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Performance Examples, Compositions (Improvisation Vehicles) and Transcriptions Vol II

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Performance Examples, Compositions
(Improvisation Vehicles)
And
Transcriptions

Volume II

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1. Performance Examples

1.1 C, M and Umc Melody and Harmony Examples

Audio: Volume III, Folder 12, Examples 2, sub-folder 1, track 1: melody - systems 1-3; Folder 12, sub-folder 1, track 2: harmony - systems 4-10.

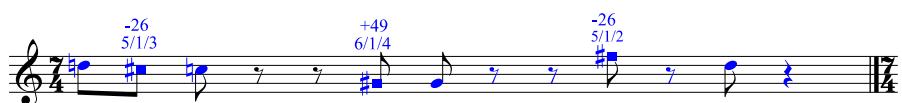
c - Melody



m - Melody



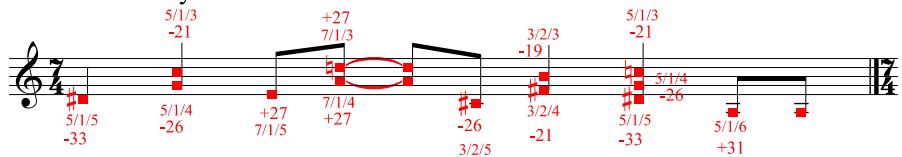
umc - Melody



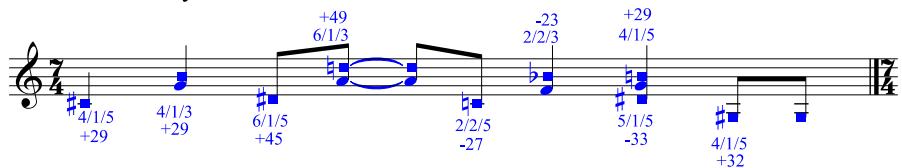
c - Harmony



m - Harmony



umc - Harmony



1.2 C, M and Umc Mixed Harmony Accompaniment

{m+c} - Harmony

{umc+c} - Harmony

{umc+m} - Harmony

{c+m+umc} - Harmony

1.3 C, M and Umc Melody and Harmony Combinations

Audio: Volume III, Folder 12, examples 2, sub-folder 2, combinations of melody and harmony, tracks 1-20.

m+c

Musical score for m+c combination. The top staff shows a melody line with red numerical annotations above the notes. The bottom staff shows harmonic chords. The annotations include: +49 6/1/3, +38 4/1/3, -19 3/2/3, +49 6/1/4, -26 5/1/4, -26 5/1/2, and -21 3/2/2. The score consists of two staves in 4/4 time, with a key signature of one sharp.

c+m

Musical score for c+m combination. The top staff shows a melody line with red numerical annotations above the notes. The bottom staff shows harmonic chords. The annotations include: 5/1/3 -21, +27 7/1/3, 3/2/3 -19, 5/1/3 -21, 5/1/5 -33, 5/1/4 -26, +27 7/1/5, 7/1/4 +27, 2/2/5 -26, 3/2/4 -21, 5/1/5 -33, 5/1/6 +31. The score consists of two staves in 4/4 time, with a key signature of one sharp.

c +umc

Musical score for c +umc combination. The top staff shows a melody line with red numerical annotations above the notes. The bottom staff shows harmonic chords. The annotations include: +49 6/1/3, -23 2/2/3, +29 4/1/5, 4/1/5 +29, 4/1/3 +29, 6/1/5 +45, 2/2/5 -27, 5/1/5 -33, 4/1/5 +32. The score consists of two staves in 4/4 time, with a key signature of one sharp.

umc+c

Musical score for umc+c combination. The top staff shows a melody line with red numerical annotations above the notes. The bottom staff shows harmonic chords. The annotations include: -26 5/1/3, +49 6/1/4, -26 5/1/2. The score consists of two staves in 4/4 time, with a key signature of one sharp.

m+m

Musical score for m+m combination. The top staff shows a melody line with red numerical annotations above the notes. The bottom staff shows harmonic chords. The annotations include: +49 6/1/3, +38 4/1/3, -19 3/2/3, +49 6/1/4, -26 5/1/4, -26 5/1/2, and -21 3/2/2. The score consists of two staves in 4/4 time, with a key signature of one sharp.

