

HOCKEY STORY

for speaking pianist with SuperCollider
patch and MIDI keyboard

AARON GERVAIS

Full Score

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April 2009

Duration: 13'00

for Luciane Cardassi

Première performance:

Luciane Cardassi
Happening Festival
Eckhardt-Gramatté Hall
Calgary, Canada
25 January 2010

PROGRAMME NOTE

I wrote *Hockey Story* for Brazilian-Canadian pianist, Luciane Cardassi. Luciane had immigrated to Canada a couple of years beforehand and was interested in exploring the hockey culture of Canada. She was also looking for a piece that involved electronics and speaking or singing, which was a good fit for my compositional interests. A hockey theme is somewhat outside of my usual work, but I decided it would be a good challenge and provide me with some fresh perspectives.

The text is taken entirely from hockey terminology. I weave together short word-units in order to create a narrative that references what I see as aspects of the spirit of hockey, playing with both the meaning and sound of the words. Throughout the piece, there is a counterpoint between the voice, electronics (controlled by the pianist), and piano, creating a three-way dialogue.

TECHNICAL SETUP

- An 88-key, velocity-sensitive MIDI keyboard, placed on top of the grand piano so that both keyboards can be played at once, like an organ.
- Apple Macintosh computer with an Intel processor (e.g. MacBook laptop)
- Digital audio and MIDI interfaces for the computer
- Stereo sound system, with optional monitors and all appropriate cables
- (optional) outboard reverb unit to be controlled by the sound technician
- (optional) mics for the piano and voice in order to blend with the keyboard

Setup, Smaller Hall: Two speakers placed **immediately next to the piano**, on either side, with one right behind or beside the pianist's head. The top of the speakers should be level or slightly below the top of the piano lid. It is important that the sound coming out of the speakers originates from the same area of the stage as the piano, as if the piano and speakers were a single instrument. If the speakers are too far away, or on either side of the stage, the effect will be lost. It will also be much harder for the performer to play the piece.

Setup, Larger Hall: Stereo monitors for the pianist. A lapel or headset mic for the pianist's voice, and mics as appropriate for the piano. All of these sound sources go through a console into house speakers as appropriate for the hall.

Technical Considerations: If using mics, the sound technician should blend all sounds to achieve a balanced, smooth sound, with no element overpowering.

If using an outboard reverb unit, it should be set so that the electronic part matches the natural resonance of the piano in the hall.

Setting the Volume: Set the volume of the piece so that the final electronic chord almost drowns out the piano at *fff*. The other sounds of the piece should be roughly balanced when set this way, but the performer should fine-tune volumes as needed using the sliders in the patch (these are labelled the same way in the score and in the patch). Generally speaking, the dynamics of the electronic elements should match those of the piano. If the performer finds it necessary to play very hard or soft on the keyboard to get the right dynamic for a sound, then the volume for that sound needs to be adjusted.

Hockey Story Patch: This should work simply by double-clicking it, as long as the digital audio and MIDI interfaces are properly connected to the computer. A version for Windows and Linux is also available, but requires the installation of SuperCollider as well as some extensions. For additional help, type Command-D (Apple-D) in the Hockey Story patch.

NOTATION

Accidentals are used in the conventional manner, although cautionary accidentals are added occasionally.

The enclosed keyboard map shows which key on the MIDI keyboard produces which sound. This mapping is arbitrary—the keyboard can be remapped so that different keys are used, at the request of the performer.

There are two versions of the score. The full score shows the sounding pitches for the electronic part, as well as all performance parts. The performance score gives only the information the performer needs to play the piece, in order to reduce page turns.

The performance version of the MIDI keyboard part always uses a single staff. Both hands will need to move between piano and MIDI keyboards at various points in the piece; the traditional division of “top staff = right hand, bottom staff = left hand” does not apply.

USE OF THE VOICE

The text is spoken throughout, with some basic expressive indications given. The performer should shape the voice, both in terms of expression and pitch, so that it fits with the instrumental parts.

If using a mic, use a headset or lapel mic so that the loudness of the voice remains constant. Without a mic, it will be necessary at some points to shout in order to be heard over the piano and electronics.

