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250 Multicolored Birds Contained Within a Small Space, A Catalog of Levitating Saints, and Navarropissen

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UNIVERSITY OF CALIFORNIA, SAN DIEGO

250 Multicolored Birds Contained Within a Small Space, A Catalog of Levitating
Saints, and Navarropissen

A Thesis submitted in partial satisfaction of the
Requirements for the degree Master of Arts

in

Music

by

Paul Rudolph Feyertag

Committee in charge:

Professor Chinary Ung, Chair
Professor Lei Liang
Professor Miller Puckette

2011

The Thesis of Paul Rudolph Feyertag is approved, and it is acceptable in quality and form for publication on microfilm.

Chair

University of California, San Diego

2011

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Recordings on file at Mandeville Special Collections Library

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I would like to acknowledge Curt Miller, Scott Worthington, and Dustin Donahue for their invaluable editorial assistance and extremely sensitive interpretation of *250 Multicolored Birds Contained Within a Small Space*. Without such a wonderful group to work with, *250...* would probably not have seen the light of day, and I certainly would not have attempted *A Catalog of Levitating Saints*. In addition, I am deeply indebted to the remainder of the ensemble of musicians that worked with me to premiere the work: Ian Carroll, Eric Derr, Nicholas Deyoe, Pablo Gomez, Martin Hiendl, Leslie Leytham, Katalin Lukács, Batya MacAdam-Somer, Brendan Nguyen, Allison Roush, Ashley Walters, and Meghann Welsh.

I would also like to acknowledge my absolutely fantastic committee. Throughout the course of my stay at UCSD, they have helped me significantly broaden the scope of, and feel more secure within, what I want to be and accomplish as an artist. Their endless support and encouragement was immeasurably valuable to me.

ABSTRACT OF THE THESIS

250 Multicolored Birds Contained Within a Small Space, A Catalog of Levitating Saints, and Navarropissen

by

Paul Rudolph Feyertag

Master of Arts in Music

University of California, San Diego, 2011

Professor Chinary Ung, Chair

The following Master's Thesis represents the culmination of two years' work in the UCSD department of music. The three pieces, *250 Multicolored Birds Contained Within a Small Space*, *A Catalog of Levitating Saints* and *Navarropissen*, appear in order of completion, the first two having been composed for juries, the last for a Disklavier-centric concert.

The pieces contained within explore and revolve around themes of the collision of bodies, both sonic and (potentially) otherwise, intelligibility and coherence, sonic experience as construed through emergent behaviors, the idea of the polywork, and historical referentiality. More broadly, these pieces are largely concerned with

exploring the musical possibilities of extreme saturation, as well as the positing of different methods by which this saturation can be constructed and presented to form, hopefully, strangely coherent and beautiful sonic experiences.

Paul Feyertag

250 Multicolored Birds Contained Within
a Small Space

and

A Catalog of Levitating Saints
(2009 - 2010, rev. 2011)

Performance Notes:

The core of *A Catalog of Levitating Saints* consists of three miniatures:

Splayed Across the Interior, for Pedal Steel Guitar, Harp, and Piano
Black Black Black Black Black, for String Trio
and
Power of Love for Oboe and Trombone.

They can be played independently or simultaneously with one another; either all at once, or in any possible combination of two miniatures.

In addition, *A Catalog...* can be performed with *250 Multicolored Birds Contained Within a Small Space* (for Bass Clarinet, Contrabass, and Percussion) by starting with *250 Multicolored...* and segueing immediately after the last note into *A Catalog...*, (placing the beginning of *A Catalog ...*, (placing the beginning of *A Catalog* where the next beat at the Bass Clarinet’s tempo would occur). In this case, the supplemental parts for the *250...* ensemble (with an additional percussionist) should also be performed along with whatever performance of *A Catalog...* you happen to be mounting. The following score has been compiled for this sort of performance.

Tutti Ossias: Anything labled ‘**tutti ossia**’ in the score should be played only when performing *250... attacca A Catalog...* and should otherwise be excluded.

Tempi in A Catalog...:

The component pieces and supplemental parts are organized into three tempo groups: *Power of Love + Black Black Black Black Black*, the supplemental parts, and *Splayed Across the Interior*. When performing any of the component pieces independently of the others, some liberties with the tempo can be taken. However, when any of them are combined, tempi should be adhered to more strictly, as a modicum of synchronization is desirable. If performing multiple component pieces simultaneously, I would recommend employing multiple conductors, each with their own separate click track.

Dynamics in A Catalog...:

Balancing all of the parts is difficult, to say the least. Allow considerable flexibility as to what exactly the dynamics mean, especially within larger groups. Additionally, different balancings of the separate groups will create different experiences; this can be exploited in performance. Also, while I did not persue this avenue in the first performance, amplification could probably be used to great effect in a similar fashion, in particular, I would strongly consider boosting the Bass Clarinet, Contrabass, and Vibraphone parts if they are involved.

