Nina C. Young

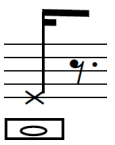
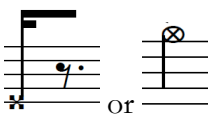
Chatter

for trumpet and electronics

CHATTER
FOR TRUMPET AND ELECTRONICS

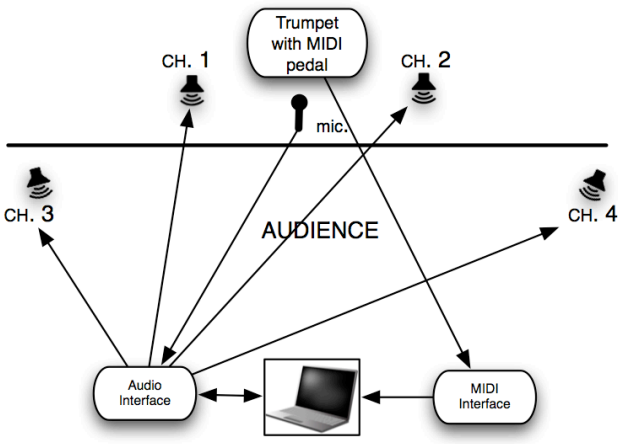
Dedicated to Amy Horvey
Approximate Duration – 8 minutes

Notation Legend:

	tongue ram
	half-valve (play indicated rhythmic value)
	Speak indicated sounds into trumpet. Sound include "she", "says", "ts", "ghr", "ch", "sh"
+	Closed, with plunger
O	Open, with plunger
	Electronics cue number (press MIDI pedal to trigger)

Electronics:

- Required equipment:
  - 4 speakers[1]
  - 1 audio interface (minimum 4-channel output, 1-channel input)[2]
  - 1 laptop running MaxMSP 5
  - Max patch and folder
  - 1 cardiod microphone (for live sound reinforcement)
  - 1 MIDI pedal
  - 1 MIDI interface (to see pedal, some audio interfaces provide this)
  - necessary cables
  - 1 monitor speaker (if desired by performer)



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[1] A stereo speaker configuration is available.
[2] If the use of a monitor is desired, then a minimum of 5-channel output is required.

Notes on the work:

Chatter was composed in 2011 at the request of Amy Horvey. This eight minute piece for trumpet and electronics, presented in two parts, is inspired by the idle banter of daily conversation. The work utilizes the trumpet in two ways: through conventional melodic playing and through extended technique focusing on half-valving and the production of vocal sounds amplified through the trumpet's bell. The mixing of these techniques allows for the trumpet to blend with the electronics.

The electronic component of the work features a variety of recorded conversations and manipulated, pre-recorded trumpet sounds. The work is diffused through four speakers – two placed at the foot of the performer, and two more in a wide stereo spread to the left and right of the hall. The speakers located near the performer allow the electronic sounds to be perceived as coming from the point source of the performer on stage while the farther speakers allow for the listener to be immersed in a world where four or more conversations can be occurring at any given time from a variety of directional sources. The trumpet player is essentially the fifth speaker, in the center of the other four conversations. This immersive effect, with different conversations occurring simultaneously can be likened to "cocktail part syndrome"; that is, a person's inability to focus listening attention on a single talker among a mixture of conversations and background noises, often resulting in a feeling of nervousness.

Instructions for using the Chatter performance patch:

1. Set-up all the gear and connections as shown in score.

2. Open MaxMSP. Go to Options -->File Preferences. Clear any existing filepaths. Add the project folder for Chatter into the preferences.

3. Quit and Restart Max.

4. Test for MIDI. Open the patch "MIDItest" that is in the project folder. Click the green "1" to populate the MIDI devices available. From the pink pull-down menu, select the midi-interface that is being used for the performance. Press the MIDI pedal. Open the max-window (command-M). If the pedal worked properly you should see the object "pedal-info" typed once with the message "bang" typed after it. If the message does not appear then the MIDI is not properly installed or the MIDI device being used has been programmed differently. Reset the device so that the pedal outputs from controller value 127. You can use MIDItester to assess the problem.

5. Once MIDI connectivity is established, test the patch. Open the Chatter max patch. Click the green "1" to populate the MIDI devices available. From the pink pull-down menu select the midi interface being used. Go to Window --> DSP status. Select the audio interface driver being used. Press the pedal. This should initialize the patch. Press the pedal again, this should play Cue01.

