

illusions

for 8 players (e.hn, cl, bn, hn, tpt, tbn, pno, vla)

Michael Edward Edgerton

PERFORMANCE NOTES

Three separate processes formed *illusions*. The first process stemmed from a demonstration paper titled "Demonstrations of Auditory Illusions" by Yoshitaka Nakajima, et al. that presented five classes of auditory illusions (gap transfer, split-off illusion, abstraction of musical melodies, the illusory continuity and time perception). While the illusions themselves are not revelatory, it was felt that the materials would lend well as basic source material for further compositional development.

Second, I began to work through some extensions to evolutionary procedures in morphological spaces that was, in a way, a response to a paper by Marco Stroppa titled "Musical Information Organisms: an Approach to Composition".

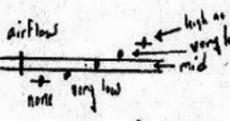
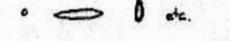
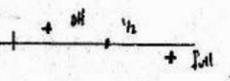
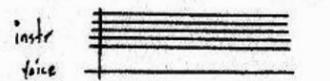
Third, not wanting to merely provide frosting on an already established organic entity in the form of slightly sophisticated acoustical behavior, I continued to develop my previous attempts to scale the multi-dimensional phase space. In this piece my approach was to simplify this 3rd dimensional behavior by mostly integrating the manipulation of a single (3rd dimensional) parameter – one at a time.

All three processes were developed and mapped independently, though crucially attempting to keep an eye and ear on the final and interrelated complex, much in the same spirit of the interplay between the vertical and horizontal in a baroque fugue.

All behaviors for the winds and brass are sent through the instrument, while on the viola all behaviors are on the instrument, except for when using the plastic tubing.

All instruments (except the piano) utilize additional staves that complement the customary pitch (and rhythmic) stave. Mostly, two-lined staves are used to identify behaviors between minimal and maximal values. The values and parameters of these staves are identified below. Note that, in addition to a two-lined stave, one-, four- and five-lined staves are used.

WIND and BRASS

	Air direction (a. <i>ingressive</i> ; b. <i>egressive</i>)
	Perceptible air (inferring a splitting of the airstream and so therefore not solely related to airflow, but including amount of inharmonic production with all of its associated physical components)
	Airflow (relative volume through instrument)
	Mouth shapes
	Wetness, from hi to low only
	Partial depression (of key or valve) – having the effect of selecting multiple resonant modes or tubing (such as 1/2 valving on brass instruments)
	Instrument and voice (voiced)
	Instrument and voice (unvoiced)

Voiced or Unvoiced

front rear

T.R.

T.R.O.

