



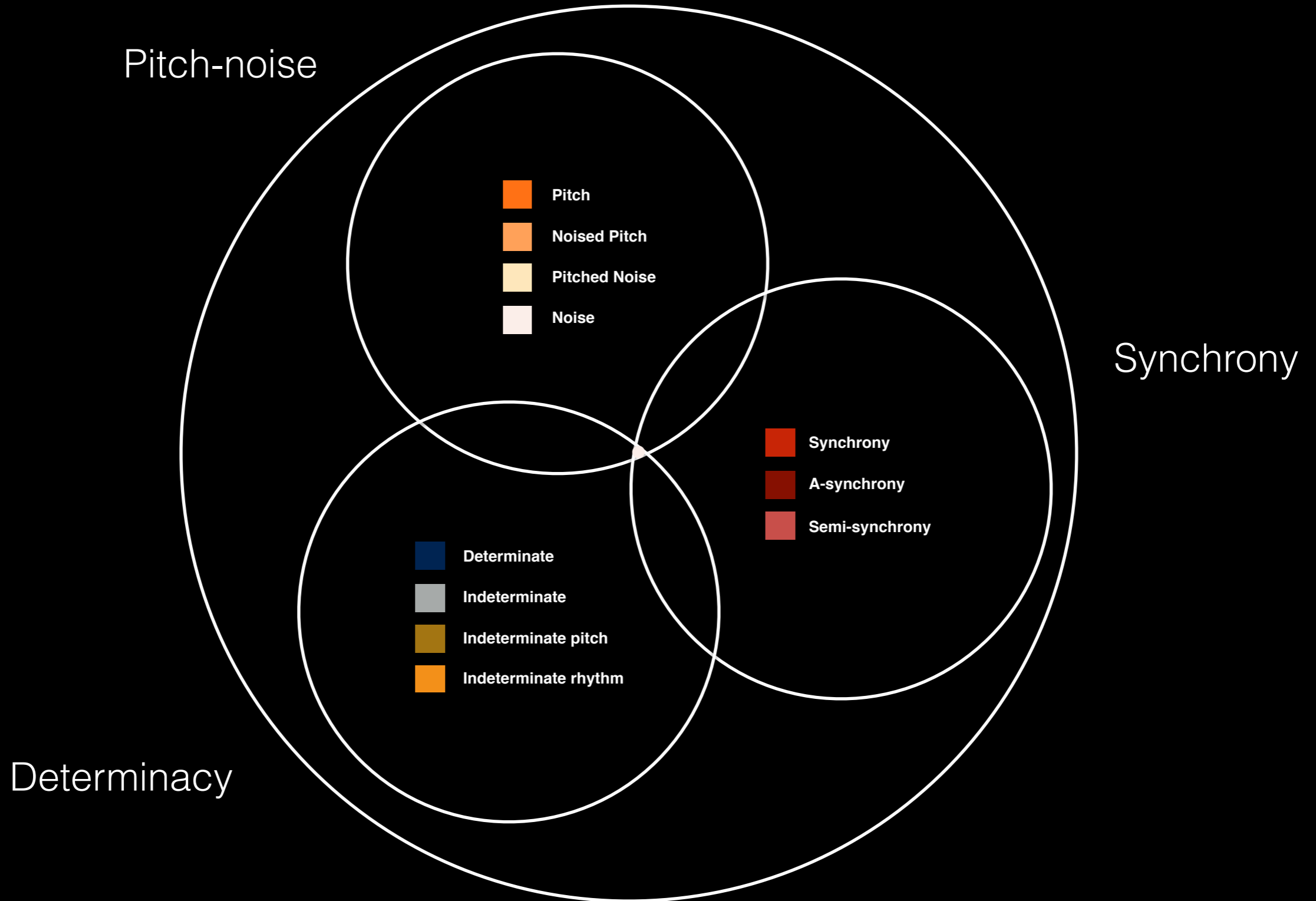
**Korwar**

**for harpsichord and tape (1972)**

**by François-Bernard Mâche (b. 1935)**

**Analysis by Christopher Luna-Mega**

# Analytic categories



# Models: pitch/noise profile

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

# 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 three measures shown. The first measure contains the lyrics 'Ligqomo gqomo'. The second measure contains 'e lig gqi' and has a bracketed '3' above it. The third measure contains 'ba um gqū sho' and has a bracketed '5' above it.

## Shama 1

■ Pitched Noise



Musical notation for Shama 1. The notation includes a treble clef and a key signature of one flat. The measure number '54' is written above the staff. The notation features a treble clef, a key signature of one flat, and various rhythmic values. There are two measures shown. The first measure contains a treble clef, a key signature of one flat, and various rhythmic values. The second measure contains a treble clef, a key signature of one flat, and various rhythmic values. There are two measures shown. The first measure contains a treble clef, a key signature of one flat, and various rhythmic values. The second measure contains a treble clef, a key signature of one flat, and various rhythmic values. There are two measures shown. The first measure contains a treble clef, a key signature of one flat, and various rhythmic values. The second measure contains a treble clef, a key signature of one flat, and various rhythmic values.