Errata: The visual placement of the Bass Clarinet part in *250...* is innaccurate. Accurately following the tempi will place the end of this part after the end of the other two parts.

All:

- Solid arrows indicate smooth transitions between states
- Dotted lines show the transfer of information to different locations relative to the staff, help guide the eye for easier reading, and demarcate transitions between two states that do not have immediately audible intermediary steps (e.g. CLT to ½ CLT).

Accidentals:

- | | | |
|---|---|---------------------------------------|
|  | - | +3/4 |
|  | - | somewhere in between +1/2 and +3/4 |
|  | - | somewhere in between +1/4 and +1/2 |
|  | - | +1/4 |
|  | - | somewhere in between natural and +1/4 |
|  | - | somewhere in between natural and -1/4 |
|  | - | -1/4 |
|  | - | somewhere in between -1/4 and -1/2 |
|  | - | somewhere in between -1/2 and -3/4 |
|  | - | -3/4 |
|  | - | dampen |

Woodwinds:

Clarinet:

When playing harmonics, attempt to voice the node (or whatever is marked as the node, even if it is not functioning as such) and the harmonic together as clearly as possible, without complex multiphonic/split-tone sounds, unless otherwise indicated, e.g., “nodes inaudible”. Certain node/harmonic combinations will be difficult to produce clearly – this is expected. Some notes will be marked as nodes, but will lack a corresponding harmonic; in this instance, play with a timbre that is similar to what a node sounds like when voiced with one of its harmonics.

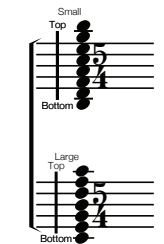
- | | | |
|---|---|---|
|  | - | timbral trill |
|  | - | double trill |
|  | - | teeth tone |
|  | - | air pressure – more filled in = higher |
|  | - | indicates approximate location of reed in mouth (wider end = end of reed) |
|  | - | Whisper tone |
|  | - | Whisper tone |
|  | - | Half-breath |
|  | - | Harmonic node; usually audible as itself as well |
|  | - | inhale |
|  | - | exhale |

Percussion:

Equipment list:

Percussion 1:
Two vibraphones, one for use without motor (that has it's pedal anchored *sempre*), and one for use with the motor on.
Two spring coils, more specifically, the pair I own.
Wooden dowel
Metal rod
one set of 4 relatively soft mallets
one set of 4 relatively hard mallets

Percussion 2:
Marimba
Two different-sized hammered brass triangles



- spring coil clefs; indicates location on spring (top and bottom surfaces, and by coil) - clef is designed for a specific pair of springs



- hammered brass triangle clef; each line refers to a different internal plane of the triangle

Symbols:



- dead stroke



- 1/2 dead stroke (let mallets momentarily come to rest)



- mute



- *Bisbibliando* (irregular tremolo)



- center



- node

Strings:



- Bridge clef; bow perpendicular to bridge at the location approximated by the square noteheads; noteheads outside of the staff = the side of the bridge



- Bow behind bridge



- Bow on body



- Muted string



- quasi-harmonic pressure



- As high as possible



- very light harmonic (touch the string very lightly during the attack, and then immediately let go; a good amount of the open string should be audible)



- w/fingernail



- tap/hammer-on



- on tailpiece



- Alto sul Pont.; immediately against the bridge



- Sul pont.



- Poco sul pont.; sounds a bit acrid



- Ordinary



- Sul Tasto



- Bow over harmonic node to bring out relatively stable overtone



- Molto Sul Tasto; even more *sul tasto* – very dark



- Extremely Sul Tasto; bow far up the fingerboard so that you can bow three strings simultaneously



- Very low bow pressure; bow barely touches the string



- Low bow pressure; wispy



- Ordinary bow pressure



- High Bow pressure; almost a scratch tone



- Scratch tone



- Bow so that both the wood and hair of the bow touch the string simultaneously



- Col Legno Tratto

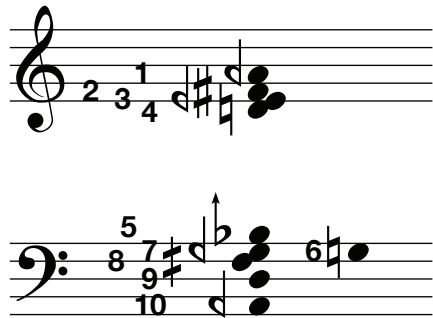


- Col Legno Battuto

Pedal Steel Guitar:

In order to play this piece, you should have an instrument with 10 strings, 2 knee levers, 3 foot pedals, you should be playing with finger picks, and, of course, you're amplified; try to get as close to the stereotypical rich but twangy pedal steel tone as you can.

