

# Awakening

For Clarinet and Electronics (8 or more channels)

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The following provides a framework for a structured improvisation. Equipped with headphones, computer monitor, and the software provided by the composer, the performer should use the sonic vocabulary provided to guide an improvisation played in response to the recorded soundscape. The goal of the performer in the piece is to hear qualities of interest and highlight those features for the audience.

Pitches notated represent their pitch class and are playable in any octave allowed by the associated text.

The timing indicated below is a rough guide with the ellipses indicating that the section should begin as the prior section ended. Within sections, the player should move continuously from the style described at the beginning to that described at the end. Sections should not be demarcated — the vocabulary of the improvisation should develop seamlessly.

0:42

Anticipating the zungueira calls...



0:45 - 3:00

Long  
Single-Pitch  
phrases in the  
Low - Mid Range  
focused on  
Amplitude Gestures



Slowly Meandering  
Multi-Pitch  
phrases using the  
Full Range  
focused on  
Amplitude Gestures



3:00 - 5:30

... → Short, Erratic  
Multi-Pitch  
phrases using the  
Full Range  
with  
Erratic Interval Movements



5:30 - 7:00

... → Unstable Multiphonics  
with  
Large Glissandi  
and  
Large Portamenti

... introducing  
Stable Multiphonics



7:00 - 8:20

... → Clicks  
Noises  
and  
Swoops  
with a  
Deconstructed Horn