6. If Cue01 does not play, use the space-bar function - the spacebar allows you to step through the patch as though you were using the pedal. Make sure you are able to hop to cues by typing in the desired cue number into the yellow box and pressing enter. This allows for you to step through cues during rehearsals. Note 0 = Initialize Patch, 1 = Cue01, 2 = Cue01a, 3 = Cue02, 4 = Cue03, and onward.

7. Useful notes:
    a. During the dress rehearsal you can save the microphone, output, and monitor levels by shift-clicking the first circle in the level-preset bar. When initializing the patch it will automatically recall this level.
    b. It is best to restart the patch eat time the piece is run. This may also avoid some weird ghost problems that may occur with the MIDI pedal.
    c. The optional monitor outputs from output 6. You can adjust the monitor volume by typing a value between 0 and 1.5 into the top box to the right of the level meter.
    d. The purpose of the input microphone is to provide sound reinforcement and a way to mix the live and electronic sounds. The mono signal outputs into both channels 1 and 2. You may find it necessary to ride this level during performance (depending on the hall).
    e. If you would like to load a mock performer into the electronics to run the patch, there is a subpatch labeled "mockperformer" that allows you to do so.
    f. Audio files, soundfile players, and cues are loaded into subpatchers "modules" and "events". There should be no need to access these.

