

Colloquy

for two pianos and live electronics

Yongwoo Lee

Program Note

Colloquy for two pianos and live electronics is a piece that depicts a conversation between two pianos. In Section A, the contrasting scales played by the two pianos represent the conflicting aspects of their interaction. The cadences, which end on the pitch "A," create an impression of the conversation gradually moving toward a shared point of agreement.

In Section B, a harmonious dialogue emerges through the use of timbres centered around the pitch "A." By employing the composite melody technique, the two melodies interweave organically, yet each piano alone does not produce a complete melody. Only when the two pianos' melodies combine does a unified monophonic sound materialize.

Overall, the electronic sounds in the piece are randomly generated within the scales used by the pianos, synthesized in real-time, and musically shaped to reflect the tonal structure of the pianos. These electronic sounds, guided by the implemented algorithm, also exhibit a progression toward the pitch "A," utilizing FM synthesis and piano sampling techniques.

*Colloquy*는 두 피아노 사이에 주고 받는 대화를 표현한 곡이다. 두 피아노의 서로 일치하지 않는 음계들이 주고 받는 Section A는 두 연주자의 갈등적 측면을 나타내며, 음악적 문장의 끝에서 A음으로 끝나는 종지는 대화가 점차 공통의 합의점으로 나아가는 듯한 인상을 주게 한다.

Section B에서는 음고 A를 중심으로 화합적인 음색을 활용하여 조화로운 대화를 표현하였다. 복합 멜로디 기법을 통해 두 멜로디가 유기적으로 어우러지며 연주되는데, 각각의 피아노만으로는 완전한 선율로 들리지 않는다. 그러나 두 피아노의 멜로디가 결합될 때 비로소 하나의 모노포닉한 사운드로 완성된다.

전체적으로, 곡에 쓰인 전자 사운드는 피아노가 사용하는 스케일에 따라 그 안에서 랜덤하게 만들어지며, 실시간으로 합성되며 피아노의 음조직에 따라 음악적으로 표현된다. 이 전자음향 역시, 구현된 알고리즘에 따라 A음으로 나아가는 형태의 소리를 보여주며, FM 기법과 피아노 샘플링 기법 등을 사용하였다.

