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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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Submitted for the degree of Doctor of Philosophy
October 2017

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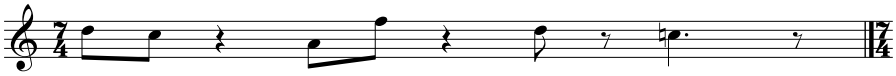
1. Performance Examples

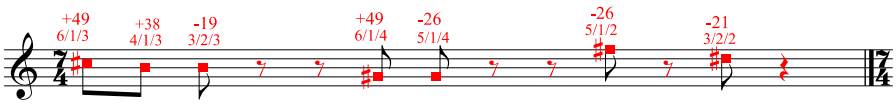
1.1 C, M and Umc Melody and Harmony Examples

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.

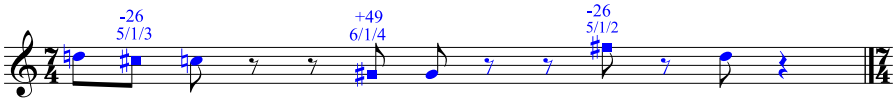
c - Melody



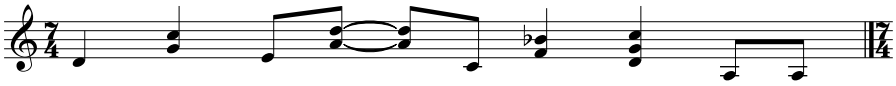
m - Melody



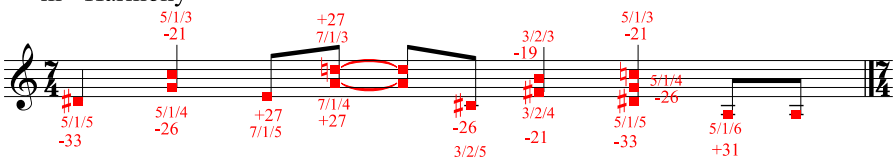
umc - Melody



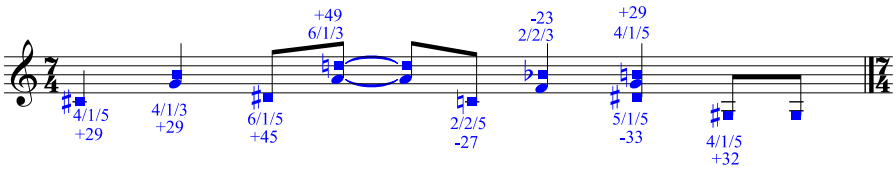
c - Harmony



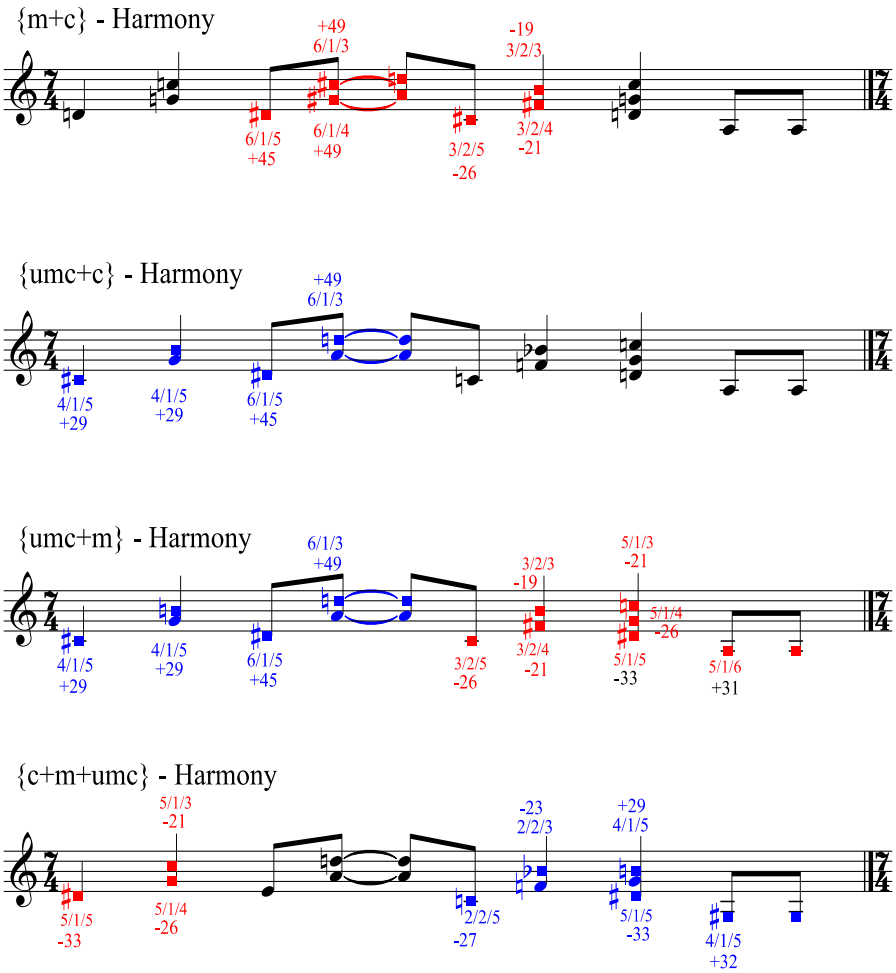
m - Harmony



umc - Harmony



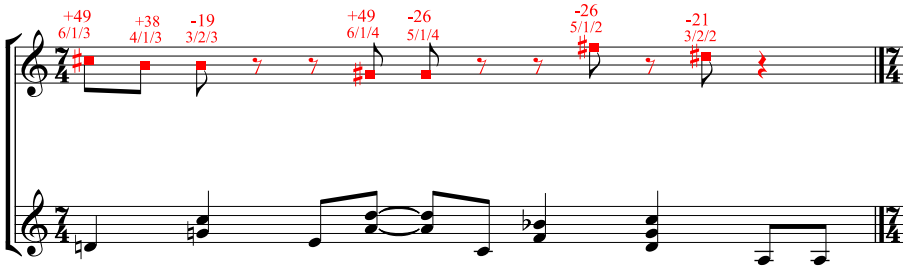
1.2 C, M and Umc Mixed Harmony Accompaniment



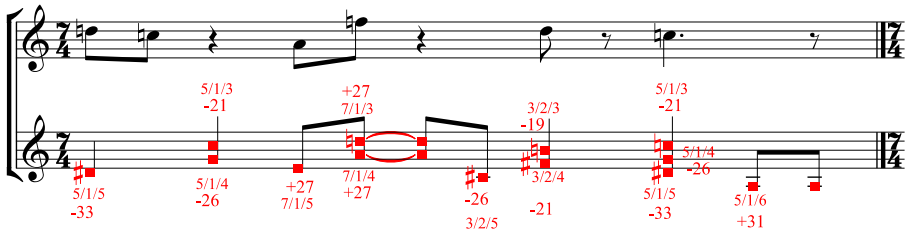
1.3 C, M and Umc Melody and Harmony Combinations

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

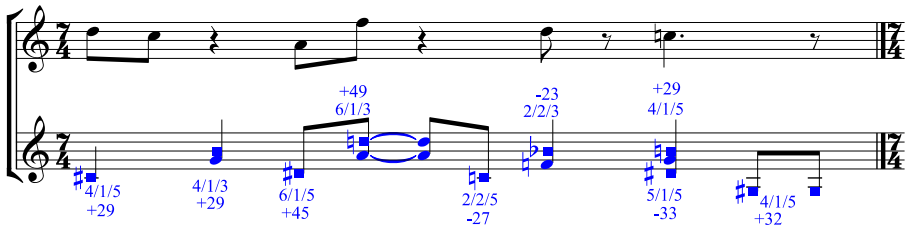
m+c



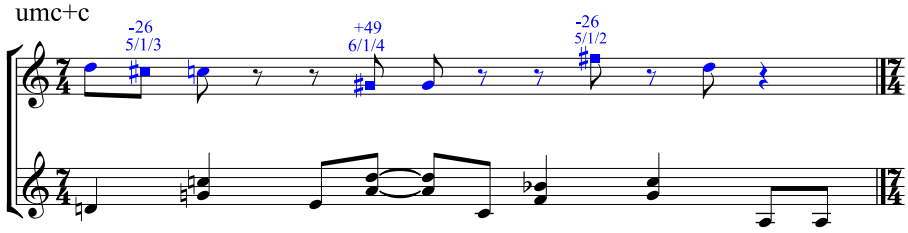
c+m



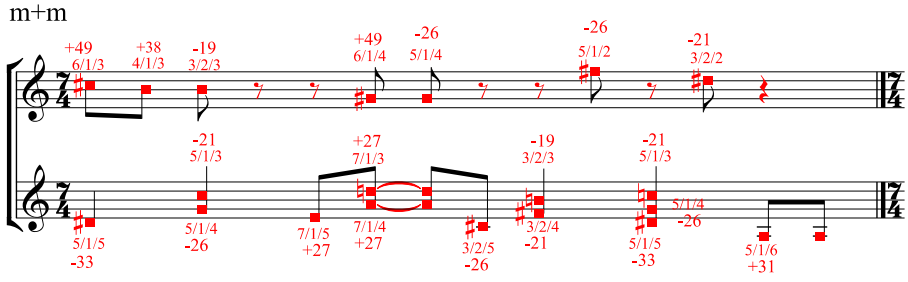
c +umc



umc+c



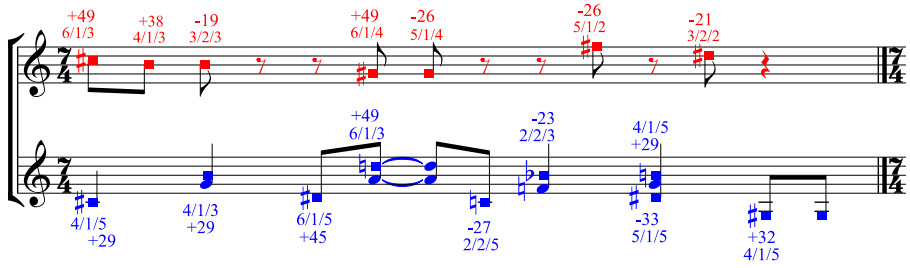
m+m



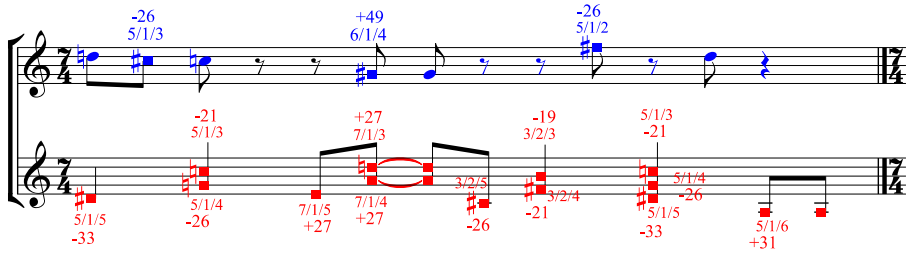
1.4 C, M and Umc Melody and Harmony Combinations p. 2

Examples: 6, 7, 8, 9.

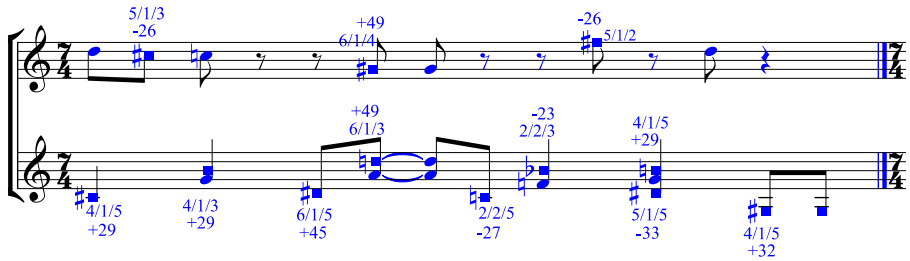
m+umc



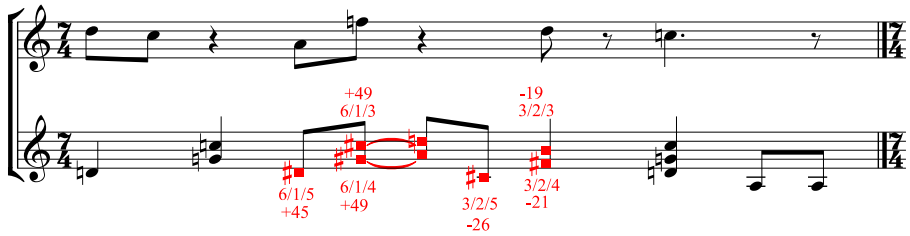
umc+m



umc+umc



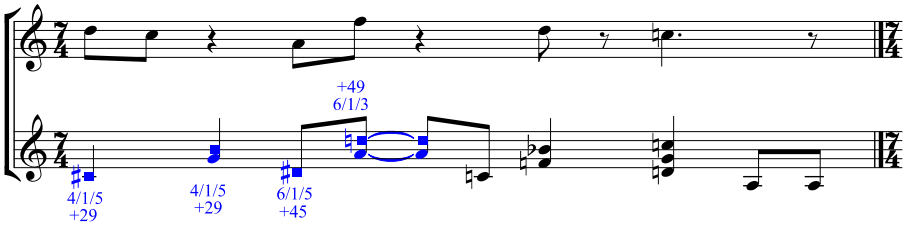
c+{m+c}



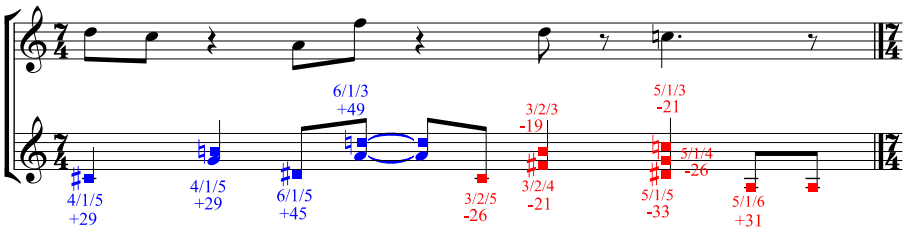
1.5 C, M and Umc Melody and Harmony Combinations p. 3

Examples: 10, 11, 12, 13.

