

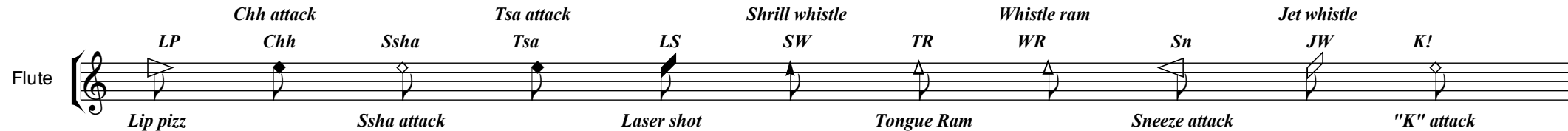
Converse

**For flute, violoncello, and piano
with Max/MSP audio samples and processing**

Bob Pritchard 2015

Converse

Flute articulations for Converse



(Articulation terminology courtesy of Paolo Bortolussi)

Cello techniques: snap pizzicato, "seagull" harmonics, body knocking, and bowing on and behind the bridge are required.

Piano techniques: the sustain pedal is weighted down for the entire piece. All notes are hand damped, strings are occasionally scraped, and body/bridge knocking is required.

Throughout the piece we never hear any of the instruments performed with a "clear" or "normal" tone.

Program notes

noun: \kän-'vərs\. To exchange thoughts and opinions in speech

noun \ 'kän-vərs\. Opposite or reverse.

Converse deals with communication and intent. Or it doesn't. Performers vocalize six vowels of emotion, while their instrumental sounds represent consonants and plosives. The combination communicates. Or it doesn't. Brahms, Bell, and Volta – master communicators – appear and disappear, voices thrown to us from the past, with silence being death. Or not. Intent becomes emotion becomes question becomes realization. Buzzes.

Bob Pritchard is a Canadian composer of solo, chamber, orchestra, and interactive electroacoustic works, as well as installation art and film/video. As a professor and researcher at the University of British Columbia he teaches music technology, special topics, digital performance ensemble, and interdisciplinary studies. He is an Associate of the Canadian Music Centre (CMC) and a member of the Art Music Promotion (AMP) collective.

Technical

In addition to the Max/MSP software and samples (available from the composer) **Converse** requires six (or seven) microphones – one for each of the instruments (although two for the piano is preferred), and one for each performer's voice. Four (or even eight) channel audio diffusion is preferred for performance. The microphone signals can be combined (i.e., the pianist's instrumental and vocal microphone signals can be combined) before sending into the **Converse** software. It is very useful to have each of the six microphones going into a mixer prior to sending the resulting three signals into the software. By doing so, the balance of the six signals is easier to achieve. Head mics can be used for each of the performers, in which case only one microphone is required for the flute.

12 *LP Ssha TgR Tsa WR Tsa Sn Sδn Chh LP Ssha Chh TgR Tsa*

Flute

p

Cello

sempre pizz, highly hand damped

p

Audio

Piano

ff
sempre hand damped

p

mp

(sempre pedale with weight)

A2

19 *WR LS Tsa SW LP Chh Sn Sn Chh LP*

Fl.

f

breathy sound, rapid irregular attacks, random pitches

Vc.

f

rapid irregular attacks, random pitches

Aud.

Pno.

f

lowest register

rapid irregular attacks, random pitches

15^{ma}

B1

23

Fl. *fff* *whistle tones* *ff* *with breath noise, senza vib.*

Vc. *fff* oh ee! *pp* ay! *ff* ay! *f* ay!

Aud. *fff*

Pno. *fff* ay oh! ay!

