Stefano Giannotti

DIALOGHI

01 - 50

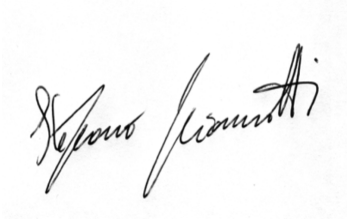
50 Radio Miniatures (2007/2008)

SWR

DIALOGHI is a series of speeches and acoustic talkings between elements, people, materials and other. A sort of modular sound-metaphors monument organized like a clock, a perfect mechanism made of several 1 minute pieces (dialogues).

This series of pieces are sorts of surrealistic and abstract dialogues between noise, music instruments, between different concepts and meanings; going deeply into this process we could say that what's happening is a metaphysical discussion about nothing and everything, a conversation between acoustic images. Some of these images combine into a sort of evolutive process, showing a moral of the story; other constructions develop in a more hermetic direction, appearing thus as pure actions. In this way the dialogue between white and pink becomes a simple game between two sound-waves (pink noise and white noise), while the dialogue between the artist and the society shows a cock singing in a poultry-yard with its audience making ovations (all chickens and successively, all animals of the farm and then of the world): Ulysses (a bass tuba launching invocations) meets the sirens (police and ambulance) while some pidgeons on the wing discuss with a broken microphone. The 118 elements introduce themselves, then combine and react giving birth to Chemistry; on the other side two, three, four melodic lines create classic counterpoints, fugue and double choir. The West dialogues with The Far West...

The whole series of dialogues alternates and combine bass tuba and percussion with natural and electronic sounds sampled instruments, assorted noise and voices; the final result is a sort of large hybrid orchestra trying to include in an utopian way all sounds of the world.



DIALOGHI

01 - Dialogue between a Male Computer and a Female Computer
02 - A Writer speaks with His Paper
03 - Dialogue between Shadows and Lights
04 - A Broken Microphone chats with some Pidgeons on the Wing
05 - A Conversation between Waking an Sleeping
06 - Waking and Sleeping converse in Reverse
07 - The Male Computer and the Female Computer go on talking in a distorted way
08 - The Writer fights with His Paper (dedicated to Alan Cherchessov)
09 - A Doctor has a Discussion with His Sick Patient
10 - An Interesting Argument between White and Pink
11 - Ulysses meets the Sirens
12 - Inner Dialogue
13 - The Shepherd gives a Lesson to His Flock
14 - Dia-Monologue (without Interferences)
15 - Counterpoint for two voices (with a few Interferences)
16 - Counterpoint for three voices (with some Interferences)
17 - Fugue for four voices (with many Interferences)
18 - Conversation between Interferences
19 - Dialogue between the Artist and Society
20 - Dialogue between two Generations
21 - A Square spits in the Eye of a Triangle
22 - Ulysses meets Penelopes
23 - Conversation amongst Frequencies
24 - Conversation among Waves
25 - Conversation among the 118 Elements
26 - The 118 Elements combine: the Birth of Chemistry
27 - A Wet Glass moves in a Digital Landscape (dedicated to Roberto Castello)
28 - Clouds observe the Directions of Winds
29 - Meditation between two Angels
(the Male Computer's and Female Computer's Guardians)
30 - Chat between two Lonely Hearts
31 - The Writer provokes Opinion
32 - Discussion between White globules and Red globules
33 - The Doctor tries to cure the Artist by using the Broken Microphone
34 - Duel between winged creatures
35 - The shepherd celebrates the marriage between waking and sleeping
36 - Dialogue between consciousness and its ghosts
37 - Choir of ghosts
38 - Jam-Session
(or an interesting Jam-Session between a Cowboy, His Heart, Calves and Goats,
a Parrot, a Monkey and a Sea-Lion)
39 - Dialogue between the West and the Far West (dedicated to Simon Jeffes)
40 - Skyscrapers dream together
41 - Old Pots oscillate together
42 - The Wet Glass holds a Heroic Speech
43 - Battle among Glass, Leather and Brass
44 - Choir of Sick Patients
45 - Dialogue between the East and the Middle East
46 - A Siren evokes the Spirit of Her Ancestor
47 - The Triangle and the Square create the Double Entente
48 - Old Pots grow-up (dedicated to Maurice Ravel)
49 - The Male Computer and the Female Computer react
50 - The Death of Chemistry

Concept, music and texts by **Stefano Giannotti**
2007/2008

Marco Fagioli: bass tuba, trumpet, water tubes
Frank Thomè: percussion (vibraphone, glockenspiel, marimba, tympani, tubular bells, fog-horn and drums
Stefano Giannotti: guitar, banjo, bass guitar, keyboards, objects, samplings and electronics
Sarah Palmer: female speaker
Anthony Gibbs: male speaker
Choir of Friends from SWR

Manfred Seiler: sound-engineer at SWR T1 Studio
Giampaolo Antoni: sound-engineer at Euphonic Studio (Migliarino Pisano, Italy)

Production for **SWR Hörspiel Abteilung**
Redaction: **Hans-Burkhard Schlichting** and **Frank Halbig**

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Complete Score

Notice: every piece lasts exactly 1 minute, without the reading of the titles, each of them lasting 5 to 15 seconds

Dialogue No.01

Male Speaker:

Number 1: Dialogue between a Male Computer and a Female Computer

Victoria*: Things work in this way sometimes. I wonder if you did see it. On my side I can't complain about the fridge. By the way have you heard about the medication?*
Bruce: *the medicine has been lost somewhere at the corner of the 3rd Avenue with Chlorophyll Square, and, can you imagine? the tv news didn't say a word about it.*
Victoria: *Yeah, It's a nice weather today, it gives the impression that the car works*
fine; in fact it has been repaired three times three times three times
and she slides on the snow with its peculiar bell on the New year's Eve.
Bruce: *I wonder if you have called Mrs. Teresa and...*
Victoria: *Yeah, she is waiting for them day and night,*
Bruce: *Try to make an example to me.*
Victoria: *T,he fact is that his brother in law broke the nose of the priest and the pope made some speech about how it is illegal, four times illegal, four times illegal, four times illegal, four times illegal to put a false signature in the documents.*

The piece is based on a text-to-speech program. This text is read by two computer voices.

Dialogue No.02

Male Speaker:
Number 2: A Writer speaks with His Paper

In this piece a pencil writes some lines on a paper. After ca 40 seconds of normal writing, the pencil improvises a sort of waltz.

Dur. 1'00"

Dialogue No.03

Male Speaker:
Number 3: Dialogue between Shadows and Lights

Two different drones, made of sampled tubas, crossfade cyclically.
The first chord is a cluster made up of C#2-D2-Eb2-E2-F2-F#2-G2-Ab2-A2-Bb2.
The second chord is made up of A1-E2-A2.

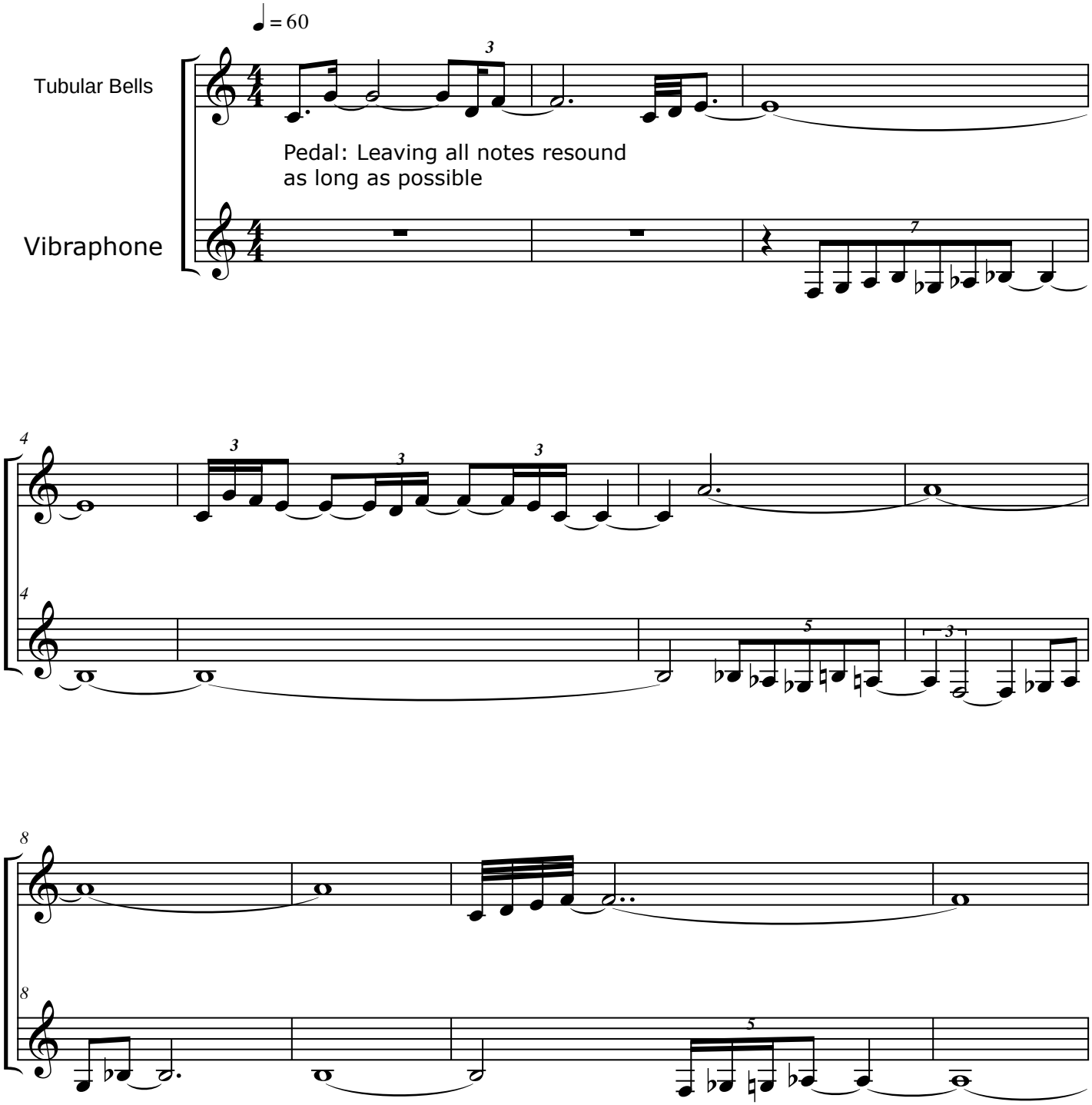
Dialogue No.04

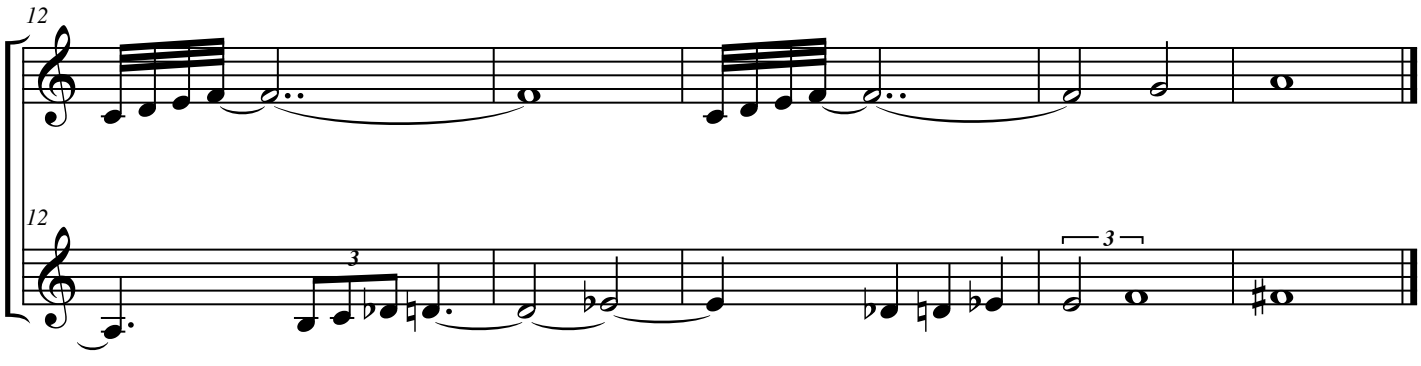
Male Speaker:
Number 4: A Broken Microphone chats with some Pidgeons on a Wing

Some microphone scratchings counterpoint with sounds of pidgeons flying away

Dialogue No.05

Female Speaker:
Number 5: A Conversation between Waking and Sleeping





Dialogue No.06

Female Speaker:
Number 6: Waking and Sleeping converse in Reverse

Piece No.5 in reverse

Dialogue No.07

Female Speaker:
Number 7: The Male Computer and the Female Computer go on talking in a distorted way

Piece No.1 pitched up and distorted (the two voices are unrecognizable)

Dialogue No.08

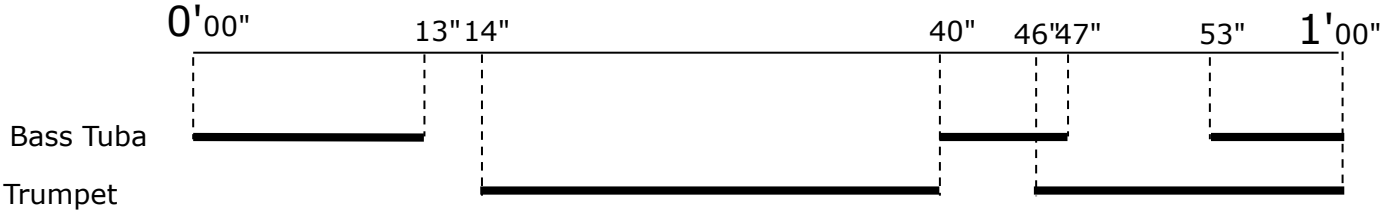
Female Speaker:
Number 8: The Writer fights with His Paper
Male Speaker:
Dedicated to Alan Cherchessov

The pencil writes some sentences on several sheets of paper. Then, for every sentence, the writer, unsatisfied strips the paper and throws it on the floor

Dialogue No.09

Male Speaker:
Number 9: A Doctor has a Discussion with His Sick Patient

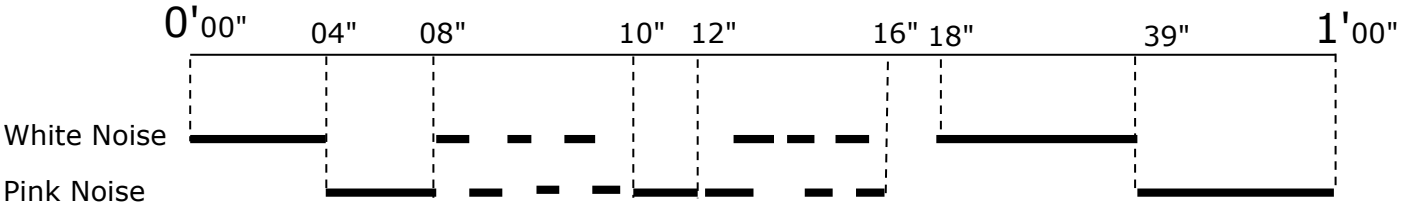
The Doctor is represented by the bass tuba, the patient by the trumpet. The two instruments dialogue in a real surrealistic and funny way. The bass tuba plays very short and low notes trying to imitate the grumbling voice of a doctor, irritated because the sick patient doesn't follow his advice.
The trumpet plays some moans and groans imitating the complains of the sick patient with his body aching everywhere.



Dialogue No.10

Male Speaker:
Number 10: An Interesting Argument between White and Pink

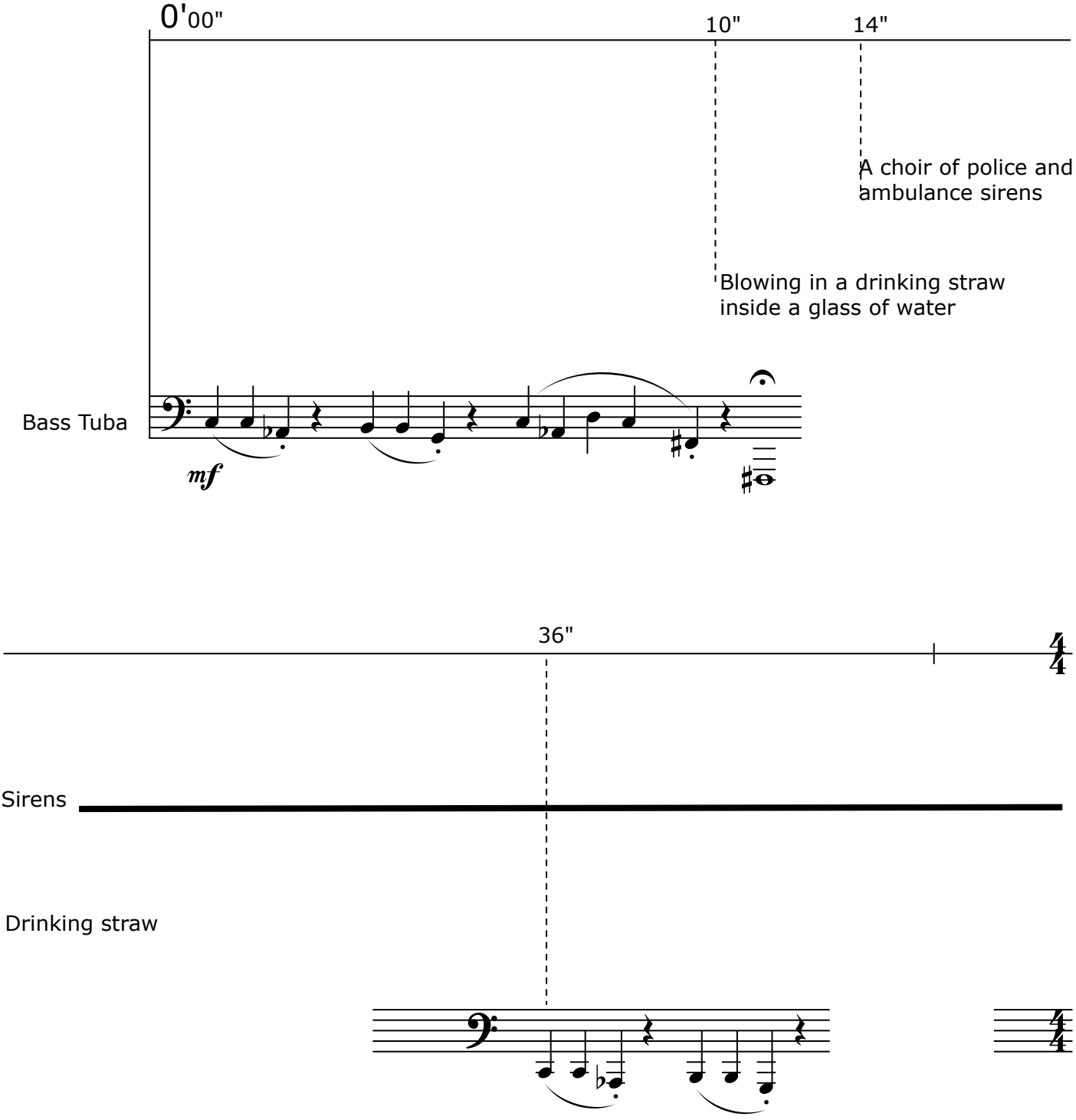
White noise converses with pink noise according to the following scheme:



Dialogue No.11

Male Speaker:

Number 11: Ulysses meets the Sirens



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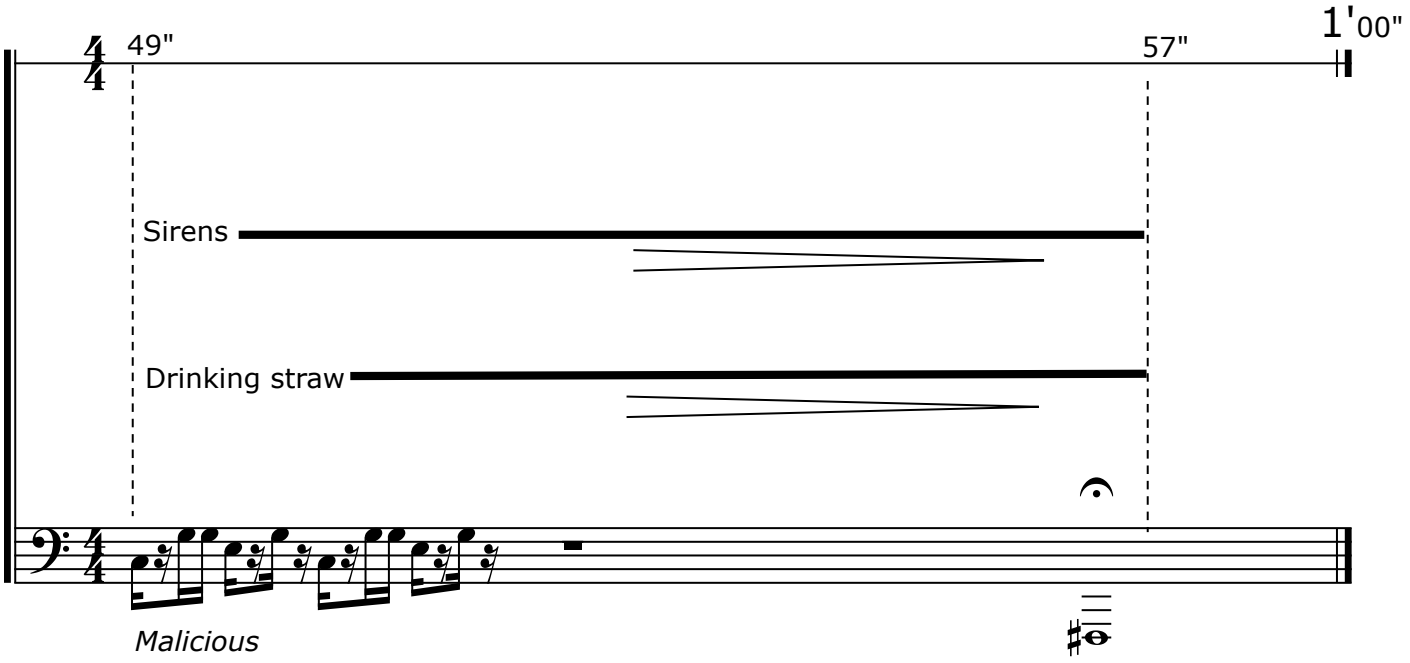


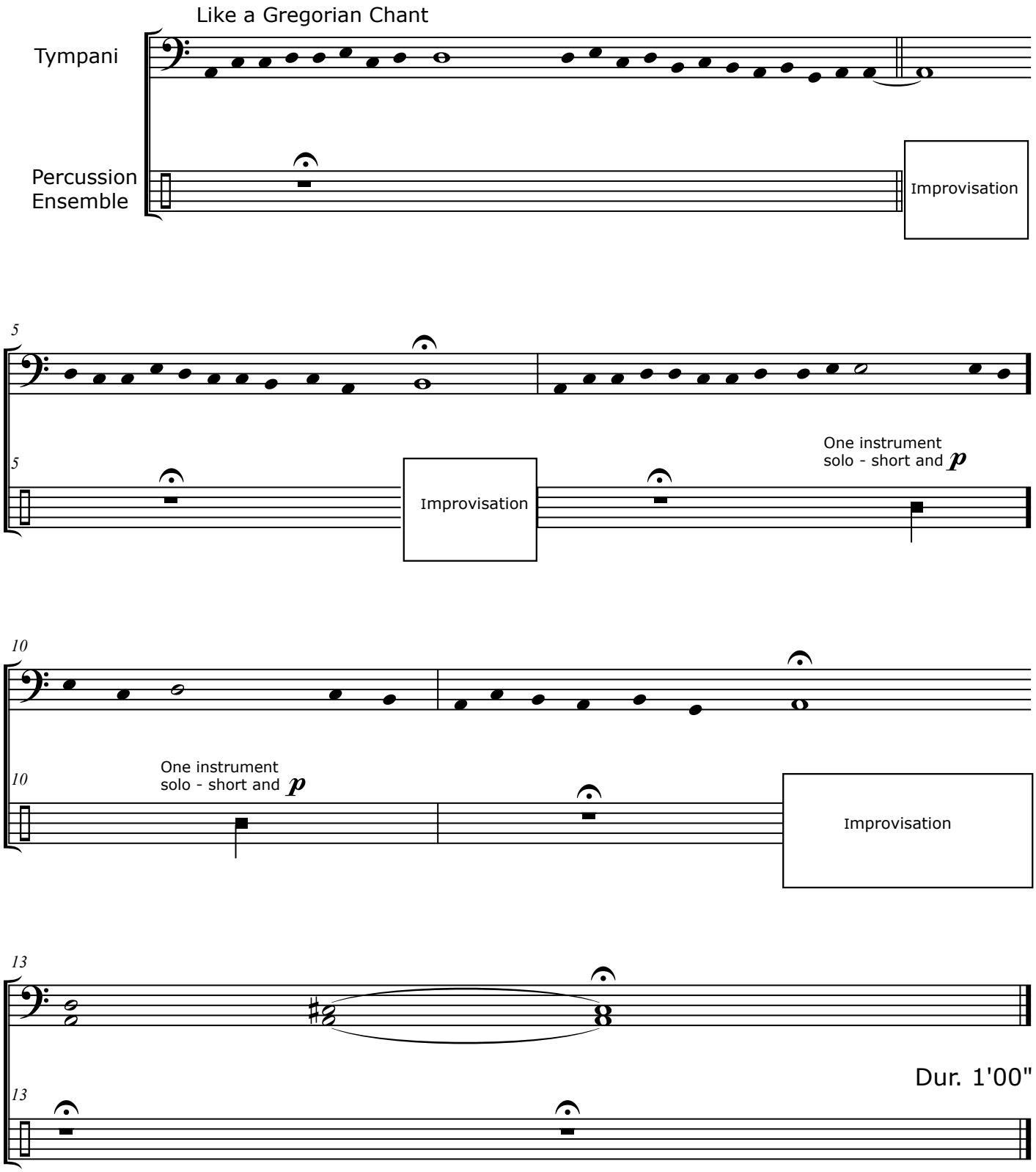
Dialogue No.12

Female Speaker:
Number 12: Inner Dialogue

The bass tuba player speaks inside his instrument in a made up language; he speaks in two different voices:
The first character talks slowly and sweetly, as if he is admiring himself.
The second character speaks on a high tone, rough and fast, a bit like an old spinster in an American cartoon. It sounds as if the second voice is reproaching the first voice... at the end the first voice is crying desperately.
For the whole length of the piece we hear in the distance mysterious sounds of seawaves pitched down and filtered.

Dialogue No.13

Female Speaker:
Number 13: The Shepherd gives a Lesson to His Flock



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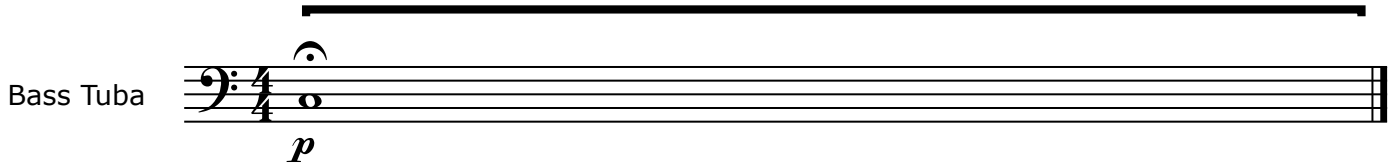
Dialogue No.14

Female Speaker:
Number 14: Dia-Monologue (without Interferences)

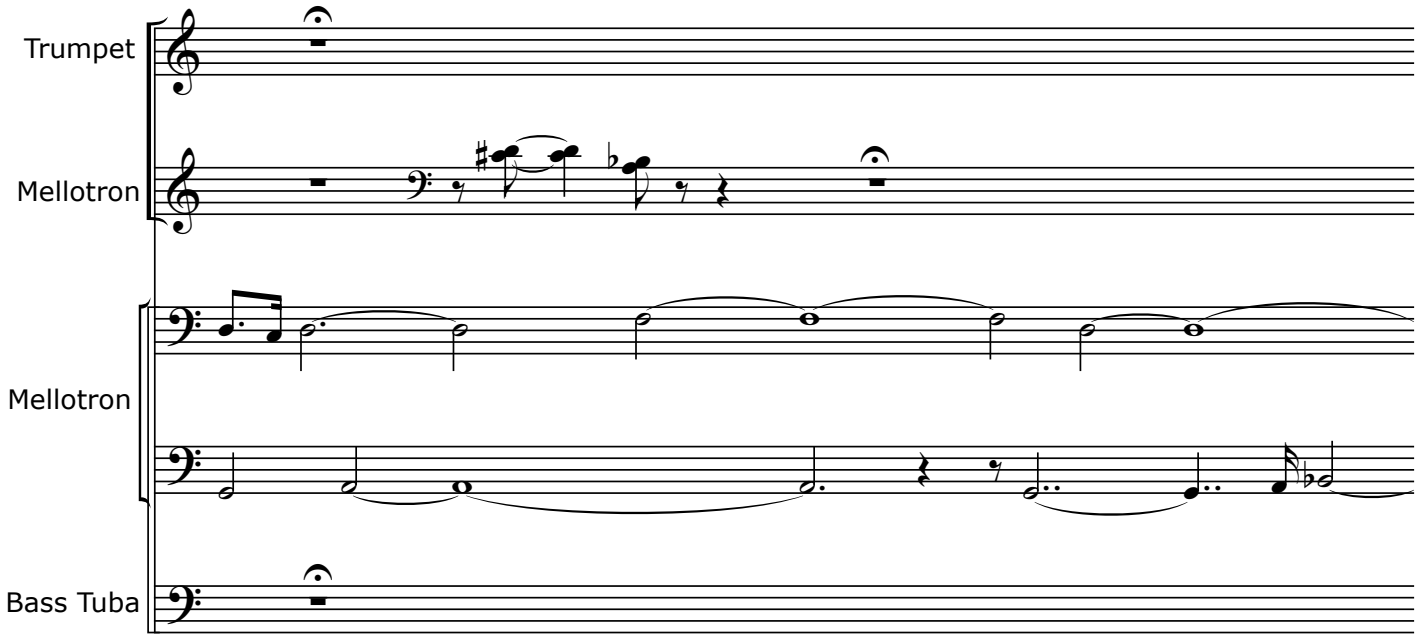


The bass tuba plays this long substained tone for 1 minute, using when necessary circular breathing

Dialogue No.15

Female Speaker:
Number 15: Counterpoint for Two Voices (with a few Interferences)

In this piece, as well as in Dialogues No.16 and No.17, a counterpoint on the mellotron (trumpet and trombone) is disturbed by some interferences performed on the mellotron and the trumpet. The trumpet plays high notes not well tuned, breath dispersing and with trills, in a certain way reminescent of a typical singing Indian voice.