TRUMPET IN B♭

CHATTER

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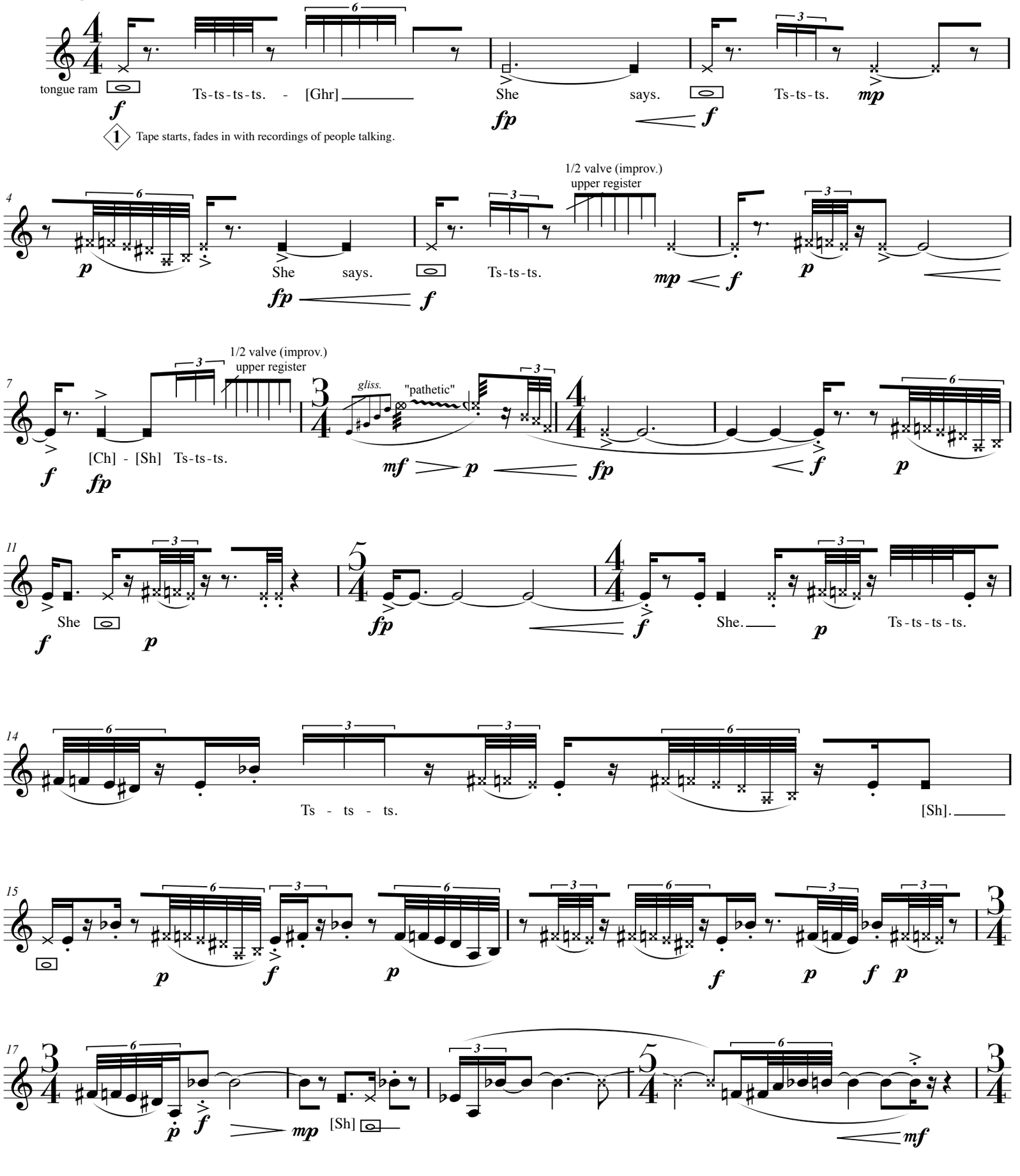
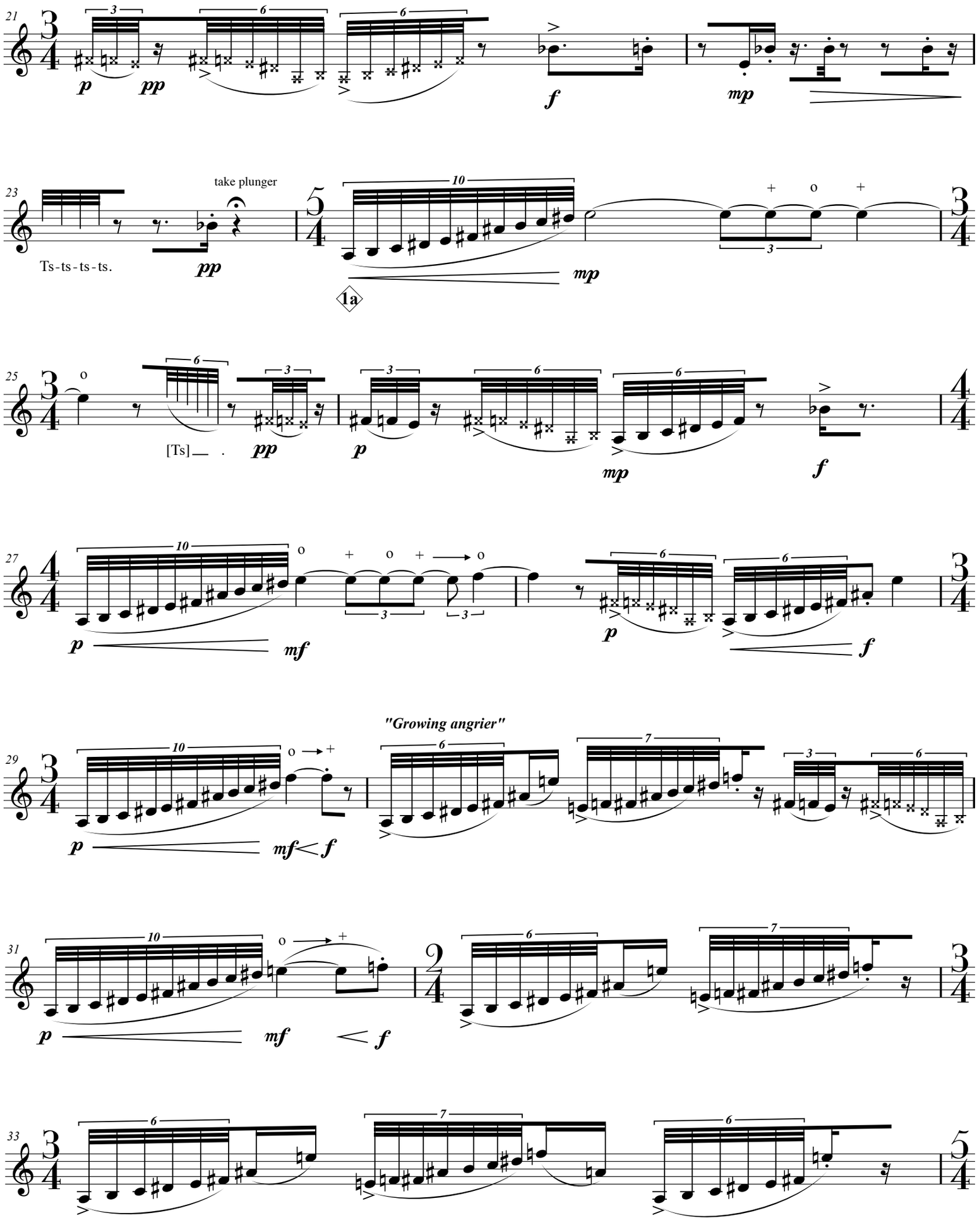
for Amy Horvey