1.4 C, M and Umc Melody and Harmony Combinations p. 2

Examples: 6, 7, 8, 9.

m+umc

The musical score consists of two staves. The top staff is in 6/4 time and the bottom staff is in 4/4 time. Various note heads are annotated with red numbers such as +49, +38, -19, +49, -26, -26, -21, 4/1/5, +29, -33, +32, and 4/1/5. Some annotations are in blue, such as +45, 6/1/3, 2/2/3, and 2/2/5. The music includes eighth and sixteenth note patterns, rests, and dynamic markings like forte and piano.

The musical score consists of two staves. The top staff is in 7/4 time and the bottom staff is in 4/4 time. Various note heads are labeled with numbers such as -26, +49, 5/1/3, -21, +27, 7/1/3, 7/1/4, 3/2/5, -19, 3/2/3, 5/1/3, -21, 5/1/4, -26, 5/1/5, -33, 5/1/6, +31, and -26. Some labels are in blue and others in red. A red oval highlights a specific group of notes in the middle section.

umc+umc

Annotations for the top staff:

- Interval: $5/1/3$, Offset: -26
- Interval: $+49$, Offset: 6/1/4
- Interval: -26 , Offset: 5/1/2

Annotations for the bottom staff:

- Interval: $+49$, Offset: 6/1/3
- Interval: -23 , Offset: 2/2/3
- Interval: $4/1/5$, Offset: +29
- Interval: $+29$, Offset: 4/1/5
- Interval: $+45$, Offset: 6/1/5
- Interval: -27 , Offset: 2/2/5
- Interval: -33 , Offset: 5/1/5
- Interval: $+32$, Offset: 4/1/5

c+{m+c}

Annotations on the bottom staff:

- Interval +49 (6/1/3) between notes at measure 1
- Ratio 6/1/5 between notes at measure 1
- Interval +45 between notes at measure 1
- Interval +49 (6/1/4) between notes at measure 2
- Ratio 3/2/5 between notes at measure 2
- Interval -26 between notes at measure 2
- Interval -19 (3/2/3) between notes at measure 3
- Ratio 3/2/4 between notes at measure 3
- Interval -21 between notes at measure 3

1.5 C, M and Umc Melody and Harmony Combinations p. 3

Examples: 10, 11, 12, 13.

c+{umc+c}

Musical score for c+{umc+c} in 7/4 time. The top staff shows a melody line with various note heads and rests. The bottom staff shows harmonic chords. Blue annotations indicate specific notes: at the beginning, a note is labeled 4/1/5 +29; later, a note is circled and labeled 6/1/3 +49; another note is circled and labeled 6/1/5 +45. The score concludes with a measure ending in 4/4.

c+{umc+m}

Musical score for c+{umc+m} in 7/4 time. Similar to the previous score, it features a melody and chords. Blue annotations include a circled note labeled 6/1/3 +49 and several red annotations: a circled note labeled 3/2/3 -19, a circled note labeled 3/2/4 -21, a circled note labeled 5/1/3 -21, and a circled note labeled 5/1/4 -26. The score ends in 4/4.

m+{c+m}

Musical score for m+{c+m} in 7/4 time. It shows a melody and chords. Red annotations are present: a circled note labeled 6/1/3 +49, a circled note labeled 4/1/3 +38, a circled note labeled 3/2/3 -19, a circled note labeled 6/1/4 +49, a circled note labeled 5/1/4 -26, a circled note labeled 5/1/2 -26, and a circled note labeled 3/2/2 -21. The score ends in 4/4.

m+{umc+c}

Musical score for m+{umc+c} in 7/4 time. It features a melody and chords. Red annotations are identical to the m+{c+m} score: circled notes labeled 6/1/3 +49, 4/1/3 +38, 3/2/3 -19, 6/1/4 +49, 5/1/4 -26, 5/1/2 -26, and 3/2/2 -21. The score ends in 4/4.

1.6 C, M and Umc Melody and Harmony Combinations p. 4

Examples: 14, 15, 16, 17.

m+{umc+m}

This musical score consists of two staves. The top staff is in common time (indicated by a '4') and the bottom staff is in common time (indicated by a '4'). The music features various note heads, some with red numbers and others with blue numbers. Red numbers include +49, 6/1/3, 4/1/3, -19, 3/2/3, +49, 6/1/4, 5/1/4, -26, 5/1/2, -26, 3/2/2, -21, 3/2/3, -19, 5/1/3, -21, 5/1/4, -26, 5/1/5, -33, 5/1/6, and +31. Blue numbers include 4/1/5, +29, 6/1/5, +45, 3/2/5, -26, 3/2/4, -21, 3/2/5, -21, 6/1/4, +49, 6/1/3, +49, 6/1/3, 3/2/4, -21, 3/2/5, -26, and 4/1/5, +29, 6/1/5, +45. The music includes various rests and dynamic markings like 'p' and 'f'.

