

Perttu Haapanen

Amygdala Archives (2008/2025)

for clarinet and electronics

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Amygdala Archives

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1. Song

Very quietly and slowly ♩ = 44

1
ord. "rich" ord. 1 2 ord. "rich" 3 breathy repeat 5-7x ord.
pp mp pp ppp pp
freeze1 trig rec on, recbuf1 rec off, recbuf1

1
4 ord. "rich" 5 teeth on reed ord. "rich" breathy repeat 7-9x
ppp < pp < mp mp ppp < pp < ppp
rec on, recbuf2 rec off, recbuf2 freeze1 fadeout

1
6 7 8 9
ord. *pp ppp pp p ppp*
rec on, recbuf3 freeze1 fade in, freeze2 trig freeze1-2 fade out rec off, recbuf3 wavecarpet play1-3, speeds 0.95-1.1.05

2
as long as possible 10
mf pp mp pp ff
freeze, wavecarpet -> waveshape(harsh)

R
 [F# ++
 E♭ + C#

 o
 o
 o]

11 teeth on reed

12

3

wait for the electr. to calm down enough before multiphonics

pp < *p*

mp pp < *p*

freeze1-5del 150

13] breathy

repeat 11-15x

ord.

13

ppp

pp

1

2. Berceuse

Lamentoso, meccanico ♩ = 40

0 s.25s **1** **2** keep the relations according to the time sig **3** "shivering"
ppp < *p* *ppp* < *p* *ppp* < *p* *mp*
rec on, rechuf1
freezer1.5 trig & on
rec off,
grain on (rechuf1)
stop freezer

4 **5** **6** **7** "shivering"
sotto voce → air
ppp < *p* *ppp* < *p* *ppp* < *p* *mf* (air pressure) *mp* > *pp*
freeze1.5 trig
rechuf2, rec on,
freeze1.5 fadeoutandstop
grain off

8 **9** **10**
sotto voce → air
< *mp* < *p* *pp* < *p* *pp* < *p* *pp* < *p* *pp* < *p* *mf* (air pressure)
rechuf3, rec on
freezer1,2,4,5 fadeoutansstop
rechuf3, rec off
grain on
freeze2.4 trig
freeze1.5 play

11 **12**
sotto voce
mf > *pp* < *mp* < *pp* < *mp* *mp*
stop freezers
freeze3 trigger
freeze2.4 play
freeze1.5 play

Electronics

Berceuse

R
 ++
 +
 +
 --- C#
 +
 +
 +
 +
 +
 G#

17 air **13** **14** before the multiphonics **15**

mf pp p mp mf

freeze1-5
fadeoutandstop
freeze+transp
delay in off
slight transp gliss
gliss
gliss

22 *sotto voce*

mf pp mp pp pp mp pp

gliss
4:6 5:6
4:6 5:6

24 **16** as long as possible **17** *sotto voce*

ord. ppp mp ppp pp mf ppp

gliss
5:3 5:4

rec on buf1
rec off buf1, play speed 0.5
+ minor random fluctuation

3. Caressings

very lightly ♩ = 112

1 2 3

c.25s tap tempo

pp

5

5

mp sub.

sample: "enkoskaan_waveshape_quiets2"

in->dynmap(entr1 sig), delay, freeze
 dynmap(entr1 sig = cl in, source = delay) ->out
 dynmap->envfol (delays tapped tempo, cues 2,3)
 freeze(gain contolled by delay) -> out
 pitchdetection -> delay modfrq

dynmapped delay+pitchdetection

4 5

tap tempo for envfol delays

6

mf

pp

"s"

freezer1-5 del 200

5

5

delayed freezer gain controlled by dynmapping approximate rhythm

approximate rhythm

approximate rhythm

Electronics

10

5 6 5

pp *p* *pp*

ppp

13

5 5 6 6 6

p

Caressings

14

6 *mf*

with voice "pah!" 7

open slap

ord M

sfz *sf* *pppp* *sfz* *sfz*

"h(i)" "th!" "s"

sample: telephone line busy

181

8

"pah!" open slap

pp *sfz* *pp*

21

"pah!" open slap

sfz *pp*

25

"pah!" open slap

mp *sfz* *sf*

9

mf *ppp*

delay1

10

pp

5

Electronics

11

12

pp *f*

delay1

Electronics

++
+
o
- -
+
o
+F

7 c. 10-12s

14

8 (before the multiphonics)

