

Kasper T Toeplitz

DUST RECONSTRUCTION

For instruments and live electronics

Version with Sopranino Sax, Hurdy-Gurdy, and
Electric Bowed Bass.

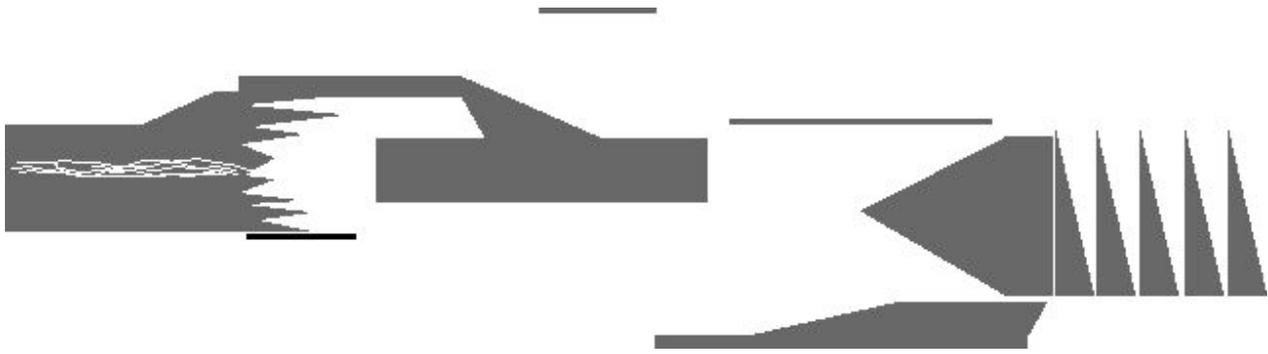
All three musicians also play computer, and the live
transformations of the instrumental sounds



*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.*

*Les instruments ne se posent pas sur l'électronique, ils lui sont
intimement liés, ils n'en sont qu'une extension, peut-être pas
la plus importante – pourvoyeurs de gestes électroniques.*

Une musique de temps arrêté, un flot immobile.



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

HURDY-GURDY gives a slow attack with a very noisy, breath-like sound, around 400Hz



This brings the noise in

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

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")

SAX SOPRANINO enters. Noisy sound, breath. Long waves in the same 300Hz – 900Hz ambitus (band-pass filter). Sounds are stocked in delays, which overlap. It gives more "motion", or movement, to the static cloud



t= 1'00"

BOWED BASS enters. Breath sounds. *mp*

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

HURDY-GURDY 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

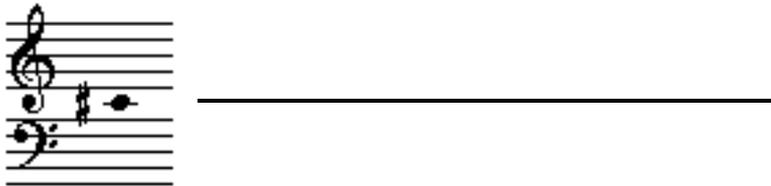


t= 4'00" (->8'00")

ELECTRONIC sound fades out in its center. Ascension. Only instrumental noises are present. All in the same ambitus (300Hz – 900Hz). Electronic sound concentrates on the upper fringe of the ambitus

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

HURDY-GURDY creates a slightly thicker line around 280Hz. The line is carried by a long, delay.



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

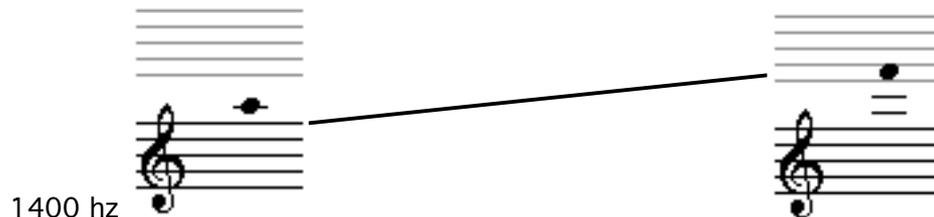
BOWED BASS starts a long low heavy-subtle rumble on a very low C



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

The NOISE CLOUD (ambitus) starts to expand

SAX SOPRANINO starts an ascension, still with only "breath" sounds, which climbs up to