umc+{m+c}

This musical score consists of two staves. The top staff is in common time (indicated by a '4') and the bottom staff is in common time (indicated by a '4'). The music features various note heads, some with red numbers and others with blue numbers. Red numbers include -26, 5/1/3, +49, 6/1/4, -26, 5/1/2, -26, 5/1/3, -19, 3/2/3, +49, 6/1/4, 6/1/3, +49, 6/1/3, 3/2/4, -21, 3/2/5, -26, and 4/1/5, +29, 6/1/5, +45. Blue numbers include 4/1/5, +29, 6/1/5, +45, 3/2/5, -26, 3/2/4, -21, 3/2/5, -21, 6/1/4, +49, 6/1/3, +49, 6/1/3, 3/2/4, -21, 3/2/5, -26, and 4/1/5, +29, 6/1/5, +45. The music includes various rests and dynamic markings like 'p' and 'f'.

umc+{umc+c}

This musical score consists of two staves. The top staff is in common time (indicated by a '4') and the bottom staff is in common time (indicated by a '4'). The music features various note heads, some with red numbers and others with blue numbers. Red numbers include -26, 5/1/3, +49, 6/1/4, -26, 5/1/2, -26, 5/1/3, -19, 3/2/3, +49, 6/1/3, 6/1/3, +49, 6/1/3, 3/2/4, -21, 3/2/5, -26, and 4/1/5, +29, 6/1/5, +45. Blue numbers include 4/1/5, +29, 6/1/5, +45, 3/2/5, -26, 3/2/4, -21, 3/2/5, -21, 6/1/4, +49, 6/1/3, +49, 6/1/3, 3/2/4, -21, 3/2/5, -26, and 4/1/5, +29, 6/1/5, +45. The music includes various rests and dynamic markings like 'p' and 'f'.

umc+{umc+m}

This musical score consists of two staves. The top staff is in common time (indicated by a '4') and the bottom staff is in common time (indicated by a '4'). The music features various note heads, some with red numbers and others with blue numbers. Red numbers include -26, 5/1/3, +49, 6/1/4, -26, 5/1/2, -26, 5/1/3, -19, 3/2/3, +49, 6/1/3, 6/1/3, +49, 6/1/3, 3/2/4, -21, 3/2/5, -26, and 4/1/5, +29, 6/1/5, +45. Blue numbers include 4/1/5, +29, 6/1/5, +45, 3/2/5, -26, 3/2/4, -21, 3/2/5, -21, 6/1/4, +49, 6/1/3, +49, 6/1/3, 3/2/4, -21, 3/2/5, -26, and 4/1/5, +29, 6/1/5, +45. The music includes various rests and dynamic markings like 'p' and 'f'.

1.7 C, M and Umc Melody and Harmony Combinations p. 5

Examples: 18, 19, 20.

c+{m+c+umc}

Musical score for c+{m+c+umc} in 4/4 time. The top staff shows a melody line with various notes and rests. The bottom staff shows harmonic chords. Red numbers above the notes indicate pitch intervals: 5/1/3 -21, 5/1/4, 23, 2/2/3, +29, 4/1/5. Blue numbers below the notes indicate note values: 5/1/5 -33, 5/1/4 -26, 2/2/5 -27, 5/1/5 -33, 4/1/5 +32.

m+{m+c+umc}

Musical score for m+{m+c+umc} in 4/4 time. The top staff shows a melody line with various notes and rests. The bottom staff shows harmonic chords. Red numbers above the notes indicate pitch intervals: +49, 6/1/3, +38, 4/1/3, -19, 3/2/3, 5/1/3 -21, 6/1/4, -26, 5/1/4, -26, 5/1/2, -21, 3/2/2. Blue numbers below the notes indicate note values: 5/1/5 -33, 5/1/4 -26, 2/2/5 -27, 5/1/5 -33, 4/1/5 +32.

umc+{m+c+umc}

Musical score for umc+{m+c+umc} in 4/4 time. The top staff shows a melody line with various notes and rests. The bottom staff shows harmonic chords. Red numbers above the notes indicate pitch intervals: 5/1/3 -26, 5/1/3 -21, 6/1/4, -23, 2/2/3, +29, 4/1/5. Blue numbers below the notes indicate note values: 5/1/5 -33, 5/1/4 -26, 2/2/5 -27, 5/1/5 -33, 4/1/5 +32.

2. Composition (Improvisational Vehicles)

2.1 Étude No. 1

Audio: Folder 11, Examples, ex. 9.

