The Book of Musical Patterns

Robert j Kirkpatrick

Dedicated to the Seattle Improv Meeting

The Book of Musical Patterns

All scores composed by Robert j Kirkpatrick 2006-2008

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Please address any questions or notification of recordings, performance or other pertinent information to **patterns@hollowearthrecordings.com**

Additionally I will publish any and all recordings of these scores on the Hollow Earth Recordings website. Details at **http://www.hollowearthrecordings.com/bomp/**

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Instructions

General Rules

These instructions apply to all of the musical patterns, specific instructions associated with each pattern can add, amend or overrule these instructions.

I. Each pattern should be played over a given time period set in advance.
II. Space corresponds to tme
III. Within a symbol a sound event must be made, the same for each symbol.
    a) The same class of sound event must be made for similar symbols
    b) The particulars of the event are not specified
IV. The spaces between events must have equal duration as space they take up in the set time
V. When a sound source or event repeats that is a new "bar"
VI. Sound sources or events can be played by one or more players. When there are more performers then differentiated events, these events can be doubled, but must follow the same time schema.

Performance Notes

* Any instrument can be used that can meet the general requirements as well as any requirements of the particular score being played.
* Pick a time scale for the score, divide the time scale by the number of "lines" of the score. Each line should be played for this duration in a consistent fashion
* Each symbol should have its own sound event associated with it. A lack of a symbol should be silence.
* The sound event for each symbol should always the same for some value of "same"
* Durations of the sounds for each symbol can always be shorter then the amount of space it takes up unless the symbol is stretches across the normal symbolic width in which case it must be played for a duration equivalent to the space it uses.
* Spaces between events are equivalent to time and nothing should be played for the duration.
* Variation within the sound events is determined by the player, unless the symbols themselves vary in size, positioning and so on. In this case a variation should be assigned to this difference (i.e. dynamics, duration, etc).
* Each indicated sound source (s1, s2, etc) can be done by one or more players.
    - If there are too many simultaneous events for one player then multiple performers are required
    - If there are more performers then sound sources, there can be more then one player per sound source.
* One can always choose to not make a sound for an individual symbol, but one cannot choose to make a sound during the spaces.

Music in Parts

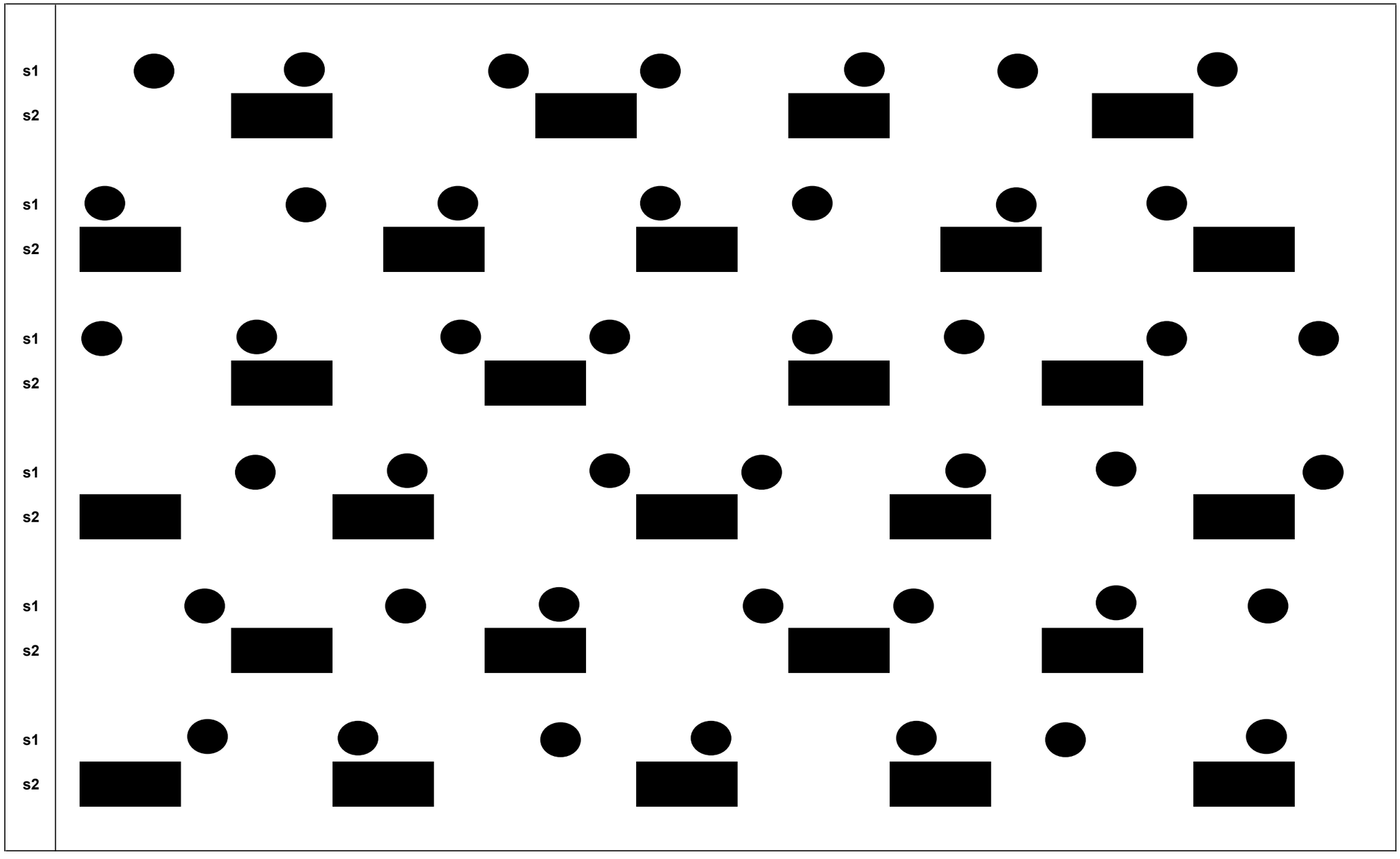
Any piece can be played simultaneously with any other piece. The pieces for individual performer and unspecified sound sources are especially suited for this.
The normal patterns can be mixed in as well though their specific rules should still be observed. Any part can be performed by more then one performer

The Book of Musical Patterns

Part I
Regular Patterns

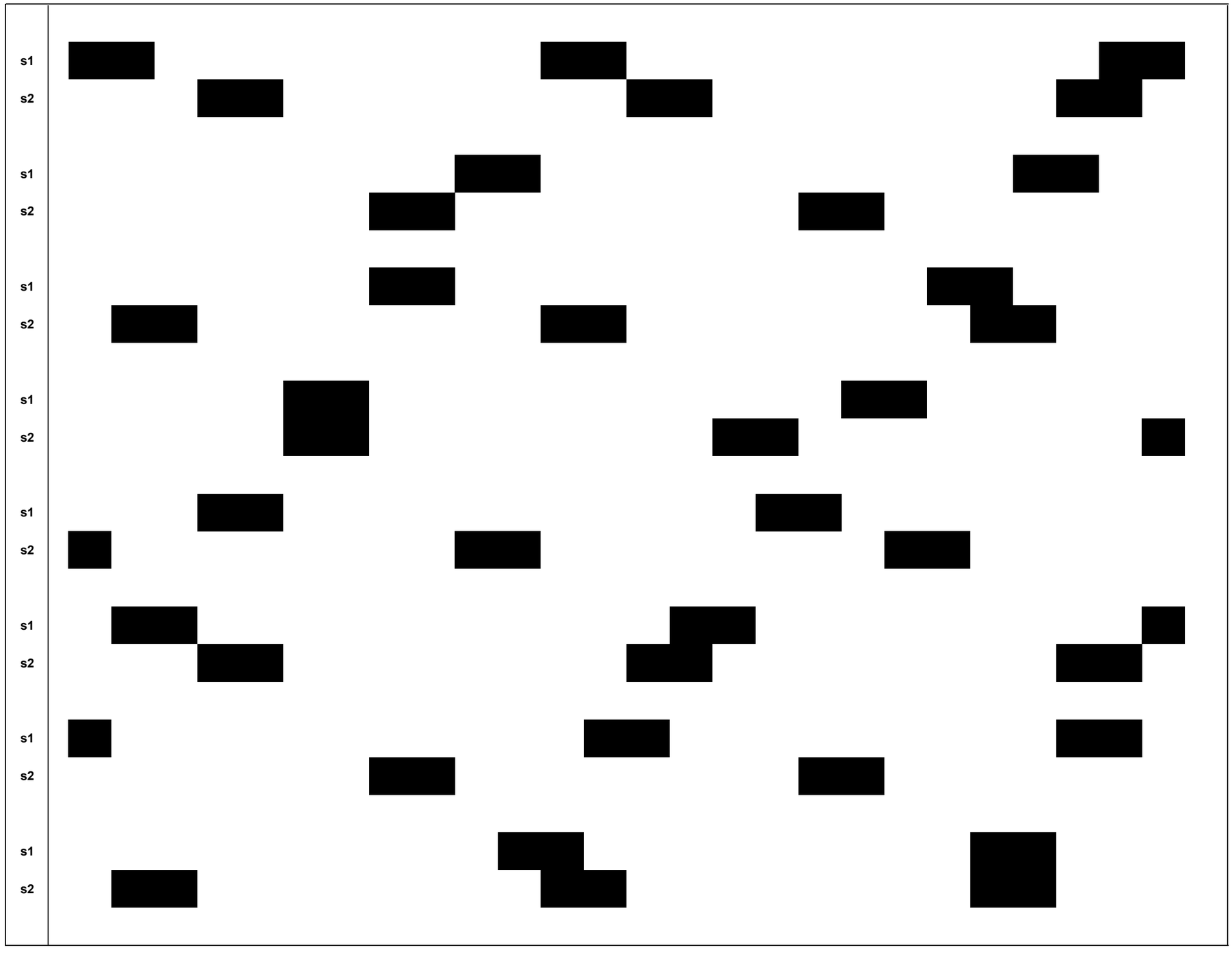
Nº 1

(for two sound sources)



