Nocturne:

قزحة

(Qizha)

MMXXI.II.XXVIII

For duet of:

“PO” in	“SATB” in
edo 24.3	ST: “5lc1”
edo 27	AB: “edo17c2”

Key:

"PO" (prime order): An ensemble of two parts timbrally distinguished from each other which occupy a leading position in the duet.

"SATB": Four part ensemble all with the same timbre, subordinate to the PO. Their ranges are roughly in the order of the traditional vocal choir of the same name, but overlapping does freely occur and their ranges are vastly wider than the typical human tessitura.

"5lc1": 35 tone-per-octave 5 limit scale generated through powers of 2, 5 and 7 within the harmonic series (an expansion of the process of generating a 12 tone 5 limit just intonation scale).

"edo17c2": edo17 with an added 15c leading note to the fifth-approximation.

Notes:

This composition is written for performance by person(s) whom declare themselves to be conscious; other methods of reproduction whether mechanical or otherwise cannot complete this piece. The composer suggests performance by a single person due to the lack of metre.

Aspects of performance including instrument, timbre, precise rhythm, and musical interpretation are left up to the full discretion of said person(s) with an emphasis on liberation of the performer from precise definitions of score, as has the composer been liberated.

The following midi export with synthesised timbres is provided as a guide to pitches and rough rhythms and dynamics only; the composer suggests free selection of timbres according to the performer's musical interpretation.

The midi export is provided in conjunction with a metred and unmetred score – the composer advises that, in isolation from one another, neither would suffice in producing a convincing performance (unless one is capable of reproducing a piece from sounds alone).

The tuning of the score is rounded to the nearest eighth note to give an idea of pitch to those used to 12edo on staff notation.

Notes to the score.

In the metered sections:

- The performer should not overemphasise the distinction between metered and unmetered sections: the pulse in the metered sections is not strict. The midi export should be used as a guide here.

In the unmetered sections:

- Bracketed sections indicate that the notes within (of regular “crotchet” note heads) are all of the same length.
    - A minim note head (under a bracketed section) indicates a note longer than the surrounding notes. If it has a number above it, its value is equal to that number multiplied by the length of the “base unit” notes in that bracket. If it does not have a number above it’s duration is ambiguously longer than the “base unit” notes, to the discretion of the performer.

In both sections:

- The colours indicate the tuning: green is “5lc1”, brown is “edo17c2”, blue is edo24.3, and purple is edo27. Black element apply to multiple tunings, to which should be clear with context.
- The rests that appear as a combination of right and upsidedown quaver rests are unmetered rests. Unless articulated, unmetered notes should be held until these rests.
- Accidentals are valid only to the notes to which they directly precede and notes that occupy the same staff position immediately following.
- Small notes are particularly quicker than the other notes, approximately the tempi of acciaccaturas.
- Dotted arrows (such as on the first line of the second page) indicate a successive quickening in the length of the notes. Terms such as *ritando* and *accellerando* have not been used as they refer to the movement of a pulse, which this piece lacks.

- Dynamics have been written assuming only dynamic independence between PO and SATB is practical: if complete dynamic independence between the lines is available the performer should take full advantage of this, using the midi export as a guide.
- Timbre wise, SATB all have the same timbre, and the PO each have a slightly distinct timbre. The PO's timbre should as a baseline be slightly dynamically elevated from the SATB.

Discussion of a possible approach to performance.

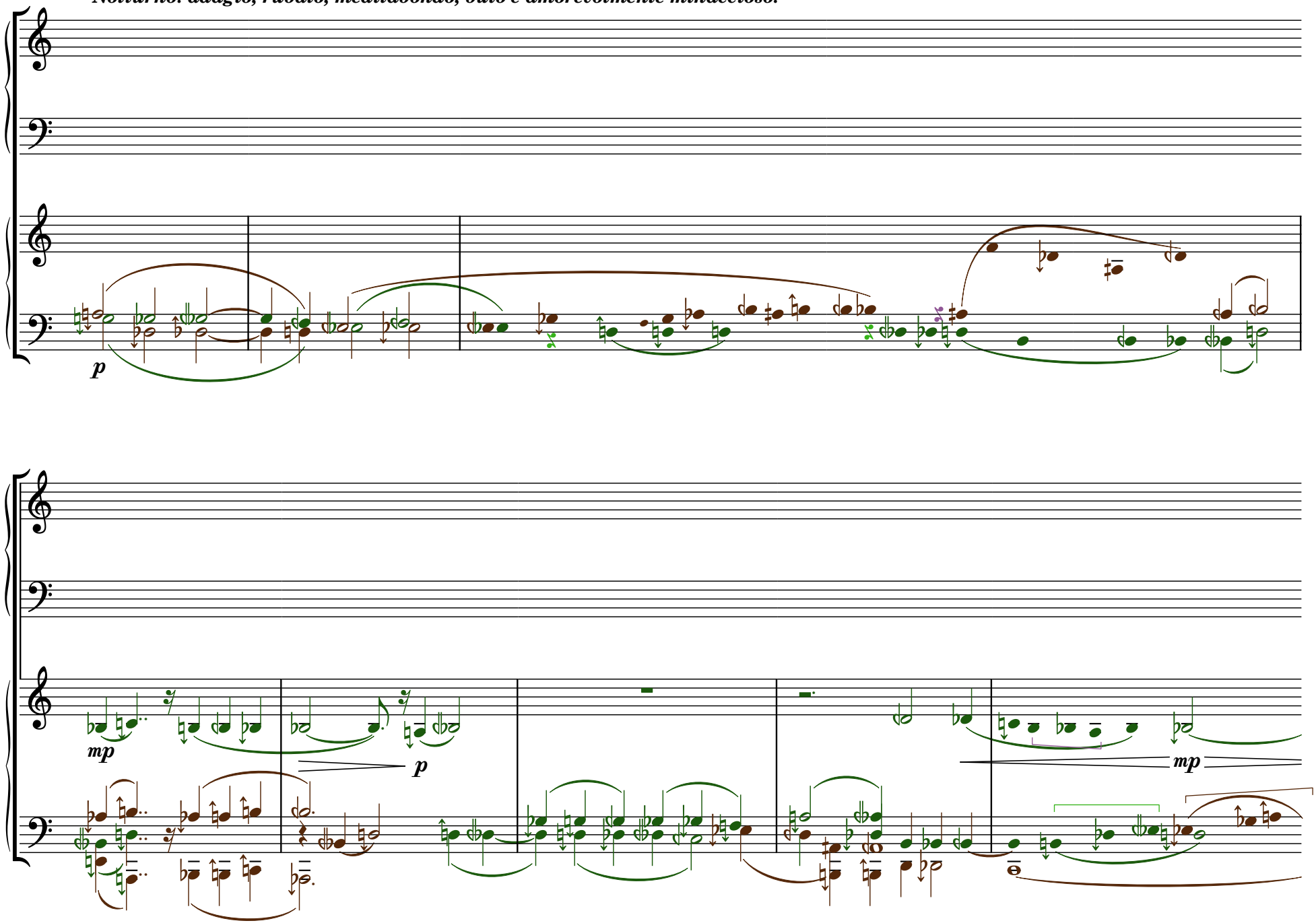
This piece is written for performance: neither the score nor the midi export can be considered representative of the "work".

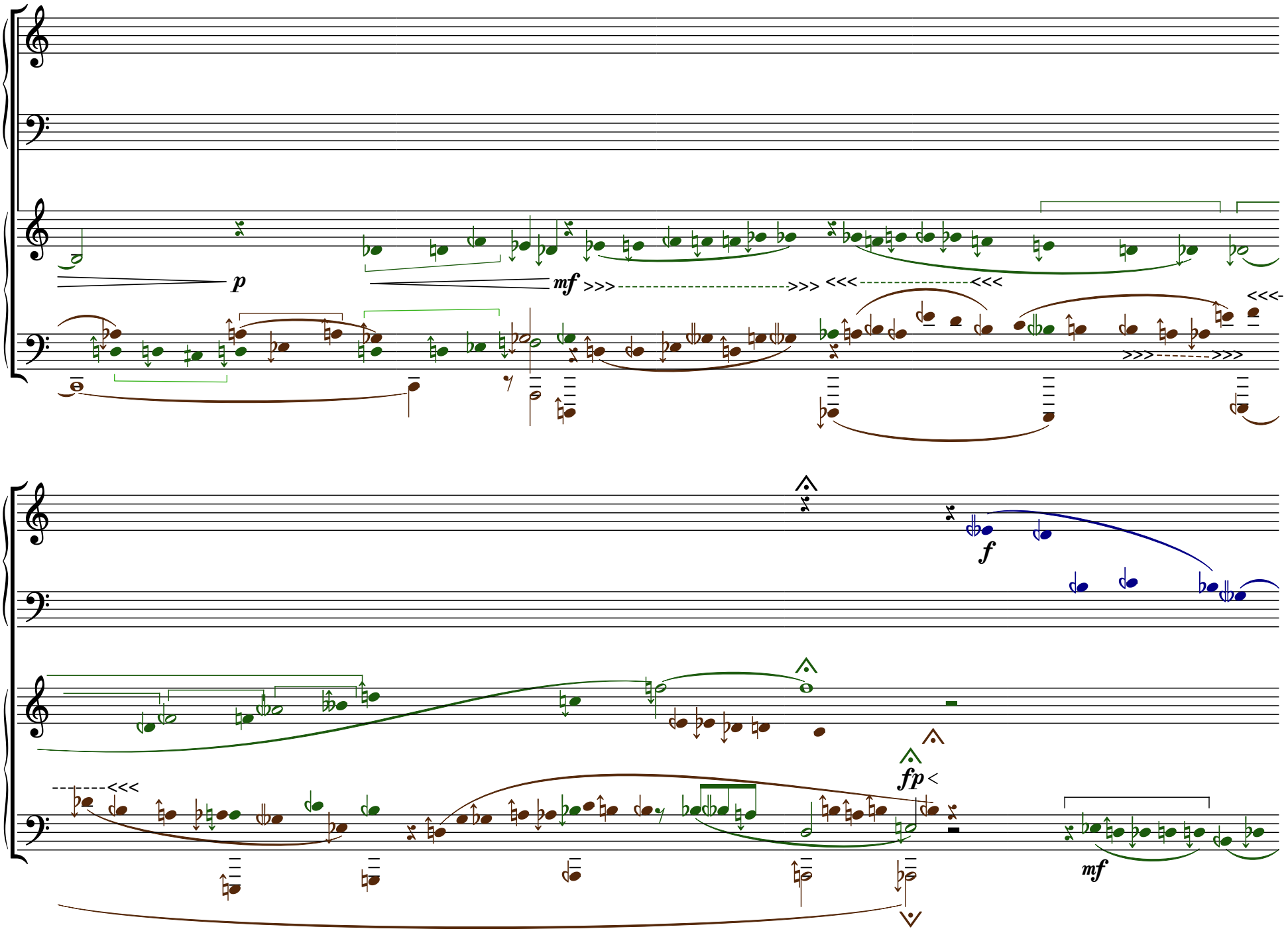
The composer believes this piece is fully performable by a single human with two arms and two legs, without extreme virtuosity being a barrier to entry to such performance. To achieve such an outcome the composer recommends the development of new software that is capable of retuning, live, the input notes of any midi instrument(s) to the pitches required in this piece; this obfuscates the need for construction of new hardware, and liberates both the composer into choosing whatever pitches they deem serve their musical ambitions without considerations of hand width or other such mechanical limitations, and the performer into choosing which keys to play which notes and other practical concerns. In theory this would make this piece performable on an instrument with only 6 midi data entry points, the performer only tapping out the rhythm and dynamics; the composer would suggest that slightly more be used so as to reduce the distance between the performer and melodic contours they are performing.