## Frogs

■ Noised Pitch

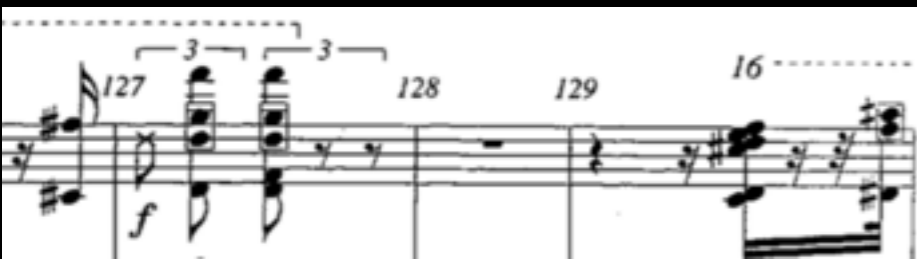


Musical notation for Frogs. The notation includes a treble clef and a key signature of one flat. The measure number '74' is written above the staff. The notation features a treble clef, a key signature of one flat, and various rhythmic values. There are two staves shown: 'droite' (right) and 'gauche' (left). The 'droite' staff contains a treble clef, a key signature of one flat, and various rhythmic values. The 'gauche' staff contains a treble clef, a key signature of one flat, and various rhythmic values. There are two staves shown: 'droite' (right) and 'gauche' (left). The 'droite' staff contains a treble clef, a key signature of one flat, and various rhythmic values. The 'gauche' staff contains a treble clef, a key signature of one flat, and various rhythmic values.

# 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. Measure 333 contains a quarter note with a pitch bend symbol (a vertical line with a hook) and a fortissimo (*ff*) dynamic marking. Measure 334 contains a quarter note with a pitch bend symbol and a fortissimo (*ff*) dynamic marking. Above measure 334, there is a bracket labeled '3' indicating a triplet of notes.

Musical notation for Guanaco, measure 340. The notation is on a single staff with a treble clef. The measure contains a quarter note with a pitch bend symbol and a pianissimo (*ppp*) dynamic marking.

## 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 of notes. Measure 348 contains a quarter note with a pitch bend symbol and a sextuplet of notes. Above measure 348, there is a bracket labeled '3' indicating a triplet of notes.

# Models: transcription / notations

Killer Whale

Shrimp

Rain

Harpsichord

■ Noised pitch

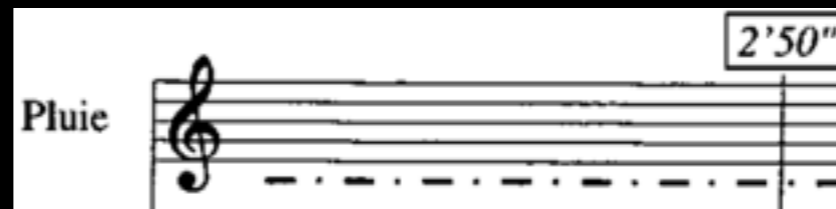
■ Noise

■ Noise

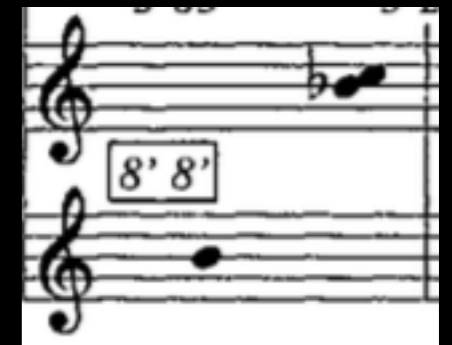
■ Pitch



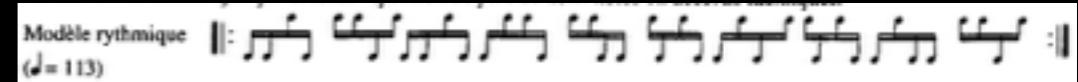
Musical notation for Killer Whale. It shows a staff with treble clef, key signature of one sharp (F#), and a common time signature. The notation includes a sequence of notes with accidentals, a measure rest of 5 measures, and a measure rest of 16 measures. The numbers 385 and 386 are visible on the left and right sides of the staff respectively. The labels 'Orq.' and 'Crev.' are on the left.



Musical notation for Rain. It shows a staff with treble clef. The notation consists of a series of horizontal lines with dots, representing a rhythmic pattern. A box containing '2'50"' is located at the top right of the staff. The label 'Pluie' is on the left.



Musical notation for Harpsichord. It shows two staves with treble clefs. The notation includes notes with accidentals. A box containing '8' 8'' is located on the first staff. The label 'Harpsichord' is on the left.



Modèle rythmique  
(♩ = 113)