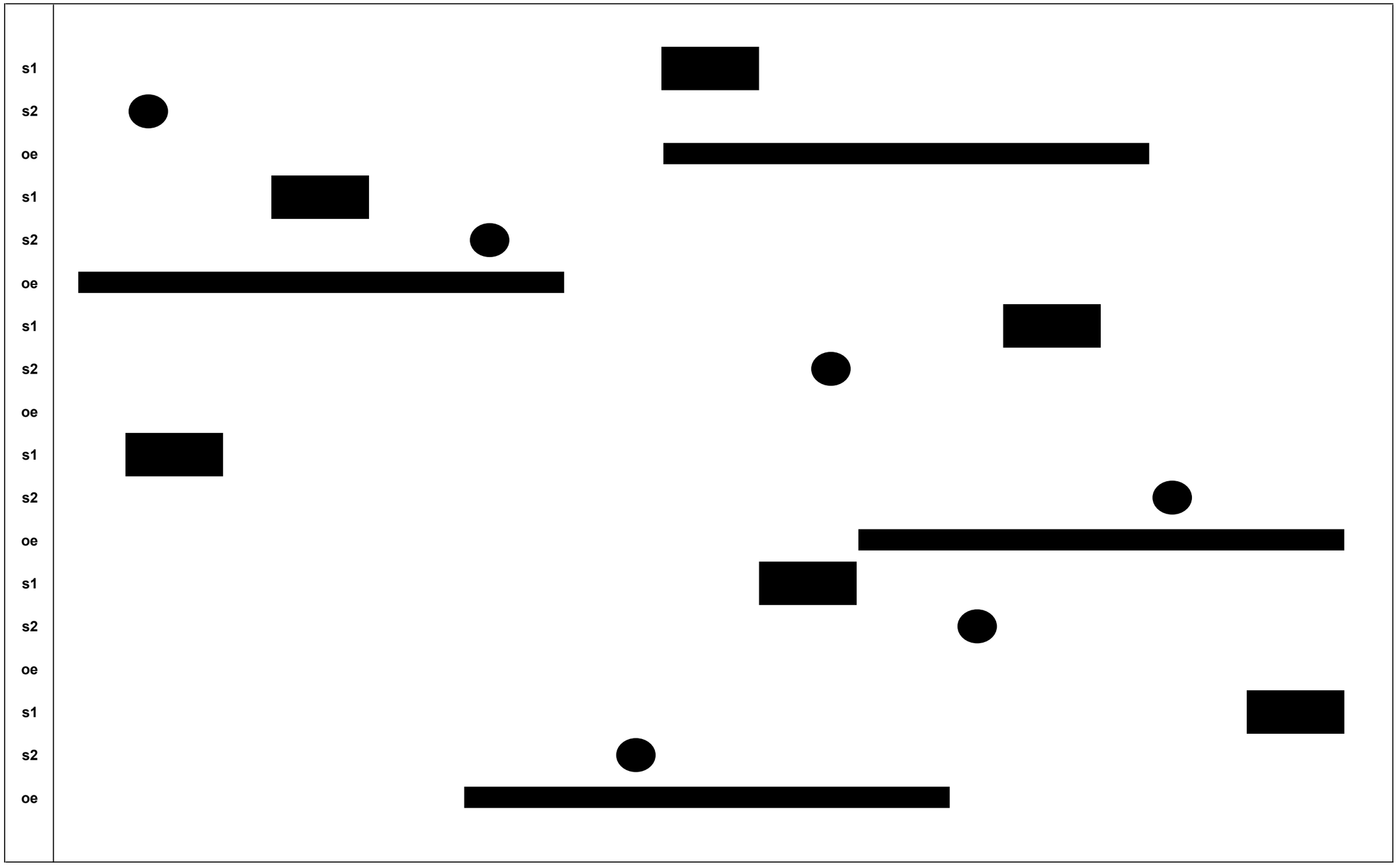
Nº 2

(for two sound sources)



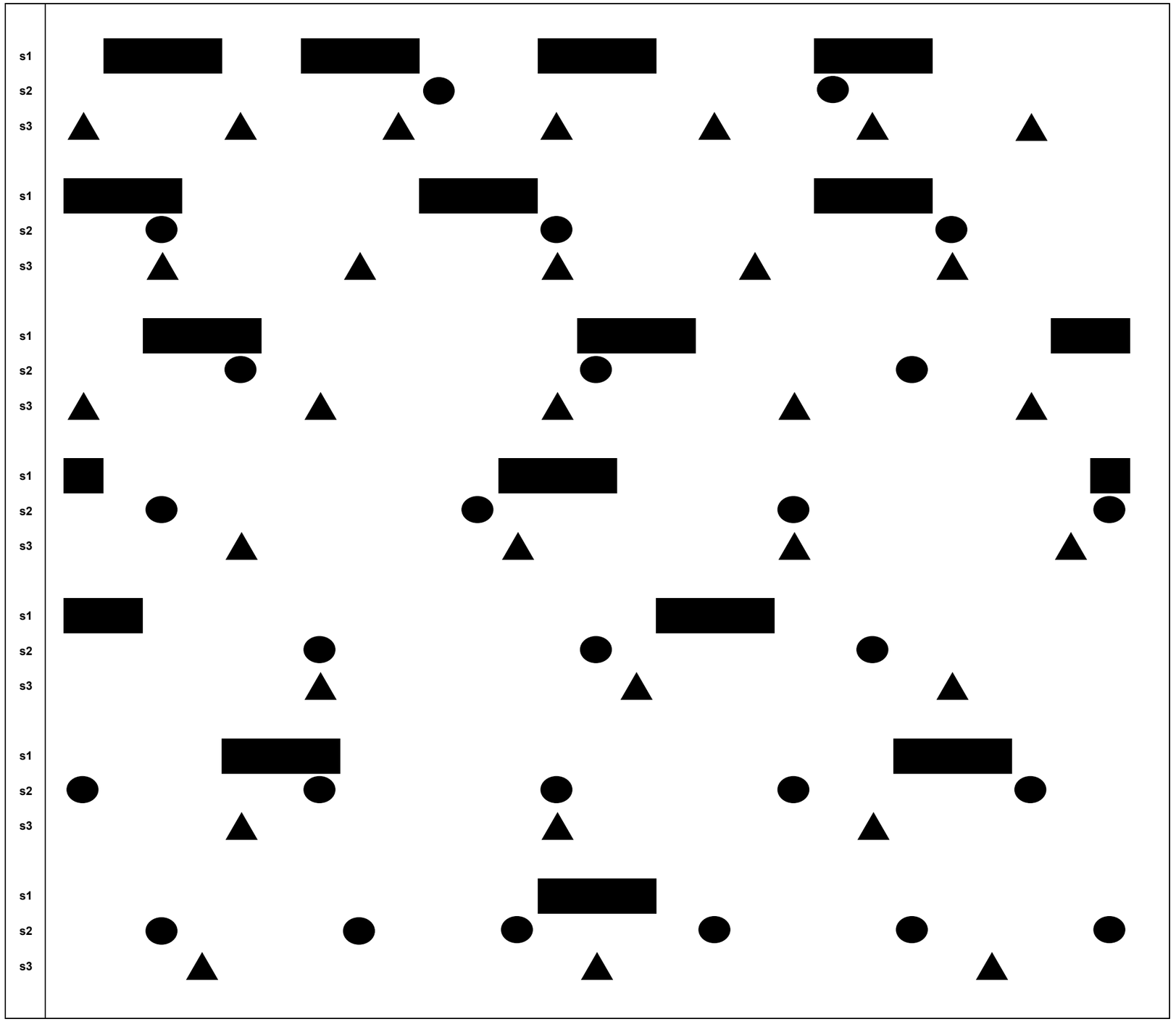
Nº 3

(for two sound sources and optional events)



