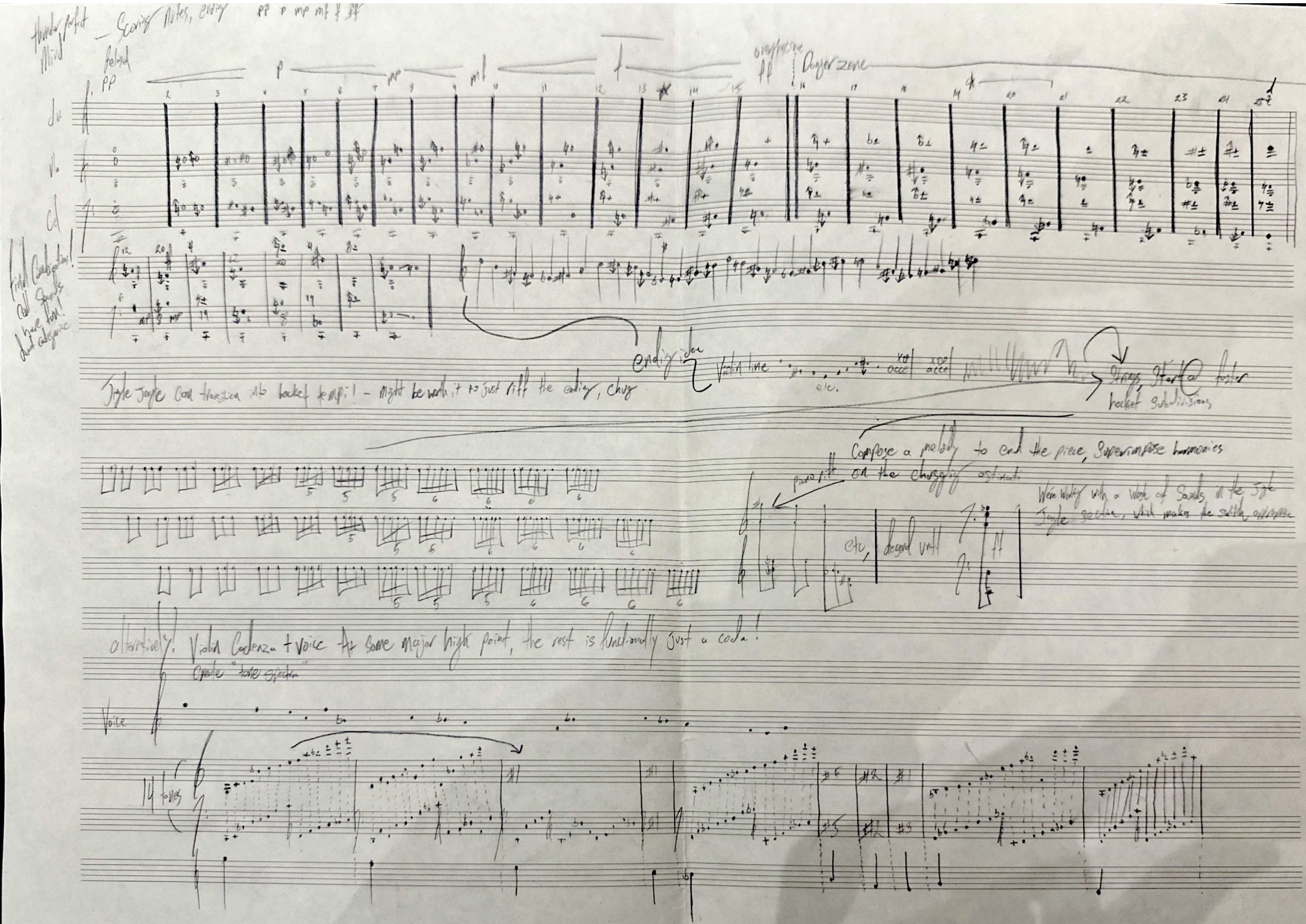
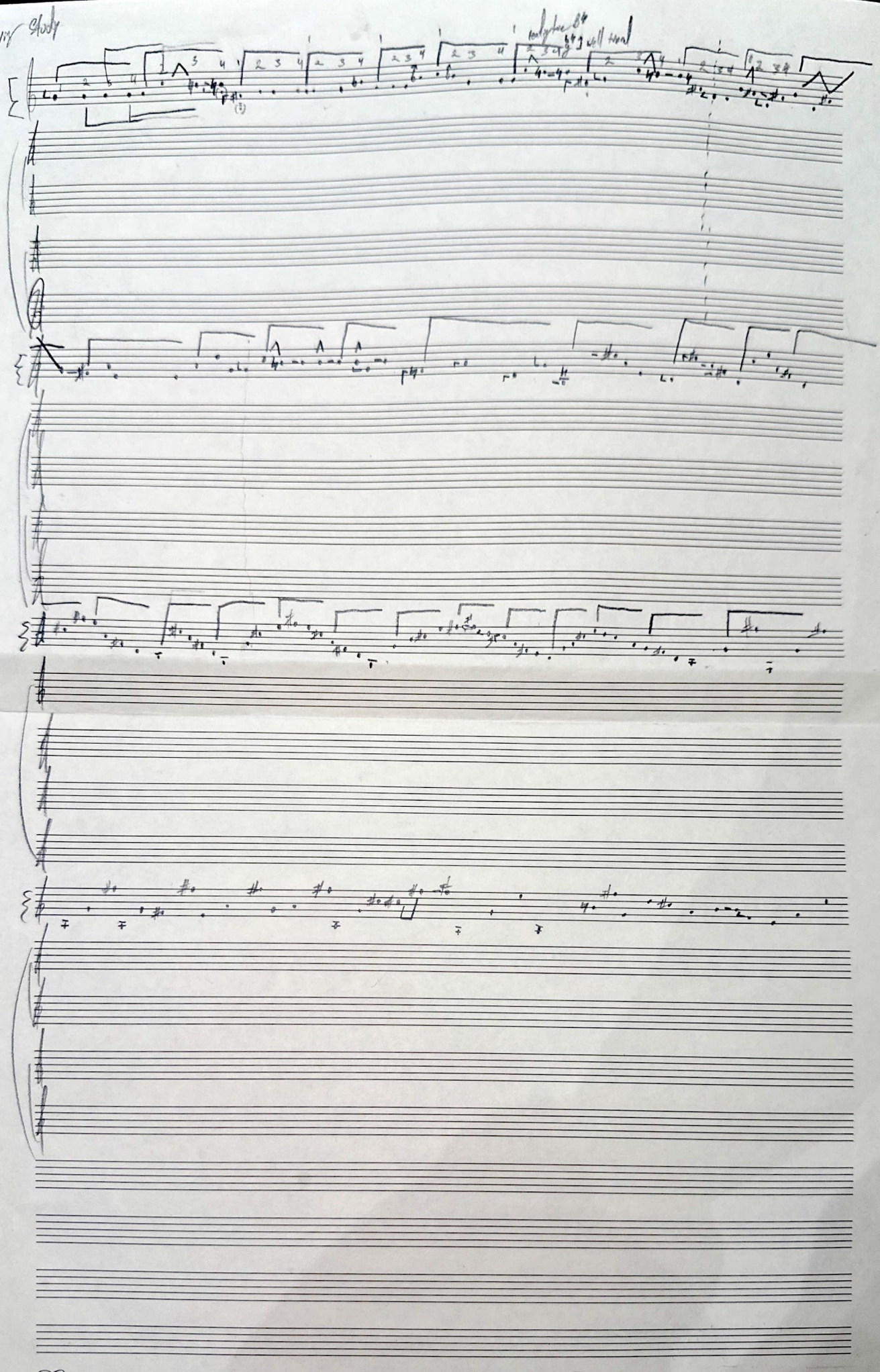


Carta MANUSCRIPT PAPER No. 27

Strong Study

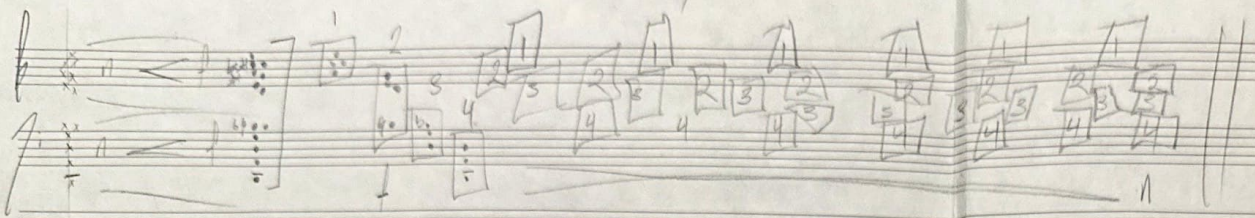


Carta
MANUSCRIPT PAPER

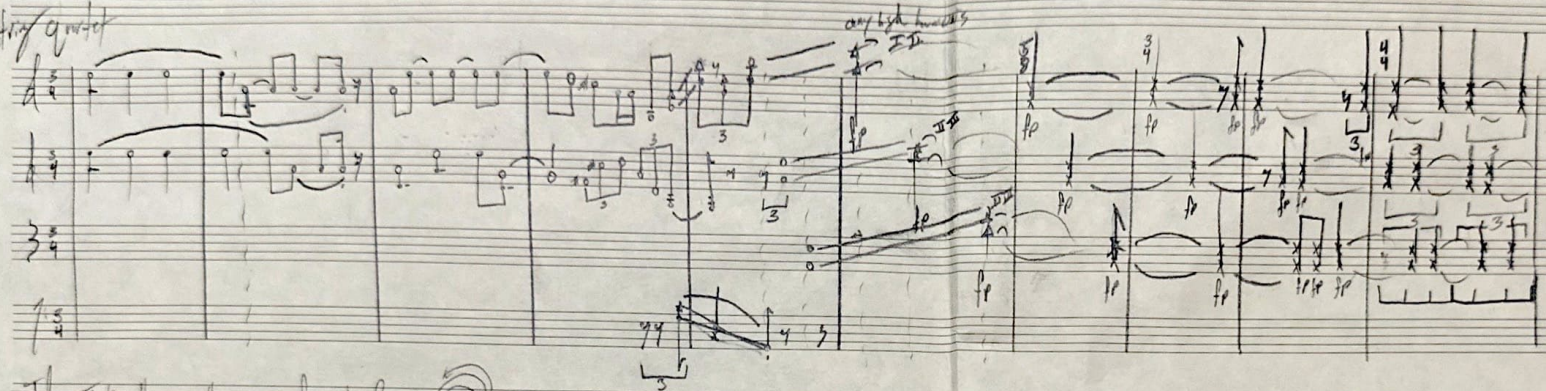
~~I'm completely paralyzed~~

Terence Oren – Music as notated ambiance, ambiance that can suddenly unfold into full-color

