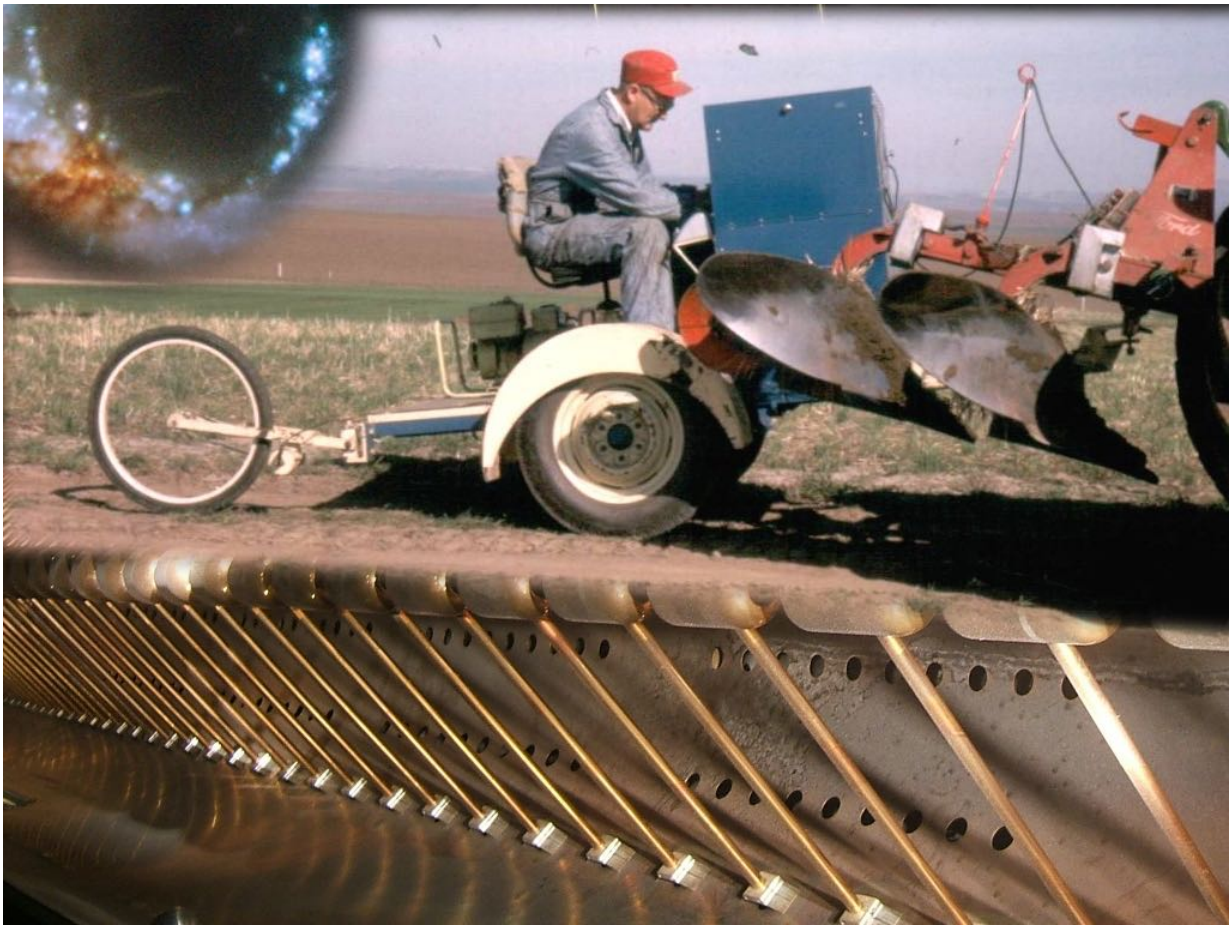
OZET

Bernal Project Formula
(Origins of OZET)