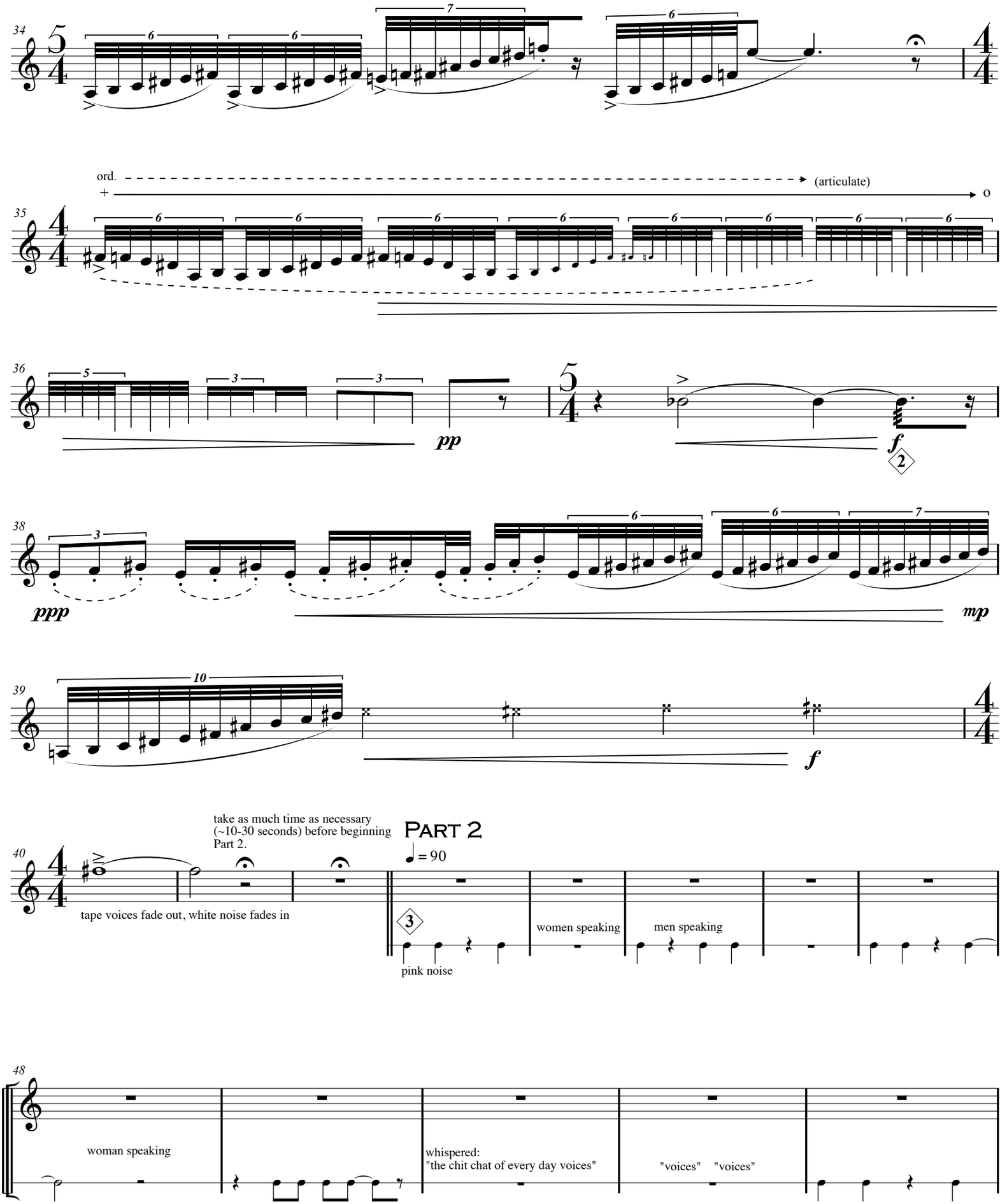
NINA C. YOUNG

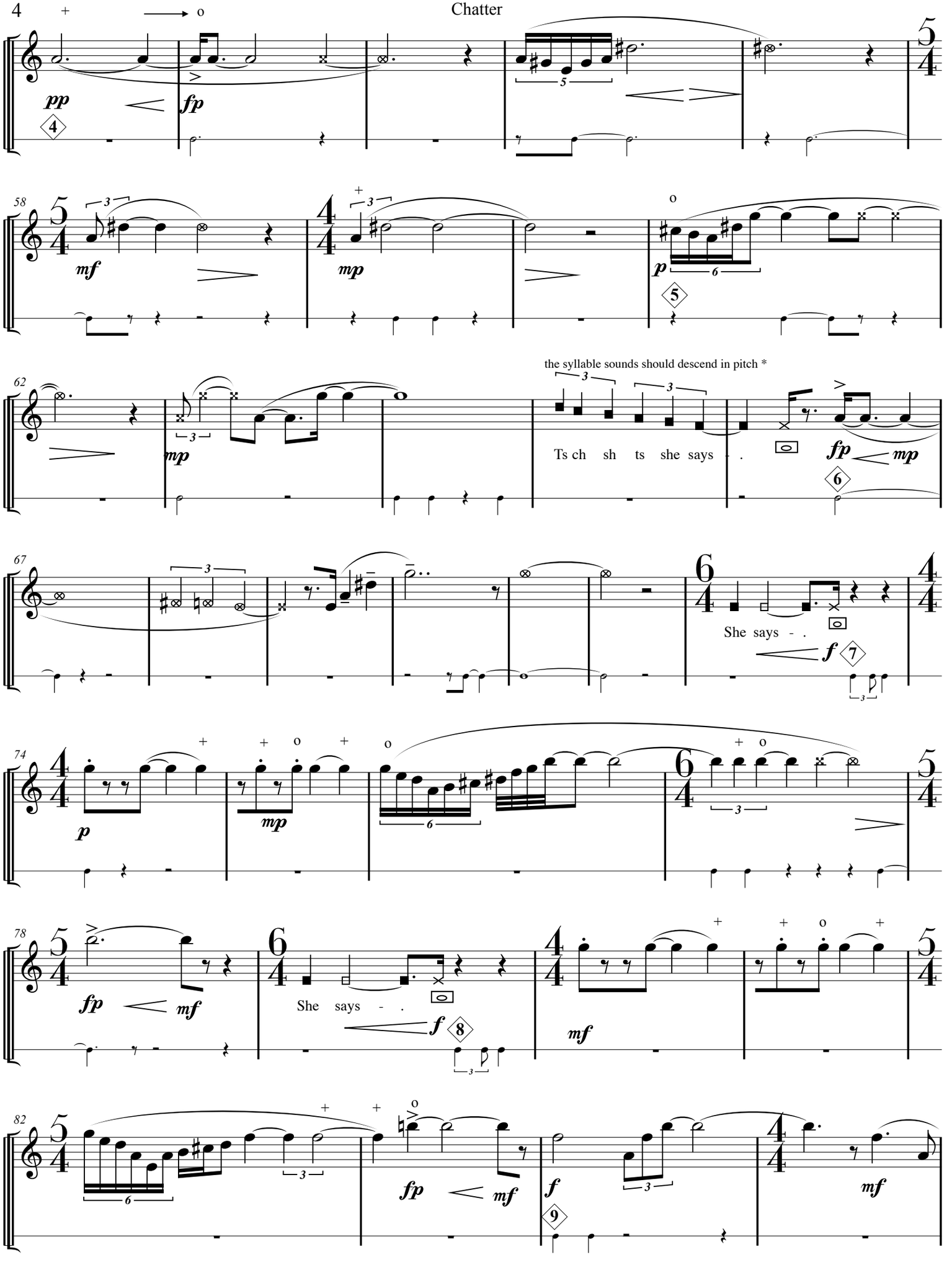
PART 1

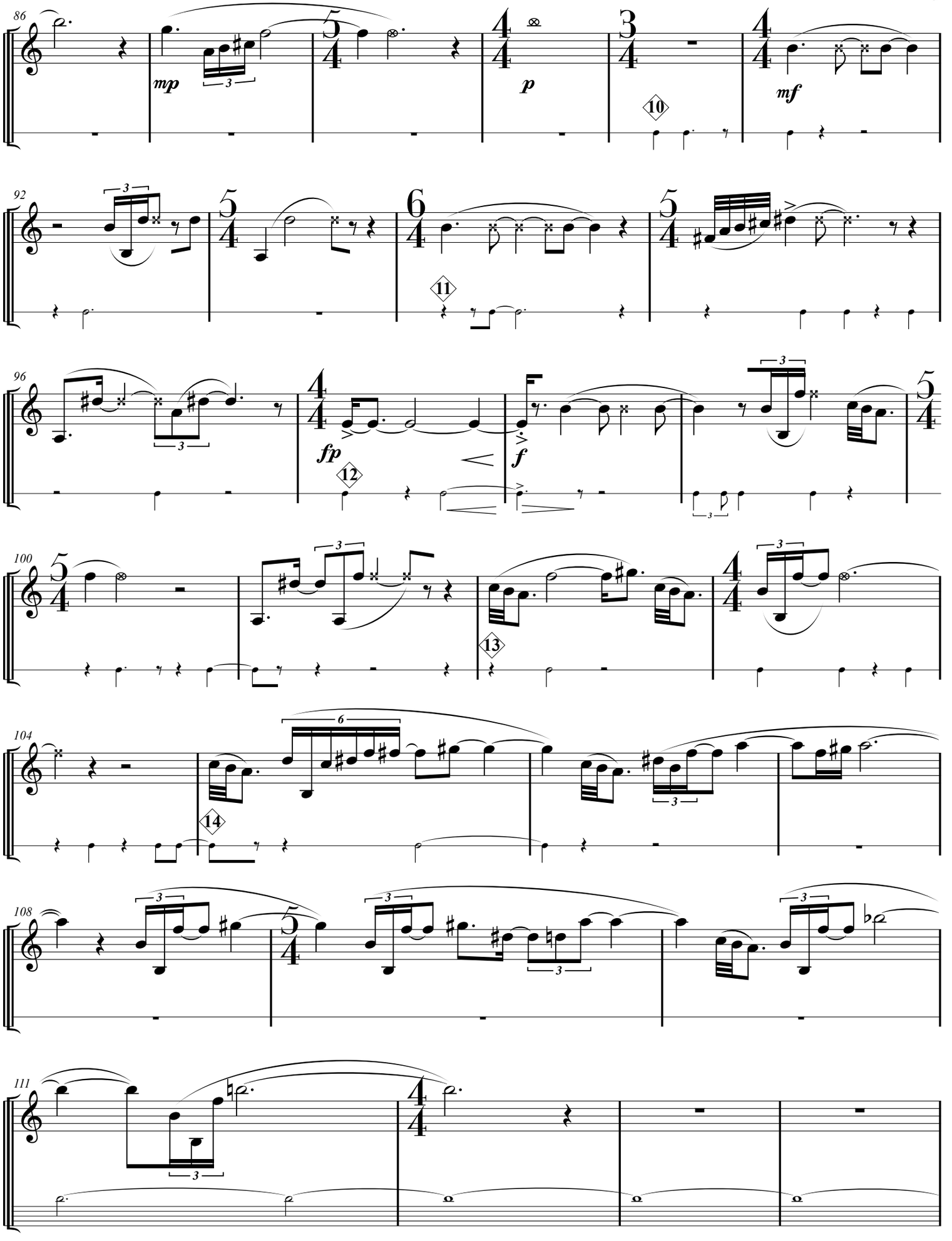
♩ = 60

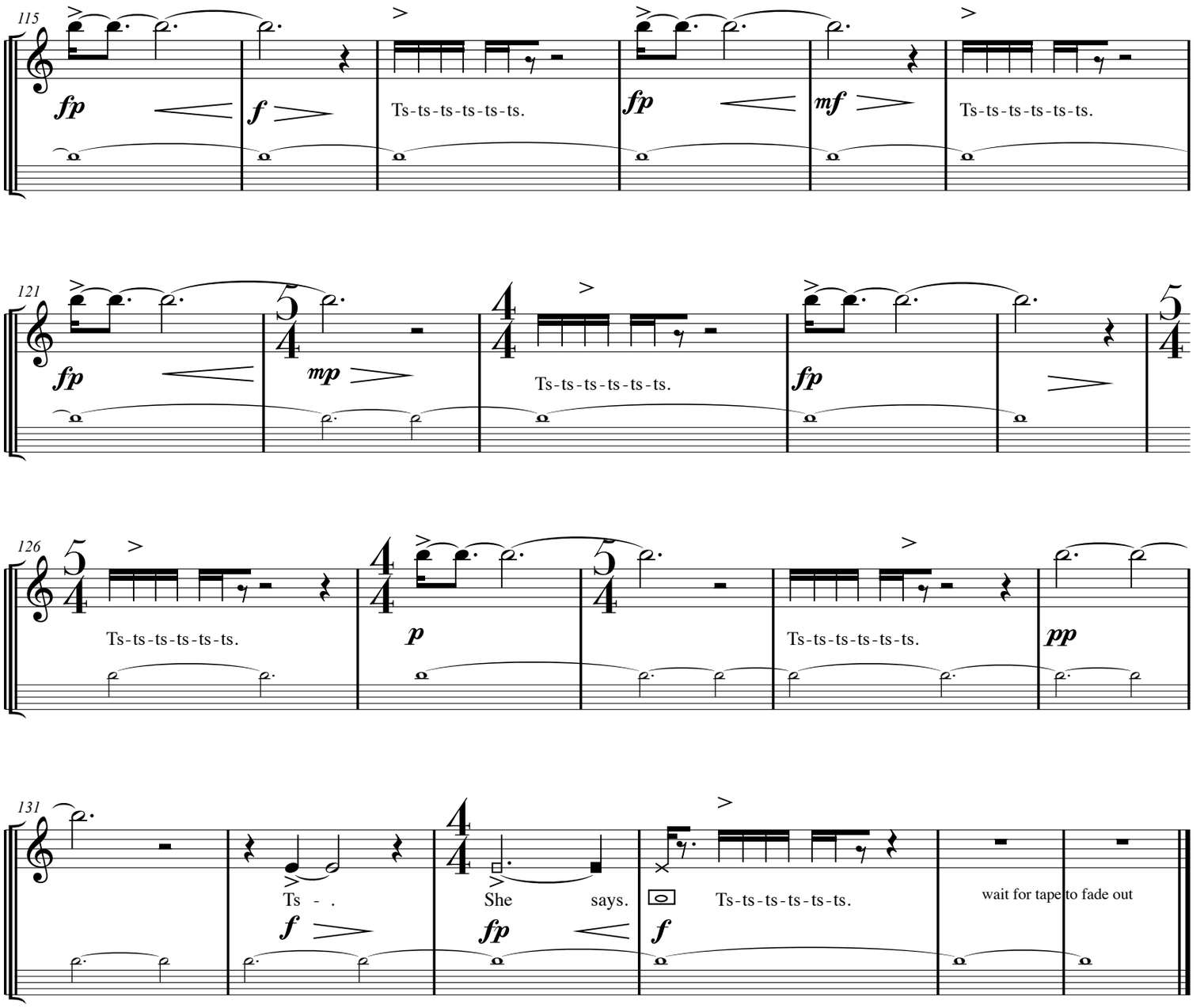



21
p
pp
f
mp
23
take plunger
Ts-ts-ts-ts.
pp
mp
1a
25
[Ts]
pp
p
mp
f
27
p
