

OZET

Bernal Project: scene 8 (Origins of OZET)

February 2008



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 Project – scene 8

for 2 violins, trumpet, tenor saxophone, computer playback

- intro : very loud, sustained sound in top three voices
tenor figure is rough and can change between the two phrases at any time (octave variation in phrase 1)
low concert G in tenor is created by playing an Ab with the bell pressed against the leg to flatten the pitch
tenor continues this intro figure all through section 1 until section 1i
- sec 1 : whole notes are played sustained for entire phrase (vary vibrato, timbre)
4 note groups are improvisations, very big and bold lines, full tone, octave variation
diamond notes are noise
transitions between sections should be rough, approximate times (vary by 5-10 seconds)
- sec 2 : all sustained tones, sung pitches can be in any octave
only violin 2 plays in 2b and 2d while the others sing
in 2d violin 1 plays both notes in any way, horn figure should be tutti, cue as needed
- sec 3 : short phrases, rhythms are approximate, quick tempo, quiet
- sec 4 : tenor creates moving "bass" line, at about q=100 with rhythm variation, quiet
violins always work as a pair and repeat as needed (probably 2-3xs per sub-section)
violin 1 solo line during 4c
trumpet improvisation on the formula for scene 8
- end : very quiet playing any of your pitches in almost inaudible way

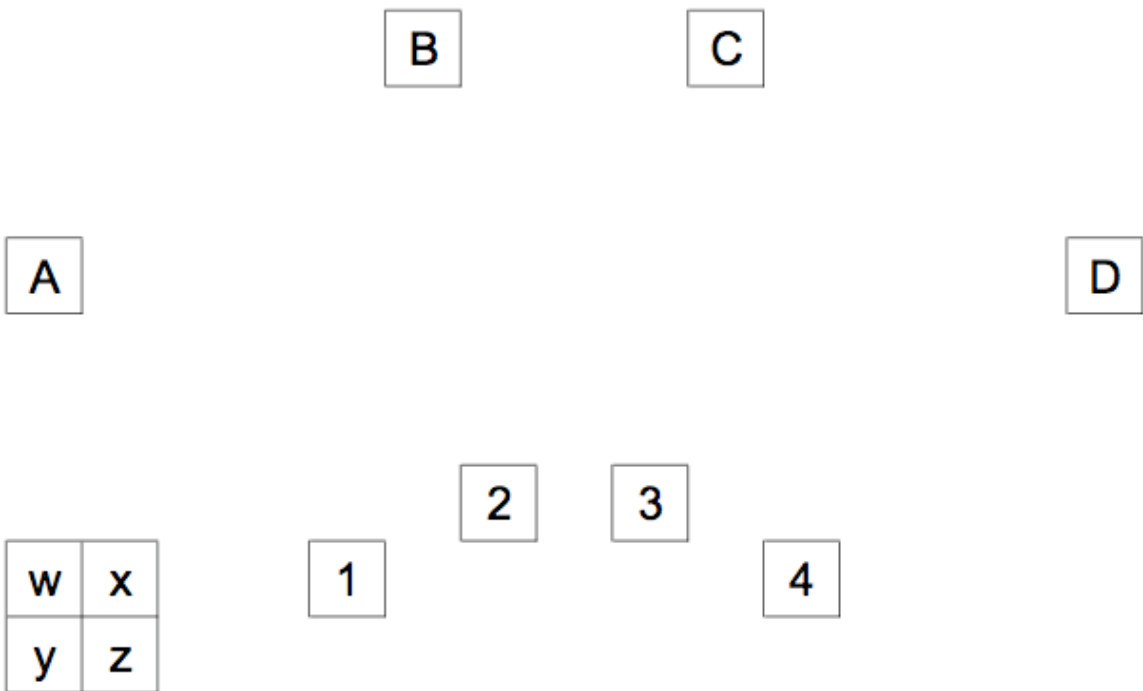
first performance was 18 February 2008
Rattlestick New Music Series, New York City
Eric km Clark (violin 1), Harris Wulfson (violin 2)
Aaron Meicht (trumpet), Seth Meicht (tenor)

Bernal Project
scene 8
computer playback



scene 8 drone C

Bernal Project - scene 8 - movement map



public

Bernal Project - scene 8 - movement instructions

section 1

violin 1 - *station 1*
violin 2 - *station 4*
trumpet - *station 2*
tenor - *station 3*

tenor immediately stands and moves about the performing space during *section 1*. tenor should return to *station 3* at 3:36.

section 2

vln 1 - *station 1*
vln 2 - *station 4*
tpt - *station 2*
ten - *station 3*

section 3

3a - vln 1, ten to *station A*
3b - vln 1, vln 2 to *station C*
3c - tpt, ten to *station B*
3d - vln 1, vln 2, tpt to *station C*
3e - vln 2, tpt to *station D*
3f - vln 1, vln 2, ten to *station D*
3g - vln 1, tpt to *station A*
3h - vln 2, ten to *station B*

section 4

vln 2 is at *station A* from 12:00-15:41
ten is at *station 3* from 12:00-15:41
vln 1 is at *station A* from 12:00-13:45
vln 1 is at *station D* from 13:50-15:41

tpt moves about the performing space until 15:42

end

vln 1 - *station w*
vln 2 - *station z*
tpt - *station x*
ten - *station y*

Bernal - scene 8
introduction

INTRO 0:00-0:24

violin 1

fff

violin 2

trumpet

tenor






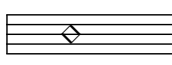
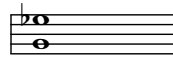
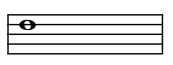