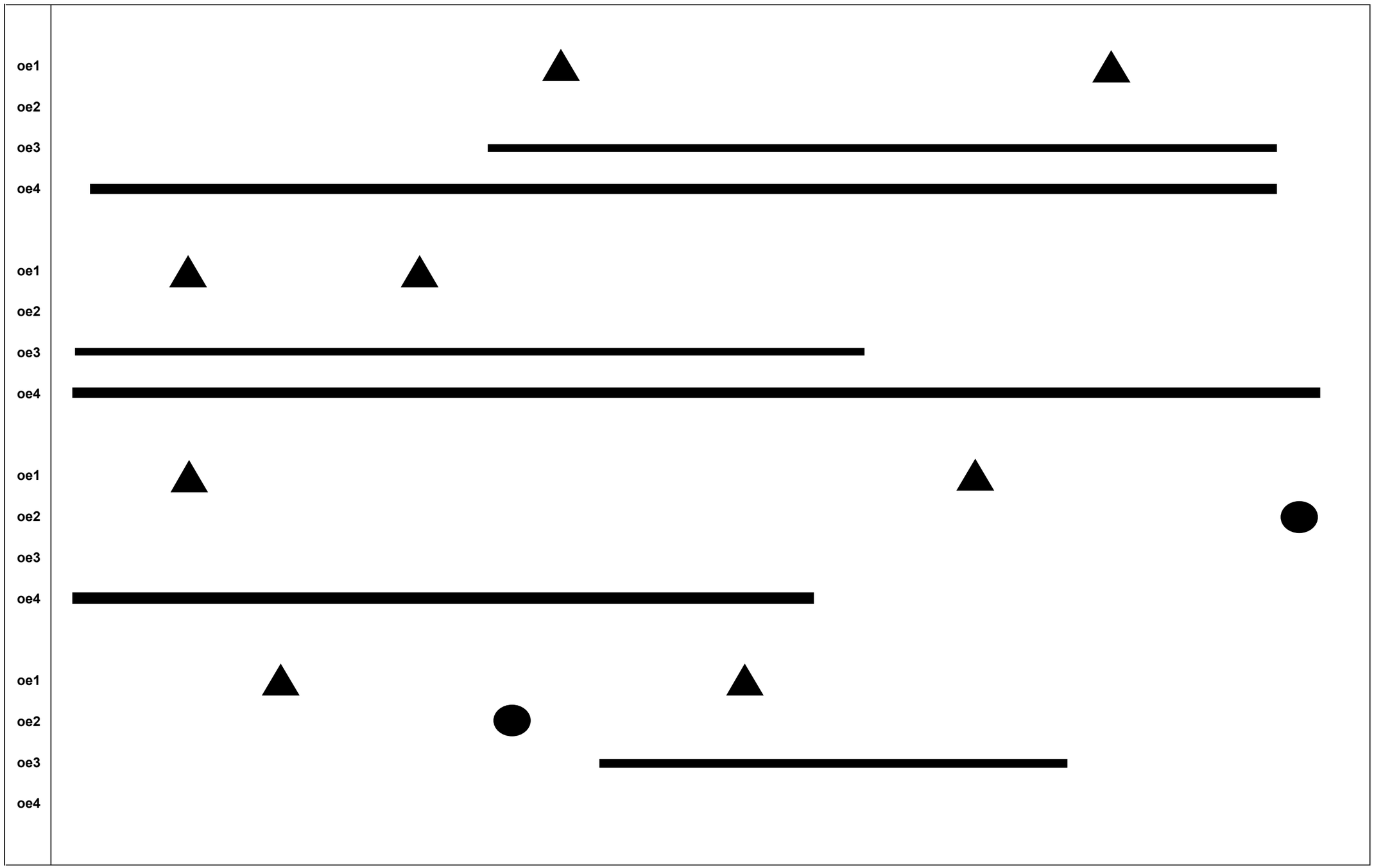
Nº 4

(for 3 sound sources)



Nº 5

(for optional events)



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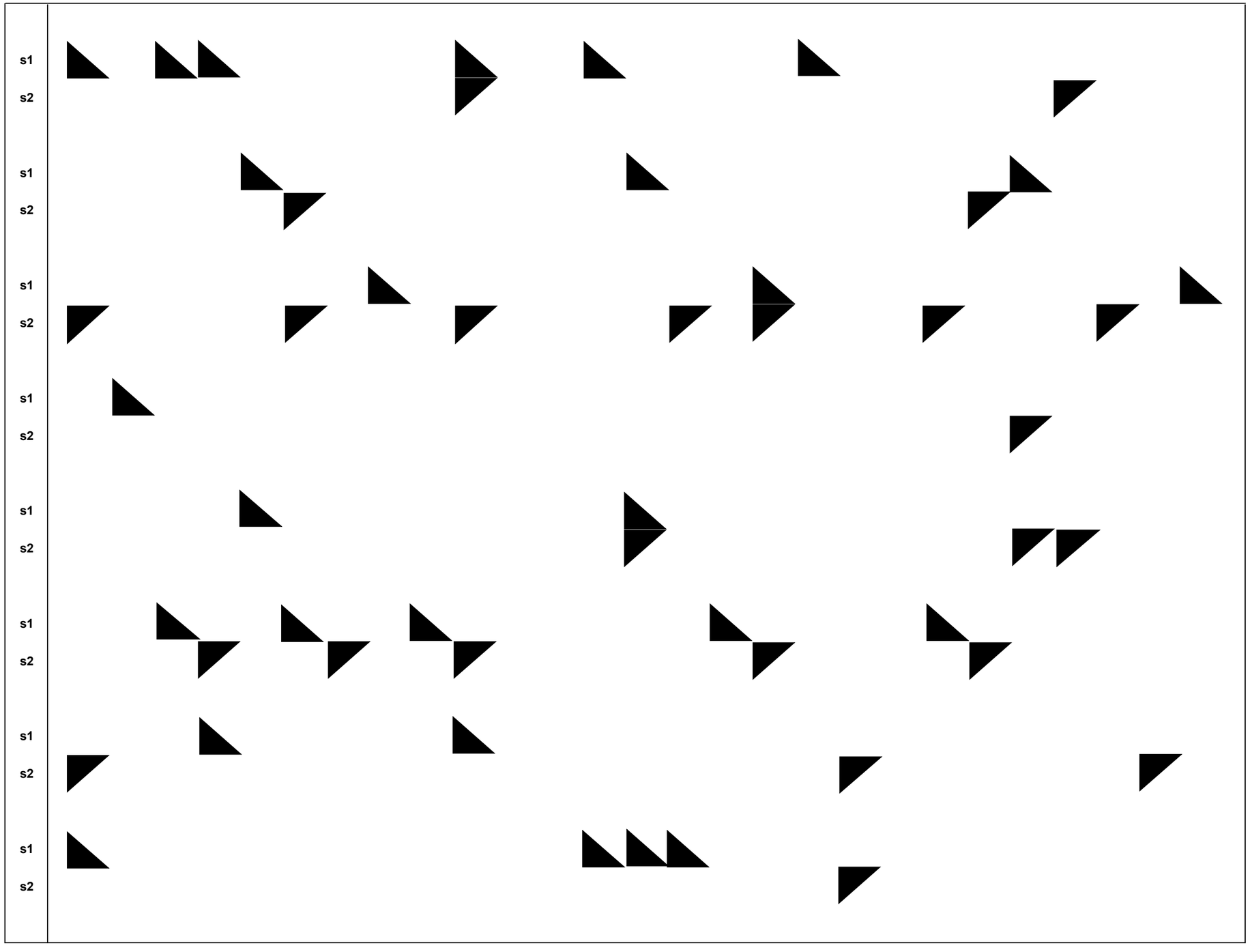
Part II
Irregular Patterns

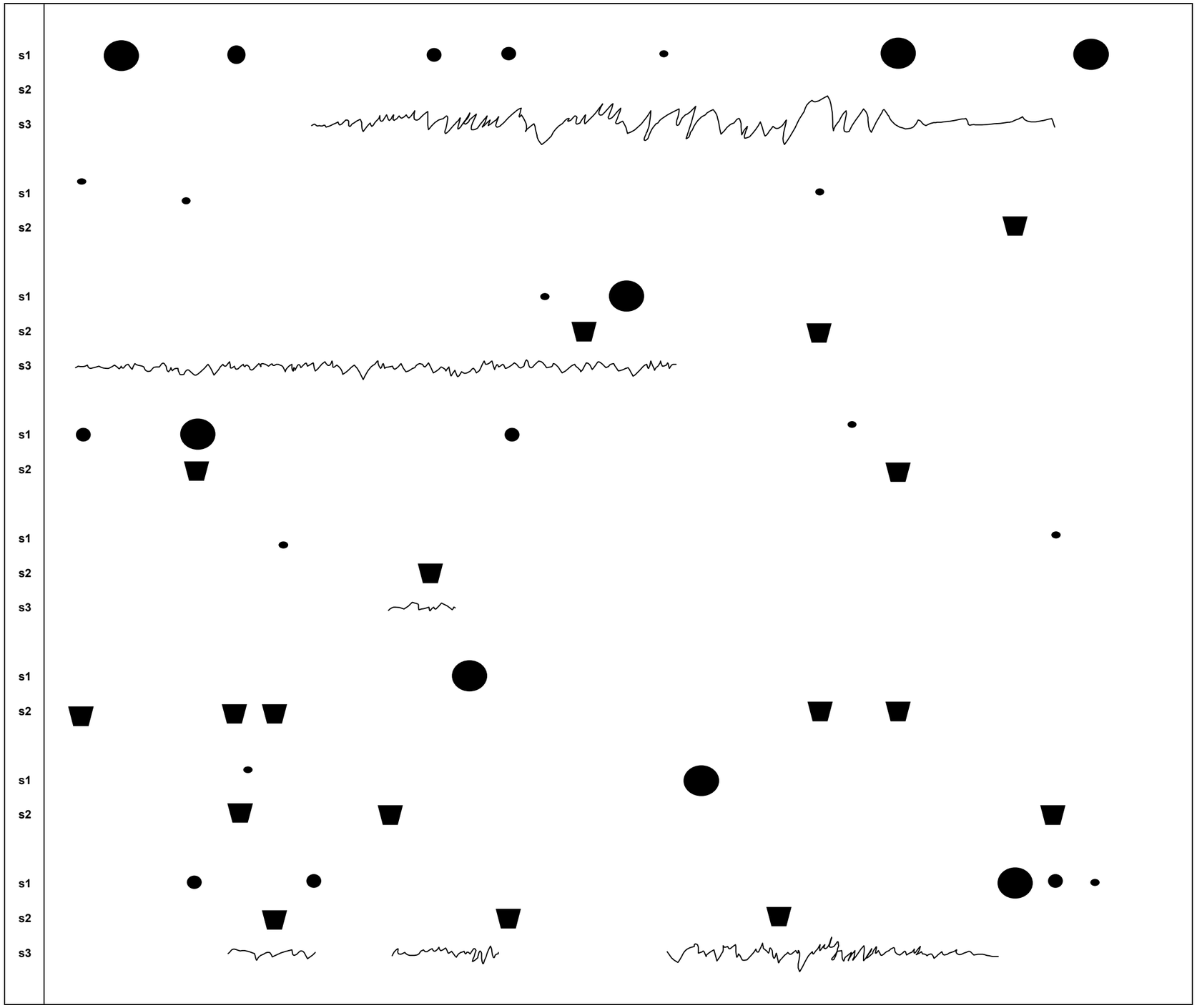
Nº 6

(For two sound sources)



