



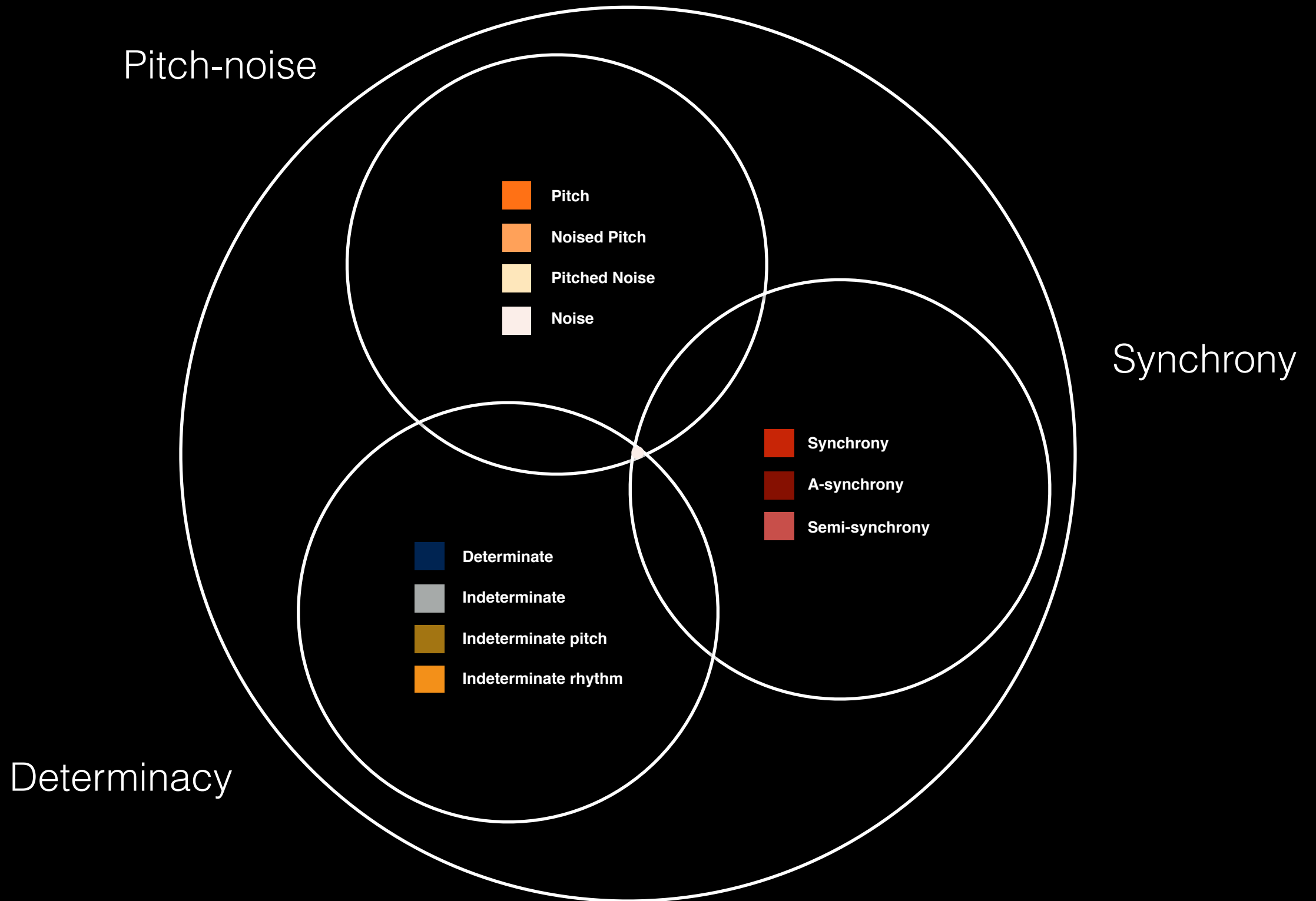
Korwar

for harpsichord and tape (1972)

by François-Bernard Mâche (b. 1934)

Analysis by Christopher Luna-Mega

Analytic categories



Models: pitch/noise profile

Shama 2	 Pitch
Guanaco	 Pitch
Starling	 Noised Pitch
Xhosa	 Noised Pitch
Frogs	 Noised Pitch
Killer Whale	 Noised pitch
Boar	 Pitched Noise
Shama 1	 Pitched Noise
Old Boar	 Pitched noise
Guanaco	 Pitched Noise
Shrimp	 Noise
Rain	 Noise

Models: transcription notations

Xhosa

■ Noised Pitch



Musical notation for Xhosa in 2/4 time. The lyrics are: Ligqomo gqomo e lig gqi ba um gqū sho. The notation includes a treble clef, a key signature of one flat, and various rhythmic values. There are slurs over groups of notes, with '3' and '5' indicating triplet and quintuplet patterns respectively.

Shama 1

■ Pitched Noise



Musical notation for Shama 1. The notation includes a treble clef and a key signature of one flat. It features a treble staff with notes and a lower staff with rhythmic markings. A slur with '5' indicates a quintuplet. The number '54' is written above the staff.

Frogs

■ Noised Pitch

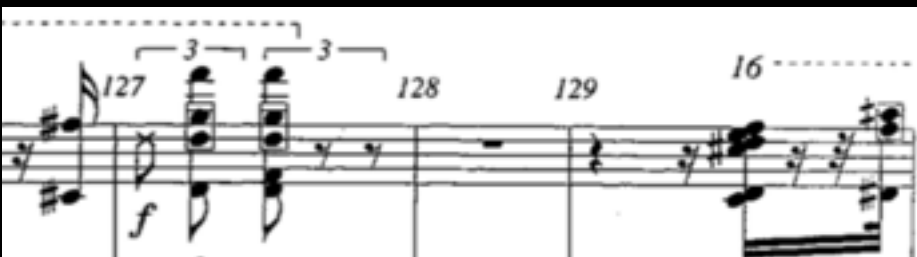


Musical notation for Frogs, labeled 'Grenouilles'. It consists of two staves: 'droite' (right) and 'gauche' (left). The notation includes a treble clef and a key signature of one flat. It features a treble staff with notes and a lower staff with rhythmic markings. Slurs with '5' indicate quintuplets. The number '74' is written above the staff.

