

# POLILLAS

(Fantasea en 7's)

## to the JACK quartz

o el Gran Vacío

Fencerows

Earthedness: Rooted (Trikonasana, Shavasana, Vrksasana)

Hints, remnants of an old structure (traces)

Growing

'Deforesting' / Agriculture

Borders: natural and unnatural

Isolation: shooting upright

Following along a seam (fence, ditch, creek)

Fluttering

bursts

July - December

2021

By RE



# Formal moves

I Spattering

(fast alternation with large pauses)

II Vortices X

(interwining repeats)

III Stable / RePosade

no change (unanimates)

IV Exchanging / Bursting / Fluttering

(interpolation)

(cresc- to change)

(alternate)

V Grand interpolation

(section-length interpolation or animation)

# Harmonic Concepts

limit 5? At most less than 7

I JI tonnetz

II Ring mod / Nat. harmonics (goes higher)

III wide glissando

IV Accumulative transforms

V Potamia

VI Intervals from starting pitch (Akash)

VII Behind bridge (listing toward molto sul ponticello) AIT?

# Repeat Structures

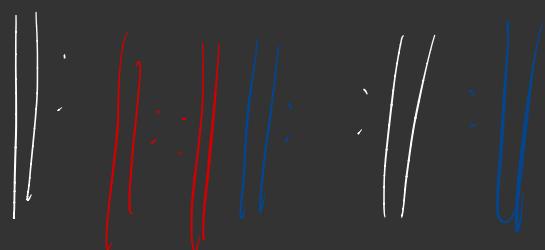
Symmetric

overlapping



Asymmetric

nested + overlap  $\alpha$



nested



double-nested



double-overlapping



nested + overlapped  $\beta$



nested + overlapped  $\gamma$



nested-overlapping



back-to-back repeats ( $:::$ )

may either ① directly abut  
or may ② surround material

these structures work best  
when combined with multiple  
tempi and materials

## Properties of "Repet Counts"

depends somewhat on number of measures to be repeated

X2 (i.e. default) can be refreshing change of pace  
can confirm relationship between materials  
↳ i.e. a binary exchange relationship

X3 can be dangerous because the 3rd time is expected to be a coda  
when successful: can be subversive  
but used) when a line elides across the repeat boundaries  
↳ hides the structure

X4 less dangerous than 3  
does not require elision

- - - - - black holes - - - - -

X5 Extremely emphatic  
occasionally tedious but activates a fresh ear for what follows

X6 more emphatic  
daydreaming

requires explaining: i.e. a following <sup>established</sup> consequent or obvious variation

# Properties of interpolations

Less → More

best if long

but the opposite can be subversive

more → less

best if short

{ nature of transition curve is important



[ augmentation of density? more dramatic?  
not enough notes?  
mix and match more? more figures? ]

inhaler? (segment 10 grey)

Material 1 → Material 2

must be long but not too long

cannot introduce material fast on "conveyor belt"

Type 1: intersections

Type 2: overcoming

## Climactic moments

inigo stage 1

different (suddenness)

grand crescendo

togetherness



loud

followed)

Climbing up

by unison chords  
(dissonant)

slower

important to understand  
combinations of chroma + register

taking away can be useful

go beyond what you thought to be possible  
it depends on how it's set up

preceded by increasing intensity (density, dissonance, dynamic)

reduces to nothing (maybe examining once or twice before the end)

suspension of development (it doesn't really change)

enabled by preceding crescendo (causality)

you have to build to it

a bit static

# Time Signatures (Harmonization) (-1, 1)

Signature series α

$$4's \left[ [344] [35\leftarrow] [7] \right] + 2 \text{ cycles} \quad \begin{matrix} \text{replace with } \frac{1}{6} \frac{2}{6} \frac{4}{6} \\ \text{in climactic moments for surprise intensity} \end{matrix}$$

≤

Signature series β

$$8's \left[ [9877] [86\leftarrow] [543] \right] + 3 \text{ cycles}$$

>

Signature series γ

$$16's \left[ [568] [101112] [12131315] [141\leftarrow] \right] + 1 \text{ cycles}$$

≤

|

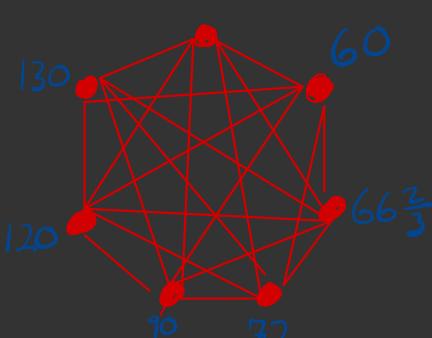
Mykon cutting?