Hockey Story: Keyboard Map

Any or all of these keys can be changed to facilitate performance

Part 1 Mapping

Pitches sonorities

Percussive sounds

Percussive sounds: auto-variation

Part 2 Mapping

Staccato grains in upward glissando

Percussive sonorities

Chordal sonority, second section

Chordal sonorities, end of movement

Part 3 Mapping

Emergency off switch for static grains

Start fade on static grains, end

Bell-like sonority, two of the same to facilitate fingering

8^{va}

Last chord in the piece, fades out

Triangle wave sonorities

Bell-like chords, into recap

Start static grains, start of movement

Start static grains, end of piece

Stop static grains, middle of movement

Ending chords

8^{va}

Hockey Story

— Part 1 —

Aaron Gervais

Moderate ♩ = 88
*speaking calmly,
detached*
p

Voice

Face off, face off, puck,

Keyboard (sounding)

p gentle, flowing, very expressive
Chordal sonorities

Keyboard (performance)

p gentle, flowing, very expressive

Piano

p gentle, flowing, very expressive
con ped.

5

V. pass pass, off-side, whi- stle. Face off, face off, pass, pass,

Key.

Pno.

9

V. blue line, back hand, bend-er, but-ter- fly, re- bound,

Key.

Pno.

12

V. re-bound, pass, pass, blue line, neu-tral zone, blue line,

Key.

Pno.

15

V. blue line, break-a-way break-a-way, break - a-way,

Key.

Pno.

mf

mf

mf

mf

17

V. slash - ing, slash-ing, face wash, face wash, face wash, face wash, face wash!—

Key.

Pno.

mf > *pp*

gliss.

20 **Faster** ♩ = 132 *ff* forceful 3

V. Pen - al - ty, pen - al - ty, pen - al - ty, pen - al -

Pno. *ff* sub. with drive

23

V. ty, pen - al - ty, pen - al - ty, pen - al - ty, pen - al - ty!

Pno.

26 **a tempo** ♩ = 88 *p* calm, as before

V. Face off, face off, puck, puck, puck,

Key. *p* gentle, as before

Pno. *p* gentle, as before

29

V. pass, pass, blue line, back hand pass, pass, bend-er, pass, back hand,

Key.

Pno.

32

V. blue - lin - er, bend - er, bend - er, bo - dy-check,

Key.

Pno.

34

V. bo - dy-check, board-ing, board - ing, board-ing, board-ing, *mf*

Key. *mf*

Pno. *mf*

36

V. board-ing, high stick, high stick, high stick high stick high stick.—

Key.

Pno. *mf* > *p*

Faster ♩ = 132
ff forceful

39

V. Pen - al - ty, pen - al - ty, pen - al - ty, pen - al - ty, pen - al - ty, pen - al -

Pno. *ff* sub. with drive

42

V. ty, pen - al - ty, pen - al - ty, pen - al - ty, pen - al - ty, pen - al - ty, pen - al - ty,

Pno.

46

V. pen-al-ty, pen-al-ty, pen-al-ty, pen-al-ty, pen-al-ty, pen-al-ty.

Key. *ff* Percussive sonorities

Pno. *ff*

50

V. *mp* **molto rit.**

Five on three.

Key.

Pno. *mp*

a tempo ♩ = 88

p tense, apprehensive

54

V. Face off, face off, puck, pass, pass, blue line, blue line,

Key. *p*

Pno. *p*

57

V. bend - er, but - ter - fly, re - bound, pass, blue line, neu - tral zone, blue line, break - a - way,

Key.

59

V. break-a-way, slap-shot, slash-ing pe-nal-ty. Face-off, face off, puck pass blue line,

Key.

poco accel.

62

V. odd man rush, shoot, but - ter - fly re - bound, puck blue line neu - tral zone blue line

Key.

64

V. break - a - way hook - ing hook - ing.

Key. *ppp*

Pno. *ppp* legato
molto ped.

66

molto rit.

Key.

Pno. 8^{va}-----

69

Key. (8)----- 15^{ma}-----

Pno.

Faster ♩ = 96

energetic, driving

f

72

V. Face off, puck, pass, blue line, butterfly, re - bound, neu - tral zone, blue line, break-a - way,

f *energetic, driving*

Key. *)

f *energetic, driving*

Pno. *f* *energetic, driving*

Slower ♩ = 72

f sub.

75

V. slap - shot, slap - shot, slap - shot, slap - shot, slap - shot, slap - shot,

f sub.

