

very rigid, automatic: liber abaci 2

note: over 4's instead of 8's (unlike inflorescenza)

very clear ebb and flow of evolution through pulse

don't think quite as rigorously about "materials"
↳ ditto "form"

5 sections $d=56$ 5 min. avg bar = 2 d's

$56 \times 5 = 280$ beats c. 140 mm $\frac{140}{5} = 28$ mm

meter

↳ available denominators

~~8 10 12 16 20 24 32 40 48 64~~
 $2 \div 4 5 6 8 10 12 16 20 24 32$

baseline 2 2 3 4 5 6 8 10 12 16

numerators

-1	1	1	2	3	4	5	7	9	11	15
+1	3	3	4	5	6	7	9	11	13	17
-2	0	0	1	2	3	4	6	8	10	14
+2	4	4	5	6	7	8	10	12	14	18

1: time signature sequence 1

→ shorter

2: 1 + num & den manipulation, with back half folded

→ longer

3: 2 folded with manipulation

4: 3 folded

5: 4 back half folded (back half longer)

2	3	2	5	4	5	6	9	9	7	6	4	18	19	4	4	5	4	9	8	5	7	5	3	9	10	6	2
4	4	5	8	6	8	8	20	16	12	10	8	32	24	4	5	8	6	16	16	10	16	12	8	20	24	16	8

← review →

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"Pseudo-materials"

-  1 Scales (up, down, or both)
 -  2 stutters (loud, emphatic)
 -  3 melodies (sometimes trills)
 -  4 grace figures

F | Section 1: only sales

~~ff~~ Section 2: sales + intermittent stuffs

p | Section 3: scales + stutters + melodies (in corporate

mf | Section 4: Slurs + melodies + grace figures

F | Section 5: melodies + grace figures
end FFZ FFFFF

F3
2024
May 16

tusos

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Ditch section 1 (Primary material) additions May 16

row = 2 3 8 5 4 6 0 10 11 2 9 1 (Gruppen)
 intervals up 8 5 9 " 2 6 10 1 3 7 4
 recursive then "cannibalizing" pitch structures

Add to sequence of pitches by specifying an interval sequence (always derived from the next sub-set of the row) transposed to pitch-classes by each subsequent tone in the row (recursively; ie, maintaining int'l of reference index after appending pitches)

cell 1: manipulations of full row

cell 2: manipulations Some subset of row

cell 3: overlapping and expanding subsets of row

Cell vi: elided cells all of same size

Cell 5: re-partition row: alternate L (for each cell)
regular and inversion

Cell forms are allowed to recapitulate!

rhythms should be derived from pitch sequence

Contours up, down, up \rightarrow down, down \rightarrow up within a given interval range.

Phrase lengths (events) originally derived from contour
then from int

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p.6)

- Main rhythms (all sections?)
 - even subdivisions of measures based on pitch sequence intervals

rests can be inserted after number of notes (counted by some defined sequence) but preserve # of attacks in same way.

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Section 2 Pitches (main material)

similar processes as section 1 instead of transposing by source sonority, begin transposing by final note of sequence

- 1 Select sub-cells with repeating pattern alternate regular & inversion per cell
- 2 Find ways of subverting direction changes after the fact. (in a patterned way)
- 3 Grab subsections and mirror them
↳ in a patterned way
- 4 Combine these ideas with those in Section 1
- 5 make inconsistent directional changes?

Section 2

Possible secondary material 

Rhythm - higher number of pulses per bar
 ↳ (relative to main material)

staccato, long, Guerrero stutters

insert pauses in a new way
 preserve # of pulses

- increasingly complex tree structures

pitch - stutter pitches by cyclic count
 for a pattern of selected pulses,
 ↳ make rests instead of pitch

little 3-5-4-5-1...
 groups size 1-5?

Fold intervals of series and retrograde
 alternate up & down

→ maybe stagger the fold?
 ↳ each time?

insert in isolated bursts with patterned measure selection. increase size of statements

↳ i.e. 1mm, 2mm, 4mm, 3mm, 5mm...

