Praescio III: the desert speaks

MIDI Harpsichord, electroacoustics, interactive computer system

Bruce Pennycook

Commissioned by Vivienne Spiteri
with the assistance of The Canada Council for the Arts

Software developed with the a assistance of a Media Arts Grant,
Canada Council for the Arts

Duration: ca. 12 minutes

SOCAN © 1989

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Notes

This work was commissioned by Vivienne Spiteri in 1989 with the assistance of the Canada Council for the Arts. It has been recorded at McGill University for J&W Records (CD-931) by Spiteri for a release of harpsichord and electroacoustics entitled, "the desert speaks". A new software system for this work was developed by the composer at McGill University which eventually became the MIDI-LIVE 1.0 System for Intel/DOS systems. A unique MIDI interface was developed by the composer and Eric Johnstone of Montreal. It is the only optical-switch-based portable device for single and double manual instruments. A MAX version of the software was developed o in 1994. The composer is grateful to Ms. Spiteri for her tireless patience during the many development cycles of the system and for her excellent performances of this work.

Montreal, 1994

Bruce Pennycook

The Canadian composer, Bruce Pennycook, holds a Doctor of Musical Arts in composition from Stanford University (Center for Computer Research in Music and Acoustics) and a M.Mus. and a B.Mus. in composition from the University of Toronto.

From 1978 to 1987 he was a professor at Queen's University, Kingston, Ontario in the Department of Music and the Department of Computing and Information Science. In 1987 he joined the Faculty of Music, McGill University where he formed graduate and undergraduate degree programs in music technology. From 1997-2000 he held the position of Vice-Principal for Information Systems and Technology at McGill University. Pennycook is currently an independent composer, author and consultant living in Montreal.

Pennycook's works for soloist or small ensemble coupled with interactive computer systems have been performed and broadcast widely in Canada, US, Europe and Japan. He has published numerous articles on music and technology and contemporary compositional methods.

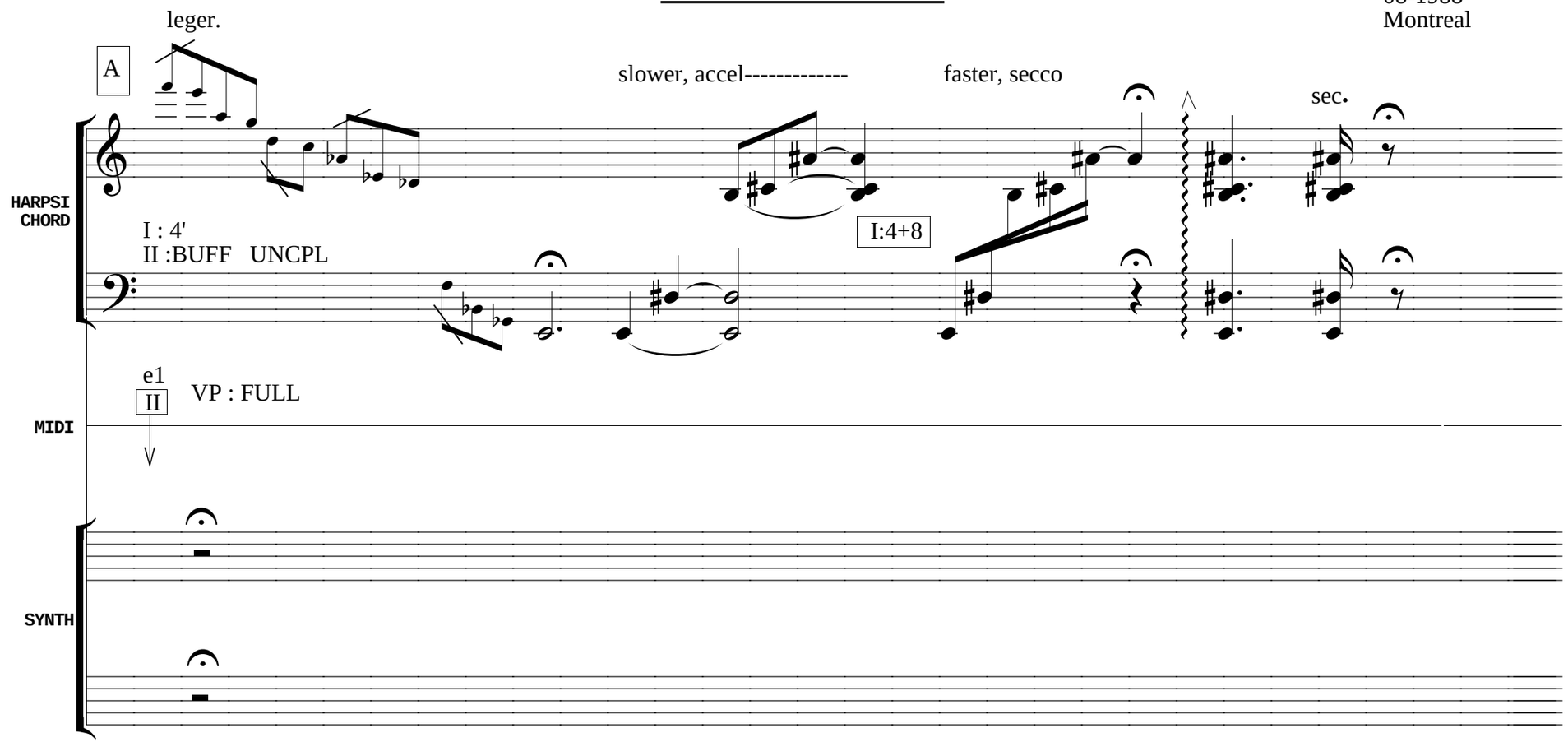
For more information visit: **www.pennycook.tzo.com**

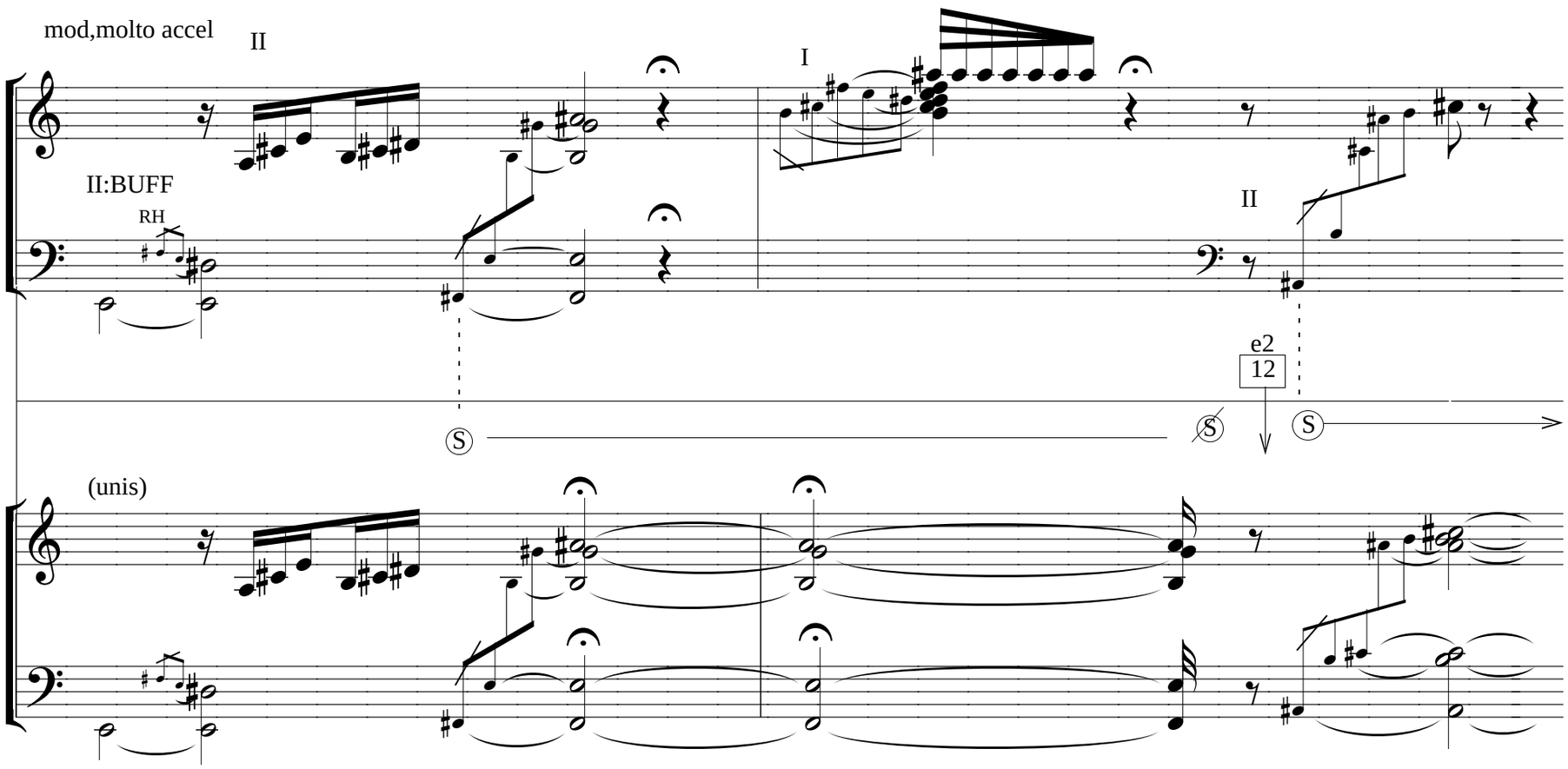
Montreal, 2002

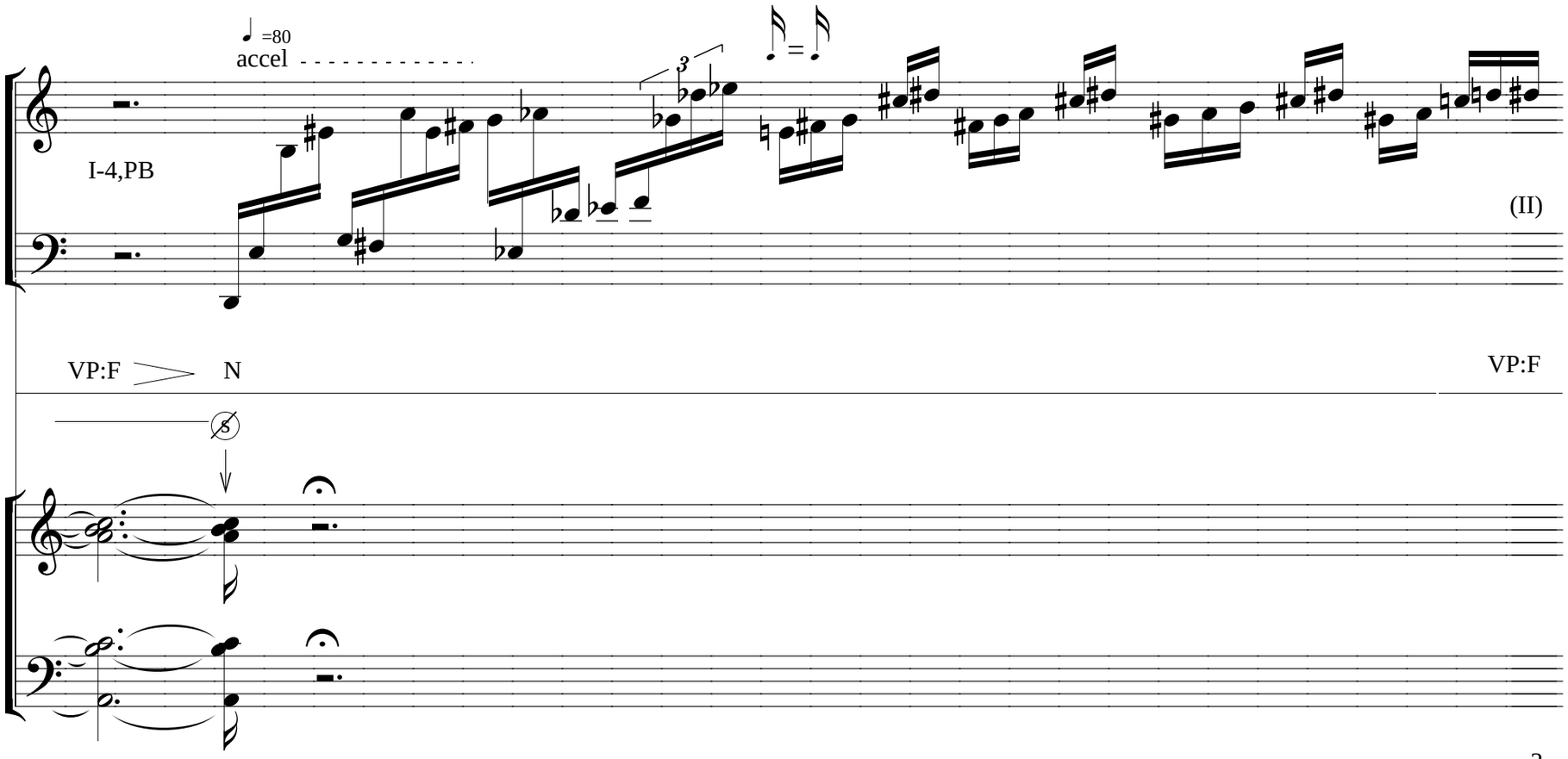
PART 1

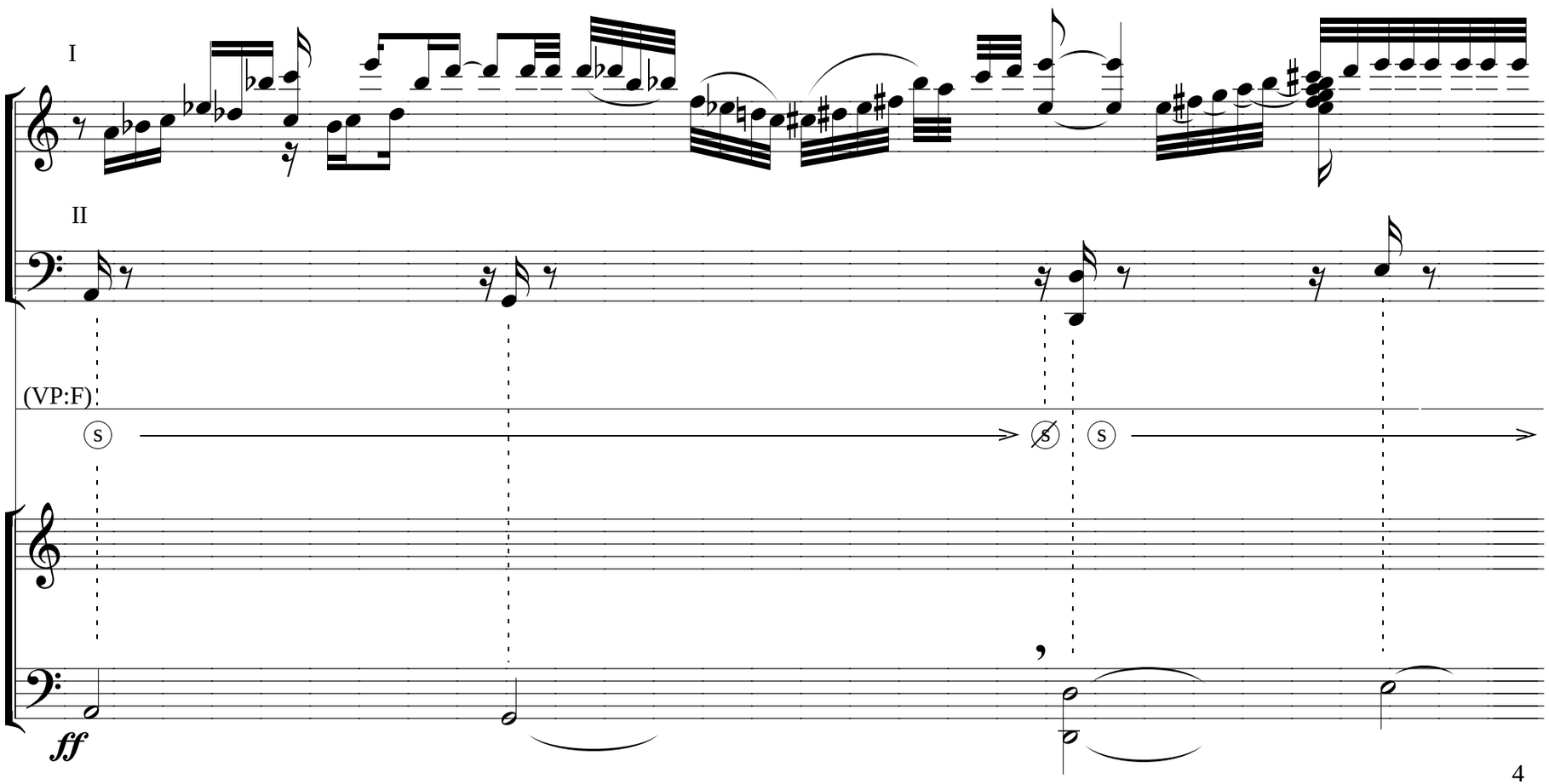
Praescio - III

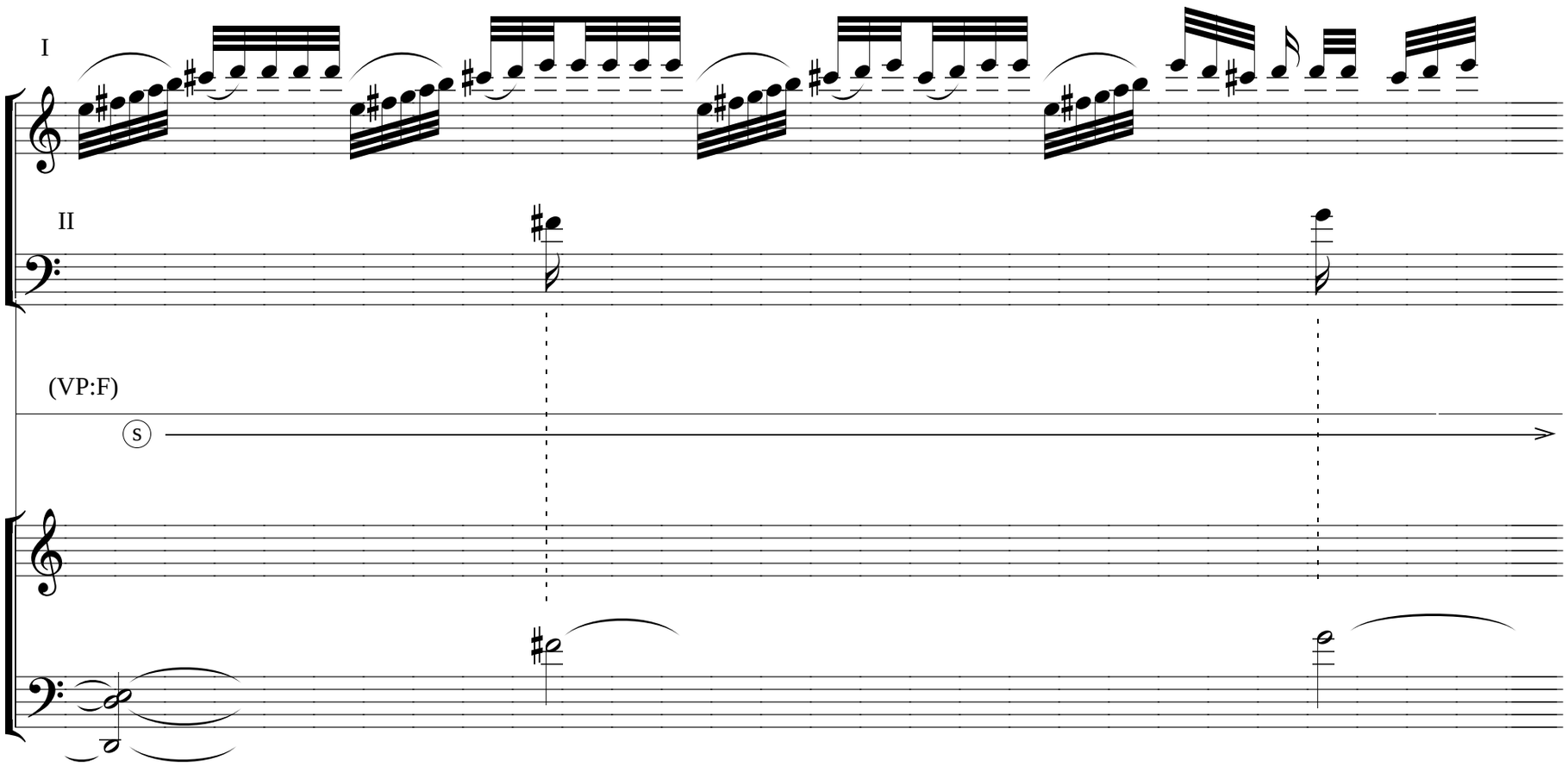
Bruce Pennycook
08-1988
Montreal

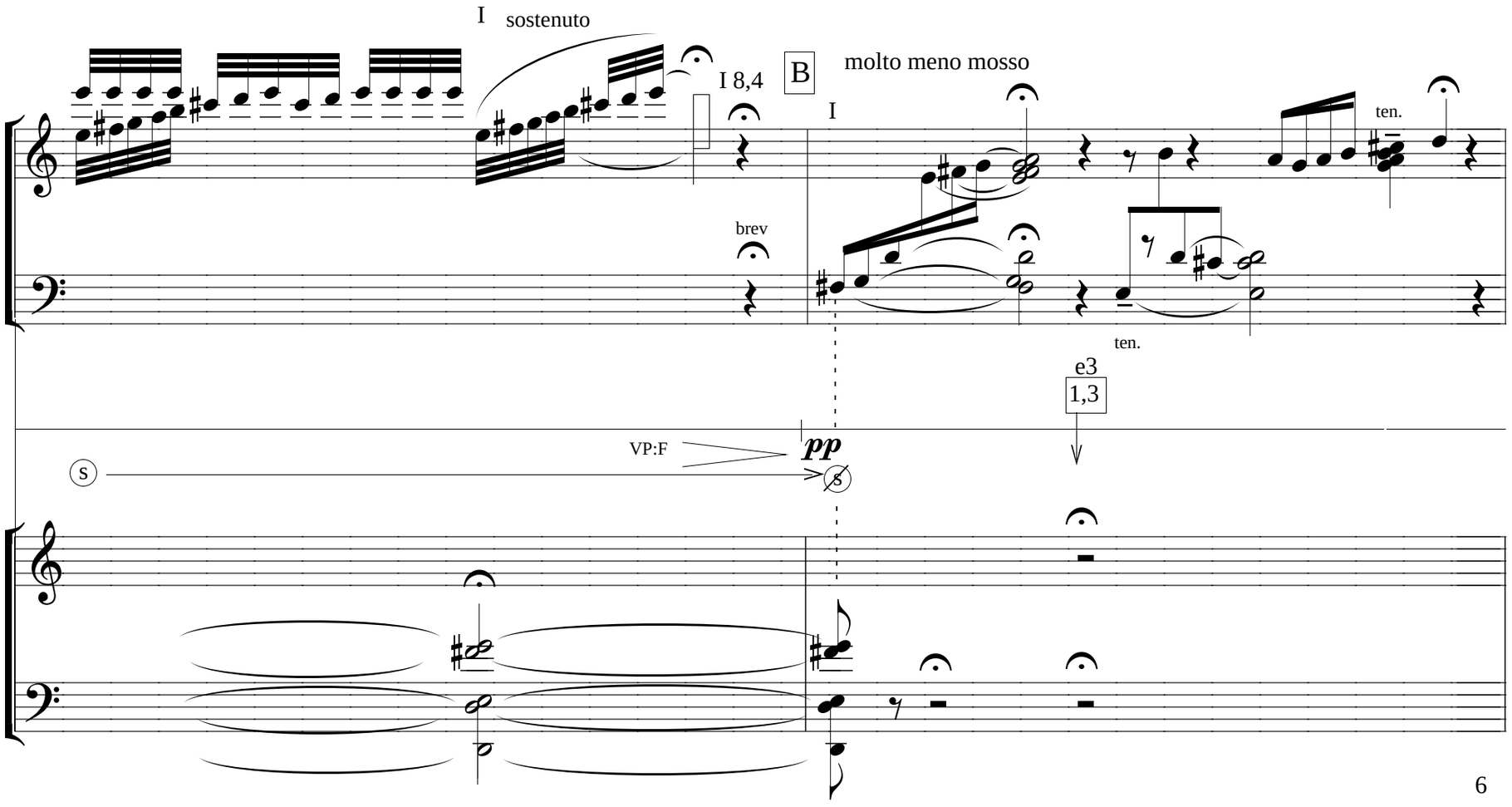



mod,molto accel
II
I
II:BUFF
RH
II
e2
12
S
S
S
(unis)

