כה־אמר

(Thus Said)

For Contralto, Piano, Ensemble, and Electronics

Dániel Péter Biró
(2008-2010)

Material Press

Dániel Péter Biró – *Ko Amar*
Performance notes

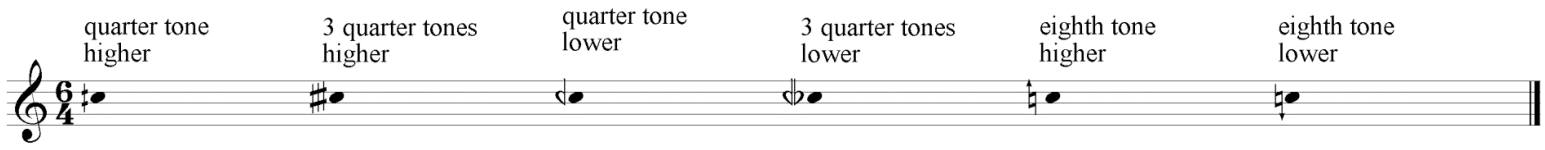
Instrumentation:

Contralto, Two Speakers, Flute (alto and bass), A Clarinet, Percussion, Piano, Violin, Cello, Double Bass, Electronics (2 players)

Seating and Amplification:

Contralto should sing slightly apart from the stage and ensemble. Both speaking voices should sit in front at opposite ends of the stage and should be amplified with headset microphones. Speaker 1 is to control the spatializer (midi keyboard) and speaker 2 operates the sampler (midi keyboard). The percussionist is to sit in the middle of the ensemble. The percussionist's voice should be lightly amplified with a headset microphone. Percussion instruments should be amplified with condenser and contact microphones. 2 speakers should be placed in front of the stage 2 in the middle, 2 at the back of the audience and 1 in the piano. Strings and winds should sit on opposite sides of the stage (flute and clarinet on one side, violin, cello and double bass on the other side). Piano should sit behind strings and juxtaposed to percussion.

Tuning

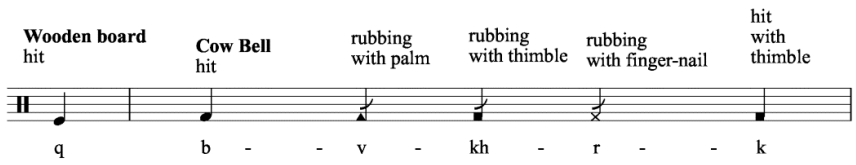


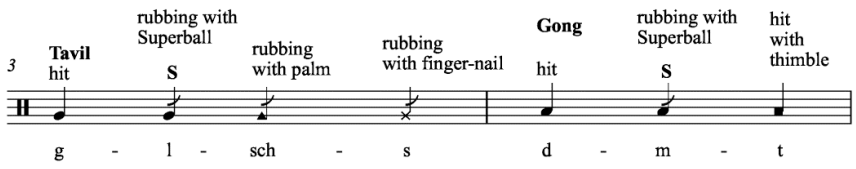
Percussion

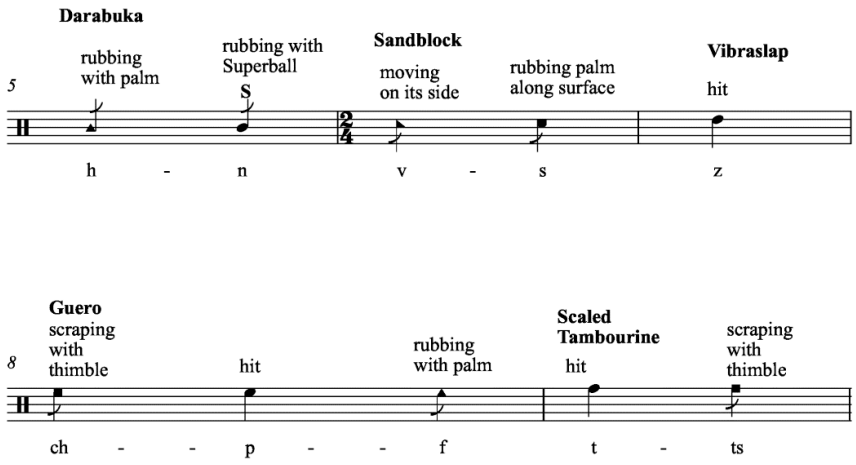
The 9 percussion instruments are as follows:

1) Wood
2) Cow Bell
3) Gong
4) Tavil
5) Darabuka
6) Sand Block
7) Vibra Slap
8) Guero
9) Tambourine

Consonants are written under certain notes of instrumentalists: these should be imitated via modes of instrumental timbre.



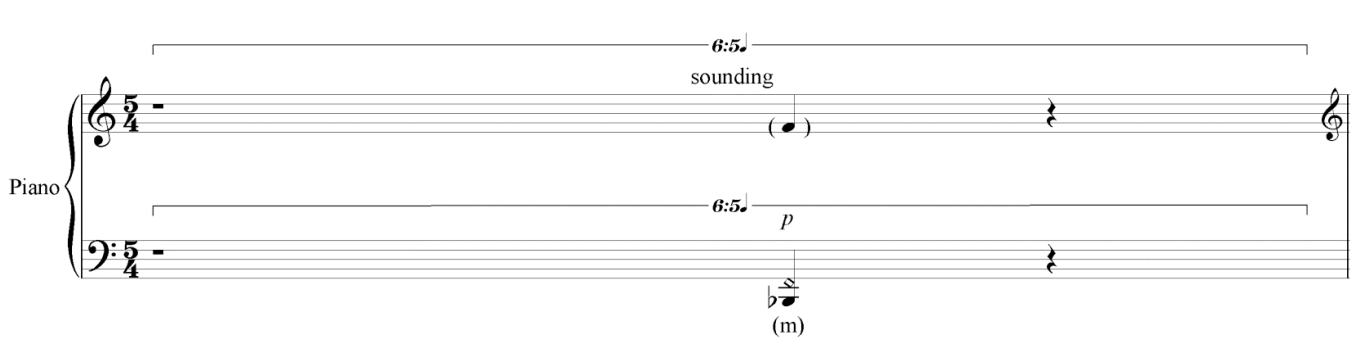




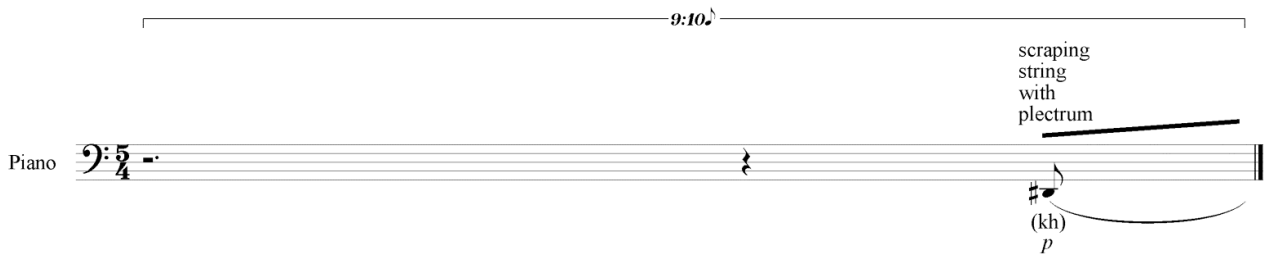
Piano

2 Strings (C#1 and D1) are to be prepared with modeling clay: this has to be supported by the metal supporters and are to touch the string as to create the 7th overtones on both strings. The other harmonics are to be created by touching the fingers on the string with one hand while hitting the key. Most of these can be found in front of the dampers (between the dampers and the keyboard). It is advised to specify each harmonic by preparing the piano strings with yarn. A piece of yarn can be wrapped around the string to show the different harmonics (red for 11th, yellow for 13th etc.).