Scordatura:



Notice that the scordatura is based upon standard Nashville E9 tuning, and, the pedals should be similarly calibrated as such; but, just in case:

		LKL	LKR	P1	P2	P3	RKL	RKR
1	13p						+m2	
2	15p							-m2
3	11p				+m2			
4	14p	+m2	-m2			+M2		
5	18p			+M2		+M2		
6	22p				+m2			
7	26w						+m2	
8	30w	+m2	-m2					
9	36w							-m2
10	38w			+M2				

Dynamics are performed with a combination of your right hand and a volume pedal.

Throughout, always mute the strings behind the slide **unless** you see the following symbol:



(the counterpart of which is):



... or, when playing harmonics, the nodes of which should be touched by the flesh on your left hand, not the slide, **unless** specified otherwise.

Also note that harmonics are never marked as such on the tablature, so, in order to know whether or not a note is a harmonic, you have to look at the “sounding” stave.

Special Clefs:

The following clef is used within the knee levers stave, and indicates the lever, as well as the direction towards which it should be moved:

R

R

L

right knee lever right

rkl center

rkl left

R

L

L

left knee lever right

etc.

The following clef is used for the foot pedals; Pedal 1 is on the left, Pedal 2 is in the center, and Pedal 3 is on the right:

P3

0

1

Pedal 3 up

Pedal 3 down

P2

0

1

P1

0

1

All movement with the levers or foot pedals is indicated via thick lines that will *almost* always correspond rhythmically to some sort of event in one of the top staves.

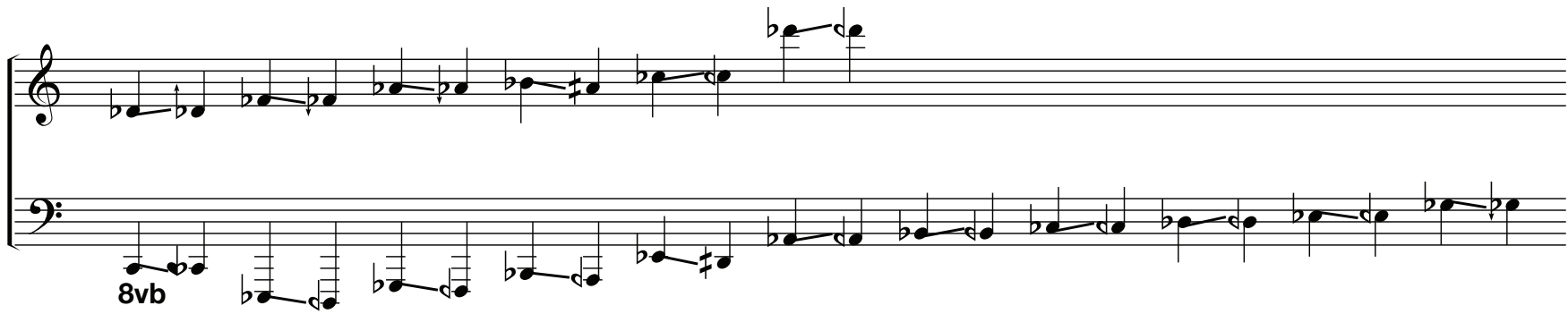
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-

Unlike the strings or woodwinds, this notehead does not necessarily mean that you should play as high as possible; it will always be accompanied by a more specific directive, e.g., “move slide within 2” of pickup coil”.

Harp:

Scordatura:



A musical score for a harp, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some accidentals. The bottom staff begins with a double bar line and the marking '8vb' below it, indicating an octave transposition. The piece concludes with a final cadence on the top staff.



- “xylophonics”

table

-

sur la table

250 Multicolored Birds Contained Within a Small Space

For Bass Clarinet, Percussion, and Contrabass

(♩ = 43), refined, transparent, on tiptoe

1 2 3 4

Bass Clarinet

Vibraphone (motor off)

Percussion

Vibraphone [motor on ('wa' ≈ ♩)]

Contrabass

alla arpa

Pizz.

SP

Arco (not the 'E')

CLB ric. (pitch goes up)

5 6 7

B. Cl.

Perc.

(Ped.) →

ord. → flaut. - - - ord.

1/2 CLT → ord. → 1/2 CLT

ASP

OBP

Pizz.

ST

alla arpa

(ord.) → ST

8 9 10 11

B. Cl.

tr

5:4♭

mf

3:2♭

ord.

under

(ord.)

air pressure

W.T.

ord.

p

pppp

p

Perc.

pp

mp

pppp

sf

p

3:2♭

p poss.

(non decresc. o cresc.)