---

Progression = Permutations  $\leftrightarrow [4816] - [4168] - [8416] - [8164] - [1648] - [1684]$

# Tempo Palette

## Tempo Rose

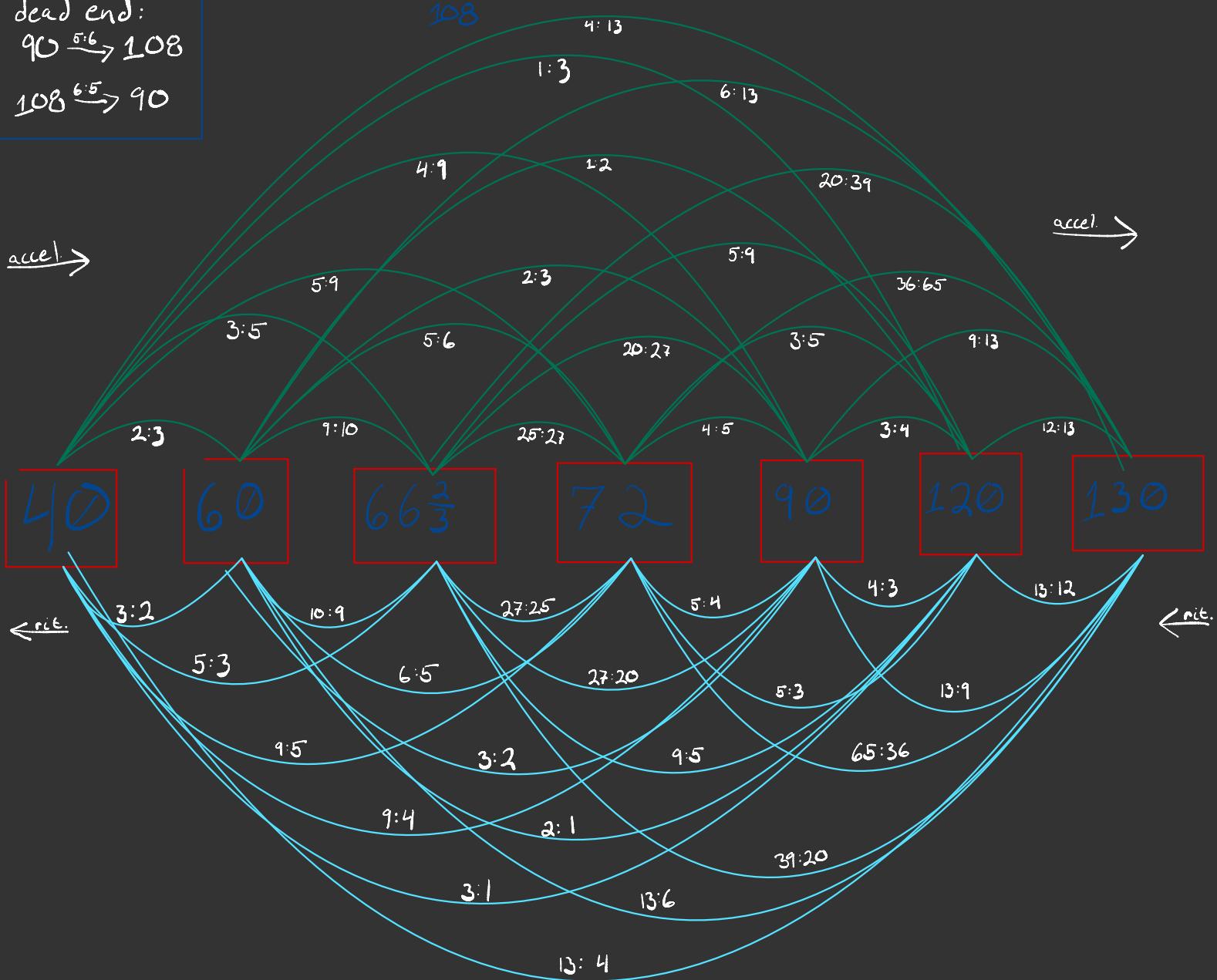


$\frac{40}{60} = \frac{2}{3}$	$\frac{40}{90} = \frac{4}{9}$
$\frac{60}{90} = \frac{2}{3}$	$\frac{40}{108} = \frac{10}{27}$
$\frac{90}{108} = \frac{5}{6}$	$\frac{40}{120} = \frac{1}{3}$
$\frac{108}{120} = \frac{9}{10}$	$\frac{40}{130} = \frac{4}{13}$
$\frac{120}{130} = \frac{12}{13}$	