October 2007



Bernal Project

Performance history

formula.
Tenor saxophone, trumpet.
First performance 8 October 2007 at the Rattlestick New Music Series.
Aaron Meicht (trumpet)
Seth Meicht (tenor saxophone)

scene 2.
Trumpet, chimes, computer playback.
First performance 3 December 2007 at the Rattlestick New Music Series.
Aaron Meicht (trumpet/chimes)

scene 5-7.
2 violins, trumpet, alto & tenor saxophone, 2 clarinets, electric guitar, 2 acoustic guitars, keyboards, chimes, computer playback, 2 actors.
First performance 9 May 2008 at the Ontological-Hysteric Theater Experimental Music Series.
Alex Barreto (actor)
Eric km Clark (violin)
Kara Feely (actor)
Travis Just (alto saxophone/clarinet)
Aaron Meicht (trumpet)
Seth Meicht (tenor saxophone/clarinet)
James Moore (electric guitar/acoustic guitar)
Quentin Tolimieri (keyboards/chimes)
Harris Wulfson (violin/acoustic guitar)

scene 8.
2 violins, trumpet, tenor saxophone, computer playback.
First performance 18 February 2008 at the Rattlestick New Music Series.
Eric km Clark (violin)
Aaron Meicht (trumpet)
Seth Meicht (tenor saxophone/clarinet)
Harris Wulfson (violin)

Bernal Project - some notes

I would describe the electronic music for the Bernal Project as acousmatic. In earlier decades it would be easy to call it a 'tape' part. In performance I generally use the computer to playback the sound. The electronic part is composed along with the score and acts both as a foundation and sound-space creator as well as an environment to which the live acoustic instruments can dialog with. The loudspeakers are evident in performance and the performers, though movement, make this connection obvious to bridge the immediate gestures of performance to the static playback.

Sounds include unaffected acoustic recordings of the acoustic instruments along with processed versions of those recordings. Most processing is simple filtering or distortion and is accomplished using a variety of programs such as Logic, Ableton Live, Soundhack, Spear, and Kyma.

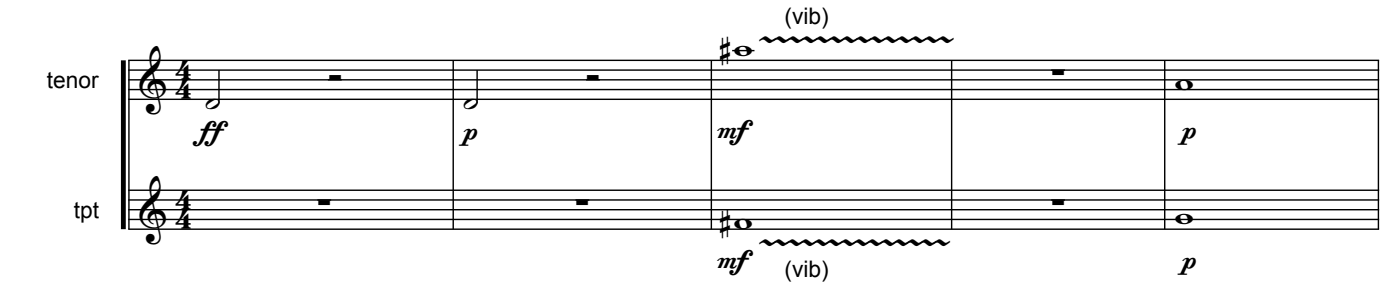
Synthetic sounds are also used and have been created by the programs above as well as UPIC, a GENDY simulator, and simple software synths.

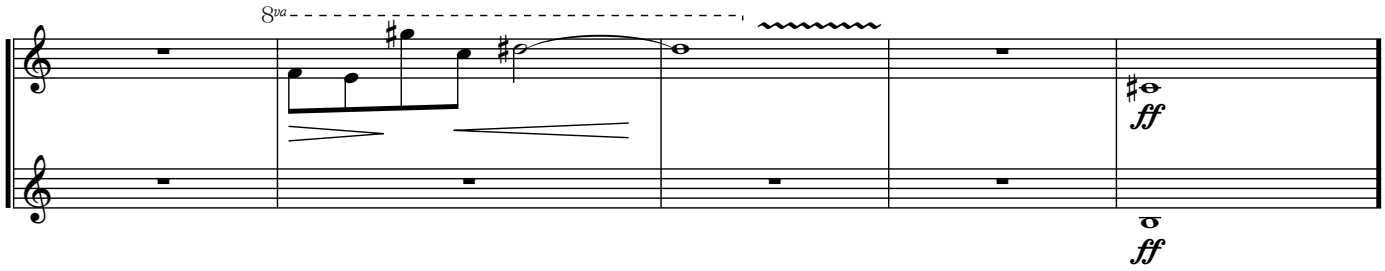
The scores of the Bernal Project are also just performance guides for the work to be used by the performers. I rely greatly on improvisation when performing these pieces. The collaboration with the other musicians is an example of engaging in the kind of dialectic necessary to develop final compositions through a collaborative process. Ultimately, this process leads to a deeper understanding of our own group psychology and its influence on the creative product. Therefore, each new work represents a long and unique evolution through the compositional and rehearsal process.

