

2015-12-07 Trumpet: lobs ventral. Clipped.

Method? Similar to Violin (Partials)

but VALVES remain the
constant (like bowing) which
allows pressure/pitch change (Partials).
↳ literally change the FACE type
but also size of image
to match range: large = high/low
small = low/high... (be consistent)

and logical progression could
yield two, ~~very~~ different
approaches from the notation...

* How many pitches total?

* Could draw out longer material
before faster/harder/later sections

more in - cumulative/accumulative.

* Due to limitation on lingering, changing the balance
showing same values might be interesting, too! *

2015-12-07 Trumpet Embouchure

Trumpet Needs portals:

Video Parking

2D simple slopes: 22:47% + 17:62%

All the Brook: 22 simple slope 22:103% 22:03%

Trumpet scale: * 21:153% 25:55%

Shepherd Ram: 21:59% 33:04%

* Make value-based only quickly but will lack of zoom/size to demonstrate to Byn. Can't do this myself or not individual needs.

* Trumpet Ensemble? The piece with

2 or more variations of section

10 trumpets? (10 being quite old/short lead)

Trumpet fingers /
more allard canis
+ 60 text/sec

2015-12-9 Setback: feeling deflated.

Experimenting with green screen, made a plan

and written out some thoughts

on different approaches to video.

I think Byn is trying to get

me to expand my ideas AND

get more concrete concepts

ready for discussion: he has

issue with how open I am willing

to be...

2015-12-10

Using text and video image

↳ could text be part of image

o. be separate. Depends on

usage PTV

Some Instructions for a Trumpet.

Play long notes. Play short notes.

Play detached/separated notes. Play slurs.

Play high. Play low.

Play hard. Play Medium. Play soft.

Play with one breath.

PTO

208-12-01 Trumpet. Embouchure

Trumpet Needs patches in

Video
Recording

Disc number shown: 22:47.1 + 19: 62.1

2001
SSV
04
Quality
Size
Can
actual
with
low
or
2005-12
Using
Streak
usage

2018-12-5
Subject: feelings

Four botage Vs Original Video

When using botage, I can TRUST

the botage to be multival layered and general movements are correct.

to original - will NOT need manipulation as will be properly made BUT ~~not~~ to be carefully learned.

light embouchure with written text instructions.
 or to "This, that, true, then!"
 not for imaginary sound.

improved.
 highest pitch | Louder | louder
 lower F" | lower | louder

ie, when prepared, will set up situation
 PTO

2018-12-02 Trumpet. Embouchure
 Trumpet Needs points
 Video
 Rehearsal

AD: circular slopes: 22.47% + 13.62%

280%
 5%
 0%
 quickly
 size
 can
 adjust
 with
 for
 out loud

2018-12-05
 bring to
 speak
 be
 usage

Found footage Vs Original Video

- ↳ When using found, I can TRUST the original footage to be authentic; lingering and general movements are correct.
- ↳ Original - will NOT need manipulating as will be properly used BUT care! to be accurate learned.

2018-12-5 Subject: feelings

Which are often quite wide
interpretable but directional
allow for development.

Pl. & cond. pers. may have higher
register than another (perhaps)
which will allow/make for many
variations beyond the initial/one.

no showing something
test score / score
show the information
'hard' 'big' 'while'
combine two (PTO)

2001 green
S.Y. und
own on dit
quickly I think
/ size are to i
can of wo
judicial study
with issue wi:
for 2005-12
o. be
usage

Found footage Vs Original Video

↳ When using found, I can TRUST
the as footage to be mutual: generic
and general movements are correct.

↳ Original - will NOT need manipulation
as will be properly used
BUT care to be accurate taken.

Perhaps set up / set

Thinking about imitation and representation
AND specificity / identification

Green Screen tube like tube work
↳ repr imitation of Clute/wind/let.

Imitation would need all he in b, and some
as it is the sound above we're interested in.

I want musical extracts which represent them.
PTO

on
the

↳ Must begin green
Screen sooner? See later
Begin about slight change
to plan.

→ Instead of a guitar
piece from front (strings
visible like Poerres)
like have behind with
green screen: motion both
horizontal and vertical
motions will elicit note
pitch and duration, while

FLAMB. POSITION
will demonstrate a lot!
↳ cut edit like portals? ...

Perhaps set up ~~an~~ set
parameters / ~~tools~~
which exist as text on
paper which performers
read to via video? Done
this already...

Christmas / Holidays

Lope: found footage
can be limited and
can only be sustained
for a set period: ~~footage~~
rebel footage is hard to
come by.

