

Handwritten notes: *Handwritten notes, ending pp p mp mf f ff*

Handwritten notes: *suppressed danger zone*

Handwritten notes: *Final Cadenza! Call strings have fun! don't collapse*

Handwritten notes: *Style Joyce and transition into back to tempo! - might be worth it to just riff the ending, chug*

Handwritten notes: *Alternatively, Violin Cadenza + voice for some major high point, the rest is functionally just a coda!*

String Study

Handwritten musical score for string study, featuring multiple staves with notes, rests, and fingerings. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is written on a page with multiple staves, some of which are empty. The handwriting is in ink, and the paper shows signs of age and wear.

The score is divided into several systems, each consisting of multiple staves. The first system includes a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The handwriting is in ink, and the paper shows signs of age and wear.

Key features of the notation include:

- Clefs:** Treble and bass clefs are used throughout the score.
- Notes:** Quarter, eighth, and sixteenth notes are present, often with stems and beams.
- Rests:** Various types of rests are used to indicate periods of silence.
- Fingerings:** Numbers 1-4 are written above notes to indicate fingerings.
- Dynamic Markings:** Symbols like *f* (forte) and *p* (piano) are used.
- Articulation:** Slurs and accents are used to indicate phrasing and emphasis.

very carefully contrast

Terence O'Brien - Mozart as popular ambience, ambience that can suddenly unfold into full color

new chord, do this 3 times for 3 hits

String quartet

John: Take this as the basis and cycle from

Perhaps related material has narrative?

What if: memories can be whiff free, but all related music must follow a pattern

etc. 7. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

can use to transition
these loops w/ more tones

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

Justly tuned major chord + hocketed 9-note system

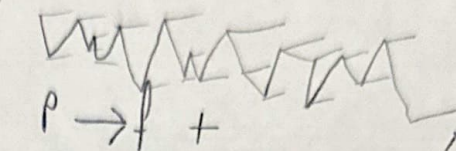
hocketed 9-note system will have held tones on a grid that rotates

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 ∞

Celli 3's, 5's, 2's ∞



P → +

f → P

~~Only 3 notes~~

3 notes at a time held, one drifting out and ending early

2 notes lit up at once

When chord = P, harmonic material comes in

That's an ideal lot, but what if:

harmonic String Study, where ~~one~~ ^{two} parts are compared 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, harmonies are special effect, but the space between strings could be a whole spectrum of study.

and fingerboard

Start 3

01=3 00=5 or 1 cont...
10=4 11=6 or 2 1

Ugh! This isn't working! Heard a series of mid. dis. quarter, expect to dance to find the right ending. It has to come from the heart, or the Thunder will Break.

Revised!

Winter Day, or Prelude to the Book of the Law Chorus

Handwritten musical notation for the Chorus section, consisting of six staves. The notation includes various notes, rests, and some markings above the staves, such as '7 7 7 7' and '2 2 2'.

Cadence

Handwritten musical notation for the Cadence section. It begins with a wavy line. Below it, there are four staves numbered 1, 2, 4, and 3. To the right of these staves, there is a section labeled 'Cycling Chord Sequence' with a large, jagged, zig-zagging line. Below this line, there is text that reads 'Muddy shifts wavy (or) wavy' and 'etc.'.

Move Rhythms around one at a time

Handwritten musical notation on three staves, numbered 1, 2, and 3. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A measure number '2' is written above the second staff. The notation is written in blue ink on a white background.

Symphoni-Moja

Movement 1 - All the elements of South form, fluid

Movement 2 - Tenorly bass - this tenorly bass will occur once throughout the entire movement, but the piece will include sounds on the organ.

Movement 3 - Maybe a rondo!

Thermal 1 will open w/o reason, beginning with piano solo, as if the symphony is melting out of the piano's role
Start a song where A= solo on a vocal speaker after the piano hits their note. The tone will be present till the student continues, and begins again at record

It shows precisely that a Minor Symphony needs a sister, a Minor Symphony, one of a complete flip of texture. It might focus on using only noise, a rejection of the traditional demands of the genre.

- 1 safe moment
- ~~3~~ 3 random things, 1 always dropping
- lots of information
- electrons
- generate score?
- a small signal key in the middle

New Music creator fund - String quartet collaboration

Three Unlabeled

→ Piece title: Secret life of Summer

↳ Summer

↳ heart strings

Secret lives of
Summer

- Summer will present a highly story of her life, in a raw/unfiltered way

- These moments will be mixed with field analysis

- Piece will employ vortex technique, but enter and exit the vortex freely

- The voice will carry a talk therapy sort of quality, the storylines as "heart strings," the conscious, yet reactive and pre-emptive, speaking aspect of the self. The piece + talk + outcome + performance constitute the whole of a person.

As a long piece, I will make use of heavy graphical elements, InkScape or Illustrator, to explain the score.

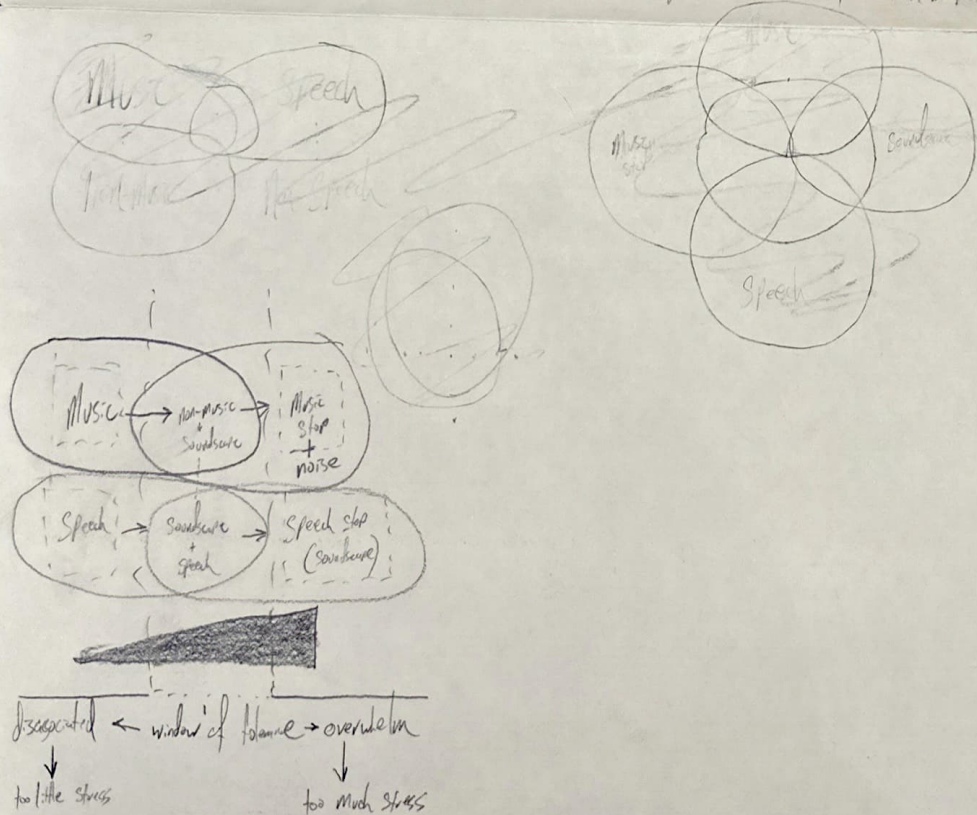
The piece will be self-referential, colorful, sensual and mesmerizing. It will evoke nostalgia, the fear of postlude, the Satyr of intonation, the feeling of reconnection via mental institutions.