There are a few approaches one could take in the construction of such software, factoring in variables such as linear and horizontal pitch position, density and number of parts, (homorhythmic parts could, for example, be performed on one key) extent of live re-mapping, (frequently used pitches could be "hard coded", or hard coded only for extended passages of the piece) etc. The software could also allow for notes to contain timbral information, allowing multiple timbres to be performed simultaneously on a single midi instrument. Glissandos could be automatically mapped, by the software, from a foot pedal to the appropriate notes.

The composer would suggest construction of a performance score where notes of the performers choosing (as midi data entry points) are notated (so that the pitches on the page are not the ones heard in performance). The composer is more than happy to provide the original .mscz file for pitch adjustment in this fashion.

Notturno: adagio, rubato, meditabondo, buio e amorevolmente minaccioso.

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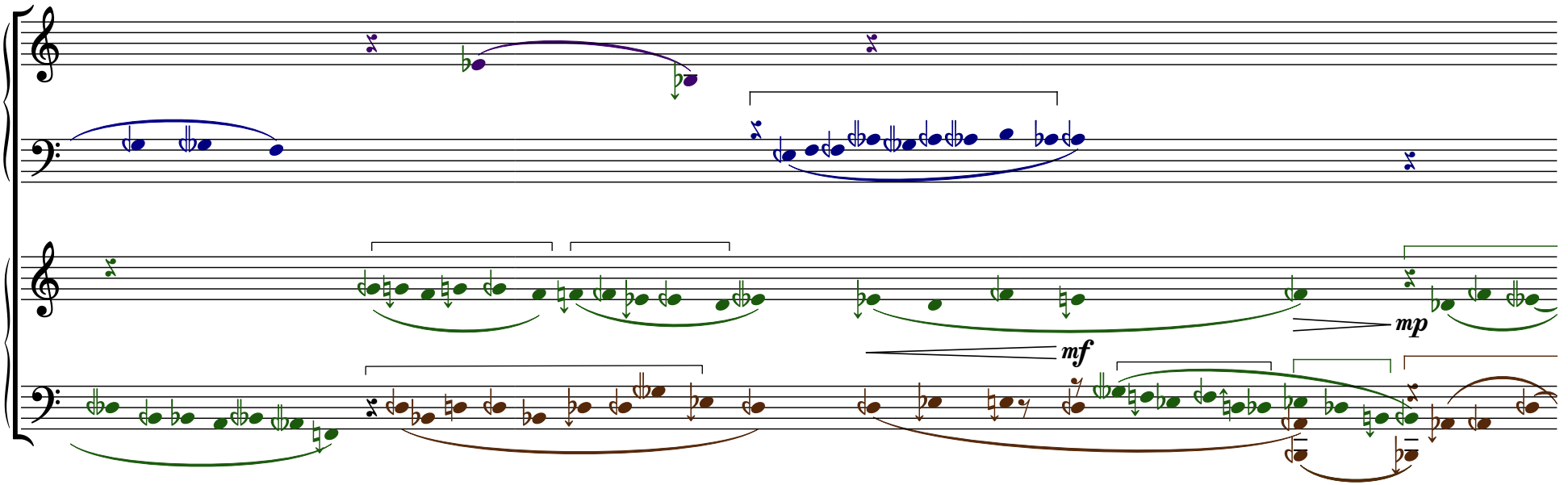
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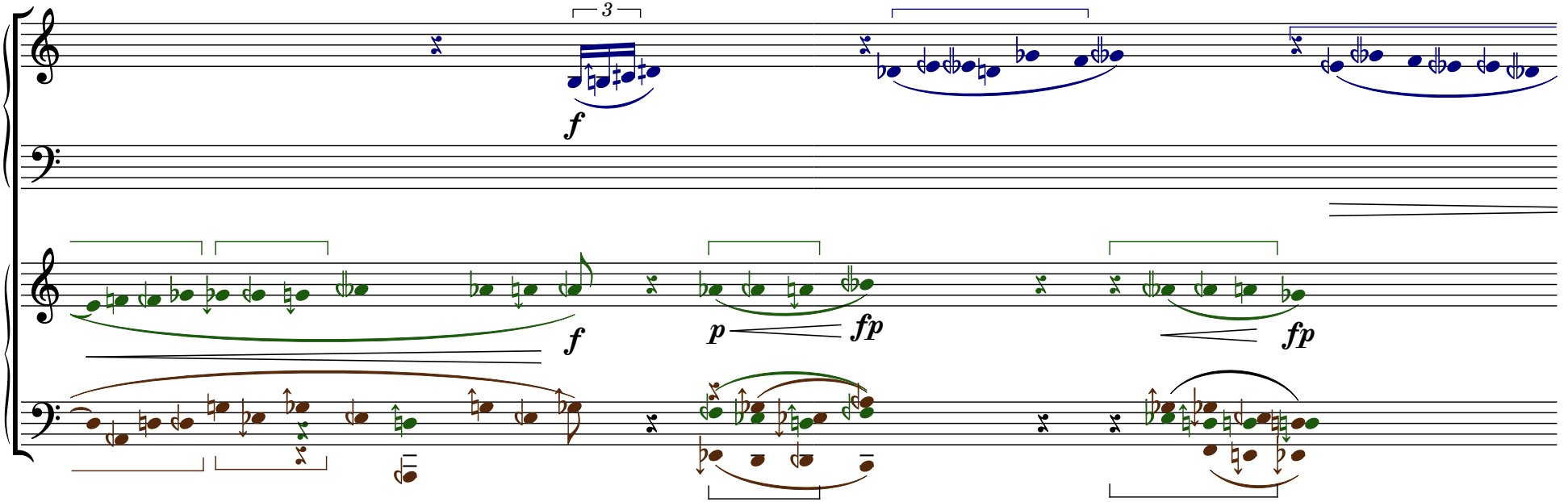
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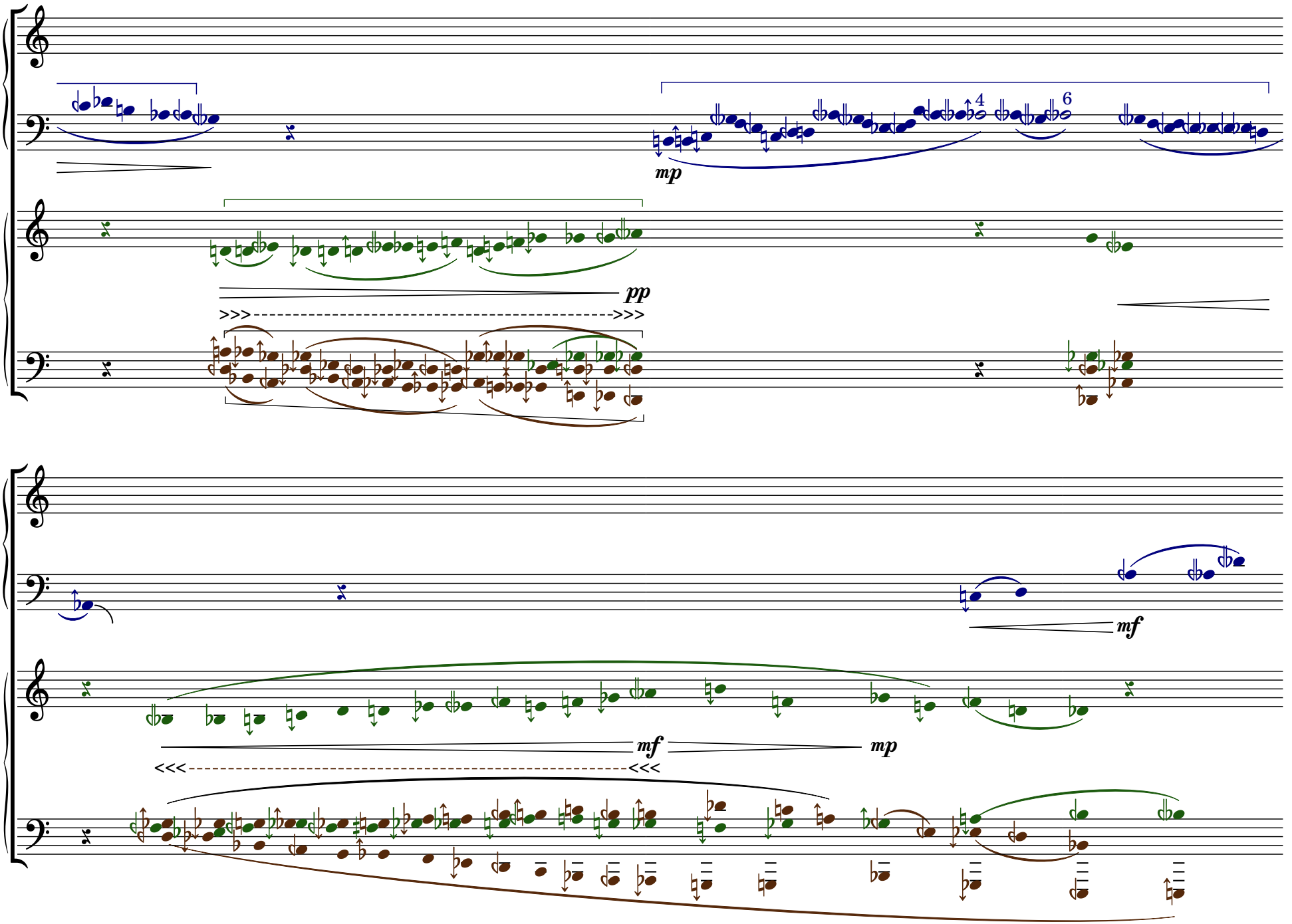
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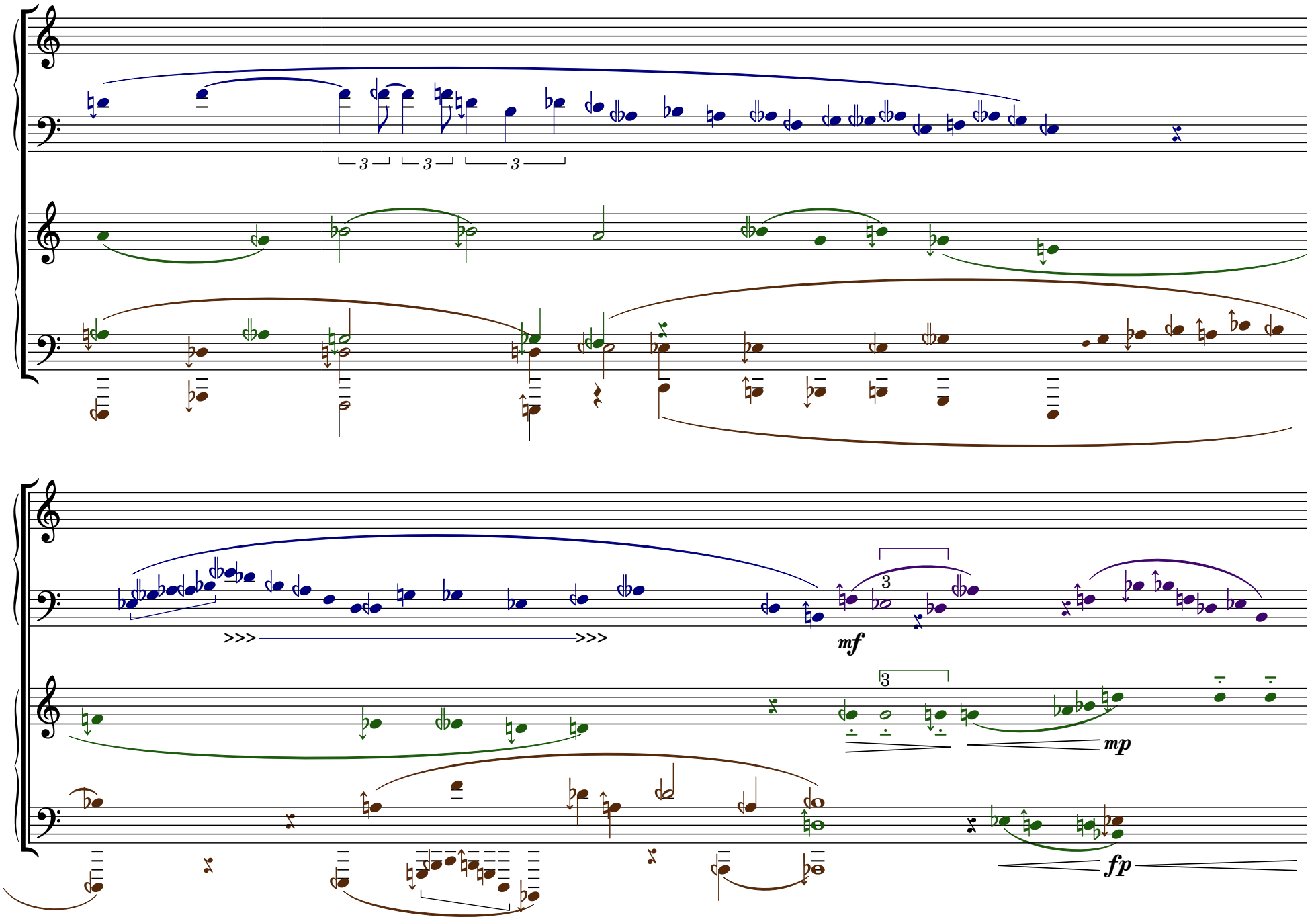