||: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ||

# Harpsichord: notations for pitch and noise

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

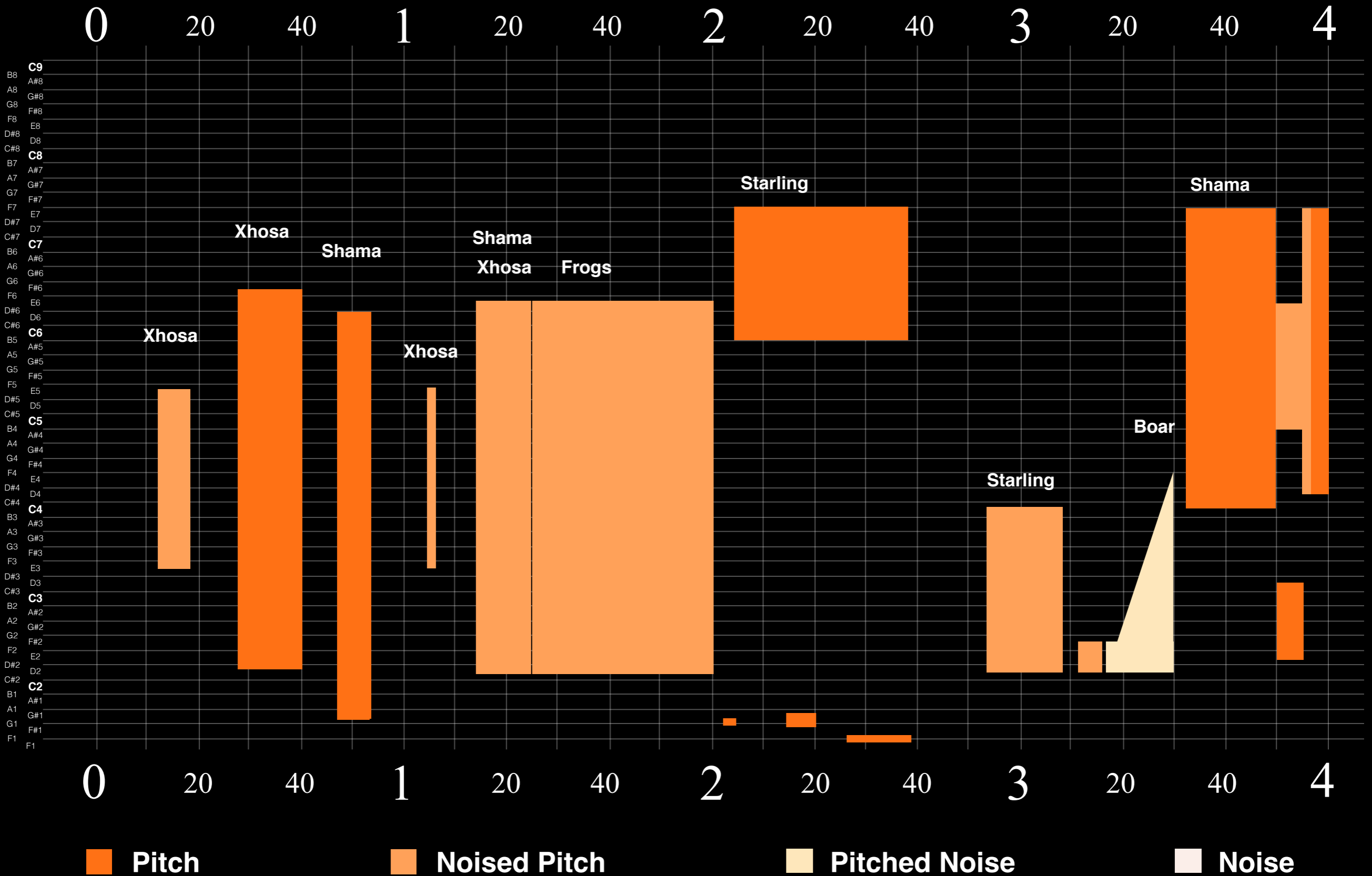
thick, full cluster (forearms)

*cluster très épais*

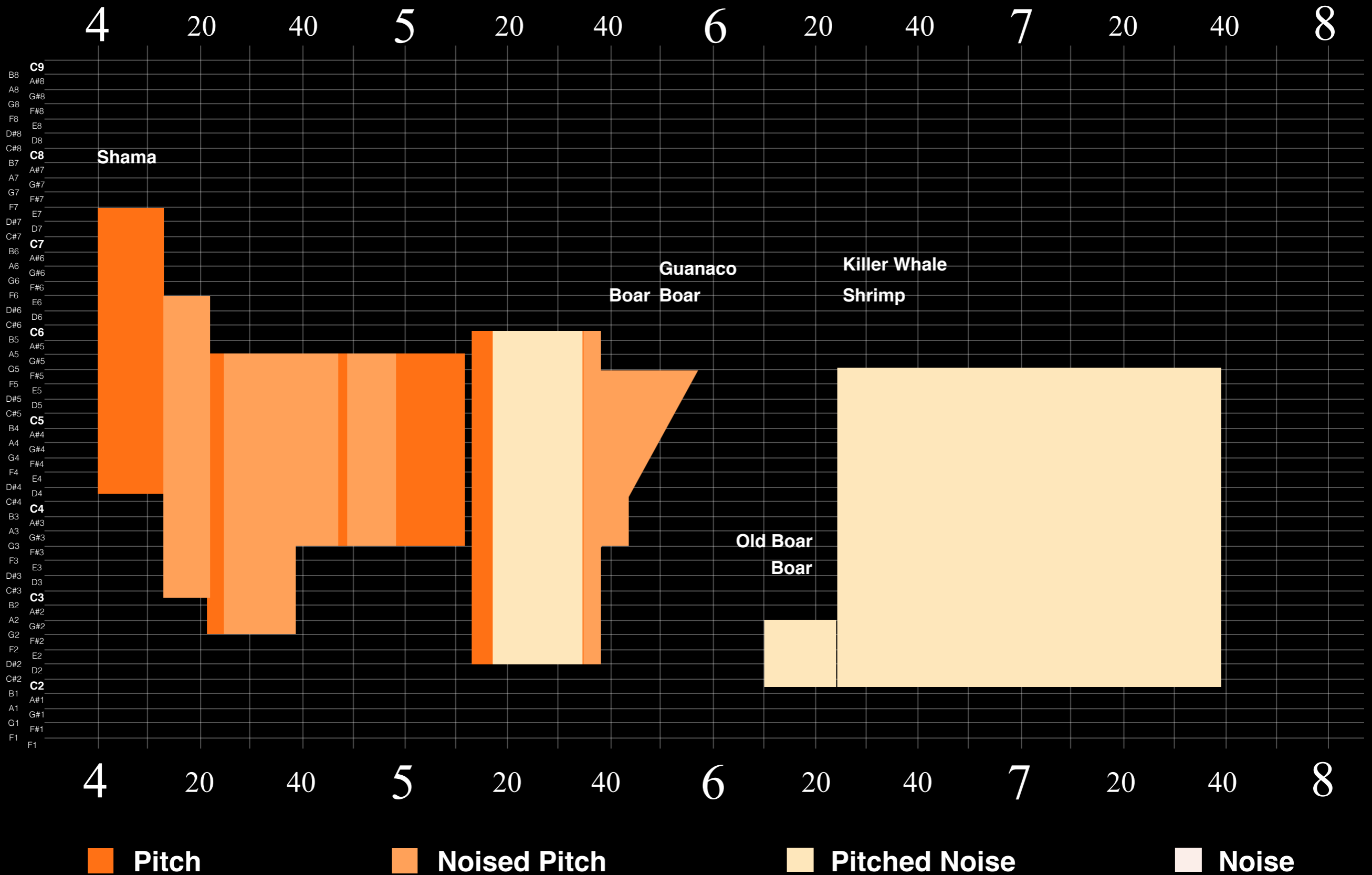
Determinate	Determinate	Indeterminate rhythm	Indeterminate rhythm
Indeterminate rhythm	Indeterminate pitch	Indeterminate pitch	Indeterminate pitch
Pitch	Noised Pitch	Pitched Noise	Noise