Musical score for Étude No. 1. The score consists of two staves. The top staff is in 4/1/2 time and the bottom staff is in 4/4 time. Both staves have a key signature of one sharp. The music features various note heads (red squares, blue squares, red circles, blue circles) and rests. Red markings above the notes indicate intervals: +34, +29, -27, 2/2/5, 2/1/5, and 2/2/5. Blue markings below the notes indicate intervals: +21, -23, 3/2/5, +34, and 4/1/5. The score ends with a blue eighth-note flourish.

2.2 Étude No. 2

Audio: Folder 11, Examples, ex. 10.

Musical score for Étude No. 2. The score consists of two staves. The top staff is in 13/8 time and the bottom staff is in 3/8 time. Both staves have a key signature of one sharp. The music features various note heads (blue squares, blue circles, red squares, red circles) and rests. Blue markings above the notes indicate intervals: +34, +29, -23, +34, and -23. The score ends with a blue eighth-note flourish.

2.3 Spectrum & Scale (Etude No. 2 with melody and harmony)

Audio: Volume III, Folder 1, track C.

Mike Nielsen

2+2+2+3+2+2

13/8

+33 -25 +33-25

Spec-trum and scale Spec-trum and scale

+34 +34

+29 -23 +29 -23

3 -27 -30

4 Ins - tru - ment ale

+34 +34

+29 -23 +29 -23

5 -30 -30 +27 +28 -30 -30 +27 +28

+33 -25 +33 -25

+34 +34

+29 -23 +29 -23

7 -30 -30 -30 +27

+34 -27 -30

+34 +34

+29 -23 +29 -23

2.4 Micro Funk

Audio: Folder 1, track D; Folder 6 track 4.

Micro Funk

Mike Nielsen

Intro Loop

2

A
Tempered Melody
ON CUE

3

4

5

Page 2

7

8

9

B Microtonal Melody

10

11

12

13

14

Back to intro each time and wait for cue. Solos are based on melodic motifs from tempered and microtonal melody.

2.5 African Way

Audio: Folder 1, track B; Folder 6, track, 2.

INTRO/INTERLUDE-SLOW

The musical score consists of five staves of music. The first two staves are identical, labeled with the number 3 above them. The third staff is labeled with a box containing the letter A above it. The fourth staff is labeled REPEAT UNTIL CUE above it. The fifth staff is labeled with the number 9 above it. The music is written in 4/4 time, with a bass clef on the left staff and a treble clef on the right staff. The music features various note heads, stems, and rests. The first two staves show a repeating pattern of eighth-note pairs and sixteenth-note pairs. The third staff (labeled A) introduces a melodic line with eighth-note pairs and sixteenth-note pairs. The fourth staff (labeled REPEAT UNTIL CUE) shows a continuation of the eighth-note and sixteenth-note patterns. The fifth staff (labeled 9) shows a continuation of the eighth-note and sixteenth-note patterns, with some eighth-note pairs followed by sixteenth-note pairs.

3. Transcriptions

3.1 The Start 10/7/14

Audio: Volume III, Examples folder: Folder 11, Transcribed Clip 1, Ex. 16 (Bars 1-8), Ex. 17, Clip 2 (Bars 9-12 only transcribed, music continues), Ex. 3, Clip 3 (Bars 31 - end).

Michael Nielsen/Ellen Demos

13 seconds
+17

Voice

El. Guitar

Vib

19 Sec +34

4 -25 +27 +27 +46 +25 -40 gliss. +5 -25 30 Sec
gliss.

-23 +34 3 -27 +16 1/1/2 2/2/2 3/2/2 4/1/2 4/1/1 2/2/2
3/2/6 4/1/5 2/2/3 -23 3/2/5 +21 3/1/5 -33 2/2/5

8 1.55 Sec 2.00 Sec

8/1/2 +34 9/1/1 +40

+6 -28 -40 Ex. Vib

Continues with melody only

12 ETC

Page 2

14 2.46 Sec

16 ETC moves between B-45 and G+36 3.00 Sec

22 3.15 Sec 3.18 Sec

28 3.24 Sec ETC

31 5.38 Sec *gliss.* 3/1/5 3/2/5 5/1/5 2/2/5 3/2/5 1/2/5 2/2/5 0/1/5 0/2/5 1/2/5 0/3/5 2/2/5 1/2/6 2/2/5 1/1/5 2/2/5 0/2/6

