Performance Notes

Shards
This piece is constructed following the idea of falling glass: small, patterned, sudden cracks down the entire surface of the pane, followed by a minorly-nondeterministic shattering to the ground, and then a pattern of organized chaos on the ground that almost but not quite resembles the whole pane. Structurally, this piece consists of an introduction (patterned), a body (nondeterministic), and an outro (the introduction, with the retrograde transformation applied). The body has three parts, STEADY, UNSTEADY and UNSTEADY2. UNSTEADY and UNSTEADY2 are played around STEADY, and are the same pattern as STEADY, excepting that they call DELTA before they run, which varies the pitch location by ±1 or 2.

A bit of Schism
This piece is modeled after "Schism" by the band Tool. This tune models the infamous bassline and opening guitar line of the song, a classic example of shifting time signatures by dropping notes. The tune is structured relatively regularly, being founded on a single phrase that is manipulated in a set way, which is easily modeled in Clay by applying the :drop transformation twice. The representation of a phrase of this melody is basically line:drop:drop line.

After The Worm
This piece is influenced by the piece "The Worm" by the band Mouth of the Architect. The original piece uses the idea of evolutionary music, starting off with a lone piano playing a six note progression that continues through the entire piece, and then bit by bit other instruments come in, building upon the foundation laid down by the piano. I used the idea of layering instruments in this fashion, though drastically different from the original piece, and also used the basic idea of using a 6 note piano progression to keep time for the melody. I decided to close the piece in the opposite way that it opened, leaving the listener with a sense of completion that the layering was done, and bringing it back home to just the piano progression.

Variation on August
I decided to do a variation on my earlier tune August using the production construct. The original composition consisted of three parts: FRONT, MID, and BACK. From these, I made three new parts—FRONT2, which is essentially FRONT with all the notes doubled and played in double time, MID2, which is MID with all raise pitches replaced with lower pitches, and BACK2, which is BACK with all lower pitches replaced with raise pitches. The effect is a bit disconcerting, but gave me some insight into expanding variations.