Models: transcription notations

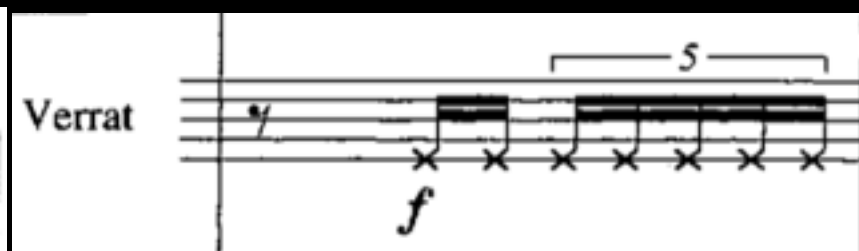
Starling

■ Noised Pitch



Boar

■ Pitched Noise



Shama 2

■ Pitch



Models: transcription notations

Guanaco

■ Pitched Noise

■ Pitch

Musical notation for Guanaco, measures 333-334. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measure 333 contains a quarter note with a pitch bend symbol (a vertical line with a hook) and a fortissimo (ff) dynamic marking below it. Measure 334 contains a quarter note with a pitch bend symbol and a fortissimo (ff) dynamic marking below it. Above the staff, there are markings for triplets: a bracket over the first two notes of measure 333 labeled '3', and a bracket over the first three notes of measure 334 labeled '334'.

Musical notation for Guanaco, measure 340. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The measure contains a quarter note with a pitch bend symbol and a pianissimo (ppp) dynamic marking below it.

Old Boar I Boar

■ Pitched noise

Musical notation for Old Boar I Boar, measures 347-348. The notation is on two staves. The top staff is labeled 'Sang.' and the bottom staff is labeled 'Ver.'. Measure 347 contains a quarter note with a pitch bend symbol and a triplet bracket above it labeled '3'. Measure 348 contains a quarter note with a pitch bend symbol and a sextuplet bracket below it labeled '6'.

Harpsichord: notations for pitch and noise

Sharna *ff*

Clav. *Tutti*

wide cluster improvisation with four given rhythms:

muted jacks

sautereaux muets

wide cluster improvisation of "uneven sixteenth notes without creating cycles, with brief silences, progressively adding aggregates". model:

percussive pedal

Modèle rythmique (♩ = 113)

narrow clusters with determinate rhythms and pitch limits

clusters with broad limits

clusters with muted strings

cluster improvisations:

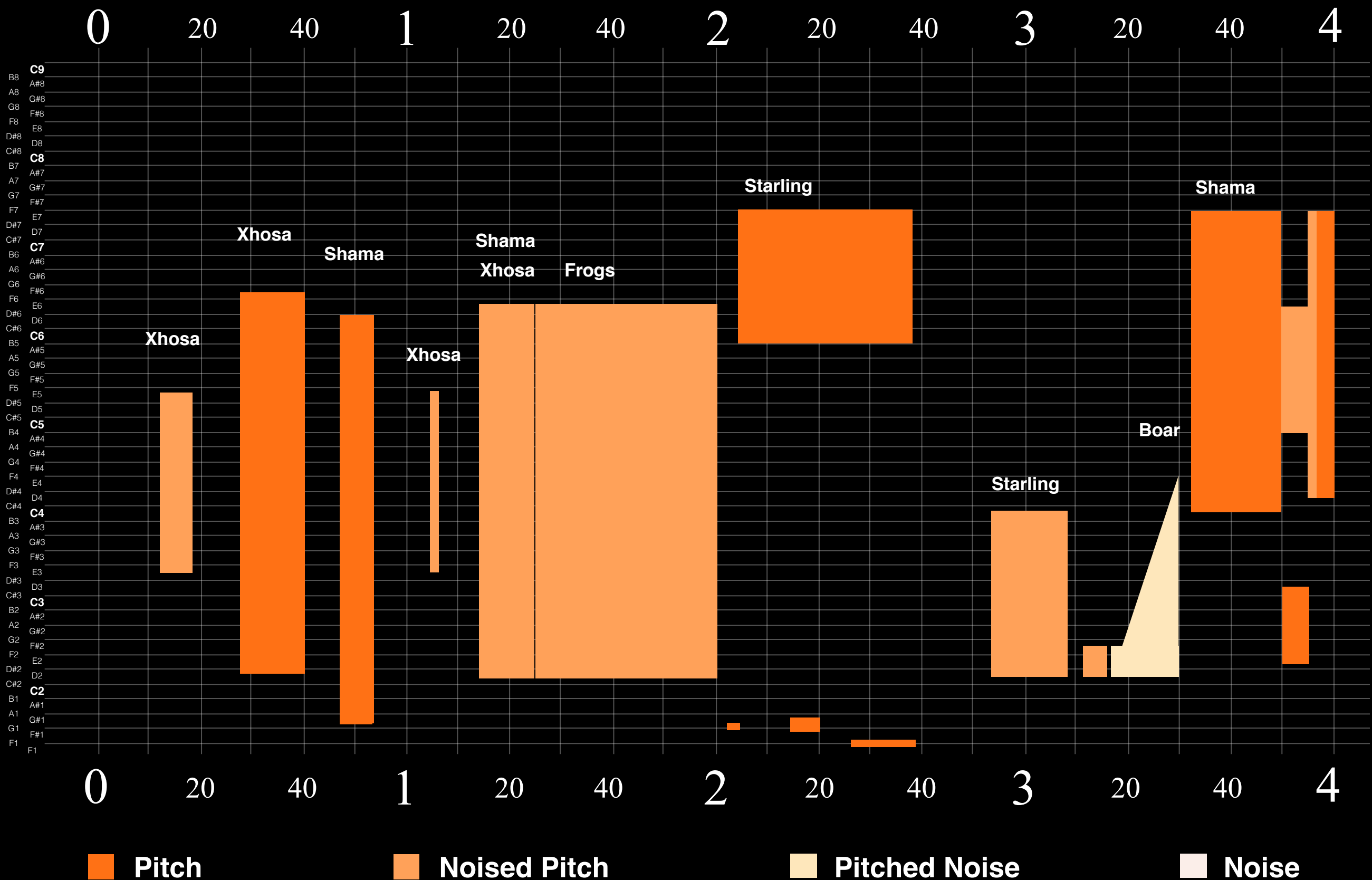
1. adding aggregates
2. subtracting pitches
3. filtering lows
4. filtering highs

thick, full cluster (forearms)