↳ The conclusion: While uncertain for the long term, the character of Summer 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-bound, remembering once more that the Summer-character and Summer the player are the same, or that Summer-the-player is analogous to the Self-Archetype.

Collect field videos of
Summer driving locations

How friends drive you to the beach, and then to work

Carroll, includes one person smoking a cigarette in the car. Music with the view with Tardigrades along or Marginal Pictorial Center. Probably not much adaptation if any at all



Sydney Notes
July 7 and 8

[illegible]

Symphony of time - minimalist symphony in 3 movements

The entire orchestra will use digital instruments, with varying/diminishing attack factor and ramp well associated with the three main speeds in a symphony. fast, slow, fast

At a whole, composing looks to be approached from a birds-eye view, focusing on orchestration. It will be composed in cells, and will include scales, sound masses, and non-functional elements. The transformation needs to be seamless, likely employing moving sound dice (Player moves about Player 2 stays behind), forward changes, and full sectional shifts.

Movement 1 will be modeled after the form of a Sonata, including a coda which descends to noise.

Movement 2 will be the noise of Mvt 1 at 100, many times noise to a sentimental chord. Will have the fewest # of cells of any movement.

Mvt 3, will be the fastest, have the most # of cells + rapid changes, beginning with the sentimental chord in loud brass. Mvt 3 includes atonal element group plays the option to descend into noise on command.

The role of the conductor? Such an ambitious project needs different roles, like designing the conductor/ensemble relationship. The conductor will cue each section/cell, as well as guide the ensemble through a textual transformation; "Cue the ensemble to shift to compressed tones, and as the ensemble approaches a convergence, cue the ensemble to switch to cell. Rapidly. If no convergence occurs, transition to cell. Slowly."

Such descriptions allow the conductor to maximize the capability of the ensemble, finding their insights with their group.
Increases the temporal variety of the "Symphony of Time". Different timings will create a whole new musical experience depending on the conductor's taste.

I feel this could be my contribution to the symphony as a musical form. The idea is very unique, instead of multiple conductors managing small groups, the piece features as many conductors as there are players, using one "artistic director".

Movement 2 will feature non-standard percussion, group vocals etc, trumpet. The second movement will be an expansion of "Sound Shards" randomly in the air from Mvt 1. Perhaps Orchestra comes in handy here? Fast-turn could be a source of musical material, taking the distorted periods and incrementally transforming them into the "sentimental chord" again. We want to move slowly toward and recognition, as if feeling back the lyrics of noise to repeat a kernel of sound.

It might be prudent to include the time as an aspect of the noise, hold that thought.

Auxiliary instruments may be tempo specific, such as whistles, brass, horns, percussion. If the piece needs it, tempo sync on one of the movements to give the impression of continuity of world like to exist this if possible before.

"Cue tones" - cue tones which may be a substitute for existing cell/potential, often the tones of the not cell.

The "tongue" lookback and the "on stage warm-up" will also "reflect" each movement, as well as "clipping" + "fast snap"

Mvt 1 - tuning + on-stage + fast snap	Maybe I only out to Kristian to see about video projection.
Mvt 2 - fast snap + on-stage	there could be random lines, abstract artwork, kinetic art
Mvt 3 - clipping + fast snap	Idly, slowly slow, perhaps based on the way I am transforming the sound
	He could also help me turn this into a scene within each designer

As a collective effort, we could create an interface where an outside user could send noise to the players. This would open the door for more creative possibilities. Similar features could be achieved with the use of accessible video projection, but runs the multi-media aspect. The conductor would sequence the entire scene from the podium, with a glass tree that guides and holds the overall picture at any given time.

This project could seamlessly play in conjunction with TP, therefore making it possible for the conductor to control when the orchestra starts and stops. We could even allow the conductor to manipulate the base tempo and distances between all tempo based to a custom routine, all from the podium.

tele-those

volgum

Handwritten musical score on the top page, featuring staves with notes, rests, and various annotations. A large, complex diagram is drawn over the staves, showing a series of boxes and lines that represent a sequence of events or a process. The diagram includes labels such as "H3", "H2", "H1", "H0", "H-1", "H-2", "H-3", "H-4", "H-5", "H-6", "H-7", "H-8", "H-9", "H-10", "H-11", "H-12", "H-13", "H-14", "H-15", "H-16", "H-17", "H-18", "H-19", "H-20", "H-21", "H-22", "H-23", "H-24", "H-25", "H-26", "H-27", "H-28", "H-29", "H-30", "H-31", "H-32", "H-33", "H-34", "H-35", "H-36", "H-37", "H-38", "H-39", "H-40", "H-41", "H-42", "H-43", "H-44", "H-45", "H-46", "H-47", "H-48", "H-49", "H-50", "H-51", "H-52", "H-53", "H-54", "H-55", "H-56", "H-57", "H-58", "H-59", "H-60", "H-61", "H-62", "H-63", "H-64", "H-65", "H-66", "H-67", "H-68", "H-69", "H-70", "H-71", "H-72", "H-73", "H-74", "H-75", "H-76", "H-77", "H-78", "H-79", "H-80", "H-81", "H-82", "H-83", "H-84", "H-85", "H-86", "H-87", "H-88", "H-89", "H-90", "H-91", "H-92", "H-93", "H-94", "H-95", "H-96", "H-97", "H-98", "H-99", "H-100".