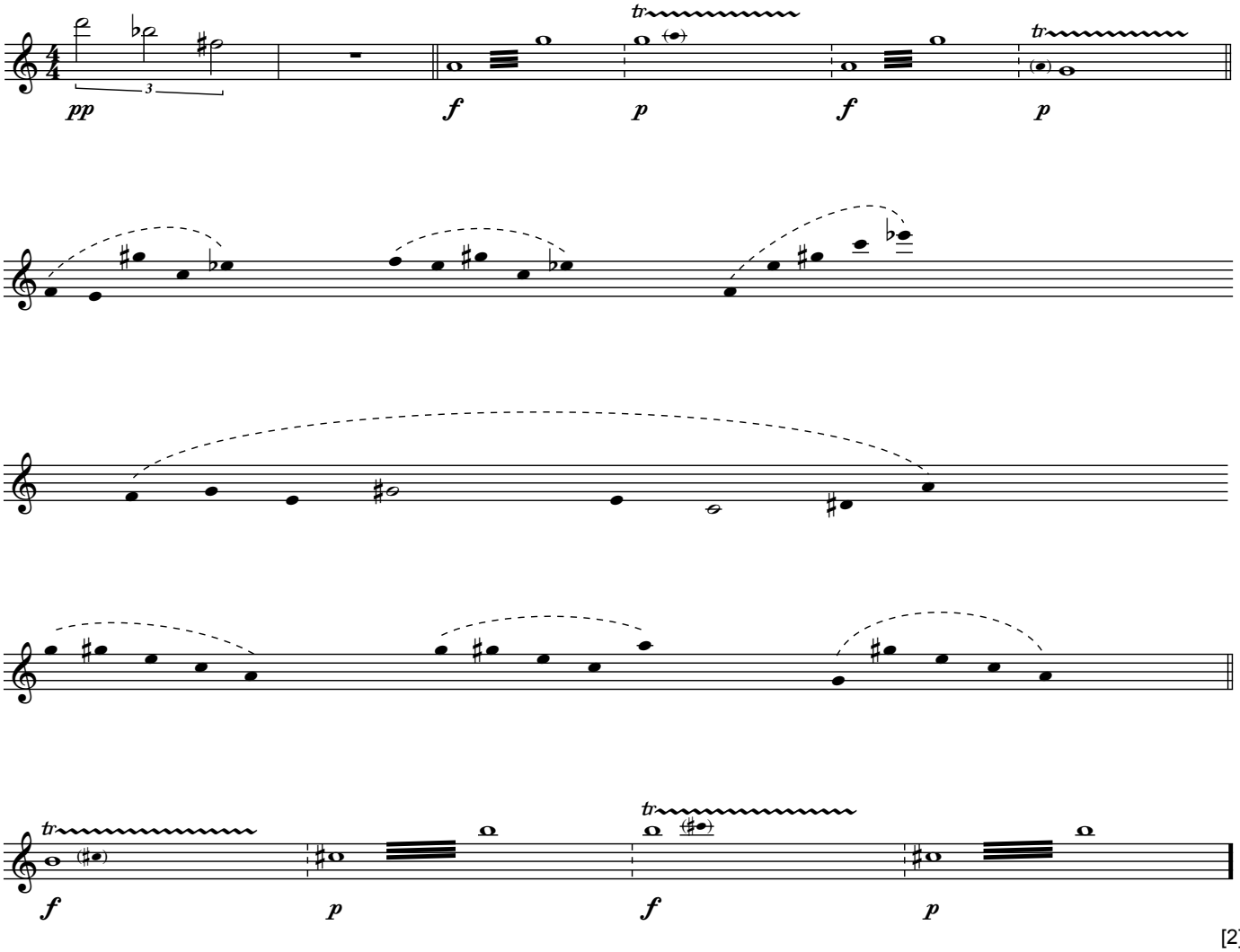
I do embrace the jazz origins implicit in this process. In fact, it is a deep connection to the jazz tradition and, more specifically free jazz, and the effort to extend that tradition that is one focus of my work. In addition, I maintain an interest in what some call sound-based composition. In this way, I am drawing from late-twentieth-century European music and the American experimental impulse that confronts and interrogates convention.