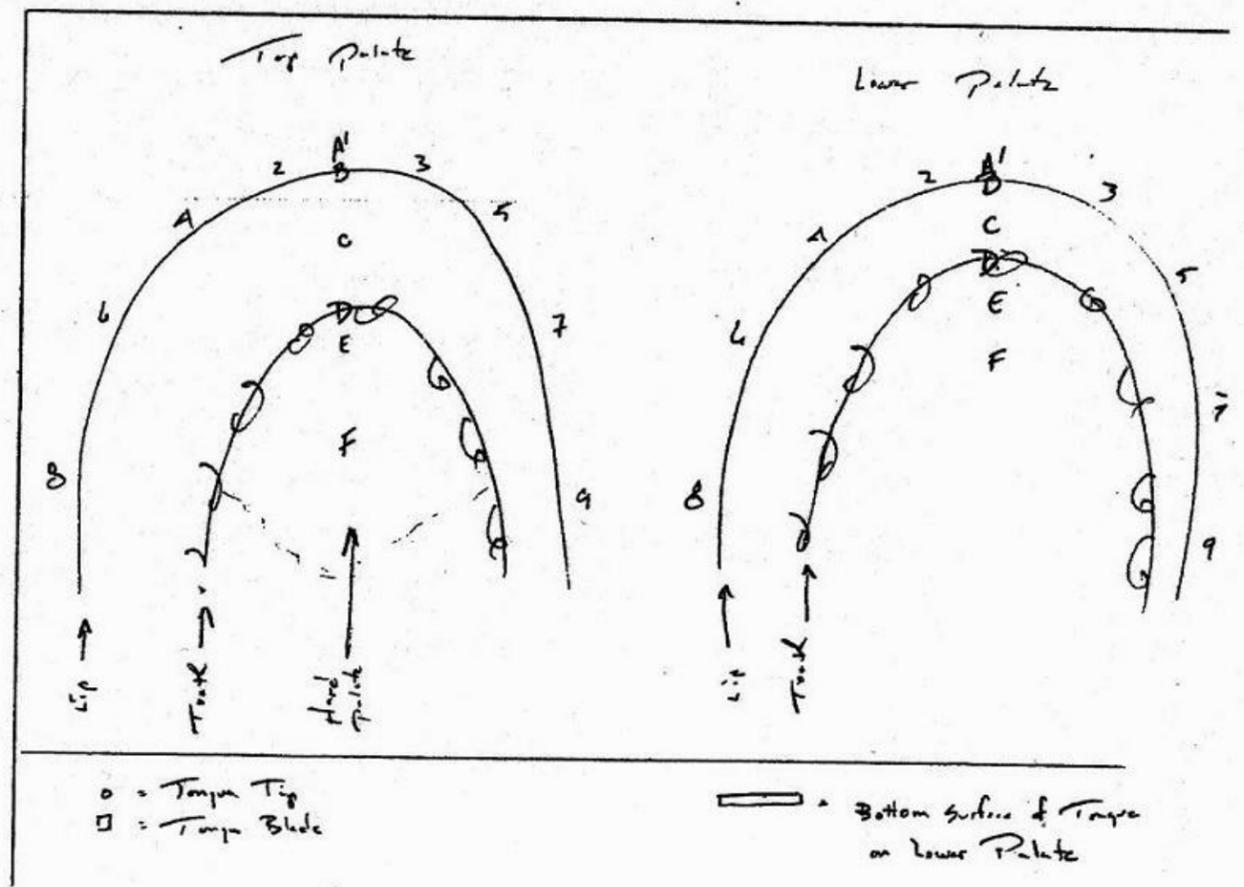
sub² sub³

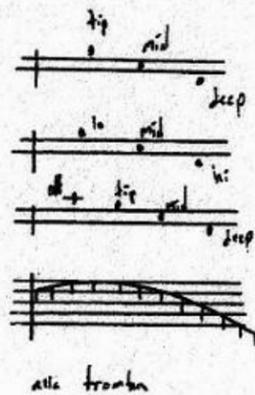
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WINDS

Teeth to reed - pressure

- Voice alone (Voiced ; Unvoiced)
- Tongue vibration
- Slap tongue (unlunged, puffing short tones with mouth air only - similar to string pizz)
- Slap tongue with keyclick
- Tongue ram (lunged, large and rapid movement of tongue against teeth ("HT" or "HOT" - sounding a major 7th below)
- Tongue ram off
- Tongue ram with lips covering/around rim
- Salival sounds (through instrument)
- Subharmonics
- VOICE INFORMATION**
- Very nasal, brassy timbre - articulate each tongue change - this will become a slight form of reinforced harmonics
- Model of articulation - see To R Right →
- Vocal fry
- Reinforced harmonics
- Imitated Tibetan chant
- Voice pitch contour
- Open and close velopharyngeal port (+ = close; 0 = open)





Teeth to reed – location: depth

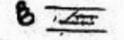
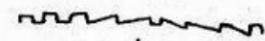
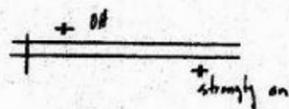
Lip to reed – pressure

Lip to reed – location

Changing resonant pitch/frequencies through fingering change – mostly used when timbre is unpitched, that features an inharmonic sound source, such as saliva

alla tromba – refers to playing without reed by using a lip buzz to excite the resonant chamber (e.hn and bsn)

BRASS



CHANGE RELATION OF LIP TO MOUTHPIECE

Lip to mouthpiece – pressure

Location – upper lip dominant

Location – lower lip dominant

Location – lips covering mouthpiece rim

Location – lips not centered, moving side to side

CHANGE MODE OF LIP VIBRATION

Double buzz

Rough mode/splatter

Two or more unclear lip vibration tones

Shifting transient lip vibration

Lip curl inward or outward

SEPARATE LIP BUZZ FROM RESONANT PITCH

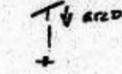
Lip buzz clearly defined as a pitch and strongly produced; pull mouthpiece off lips; lip pressure must be enough to excite resonant frequencies, but not so much as to entrain the lips to the resonant frequency of the horn; the result should be two independent frequency contours.



shake instr.

OTHERS
Shake instrument

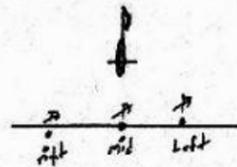
PIANO



With tube, harsh pressure; sharp, quick scratch or rub

~~Scrape with tube~~

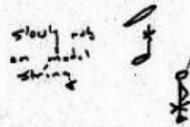
Cluster



Pedals (right, mid, left)

Extremely light pressure

~~Pedal contour~~



Slowly rub on metal string, with metal piece

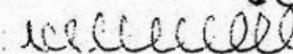
Hit string, with rubber percussion mallet

With rubber percussion mallet

Hit wood on inside of piano



Damp piano strings with a piece of wood - preferably with a crack in it

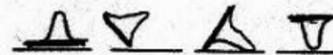


Whirl tube over head

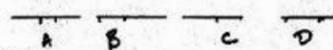
into plastic tube / thru tube

Spex into plastic tube

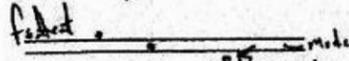
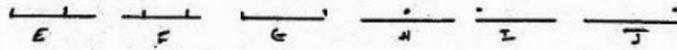
STRING



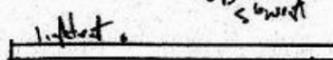
Rotation



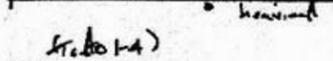
Portion



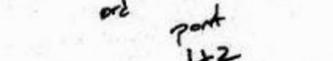
Speed



Pressure

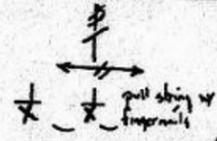


Place





Angle

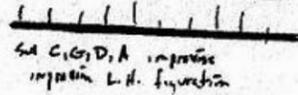


On tailpiece?



Pull on string with fingernails

Move bow in circles, from small tight quick circles, to large and slower circles



~~Left hand~~ left hand figuration on the strings specified

Improvise

CONTEXT

Section III Abstraction of Musical Melodies – the melodies are produced in the silences