

CONTENTS

ACKNOWLEDGEMENTS	10
FOREWORD	11
INTRODUCTION	12

CHAPTER 1: RHYTHM 15

1.1 POLYRHYTHMS	15
1.1.1 LOLLIPOP NOTATION	15
1.1.2 PROPORTIONAL NOTATION	17
1.1.3 DO IT YOURSELF	18
1.1.4 DECIMAL CALCULATION	19
1.1.5 EXERCISES	20
1.1.6 IN PRACTICE	28
1.1.7 DO IT YOURSELF	31
1.2 IRRATIONAL TIME SIGNATURES	36
1.2.1 MATHEMATICAL ANALYSIS	37
1.2.2 PROPORTIONAL ANALYSIS	38
1.3 MARKING THE BEATS	40

CHAPTER 2: COLOR ANALYSIS 47

2.1 DYNAMICS	47
2.2 EXTENDED TECHNIQUES	51
2.3 TEMPO, TIME SIGNATURES AND METER	52
2.4 THE ART OF REDUCTION	57
2.5 COMPOSING WITH COLOR	63
2.5.1 COMPOSITIONAL ANALYSIS OF THE PIECE	63
2.5.2 DISTINGUISHING DIFFERENT CHARACTERS	66
2.5.3 SEPARATING LAYERS	67
2.5.4 DIFFERENT INSTRUMENTS IN CHAMBER MUSIC SCORES	67
2.6 IN PRACTICE	68
2.7 PERSONAL EXPERIENCES	71

CHAPTER 3: EXTENDED MUSIC 77

3.1 EXTENDED TECHNIQUES	77
3.1.1 EXTENDED VIBRATO	77
3.1.2 INSTRUMENT SPECIFIC EXTENDED TECHNIQUES	78
3.1.2.1 BOOKS ON CONTEMPORARY MUSIC NOTATION	78
3.1.2.2 BASSOON	79
3.1.2.3 CELLO	79
3.1.2.4 CLARINET	79
3.1.2.5 DOUBLE BASS	79
3.1.2.6 FLUTE	80

3.1.2.7	GUITAR	80
3.1.2.8	HARP	80
3.1.2.9	HORN	81
3.1.2.10	OBOE	81
3.1.2.11	PERCUSSION	81
3.1.2.12	PIANO	81
3.1.2.13	SAXOPHONE	82
3.1.2.14	TRUMPET	82
3.1.2.15	TROMBONE	82
3.1.2.16	VIOLIN	82
3.1.2.17	VOICE	82
3.2	EXTENDED TONALITY	83
3.2.1	QUARTER TONES AND MICROTONES	83
3.2.2	JUST INTONATION	84
3.2.2.1	PYTHAGOREAN INTONATION	84
3.2.2.2	FIVE-LIMIT TUNING	84
3.2.2.3	JUST INTONATION ACCORDING TO BEN JOHNSTON AND JOHN FONVILLE	86
3.2.2.4	ARTICLES	88
3.2.2.5	IN PRACTICE	89
3.3	EXTENDED VOICE	95
3.3.1	STRAIGHT-FORWARD SINGING	95
3.3.1.1	UNISON SINGING	95
3.3.1.2	INTERVAL SINGING	95
3.3.1.3	INDEPENDENT VOICE LINES	96
3.3.1.4	EXAMPLES	96
3.3.2	VOICE EFFECTS	98
3.3.2.1	BEATBOXING	98
3.3.2.1.1	Exercises	98
3.3.2.1.2	Beatboxing in flute music	102
3.3.2.2	HISSING, PANTING, GASPING, SCREAMING, SQUEAKING, WHEEZING AND WHISPERING	105
3.3.2.3	VOCAL FRY	106
3.3.2.3.1	How to execute a vocal fry?	106
3.3.3	THE USE OF TEXT	106
3.3.3.1	A POEM AT THE BEGINNING OF THE PIECE	107
3.3.3.2	A POEM INTERSPERSING THE MUSIC	108
3.3.3.3	A SUBSTITUTE FOR MUSICAL PARAMETERS	108
3.3.3.4	ONLY TEXT, NO MUSIC?	109
3.4.	EXTENDED SCORES	111
3.4.1	FREE STRUCTURE	111
3.4.2	GRAPHIC SCORES	113
3.4.3	PERFORMANCE PIECES	117
3.4.3.1	MUSICAL GESTURAL PIECES	117
3.4.3.2	INSTRUCTIONAL PIECES	118

CHAPTER 4: BASIC ELECTRONICS 123

4.1	MAKING A CLICK TRACK FOR FREE	124
4.1.1	AUDACITY	124
4.1.2	LIVING SCORES LEARN CLICK TRACK	127
4.2	DIGITAL AUDIO WORKSTATIONS (DAW)	128
4.2.1	REAPER	128
4.2.2	PRO TOOLS	128

4.2.3	ABLETON LIVE	129
4.2.4	LOGIC PRO	130
4.3	COMPUTER MUSIC SOFTWARE	130
4.3.1	MAX/MSP	130
4.3.2	PURE DATA	131
4.3.3	SUPERCOLLIDER	131
4.4	EQUIPMENT ON THE GO	131
CHAPTER 5:	CIPP	137
5.1	CIPP: CONTEMPORARY INFORMED PERFORMANCE PRACTICE	138
5.1.1	VIBRATO	138
5.1.1.1	CHARACTERISTIC REASONS	139
5.1.1.2	PRACTICAL REASONS	140
5.1.1.3	CULTURAL REASONS	142
5.1.1.4	INSTRUMENT-TECHNICAL REASONS	144
5.1.2	DYNAMICS	145
5.1.2.1	EXTREMITIES	145
5.1.2.2	ELEMENT OF SURPRISE	147
5.1.3	RHYTHM	148
5.1.4	EFFORT	150
5.1.5	EMBODIMENT	151
5.1.5.1	BODY MOVEMENTS THAT ARE NECESSARY TO EXECUTE A CERTAIN TECHNIQUE	151
5.1.5.2	BODY MOVEMENTS THAT ARE THE RESULT OF THE EFFORT TOWARDS REALIZING THE NOTATION	152
5.1.6	INTERPRETATION	152
5.1.6.1	FREEDOM OUT OF DENSITY	152
5.1.6.2	CREATIVITY OUT OF OBJECTIVITY	152
5.1.6.3	EMOTION OUT OF (EXTENDED) TECHNIQUE	153
5.2	BACKGROUND CHECK	156
5.2.1	VISUAL ART	157
5.2.1.1	STYLISTIC RESEMBLANCE	157
5.2.1.2	INSPIRATIONAL RESEMBLANCE	161
5.2.2	BACKGROUND CHECK	165
5.2.3	POLITICAL PROTEST	166
CHAPTER 6:	HOW TO PRACTICE?	171
6.1	KNITTERS VS. SCULPTORS	171
6.1.1	KNITTERS	171
6.1.2	SCULPTORS	172
6.2	RECORDINGS AND VIDEOS	173
6.3	SCORE FOLLOWER	175
6.4	WHO TO LISTEN TO?	176
6.4.1	ENSEMBLES	176
6.4.2	SOLOISTS	177
6.4.3	COMPOSERS	178
ABOUT THE AUTHOR		184