

Malcolm Dedman

Come In for a Chat !

**for mixed ensemble (open score)
including winds/strings, keyboards
and one percussion player**

2003 rev. 2009

Come In for a Chat is a partially improvised piece, with detailed instructions provided as to how it should be performed (see page headed 'Performing Notes'). It may optionally be performed as a piece of music theatre and suggestions on this are also provided.

Although almost any instrumental combination can be used for this piece, suggested forces are given here:

The majority of instruments are standard wind and strings and there should be between 6 and 15 players. Nearly half of those instruments should be capable of playing notes in the bass clef range, including, for example, clarinet in B \flat and viola.

Instruments taking the 'keyboards' stave can be acoustic piano, electronic keyboard/piano, mallet percussion or plucked strings such as guitar and harp. The total number of instruments should ideally be between 2 and 4.

The percussion part should be taken by one player, with a range of non-pitched percussion instruments. Suggested instruments are given in the score.

It is advisable that the page with performing notes is opened out so that it is displayed at all times, enabling the rhythmic cells to be always visible. All players follow the score, there are no parts.

Duration: 2 mins. 45 secs. (minimum)

Performing Notes for *Come In for a Chat !*

Each player is to imagine they are a character in a short play. The scene is a living room in which guests have been invited in for a chat. The players of the instruments engage in conversation by means of the way they play the given material. The detailed nature of the type of conversation and how it is to be executed is given at relevant places in the score. In general, this involves how the rhythmic cells below are to be played in the improvised sections.

The sections, or 'bars' to be improvised are indicated by a cross, \times , cancelling the previous time signature. The length of each of these bars is given in seconds. Also notes are indicated as: ●

The score is notated at concert pitch and there should be no octave doublings or transpositions. Where chords are shown in the winds/strings part, each player should choose a note, or at most three notes to be played as short melodic patterns. Rhythmic cells may be chosen at random. Players taking the keyboard stave may play from between two notes and the full chord, played simultaneously as a chord. If any note in the chord cannot be heard, a player may discreetly change to a different note or notes so that, by the end of the bar, all notes are sounding.

Rhythmic cells

① \times ② \times

③ \times ④ \times

⑤ \times ⑥ \times

⑦ \times ⑧ \times

Music Theatre

This piece may optionally be performed as a piece of music theatre describing the above scene more vividly. The interpretation is left largely to the group of performers, but as a suggestion, start with only keyboards and percussion on stage and 'guests' enter the room during bars 2, 3, 5 and 6. It is permissible in this case to make these bars longer so as to accommodate the entry of characters, each performing a rhythmic cell in accordance with a chosen character. As the guests enter, they may start their conversation as they come in and find a seat. The percussionist could also imitate knocking on the door prior to a guest entering.

Later, during bar 9 (heated discussion), actions can include standing up, walking over to another player to make a point, etc. All sit down to play bars 10 to 13, then during bars 14 and 15 (furious row), walk around angrily! Again sit down at bar 16, but use sound and action to portray regret and being sorry from bar 21 to the end.

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$\text{♩} = 60$ 25 secs 5 secs

Winds/Strings

5/4 *sfz*

Keyboards

5/4 *ff*

All voices: CASUAL CONVERSATION

Perc.

Red.
Choose short sounds, e.g. drums, wood blocks, claves, etc.

Bars 2 to 3: choose any rhythmic cell or cells at random. Imagine these cells to be spoken words. Play the rhythms slowly. Try not to play if someone else is playing. Be very 'polite' at first and if two people start together, one stops to let the other 'speak', just as in a real polite conversation. When not 'speaking', hold or sustain your note *p*. When 'speaking', vary your dynamic above *p*, depending on your character. Your conversation is more confident by bar 3, when you could overlap with some of the others.

$\text{♩} = 60$ 5 15 secs 10 secs

Wnd/Str

3/4 *sfz*

Kbd.

3/4 *sfz*

All voices: ENERGETIC CONVERSATION

Perc.

Red.

Bars 5 to 6: As bars 2 and 3, but a little quicker and form groups of conversations. * Sometimes talk 'over' someone else. The conversation must be lively, but never angry. When not 'speaking', hold your chosen note *mp*. When 'speaking', vary your dynamic above *mp*, depending on your character. There should be much more overlap by bar 6.

$\text{♩} = 80$

Play notes in boxes rapidly in any order 20 secs

Wnd/ Str

3 *sfz*
4 \flat

4 *p*
4 \flat

4 *f*

Kbd.

3 *ff*
4 \flat

4 *p*
4 \flat

4 *f*

Perc.

Ped. * Ped. *

Choose shakers, e.g. maracas or tambourine

3 *ff*
4

7 7

4 *p*
4

4 *f*

Bar 9, play the notes from the chords randomly, suggesting wild melodic lines. Keep using the rhythmic cells as a basis for improvising, but much faster. Start to get angry, use tremolos etc. Don't worry about 'speaking' at the same time as others. When not 'speaking', hold your chosen note *f*. When 'speaking', vary your dynamic above *f*.

10 $\text{♩} = 120$

flutter/ trem. 15 secs 3 secs

Wnd/ Str

3 *ff*
4

5 8

3 *p*
4

4 *ff*

4 *p*

4 *p*

Kbd.

3 *ff*
4

5 8

3 *p*
4

4 *ff*

4 *p*

4 *p*

Perc.

Ped. * Ped. * Ped. *

Suspended Cymbal Hard Sticks

3 *ff*
4

5 8

3 *p*
4

4 *ff*

4 *p*

15

All voices: FURIOUS ROW

Bar 14: play the notes in the boxes to random rhythms, fast and furious. Use tremolos, flutter-tongue, sul ponti, etc. and be as angry as possible. All 'speak' at once!

Bar 15: choose notes from the chords and tremolo during the crescendo.

♩ = 144 rit. 20

Wnd/Str
8.fff

Kbd.
5.fff

Perc.
Choose from drum sounds, e.g. 2 bongos
fff

Bar 21: Winds/strings choose just one note from the chord, play it staccato, repeating it every half second to 2 seconds.

Bar 22: Winds/strings choose up to two notes from the chord, staccato, but play slightly less tentatively, e.g. every quarter to 1.5 seconds. Keyboards play as winds/strings in bar 21.

Bar 23: Winds/strings choose up to three notes from the chord, more continuous, more legato but still with gaps between the notes. The rhythmic cells may be played in part or whole. Keyboards play as winds/strings in bar 22. Percussion join in as winds/strings in bar 21, using a variety of instruments.

Bar 24: Winds/strings choose a note from the chord and sustain throughout the bar. Keyboards play as winds/strings in bar 23. Percussion play as winds/strings in bar 22.

Final Bar: Keyboards choose notes from the chord and play arpeggiated, on the beat, and hold. Winds/strings choose non-pitch sounds, e.g. blowing into instrument, tapping keys; strings play high gliding sounds, etc. Even use of blowing sounds without the instrument. Above all, be inventive. Percussion try to imitate, using imaginative ways of playing with or without an instrument. All sounds should suggest: "What's the point!"

7 secs. 15 secs. 10 secs. 5 secs. 10 secs.

Wnd/Str
pp

Kbd.
pp

Perc.
p

All voices: **VERY TENTATIVE** (see notes)

pp

mf

PP

Red. *