Harmonic notation Harmonic produced on string (inside piano) – bottom stave shows string and harmonic to touch while top stave shows resulting pitch.



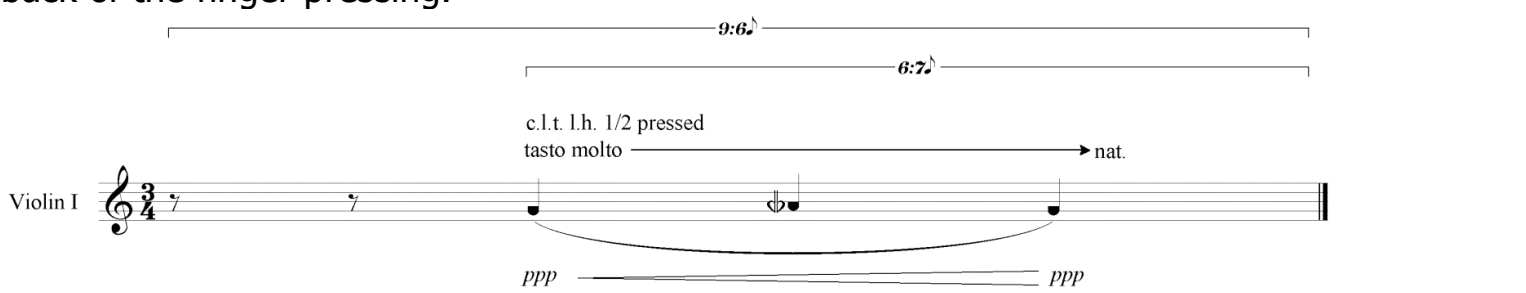
Scraping string with plectrum: Press key and scrape string with with plectrum (imitating the letter kaf "kh" like the "ch" in the name "Bach"). Pitch should sound.