Handwritten musical score on the bottom page, featuring staves with notes, rests, and various annotations. A large, complex diagram is drawn over the staves, showing a series of boxes and lines that represent a sequence of events or a process. The diagram includes labels such as "H3", "H2", "H1", "H0", "H-1", "H-2", "H-3", "H-4", "H-5", "H-6", "H-7", "H-8", "H-9", "H-10", "H-11", "H-12", "H-13", "H-14", "H-15", "H-16", "H-17", "H-18", "H-19", "H-20", "H-21", "H-22", "H-23", "H-24", "H-25", "H-26", "H-27", "H-28", "H-29", "H-30", "H-31", "H-32", "H-33", "H-34", "H-35", "H-36", "H-37", "H-38", "H-39", "H-40", "H-41", "H-42", "H-43", "H-44", "H-45", "H-46", "H-47", "H-48", "H-49", "H-50", "H-51", "H-52", "H-53", "H-54", "H-55", "H-56", "H-57", "H-58", "H-59", "H-60", "H-61", "H-62", "H-63", "H-64", "H-65", "H-66", "H-67", "H-68", "H-69", "H-70", "H-71", "H-72", "H-73", "H-74", "H-75", "H-76", "H-77", "H-78", "H-79", "H-80", "H-81", "H-82", "H-83", "H-84", "H-85", "H-86", "H-87", "H-88", "H-89", "H-90", "H-91", "H-92", "H-93", "H-94", "H-95", "H-96", "H-97", "H-98", "H-99", "H-100".

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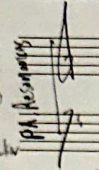
Handwritten musical score for the song "Blue" by George Gershwin. The score is written on multiple staves, showing a piano introduction and the main melody. The notation includes various musical symbols such as notes, rests, and accidentals. There are also handwritten annotations and markings throughout the score, including a note about a "small transition from one study rhythm to another" and a "Blue" label. The score is written in a clear, legible hand, with some corrections and additions visible.

telos concert - Muzika Vremena - Music of time
 the music of time for ensemble, convergence, [Confluence, and the necessity of order] [Confluence] [Confluence of shifting water]
 [Confluence, and the expansion of human spirit]

develop a
max pitch

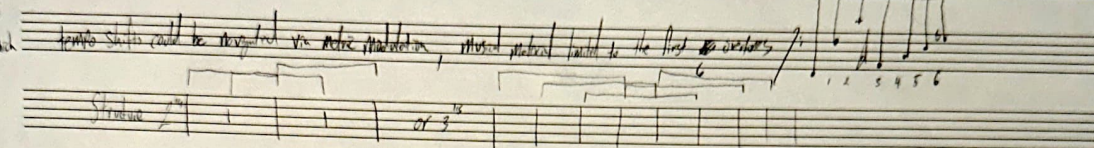
Piece will operate in a cellular fashion, using separate melodic lines in a range of 60-61 lines
 60, 60.25, 60.5, 60.75 61 lines, leaps can be manipulated by increasing the number of quarter notes.
 As long as quarter notes are between instruments, and the performers respond to cues well, the group will perform beyond beyond
 Even chord must include at least 5 notes. Microtones will proceed without interruption, 60-60.1 Bpm to higher octaved points and straddles

Create a
max pitch
which outputs
since long
sharper - gentler

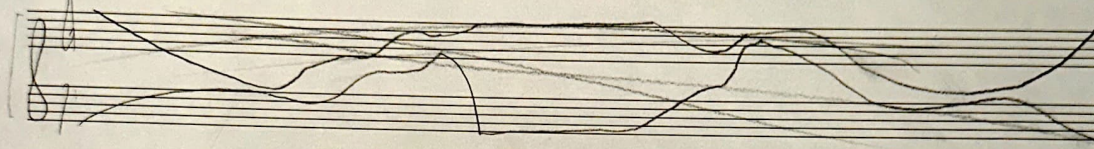


Write down
frequencies will
excite the
LH, And
use them to
create cellular
material.

[One Note] [Long Study of tones] = Individual cells, transformations, spatial environment, cells developed from sympathetically resonant tones

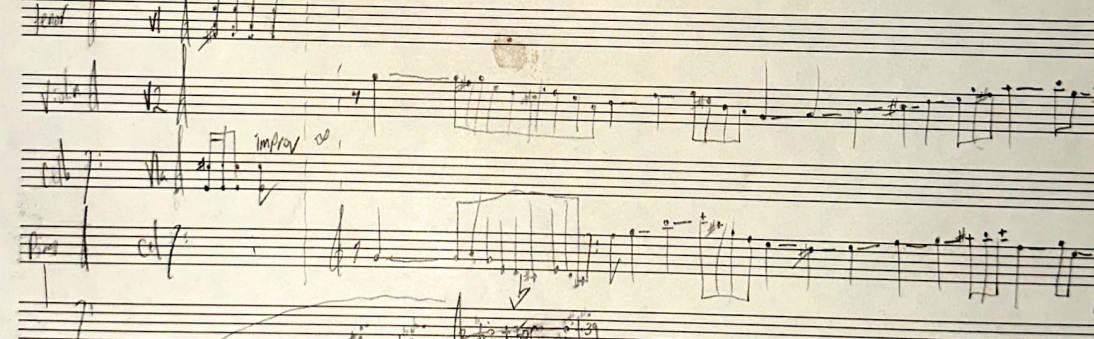


Kinda like a Martin Luther piece, but special interval



check that 6:11 to develop a form treatment afterwards, will be a new day by day

024678
025678
025678
025678
025678
025678
025678
025678



the two 6:11
are the order
of harmonic
series of each
tone, creating
the special mix of
the formal logic
will cycle through,
happy to discover collocations
and creating the collection of
of the musical harmony of
the timbre tones

Piano

f - Molto Rubato

b. 12

↑

↓

Arg. quiet

Handwritten musical notation on a grand staff (treble and bass clefs). The notation is dense and complex, featuring many beamed notes, slurs, and dynamic markings. Above the staff, there are several small, handwritten numbers: 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The notation is written in a fluid, expressive style, consistent with the 'Molto Rubato' instruction.

Handwritten musical notation on a grand staff (treble and bass clefs). The notation is less dense than the first system, featuring more distinct notes and rests. Above the staff, there are several small, handwritten numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The notation is written in a clear, legible style, consistent with the 'Arg. quiet' instruction.

TPM Notes 2/28/24

cape

Melody will be heterophonic with harmony
Heterophony Split amongst a large scale structure tre

3/21

vi

p.

B.C.