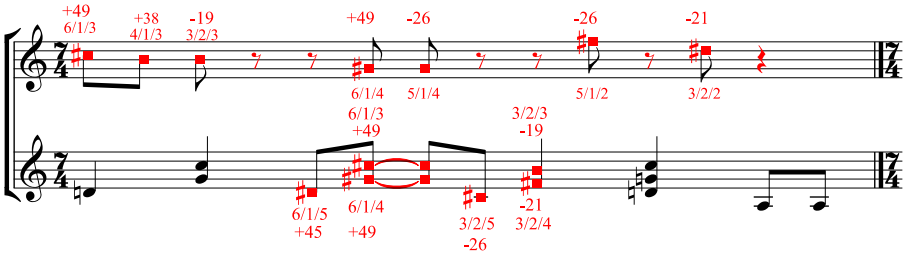
c+{umc+c}



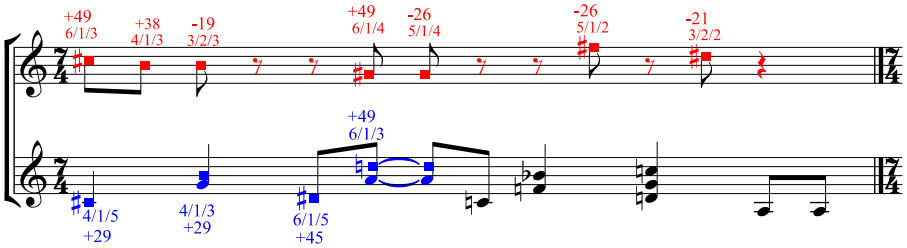
c+{umc+m}



m+{c+m}



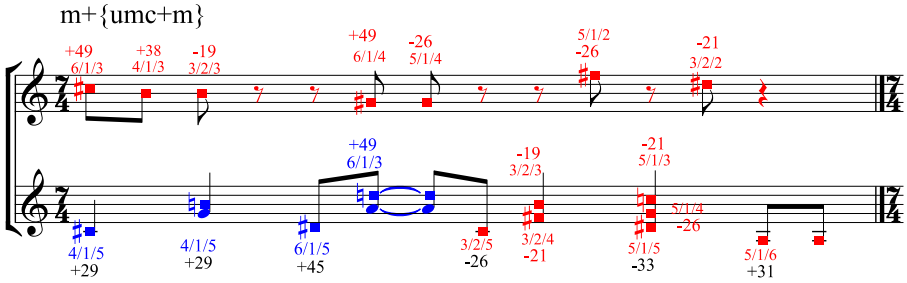
m+{umc+c}



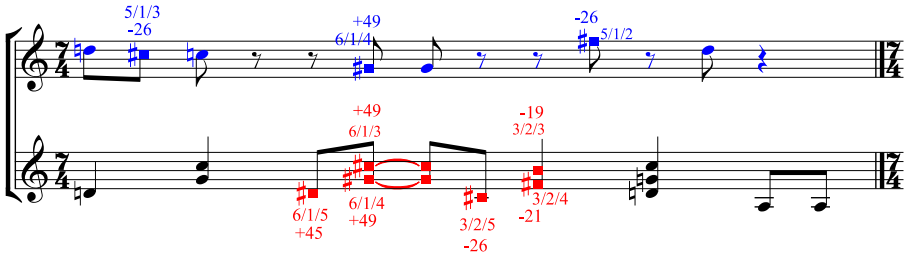
1.6 C, M and Umc Melody and Harmony Combinations p. 4

Examples: 14, 15, 16, 17.

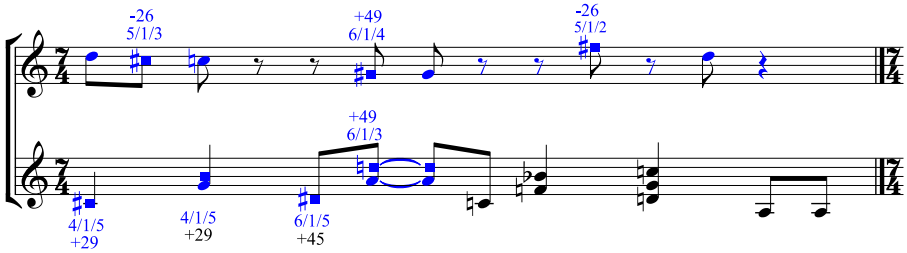
m+{umc+m}



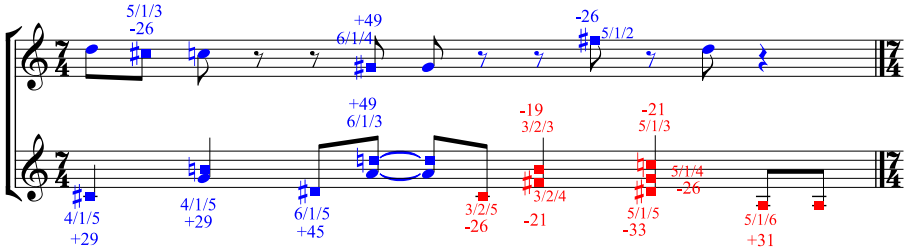
umc+{m+c}



umc+{umc+c}

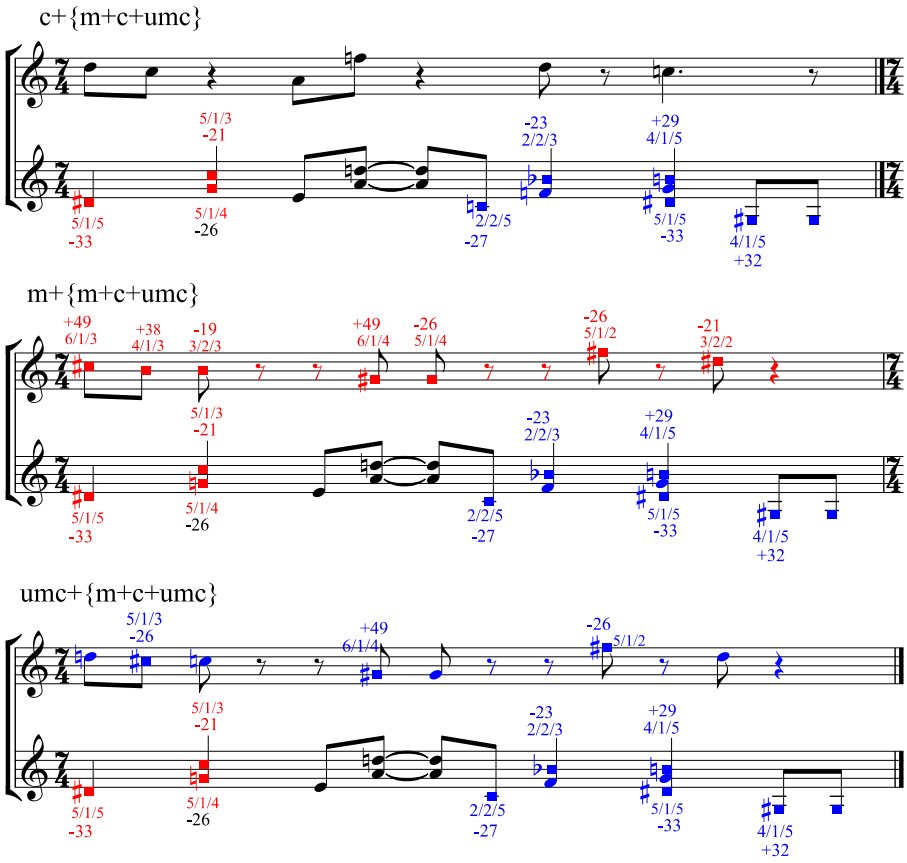


umc+{umc+m}



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

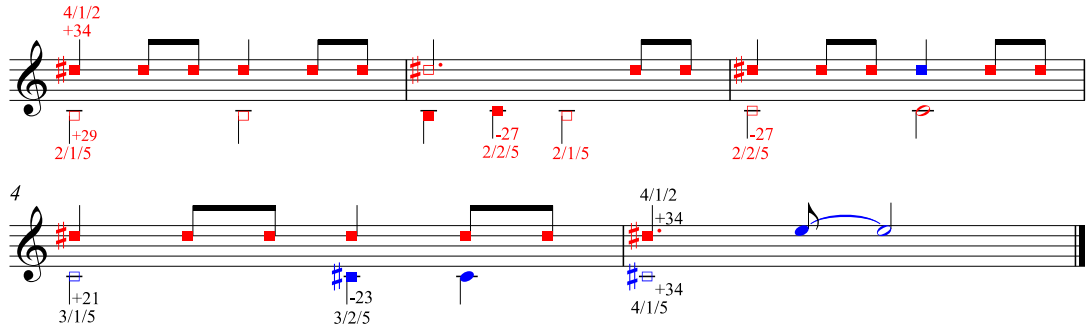
Examples: 18, 19, 20.



2. Composition (Improvisational Vehicles)

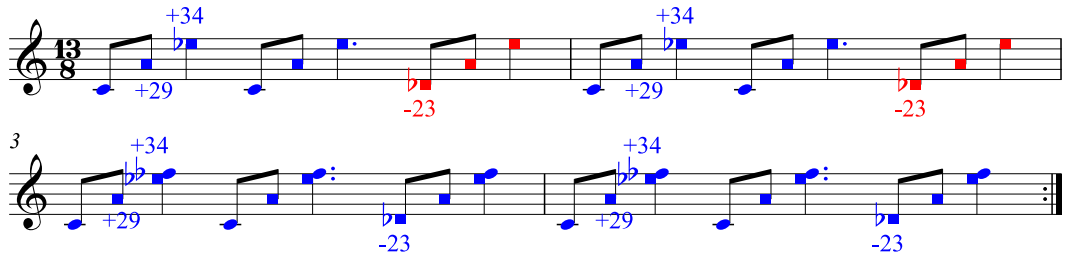
2.1 Étude No. 1

Audio: Folder 11, Examples, ex. 9.



2.2 Étude No. 2

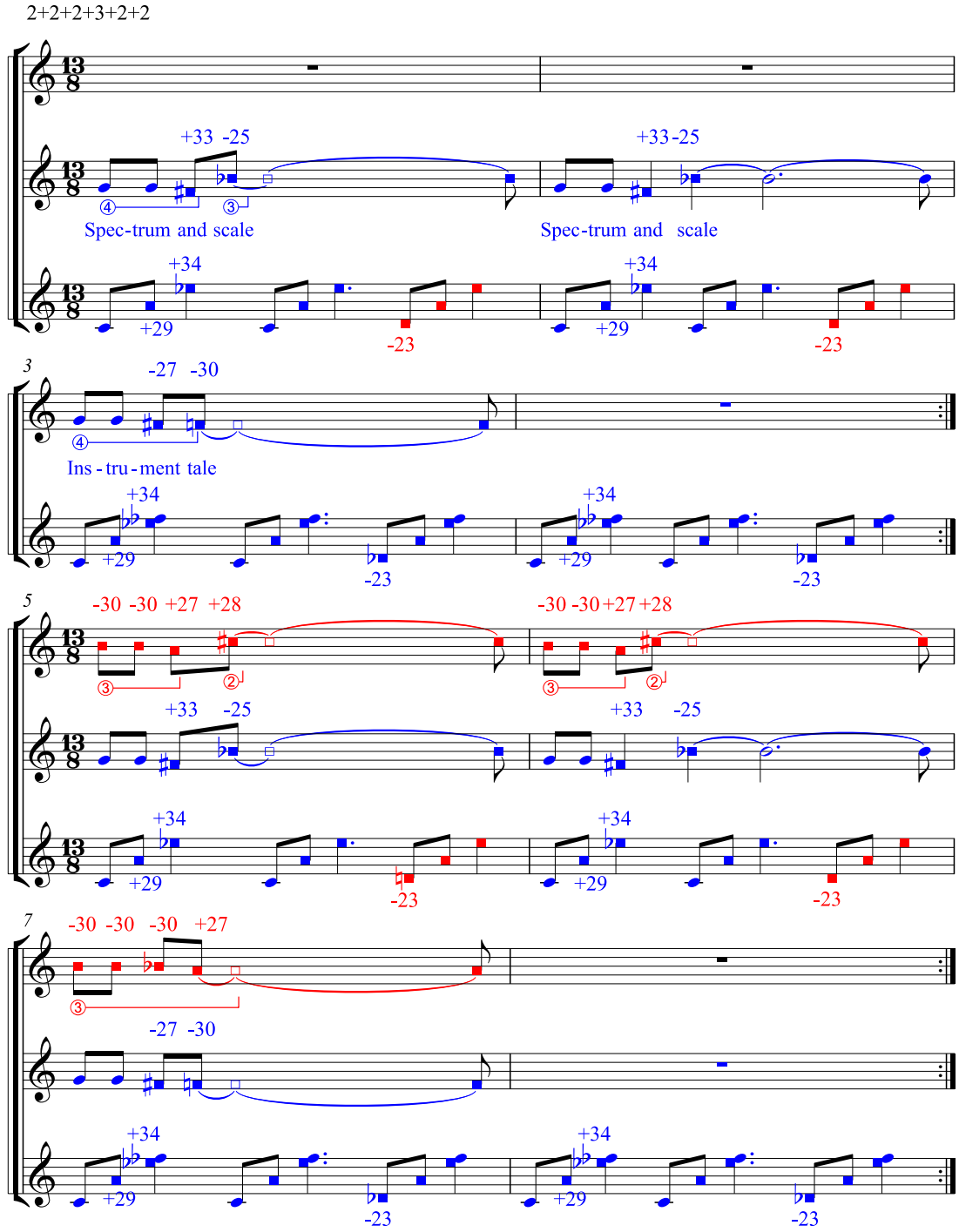
Audio: Folder 11, Examples, ex. 10.