Voice Enters
36 5.52 Sec 5.57

6.06 Sec

42

6.17 Sec

+29 -18 +29 -18

0/3/5 0/2/5 0/1/5 1/2/5 1/1/5 0/3/5 0/2/5 0/3/5 0/3/5 1/1/5 1/2/5 1/2/5 2/1/5 2/2/5 0/1/5 0/2/5 2/1/5 0/1/6
-16 -47 +23 +50 +16 -16 -47 -16 +84 +16 -16 +16 +50 +50 +29 +73 +23 +53 +29 +50

6.28 Sec

48

Vibrato from F#-25 to E+16

6.37 Sec

-18 -29

2/1/5 1/2/5 1/1/5 0/3/5 0/2/1 0/1/5 0/2/5 0/3/5 1/1/5 1/2/5 1/1/5 0/3/5 1/1/5 0/3/5 0/2/5 2/2/5 2/1/5 1/2/5
+29 +50 +16 -16 +53 +23 +53 -16 +16 +50 +16 -16 +16 +16 -16 +27 +29 +50

6.42 Sec 6.44 Sec

3.2 Nails

Audio: Folder 11, Examples: ex. 18. (Vol. III)

Nails

Mike Nielsen/Ellen Demos

Guitar Intro

5/1/5 -33 6/1/6 +44 6/1/6 5/1/6 +44 -33 6/1/6 5/1/6 +44 -33 6/1/5 +44

5/1/5 -33 6/1/6 +44 5/1/5 -33 6/1/6 +44 5/1/5 -33 6/1/6 +44 5/1/6 -33 6/1/5 +44

5/1/5 -33 6/1/6 5/1/6 +44 -33 6/1/5 +44 6/1/6 5/1/6 +44 -33 6/1/5 +44

13 Voice enters

3.3 Baklava

Audio: Folder 11, Examples: ex. 19.

Baklava

M. Nielsen/ E. Demos

The musical score consists of two staves. The top staff is for the vocal part, and the bottom staff is for the guitar. Blue annotations indicate melodic intervals and ratios between notes. The vocal part includes lyrics like "gloss." and "guitar continues". The guitar part shows complex rhythmic patterns and fingerings. The score is in 4/4 time and includes measures 1 through 9.

3.3.1 Table of Ratios for Baklava

GUITAR		VOCAL	
Harm	Ratio	Melodic Intervals	Ratios
A-F(-33)	25:16 - Classic Aug 5th	B(+42)-C(+13)	25:24, minor 5-limit half-step
G-F(-33)	7:4 (Sm7) / Harmonic 7 th /7-limit JI	C(+13)-Bb(+25)	39:35
D-F(-33)	7:6 - septimal minor 3 rd , 7-Limit JI	Bb(+25)-C(+49)	33:39
G-A	37:33 - Maj 2nd	C(+49)-C(+13)	52:51
D-A	3:2 - Per 5 th , 7-limit JI	C(+13)-B(+42)	25:24, minor 5-limit half-step
D-G	4:3 - Per 4 th , 7-limit JI	B(+42)-B(-35)	23:22
Bb(-33)-G	12:7 SM6th, 7-limit JI	B(-35)-C(+13)	16:15, major 5-limit half-step
Bb(-33)-A	77:40	C(+13)-B(+42)	25:24, minor 5-limit half-step
Bb(-33)-F(-33)-	3:2 Per 5 th (-33)	B(+42)-Bb(-16)	23:21
Eb(-33)-G	77:60	Bb(-16)-A	22:21, hard 1/2-step (Ptolemy, Avicenna, Safiud)
Eb(-33)-A	49:34	A-Bb(-33)	26:25, 1/3-tone (Avicenna)
Eb(-33)-F(-33)-	37:33	Bb(-33)-A(-40)	19:18, undevicesimal semitone
<i>Benade's Consonant Ratios Experiment Result</i>		A(-40)-G(+26)	25:23
<i>Relation to Acc.</i>			
		B(+42)-D	7:6 - septimal minor 3 rd , 7-limit JI
		A-C(+13)	6:5 - Minor 3 rd , 7-limit JI
		A-B(-35)	11:10 - 4/5 tone, Ptolemy's 2 nd , 11-limit JI
		A-A(-40)	29:28 -
		G-A(-40)	11:10 - 4/5 tone, Ptolemy's 2 nd , 11-limit JI

3.4 Green Microtonal Tea (table format)

Audio: Folder 11, Examples: ex. 21.