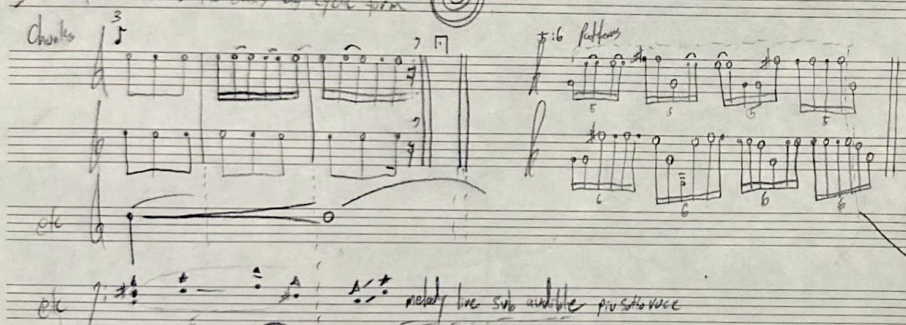
New chord, do this 3 times for 3 hits

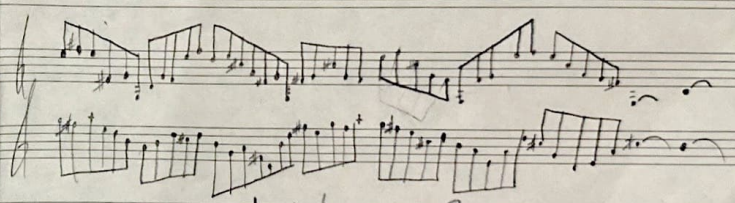


String quartet



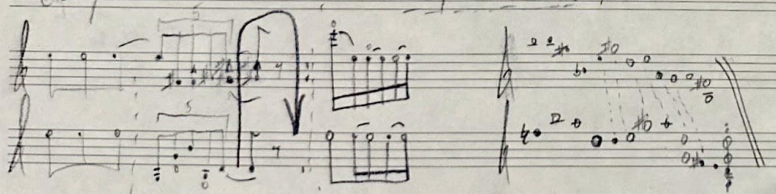
Idea: Take this as the basis of cycle form

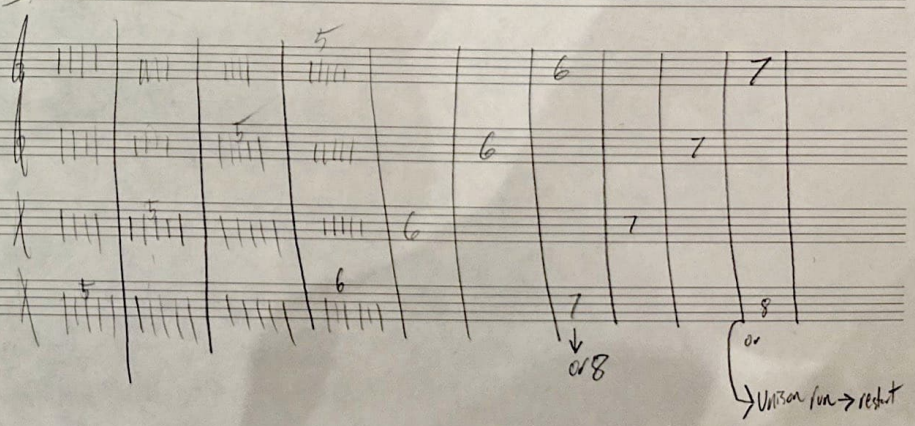


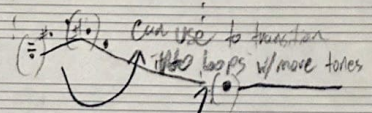


Perhaps notated material has narrative?

What if: harmonics can be totally free, but all standard notated music must follow a pattern







Create a string of tones, a system, that allows me to find gaps w/ strings of harmonics

Carta MANUSCRIPT PAPER No. 27

Justly tuned major chord + hocketed 9-note system

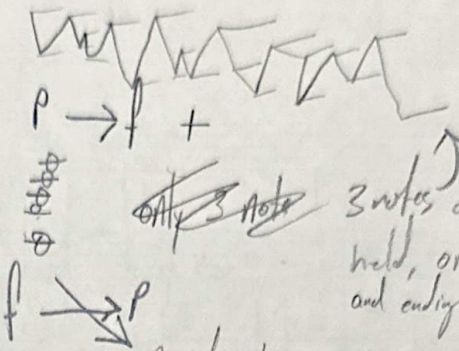
hocketed 9 note system will have held tones on a grid that rotates

Vln 1 4's, 5's, 3's, 2's ∞

Vln 2. 2's. 5's, 3's ∞

Vla 2's, 3's, 5's, 4's ∞

cello 3's, 5's, 2's ∞



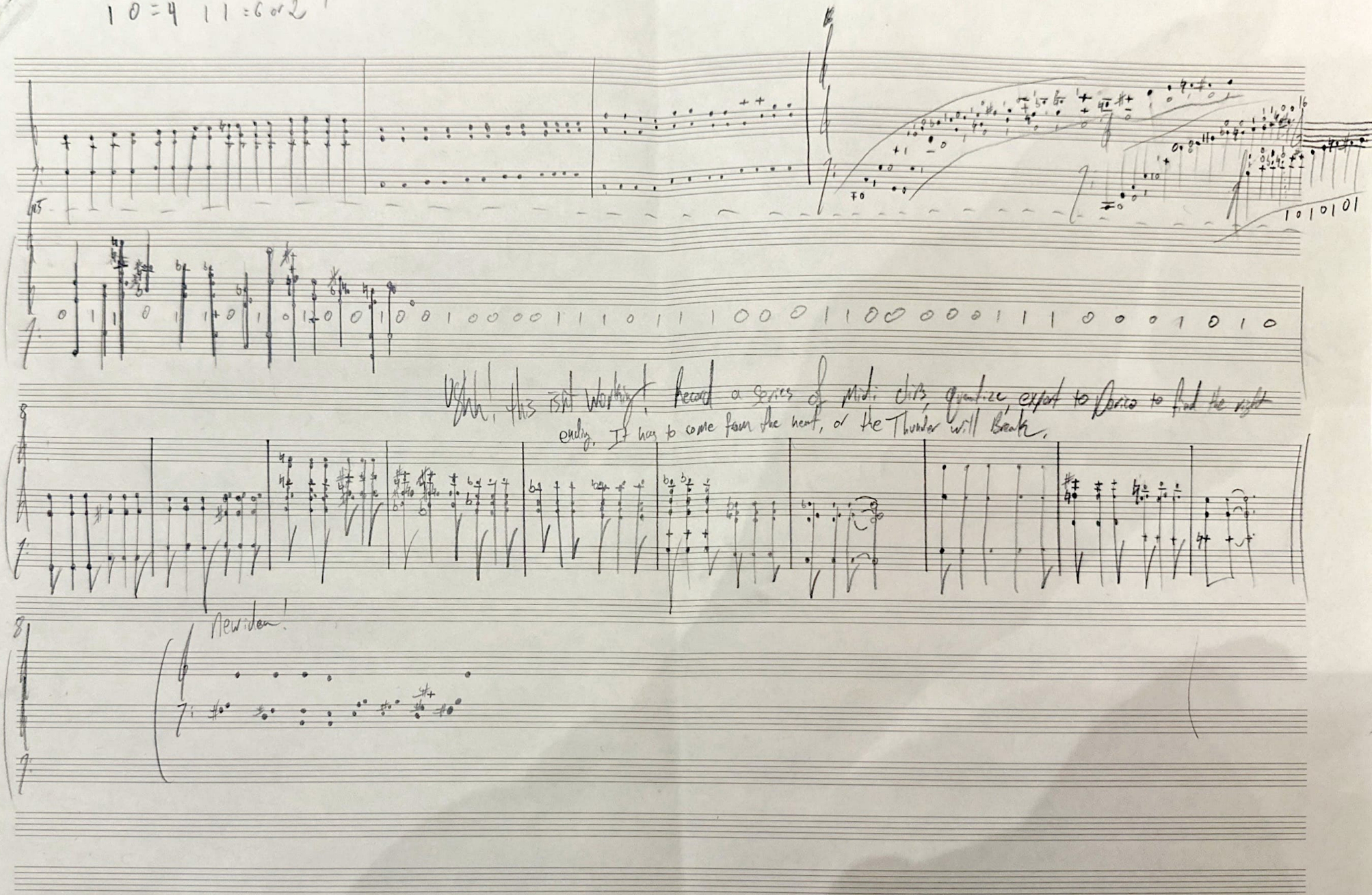
When chord = p, harmonic material comes in

That's an ideal lot, but what if:

harmonic string study, where ~~one~~ two parts accompanied for 4 instruments, alternating between all permutations at varying points. functionally, it'll be a study, but have value as an actual piece of music. too often, harmonics are special effect, but the space between strings could be a whole spectrum of study.

~~on fingerboard~~

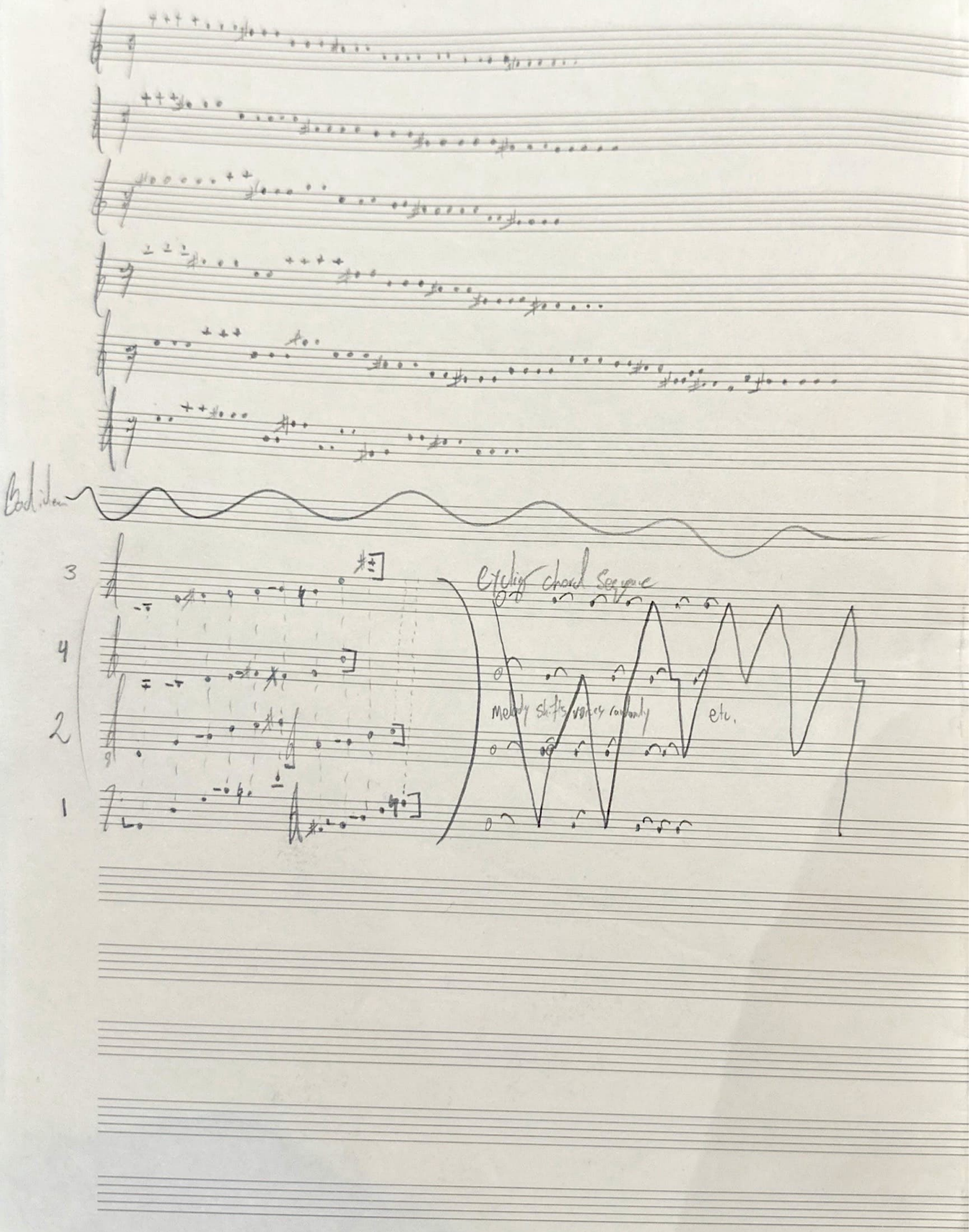
Start 3 01 = 3 00 = 5 or $\bar{1}$ cont...
10 = 4 11 = 6 or $\bar{2}$!