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

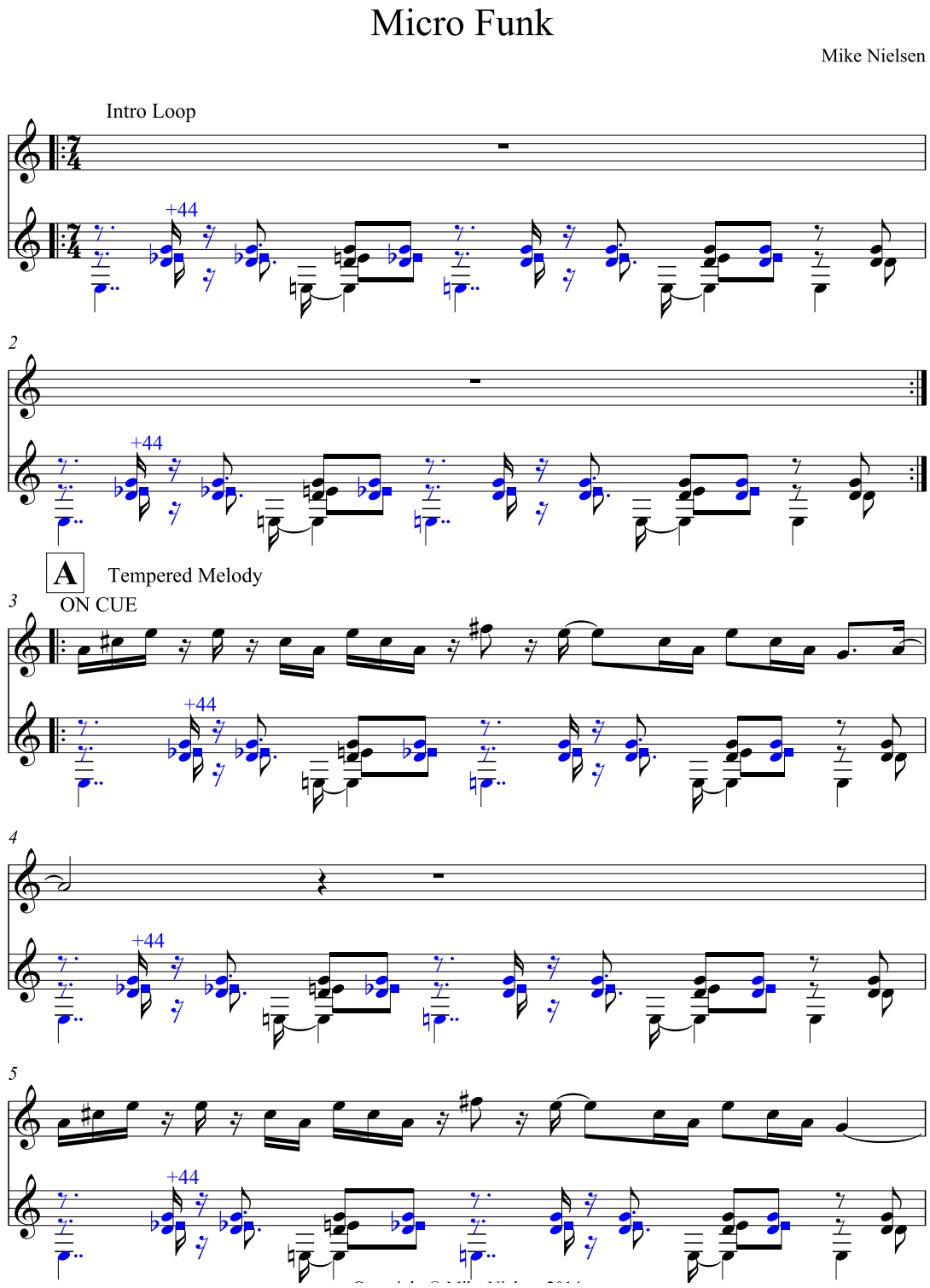
Audio: Volume III, Folder 1, track C.

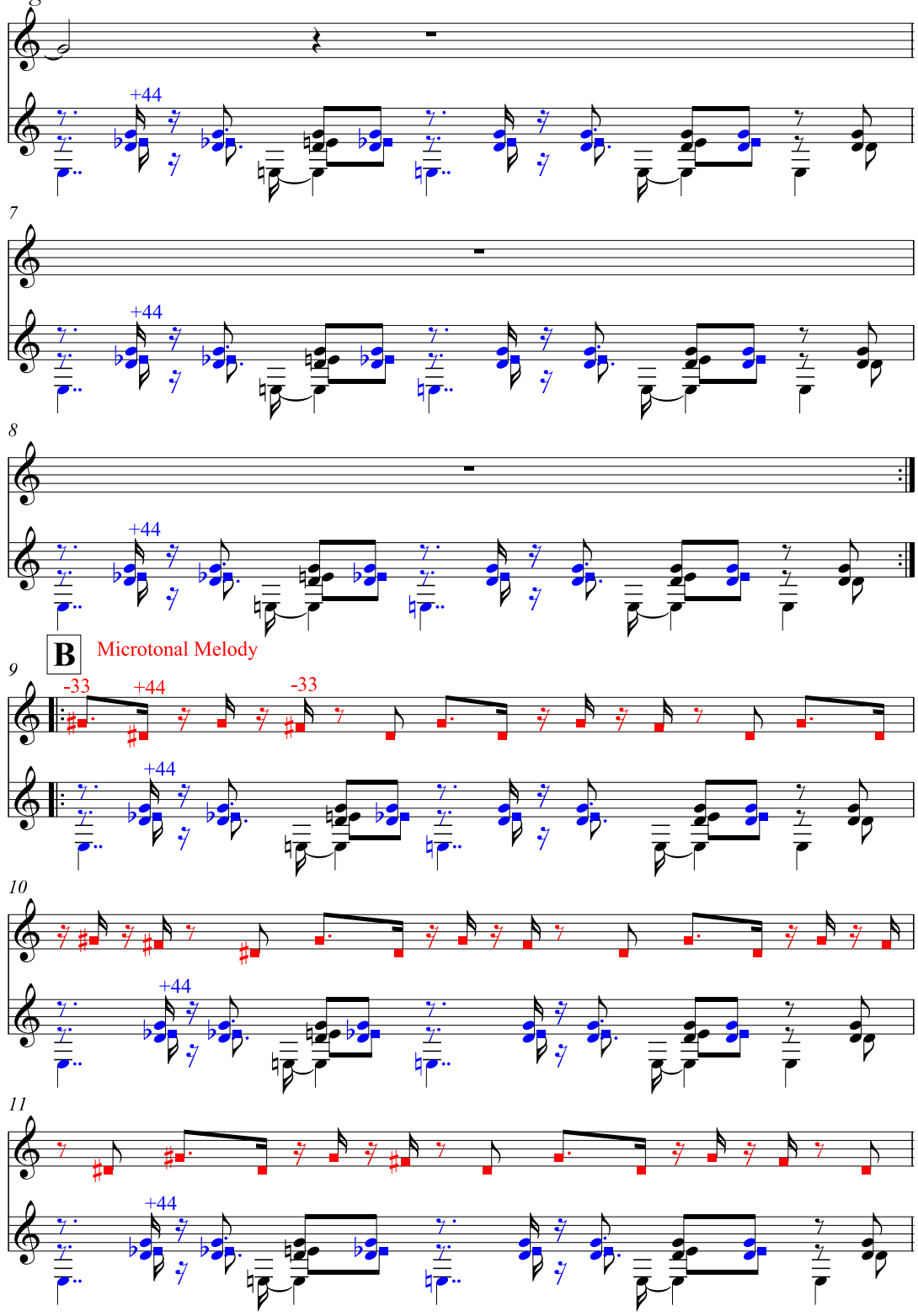
Mike Nielsen

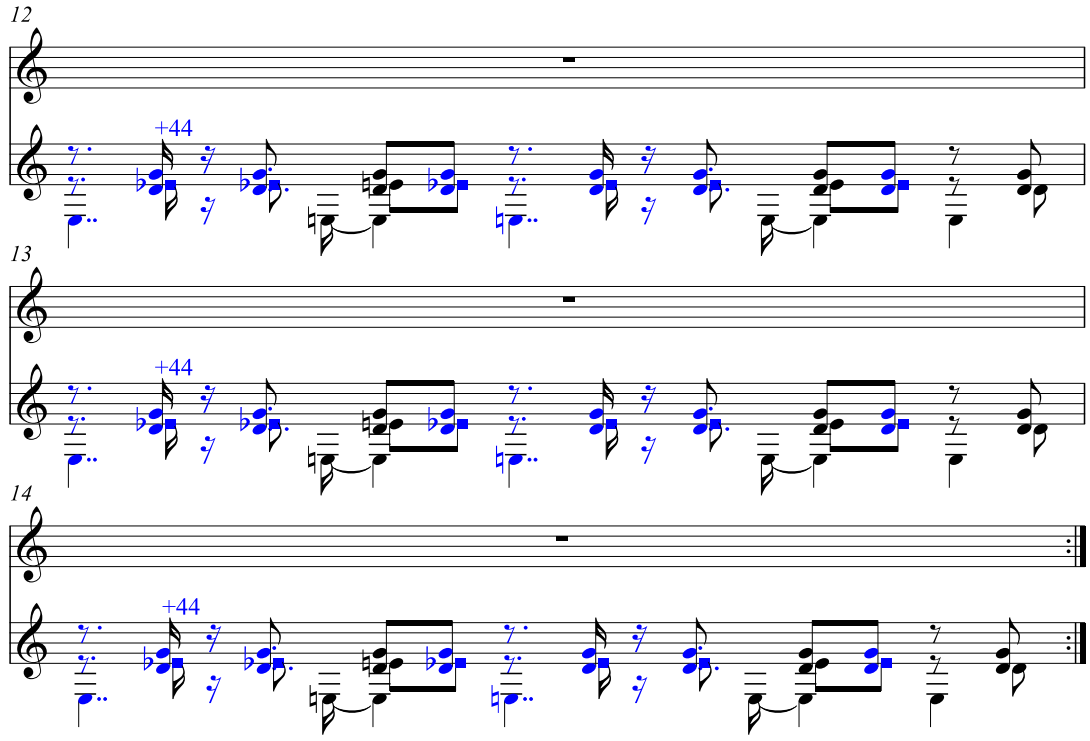


2.4 Micro Funk

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



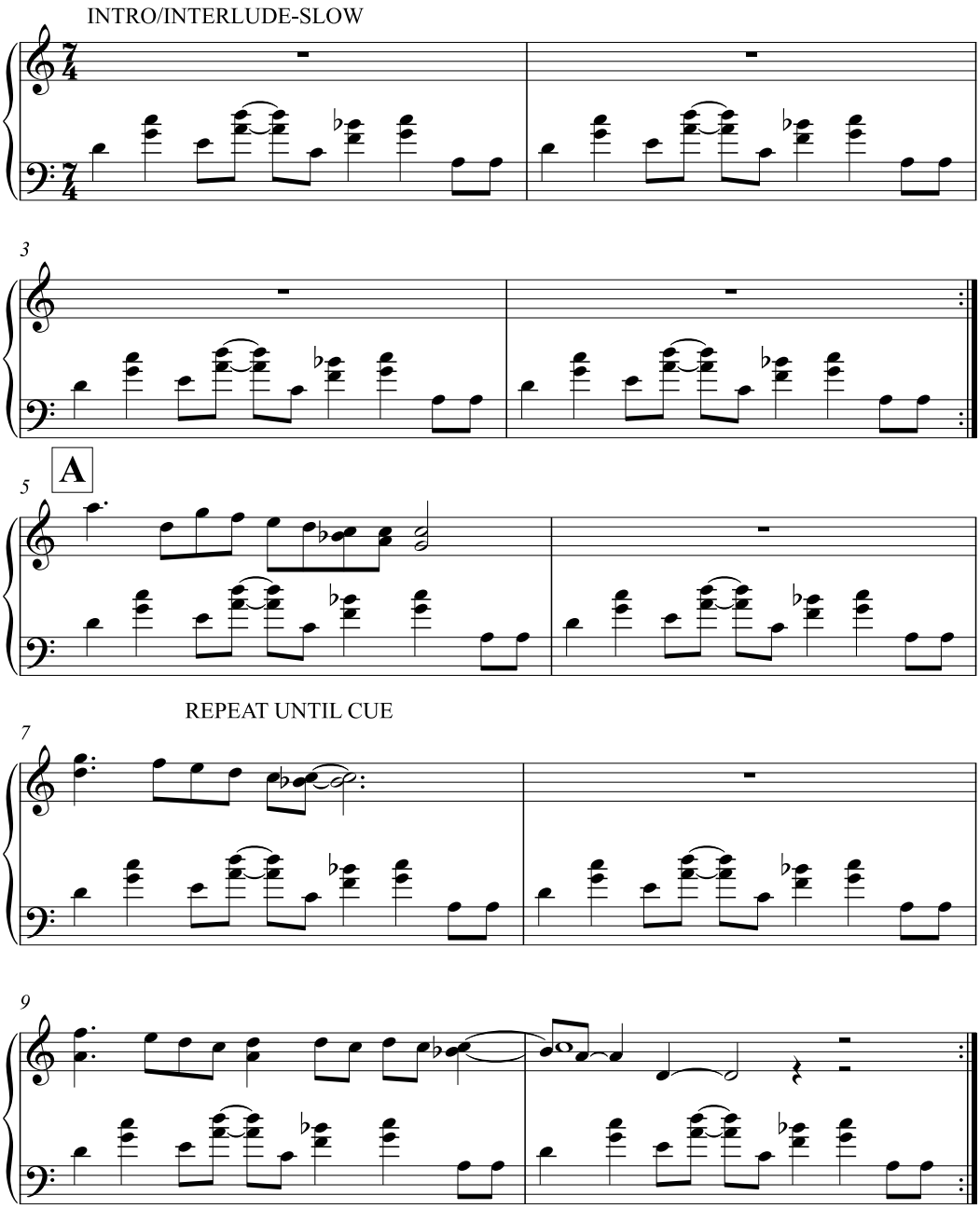

+44
7
+44
8
+44
B
Microtonal Melody
9
-33
+44
-33
+44
10
+44
11
+44



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.