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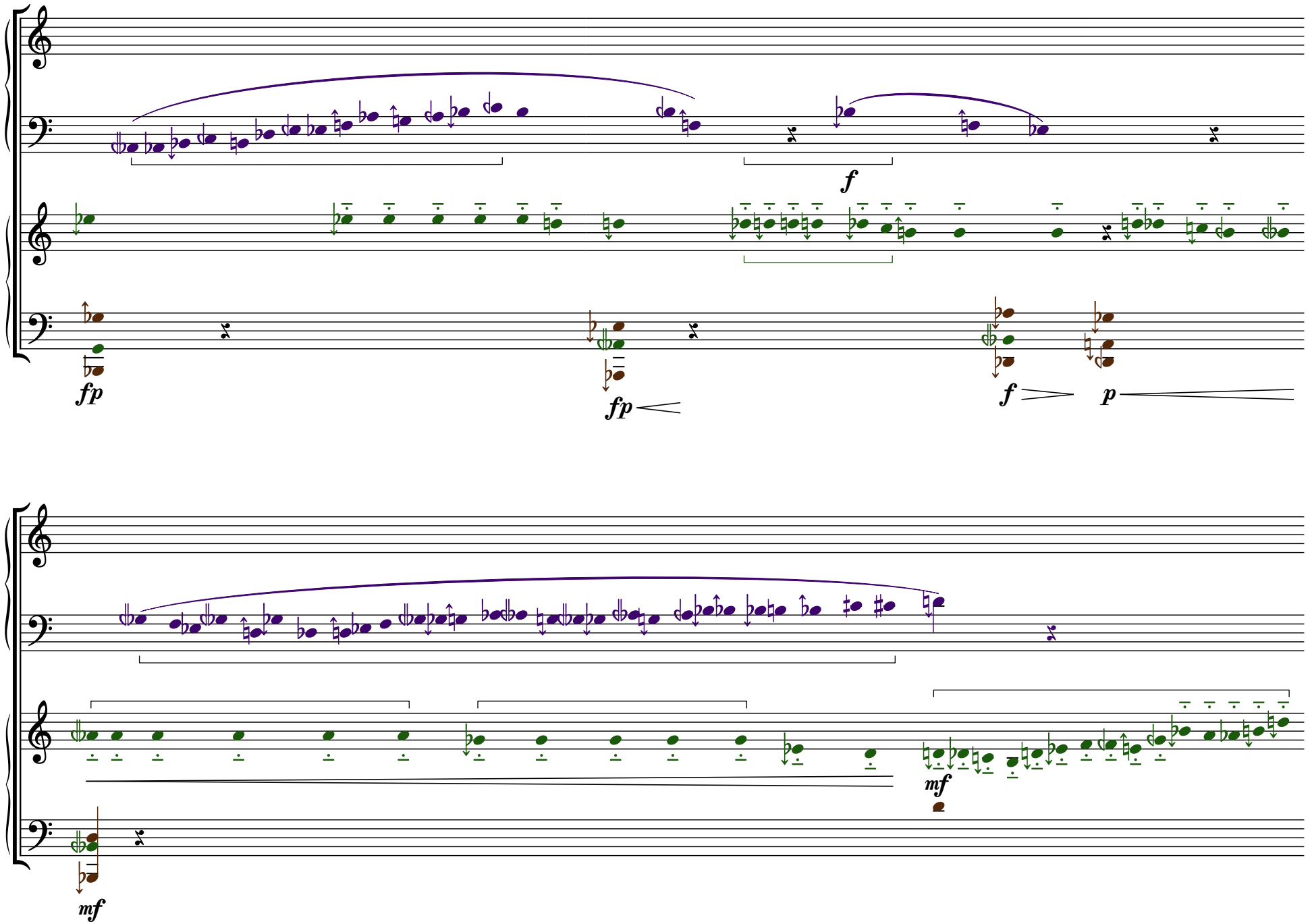
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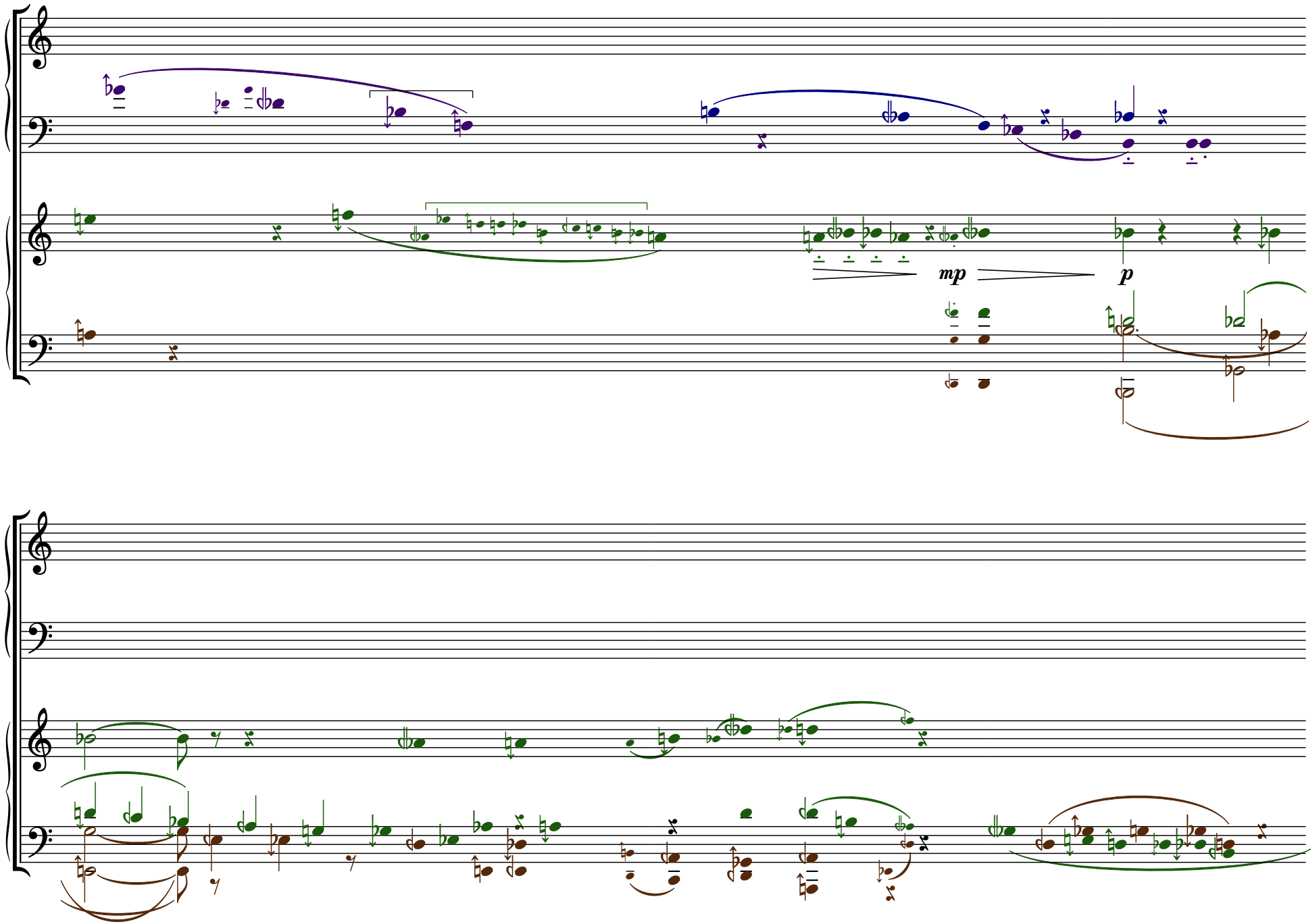
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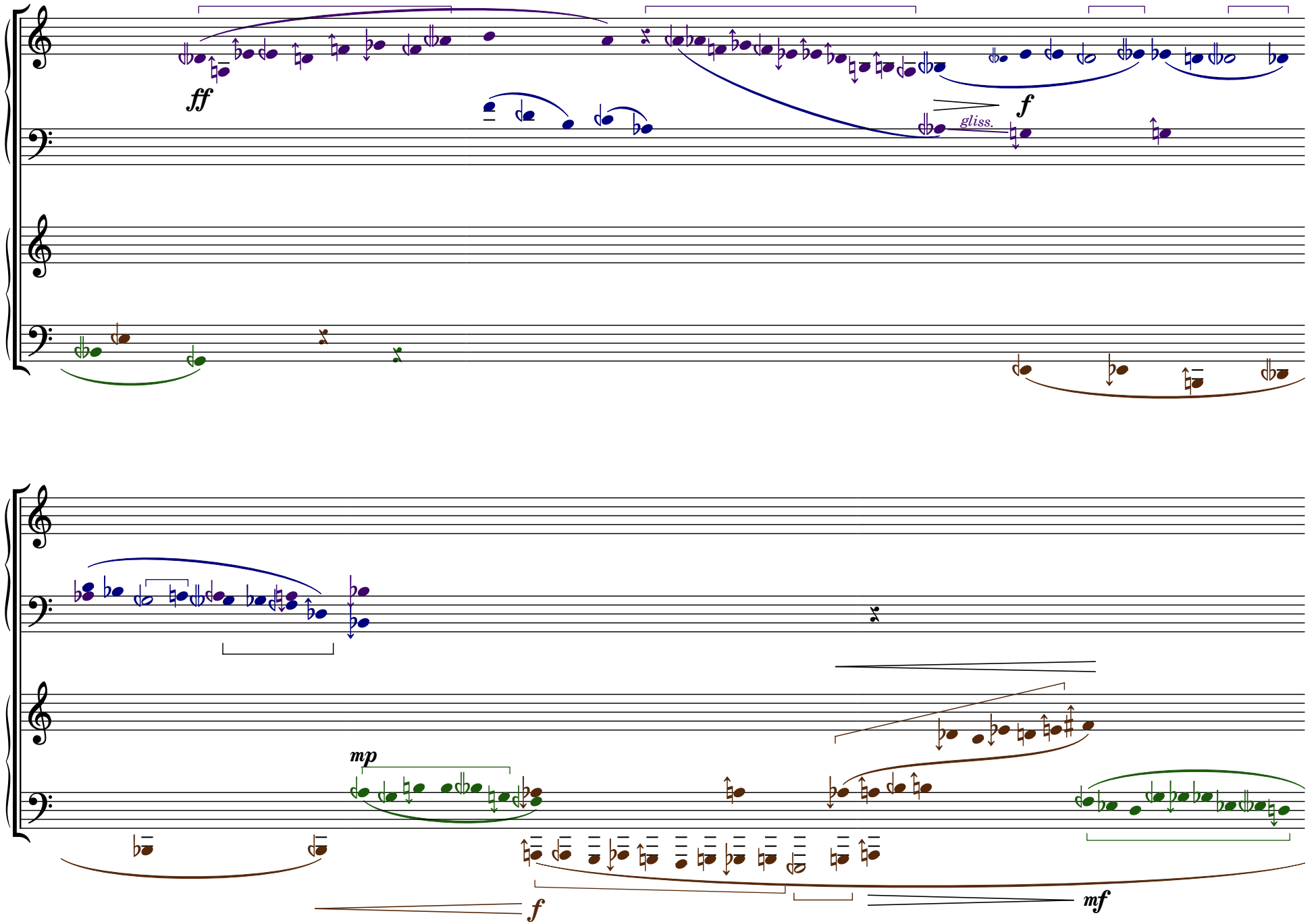
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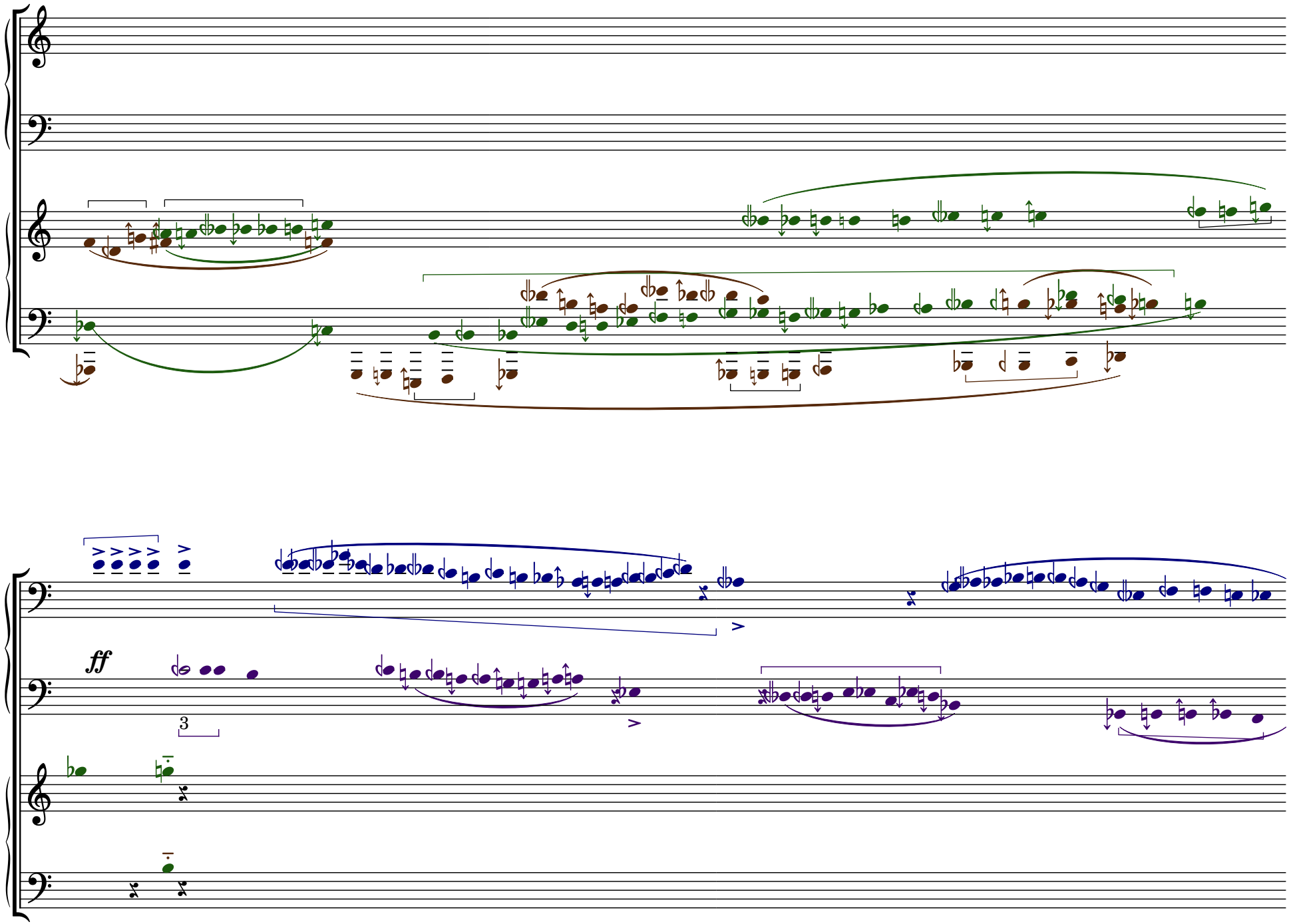
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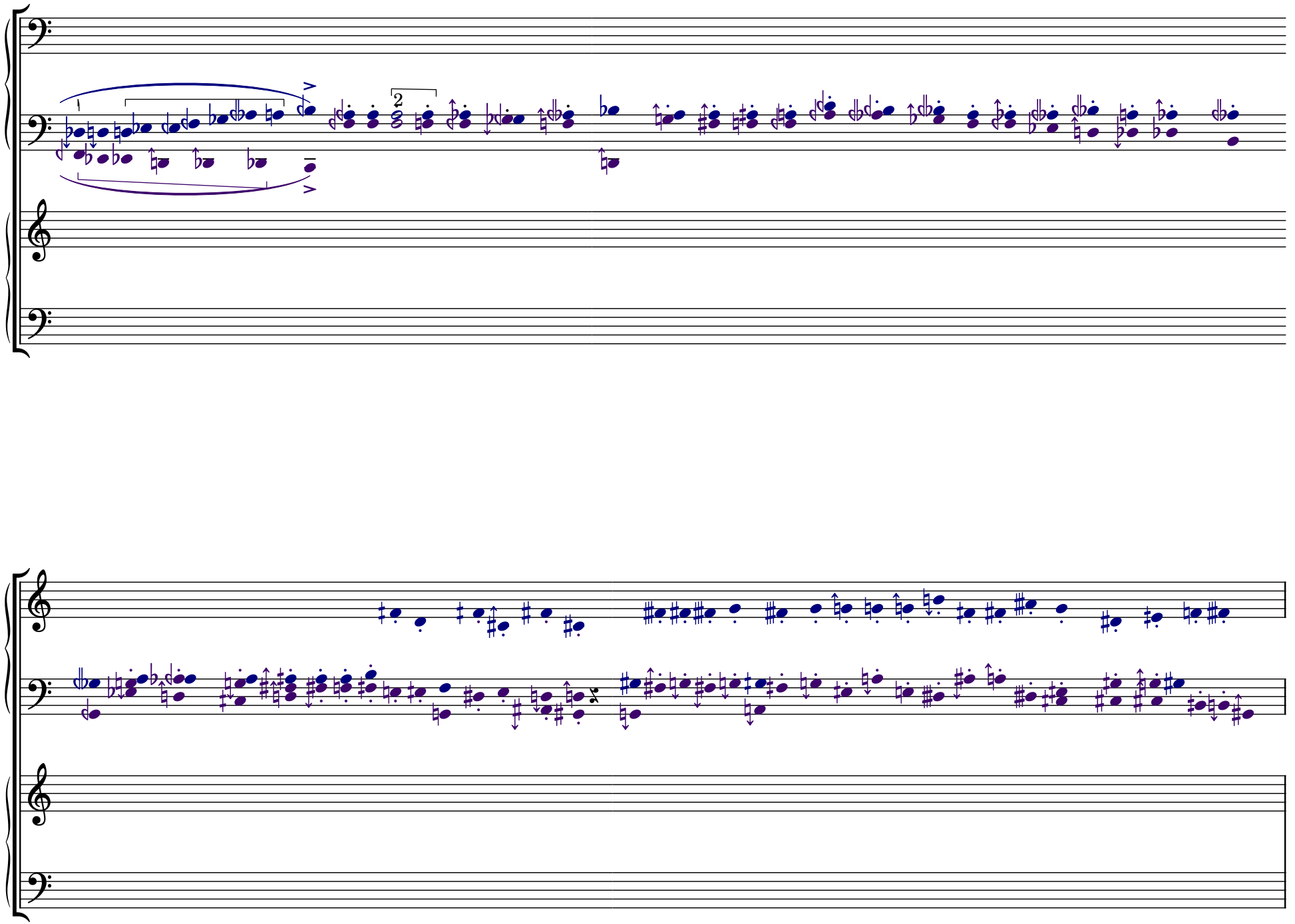
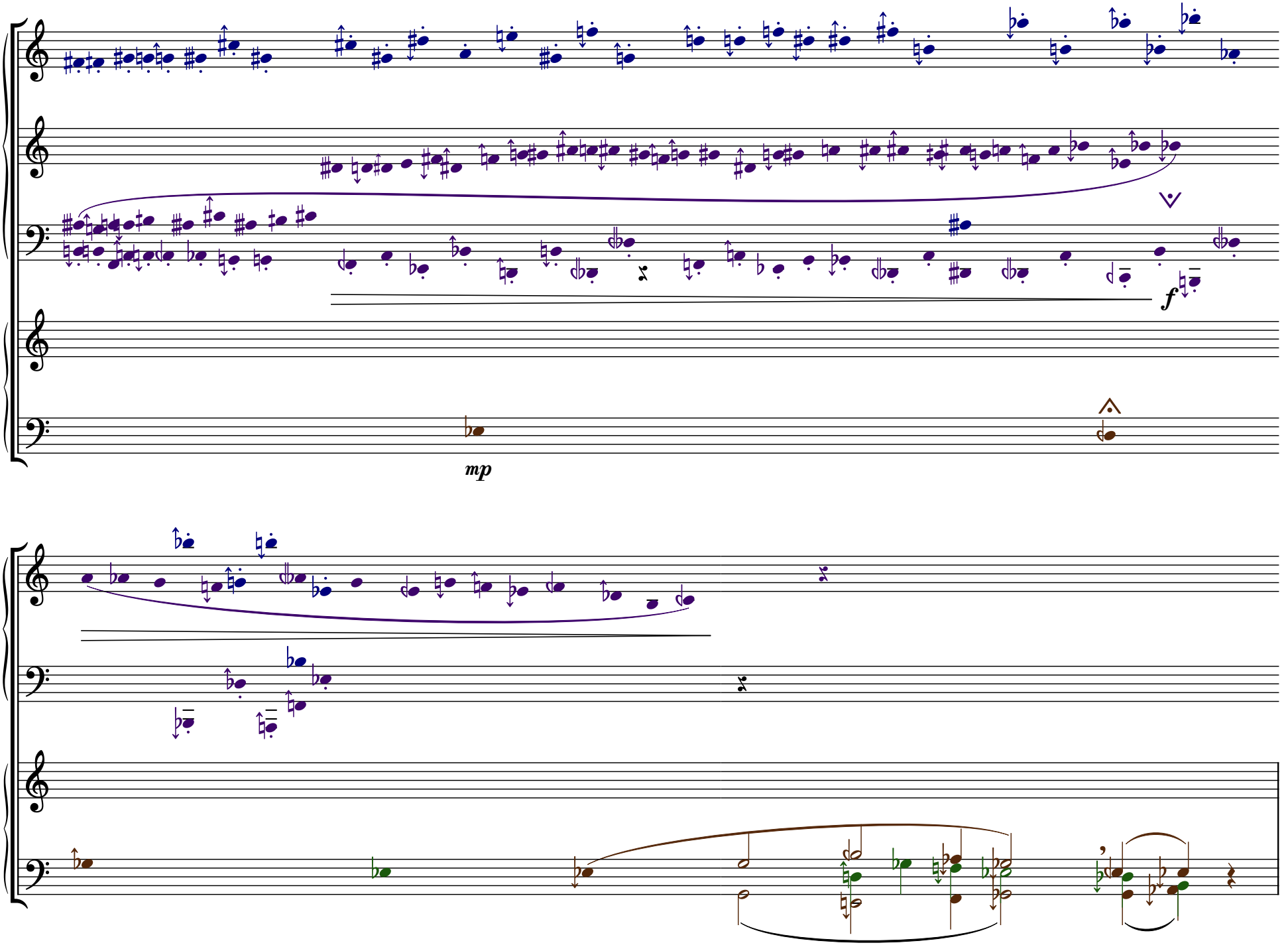
3