Source accel

must backtrack

dead end:  
 $90 \xrightarrow{5:6} 108$   
 $108 \xrightarrow{6:5} 90$



A

## Glissando - "shadows"



wide gliss, heavy

helianthited rtm

harmonic gliss

Circular bowing (Rhythmicized)

Stage 1 - damped glissando (right-weighted bunching)

Stage 2 - damped trills with shallow gliss (not much bunching) major  
gradually increase?

Stage 3 - natural harmonic gliss (waves → static) b, c, d, e  
write out the structures

Stage 4 - sustain + unidirectional gliss (intentionally rhythmic) slow → fast

norm → Circular bow  
(sustent  $\frac{1}{2}$ )

X Stage 5 - bow contact point + gliss

↳ same bow different rhythm

↳ same rhythm different bow

Stage 6 - glissando tremolo (arboral kartographie) - shallow gliss

↳ change string contact point

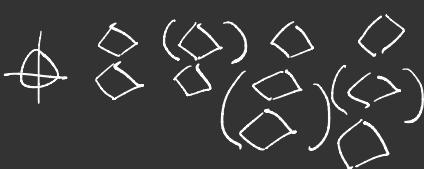
↳ change tremolo speed

↳ talca with intermittent short durations to anchor tremolo

~~X~~ Stage 7 - flautando full bows  
tango glissando? ~~upbow?~~ - lángo  
SF

---

## [5] Bunchings (nested triplets with rancas glissandi)

A Damping techniques : 

ptm



A <sup>+q</sup> Natural Harmonic Glissandi

mirrored taken during bows

B

tremolo - "wings"

Slowly recall  
the harmonic  
progression

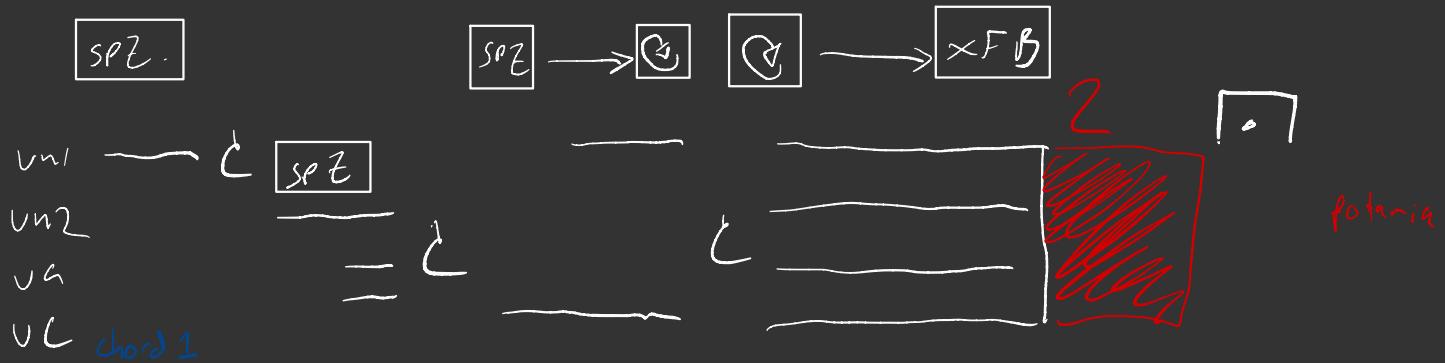
maybe add bars to  
spatial notation?

J.I. tempts

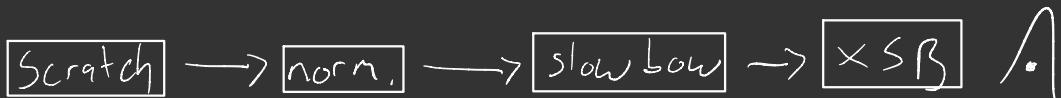
Spectral; + Swiping → tremolo

Stage 1: take  
| - - - - | repeat pitches by group

Stage 2: sputtering



Stage 3: grand interpolation



Stage 4: Stable  
take timespan?

tonnetz Progression

$$\left\langle \frac{1}{1}, \frac{5}{4}, \frac{11}{8}, \frac{3}{2}, \frac{7}{4} \right\rangle$$