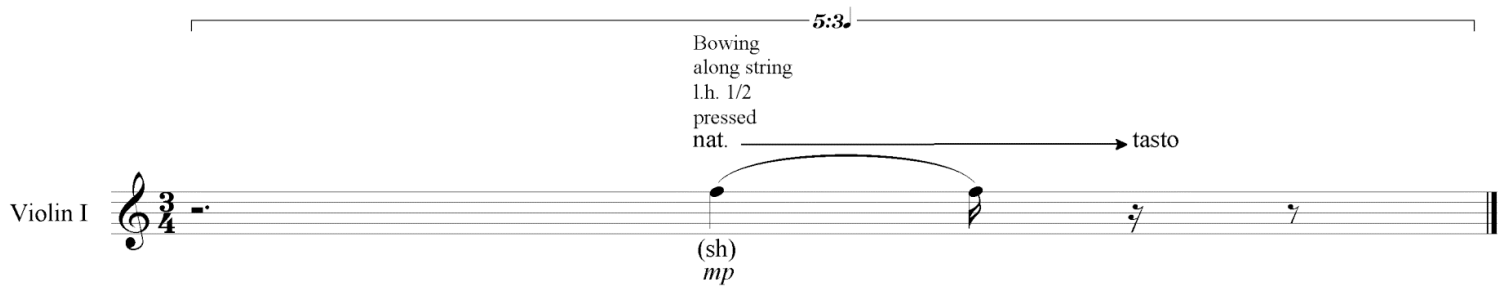
Strings

Piece is to be played *senza vibrato* except where specified

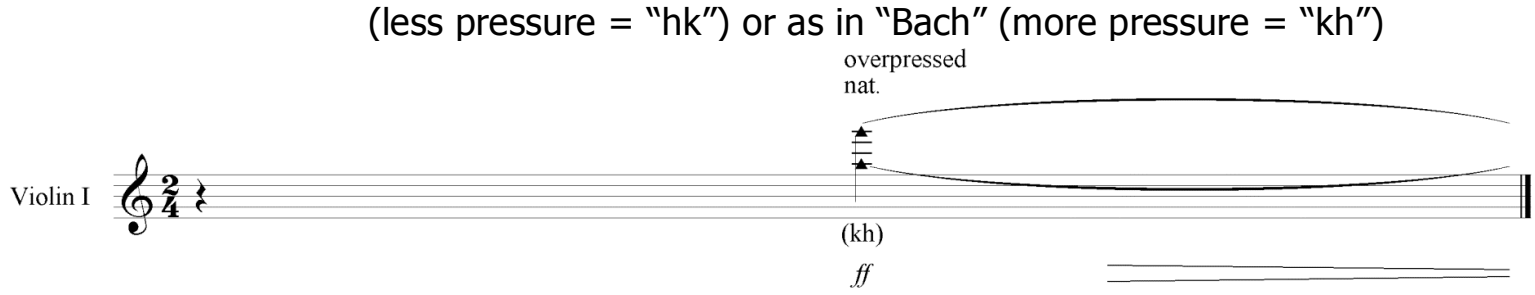
l.h. ½ pressed Left hand presses finger down halfway. There should not be any harmonic sounds. In most cases it is necessary to put a second finger (lightly) in back of the finger pressing.



Bowing across string Bowing along the strings as well as across them. This produces a hissing white noise (like an "sh") along with the pitch (pitch should still be present).



Overpressed bow Producing noise similar to a German "ch" sound as in "nicht" (less pressure = "hk") or as in "Bach" (more pressure = "kh")

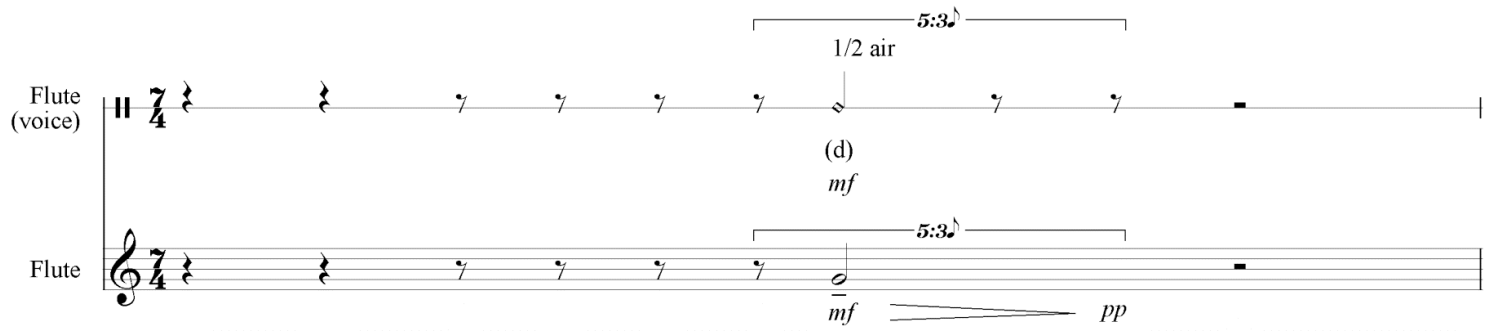


A Clarinet

3/4 air Resulting sound should be 3/4 air (air noise) mixed with 1/4 pitch; 1/4 air would indicate the opposite (3/4 pitch mixed with 1/4 air noise).

Alto and Bass Flute

Speaking into flute: Pitch content is to combine with timbre of spoken word or consonant. Sometimes distortion of pitch content will occur.



3/4 air

Resulting sound should be 3/4 air (air noise) mixed with 1/4 pitch; 1/4 air would indicate the opposite (3/4 pitch mixed with 1/4 air noise).