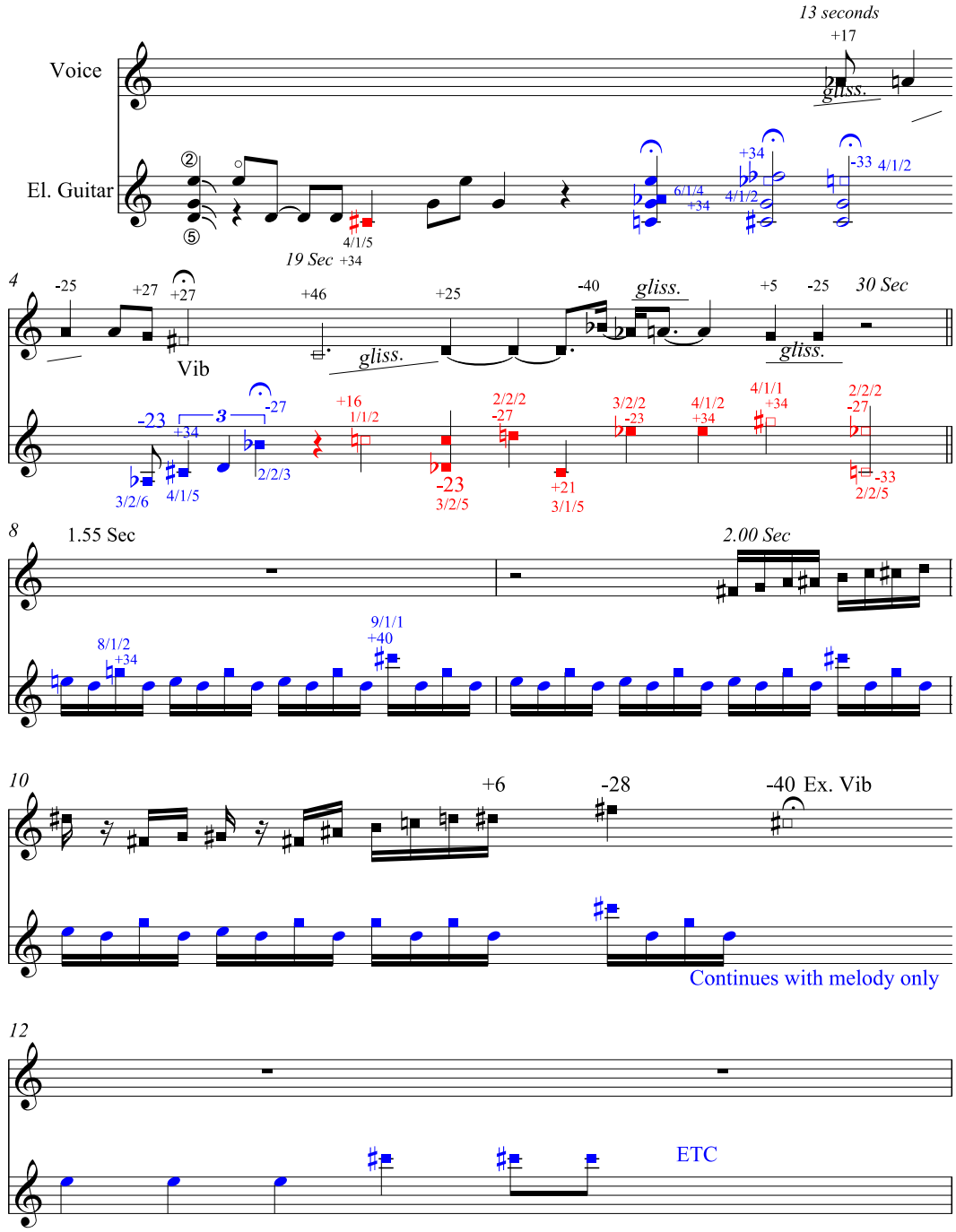


3. Transcriptions

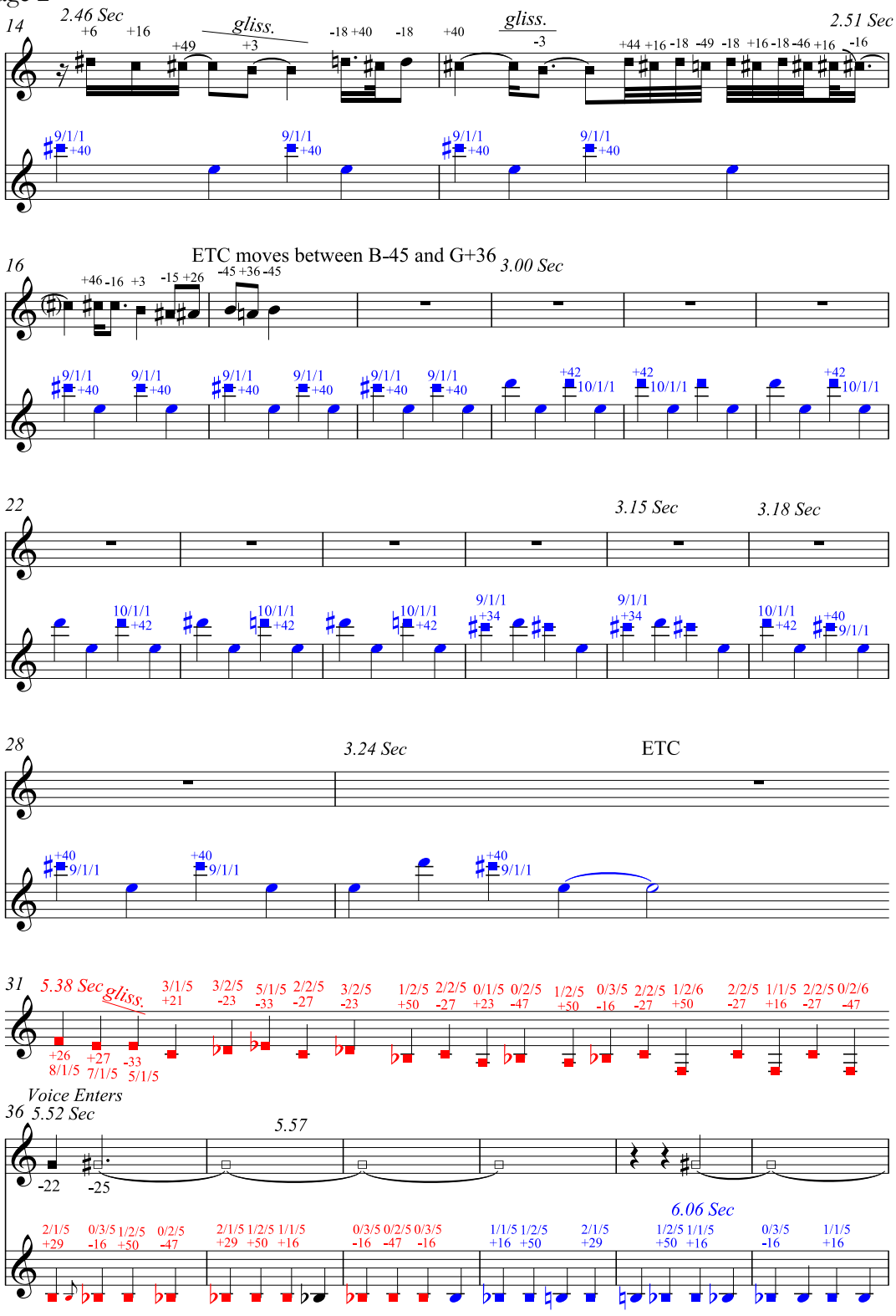
3.1 The Start 10/7/14

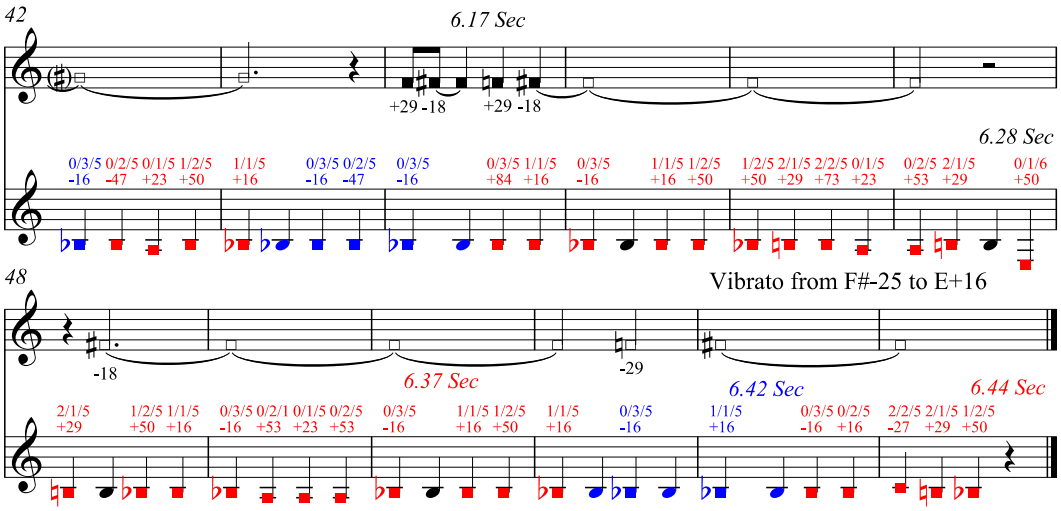
Audio: Volume III, Examples folder: Folder 11, Transcribed Clip 1, Ex. 16 (Bars 1-8), Ex. 17, Clip 2 (Bars 9-12 only transcribed, music continues), Ex. 3, Clip 3 (Bars 31 - end).

Michael Nielsen/Ellen Demos



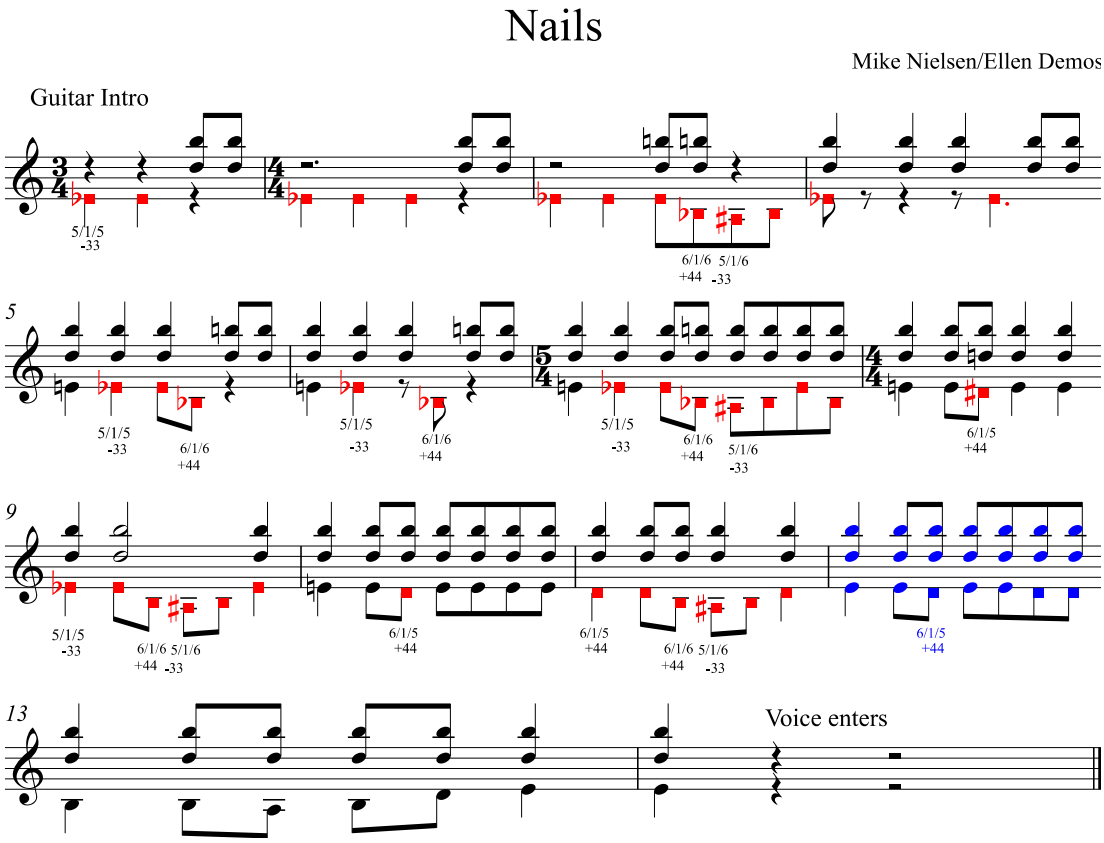
Page 2


14
2.46 Sec
gliss.
gliss.
2.51 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.
Voice Enters
36
5.52 Sec
5.57
6.06 Sec


42
6.17 Sec
+29 -18
+29 -18
6.28 Sec
0/3/5 0/2/5 0/1/5 1/2/5
-16 -47 +23 +50
1/1/5
+16
0/3/5 0/2/5
-16 -47
0/3/5
-16
0/3/5 1/1/5
+84 +16
0/3/5
-16
1/1/5 1/2/5
+16 +50
1/2/5 2/1/5 2/2/5 0/1/5
+50 +29 +73 +23
0/2/5 2/1/5
+53 +29
0/1/6
+50
48
Vibrato from F#-25 to E+16
-18
6.37 Sec
-29
6.42 Sec
6.44 Sec
2/1/5
+29
1/2/5 1/1/5
+50 +16
0/3/5 0/2/1 0/1/5 0/2/5
-16 +53 +23 +53
0/3/5
-16
1/1/5 1/2/5
+16 +50
1/1/5
+16
0/3/5
-16
1/1/5
+16
0/3/5 0/2/5
-16 +16
2/2/5 2/1/5 1/2/5
-27 +29 +50

3.2 Nails

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



3.3 Baklava

Audio: Folder 11, Examples: ex. 19.

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 7th**/7-limit JI**	C(+13)-Bb(+25)	39:35
D-F(-33)	**7:6** -septimal minor 3rd, **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 5th, **7-limit JI**	C(+13)- B(+42)	25:24, minor **5-limit** half-step
D-G	**4:3** – Per 4th, **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 5th (-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
Benade's Consonant Ratios Experiment Result		A(-40)-G(+26)	25:23
2:1; 1:1; 3:2; 4:3; 5:3; 5:4, 6:5, 7:4; 7:5; 8:5; 7:6=7-limit		***Relation to Acc.***	
		B(+42)-D	**7:6** - septimal minor 3rd, **7-limit JI**
		A-C(+13)	**6:5** –Minor 3rd, **7-limit JI**
		A-B(-35)	**11:10** - 4/5 tone, Ptoiemy's 2nd, **11-limit JI**
		A-A(-40)	**29:28** -
		G-A(-40)	**11:10** - 4/5 tone, Ptoiemy's 2nd-**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 C# +13	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.