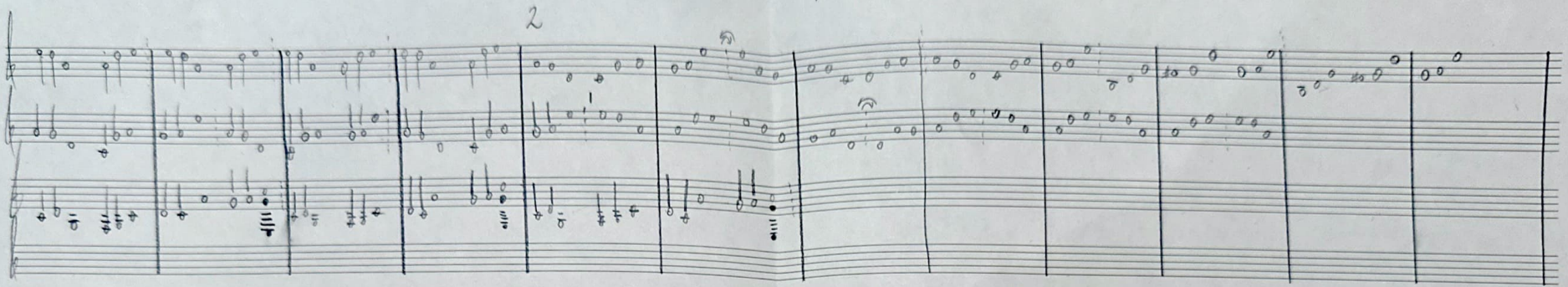
Carta MANUSCRIPT PAPER No. 27

Winter diary, or Prelude to the Book of the Law

String quartet



move Rhythm around one at a time



New Music creator fund - Stringquartet collaboration

~~Three Movements~~

↳ Piece title: Secret life of Sommer
↳ Sommer
↳ heart strings

Secret lives of Sommer

- Sommer will pre-record a lengthy story of her life, in a raw/unfiltered way
- These recordings will be mixed with field recordings
- Piece will employ vortex technique, but enter and exit the vortex freely
- The voice will carry a talk therapy sort of quality, the string players as "heart strings" the unconscious, yet reactive and pre-emptive, revealing aspect of the self. The piece + hall + audience + performers constitute the whole of a person.

As a long project, I will make use of heavy graphical elements, Inkscape or Illustrator, to engrave the score.

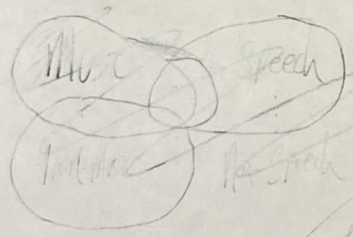
The piece will be soft, richly colored, sensorial and mesmerizing. It will evoke nostalgia, the fear of pestilence, the shattering of innocence, the feeling of neolarization via mental institutions.

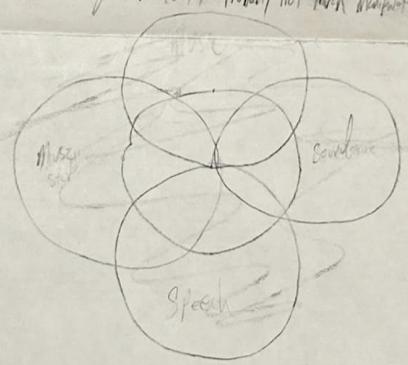
↳ The conclusion: While uncertain of the long term, the character of Sommer should indicate a feeling of closure, with special attention given to the sense of freedom that comes along with pursuing music. The audience should be spell-broken, remembering once more that the Sommer-Character and Sommer the player are the same, or that Sommer-the-Player is analogous to the Self-Archetype.

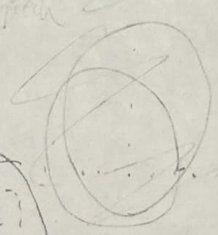
While approaching ending

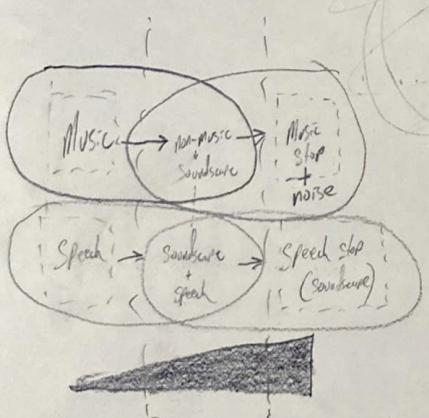
Collect field videos of Sarasota driving locations

→ Have friends drive you to the beach, and film it uncut / Candid, includes one person smoking a cigarette in the car. Maybe outfit the video with Touchdesigner anthony or marginal pixel sorting. Probably not much manipulation if any at all