P

$$\left\langle \frac{6}{7}, \frac{1}{1}, \frac{12}{11}, \frac{6}{5}, \frac{3}{2} \right\rangle$$

L

$$\left\langle \frac{4}{5}, \frac{1}{1}, \frac{11}{10}, \frac{6}{5}, \frac{7}{5} \right\rangle$$

$$\left\langle \frac{4}{7}, \frac{2}{3}, \frac{R}{8}, \frac{4}{5}, \frac{1}{1} \right\rangle$$

R

$$\left\langle \frac{4}{5}, \frac{1}{1}, \frac{11}{10}, \frac{6}{5}, \frac{7}{5} \right\rangle$$

R

$$\left\langle \frac{28}{55}, \frac{14}{25}, \frac{7}{10}, \frac{4}{5}, \frac{14}{15} \right\rangle$$

L

$$\left\langle \frac{2}{3}, \frac{11}{25}, \frac{4}{5}, \frac{14}{15}, \frac{16}{15} \right\rangle$$

P

$$\left\langle \frac{16}{25}, \frac{64}{55}, \frac{32}{25}, \frac{8}{5}, \frac{64}{35} \right\rangle$$

L

$$\left\langle \frac{112}{165}, \frac{128}{165}, \frac{32}{33}, \frac{26}{25}, \frac{16}{55} \right\rangle$$

R

$$\left\langle \frac{32}{45}, \frac{128}{165}, \frac{64}{75}, \frac{16}{15}, \frac{128}{105} \right\rangle$$

P

$$\left\langle \frac{28}{45}, \frac{32}{45}, \frac{8}{9}, \frac{44}{45}, \frac{16}{15} \right\rangle$$

1

Handwritten musical notation on staff paper. The notation includes various note heads (circles, triangles, squares) and stems. Red markings are present on several notes, particularly in the first measure. A large bracket covers the entire staff.

Handwritten musical notation on staff paper. The notation includes various note heads and stems. Red markings are present on several notes, particularly in the first measure. A large bracket covers the entire staff.

Handwritten musical notation on staff paper. The notation includes various note heads and stems. Red markings are present on several notes, particularly in the first measure. A large bracket covers the entire staff.

Handwritten musical notation on staff paper. The notation includes various note heads and stems. Red markings are present on several notes, particularly in the first measure. A large bracket covers the entire staff.

Handwritten musical notation on staff paper. The notation includes various note heads and stems. Red markings are present on several notes, particularly in the first measure. A large bracket covers the entire staff.

D fundamental?

X

C

"flames" or "Roar"

Ring modulated  
(low tones) gets more mod.  
time

tempo gets faster monotonically

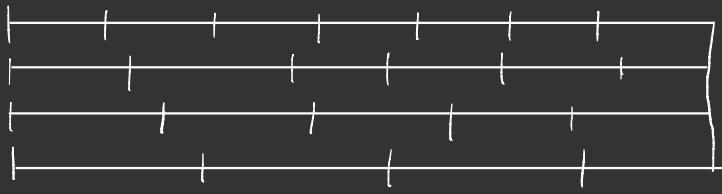
Stage 1:

Sustain with intermittent accent  
↳ tremolo  
↳ gliss.

Stage 2:

A → B → C  
trem → normale

7:6:5:4 Polyrhythm  
7: [5:3]: 2



Akash 16ths

Stage 3: interruptions



X Stage 4: Spatial?



Warning: too much like B and underdeveloped

D

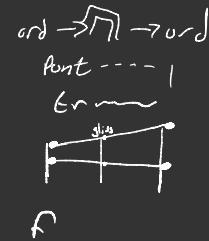
"Flight"

Grace note + vibrato

trills + flourishes



or



Stage 1 - unison attacks  $\equiv \equiv \equiv$

stage 2 - cascades  $\overline{\equiv} \overline{\equiv} \overline{\equiv} \overline{\equiv}$

Stage 3 - duets  $\overline{\equiv} \equiv \overline{\equiv} \equiv \overline{\equiv}$