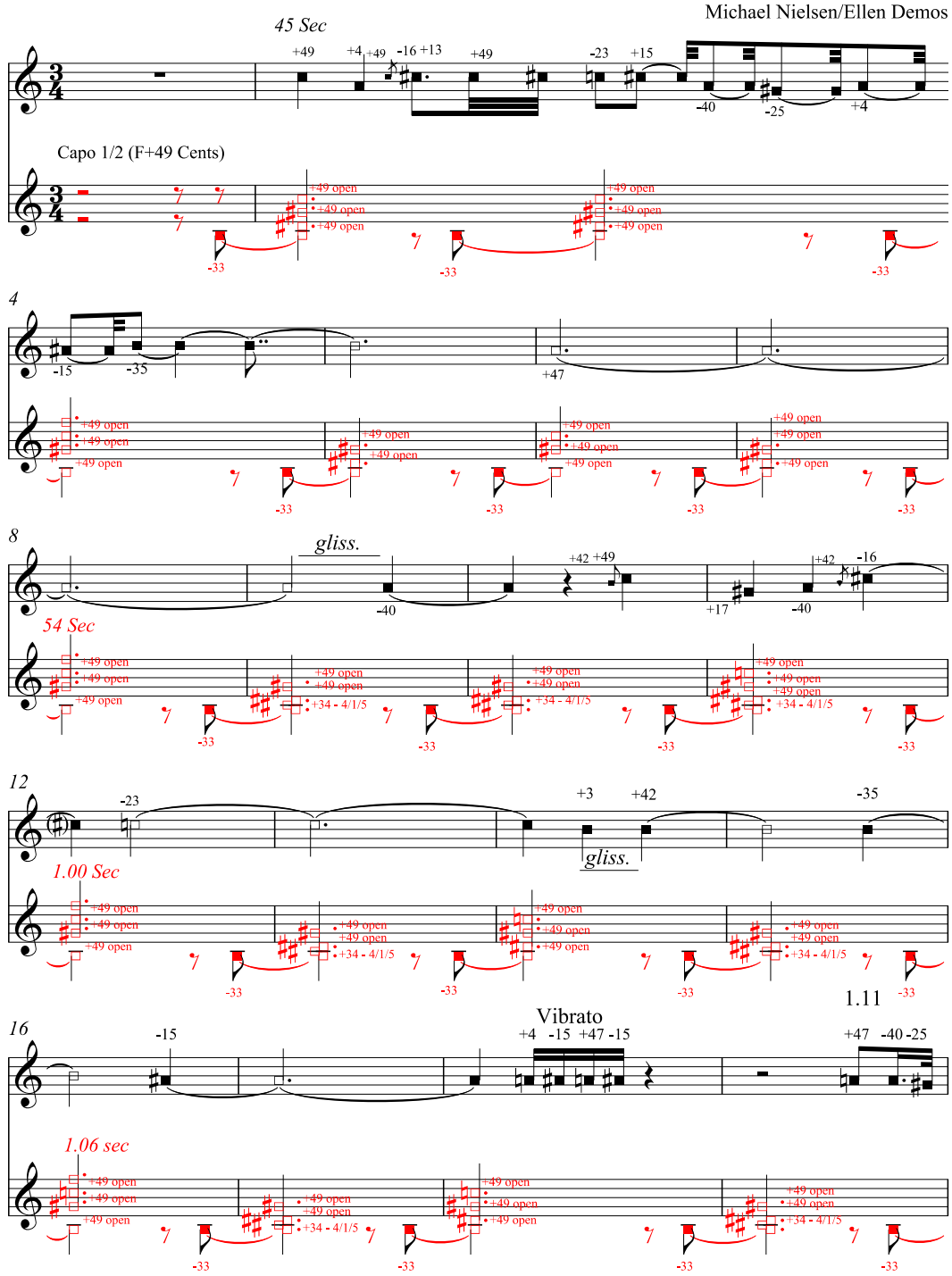
<table>
<tr><td colspan="9">1.22.35 seconds</td><td>1.30s - 145s</td><td colspan="3">2.04.....3.05</td><td>3.05s.....3.16</td></tr>
<tr><td colspan="9">E_5-41 .....</td><td colspan="4">PBS
E_5-41 .....</td></tr>
<tr><td rowspan="2">PBS
D#$_4$-29</td><td rowspan="2">D_4+13</td><td rowspan="2">D#$_4$-29</td><td rowspan="2">D#$_4$+23</td><td rowspan="2">D#$_4$-29</td><td rowspan="2">D_4+21</td><td rowspan="2">D_4-47</td><td rowspan="2">C#$_4$-5</td><td rowspan="2">C_4+28</td><td colspan="4">PBS
C_4-37 .....</td><td>PBS
C_4-37</td></tr>
<tr><td>Drums enter</td><td>Guitar G#$_3$</td><td>Guitar G#$_3$ and C#$_2$</td><td>Guitar Improv continues</td><td>Guitar; repeated notes: Eb$_3$-40c and D_3 then resolves from D_3 to C#$_3$+25c</td></tr>
</table>

Part 3

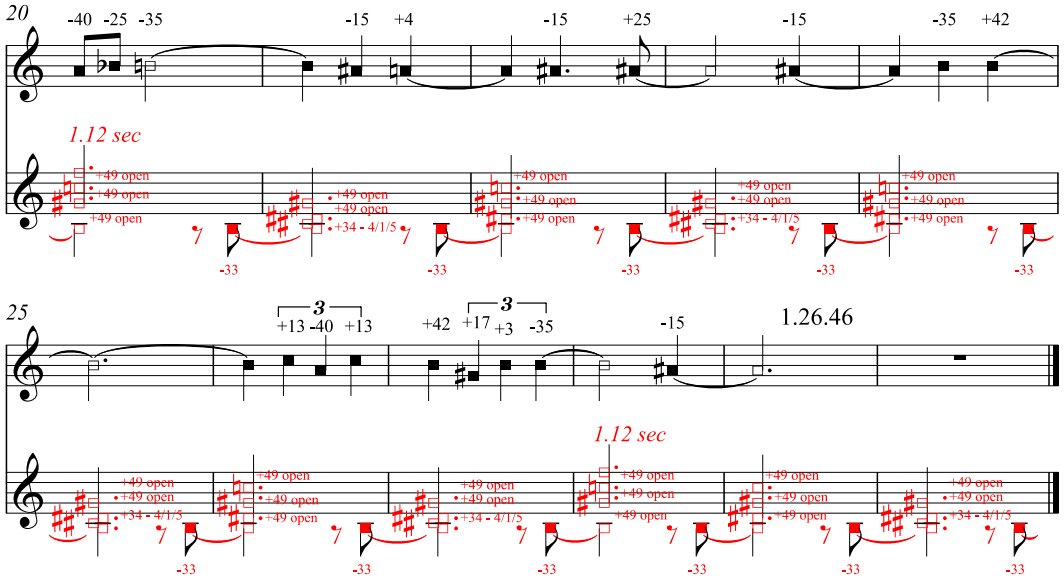
3.05s 3.16	
PBS E_5-41	
PBS C_4-37	
Guitar plays repeated notes: Eb_3-40c and D_3 then resolves from D_3 to $C\#_3$+25c	$C\#_3$+25c is held and then played randomly to the end of the vibrato section. The guitar then plays $C\#_3$+25c to Eb_3+45c
	Voice enters hovering around the note of A# from: $A\#_4$+5 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.



Page 2

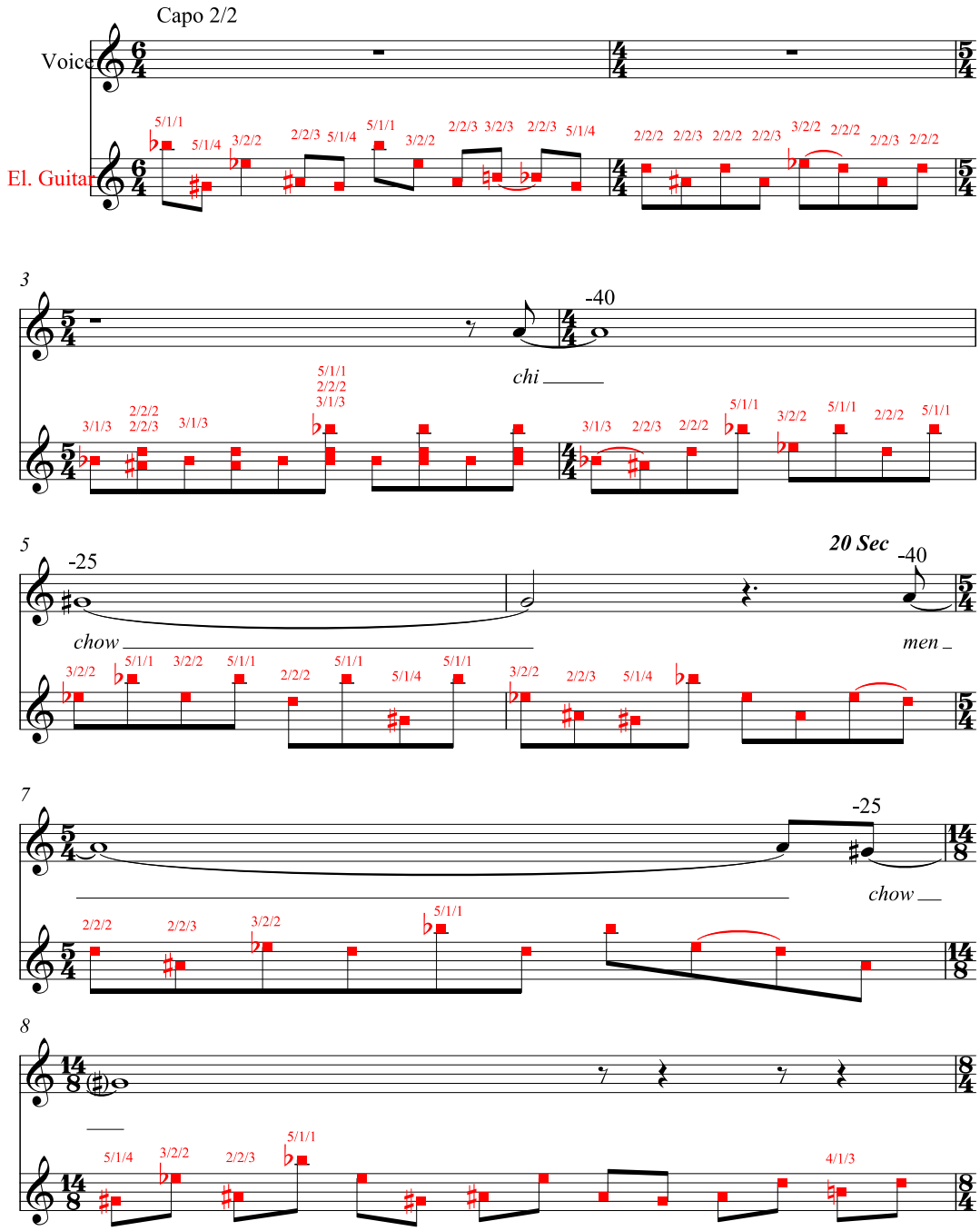

20
-40 -25 -35
-15 +4
-15 +25
-15
-35 +42
1.12 sec
+49 open
+34 - 4/1/5
-33
25
3
+13 -40 +13
+42 +17 +3 -35
-15
1.26.46
1.12 sec

4. Reverie

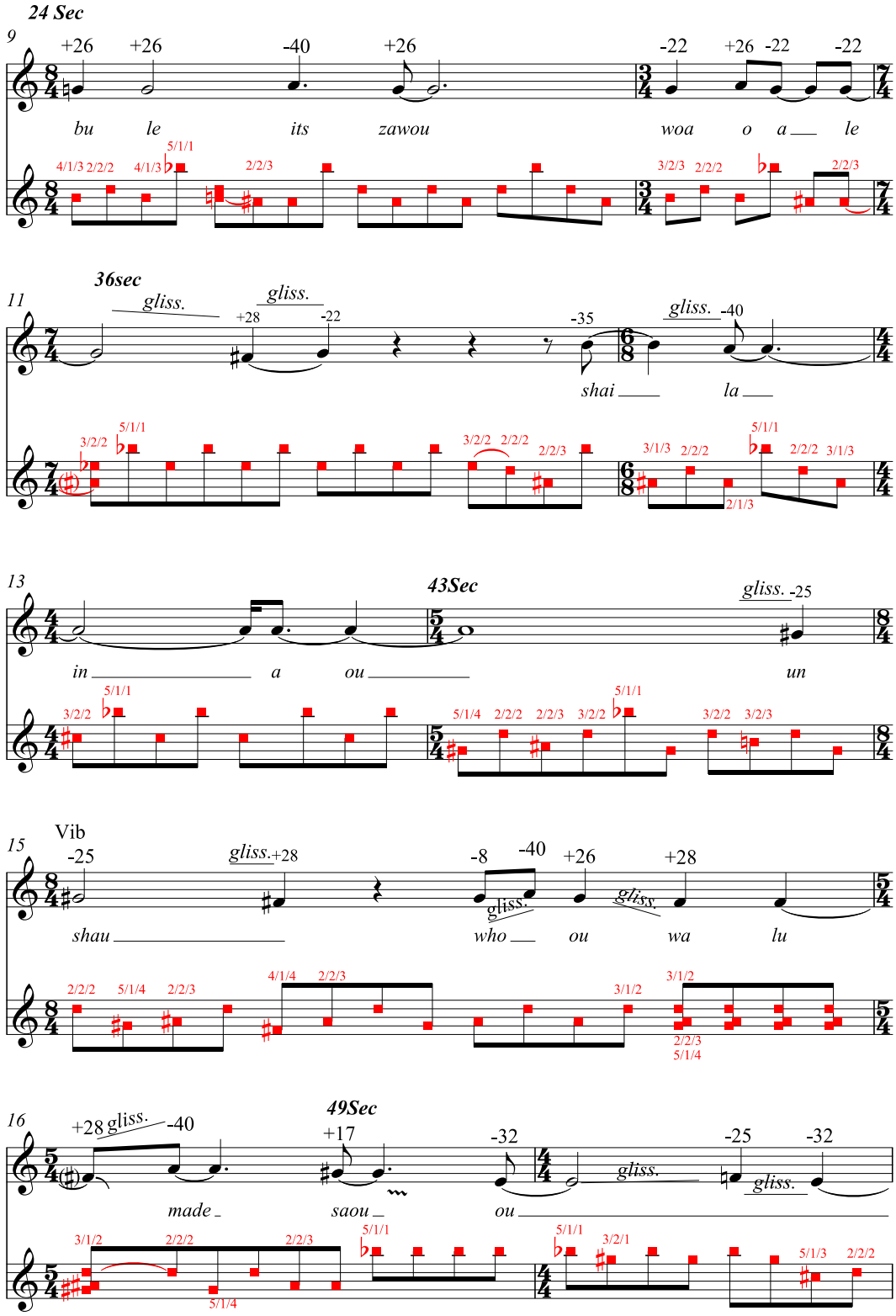
4.1 *Reverie*: Colour Coded In relation to the systems *Micro*, *Chromatic* and *Ultramicrochromatic*

