Dispersionology
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Dispersionology: Sites

EAO

Chicago

Oslo

Dispersion Lab

Bogotá

Dispersed-1

Dispersed-2

Dispersed-3

Dispersionology notes

Layers:
1: EAO
2: Oslo
3: Chicago + Bogotá
4: Dispersed-1
5: Dispersed-2
6: Dispersed-3

Home States:
L1: Choice P2-4
L2: Palette 1
L3: Palette 4
L4: Palette 3
L5: Palette 1
L6: Palette 2

Dispersed-1
Chris Chafe, celletto
Anne Bourne, cello
Theodore Haber, violin
Cássia Carrascoza Bomfim, flute
Glen Hall, saxophone + clarinet
Chris Anderson-Lundy, saxophone

Dispersed-2
Ambrose Pottie, percussion + electronics
Colin James Gibson, guitar
Dana Reason, piano/inside piano
Kai Kubota-Enright, piano + electronics
Emma Pope, piano
Bill Gilliam, piano + electronics
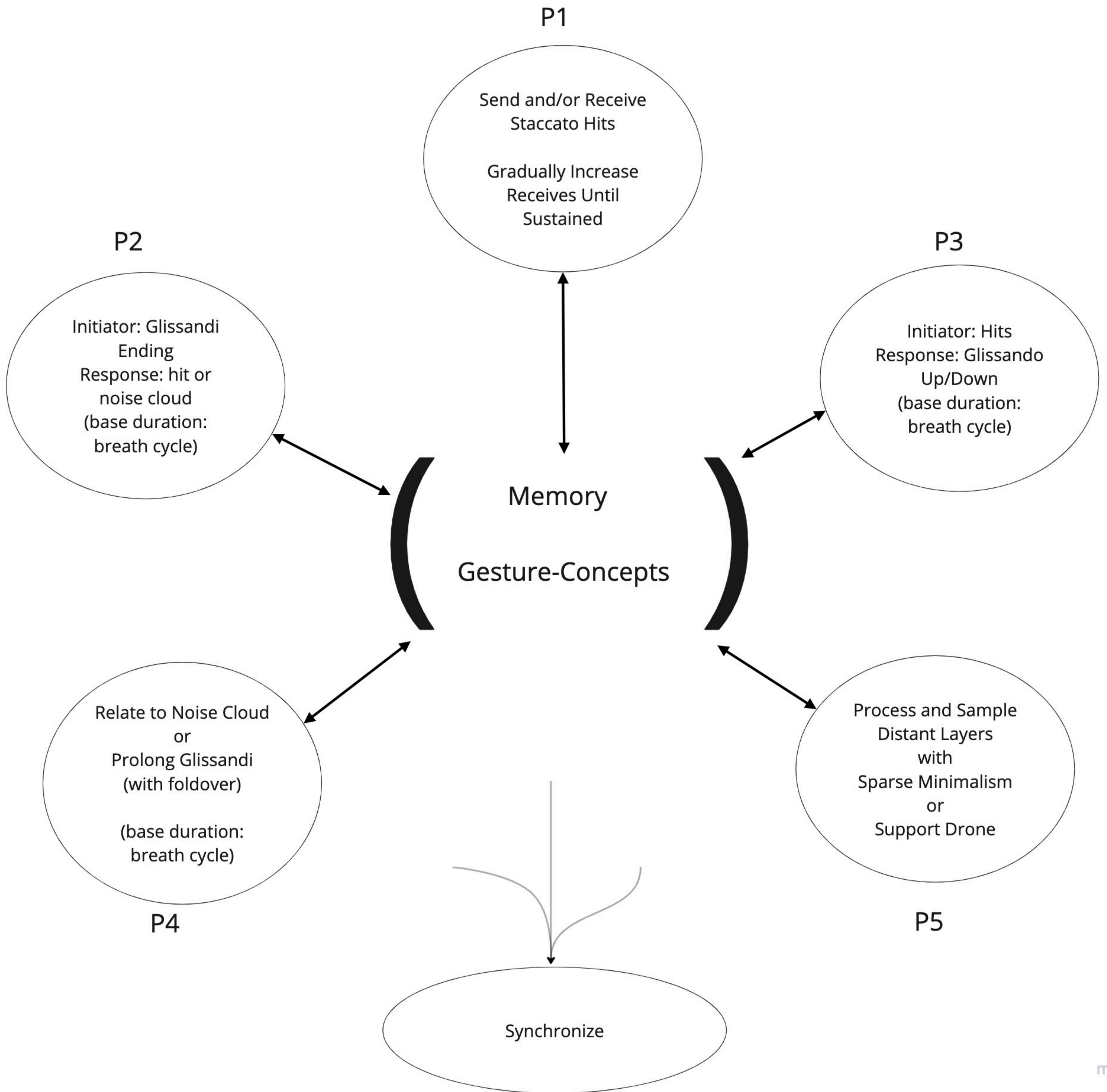
Dispersed-3
Scot Gresham-Lancaster, electronics
Scott L. Miller, Kyma
Holland Hopson, electronics
Zovi, theremin
Al Margolis, violin + objects

miro

Dispersionology: Palettes

P1

Send and/or Receive
Staccato Hits

Gradually Increase
Receives Until
Sustained

P2

Initiator: Glissandi
Ending
Response: hit or
noise cloud
(base duration:
breath cycle)

P3

Initiator: Hits
Response: Glissando
Up/Down
(base duration:
breath cycle)

Memory

Gesture-Concepts

P4

Relate to Noise Cloud
or
Prolong Glissandi
(with foldover)

(base duration:
breath cycle)

P5

Process and Sample
Distant Layers
with
Sparse Minimalism
or
Support Drone

Synchronize

miro

Dispersionology Notes:

i) Home state = default palette

ii) All send/receive and initiator/response pairings should move between layers

iii) if you are not capable of a given sound/action, remain silent

iv) the process of synchronize differs depending on current palette/state, with discrete actions prolonging to sustains

v) All hits are instantaneous, staccato/sharp

vi) All responses are immediate

vii) Initiator: cause of a response (different than sender, which is "at will")

viii) Players are silent if initiator is not present

ix) Base Duration can be modified via duration gesture

x) Prolong: Extend in time and (sonic) gesture

xi) Foldover: Change pitch direction when limit is reached

Core Gesture-Concepts:

Whole Group: everyone

Rest of Group: everyone else

Layer (N): addressing a given layer

Go/Stop: sudden enter/exit from piece

Fade in/out: gradual entry/exit from piece

Continue: used to reinforce that one should continue

Palette (N): invoking one of the five palettes

Palette-Change: Asking given players change to new
         palette of choice.

Home State: The default palette for a given layer

Shapeline: perform interpretation of soundpainter
movements (wtihin possible constraints).

Watch-Me: Used to "cancel" shapeline mode.

Noise/Tone: Playing with or without the presence of
         clear pitch-based material.

Find-your-way: Transition organically to the target.

Memory (N): Saving a mental "snapshot" of what is
being played, and recalling it later.

and/with/this: needed syntax for gestural "sentences"

Duration: length of time short/medium/ong

Synchronize: All players converge and fuse to same pitch,
             timbre, volume with sustained sound.

Faders: volume, density, noise-tone

miro

Acoustic/Electronic: address players of these types

Change: In this piece, change = noise/tone flip

Improvise: Improvise and "tie together" the sites,
leaning towards foreground role.

Break: All players sudden stop except identifed group

On/Off: if not playing, sudden start. If playing, sudden stop.

Split Layers for Faders: Assigning layers to halves of the
                                     body for faders

Who-wants?: Asking if player wants gesture-concept