Tractatus I (# 65)

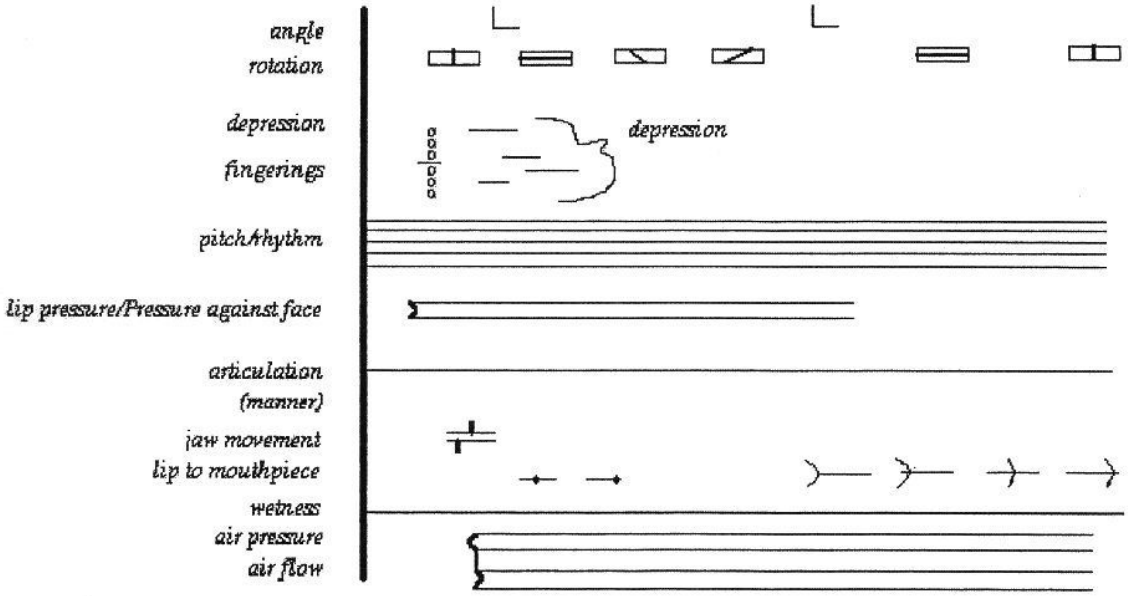
for

solo oboe

Michael Edward Edgerton

Performance notes

This study attempts to formalize the robust variables existing outside of pitch and rhythm found within the multidimensional phase space of sound production by the oboe. A key feature of this study is to place each variable, as much as possible, within scalar formations (within minimal to maximal values) that allow the chosen variables to be shifted systematically as part of the compositional process. The variables chosen for this study are shown in the left margin below:



A BRIEF DESCRIPTION OF EACH VARIABLE FOLLOWS:

angle: this is a two dimensional representation. The vertical axis identifies vertical movement of instrument with .5 representing normal vertical placement relative to face – 10 being straight up, 0 being straight down with reed in central; the horizontal axis identifies horizontal movement of instrument with .5 representing normal horizontal placement within the central placement of ordinario embouchure location – 10 being al the way facing right, while 0 being all the way facing left. The notation 1st identified vertical angle followed by horizontal angle.

rotation: refers to how end of reed sits within embouchure

normal
straight up to down (vertical)
½ way between normal and vertical to the left
½ way between normal and vertical to the right

depression: refers to how deep the key(s) is depressed. The procedure selects part of the fingered sonority to be partially depressed – never the entire sonority – the effect works best with robust sonorities – partial depression will result in dynamically shifting and transient sonorities. The notation specifies exactly which key is to be manipulated by letter name and placement next to standard fingering diagram. A maximum value is notated above the single line stave and implies a fully-opened key hole, while a minimum value implies a fully-closed hole and is notated below the one-line stave.

fingerings: self-explanatory

lip pressure: this refers to the amount of pressure that the lips apply to the reed, from as high as possible to as low as possible; to none.

articulation: refers to when articulation occurs – in this study only stops are used – mostly the location of stops are left to the performer – on page four double tongueing (forward /t/ and back /k/ stops) and fluttertongueing are used

jaw movement: in this study only side to side movement is used. The notation identifies on the top line the mid-point of the top lip, then on the bottom line the mid-point of the bottom lip is used

lip to mouthpiece: two different methods are identified. 1. One method identifies how deep the reed is inserted between the lips, of which four levels are identified a. tip of reed at outer boundary of lips; b. tip of reed slightly inserted; c. reed approximately ½ way inserted; d. reed inserted to the end. 2. Place in aperture, or location of insertion along horizontal plane of lips (note the difference between horizontal angle and here) – here only movement in a single direction will be utilized in order to preserve the integrity of the reed

wetness: refers to how much saliva is inserted at the reed – the procedure is not scalable – only one direction of gesture is possible, that of a decay in wetness