Piece 6 sides
2/12 = 3/4

lick 3/2
2

x2
x3
x4

7 = 14

6 x 2 = 12
36 x 2 = 72
x^2 = 28

2 x 8 = 16

48

12 x 4 = 48

Idea for first movement 2 SEP 24 21

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

Altogether, back and forth, letting cell. add melodic content to expand lines further

System might still be useful in a whole new way

melody meters

A 9	16
A 10	16
A 11	16
A 12	16
A 13	16
A 14	16
A 15	16
A 16	16
A 17	16
A 18	16
A 19	16
A 20	16

Maybe not these

Use March to put two kinds of sounds,
I come up with harmonic material
that bridges the gap

Melody idea completely fitted for generative sound

-1. See iPad

String Quartet pg 2

* Dynamics also connected to Lh finger mass, empty compressed sand, f

Handwritten musical score for String Quartet, page 2. The score is written on ten staves. The first four staves are for the first violin, second violin, first viola, and second viola. The next two staves are for the first cello and second cello. The last two staves are for the first double bass and second double bass. The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. There are several dynamic markings, including 'f' (forte) and 'p' (piano). A section of the score is marked with a box containing the number '4'. Below the staves, there are two long horizontal lines with arrows indicating 'Stroke Swells'. The handwriting is in ink on aged paper.

Violin Concerto - Mozart 1

V1

V2

Handwritten notes

Handwritten musical notation for Violin 1 and Violin 2, featuring wavy lines and notes.

Handwritten musical notation for Violin 1 and Violin 2, featuring complex rhythmic patterns and notes.

Handwritten musical notation, possibly a bridge or transition section.

Handwritten musical notation, featuring complex rhythmic patterns and notes.

Handwritten musical notation, possibly a bridge or transition section.

Handwritten musical notation, featuring complex rhythmic patterns and notes.

Handwritten musical notation, possibly a bridge or transition section.

Continuing pattern as logical is

Handwritten notes

to be an *affair* - Feb - 5/12/24

2 Sax, piano, viola, vello

first line

The above is great, but horrible. The melody looks only a semblance of substance, and is certainly not an *idea*.
 an *idea* will include a simple pentatonic melody. This melody must be "rational", and carry with it an *impassioned* quality, allowing
 for near-infinite variation. I will employ *dreaming*, meditation, or altered states to reach the *psyche 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?

~~the~~ instruments can serve as *poly* accompaniment, *phasing* in and out. This might be an excellent way to introduce *form*.

ASolve!

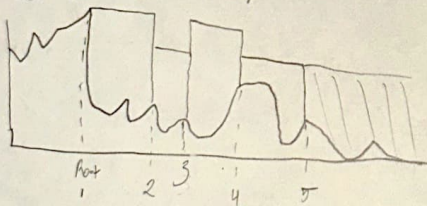
Hologram technique

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

Crazy!! 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 Cx2 stretched harmonics

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



- It might be prudent to quantize tones in chromatic, or microtonal, divisions
- Chromatic is audibly preferable, 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

Timewave values

Range 12-21-2002 to 12-21-2012

- 9-24-2004
- 10-31-2006
- 9-18-2007
- 10-24-2009
- 1-20-2011

2-25-2003
might be important
26.5 Hz 0.66
26.9 Hz 1.643
27.4 Hz 2.1410
27.9 Hz 3.1732
28.4 Hz 4.2499
28.9 Hz 5.2952
29.4 Hz 6.3104
29.9 Hz 7.3056
30.4 Hz 8.2808
30.9 Hz 9.2360
31.4 Hz 10.1712
31.9 Hz 11.0864
32.4 Hz 12.0716
32.9 Hz 13.0368
33.4 Hz 14.0720
33.9 Hz 15.0872
34.4 Hz 16.0624
34.9 Hz 17.0076
35.4 Hz 18.0228
35.9 Hz 19.0080
36.4 Hz 20.0532
36.9 Hz 21.0684
37.4 Hz 22.0436
37.9 Hz 23.0788
38.4 Hz 24.0740
38.9 Hz 25.0392
39.4 Hz 26.0744
39.9 Hz 27.0796
40.4 Hz 28.0548
40.9 Hz 29.0800
41.4 Hz 30.0252
41.9 Hz 31.0904
42.4 Hz 32.1156
42.9 Hz 33.1008
43.4 Hz 34.0560
43.9 Hz 35.0812
44.4 Hz 36.0764
44.9 Hz 37.0416
45.4 Hz 38.0768
45.9 Hz 39.0220
46.4 Hz 40.0372
46.9 Hz 41.0124
47.4 Hz 42.0076
47.9 Hz 43.0028
48.4 Hz 44.0080
48.9 Hz 45.0032
49.4 Hz 46.0084
49.9 Hz 47.0036
50.4 Hz 48.0088
50.9 Hz 49.0040
51.4 Hz 50.0092
51.9 Hz 51.0044
52.4 Hz 52.0096
52.9 Hz 53.0048
53.4 Hz 54.0100
53.9 Hz 55.0052
54.4 Hz 56.0104
54.9 Hz 57.0056
55.4 Hz 58.0108
55.9 Hz 59.0060
56.4 Hz 60.0112
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57.4 Hz 62.0116
57.9 Hz 63.0068
58.4 Hz 64.0120
58.9 Hz 65.0072
59.4 Hz 66.0124
59.9 Hz 67.0076
60.4 Hz 68.0128
60.9 Hz 69.0080
61.4 Hz 70.0132
61.9 Hz 71.0084
62.4 Hz 72.0136
62.9 Hz 73.0088
63.4 Hz 74.0140
63.9 Hz 75.0092
64.4 Hz 76.0144
64.9 Hz 77.0096
65.4 Hz 78.0148
65.9 Hz 79.0100
66.4 Hz 80.0152
66.9 Hz 81.0104
67.4 Hz 82.0156
67.9 Hz 83.0108
68.4 Hz 84.0160
68.9 Hz 85.0112
69.4 Hz 86.0164
69.9 Hz 87.0116
70.4 Hz 88.0168
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71.4 Hz 90.0172
71.9 Hz 91.0124
72.4 Hz 92.0176
72.9 Hz 93.0128
73.4 Hz 94.0180
73.9 Hz 95.0132
74.4 Hz 96.0184
74.9 Hz 97.0136
75.4 Hz 98.0188
75.9 Hz 99.0140
76.4 Hz 100.0192
76.9 Hz 101.0144
77.4 Hz 102.0196
77.9 Hz 103.0148
78.4 Hz 104.0200
78.9 Hz 105.0152
79.4 Hz 106.0204
79.9 Hz 107.0156
80.4 Hz 108.0208
80.9 Hz 109.0160
81.4 Hz 110.0212
81.9 Hz 111.0164
82.4 Hz 112.0216
82.9 Hz 113.0168
83.4 Hz 114.0220
83.9 Hz 115.0172
84.4 Hz 116.0224
84.9 Hz 117.0176
85.4 Hz 118.0228
85.9 Hz 119.0180
86.4 Hz 120.0232
86.9 Hz 121.0184
87.4 Hz 122.0236
87.9 Hz 123.0188
88.4 Hz 124.0240
88.9 Hz 125.0192
89.4 Hz 126.0244
89.9 Hz 127.0196
90.4 Hz 128.0248
90.9 Hz 129.0200
91.4 Hz 130.0252
91.9 Hz 131.0204
92.4 Hz 132.0256
92.9 Hz 133.0208
93.4 Hz 134.0260
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94.4 Hz 136.0264
94.9 Hz 137.0216
95.4 Hz 138.0268
95.9 Hz 139.0220
96.4 Hz 140.0272
96.9 Hz 141.0224
97.4 Hz 142.0276
97.9 Hz 143.0228
98.4 Hz 144.0280
98.9 Hz 145.0232
99.4 Hz 146.0284
99.9 Hz 147.0236
100.4 Hz 148.0288
100.9 Hz 149.0240
101.4 Hz 150.0292
101.9 Hz 151.0244
102.4 Hz 152.0296
102.9 Hz 153.0248
103.4 Hz 154.0300
103.9 Hz 155.0252
104.4 Hz 156.0304
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105.4 Hz 158.0308
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109.4 Hz 166.0324
109.9 Hz 167.0276
110.4 Hz 168.0328
110.9 Hz 169.0280
111.4 Hz 170.0332
111.9 Hz 171.0284
112.4 Hz 172.0336
112.9 Hz 173.0288
113.4 Hz 174.0340
113.9 Hz 175.0292
114.4 Hz 176.0344
114.9 Hz 177.0296
115.4 Hz 178.0348
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116.4 Hz 180.0352
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324.9 Hz 597.1108
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373.4 Hz 694.1264
373.9 Hz 695.1264
37