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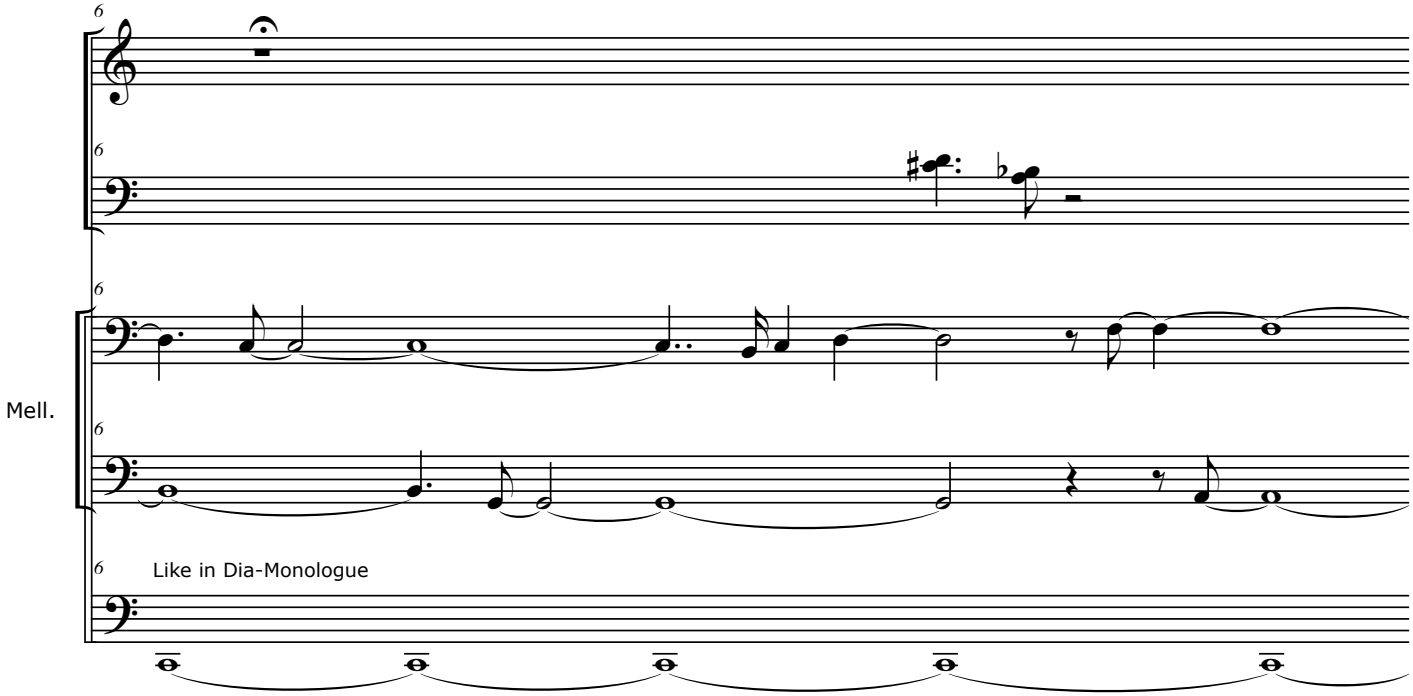

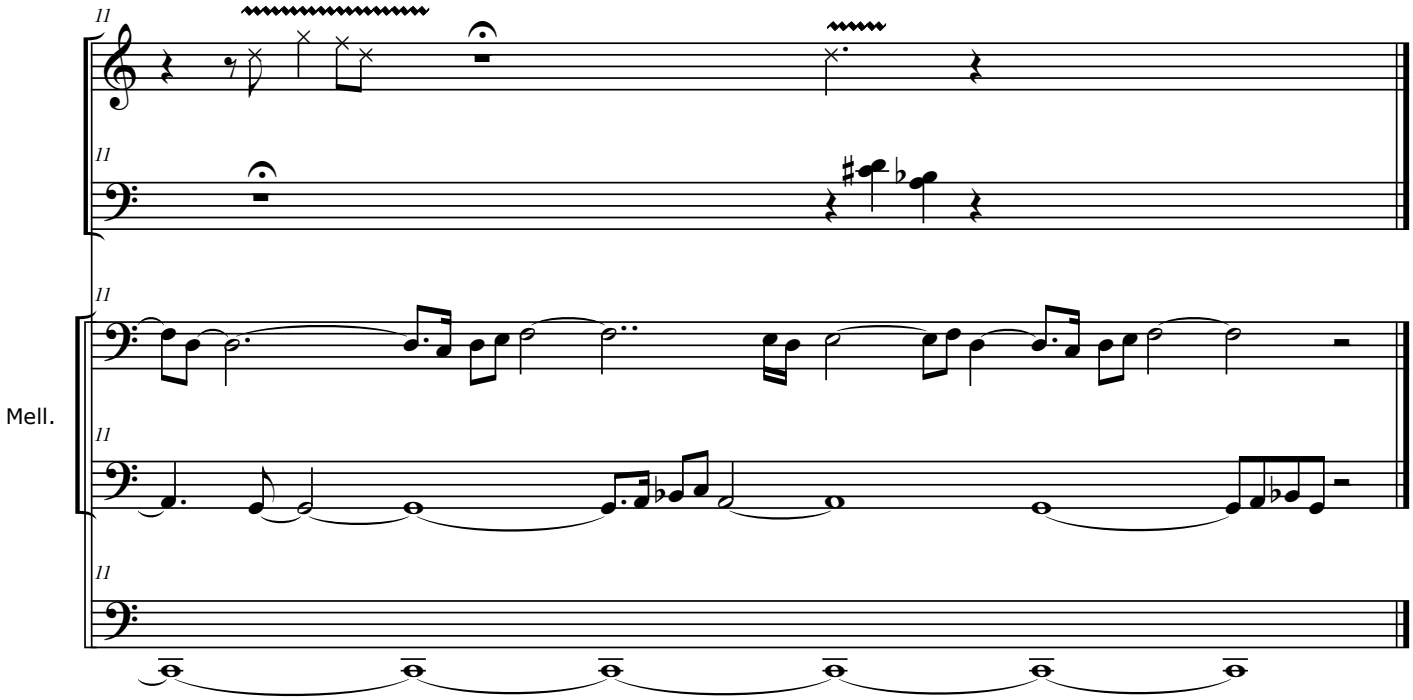

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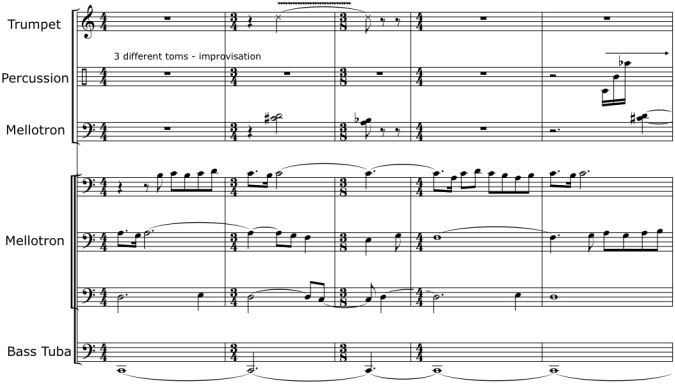
Dialogue No.16

Female Speaker:
Number 16: Counterpoint for Three Voices (with some Interferences)



The beginning and the end of this piece are cut roughly

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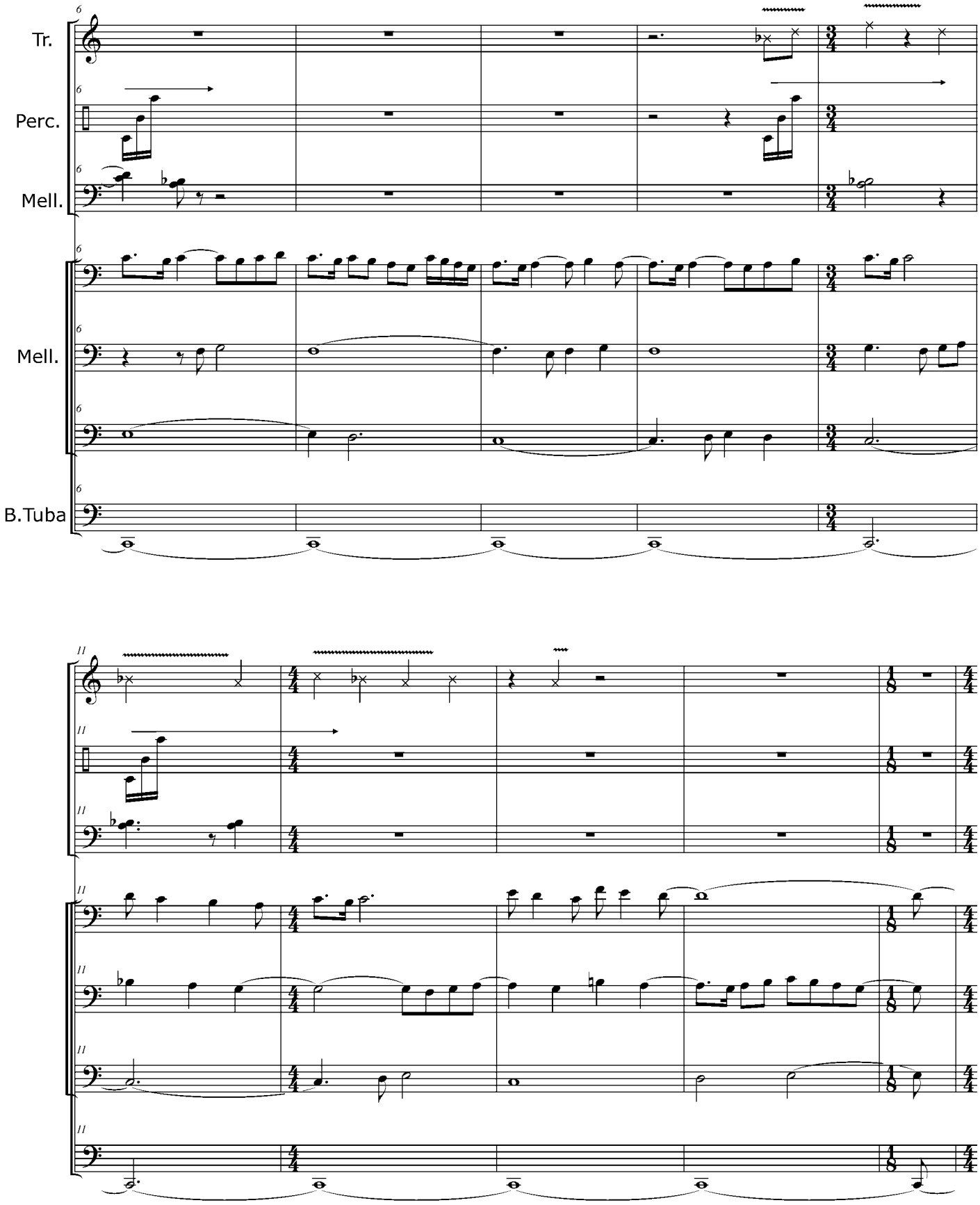
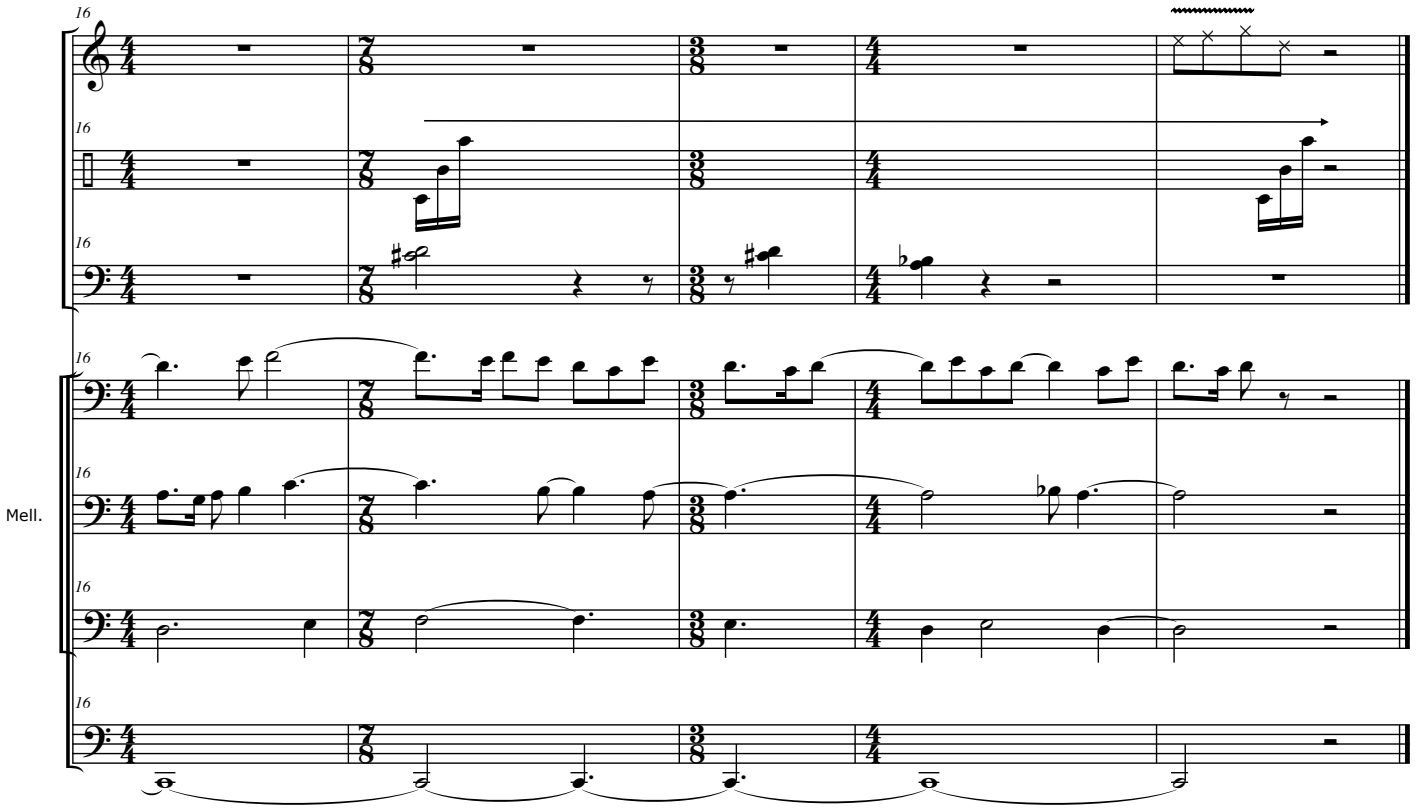
Dialoghi

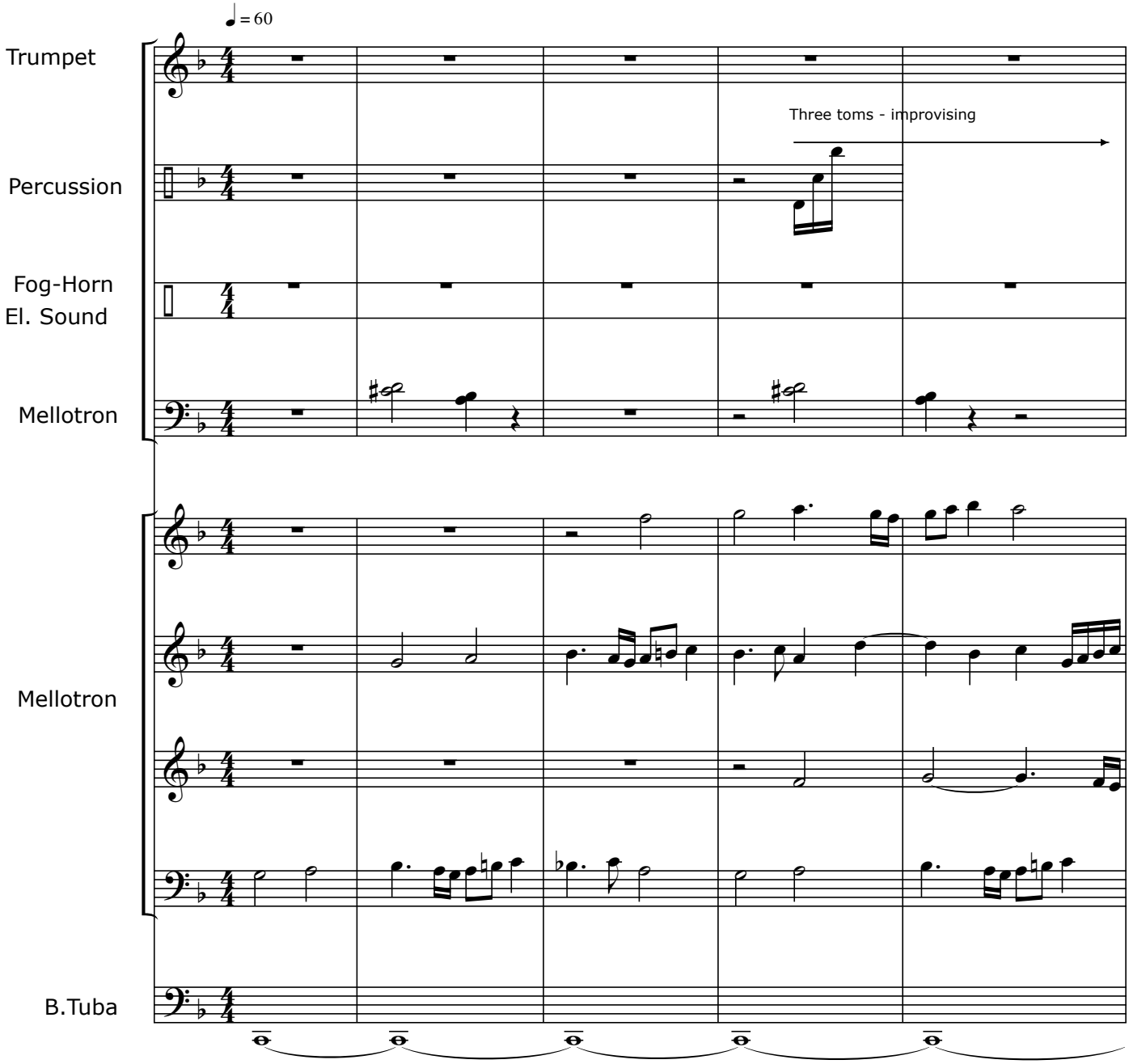


Dialoghi



Dialogue No.17

Female Speaker:
Number 17: Fugue for Four Voices (with many Interferences)



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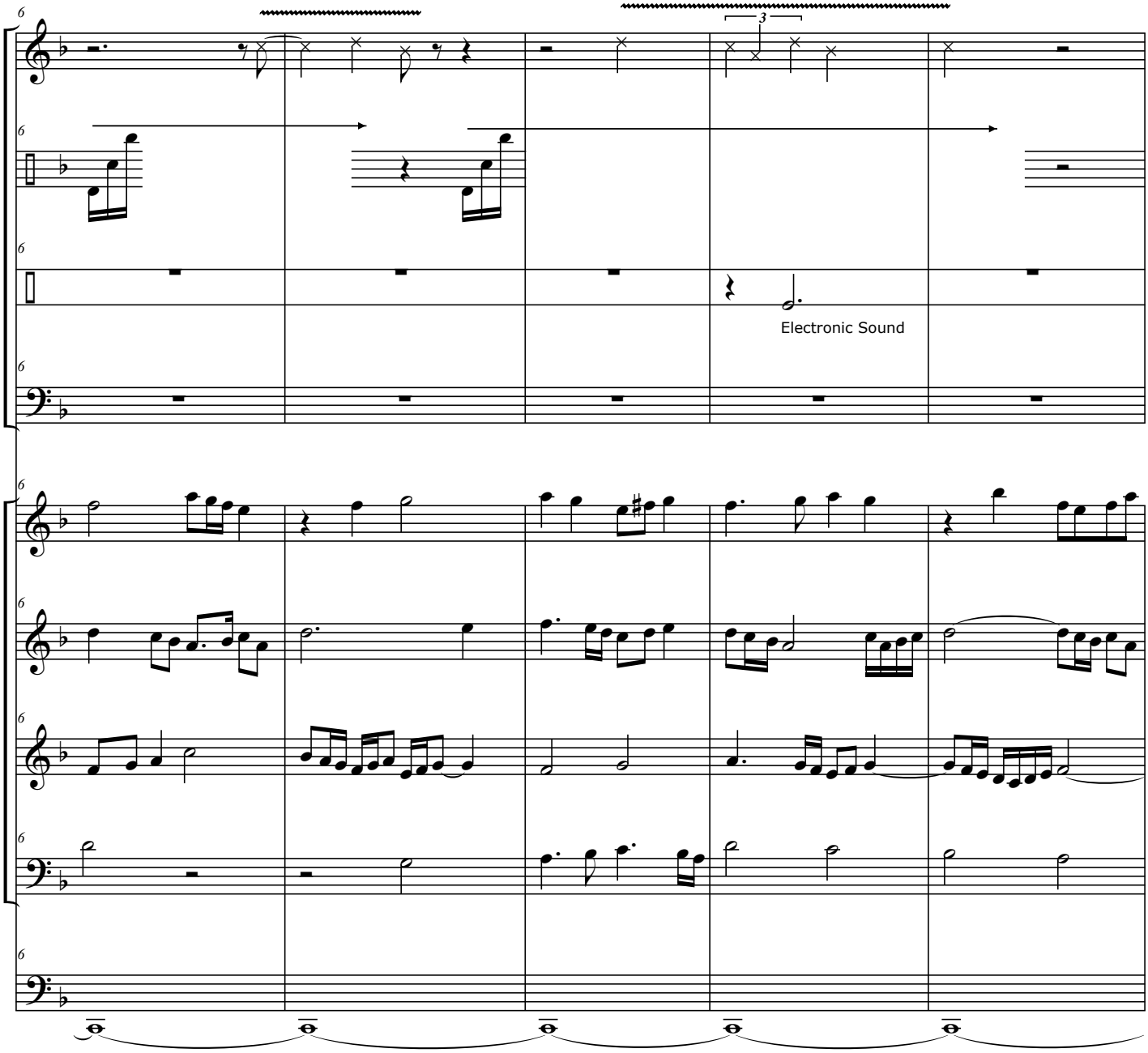
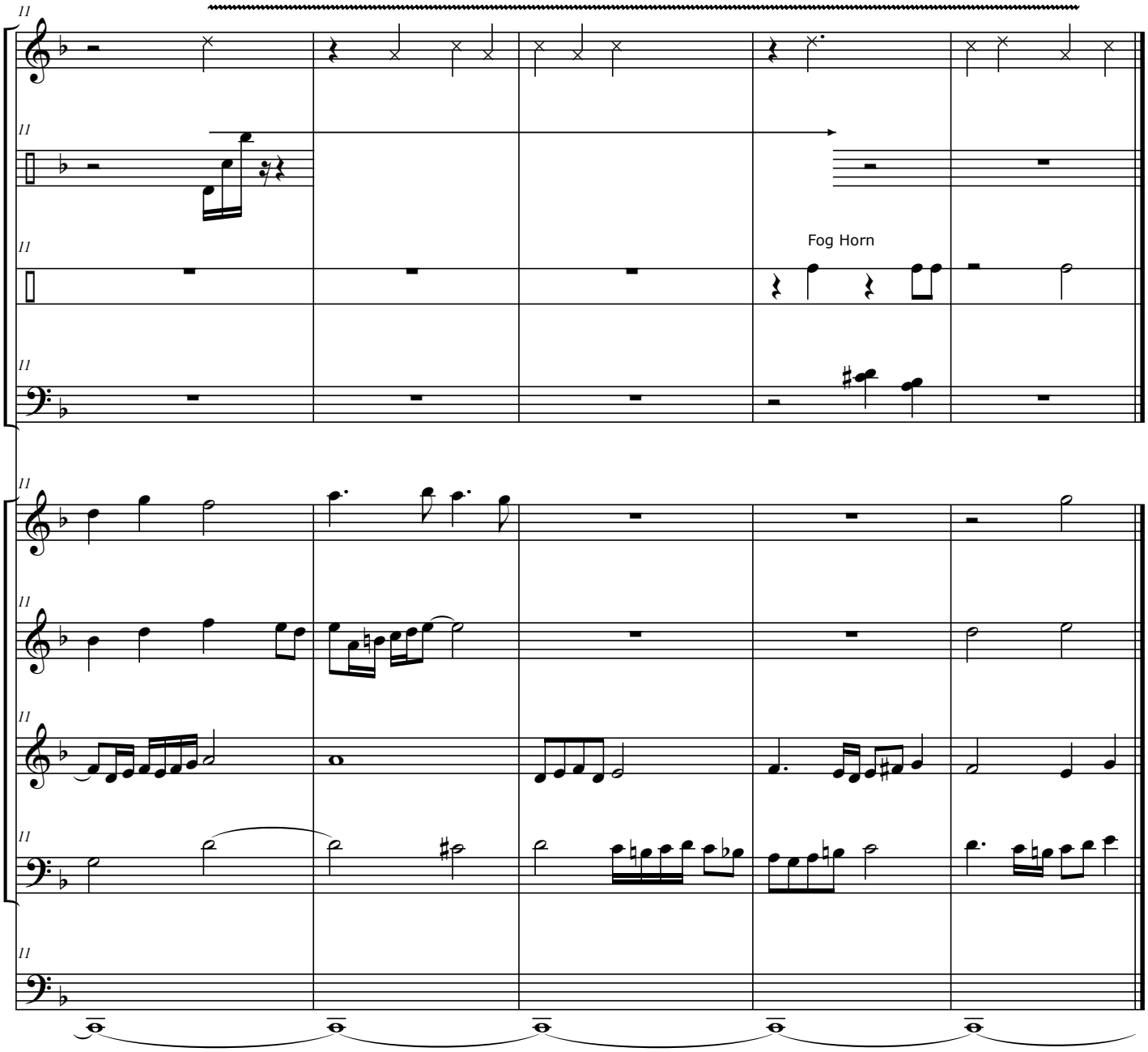

3
Electronic Sound


Fog Horn

Dialogue No.18

Male Speaker:
Number 18: Conversation between Interferences

A free improvisation between percussion (3 toms), fog-horn, electronic sounds, mobile-phone, trumpet and mellotron.

Dialogue No.19

Male Speaker:
Number 19: Dialogue between the Artist and Society

A cock sings in a poultry yard; his singing is modified with pitch treatings and filters; it sounds just like a real vocal solo. All other chickens answer making ovation. It sings again for a second time and also all the other farm animals (the dog, the cow, the ship etc.) make ovation together with chickens. The third time, the cock sings a sort of blues-rap to the rhythm of a barking dog and a horse; at the end all the animals of the world make a standing ovation.