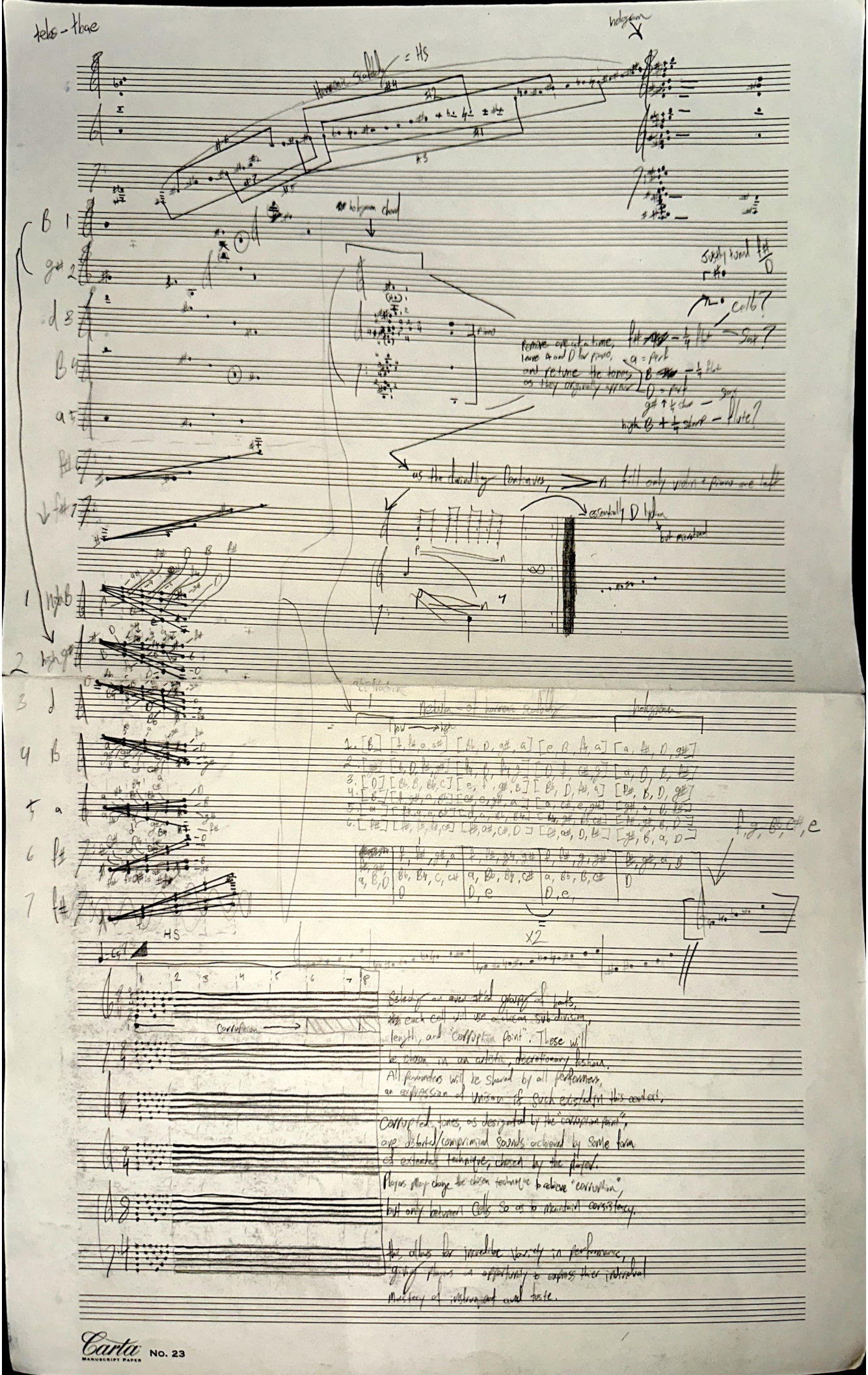


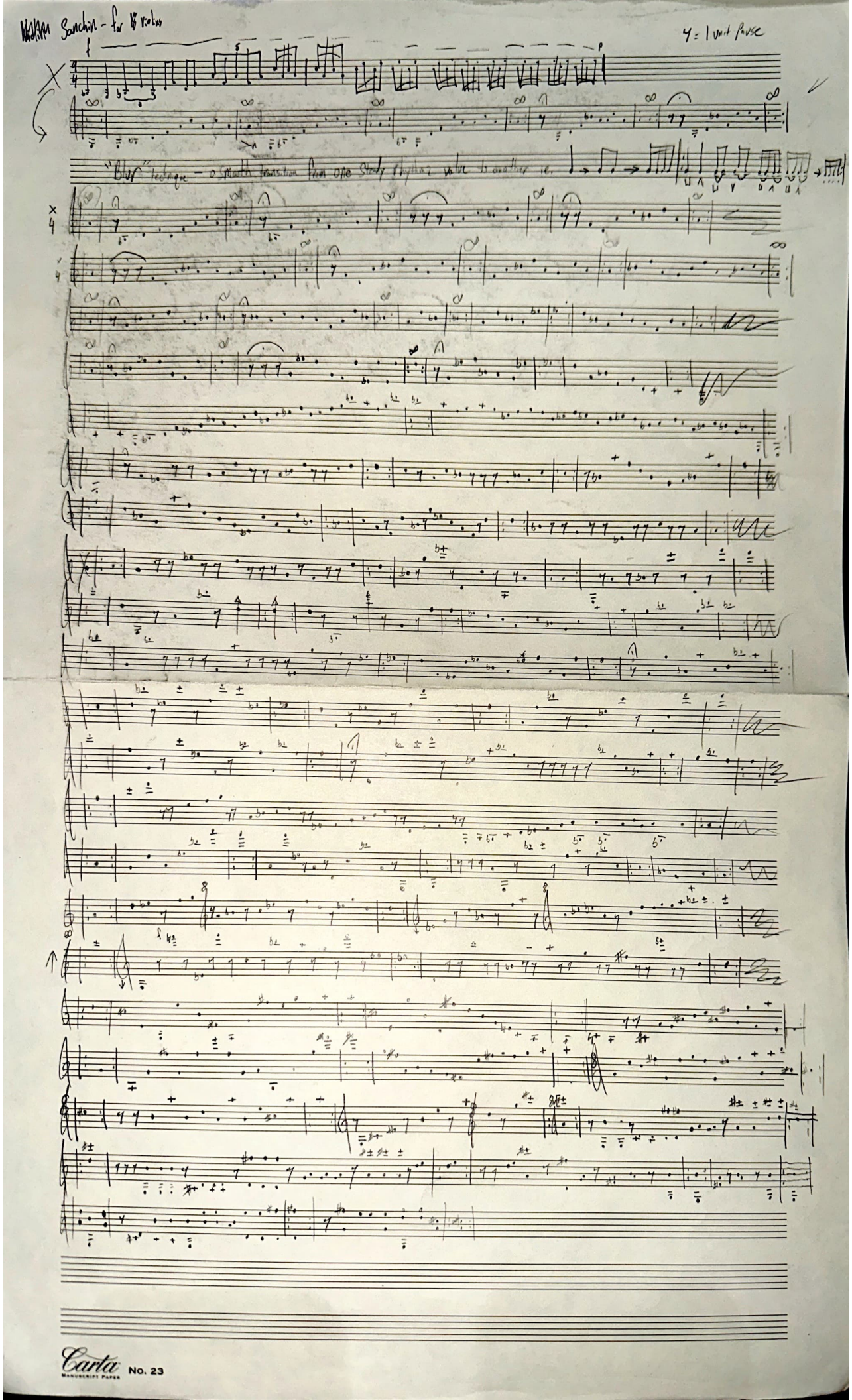


disassociated ← window of tolerance → overwhelm

↓ too little stress

↓ too much stress


tele-thae
= HS
Harmonic Scatter
hologram
hologram chord
Remove one cat at a time, leave A and D for piano, and retune the tapes as they originally appear
a = perc
B = perc
D = perc
high B + ¼ sharp — flute?
cello?
Sax?
as the dividing continues,
essentially D hologram but muted
Flexible - at human discretion
hologram
1. [B, F#, G#, A#] [Bb, D, G#, A] [E, B, F#, A] [A, F#, D, G#]
2. [F#, C#, Eb, G#] [Bb, Eb, F#, B] [D, F, C#, E] [A, D, Eb, F#]
3. [D, Eb, B, Bb, C] [E, F, G#, B] [Bb, D, F#, A] [D#, B, D, G#]
4. [B, F#, G#, A, C#] [A#, E, G#, A] [A, C#, E, G#] [G#, A, D, Eb]
5. [A, C] [Bb, A, G#, C#] [A, A, Bb, Bb] [Bb, G#, Bb, C#] [F#, G#, B, D]
6. [D#] [F#, F, Bb, C#] [Bb, A#, C#, D] [D#, A#, D, F#] [G#, B, A, D]
F, G, Bb, C#, E
HS
X2
1 2 3 4 5 6 7 8
Corruption
Select or even add groups of parts, each cell will use a chosen subdivision, length, and "corruption point". These will be chosen in an artistic, discretionary fashion. All flexibles will be shared by all performers, an expression of unison as such existed in this context.
Corrupted tones, as designated by the corruption point, are distorted/compromised sounds achieved by some form of extended technique, chosen by the player. Players may change the chosen technique to achieve "corruption," but only between Cells so as to maintain consistency.
The allows for incredible variety in performance, giving players an opportunity to express their individual mastery of instrument and taste.



Carta MANUSCRIPT PAPER NO. 23

telos consort - Muzika vremena - Music of time
the music of time for ensemble, convergences, [Confluence, and the necessity of order] [Confluence] [Confluence of shifting water]
[confluence, and the enduring expression of Human Spirit]

determine natural resonances of psychedelic assembly

Piece will operate in a cellular fashion, using separate metronomes in a range of 60 - 61 bpm

60, 60.25, 60.5, 60.75, 61 bpm, temps can be manipulated by increasing the number of quarter notes.

As long as quarter notes are = between instrumentalists, and the performers respond to cues well, the group will retain temporal alignment

Event chord must include at least 5 notes. Metronomes will proceed without interruption, 60 - 60.1 Bpm to lengthen alignment points and streamlyness

develop a max patch

Create a max patch which outputs sine tones through a speaker

Write down frequencies which excite the hall, and use them to create cellular material.

PA Resonances

[Once filled, Begin Study of tones] = Individual cells, transformations, spectral enhancement, cells developed from sympathetically resonant tones

tempo shifts could be navigated via metric modulation, musical material limited to the first overtones

Structure 2nd or 3rd

Kinda like a Morton Feldman piece, but spectral inhanced

Large

check that GPT to develop a Room treatment algorithm, could be easier than doing it by hand

0246 7 10
0236 7 10
0235 7 10
0235 9
0235 9
0235 9
1123 5 9
1123 5 9

flute — grateful dead sq

tenor — v1

violin — v2

cello — v1a — improv

Piano — cel

1st thru 6th are the order of harmonic series of each tone, creating the scalar map that the tonal hologram will cycle through, "Mapping to diatonic collections" and creating the collection out of the natural harmonics of the timewave tones

+50C. +39 C. +16C. -41C. -40C. 3rd 4th 5th 6th 7th

same

No. 23

TPM notes 2/28/24

Melody will be heterophonic untill halfway

Heterophony split amongst a large scale (Rhythmically) aleatoric tre

3/21

vox

Vln

P.

B.C.

Pie = 6 sides

Pie = 3 sides

lick #1

x2

x3

x4

$6^2 + x^2 = 8^2$

$36 + x^2 = 64$

$x^2 = 28$

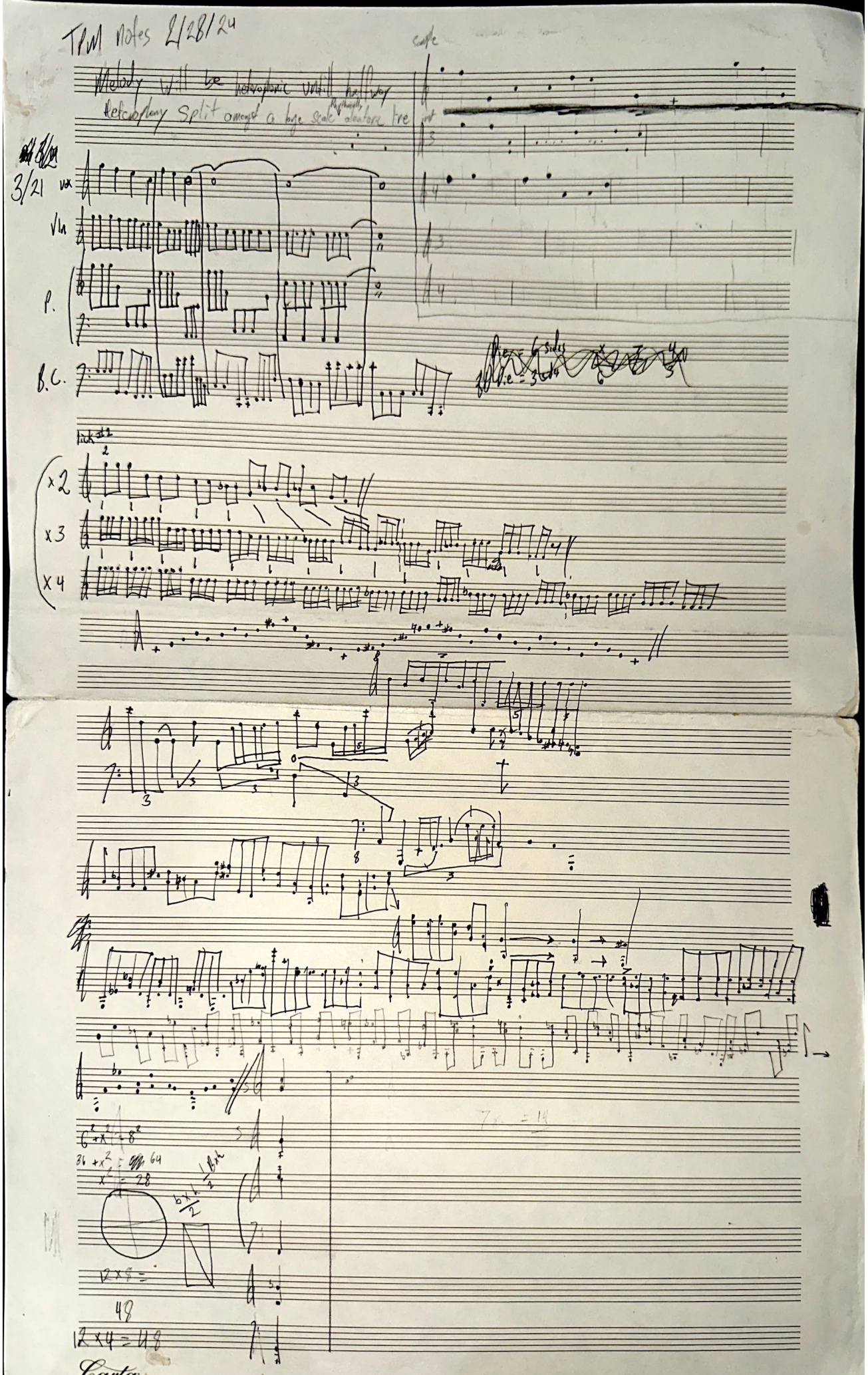
$\frac{b \times h}{2}$ $\frac{1}{2} B \times h$