X Stage 4 - Natural motives  $\dots$

Warning: limited

E Crescendo chords (stirrings still) "chilled"  
 [7, 1, 9, 2], 8

stepwise

voice-leading

bow-contact-point

Stage 1: frozen + grand interpolation / suddenly removed

accumulate divisions

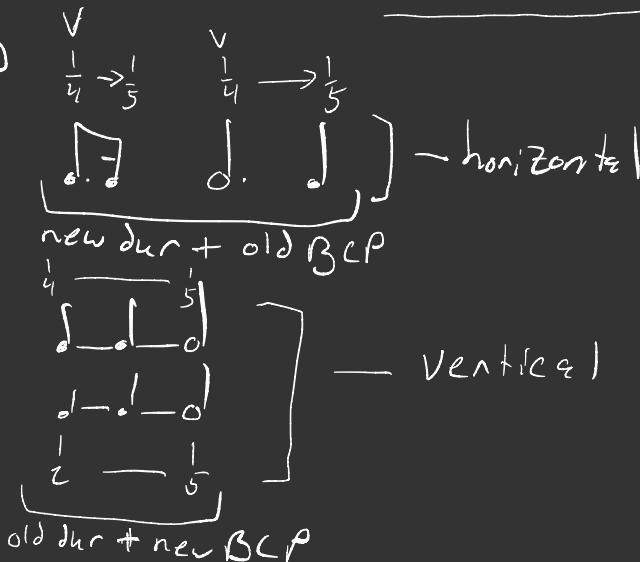


Stage 2: growth or "manifest" gradually accelerate



Stage 3: revisit 1 + BCP

keep denominator constant  
 vertical?  
 fixed graph of points



Stage 4: revisit 2 + BCP

$\times S\beta \rightarrow$  slow bow  $\rightarrow$  ordinary  $\rightarrow$  flattened

use bind to make notes for long durations and feather beams for short durations

Stage 5: reverse 2

F

Staccato + gethato + pizz + batho (legno & crine)

"Knots"

Stage 1: clock ticks

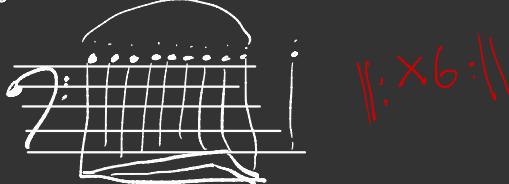
\* stage 2: quipu — voice lead stepwise melody with hocket

stage 3: gethato that sometimes goes behind the bridge

stage 4: grand interpolation, <sup>Akasha</sup> ascending, dense → sparse

stage 5: gethato → multi-steatci

stage 6: n → s.p. → tab → s.p.



G

Behind the bridge - "lightning" or "storm"

Stage 1: shricks, bowed on wrapping, sparse → dense

Stage 2: white noise, pop, occasional tremolo — --

Stage 3: revisit 2 + cilt?