telos

ex. fl. d

sax

fl

cl

cello

trumpet

strc

s

p

v

c

m

strc

s

pro

1

2

3

4

5

6

7

1: Acc. 1/2 3/4 B

2: 1/2 3/4 1/2 3/4

3: 1/2 3/4 1/2 3/4

4: 1/2 3/4 1/2 3/4

5: 1/2 3/4 1/2 3/4

6: 1/2 3/4 1/2 3/4

7: 1/2 3/4 1/2 3/4

Four sections of music + outro

Each new section

1/2 3/4 1/2 3/4

1/2 3/4 1/2 3/4

1/2 3/4 1/2 3/4

1/2 3/4 1/2 3/4

1/2 3/4 1/2 3/4

1/2 3/4 1/2 3/4

1/2 3/4 1/2 3/4

Make begin time sequence, very business what from the voice of

He write them in simple form, not any complex. This could be the same for the same section

Carta No. 23

MANUSCRIPT PAPER

Time Crystals in Music

↳ Archetypal chord progressions of varying lengths, with the intention to mix them temporally in some fashion

↳ can be classified by the # of chords in the time crystal (TC)

↳ by # of notes in each chord, a single number or sequence of numbers

↳ by diatonic or chromatic

↳ by whether or not octave displacement is required (noted with octaves of notes)

↳ by whether notes are borrowed

↳ by whether or not sequential form is equal for all chords

↳ by which notes are given the most weight/light (sequential form, longest to shortest)

↳ By which the time crystal can be expressed in one or more entrances.

Telos

Piece of Music

Time Crystals may or may not relate to existing principals in theory, but remains a methodology of controlling undefined parameters in the context of my or Michael Gordon's music. Perhaps a worthwhile method of analyzing Steve Reich's Phasing Music

Music of time - translate to Croatian MUZIKA VREMENA - to be an effluent

ensemble will receive independent metronomes

A Score will consist of vertical cells of pre-made material,

Progressing via pre-scheduled landmark cues. Score will appear very conventional, and consist of samples of material in equal amounts

- temporal arrangement/form and cues are independent
- Music can be constructed in the manner of a standard piece of music

* - opens the door for spectral organization, and the use of live-processed electronics

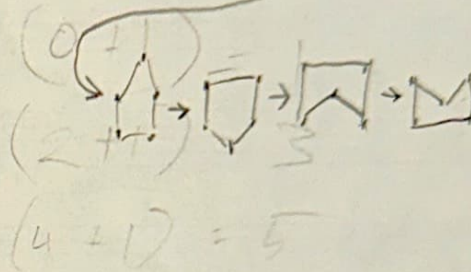
↓ chords ↓ notes ↓ borrow ↓ # of swells

TC-2 . 2 . B . 1

↓ ↓
[] = []

[a . C . B .] = no weighting [a - C - B] = weighted, longest shortest

if 1 chord, list the harmonic content in "sequential form"



Taken as a whole, TC analysis is a tool to navigate, and categorize, chaotic relationships with a particular concern for density and self similarity. While the content of musical material must be additional in the traditional way, the extra parameters will have consistent effects on the qualities of the chosen material.

Violin Solo Concerto - Part 2

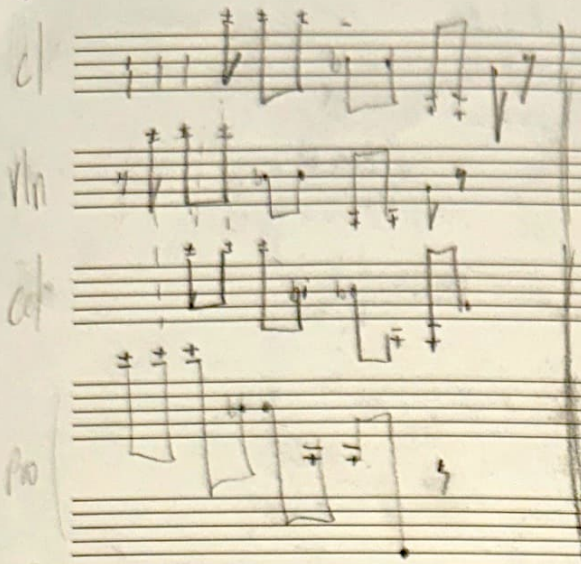
• 90 BPM + 60 BPM CONTRAST

Handwritten musical score for Violin Solo Concerto - Part 2, measures 1 through 137. The score is written on five systems of staves. The first system is marked with a double bar line and a right-pointing arrow. The second system is marked with a double bar line and a right-pointing arrow. The third system is marked with a double bar line and a right-pointing arrow. The fourth system is marked with a double bar line and a right-pointing arrow. The fifth system is marked with a double bar line and a right-pointing arrow. The score includes various musical notations such as notes, rests, and accidentals. The time signature is 4/4. The key signature is one flat (B-flat). The score is marked with a double bar line and a right-pointing arrow at the end of the fifth system.