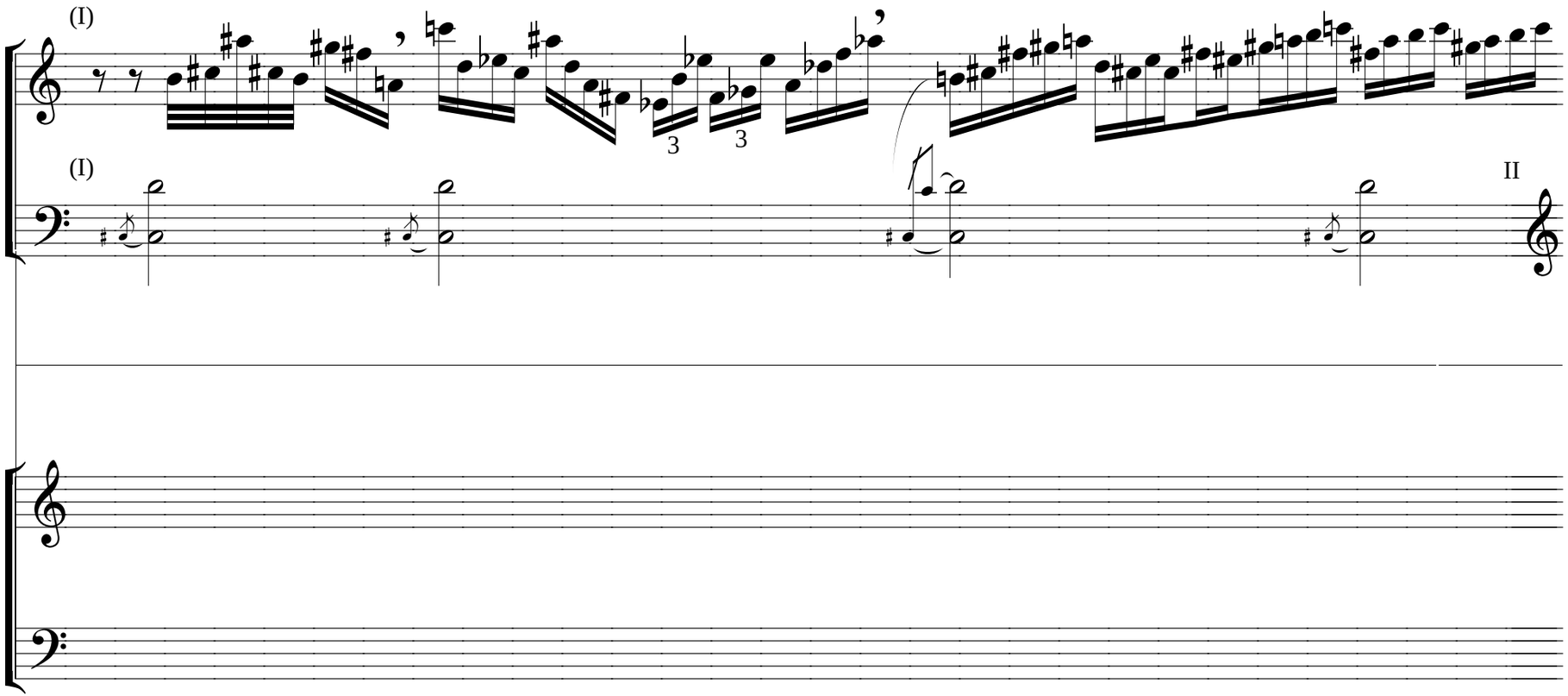

♩ =80
accel
3
I-4,PB
(II)
VP:F
N
VP:F

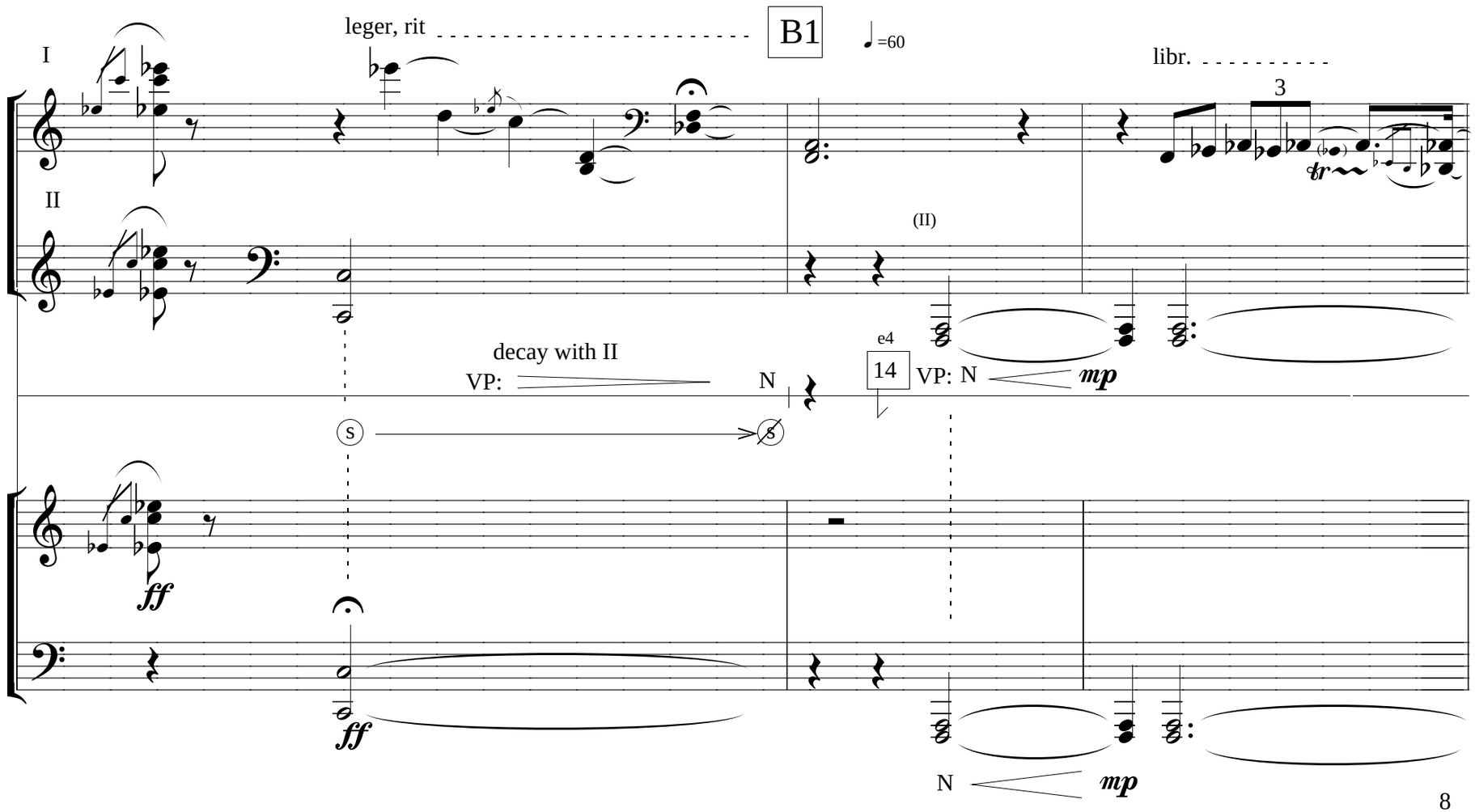

I
II
(VP:F)
S
S
S
ff

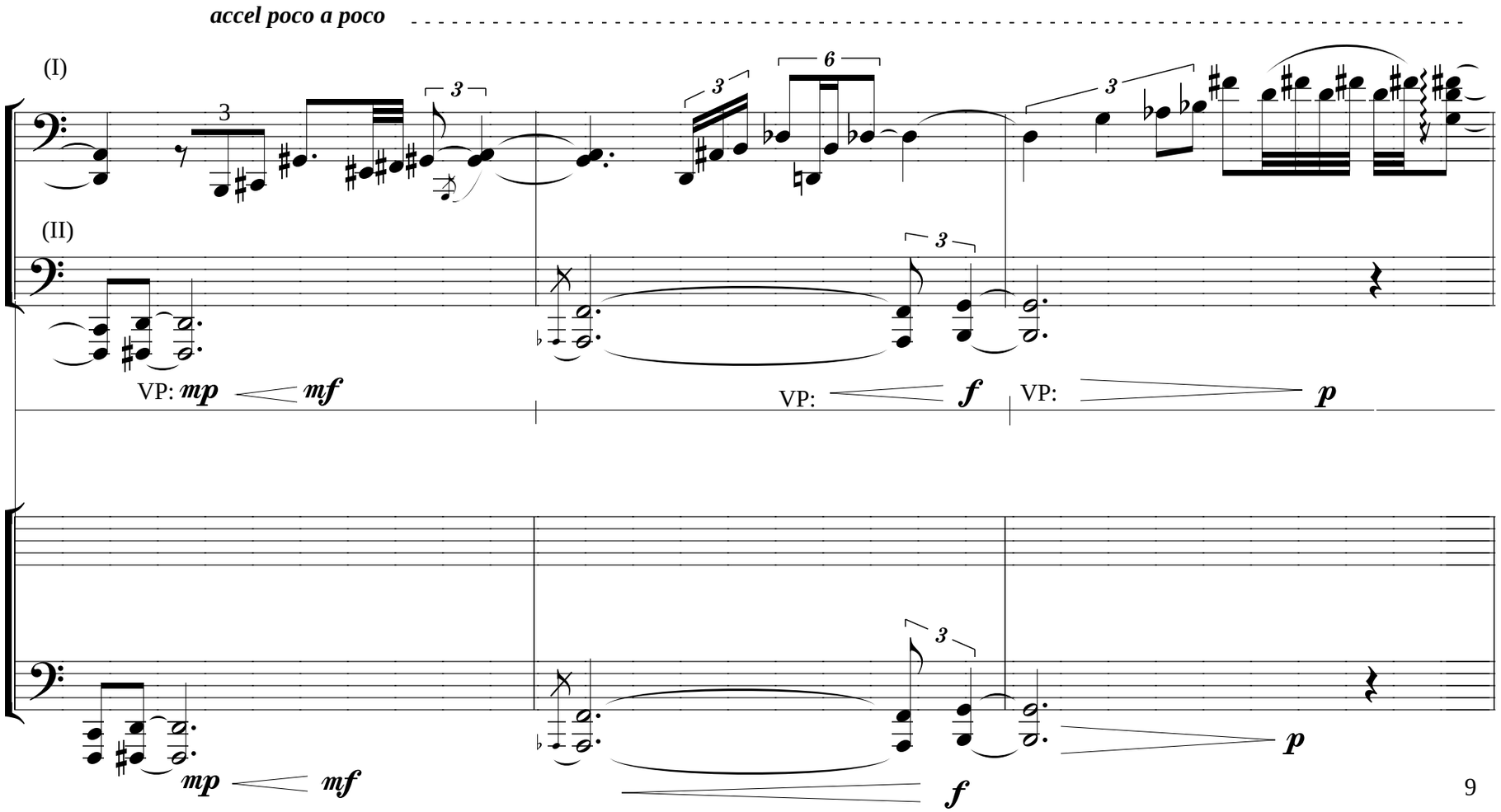

I
II
(VP:F)
S

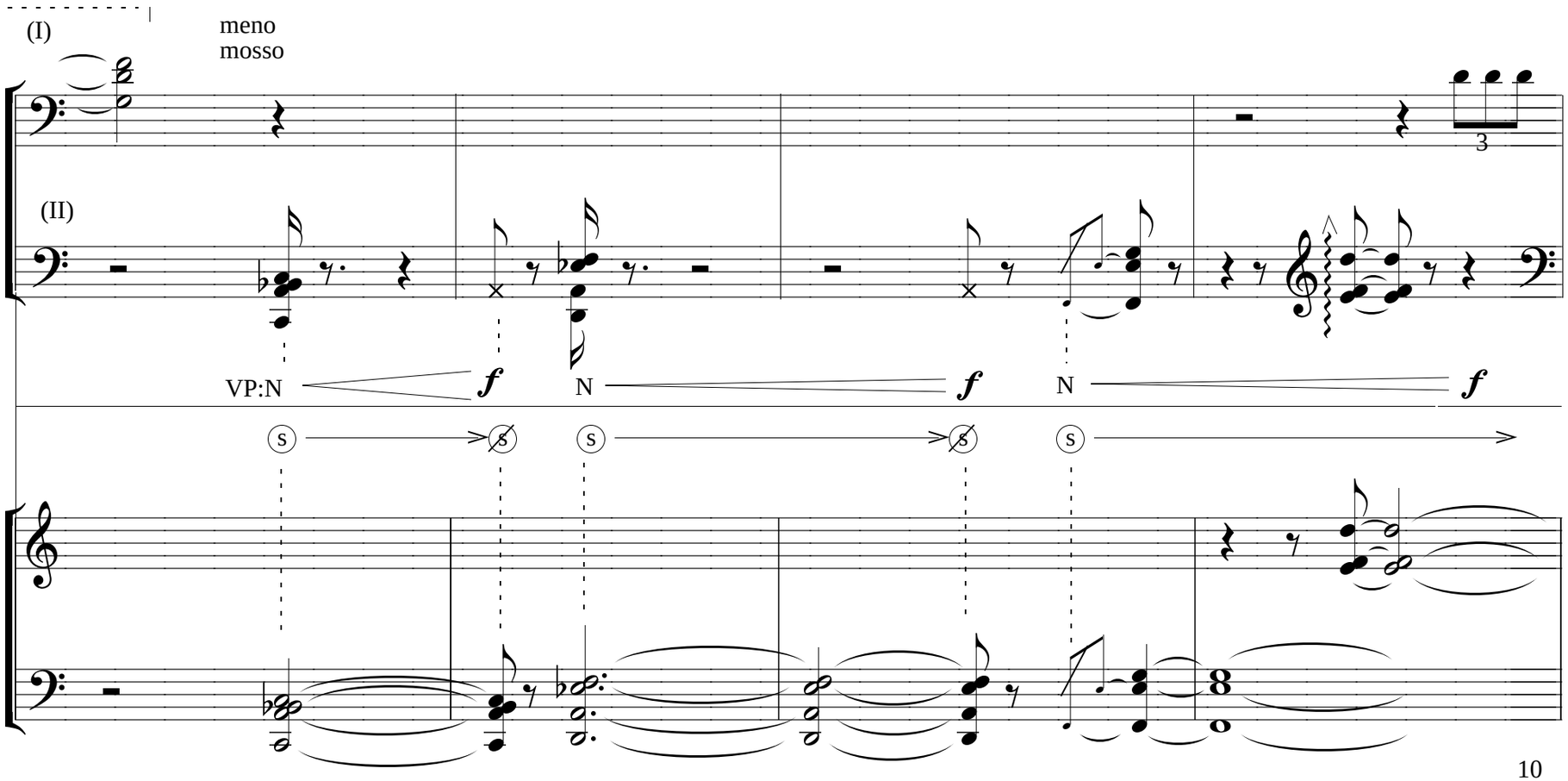

I sostenuto
I 8,4
B
molto meno mosso
I
ten.
brev
ten.
e3
1,3
VP:F
pp
S
S

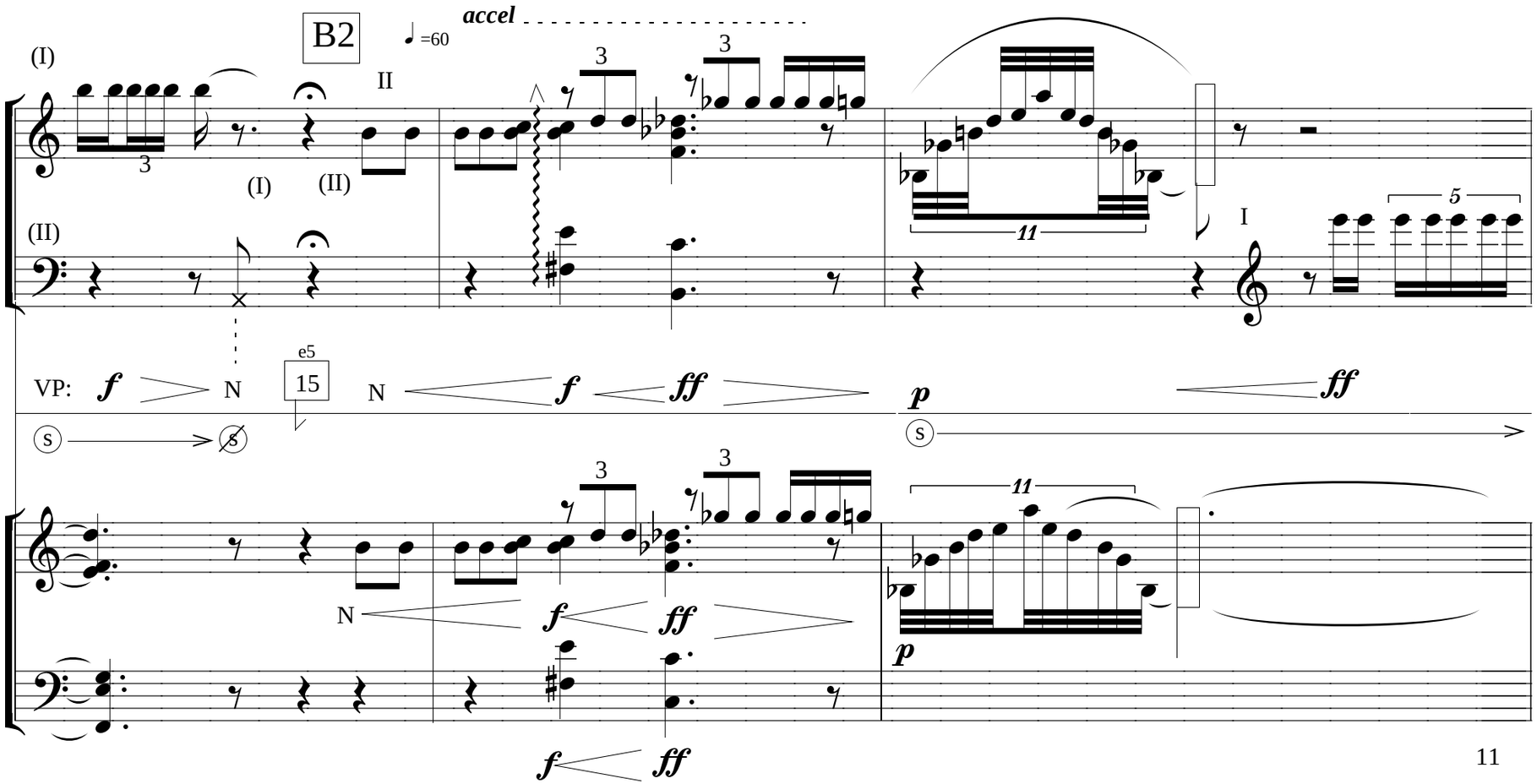
accel poco a poco... -

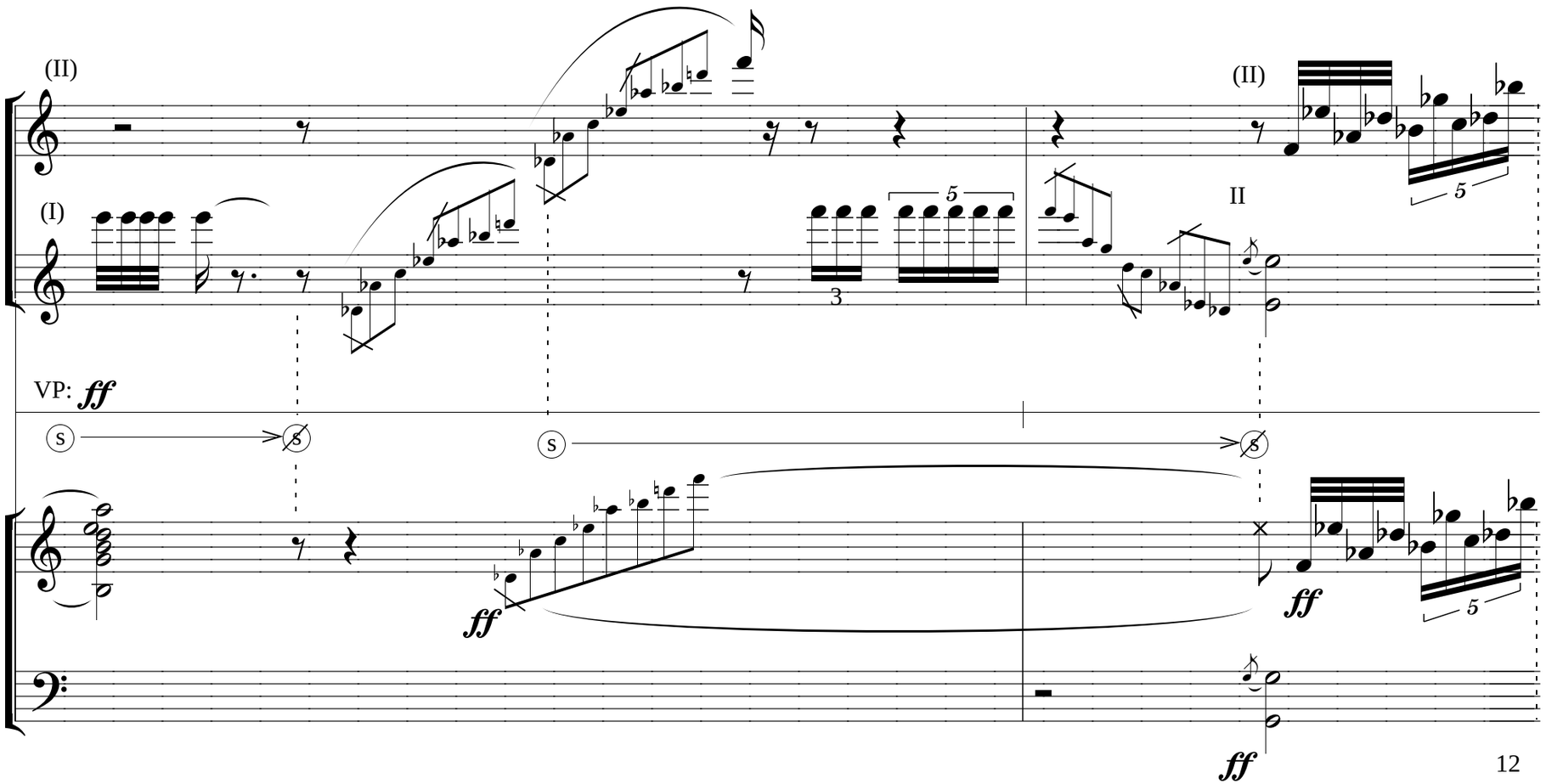


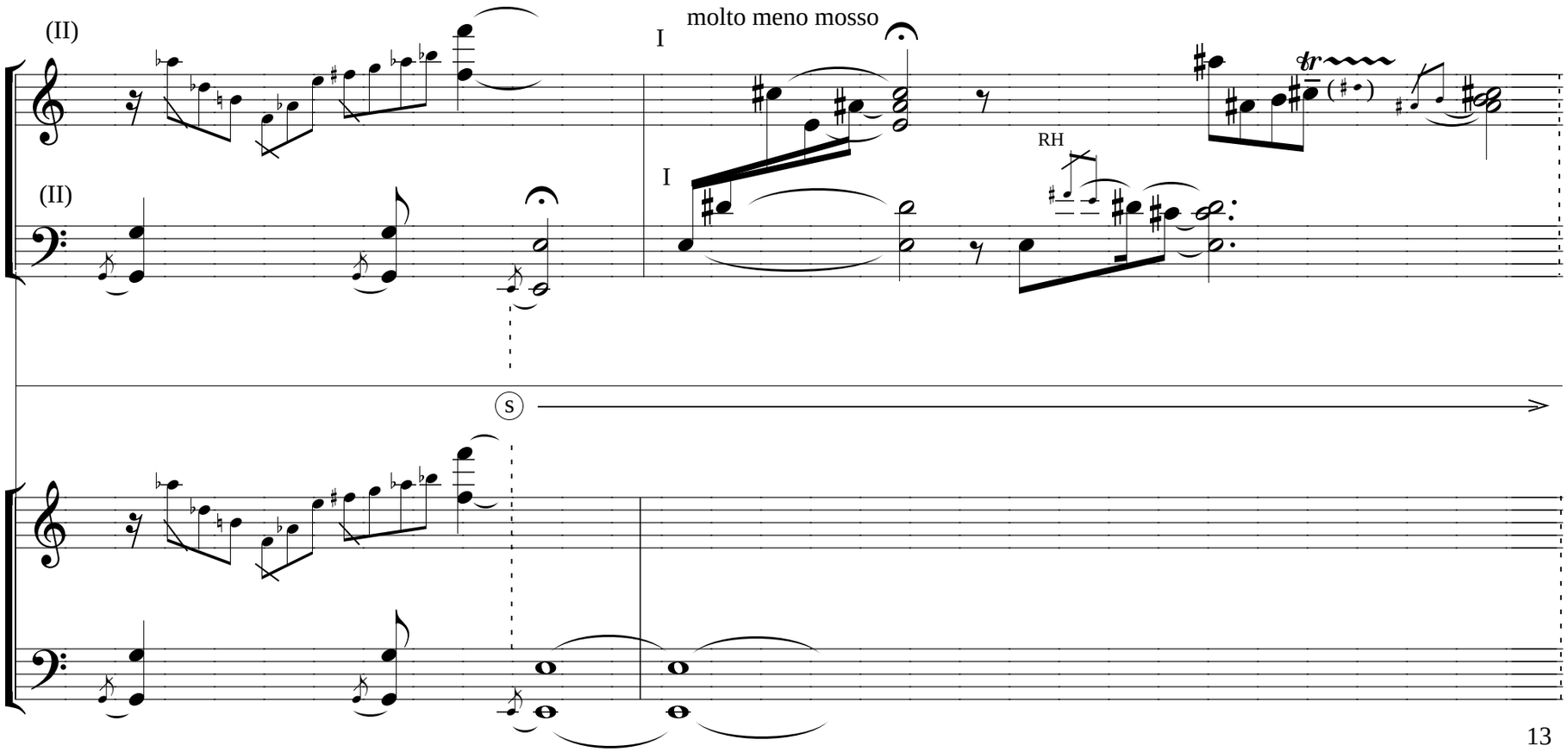

leger, rit
B1
=60
libr.
I
II
3
(II)
decay with II
VP:
N
e4
14
VP: N
mp
s
ff
ff
N
mp

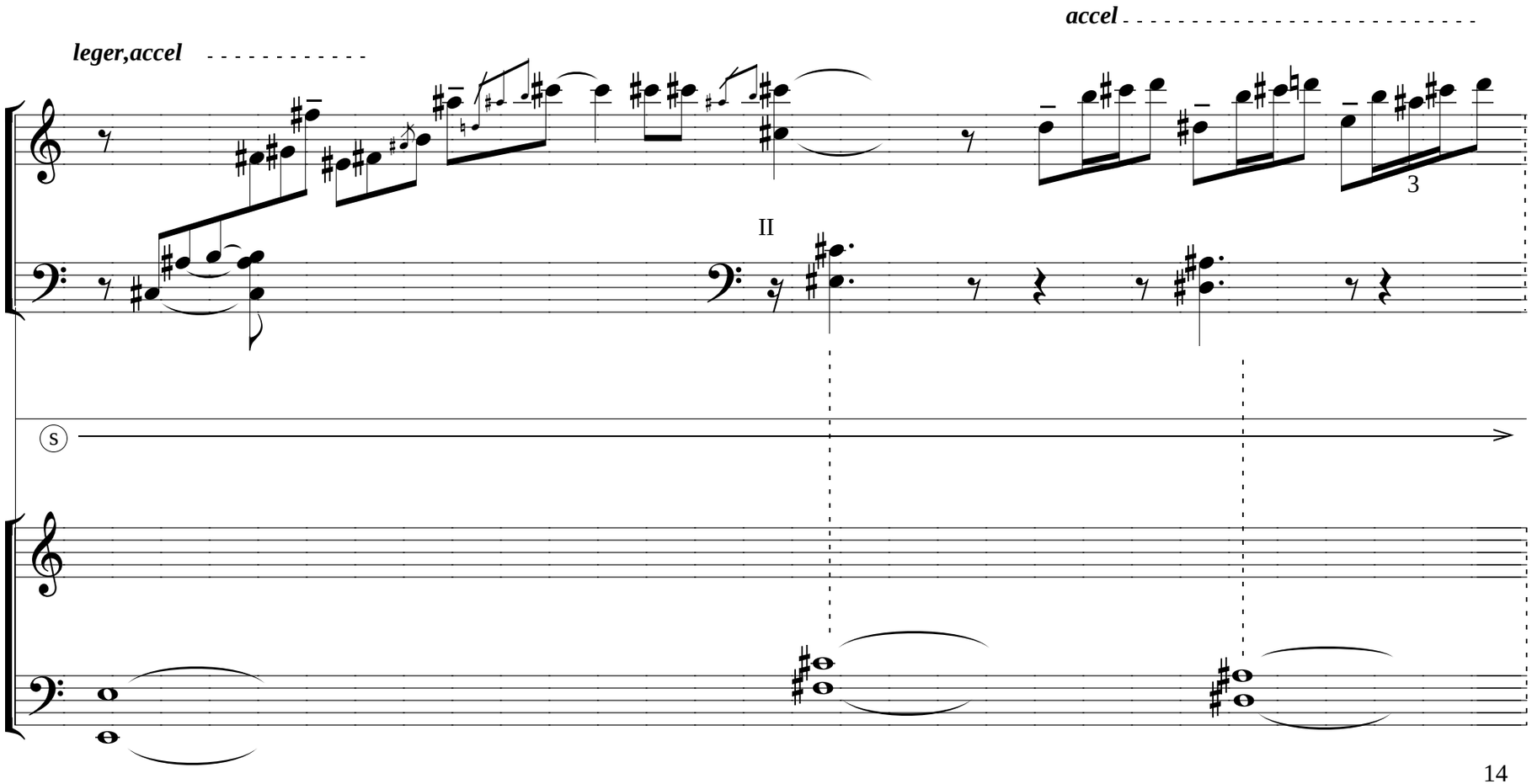

accel poco a poco
(I)
(II)