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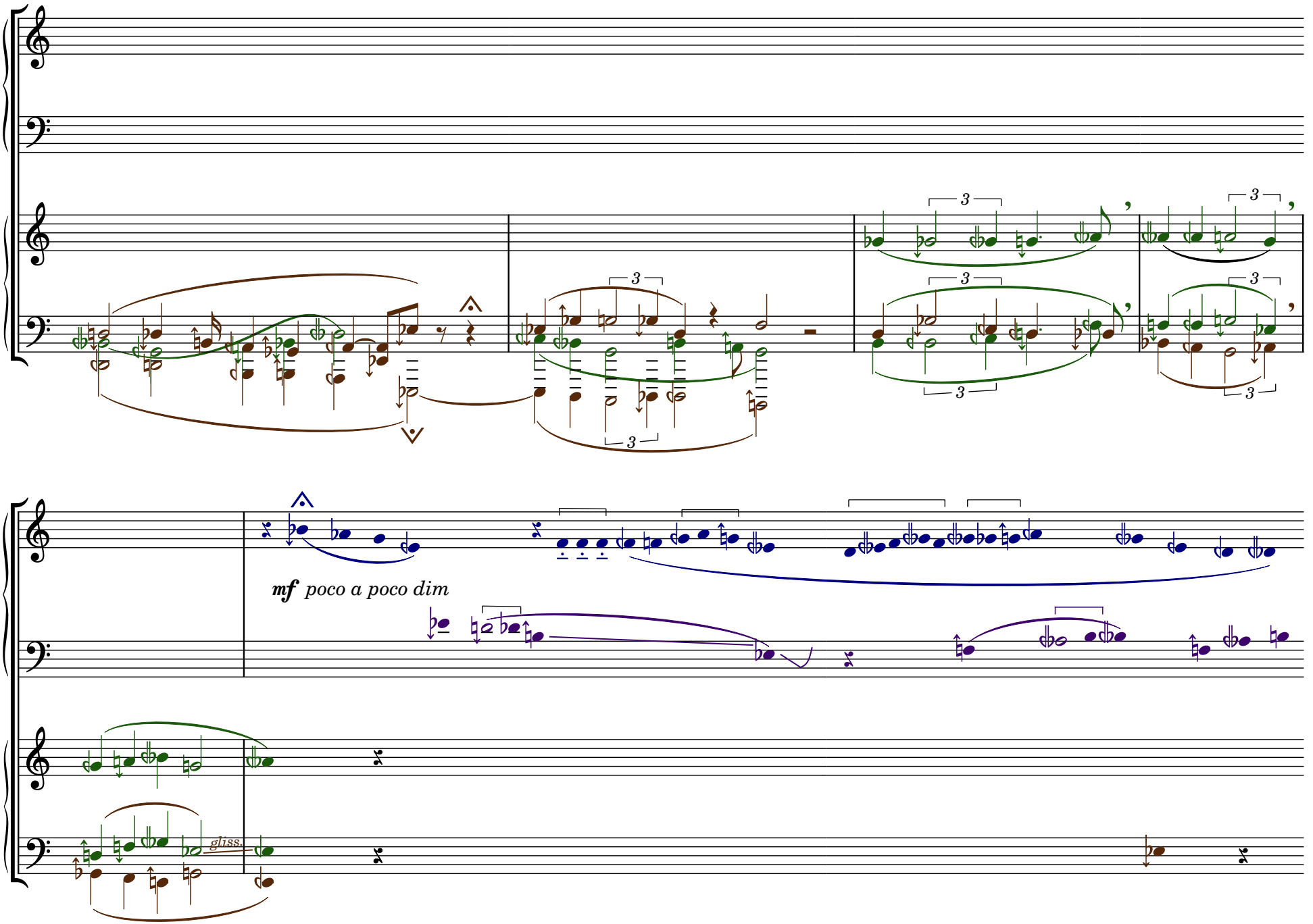
3
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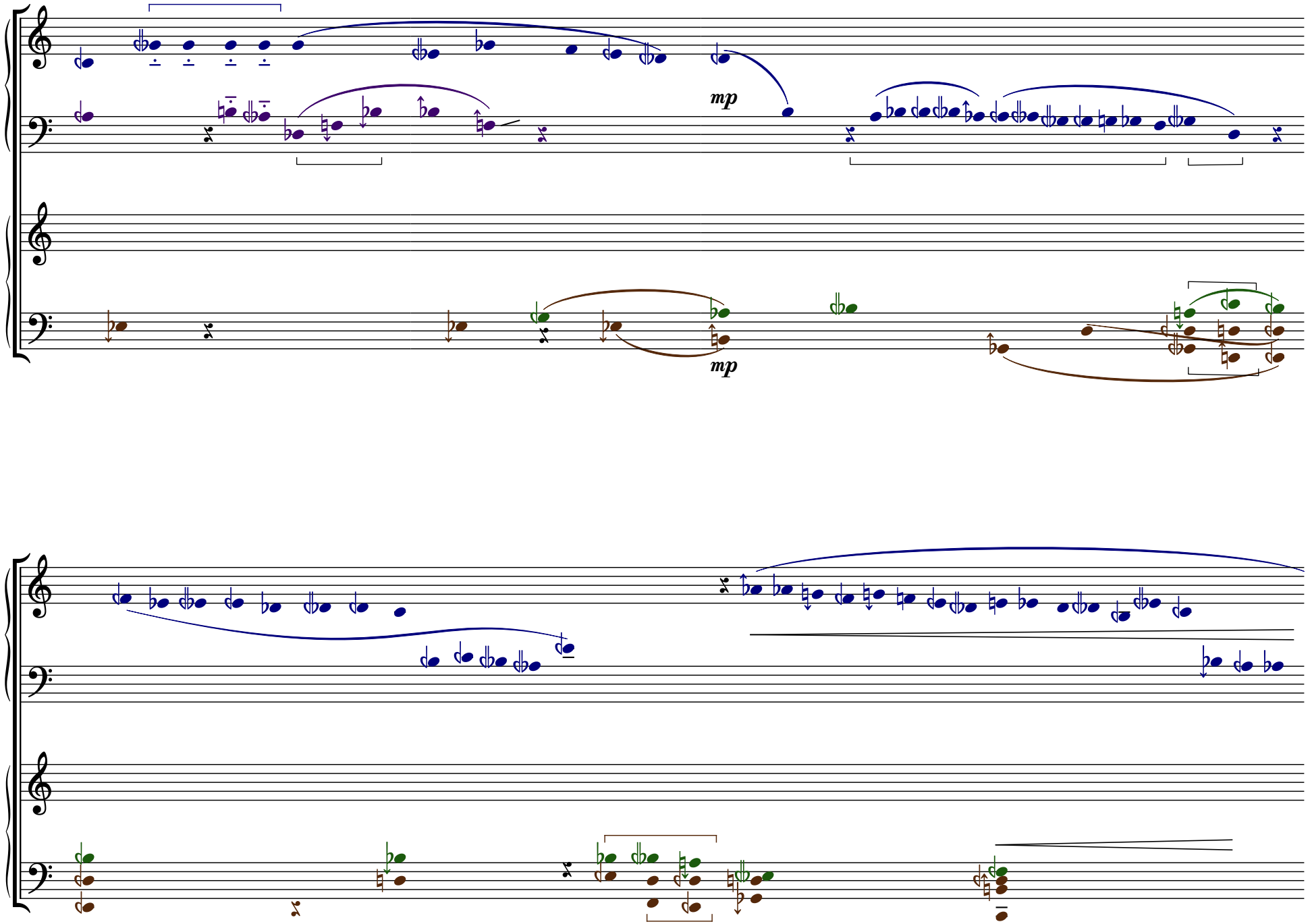
mf poco a poco dim