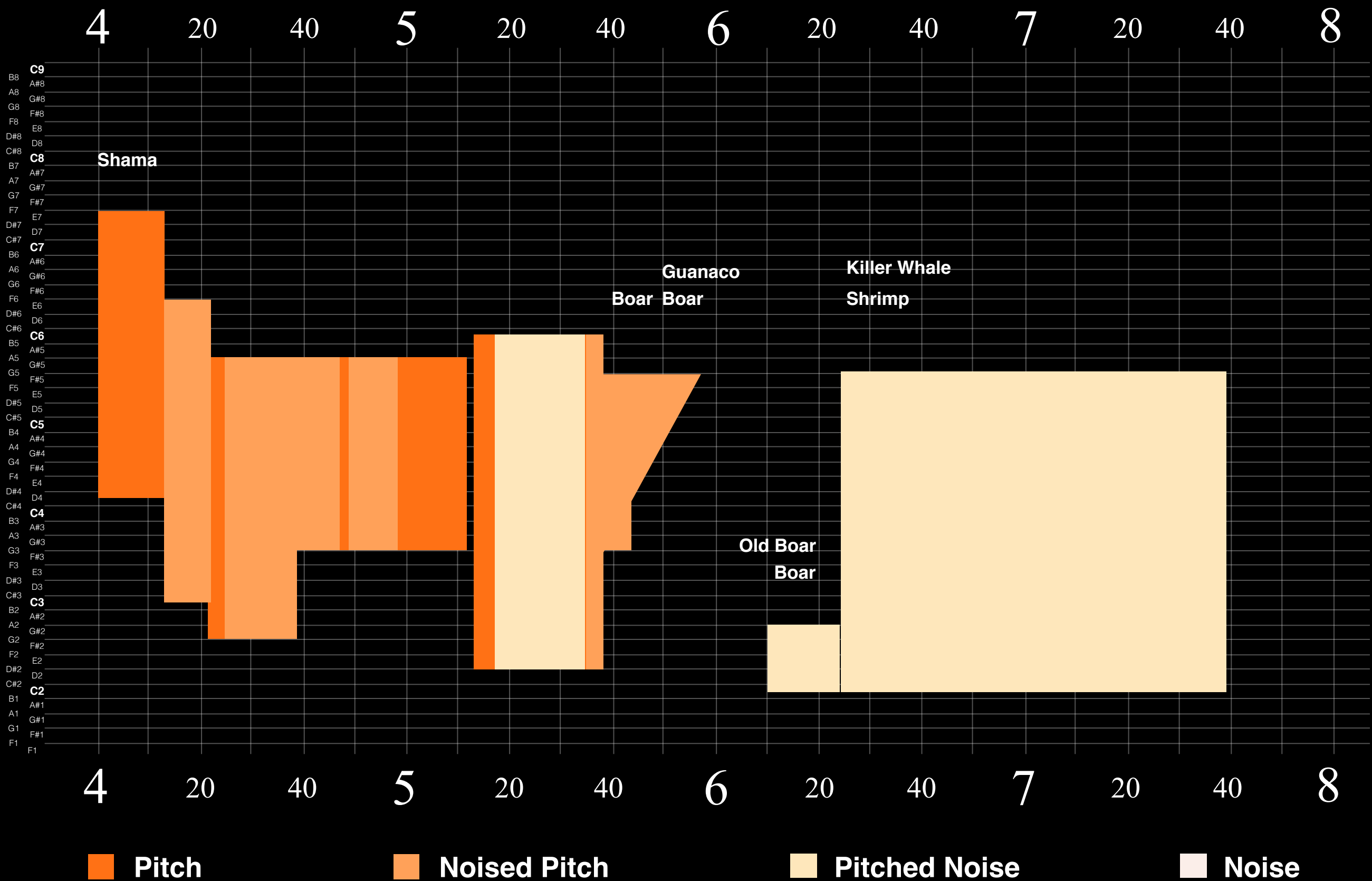
cluster très épais

Determinate	Determinate	Indeterminate rhythm	Indeterminate rhythm
Indeterminate rhythm	Indeterminate pitch	Indeterminate pitch	Indeterminate pitch
Pitch	Noised Pitch	Pitched Noise	Noise

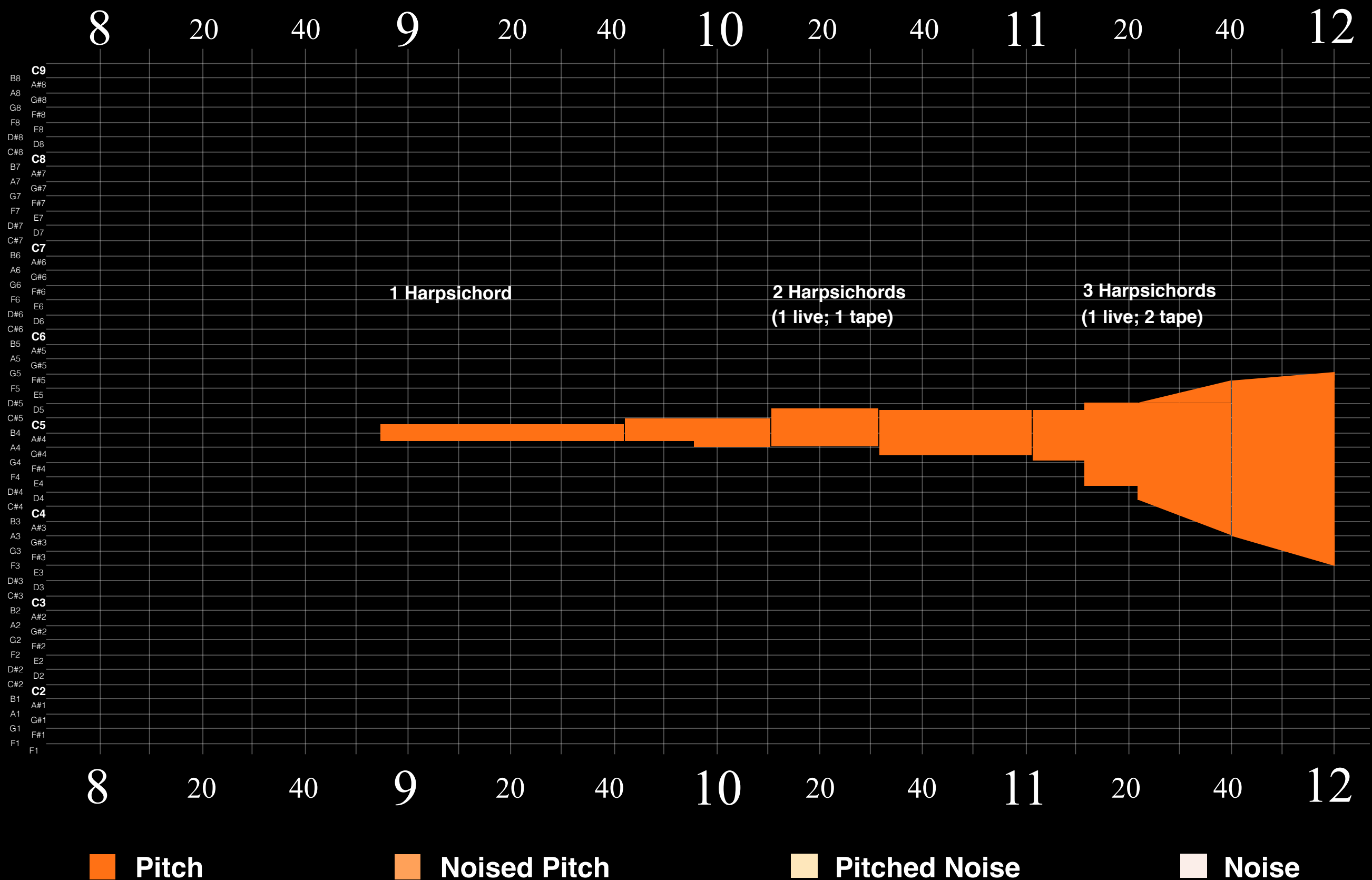
Harpsichord: pitch regions / sound models