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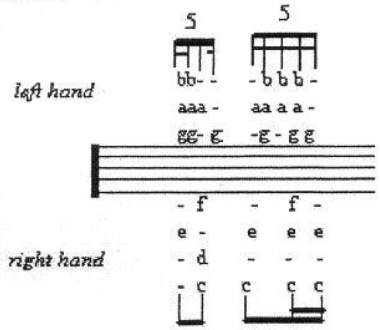
air-pressure and air-flow: both are to be interpreted literally – that is, flow independent of pressure and vice-versa – this is important to effect intended bifurcations. Both are interpreted similarly on a two-line stave – the highest marking (above the stave) refers to the highest value, while the lowest marking (below the stave) refers to the lowest value.

OTHER CONSIDERATIONS:

left and right hand decoupling: the left and right hand are often decoupled – both rhythm and finger articulation are precisely notated as follows.



sing into instrument: identified as voice, this means to sing the pitches notated on the bottom stave into the instrument, while playing the pitches notated on the upper stave.

aux. key: select an auxiliary key to play against the notated pitches – the result should be robust.

salival/resonant whistles: using both (or either) ingressive and/or egressive airflow at VERY low pressure and flow, produce both whistles and slight resonant pitches. The results may feature tori (two or more independent frequencies, within the phase space).

state of vibrato: from wide vibrato, through ord. to no vibrato.

decoupling lip pressure from dynamic: this study also decouples lip pressure from dynamic, such as is found on page four.