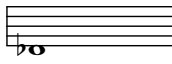

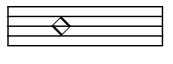
vary octaves


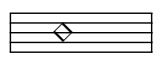
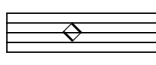

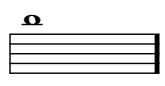


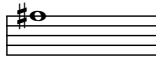
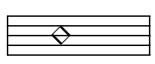




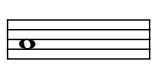
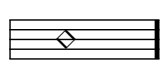
tenor continues with intro figures all the way through section 1 until :

1i 3:36-4:00

(tenor)





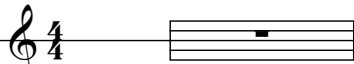

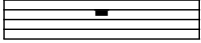

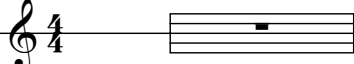







Bernal - scene 8
section 1

	1a 0:24-0:48	1b 0:48-1:12	1c 1:12-1:36	1d 1:36-2:00
violin 1				
violin 2				
trumpet				

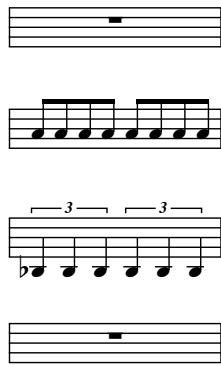
	1e 2:00-2:24	1f 2:24-2:48	1g 2:48-3:12	1h 3:12-3:36	1i 3:36-4:00
violin 1					
violin 2					
trumpet					

Bernal - scene 8
section 3

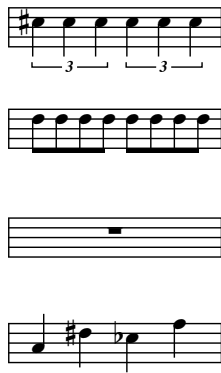
p throughout

	3a 7:25	3b 8:08	3c 8:26	3d 9:15
violin 1				
violin 2				
trumpet				
tenor				

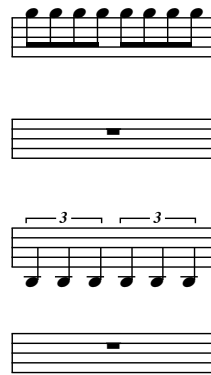
3e 9:55



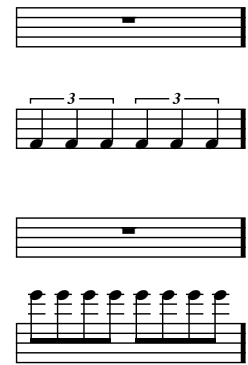
3f 10:05



3g 10:55



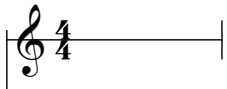
3h 11:40



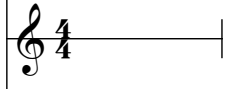
Bernal - scene 8
section 4, p.1

4a 12:00-12:53

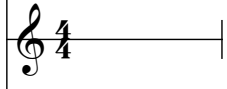
violin 1




violin 2



trumpet



tenor



mp



play figure 2 or 3 times in each sub-section

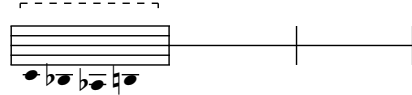


**B
L
I
P
1**

4b 13:02-13:40



**B
L
I
P
2**



Bernal - scene 8
section 4, p.2

4c 13:50-14:36

* see solo page

Four empty musical staves, each with a double bar line and a fermata-like symbol above it.

improvise on figure

Musical notation for an improvisation figure on a single staff, featuring a sequence of notes with a triplet of eighth notes marked with a '3' and a dashed line above it.

4d 14:46-15:41

**B
L
I
P

3**

Musical notation for the first staff of section 4d, showing a sequence of notes with a slur over the first four notes.

Musical notation for the second staff of section 4d, showing a sequence of notes with a slur over the first four notes.

Musical notation for the third staff of section 4d, showing a sequence of notes with a triplet of eighth notes marked with a '3' and a dashed line above it.

Musical notation for the fourth staff of section 4d, showing a sequence of notes with a dashed line above it.

END 15:51-16:59

Musical notation for the first staff of the END section, marked with *pp* (pianissimo), showing a sequence of notes.

**B
L
I
P

4**

Musical notation for the second staff of the END section, showing a sequence of notes.

Musical notation for the third staff of the END section, showing a sequence of notes.

Musical notation for the fourth staff of the END section, showing a sequence of notes.