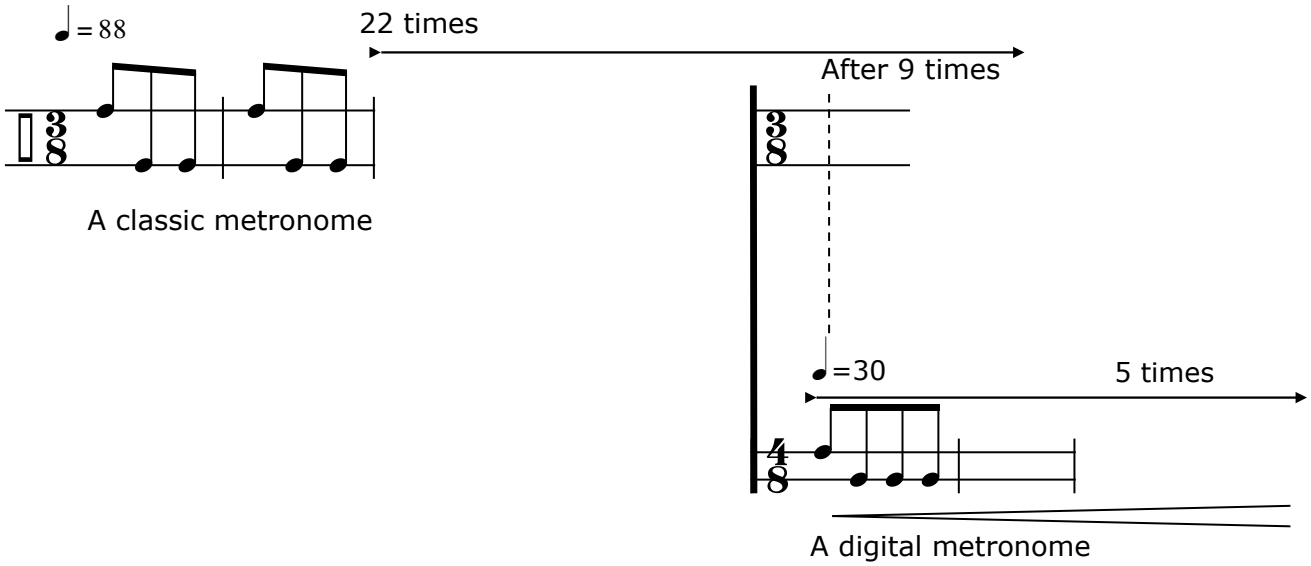
Dialogue No.20

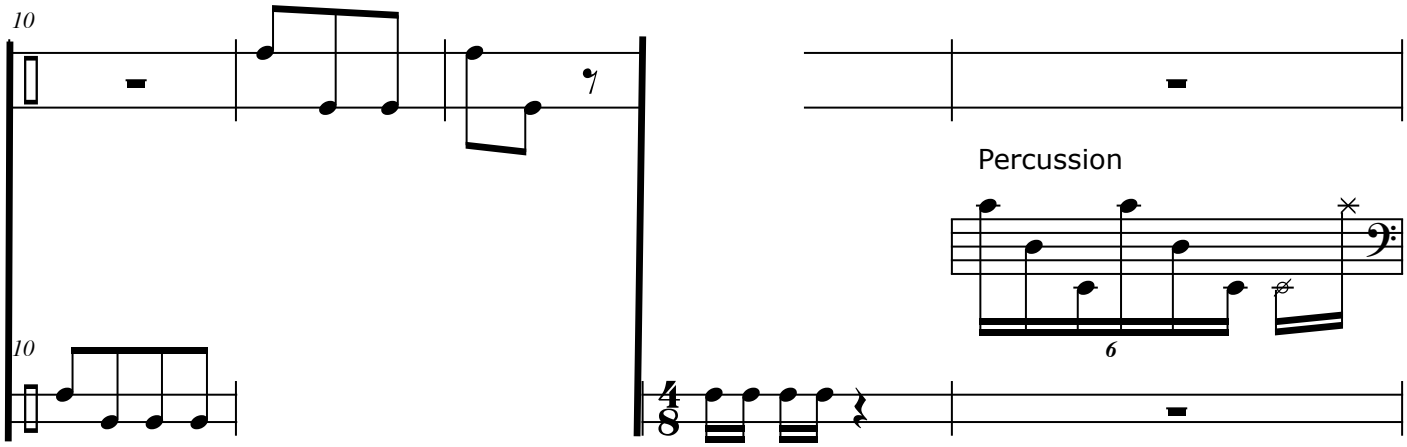
Male Speaker:
Number 19: Dialogue between two Generations

A slow waltz, played in the good old style is punctuated here and there by a synth effect like a space-ship orbiting and a skipping cd. The waltz slowly fades out leaving electronic sounds alone.

Dialogue No.21

Female Speaker:
Number 21: A Square spits in the Eye of a Triangle





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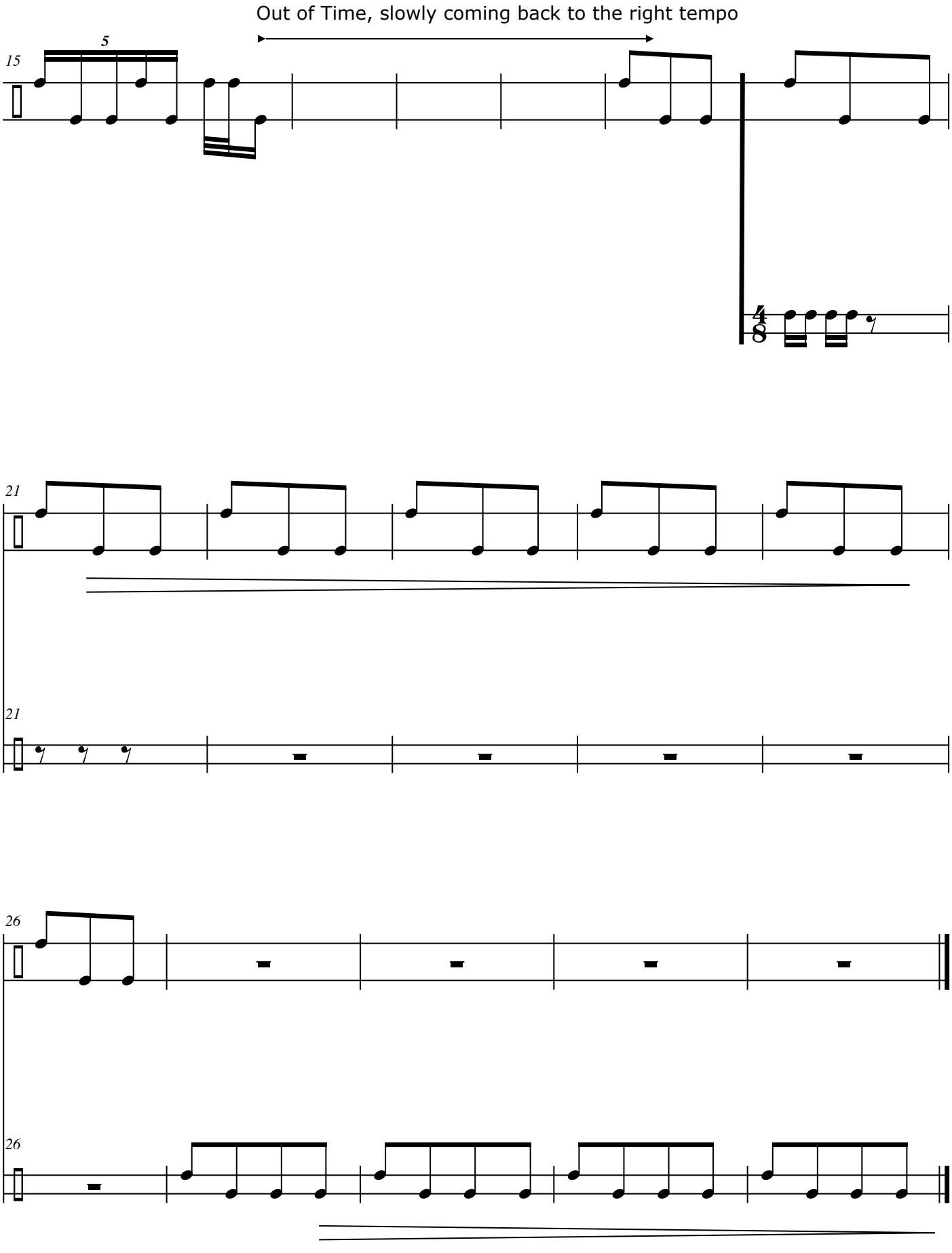
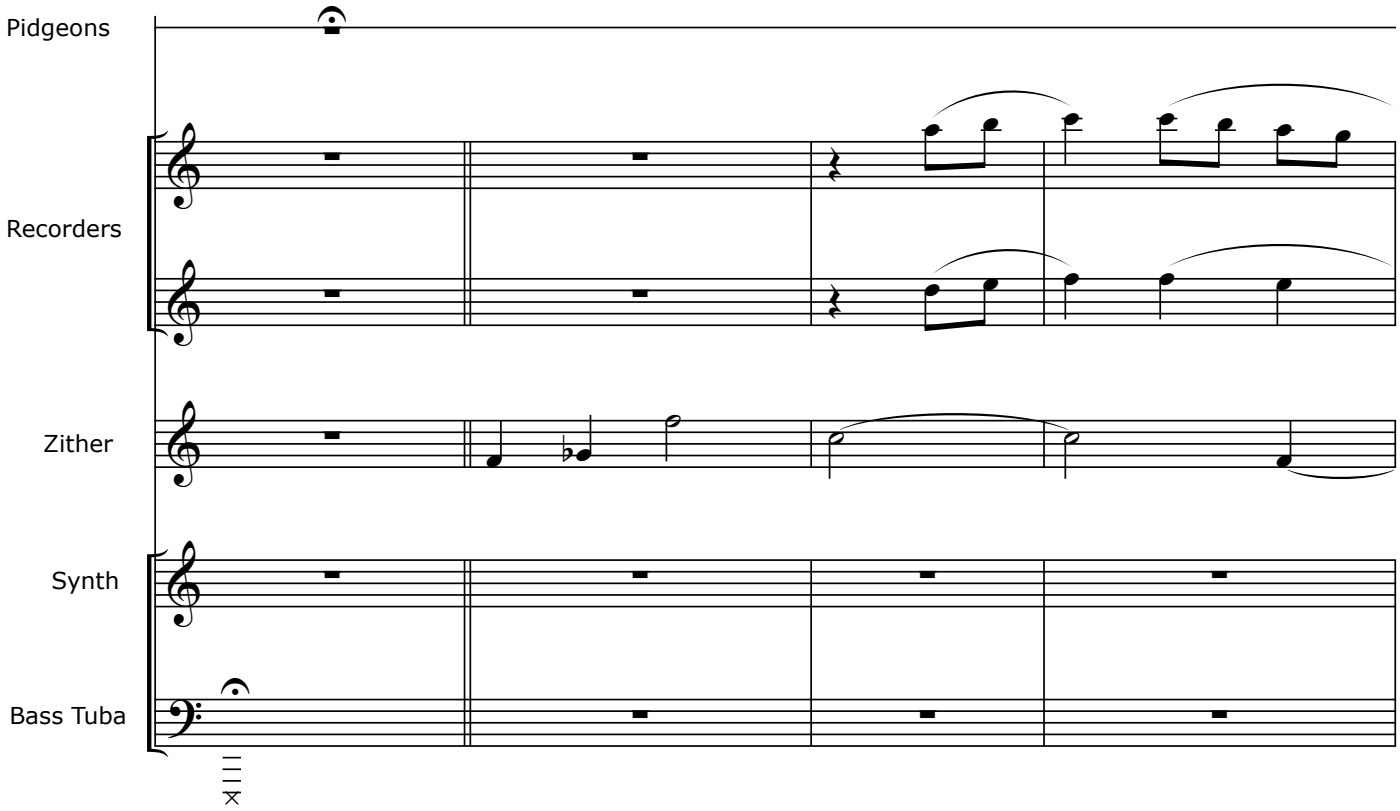

Out of Time, slowly coming back to the right tempo
15
5
4
8
21
21
26
26

Dur. 1 min.

Dialogue No.22

Female Speaker:
Number 22: Ulysses meets Penelope



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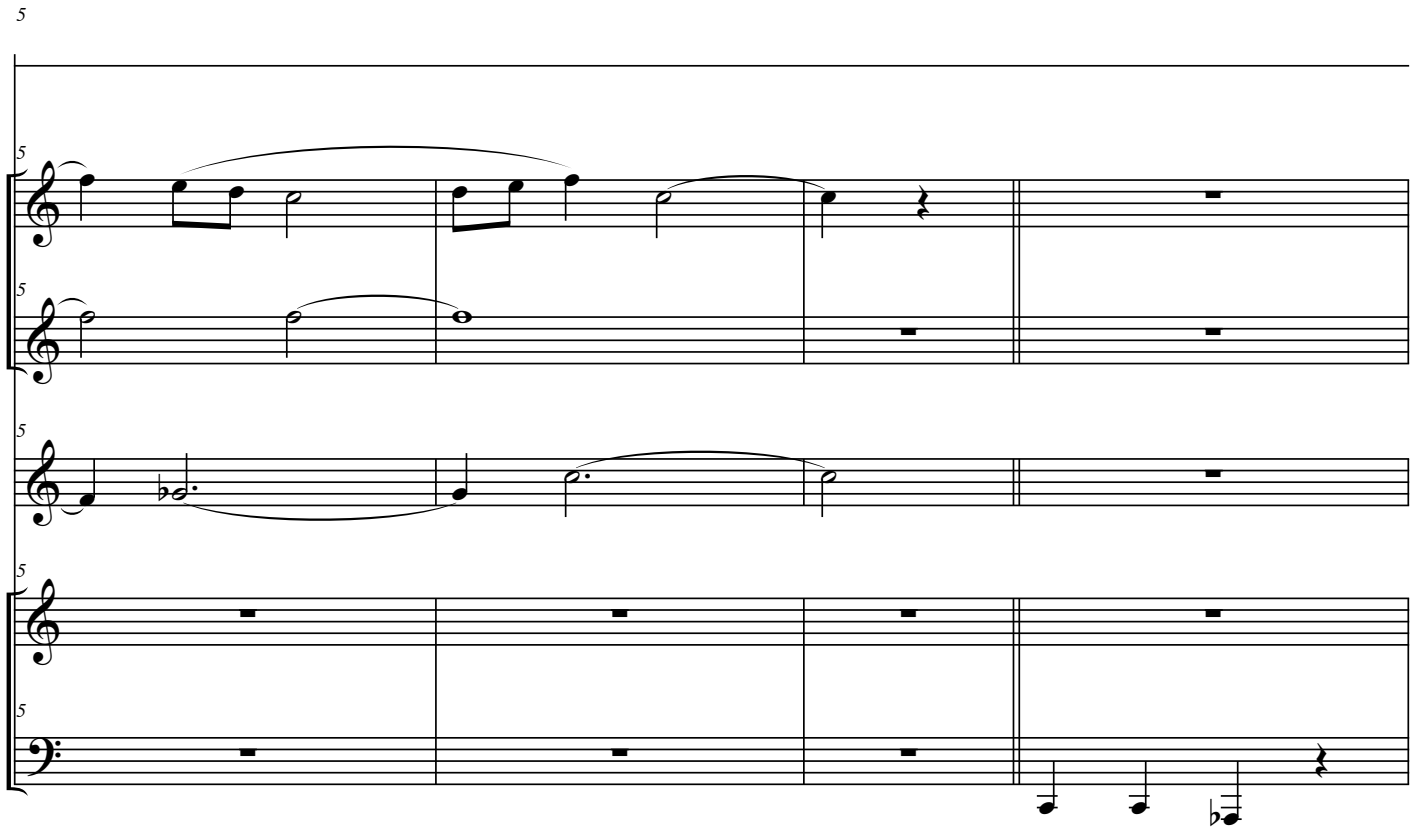
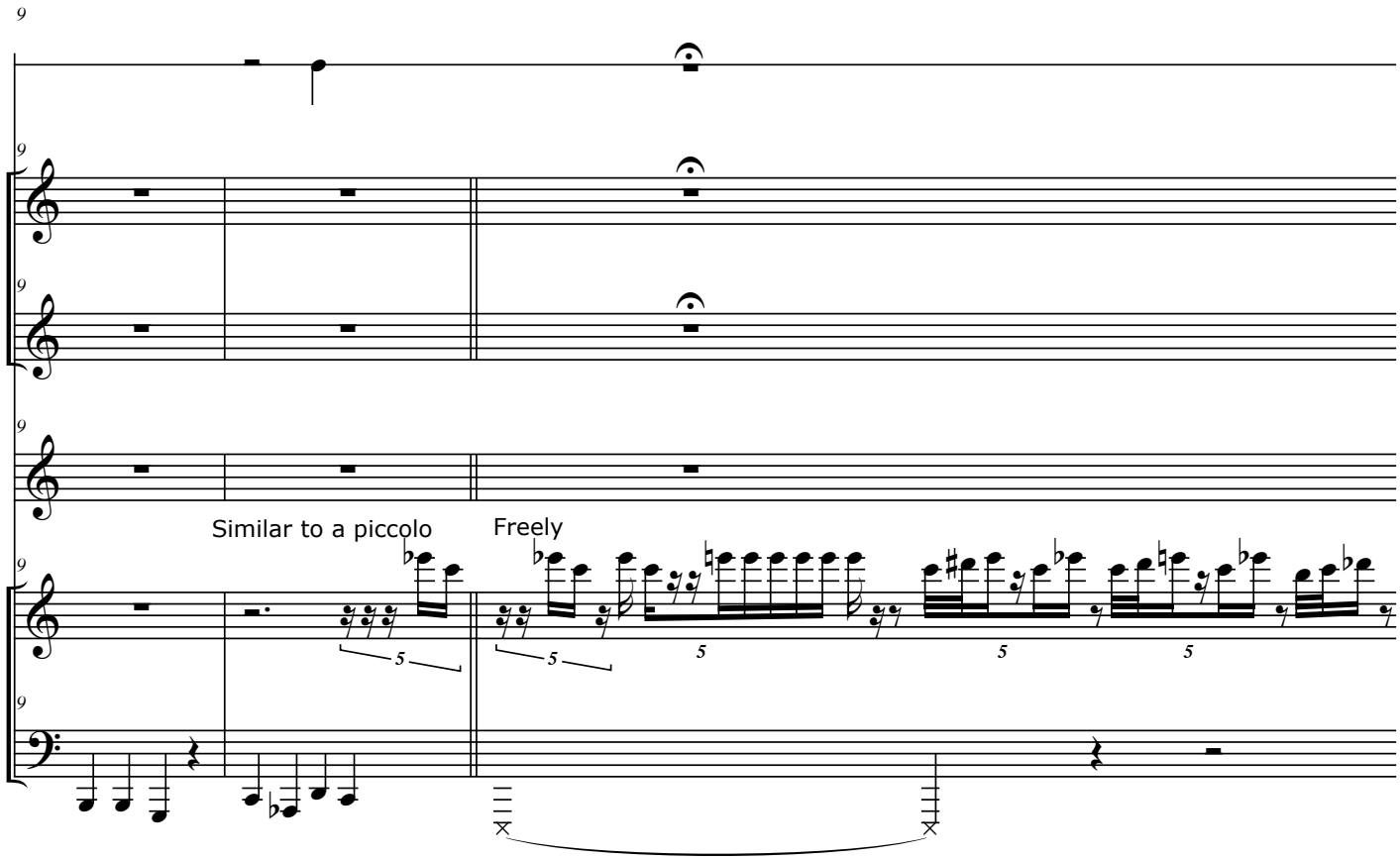
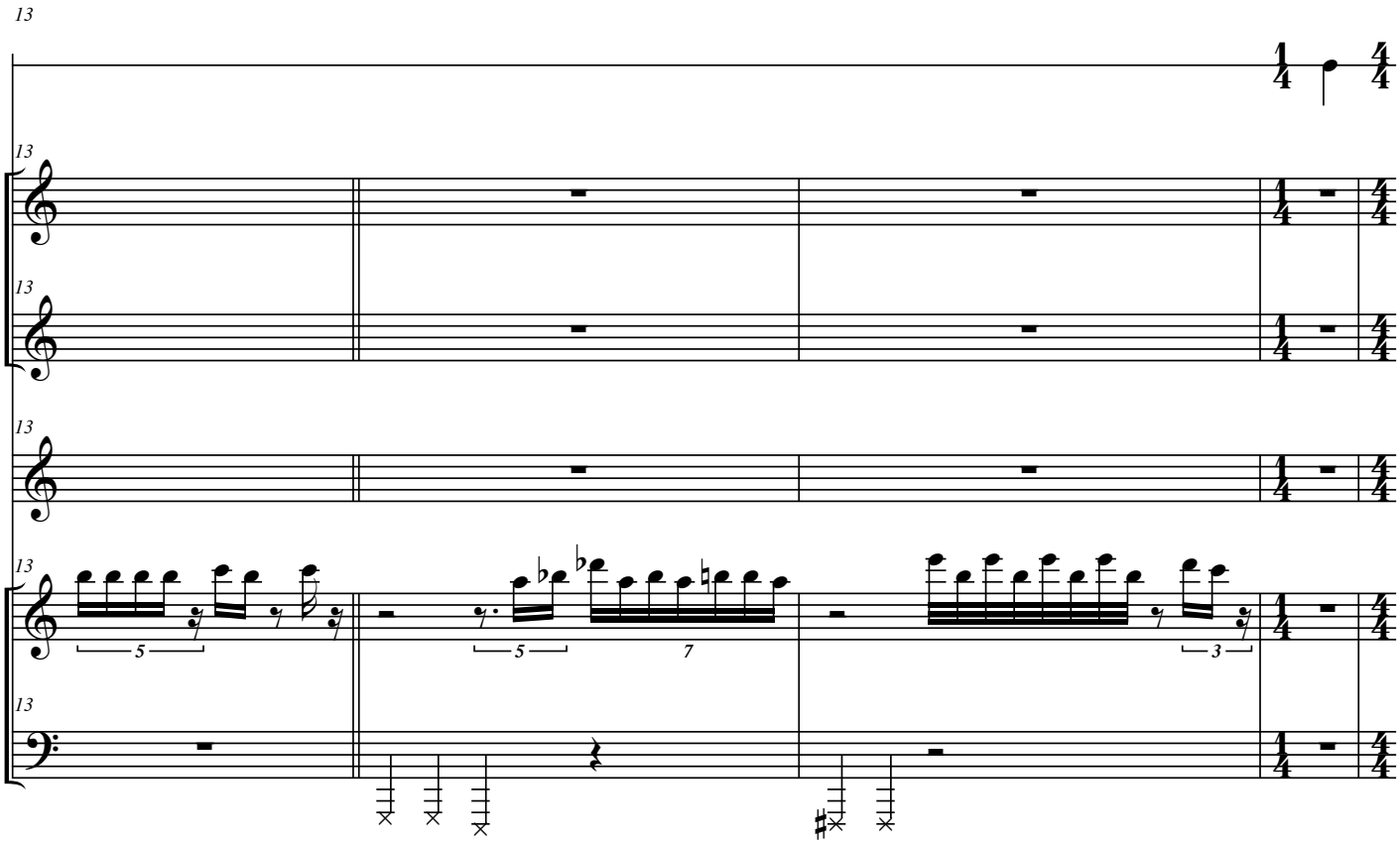
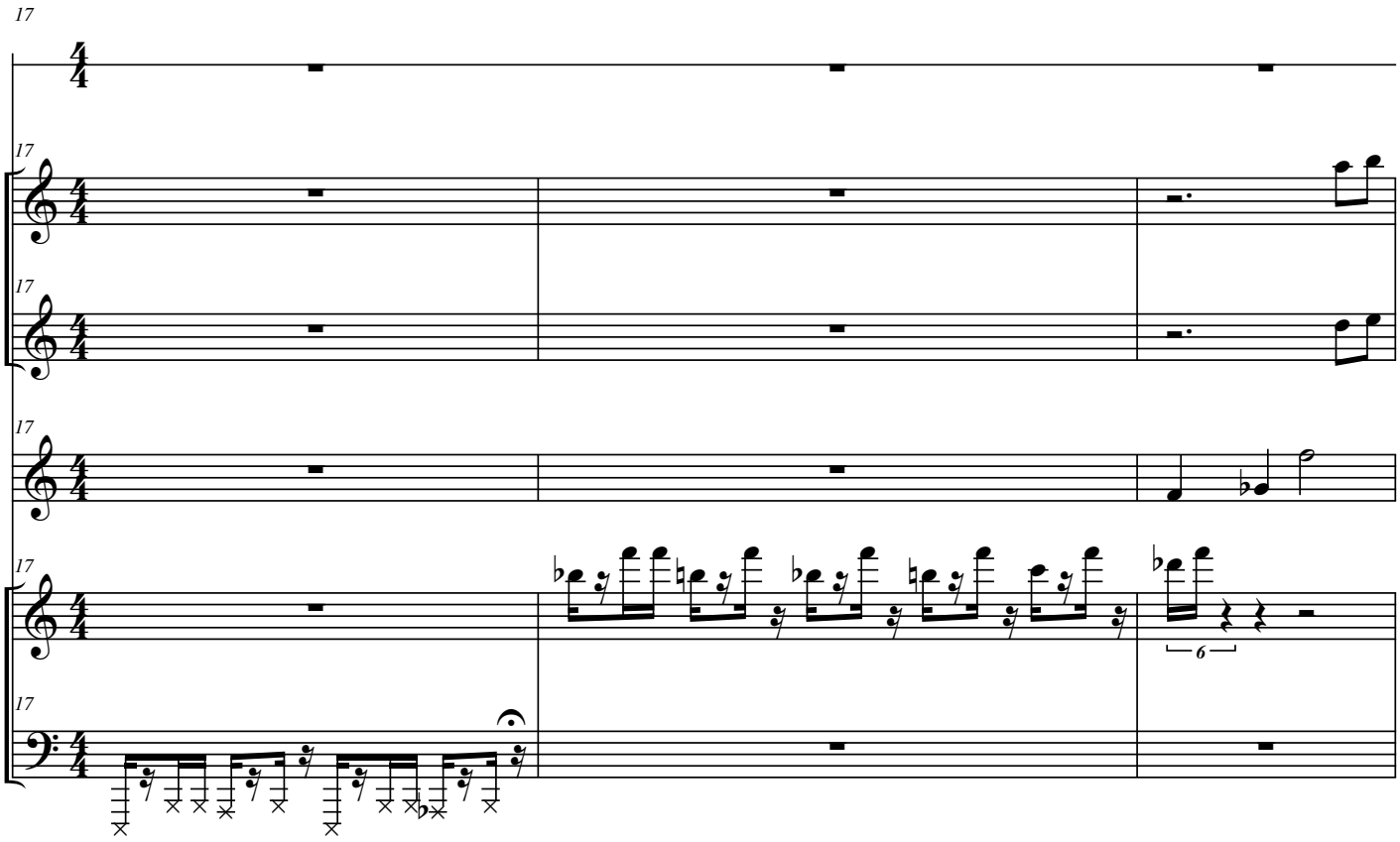
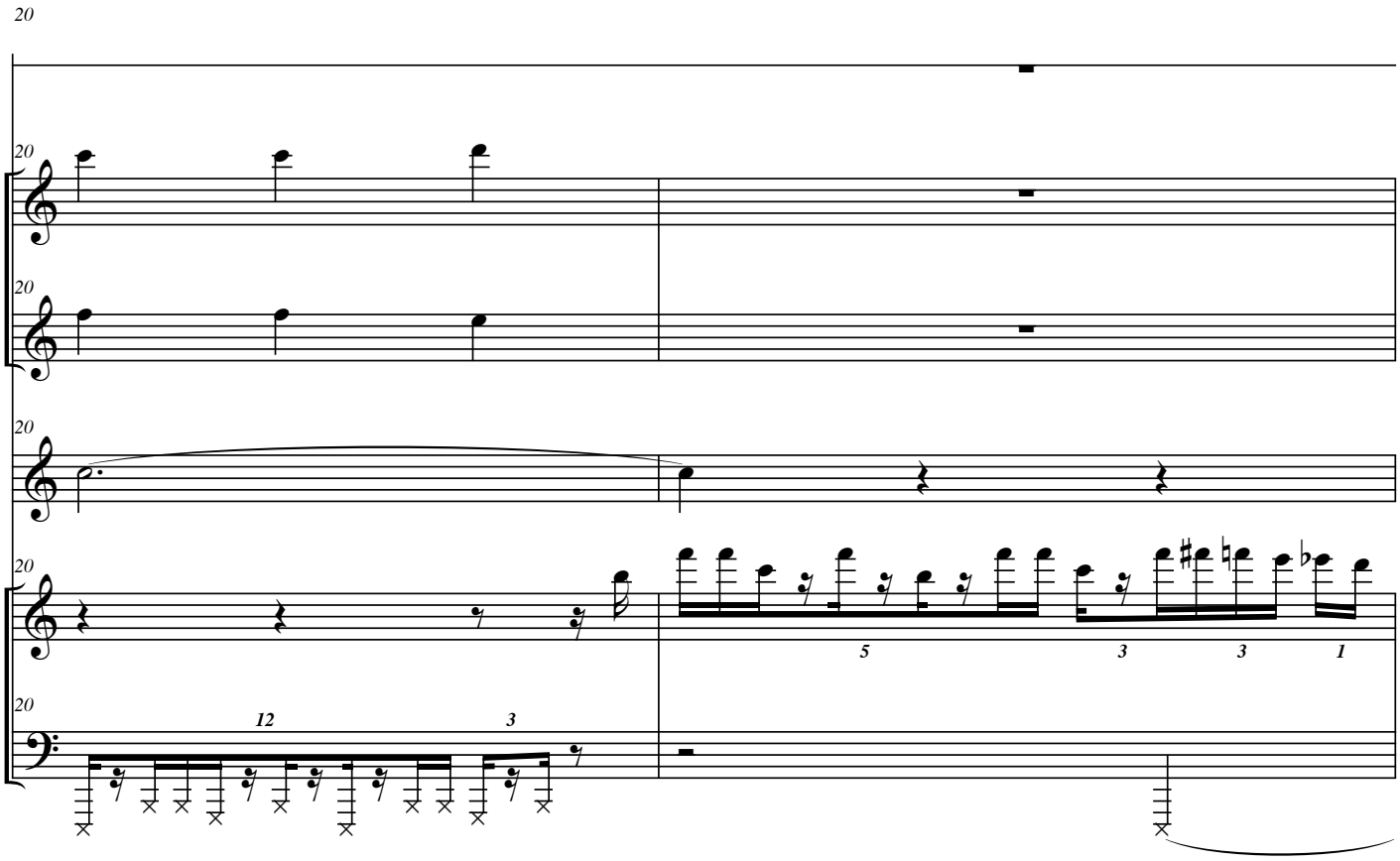