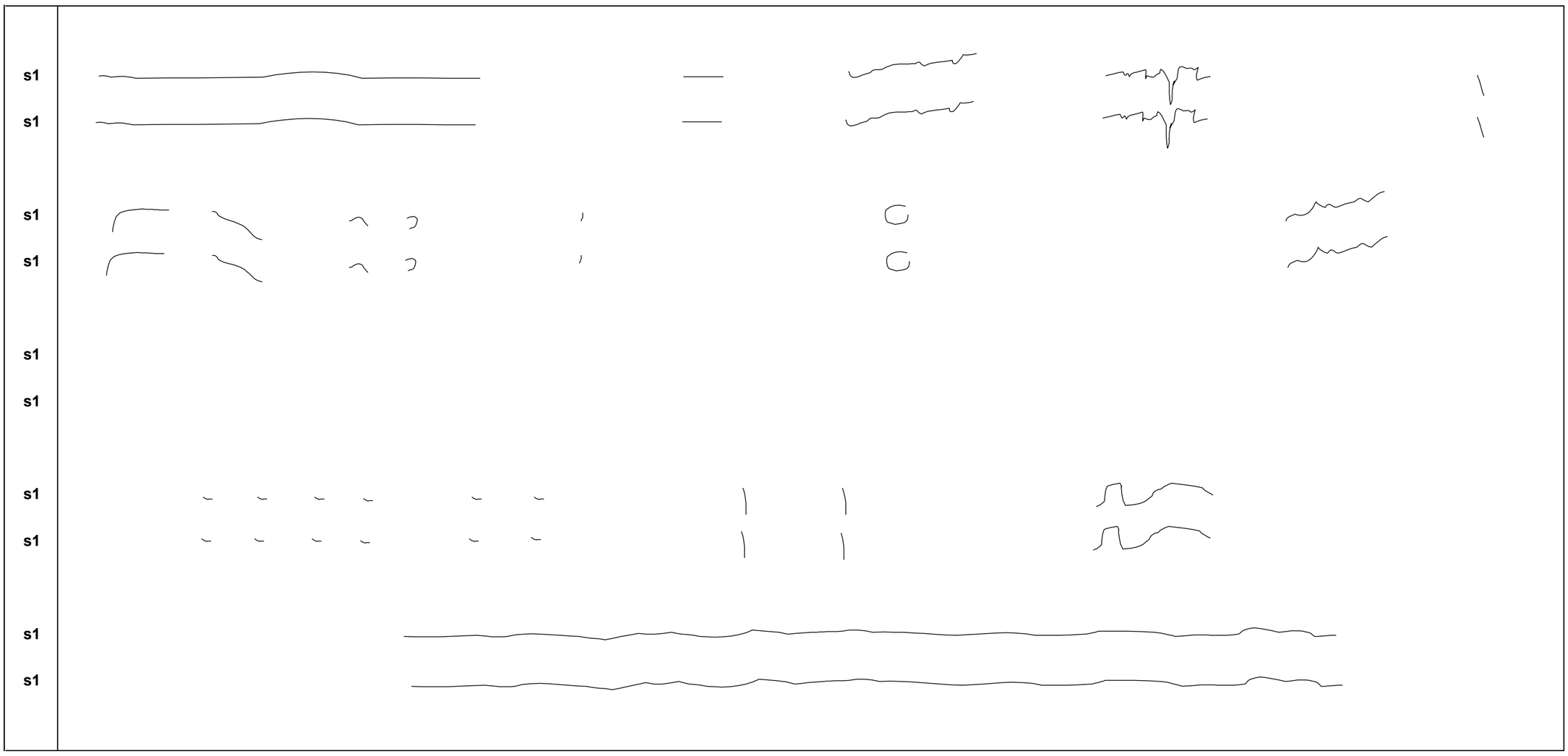
Nº 7

(for two and three sound sources)



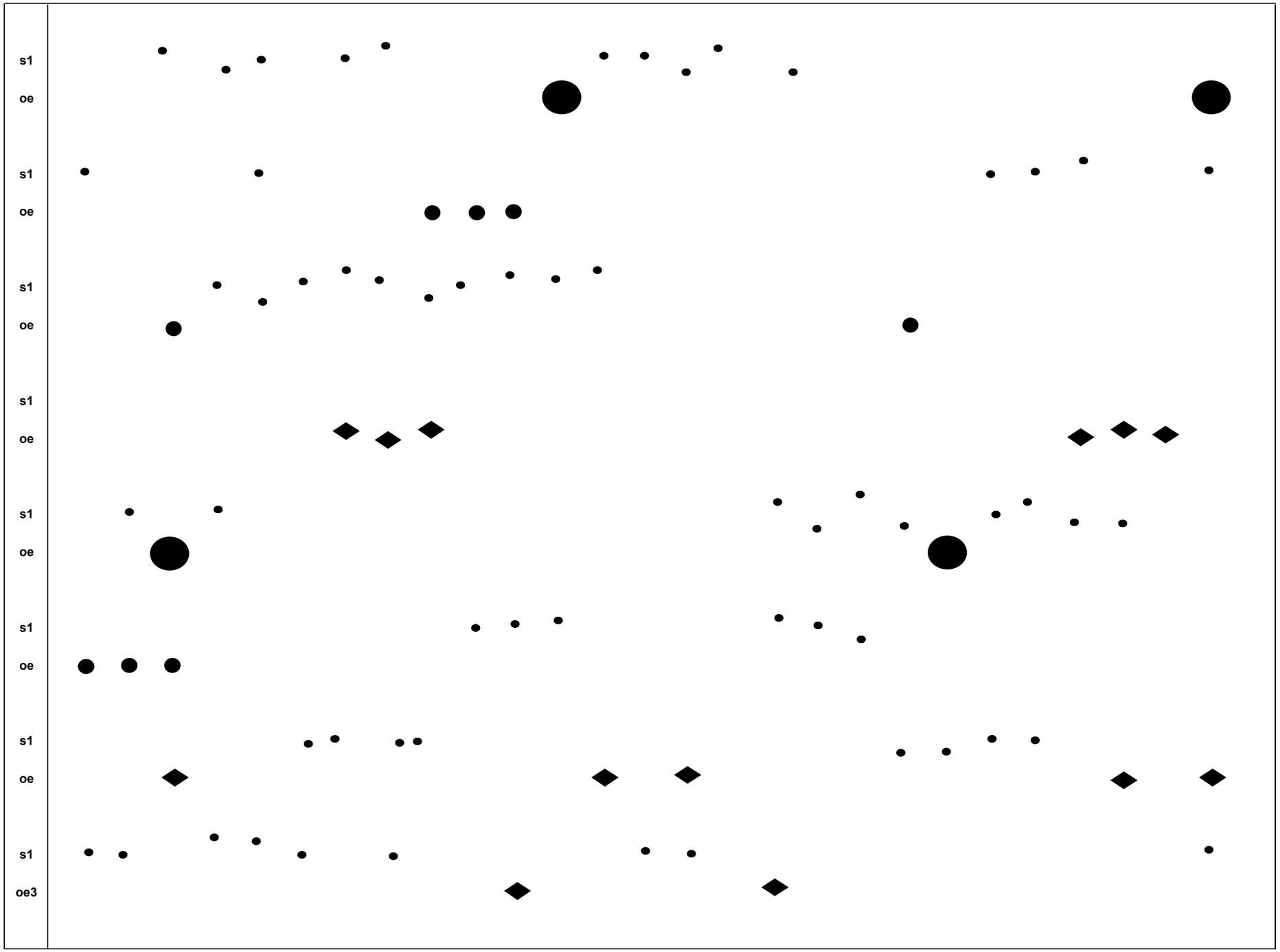
Nº 8

(for one sound source doubled)