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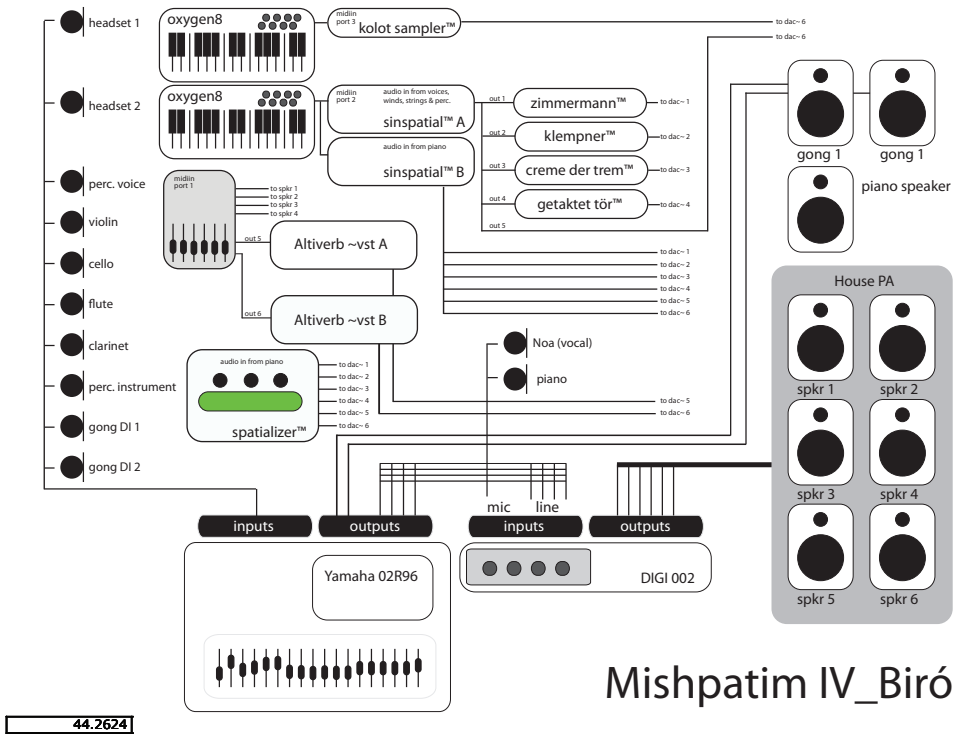
Electronic Setup



Mishpatim IV_Biró

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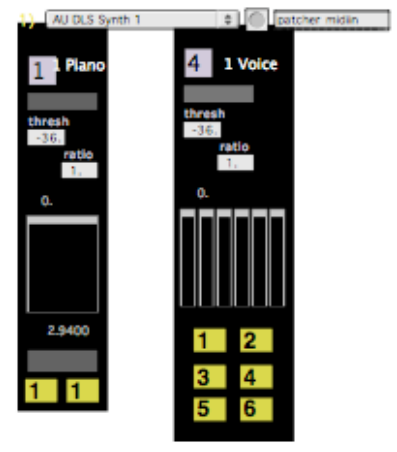
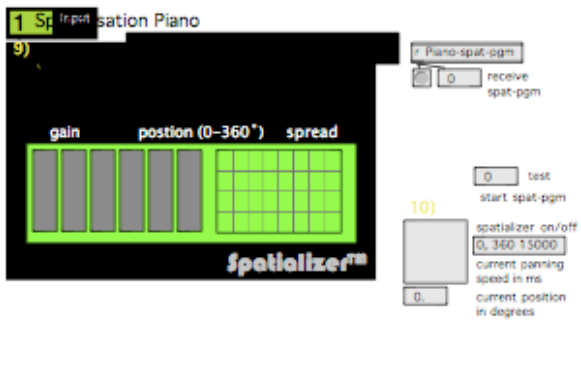
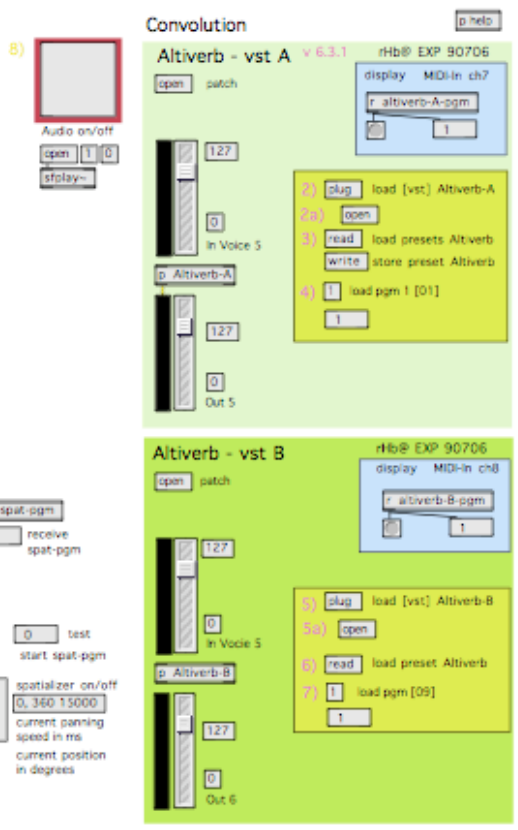
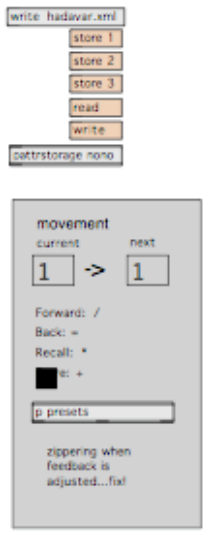
Max/MSP