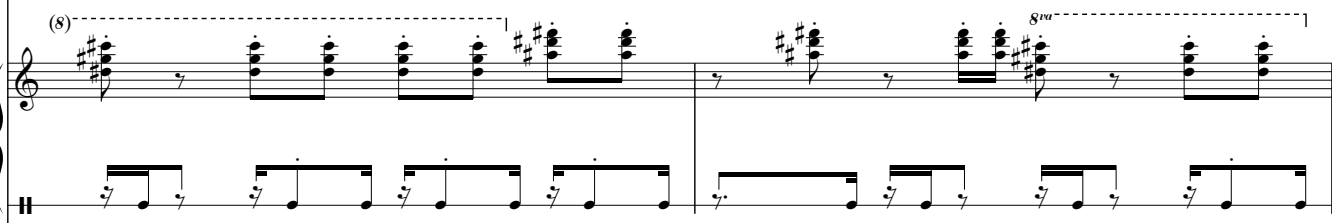
Key. *f sub.*

Pno. *f sub.*

*) This F# chooses a percussive sonority at random.

77

V. 

(8) 

Key. 

Pno. 

79

V. 

8va 

Key. 

Pno. 

81

V. - shot,___ slap - shot, slap - shot,___ slap - shot, slap - shot,___ slap - shot!

(8)

Key.

Pno.

molto rit.

83

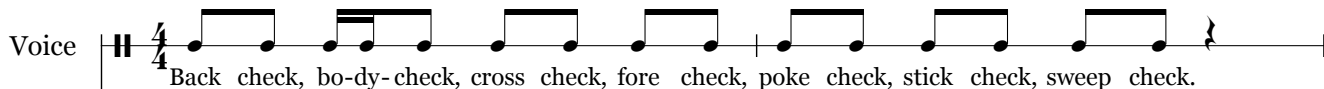
Pno.


ff


p


Somewhat slowly ♩ = 76

mp still, foreboding

Voice 


Keyboard (sounding) 

Keyboard (performance) 

Piano 

88

V. 

Key. 


Pno. 


91

Key. 

Pno. 

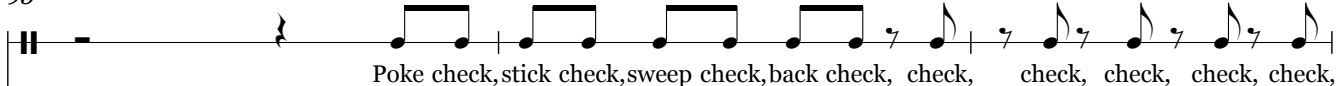
93


V. 


Key. 

Pno. 

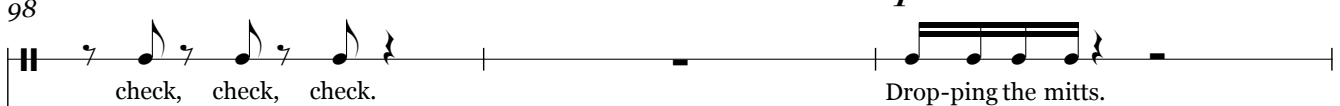
95

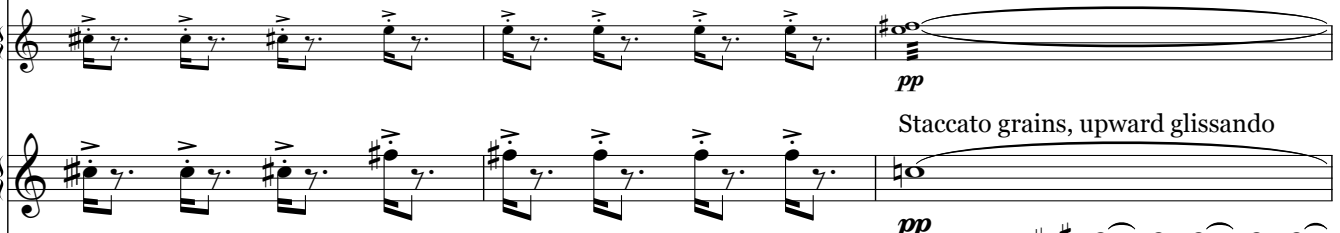
V.  Poke check, stick check, sweep check, back check, check, check, check, check,

