

## MODES & ELEMENTS (development)


Colors showing development in Modes through the 4 sessions.

Based on rehearsals and session concerts.

Black is my presentation of Modes for session 1

**Blue session 2** represents both collective findings in session 1, my qualification of the findings, my additions and new MODES, reformulations, notes and so on.

Same for **green session 3** and **orange session 4**

 = Session 1

 = Session 2

 = Session 3

 = Session 4

## DRONE(S) & LAYERED SUSTAIN (STATIC FIELD)

1. long continuous sound . Variation in timbre and micro dynamics (i.e: **subtle cresc-decresc** or '**shut on-shut off**')
2. interrupted tutti or individual
3. sustained sound for varying duration btw approx 5-10 sec. then stop/pause shift to new sound/pitch

### STATIC FIELD

sustained sound with no vibrato or harmonics. Like a sine tone/sine wave. (mostly used it w/ Andrea's electronics but can also be strings (fx harmonics or w/ mute, muted sax, ebow on piano strings ao)

## LAYERED PULSE/PULSE CARPET

Repeated sound/pitch (shorter or broader). Players choose different tempi.

Variations/rules:

1. Change sound and/or tempo once in a while A: individually B: tutti on cue
2. individual (slow) acceleration or ritardando
3. Individual (slow) crescendo or diminuendo or pause
4. Tutti non-pitch sounds evt change btw/ pitched and non-pitched
5. **one (or more) can be free in improv on/inside the pulse carpet**

## **SMALL MACHINES**

Repetitive small pattern/sound (semi mechanical) Individual, in groups or tutti. Not necessarily same 'meter'

## **SLOW MACHINE**

Repetitive pattern. Slow & longer

## **BROKEN MACHINE**

repeat (individual) pulse/simple rhythm one (or more) sounds/rhythms slightly disrupted by glitch/irregularity and (individual/collective) stops

Development & possible transitions for **MACHINES**:

1. subito tutti shift to new machine (evt contrasting) on cue
2. fade to silence to new machine (w new tempo and rhythm pattern) or repeat first machine
3. reduce (omit/filtering) single sounds - keep tempo/(inaudible) structure
4. deconstruct

## **CLOUDS:**

### **FRAGMENTED CLOUD**

fragmented varying length pp-mf  
(basically lightness and motion)

1. pitches and/or noise
2. noise only

### **ATTACK CLOUD**

Single sounds (very short/short/broad - pitched or non-pitched) **f-ff**  
(strings fx Bartok pizz & short détaché & sax: slap dry & pitched)  
short dense clouds or gradually motion from fx dense to less sounds/more silence

### **FLICKERING LIGHT**

high pitched sounds flickering  
(strings: harmonics, sax: multiphonics w/ high partials, fast flickering w/ sidekeys)

## SILENCES:

1. tutti silence
2. (shorter) silences in a continuum (individual or tutti)
3. silencing/quieting: very silent continuous sound (on the border of silence) **ppppp-p**

## CELL & SILENCE (FLOAT)

a sound/gesture (duration btw approx 3"- 8") followed by silences with varying durations.

Subtle variations in timbre, dynamics, attack and ending

one or more players (if two players: one starts the other responds (the response having any character but still cell quality)

(the silences may be 'played' by one or more players embedding in the reverberation from the cell)

## VERY SILENT LANDSCAPE

single sounds surrounded by silences **p-mp**

no obvious or hidden pulse

## VEIL

strings (or other) player 1: short gesture (two connected sounds). Player 2 responds w/ short gesture - then pause.

(Player 1 & 2 are connected as one gesture)

3. player may play one sound in pauses btw 1+2

## NOISE

1. Pure noise: texture with no audible pitch
2. Filtered noise: with audible (evt instable/trembling) pitch (porosity)
3. ethereal (no friction)
4. with friction

NOISE can be arranged and layered individually or in groups based on NOISE qualities, frequency spectra, etc.

## CIRCLES

circular movement on instrument individual tempo/movement

dynamics/soundcolor from dry/muted (no overtones) **p** to metallic/harsh **ff**

## MONOCHROMES:

### TUTTI BOWING

individual choice of object/material to be bowed

bowing movements: down-up, circle movement, bouncing ao

slow to very slow bow speed albeit individual tempo

bowing movements/techniques: down-up, circle movement, bouncing ao

Filtered noise or pure noise

for pure noise: very light bow pressure (avoid pitch and overtones)

variations:

tutti/individual bouncing (if possible), tutti col legno batt (bouncing w/ the woodside of bow), varying bow pressure ao

### METALS

Harsh/metal sounds. (Early industrial). (fx hard bow sul pont + inside pno (metal/scraping on strings) sax: oscillating multiphonics, metal chains on drums/cymb etc)

1. as drone/sustain
2. as fragmented phrases/gestures

### WOOD

'wood' sounding material

## SIGNS:

**ATTACK:** single stroke/sound. very short or let ring



**SIGNAL:** fast repeated sound/rhythm in groups with pauses in between



