overlays transparent/opaque

pour Ensemble Dedalus

(a. flute, a. sax, trombone,
viola, cello, and e. guitar)

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Tones are derived from two electrical cycles: 50 and 60 Hz, where 60 Hz is considered the fundamental.

\[
\begin{array}{c}
\text{etc...}
\end{array}
\]

The accidentals are adaptations of the Extended Helmholtz-Ellis TI Pitch Notation system with an attempt to visualize partial/prime number relationships (accidentals are combined/mixed to indicate various prime multiples/relationships).

\[\flat = 3 \text{ prime}, \hspace{1cm} \natural = 5 \text{ prime}, \hspace{1cm} \sharp = 7 \text{ prime}\]

Tones are written at sounding pitch with cent deviations of \(\frac{1}{600}\) of an A440 configured, equal-tempered semi-tone.
cell

\[ \begin{array}{c|cccc}
\text{note} & B^7 & G^7 & D^9 & A^9 \\
\text{Hz:} & 60 & 100 & 140 & 210 \\
\text{string:} & \text{V} & \text{III} & \text{II} & \text{I} \\
\text{ratio} & \frac{5}{3} & \frac{7}{5} & \frac{7}{3} & \frac{21}{10} \\
\end{array} \]

e. guitar

\[ \begin{array}{c|cccc}
\text{note} & D^9 & G^7 & E^b & F^#^4 \\
\text{Hz:} & 120 & 180 & 210 & 240 \\
\text{string:} & \text{V} & \text{IV} & \text{III} & \text{II} \\
\text{ratio} & \frac{10}{7} & \frac{9}{7} & \frac{9}{5} & \frac{5}{4} \\
\end{array} \]

viola

\[ \begin{array}{c|cccc}
\text{note} & B^7 & E^b & F^# & C^7 \\
\text{Hz:} & 120 & 180 & 210 & 240 \\
\text{string:} & \text{V} & \text{IV} & \text{III} & \text{II} \\
\text{ratio} & \frac{3}{2} & \frac{5}{3} & \frac{4}{3} & \frac{24}{17} \\
\end{array} \]
- There are 7 different "overlay" arrangements.
- Each arrangement is approximately 2-3 minutes in length.
- The ensemble chooses together how many and in which order they wish to play the arrangements.
- Some silence between the arrangements is given—which is also determined by the ensemble.
- Each arrangement has a particular score for each instrument, highlighting their relational material within.
- The overlays of the parts indicate the presence of the relational material between instruments.
- Overlays are read from left to right, where top is most present and bottom least amongst parts.
- There is no precise scale indicator of how loud, how soft, nor amount of time which has past, rather it is of relation.
- Each musician has a potential range of almost inaudible (perhaps a noise) to a quiet, resonant tone, where the tone is clear and perhaps contains some active spectra.
Gradations of presence (areas between 2 points)

- **Viola/CELLO**: Clearly sounding/resonant partials
- **Flute/Sax**: (just to the point of) Clearly sounding/resonant partials
- **E. Guitar**: Effect pedal closed, clearly sounding tone
- **Trombone**: Clearly sounding/quietly full tone (with or without mute)

- **Viola/CELLO**: Very light ponticello, with perhaps some fundamental/light bridge noise
- **Flute/Sax**: Very quiet fundamental of indicated partial/light air noise
- **E. Guitar**: Slightly open, spectrally-oriented effects pedal (such as a wah-pedal) at a very low volume
- **Trombone**: Very quiet multi-phonics within the indicated spectrum/light air noise (perhaps with mute)
overlay arrangement 1
electric guitar 1.
cello 1.
viola I.
overlay arrangement 2
trombone

viola
cello
alto flute 2.

[Sheet Music Diagram]

[Notes and musical symbols]
alto sax 2.
electric guitar
cello 2.
overlay arrangement 3
alto flute 3.

\[\text{Music notation image}\]
viola 3.
overlay arrangement 4
e. guitar 4.

\[\text{staff notation with\ notes and\ clefs}\]
alto flute 4.
overlay arrangement 5
e. guitar 5.
viola 5.
alto flute 5.

G: F to trill.
2:1 to 4:3.
2:1 to cello.
Trombone 5.

[Music notation]

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- 3/4 to a slide
- 6/8 to a sax
- 2/1 to viola
alto sax 5.

G.15 to tromb.
Aria to A. flute
H.4 to gui.
overlay arrangement 6
e. guitar 6.

[Diagram of musical notation with various lines and symbols, including quarter notes and other musical symbols.]
cello 6.
overlay arrangement 7