Similar to a piccolo
Freely



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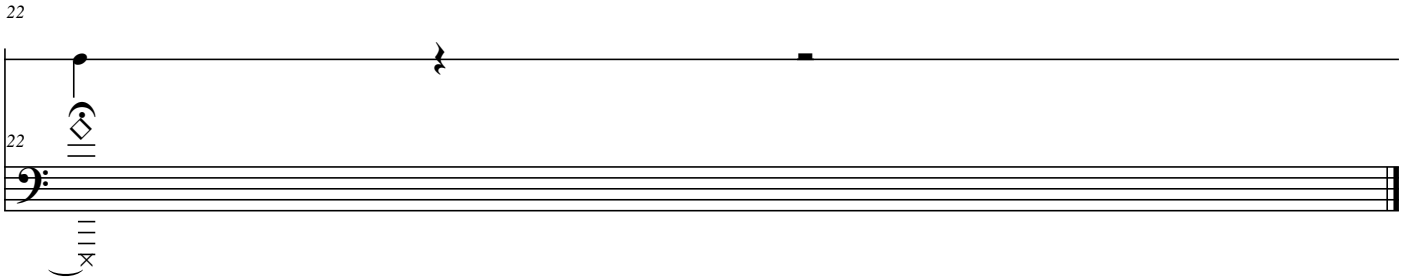
22
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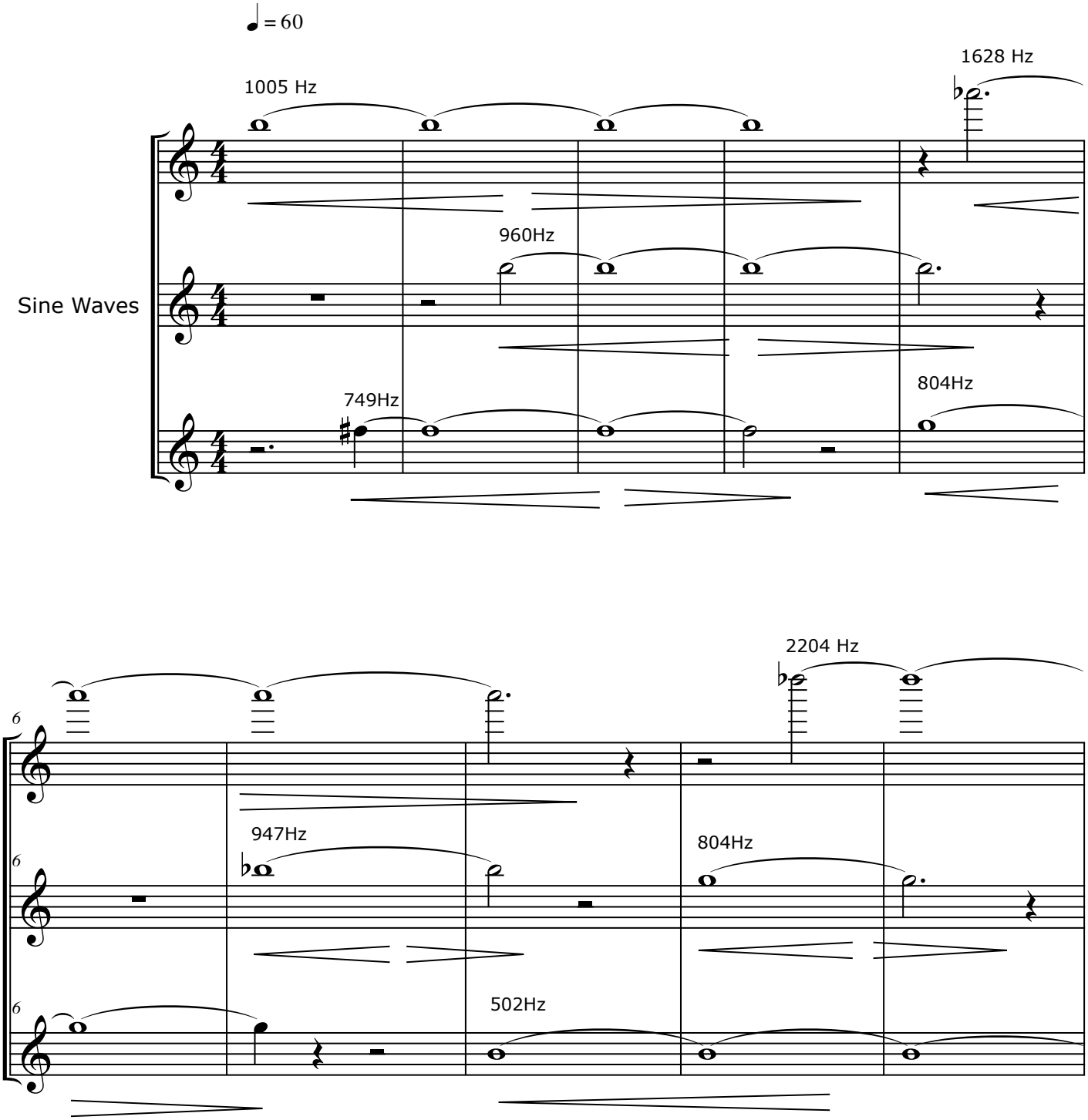
Dialogue No.23

Male Speaker:
Number 23: Conversation amongst Frequencies



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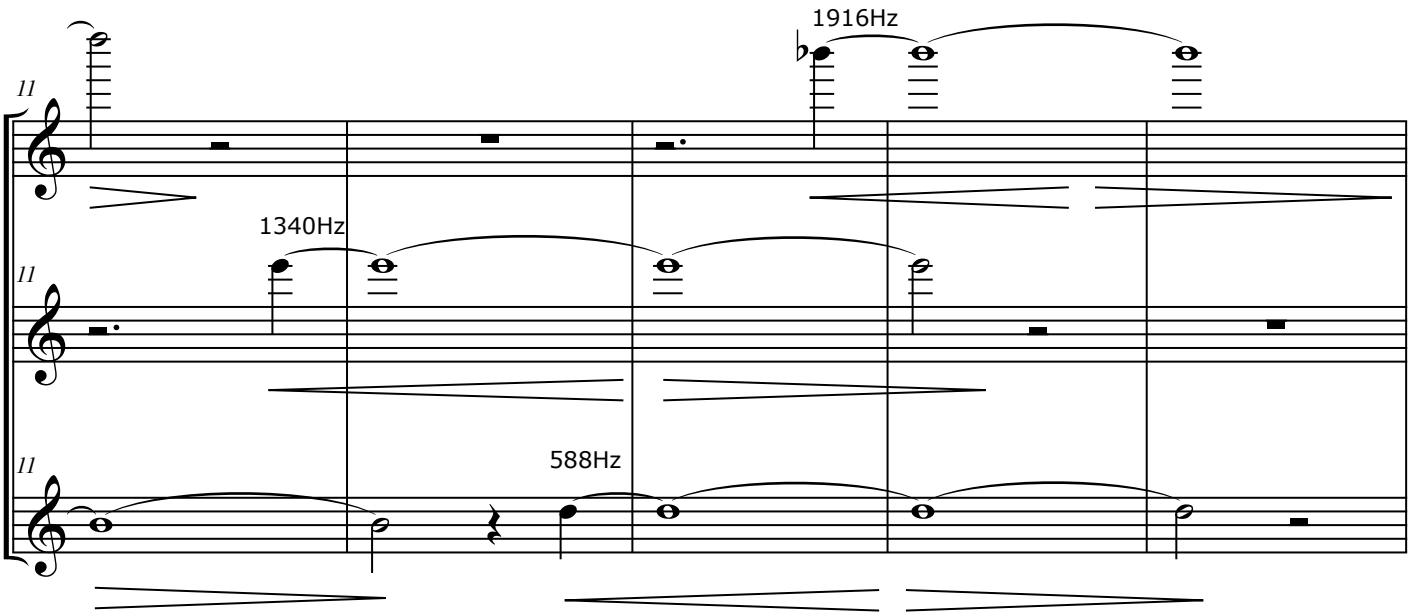
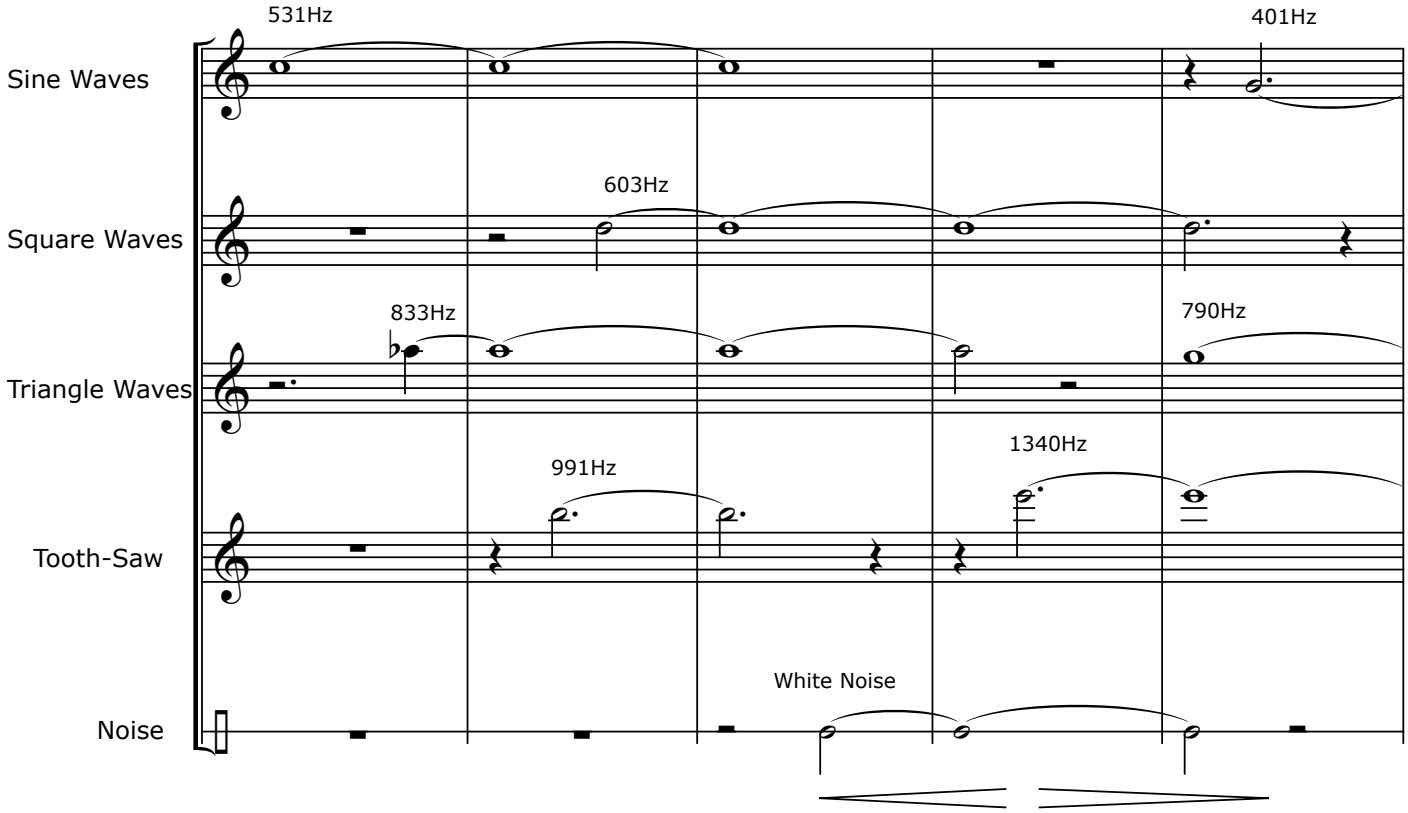
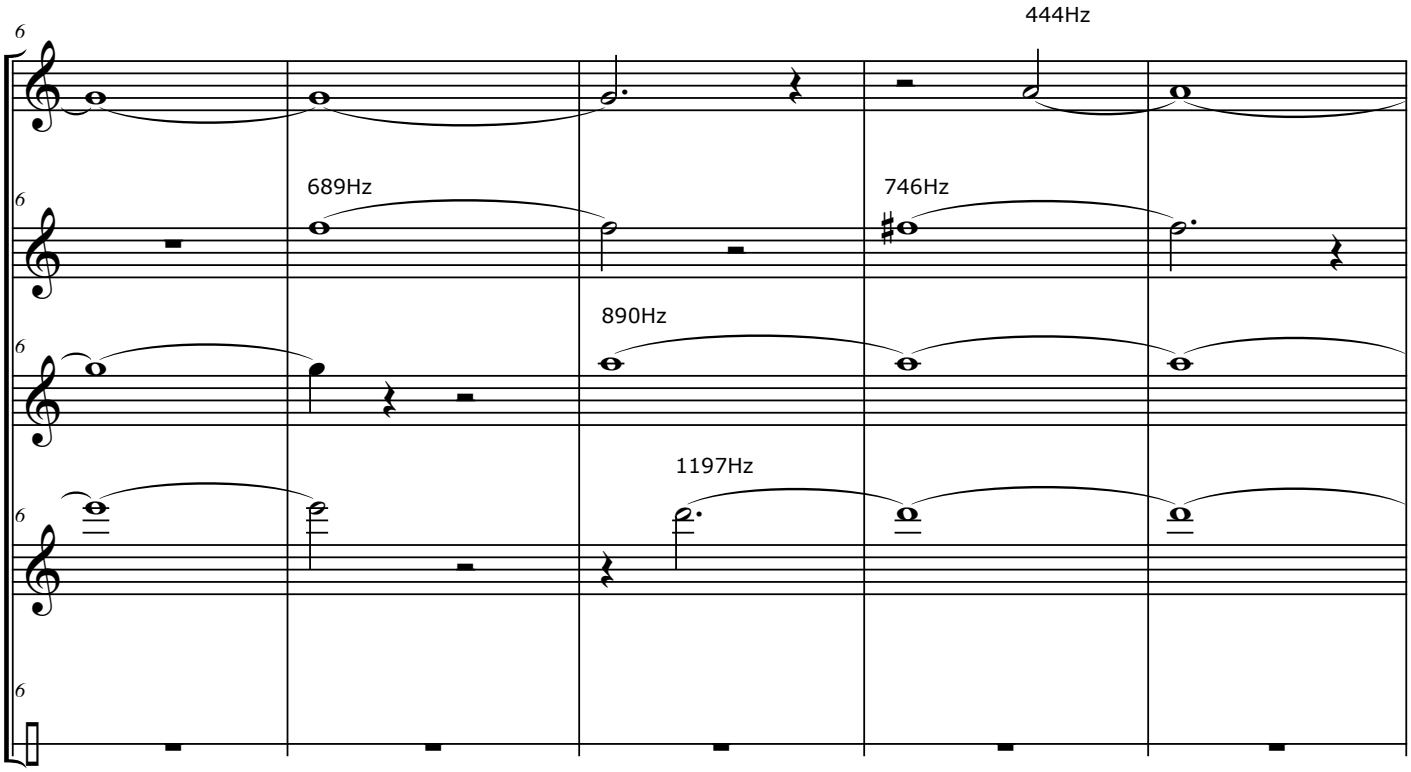
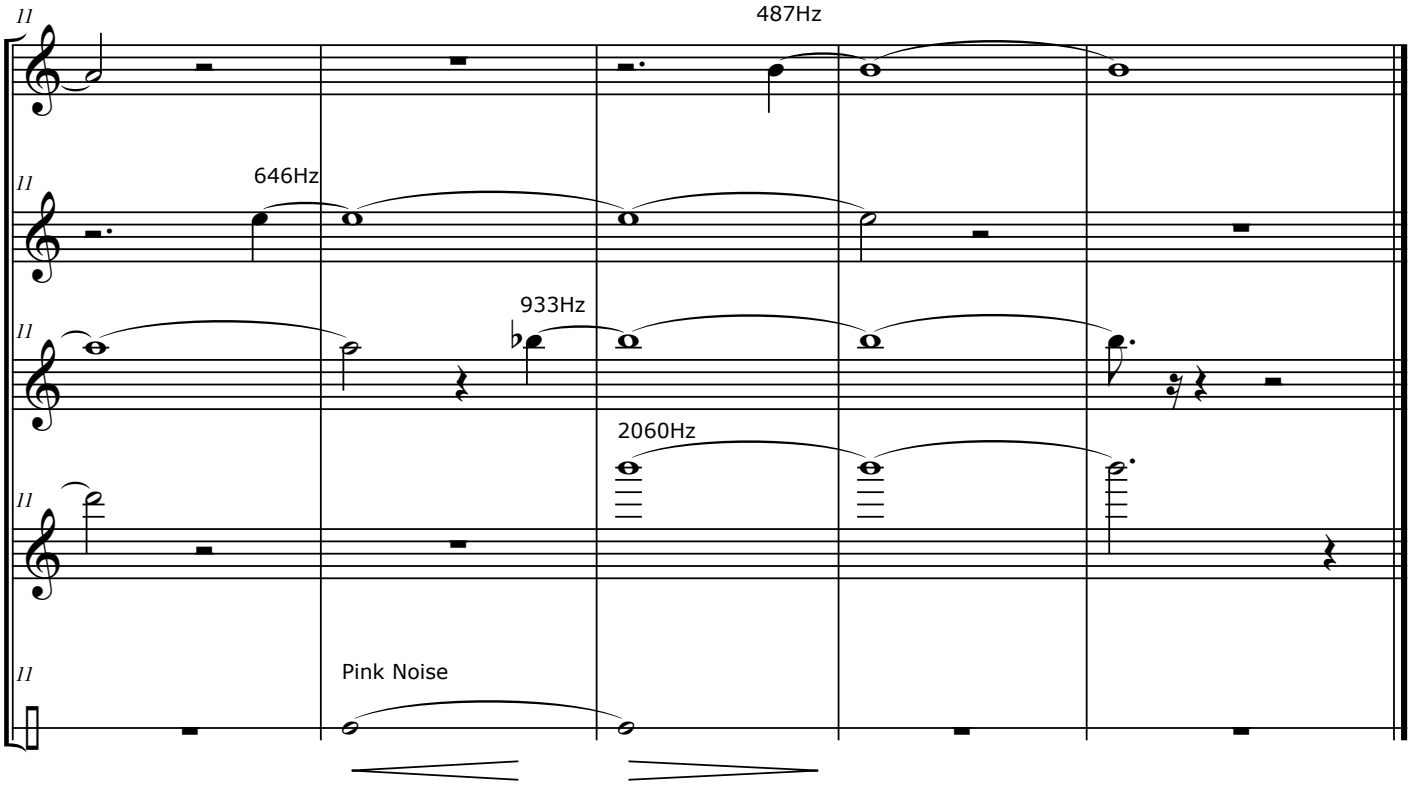


Dialogue No.24

Male Speaker:
Number 24: Conversation between Waves







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Dialogue No.25

Male Speaker:
Number 25: Conversation between the 118 Elements

This piece is an improvisation amongst 118 different sounds which represent in some way the 118 Elements in Chemistry. The sounds employed are listed below:

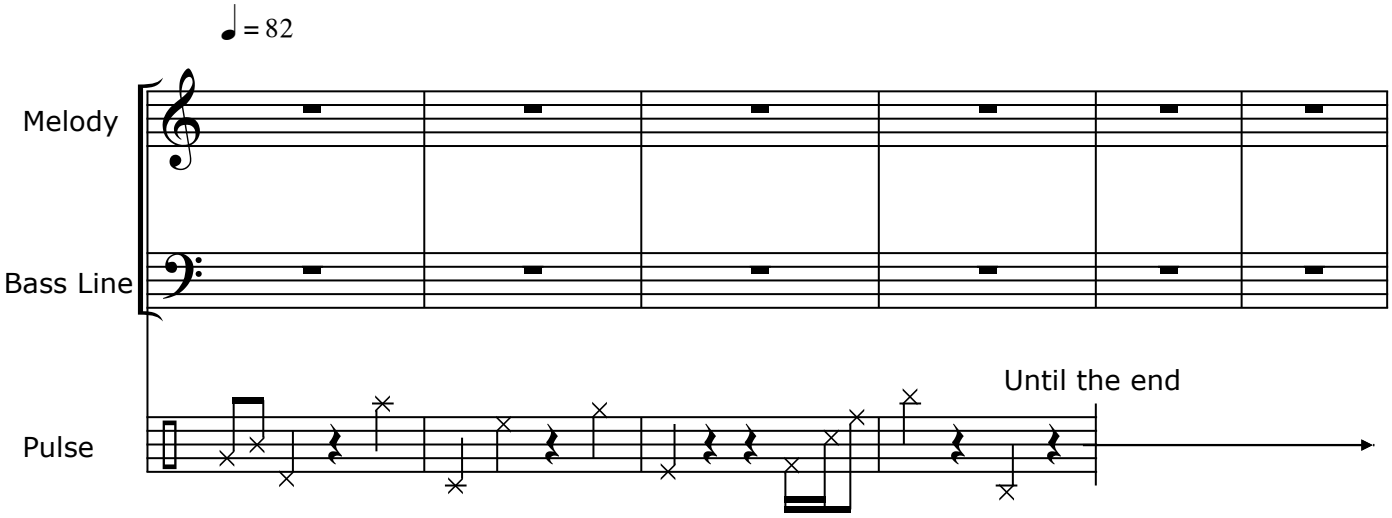
001-Banjo
002-Ocarina
003-Classic Guitar
004-Harmonium
005-Bell
006-Harmonica
007-Music Box
008-Vibraslap
009-Zither
010-Corrugated Tube
011-Tambourine
012-Kalimba
013-Recorder
014-Bottle
015-Voice
016-Pot
017-Toy Piano
018-Glass
019-Bass Guitar
020-Electric Guitar
021-SineWave
022-TriangularWave
023-SquareWave
024-ToothSawWave
025-WhiteNoise
026-PinkNoise
027-Synth1
028-Synth2
029-Synth3
030-Synth4
031-Synth5
032-Synth6
033-Synth7
034-Synth8
035-Synth9
036-Synth10
037-ChurchOrgan
038-Mandolin
039-Drum-Machine1
040-Drum-Machine2
041-Drum-Machine3
042-Drum-Machine4
043-Drum-Machine5
044-Drum-Machine6
045-Drum-Machine7
046-Drum-Machine8
047-Drum-Machine9
048-Drum-Machine10
049-Drum-Machine11
050-Drum-Machine12
051-Drum-Machine13
052-Drum-Machine14
053-Drum-Machine15
054-Drum-Machine16
055-Drum-Machine17
056-Drum-Machine18
057-Telephone
058-Hammond Organ
059-Bassoon
060-Double bassoon
061-Bass Tuba
062-Clarinet
063-Bass Clarinet
064-Trumpet
065-Trombone
066-Viola
067-Viola-Pizzicato
068-Cello
069-Cello-Pizzicato
070-Double Bass
071-Double Bass-Pizzicato
070-Flute
073-EnglishHorn
074-French Horn
075-Oboe
076-Piccolo
077-Violin
078-Violino-Pizzicato
079-Piano
080-Vibrafono
081-Marimba
082-Harp
083-Xilophone
084-Triangle
085-Whistle
086-Cymbal
087-Kick
088-Woodblock
089-Snare Drum
090-Chimes
091-Icebell
092-Gong
093-Castanets
094-Flexatone
095-Tympani
096-Bongo
097-Conga
098-Timbales
099-Tom
100-Accordion
101-Sax
102-Sitar
103-Koto
104-Harpsichord
105-Electric Drone
106-Mouth Whistle
107-Toy Trumpet1
108-Toy Trumpet2
109-Teponatzli
110-Glockenspiel
111-Crotales
112-Maraca
113-Pipe
114-Barrel Organ
115-Metal Crocodile
116-Cuica
117-Glassharmonica
118-Churchbells

Every sound is played only once. No melody or specific looped rhythmical pattern is allowed; every sound has a different length and pitch (when tunable); all sounds are organized consequently into different overlapping parallel lines; if for example, the lines employed are 10, 9 lines contain 10 sounds, settled one after the other, and the 10th line contains 18 sounds. The number of lines and the length of sounds influence also the number of pauses between sounds and their length.
The final result is a sort of organized chaos based on a counterpoint amongst acoustic, electronic, instrumental sounds and noise.

Dialogue No.26

Male Speaker:
Number 26: The 118 Elements combine
Female Speaker:
The Birth of Chemistry

In this piece the 118 sounds combine again into a huge global improvisation, but some of them are organized into a rhythmical pattern (percussive and electronic sounds), others into a melody, others into a bass melodic line - generally keyboards and string-instruments, 5 to 10 instruments/sounds at unison; the remaining sounds improvise creating a sort of organized chaos like in the previous piece.



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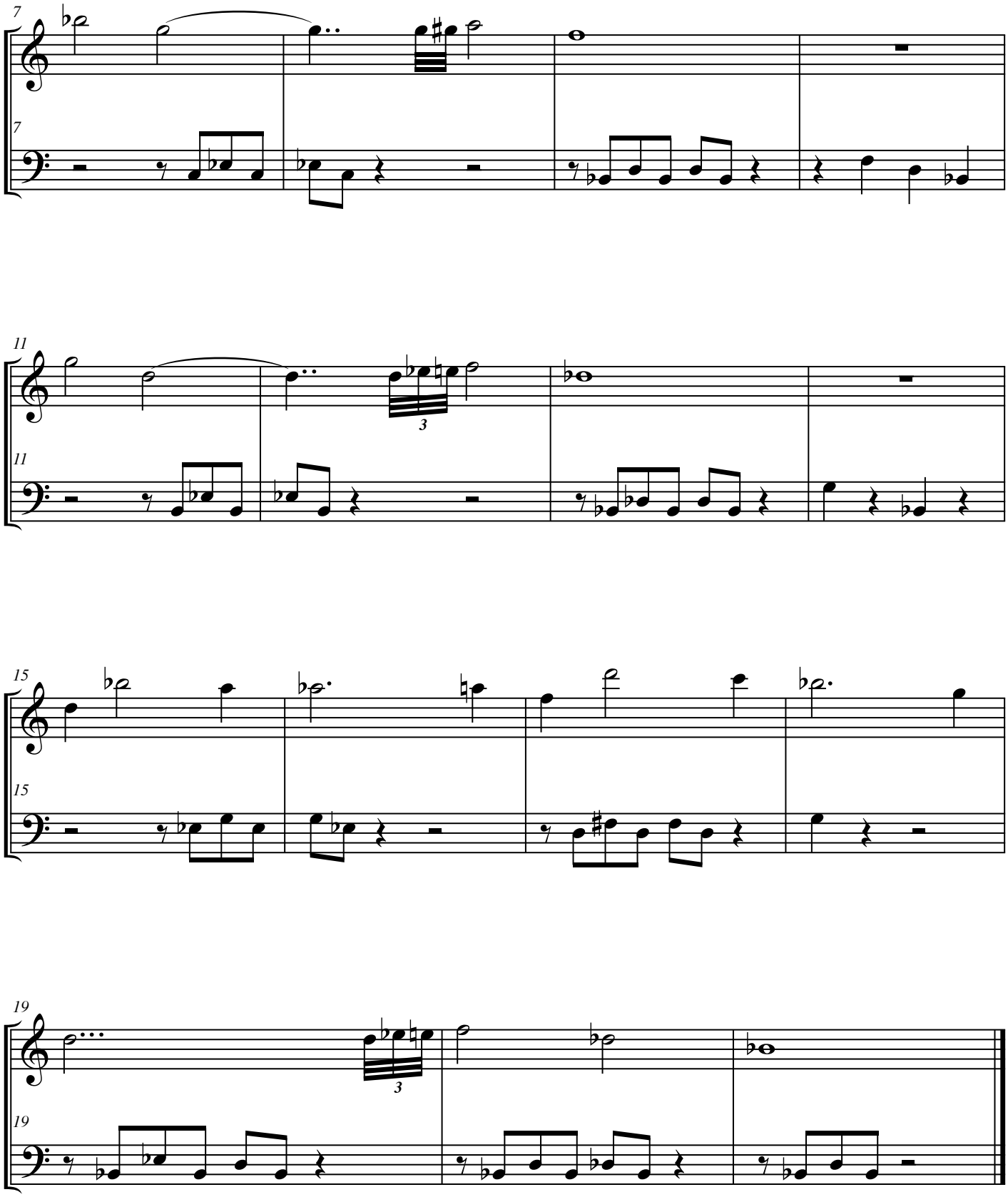
Dialoghi



Dialogue No.27

Female Speaker:
Number 27: a Wet Glass moves in a Digital Landscape
Male Speaker:
dedicated to Roberto Castello

An improvisation between a group of digital sounds and an acoustic instrument consisting of a wet finger stroking a piece of glass amplified. The digital landscape alternates very short percussive patterns with chord-passages; these sounds are taken from a keyboard Alesis QS7, but they can be built up on any kind of digital keyboard; white noise and a skipping cd are also shortly heard. The wet glass has the function of a soloist.

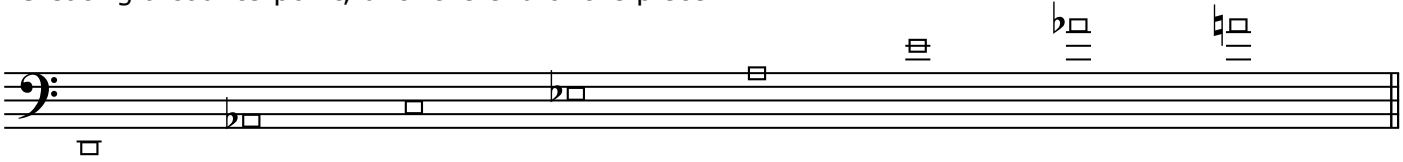
Dialogue No.28

Female Speaker:
Number 28: Clouds observe the Direction of Wind

This piece is composed for a group of hoses played like a tuba. Two of them have the function of soloists; they play two melodies in a sort of jazz-blues mood. The rhytmic notation and the intonation are approximative.

The other hoses (not less than 3, and of different lengths and diameters) form a sort of choir. While playing, they are turned in the air in whirls like a lazo, thus creating a sort of hand-made leslie effect. The hoses play a series of notes as long as possible, one after the other, in counterpoint (starting and ending at different points).

Hoses Choir:
Turning them in the air in whirls, while playing; series of notes which might be employed.
Creating a counterpoint, until the end of the piece.