9

p *mp* *ff* *pp* "sht!" *p* *f* *p*

trig freeze2.4 rec buf1 on

Electronics

18

"aal" *pp* "oo!" *pp* "ft!" *p* *ff* *p* *pp* *f*

1

10 c. 10-15s
continue in similar manner
vary the length and
the reset between gestures

21

p *f* *p* *f* *pp*

11

25

sfz *p* *f* *p* *f* *p* *f* *sfz* *p* *f* *p* *f*

freeze1-5 out+
env foll

28 12

p $\langle f$ *p* $\langle f$ *p* *f* 7 6 6 5

rec buf3 on, recbuf3 off (delay 2000)+
granular on immediately

Granular->waveshape(abs)->out
waveshape->delay(441 0.4 441, slight noise reverb) -> out

Electronics

31 13 14

high (falsetto)
exclamation

"a!"

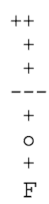
play sample "nervous system"

ff

Electronics

5. Amygdala (There's no boogey man out there)

Very intensively ♩ = 112
all the cue timings must be precise (left border)



0 init

1

2

3

"pah!" open slap

3

"mm!"

mp *f* *f* *mp* *f* *p* *f*

sample: nervous system

sample: "ei"

rec recbuf1 on

rec recbuf2 on

sample: dist. squeak

sample: nervoussystem

sample: "ei oo mörköö"

transp. wcarpet->wshape(diamond)

gliss.

cumulative delay+distortion

Electronics

4

5

6

"pah!" open slap

mp *f* *mp* *sfz* *sfz*

sample: "ei"

rec recbuf3 on

rec recbuf1 on

Electronics

7

8

9

"mm!"

p *f* *mp* *f* *sfz* *mp* *f*

sample: "ei oo mörköö"

rec recbuf2 on

Electronics

10 11 (just before the multiphonics) 12

15 16

sample: "ei"
rec recbuß on

mp *sfz* *mp* *f* *sfz* *ff* *mp*

13 14 15

21

++
+
Eb
+
+
+
+

sample: "ei oo mörköö missään"

ff *f* *sfz* *f* *mp* *ff*

16 17 18

26

sample: "ei"

f *mp* *ff* *sfz* *mp* *ff*

Amygdala

29 *ff* *sfz* *f mp* *f* *f mp* *mf* *f* *p*

19 20 21 22 *gliss.*

35 *f* *f* *f* *f* *sfz*

23 *gliss.* sample: "low electric buzz"

39 *flz.* *sfz* *p* *p < f* *f mp* *f* *sfz* *sfz*

24 25 26 *gliss.* "mm!"

44

(b)

mp <

sample:
"ei oo mörkää missään"
layered

27

47

28

3

29

ff

flz.

sfz

pp

sample: ei oo morkoo missaan, lapset heratkaa
(there's no boogey man out there, children wake up)
childish paraphrase of a Finnish Christmas song

sample: "low electric buzz"

Electronics

54

6. Anterior Commissure

note! freezings of these multiphonics are played back in the next movement

1 $\text{♩} = 60$ c. 15-20 s

2 **3** **4** *mp* *mp* *mp*

sample: wind (modulated by random envelopes) freeze1 freeze4 freeze2

++
+
+
+
--- C#
+
+
+
+
G#

++
+
+
+

+
O
+
F

++
+
+
+
--- B^btr
+
O
O

++
+
+
+
--- E^b
+
+
+
+

6 **5** **6** **7** *mp* *mp*

freeze5 freeze 3

+600
delay+transp
+0
-400
+775
-775

Electronics

Electronics

7. Archives

without expression, only listening ♩ = 50

0 1 2 3 4 5 6

mf pp

freeze 1 out (NOTE! captured in Anterior Commissure)
grain out (3.98 4.02 speed range)
-> washape (soft distortion)
-> rndenv (even tempo)
grains off with delay