(wiggle-gloss between notes)

5:4♭

pp

pppp

Cb.

f

3:2♭

5:4♭

(r.h. - karate chop)

3:2♭

alla arpa

mp

3:2♭

p

(poco)

Arco

CLT

flaut.

ord.

(Gradually mute IV by rolling palm over bridge onto strings)

[illegible]

16 17 18 19

(add indicated keys)

(S^{va})

B. Cl.

(N to C)

Perc.

Quickly set motor to = 4/5ths of fastest setting

p poss.

Ped. →

From here to measure 41, → decel. motor to "wa" ≈ 65 as continuously as possible, quasi ad lib.

(HBP) → OBP

(*pp*)

(PSP)

tr

Cb.

f

5:4[♭]

5:4[♭]

(sim.)

3:2[♭]

3:2[♭]

ASP

LBP (barely voiced)

pppp

p

pp

20 21 22 23

B. Cl.

S^{va}

Z

(*d*)

(*d*)

8^{va}

tr

3:2[♭]

p

mp (non decresc. o cresc.)

pppp

mp

Perc.

3:2[♭]

pppp

(Ped.) →

C

N

(N)

C

9:8[♭]

pppp - *p* ad lib.

(C)

7:8[♭]

sf (poco)

3:2[♭]

5:4[♭]

Cb.

SP ASP

(wriggly gliss)

5:4[♭]

sfz

sf (poco)

p

mp

PST

ppp

LBP (barely voiced)

(poco)

PSP (slightly acid)

7:8[♭]

≈ ST LBP

HBP

pp

mf

OBP

p

[illegible]

37

38

39

B. Cl.

Perc.

Cb.

40

41

42

43

B. Cl.

Perc.

Cb.

Motor Vibraphone: Motor decel. ends around here @ "wa" = 65.

[illegible]

[illegible]

63 64 65

B. Cl. (8va) (p.v.) (s.v.) (ord.) (P.V.) growl-y ord. growl full (♩ = 56) (P.V.)

Perc. (Ped.) → (Decel. Motor) → Accel. Motor → fastest possible speed

Cb. (3:2♭, 3:2♭, 3:2♭, 3:2♭, 3:2♭) run fingers from tailpiece on the wind towards bridge (Pizz.) (alla arpa) → (loco) III 15^{ma}

B. Cl. (8va) (P.V.) vib. smorz. (P.V.) (vib.) 3:2 5:4 smorz. (B, tr) (E♭) tr

Perc. mf p mp pppp

Cb. (loco) mp Arco ST hair → CLT Pizz. 15^{ma} IV (ord.) Arco HBP → OBP Pizz. (ric.) Arco MST CLT (mute string) → ord. Pizz. ST

[illegible]

B. Cl.

Perc.

Cb.

Touch node w/ R.H. 1.

III 15^{ma}

7:8

f mp f p

(Ped.) → (Decel. Motor)

(Ped.) (gently)

→ STOP

A Catalog of Levitating Saints

A Catalog of Levitating Saints

Splayed Across the Interior

part of *A Catalog of Levitating Saints*

For Pedal Steel Guitar, Harp, and Piano

[illegible]

[illegible]

16

17

(to MST)

Ped. Stl.

R
L 3

R
L 4

P3
P2
P1

Hp.

Pno.

leggerio, cantabile

(Ped.)

mp

pp

pppp

pppp

pp

7:8

Ped. Stl.

ASP
 $\frac{1}{2}$ (fast, narrow vibrato)

Hp.

Pno.

(Ped.) $\rightarrow$

(Ped.) 

[illegible]

Power of Love, for Oboe and Trombone,
and Black, Black, Black, Black, Black,
for String Trio,
part of A Catalog of Levitating Saints

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5

Ob. *sf mp* *pp* *f* *ff* *5:4* *3:2* *as if thrown off* *extremely high embouchure pressure (sounds erratic)* *pppp* *5:4* *3:2* *Beating: decel.*

Tbn. *sf mf* *pp* *f* *pppp* *3:2* *Sing*

(to HBP) → HBP → OBP

Vln. *f* *pp* *ord.* *p poss.* *mp* *ASP* *5:4* *3:2* *(II)* *ppp*

Vla. *ST* → *MST ST* → *ord.* *mp* *f mp* *f* *p* *5:4* *3:2* *ppp* *7:8* *f*

Vlc. *harm. gliss.* *p* *p poss.* *pp* *5:4* *pppp* *p* *pppp* *3:2*

7

Ob. *p poss.* *min.* *ff* *ffff* *romantic, poco vibrato* *3:2* *tr* *coll* *pp* *5:4* *f p*

Tbn. *Raunchy* *ffff* *p*

Vln. *ff* *ffff* *(molto)* *sp* *ord.* *mf* *mp* *19:24* *ffff*

Vla. *pp* *pp* *ff* *3:2* *Pizz.* *11:12* *Arco* *SP* *ASP* *3:2* *ord.* *tr* *V (ricochet)* *mf* *ffff*

Vlc. *mp* *3:2* *ff* *Pizz.* *Arco* *match resonating dynamic* *pp*

10

11

Ob.