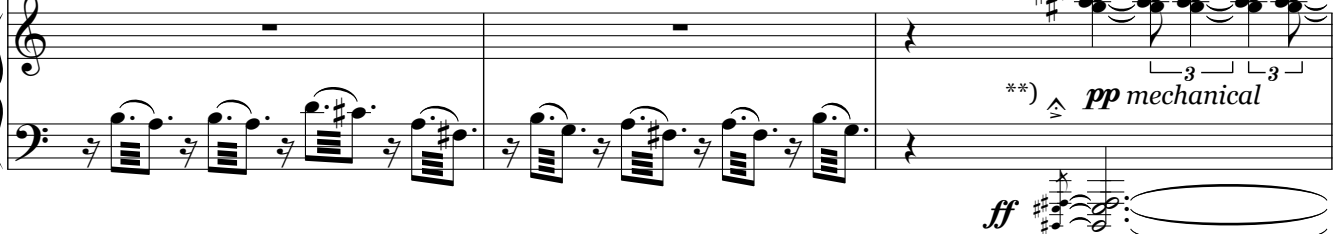
Key. 

Pno. 

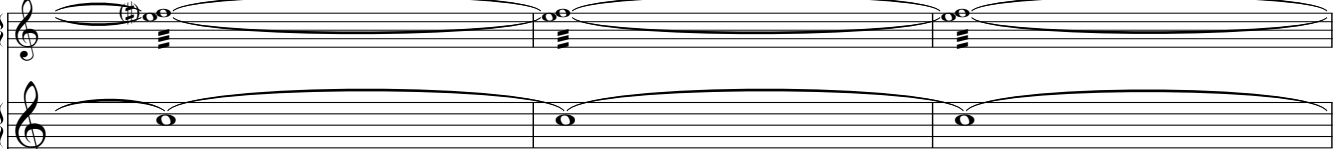
98

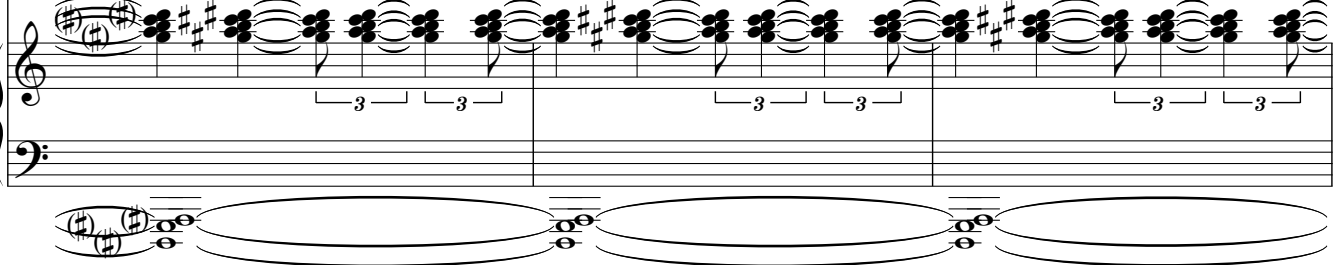
V.  check, check, check. Drop-ping the mitts. *p* *)

Key.  *pp* Staccato grains, upward glissando

Pno.  *pp* ****)** *pp* mechanical *ff*

101

Key. 

Pno. 

*) A variant of "Dropping the mitts" is "Dropping the gloves". The performer may choose whichever variant s/he is most comfortable with.

***) Take just enough time to place the gracenotes between the last syllable of text ("mitts") and the chord on beat 2.

104

V. *mp*

Key. *mp*

Pno. *mp* *pp* *mp*

104

108 *mp*

V. *mp*
Back check, check, bo-dy-check, cross check, stick check. Fore check, sweep check, check,

Key.

Pno.

108

111

V. *mp*
bo-dy-check, poke check, check, check, check, check, crosscheck. Bo-dy-check.

Key.

Pno.

111

114 *p*
V. Drop-ping the mitts.
Key. *pp*
Pno. *p* *ff*

117
Key.
Pno.

120 *mp*
V. Cross check, fore check, poke check, check, check, check, check,
Key. *mp*
Pno. *mp*

123

V. *check, check. Bo-dy check, back check, fore check, check, check, check.*

Key.

Pno.

125

V. *Check, check, check, check, check, check, drop-ping the mitts.*

Key.

Pno.

p

pp

pp

p

ff

127

V. *Drop-ping the mitts.*

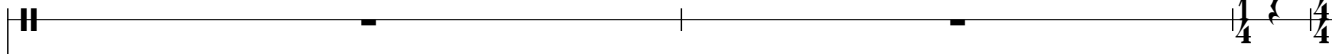
Key.