VP: mp mf
VP: f
VP: p
mp mf
f
p

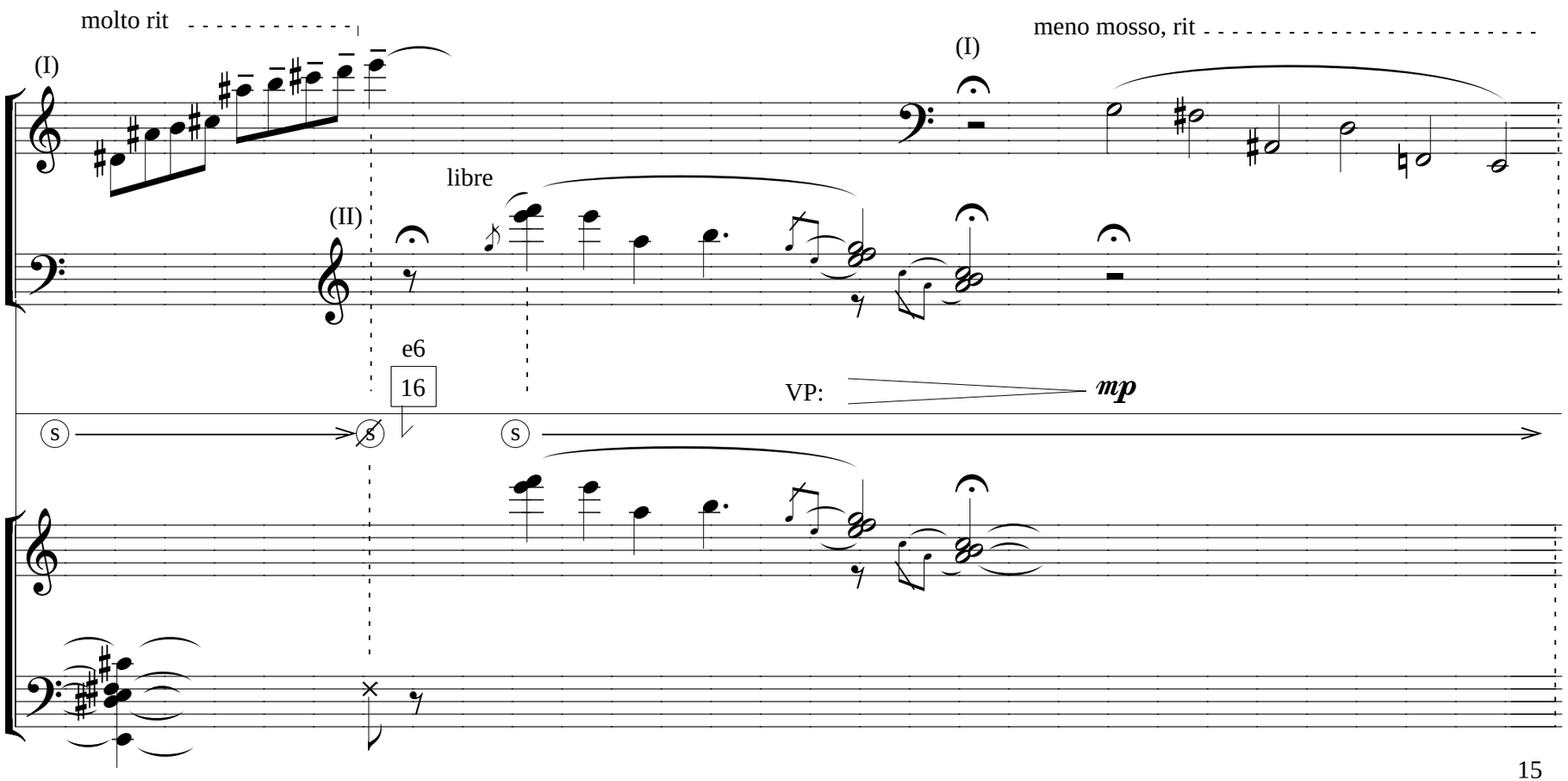

(I)
meno
mosso
3
(II)
VP:N
f
N
f
N
f
S
S
S
S
S

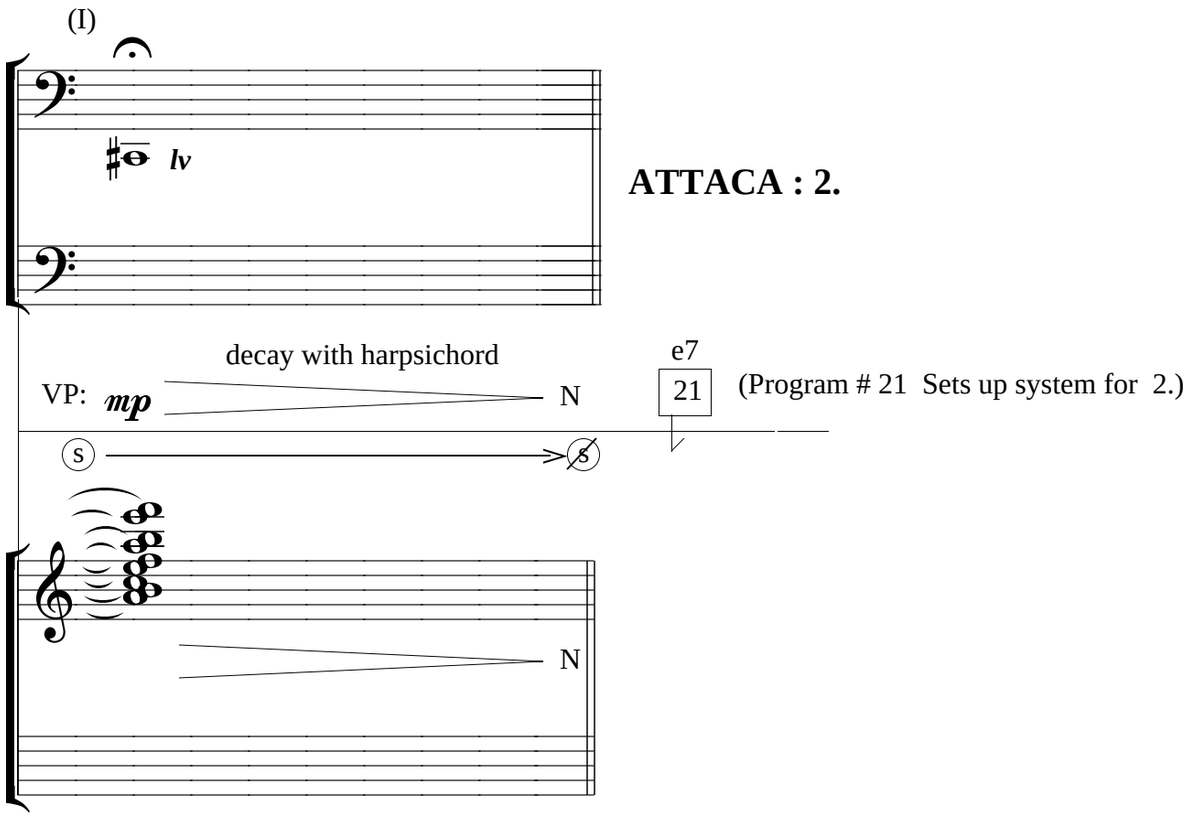

B2
accel
=60
(I)
(II)
II
I
VP:
N
e5
15
s
f
ff
p
3
5
11


(II)
(I)
(II)
II
VP: ff
S
S
S
S
ff
ff
ff
5
3
5
5

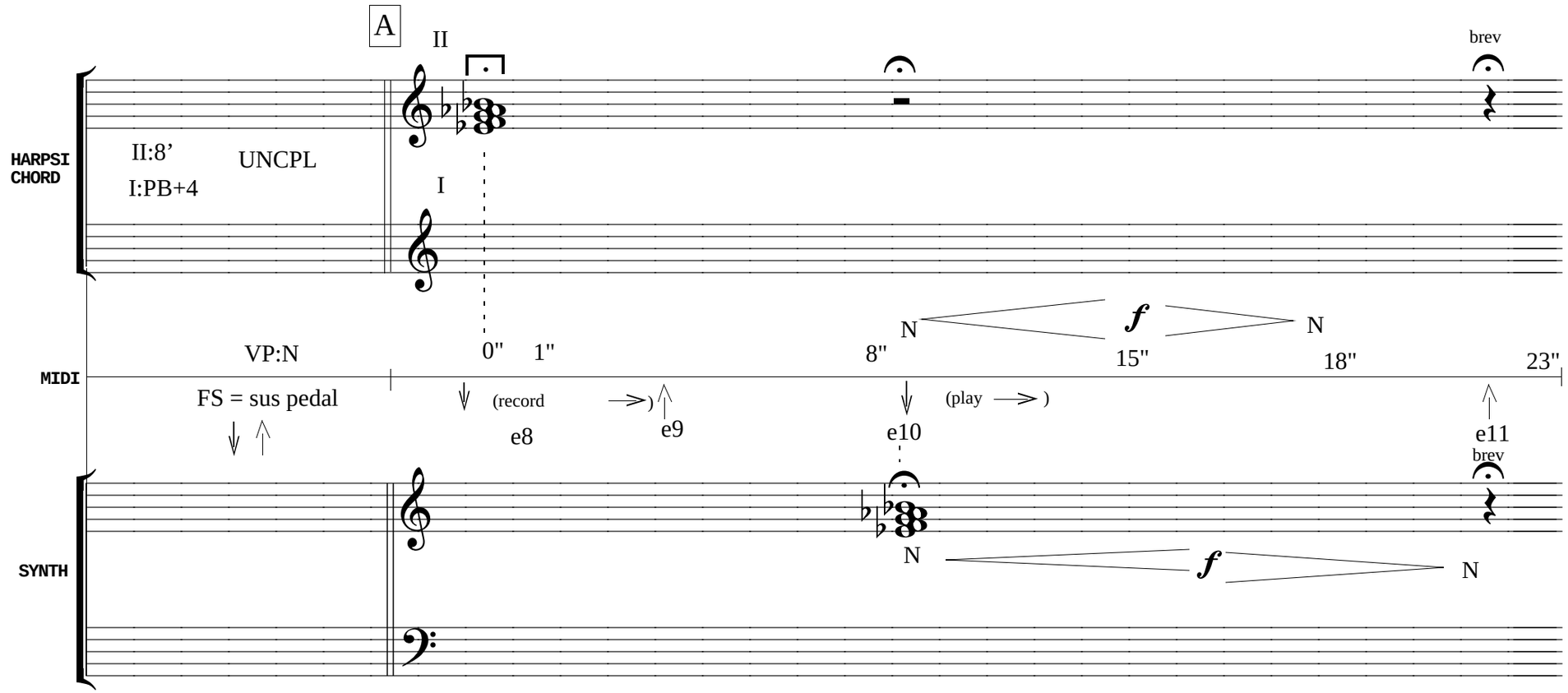

(II)
molto meno mosso
I
RH
(II)
I
S


leger,accel
accel
3
II
S

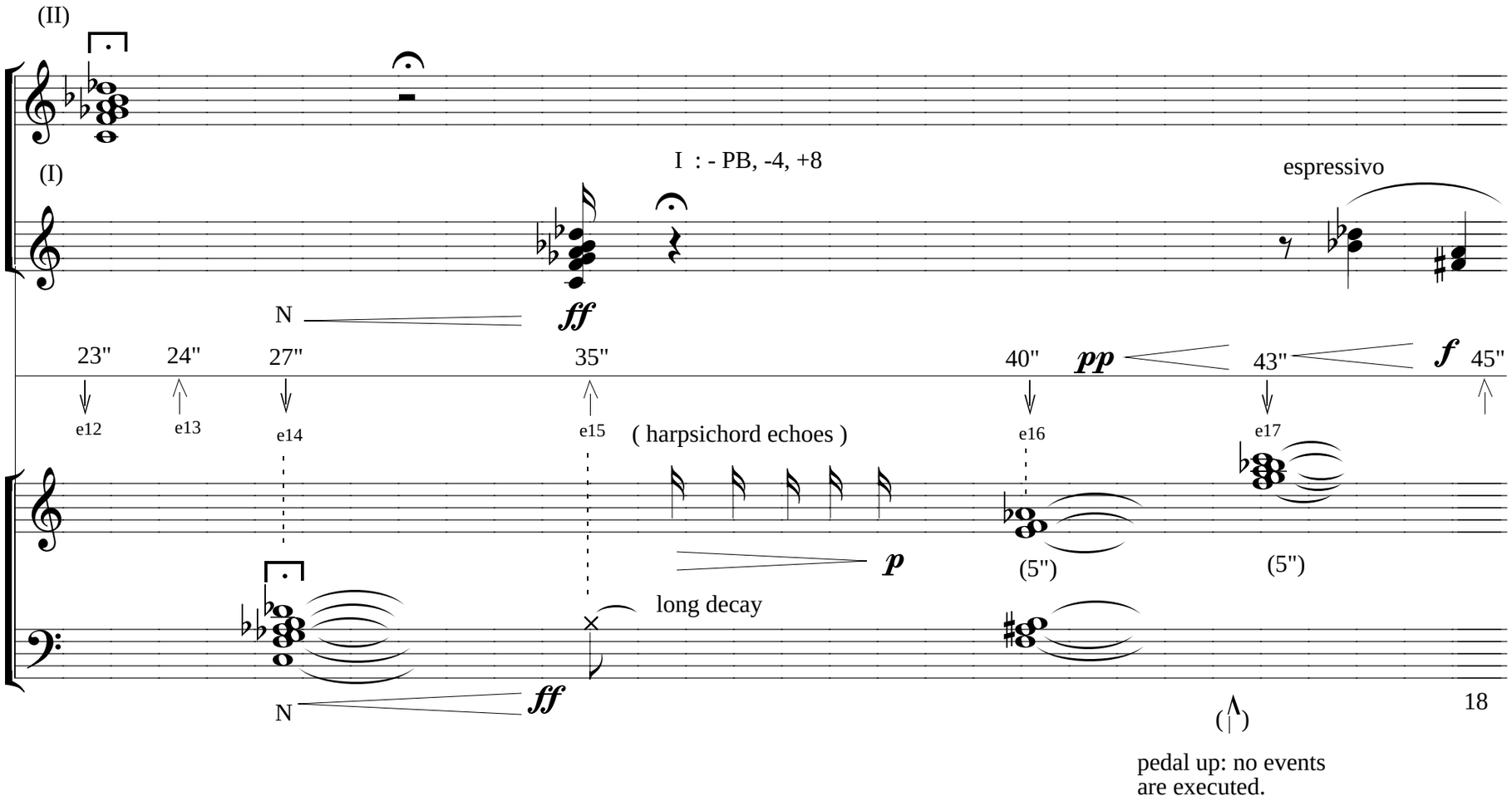

molto rit
(I)
(II)
libre
(I)
meno mosso, rit
e6
16
VP:
mp
s
s
s

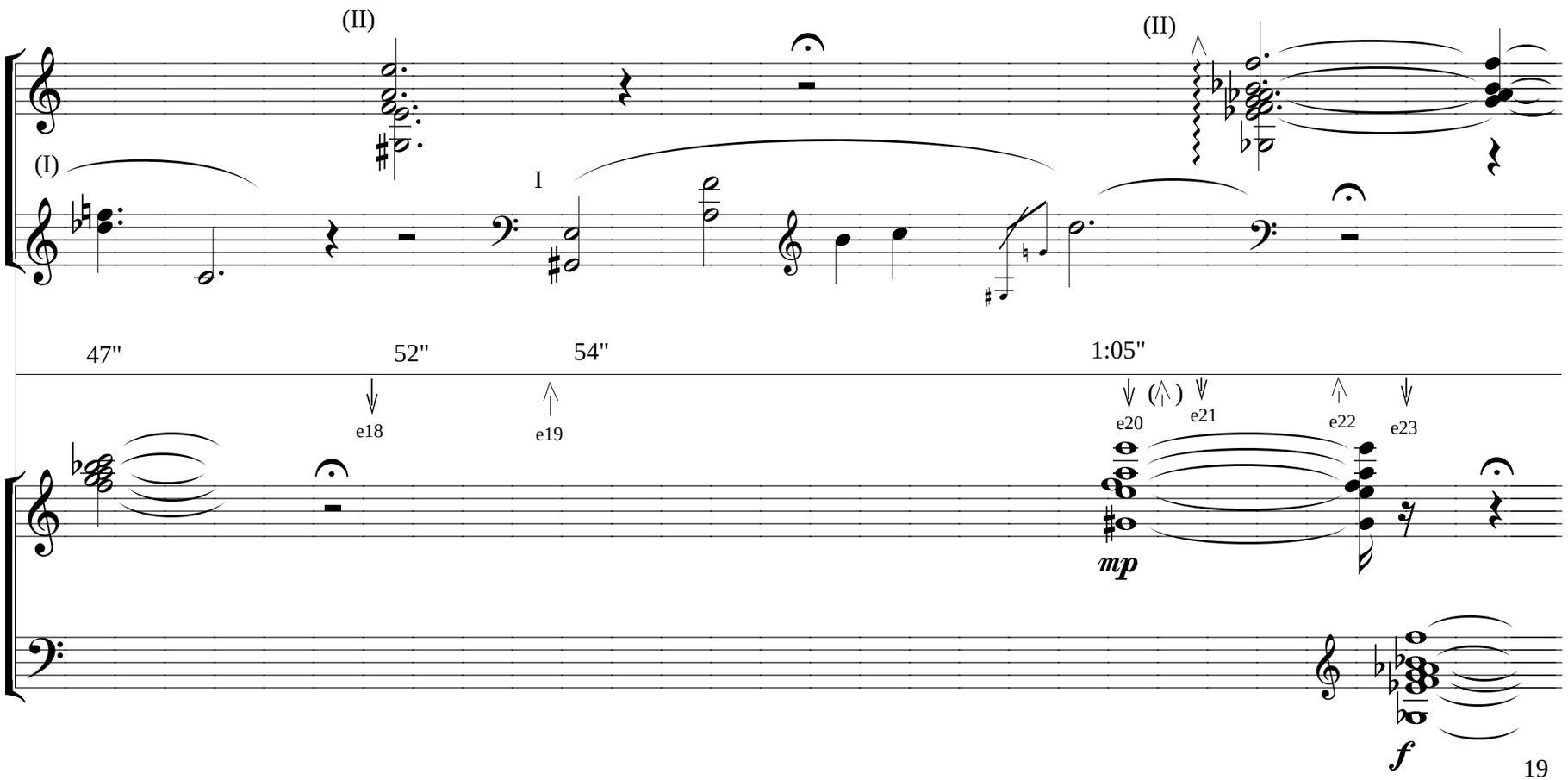

(I)
lv
ATTACA : 2.
decay with harpsichord
e7
VP:
mp
N
21
(Program # 21 Sets up system for 2.)
s
s
N