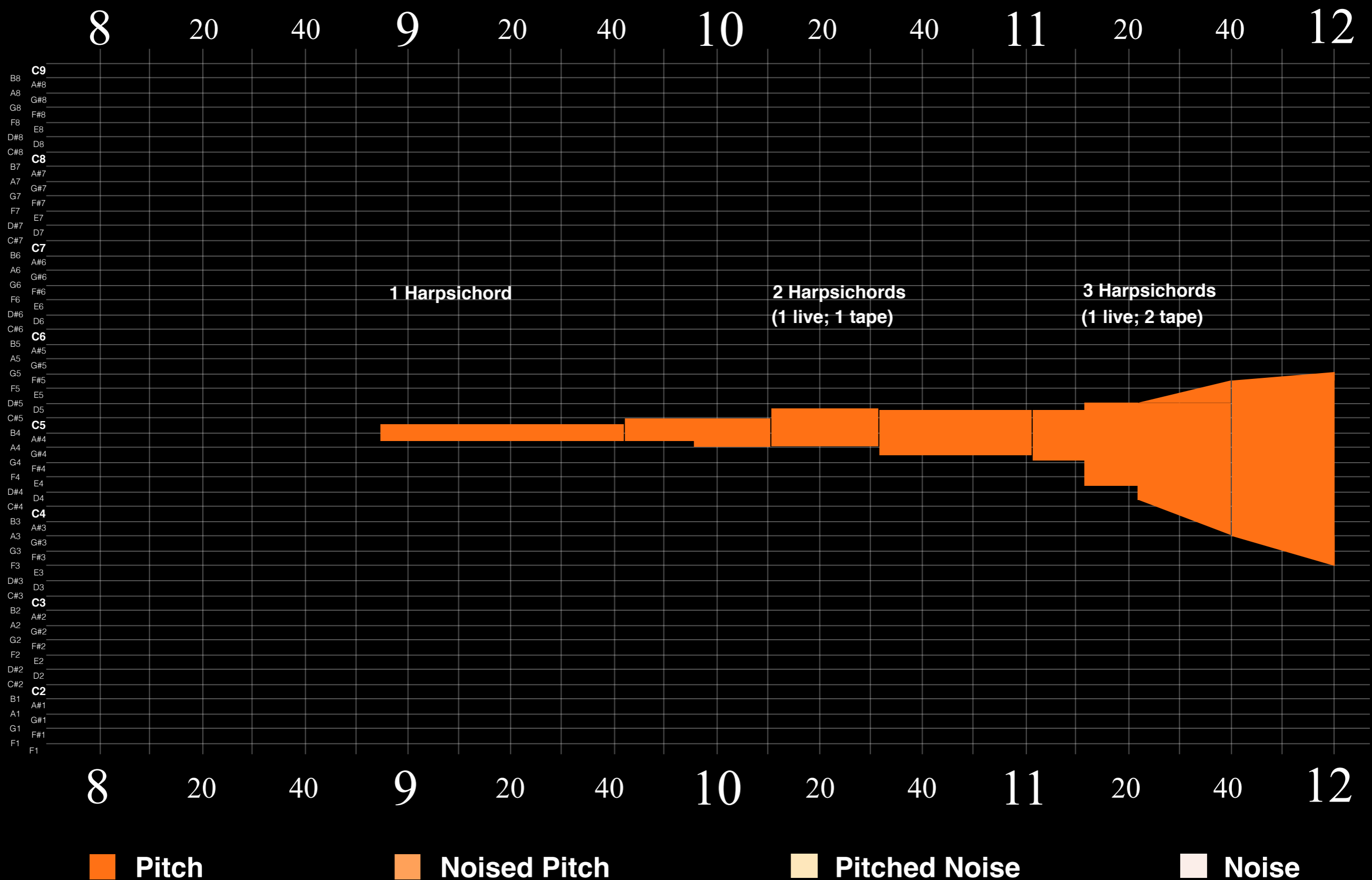
# Harpsichord: pitch regions / sound models