(sempre pedale with weight)

29

Fl. *pp* ay! *pp* ay! *mp* ay! *mf* ay! *breathily, to audience*

Vc. *arco (on the bridge, shrieky)* *pp* *f* (on the bridge, shrieky) *f* *mf* *breathily, to audience*

Aud. *pp* ay! *pp* ay! *mf* ay

Pno. *p* *breathily, to audience* *f* ay! *f* ay! *mf* *breathily, to audience*

B3

34 *LP SshaK! Tsa Tsa TR LS Tsa SnSnChh JW LS TR Ssha LP Ch Tsa LS flutter tongue*

sempre ff *pp* *f* *pp*

slow scratch, senza vib. *norm., fast gliss* *body knock* *sub ponticello shriek* *body knock* *col legno buttato*

sempre ff *mp* *f*

(sempre pedale with weight)

B4

39 *whistle tones* *TR LS Tsa Ssh LP Chh K! SnSnChh JW*

pp *ff* *(freely)* *3* *knock on body (slowing)*

slow scratch, senza vib. *mp* *p*

(audio, old recordings, radio) *knock on frame (slowing)* *mp* *p*

C1

44

Fl. *Tsa* *Sn* *Chh* *Sn* *JW* *Chh* *Chh* *TgR* *TgR* *TgR* *LP* *Tsa* *TgR* *Chh*

ff *p*

Vc. *scratch* *B* (behind the bridge) *sub pont. shriek* *fast gliss* *sub pont. shriek* *Hand damped* *Hd* *Hd* *Hd* *p* *falsetto, any note* *col legno buttato*

ff *p* *eee*

Aud. *ff* *p* *falsetto, any note*

Pno. *ff* *sempre hand damped* *p* *eee*

(sempre pedale with weight)

51

Fl. *Tsa* *LP*

ee *p* *falsetto, any note* *falsetto, any note* *ee*

Vc. *Hd* *p* *Scratch*

ee *ee*

Aud. *p* *falsetto, any note* *p* *falsetto, any note* *p* *falsetto, any note*

Pno. *eee* *eee* *eee*

C2 **C3**

58 *look around as if listening intently, but not in a humorous fashion* **ff** *random short and long shouts* **mp** **ff**

Fl. *Ay! Ay! Ay! Ay! Ay! Ay! Ay!*

Vc. *look around as if listening intently, but not in a humorous fashion* **ff** *random short and long shouts* **mp** **ff**

Aud. *Ay! Ay! Ay! Ay! Ay! Ay! Ay!*

Pno. *look around as if listening intently, but not in a humorous fashion* **ff** *random short and long shouts* **mp** **ff**

(sempre pedale with weight)

65 *whistle tones* **pp** *TgR* **mp** *fragmented nonsense whispers* **p** *TgR* **pp** *whistle tones*

Fl. *fragmented nonsense whispers* **mp** *Hand damped* **mp** *Hand damped* **mp** *Oh*

Vc. *fragmented nonsense whispers* **p** *fragmented nonsense whispers* **p** *scratch* **pp** *increasing bow pressure* **f**

Aud. *fragmented nonsense whispers* **mp** *knock on wood* **p** *(slowing)* **p** **pp** *slow scratch along string* **f**

Pno. *fragmented nonsense whispers* **p** **mp** **p** **p** **pp** *slow scratch along string* **f**

C4

71 *f* sparse random short shouts

Fl. Ay! Ay! Ay! Ay! Ay! Ay!

Vc. *f* sparse random short shouts

Aud. *f* sparse random short shouts into piano

Pno. Ay! Ay! Ay! Ay!

(sempre pedale with weight)

TgR *p* *f* whispered "Ch- k- teh!" *f* random key clicks *LP* *f* whispered "K- ch!" "Ssss _"

col legno buttato *mf* "Ch!" "K!"

whispered "Sss-" *f* "aaaah" _ *f* "Sss-" *knock on wood* *mp* *p* (slowing)

C5

75 *f* random key clicks *p* *TgR* *f* Across lip plate T-k-t-k-t-k etc. *pp* *f* whispered "Teh!"

Fl. aaaah" _

Vc. *B* (behind the bridge) "cricket" sounds *mf* *body knocks* *mp* *f* whispered "K!"

