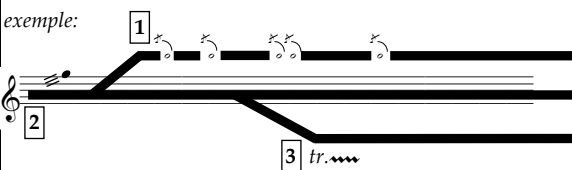


MNEMONEUEIN

Henrik Denerin

	1	2	3	4	5	6	7	8	9
Prop.	(2)	(1)	(2)	(1)	(5)	(3)	(1)	(2)	(3)
Instr.	1	imitate E → continuation <small>(recollecting the last performance)</small>	expand Dynamics contract Register	recollect the technique used in [14] in the last performance	transf. to join 2	expand Dynamics & Rhythms		imitate E	
	2	imitate E			join(imitate) 3 a.s.a.p.				
	3		(3) joins 1+2	recollect the technique used in [14] in the last performance	transf. to another technique	expand Dynamics & Rhythms		imitate E <i>move range up</i>	Together 2+3 expand Range and Dynamics
	E	(collect + M ¹)PROC. pp - p	insig_PROC. (reverb) ^{PROC.}	reverb	insig_PROC.	actively remember this part for later use		insig_PROC. ppp	
Couples		1+2	1+2+3		1 2+3 → 1+2 3 → 1+2+3	1+3		1+3 → 1 3 <small>at least the last ¼ of this part should be clearly polyphonic</small>	2+3



10	11	12	13	14	15
(5)	(1)	(3)	(2)	(8)	(1)
join 1+2					
contract Dynamics → ppp → f	recollect [9]	comment on [9]		All instruments start individually. The first instrument to enter imitates the electronics from [13] using one technique. The 2nd and 3rd instruments join the 1st but immediately begin to transform to another technique and register creating 3 clearly perceivable layers. The range of each instrument should be rather narrow.	Dynamic "waves" (p < f / p < f)
Together the group starts to concentrate on one technique.	recollect [6]	comment on [6]		ppp - p	
(rec. M ¹) insig_PROC.	→ reverb	insig_PROC.	(M ¹)PROC.	(rec. M ²) insig_PROC.	(rec. M ³) after_performance patch
1+2+3	1+2 3	2 3		1 2 3	
				example: 	

Six Tones version:

Premiered by Six Tones (Thanh Thuy, Ngo Tra My, Stefan Östersjö, Henrik Frisk)
28 mars, 2009 - Nybrokajen 11, Stockholm, Sverige

//////////

Prop. = proportions

A simple example would be to multiply by 10, so (1) = 10", (2) = 20" etc.
However, the proportions are not intended to be exact (no timing device should be used) but flexible.

Instruments:

- 1 – Dan Tranh
- 2 – Dan Bau
- 3 – Ty Ba
- E – Electronics

p - *pp* = dynamic free between *p* & *pp*

transf. = *gradual* transformation

expand = expansion of Register, Dynamics or Rhythm.

This means that all **differences** becomes greater.

For the parameter Register, a high note becomes even higher and a low note becomes lower in reference to a "medium value".

An example for Dynamics: *mf-f-p* would become: *mf-ff-pp | mf-fff-ppp*

where *mf* acts like a medium value.

In analogy with the expansion of Rhythm, short notes become even shorter and long notes longer in reference to a medium value (note: not only a slower tempo).

This means that if no differences exists in the parameter that is to be expanded, no expansion is possible and the parameter will remain the same.

If an extreme in a parameter already exists before an expansion, for example the highest note for an instrument, this should be used as a medium value and an expansion would only be applied down in register.

contract = contraction of Register, Dynamics or Rhythm. Opposite process of expand.

collect = a sound object (ca 10" – 20") that is the same in all planed performances

For the first performance 2 additional sound objects must be created (could possibly be the same as collect) namely:

memory_lastperf1
memory_lastperf2)

M^1 = recorded "memory" from the last performance (memory_lastperf1)

M^2 = -----||----- -----||----- -----||----- (memory_lastperf2)

PROC. = improvised modulation in Max/MSP (plug-in etc.)

(Insig_PROC. = modulation of live signal in,
(M^1)PROC. = modulation of recorded object)

⬠ = "trig" in electronics

1+2 etc. = the instruments works as an entity

1|2 etc. = the instruments works as two distinctly separate entities (layers)

1|2+3 = would then mean that instrument 2 & 3 together forms one layer against instrument 1 that has a clearly separate role for example another technique, register etc.

part 4 & 5 – in the first performance a arbitrary technique fitting the instrument should be used

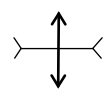
(dynamics in the electronics)

Diminuendo the electronics in part 5 (insig_PROC.) is not automatic!

Diminuendo of M^2 in ditto part is automatic!

if no dynamic is written, it is free

Part 15



= maximal *expansion* of register +
maximal *contraction* of rhythm -> the whole part 14 is compressed into one proportion

Dynamic waves = example: *pp* < *mf/p* < *f/mp* < *ff/mp* < *fff*
(*p* = subito piano)