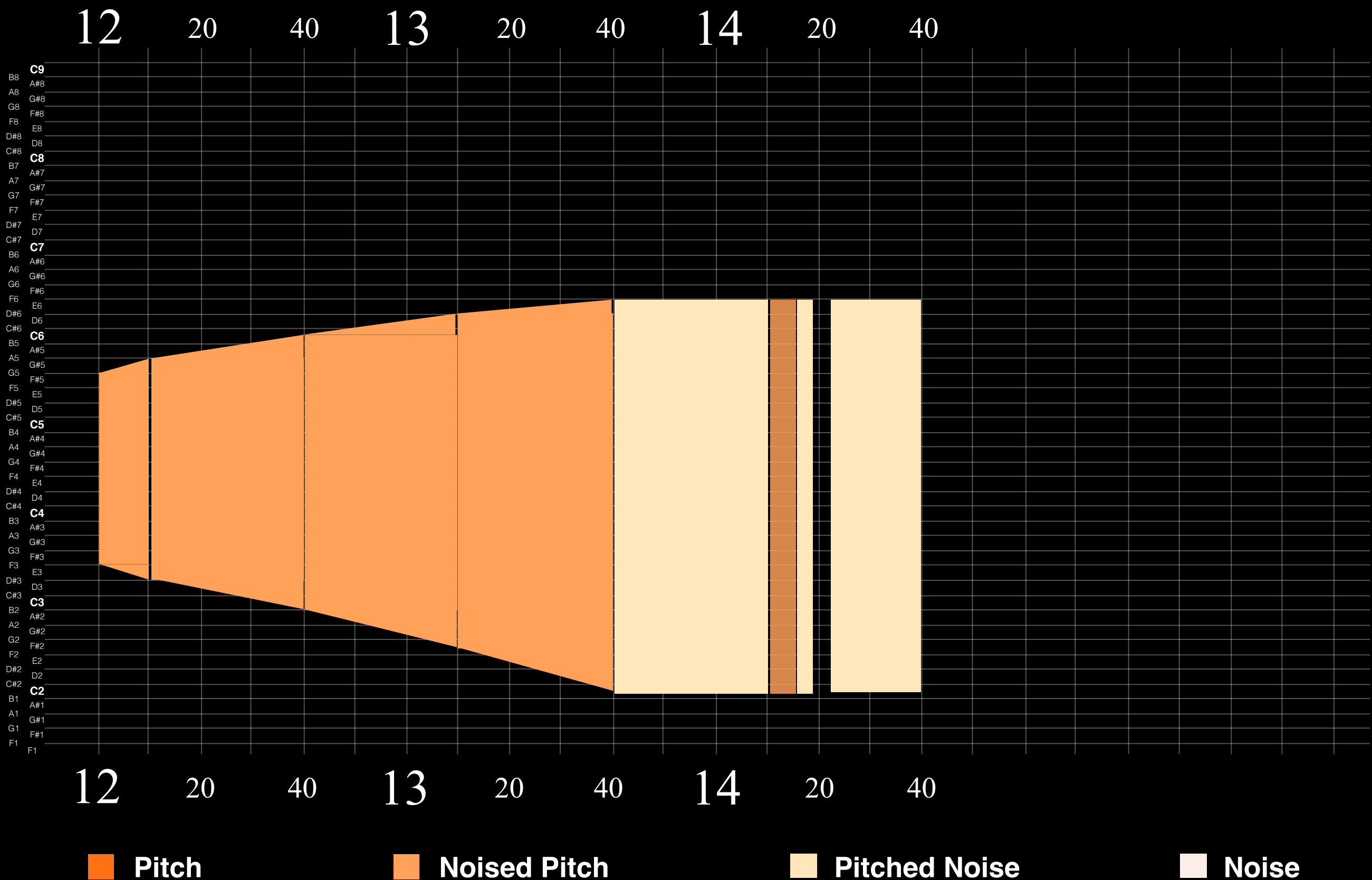
Harpsichord: pitch regions / sound models