Aud. *ff* freely *buzzing fly*

Pno. aaaah" _ "Ch-ch-ch-ch-etc." *knock on wood (slowing)* *f* "Ch!"

look around, but not in a humourous fashion

look around, but not in a humourous fashion

look around, but not in a humourous fashion

mp *p*

D1

79

Fl. *sotto voce, emotionless* *mf* *random key clicks*

Vc. *ff* "Ohhh" *mf* *increasing bow pressure* *p*

Aud.

Pno. *p* *slow scrape on strings* *p* *p*

(sempre pedale with weight)

D2

84

Fl. *sotto voce, emotionless* *mf* "Ohh" *sotto voce, emotionless*

Vc. *Ohh* *mp* *body knocks* *ff* *increasing bow pressure* *poco a poco molto vib.* *p* *sotto voce, emotionless*

Aud. *ff*

Pno. *mf* *sotto voce, emotionless* "Ohh" *ff* *ff* *p* *slow scrape on strings* *mf* *sotto voce, emotionless*

92

Fl. *Tsa* *Sn* *Chh* *Sn* *JW* *Chh* *Chh* *TgR* *TgR*

Vc. *Scratch* *col legno buttato* *scratch* *Hd*

Aud. *ff* *ff*

Pno. *ff*

(sempre pedale with weight)

98

Fl. *TgR* *LP* *Tsa* *TgR* *Chh* **D3**

Vc. *sub pont. shriek*

Aud. *fast port.* *audio track*

Pno.

103

Fl.

Vc.

Aud. (audio track)

Pno.

(sempre pedale with weight)

E1

110

Fl.

Vc.

Aud.

Pno.

12"

12"

12"

(jet whistle shriek)

JW

mf questioning

mf questioning

JW

ff

ee- ohay?

ee- oh-ay?

oh?

mf questioning

oh- ay?

oh?

mf conciliatorily

ffff strum bass strings with thumb

ff hand damped

hand damped

ff

ee-ay-oh-ay- oh- ay- oh- ay- oh- ay-oh! oh!

(sempre pedale with weight)

E2

118

Fl. *mf* *mp* *f* *pp* *Across lip plate* *T-k-t-k-t-k-t etc.*

Vc. *mf* *mp* *col legno buttato* *mf*

Aud. Ooo? You?

Pno. *mf* *stating* *mp* *confirming* *mp* *sadly* *hand damped* *I...* *mp* *p* *knock on frame (slowing)*

ee- ay-oh! ee- ay- you

(sempre pedale with weight)

127

Fl. *f* *pp* *Across lip plate* *T-k-t-k-t-k-t etc.* *mp* *p* *Across lip plate* *T-k-t-k-t-k-t etc.* *mp* *p* *simply*

Vc. *col legno buttato* *mp* *simply* *mp* *p*

Aud. I _____ You I _____ You

Pno. *mp* *sotto voce* *mp* *simply* *mp* *p* *knock on frame (slowing)* *mp* *p* *simply*

I _____ You I _____ You

E3

133

Fl. *mp* *sotto voce* *Air noise only*

Vc. *mp* *stated* *(seagull)* *(sul A)* *p* *mf* *p* *mp* *stated* *(seagull)* *(sul D)* *p*

Aud. *Wye?* *p* *p* *8va* *hand damped* *accel.....* *rit.....* *mp* *sotto voce*

Pno. *mp* *mf* *mp* *I*

(sempre pedale with weight)

E4

141

Fl. *Air noise only* *I* *p* *mf* *p* *I* *JW* *ff*

Vc. *mp* *stated* *Wye?* *mp* *stated* *Wye?* *ff* *buzzing fly*

Aud. *hand damped* *8va* *mp* *hand damped* *8va* *mp* *ff*

Pno. *mp* *mf* *mp* *I* *mp* *ff*