* Must be in green
Screen scenes? See below
Bryn about slight change
to plans.

→ Instead of a guitar
piece from front (strings)
visible like Peaches,
Chr has behind with

green screen: ~~make~~ both
Sho-banal and central
scenes will elicit red
pistol and after, while

THURS. POSITIONS
will demonstrate a lot,
but edit like posters...

Recital is NOT imitation

↳ performers create a representation
of the music/performance, not an
imitation (good performers).

Pitch => Not followed.

Rhythm + structure => very followed.

Would be good to have that to try.

↳ LIVE, UNEDITED VERSION.

↳ MADE FROM

THE CUT-EDIT VERSION ????

↳ Choreography / Staging on cards: close essential gestures + tech. goals

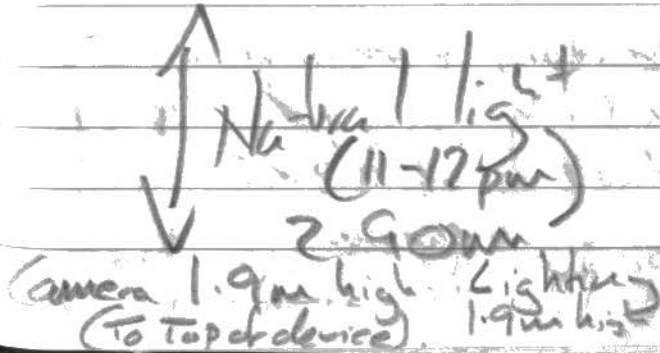
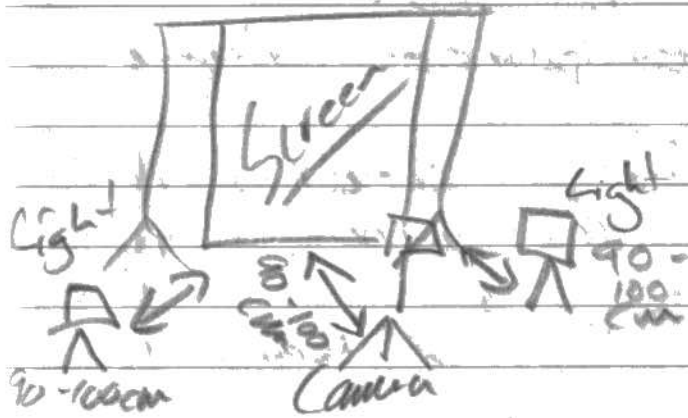
↳ choreography / plan.

↳ Release + learn

2016-01-21

||| BEST SETUP |||

Green Screen - DARK
DARK GREEN TOP.



2016-01-22 | SINGLE
HAND /

Thinking of hand gesture:

Open palm: fingers extended
Closed palm: fingers etc curled

Open palm: fingers extended +
separated.

Closed palm: fingers separated
like a claw.

Gradations in between.

Look into online about
psychology of body lang.
(hand) gesture.

SOUND - Painting is too
broad, and works with impo.

Angle of hand important

- Show front/back

- Show fingers/thumb

Gestures don't have to

relate to instrument. ~~But~~ ~~they~~
shd need to be provocative

↳ swearing is uncomfortable in it.
↳ familiar gestures (conversation)
could be important / good to use.

Create a film-roll with

3 or 4 clearly different
gestures + improvise with these

Stop-hand: open palm.

clawed list: opposite?

Back of hand: open fingers

Palm-claw.

2016-01-22 Trilled

4 gestures in SMALL

Space: camera on
inverted Tripod: DARK

GREEN SCREEN 2x lights
working very well!

↳ improvised structure
and movements but just
testing premise and

Setup in small space.

↳ send to Bryan.

Take photos of various
Setups (that were) how
phone camera into
computer

2016-01-27

Considering removing any
improvisation from score-writing.

↳ Number of gestures should
be small: no more than 3
↳ length of piece should be
at least 15 mins - double
that of PORTALS

↳ how to arrange/organise
material to create a score

↳ M.O. to act it out
rather than let editor
improvise? Algorithm? Cognitive
(dance? Shapes Boxes. Don't
like grids and boxes...
TEACIANS? Too large.

Mix instrumental and ²⁰¹⁶⁻⁰¹⁻²² Cambian gestures?