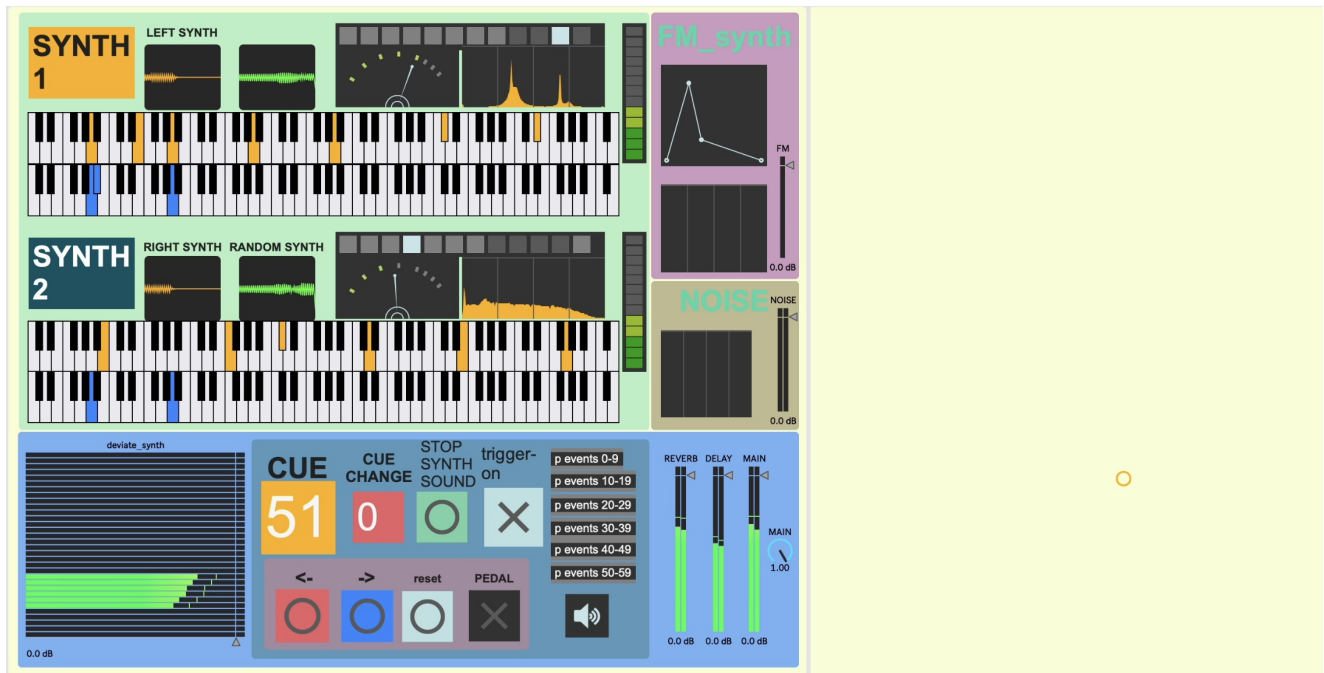


This piece uses rotational arrays that change an original pentachordal (first piano) and hexachordal (second piano) pitch set I created.

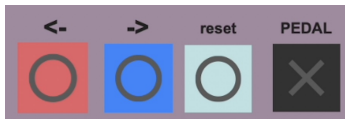
These pitch sets are designed to be symmetrical based on intervals, using the note "A" as the axis of symmetry. The note "A" serves as a pivotal point, functioning as the conclusion of each musical phrase, whether it is included in the pitch set or not. Each section, determined by the pitch set, uses only the pitches included in the respective pitch set, which are indicated above each staff.

이 곡은 회전형 배열 기법을 사용하며, 각 피아노에 배정된 5음 음계(first piano), 6음 음계(second piano)를 활용한다. 이 곡의 음계들은 A음을 대칭축으로 하여, 음정적으로 대칭을 이루는 방식으로 고안되었다. 변화된 각 순환 음계에 A음이 포함되어 있건 아니건, 주요 음으로서 음악적 프레이즈를 끝맺는 음으로서 중요한 역할을 한다. 피아노에 사용되는 음계에 따라 각 섹션은 구분되어 해당 음계의 음들이 사용되며, 각 보표 위에 사용되는 음계를 표기하였다.

Max Patch

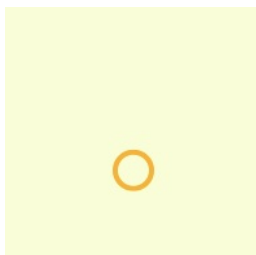


Max cues are controlled by a right-arrow key or a midi pedal. Each cue note has a specific length to generate sound or trigger an action upon note-off.



맥스 큐들은 오른쪽 화살표 키 혹은 미디 페달에 의해 작동된다. 각각의 큐를 나타내는 음표는 특정한 길이를 가지고 소리를 생성하거나, note-off에 의한 트리거를 작동시킨다.

From measure 137 (cue 37), mouse position data is used to control electronic sound. The vertical value of the mouse position data controls the volume of the electronic sound produced by synthesizers. The horizontal value of the mouse position data controls the interval of the sound produced by the synthesizers. (in contrary to general electronic sound, repetitive FM sound affects operate in reverse.)



마디 137(큐 37)부터, 마우스 위치에 따라 전자음향을 컨트롤한다. 수직값은 볼륨값을 수평적인 마우스의 위치는 생성되는 전자음의 주기를 결정하게 된다. (FM 사운드는 마우스 위치에 따른 일반적인 전자음향에 대한 변동과 거꾸로 작동하게 설계되었다.)