bernal : saxophone solo formula

by Aaron Meicht
for Seth Meicht







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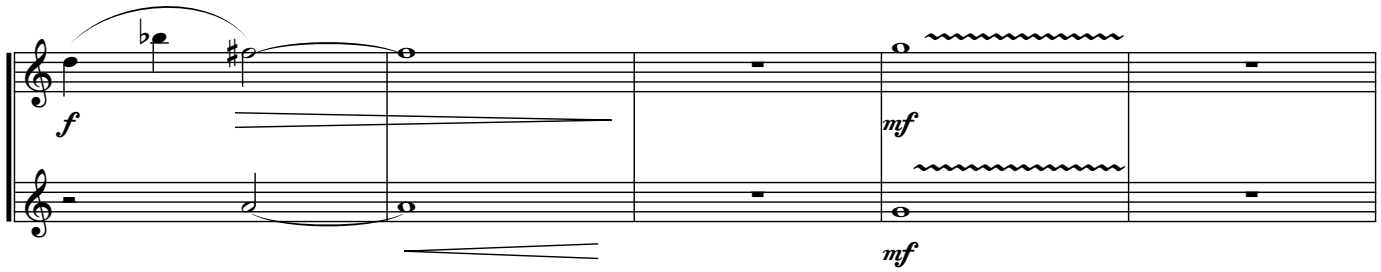

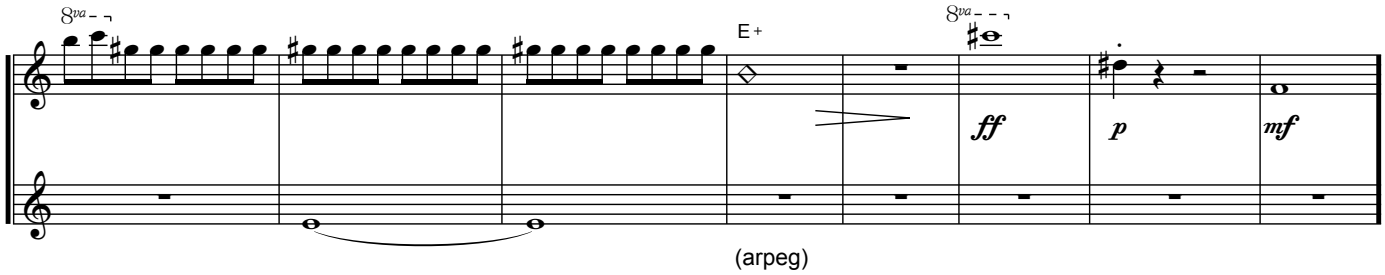

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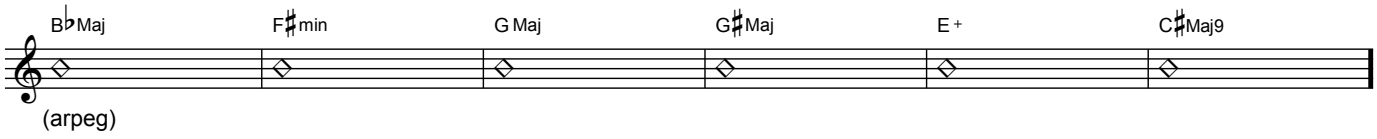

