Kasper T Toeplitz

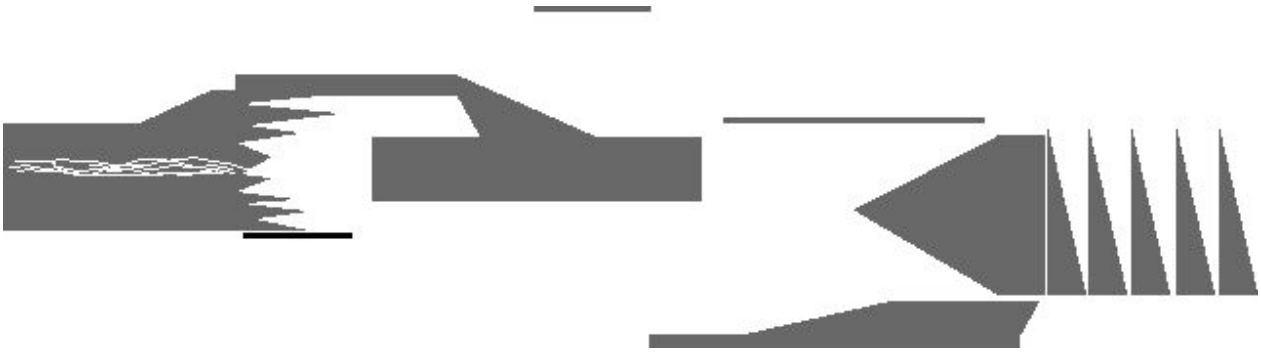
DUST RECONSTRUCTION

Any instrumentation
Instruments and electronics or
Live-electronics

———————

Entre blocs de matière sonore aux contours flous, mouvements esquissés et réduction des sons en leur particules, c'est le mot d'évanescence qui vient – poussières toujours recomposées, laissant apparaître ou deviner tel chemin possible dans la partition, ou tel micro-détail.

Une musique de temps arrêté, un flot immobile.



(!!! The written notes are only indicatives – the reference is the pitches indicated in hertzs!!!)

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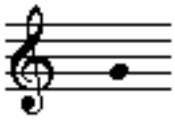
t= 0'00" (-> 0'30")

SLOW ATTACK with a very noisy, breath-like sound, around 400Hz



This brings the NOISE in

t= 0'10" (->4'00")

ELECTRONIC NOISE in. *mf*. Calm, noise in the band on 300Hz – 900Hz. Electronic sound, a very "neutral" breath, a long, quiet crescendo. Very still, motionless.

t= 0'30" (->4'00")

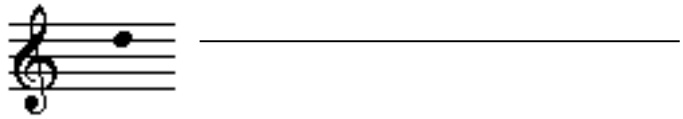
PITCHED SOUND/NOISE enters. Noisy sound, breath. Long waves in the same 300Hz – 900Hz ambitus. Sounds are stocked in delays, which overlap. It gives more "motion", or movement, to the static cloud. The delays can evolve, slowly modifying their structure

t= 1'00"

BREATH SOUND enters. Fragile. *mp*

t= 1'10" (-> 3'50")

"INFINITE" enters. Inside the static block (300Hz – 900Hz) plays a long (infinite...) straight line of diffused, broken, distorted, almost unheard, *ppp* sound at 600 Hz



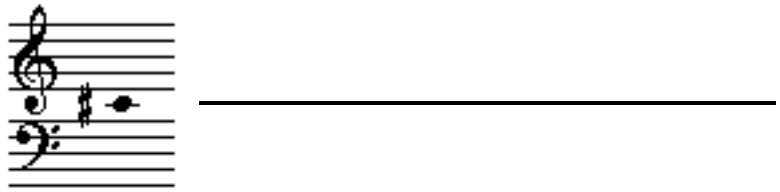
then adds new sounds, also straight lines, *ppp*, in the 500Hz-600Hz ambitus. Very microtonal. Create a beating region. It all is carried by long delays, fading out slowly. 7 sounds/pitches

t= 4'00" (->8'00" +++)

ELECTRONIC NOISE fades out in its center. Ascension. Only more "pitched" noises are present. All in the same ambitus (300Hz – 900Hz). ELECTRONIC NOISE concentrates on the upper fringe of the ambitus

t= 4'00" (-> 8'00" ++)

THICK LINE close to 280Hz. The line is carried by a long delay.