Use tube/orad: for strings/wind (etc)

↳ mix ~~or~~ one/two/three gestures in vertical and horizontal forms
↳ SAME GESTURE but diff. orientation

Idea: Scenes rather than cut ed. b

↳ joined-up like movements
orig it is a way of introducing and revisiting using video editing techniques

Example ~~of~~ could be the typical P/O

What to show Brn: 2016-01-26

2016-01-24 Collision Hands - Glued Outcome

2016-01-24 Twisting + Strobing Hands

2016-01-24 Twisting Hands

2016-01-24 Crashing Hands

2016-01-23 Final Take (single hand)
PTO

Instrumentation x 3 - any number?
fix it.

↳ Best 3x gesture for each instr.
One after another: vid. shows combination of 3/multiple inst one after another.

STRUCTURE (Macro) can then play with many more

Mix instrumental ²⁰¹⁶⁻⁰¹⁻²² and Cambian gestures?

Use tube/or not for strings/wood (etc)

↳ mix ~~or~~ one/two/three gestures in vertical and horizontal forms

↳ SAME gesture but diff. orientation

50/60's wipe/dissolve effect to transition between scenes → like the BATMAN (Adam West) transitions.

↳ This could be used to get a feel then use or so all action + motion of bat gone but perh. still active using it?

What to show Bryn: 2016-01-26

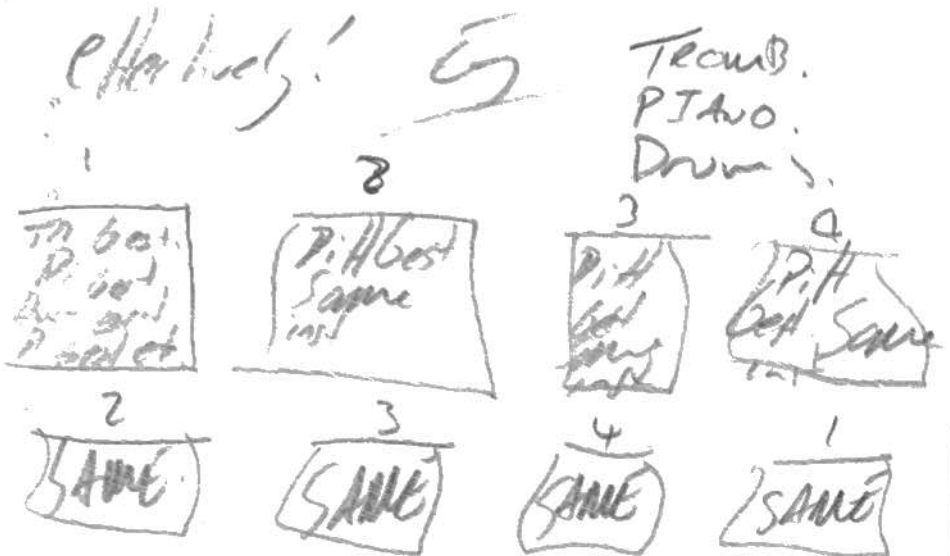
2016-01-24 Collision Hands - Gloved Outcome

2016-01-24 Twisting + Strobing Hands

2016-01-24 Twisting Hands

2016-01-24 Crashing Hands

2016-01-23 Final Tube (single hand)
PTO



Next something (Real).
2015-01-30

Scores - sport? Esports?
Something which exists
already - perhaps from
film? Maybe entrances
of a character, or even
something smaller?

2016-01-31
3 GESTURE DEFINED!!
(on cord)

Undecided/struggling with
creating structure/organisation
and arrangement.

↳ keep coming back
to sculpture → material

the way light/line + light -
intersect and wave through

the pieces
↳ size length texture
space light lines.

STONE / MATERIAL

Sculpture = material issues

↳ Marble / Metamorphic
or igneous rock
work of material.

↳ Take a slice, draw a
line, assign each gesture
to the materials. BANG!
Feldman / Cage!!

Sculpture Joe/Leanne
↳ Material rather than
technique

↳ Marble / Granite
↳ Matrix of material
PTO

2016-02-02

Refined my ideas on hand
gesture somewhat: Rigid Vs Relaxed
'Tense hand and Relaxed
hand';

Not only the gestures themselves
but also the STRUCTURE
and movement between them.

↳ transitions can be slow
(relaxed) and smooth; they can
also be fast and hard (Rigid)

So these two simple
words/concepts (Rigid/relaxed)
and inspire a LOT of
Material at my end/side!

Gestures: Rigid Vs Relaxed!!!



Three different wrist/finger positions
and the blowing/edit moves
between them.

* 2016-02-02 *
(while typing up notes).

Considering material

Rigid Vs Relaxed: How between
States is important (can I
think of multiple ~~states~~ examples
for each?) but there can be: quick/snappy
movements (aka rigid) or slow/fluid movements
(aka relaxed) and combinations of.