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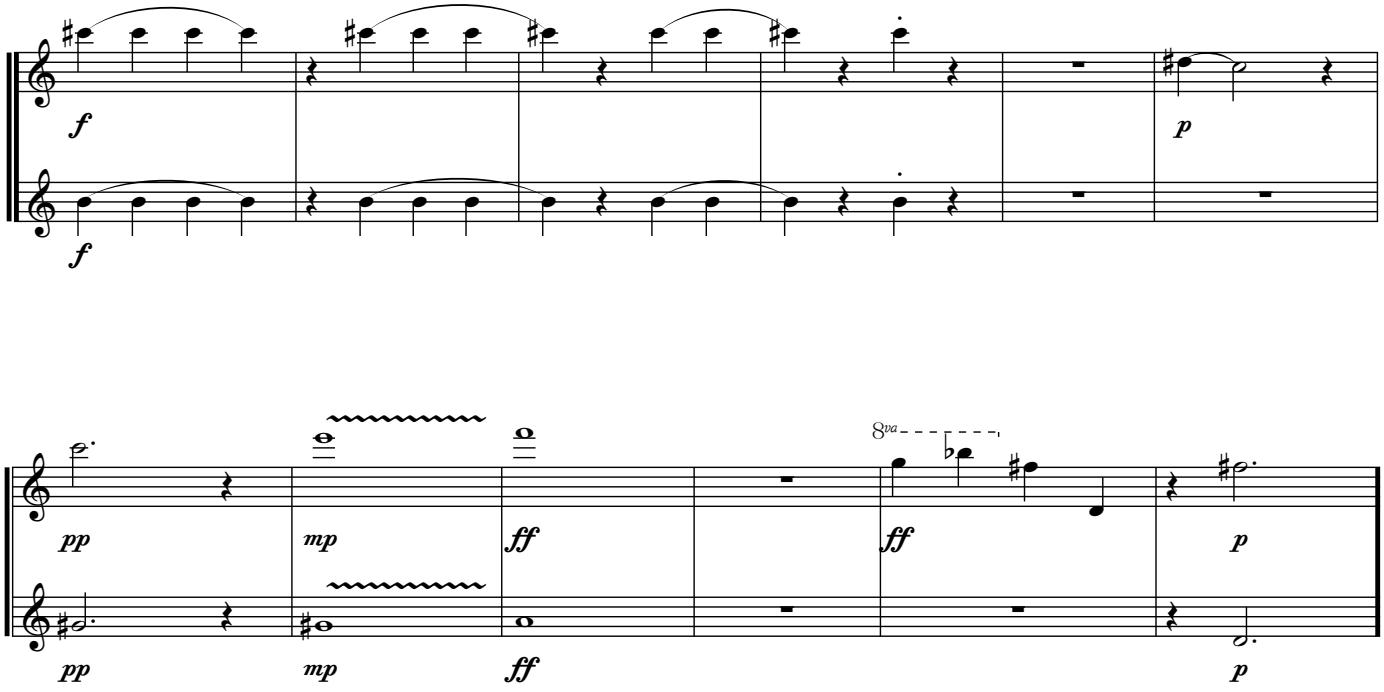
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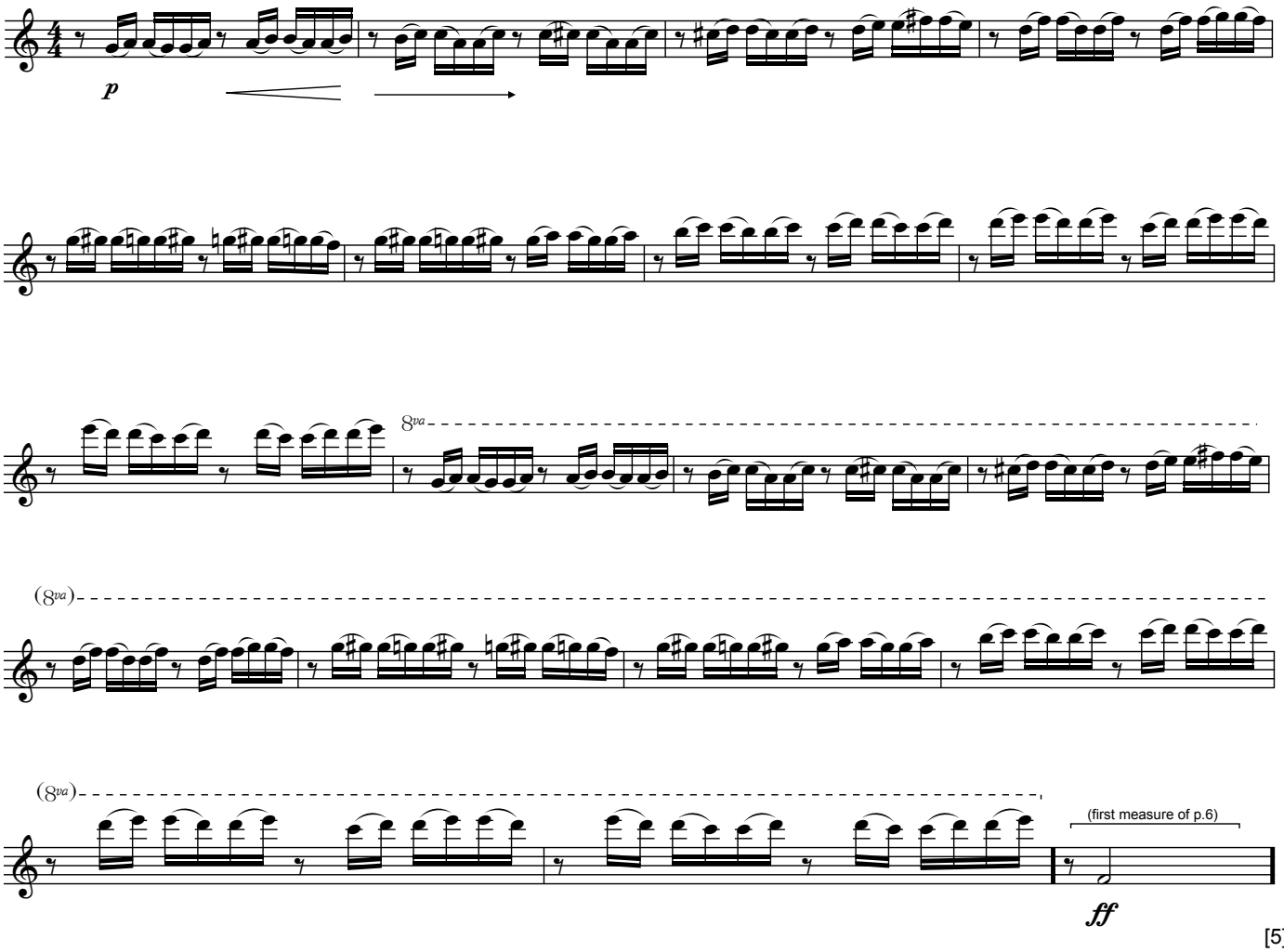