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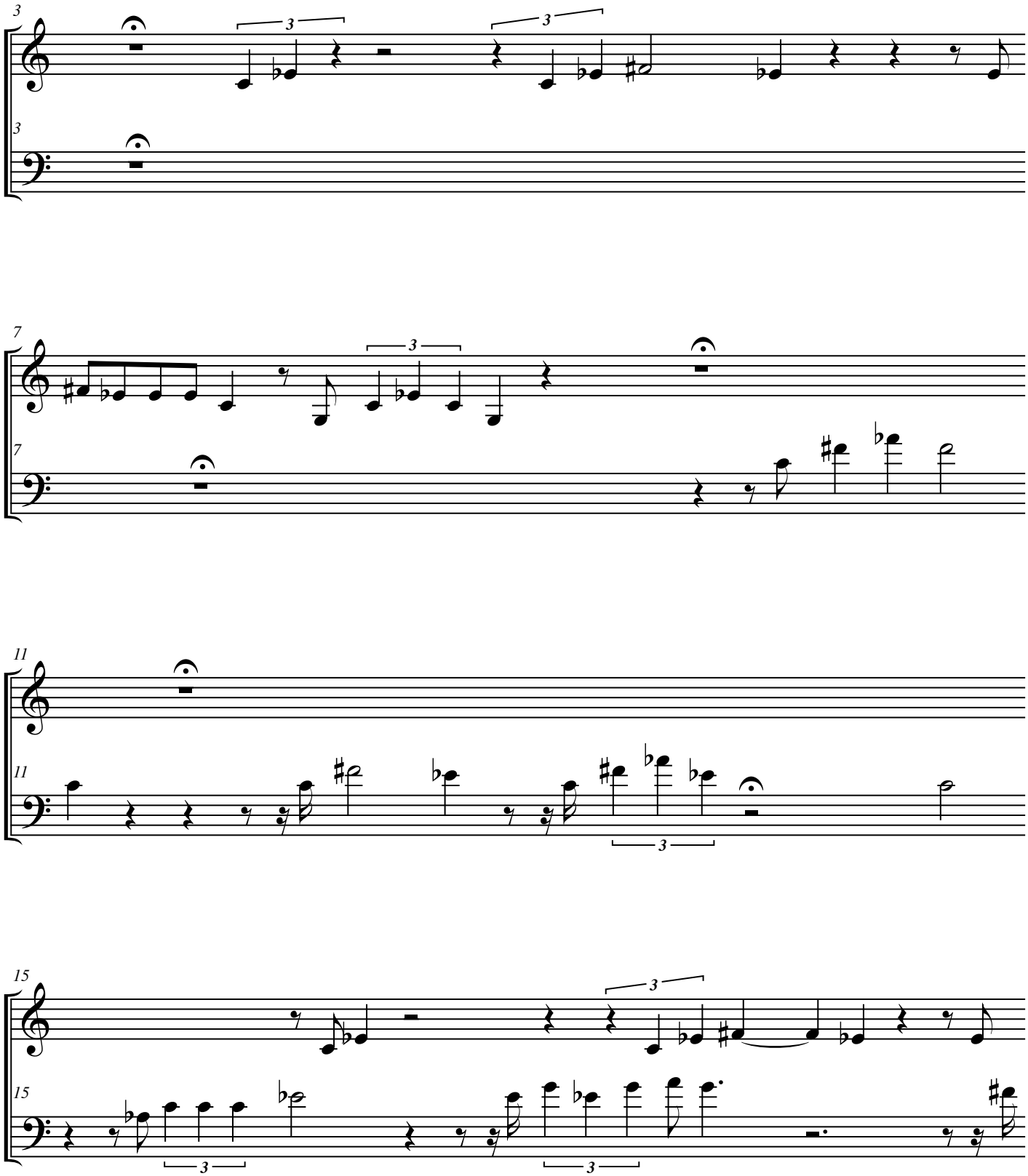
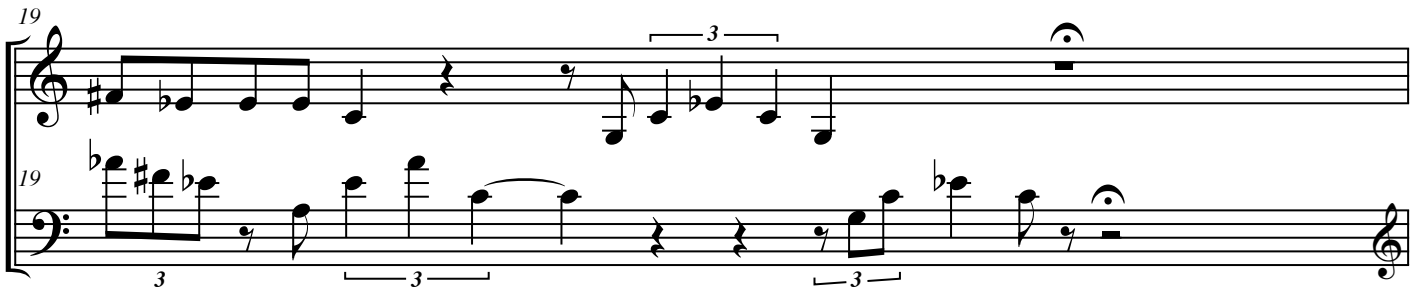
Dialoghi

Soloists

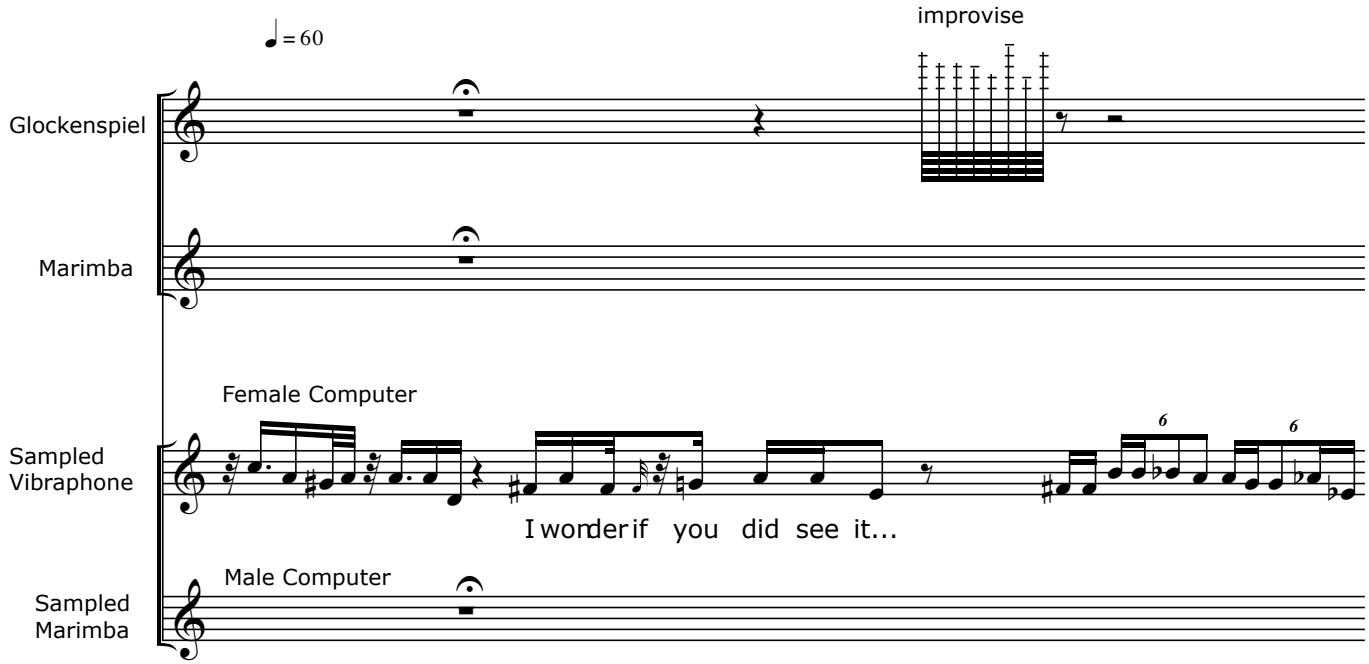


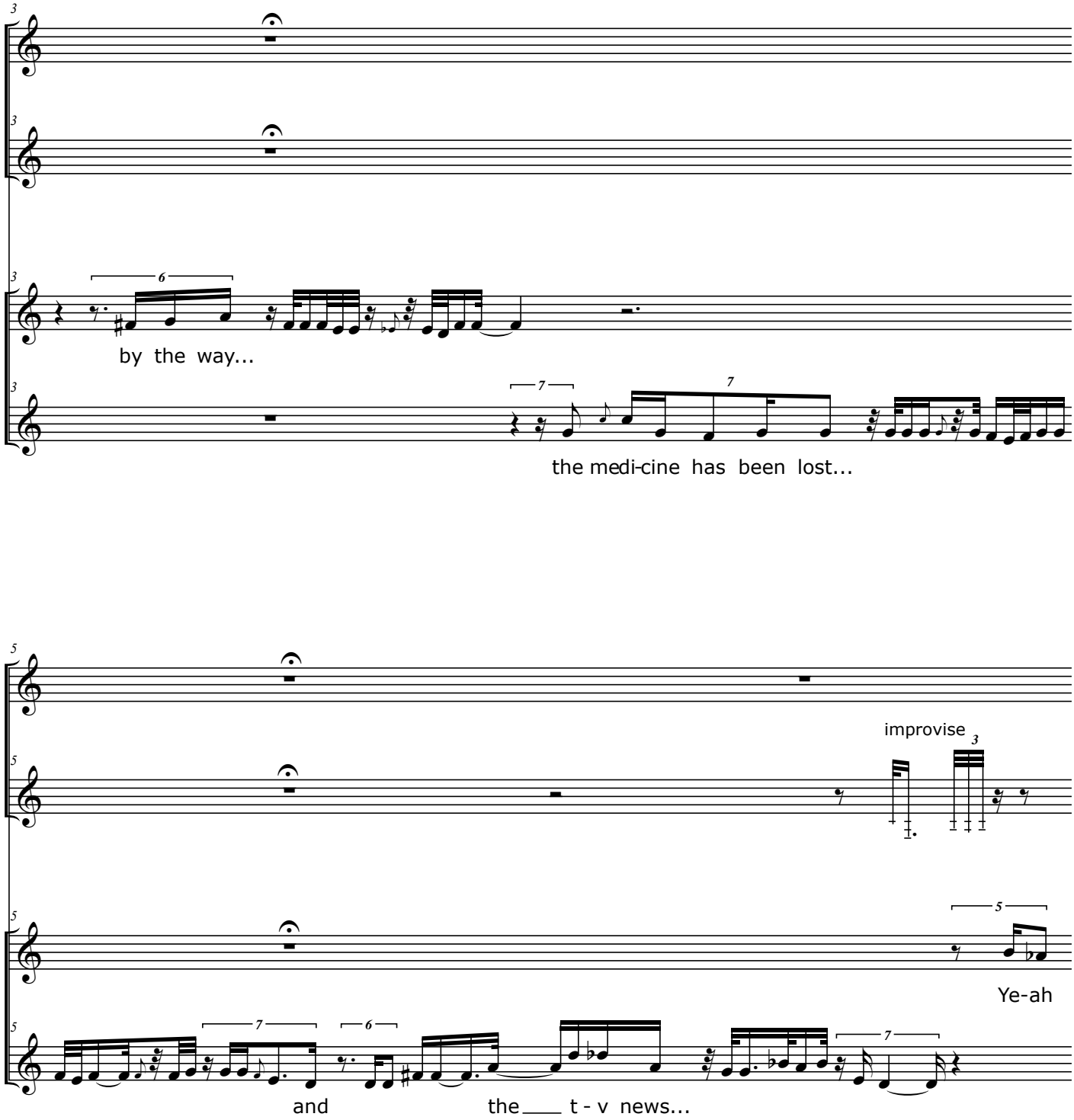


Dialogue No.29

Male Speaker:
Number 29: Meditation between two Angels (the Male Computer's and the Female Computer's Guardians)

This piece is for sampled vibraphone, sampled marimba, glockenspiel, marimba, and fragments from the text-to-speech voices of Dialogue No.01. The two sampled instruments play the ghost melodies lying behind the curves of the spoken voices; these instrumental parts are the transcription of a MIDI file (they are played by the computer) while the glockenspiel and marimba are played by the musician.





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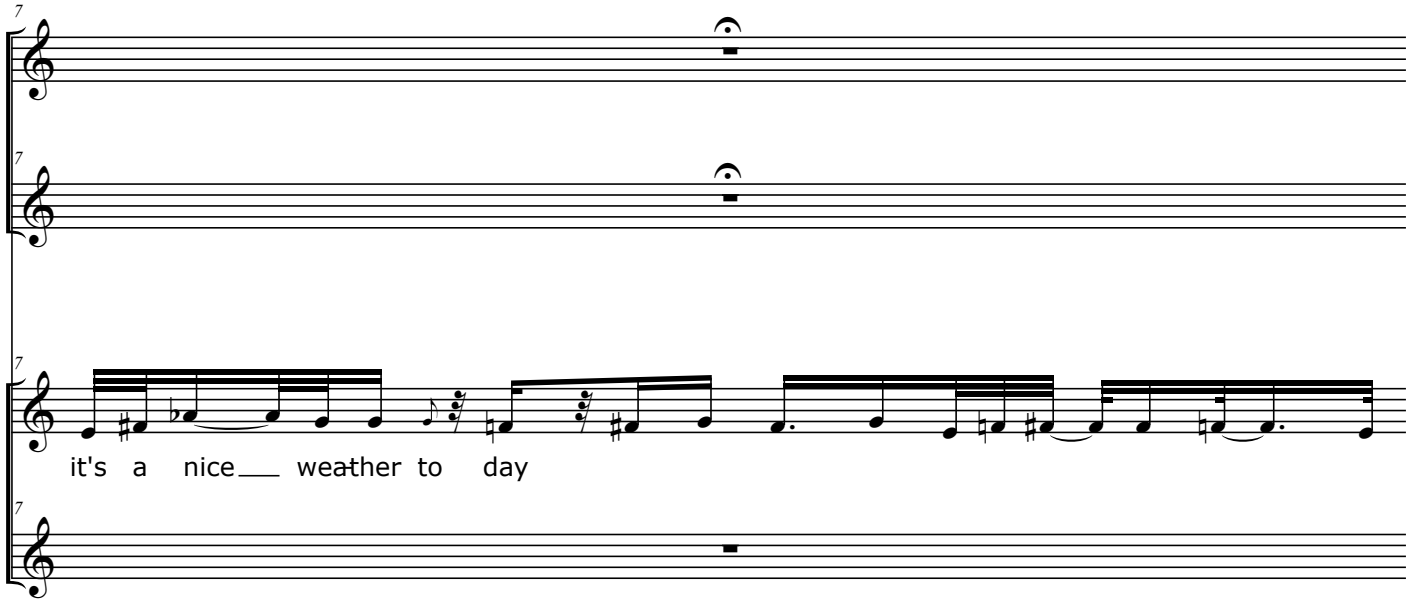
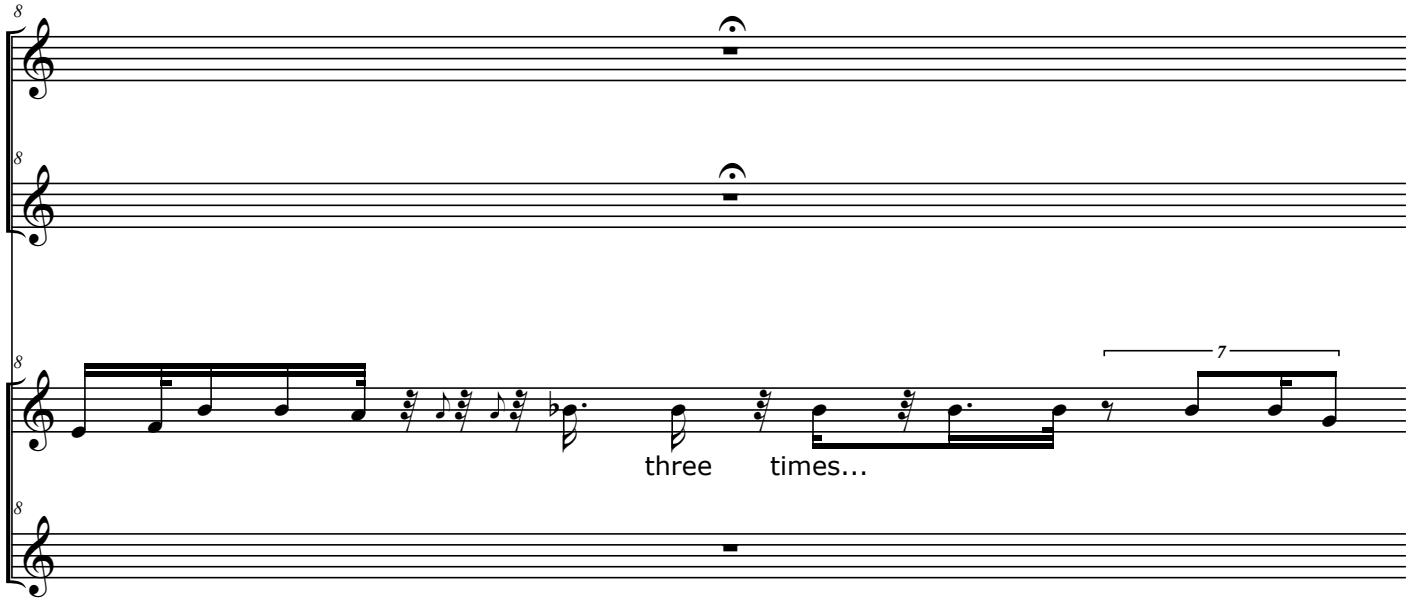
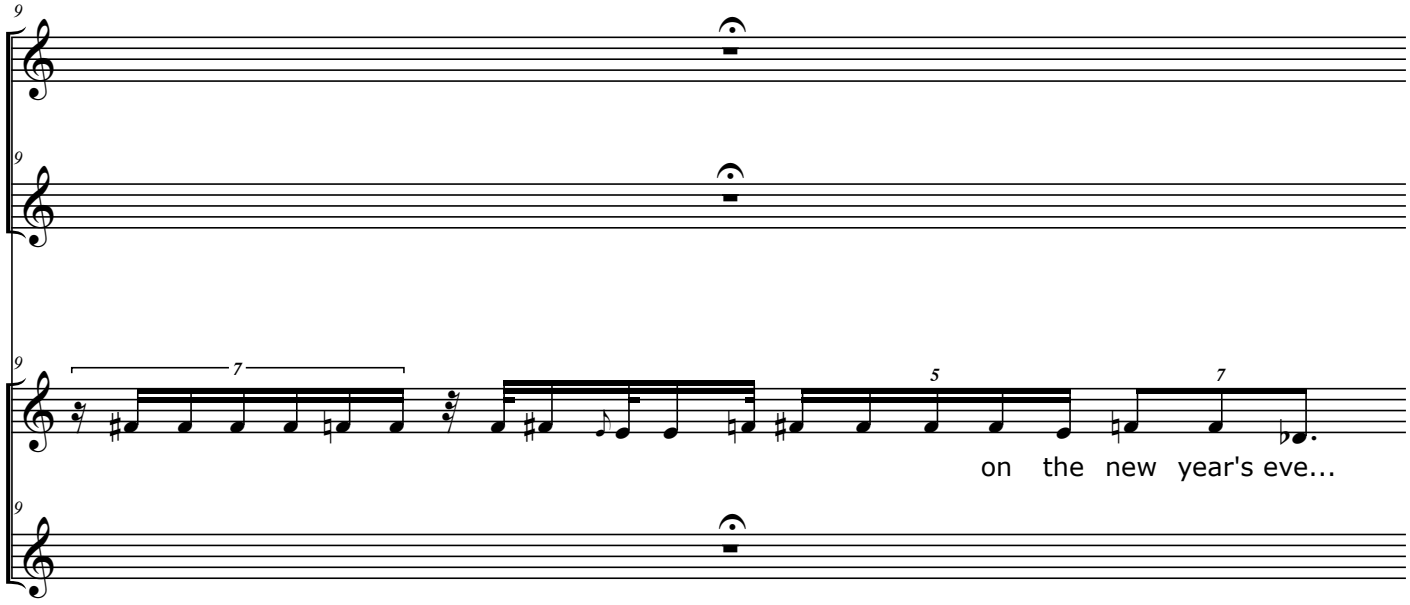
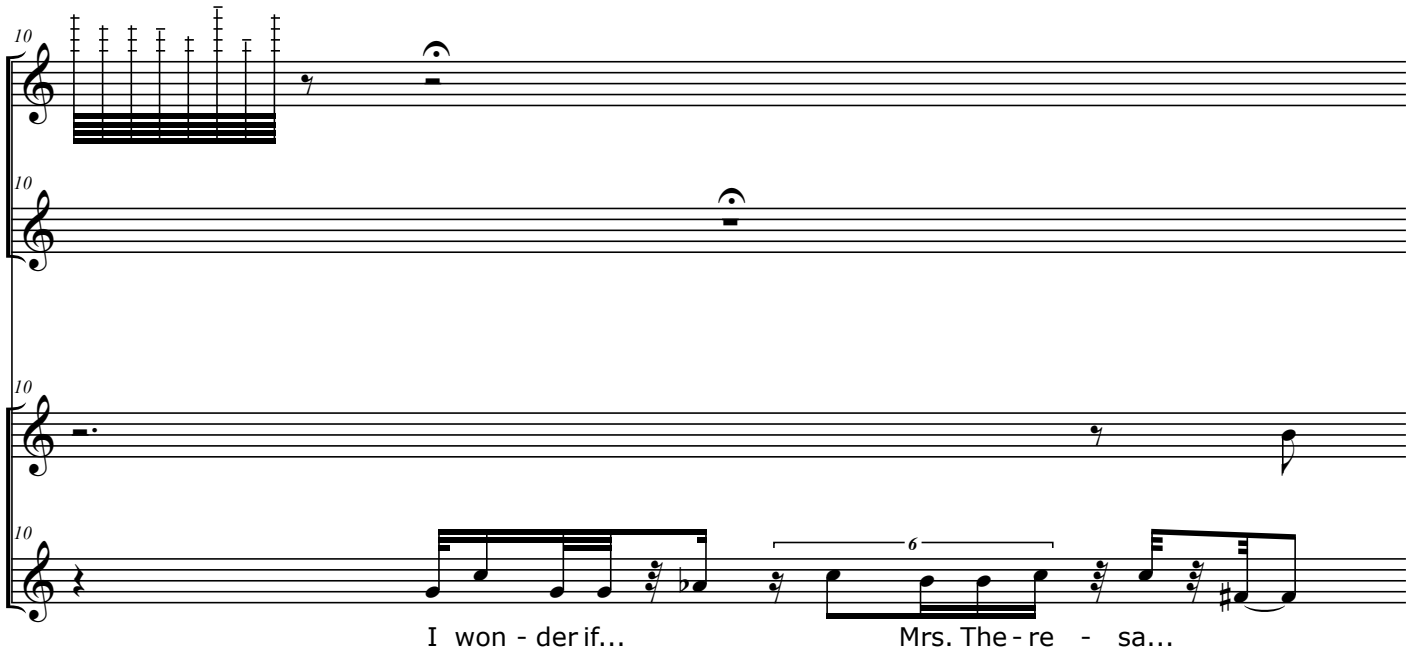
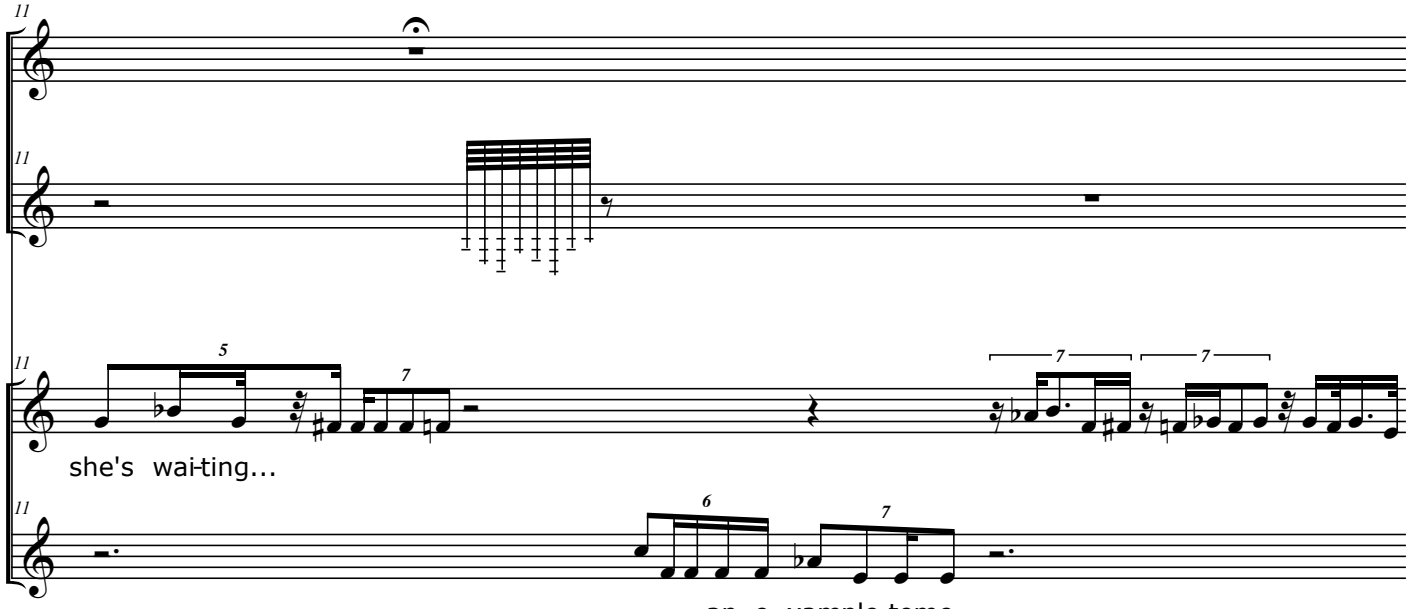
Dialoghi

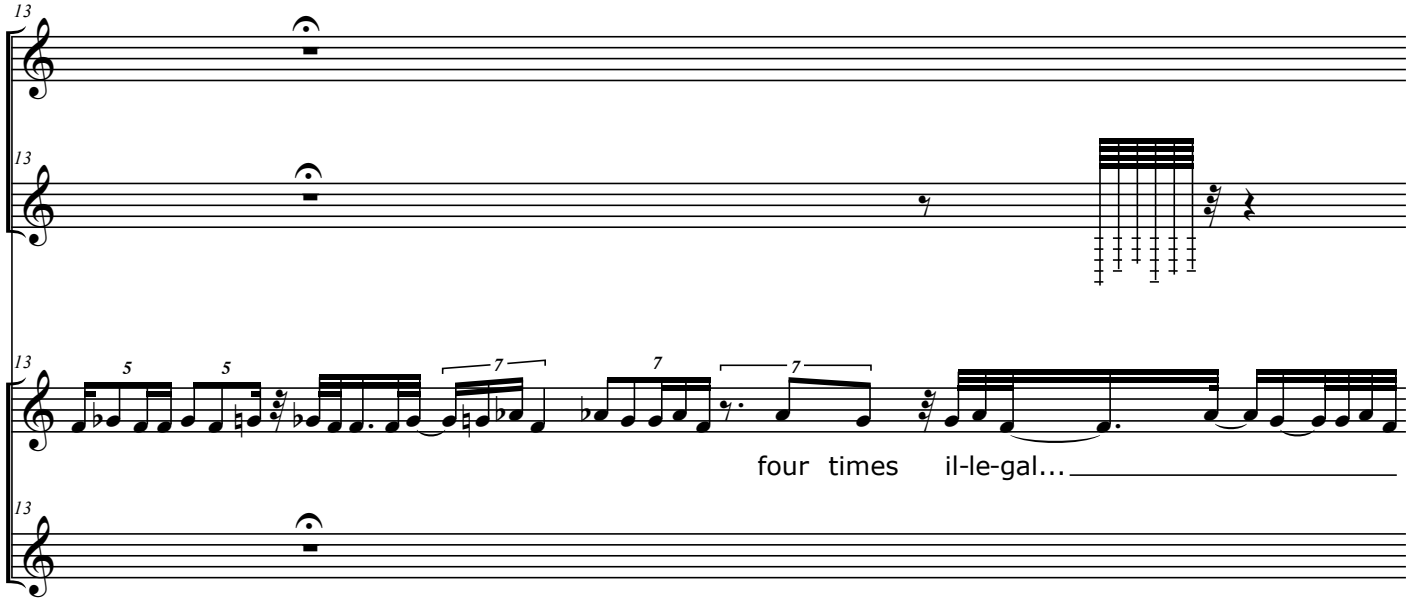


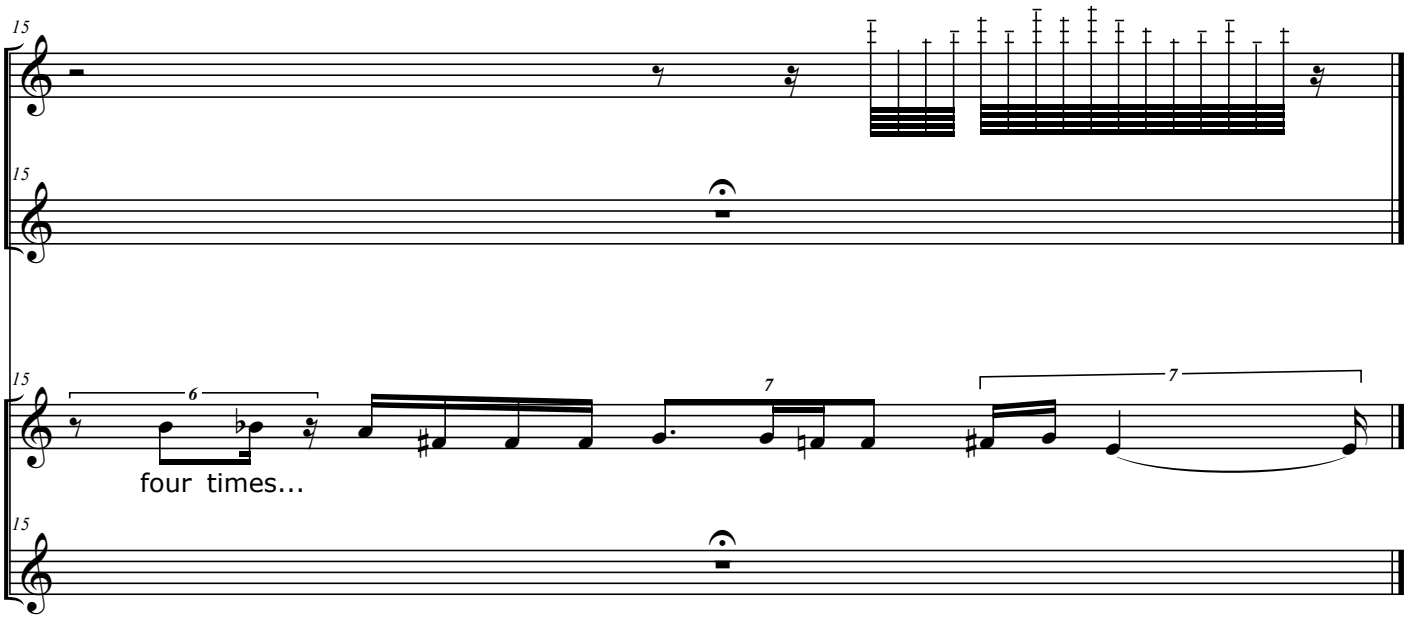



on the new year's eve...