$12 \times 8 =$

48

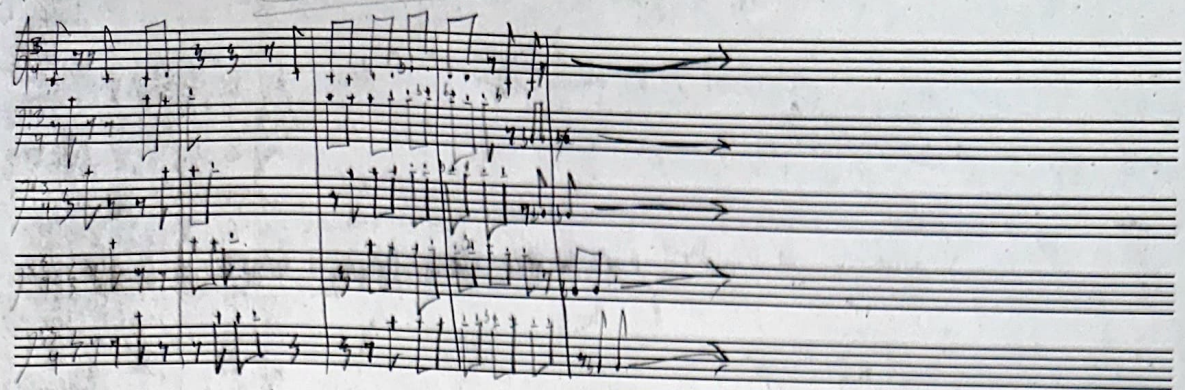
$12 \times 4 = 48$

$7 \times = 14$



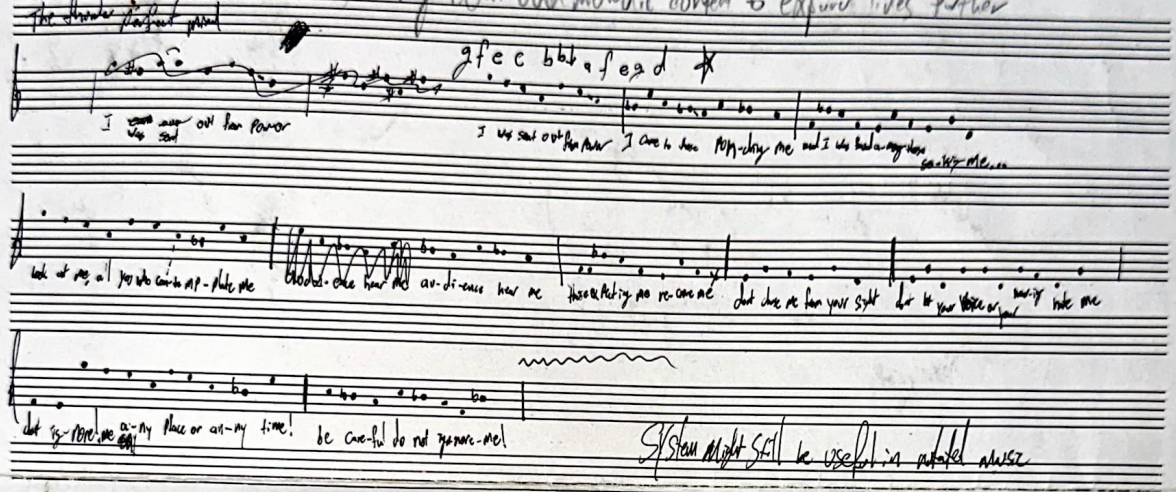
Carta MANUSCRIPT PAPER No. 23

Idea for first movt 2 Sept 24th 21

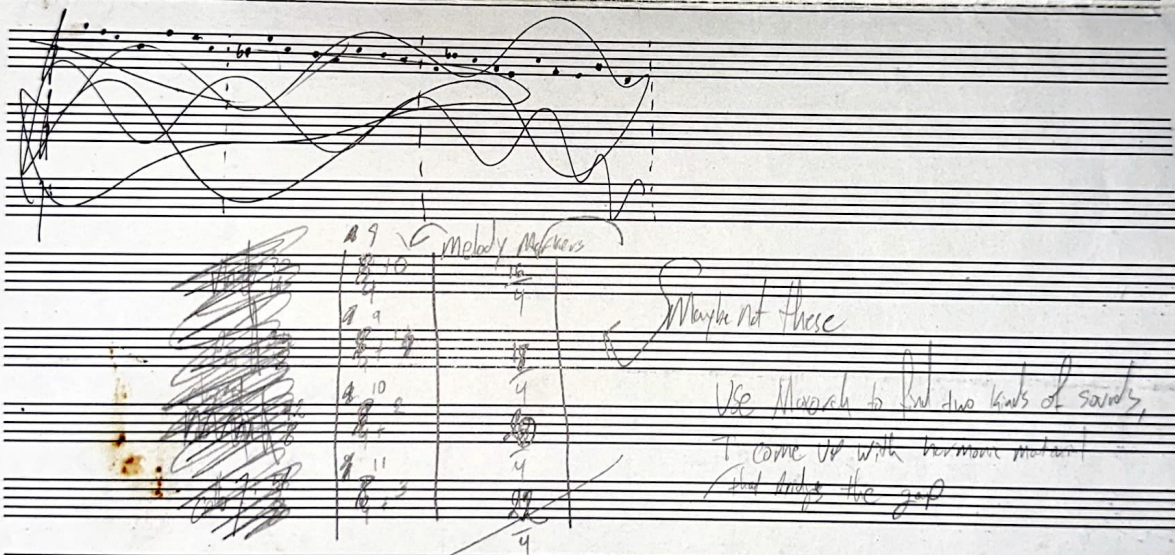


Alternate, back and forth, letting cell: add melodic content to expand lines further

Now I'm in 2024, 3 years since I've used this later

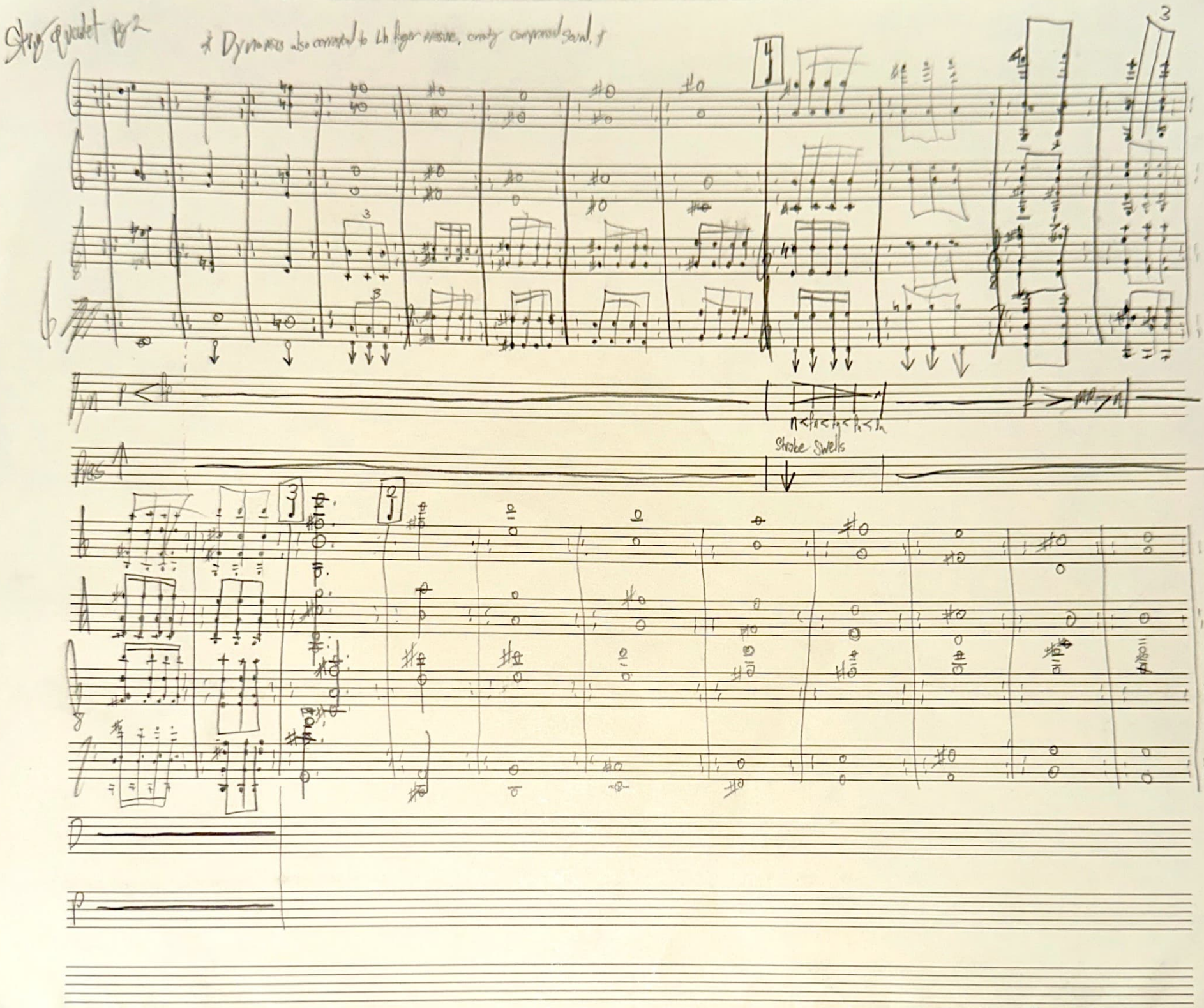


System might still be useful in extended manner



Melody idea completely Aside for Generative Sound

-1. See iPad


Strong quartet pg 2
* Dynamics also corrected to Lh finger measure, creating compressed sound. *
Fyn
Press
Strobe Swells

~~Violin Concerto - Mvmt 1~~

V1

V2

Hugo Quartet

Dyn:

Pressure:

Dyn:

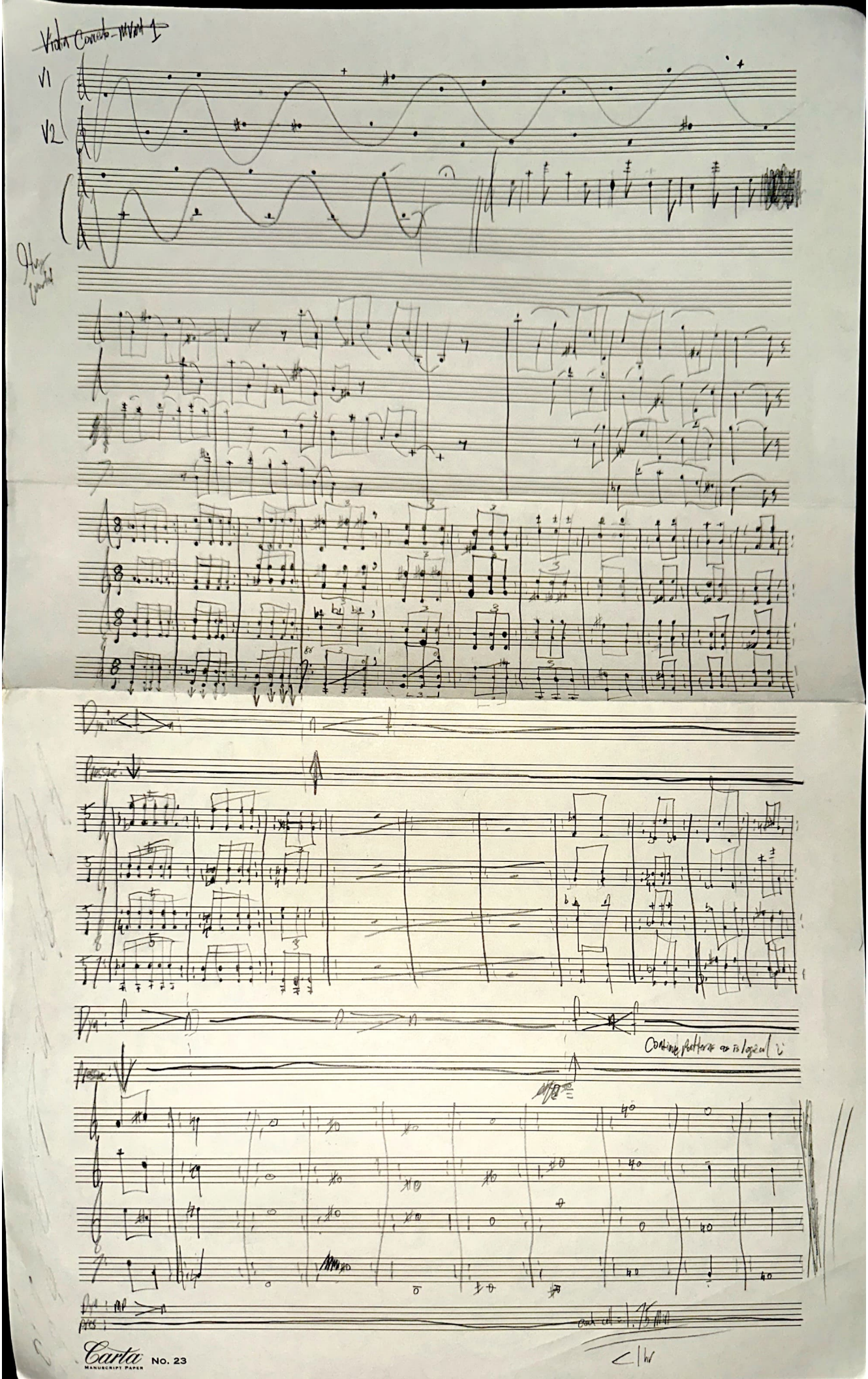
Continue patterns as is logical

Pressure:

Dyn: MP

Pres:

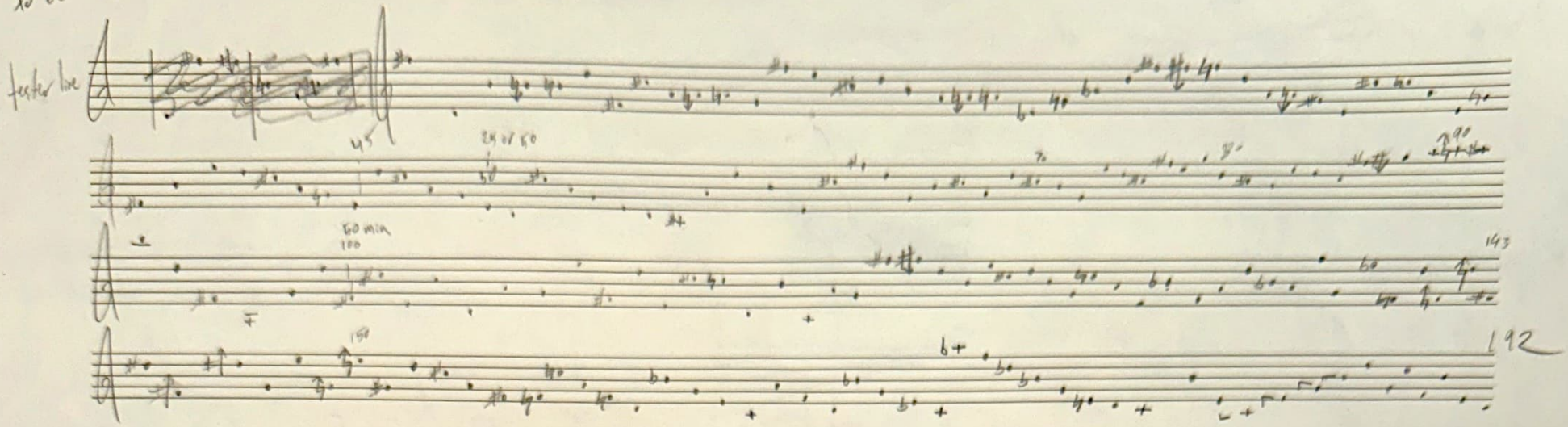
each cell = 1.75 min



Carta MANUSCRIPT PAPER No. 23

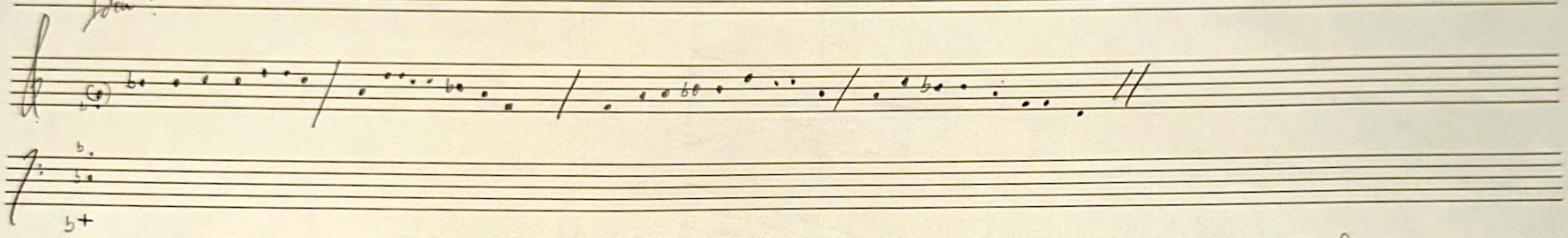
to be an effervescent - telos - 5/12/24 2 Sax, piano, viola, cello

tester line

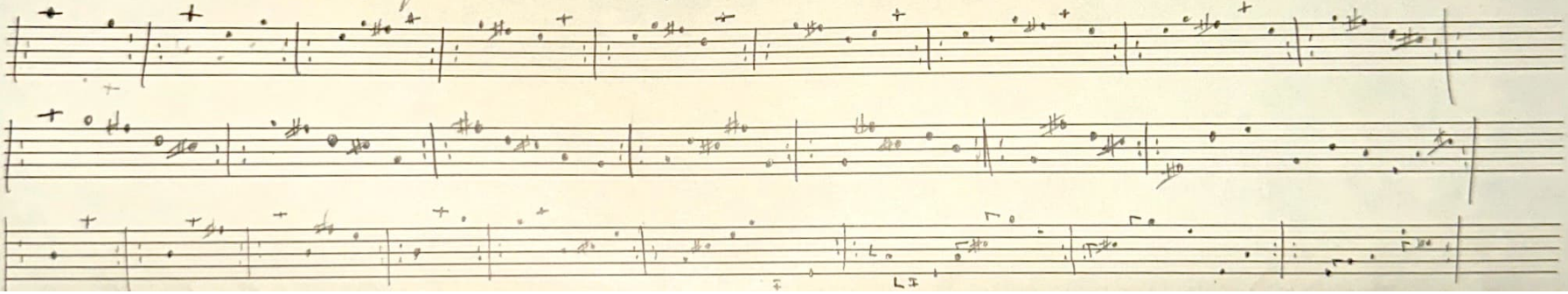


the above is great, but horrible. the meaning lacks any semblance of substance, and is certainly not an icaro. an icaro will include a simple pentatonic-ish melody. This melody must be "recieved", and carry with it an improvisatory quality, allowing for near-infinite variation. I will employ drumming, meditation, or altered states to reach the psychic space containing the musical material required. It is my hope that a true commitment to the method will yield decent results from which I might glean a piece.

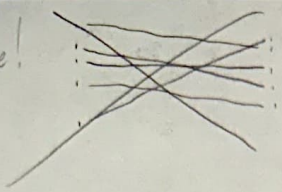
Idea?



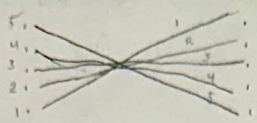
instruments can serve as pulsing accompaniment, phasing in and out. this might be an excited way to introduce form.



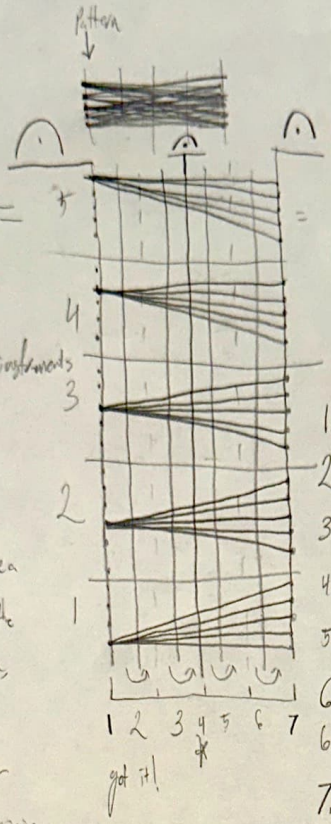
A Solve!



✓



Hologram technique



5 tones = 5 = 5 tones (same)

(- Source tone)

Need magical 5 note chord; ending will be the same chord, articulated fully by all instruments

Could remove "Source tones"
Remove them as the final instrument
Recieves the tone 5 : 1 4 = 5 3 = 4 2 = 3 1 = 2
then, the final chord/Beginning will disappear after the first switch, returning at the end by all other players

Performers will recieve an expanding ⟸ array of four tones

1. Start with 1 tone from final chord, introducing 1 inst at time
2. add 2nd tone, sequentially
3. Remove first tone sequentially, add 3rd
4. add 4th sequentially
5. add 5th sequentially

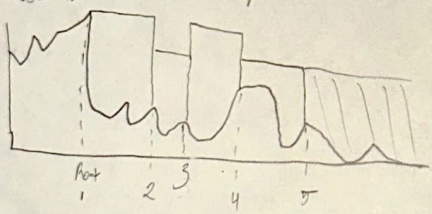
6.a) Change one note at a time sequentially (more segments)
6.b) Change all notes per instrument sequentially (fewer segments)

7. Cont. till end
   a ↳ remove one note per instrument, sequentially (opening chord, recorded)
   b ↳ Remove one instrument, sequentially
   c ↳ flash cut-off

Crisis!! How do we find the perfect chord?? This is the problem of no gigs on the horizon, it feels impossible to make a decision. The chord has too many ramifications for the outcome of the piece. Now that I have the system, I might be able to overcome the piece.

Justly tuned chords might be the answer
Perhaps not, perhaps the open C natural harmonics, or the open C x 2 stretched harmonics

A drone could be added, giving harmonic stability to the spectral modulation.
We could also use the timeware to interpolate chords.



Take the timeware as is, superimpose it onto a frequency graph to create an auditory hologram of the timeware.
If the tones of the timeware appear as a standard collection of tones, the system might get ditched, or perhaps salvaged. If it's "too perfect", we might just stick w/ the coincidence.

- It might be prudent to quantize tones in chromatic, or microtonal, divisions
  - ↳ Chromaticism is awfully predictable, whereas microtonality is not
  - ↳ As such, chromaticism will not be used.
    - ✓ (• only microtonality
    - • only mapping to diatonic collections
  - ↳ this will help avoid arbitrary sounding decisions

Sections will be numbered and lettered

1st	1.1.a	1.2.a	1.3.a	1.4.a	1.5.a
2nd	2.1.b	2.2.b	2.3.b	2.4.b	2.5.b
3rd	2.1.c	2.2.c	2.3.c	2.4.c	2.5.c
4th	2.1.d	2.2.d	2.3.d	2.4.d	2.5.d
5th	2.1.e	2.2.e	2.3.e	2.4.e	2.5.e
	3.1	3.2	3.3	3.4	3.5

adding tones

a = removed

Changing notes

Timeware values
Range 12-21-2002 → 12-21-2012

1. 9-24-2004
2. 10-31-2006
3. 9-18-2007
4. 10-24-2009
5. 1-20-2011

2-25-2003 might be important

~~36.5 Hz~~ 0. 66
~~76.69 Hz~~ 1. 643
~~[illegible].46 Hz~~ 2. 1410
~~[illegible].40 Hz~~ 3. 1732
~~572.41 Hz~~ 4. 2499
~~770.17 Hz~~ 5. 2952

