

Cantor's Dust

for voice and recording

(# 60)

Michael

Edward

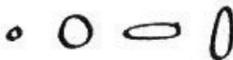
Edgerton

notes:

This work carries the articulatory models that I designed to their most complete treatment yet. This piece is not designed to be virtuosic, nor intended to be done only by specialists. Quite the contrary, this piece is designed to be accessible for both voice and percussion. The levels of information in the voice part asks for an uncommon discipline that will turn tongue-twisters to taffy and tradition to the wind

Voice:

five levels of notation contain the necessary information for performance:

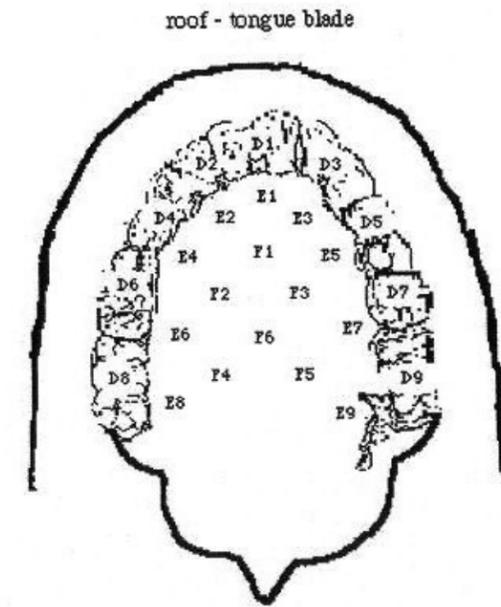
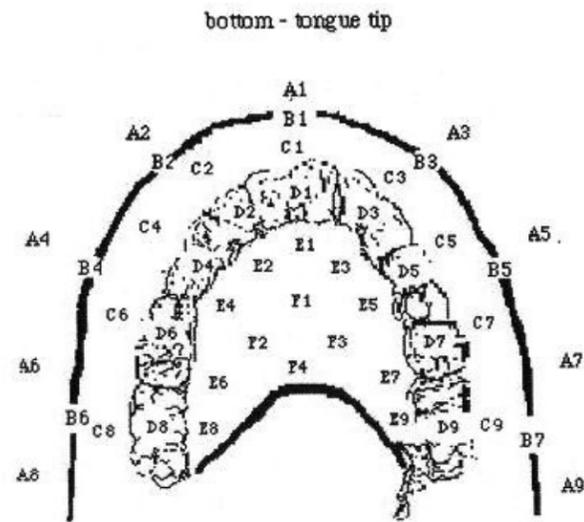
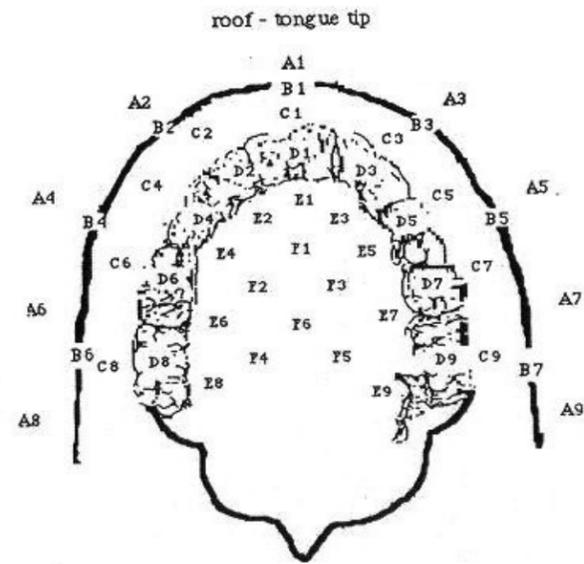
- level one; contour.*
1. *pitch contour from high to low, pitch as continuous glissandi and not as discrete units. The character should be lyrical, yet natural. Not sprechstimme, not Kabuki. More delicate.*
 2. *voiced (with line)* 
unvoiced (with balloons) 
 3. *ingressive (arrow facing left),* 
egressive (arrow facing right) 
- level two; aperture.*
1. *shape of mouth opening* 
a. continue no change 
b. transition to next shape 
c. 'natural' tendency of performer *ord.*
- level three; IPA*
1. *International Phonetic alphabet, see enclosed copy*

level four; Place

1. *tongue tip to upper palate, see enclosed copy* 0
2. *tongue blade to upper palate, see enclosed copy* □
3. *tongue tip to bottom palate, see enclosed copy* 
4. *upper case letters (ie A-F) indicate harsh airflow and muscular attachment*
5. *lower case letters (ie a-f) indicate reduced airflow and muscular attachment*
6. *'ord' refers to habitual placement, relative to other behaviors indicated*

level five; manner

1. *Five types are indicated:*
 - a. *stop*
 - b. *frication*
 - c. *approximation*
 - d. *open*
 - e. *whistle*



phonetic symbols:

1ɑ1 - father

1æ1 - hat

1ɛ1 - date

1ɛ1 - debt

1ɔ1 - data

1i1 - heat

1ɪ1 - hit

1o1 - goat

1ɔ1 - fall

1oɪ1 - Goiter

1u1 - pool

1u1 - pull

1ʌ1 - but

1tʃ1 - choose

1dʒ1 - judge

1ŋ1 - sung

1θ1 - thin

1ð1 - this

1ʒ1 - azure

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