I won - der if...
Mrs. The - re - sa...


she's wai-ting...
an e-xample tome...


four times il-le-gal...

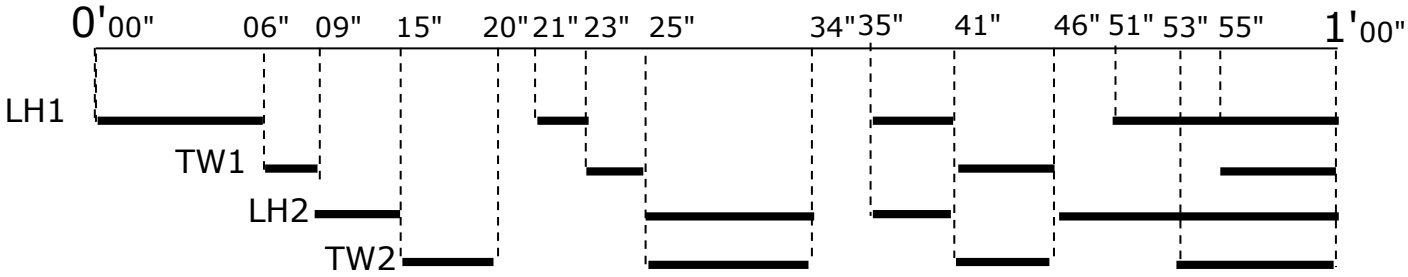


Dialogue No.30

Male Speaker:
Number 30: Chat between two Lonely Hearts

In this piece two different recordings of heart beating counterpoint with two typewriters. The situation recalls the idea of an internet chatting between two hearts. At the end the two Hearts beat irregularly like typewriters.

LH1 (Lonely Heart1), LH2 (Lonely Heart2), TW1(Typewriter1), TW2 (Typewriter2)



Dialogue No.31

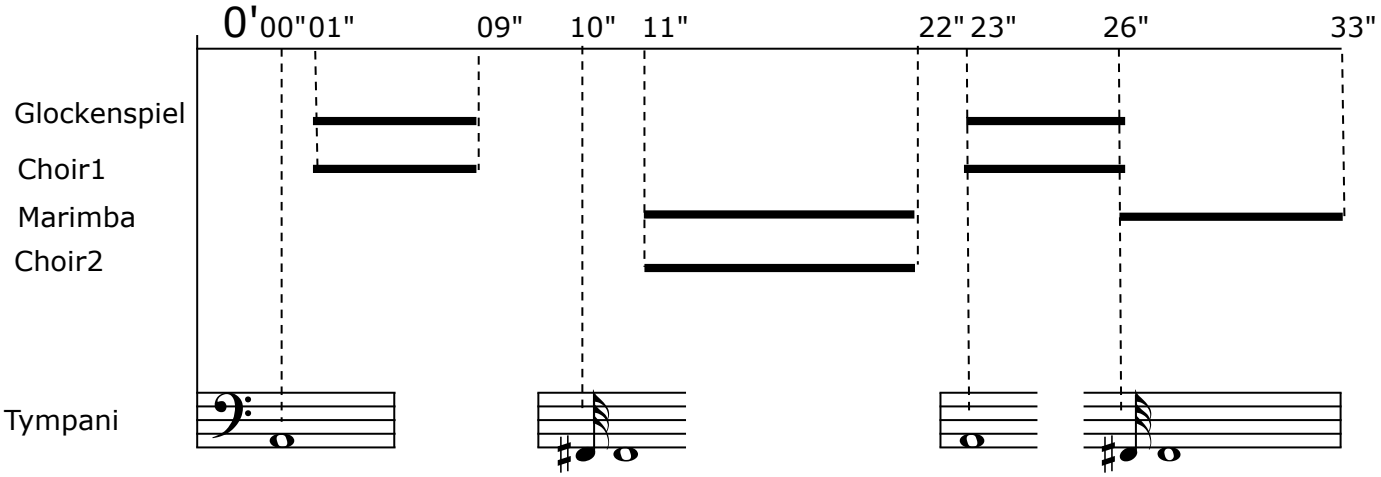
Male Speaker:
Number 31: The Writer provokes Opinion

In this piece the pencil writes on a sheet of paper designing a typical bass'n'drum rhythmical pattern. A choir of whispering voice increases slowly, louder and louder; at the end the choir shouts very loudly against the Writer.

Dialogue No.32

Female Speaker:
Number 32: Discussion between White Globules and Red Globules

In this piece two shouting choirs face each other. Choir 1 (20 to 50 people - the same employed in Dialogue No.31) represents the white globules; Choir 2 (a great mass of people - like in a stadium) represents the red globules; in the piece, tympani, glockenspiel and marimba are employed as well.



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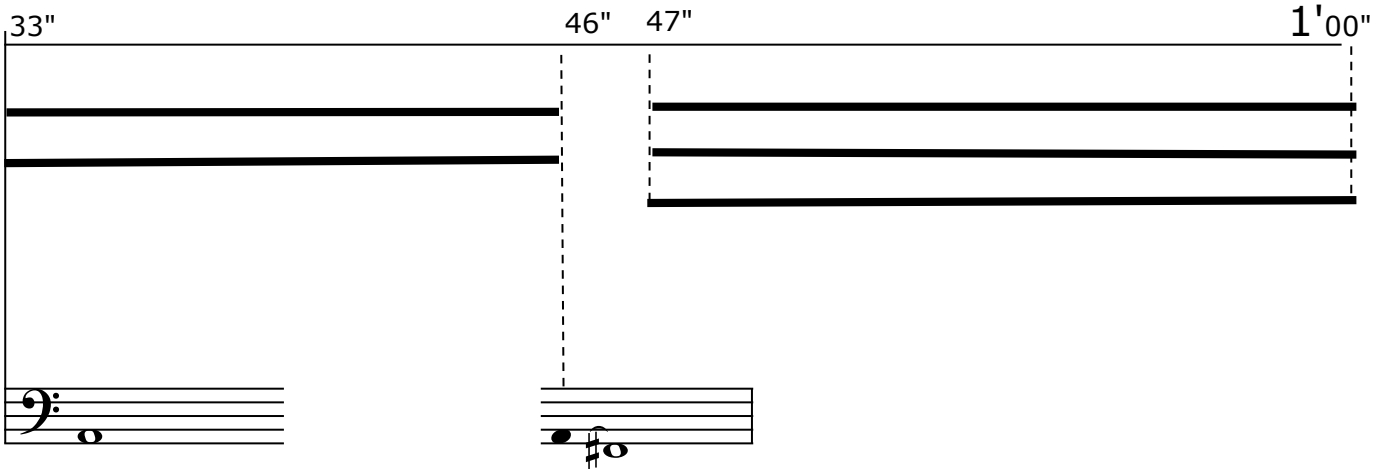
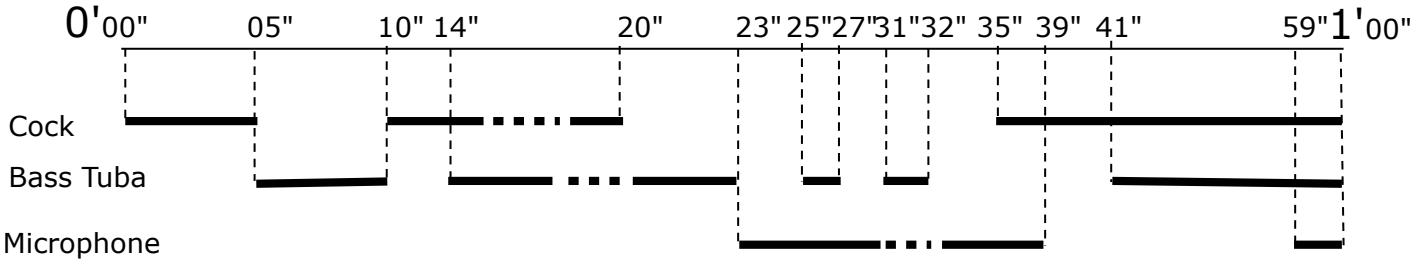


Dialogue No.33

Female Speaker:
Number 33: The Doctor tries to cure the Artist by using the Broken Microphone

In this piece some sounds of the previous Dialogues are employed:
The Artist (the cock's singing, treated - its voice is broken and lo-fi), the bass tuba imitating the disappointed voice of the Doctor, the mic scratchings.



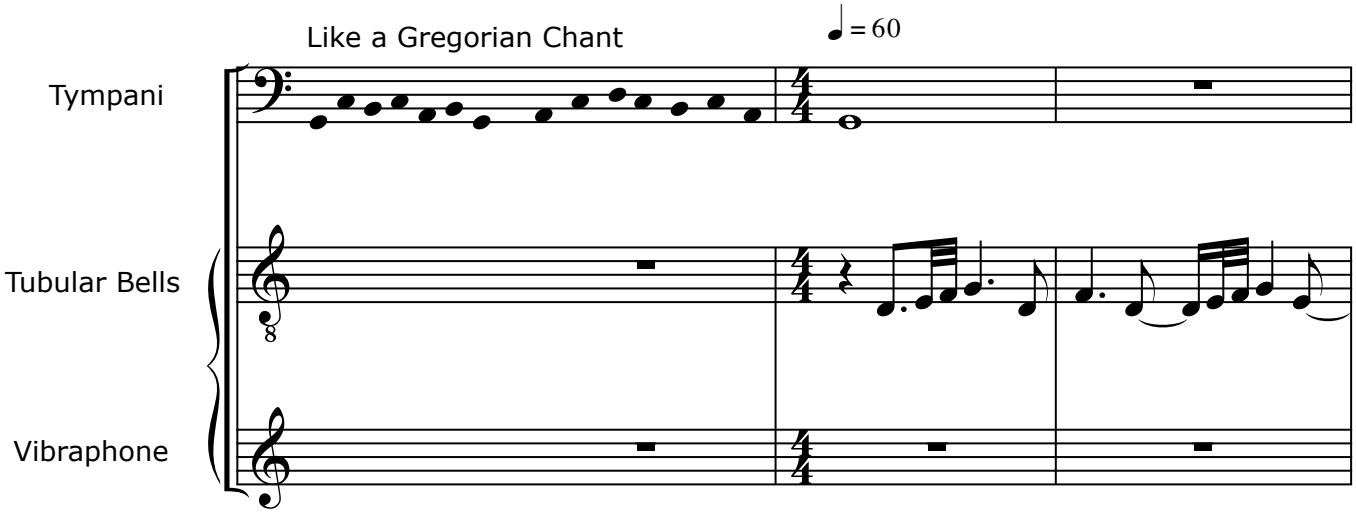
Dialogue No.34

Male Speaker:
Number 34: Duel between Winged Creatures

A bird fights against a fly. The duel consists in a continuous alternance between the bird's and the fly's sounds; at the beginning of the piece they are pure; then, step by step, a tommy-gun synchronized in detail with the bird and an old war-airplane synchronized in detail with the fly fade in while the bird and the fly fade out. The tommy-gun and the airplane remain alone. At the end the airplane throws a bomb (here the fly is hearable again). The piece ends exactly in the moment when the bomb explodes (cutting off the bomb tail).

Dialogue No.35

Female Speaker:
Number 35: The Shepherd celebrates the Marriage between the Waking and the Sleeping



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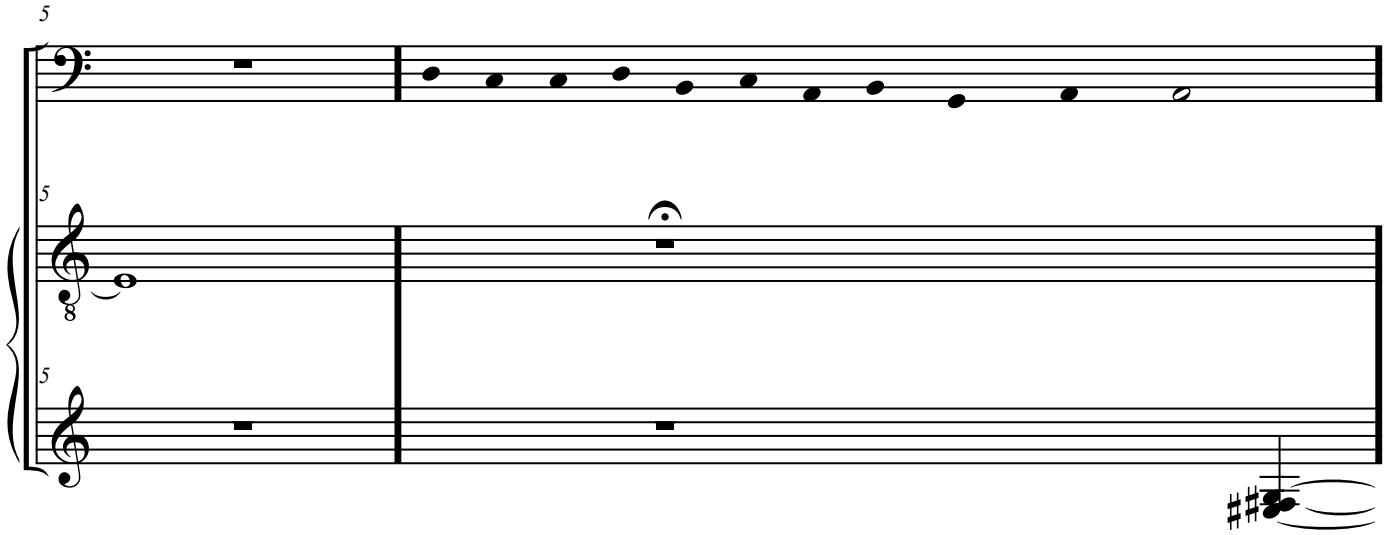
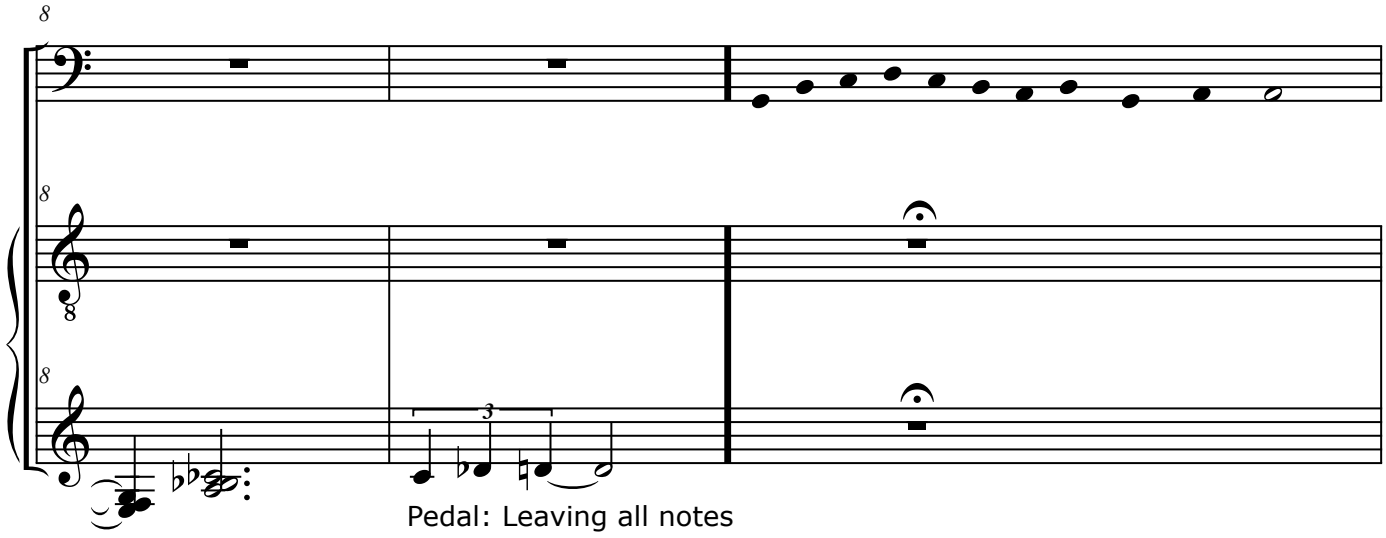
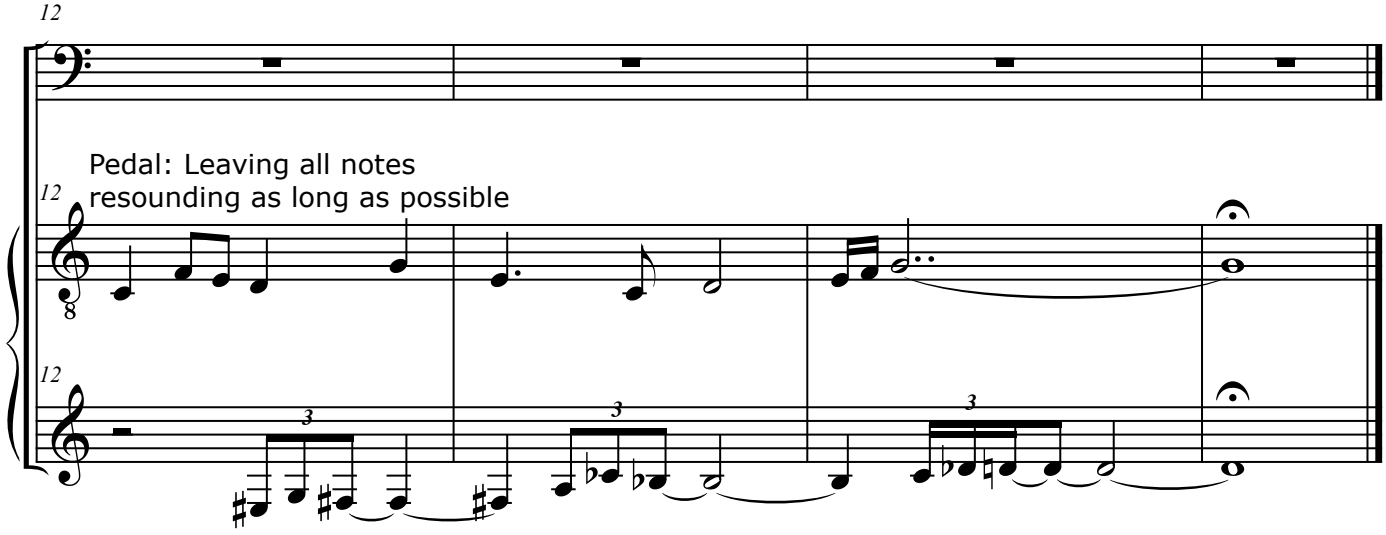




Pedal: Leaving all notes
resounding as long as possible



Pedal: Leaving all notes
resounding as long as possible

Dialogue No.36

Male Speaker:
Number 36: Dialogue between Consciousness and Its Ghosts

In this piece the bass tuba player speaks into his instrument in his made up language, like in Dialogue No.12. All around, three recorders playing only with the mouthpiece (without the pipe) - the recorders (starting some seconds later and one after the other) embroider a series of glissatos (oscillating in pitch) obtained opening and closing the hand on the mouthpiece.

At the beginning the voice is slow, sweet and melancholic; as the ghosts (the recorders) rise up the voice becomes hoarse and suffering.

Dialogue No.37

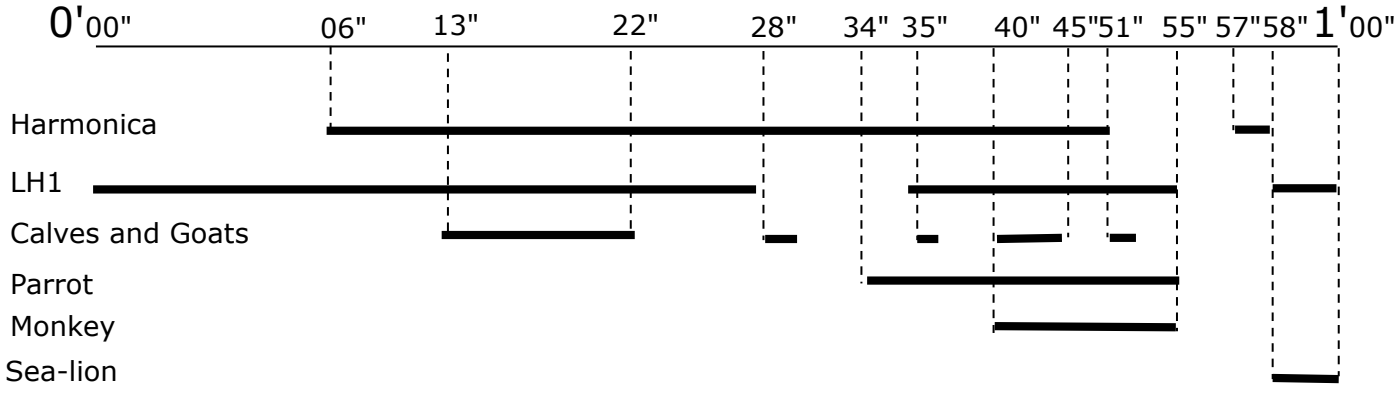
Male Speaker:
Number 37: Choir of Ghosts

A choir of sampled recorders, playing with the mouthpiece like in Dialogue No.36.

Dialogue No.38

Male Speaker:
Number 38: Jam-Session (or an interesting Jam-Session between a Cowboy, His Heart, Calves and Goats, a Parrot, a Monkey and a Sea-Lion)

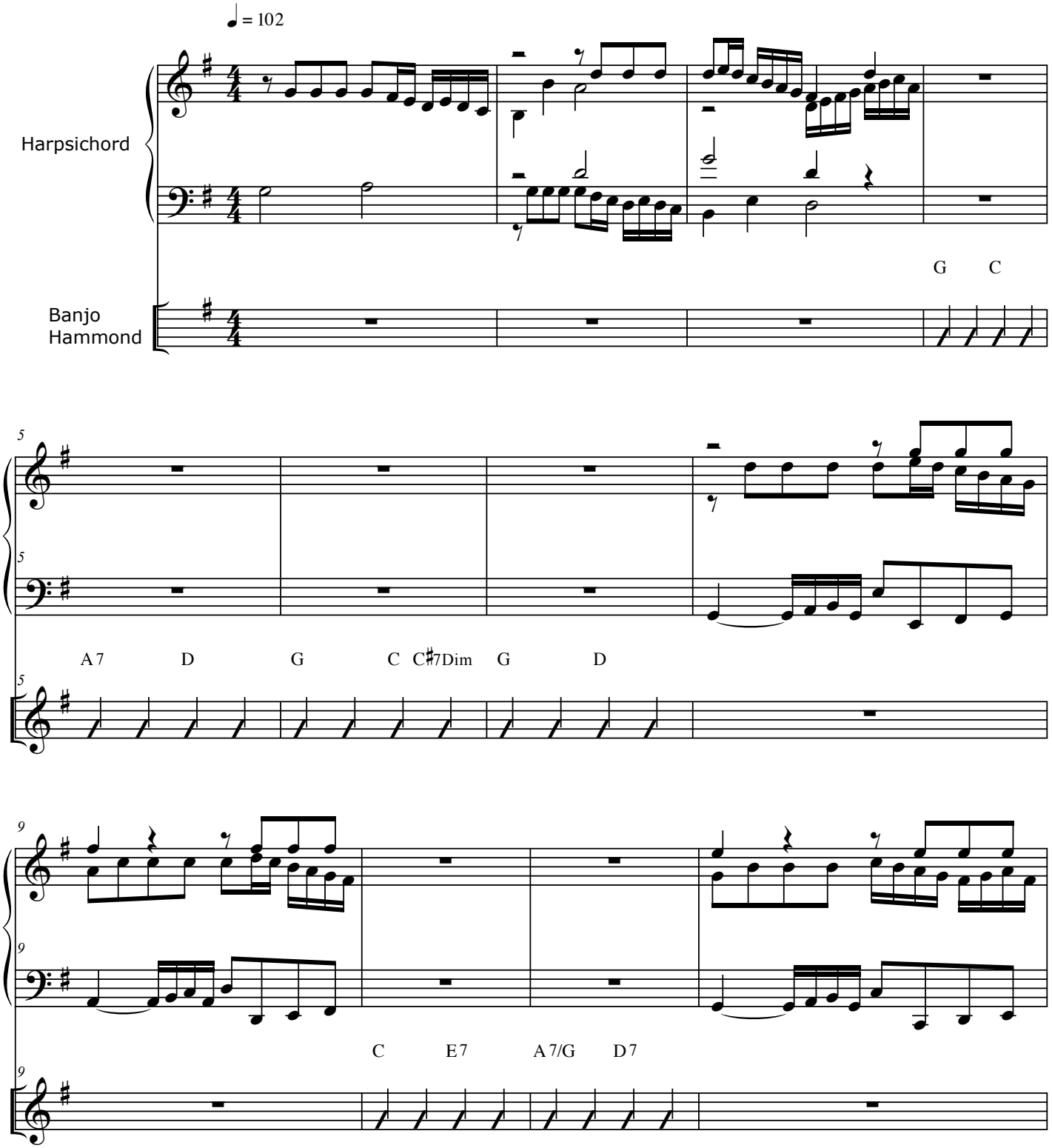
This piece is based on a counterpoint between harmonica, heart sounds (LH1 from Dialogue No. 30) and a series of animals' sounds. The harmonica plays a slow blues riff.