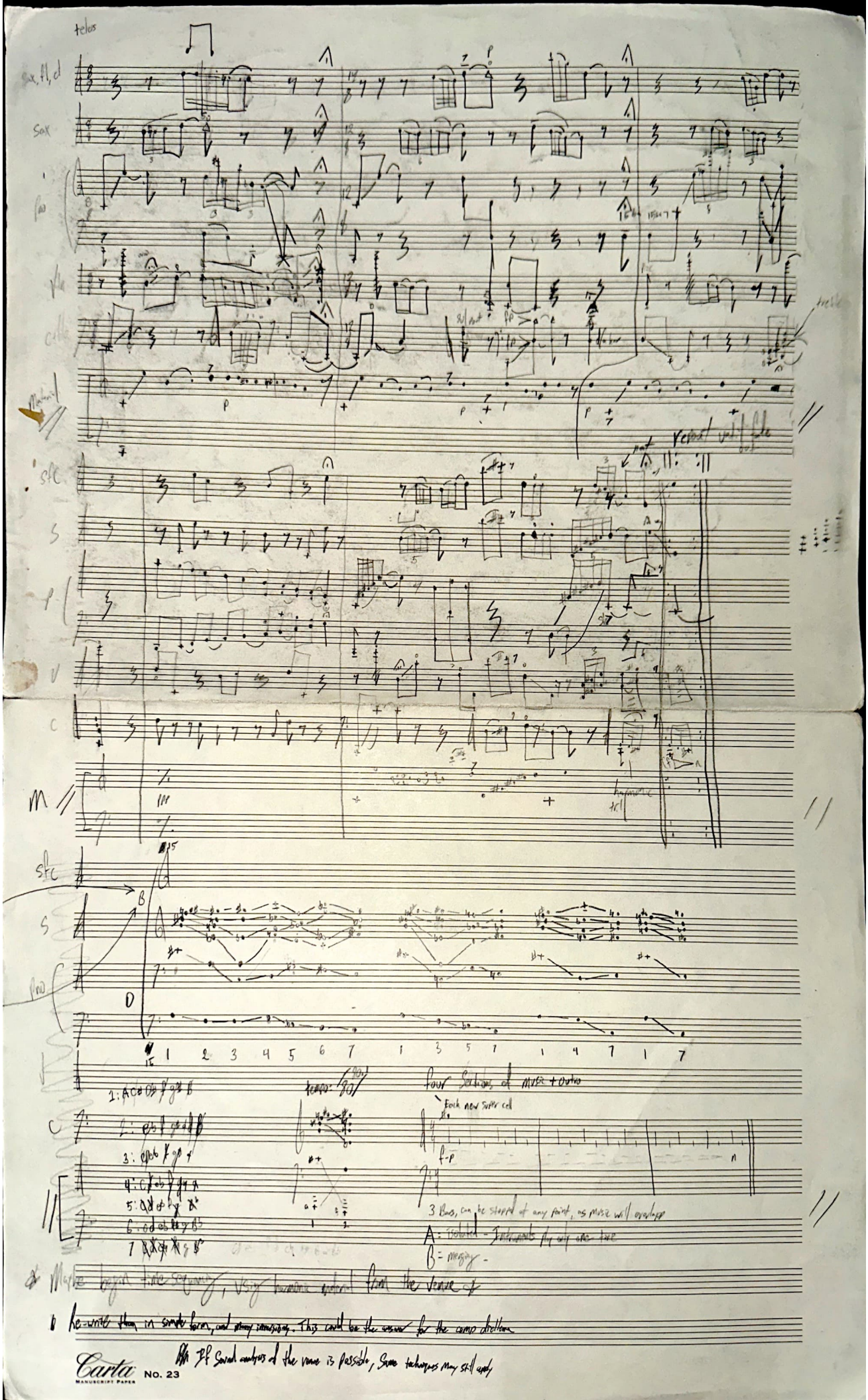
3653 = totall # of days

66	643	1410	1732	2499	2952
3653	3653	3653	3653	3653	3653
.0180673	.1760197	.38598412	.474130851	.68409526	.808102929
x	x	x	x	x	
361.34 Hz	3520.394	7719.68	9482.617	13681.91	16162.06 Hz
8 = 2	2	2	2	2	2
90.335	440.049	964.96	1185.327	1710.239	2020.2575
	lay	B5-41	D6+16	G#6+30	B6+39

f#1-40, f#2-40, a4, B5-41, D6-41, g#6+30, B6+39

x 20,000 = Hz X

f#2-40 Cent
f#1-40 Cent
45.1675



telos

Sax, fl, cl

Sax

Pno

Vla

Cello

Material

treble

sfc

S

P

V

C

M

sfc

S

Pno

B

D

1 2 3 4 5 6 7 1 3 5 7 1 4 7 1 7

1: A C# G# f g# B

2: eb f g# d# B

3: c# eb f g# f

4: c# eb f g# a

5: a# eb f g# b

6: c# eb f g# b

7 a# c# f g# b

tempo: (80)

four Sections of music + outro

Each new super cell

f-p

3 Bars, can be stopped at any point, as music will overlapp

A: Isolated - Instruments play only one tone

B: merging -

Maybe begin time sequencing, using harmonic material from the venue

Re-write them in simple form, and many immersions. This could be the answer for the comp dilemma

If Sound analysis of the venue is possible, Same techniques may still apply

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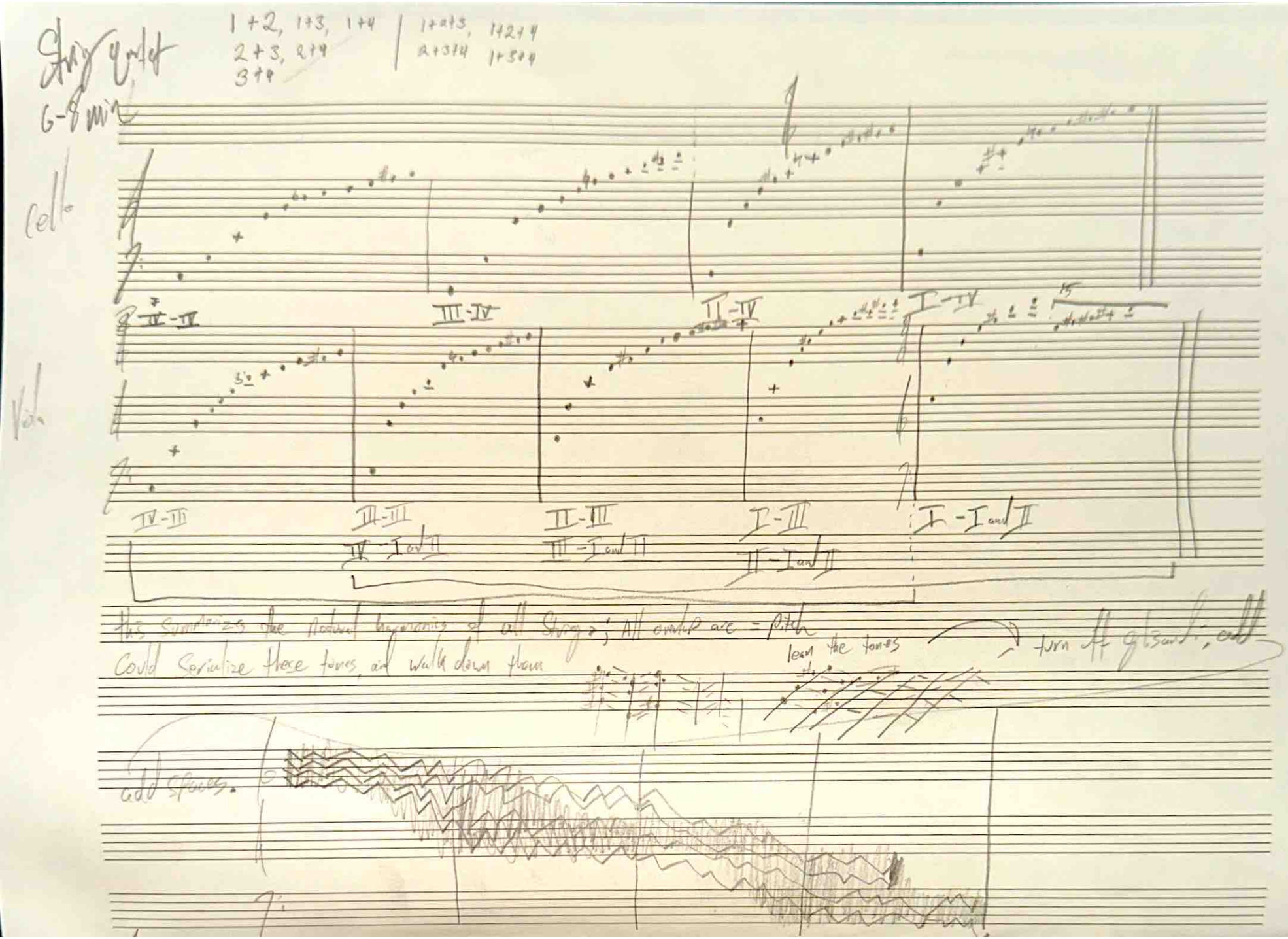
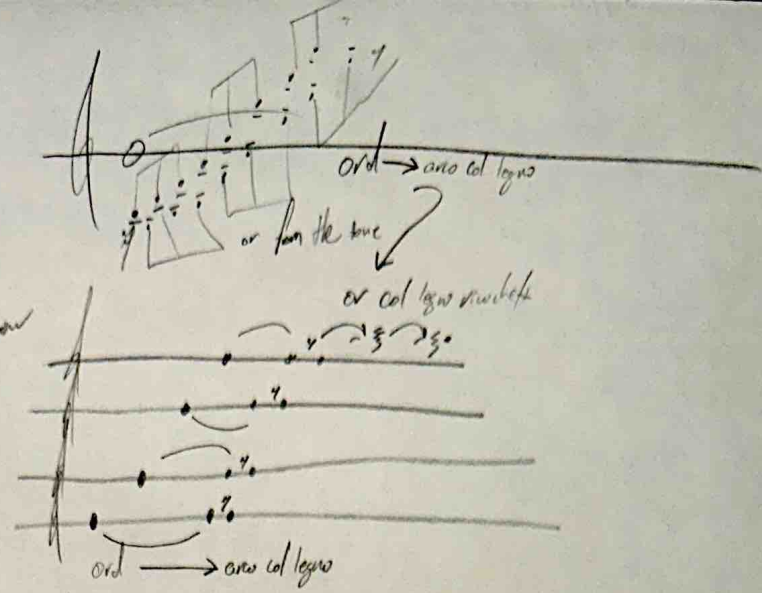

String quartet
6-8 min
1+2, 1+3, 1+4
2+3, 2+4
3+4
1+2+3, 1+2+4
2+3+4 1+3+4
Cello
Viola
IV-IV
III-IV
II-IV
I-IV
IV-III
III-III
IV-I and II
II-III
III-I and II
I-III
II-I and II
I-I and II
this summarizes the natural harmonics of all strings; All overlap are = pitch
Could serialize these tones, and walk down them
lean the tones
turn off glisandi, add
add spaces.

String quartet + ~~electroacoustic~~

String quartet starts with unison melody, melody begins to separate via polytempo until harmony emerges. > p
adding spaces at the ends of tones, spaces get larger, Bow → half wood/half bow



"The Self becomes fragmented, life is about picking up the pieces"

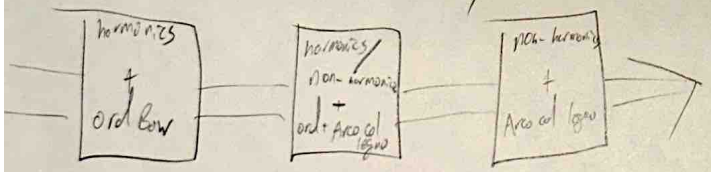
What if: Starts natural harmonics, moves toward fingered tones

What if: When new note added, a preceeding note transforms into a pressed tone.

@ the keyboard write a melody using the harmonics, Jagged rythms, etc.

A 1 idea piece doesn't mean static, it could represent a single continuity, exploring the scope of the continuity.