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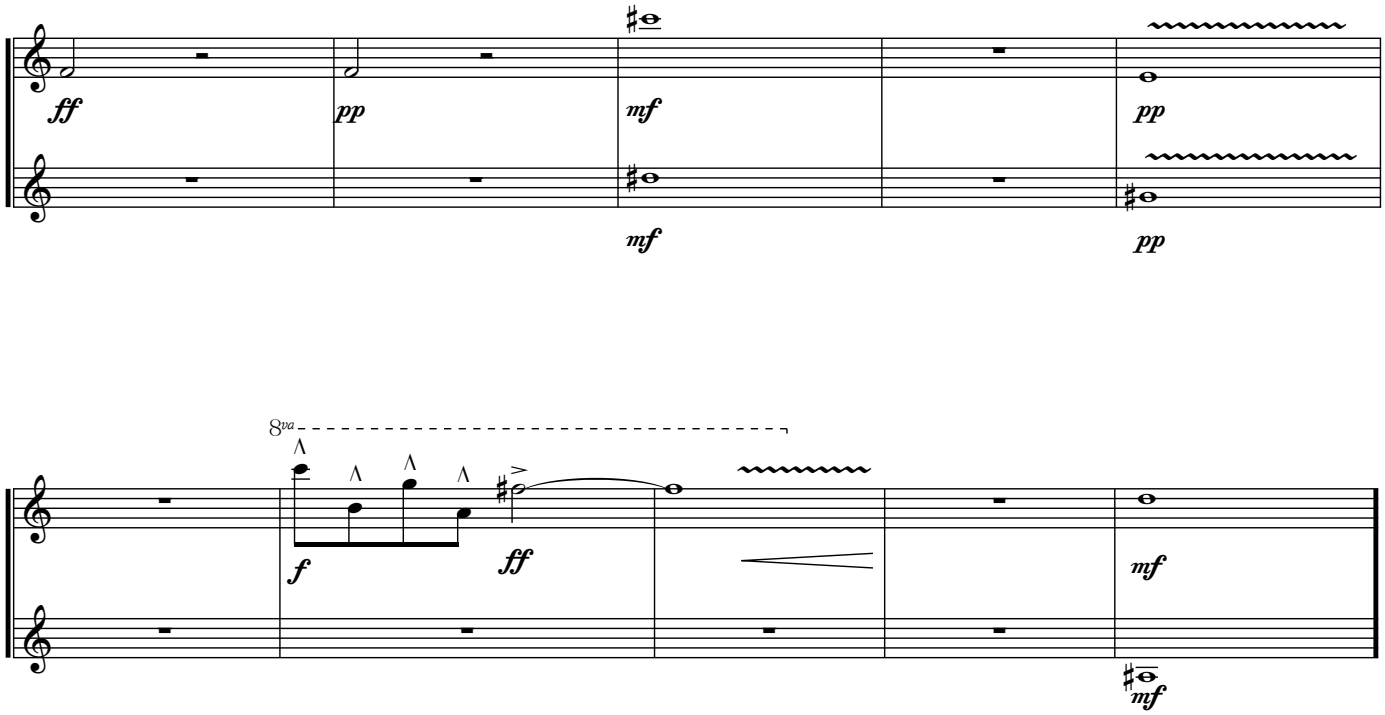
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