How to decide on 3

factors;

Direction ↑ ↓ ~~↔~~

Speed

Duration in final state 2016-02-06

Type of Movement ↑ or ↓

Speed / Duration of movement

length of time / Duration Spent
in position after movement.

2016-02-06

Use Rock data to rearrange
or pick 'best bits' for

the widest piece ~~AND~~

the # (claret - like idea
for 2 hands but on two
screens / separate images.

↑ ↓ Duration in secs.

↑18 ↓24 ↑14 ↓24 ↑15 ↓11 ↑27

↓9 ↑8 ↓35 ↑63 ↓15 ↑19 ↓21 ↑48

↓10 ↑29 ↓28 ↑9 ↓9 ↑18 ↓10 ↑7 ↓13

↑9 ↓21 ↑26 ↓14 ↑11 ↓87 ↑~~40~~ 381

Small Cells ✓

Middle Skill; ^{bott} top skill - mid skill - ^{bott} top skill

Bott Skill; - top skill - bott. skill;

bott skill - mid skill - ~~bott~~ skill - bott skill;

bott. wing - mid wing; mid wing - bott skill.

Small Cells ✓

Middle wiggle; top wing - mid wing - top wing;

top wing - bott wing - top wing;

top wing - mid wing - bott wing - top wing

Top skill - mid skill; mid skill - top skill

FAST 1 STT; 3 SST

MEDIUM 5 STT; 7 SST

SLOW 10 STT; 10 SST

These
seem
VERY
STRONG!

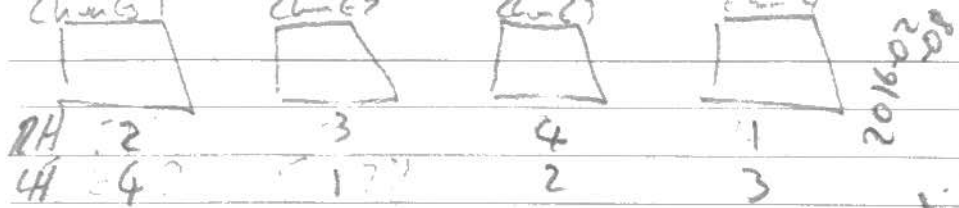
How to arrange them?

Maybe put all material at ... of ...

$\uparrow 10 \downarrow 9 \uparrow 8 \downarrow 7 \uparrow 6 \downarrow 5 \uparrow 4 \downarrow 3 \uparrow 2$
 3 5 7 9

$\downarrow 10 \uparrow 9 \downarrow 8 \uparrow 7 \downarrow 6 \uparrow 5 \downarrow 4 \uparrow 3 \downarrow 2$
 2 4 6 8 10

2016-02-08



Ideally something that will repeat
 around and then come into sync
 So hands move @ same time in
 opposite in that moment.

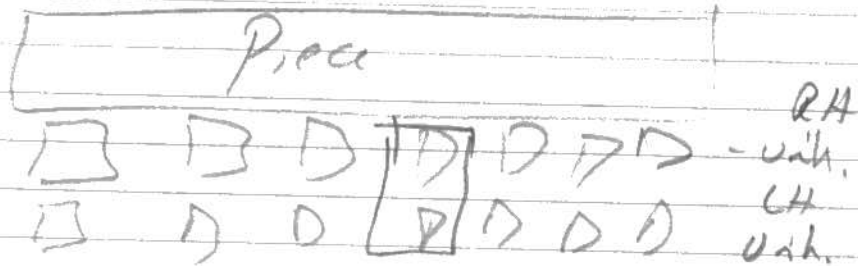
MAKE THAT.