Approximately, 8 min

Colloquy

for two pianos and live electronics

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1

Vigorously ♩ = 120

Conversationally ♩ = 96

Piano 1

f *Red.*

Piano 2

Vigorously ♩ = 120

Conversationally ♩ = 96

f *8ba.* *ff* *f* *ff* *ppp*

Cue



5

pppp *ppp* *p* *ppp* *p* *pp*

Red.

12

mp *pp* *pp* *mf* *p*

Meno mosso ♩ = 108

pp *mf* *p*

Red. *8va*

17

p *mp* *mp* *f*

mp *f* *f*

8va

21

f *mp* *p* *mp*

molto rit *a tempo* *accel* *rit* ...

molto rit *a tempo* *accel* *rit* ...

mp *p* *mp* *mp*

Red.



The image displays a musical score for the song "The Rose Tree". It consists of two systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The first system begins with a vocal line starting on a whole note G4, followed by a piano introduction. The piano part features a bass line with a half note G3 and a treble line with a half note G4. The second system continues the vocal melody and piano accompaniment. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and a crescendo hairpin. The piece concludes with a final vocal note and a piano accompaniment ending on a whole note G3.

4

C

34

f

ff

rit.....

4

C

f

ff

rit.....

(*Reo.*)



5

39

rit.....

Tempo I (♩ = 120)

pp sub. *ppp*

pp

5

6

D

rit.....

Tempo I (♩ = 120)

pp sub. *ppp*

f

pp

(*Reo.*)

44

p *f* *mp* *mf*

Max cue: 1 2 3

press and hold the right arrow key
for the length of the written note



52

p *f* *mf* *p* *p sub.*

1 2 3 4 5

press and hold the right arrow key
for the length of the written note

56

mp *mf* *p* *pp*

mp *mf* *pp* *f* *pp sub.*

6

60

pp *f* *pp sub.*

3

2

7

8

4

65

mf

mf *pp sub.* *mf*

3

9

10

11

*Piano gliding
(electronic sound)*

sim

4/4 3/4 4/4 3/4 4/4 3/4

5

69

E

ff

4

E

ff

12

13

14

5'

ff

ff

ff

4/4 3/4 4/4 3/4 4/4 3/4

87

Suddenly $\text{♩} = 96$

8^{va}

f

p

(*Red.*)

(*pizz.*)

Suddenly $\text{♩} = 96$

f

p

(*Red.*)

17

18

19

93

f expr

(*Red.*)

f expr

(*Red.*)

20

21

3

97 **H** Allegretto ♩ = 132

p

Red.

1

H Allegretto ♩ = 132

p

Red.

22

23

104

f

8va

3 *3*

mp *pp*

f sub.

3 *3*

f

3 *3*

f sub.

3 *3*

24

108 **I**

4 1

p cre - - - - -

Red.

5 2

3

I

p cre - - - - - *scen* - -

25

112

- - - - - *scen* - - - - - *do* - - - - -

(*Red.*)

do

(*Red.*)

26

116

8^{va}

8^{ba}

(Red.)

3

3

f

ff *mp*

27

Measure 116: Treble clef, 4/4 time. Bass clef, 4/4 time. Treble clef, 3/4 time. Bass clef, 3/4 time. Treble clef, 2/4 time. Bass clef, 2/4 time. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 117: Treble clef, 4/4 time. Bass clef, 4/4 time. Treble clef, 3/4 time. Bass clef, 3/4 time. Treble clef, 2/4 time. Bass clef, 2/4 time. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 118: Treble clef, 4/4 time. Bass clef, 4/4 time. Treble clef, 3/4 time. Bass clef, 3/4 time. Treble clef, 2/4 time. Bass clef, 2/4 time. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 119: Treble clef, 4/4 time. Bass clef, 4/4 time. Treble clef, 3/4 time. Bass clef, 3/4 time. Treble clef, 2/4 time. Bass clef, 2/4 time. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 120: Treble clef, 4/4 time. Bass clef, 4/4 time. Treble clef, 3/4 time. Bass clef, 3/4 time. Treble clef, 2/4 time. Bass clef, 2/4 time. Treble clef, 4/4 time. Bass clef, 4/4 time.