mf
p
f
"Growing angrier"
29
p
mf
f
31
p
mf
f
33


34
35
ord.
(articulate)
36
pp
f
2
38
ppp
mp
39
f
take as much time as necessary
(~10-30 seconds) before beginning
Part 2.
PART 2
♩ = 90
40
tape voices fade out, white noise fades in
3
women speaking
men speaking
pink noise
48
woman speaking
whispered:
"the chit chat of every day voices"
"voices" "voices"


pp
fp
4
58
mf
mp
p
5
62
mp
the syllable sounds should descend in pitch *
Ts ch sh ts she says - .
fp
mp
6
67
She says - .
f
7
74
p
mp
78
fp
mf
She says - .
f
8
mf
82
fp
mf
f
9
mf


86
mp
3
p
10
mf
92
3
11
96
3
fp
12
f
3
100
3
13
3
104
6
14
3
108
3
3
3
111
3


115
fp
f
Ts-ts-ts-ts-ts-ts.
fp
mf
Ts-ts-ts-ts-ts-ts.
121
fp
mp
Ts-ts-ts-ts-ts-ts.
fp
126
Ts-ts-ts-ts-ts-ts.
p
Ts-ts-ts-ts-ts-ts.
pp
131
Ts - .
f
She says.
fp
Ts-ts-ts-ts-ts-ts.
f
wait for tape to fade out