

e l e c t r i c k u m m m m m m m m m m m m

there must be audibly present the continuous hum of functioning sound&light machines
this can be occurring from differently placed soundsources
and modulated by turning variously one or another on and off
and changing the volume intensity
or even passing through electronic generators and filters for waveform transformation

musicians play with this _____

by adding tones which blend in
so always enter with an soft beginning and swell up if it is to get louder
single notes may be fairly short or held quite long - - - - reiterated - - - - -
on the unison-----or an octave multiple (above or below)

its tuning :

or	held on a perfect 1 : 1 ratio (or 2 or multiple of) a microtonal distance away-----sustained very close movement around (above or below the central tone or through it) wobbling (i.e. regular rhythm gliding (i.e. irregularly)
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from there might (-----might. if a ubiquitous unison is not desired)
begin to be added "harmonics" i.e. perfectly in natural tune 3 : 5 : 6 : 7 : 9 : 11 : 13 :
of the overtone series ;

the higher the partial
the less long likely to be dwelt on
with the tendency to be part of melodic movement including more consonant intervals
(i.e. tensions and resolution)

it cannot be imagined that such a performance should be very short;
indeed, long-enduring presences are entirely appropriate -----(forever?)
like some place where new participants permanently come and go.

Philip Corner - Reggio Emilia 2007

for the LYSN ensemble?

on the LYSN ensemble?
Hilary, something: Think in the spirit, and technique, of
long drone mururs. 