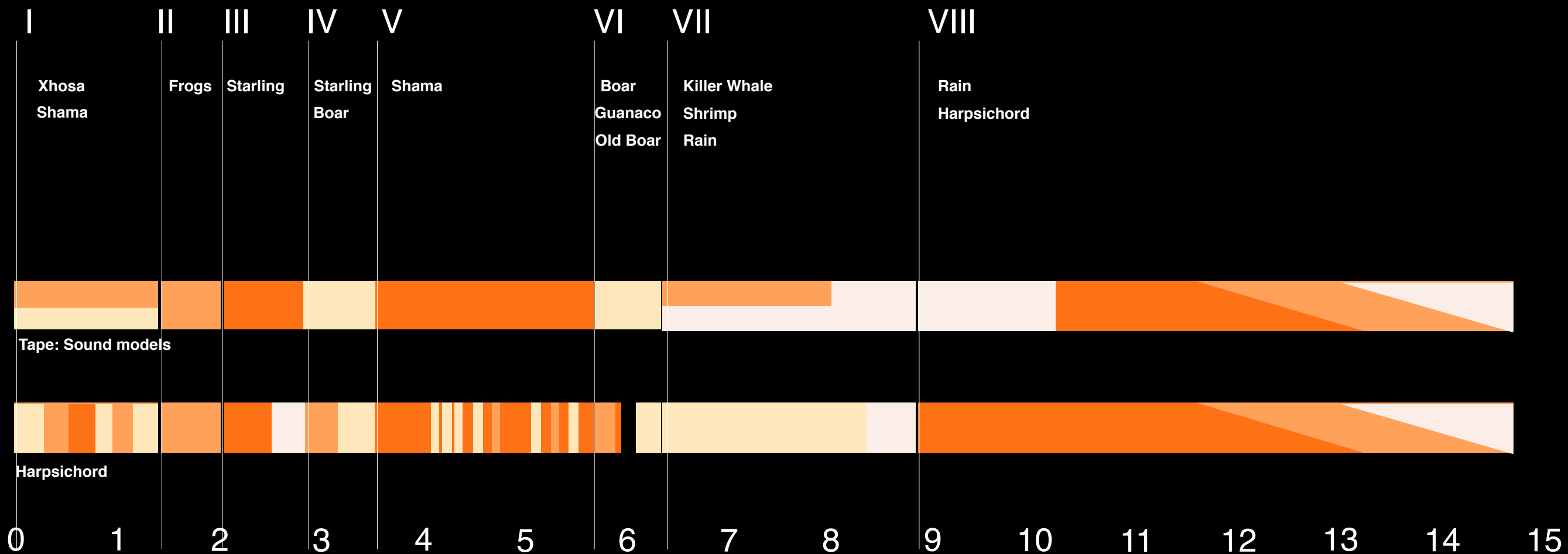
Harpsichord: pitch regions / sound models



Harpsichord: pitch regions / sound models



Korwar: form



Section I

Xhosa

0:05–0:09 / bar 9

Section II

Frogs

1:23–2:00 / b. 74

Section III

Starling

2:05–2:15 / b. 113

Section IV

Boar

3:15–3:22 / b. 178

Section V

Shama

3:30–4:12 / b. 192

Pitch / Noise



Synchrony



Determinacy



Section VI

Boar

5:41–5:53 / b. 314

Section VII

Killer whale / Shrimp

6:33–6:35 / b. 362

Rain

8:23–8:48 / 454

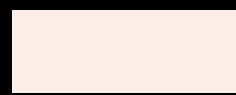
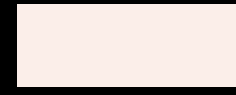
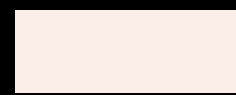
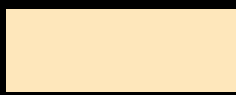
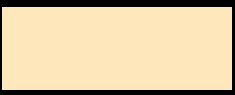
Section VIII

Harpichords

10:11–13:15 / “3:50”

14:15–end / “7:20”