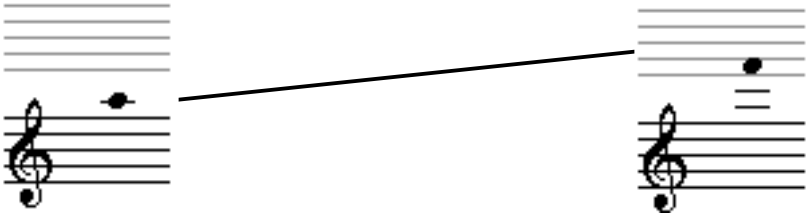
t= 4'00" (-> 8'00"+)

LOW STATIC RUMBLE : long low heavy-subtle rumble on a very low C

t= 4'00" (->6'00"+++)

The NOISE CLOUD (ambitus) starts to expand

PITCHED SOUND/NOISE starts an ascension, still with only "breath" sounds (mostly unpitched), which climbs up to 1400 hz , in the course of 2 minutes (-> t= 6'00").



The "floor" stays at 300hz, but the PITCHED SOUND/NOISE should concentrate on the higher region, so that the lows disappear. This PITCHED SOUND/NOISE ascension is helped by the opening of the band pass filter, and also by a more and more pronounced resonant filter centred on the high frequency.

t= 6'00"

PITCHED SOUND/NOISE: silence. The ascension sounds, are still played by the delays, with a slightly different, "diffuse", sound, but tend to fade out

t= 6'10" (-> 9'00")

HIGH LINES/LIGHT, with a very clear, very pure sound, start to play lines in the 1500Hz-1600Hz ambitus.

. Those are static lines, all fading-in/out. One little movement (change of pitch with a portamento) is permitted in some of them. Other can stay static, but still fragile. The pitches are to be very microtonal: try to fill the ambitus. Some or parts of some of those sounds have to be stocked in a delay. The created sound should be felt as "clarity", bringing "light". High but not aggressive.

The growing clarity makes all other sounds disappear: first the mediums, then the lows

t= 9'00" (-> 9'30")

HIGH LINES/LIGHT, still in the 1500Hz-1600Hz, are left alone.

t= 9'30" (-> 10'00")

HIGH LINES/LIGHT get a slightly more grainy sound (granular synthesis)

t= 10'00" (-> 14'00")

HIGH LINES/LIGHT: acceleration and hardening of the sound (the acceleration should be static, without any pitch changes – progressive granular re-synthesis)

t= 11'30" (-> 13'30")

MICRO-GRAINS, little pops and kraks, then their density gradually forms a cloud

t= 12'00" (-> 15'30")

KRAKS, in the medium zone starts very pointillist attacks: small grains of slightly noisy sound, at different pitches, which slowly accumulate and form a more compact cloud.

_12'00" ->13'30" – very pointillist sounds. All in the medium range. Very short grains, separated. Progressively forms a cloud, but of a low density

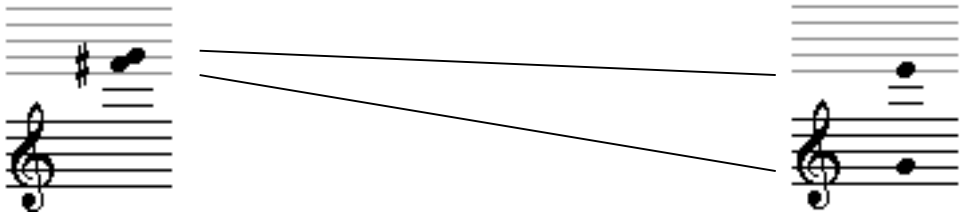
_13'30" ->15"30 - the cloud becomes more dense but also quiter: longer grains, less attacks: progressively the sound becomes smoother (between *mp* and *mf*), almost sleek.

t= 13'30" (-> 15'30")

MICRO-GRAINS become denser, and also quieter. Progessively a smoother sound

t= 14'00"

LINES/LIGHT deccelerates and brings the "light" zone more into the medium zone



The sound becomes more "noisy", more "airy"

t= 15'30" (-> 17'30")

The LINES/LIGHT, ELECTRONICS and KRAKS zones unify in one texture, MID- STATIC. A very calm texture, slowly animated from the inside.

t= 15'50" (-> 19'30")

HIGH BOW plays a very high, slightly granulated, line in the very high register.

t= 17'30" (-> 20'00")