Tbn.

Vln.

(to ASP)

Vla.

Vic.

mf > pp mp ppp mp > p pp p 7:8 p 3:2 Quasi f (poco) 3:2 3:2 3:2 mf 3:2

p mf ff 6:4 > pp f fff mp f fff f (poco)

(add harm. note a 4th above) ord. 3:2 (poco) f 5:4 5:4 ffff possible pp 5:4 (poco) ord. 8va ST mp fp < ff pp ff f ffff 10:8 f

ASP (OBP) LBP SP ord. 18:24 5:4 (OBP ord.) broad, full-bodied, Pesante 3:2 (d) ffff f (poco) ffff pp ff

fff possible 7:8 mf ff mp f ffff 23:20 (1) (harm. gliss.) (Port.)

12

Ob.

Tbn.

Vln.

Vla.

Vic.

f (poco) p 3:2 ff 3:2

w/Straight Mute fp mf mf mp mp (poco) ff 3:2

fff mf 3:2 ffff 3:2 pp f pp ASP fff f 17:12 ffff 5:4 ff

(entirely beyond the fingerboard) (harm. gliss.) (1) 5:4 17:16 Quasi f (poco) mp f

13

f 10:8 mp pp 3:2 f

ord. ASP Pesante molto SP f 3:2 5:4 ffff ff

Pesante molto 7:8 3:2 HBP ASP very slight, irregular vibrato ffff

14

1

Bb

Eu

15

Ob.

tr

5:4

p

mf

(poco)

5:4

tr

3:2

f

fff

mf

ff

Tbn.

Sing

tr

3:2

f

3:2

p

ffff

mf

ff

(Split)

3:2

f

tr

o//e

3:2

ff

mp

ff

(poco)

mf

11:8

ff

mp

Vln.

(d)

17:12

3:2

3:2

mf

ff

7:8

pp

f

(as bow pressure decreases, maintain equal amount of effort)

(ord.)

(OBP)

Vla.

7:8

(OBP)

(poco)

LBP

7:8

mp

f

(poco)

sf

mp

5:4

f

(poco)

f

9:8

mf

ffff

(ord.)

SCRATCH

SP

ord.

Vlc.

OBP

SP

3:2

p

poss.

ffff

5:4

(loco)

5:4

(SP)

(II)

3:2

16

17

18

Ob.

mp

f

(poco)

f

7:8

5:4

ff

mp

a gentle reverie

tr

pp

fp

Tbn.

Remove Mute

(with smooth motion)

5:4

tr

o//e

to Plunger

mp

(poco)

w/Plunger

f

(Quasi

allow changes in technique to vary dynamic)

3:2

ff

3:2

mp

Vln.

(to ASP)

(to VLBP)

(to <)

ASP

ord.

OBP

VLBP

5:4

f

(I) on bridge

(II)

ffff

pppp

1/2 bridge

pppp

1/2 bridge

ASP

on bridge

Vla.

(to OBP)

SP

OBP

ASP

1/2 bridge

ff

1/2 bridge

ff

3:2

3:2

7:8

mf

ord.

Vlc.

(to MST)

5:4

MST

3:2

7:8

mp

f

3:2

25

26

Ob.

Tbn.

Sing

Sing (follow contour)

to Plunger

w/Plunger o///

senza Plunger

Sing

(Play)

mf

p

(Play)

11:12

mp

f

(poco)

(to SP)

(to Hair)

Vln.

Hair

SP

ord.

(poco vib.)

1/2 legno

legno

(col legno) on bridge

(col legno)

7:8

pp

"pp"

"ff"

(ff)

7:8

mp

mf

(to ord.)

Vla.

ord.

ASP

SP

tr

P&P

ord.

LBP

OBP

1/2 legno

ord.

col legno

EST

1/2 legno

Hair

ff

mf

ff

p

mf

pp

3:2

ff

(muted strings)

3:2

mp

Quasi

f

(poco)

Vlc.

mp

5:4

f

3:2

p

mf

5:4

mp

<f>

pp

f

3:2

f

3:2

mp

3:2

28

tutti ossia

Ob.

Tbn.

p

(sim.)

11:8

f

(continue)

pppp

(poco)

ord.

(o)

5:4

ASP

3:2

Vln.

5:4

(non decresc.)

ff

(sim.)

(poco)

ppp

HBP

(EST)

LBP

MST

Vla.

fff

3:2

(ord.)