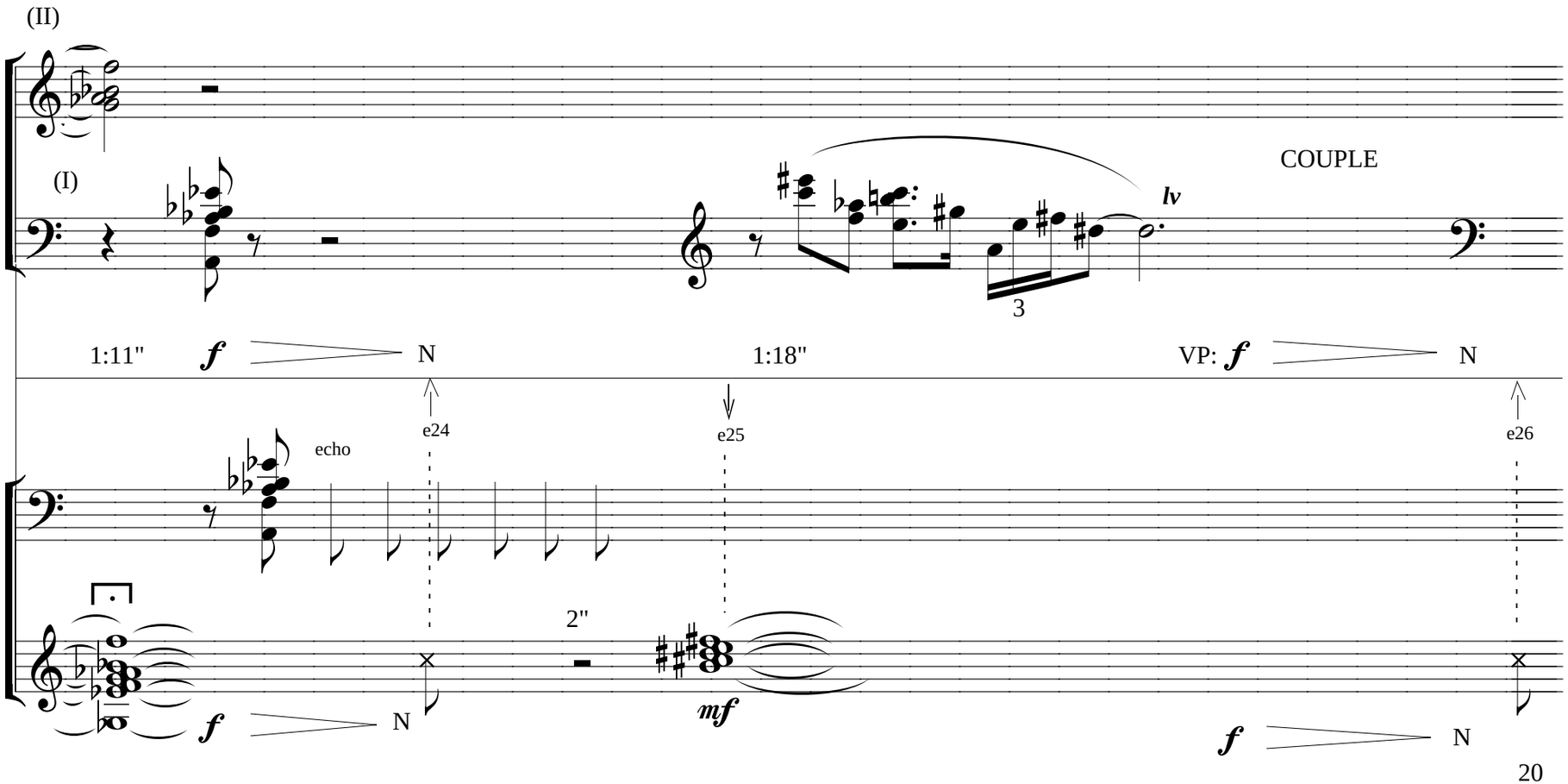
PART II

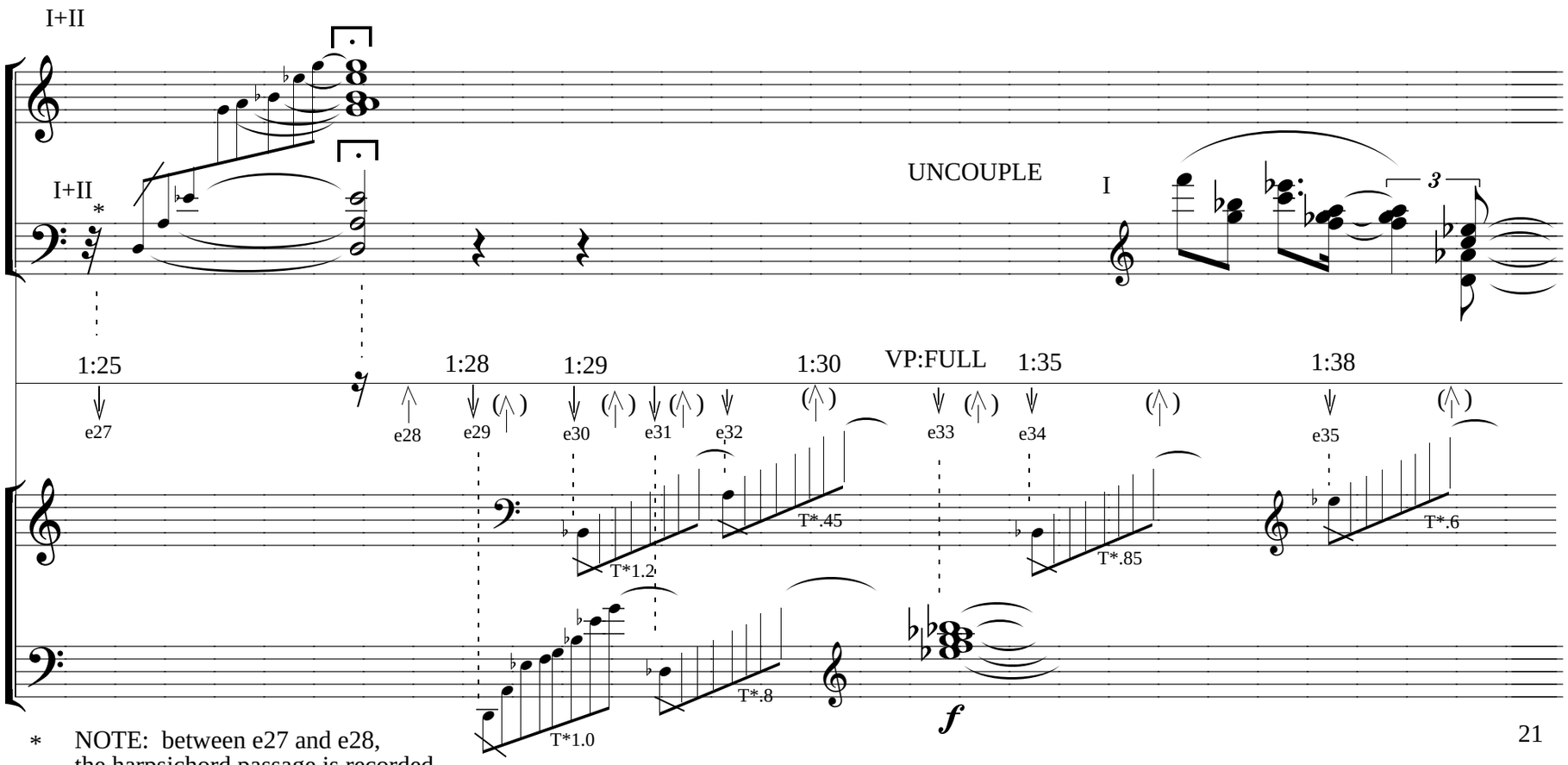


NOTE: Timings are in seconds BUT: all events are triggered by the FS (sustain pedal), hence timing is flexible. In the case of record the Foot Switch must be down BEFORE you play a note.

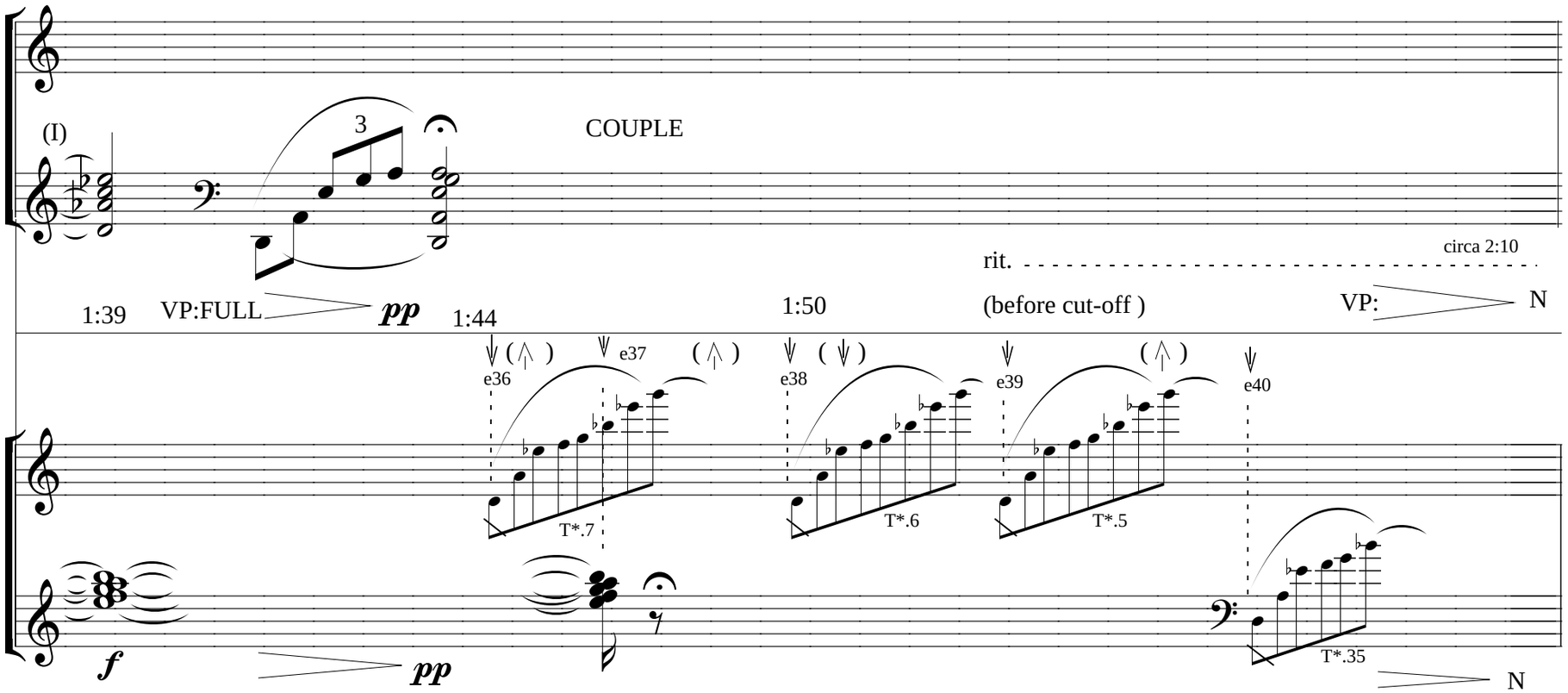

(II)
(I)
I : - PB, -4, +8
espressivo
N
ff
23"
24"
27"
35"
40"
pp
43"
f
45"
e12
e13
e14
e15
e16
e17
(harpsichord echoes)
p
(5")
(5")
long decay
ff
N
18
pedal up: no events
are executed.


(II)
(II)
(I)
I
47"
52"
54"
1:05"
e18
e19
e20
e21
e22
e23
mp
f


(II)
(I)
COUPLE
lv
3
1:11"
f
N
1:18"
VP: f
N
e24
e25
e26
echo
2"
mf
f
N
f
N

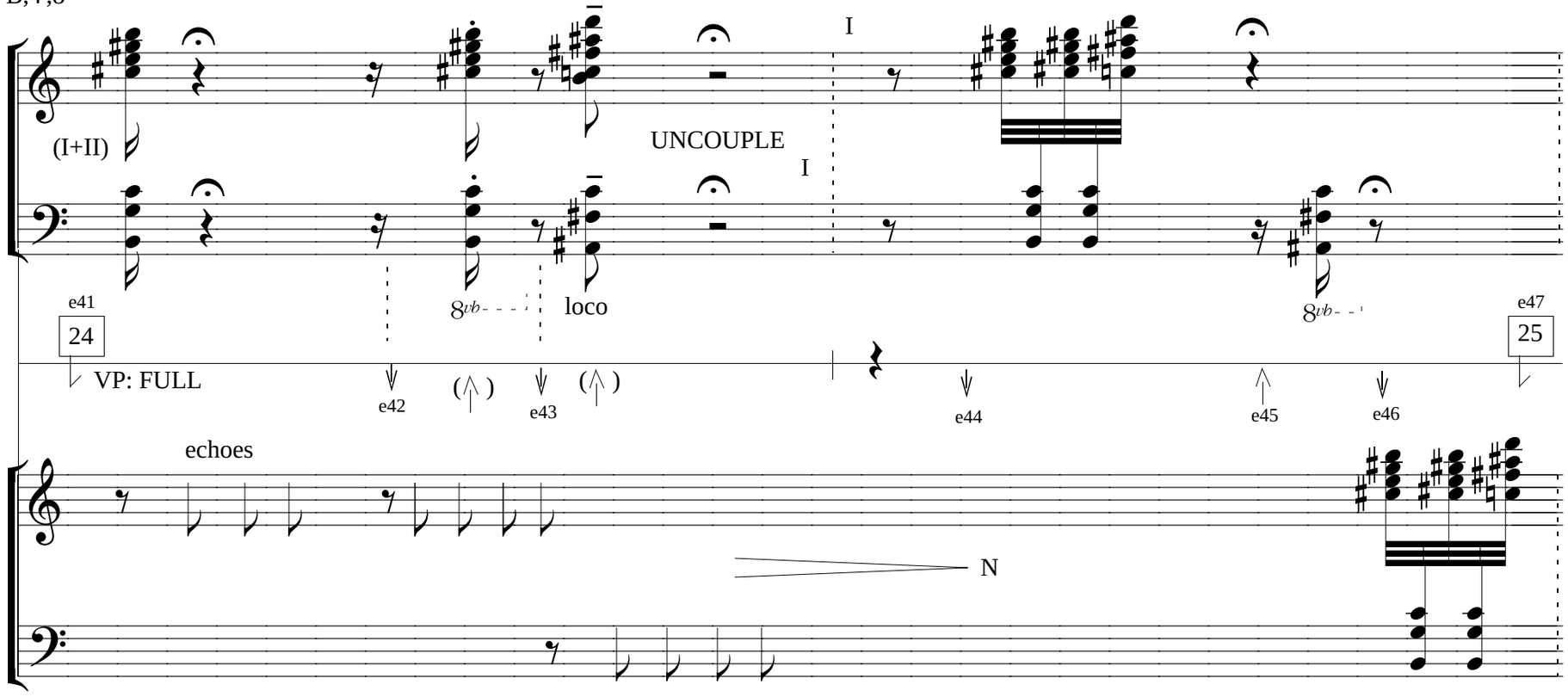


* NOTE: between e27 and e28, the harpsichord passage is recorded. The initial sixteenth rest must be short or a gap will also be recorded.


(I)
3
COUPLE
rit.
circa 2:10
1:39
VP:FULL
pp
1:44
1:50
(before cut-off)
VP:
N
e36
e37
e38
e39
e40
T*.7
T*.6
T*.5
T*.35
f
pp
N

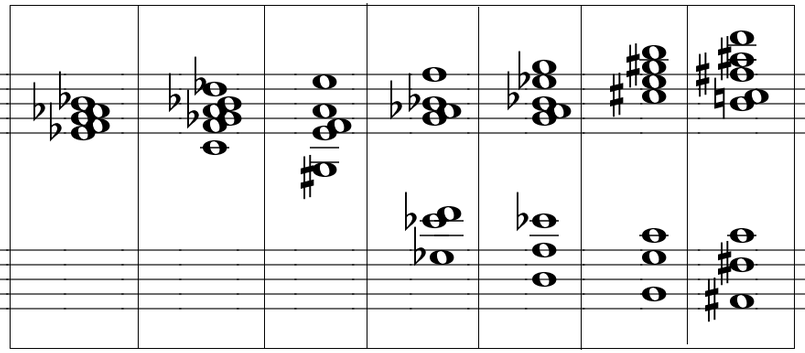
B

II: 8'
I: PB,4',8'

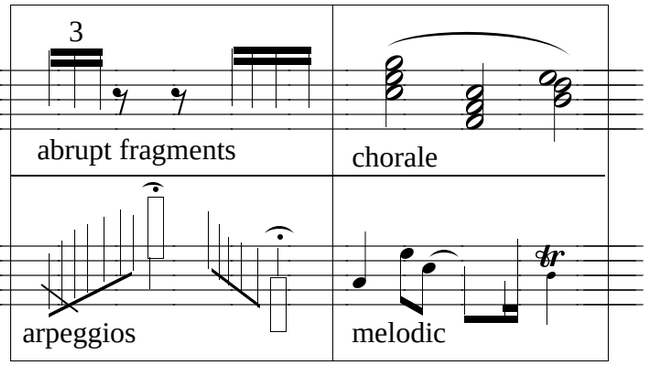

I
(I+II)
UNCOUPLE
I
e41
24
8vb
loco
8vb
e47
25
VP: FULL
e42
e43
e44
e45
e46
echoes
N