The piece requires two people to control the electronics. One person controls the patch (convolution and spatialization) while the other controls the gong feedback and volume. Player one opens convolution programs 1A – 6B and player two activates the feedback by opening and closing the gong microphone input (indicated in score). The following patch is required:









piano input to 1 Set spatializer input to 1 (green) 6 cl
for playback in Logic;
Track 7 for noa (live) Track 8 for Piano (live) Logic (
7 and 8 run to inputs (Piano to 1 and Noa to 4). Run G
console and feed back into speaker 6 (gong speaker)

Dániel Péter Biró

♩ = 40

חנני 4.

Piano

ped.

Contralto

7:4

pp < p > pp

i

quasi whispered

ppp > pppp

pppp

ha - sh - m

5:3

p < mp

Violincello (voice)

ch -

5:3

6:7

Violoncello

pizz. 1/2 pressed

nail pizz. 1/2 pressed

arco 1/2 on bridge

flaut. pont.

pp mp pp ppp

Convolution - 1A

Spatializer

7:4 5:7 5:3 4:3

11:7

6

C.

pp pppp

inhaled

u - s o

4:5 4:5

pp pppp

whispered

Ye - hu - da

11:7

3:2 3:2 3:2

Vc.

nail pizz. pont.

arco 1/2 c.l.t. nat.

flaut tasto

1/2 on bridge

pp ppp pp ppp pp

Convolution - 3B

Convolution - 6B

11:7

4:5

Spat.

10

accel.

C.

13:8 6:7 quasi whispered ppp < pp > ppp — a n - m - n

3:2 ppp > pppp 1/2 whispered — da w-

ppp < pp inhaled — l

3:2 whispered ppp > pppp — yo w-

Vc.

13:8 6:7 nail pizz. — pp ppp < pp

arco 1/2 on bridge — ppp

nail pizz. — ppp

3:2 1/2 on bridge — ppp pp

3:2 1/2 on bridge → on bridge — ppp pp

Spat.

13:8 3:2 3:2 3:2 3:2 3:2

16

♩ = 53

C.

whispered 3:2 ppp > pppp — y(e) sh-

whispered 3:2 ppp pppp — y(e) sh - e - v

3:2 pppp ppp inhaled — sh - e - v

Vc.

3:2 on bridge — pppp ppp

3:2 on bridge — pppp ppp

3:2 — pppp ppp

Spat.

3:2 3:2 3:2 3:2 3:2 3:2

22

C.

3:2 pppp inhaled — e

3:2 pppp < ppp inhaled — e

3:2 pppp > ppppp inhaled — e

lunga

Spat.

3:2 3:2 3:2 3:2 3:2 3:2

3:2 lunga