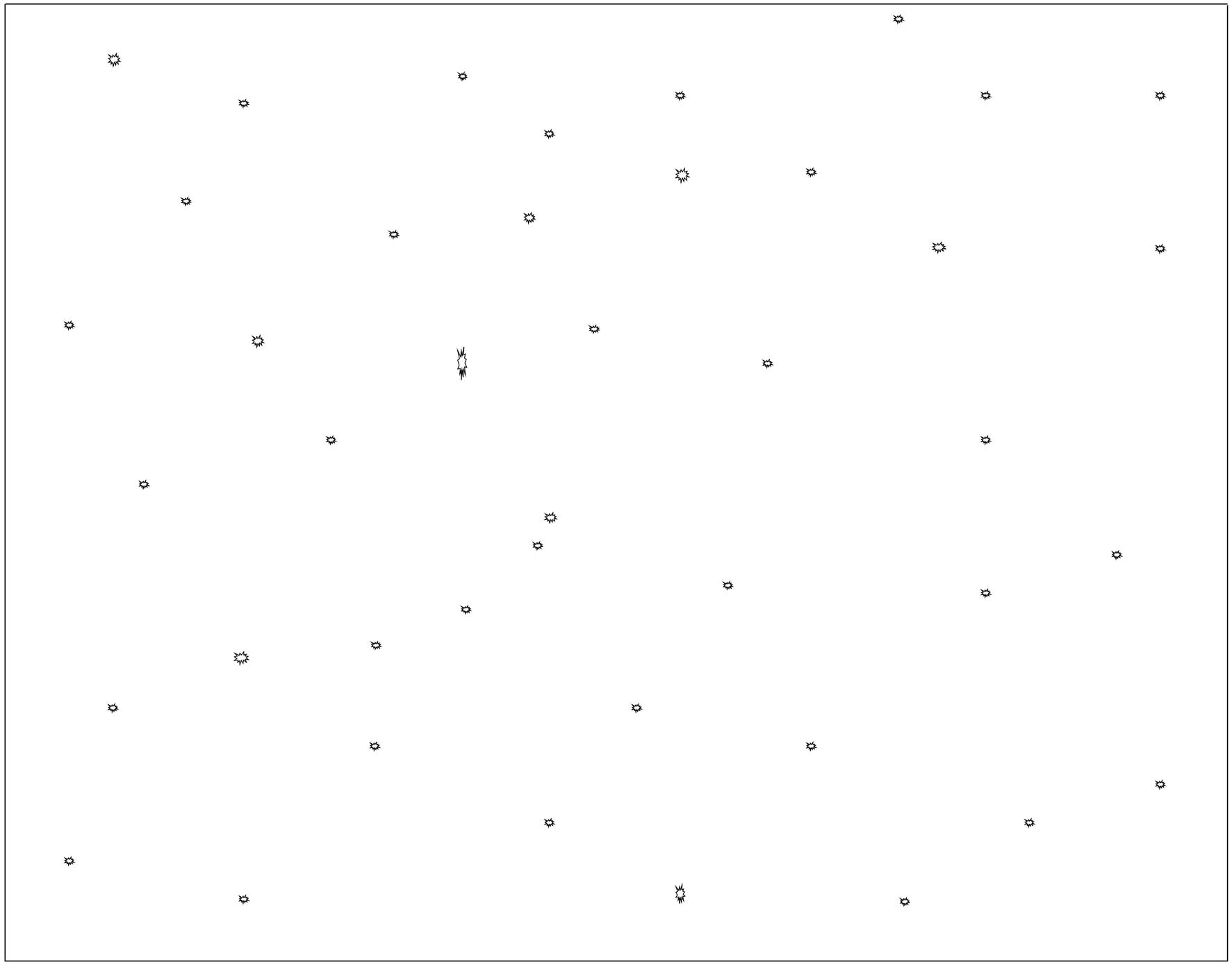
Nº 9

(for one sound source with multiple optional events)



Nº 10

(for unspecified events)



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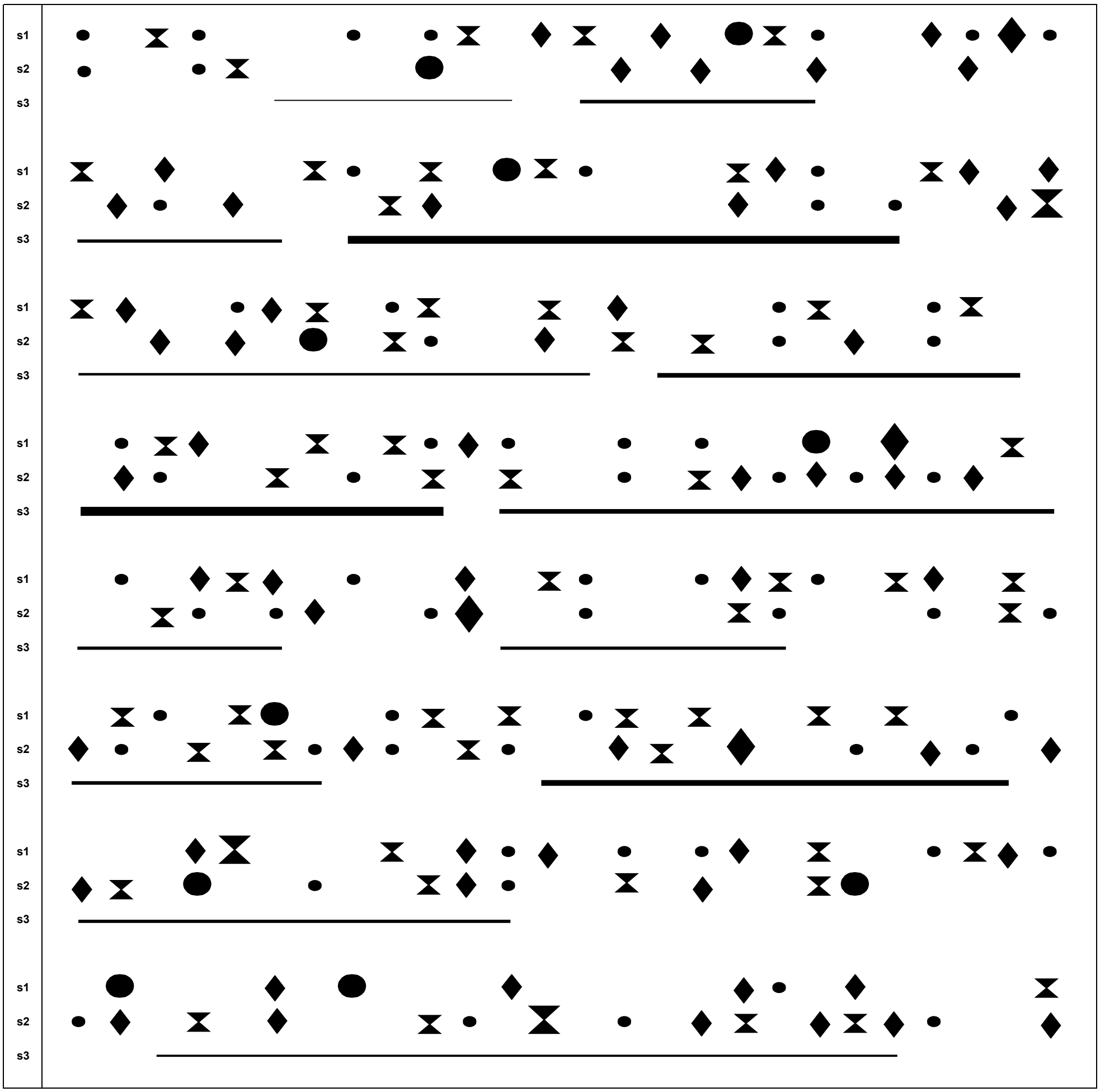
Part III
Indeterminate Patterns

Nº 11

(For 3 sound sources with differing events)

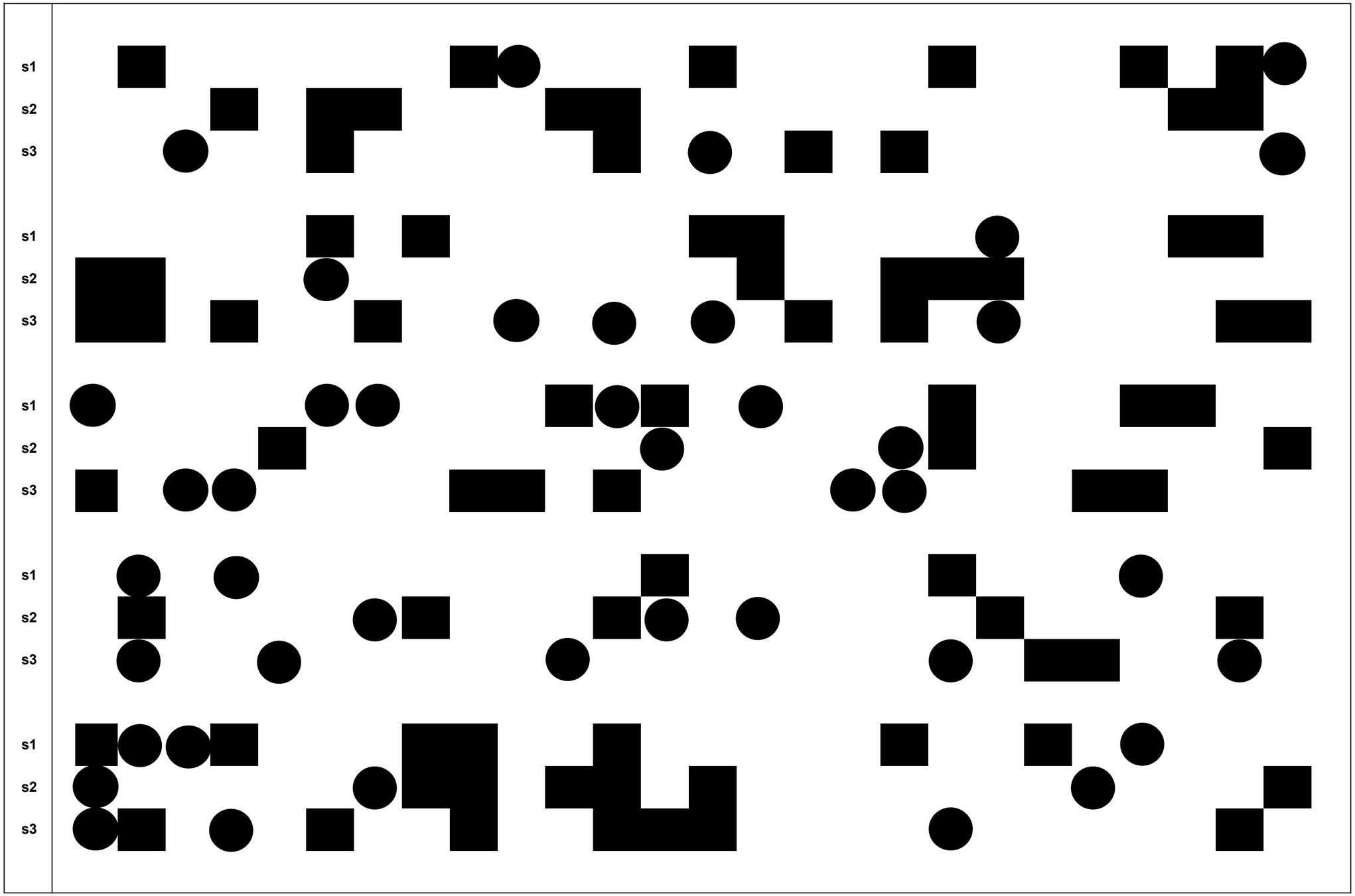


Performance Notes

1) Each event should be as short as possible with these exceptions:
   a) Symbols that are larger then normal. These should be played for a natural duration (i.e. natural ring, bow stroke, breath, etc)
   b) Symbols stretching across more then normal space. These should be continuous tones throughout their length
2) All events should be allowed to fade completely away before the next event is played