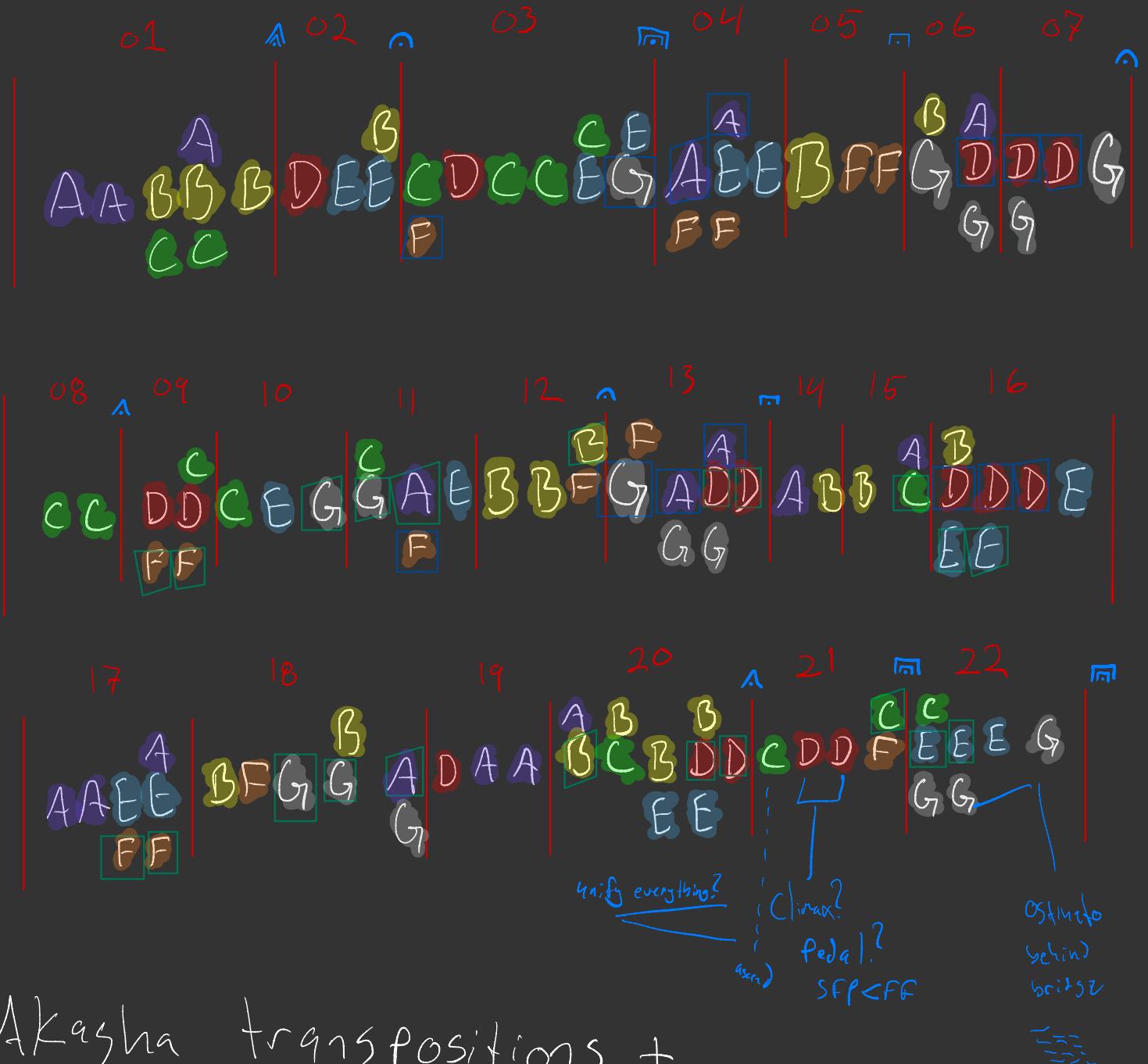
Stage 4: revisit 2 + occasional ghetto

Stage 5: revisit 1 + dense → sparse

Stage 6: bow on the body of the instrument

abjad.StaffPosition()

abjad.Clef(percussion) -3,-1,1,3



# Akasha transpositions +

Guerrero (Combinatoria) Design  
Approximately ordered in theory but in practice: increase monotonically

$$S = \{ \text{ABC}, \text{BDE}, \text{DCF}, \text{CEG}, \text{EFA}, \text{FGD}, \text{GAD} \}$$



16

 $\delta = 90$ 

- D<sub>2</sub> 2 part trills     $1 = \frac{5}{4}$      $2 = \frac{5}{4} \rightarrow \frac{3}{4} \rightarrow \frac{4}{4} = \frac{5}{4} \rightarrow \frac{3}{4}$   
 B<sub>2</sub> opening  
 D<sub>3</sub> ( $\frac{4}{4}$ )  
 E<sub>2</sub> [7, 1, 9, 2] 8 take  
 D<sub>4</sub> ( $\frac{6}{4}$ )  
 E<sub>2</sub> manifest  
 D<sub>5</sub> ( $\frac{7}{4}$ )  
 D<sub>4</sub>  $\delta = 120$   
 E<sub>4</sub> [7, 1, 9, 2] 8 take  
 17

A harmonic glissando → frozen + swells + noise  
 > alternate

E+F clock ticks + BCP

A+E+F all of the above (replace F with quiet high staccato)

18

B

2

F ||:<sup>x6</sup>

2

G

3

BG

5

AG

4

19

D

A

2

A ||:<sup>x4</sup>

A

2

20

x4  
 A ||: Stage 1 (opening) :||

B

1

A,  
B<sub>1</sub> same

C

2

B<sub>1</sub> same

E

B<sub>1</sub> same(B)<sub>1</sub> sameE<sub>2</sub>B<sub>1</sub> same

D

3

21

C

4

D<sub>1</sub>  $\frac{5}{4} \rightarrow \frac{3}{4} \rightarrow \frac{7}{4}$  (unisonous)  
 D<sub>2</sub> (black hole)  $\times 5$   $\rightarrow$  noise noise → norm  
 D<sub>3</sub> intermediate

C

F (dinner) repeat 18

22

C

E<sub>1</sub> ascendG<sub>1</sub> (long)

OB take

E<sub>2</sub> continueG<sub>2</sub> (long) OB shaver takeE<sub>3</sub> continueG<sub>3</sub>  $\frac{3}{4}$  OB trillsG<sub>4</sub>  $\frac{1}{2}$  OB manifest rich cluster

&gt;

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