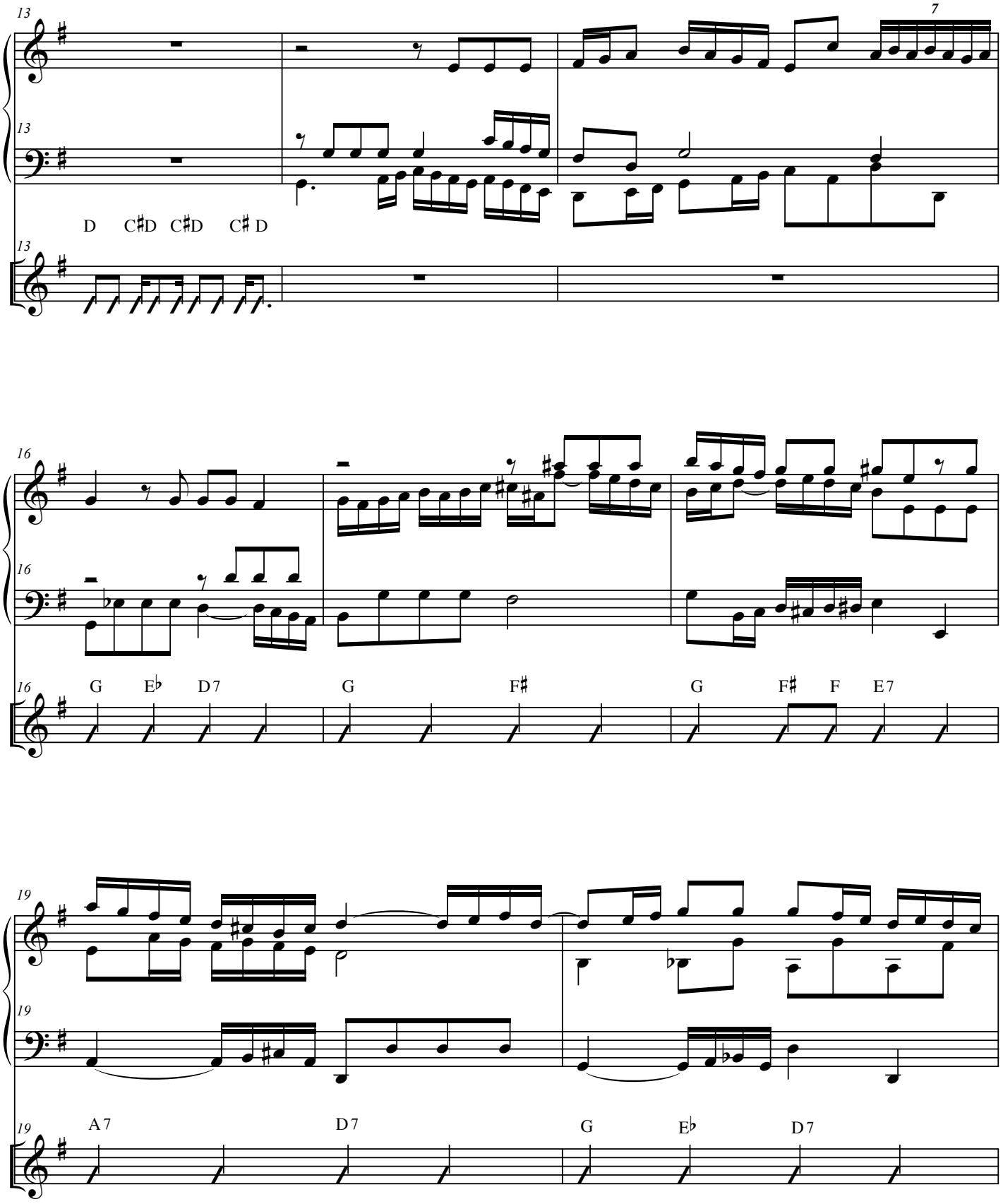


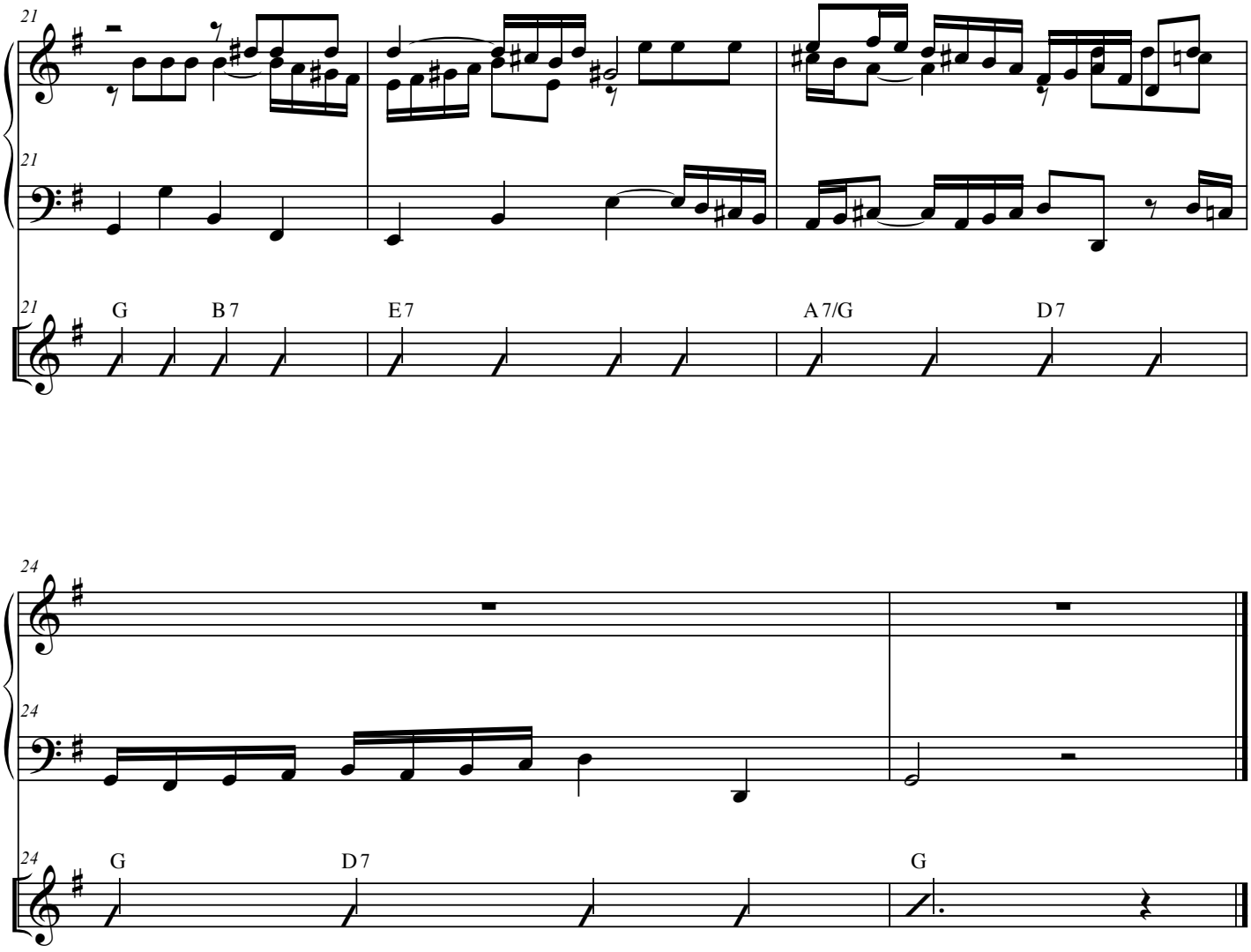
Dialogue No.39

Female Speaker:
Number 39: Dialogue between the West and the Far West
(dedicated to Simon Jeffes)

A Baroque-Country piece for harpsichord, hammond organ, banjo, bass guitar and drums.




13
7
D C♯D C♯D C♯ D
16
G E♭ D7 G F♯ G F♯ F E7
19
A7 D7 G E♭ D7



Dialogue No.40

Female Speaker:
Number 40: Skyscrapers dream together

Different sounds of scratching surfaces (a grater and a carrot, a corkscrew on a ruvid plastic surface, a hand scratching the head, etc.) counterpoint with bass tuba playing long notes (fade-in / fade-out), the choir of hoses playing in the same way of Dialogue No. 28 (the leslie effect) and sine-waves.

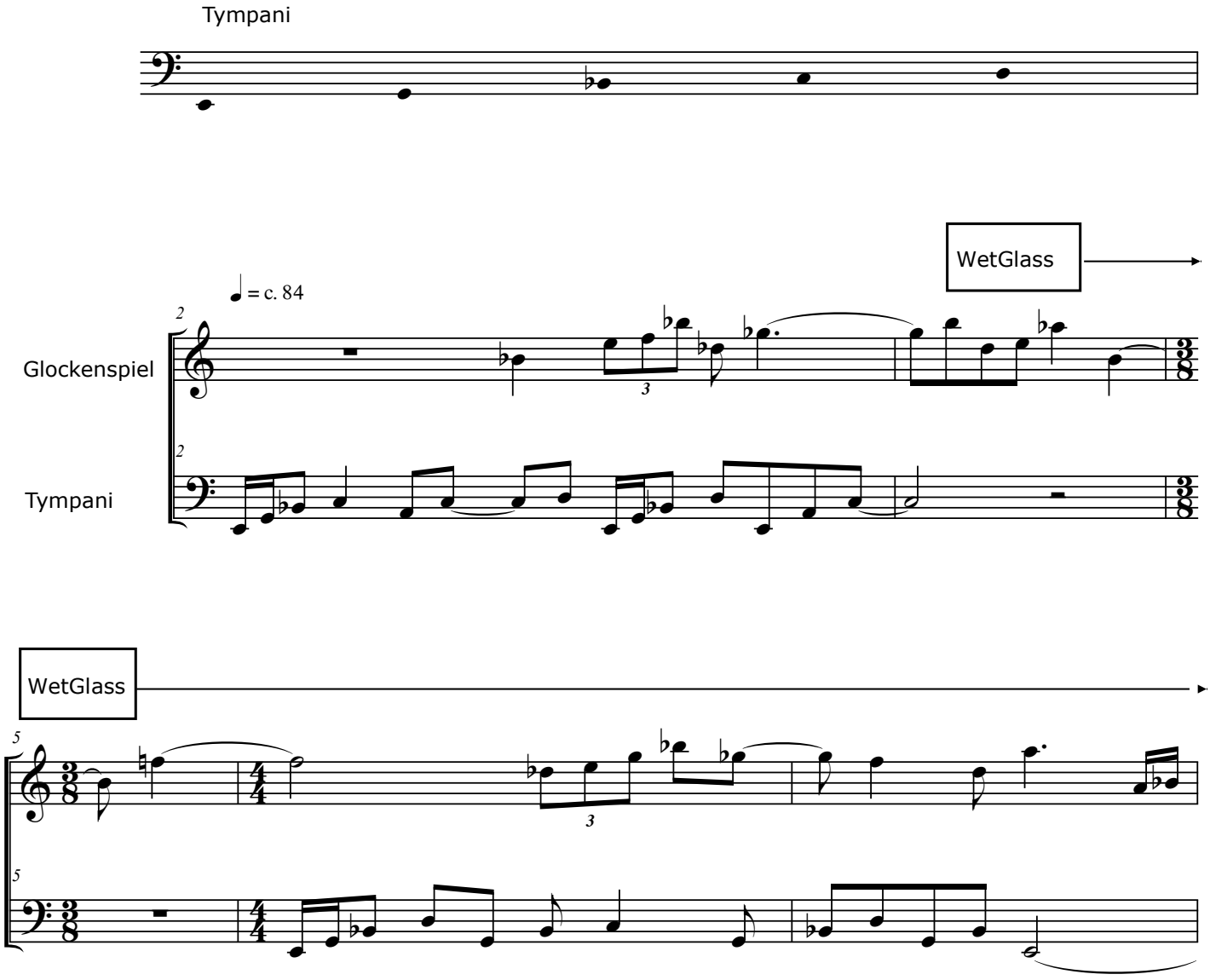
Dialogue No.41

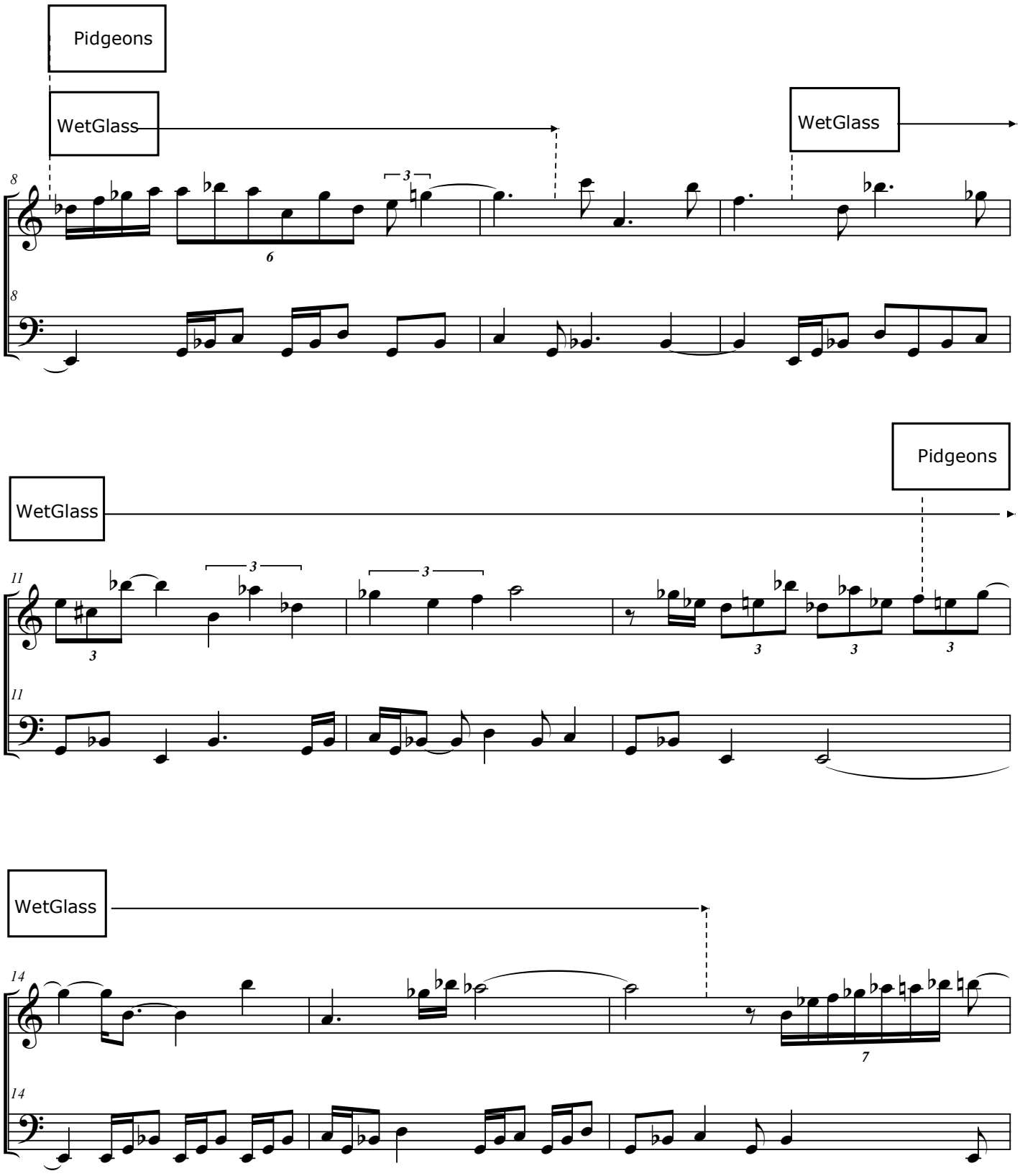
Female Speaker:
Number 41: Old Pots oscillate together

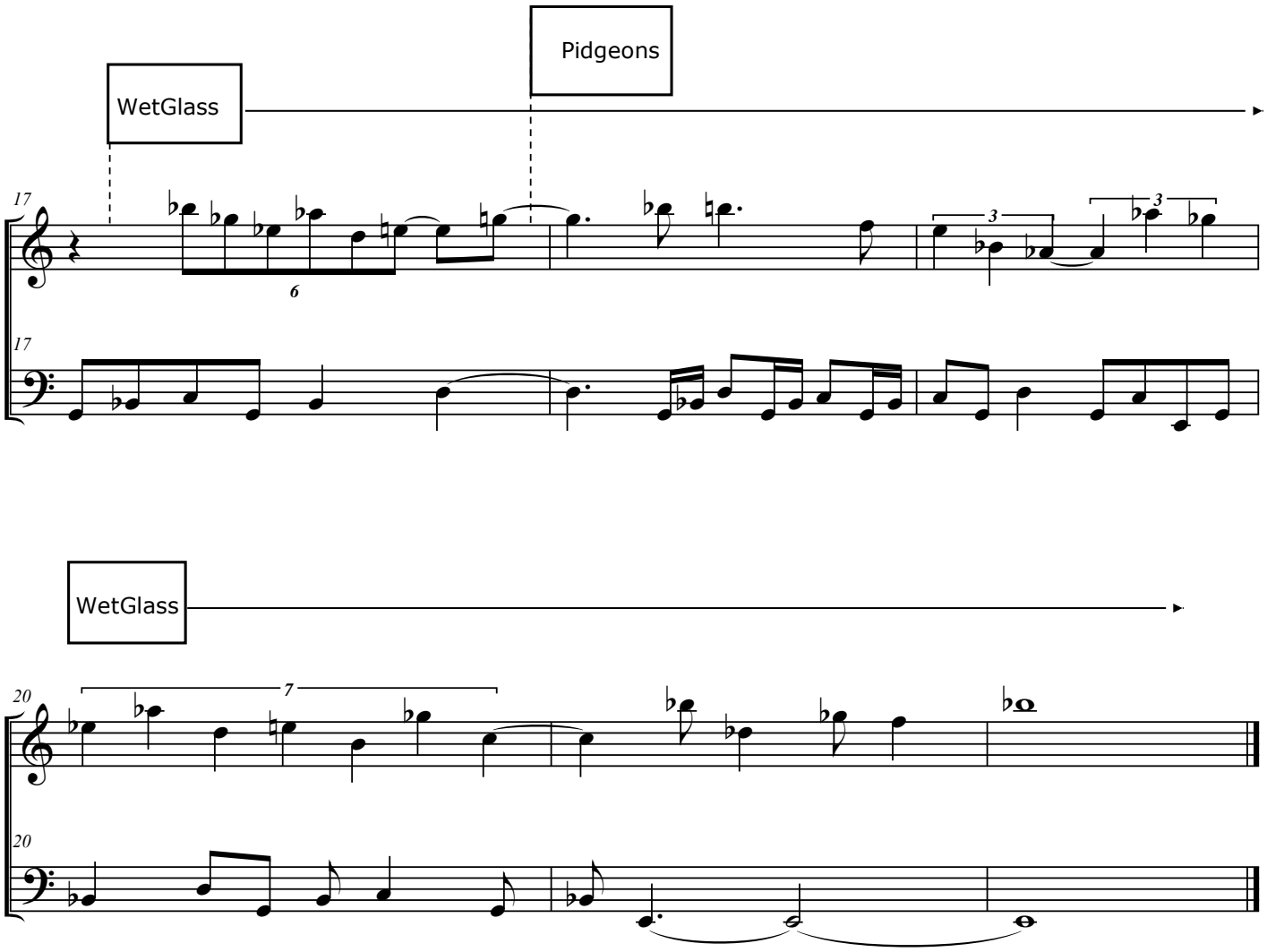
Sounds of a pot oscillating on the floor; this recording overlaps to other few recordings of the same pot dropped up and down at different pitches (pitching influences also the relative time-stretching); the final result is a composite phasing effect.

Dialogue No.42

Male Speaker:
Number 42: The Wet Glass holds a Heroic Speech




Pidgeons
WetGlass
WetGlass
8
8
6
3
WetGlass
Pidgeons
11
11
3
3
3
3
3
WetGlass
14
14
7



Dialogue No.43

Male Speaker:
Number 43: Battle among Glass, Leather and Brass

A real acoustic battle among wet glass, djembè and bass-tuba. The three instruments improvise roughly.

Dialogue No.44

Female Speaker:
Number 44: Choir of Sick Patients

The piece is performed by three lines of trumpet and two lines of bass-tuba. The instruments improvise a sort of *sprechgesang* imitating the voice of a sick person complaining, like in Dialogue No. 13.

Dialogue No.45

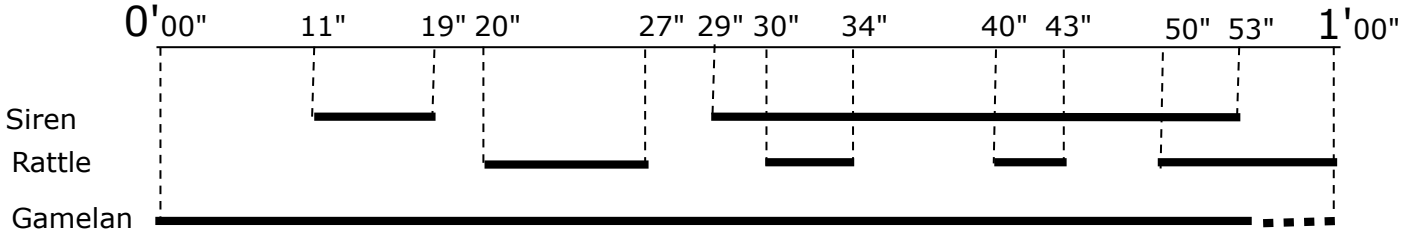
Female Speaker:
Number 45: Dialogue between the East and the Middle East

A combination of a looped fragment of gamelan music treated with filters and some short fragments of an Iranian music piece. Here and there we can hear also some fragments of the gamelan music untreated.

Dialogue No.46

Male Speaker:
Number 46: A Siren evokes the Spirit of Her Ancestor

A police siren and a rattle dialogue on the gamelan looped treated fragment of Dialogue No.45.



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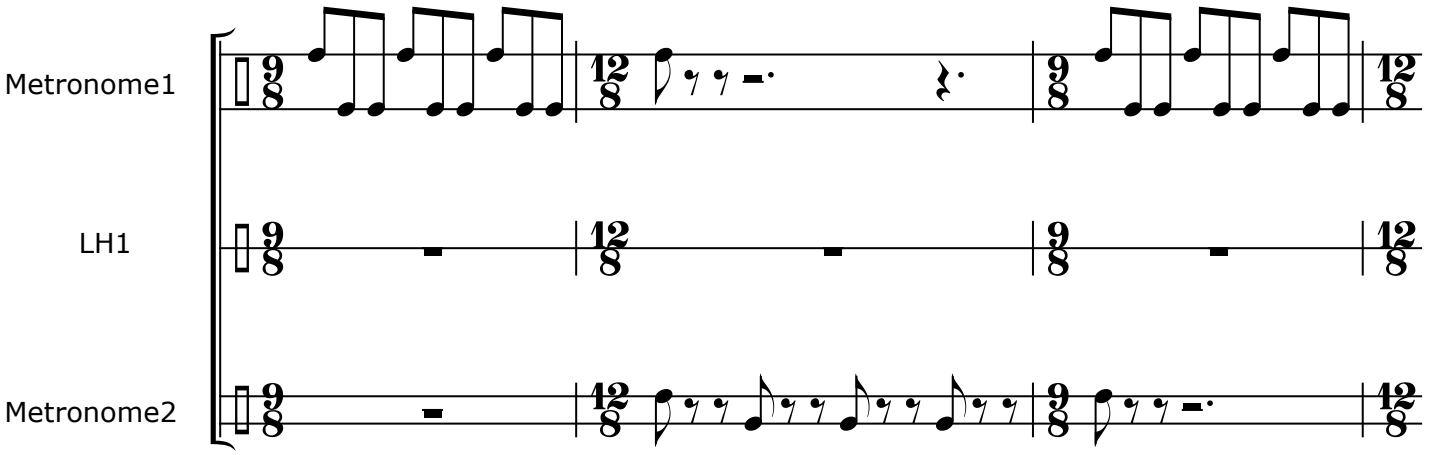
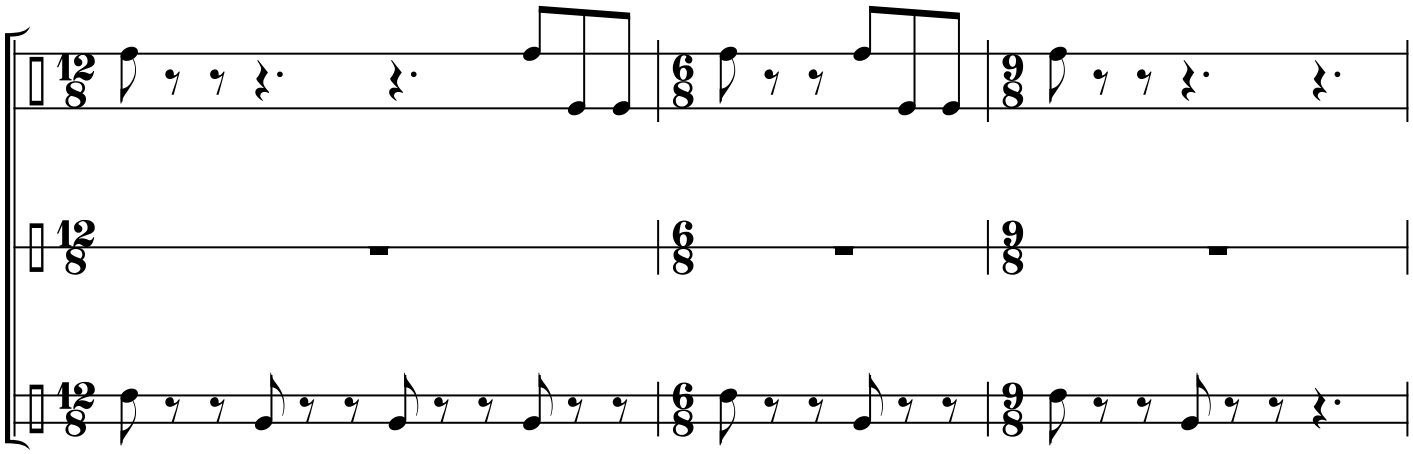
Dialogue No.47

Male Speaker:
Number 47: The Triangle and the Square create the Double Entente

In this piece the two metronomes play in rhythmical *harmony* with the Lonely Heart1





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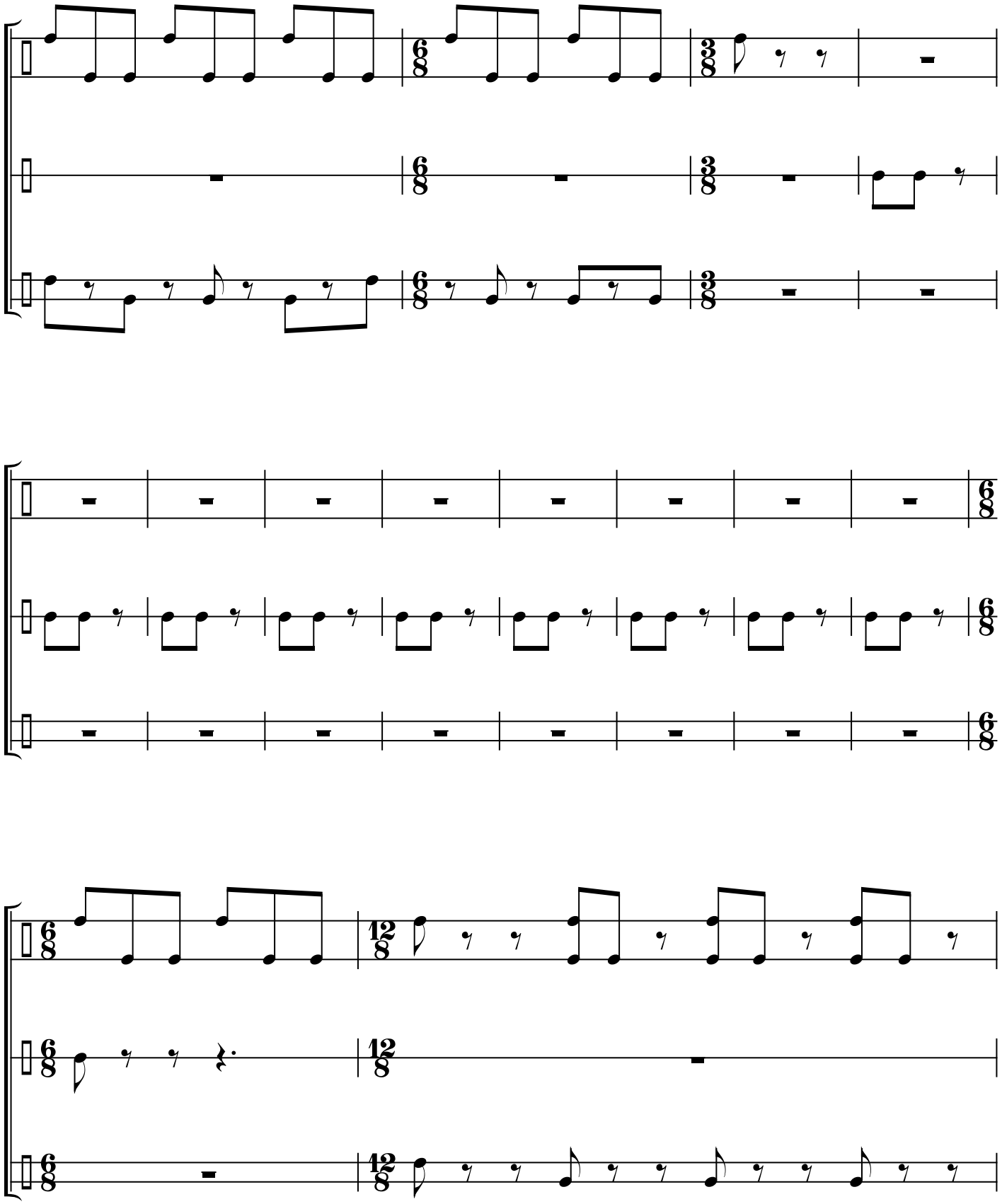
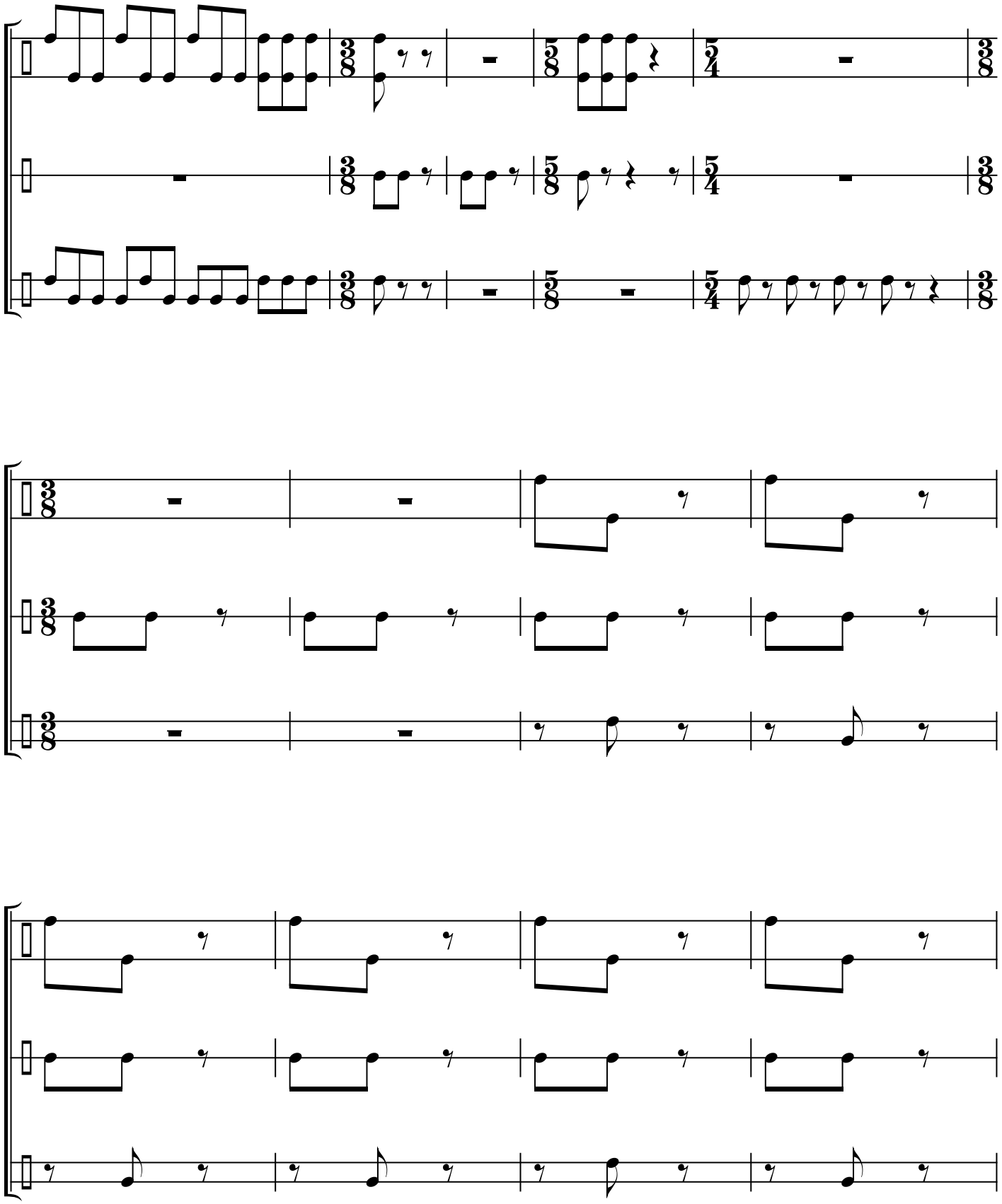
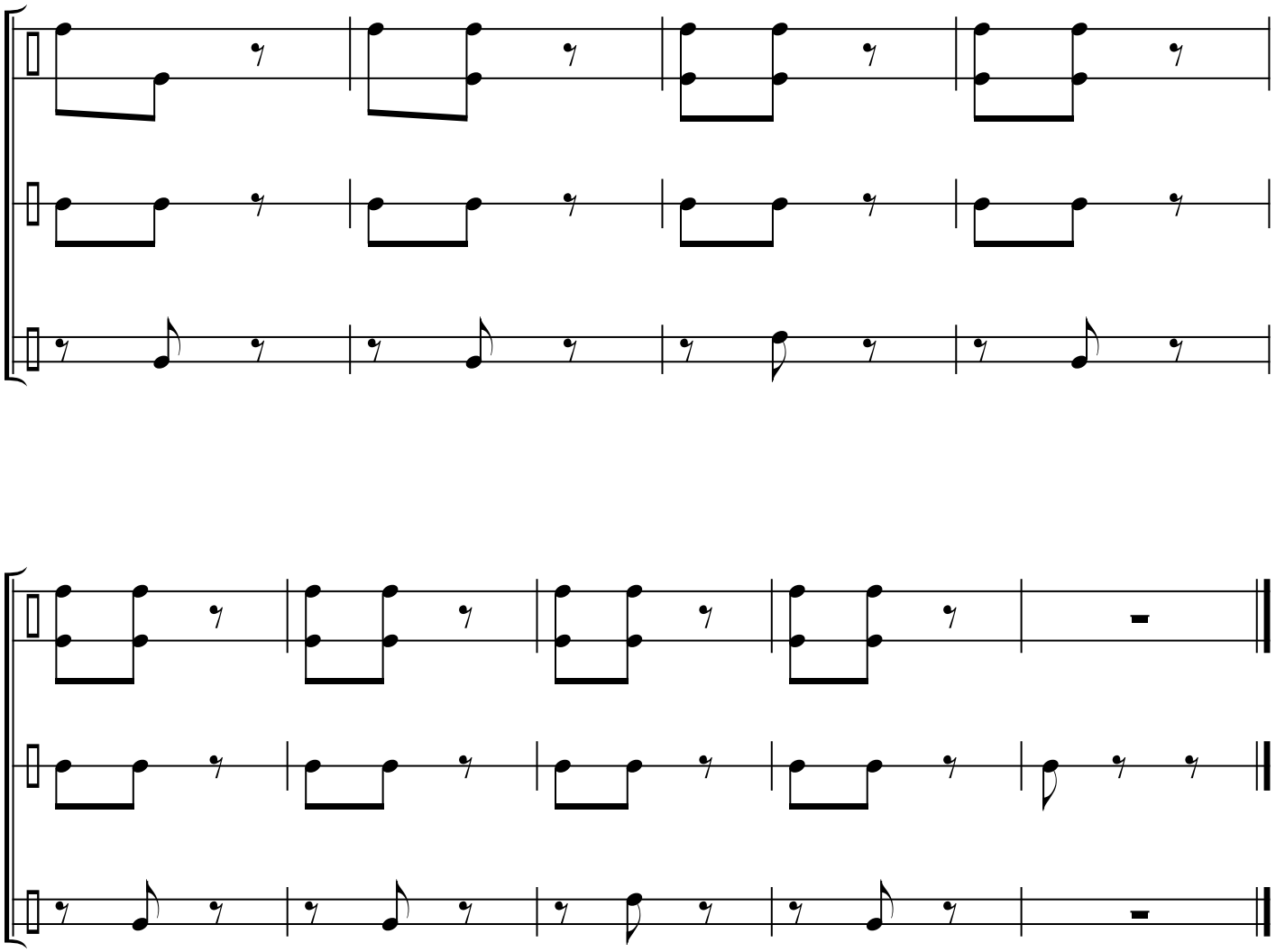
Dialoghi