C Harpsichord / Computer Improvisation

CHORD MENU

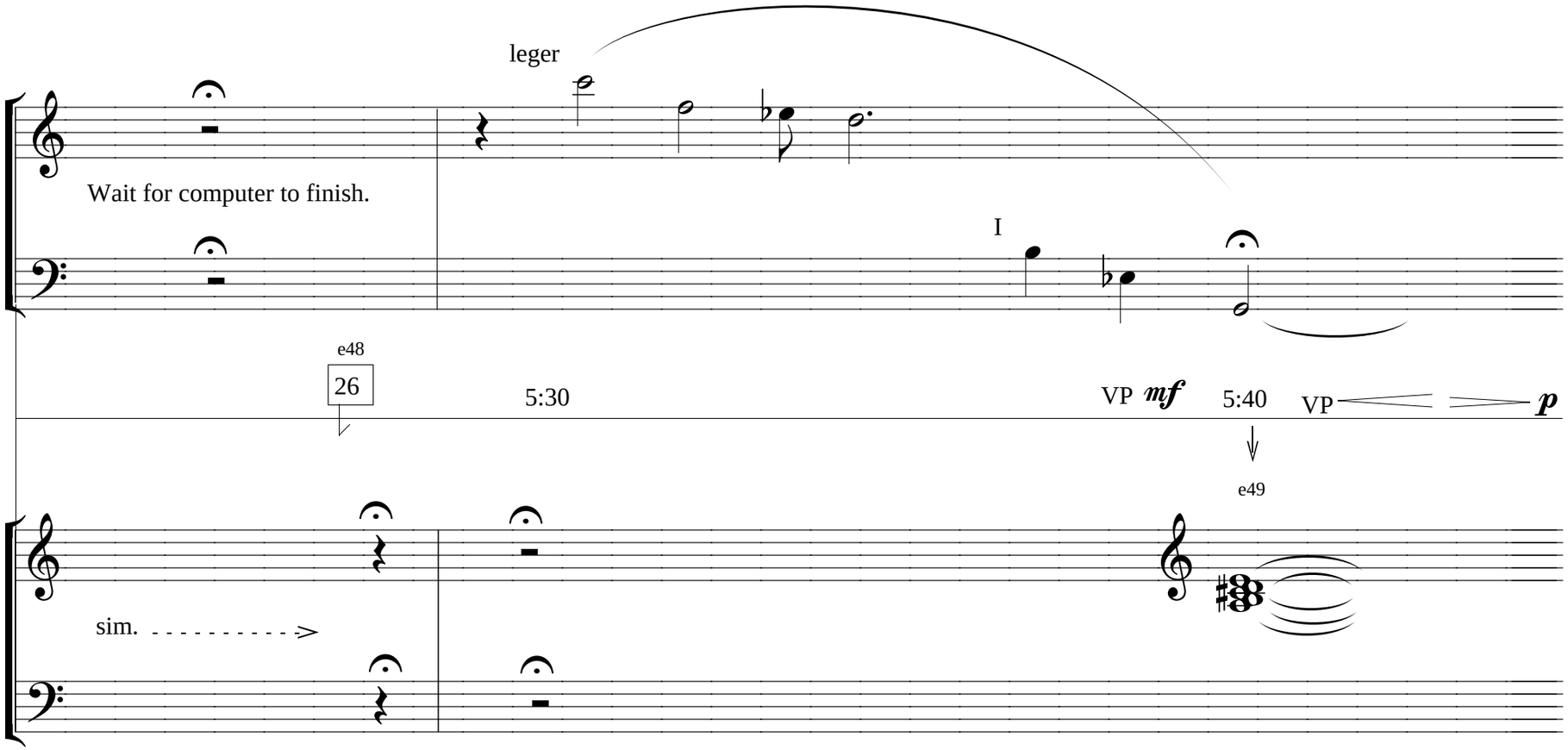


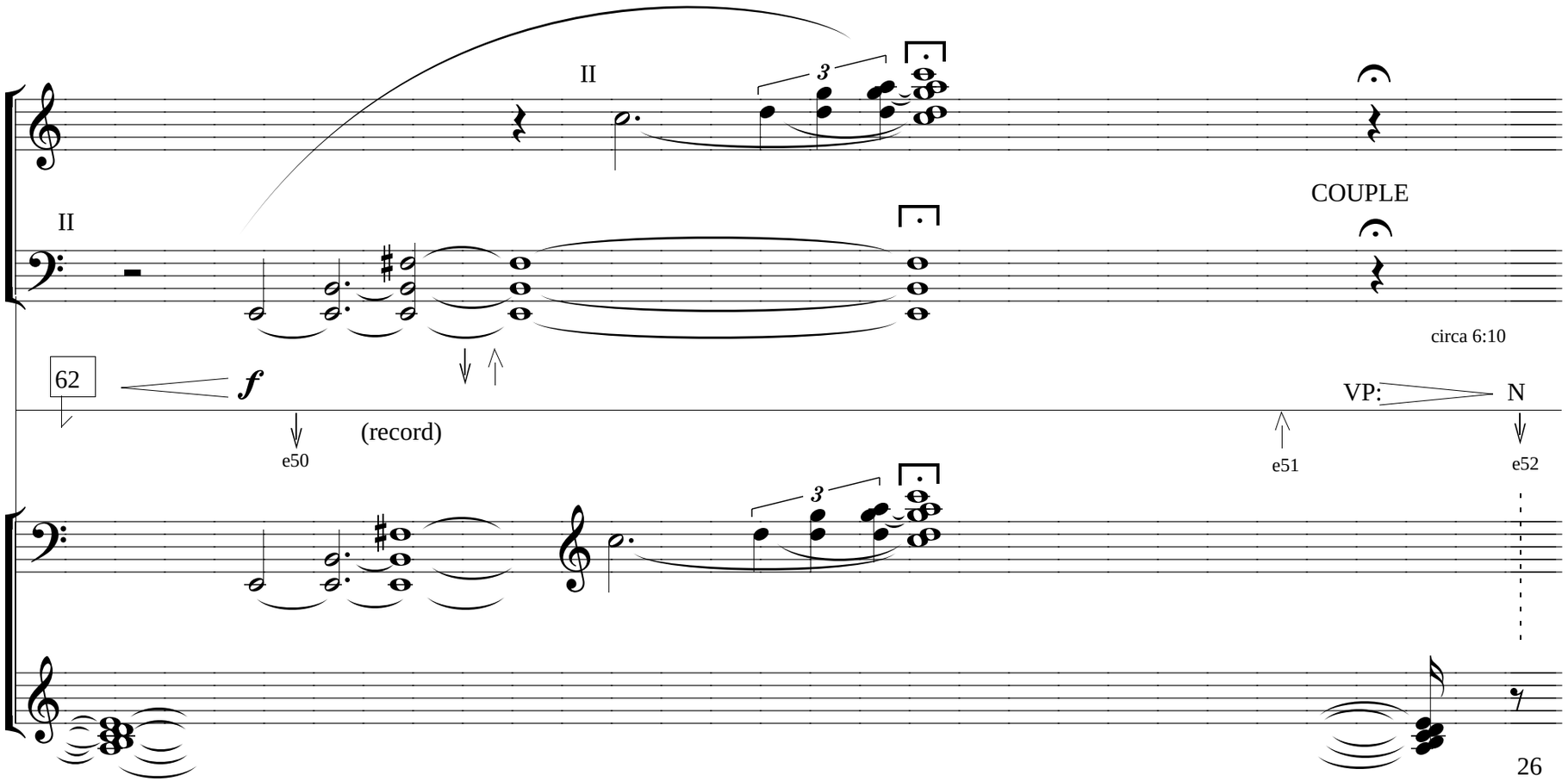
SAMPLE RHYTHMIC STYLES

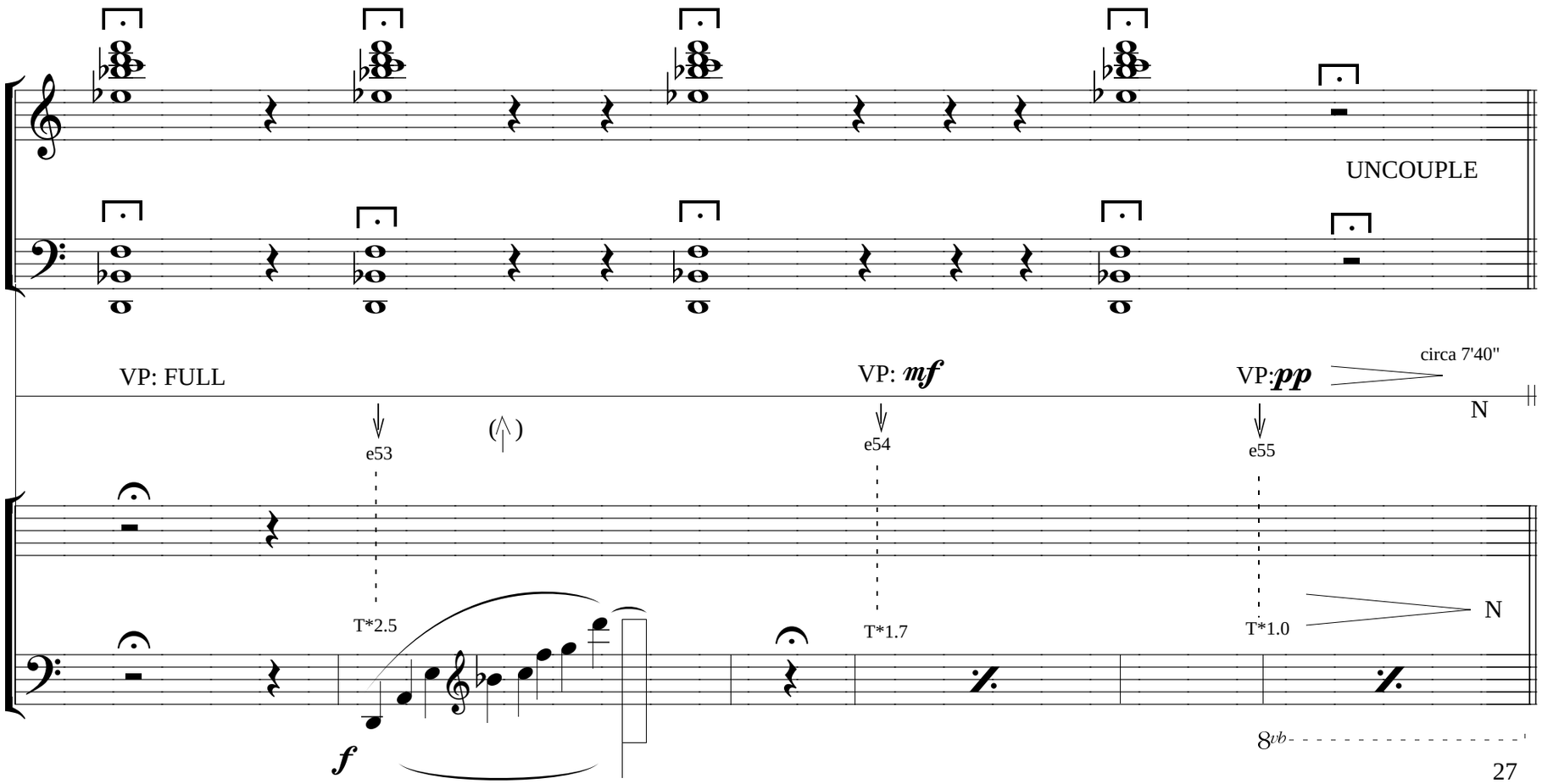


PROCESS: 1: Select a PC# (36 -> 38) MAX 5'20"
2: Start / Stop as many times as desired using FS pedal down: start, pedal up: stop
3: Each new PC#, Select a chord from the CHORD MENU / select a rhythmic style.
4. Play one or more notes in any octave on either I or II.
~~Do not " mix " rhythmic styles within a selection.~~

WARNING :
Both the PC# and the seqence of PC#'s determine the resulting
~~musical gestures. A given path may or may not be duplicable.~~

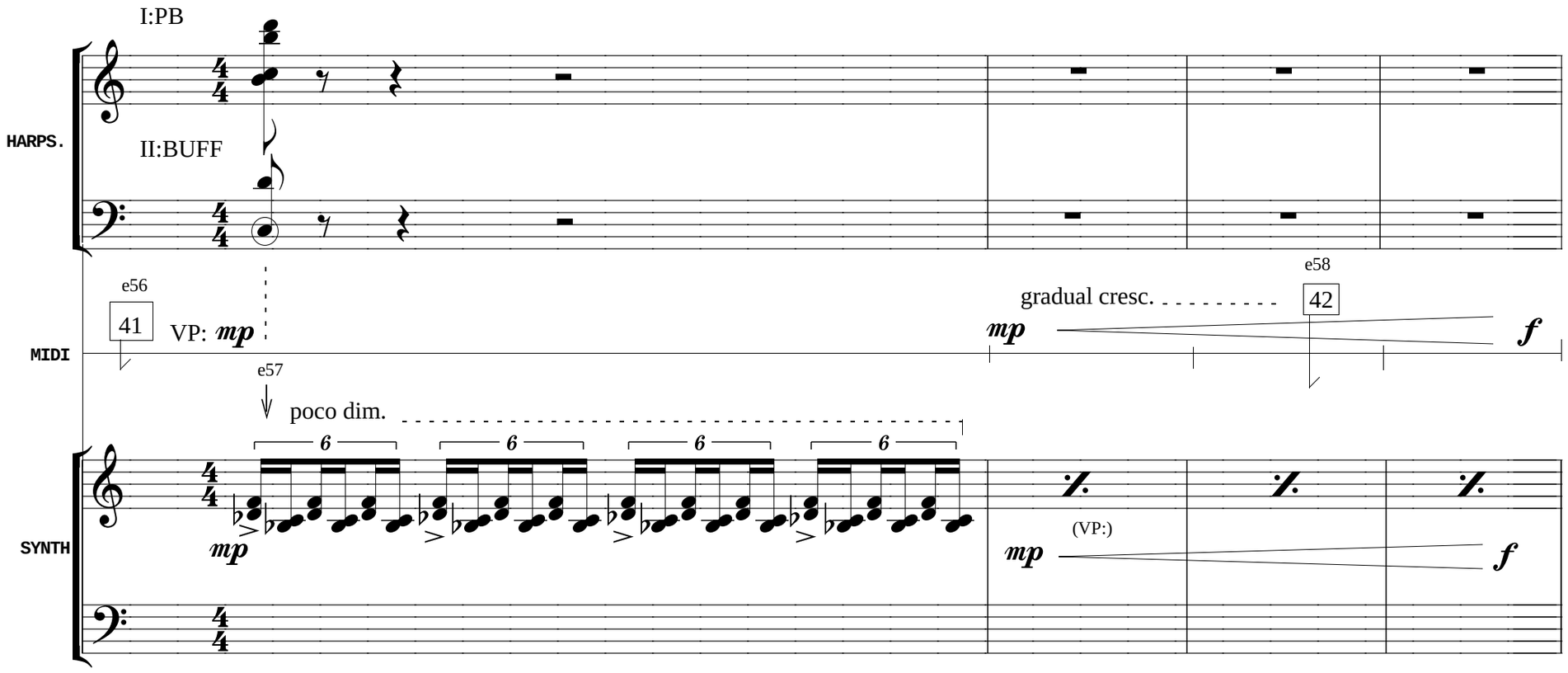

leger
Wait for computer to finish.
I
e48
26
5:30
VP mf
5:40
VP
p
e49
sim.


II
3
II
COUPLE
circa 6:10
62
f
VP:
N
(record)
e50
e51
e52
3

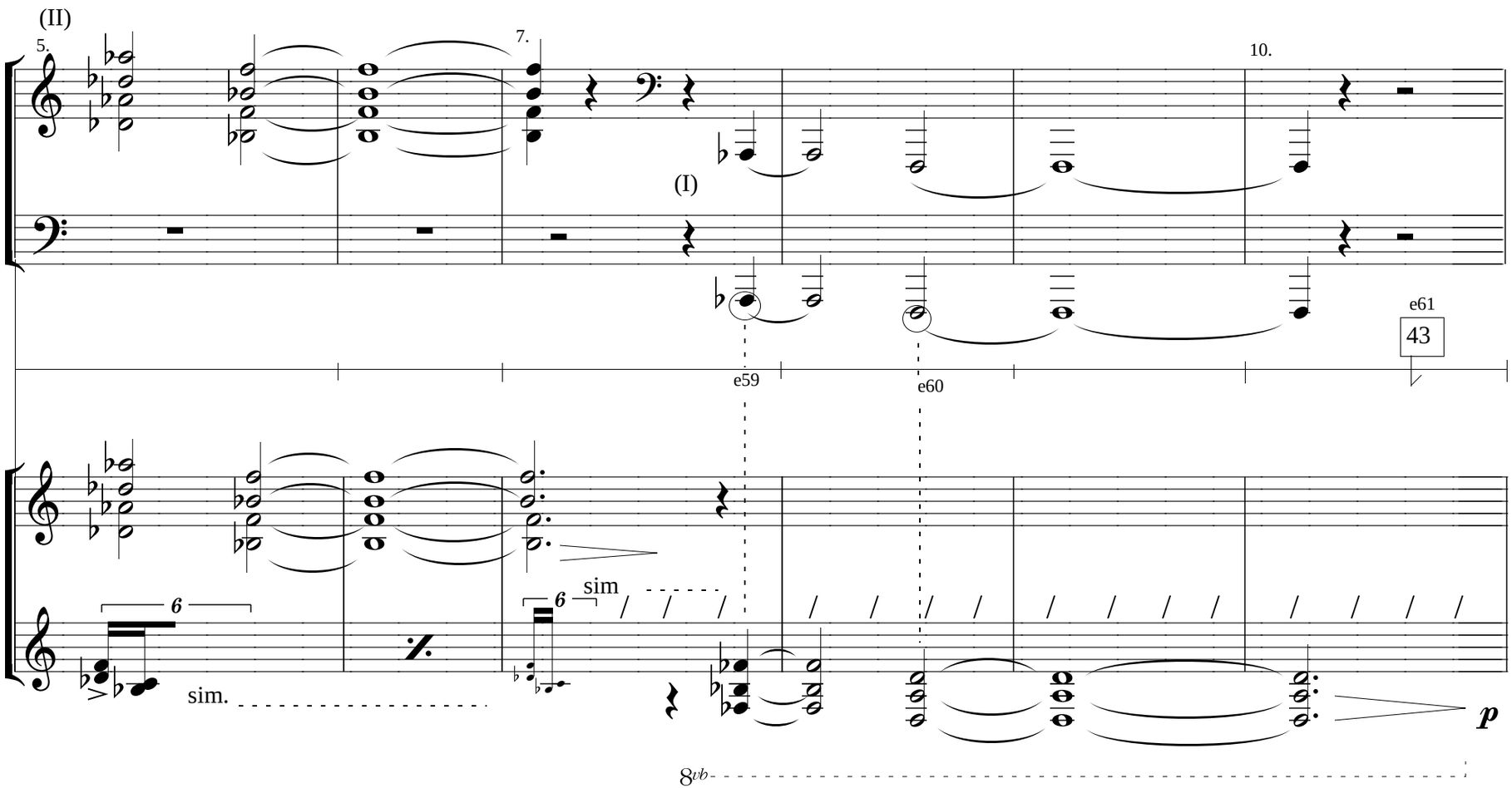

UNCOUPLE
VP: FULL
VP: mf
VP: pp
circa 7'40"
N
e53
e54
e55
T*2.5
T*1.7
T*1.0
N
f
8vb