120

J

p cre - - - - - scen - - - - - do - - - - -

Red.

4

J

p cre - - - - - scen - - - - - do - - - - -

28

Measure 120: Treble clef, 4/4 time. Bass clef, 4/4 time. Treble clef, 3/4 time. Bass clef, 3/4 time. Treble clef, 2/4 time. Bass clef, 2/4 time. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 121: Treble clef, 4/4 time. Bass clef, 4/4 time. Treble clef, 3/4 time. Bass clef, 3/4 time. Treble clef, 2/4 time. Bass clef, 2/4 time. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 122: Treble clef, 4/4 time. Bass clef, 4/4 time. Treble clef, 3/4 time. Bass clef, 3/4 time. Treble clef, 2/4 time. Bass clef, 2/4 time. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 123: Treble clef, 4/4 time. Bass clef, 4/4 time. Treble clef, 3/4 time. Bass clef, 3/4 time. Treble clef, 2/4 time. Bass clef, 2/4 time. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 124: Treble clef, 4/4 time. Bass clef, 4/4 time. Treble clef, 3/4 time. Bass clef, 3/4 time. Treble clef, 2/4 time. Bass clef, 2/4 time. Treble clef, 4/4 time. Bass clef, 4/4 time.

K 124 *mf* *expr* 3 *Meno mosso* ♩ = 112

K 5 *mf* *Meno mosso* ♩ = 112

29 30 31

f 8^{va}

L 128 *cre* 8^{va}

L 6 *f* *cre* 8^{va}

32 33 34

131 (8)

scen

(Red.)

1

rit

35

134 (8)

do

(Red.)

8va

do

36

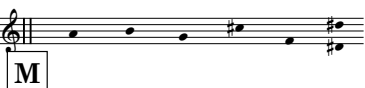
ff

Red.

ff

Colloquy

W.T.



M

Allegretto ♩ = 96

136

(8)

fff

p sub.

(Led.)

W.T.

Allegretto ♩ = 96

M

p sub.

(Led.)

fff

from measure 137,
synthesis sound control via mouse position

37

note-off
trigger

139

p

mf

L.H.

(Led.)

p

mf

note-off
trigger

38

N

Andantino ♩ = 92

148

p expr

N

Andantino ♩ = 92

ppp *p expr*

(Ced.)

40

ppp

accel.....rit.....

8va

151

p *f* *p* *ppp*

accel.....rit.....

8va

mp *p* *ppp*

3 3 3

(Ced.)

p *f* *p*

154 a tempo ♩ = 92

accel.....rit.....accel.....rit.....

p *f* *p*

(*Reo.*) *mf*

41

note-off trigger

p *f* *p* *f*



157 a tempo ♩ = 92

mf *mf* *f* *p* *mf*

a tempo ♩ = 92

p *f* *p* *mf* *mf*

42

note-off trigger

p *f* *p*

rit a tempo ♩ = 92

f

160

mp

p

(Red.)

rit a tempo ♩ = 92

f

mp

p

(Red.)

mp sub.

43

163

mp

p

(Ped.)

mp

p

(Ped.)

mp sub.

165

mf *p* *mf sub.* *p*

44

note-off trigger



167

mf *pp* *mp* *f sub.* *mp* *f sub.*

(*Red.*)

45 46 47

170

f

8^{va}

(Red.)

note-off trigger

48

172

mf

5

(Red.)

49

174

mp

5

(Red.)

mp

177

8'

p sub.

(Red.)

50 51

180

pp

(Red.)

pp

(Red.)

rit.....

183

Lento ♩ = 56 molto rit.....

pp

p

(Red.)

Lento ♩ = 56 molto rit.....

pp

pp

(Red.)

stop

52