Part 1

3.4.1 First 44 second of “Green Microtonal Tea” live performance: introduction with Physics Beat Simulator(PBS).

0 sec	7s	8s	9-13s	13s-20s	21s	22s	24s	25s	26s	27s	29s-39s	40s	41	42	44
G#+19.....				B +20.....				C-16c	C# -42	Held for 2 sec	gliss and Held: D -21/ D# -29	D#-29c			
	A# -31	A#+36	Held Note: B +10	Held Note: A +20	G +35	G#+20	gliss from: A+12/ A#-26			A# -26.....	gliss from: A#-26 -F#-10	F +17	F -26	E +8	

Part 2

Audio: Folder 11, Examples: ex. 22

Last part of PBS introduction before drums enter.

1.22.35 seconds										1.30s - 145s	2.04.....3.05	3.05s.....3.1 6	
E ₅ -41										PBS	E ₅ -41		
PBS D# ₄ -29	D ₄ +13	D# ₄ -29	D# ₄ +23	D# ₄ -29	D ₄ +21	D ₄ -47	C# ₄ -5	C ₄ +28	PBS C ₄ -37		PBS C ₄ -37		
									Drums enter	Guitar G# ₃	Guitar G# ₃ and C# ₂	Guitar Improv continues	Guitar; repeated notes: Eb ₃ -40c and D ₃ then resolves from D ₃ to C# ₃ +25c

Part 3

3.05s	3.16
PBS	
E ₅ -41	
PBS	
C ₄ -37	
Guitar plays repeated notes: Eb ₃ -40c and D ₃ then resolves from D ₃ to C# ₃ +25c	C# ₃ +25c is held and then played randomly to the end of the vibrato section. The guitar then plays C# ₃ +25c to Eb ₃ +45c
	Voice enters hovering around the note of A# from: A# ₄ +5 to A# ₄ -20/29 to A ₄ +48 to A ₄ -15 to vibrato spanning the pitches: A# ₄ +41 to A ₄ +25 to a downward glissando

3.5 Capo 1/2 F+49

Audio: Folder 11, Examples: ex. 23.

Michael Nielsen/Ellen Demos

45 Sec

Michael Nielsen/Etching Demos

Capo 1/2 (F+49 Cents)

4

8

54 Sec

12

1.00 Sec

16

1.06 sec

45 Sec

Vibrato

Page 2

20 -40 -25 -35 -15 +4 -15 +25 -15 -35 +42

1.12 sec

25 $\overbrace{-13 -40 +13}^3$ $\overbrace{+42 +17 +3 -35}^3$ -15 1.26.46

1.12 sec

4. Reverie

4.1 *Reverie*: Colour Coded In relation to the systems *Micro*, *Chromatic* and *Ultramicrochromatic*

Audio: Folder 11, Examples: ex. 24

M. Nielsen/E.Demos

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24 Sec

9 +26 +26 -40 +26 -22 +26 -22 -22

11 *gliss.* *gliss.* +28 -22 -35 *gliss.* -40

shai _____ la _____

13 *gliss.* -25

in _____ a ou _____ un

15 Vib -25 *gliss.* +28 -8 -40 +26 +28

shau _____ who ou wa lu

16 +28 *gliss.* -40 +17 -32 -25 -32

made saou ou

18 *56Sec*

-24 -22 +26 -22
di saw

2/2/1 *3/2/2* *5/1/3* *5/1/1*

5/1/4 *3/2/2* *2/2/3* *5/1/3* *2/2/1*

20

-22 -15 -25 -35 -15
ou bli du i u

2/2/1 *3/2/2* *2/2/3* *5/1/2* *5/1/4* *2/2/3* *2/2/2* *3/2/3*

22 *1.01Sec*

-15 -25 *gliss.* -35 Vib -15 +47 +4 +26 +26
bli du i du u wa lu why

5/1/2 *2/2/1* *3/1/2* *6/1/3* *2/2/2* *2/2/3* *2/2/2* *5/1/2* *2/2/1* *2/2/2* *5/1/3* *3/2/2* *2/2/1* *5/1/1* *2/2/1*

24 *1.09Sec*

+47 +17 -15 +4 -25 -19 *gliss.*
u why.u cy lo lie pow

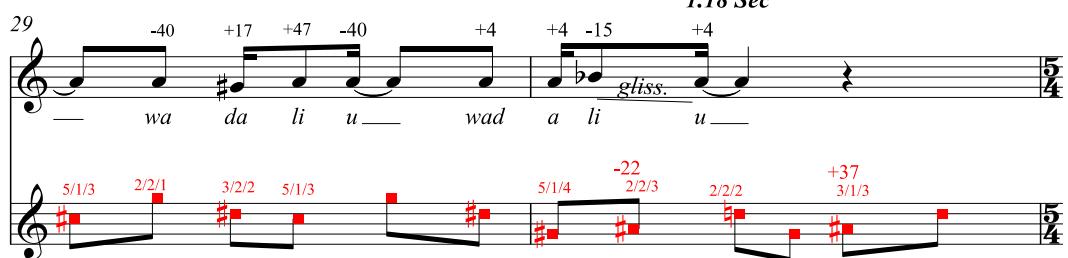
3/2/2 *2/2/1* *5/1/3* *5/1/4* *2/2/3* *2/2/2* *5/1/4* *2/2/3* *2/2/2* *2/2/1*

