

Prolegomena To Any Future Music That Will Come Forward As K5

Yes because I wrote the Carlo method for the partial's amplitudes leads to a buzz like wave & does not produce distinct spectra. Probably because there are too many overtones set Monte Carlo method for sub envelopes does not produce anything perceptible. However, it leads to my reduction of all envelope parameters to an extended ADSR curve. For real-time play this allows me to move thru all perceptible sound changes & is very useful under heavy load for cloud or granular like note-fields. As the Monte Carlo methods got all removed I guess I'm Mr. Monte Carlo now. The partials are now controlled using the K5's internal methods whereby 126 2 controller knobs direct an endless dial that moves all odd or even or octave or 5th harmonics up or down. Furthermore an angle knob gives a linear preference to upper or lower harmonics so traditional overtones shapes can be obtained. This produces spectra that I can shift during play & it is very K5 specific. In composition I find 4 tracks like in a historic 4 part harmony or string quartet or quadrophony or band which all consist of two binary pairs usually fill out the sonic space with the proper distribution & enough detail or resolution. Sometimes I need one more track to insert some sound grains or a historic staccato to further the dimensional aspect of the sound spectra. The density of the tracks appears to be a pyramid: I record the first track & the subsequent ones progressively have less going on. There are more edits than you can throw a stick at so I'm back to cutting tape & to some kind of "pure electronic tape music. The partials are divided into 4 equal bands & attached to the envelope. This still appears as the most flexible solution & generates a lot of buzz waves with comb filter like effects like a tone/fx hybrid. Most edits are on the high frequency content. With additive synthesis there is a tendency to really bring out all 63 overtones. When I started "Spirit Level" I developed what could be called "tectonic shift harmonics" a superimposition of many harmonic planes or polytonal shifts across the frequency spectrum. I spaced partials. I played the commodore 64 sound chip. It also has a wave-table or sampler feel to it when the sine waves' single-cycle waveform gets transposed down & you can hear the quantization I have to watch out not to get the quantized monster effect whenever I play very low notes. It's definitely a very very distinct sound but very hard to mold as there are a lot of parameters that have to be changed. I have to think in 3 directions at the same time. In composition I find "notes" from clicks to tones to noise. All are appearing simultaneously in various shades of brightness. More virtuosity oriented maybe because it wasn't so super hot so I had the window open during the past 3 days & of course I can hear the street noise here on 14th street & the sledgehammers on Saturday morning. That's direct expression. Nina & I walked through Central Park & she thought of Attack of the Squirrels & in the end it became Attack of the Uniform Distribution. All pitch relations are of course derivatives of the uniform distribution which is quantum mechanical serialism. However all events in time are "Bergian" as in Alban Berg which means I clearly emotionally dramatically shape the succession of events in time. Partial Play is finally debugged & implemented. All 64 partials are assigned to a key on the keyboard with velocity determining the amplitude of the partial. It is therefore possible to program the waveform with the techniques of a pianist. Chromatic play will result in the whole overtone series to be present. Liberace style arpeggios will result in evenly spaced partials. I played ascending fifths & the sound is bell like. It takes too much time to play in the harmonics while executing sound but these literafy handmade waveforms are very unique as they have no clear linear formula. So I set them up beforehand. Basically that is how the last 2 pieces for K5 were made. Each track continues where the last one left off so in 3 directions at the same time. The 4++ tracks that make up each piece are a continuation of one continuous process. Halfway thru the proceeding I stumbled upon the ability to do micro-intervals via a pitch-envelope. Right now it's not formalized but velocity determines the offset of a flat pitch envelope so it is possible to play pitches with intervals smaller than a 1/2 tone. This can be formalized to the micro-interval stochastic tuning system which I introduced in FB02. K5 now appears for some reason done & I now think of it as an electronic motion picture. K5 is K5 & the future will be K6. Like so many other times I recorded while being almost asleep. Yes