Handwritten musical score for Violin Solo Concerto - Part 2, measures 138 through 257. The score is written on five systems of staves. The first system is marked with a double bar line and a right-pointing arrow. The second system is marked with a double bar line and a right-pointing arrow. The third system is marked with a double bar line and a right-pointing arrow. The fourth system is marked with a double bar line and a right-pointing arrow. The fifth system is marked with a double bar line and a right-pointing arrow. The score includes various musical notations such as notes, rests, and accidentals. The time signature is 4/4. The key signature is one flat (B-flat). The score is marked with a double bar line and a right-pointing arrow at the end of the fifth system.

Seedlings

String quartet piece w/ electronics, 10 min
 Sounds will be "seeded" into the electronics



Notes floating in time
 time floating in notes

the size of the organic growth will be determined by
 the volume of the tone and length of phrase.

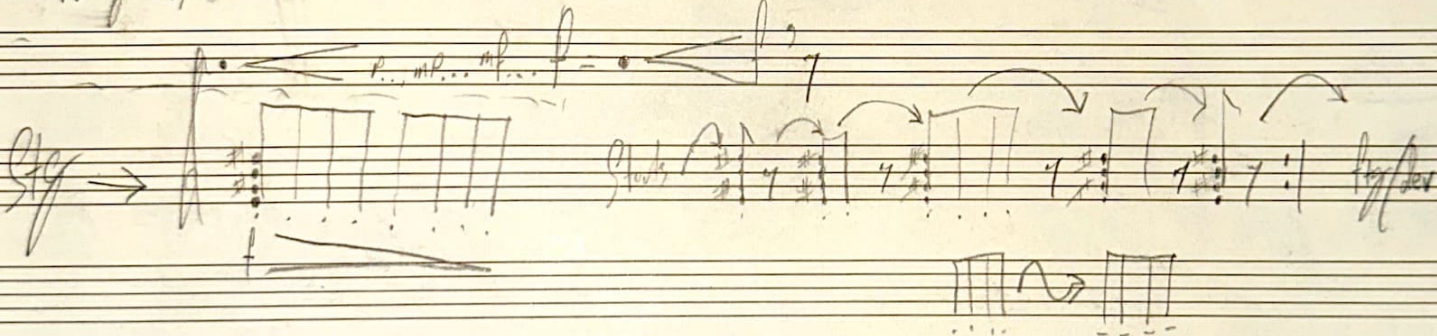
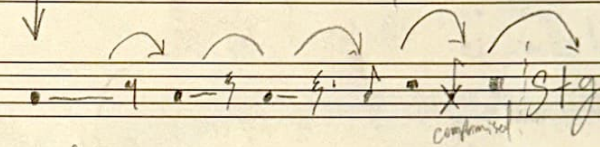
It will be beautiful, and the sound will open up birds/nature
 sounds in, seeding the sonic space until "harmony" is achieved.

the Major Symphony



Sound blooms out from the
 tuning A, from piano

flg → flg, sounds getting progressively shorter
 rests longer

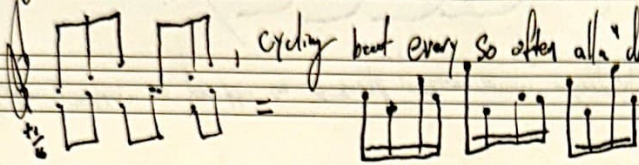


MC = only a handful of instruments playing can seed entire sonic landscape

Opening Material will begin with a tango-esque violin duo monologue; Similar to part 2, a single melody should be constructed out of hocketed melodic material. The focus of such material should be chords which fit nicely within a justly-tuned framework.

goals of opening: get audience attuned to the limited tonal space of the violas, then introduce the tutti sound.

perhaps passages like

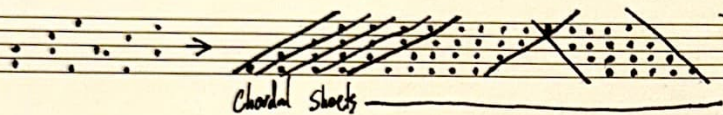


, cycling but every so often all "dreams and prayers of the blind"

↳ the smaller rhythmic value will always land on the off-beats
↳ even if sonically it sounds on-beat.

these sections will have an arbitrary start-stop pulse, substituting a 16th for a longer beat value, giving the section breath pauses.

After introduction of orchestra, all included tones of the melody will be used for a canon reiteration, and offset to generate harmonic material.



Chordal Shocks

Notes that collapse in Swells can be used to step into new material

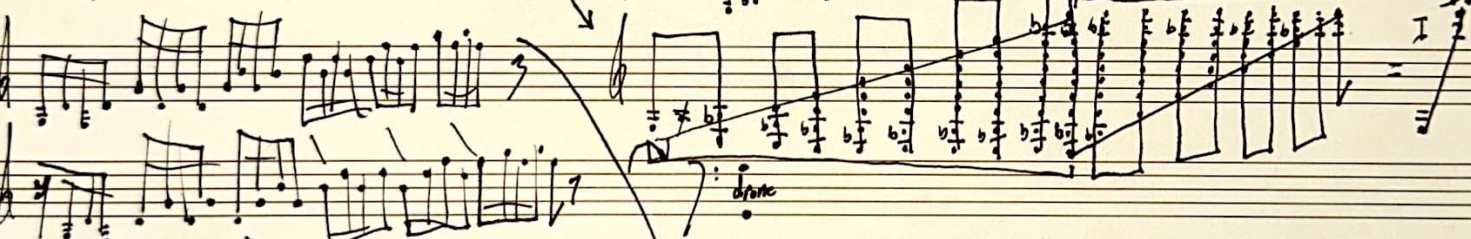
tutti can echo current musical material

definitely only for the solo opening material.

Such patterns lose clarity w/ orchestra



Highlighted zones act as sum total of harmonic material available to the violas



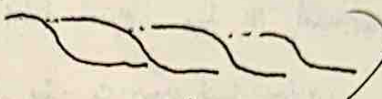
011

012

013



The question of a third movement!