Dialoghi





Dialogue No.48

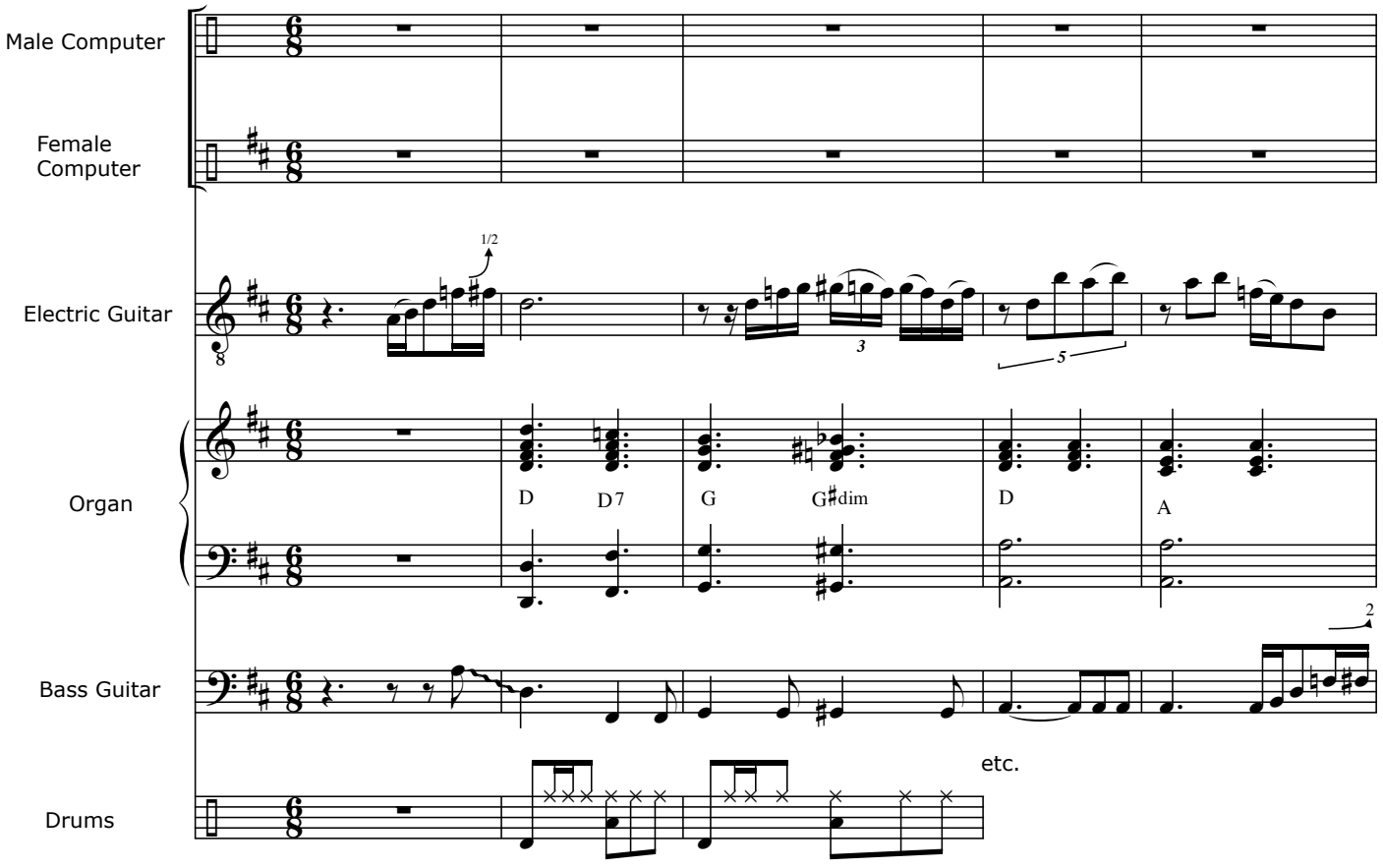
Female Speaker:
Number 48: Old Pots grow up
Male Speaker:
Dedicated to Maurice Ravel

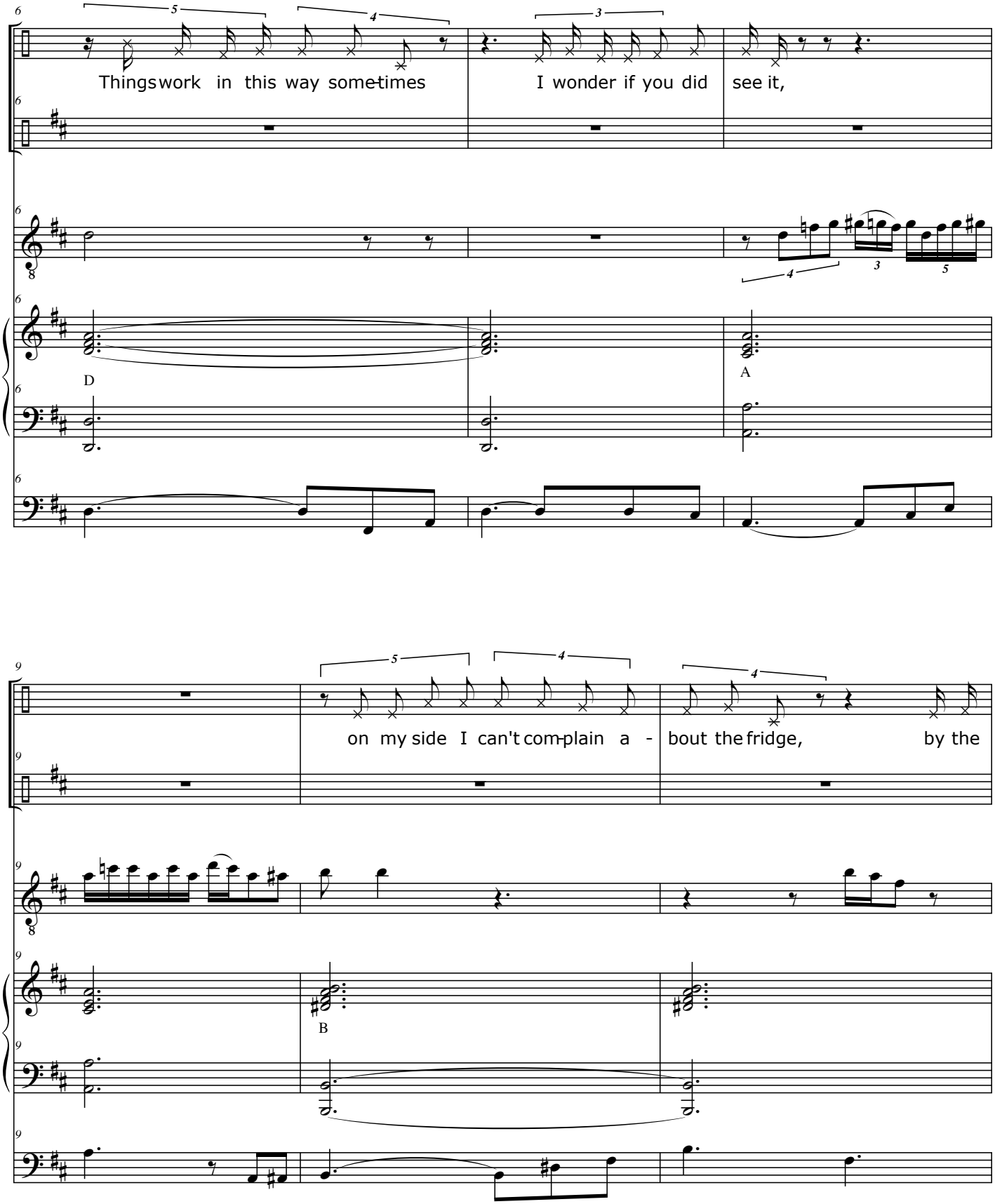
In this piece, the pot oscillating on the floor transforms its natural rhythm into Maurice Ravel's Bolero. Samplings of the same pot at different pitches overlap creating a sort of harmonic texture.

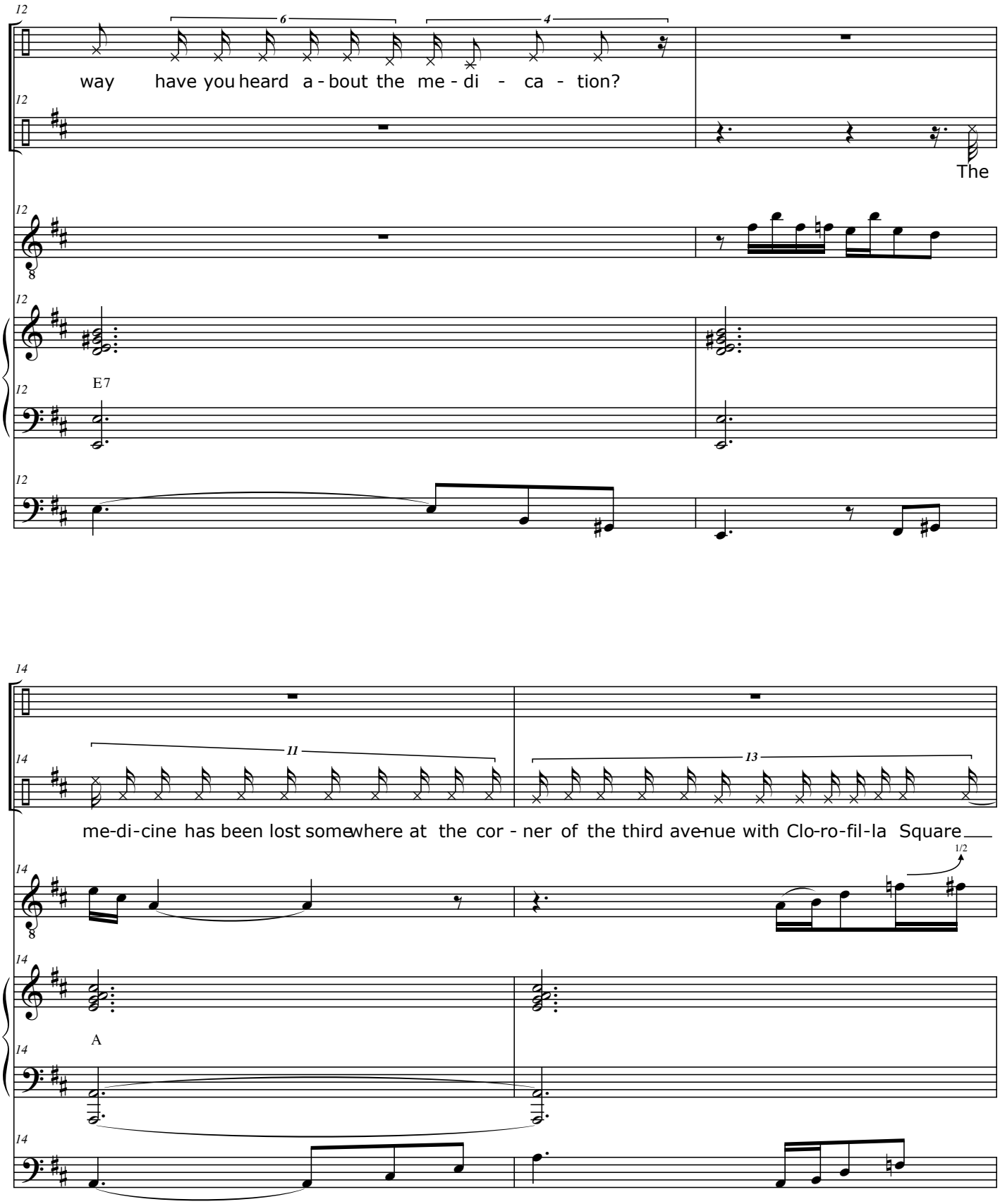
Dialogue No.49

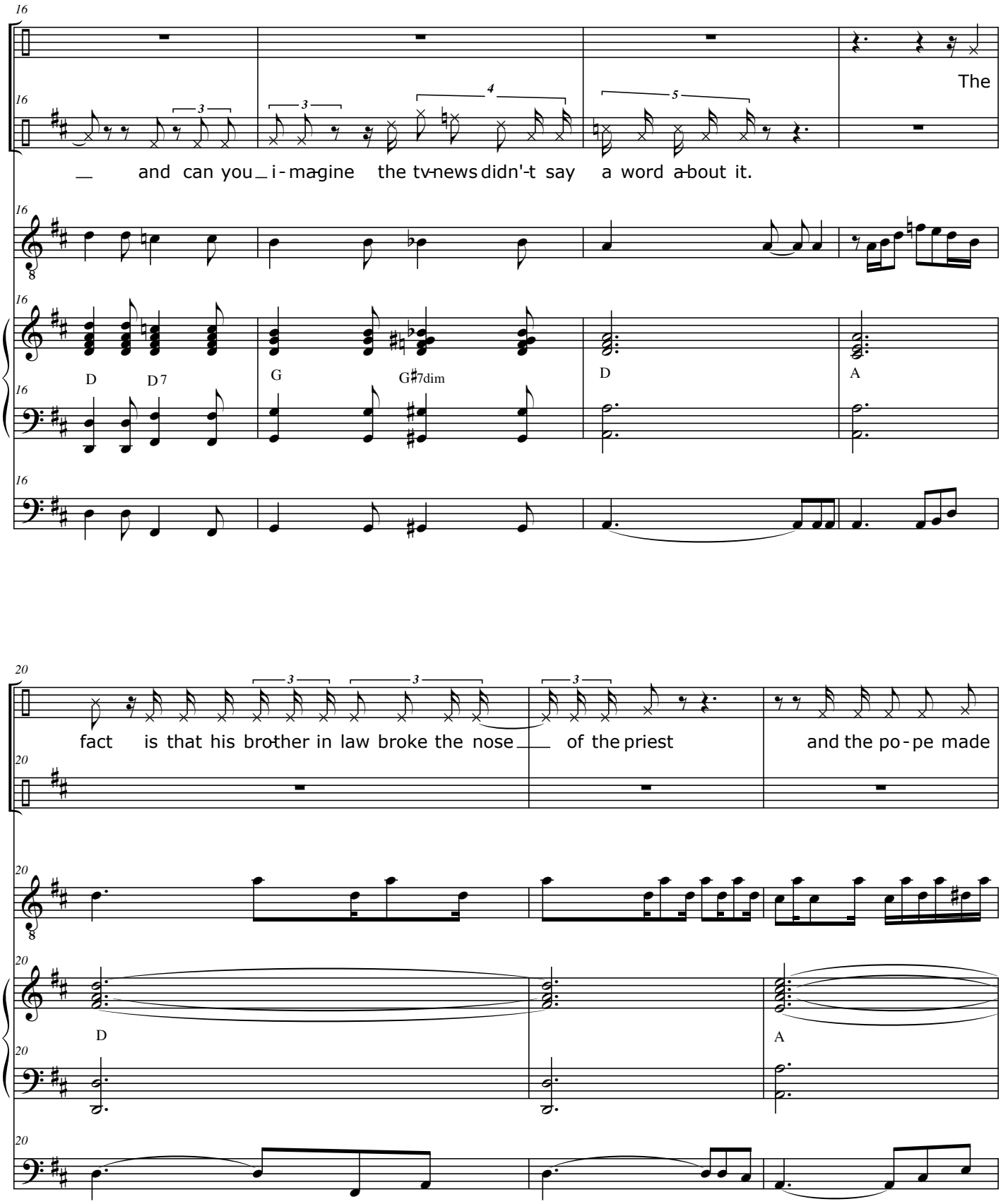
Female Speaker:
Number 49: The Male Computer and the Female Computer react

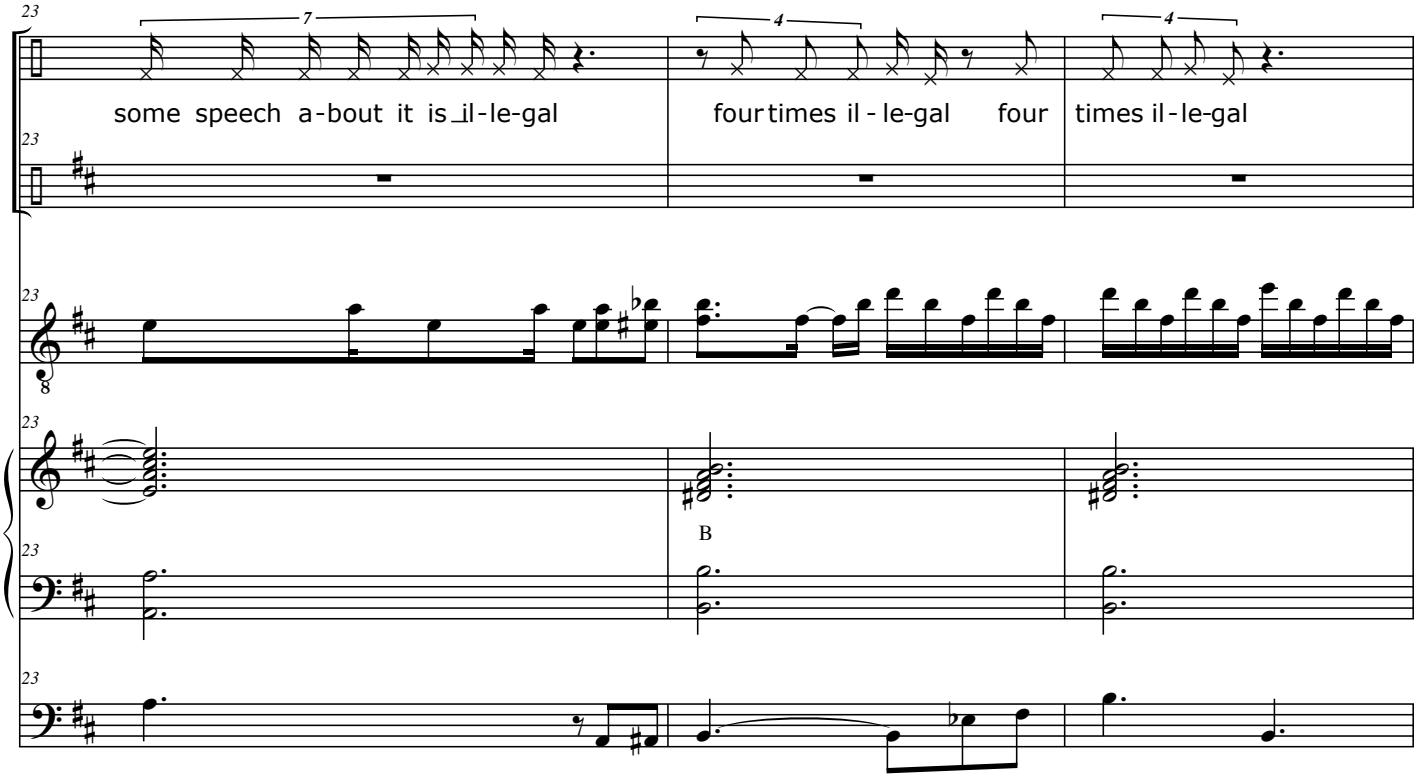
A blues composed on the speech intonation of the Male Computer and the Female Computer.

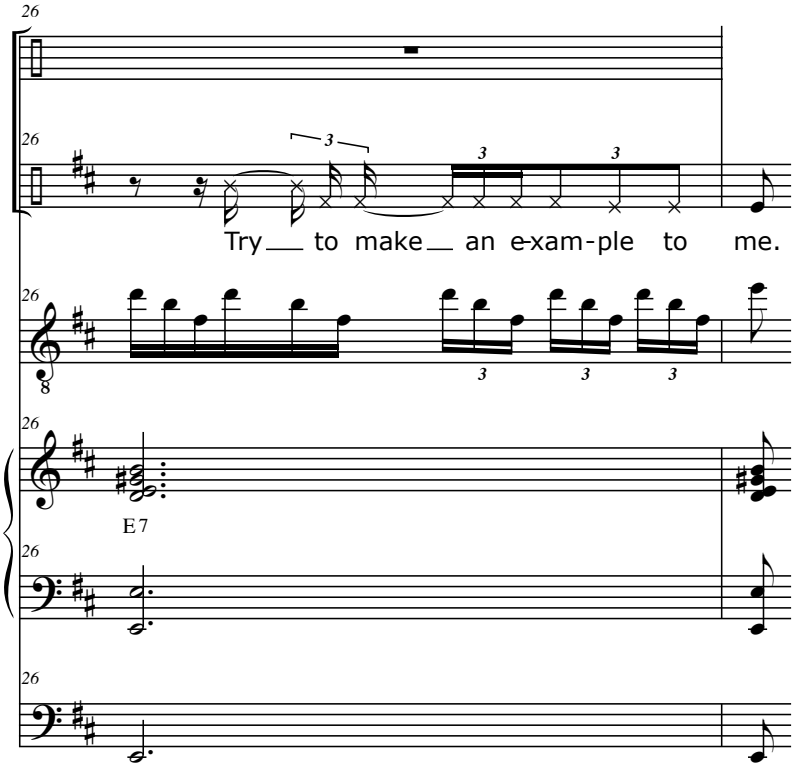



Things work in this way sometimes
I wonder if you did
see it,
D
A
on my side I can't com-plain a -
bout the fridge,
by the
B


12
6
4
way have you heard a - bout the me - di - ca - tion?
The
E7
14
11
13
me-di-cine has been lost somewhere at the cor - ner of the third ave-nue with Clo-ro-fil-la Square
1/2
A


16
The
and can you i-ma-gine the tv-news didn't say a word a-bout it.
D
D7
G
G♯7dim
D
A
20
fact is that his bro-ther in law broke the nose of the priest
and the po-pe made
D
A


some speech a-bout it is il-le-gal
four times il-le-gal four
times il-le-gal
B

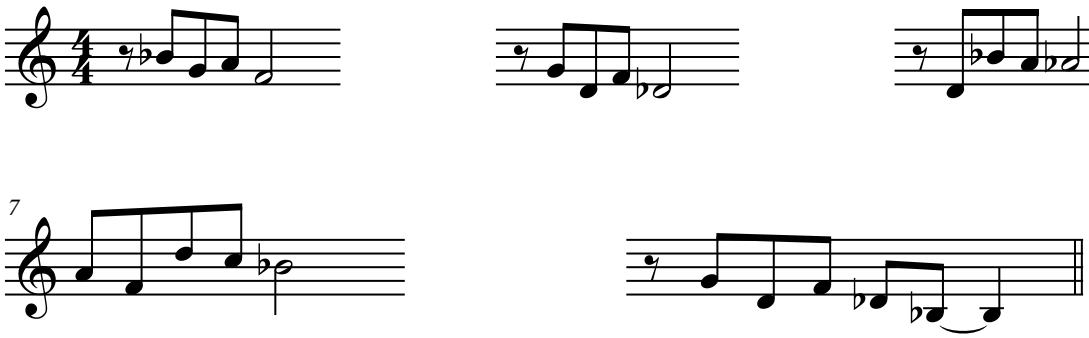

Try to make an e-xam-ple to me.
E 7

Dialogue No.50

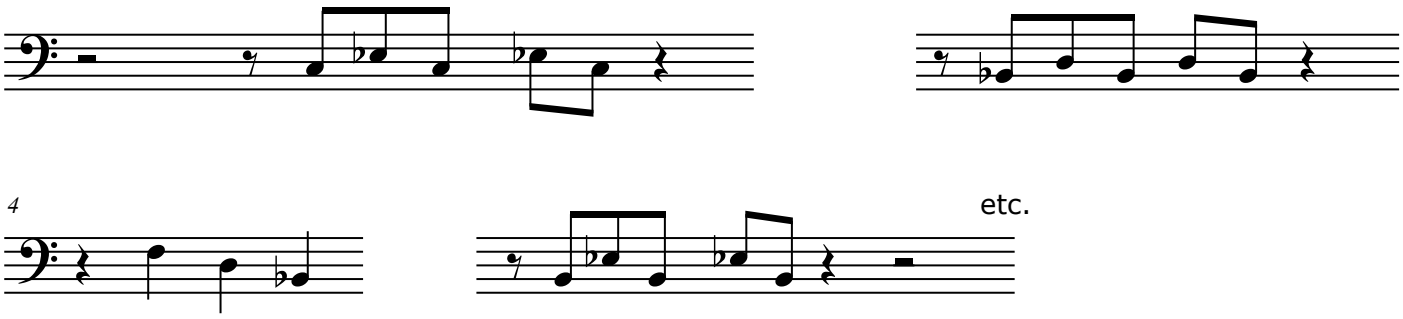
Male Speaker:
Number 50: The Death of Chemistry

In this last piece there is a new combination of the 118 elements; it is still a global improvisation which employs:

(1) the melody of Dialogue No.26, orchestrated again for a group of instruments taken from the 118 sound-sources (5 to 10), rhythmically assembled in a different way, as described below:



(2) some fragments from the following bass line, already employed in Dialogue NO.26 (5 to 10 instruments as well):



(3) all remaining sound-sources combined in a random way.

Thus assembled, the piece drops down in pitch from its beginning until its end (a 1 minute glissando, without any influence on the time stretching parameter).