1 Min START.
 $\uparrow 5 \downarrow 3 \uparrow 8 \uparrow 20 \uparrow \uparrow \uparrow$
 1 20 10 1

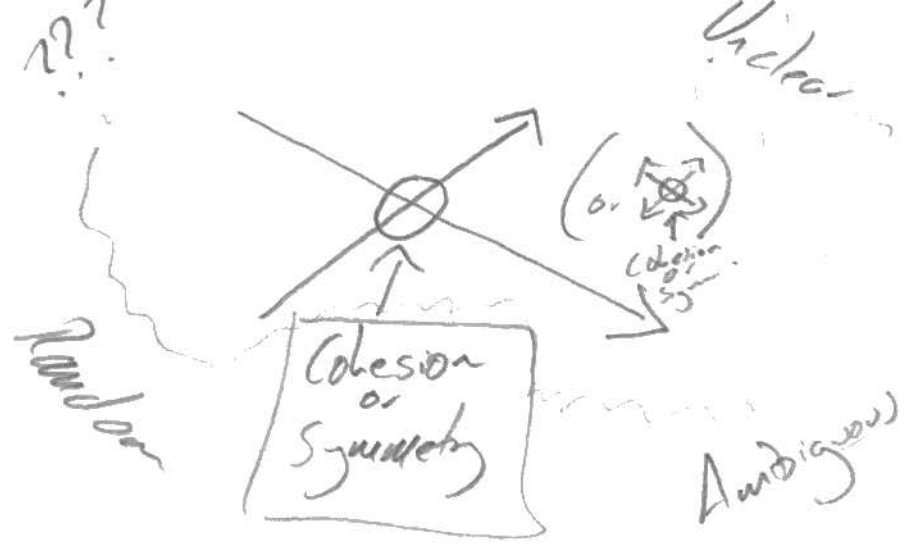
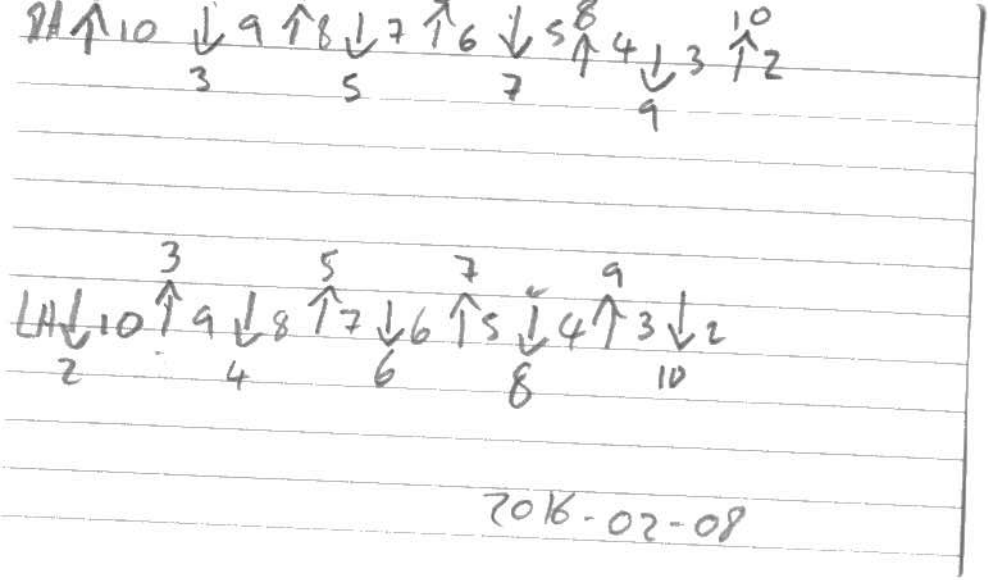
$\downarrow 1 \uparrow 5 \downarrow \downarrow \downarrow \downarrow \downarrow$
 10 10

2016-02-08

Several Units



each unit has diff value.
 #1 = 3510
 #2 = 4712
 #3 = 2810



10	1	1	1	70	1	10	20	20	10
5	10	5	5	3	5	3	10	5	3

Randomised (wed Random list gen)

94 seconds } 148 seconds } Target 134
 54 seconds } 2.5 mins (est) } Dest 054

Define the character of each unit:

long Rpt }
 short Rpt }

Fast Mvt }
~~Fast~~ Short Pause }
 Slow MVT }
 Long Pause }

Very Fast Movement }
 Long Pause }
 Slow Mvt }
 Short Pause }

Max Small chunk of Time each?

Travel time between 1-20 Sec

Time spent at destination 1-30 Secs

OR

Limit #'s: travel time =

1	10	20
3	5	10

2016-07-08

1st Unit - Random ↑ ↓ choice: (↓)

20 20 10 10 | 20 1 10

10 5 5 5 ~~5~~ 5 5 3

2nd Unit - Random ↑ ↓ choice: (↑)

1 10 10 20 10

5 3 10 3 3

(10)