While harmonic material and form are still very undecided, we have two fundamentally ideas in place: short term canons and a hocketed 2nd movement surrounding double-stops. The question remains, what of the third? Immediately what comes to mind is an excited expansion of mv2's format, trading material in the form of runs between the instruments () or.

perhaps we move toward a more typical sonata third movement, trading "characterized" phrases as opposed to abstract arpeggios.

String quartet
6-8 min

1+2, 1+3, 1+4	1+2+3, 1+2+4
2+3, 2+4	2+3+4, 1+3+4
3+4	

Cell

Vol.

Handwritten musical score for string quartet. The score consists of four staves. The top staff features a melodic line with dots and crosses. The second staff has a similar line with Roman numerals II-IV, III-IV, II-IV, and I-IV. The third staff has a line with dots and crosses. The bottom staff has Roman numerals IV-III, III-III, II-III, I-III, and I-I and II. There are brackets under the bottom staff.

This summarizes the reduced beginning of all strings; All notes are - pitch
Could serialize these tones, and walk down them

lean the tones

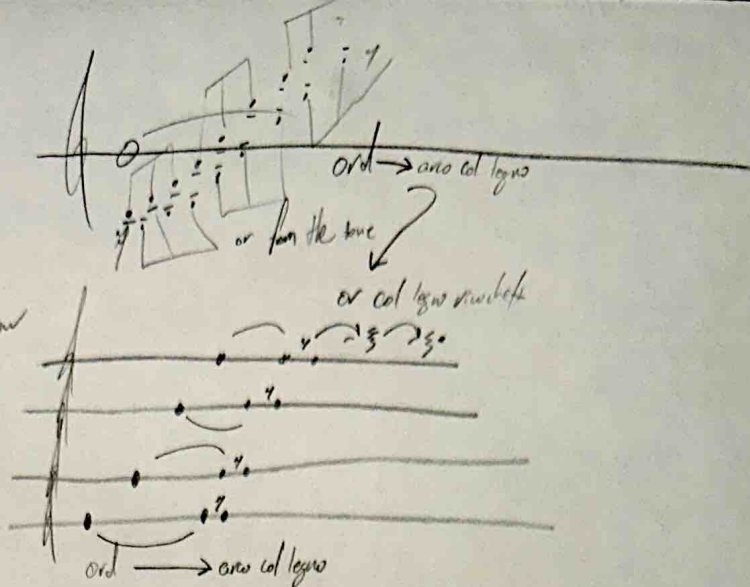
turn off glissando, all

add spaces.

Handwritten musical score with a large, dense, scribbled-out section across several staves. The scribbles are made with a dark ink or pencil, covering the musical notation and staff lines.

String quartet + electroacoustic

String quartet starts with unison melody,
melody begins to separate via polyphony
until many emerges. $\rightarrow$ p
adding space at the ends of tones,
space get larger, Bow $\rightarrow$ half wood/half bow



"The Self becomes fragment, life is slow picking up the pieces"

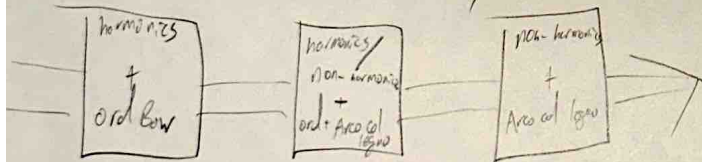
What if: Starts Natural harmonics, Moves toward fragment tones

What if: When new note added, a preceding note transforms into a massed tone.

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

A 1 idea piece doesn't mean static, it could represent a ^{style} continuity, offering the sense of the continuity.

This is a timbral continuity



Intro Ideas -
To people, 2 notes per

- Intro #2 - "to dance the space"
light spring, salute

- Intro #3 - "Innovation"
light spring R < F

- Intro #4 - "the beauty of
orch"

Handwritten musical notation on the left page of a manuscript. The notation is written on five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The fifth staff is a treble clef. The notation includes various musical symbols such as notes, rests, and accidentals. There are vertical bar lines separating the staves. The handwriting is in ink and appears to be a sketch or a working draft.

fast tempo, chrysanthemum
each 1 = extra 8th

Rebelle

these bits of still harmony, which allow for the dissolution of sounds across ensemble

th

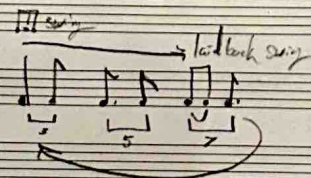
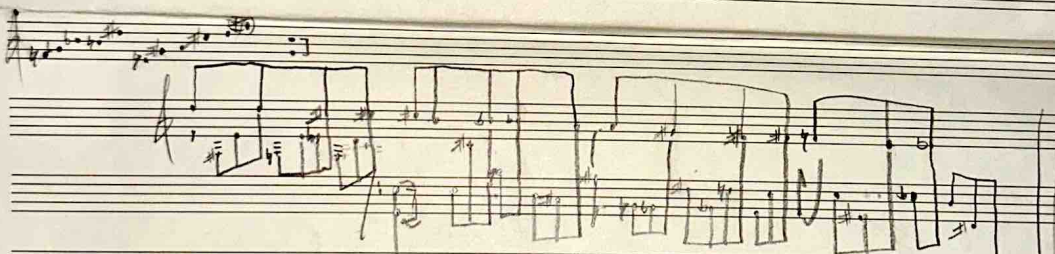
-3

Handwritten musical score on two pages of manuscript paper. The score is written in black ink on five-line staves. The left page contains three systems of staves, with the first system having a treble and bass staff, and the second system having a single staff. The right page contains two systems of staves, with the first system having a treble and bass staff, and the second system having a single staff. The notation includes various musical symbols such as notes, rests, and bar lines. There are also some handwritten annotations and markings, including a large 'f' and a 'th'.

frame
open



Light Core up slowly, Calve from setting frame ready, a knock at the door
We need to use Articulations for the diff sounds



Leave open - Page 2! We need to do some score study, Marten: open, Gluck,

Rocky rhythms might be worth highlighting, but dark yet more is and more complex than what we want here!

→ These figures form a key but struggle to bring a sense of high complex information

Tenor range Counterpoint

pre-chorus 1

post-chorus 1 - the vocal lines will show how to form the other else still in captivity.

transformation of historical motifs, included change

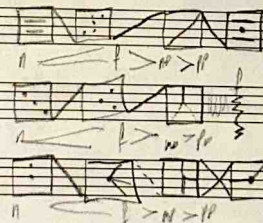
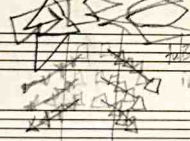
the different elements correspond to voice types

elf notation (ideal) - elves will struggle when contact as they speak, melody not yet finished etc.