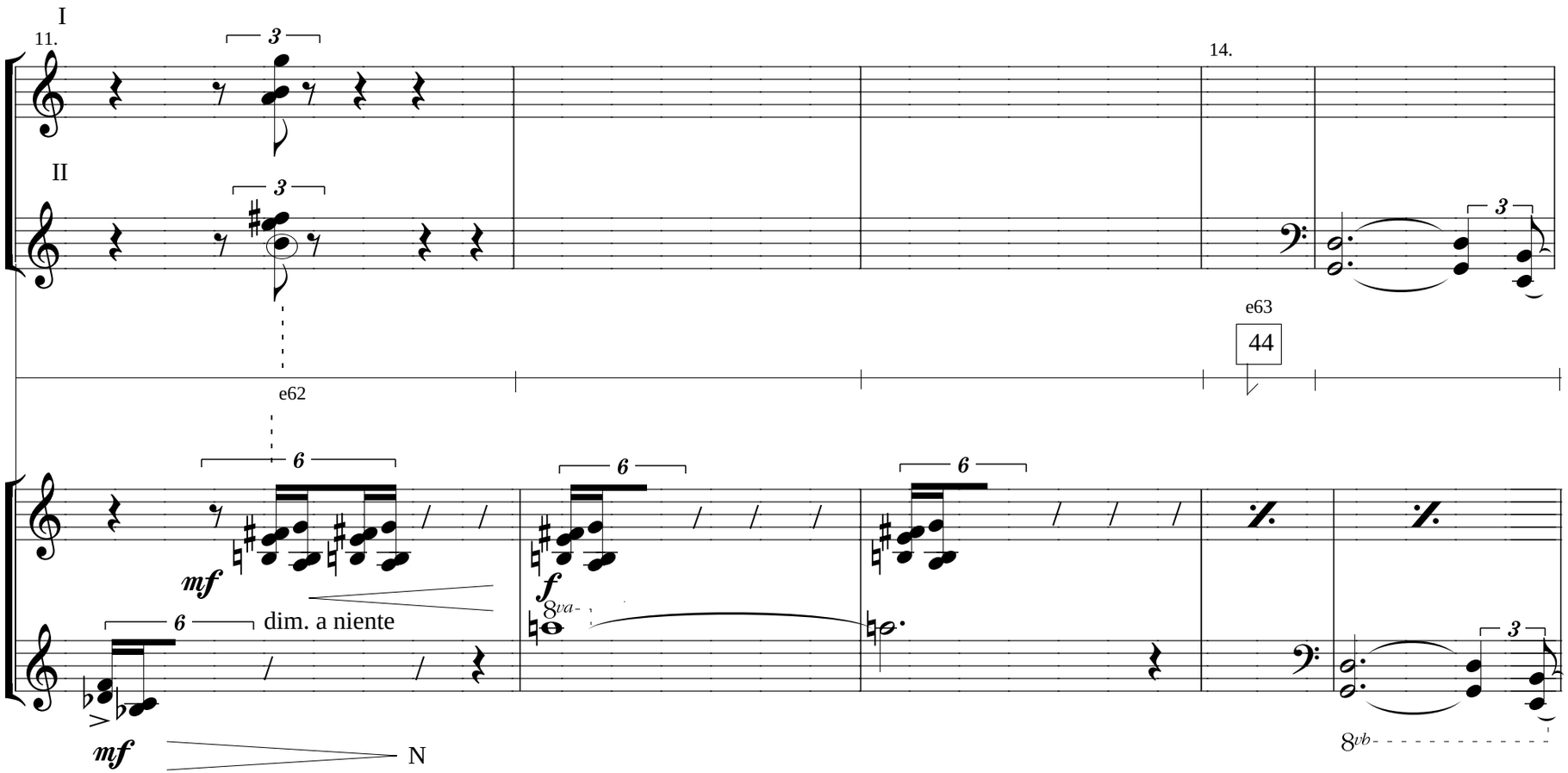
PART III

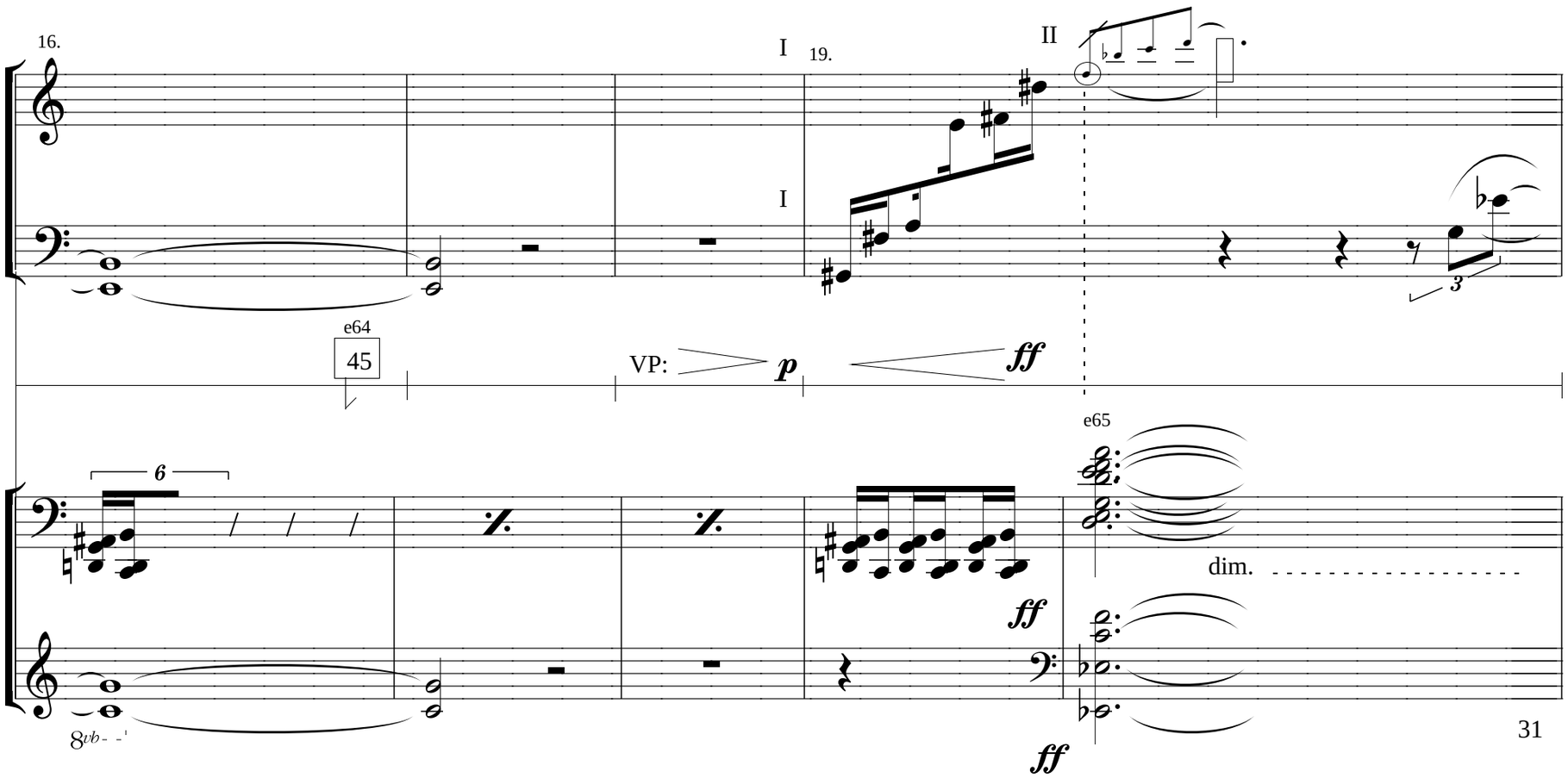
Set system tempo=130

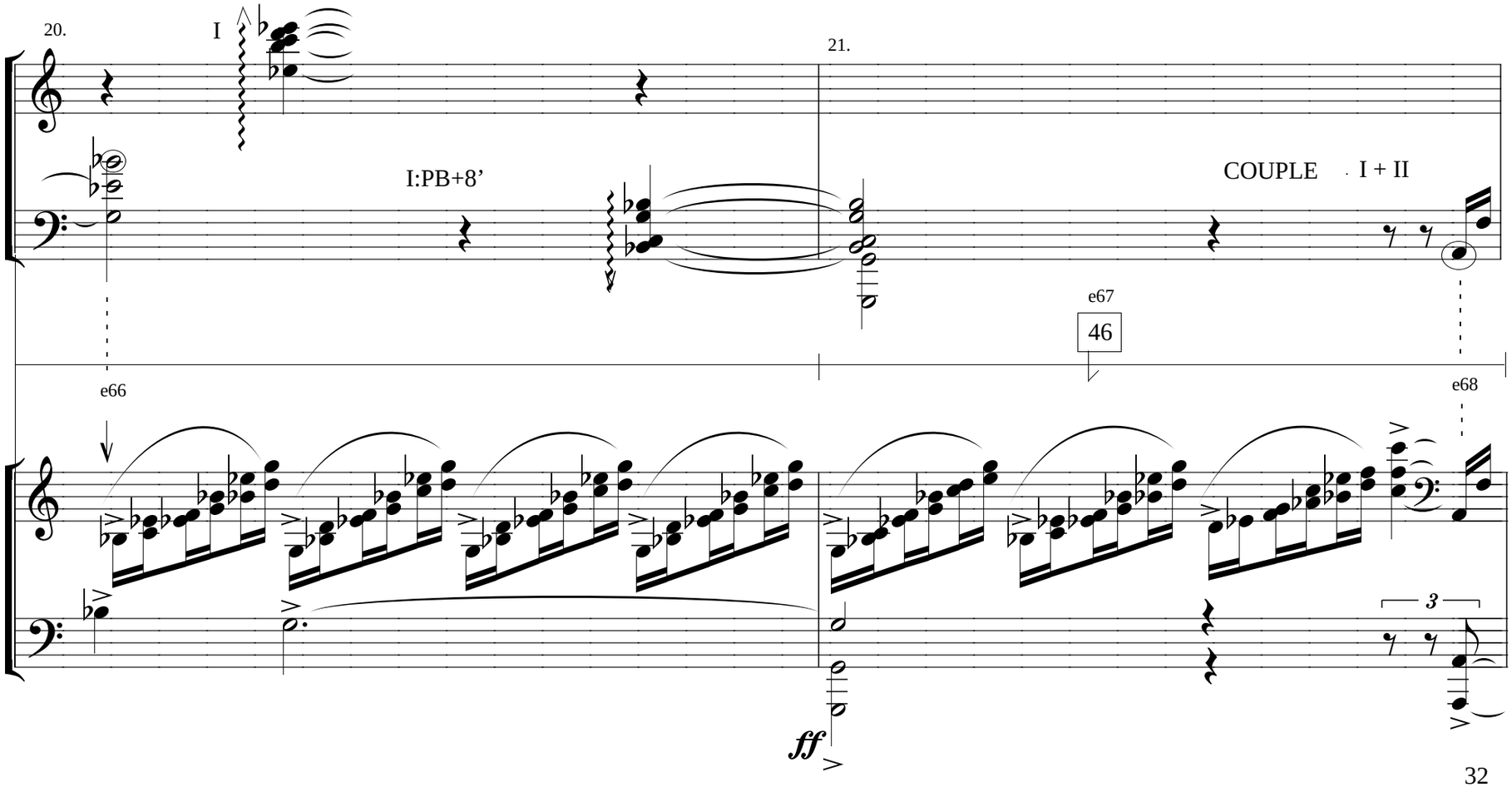


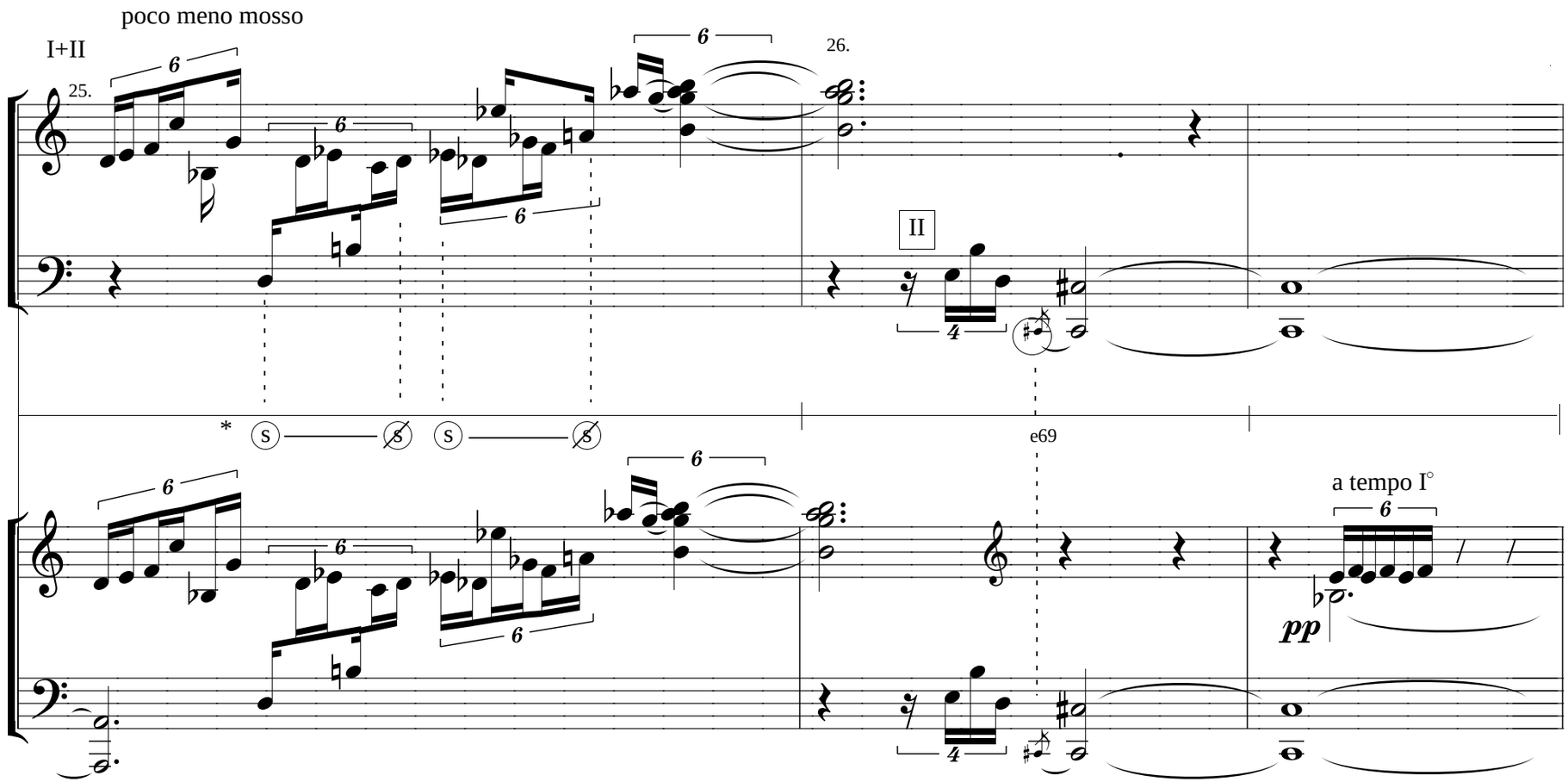
*notes with circles indicate system triggers.