Froan performing
test 2016-02-09

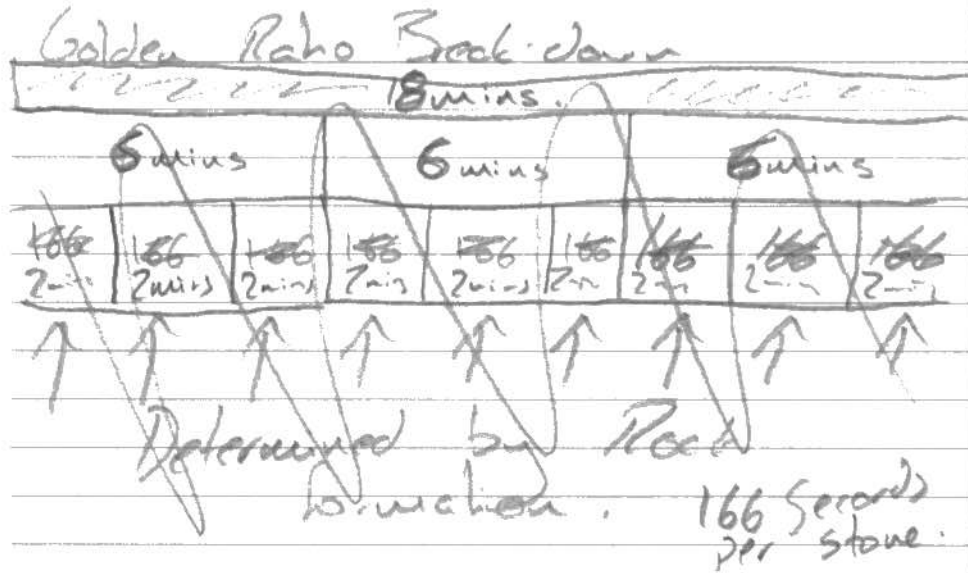
↳ longer - more material.
↳ 1 Series at least!

↳ some laster peaks.

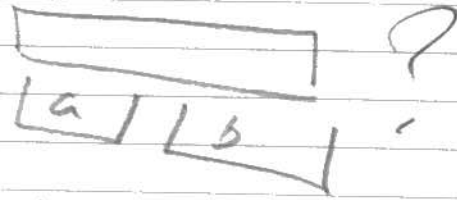
↳ yellow light base
away from base more.

Maybe decide on length of piece: 15mins?

then break down into Sections
 3 - obs.; 6 less obs.; 12 even less obs.



Use Golden Ratio?



Sample several Rock grain bands and piece together using intuition.

Baltic Brown - eBay ✓

Verde Bahia - eBay ✓

Emerald Pearl - eBay ✓

Uba tuba ✓

Verde Butterfly ✓

Granites.

3 Gestures

FIXED/RIGID/ERECT/TURGID
(claw-like, stiff fingers) little physical MVT.

FLUID/RELAXED/FLUTTERING/SOFT.
(gentle stroking/caressing/ticking) little physical MVT

BOLD LARGE WRIST MVTS
(fixed fingers, pivoting from wrist) lots of
girling - ball and socket MVTS.

Assigning Gesture to colour:

Native colour 1 = Relaxed front

Native colour 2 = Relaxed back

Stance at colour = Rigid.

A B/C need to be assigned
as above. (After casting).

Tabulation from stories - good
way.

Organise structure/order of
gestures by mapping the order
and space of crystals.

- three stories / 3 lines per sample for
each sub-section.

Each section uses a different type of story
diff. sample \Rightarrow destiny narrative
and improvisation.

Name) flight

to piece

↳ Maybe arrange to
Materialise TENSION vs
Relaxation

~~A = 24 mm; 15 mm Sample 1A~~

G1 = 26			30	26
G2 =	14	25	22	
G3 =	17	24	27	

mm = Seconds!
 GARNET THERMOMETER

G1 = D Brew
 G2 = L Brew
 G3 = ~~purple~~

Sample 2-A

G1 = 15	65	2	5	8	5	5	6
G2 = 1		4	2	3	8	10	4
G3 =	#		3	4	4		

mm = Seconds.
 Olivine Melilitic Lapillistone

G1 = 15
 G2 = 10
 G3 = 10
 yellow
 purple
 brown

Sample 3-A

G1	6	7	7	10	38	13
G2	22	4	8		24	
G3		19	13	18	13	

mm = Seconds!
 Nordic Sunset Granite

~~sample 1-B~~ Sample 1-B

G1 32 9 28 7

G2 23 43 ~~24~~ 10 ~~27~~

G3 21

mm = Seconds!

Sample 2-B

G1 = 9 3 4 1 7 2 6 4 13 8 5

G2 = 6 8 4 5 3 2 7

G3 = $\begin{matrix} 2 \\ 3 \end{matrix}$ 7 11 12

Sample 3-B

G1 20 32 25

G2 17 10 22 21

G3 53

sample 1-C

G1 ~~11~~ 6, 10, 47, 18

G2 8, 9, 5

G3 47, 30, 13, 11

A MM = Secord's

~~OLITE 63: ~~11~~~~

sample 2-C

G1: 4, 6, 5, 7, 24, 9, 22, 8

G2: 13, 8, 13, 18

G3: 8, 5, 17, 12, 4, 9, 11

Sample 3-C

G1 24, 20, 20, 7, 11

G2 9, 11

G3 22, 27, 26, 18, 5

Originally interested in composing score
with pitch, rhythm - made ambiguous.