Pno.

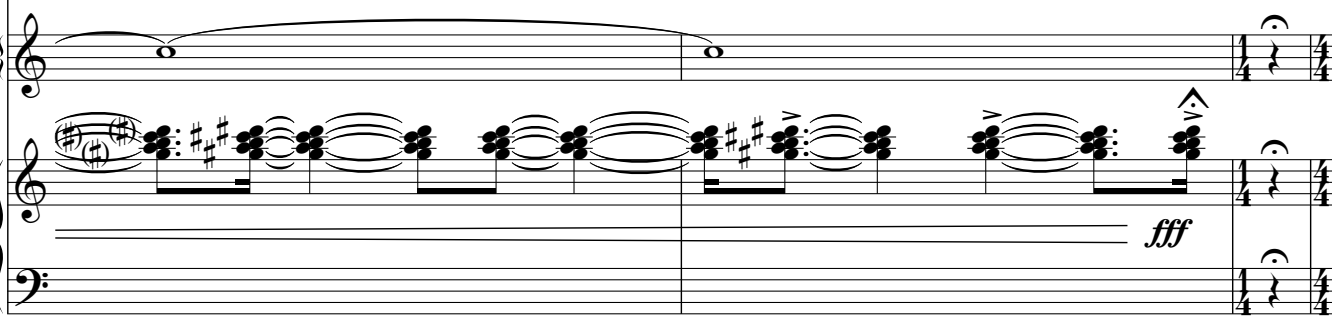
mf sub.

mf

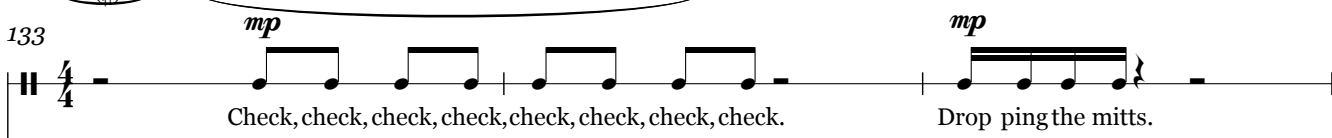
130

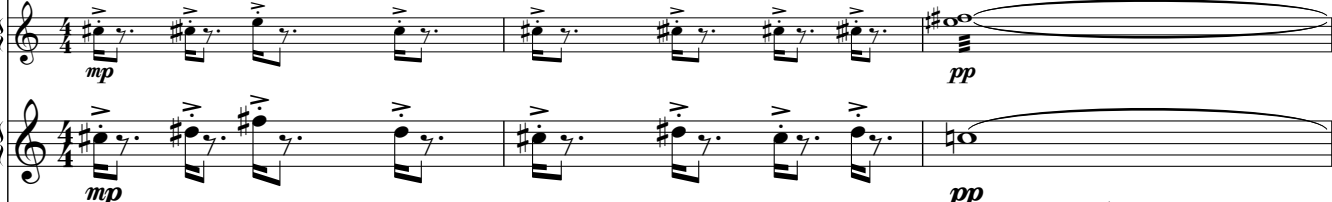
V. 

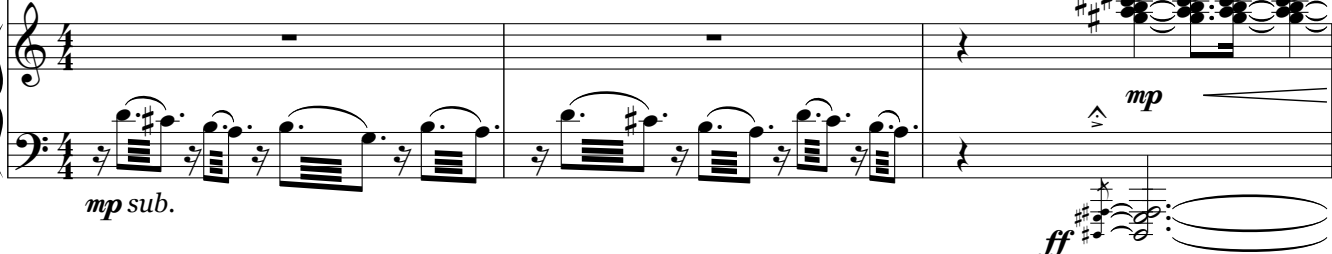
Key. 