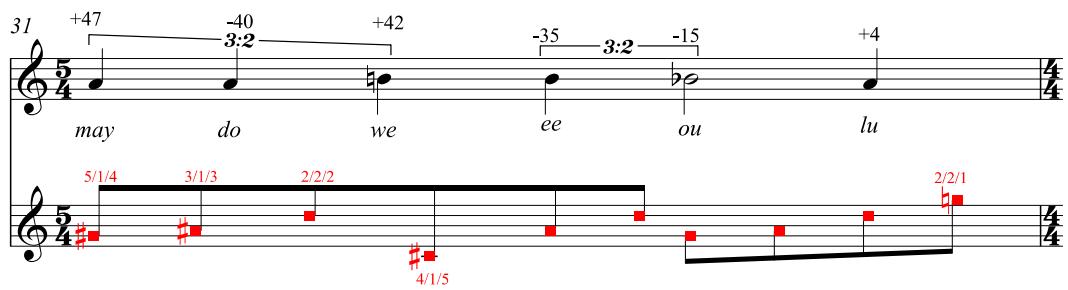
27

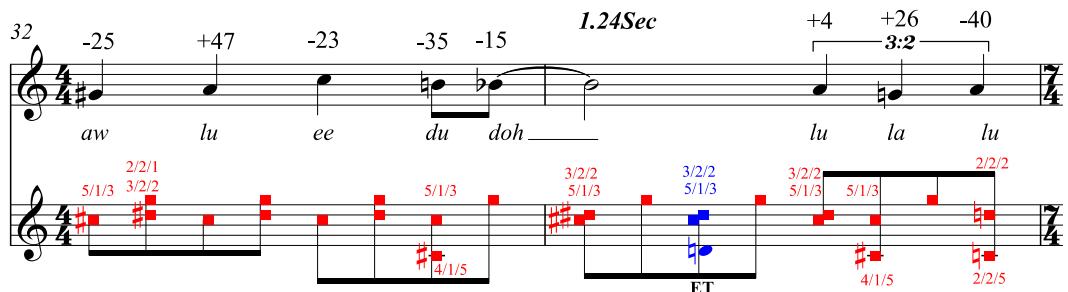
+26 +4 -15 -40 +17 +4 -40
wa li ou wa a li ou

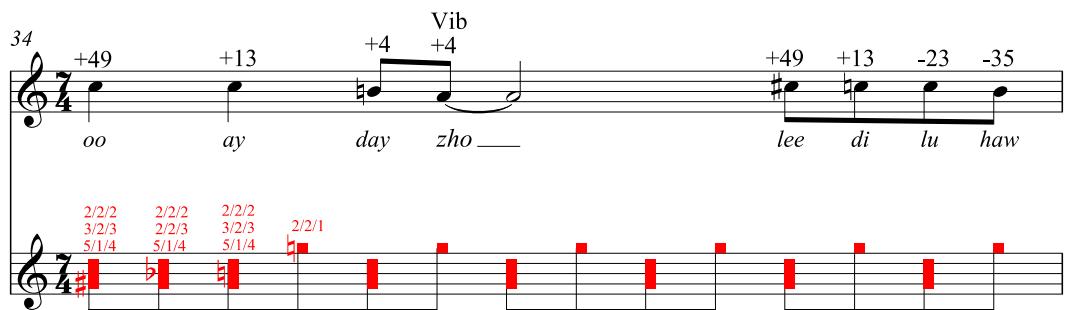
5/1/4 *2/2/3* *2/2/2* *2/2/1* *3/2/2* *5/1/3* *2/2/1* *5/1/1*