↳ this proved to be too literal
to get anything away from basic
pitch/rhythm material ⇒ conventional.

This approach to material could
STILL work but be imagined
sound! No 'performer' interpretation.

Imagined sound for tense ball

↳ Super-close up of fingers
or finger nails rubbing together

↳ Meditative - sort of single
thumb clap.

No hands = No sound. ✓

OR

Relaxed hand = No sound / Pause
↳ it can be a 'switch' of sorts.

Closing hand? (from Relaxed to Tense?)
Wriggling hand?

↳ Suggestion of lines? Curves?

Use of body in part? PTO
Claw swipe

first offers
slow intricate imperceptible
movements over a
super-slow time!
Along a plane
of perception

↳ dynamic?
Pressure?
Perception
Strength? *intensity*

Wiggle/shake fingers
offer more
immediate transitions
and movements
along a different
plane of
perception

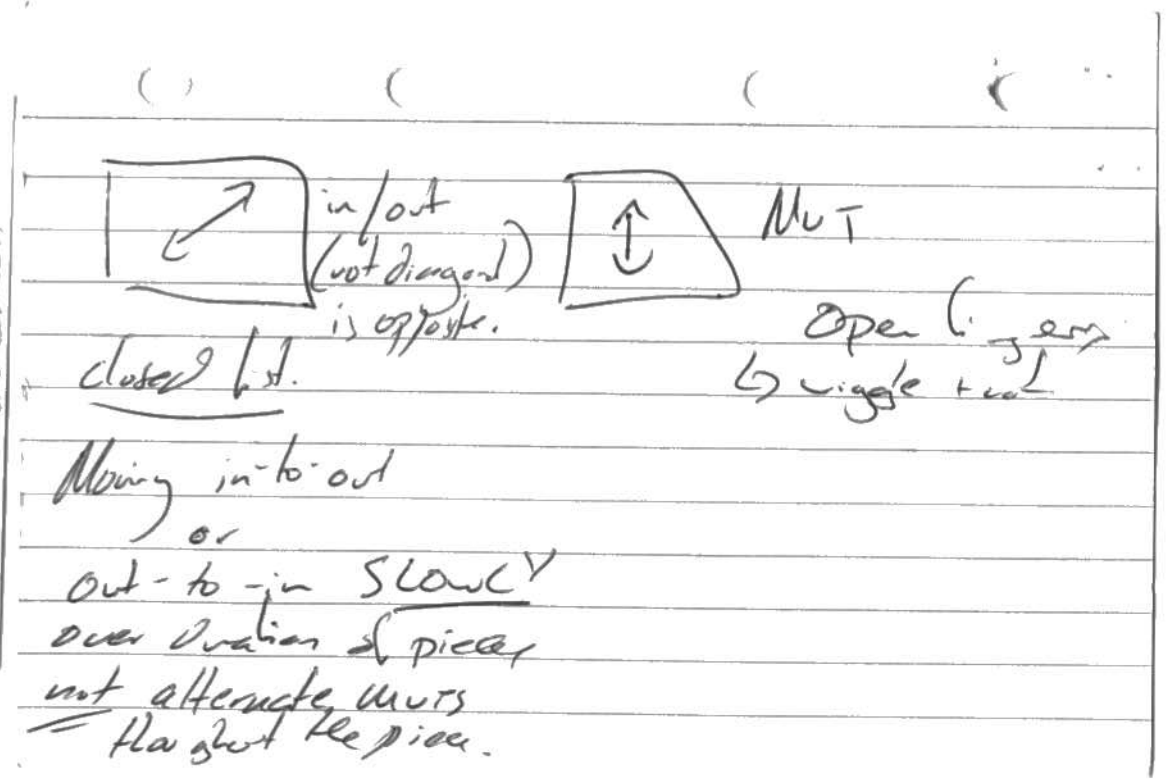
↳ pitch/space/length?
↳ expression
↳ dynamic?

Large / Small hand?

Open hands - begging?

L7 closed hands - like guarding / holding a delicate butterfly.

this could be a bit sooner.