Section 3

Main material

as usual

1. Pulses

2. rests

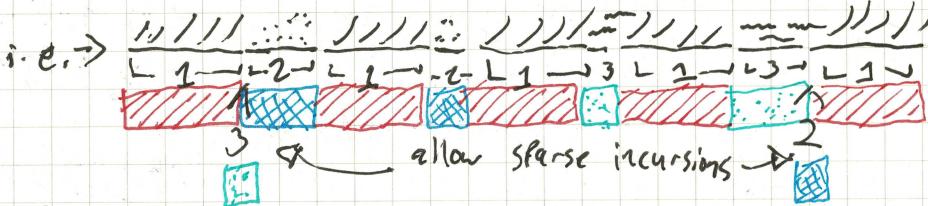
3. add pitches and sometimes a pitch is
 ↳ none resulting in a new rest



aside
 for
 3-ary
 material

for sparse passages use 3-layer pitch
 Selection out of 3 related row
 progressions. 3 series of counts
 select which *individual* impulses
 are given a tone from a particular
 row-series. what to do when they collide?
 add trills in patterned way
 ↳ greater figures

with addition of tertiary material, maybe
 mirror appearance of secondary?



Revision May 29, 2024

tertiary material is too sparse to
 treat this way. Dedicate whole
 section to it?

Section 4

1-mary vs 2-day

- groups vs. Sustains
- notes vs rests
- repeats vs. no repeats

keep adding layers for each appearance of the sparse, filtered material (3-mry)

Primary rhythm: begins even and becomes uneven

double values? rests?

take a series like: 5 3 4 5 4 2 ...

alternate impulses and rests: 5 -3 4 -5 4 -2

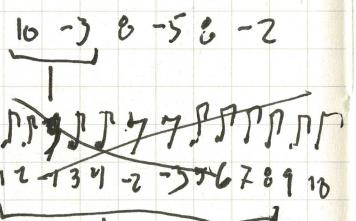
double impulses

make gestures with pairs:

2nd time, change pairs

3rd time, sum pairs

size of run group
and # of repeated pitches
after a group are determined
by 2 patterns



Just go ahead
and treat linearly
5 5 5 5 4 4 4 4 ...

Section 4

length of sustained tones derived by

Counting impulses

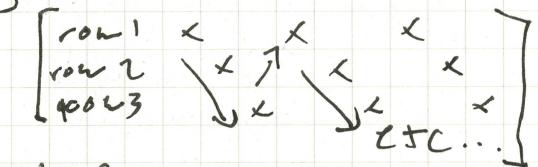
groups can be delimited by a pause or sustain

size of groups determined by pattern

runs

Sustained tone, pitch material
should be patterned yet distinct
from primary material.

later expand on multi-row pitch material
by cascading interval series



of repetitions
and locations are derived from
a series.

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P10

Section 4

Secondary material somehow
"negatively" inverted from previous
section! more tranquil? odd quarter
tones

following sustains in primary material
whenever possible

Section 5

(May 24, 2024)

5 levels of pitch filtering, resulting in
many, many grace notes (quarter tones?)

(interweave semi and quarter-tonal rows) ↳ numbers as quarter-
step intervals

Rhythms: related to third part (pulses per measure)
additional grace figures should be added
maybe specify # of notes per grace group
by pattern?

- first (normal weave)
- Second (reversed) weave)
- third (double-reverse weave)
- fourth (reversed) weave (opposite part reversed))
- fifth (reversed) like 2)

different
registers
and
different
offsets to
the folds

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revisions: May 21

~~Part 1~~
~~d=80~~

2 3 2 5 4 5 6 9 8 6 4 2 16 11 4 4 5 4 9 8 5 7 5 3 9
4 4 5 8 6 8 8 20 16 12 10 8 32 24 4 5 8 6 16 16 10 16 12 8 20

~~Part 2~~ ~~d=63?~~ ~~d=9 d=72?~~
10 6 2 | 3 4 3 6 5 6 7 10 9 7 5 3 7 12 5 5 3 6 7 5 11 10
24 16 8 | 5 5 6 10 8 10 10 24 20 16 12 10 32 32 5 6 10 10 20 8 32 20

~~Part 3~~
10 9 4 6 6 8 | 1 6 2 4 1 4 4 2 3 7 4 8 5 8 8 9 7 3 5
24 20 10 12 16 20 | 6 24 6 20 8 16 12 12 10 24 12 32 12 24 32 32 24 10 20

~~Part 4~~ ~~▀ + □ = □~~
5 3 4 1 1 16 3 10 3 | 1 3 6 10 2 3 4 15 1 1 4 1 4 4 2 3
24 16 12 12 12 32 8 32 6 | 6 6 24 32 6 8 20 32 8 12 16 12 12 12 16

~~Part 5~~
3 5 7 5 4 3 8 7 5 9 8 8 | 1 3 6 10 2 3 4 15 1 1 4 1 4 4 2 3
16 24 20 12 10 32 24 12 32 24 32 | 6 6 24 32 6 8 20 32 8 12 16 12 12

4 2 3 3 5 7 5 4 3 8 7 5 9 8
12 16 10 24 20 12 10 32 24 12 32 24
||