gliss.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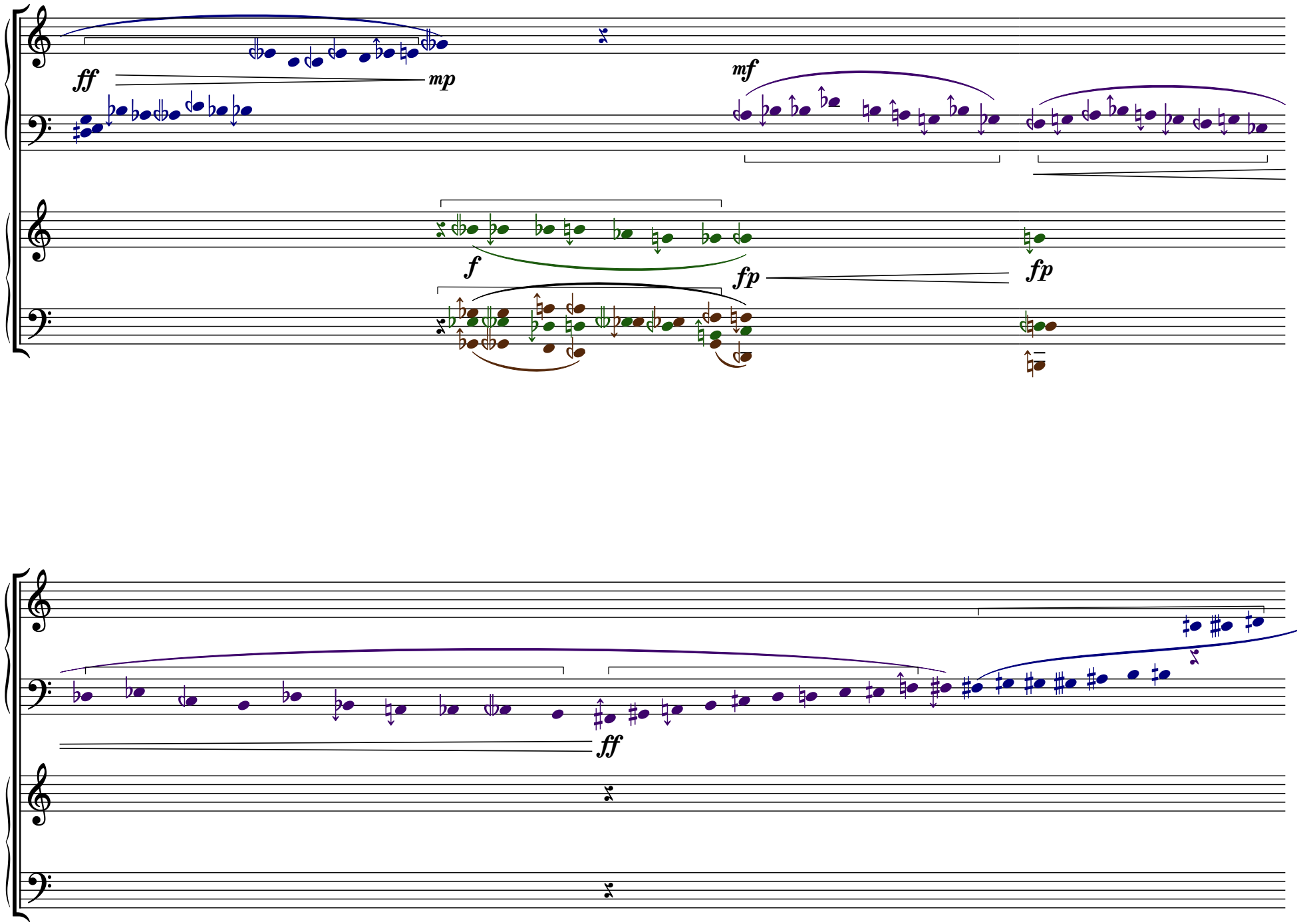
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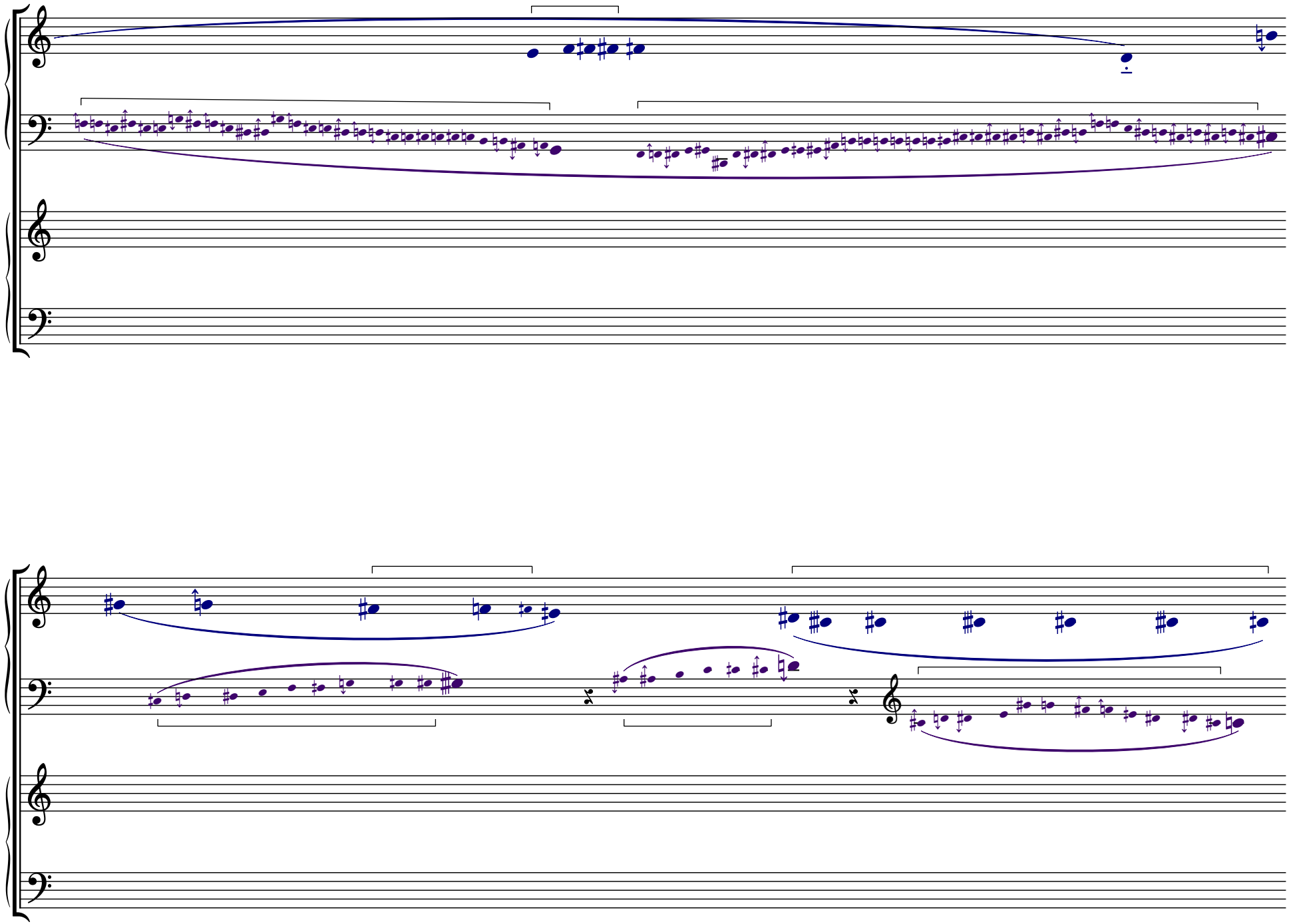