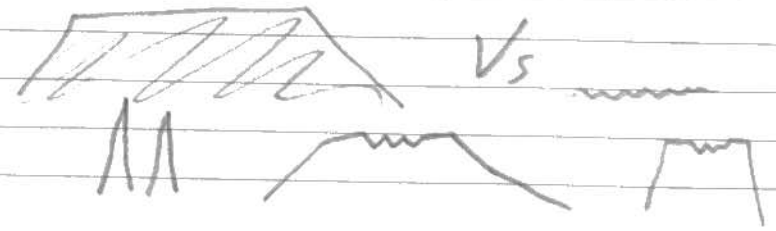
One hand at a time
- compose cells (and produce a
large sign) by one hand
at a time now act out.
- simple gesture - binary?

2016-03-31
Use of lighting to create
parameters onto already
established material.

From within
Hands (fingers)

↳ eg Pressure Waves could be
used to try this in → create
several units/cycle and then
consider light.

2016-03-11
Gradations too subtle: could just
get into hard contrasts between
powerful and lighter persons



2016-03-08
First example with
intensity arcs

Use ~~to~~ ~~Draw~~
↳ ~~to~~ ~~Draw~~



OR generate a cloud
DOT, HARE??

First needs LESS stuff
↳ MORE repetition
↳ simplify the whole thing.

2016-04-03
Pressure Waves - thinking of
Relaxed and tense but shared
↳ these two states and spaces
in between.

Sound: Representation of harmonic sequence?
↳ But chord?

- Other pieces • Using visible
instrument (close up of bowing only)
- no instrument visible but obvious
gesture (airial movement of bowing).
 - no instrument or relation to
instrument - any gesture/action.

PART d Instrumental
practice is wrangling
the hands to achieve
what is asked/acquired.

↳ TREATISE USES ~~VAR~~
UN-WRANGLING HANDS.

Treatise hands: p. 32

Find these

p. 42 - 44

↳ can these make transitions
to another?

p. 83, 84, 85

p. 102, 103, 104, 105

Blobs - p. 133, 134, 135

light/whispy p. 148, 149, 150,

p. 157

✓ p. ~~165-170~~ 169 + 170 *

✓ 192, 193
r1

Rather than one long take,
'collapse' it into sections? Strong
↳ Treatise AND other pieces!

Organise Treatise? Classify images/hands:

42-44 finger prints: close up (+ tool?)

133-135 big black blobs - close up/removing/lifts?

148-150 light, whispy, wavy, curious, (lost/explain)
157 - light, smooth single motions, not sporadic.

169, 171 tremours, turning/change perspective, tremours.
192-193 tremours - all finger facing.

Treatise Robbing

K, 16, 17, 18	# Numbers
	Overlapping: (21) 23, 24

Overlapping + angles
32

Angles 51, 52, 62,

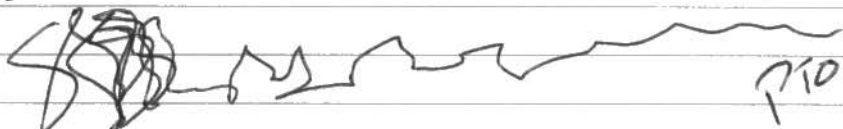
Hands need I.D (content)
before coming together.

↳ Done: Pointillism theory
Pointillism. esq.

TREATISE P. 34 = Live hands ⇒ P. 35 straight lines - slow lines.
Stake image ⇒ live image

↳ Associate symbol with an element, not strictly a gesture. Eg Δ cord = Trico.

So





Cell FAST → SAME Slowing / spacing / beams, Real time.

2016-04-14



Take a SPECIFIC duration of footage and break up into gradations of frames
from 30 → very low. P. 10

↳ Can slowly build up. MATHS NEEDED.

2016-04-14

going from spread hand 
to straight fingers 
with hit + clumps in-between

Make an arrangement
then act it out.

Make the hand shapes  complete  etc
as a smooth, slow video
then chop and smash all transitions
together at start violently, but ease
them back to the original footage.
Galway The same material/feel but stretched out.

~~18~~, 38 does, too

P.37 Treatise

has Same Movement
from two diff
perspectives.

- Peter Vergo
- Simon Shaw-Miller
- Edward Lockspeiser
- William Moritz *Main*
- ↳ Animation Theorist. Animation
- Sydney: Stylistics de l'écriture
- time (2010) Same Tobias.
- Walter Fischinger.
- Holly Rogers: Sound in the Gallery (201)

1st 1/2 of Anne Molloyhan
↳ illustrates how musical
ideas can be applied
↳ both literally & conceptually

PP1-8 9-34
35-66