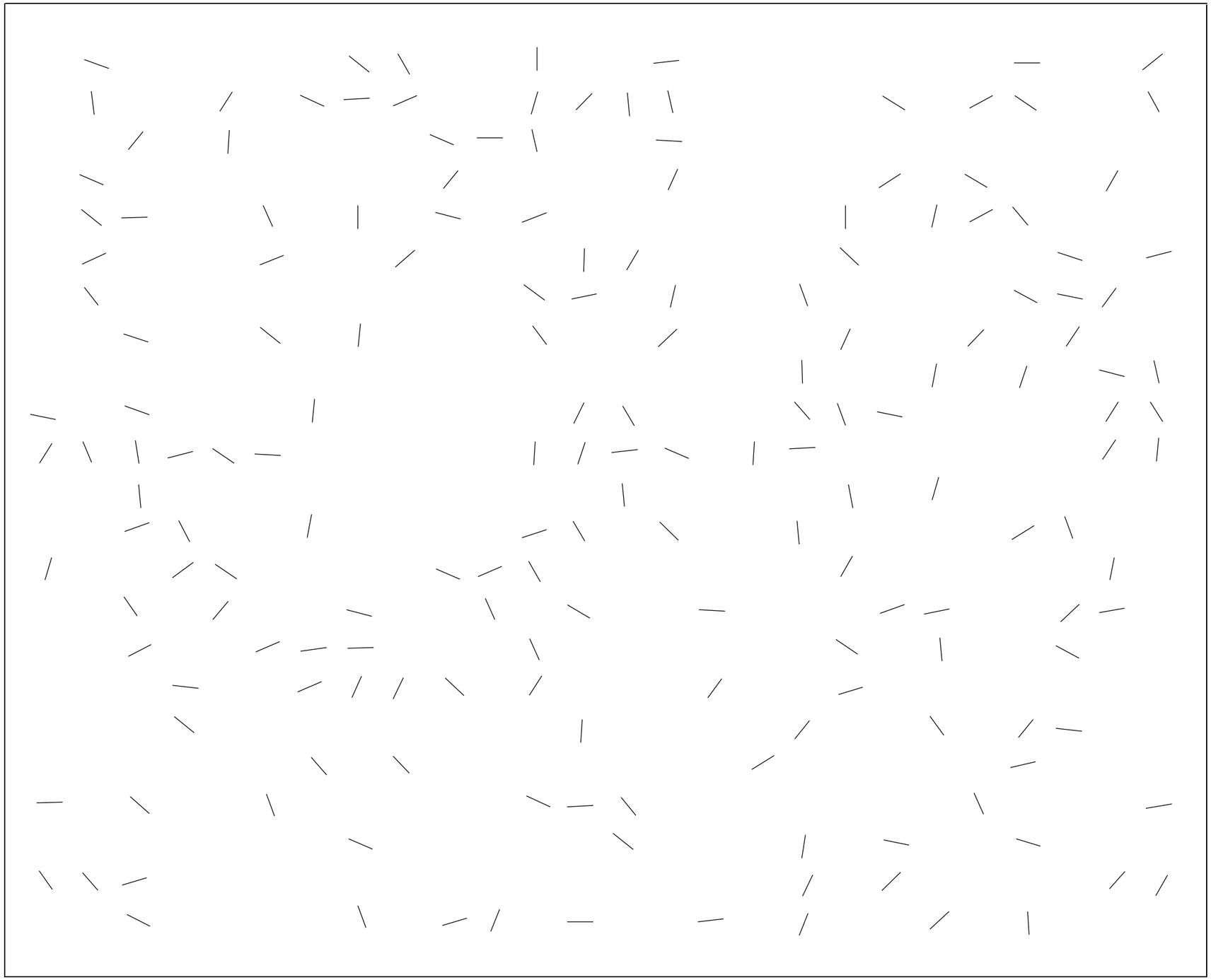
Nº 12

(for 3 sound sources)



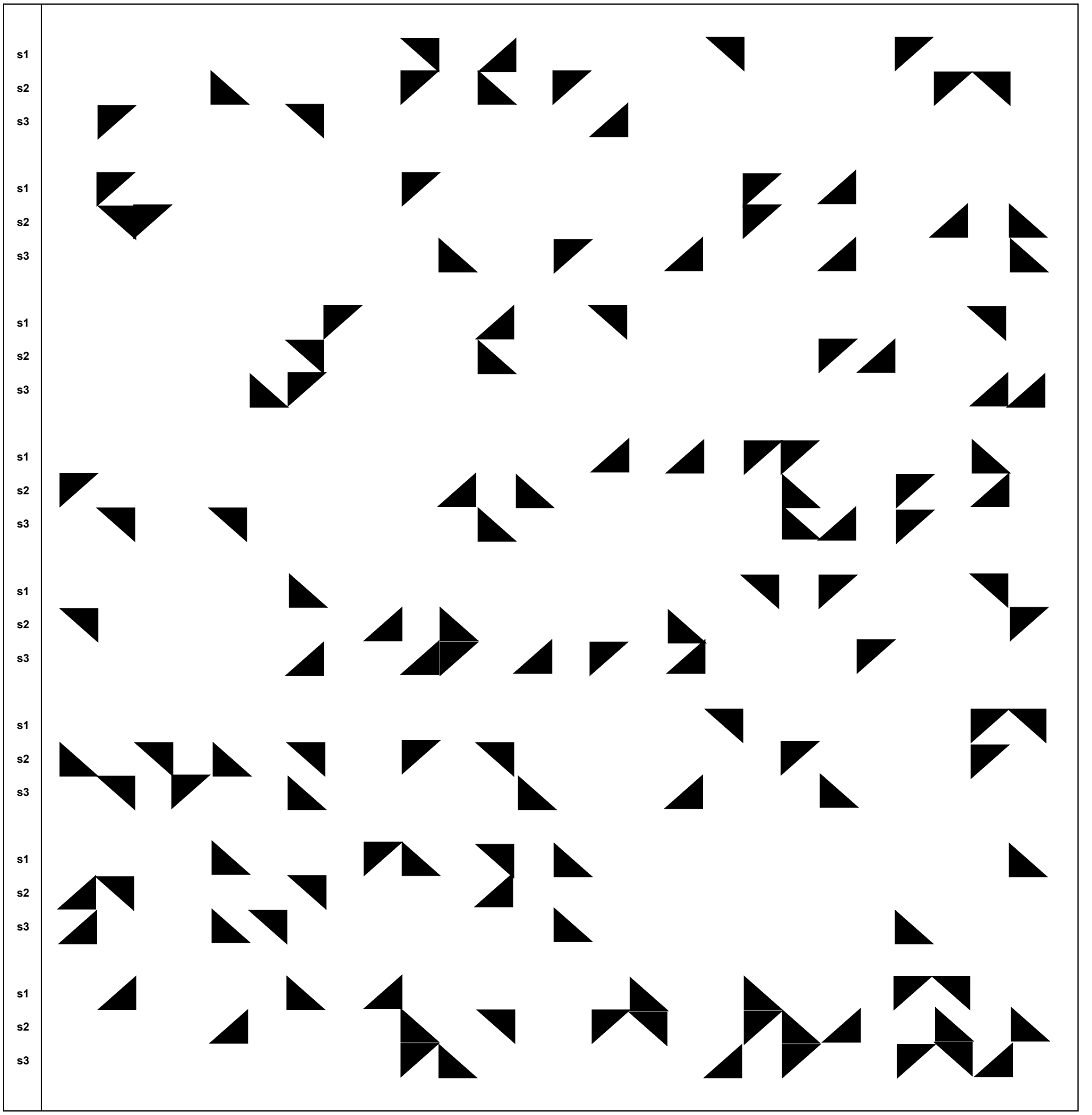
Nº 13

(for solo performer)



