

# Improvisations V

Two-Track Mind

for Soloist and Live Electronics

Dylan Findley

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Notes:

*Improvisations V: Two-Track Mind* is a structured improvisation or “half-composed” piece for soloist of any instrumentation and live electronics. This improvisation emphasizes referential tonality, juxtaposition, and persistent rhythmic groove. The soloist performer freely improvises within the set structure built into the electronics, using a pedal or some other mechanism to progress through the cues within each phase, which align with the numbers on the patch. All electronic sounds are manipulations of the soloist.

Performers are encouraged to study their interaction with the electronics and create a navigation plan, while still leaving some decisions undetermined for the performance. Without spending time with the electronics, many musically rewarding opportunities may be forfeited. A navigation plan would use this cue sheet and experimentation with the patch to determine general pacing and climax moments. Because the composer leaves pacing to the performer, the work’s length could range from five minutes to fifteen minutes, which is one of the virtues of the piece. However, due to the repetitive nature of the gestures, performers should be wary of exceeding ten minutes in performance. While certain cues include the timing of a transition, the performer need not wait for that duration before proceeding. The program will not proceed unless after the previous cue has been in operation for 1.5 seconds.

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Cue List

**Phase I: Back and Forth**

1: Record 21 seconds of material with as few pauses as possible. The style of these 21 seconds will largely determine the style of the piece.

2: Begin Rhythm 1. Be stylistically consistent to contrast the next sections.

3: Begin Rhythm 2. This rhythm typically sounds harmonically heightened compared to Rhythm 1. Improvise in a contrasting style.

4: Alternate Rhythms 1 and 2. Link the two improvisations together as the two rhythms alternate.

5: Alternate Rhythms 1 & 2 with silence. Continue as before. Silence will highlight parts of the melody.

6: Begin Rhythm 3. Create a third contrasting style. This rhythm is typically more energetic than the first two.

7: Alternate Rhythms 1, 2, & 3. Rhythm 3 will have the most time.

8: Faster alternation. Try to not go into chaos yet.

9: Rapid alteration with octave glissando. Play chaotically. At the top of glissando, proceed.

**Phase II: Spacious**

10: Begin Rhythm 4. This rhythm is typically much slower than the previous three rhythms. It is also more spacious.

11: Alternate Rhythms 4 & 4+1. Bring back some ideas from the A section if desired.

12: Alternate Rhythms 4 & 5 (Begin Rhythm 5). Rhythm 5 is pointillistic.

13: Rhythm 5.

14: Silence. This is the moment of greatest repose and, perhaps, anticipation.

### **Phase III: Chaos, Reprise, (Chaos), and Close**

15: Begin Rhythm 7. This rhythm constantly moves the sample pitches within a certain frequency range. The live feed from the instrument will add a quarter tone above every pitch until noted.

16: Alternate Rhythm 7 & 7+1.

17: Alternate Rhythm 1 & 7+1.

18: Alternate Rhythms 1 & 2 (reprise of #4). Quarter tones off.

19: Begin Rhythm 6. This rhythm has a lot of front-end activity and may have lots of sustained lines. This will be the pad for the final build-up.

20: Add Rhythm 4.

21: Add Rhythm 1. Transpose up one whole step.

22: Add Rhythm 2. Transpose another whole step.

23: Add Rhythm 3. Transpose another whole step.

24: Add Rhythm 5. Transpose another whole step.

25: Add Rhythm 7. Starting from the original samples, the pitch moves 21 half steps over 20 seconds. It is steady for 10 seconds and then accelerates for the final 10. Then, all seven rhythms will change. The pitch will descend, the amplitude will decrease steadily, and after 15 seconds, the loops will stop.