

Subject: Points of Seeing - soundscape invitation

Date: Thursday, December 3, 2020 at 3:01:25 PM Eastern Standard Time

From: Patrick Grant

INVITATION

Dear musician,

This is an invitation for electric fretted instruments, pitched percussion, hand percussion, accordions, and saxophones to participate in a collaborative soundscape for Tilted Axes' "Points of Seeing" Dec. 21 online presentation.

This invitation is for longtime Tilted Axes recording artists, those new to the process via "Touchy Subjects" and/or "Strange Changes" this past summer, recent participants of our Remote Recording Workshops, and for those-who-know.

Therefore, you'll be familiar with our process of combining submissions into a unified whole. Think of the coda to "Strange Changes." It is such a pleasant melange of sonic souls.

PRE-PRODUCTION

I have created a folder on my Google Drive that contains five subfolders relating to the soundscapes five sections (as outlined below: Staring, Looking, Watching, Observing, Seeing).

If you name your .wav files with your first or last name and upload into the appropriate sub-folder, all should go well. We will know what parts were created for which section.

You can submit to this project in part or in whole, whatever you can contribute.

<https://drive.google.com/drive/folders/1FrN3BKaj6PA179rUocgIBK1ElIf1vo9?usp=sharing>

If we can get 60-90 seconds from each participant on each section, we should have more than enough material to create something exceptional.

I will be adding some templates into each of the subfolder that will contain a drone of the tonality we will use with a click for your temporal reference to use in your application of choice. The click will be in 1/4, that is, it will only mark tempo but not meter. It will be up to you to play in the various meters requested, section by section, again, as outlined below.

As long as your recordings are of good quality at good levels, do not worry about stops and starts, false notes and/or fuck ups. This is like shooting a movie. I will only pull out the useful sections in each of your tracks. I will pull these into Ableton Live where I all submissions will be turned into loops of varying lengths and varying tempi.

As long as we all lock onto the quarter note, we'll be good.

Note: For this soundscape, please do not use triplets in your subdivisions i.e. whole, half, quarter, eighth, sixteenth notes and their dotted versions.

Syncopation is encouraged. So, NO triplets or other tuplets. Triplets are built into the different time signatures 64 to 96 to 144. Each one being 1.5 times the value of the proceeding one. When combined in post-production they should sound. I hope! That's the experiment.

I hope you can contribute something. Keep it simple. Complexity will come when all gets combined.

The deadline for materials is Monday, December 14th.

Please respond if you have any questions and/or to confirm your participation. It would be great to have your name on this new endeavor.

Thank you,
Patrick

PRODUCTION

Points of Seeing - a soundscape in 5 parts

a. Musicians are invited to contribute content to a collaborative soundscape that will be assembled by PGM.

b. As is our practice, all recordings should be high quality monophonic .wav files. parts are recorded with little or no effects. A small quantity of overdrive is OK for electric guitar sustain. Absolutely NO reverb. This will be added by PGM in post.

c. The piece is entirely in the mode of the sharp 4 and flat 7 beginning on the tone G. This creates the scale G - A - B - C# - D - E - F. Players can use any subset of this scale (i.e. 3, 4, 5 notes etc) or center the tonality around any other pitch in the series (see modes below). You can only use these notes. Any submissions containing any additional pitches cannot be used.

d. Two meanings of "monophonic" - Not only should your recordings be submitted in mono (as opposed to stereo), but should be created to be monophonic (as opposed to polyphonic). That is, these are single line parts (no chords). HOWEVER, some parts with intervals (5ths, 4ths, etc. as they appear in the scale) if though-out and intentional could be good. Intervallic drones could be a welcome addition of texture. But always, single long tones are welcome.

e. Parts can be short riffs, ostinati, lyrical shapes, rhythmic motifs, and the like. It is not important that they be contiguous or "make sense" at this stage. It IS important that they are amenable to post-production work. This includes cutting and pasting, being turned into loops, and the like, but most importantly that they should invite being combined with the material of the other musicians. leave some space. This are ingredients in a mix yet to come.

f. Even though the five sections of the soundscape share a common scale and its modes, the greatest differentiation will come from the tempo and the meters of the sections (see below).

g. I believe that is enough info to begin. It is quite possible that I left out something or could clarify better. Even so, I hope you find it intriguing enough to contribute so we can hear the result. That is still unforeseen and many things can happen. Good things I hope, good things I'm sure.

PG
NYC
DEC3

Points of Seeing - scale and modes

G A B C# D E F
D E F G A B C#
A B C# D E F G
E F G A B C# D
B C# D E F G A
F G A B C# D E
C# D E F G A B

Points of Seeing - the five sections

1. Staring (64 BPM)

Time sig. = 3/4 and/or 4/4

2. Looking (96 BPM)

Time sig. = 4/4 and/or 5/4

3. Watching (144 BPM)

time sig. = 5/4 and/or 6/4

4. Observing (96 BPM)

time sig. - 5/4 and/or 7/4

5. Seeing (64 or 128 BPM)

time sig. - 3/4, 4/4, 5/4, 6/4, and/or 7/4