III

IV

I

III

(etc.)

MST

Vlc.

3:2

(poco)

pppp sub.

f poss.

(poco)

sf

pp

7:8

3:2

pppp

Supplemental Materials

for A Catalog of Levitating Saints

Additional parts for Bass Clarinet, Contrabass, and Two Percussionists

Additional Parts for A Catalog of Levitating Saints

1

2

Bass Clarinet

♩ = 56

p poss. *fff* *tr* *ca. mp* *mf*

Smorz. *mp* *(poco)* *sfz* *molto* *fff*

5:4♯ 5:4♯ 3:2♯ 3:2♯ 3:2♯

Percussion 1

♩ = 56

Spring Coils
w/Wooden Dowel
(L.V. sempre)

ffff 5:4♯ w/Metal Rod 5:4♯

Percussion 2

♩ = 56

Bass

♩ = 56

mp *pp* *f* *pp* *fff* *p* *p* poss.

(II) (ord.) (molto romantic finger pressure vibrato) (don't choose stable nodes)

(molto vib.) *III* *(II)*

3:2♯ 3:2♯ 3:2♯ 3:2♯

3

4

B. Cl.

p *f* *f* *mf* *f* *p* *f* *p*

quasi a lukewarm transparent, growing less so... (poco)

5:4♯ 5:4♯ 3:2♯ 7:8♯ 3:2♯ 3:2♯ 3:2♯

Perc. 1

p *fff* *mf*

Metal Wood Wood

w/Wooden Dowel Metal Metal

3:2♯ 5:4♯ 3:2♯ 3:2♯

Perc. 2

Cb.

(to ASP) → ASP

ff (static) *f* *pp*

3:2♯ 3:2♯

[illegible]

20

Perc. 1

(decel. motor) (Ped.) → "wa" ≈ 65

Perc. 2

Harder Mallets Sonore, Frantic

Cb.

21

Perc. 1

Perc. 2

Cb.

22

♩ = 38

Perc. 1

(Ped.) →

Quickly set motor to "wa" = ♩ @ ≈ 60 BPM

Perc. 2

chunky, accented

heavily sim.

Cb.

P6P → SP → ord. → ST (S)

(poco) f p f p poss.

23

Perc. 1

mf *f* *mp*

pp *p* (poco) *ppp*

(Ped.)

Perc. 2

f *mp* *f* *tr* *mp* *f* *ff* *mp* *f* *mp*

chunky, accented *chunky, accented*

5:6 *7:8* *3:2* *7:8* *3:2* *7:8* *11:8* *5:4* *11:8* *5:4*

(to HBP) → HBP → LBP

II

III

gliss harm.

Bow:

f *sfmp* *poco* *f* *7:6* *3:2* *7:6* *3:2* *3:2* *5:4* *f* *pp*

II: *f*

III: *pp* *f*

ST *sfz* *sim.* ASP *ST* (OBP) → HBP → ord.

(l.v.)

(Clarinet non-synchronus from here)

(♩ = 63)

[illegible]

Addendum:

The click tracks for *A Catalog of Levitating Saints* can also be performed independently, with each conductor tapping out their clicks on dry percussion instruments, e.g., claves, woodblocks, etc. However, unlike the other independently performable portions of *A Catalog of Levitating Saints*, this should **only** be performed independently, and not simultaneously with any other portion.