Pno. 

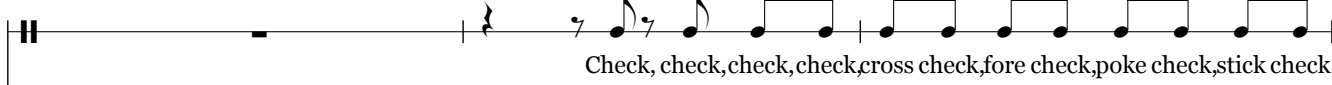
133


V. 

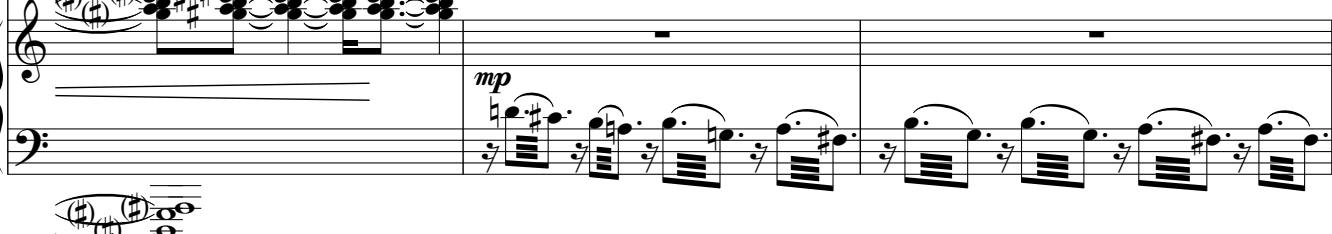
Key. 

Pno. 

136

V. 

Key. 

Pno. 

139 *mf* *mp*

V. bo-dy check, check, check, drop-ping the mitts. Poke check, fore check,

Key. *pp* *mp*

Pno. *pp* *mf* *mp* *ff*

142 *f*

V. check, check, check, check, drop-ping the mitts.

Key. *pp*

Pno. *pp* *f* *ff*

144 *mp* *ff* *mp*

V. Check, check, check, drop-ping the mitts. Check, check,

Key. *mp* *pp* *mp*

Pno. *mp* *ff* *mp*

accel.
ppp

146 *building*

V. $\frac{3}{4}$ drop-ping the mitts, drop, drop, drop-ping the mitts, drop, drop, drop-ping the mitts, drop, drop, $\frac{4}{4}$

Key. *ppp sub.*

Pno. *building ppp sub.*

149

V. $\frac{4}{4}$ Drop-ping the mitts, check, check, check, check, check, check, check, check!

Key.

Pno.

Red.

(♩ = 112) **Suddenly slower** ♩ = 60 **accel.**

V. *fff* *p calm, simmering intensity*
 151 check, check, check, check! Check, check, check, check, check, check, check, check,

Key. *fff* *p with intensity*
 Chordal sonorities
p with intensity, growing urgency

Pno. *fff* *p with intensity, growing urgency*
 molto ped. →

V. *mp*
 154 check, check, check, check, meat wa-gon. Check, check, check, check,

Key. *mp*
 Staccato grains - variations
mp

Pno. *mp*

- (♩ = 76) -

157

V. *mf*
check, check, check, check, meat wa- gon. Check, check, check, check, check, check,

Key. *mf*

Pno. *mf*

(♩ = 92) -

160

V. *f*
meat wa- gon. Meat, meat, meat, meat wa- gon. Meat, meat, meat,

Key. *f*

Pno. *f*

(♩ = 104)

162

V. meat wa-gon. Meat, meat, meat wa - gon! Dive! Meat wa-gon! Dive! Meat

Key.

Pno.

(♩ = 120)

164

V. wa - gon! Dive! Dive! Meat wa gon! Dive! Dive! Meat wa - gon! Dive! Dive! Meat wa gon! Dive! Dive! Dive! Dive! Dive!

Key.

Pno.

fff

Suddenly slower ♩ = 76
molto accel.

166

Key. *fff*

Pno. *fff*

feather pedal lightly ad lib.