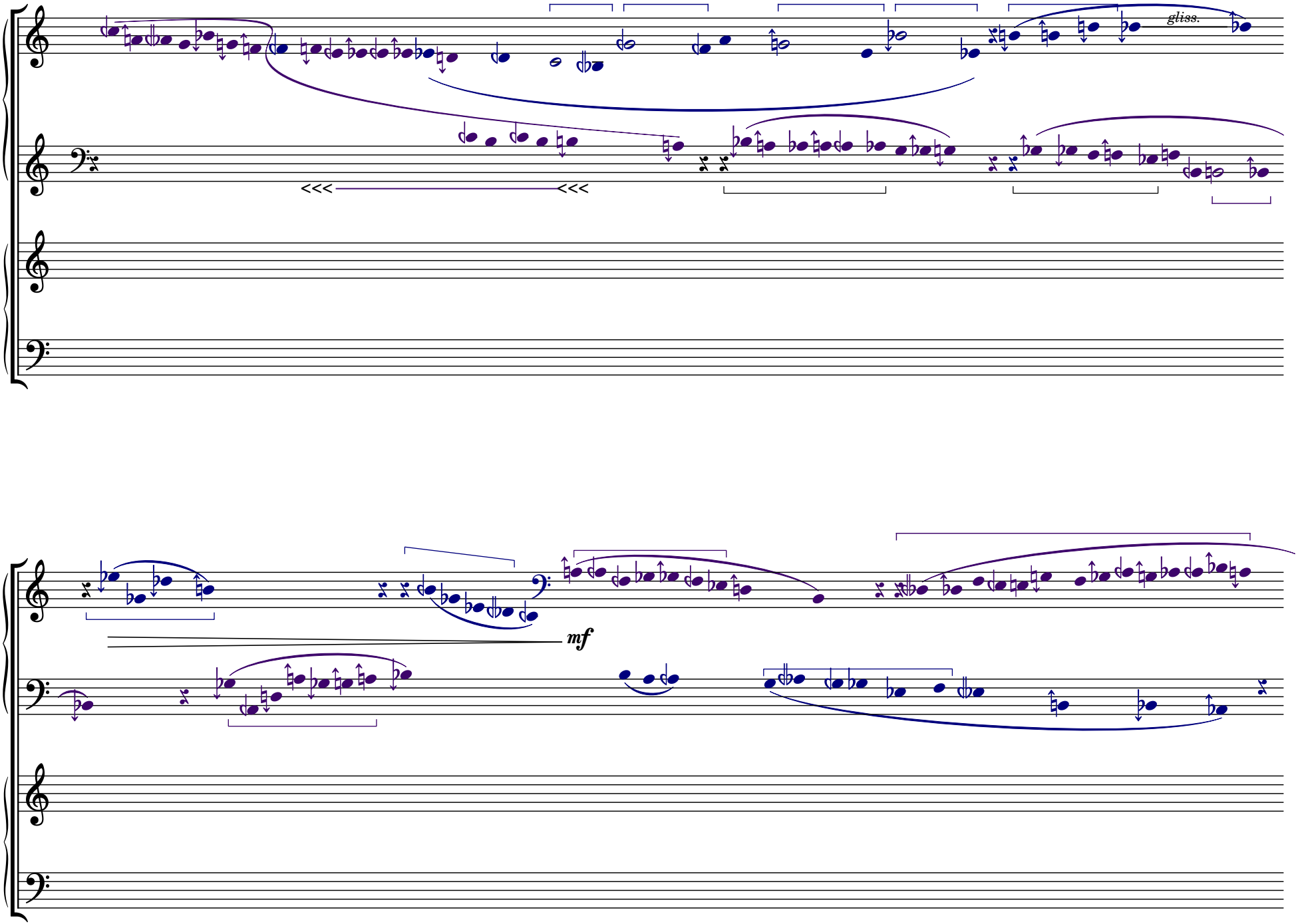
gliss.
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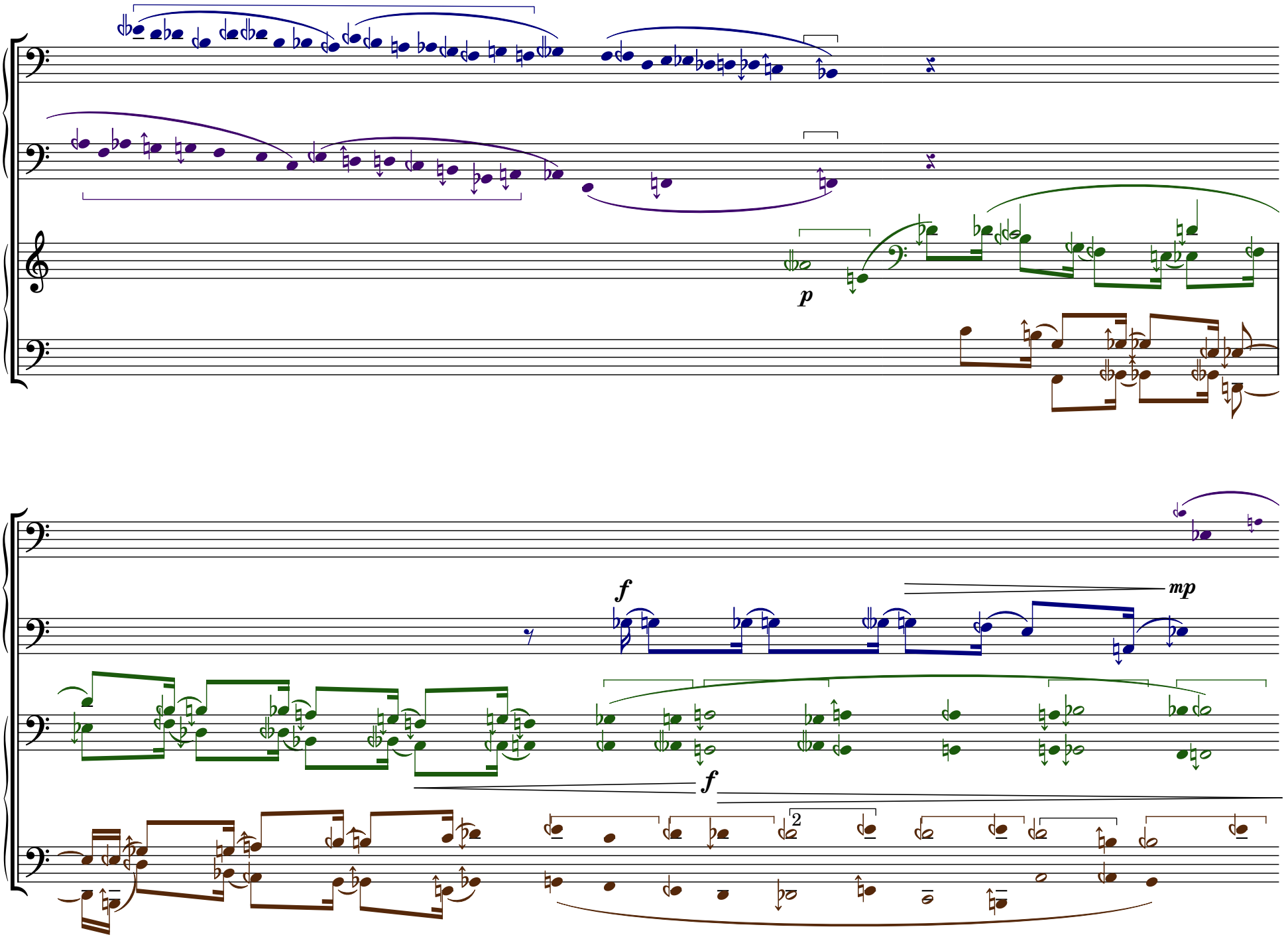
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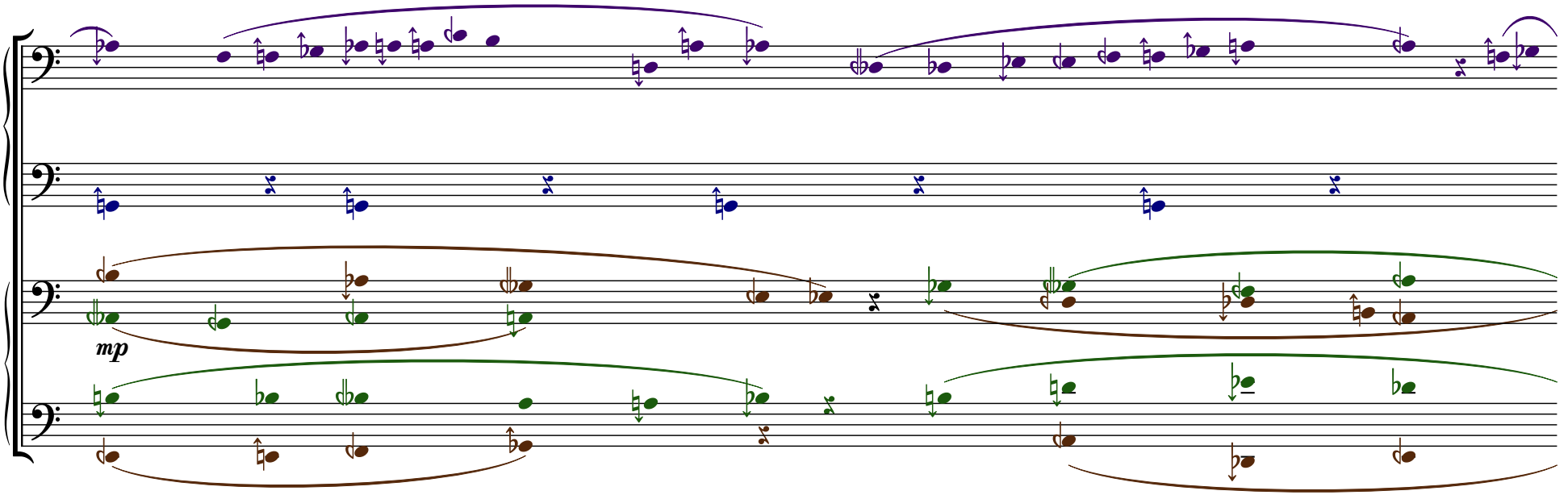
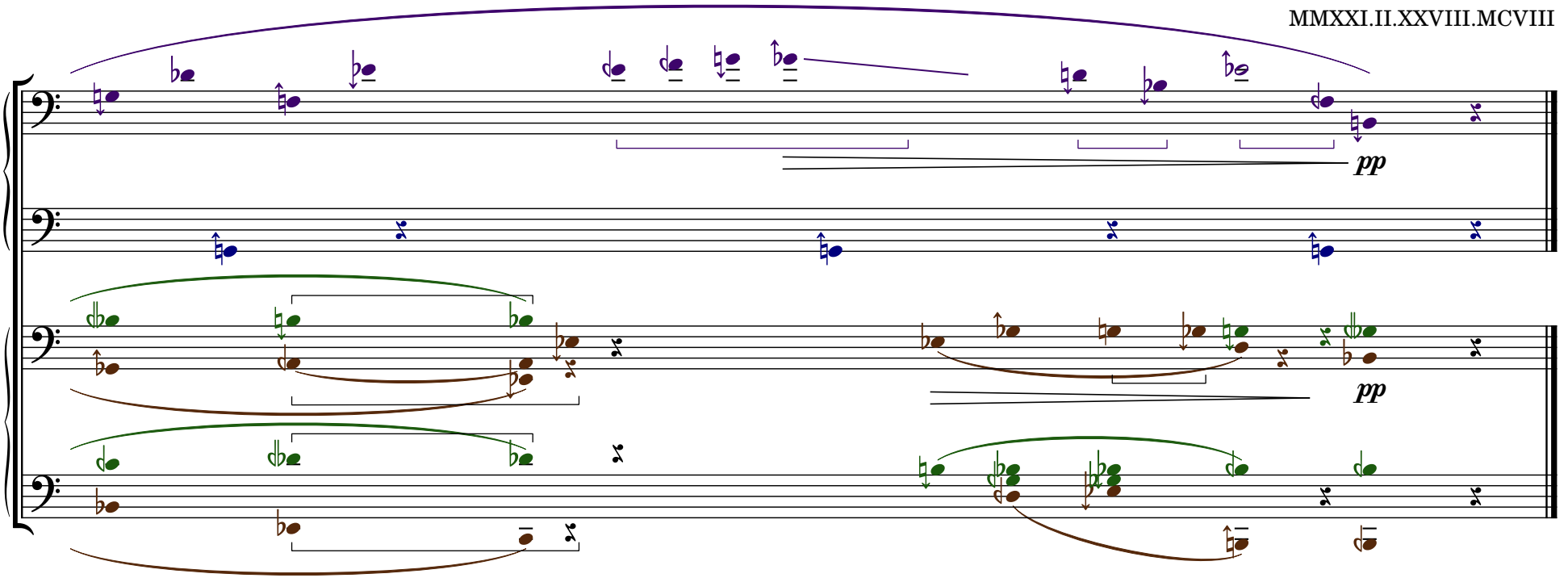
MMXXI.II.XXVIII.MCVIII