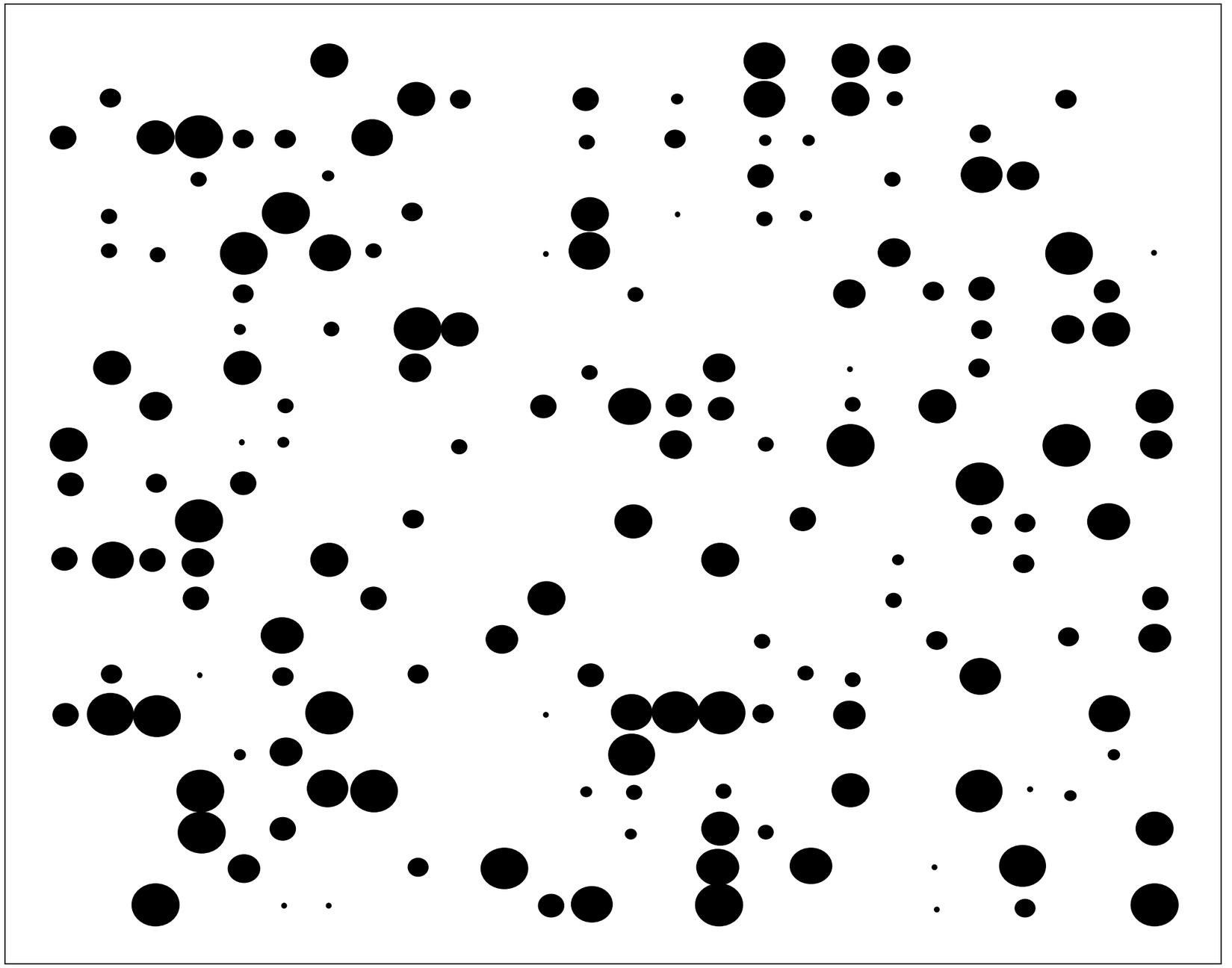
Nº 14

(for 3 sound sources)



Nº 15

(for one sound source of varying magnitudes)



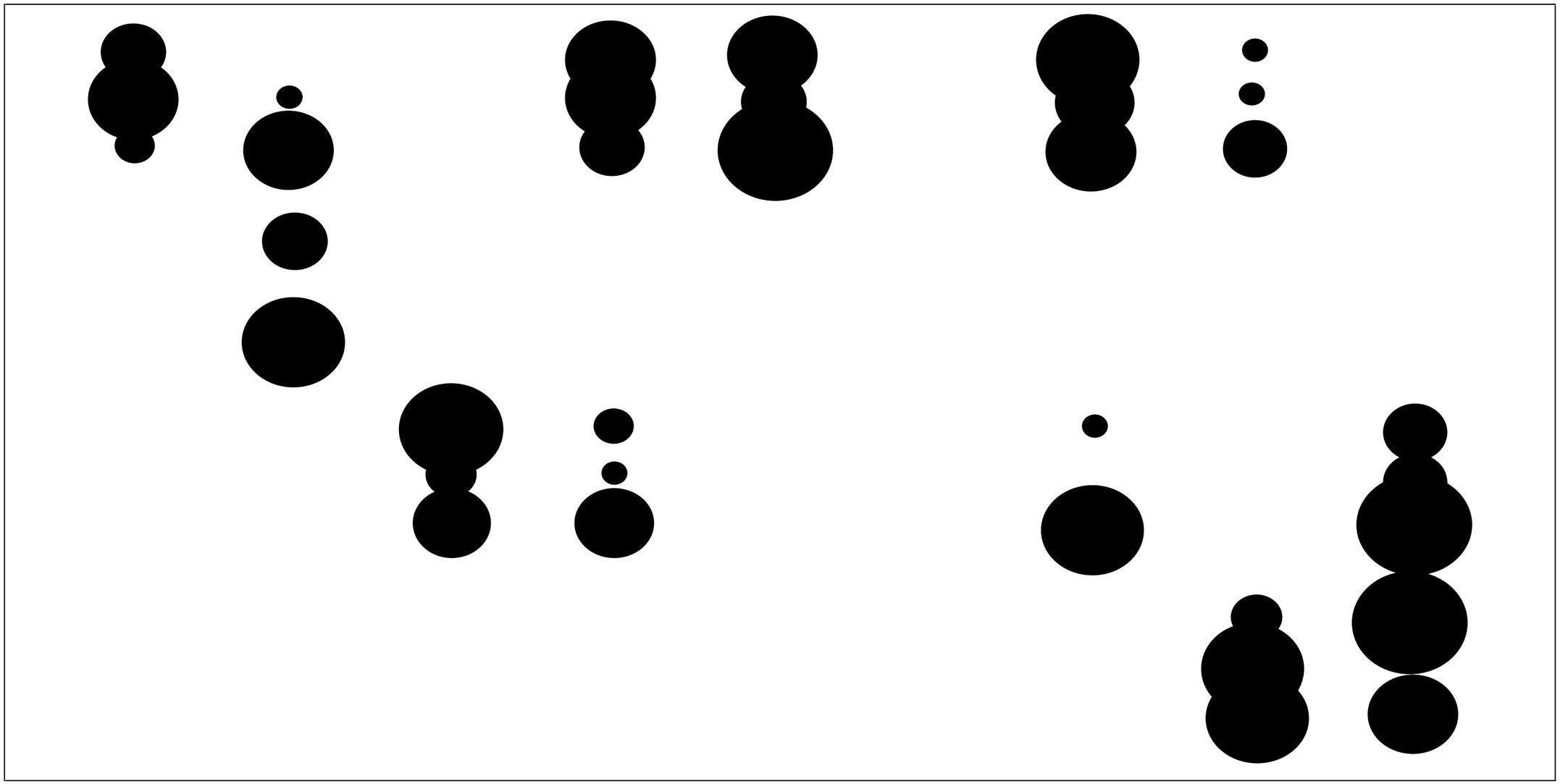
Performance Notes

Nearby sounds can be clustered at the performers discretion

The meaning and application of "magnitude" is up to the performer.

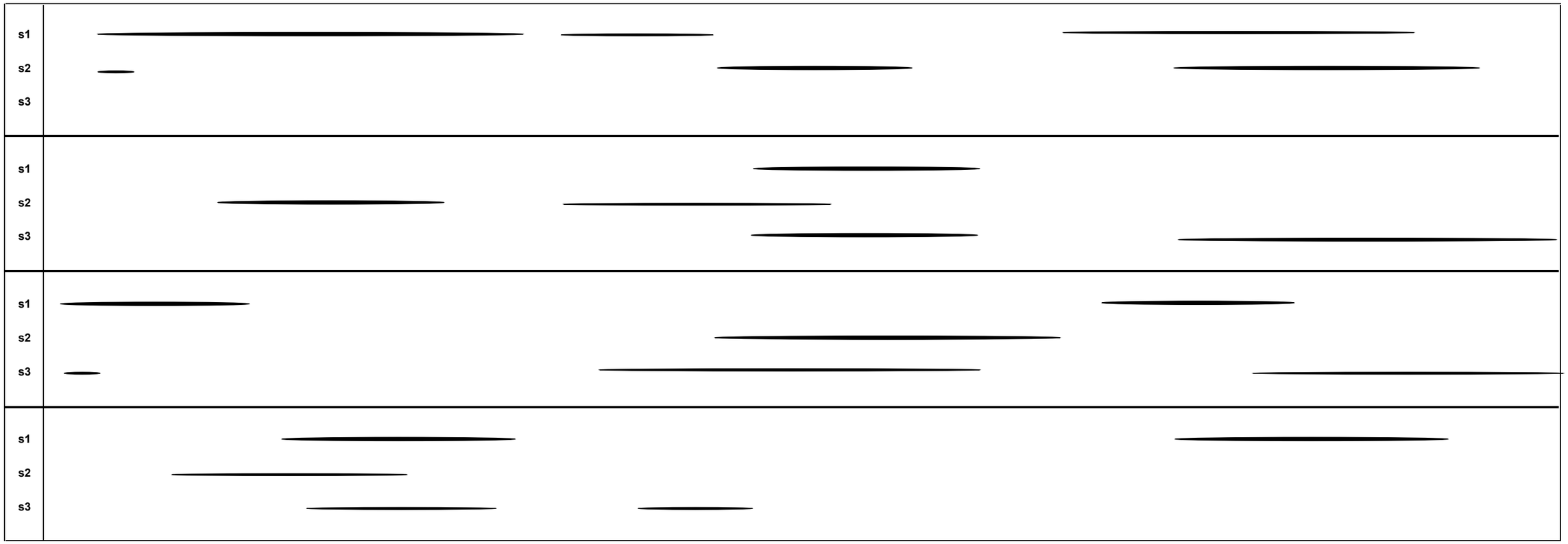
Nº 16

(for clusters of sounds)