(idea): Video projection (even temporary clips or animation), lighting, smoke + bubbles, random associations (more on that)

elf notation 3 a supposed magical super notation that can encompass all parameters of art simultaneously.

objects will fall from the sky as well, glitters and mirrors every time enter side, and into the crowd



this line, some of sound
broad form of elf notation.

0 1 2 3 4 5 6 7 0 1 2 3 4 5 6 7 0 1 2 3 4 5 6 7

0 4 2 5 6 3 7

Rhythm 11

54 chords

Take opera notes 07/29/24 - I'm 26 now!

- acquired a collaborator i
- Reach out to too far for libretto
- need blessing from Dennis!
- ↳ Synthesis assembly probably fell through

+ It might be fun to use early music specialists to strike a contrast in style, basso continuo with a robust collection of percussion instruments, but this can be achieved with the inclusion of harpsichord alone.

- Live music + artificial electronics, representing the transcended alien world of hyperspace. Hyperspace music operates like an ecosystem of birdcalls, and the musical world will be a slow adoption of these sounds via imitation in the orchestra pit, engaging/initiating a gradual adaptation to the conditions of hyperspace.

Act 1 - Real world, establish pre-conceived pre-dut notions

- Mysterious figure appears; offers the Spice, receives the Spice after deliberation
- Opening of the Chrysanthemum, the choir appears, funeral for the body of Terence
- Ends with Ego-Death as Terence is told to rest

Act 2 - Awakening in ~~the~~ Hyperspace, surrounded by the elves

- Intuitive Spirits of the Mushroom

↳ "Madame" stole Terence's soul, and must offer the Madame's Doppelgangers through songs provided by the Elves. (He may leave w/o beating the Madame, but a body without a soul is one of great misfortune)

↳ The powers gifted to Terence by the Madame's clones allow him to combat, and eventually subdue the Madame Mushroom

↳ Act 2 ends with the 7th and most alien, elf song, and 7th Doppelganger. She gives Terence her blessing, and Terence undergoes a metamorphosis into "the Initiate", the Master of Hyperspace without a throne. The throne is held by the Madame

Act 3 - The Initiate can now convert "Dark Elves" into his Subjects through song, absorbed into the inanimate corpse of Terence, now on stage (the body is the door home)

- The Initiate (like the pit orchestra) can now sing in the alien tongue, and ~~then~~ the Initiate and the Madame sing a duet, at first combative, then as lovers.
- The Madame transforms into the High Priestess, the Mother, and ~~even~~ visits the Initiate and Terence through a kiss.
- Terence has reclaimed his shadow, and returns to reality, changed permanently, and tasked with guiding others.

The visual effects are very striking for musicals, need to confirm about the opera world

- Develop a few scenes for Mr. Lin

↳ Elves take time to sing

↳ The Brightthrough

↳ Arm of the Mushroom in the form of bad behavior

- The mushroom as "madame"

(none) ↳ Madame Mushroom?

↳ "appears in several different forms throughout the opera"

- Both object of desire and primary antagonist
- All roles of the madame exist independently of each other (might need to enlist the help of Madame to defeat another version of Madame)

07/15/24

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings. Above the staves, there are handwritten labels: "7th", "x-1 # Ake-cue", "Sub 3", "Sub 2", and "Sub 1.5".

same
page 3

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

Act 2 should open with the height of last impression,

Moving to Spectral Harmonic Int. → Spect. As time
collapses to inferspace

- long oblique to pepper over long swells of transitory music

All of the stunts could serve as the impetus of the voice

Handwritten musical score on two staves. The notation includes notes and rests. Below the staves, there is a handwritten note: "the tones can, and should, be derived from the accompanying part. This limit shows a degree of normalcy."

Simply the direct voice, and therefore the idea of a vocal line is emphasized

Could take harmonic patterns as input for the vocal

What does the Native Sound like?

Handwritten musical score on two staves. The notation includes notes and rests. Below the staves, there is a handwritten note: "into final style, and add voice".

Chords are now stable in a real sense! So if a chord is held, it will drift into final style

Handwritten musical score on two staves. The notation includes notes and rests. Below the staves, there is a handwritten note: "transfer into II".

Handwritten musical score on two staves. The notation includes notes and rests. Below the staves, there is a handwritten note: "Create ornamental stunts, and say final note".

Handwritten musical score on two staves. The notation includes notes and rests. Below the staves, there is a handwritten note: "Mandatory line".

1. France (France)

4

Infinite Conjugatives

#2

2/2

perfect
multi
eff

TFM - only melody sheet

Use for master lines

x2

General sketching

Micro level volumes: Compose more & don't use too many voices. Limited Instruments, too complicated, too little time

Sketchy sketchy & don't tell Michael Buhler lol

McDouble Cadence lol

this sounds like phat...

oh, there's the plan, for real! 1. Provo + voice for the entire ending
2. "Chippy" Mendenhall I → I's for the end = instrument

gradually reduce the interactions
leading to nothing but the
Interlocking chords

1st Rhythm tree
try to categorize rhythms!

Handwritten musical notation on three staves, featuring various rhythmic patterns and notes, including some circled and numbered elements.

4
4

Main body of handwritten musical notation on multiple staves, showing complex melodic and harmonic structures with many notes and accidentals.

Change Notes

Continuation of handwritten musical notation on multiple staves, including various musical symbols and annotations.

Just Intonation
for string quartet L = foot - (A/B/C) = extensions

Movement
1
just

$\sharp\sharp m^7$ or $M\sharp\sharp m^6$

free) 1 drift to 2nd interval
movement 2

ing ~~more~~ ~~for~~ ~~the~~ ~~quartet~~ w varying relations on each note; keep it simple, record a large improv

Now solo for piece? If no, usually work every few seconds, melody in Strato, more

My music sounds like the music of someone who is Starved, Starved of sound, Is this a good thing? I think the answer is
 Vicious in the moment. On the one hand, this is reflective of our musical history as composers; on the other, it's counter to our age of surplus.
 I could be putting myself in the position of always leaving my audience either wanting more... or unsatisfied. Something to consider...



Flute
 piece

title: od Mora, do Mora. Svakome svaje.
 Od Mora, do Mora. Dali su mi pijesak vremena.
 Od Mora do Mora. Dali su mi na pijesak vremena.
 from sea to sea, They gave me to the sands of time

Solo Flute + electronics + video, 2025