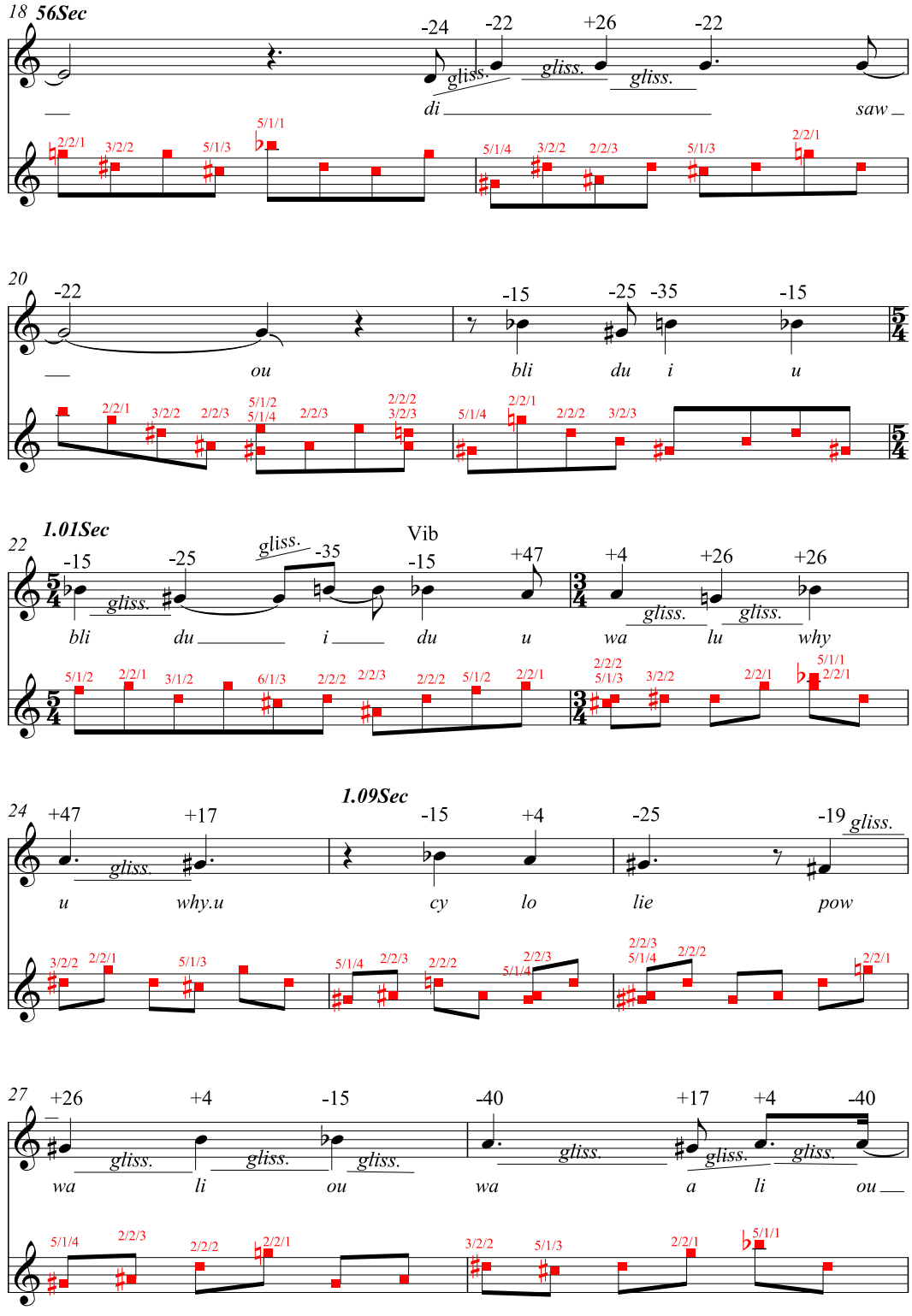
Audio: Folder 11, Examples: ex. 24

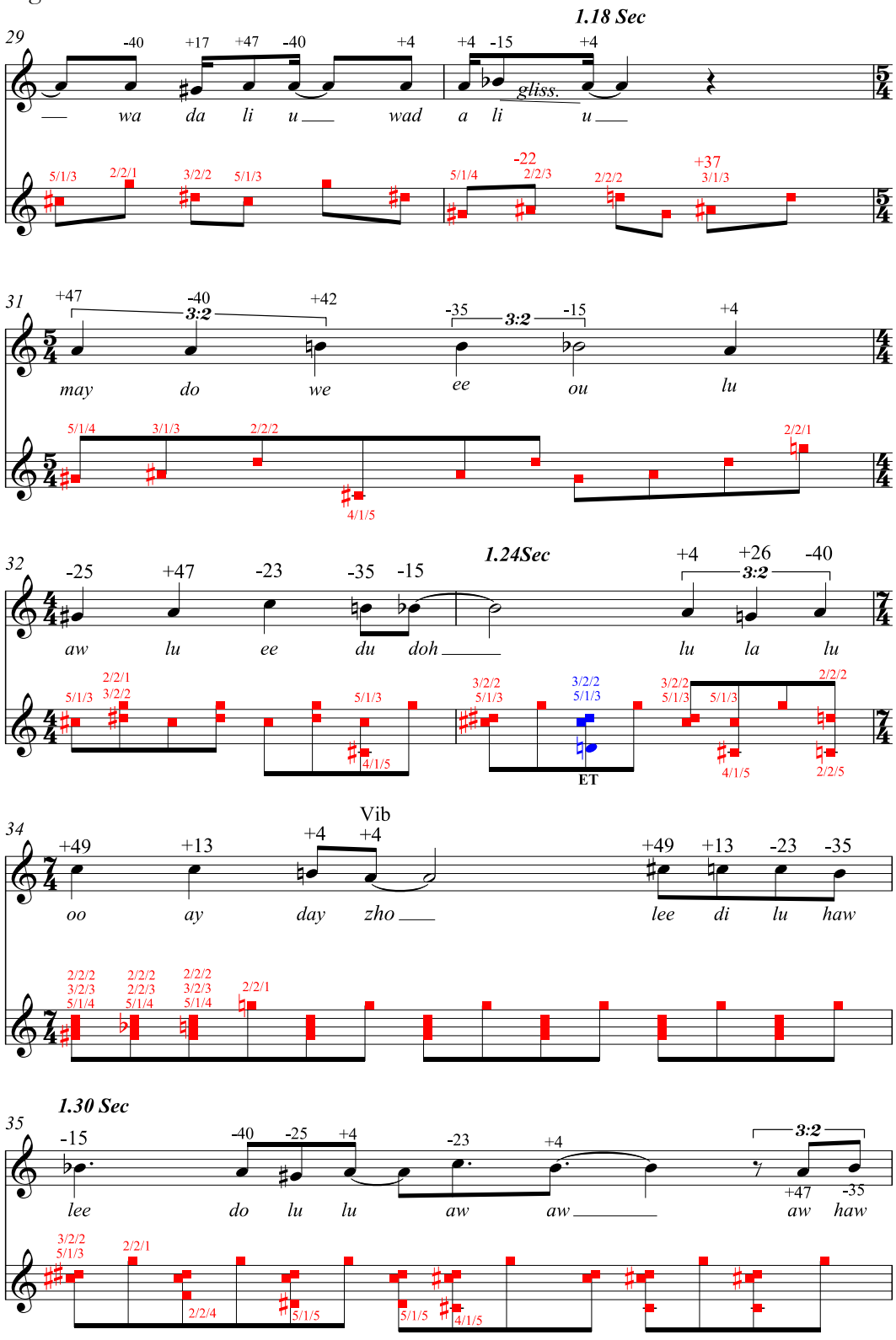
M. Nielsen/E.Demos

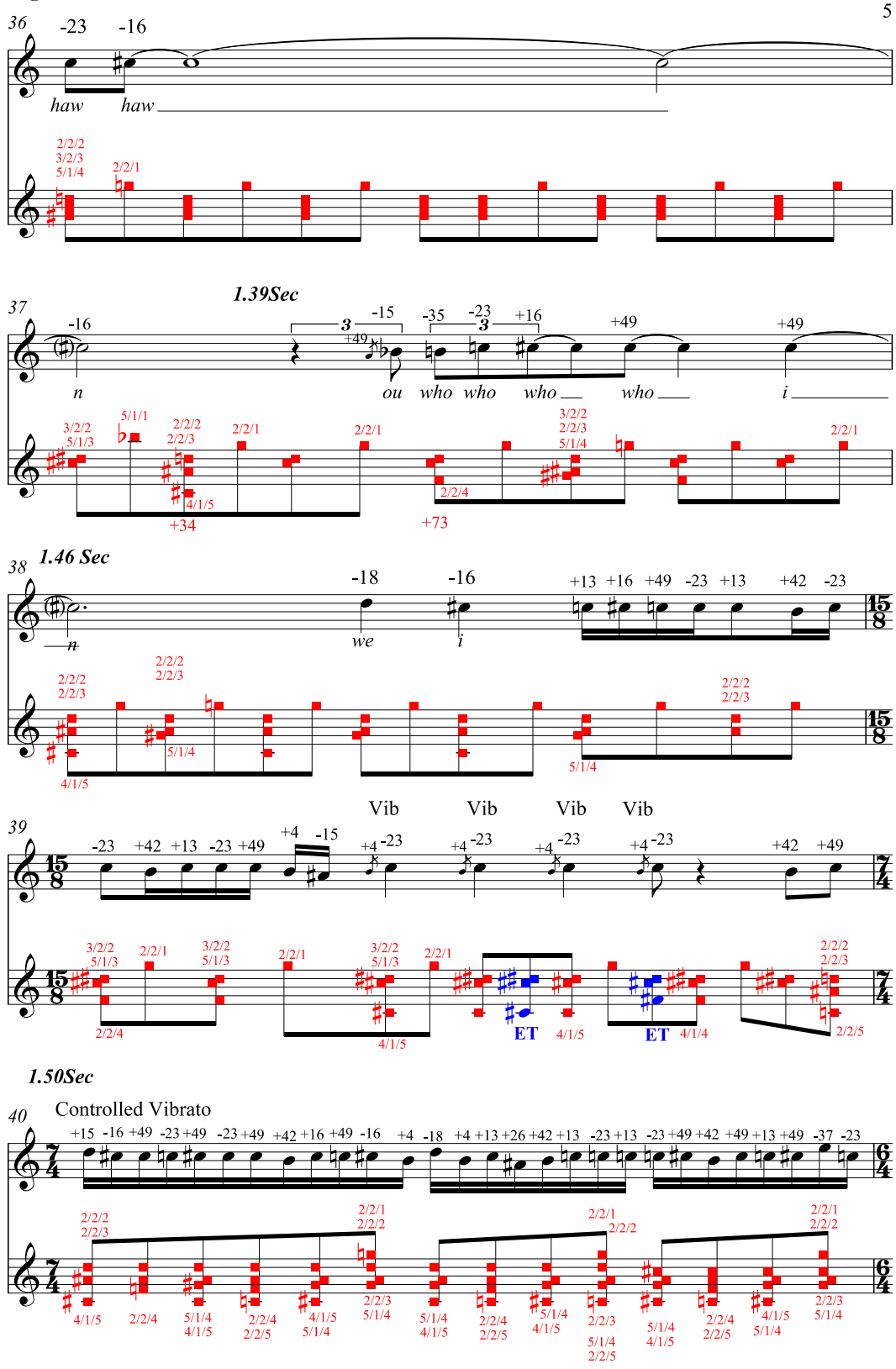


Copyright © M. Nielsen/E.Demos


24 Sec
9
+26 +26 -40 +26 -22 +26 -22 -22
bu le its zawou woa o a le
36sec
11
gliss. gliss. +28 -22 -35 gliss. -40
shai la
13
43Sec
gliss. -25
in a ou un
Vib
15
-25 gliss. +28 -8 -40 +26 +28
shau who ou wa lu
16
49Sec
+28 gliss. -40 +17 -32 -25 -32
made saou ou
gliss. gliss.


18
56Sec
-24
-22
+26
-22
gliss.
gliss.
gliss.
di
saw
20
-22
-15
-25
-35
-15
ou
bli
du
i
u
22
1.01Sec
Vib
-15
-25
gliss.
-35
-15
+47
+4
+26
+26
gliss.
gliss.
gliss.
bli
du
i
du
u
wa
lu
why
24
1.09Sec
+47
+17
-15
+4
-25
-19
gliss.
gliss.
u
why.u
cy
lo
lie
pow
27
+26
+4
-15
-40
+17
+4
-40
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
wa
li
ou
wa
a
li
ou


1.18 Sec
29
-40 +17 +47 -40 +4 +4 -15 +4
wa da li u wad a li u
gliss.
5/1/3 2/2/1 3/2/2 5/1/3 5/1/4 -22 2/2/3 2/2/2 +37 3/1/3
31
+47 -40 3:2 +42 -35 3:2 -15 +4
may do we ee ou lu
5/1/4 3/1/3 2/2/2 4/1/5 2/2/1
32
1.24Sec
-25 +47 -23 -35 -15 +4 +26 3:2 -40
aw lu ee du doh lu la lu
5/1/3 2/2/1 3/2/2 5/1/3 4/1/5 3/2/2 5/1/3 3/2/2 5/1/3 3/2/2 5/1/3 5/1/3 4/1/5 2/2/2 2/2/5
ET
34
Vib
+49 +13 +4 +4 +49 +13 -23 -35
oo ay day zho lee di lu haw
2/2/2 3/2/3 5/1/4 2/2/2 2/2/3 5/1/4 2/2/2 3/2/3 5/1/4 2/2/1
1.30 Sec
35
-15 -40 -25 +4 -23 +4 3:2 +47 -35
lee do lu lu aw aw aw haw
3/2/2 5/1/3 2/2/1 2/2/4 5/1/5 5/1/5 4/1/5