(II)
5.
7.
10.
(I)
e61
43
e59
e60
6
sim
sim.
p
8vb

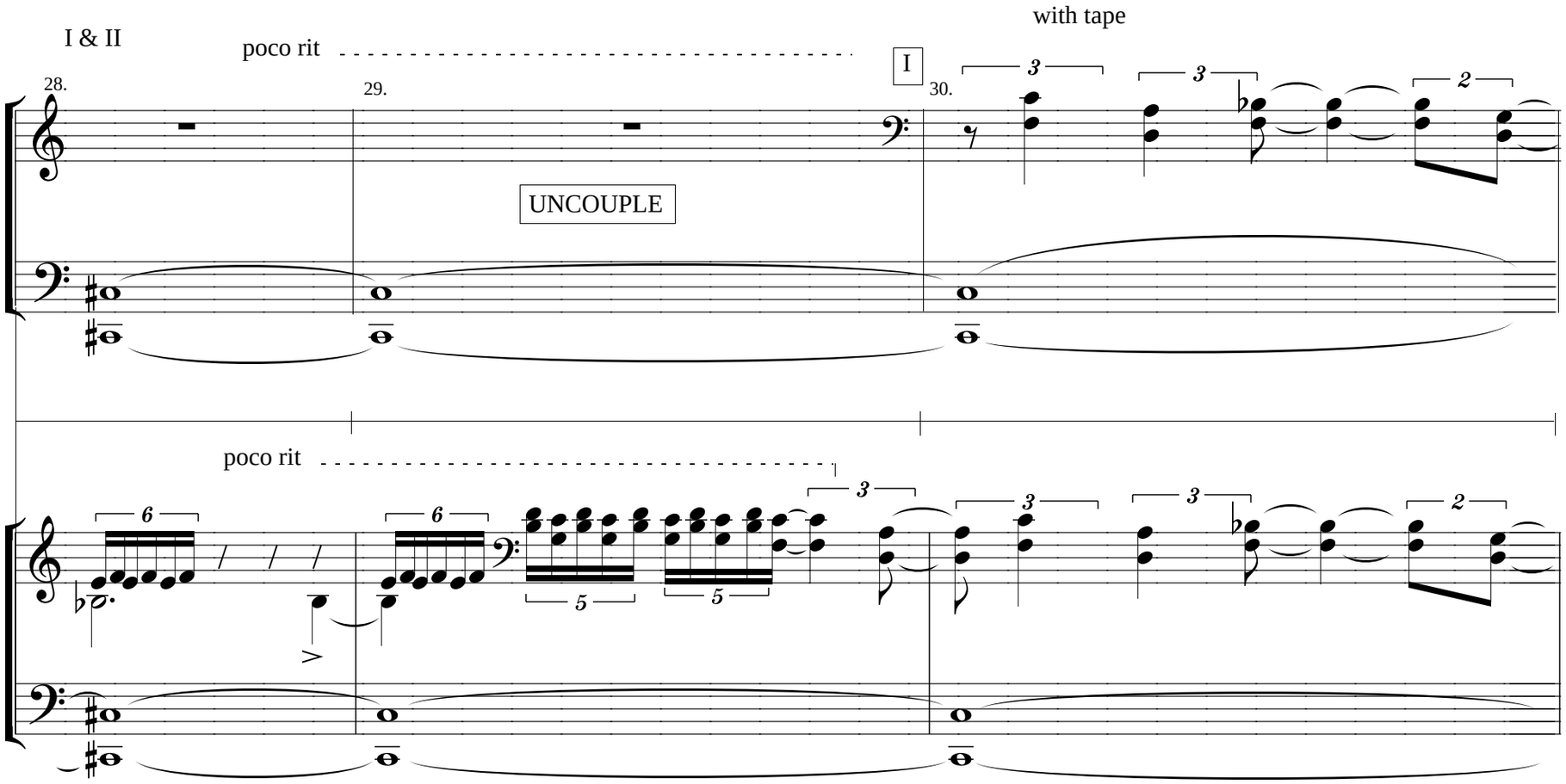

I
11.
3
14.
II
3
3
e63
44
e62
6
6
6
mf
f
8va
6
dim. a niente
mf
N
3
8vb

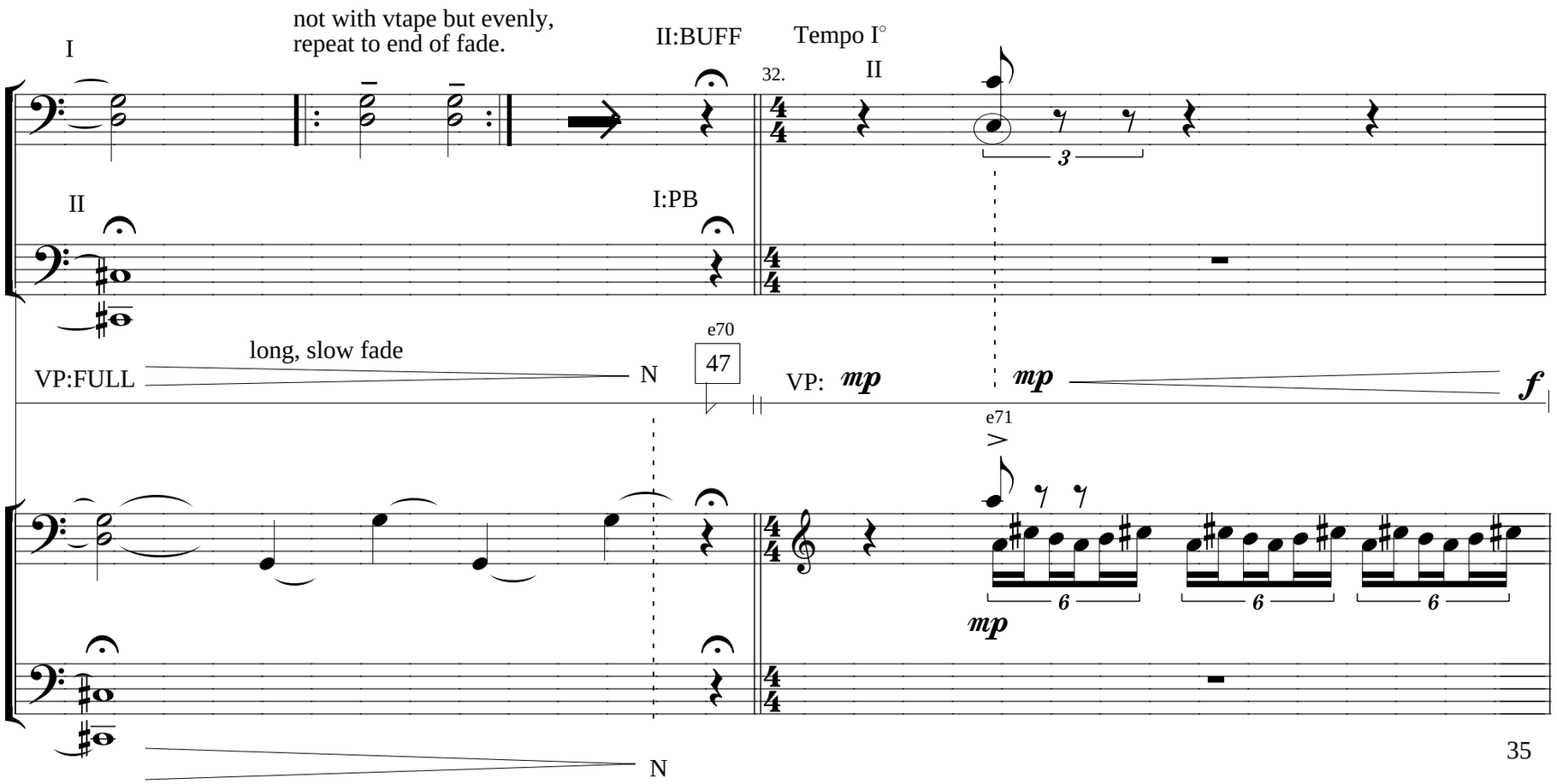

16.
I
19.
II
I
e64
45
VP:
p
ff
e65
6
dim.
ff
8vb
ff

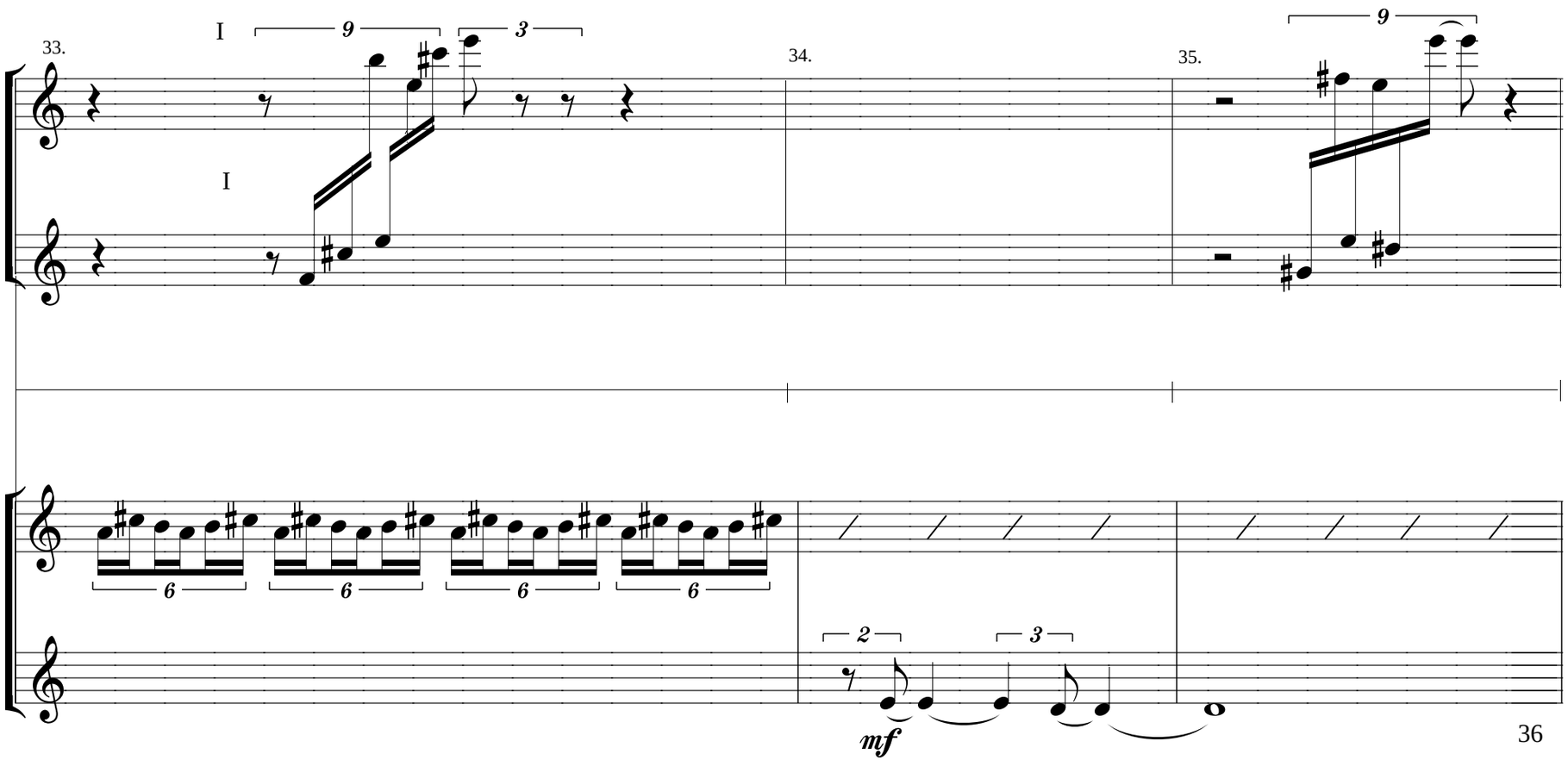

20.
I
21.
I:PB+8’
COUPLE I + II
e67
46
e66
e68
3
ff

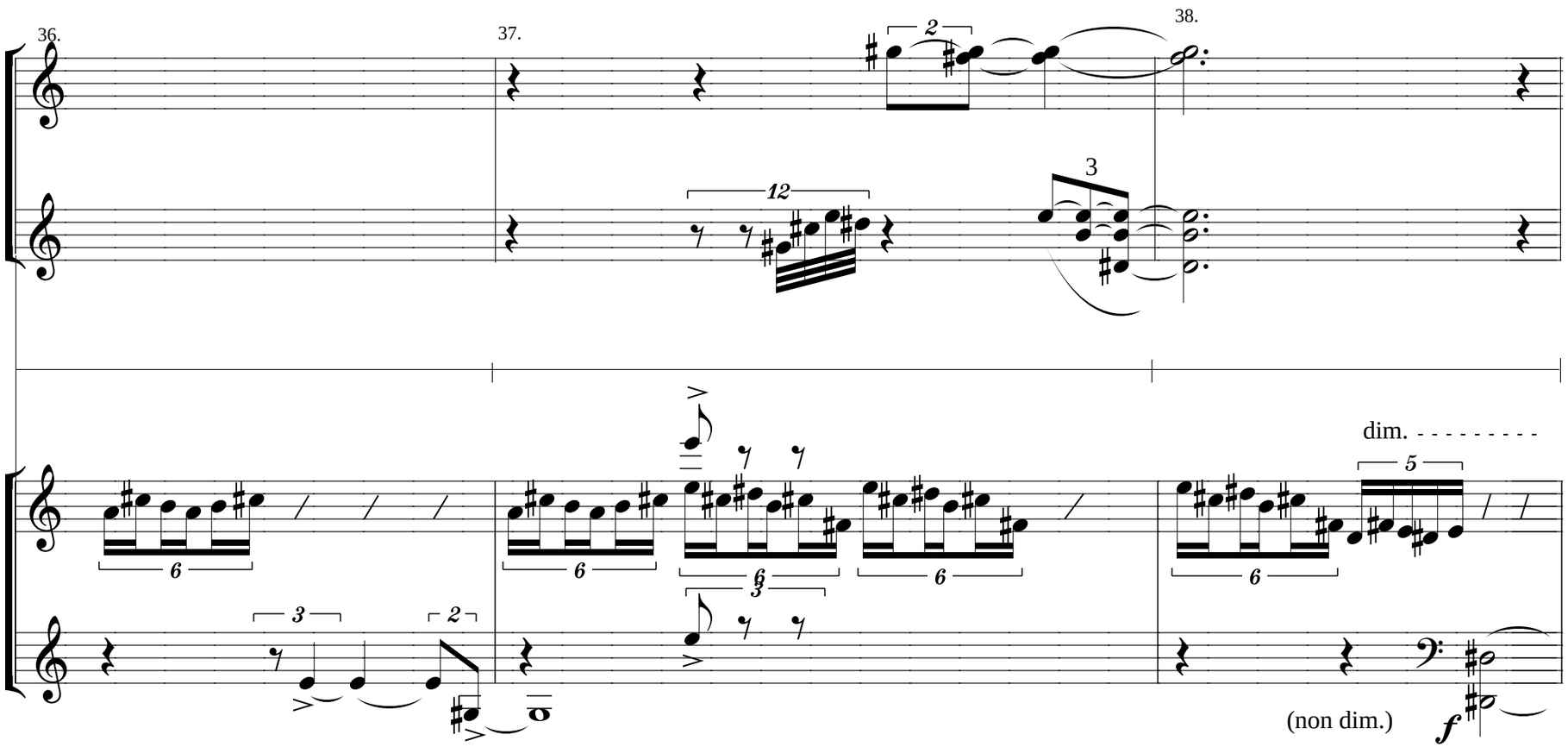


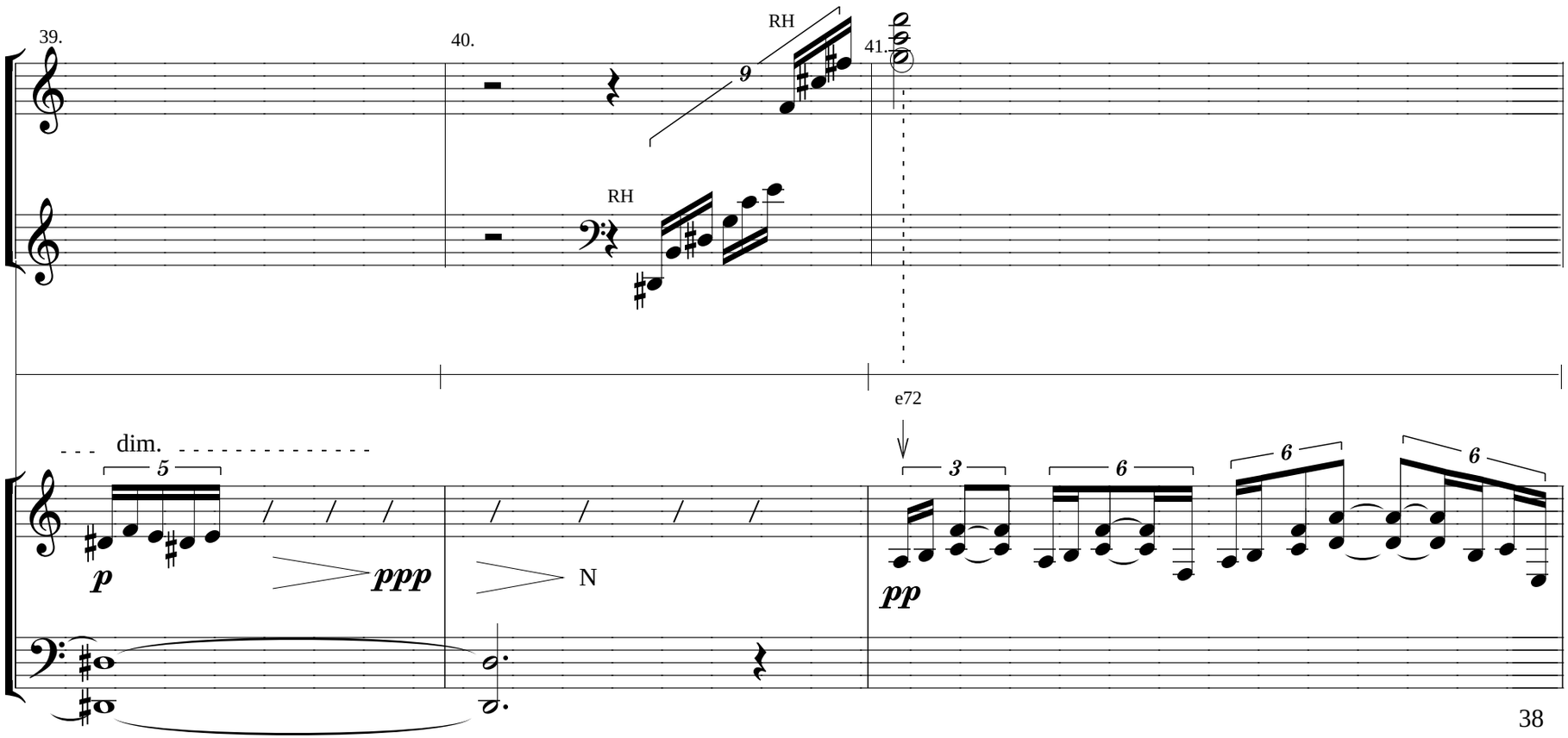
* NOTE: sustain pedal functions as a normal sustain.

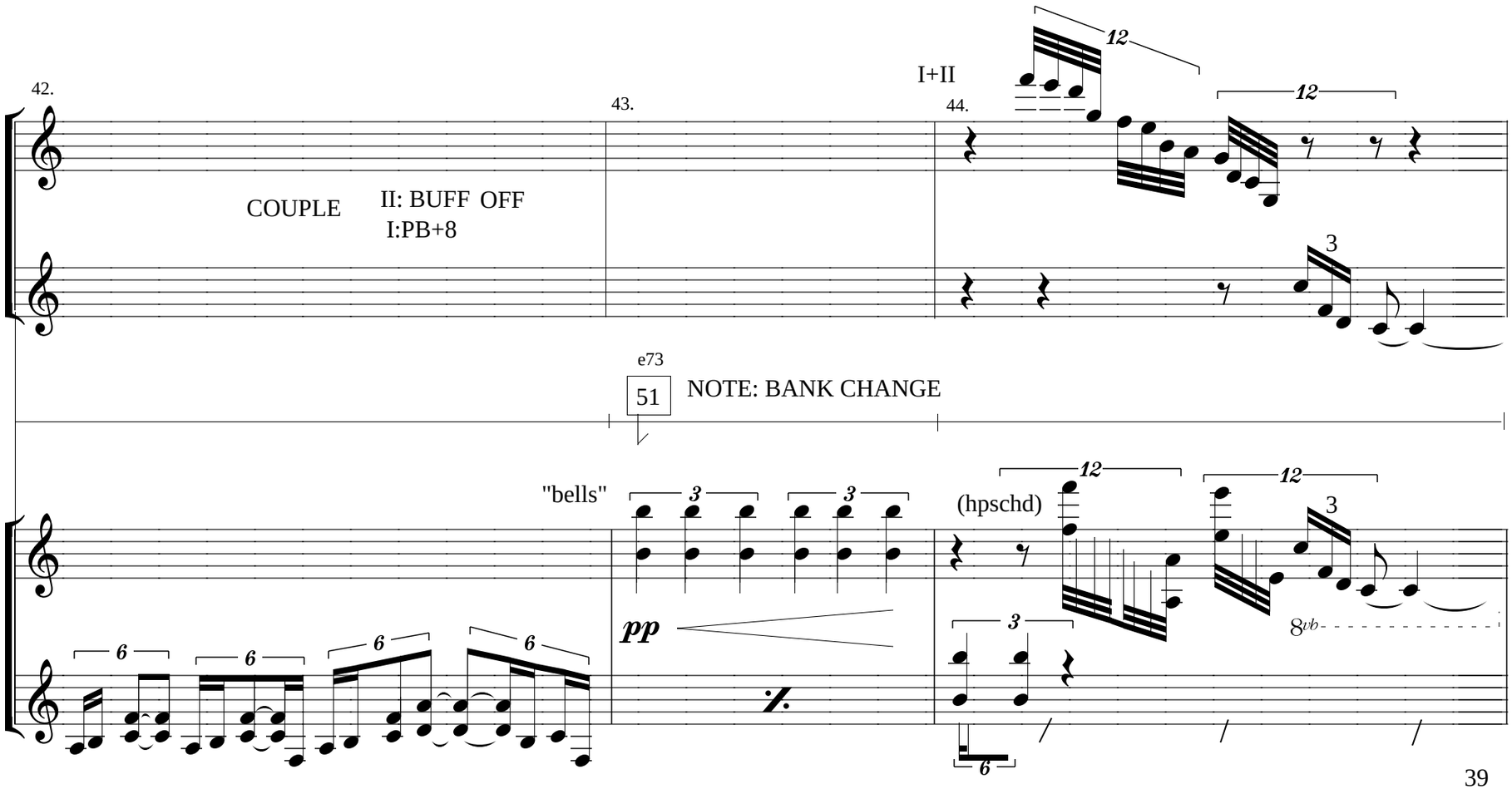

I & II
poco rit
28.
29.
UNCOUPLE
I
30.
with tape
poco rit

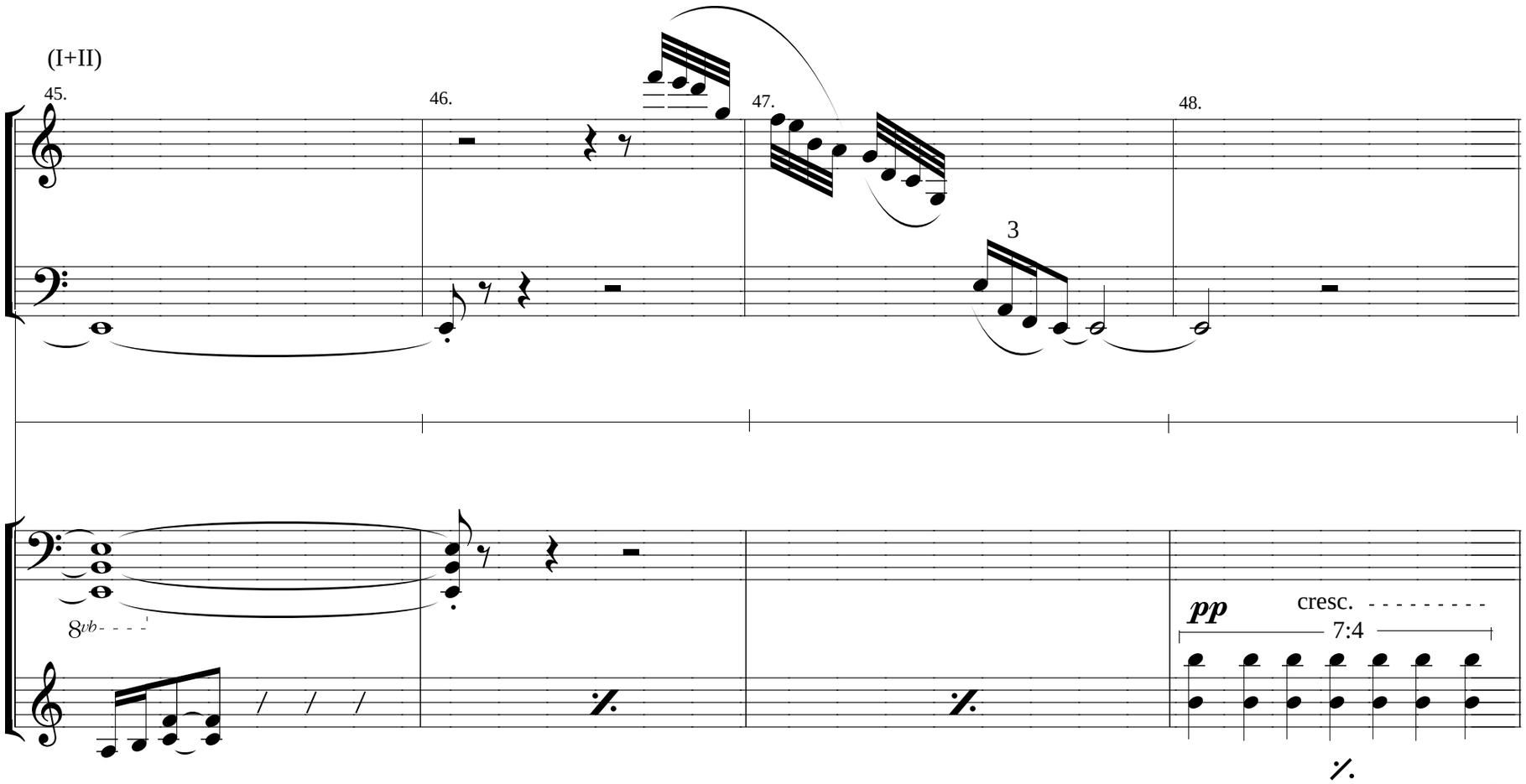

I
not with vtape but evenly,
repeat to end of fade.
II:BUFF
Tempo I°
32.
II
II
I:PB
e70
47
long, slow fade
VP:FULL
N
VP:
mp
mp
f
e71
mp
3
6
6
6
N