This is a timbral continuity



Icaro Ideas -

5 people, 2 notes per

Violin

-Icaro #2- "to clause the space"

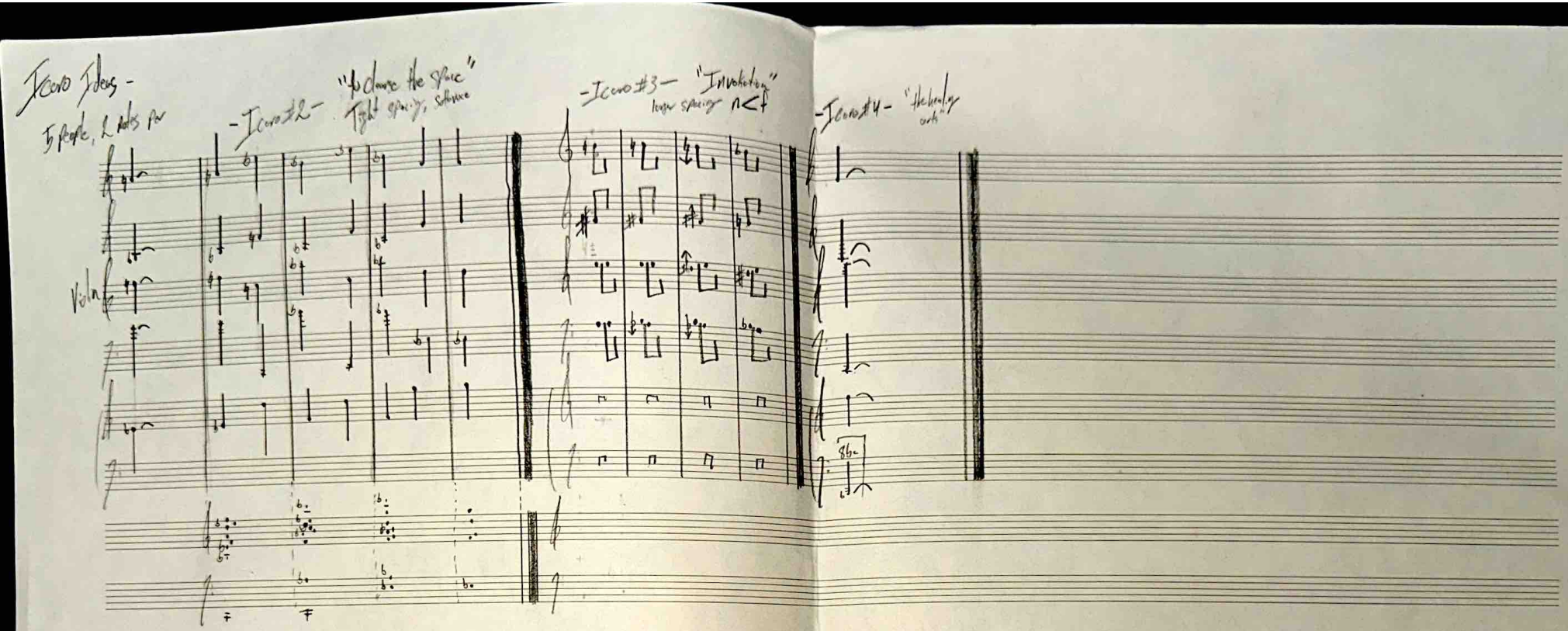
Tight spacing, sofference

-Icaro #3- "Invokation"

larger spacing n<f

-Icaro #4- "the healing arts"

8va



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07/15/24

72=♩

x2-6 Pulse=cue

Sub 3

Sub 2

Sub 1.5

Terence page 3

Act 2 should open with the height of French impressionism, moving to spectral harmony. Imp. ⟶ Spect. As terence calibrates to hyperspace

3:4:5:6:7:8 patterns generate the vocal part

- long ostinati to paper over long swaths of transitional music

Opera can be incredibly self referential, things don't need to change dramatically!

All of the starts could serve as the impulse of the voice

the tones can, and should, be derived from the accompaniment. This format retains a degree of normalcy.

Simplify!!! Use closed voicings, and transpose the video selection into orchestrations

Could take Terence's lectures as input for MainOrch

What does the Madame sound like?

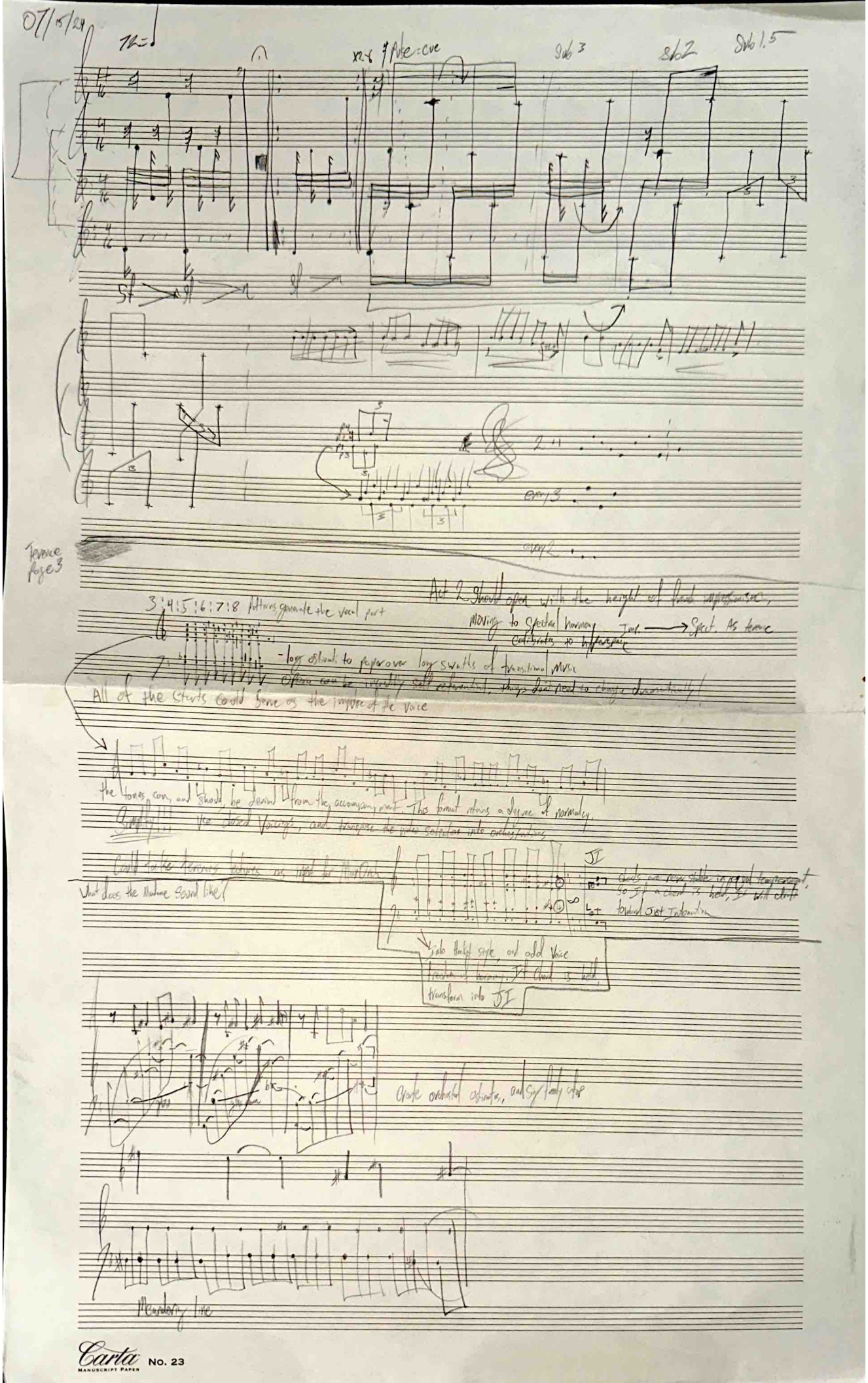
JI

chords are never stable in equal temperament, so if a chord is held, it will drift toward Just Intonation

Into Hackett style, and add voice freedom of harmony. If chord is held, transform into JI

Create orchestral ostinatos, and say freely after

Meandering line



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TPM - ending melody sheet

Use for Moodier lines

x2

general story telling

Microtonal cadences! Compose more

* can't use too many voices. Limited Instruments, too complicated, too little time

* = super 7

Sneaky sneaky : don't tell Michael Buehler 101

crazy stuff

McDouble Cadence 101

"Or"

this seems like plenty...

Okay, here's the plan, for real! 1. Piano + voice for the entire ending

2. "Chirpy" Microtonal V → I's for the other 3 instruments

Gradually reduce the interjections fading to nothing but the Intersecting chords

Carta
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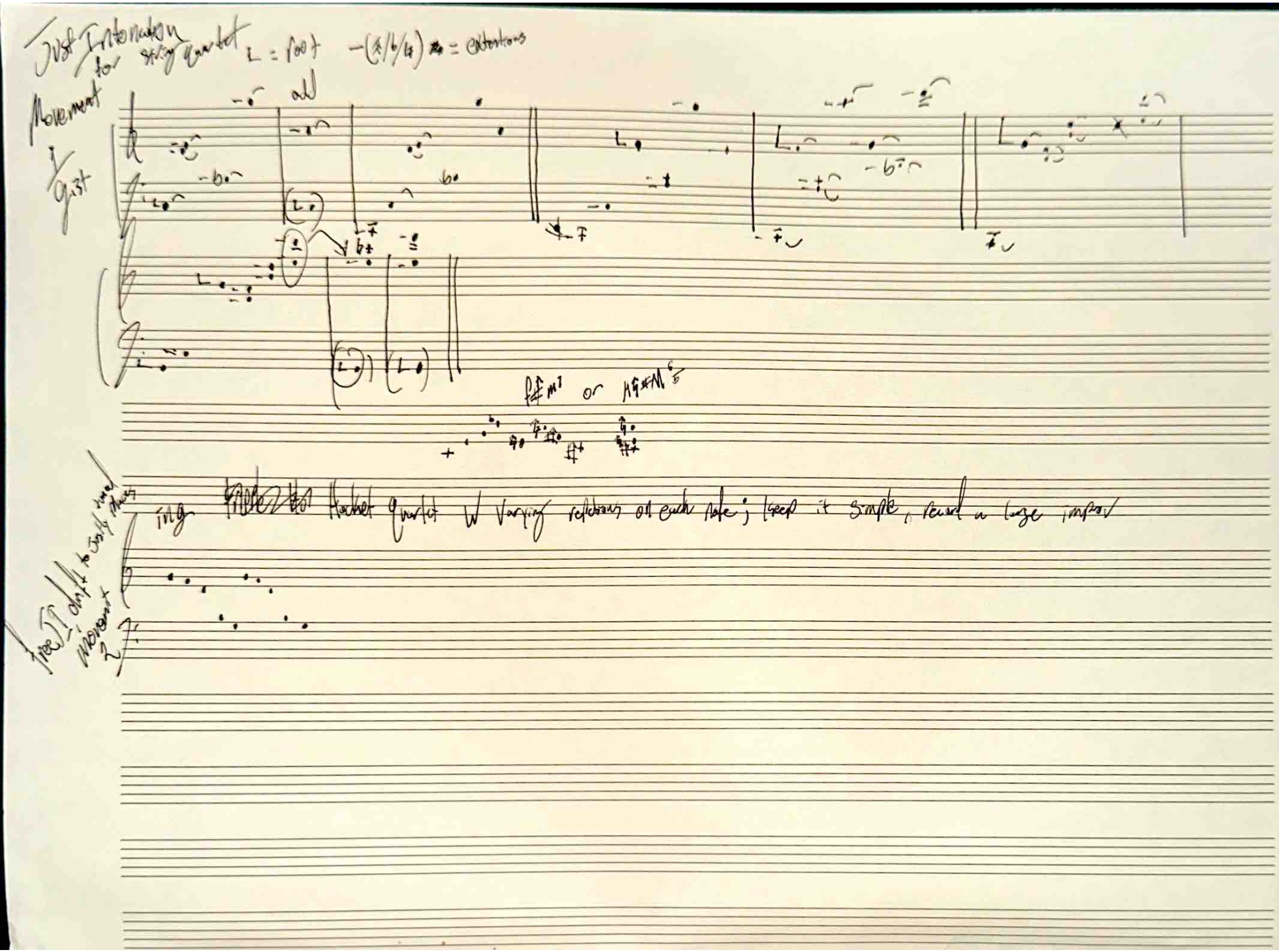

Just Intonation for string quartet

Movement 1/gist

L = root −(♯/♭/♮) = extensions

all

f♯m³ or M♯M⁶⁵

ing ~~[illegible]~~ Hocket quartet w varying relations on each note; keep it simple, record a large improv

free JI, drift to justly tuned movement 2