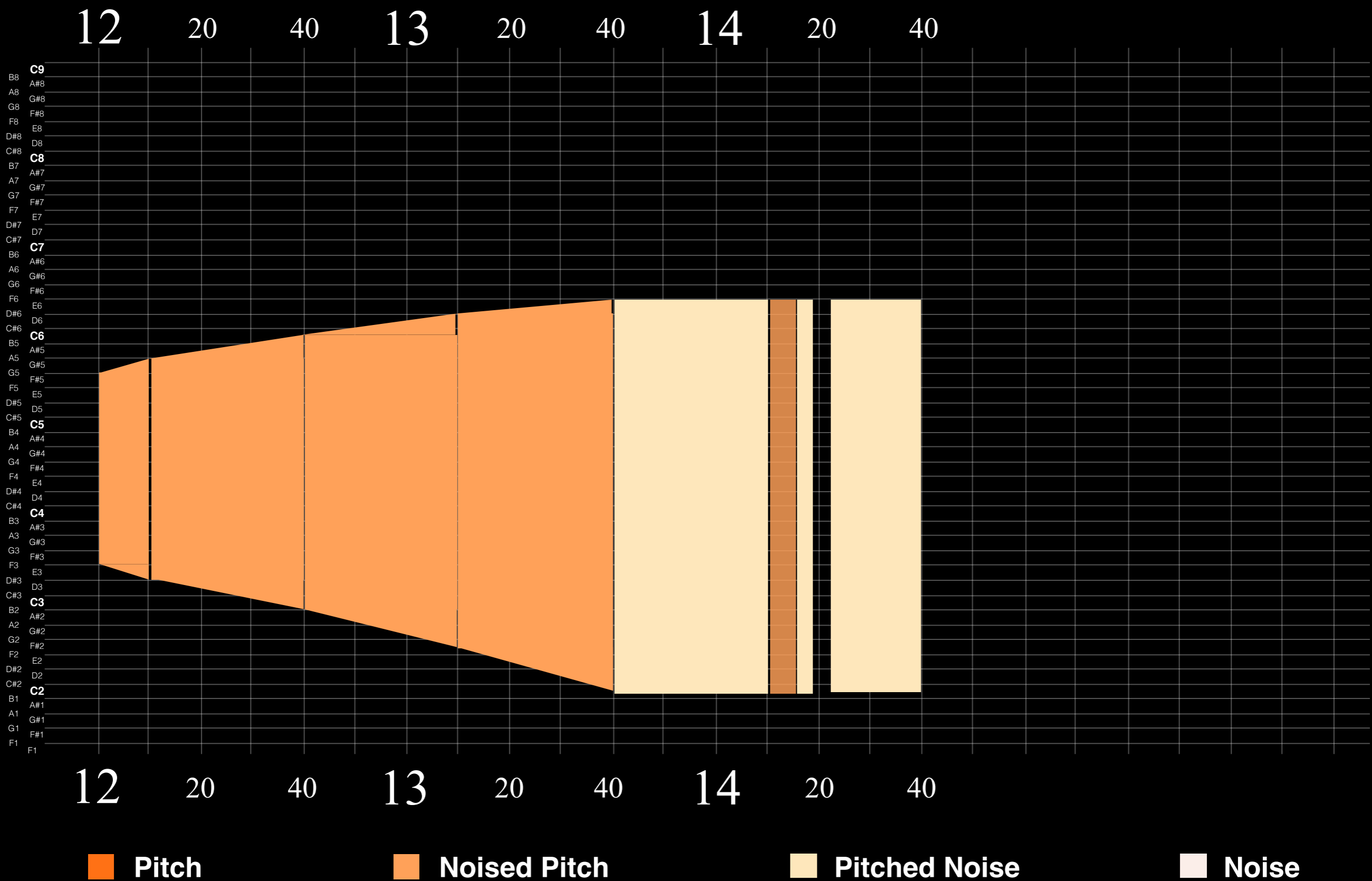
# Harpsichord: pitch regions / sound models



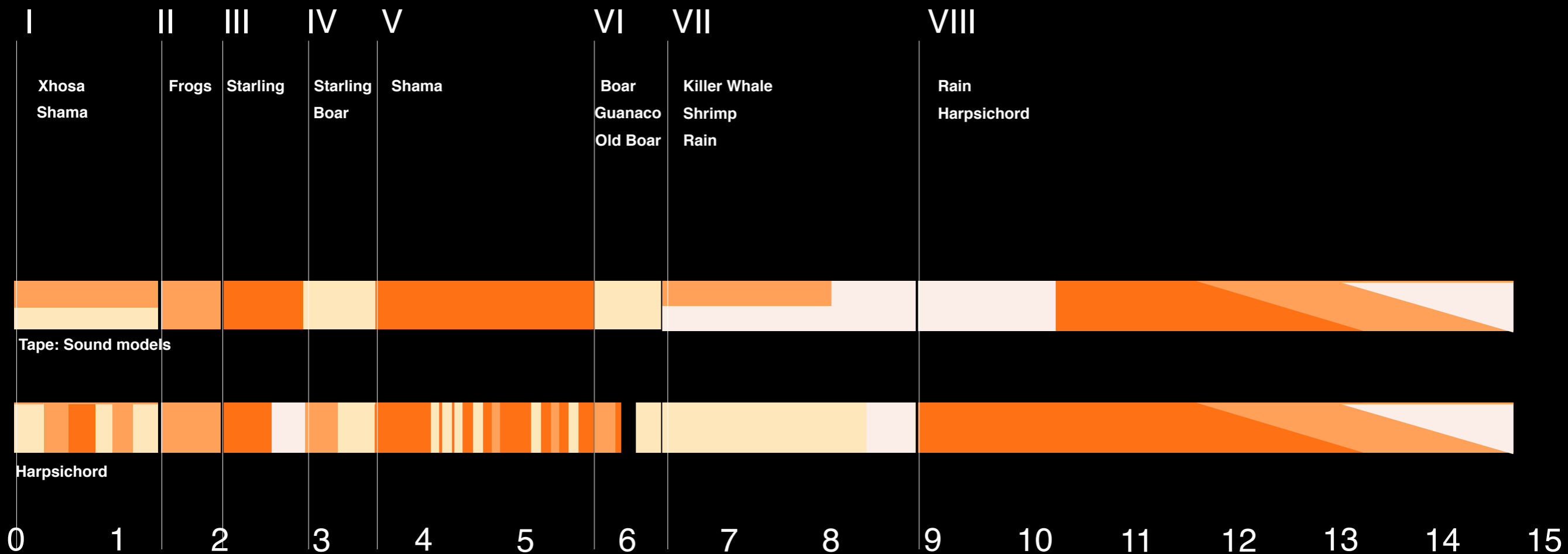
# Harpsichord: pitch regions / sound models