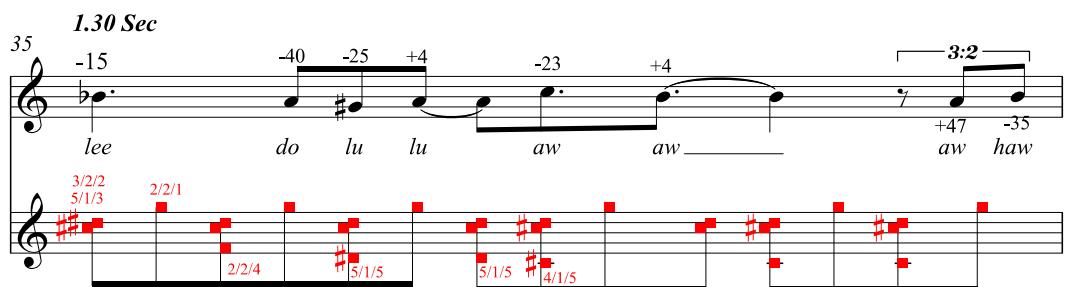
1.18 Sec

29 -40 +17 +47 -40 +4 +4 -15 +4


31 +47 -40 +42 -35 3:2 -15 +4


32 -25 +47 -23 -35 -15 1.24Sec +4 +26 -40


34 +49 +13 +4 Vib +4 +49 +13 -23 -35


1.30 Sec
 35 -15 -40 -25 +4 -23 +4 3:2


Page 5

5

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Vib

41

+49 +49 +13 -18 -16 +4 -40 +4 +49 +13 +16 +49 +49 -23 +49 -23 -16 +42 -16 +42 +49

lu do we *lu do we*

-35 -26

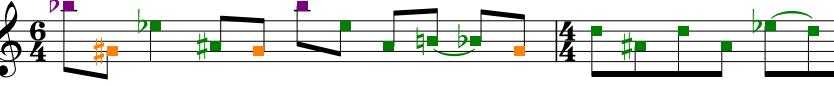
-40

31

4.2 *Reverie*: Relating to Equal Temperament Microtonal Systems

Orange	8 th -tones/25 cents	Green	10 th -tones/20 cents
Purple	6 th -tones/33.33 cents	Red	1/4 tones/50 cents
White	12.5 tones/16 cents	Blue	12TET notes
Luminous Green	5 th tones/40 cent		

Capo 2/2

Voice: 

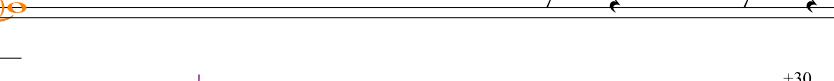
El. Guitar: 

3 -40
chi _____

+37 3/1/3

5 -25 20 Sec -40
chow _____ men _____

7 -25
chow _____

8 

+30 4/1/3

24 Sec

9 +26 +26 -40 +26 -22 +26 -22 -22
 bu le its zawou woa o a le

11 *gliss.* *gliss.* +28 -22 -35 *gliss.* -40
 shai la

13 in a ou **43Sec** *gliss.* -25
 un

15 Vib -25 *gliss.* +28 -8 -40 +26 +28
 shau who ou wa lu

16 +28 *gliss.* -40 +17 -32 -25 -32
 made saou ou **49Sec** *gliss.* *gliss.*
 D+25 3/1/2 -21 2/2/2

18 *56Sec*

20

22 *1.01Sec*

24 *1.09Sec*

27

1.18 Sec

29 -40 +17 +47 -40 +4 +4 -15 +4

30 +37 3/1/3

31 +47 -40 +42 -35 3:2 -15 +4

32 -25 +47 -23 -35 -15 *1.24 Sec* +4 +26 -40

34 +49 +13 +4 Vib +4

1.30 Sec

35 -15 -40 -25 +4 -23 +4 3:2

36 -23 -16

1.39 Sec

37 -16 3 -15 -35 -23 3 +16 +49 +49

n ou who who who i

1.46 Sec

38 -18 -16 +13 +16 +49 -23 +13 +42 -23

we i

15/8

+29 4/1/5

39 -23 +42 +13 -23 +49 +4 -15 Vib Vib Vib Vib +42 +49

Vib Vib Vib Vib

15/8

+29 4/1/5 5/1/4 ET ET +36 4/1/4

1.50 Sec

40 Controlled Vibrato

+15 -16 +49 -23 +49 -23 +49 +42 +16 +49 -16 +4 -18 +4 +13 +26 +42 +13 -23 +13 -23 +49 +42 +49 +13 +49 -37 -23

15/8

C# +29 4/1/5

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Vib

41 +49 +49 +13 -18 -16 +4 -40 +4 +49 +13 +16 +49 +49 -23 +49 -23 -16 +42 -16 +42 +49

F#36
4/1/4

42 +4 +42 +49 -25 +42 +49 -16 -25 -9 +16 -15 +42 +49 -40

lu do we lu do we

C#29
4/1/5

43 -35 -26

45 -40