168

♩ = 184

Key. *fff*

Pno. *fff*

As fast as possible, ca. ♩ = 100 ***ff*** excited, energetic

Voice Skate, skate,

Keyboard (sounding) *p* Static grains *)

Keyboard (performance) *p* Long pause approx. 10" (emphasize left hand)

Piano *f* possibile explosive, energetic, upbeat senza ped.

174

V. skate, skate, skate, skate, skate,

Pno. (8)

176

V. skate, skate, left wing

Pno.

*) This key starts a sound that continues on its own.

178 *mp* lock. *ff* Skate, skate, skate,

Pno. *espres. pp* *f possibile*

con ped. light pedal to link transitions and for volume

180 skate, skate, skate,

Pno.

182 skate,

Pno. *ff* slightly more pedal

184 *mp*

V. left wing lock.

Pno. *pp* *espres.*

molto ped.

186 *fff*

V. Skate, skate, pass, skate, skate, pass,

Pno. *fff* *molto espres.*

8va *gliss.*

ped.

188

V. skate,skate. Skate,skate, pass,

Pno. *mf* *fff*

8va

ped.

190

V. skate. Skate,

Pno. *gliss. 8va* *mp sub.* *fff*

192

V. skate, pass, skate, pass.

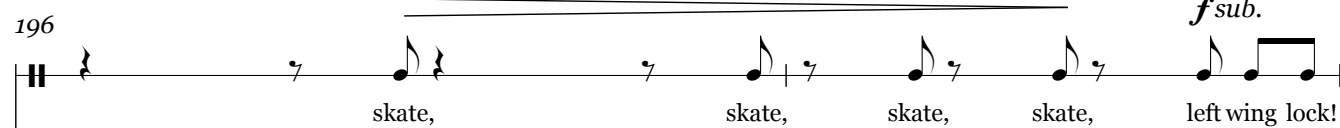
Pno. *8va* *8va*


194

V. Skate, skate, skate, skate,

Pno. *mf gradually calmer* *senza ped.*

196 *f sub.*

V.  skate, skate, skate, skate, left wing lock!

Pno.  *p*

molto accel. $\text{♩} = 176$

198 *fff*

Key. *fff*

Pno. *fff* con ped.

Bell-like sounds *) Stop static grains

201 **a tempo** $\text{♩} = 100$ *p* gentle, playful

V. Stick hand-ling, skate.

Key. *p*

Pno. *pp* gentle, playful
molto ped., let everything ring together

*) These keys produce the same sound. F# and G# are interchangeable throughout.

203 *mp*

V. Skate.

Key. (8) Triangle wave sonorities

Pno. *mp* l.v.

205

V. Stickhand ling, skate.

Key.

Pno. 8va

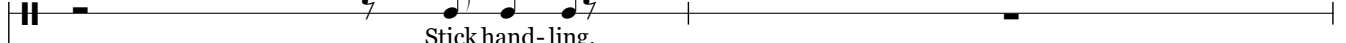
207


V. Skate.

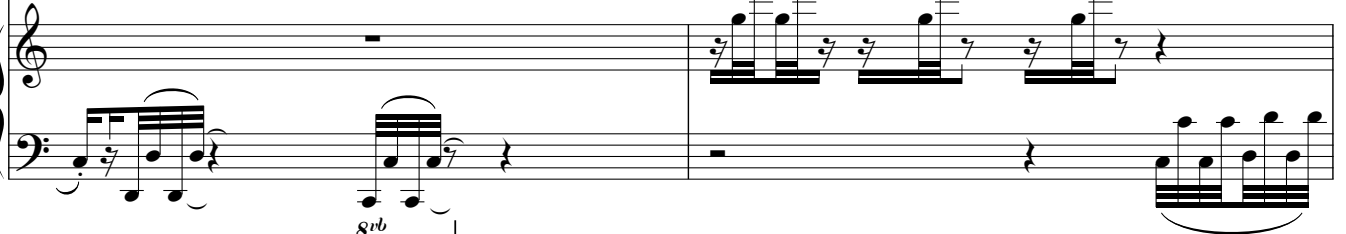
Key.

