely

ca 1'02" labium closed, white noise → slightly open → inhaled (slow) gradually to wh.tones → ppp → p → mp → simile impro, gradually less dynamics → repeat freely

ca 1'39" 16 overblow → pp → sffz → pp → sffz → pp → sffz

ca 1'42" 19 gradually to labium closed, slowly, flat-hand muted → gl. 0,5t → (labium open) overblow → f → overblow → sffz

ca 1'52" 21 gradually to labium closed, slowly, flat-hand muted → gl. 0,5t → gradually to open → overblow → sffz

Tape

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2
22

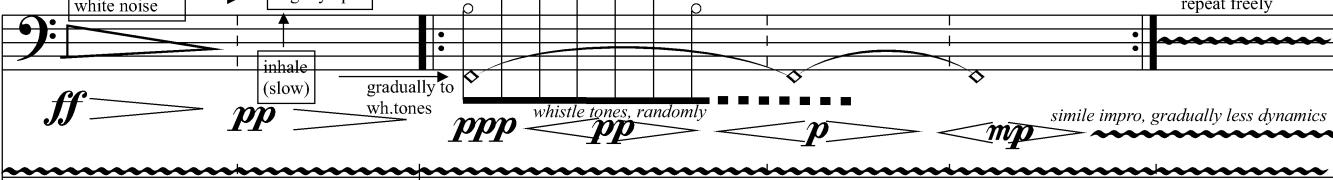
ca 2'03" frull.+overblow **Interferences**

Pzr. 

Tape 

A **ca 2'21"**

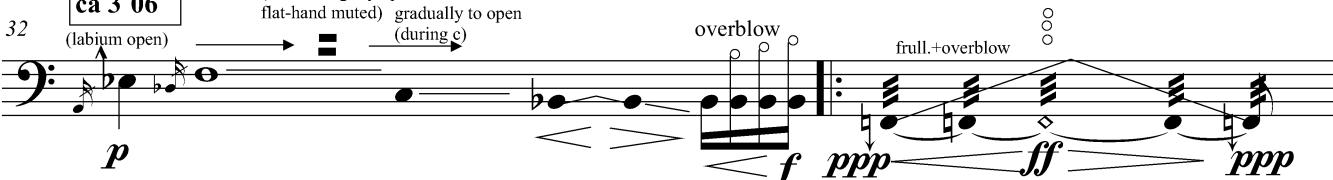
labium closed, white noise → slightly open (labium slightly open, flat-hand muted) repeat freely

Pzr. 

Tape 
(silence at tape material until bar 52)

32

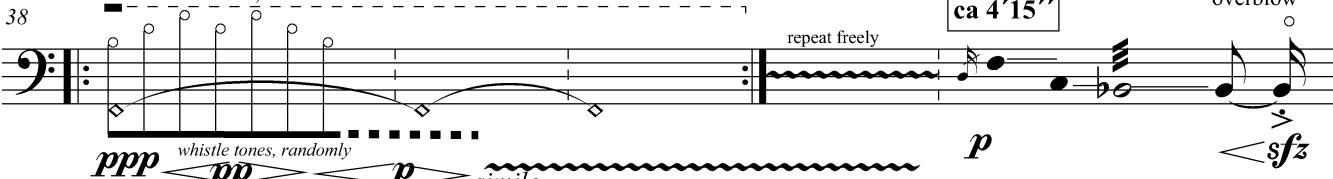
ca 3'06" (labium open) → (labium slightly open, flat-hand muted) gradually to open (during c) overblow frull.+overblow

Pzr. 

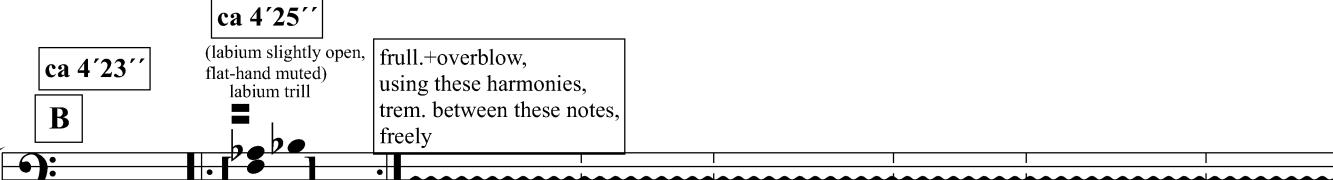
34 **ca 3'22"** overblow repeat freely

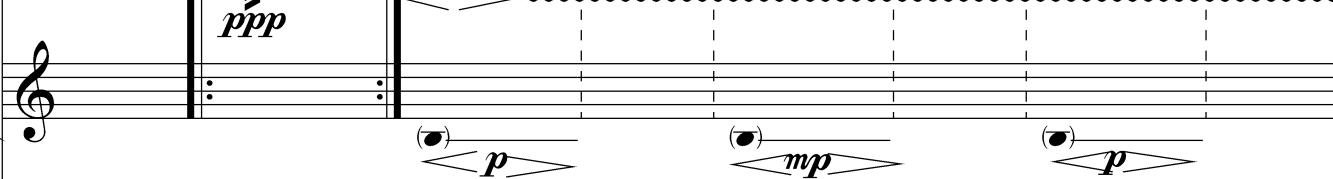
Pzr. 

ca 3'47" (labium slightly open, flat-hand muted) 38 **ca 4'15"** overblow

Pzr. 

ca 4'23" B **ca 4'25"** (labium slightly open, flat-hand muted) labium trill frull.+overblow, using these harmonies, trem. between these notes, freely

Pzr. 

Vocals 

Tape 
(silence)

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51 **ca 5'18"**
dissonances, voice

Pzr. *freely*

Vocals

Tape

1-3x slow vibr.

ca 6'18"
slow vibr.

57 1-3x

Pzr.

Vocals

Tape

1-3x

Interferences

4

Pzr. **C** labium closed, white noise **ca 9'25''** slightly open (labium open) **ca 9'32''** labium cup-hand muted (labium open) → (cup hand) (labium open) freely (labium open) labium cup-hand muted (labium open) → (cup hand)

Tape

83 (labium open) **ca 9'57''** overblow double-stacc. overblow **ca 10'10''**

Pzr. **mp** **pp** **ff** **pp** **sfz** **pp**

Vocals

Tape

89 **ca 10'35''**

Pzr. **pp** **ppp** **ff** **ppp** **pp** labium trill **ca 10'40''** (labium slightly open, flat-hand muted) labium trill frull.+overblow, using these harmonies, trem. between these notes, freely simile **p**

Vocals

Tape

96

Pzr. **mp** **p** **mp**

Vocals

Tape

103 **1-3x** **ca 11'25''**

Pzr. labium cup-hand muted (labium open) labium cup-hand muted (labium open) labium cup-hand muted (labium open) labium cup-hand muted (labium open)

Vocals

Tape

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Pzr.

106 overblow

ca 11'37'' frull.+overblow

Interferences

keys, freely

The musical score for system 106 starts with a bass line on a bass clef staff. The first measure consists of four notes with a dynamic of **f**. The second measure begins with a note followed by a grace note labeled "overblow". Above the staff, there is a box containing "ca 11'37'' frull.+overblow". The third measure shows a series of eighth-note chords with a dynamic of **ff**. Above this, a box contains "Interferences". The fourth measure features a sustained note with a wavy line underneath it, and a box contains "keys, freely". The score concludes with a final measure consisting of two vertical bars.