

OZET

Bernal Project Formula (Origins of OZET)

October 2007



Bernal Project

Performance history

formula.

Tenor saxophone, trumpet.

First performance 8 October 2007 at the Rattlestick New Music Series.

Aaron Meicht (trumpet)

Seth Meicht (tenor saxophone)

scene 2.

Trumpet, chimes, computer playback.

First performance 3 December 2007 at the Rattlestick New Music Series.

Aaron Meicht (trumpet/chimes)

scene 5-7.

2 violins, trumpet, alto & tenor saxophone, 2 clarinets, electric guitar, 2 acoustic guitars, keyboards, chimes, computer playback, 2 actors.

First performance 9 May 2008 at the Ontological-Hysterical Theater Experimental Music Series.

Alex Barreto (actor)

Eric km Clark (violin)

Kara Feely (actor)

Travis Just (alto saxophone/clarinet)

Aaron Meicht (trumpet)

Seth Meicht (tenor saxophone/clarinet)

James Moore (electric guitar/acoustic guitar)

Quentin Tolimieri (keyboards/chimes)

Harris Wulfson (violin/acoustic guitar)

scene 8.

2 violins, trumpet, tenor saxophone, computer playback.

First performance 18 February 2008 at the Rattlestick New Music Series.

Eric km Clark (violin)

Aaron Meicht (trumpet)

Seth Meicht (tenor saxophone/clarinet)

Harris Wulfson (violin)

Bernal Project - some notes

I would describe the electronic music for the Bernal Project as acousmatic. In earlier decades it would be easy to call it a 'tape' part. In performance I generally use the computer to playback the sound. The electronic part is composed along with the score and acts both as a foundation and sound-space creator as well as an environment to which the live acoustic instruments can dialog with. The loudspeakers are evident in performance and the performers, through movement, make this connection obvious to bridge the immediate gestures of performance to the static playback.

Sounds include unaffected acoustic recordings of the acoustic instruments along with processed versions of those recordings. Most processing is simple filtering or distortion and is accomplished using a variety of programs such as Logic, Ableton Live, Soundhack, Spear, and Kyma.

Synthetic sounds are also used and have been created by the programs above as well as UPIC, a GENDY simulator, and simple software synths.

The scores of the Bernal Project are also just performance guides for the work to be used by the performers. I rely greatly on improvisation when performing these pieces. The collaboration with the other musicians is an example of engaging in the kind of dialectic necessary to develop final compositions through a collaborative process. Ultimately, this process leads to a deeper understanding of our own group psychology and its influence on the creative product. Therefore, each new work represents a long and unique evolution through the compositional and rehearsal process.

I do embrace the jazz origins implicit in this process. In fact, it is a deep connection to the jazz tradition and, more specifically free jazz, and the effort to extend that tradition that is one focus of my work. In addition, I maintain an interest in what some call sound-based composition. In this way, I am drawing from late-twentieth-century European music and the American experimental impulse that confronts and interrogates convention.

bernal : saxophone solo formula
 by Aaron Meicht
 for Seth Meicht

tenor

tpt

ff *p* *mf* *p*

(vib) *mf* (vib) *p*

ff

ff

pp *f* *p* *f* *p*

f *p* *f* *p*

Musical notation for the first system. The top staff (treble clef) contains a melody starting with a forte (*f*) dynamic. The first two notes, B \flat and B, are slurred together. The bottom staff (bass clef) contains an accompaniment with a mezzo-forte (*mf*) dynamic and a tremolo effect on the right hand.

Musical notation for the second system. The top staff (treble clef) contains a melody with eighth-note patterns, marked with a forte (*ff*) dynamic. The bottom staff (bass clef) contains an accompaniment with a mezzo-forte (*mf*) dynamic and a tremolo effect. The word "(arpeg)" is written below the staff.

Chord progression diagram showing six chords: B \flat Maj, F \sharp min, G Maj, G \sharp Maj, E $+$, and C \sharp Maj9. The word "(arpeg)" is written below the first chord.

First system of musical notation. The top staff (treble clef) features a sequence of eighth notes with slurs, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The bottom staff (bass clef) features a sequence of eighth notes with slurs, also starting with a forte (*f*) dynamic.

Second system of musical notation. The top staff (treble clef) features a sequence of notes with slurs and dynamics ranging from pianissimo (*pp*) to fortissimo (*ff*) and back to piano (*p*). The bottom staff (bass clef) features a sequence of notes with slurs and dynamics ranging from pianissimo (*pp*) to fortissimo (*ff*) and back to piano (*p*). The notation includes wavy lines above the notes in the first three measures and an 8va marking above the notes in the fourth measure.

p

8^{va}

(8^{va})

(8^{va})

(first measure of p.6)

ff

Musical score for the first system, consisting of two staves. The first staff begins with a dynamic marking of *ff*. The second staff begins with a dynamic marking of *pp*. The first measure of the second staff has a dynamic marking of *mf*. The second measure of the second staff has a dynamic marking of *pp*. The key signature changes to D major (one sharp) in the third measure. The first staff has a wavy line above the final measure. The second staff has a wavy line below the final measure.

Musical score for the second system, consisting of two staves. The first staff begins with an *8va* marking above a dashed line. The first measure of the first staff has a dynamic marking of *f*. The second measure of the first staff has a dynamic marking of *ff*. The first staff has accents (^) above the first four notes. The first staff has a crescendo hairpin in the third measure. The first staff has a wavy line above the final measure. The second staff has a dynamic marking of *mf* in the final measure.