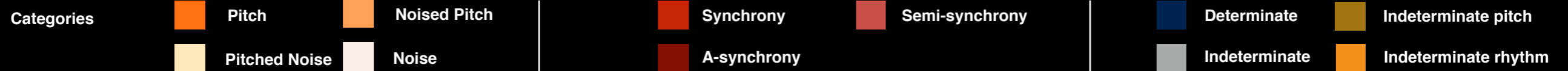


# Harpsichord: pitch regions / sound models



# Korwar: form





### Section I

Xhosa

0:05–0:09 / bar 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

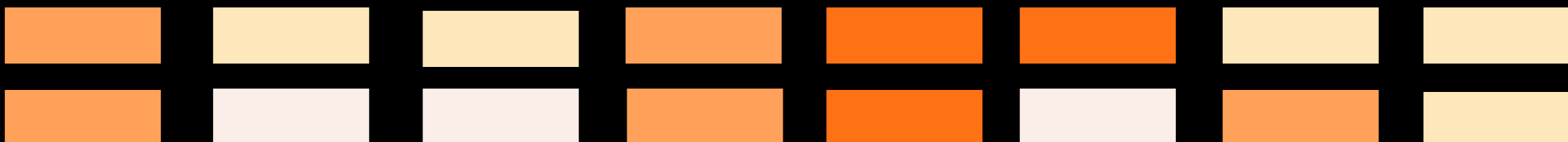
Starling

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

Old boar/Boar

6:10–6:23 / b. 341

Rain

6:53–6:58 / b. 380

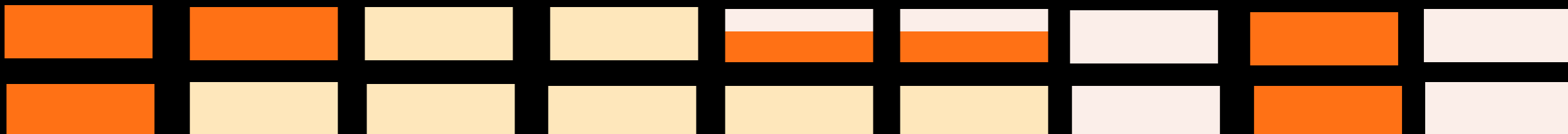
### Section VIII

Harpsichords

8:23–8:48 / 454

10:11–13:15 / “3:50” 14:15–end / “7:20”

