

HENRY BRANT: Hieroglyphics

Players work from the separate parts, and from provided instructions, as there is no score. Since there can be no predictable fixed way in which the simultaneous impingements of the various parts will occur, there is scarcely any way in which a score could represent what actually takes place in any given performance. Nevertheless, this is not "chance" or "aleatoric" music. Nothing is improvised, and the instructions make quite clear that results, in terms of all-over texture rather than in detail, will be quite identifiable, and, within easily comprehended limits, distinctly controllable.

PAUL TUFTS: String Quartet No. 6 (1969)

The work was written during the autumn of 1969 especially for the Philadelphia String Quartet. It is cast in movements of alternating tempi (Slow-Fast-Slow-Fast). Most of the piece is traditionally notated, though there is some use of open (unmetered) notation.

BEN JOHNSTON: One Man for Trombone Solo and Percussion (1967)

Written for Mr. Dempster, the work has three movements, Cross, Keeping Still, and Arousing. Almost all the actions of the performer, playing in three different stage locations, are indicated in the score, including not only his manipulation of the trombone and various percussion instruments, but also the manner of preparation before playing and stage movements during and between musical movements.

The pitch structure of this work reflects Johnston's interest in just intonation. The intervallic plan uses extensively and systematically the seventh partial of the overtone series.

DONALD ERB: ...and then, toward the end...for Trombone and Tape (1971)

The composer provides the following:

There is not a single electronic sound in the entire work. The source sounds for the tape were all taken from the trombone and were altered by very simple means. The opening section consists of the source being fed through a low pass filter which was then modulated by various wave forms. The second section is essentially the same except that the signals used for frequency modulation were lower and an equalizer was used to boost the highs. The third section used a slow sequencer pattern fed through a voltage control portamento which eliminated the audible stages. In this section, the filter was set so as to eliminate most of the overtones of the trombone. In addition to these techniques, other devices were used such as recording at different speeds, tape delay, using the trombone to create the envelope on the filter, and using the synthesizer to control the attack and decay of the trombone sound. This work hopefully takes into consideration Dempster's rather considerable musical personality and his virtuosity. I like to think of this work as a miniature concerto for trombone.

ROBERT ERICSON: General Speech (1969)

The composer provides the following notes:

"The sounds of one language are often difficult to describe in terms of the categories used for describing another; and the more one looks at the languages of the world, the more one seems to have to increase the number of phonetic categories required for making adequate descriptions. Whether this is so or not depends in part on what one means by making an adequate phonetic description"...

"We may now consider the general form of the kind of phonetic description that is being proposed here. It must, like other parts of the description of a language, be capable of being expressed completely in a set of explicit statements or rules, so that we can be sure that no intuitive (possibly fallacious) concepts are required for its interpretation. Ultimately it would be convenient if the rules produced a set of signals which could control a speech synthesizer. Then we could be certain that the entire account of a language was contained in the rules and the theory (which would have to include a specification of the speech synthesizer). Such a description could, in a very literal sense, be part of a generative grammar; and the grammar would be very powerful in that it would contain rules which were not merely possible (specifying correct but not necessarily all the phonetic correlates) but necessary and sufficient (containing all and only the information required to generate speech)."