Paul Feyertag

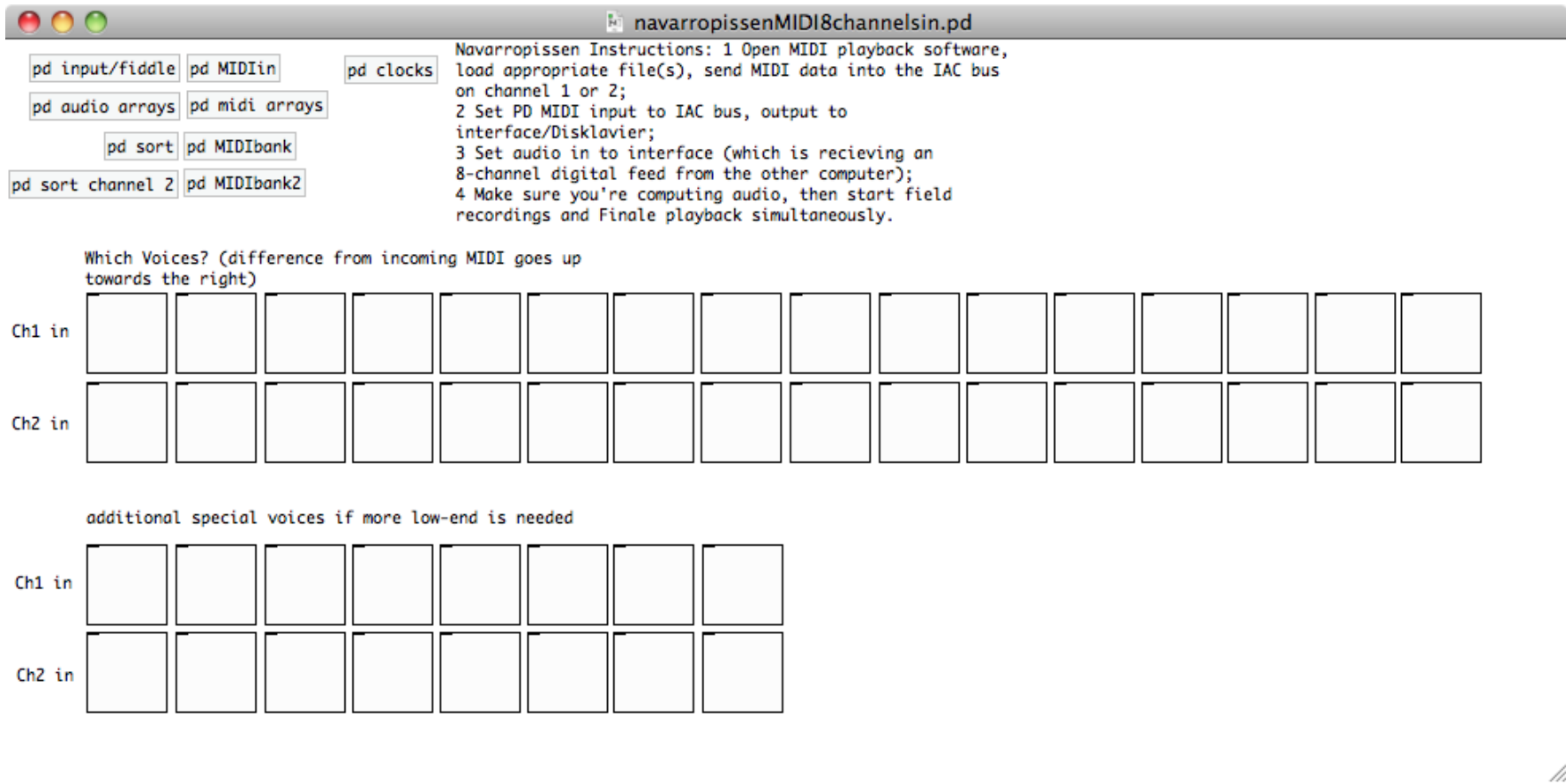
Navarropissen

for two electric guitars and Disklavier

Performance Notes:

This piece consists of two distinct layers: Two almost entirely extemporaneous guitar parts, and the Disklavier. The guitar parts as well as the general stage setup are fairly well explicated in the score, so extensive description of these parts here is probably unnecessary. However, it is probably worth mentioning that the two guitars should be MASSIVELY amplified; for the first performance, we used a half stack for one guitar, and two combo amps in parallel for the other, the general idea being that the sound was extraordinarily loud, or could be at any time. Additionally, it is important that when beginning the piece, that is, when you are relatively far from the amplifiers, the guitar setups should not feedback. However, as the piece progresses and you move closer to the amps, it should gradually become easier to produce feedback to the point where, by the end, each setup is feeding back uncontrollably.

