

The Triptych, Part I For Tape and Performer

A collaborative
composition by:
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Performance Notes:

The performer is expected to engage both critically and fluidly with the following notation. Certain elements are quite precise, other elements rather more free. The tape should always be taken as a reference to interpretation, and it is advisable never to practice without the tape--and certainly never to make decisions about material to fuel the interpretation of the notation without the tape.

The opening gesture:

This should have an aura of echoing and delay, an imitation of an electronic delay with microtonal and timbral inflections

The melodic curves:

The melody should* be mildly repetitive but also varied--the contours are suggestive but not prescriptive

The interweaving lines after the diamond head:

The diamond notehead indicates singing or some similar type of interference/multiphonic

The interweaving of the two lines should be at first dense and full of interference, and should then expand in opposite directions to the limits of playability (while maintaining the crescendo of intensity and volume)

The Ear:

The ear indicates that the performer should please listen

Next gesture:

A low rumbling, with harmonized singing to the tape above

The rumbling begins to rise repetitively and eventually overtakes the singing

The bisbigliando/trill/timbral trill of the E will be interrupted occasionally by the low F#, gradually filling out into the whole line, which leads up to the final, cleaner E

The FANFARE and JAZZY are free. Please listen.

The low E's should introduce the tape transition at 7'52"

The final effect, PIERCING, should be something new and heretofore unheard, clean yet barbaric
If possible, muting from closed to open

* "should" is, of course, more "could" than "should."

Truppdyck EP draft 11.12.2016

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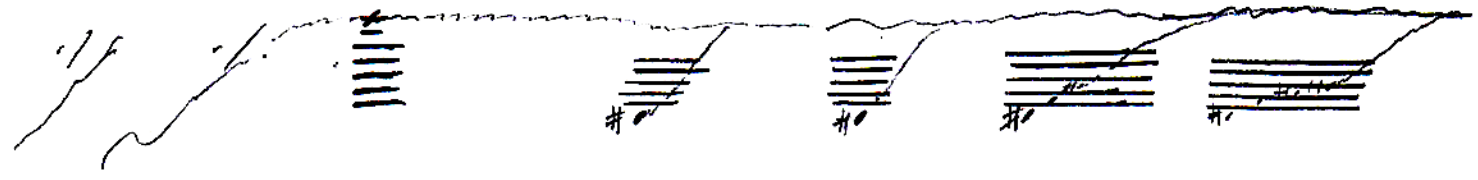
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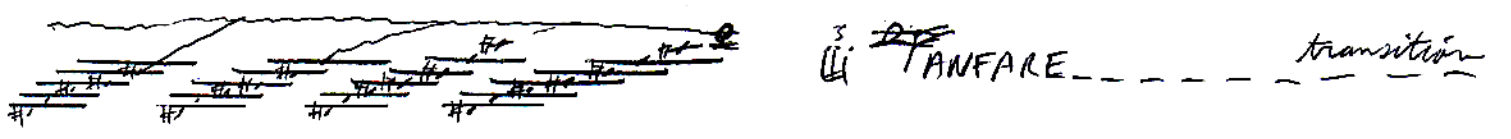
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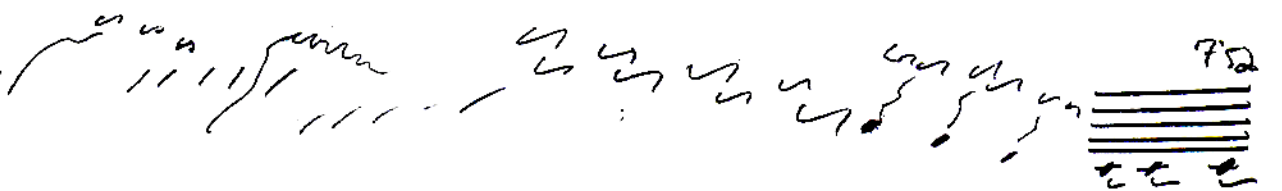
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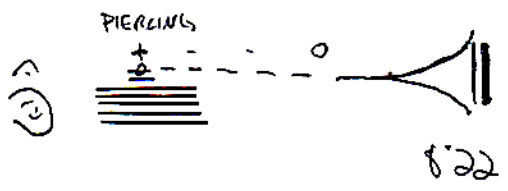
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7 - JAZZY



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