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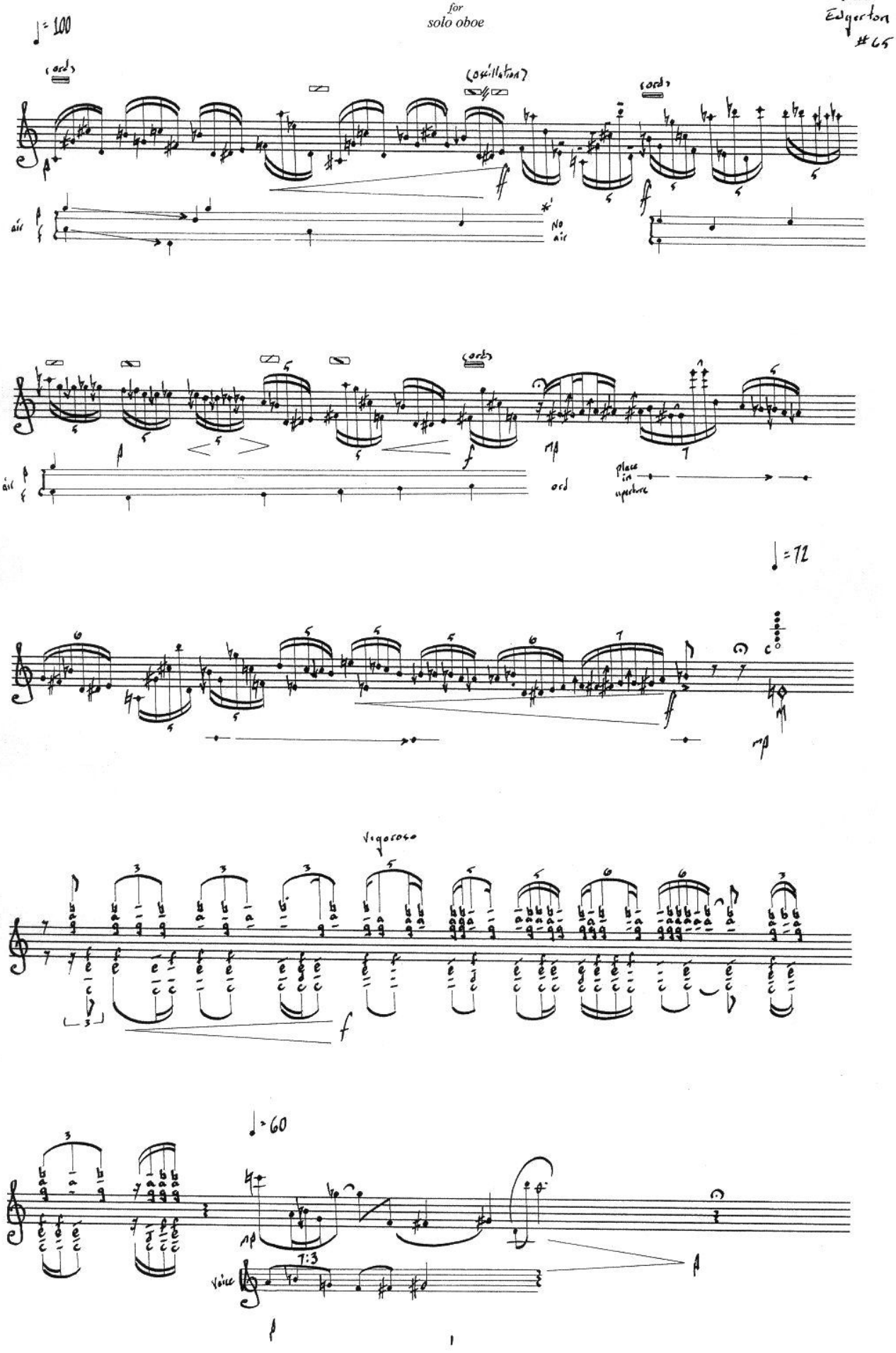
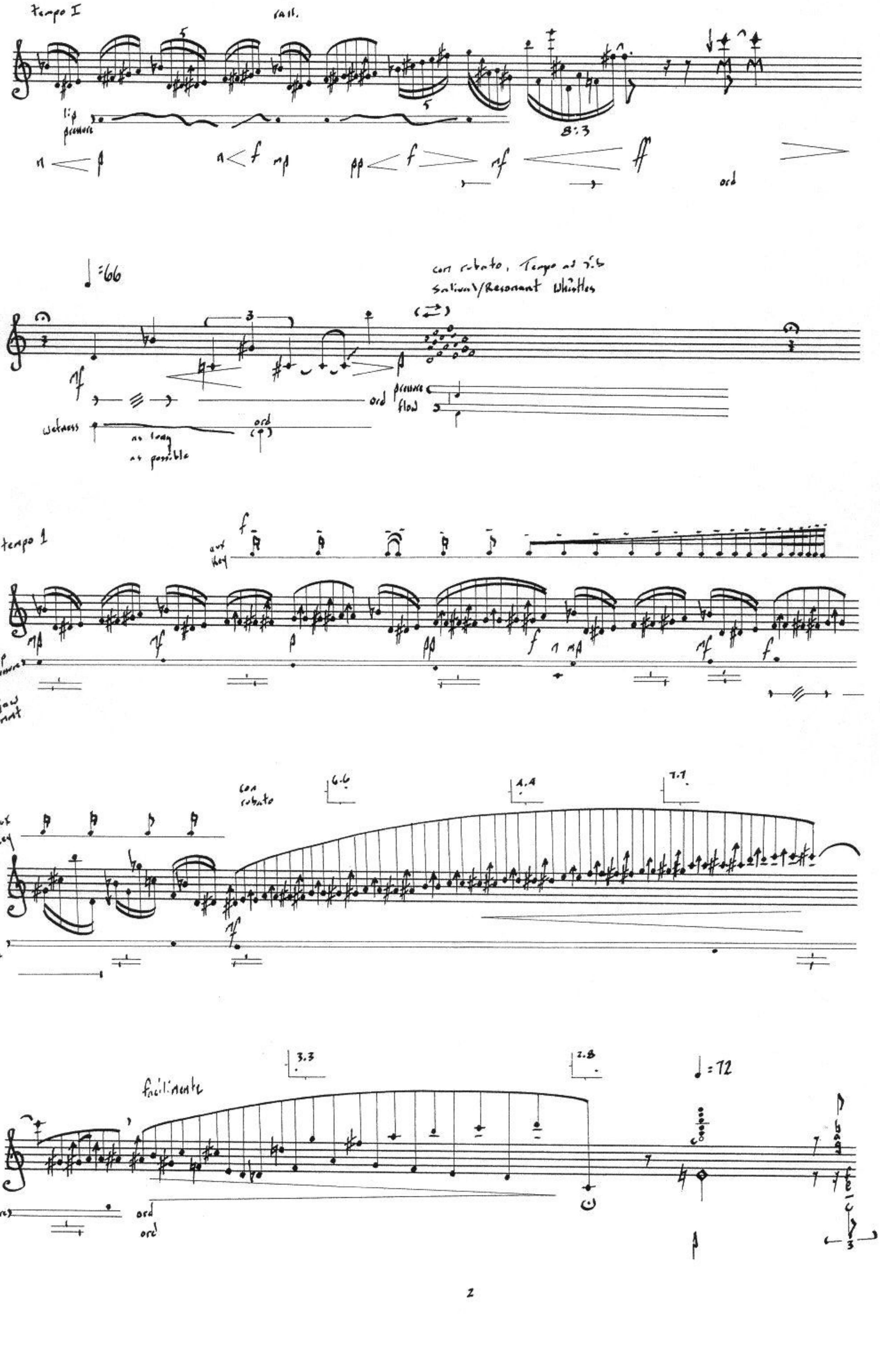
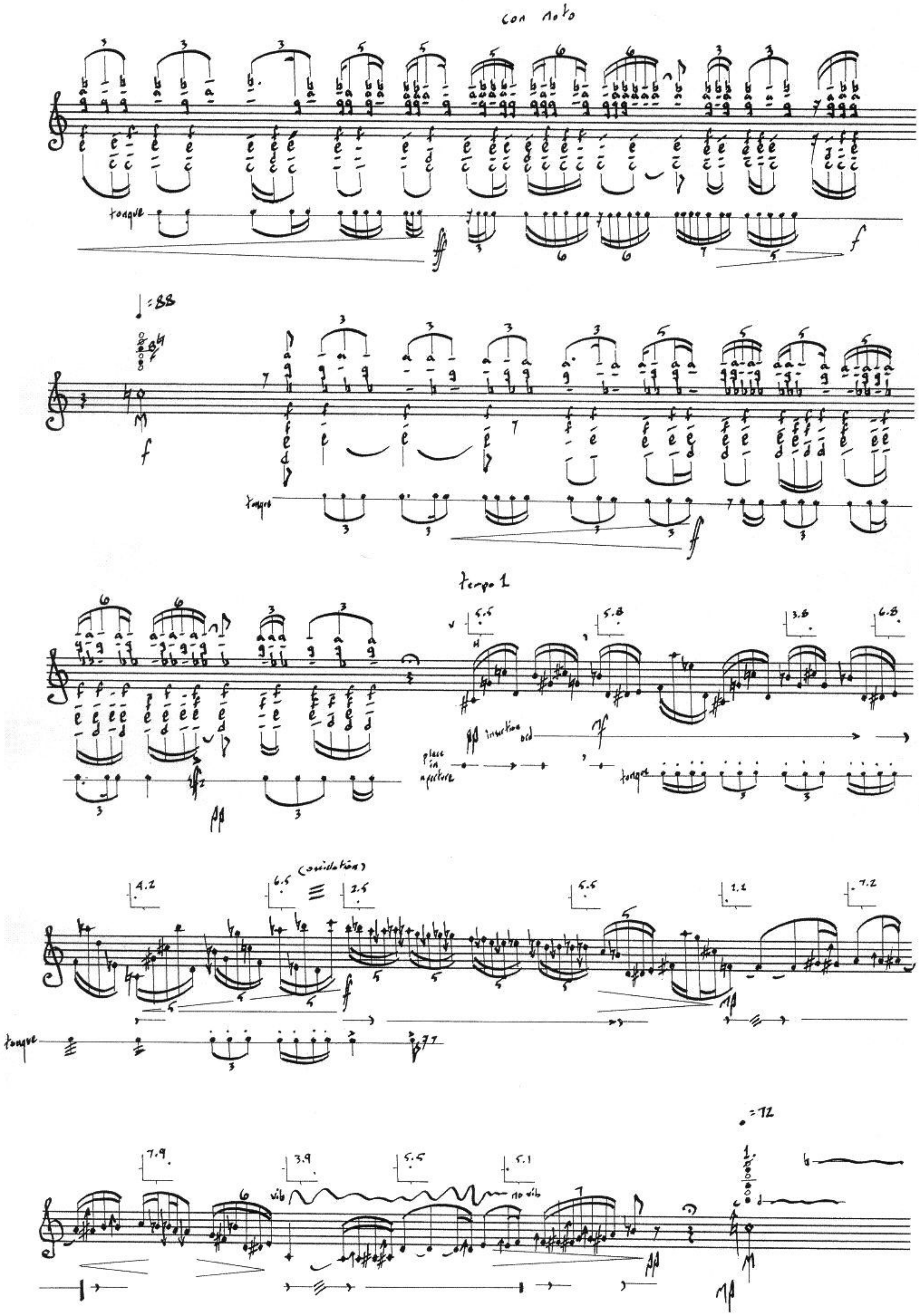