Pno. 8va


209

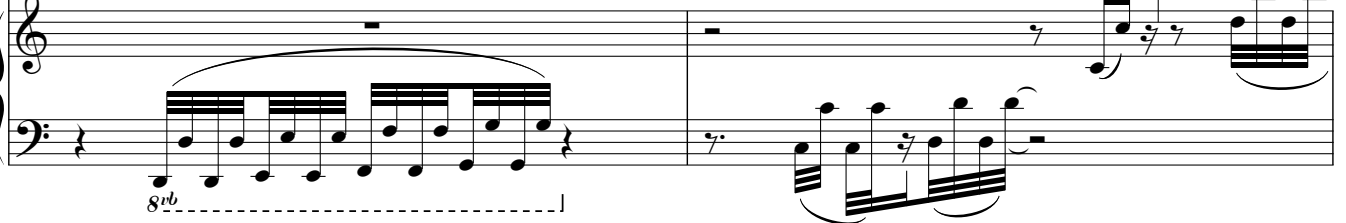
V.  **Stick hand-ling.**

Key. 

Pno.  *8^{va}*

211

Key. 

Pno.  *8^{va}*

213

Much slower ♩ = 40 ca. **accel. poco a poco.**

V.  **Skate.**

Key. 

Pno.  *8^{va}*
ppp cres. molto, poco a poco

repeat previous bar over and over until tempo reaches original tempo

215 (8)

Pno.

216 a tempo ♩ = 100 ca.

V.

Pno.

Stick hand-ling.

fff

p sub.

ped. ad lib., lighter texture

8va

8va

218

V.

Key.

Pno.

ff

mp

Pass, stick hand-ling,

p

p

ff

8va

8va

ped.

220

mp

Key. *mp*

Pno. *mp*

222

ff *mf*

V. *ff* *mf*

Pass! Skate! Skate! Skate! Skate! Stick hand-ling.

Key. *mf*

Pno. *ff* *mf*

224

ff

V. *ff*

Pass! Pass!

Key. *ff*

Pno. *ff*

226

V. **Skate!**

ff

Key. *ff*

Pno. *(ff)*

(8)-----

molto rit.

228

ff

Bell-like chords

Key. *ff*

Pno. *p* *8va* *8va* *8va* *ff*

molto ped.

a tempo ♩ = 100

♩ = 40 *ff* excited, energetic

230

V. *ff* excited, energetic
Skate! Skate! Skate! Skate! Skate! Skate! Skate! Skate!

Key. *ff* excited, energetic

Pno. *mp*

232

V. Skate! Skate! Skate! Skate! Skate! Skate! Skate! Skate! Skate! Skate! Skate! Skate! Skate! Skate! Skate! Pass!

Key. Restart static grains

Pno. *fff* gliss.

234 >

V. Skate! *fff* Skate! Skate! Skate!

Key.

Pno. *gru* *molto espres.* *fff*

simile continue molto ped.

236 > > >

V. Skate! Skate! Pass! Skate!

Key.

Pno.

238

V. **Skate!** **Skate!**

Pno.

239

V. **Skate!** **Skate!** **Skate!**

Pno.

240

V. **Skate!** **Shoot! Shoot!**

Key.

Pno.

molto rit.

Red.

241

V. **12/8**
Shoot! Shoot! Shoot! Shoot! Shoot! Shoot! Shoot! Shoot! Shoot! Shoot! Shoot! Shoot! Shoot! Shoot!

Key. **12/8**

Pno. **12/8**

243

V. **12/8** Shoot! Shoot! Shoot! Shoot! **4/4** Shoot! Shoot! Shoot! Shoot!

Key. **12/8**

Pno. **12/8**

Final chords **8va**

8vb

V.

Hat trick.

The first system consists of a drum staff and a grand staff. The drum staff has a double bar line at the beginning, followed by a quarter note with an accent (>) and a quarter rest. The grand staff has a treble clef and a bass clef. The treble clef part has a quarter rest followed by a series of horizontal lines representing a 'hat trick' effect. The bass clef part has a quarter note with a fermata, followed by a quarter rest.

Key.

Last chord and grain fade

The second system is a single staff with a treble clef. It shows a key signature change from one sharp to one flat, indicated by a dashed line and the text '8vb'. The staff contains a series of notes with a fermata over the last one, and a 'grain fade' effect indicated by a horizontal line.

Fade is approx. 40"

Pno.

(slow tremolo, getting slower)

pp

The third system is a grand staff with a bass clef on the left and a treble clef on the right. The bass clef part has a series of notes with a tremolo effect, indicated by a wavy line and the text '(slow tremolo, getting slower)'. The treble clef part has a series of notes with a fermata over the last one. The dynamic marking *pp* is placed at the end of the system.

Ped. ad lib.