The medium texture MID- STATIC becomes still, very calm, very static. En attente. Waiting period in the medium range

t= 20'00" (->22'30")

Suddenly, SPLINTERS: splinters of electronic sounds in the medium zone, centered at 666Hz. This sound tends to be progressively filtered until its energy is centred at around 30 Hz

t= 20'00" (->23'00")

MID- STATIC sound becomes progressively granulated, and the grains are more and more spaced. The whole sound area disappears, fades away, dissolves.

t= 20'30" (-> 24'00")

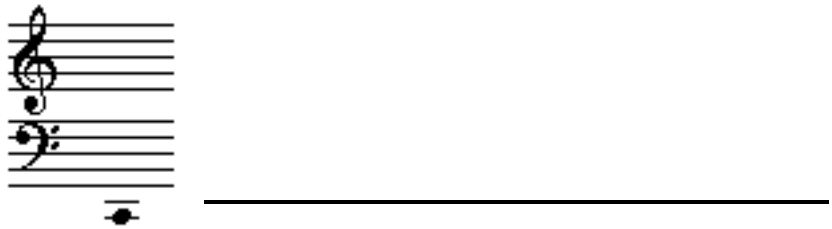
The 666Hz brings, as a resonance, VERY HIGH PITCHES, sinusoids-like (1600Hz) and progressively empties the medium zone, when the low register becomes fuller

t= 21'00"

The HIGH BOW re-appears.*ppp*, as a shadow which floats for a long time

t= 21'30" (->23'00")

HOLLOW DRONE, with a very hollow and woody sound, starts a low drone sound at 65Hz, in the remaining low resonances of the 666hz. The sound slightly oscillates, changes.



t= 22'30" (->28'30")

CHANT Medium-high shadow. Quasi-static. Distorted, unreal sound. A shadow. Cries in emptyness

t= 23'00" (->28'30")

The HOLLOW DRONE is augmented by the LOW sound - a quiet, low structure. Between breath and nothing

.....ATTENTE.....

t= 27'00" (-> 29'30")

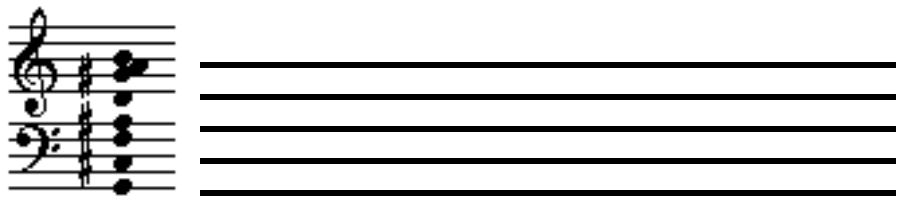
In the center, arrives energy – a wide band. CENTER ENERGY

t= 27'00" (->28'30")

Lows and highs disappear

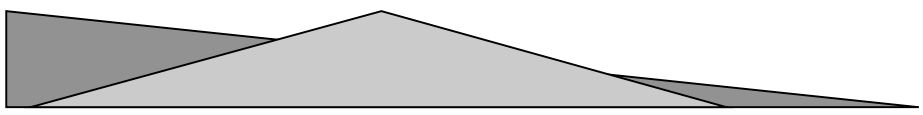
t= 29'30" (-> 30'00")

The CENTER ENERGY becomes one static chord,



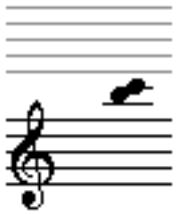
t= 30'00" (-> 37'00")

The last chord is played again and again. 7 times .Long pauses, attacked chord. Attack by the CENTER ENERGY, then Crescendo/decrescendo by the RESONANCE



t= 29'50" (->37'00" +++)

HIGH SHADOW in the 950Hz – 1050Hz zone plays a fragile line, each time with a slightly different resonance/high overtone. Also 7 times, as shadows of the played chords. Can be with a minimal change of pitch in the note – if so, with a long portamento. Last note is immobile.



_____

.....silence

Each of the sounds might be played by different players/different generators at the same time. In such a case it is not necessary to produce the "same" sound, but two (or more) parts of a global sound, of the "same" sound.

The final chord(s) can be played by a polytimbral sound – slightly different sounds on different notes.

The names of the different parts are of course only names – a "bowed sound" is not necessary played with a bow, but it should have a "bowed quality".

The time scale is rather precise, but of course the music should be played "around" those. None of the events are strictly "in time".

KTToeplitz