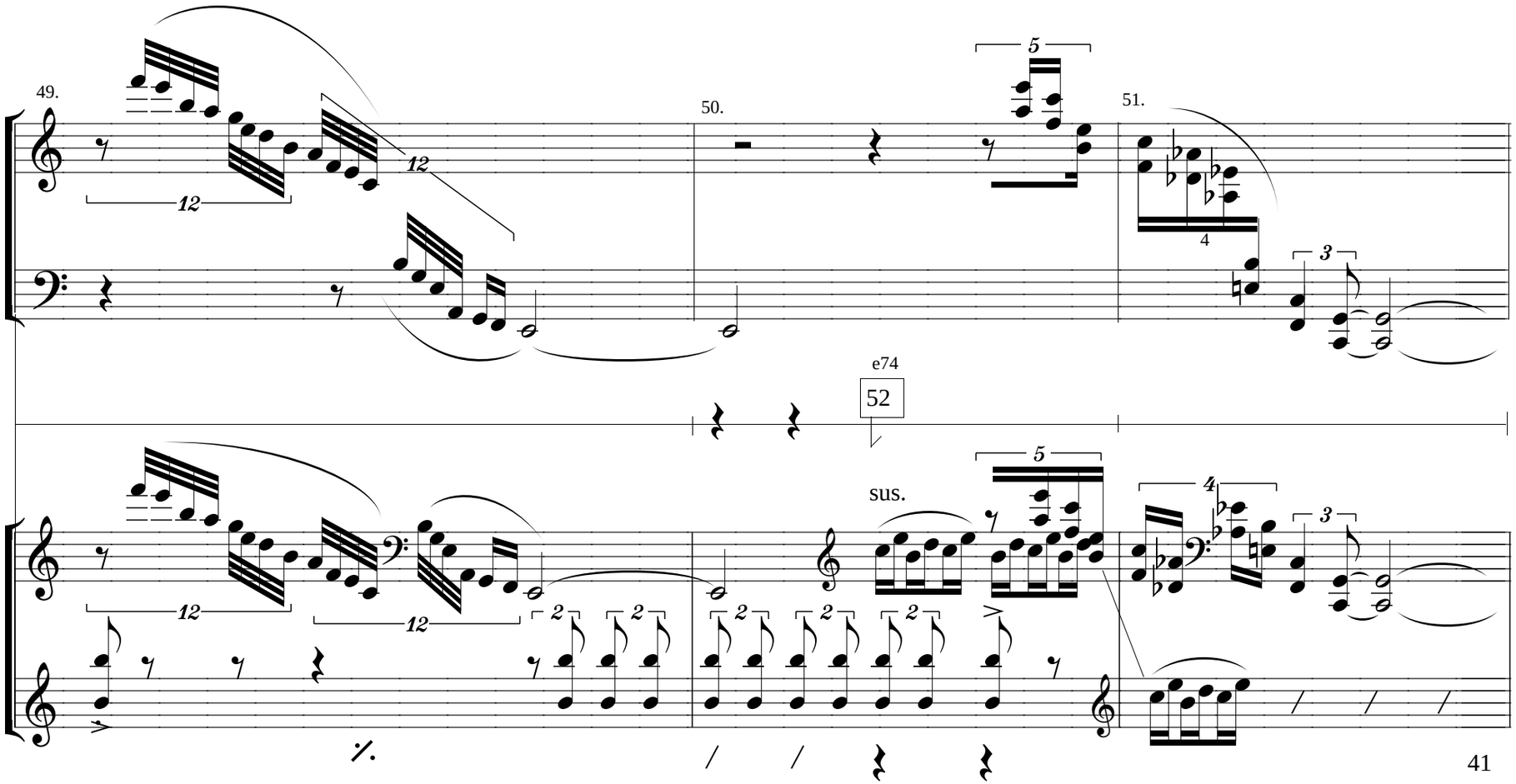

33.
34.
35.
I
I
9
3
9
6
6
6
6
2
3
mf

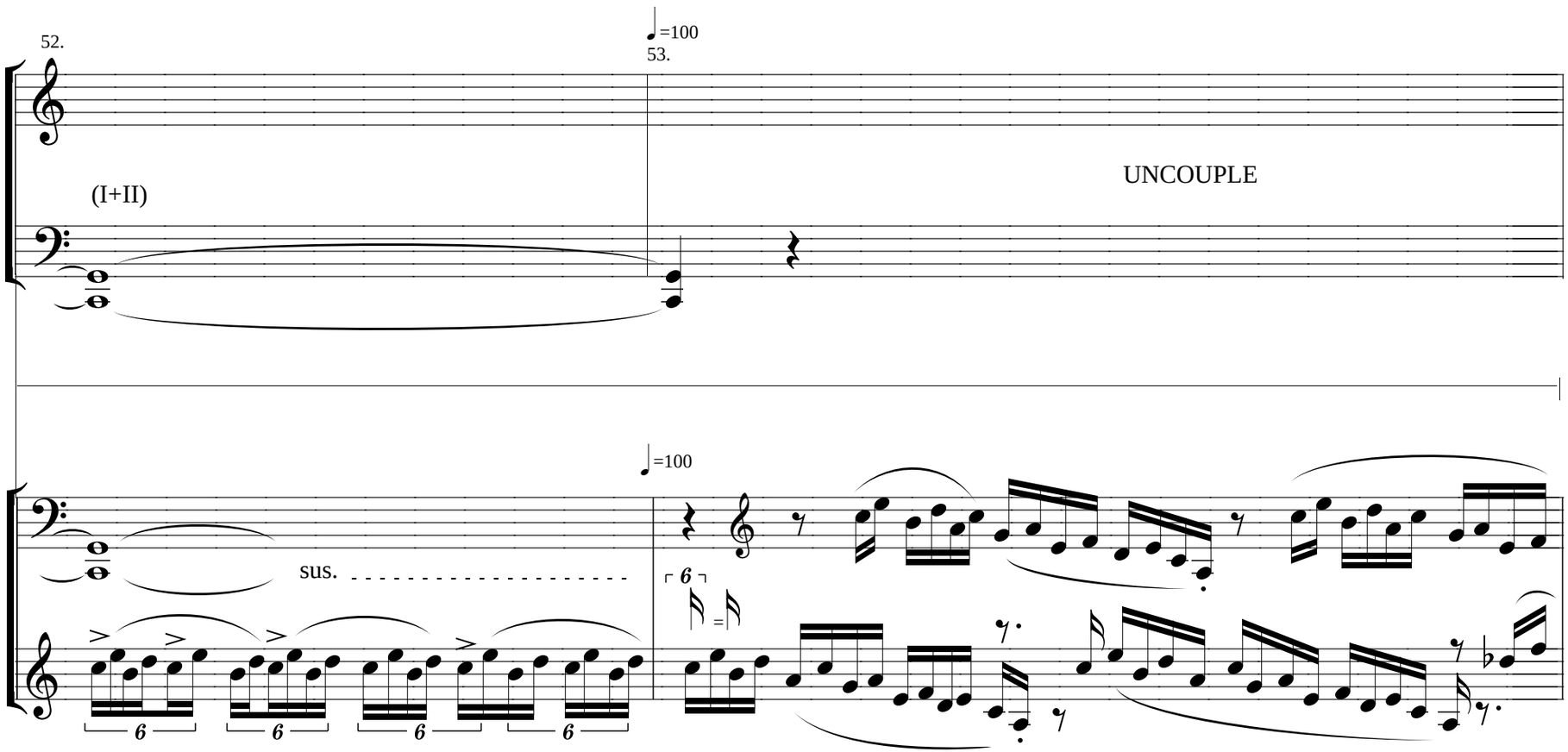

36.
37.
38.
dim.
(non dim.)
f

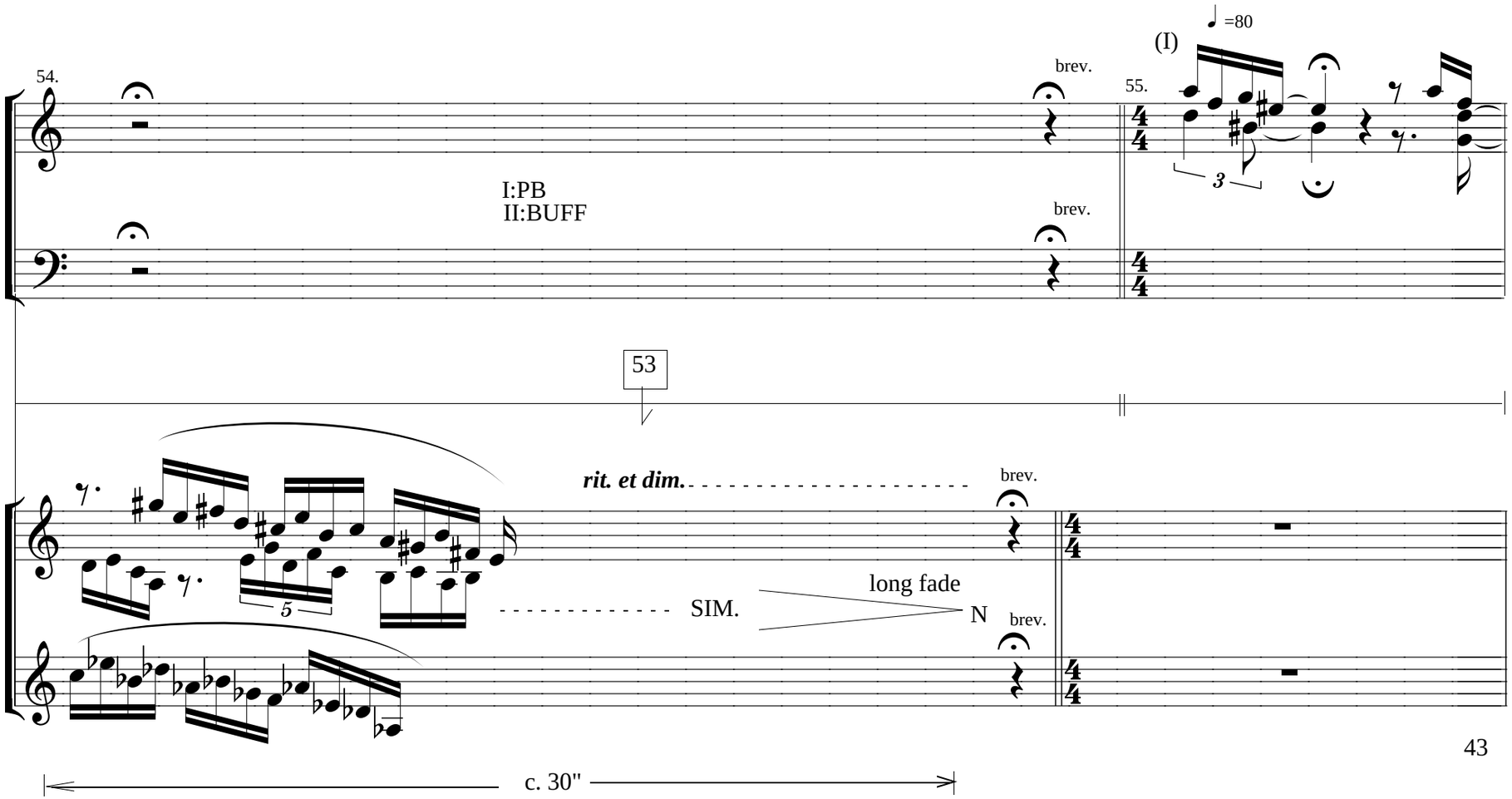

39.
40.
41.
RH
9
RH
e72
dim.
5
p
ppp
N
3
6
6
6
pp

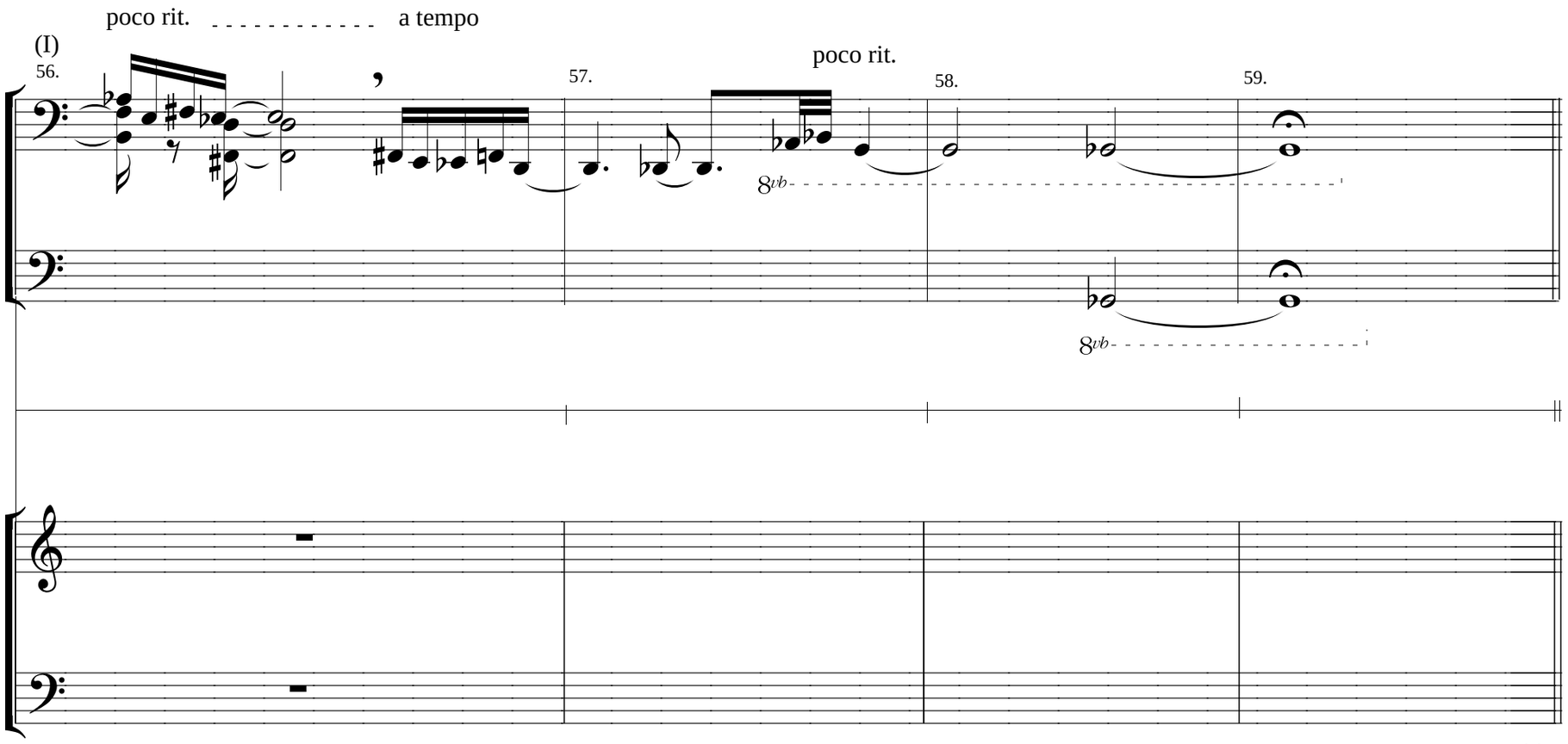

42.
43.
44.
I+II
COUPLE
II: BUFF OFF
I:PB+8
e73
51
NOTE: BANK CHANGE
"bells"
(hpschd)
pp
8vb

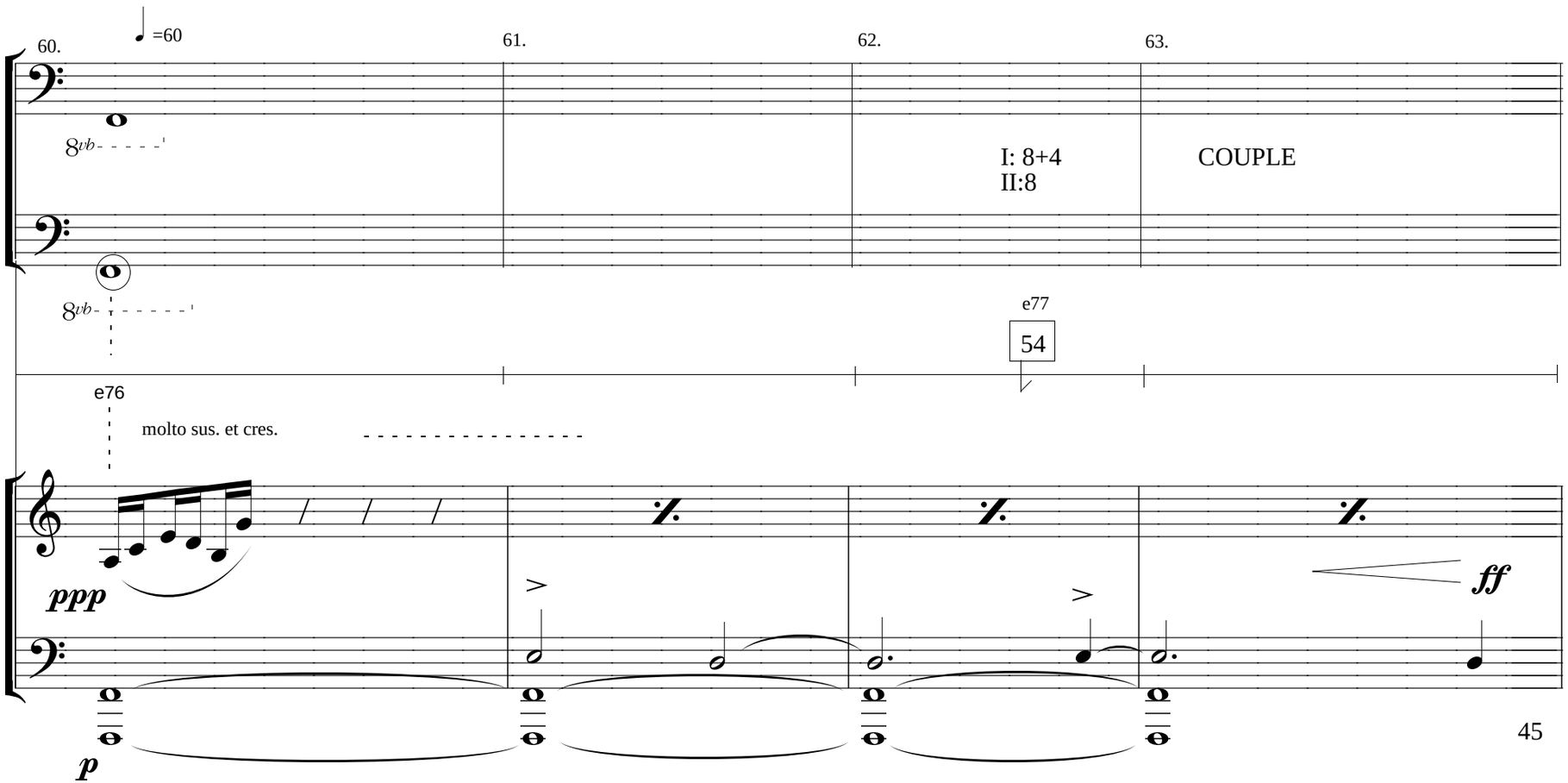

(I+II)
45.
46.
47.
48.
3
8vb
pp
cresc.
7:4

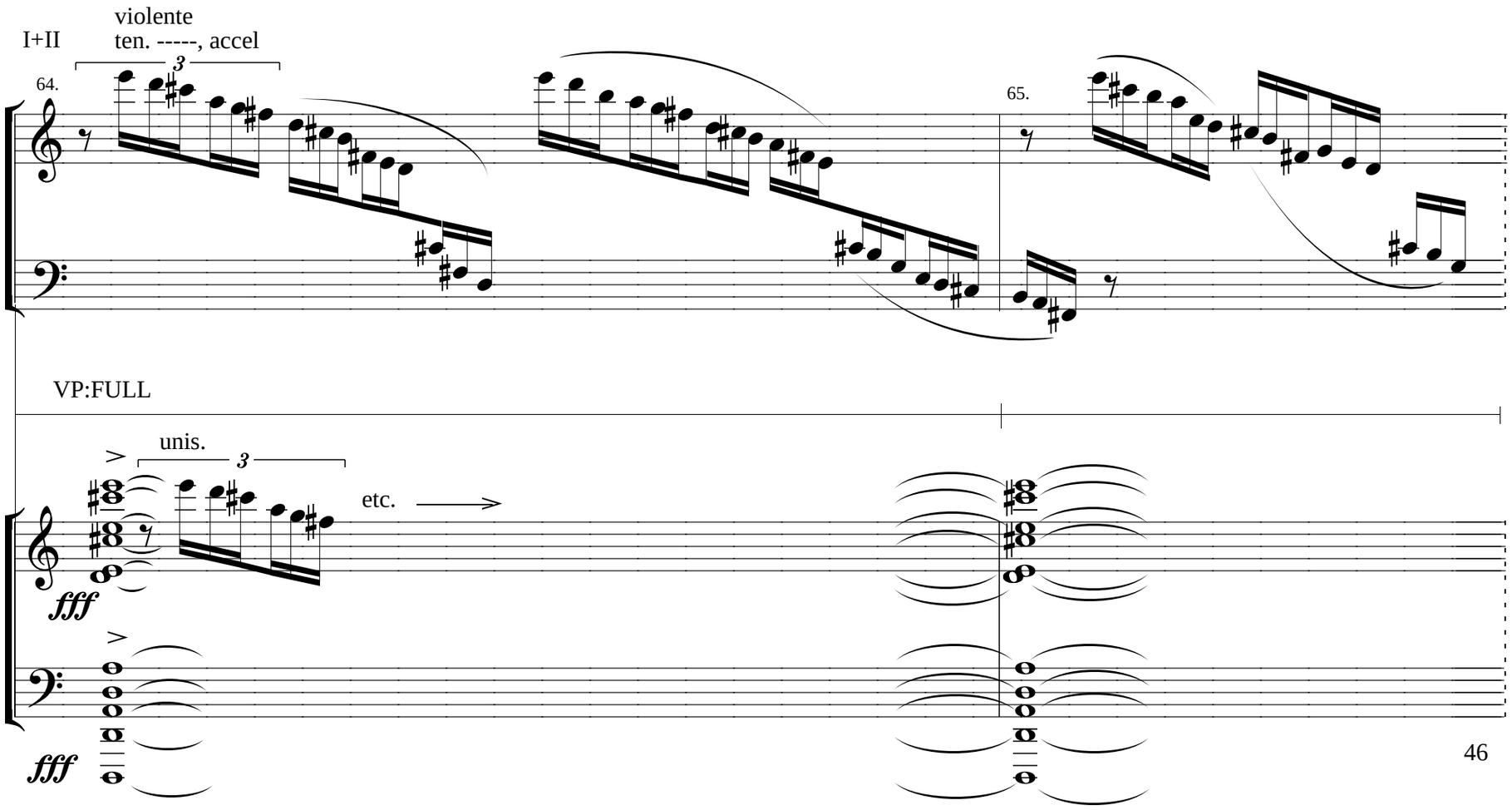

49.
50.
51.
e74
52
sus.

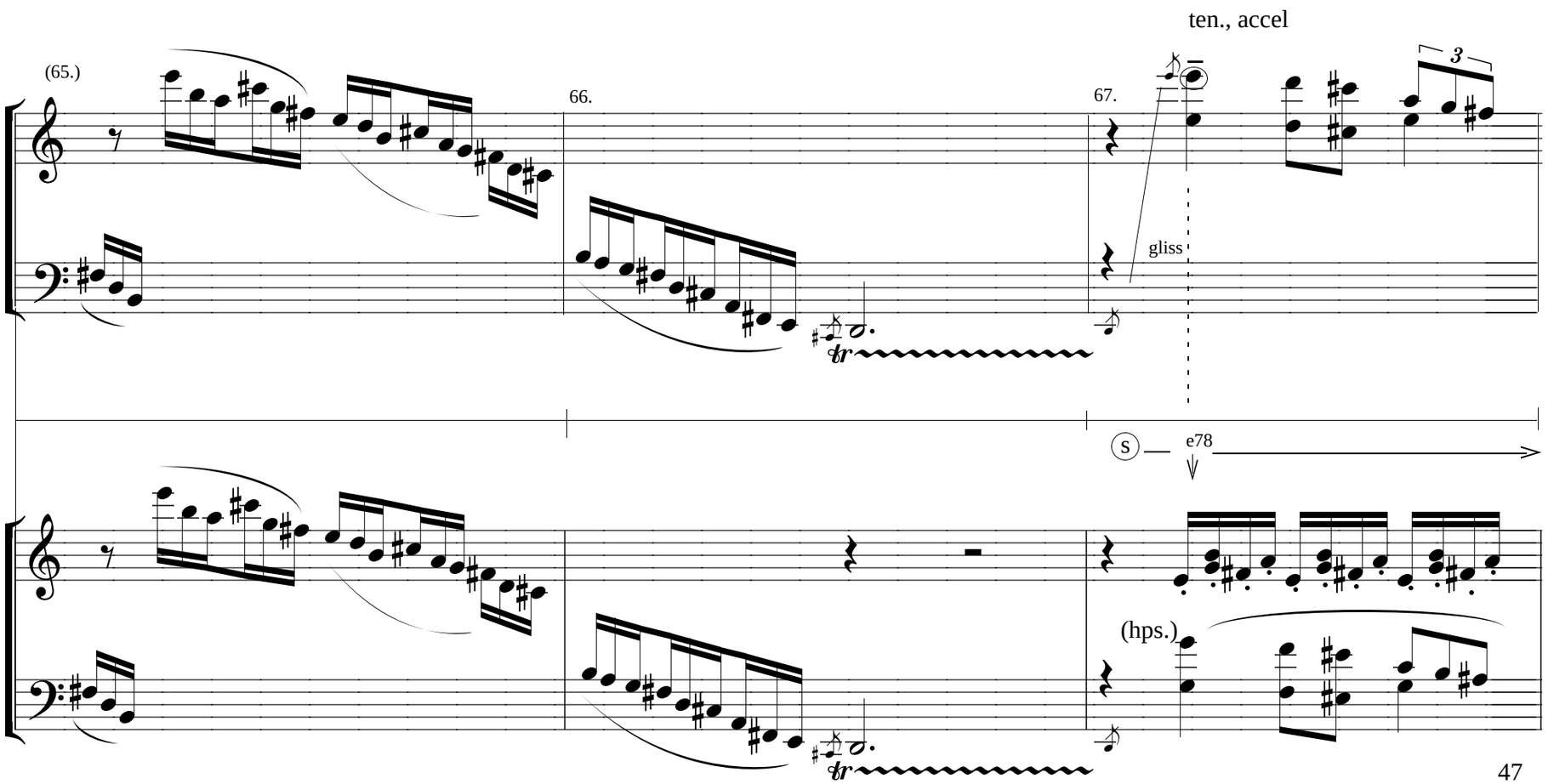

52.
=100
53.
(I+II)
UNCOUPLE
=100
sus.
6
6
6
6
6

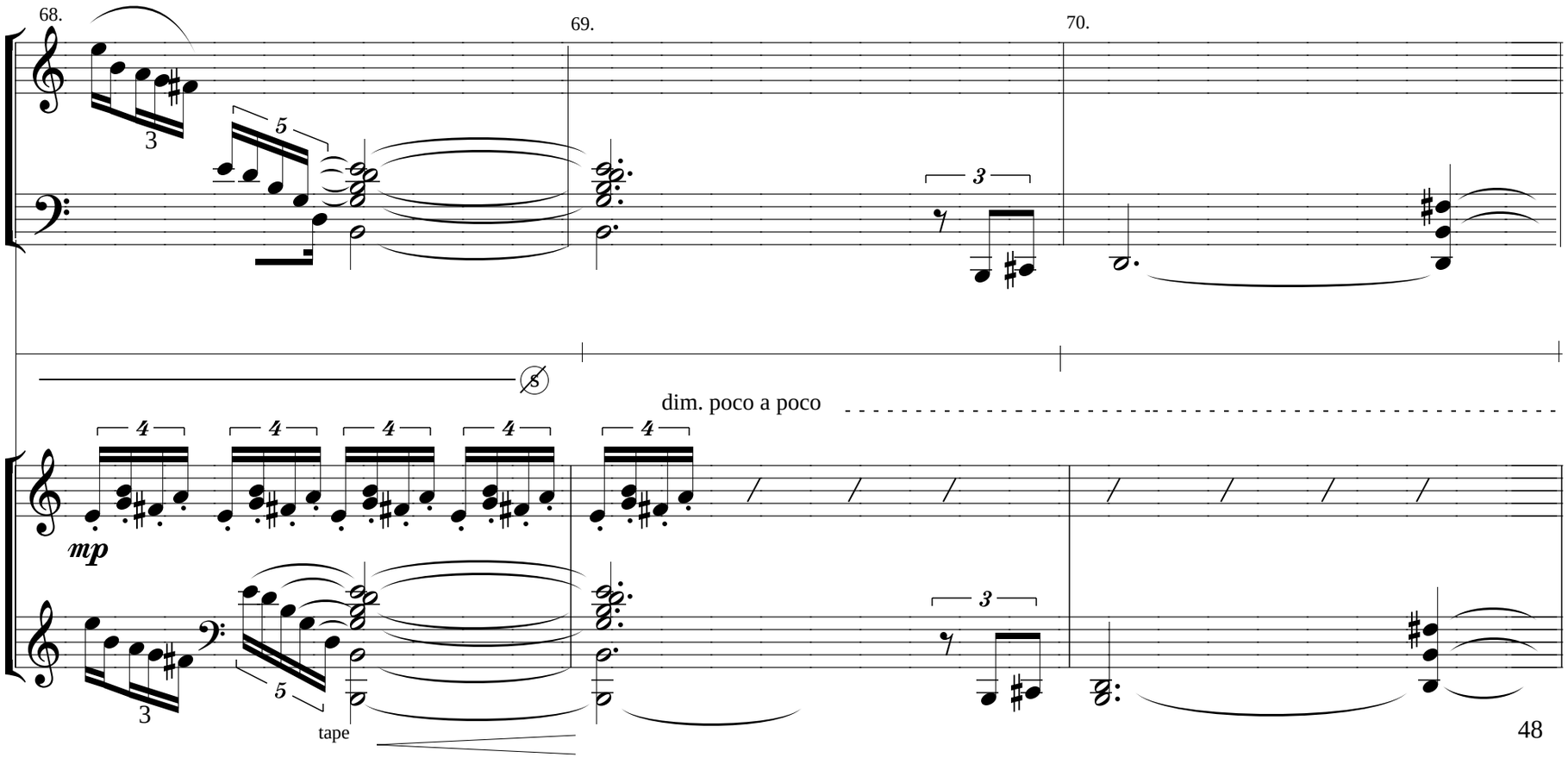

54.
brev.
55.
(I)
♩=80
I:PB
II:BUFF
brev.
3
53
rit. et dim.
brev.
5
SIM.
long fade
N
brev.
c. 30"

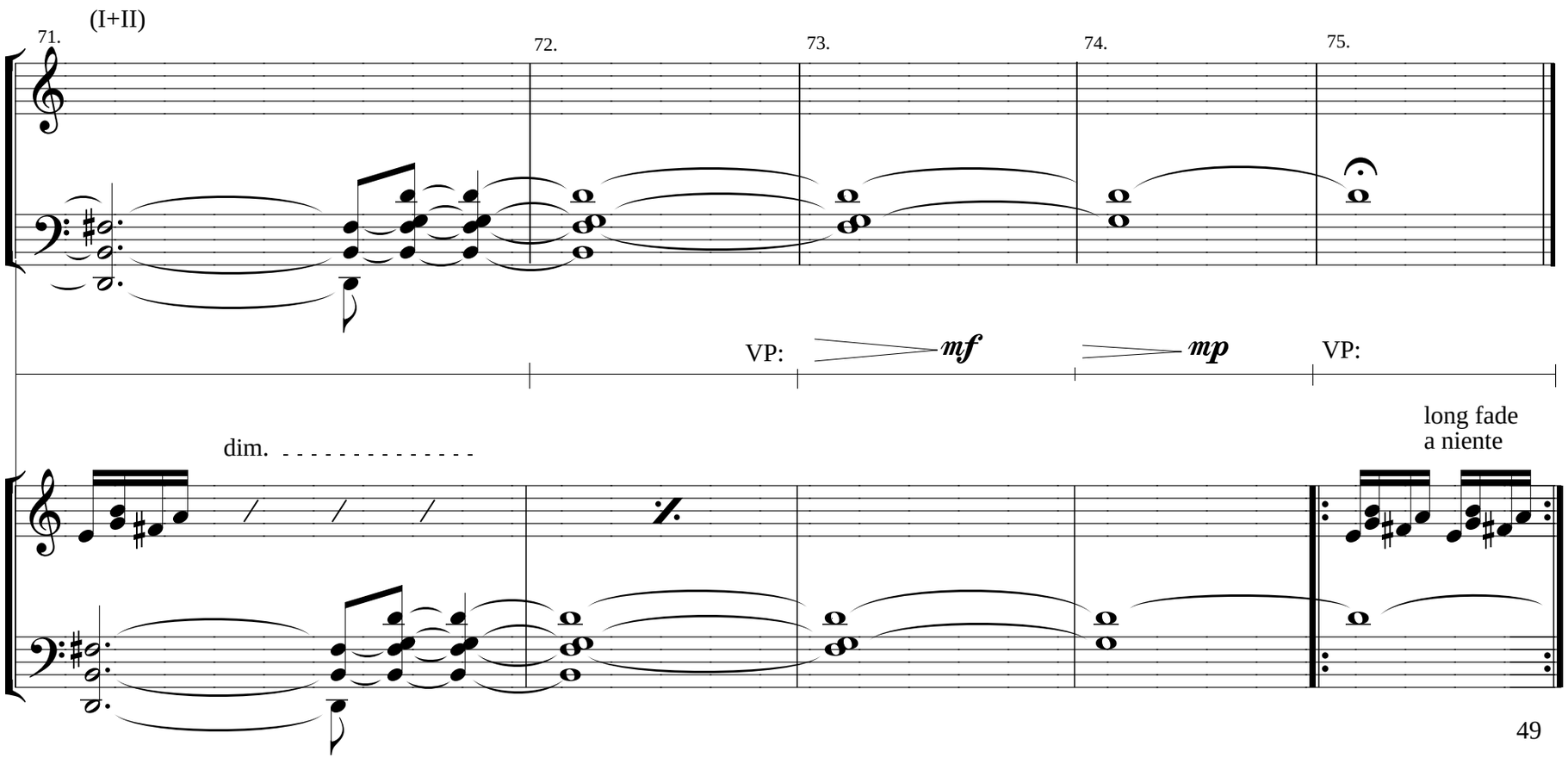

poco rit.
a tempo
(I)
56.
57.
poco rit.
58.
59.
8vb
8vb


60.
=60
61.
62.
63.
8vb
I: 8+4
II:8
COUPLE
8vb
e77
54
e76
molto sus. et cres.
ppp
ff
p


I+II
violente
ten. -----, accel
64.
3
65.
VP:FULL
unis.
3
etc.
fff
fff


ten., accel
(65.)
66.
67.
3
gliss
S
e78
(hps.)


68.
69.
70.
dim. poco a poco
mp
tape



Bruce Pennycook Aug., 1988 .