1400 hz

, in the course of 2 minutes (-> t= 6'00"). The "floor" stays at 300hz, but the sax should concentrate on the higher region, so that the lows disappear. This SAX 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"

SAX SOPRANINO, short silence. The ascension sounds, are still played by the delays, but tend to fade out

t= 6'10"

SAX SOPRANINO, with a very clear, very pure sound, starts 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 SAX SOPRANINO growing clarity makes all other sounds disappear: first the mediums, then the lows

t= 9'00"

SAX SOPRANINO, still in the 1500Hz-1600Hz, is left alone.

t= 9'30"

SAX SOPRANINO gets a more grainy sound (granular synthesis)

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

SAX SOPRANINO : acceleration and hardening of the sound (the acceleration should be static, without any pitch changes – progressive granular re-synthesis)

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

ELECTRONICS start micro-grains, little pops and kraks, then their density gradually forms a cloud

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

HURDY-GURDY, 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

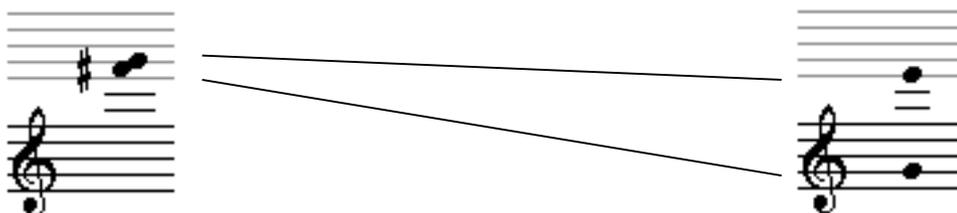
_13'30" ->15'30" – the cloud becomes more dense but also quieter: longer grains, less attacks: progressively the sound becomes smoother (between *mp* and *mf*), almost sleek.

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

ELECTRONICS become denser, and also quieter. Progressively a smoother sound

t= 14'00"

SAX SOPRANINO decelerates and brings the "light" zone more into the medium zone



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

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

The 2 zones, SAX SOPRANINO and HURDY-GURDY / ELECTRONICS unify in one texture. A very calm texture, slowly animated from the inside.

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

BOWED BASS plays a very high, slightly granulated, line in the very high register.

t= 17'30" (-> 19'00")

The medium texture (SAX SOPRANINO and HURDY-GURDY), becomes still, very calm, very static. En attente. Waiting period in the medium range

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

Suddenly, 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")

SAX SOPRANINO and HURDY-GURDY sounds become progressively granulated, and the grains are more and more spaced. The whole sound area disappears, fades away.

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

The 666Hz brings, as a resonance, very high pitched sinuses (1600Hz) and progressively empties the medium zone, when the low register becomes fuller

t= 21'00"

The high BOWED BASS re-appears.ppp, as a shadow which floats for a long time

t= 21'30"

SOPRANINO SAX, 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")

HURDY-GURDE Medium-high shadow of line. Quasi-static. Distorted, unreal sound. A shadow. Cries in emptiness

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

The SOPRANINO SAX drone is augmented BOWED BASS sound - a quiet, low structure. Between breath and nothing

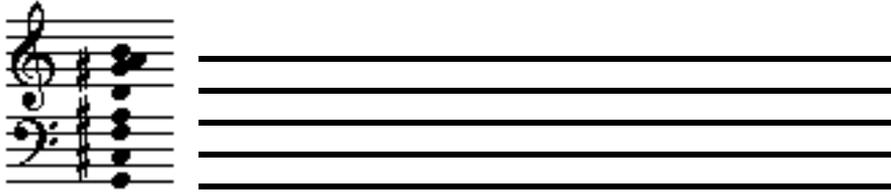
.....ATTENTE.....

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

In the center, arrives energy - a wide band. METAL BASS

t= 27'00" (->28'30")
Low and highs disappear

t= 29'30" (-> 30'00")
The centered 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 BASS, then Crescendo/decrescendo by the HURDY-GURDY



t= 29'30" (-> end)
SOPRANINO SAX in the 950Hz - 1050Hz zone plays a fragile line, each time with a slightly different resonance/high overtone



.....silence

.....

This version was created on 12/05/2007 at Radio-France, during a GRM concert by

Stevie Wishart (Hurdy-Gurdy & electronics)
Ulrich Krieger (Sax Sopranino & electronics)
Kasper T Toeplitz (BassComputer & Electronics)