Pitch / Noise



Synchrony



Determinacy



Categories



Pitch



Noised Pitch



Synchrony



Semi-synchrony



Determinate



Indeterminate pitch



Pitched Noise



Noise



A-synchrony



Indeterminate



Indeterminate rhythm

Section I

Xhosa

0:05–0:09 / bar 2

Shama

0:40–0:45 / b. 34

Section II

Frogs

1:23–2:00 / b. 74

Section III

Starling

2:05–2:15 / b. 113

Section IV

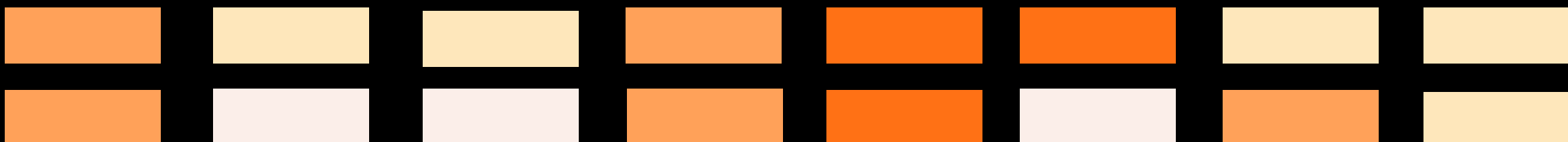
Starling

2:53–3:15

Boar

3:15–3:22 / b. 178

Pitch / Noise



Synchrony



Determinacy



Section V

Shama

3:30–4:12 / b. 192

Section VI

Boar

5:41–5:53 / b. 314

Section VII

Killer whale / Shrimp

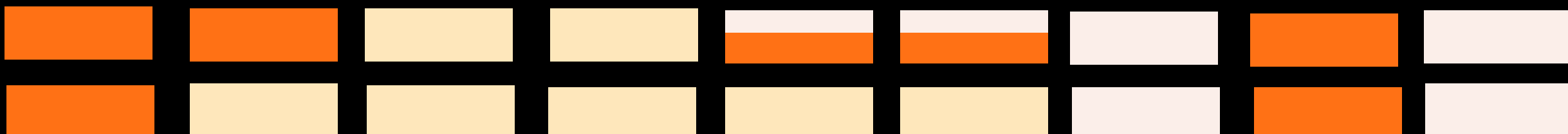
6:33–6:35 / b. 362

Section VIII

Harpsichords

10:11–13:15 / “3:50” 14:15–end / “7:2

Pitch / Noise



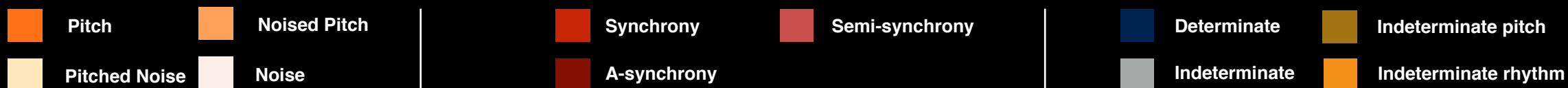
Synchrony



Determinacy

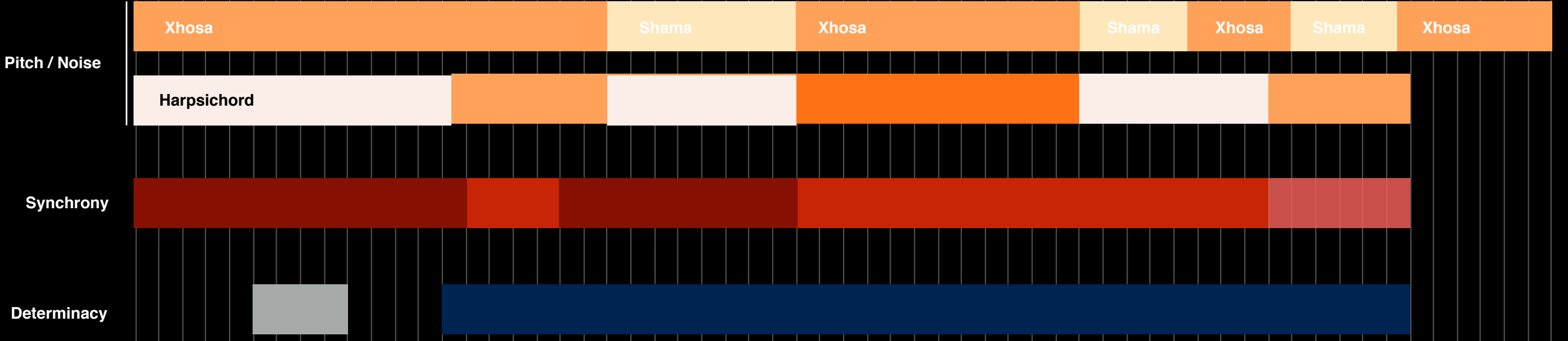


Categories



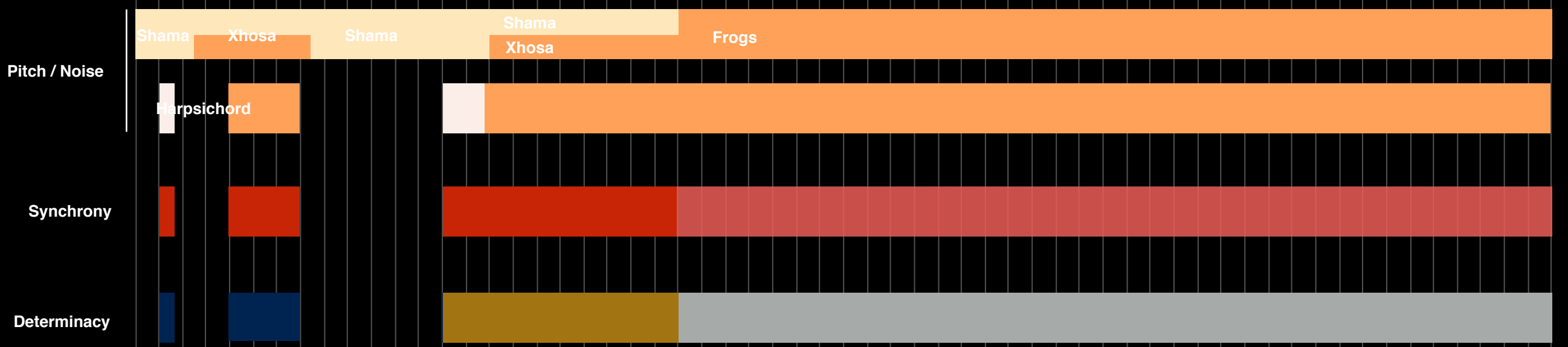
0 5 10 15 20 25 30 35 40 45 50 55 1

Section I



1 5 10 15 20 25 30 35 40 45 50 55 2

Section II



Categories

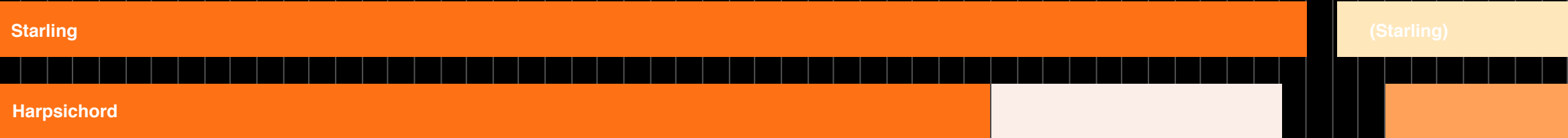
Pitch	Noised Pitch	Synchrony	Semi-synchrony	Determinate	Indeterminate pitch
Pitched Noise	Noise	A-synchrony		Indeterminate	Indeterminate rhythm