rec on, tap tempo cues 1-4 rec off

sample: "dial tone"

random speech grains, "o-oo"

freeze->washape2->formantfilter

8va

gently pulsating

5 7

simile

freeze 2 out (crossfade), grains fade in

10 8

grains fade out

15 9

freeze3 crossfade with freeze2 grains fadein

repeat ad lib.
to give enough time
for speech samples

10

20

Musical staff for measure 20, featuring a treble clef and a key signature of one sharp (F#). The staff contains a whole note with a fermata, followed by a double bar line and a repeat sign. The time signature changes from 2/4 to 4/4.

Electronics section for measures 20-22. It consists of three staves (treble, middle, and bass clefs). The top staff has a wavy line above it. The middle and bottom staves contain complex rhythmic patterns with various note values and rests. A wavy line is also present above the middle staff in measure 22.

grains fade out

23

Musical staff for measure 23, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and quarter notes with various accidentals, including a flat (b) and a sharp (#).

Electronics section for measures 23-26. It consists of three staves (treble, middle, and bass clefs). The top staff has a wavy line above it. The middle and bottom staves contain complex rhythmic patterns with various note values and rests.

27

Musical staff for measure 27, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and quarter notes with various accidentals, including a flat (b) and a sharp (#).

Electronics section for measures 27-30. It consists of three staves (treble, middle, and bass clefs). The top staff has a wavy line above it. The middle and bottom staves contain complex rhythmic patterns with various note values and rests.

repeat ad lib.
to give enough time
for speech samples

11

31

Musical staff for measure 31, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and quarter notes with various accidentals, including a flat (b) and a sharp (#), followed by a double bar line and a repeat sign. The time signature changes from 2/4 to 4/4.

Electronics section for measures 31-33. It consists of three staves (treble, middle, and bass clefs). The top staff has a wavy line above it. The middle and bottom staves contain complex rhythmic patterns with various note values and rests. A wavy line is also present above the middle staff in measure 33.

freeze 4 out
grains fade in, focusing on coughing

36 12 13

Electronics

freeze 5 out (crossfade)

40

repeat ad lib.
to give enough time
for speech samples 14

Electronics

45 15

Electronics

48 16

let repeat 4-6 times
so that approximately
all the speech
parts have been heard

Electronics

grains focused minimally

51 17

Electronics

sample: "dial tone"

8. Doppelgänger

Adagissimo, rubato ♩ = 44

0 1 breathy 2 ord.

ppp rec on *pp* rec off

[1] 3 ord. "rich" 4

ppp rec on *p* rec off, play rev (speeds -1, -0.5, -0.25) +fluctuations 5%

approximate notation

Electronics

[1] 5 repeat irregularly 8-10 times gradually becoming sparser

ppp *mp* *ppp*

grain on (recbuf1)

Electronics

[3] 6 7

mf *pp* *p* *p*

rec on

131 ord. breathy air 8

ppp *(f)* air pressure

rec off, play rev

Electronics

The score consists of three staves. The top staff is a vocal line in treble clef with a 7/8 time signature. It begins with a measure containing a whole note with a dotted line underneath, marked *ppp*. A slur covers the next two notes, with a dashed arrow above labeled 'ord.' and a solid arrow above labeled 'breathy'. The third note is marked *(f)* and has a wedge-shaped crescendo hairpin below it. Above the third note is the word 'air' with a small 'x' above it. A box containing the number '8' is positioned above the end of the vocal line. The bottom two staves are for electronics, with a vertical label 'Electronics' on the left. The top electronic staff has a treble clef and contains notes with 'x' marks above them, connected by a slur. The bottom electronic staff has a bass clef and contains notes with 'x' marks above them, also connected by a slur. The word 'rec off, play rev' is written above the top electronic staff. The piece concludes with a double bar line.