Cort Lippe
Program Notes

Music for Sextet and Computer (1993) (flute, bass clarinet, violin, cello, trombone, piano) was commissioned by the International Computer Music Association as part of their commissioning program for new works to be premiered each year during the International Computer Music Conference (ICMC), and was premiered at the 1993 ICMC in Tokyo. As the title makes fairly explicit, the piece is for six instruments and live computer. The piece was realized at IRCAM, using the IRCAM Signal Processing Workstation (ISPW), a real-time digital signal processor, and the software *Max*, which was developed by Miller Puckette, whose technical advice made this piece possible.

The computer tracks parameters of the ensemble, such as pitch, amplitude, continuous pitch change, rests, articulation, tempi, etc., and uses this information to continuously control and/or influence the digital synthesis algorithms running in real-time. Time stretching, granular sampling, FFT-based cross-synthesis, and other more standard signal processing such as harmonizing, frequency shifting, phasing, spatialization, etc., are employed. The intent is to create a certain degree of interactivity between the performers and the computer in which the performers influence the computer output based on aspects of the musical expressivity of their interpretation of the score. Much like chamber music playing, in which individual expressivity has a fundamental influence on the entire ensemble; the feedback loop between the performers and the computer should have a positive influence on the final musical result.

The relationship between the electronics and the instrumental parts ranges on a continuum between fused *(transcendental)* and separate *(formal)* textures. On this continuum, the electronics give musical support to the instruments and function independently. Musically, the computer part is sometimes not separate from the instrumental pars, but serves rather to amplify the ensemble in multiple dimensions and directions; while at the other extreme of the continuum, the computer part has its own independent musical voice. Meanwhile, working with computers keeps me questioning the fine line that sometimes separates music and special effects...

Music for Sextet and Computer received honorable mention from the *Prix Ars Electronica*, 1993, Linz, Austria, and is recorded on the Centaur label CDCM Computer Music Series, vol. 16, with Tetsuji Honna conducting, and Fynske Musikkonservatorium Carl Nielsen label, conducted by Lars Graugaard.
Duration: 13 minutes