2 5 10 15 20 25 30 35 40 45 50 55 3

Section III

Section IV

Pitch / Noise



Synchrony



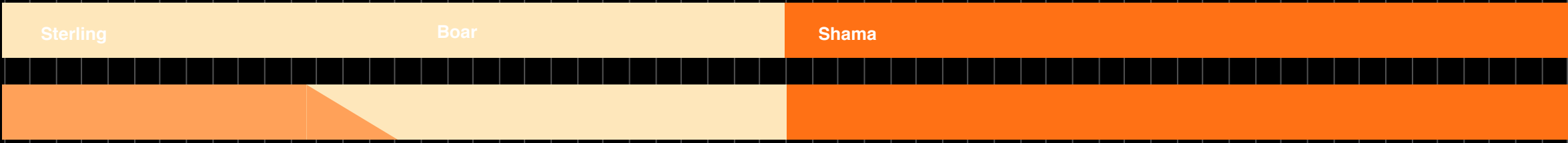
Determinacy



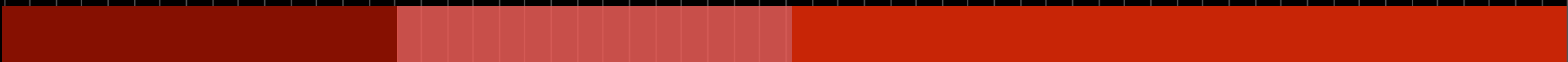
3 5 10 15 20 25 30 35 40 45 50 55 4

Section V

Pitch / Noise



Synchrony



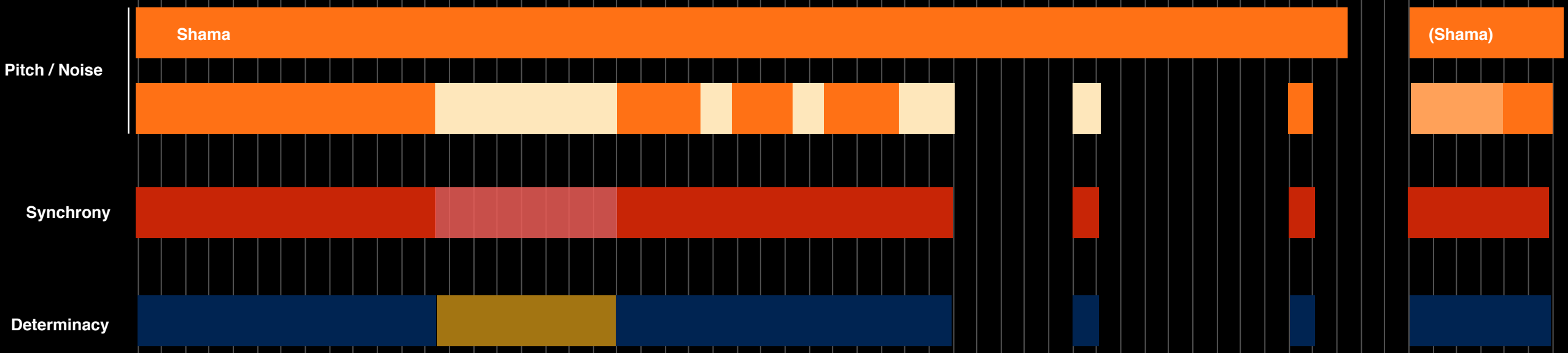
Determinacy



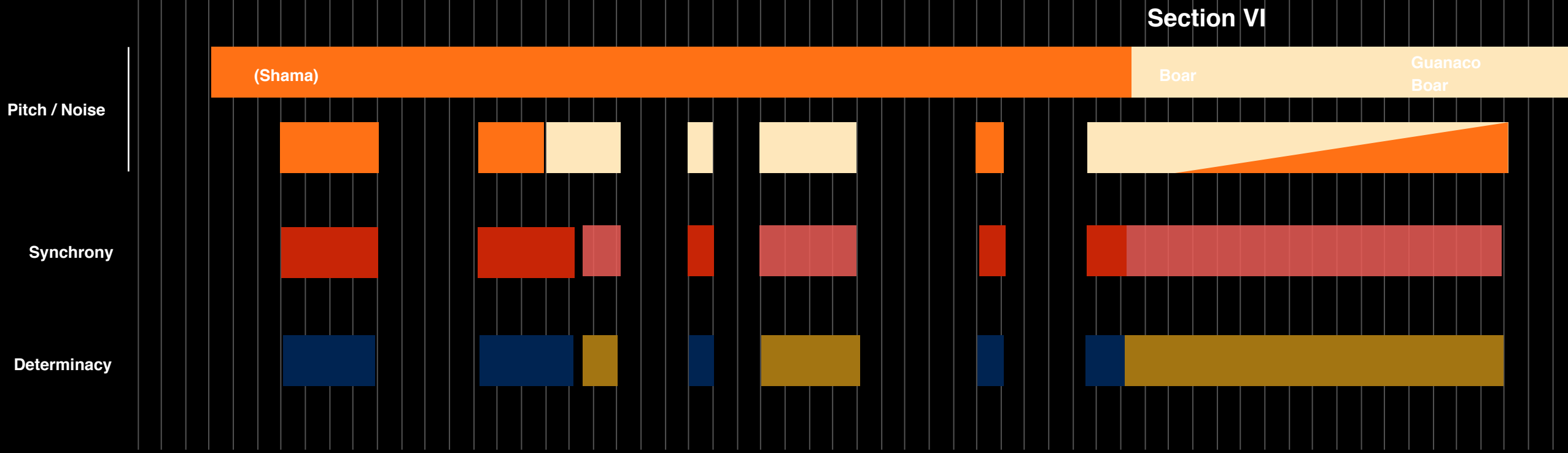
Categories

Pitch	Noised Pitch	Synchrony	Semi-synchrony	Determinate	Indeterminate pitch
Pitched Noise	Noise	A-synchrony		Indeterminate	Indeterminate rhythm

4 5 10 15 20 25 30 35 40 45 50 55 5



5 5 10 15 20 25 30 35 40 45 50 55 6



Categories

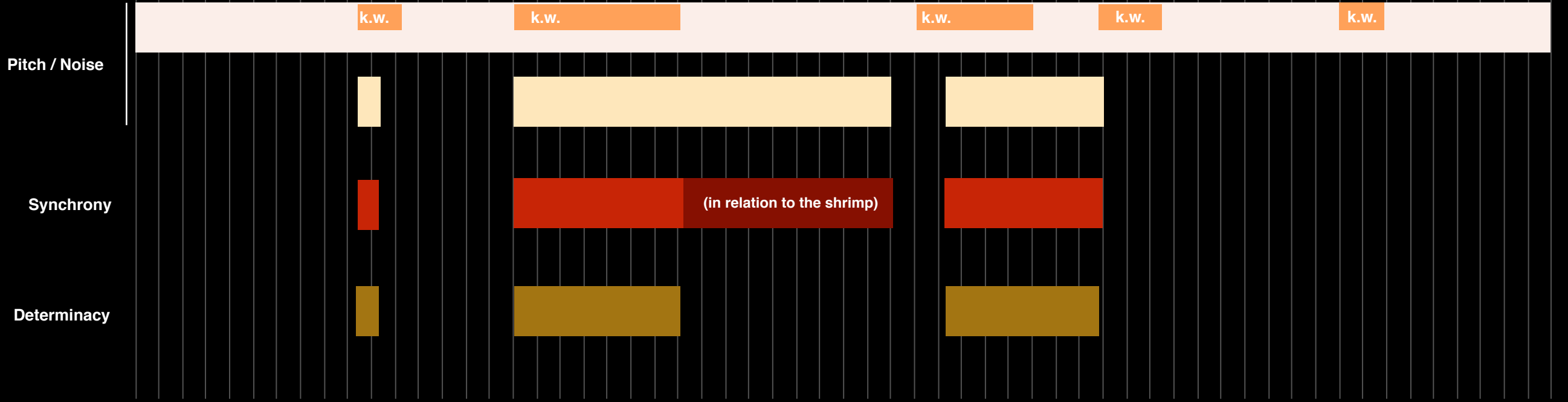
■ Pitch	■ Noised Pitch	■ Synchrony	■ Semi-synchrony	■ Determinate	■ Indeterminate pitch
■ Pitched Noise	■ Noise	■ A-synchrony		■ Indeterminate	■ Indeterminate rhythm

