

Peter McKenzie Armstrong

Refractions

12-Tone Chords on an All-Interval Row

for autosequencer

2012

Edition Ottaviano Petrucci

NOTES

In the mid '80s I wrote the first of several algorithms collectively named "IntLens", which, given any pitch class series (probably a 12-tone row), complemented &/or compounded its intervals in all combinations of selection by class, outputting each result as a chord graph with associated statistical goodies.

Now for a sounding realization of that idea, I have chosen input 0 1 4 2 9 5 11 3 8 10 7 6, Mallalieu's all-interval row (the most perfectly self-similar, with its second half retro-inverting the first), to ensure that chord-to-chord contrast will stem maximally from registral differences and minimally from source-specific quirks.

Viewing the total process as one of expansion, I have assigned importance to relative pitch density at a chord's extremities (top/bottom), and made such densities determine for each chord both duration (via tempo settings) and volume level.

In order to avoid notehead collision in tighter-registered chords, each chord is scored in two columns: one for black keys, with a collective sharp sign; and a second for whites, with a collective natural sign. The column pair is to be read as sounding at once.

There are two movements, based on alternate ordering criteria. The first sequences chords outerly by range, innerly by density; the second reverses this sort priority.

Not explicit in the score (though implemented in the audio files) is consistent chord arpeggiation. This is applied in Movement I as "rolls" in row-sequence order (rather than up or down), and in Movement II as "unrolls" – correspondingly ragged endings following block-chord attacks.

Refractions is dedicated in memory of Phil Winsor, who mentored the IntLens project during my season at UNT and once corralled me as keyboardist in a chordal adventure of his own. He dared anything graced with discipline.

– PMA

in memoriam Phil Winsor

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12-Tone Chords on an All-Interval Row

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8 [♩ = 45] [34] [79] [15] [48]

1 2
1 2
1 2
1 2

1 2
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1 2

1 2
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1 2
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1 2
1 2

8 *ppp* *pp* *ppp* *pp*

6 8 [26] [29] [79] [113] [34] [37] [71]

2 3
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8 *pp* *p* *ppp* *pp*

9 8 [57] [59] [115] [132] [166] [20] [71]

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8 *ppp* *pp* *p* *mp* *ppp* *pp*

2

12 8 [79] [96] [93] [113] [152] [115] [149]

p

15 8 [118] [135] [152] [146] [180] [264] [213] [247]

mp *mf* *mp* *mf*

18 8 [113] [264] [281] [62] [76] [79] [93] [107] [141]

p *mf* **f** *pp* **p**

4

29, 8 [129] [135] [132] [138] [155] [143] [163]

[124] [174] [104] [118] [121] [118] [152] [163]

mp *pp* *p*

[160] [194] [185] [236] [171] [188]

mp *p* *mp* *mf*

38 8 [169] [171] [194] [211] [208] [225] [163] [320] [205] [239] [171] [194]

mf
p f mp mf

44 8 [227] [295] [205] [239] [241] [205] [183] [255] [239] [272]

mp mf f
1 2 1 2 1 2
mp f mp f

6

50 8 [177] [191] [211] [244] 2 [295] [328] [239] [255]

[258] [275] [278] [261] [205] [379] [199] [216]

53 8 1 3 2 1 3 2 1

♯ # ♯ # ♯ # ♯ # ♯ # ♯ # ♯

2 3 2 3 2 3 2 3

Bass: 2 3 2 3 2 3 2 3

f mf mp fff mp

[255] [272] [306] [323] [250] [339]

57 8 1 2 1 2 1 2 1 2

♯ # ♯ # ♯ # ♯ # ♯ # ♯

2 1 2 1 2 1 2 1 2

Bass: 2 1 2 1 2 1 2 1 2

mf f mp ff

This musical score page contains three systems of music. The first system (measures 50-52) consists of two staves: Treble and Bass. The Treble staff has four voices (1, 2, 3, 4) and the Bass staff has four voices (1, 2, 3, 4). Measure 50 starts with eighth-note pairs in each voice. Measure 51 begins with eighth-note pairs followed by sixteenth-note pairs. Measure 52 continues with sixteenth-note pairs. Dynamics include *mp*, *mf*, *f*, *ff*, and *mf*. The second system (measure 53) also has two staves: Treble and Bass. The Treble staff has four voices (1, 2, 3, 4) and the Bass staff has four voices (1, 2, 3, 4). Measure 53 shows various rhythmic patterns including eighth-note pairs and sixteenth-note pairs. The third system (measures 57) follows a similar pattern with two staves: Treble and Bass, each having four voices (1, 2, 3, 4).

[♩ = 420]

II

4 8

mp ff mp mf pp f ppp pp

[340]

7 8

ppp pppp pp ppp

Musical score page 8, measures 10 through 12. The score consists of four staves. The top staff (Treble) has a measure of eighth-note pairs followed by a rest. The second staff (Treble) has a measure of eighth-note pairs followed by a rest. The third staff (Bass) has a measure of eighth-note pairs followed by a rest. The bottom staff (Bass) has a measure of eighth-note pairs followed by a rest. Measure 10 ends with a dynamic *pppp*. Measure 11 begins with a rest. Measure 12 ends with a dynamic *ppp*.

Musical score page 8, measures 12 through 15. The top staff (Treble) has a measure of eighth-note pairs followed by a rest. The second staff (Treble) has a measure of eighth-note pairs followed by a rest. The third staff (Bass) has a measure of eighth-note pairs followed by a rest. The bottom staff (Bass) has a measure of eighth-note pairs followed by a rest. Measure 13 ends with a dynamic *[300]*. Measure 14 begins with a rest. Measure 15 ends with dynamics *ff*, *fff*, and *ff*.

15 8

16

17 8 [140]

18 8

fff f ff ffff fffff mf f ff f

17 8 [140]

18 8 [60]

19 8

20 8

21 8

22 8

23 8

24 8

25 8

fff f mp p ppp fffff mp pppppp