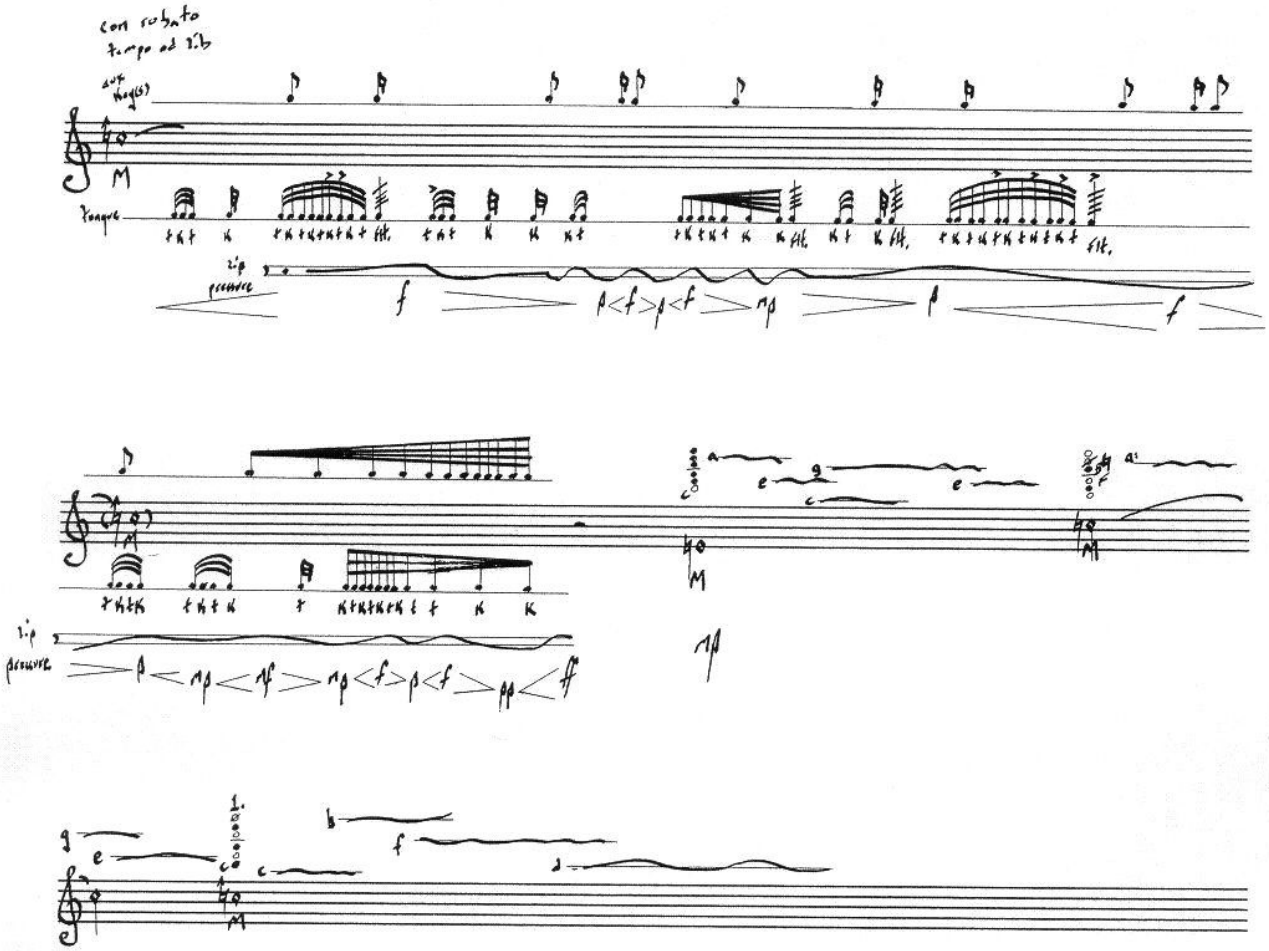



tempo I
rall.
lip pressure
ord
♩=66
con rubato, Tempo ad lib
Salival/Resonant Whistles
pressure
flow
wetness
as long as possible
tempo 1
aux key
jaw rot
con rubato
facilmente
♩=72


con moto
tongue
ff
f
♩=88
tongue
tempo 1
pp
place in aperture
tongue
(oscillation)
tongue
vib
no vib
mp
♩=72



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Berlin