6 5 10 15 20 25 30 35 40 45 50 55 7

Section VII



7 5 10 15 20 25 30 35 40 45 50 55 8

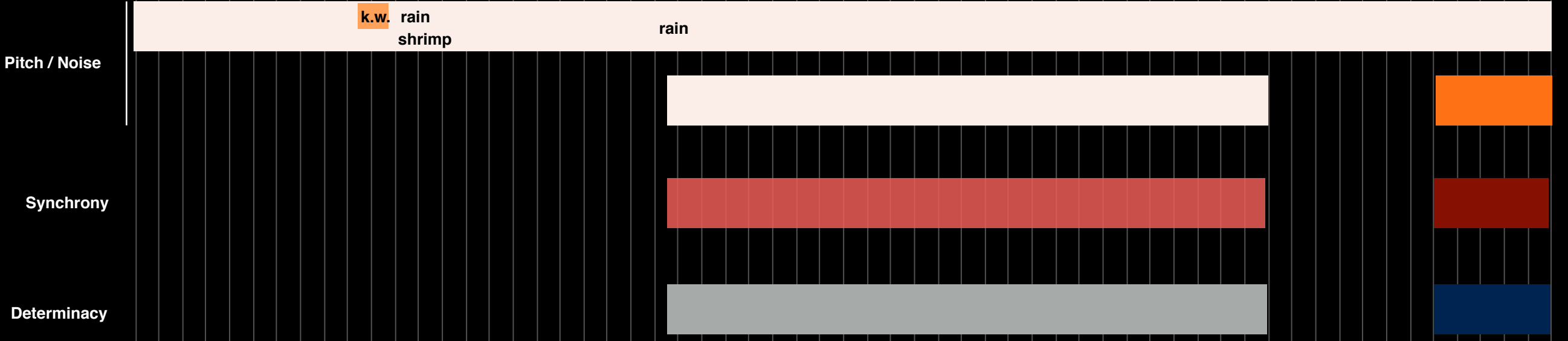


Categories

Pitch	Noised Pitch	Synchrony	Semi-synchrony	Determinate	Indeterminate pitch
Pitched Noise	Noise	A-synchrony		Indeterminate	Indeterminate rhythm

8 5 10 15 20 25 30 35 40 45 50 55 9

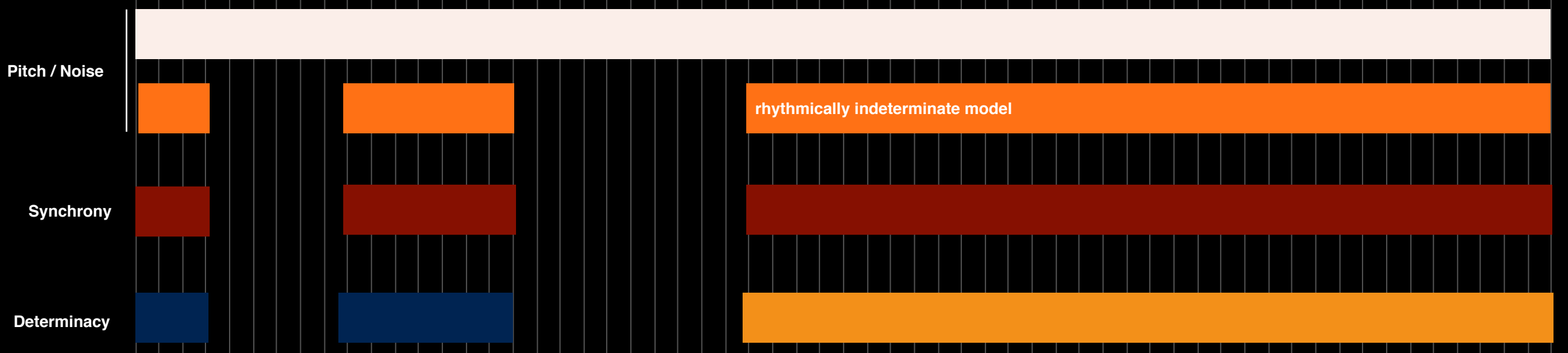
Section VIII



k.w. rain shrimp

rain

9 5 10 15 20 25 30 35 40 45 50 55 10

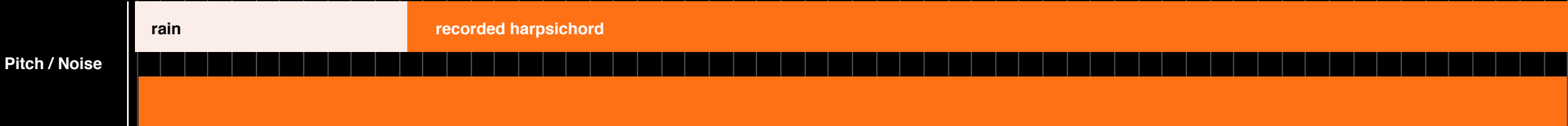


rhythmically indeterminate model

Categories

Pitch	Noised Pitch	Synchrony	Semi-synchrony	Determinate	Indeterminate pitch
Pitched Noise	Noise	A-synchrony		Indeterminate	Indeterminate rhythm

10 5 10 15 20 25 30 35 40 45 50 55 11



11 5 10 15 20 25 30 35 40 45 50 55 12



Categories

- Pitch
- Noised Pitch
- Synchrony
- Semi-synchrony
- Determinate
- Indeterminate pitch
- Pitched Noise
- Noise
- A-synchrony
- Indeterminate
- Indeterminate rhythm

12 5 10 15 20 25 30 35 40 45 50 55 13

Pitch / Noise

Synchrony

Determinacy

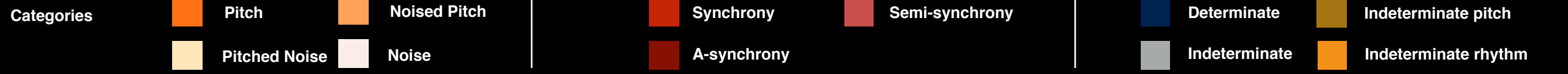
rhythmically a-synchronized; timbrally synchronized

13 5 10 15 20 25 30 35 40 45 50 55 14

Pitch / Noise

Synchrony

Determinacy



14 5 10 15 20 25 30 35 40 45 50

Pitch / Noise

recorded harpsichord

Synchrony

rhythmically a-synchronized; timbrally synchronized

Determinacy

Categories



Pitch



Noised Pitch



Synchrony



Semi-synchrony



Determinate



Indeterminate pitch



Pitched Noise



Noise



A-synchrony



Indeterminate



Indeterminate rhythm