Pitch / Noise



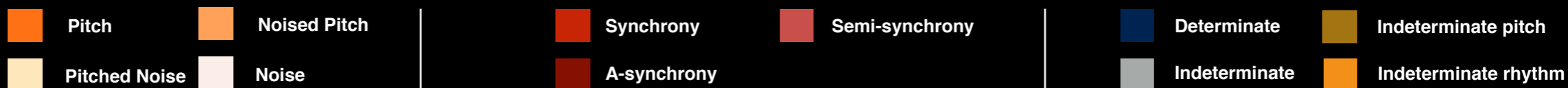
Synchrony



Determinacy

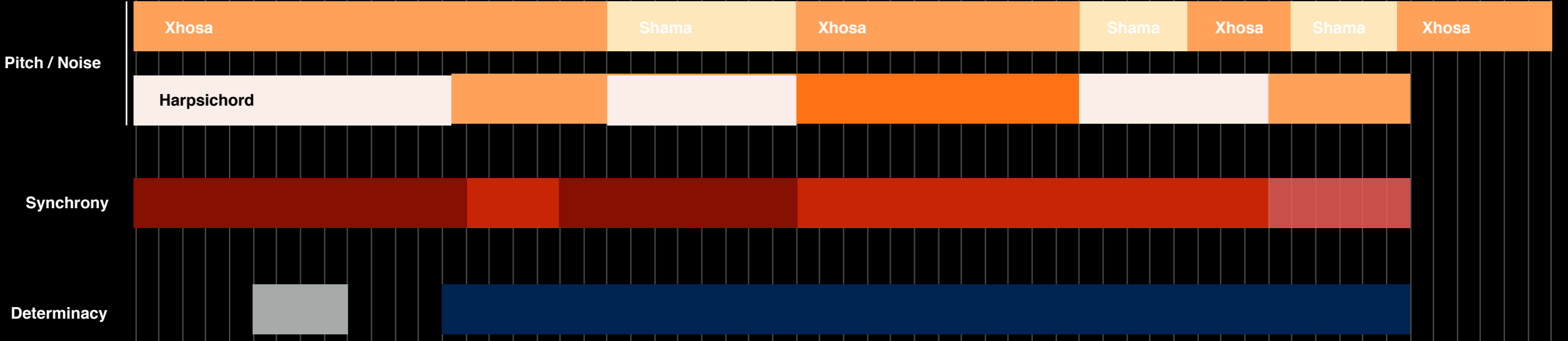


Categories



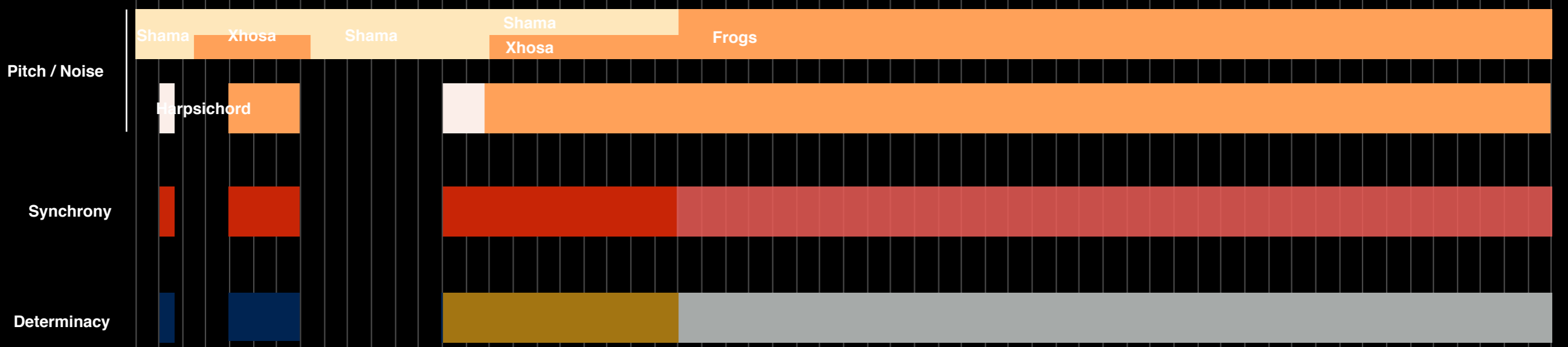
0 5 10 15 20 25 30 35 40 45 50 55 1

**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



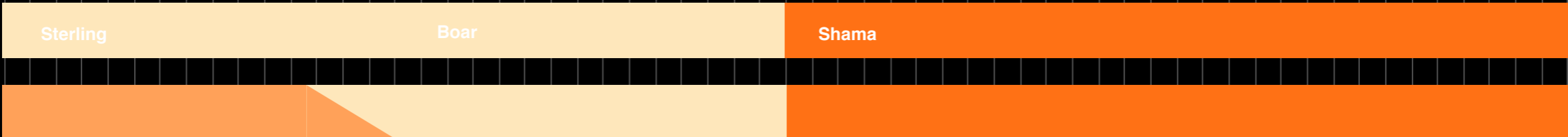
Determinacy



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

Section V

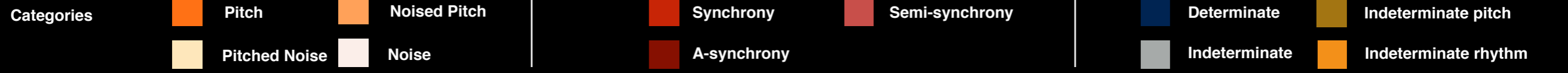
Pitch / Noise



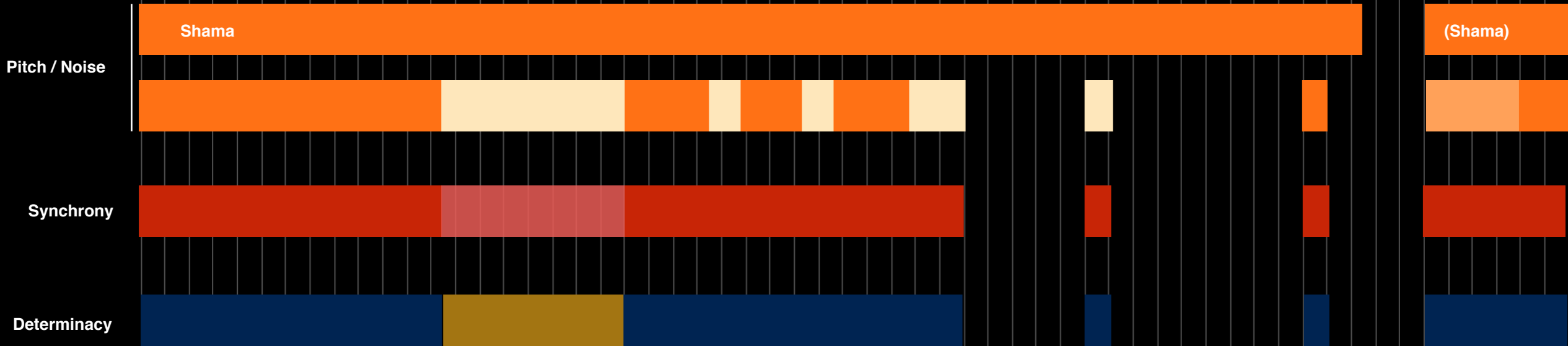
Synchrony



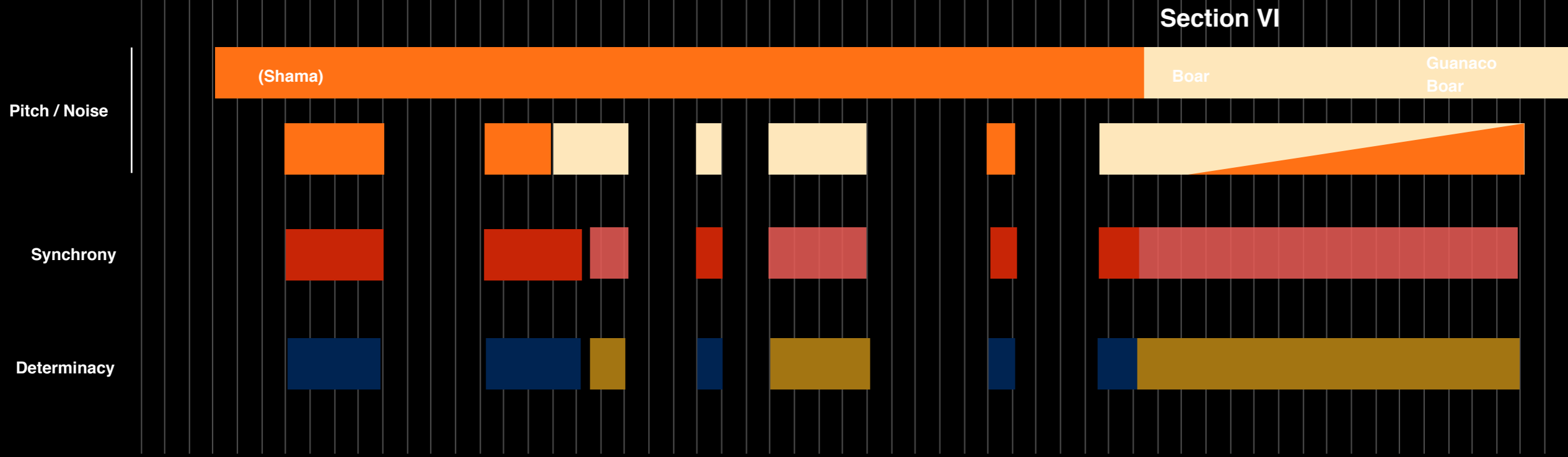
Determinacy



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

<span style="color: orange;">■</span> Pitch	<span style="color: lightorange;">■</span> Noised Pitch	<span style="color: red;">■</span> Synchrony	<span style="color: pink;">■</span> Semi-synchrony	<span style="color: blue;">■</span> Determinate	<span style="color: olive;">■</span> Indeterminate pitch