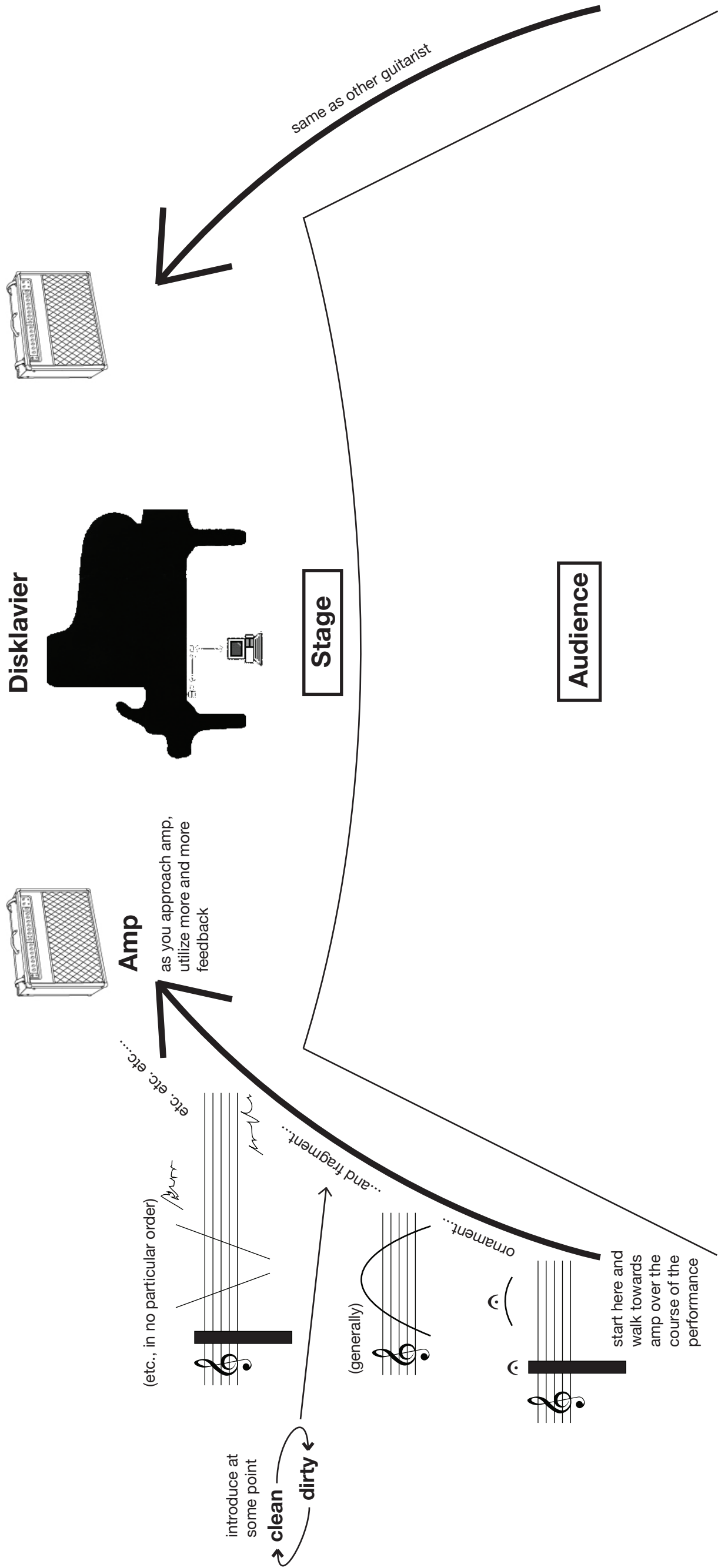
The Disklavier is controlled by a PD patch that receives MIDI input from Finale (or possibly any other program capable of MIDI playback); the patch changes/'fits' all of the incoming pitches to the registerally closest available frequency options resulting from a FFT (itself reinterpreted in 12tet) of the 'ambient' sounds from within the room, while maintaining any original rhythmic and control data.



Initialization instructions can be found within the patch; depending on which MIDI channel (1 or 2) you decide to pump in data on, select as many corresponding toggles as you can (starting from the left and moving to the right) while still preserving the pitch contours of the original MIDI. Ignore the mention of 'Field Recordings'; an earlier version of this piece involved mapping the MIDI data to an analysis of different field recordings, but the sounds from within the room turned out to be more effective. That said, you will probably need some sort of microphone to capture the room sounds; we used the built-in pinhole mic on a MacBook, facing the audience, to interesting effect.

The MIDI data employed is a version of Rachmaninoff's 2nd Piano Sonata, 1st Mvt., distorted by wildly inaccurate quantization performed in Finale, the addition of a few strategically chosen repeats, as well as the insertion of silences and other isolated events, all played back at around $q \approx 300$ BPM.

Both layers (the guitars and the PD patch/MIDI playback) should start simultaneously, but they do not necessarily need to end at the same time. The performance ends when you want it to, although I cannot imagine it lasting much longer than the MIDI score itself while still being engaging in some way, although, who knows?



Oddly quantized version of Rachmaninoff's 2nd Sonata, 1st Mvt.

♩ ≈ 300
4x

15x 20x

20x

53

53

58

58

2x

65

65

72

72

78

78

85

85

91

91

98

98

102

102

107

107

112

112

118

118

9x

21

21

25

25

5x
2x

128

131

17x

135

3x

140

2x

144

148

152

156

161

165

167

171

11

23

23

21

27

22

24

29

20

30

23

31

26

10

29

21

15

24

27

29

31

29

30

26

19

28

29

12

13

22

31

30

24

25

31

12

28

29

26

26

30

30

28

30

11

27

28

20

27

31

30

27

12

27

18

31

29

29

28

13

26

14

28

31

29

31

23

30

31

11

27

11

156

156

161

25

28

27

31

27

27

17

20

15

15

27

165

20

26

25

25

11

25

26

29

28

17

22

29

25

30

23

23

7

30

25

24

25

21

25

27

7

25

24

27

21

25

24

13

26

23

28

175

175

178

178

181

181

185

185

189

189

193

193