36
-23
-16
haw
haw
2/2/2
3/2/3
5/1/4
2/2/1
1.39Sec
37
-16
-15
-35
-23
+16
+49
+49
n
ou
who
who
who
who
i
3/2/2
5/1/3
5/1/1
2/2/2
2/2/3
2/2/1
2/2/1
4/1/5
+34
2/2/4
+73
3/2/2
2/2/3
5/1/4
2/2/1
1.46 Sec
38
-18
-16
+13
+16
+49
-23
+13
+42
-23
n
we
i
2/2/2
2/2/3
2/2/2
2/2/3
5/1/4
4/1/5
5/1/4
2/2/2
2/2/3
Vib
Vib
Vib
Vib
39
-23
+42
+13
-23
+49
+4
-15
+4
-23
+4
-23
+4
-23
+4
-23
+42
+49
3/2/2
5/1/3
2/2/1
3/2/2
5/1/3
2/2/1
3/2/2
5/1/3
2/2/1
2/2/4
4/1/5
ET
4/1/5
ET
4/1/4
2/2/2
2/2/3
2/2/5
1.50Sec
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
2/2/2
2/2/3
2/2/1
2/2/2
2/2/1
2/2/2
2/2/1
2/2/2
4/1/5
2/2/4
5/1/4
4/1/5
2/2/4
2/2/5
4/1/5
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5/1/4
4/1/5
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5/1/4
2/2/3
5/1/4
2/2/5
5/1/4
4/1/5
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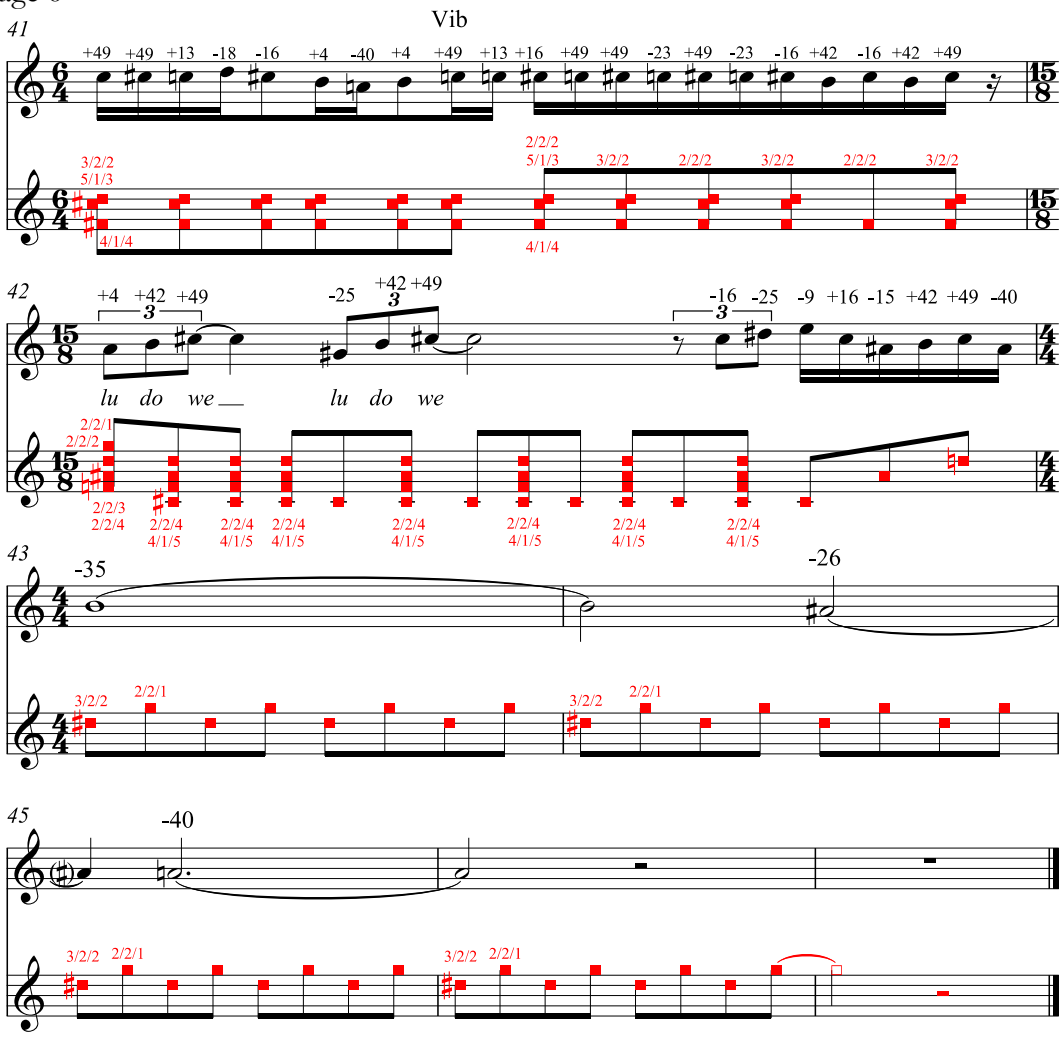
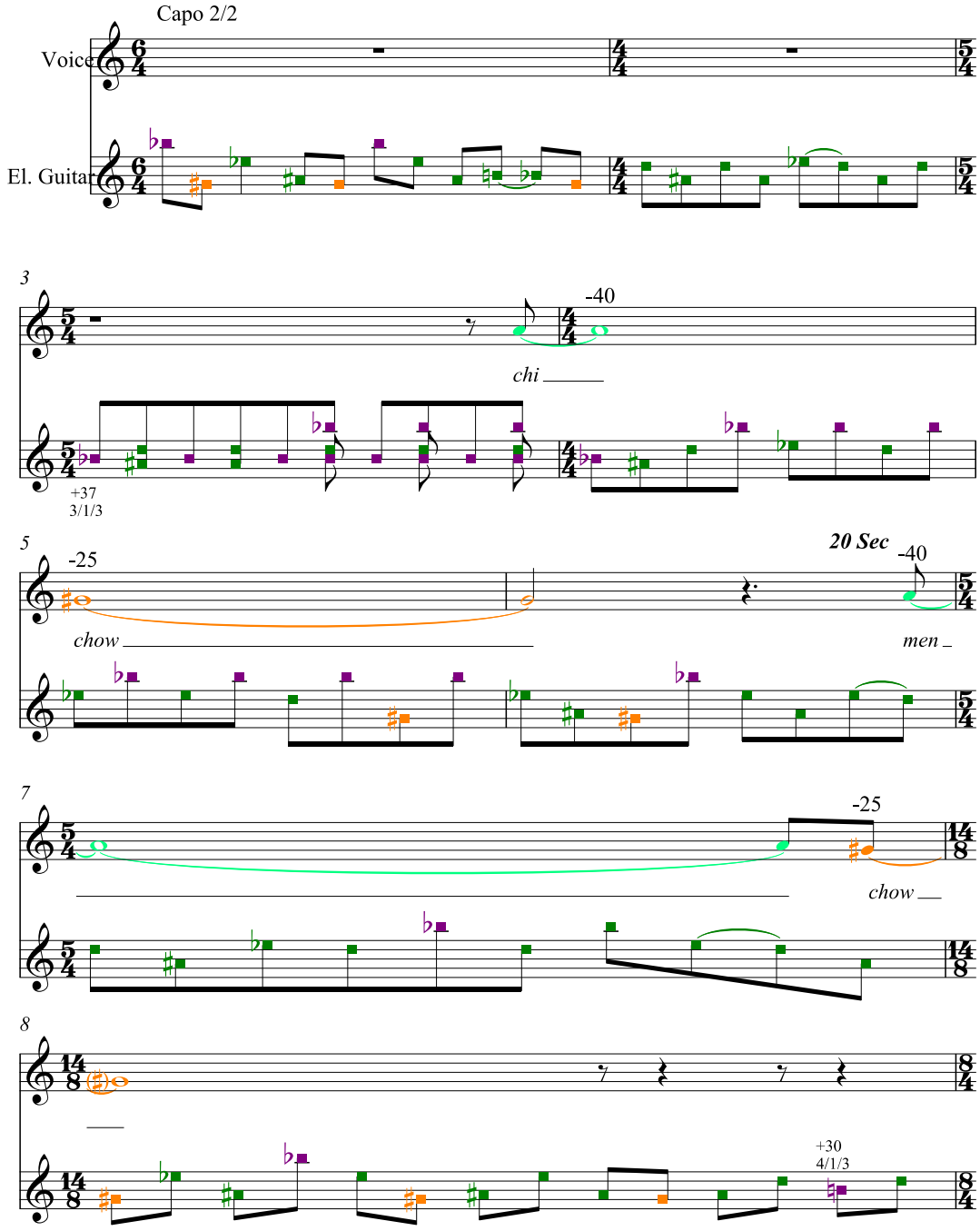
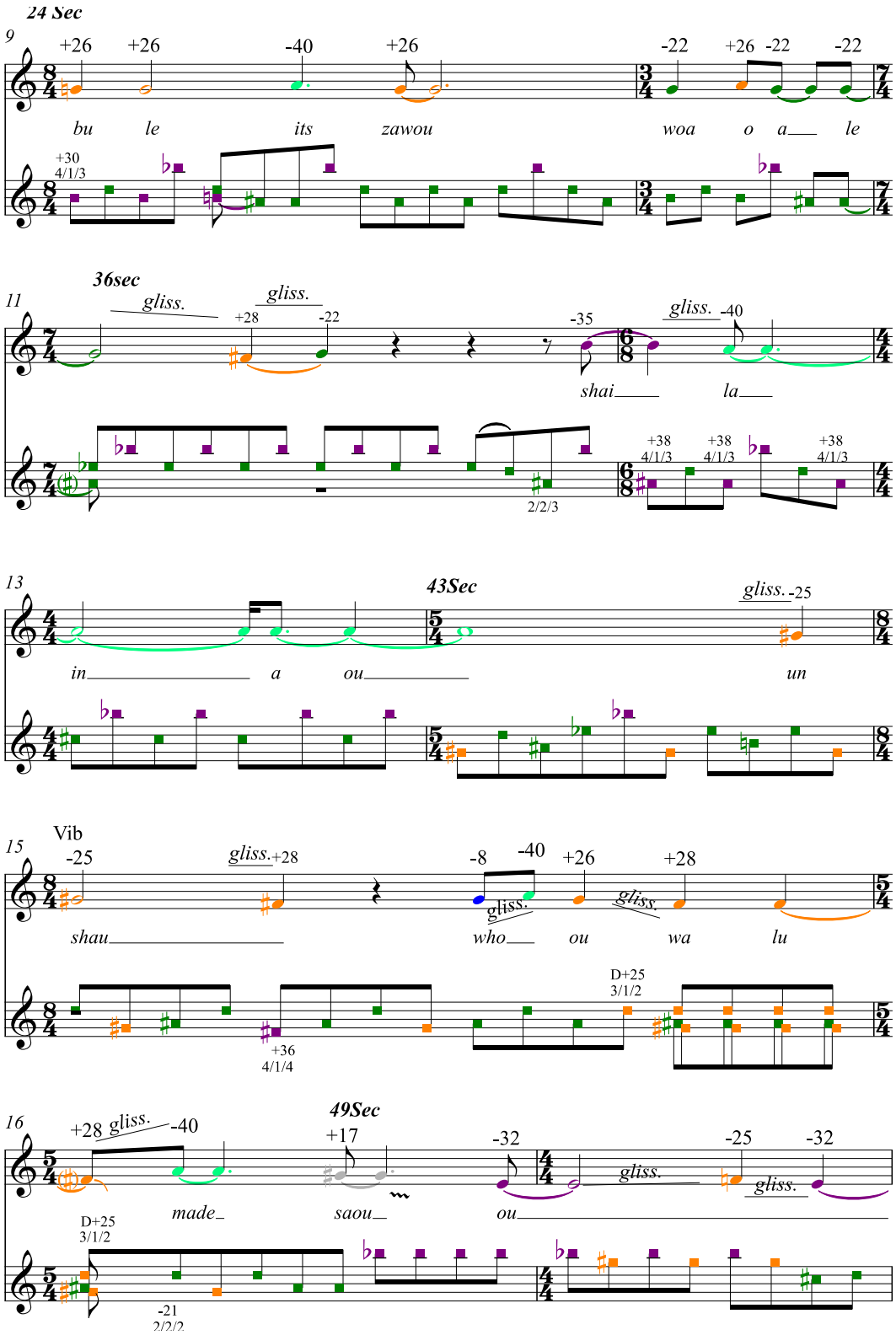
2/2/5
4/1/5
5/1/4
2/2/3
5/1/4

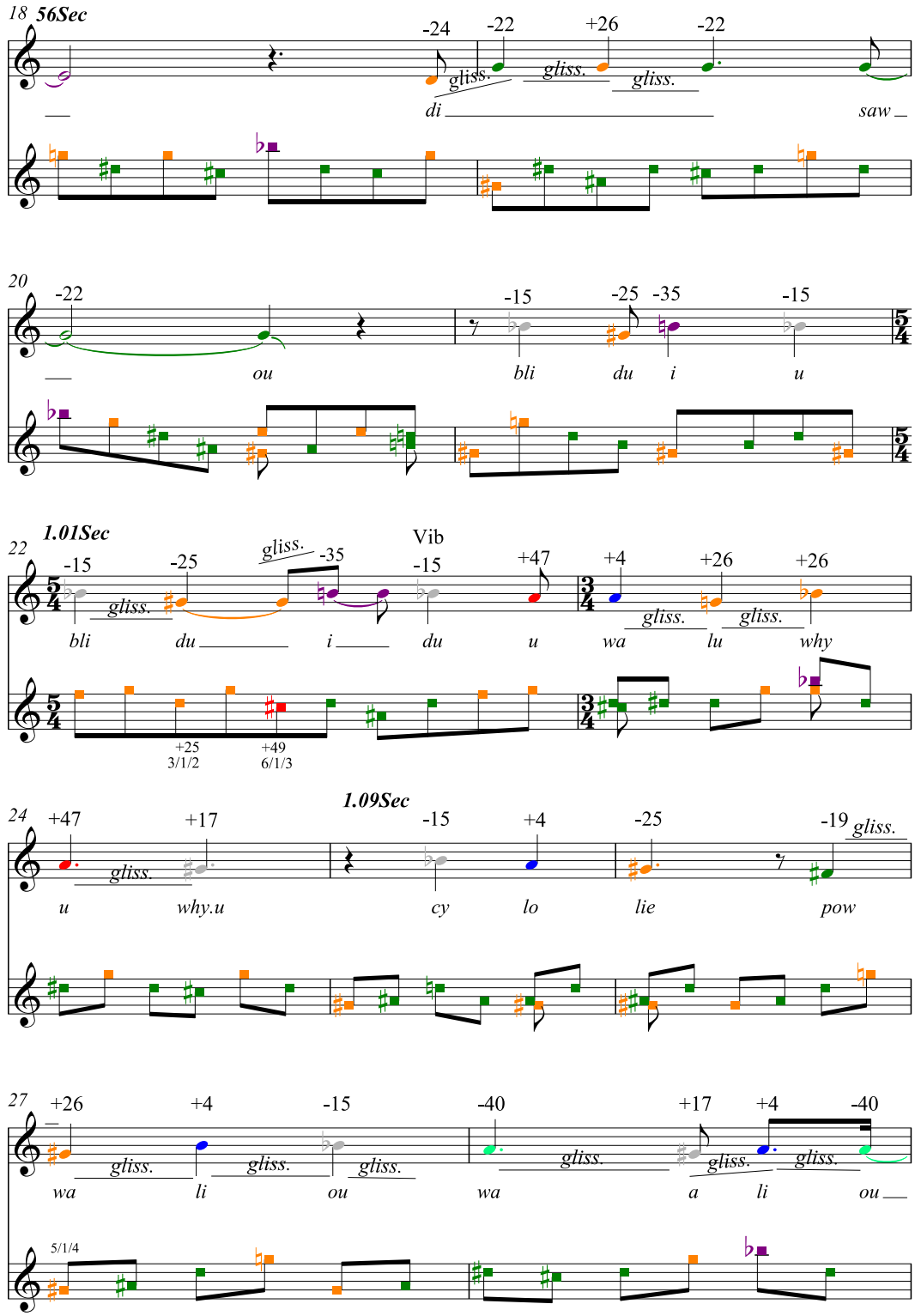

Vib
41
+49 +49 +13 -18 -16 +4 -40 +4 +49 +13 +16 +49 +49 -23 +49 -23 -16 +42 -16 +42 +49
3/2/2
5/1/3
4/1/4
2/2/2
5/1/3
3/2/2
2/2/2
3/2/2
2/2/2
3/2/2
4/1/4
42
+4 +42 +49
-25 +42 +49
-16 -25 -9 +16 -15 +42 +49 -40
lu do we
lu do we
2/2/1
2/2/2
2/2/3
2/2/4
2/2/4
4/1/5
2/2/4
4/1/5
2/2/4
4/1/5
2/2/4
4/1/5
2/2/4
4/1/5
2/2/4
4/1/5
2/2/4
4/1/5
43
-35
-26
3/2/2
2/2/1
3/2/2
2/2/1
45
-40
3/2/2
2/2/1
3/2/2
2/2/1