<span style="color: yellow;">■</span> Pitched Noise	<span style="color: white;">■</span> Noise	<span style="color: darkred;">■</span> A-synchrony		<span style="color: grey;">■</span> Indeterminate	<span style="color: orange;">■</span> 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

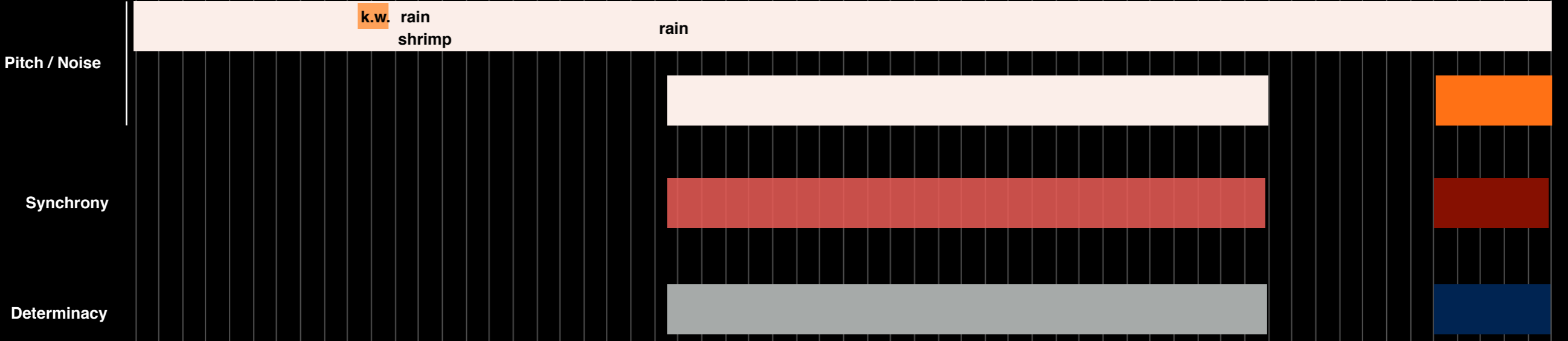


Categories

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

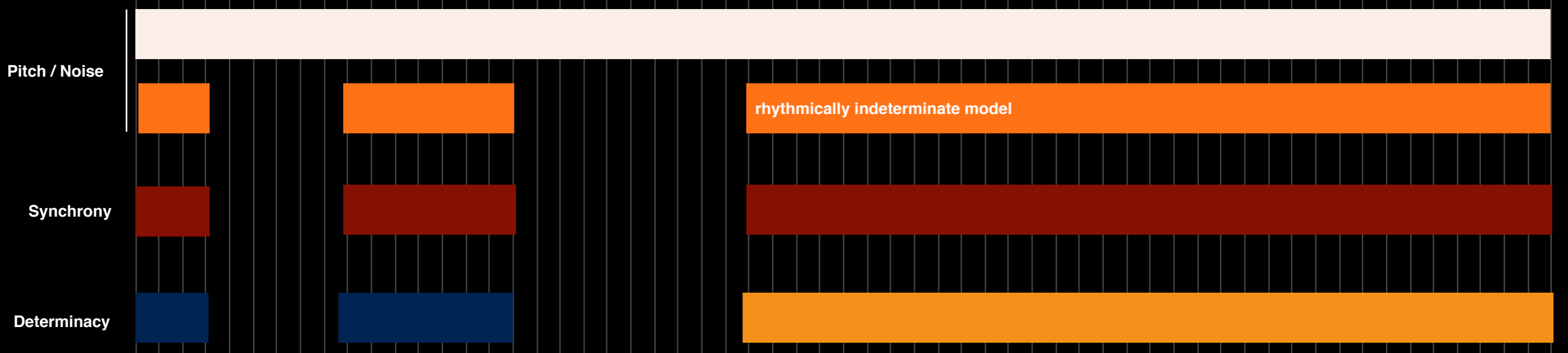
Section VIII



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

Pitch / Noise



Synchrony



Determinacy



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

Pitch / Noise



Synchrony



Determinacy



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

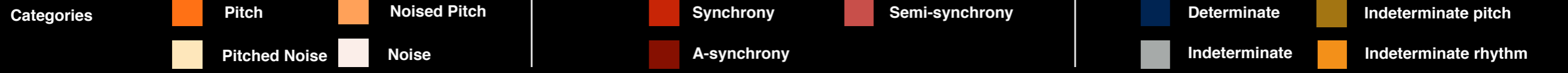
rhythmically a-synchronized; timbrally synchronized

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