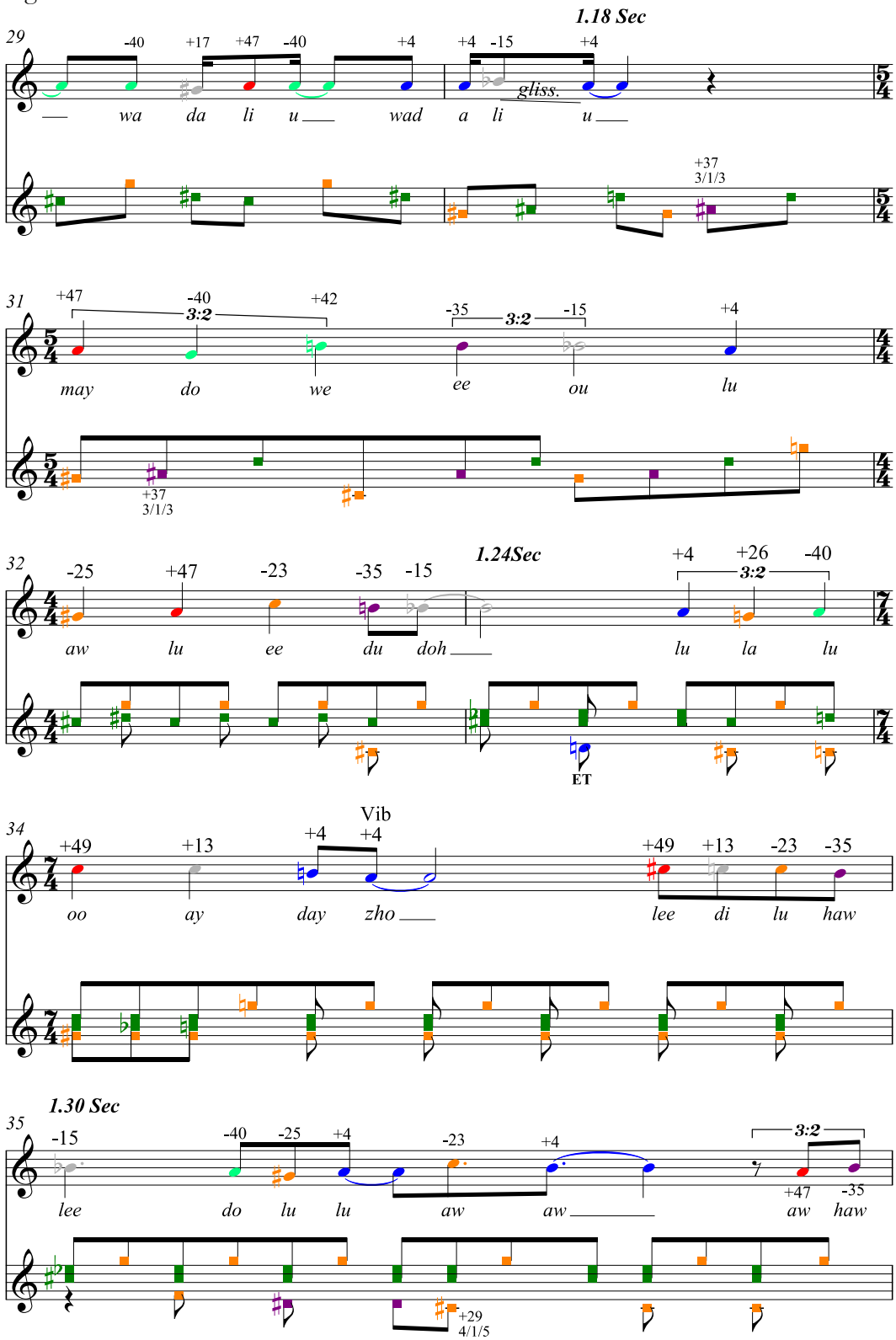
4.2 *Reverie*: Relating to Equal Temperament Microtonal Systems

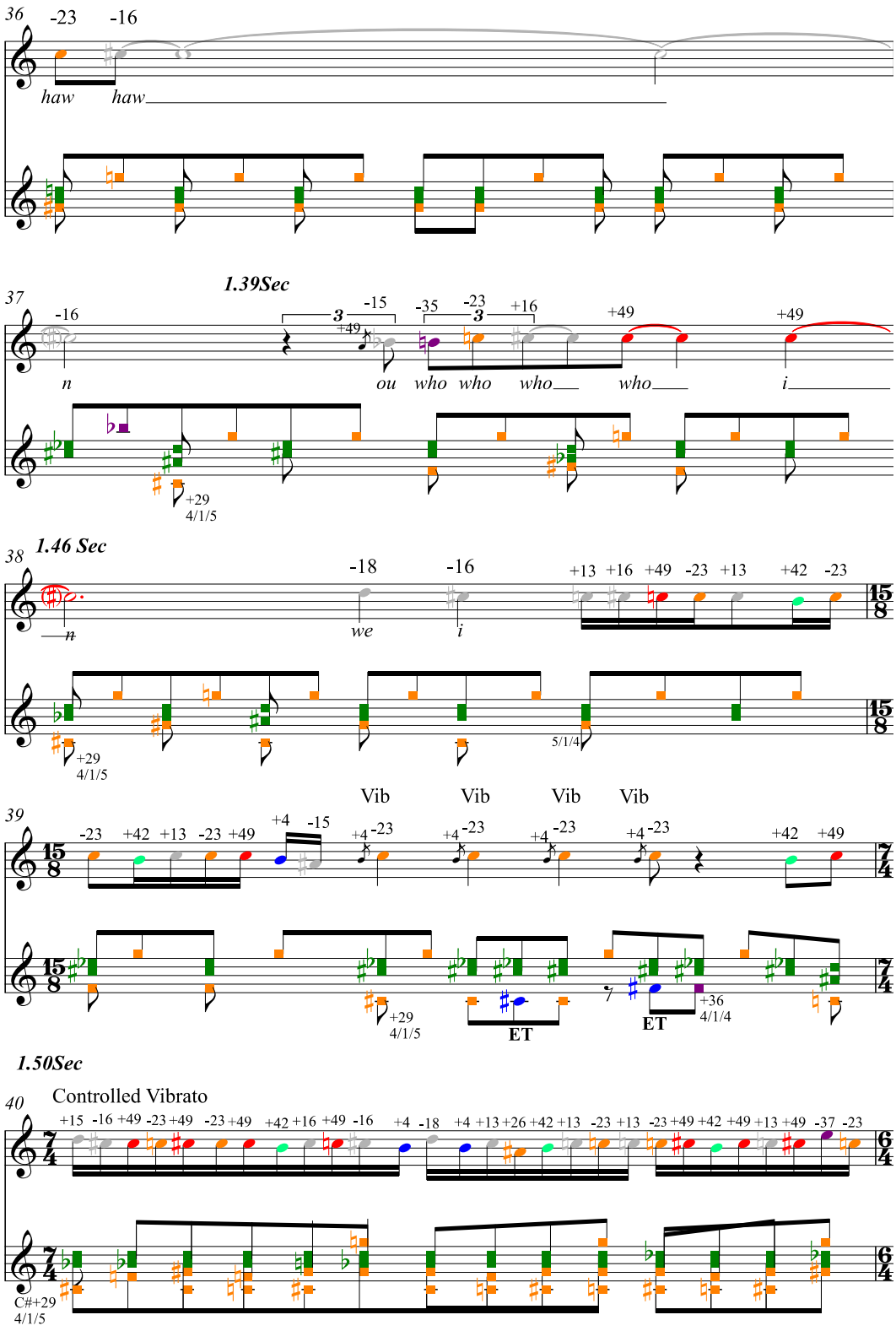
Orange	8th-tones/25 cents	**Green**	10th-tones/20 cents
Purple	6th-tones/33.33 cents	**Red**	1/4 tones/50 cents
White	12.5 tones/16 cents	**Blue**	12TET notes
Luminous Green	5th tones/40 cent		

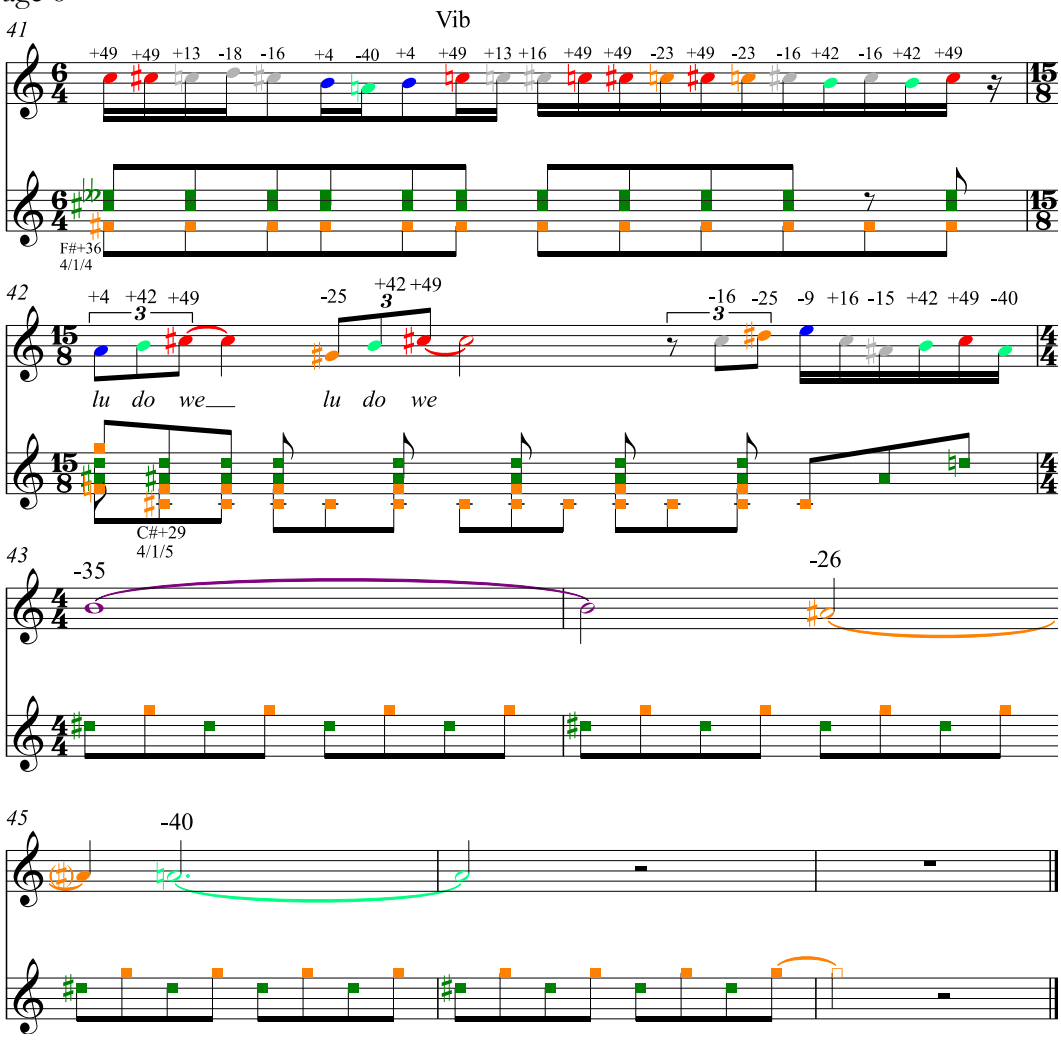



24 Sec
9
+26 +26 -40 +26 -22 +26 -22 -22
bu le its zawou woa o a le
+30 4/1/3
36sec
11
gliss. gliss. +28 -22 -35 gliss. -40
shai la
+38 4/1/3 +38 4/1/3 +38 4/1/3
2/2/3
13
43Sec
gliss. -25
in a ou un
15
Vib
-25 gliss. +28 -8 -40 +26 +28
gliss.
shau who ou wa lu
D+25 3/1/2
+36 4/1/4
16
49Sec
+28 gliss. -40 +17 -32 -25 -32
gliss. gliss.
made saou ou
D+25 3/1/2
-21 2/2/2


18 56Sec
-24 -22 +26 -22
gliss. gliss. gliss.
di saw
20
-22 -15 -25 -35 -15
ou bli du i u
22 1.01Sec
-15 -25 gliss. -35 Vib -15 +47 +4 +26 +26
gliss. gliss. gliss.
bli du i du u wa lu why
+25 3/1/2
+49 6/1/3
24 1.09Sec
+47 +17 -15 +4 -25 -19 gliss.
gliss.
u why.u cy lo lie pow
27
+26 +4 -15 -40 +17 +4 -40
gliss. gliss. gliss. gliss. gliss. gliss.
wa li ou wa a li ou
5/1/4


1.18 Sec
29
-40 +17 +47 -40 +4 +4 -15 +4
— wa da li u — wad a li u —
gliss.
+37
3/1/3
31
+47 -40 +42 -35 -15 +4
3:2 3:2
may do we ee ou lu
+37
3/1/3
1.24Sec
32
-25 +47 -23 -35 -15 +4 +26 -40
3:2
aw lu ee du doh — lu la lu
ET
Vib
34
+49 +13 +4 +4 +49 +13 -23 -35
oo ay day zho — lee di lu haw
1.30 Sec
35
-15 -40 -25 +4 -23 +4 3:2
lee do lu lu aw aw — +47 -35
aw haw
+29
4/1/5


36
-23
-16
haw
haw
1.39Sec
37
-16
-15
-35
-23
+16
+49
+49
n
ou
who
who
who
who
i
+29
4/1/5
1.46 Sec
38
-18
-16
+13
+16
+49
-23
+13
+42
-23
n
we
i
+29
4/1/5
5/1/4
Vib
Vib
Vib
Vib
39
-23
+42
+13
-23
+49
+4
-15
+4
-23
+4
-23
+4
-23
+4
-23
+42
+49
+29
4/1/5
ET
ET
+36
4/1/4
1.50Sec
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
C#+29
4/1/5


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