Nº 17

(for three layers of long sounds)

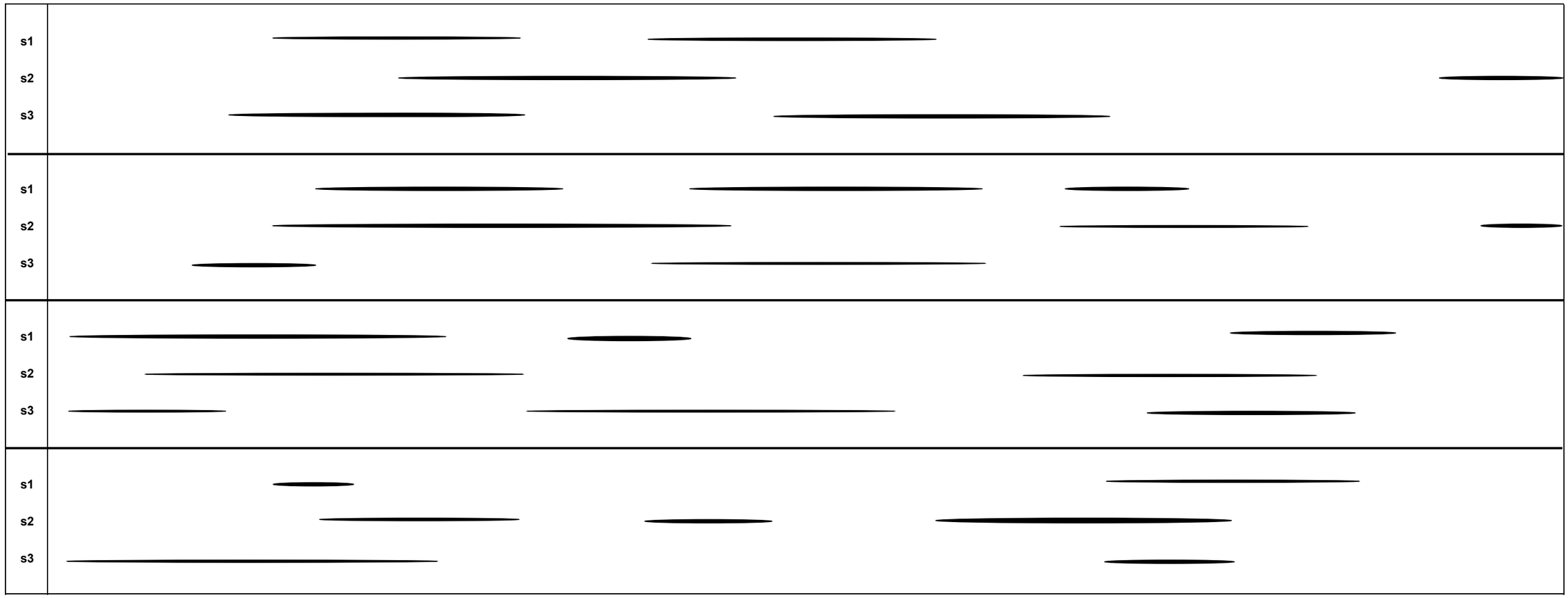


Performance Notes

This is the first in a four part piece along with numbers 18,19 and 20

Nº 18

(for three layers of long sounds in four parts)

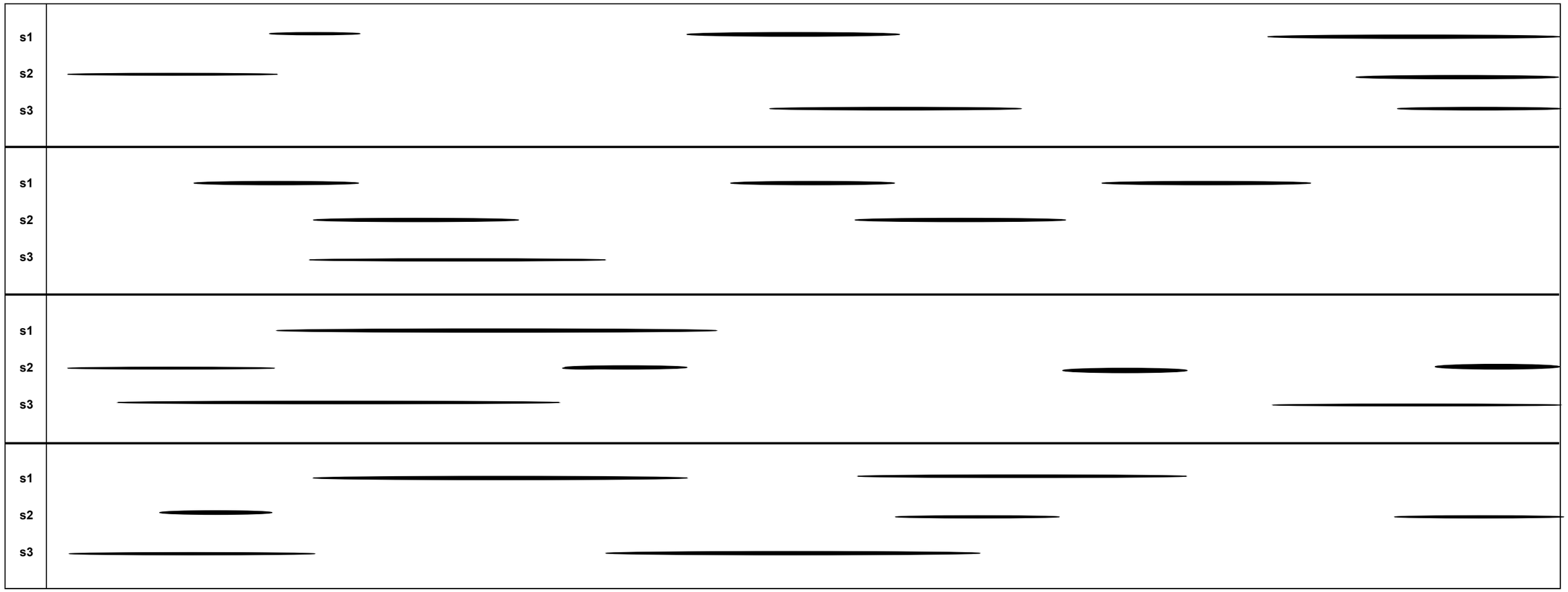


Performance Notes

This is the second in a four part piece along with numbers 17,19 and 20

Nº 19

(for three layers of long sounds in four parts)

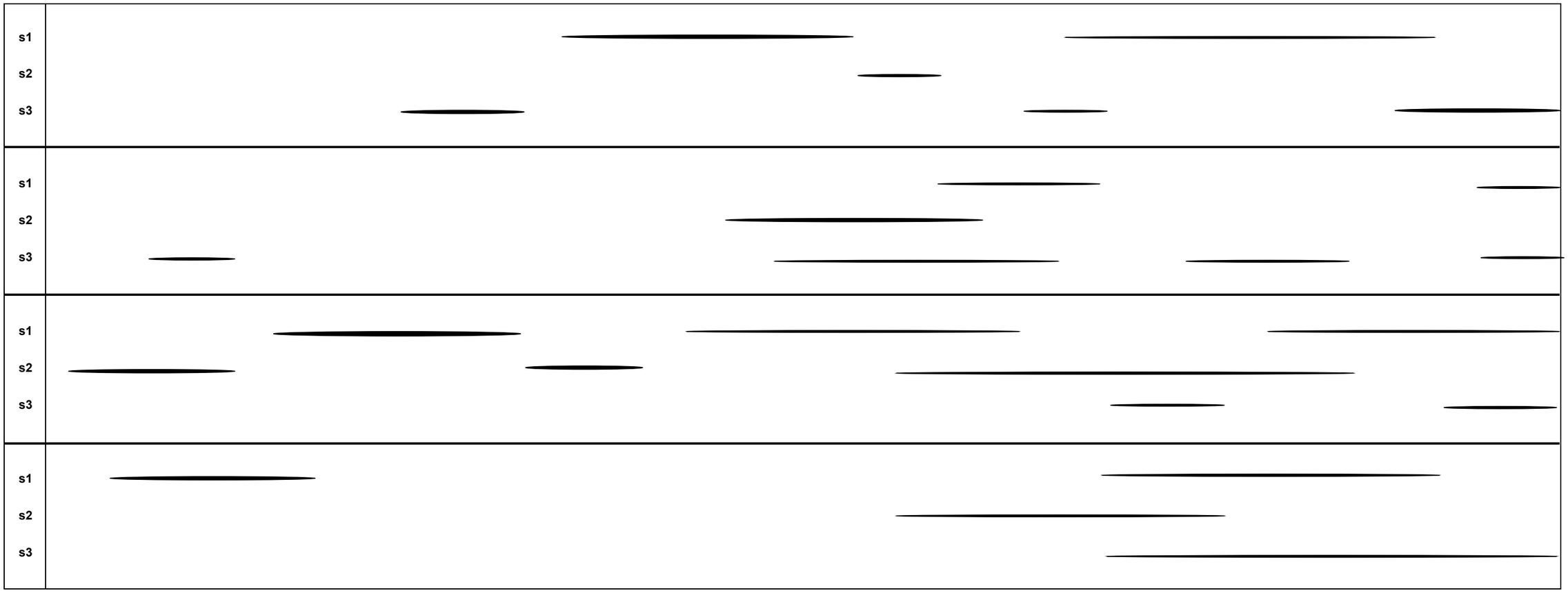


Performance Notes

This is the third in a four part piece along with numbers 17,18 and 20

Nº 20

(for three layers of long sounds in four parts)



Performance Notes

This is the fourth in a four part piece along with numbers 17,18 and 19

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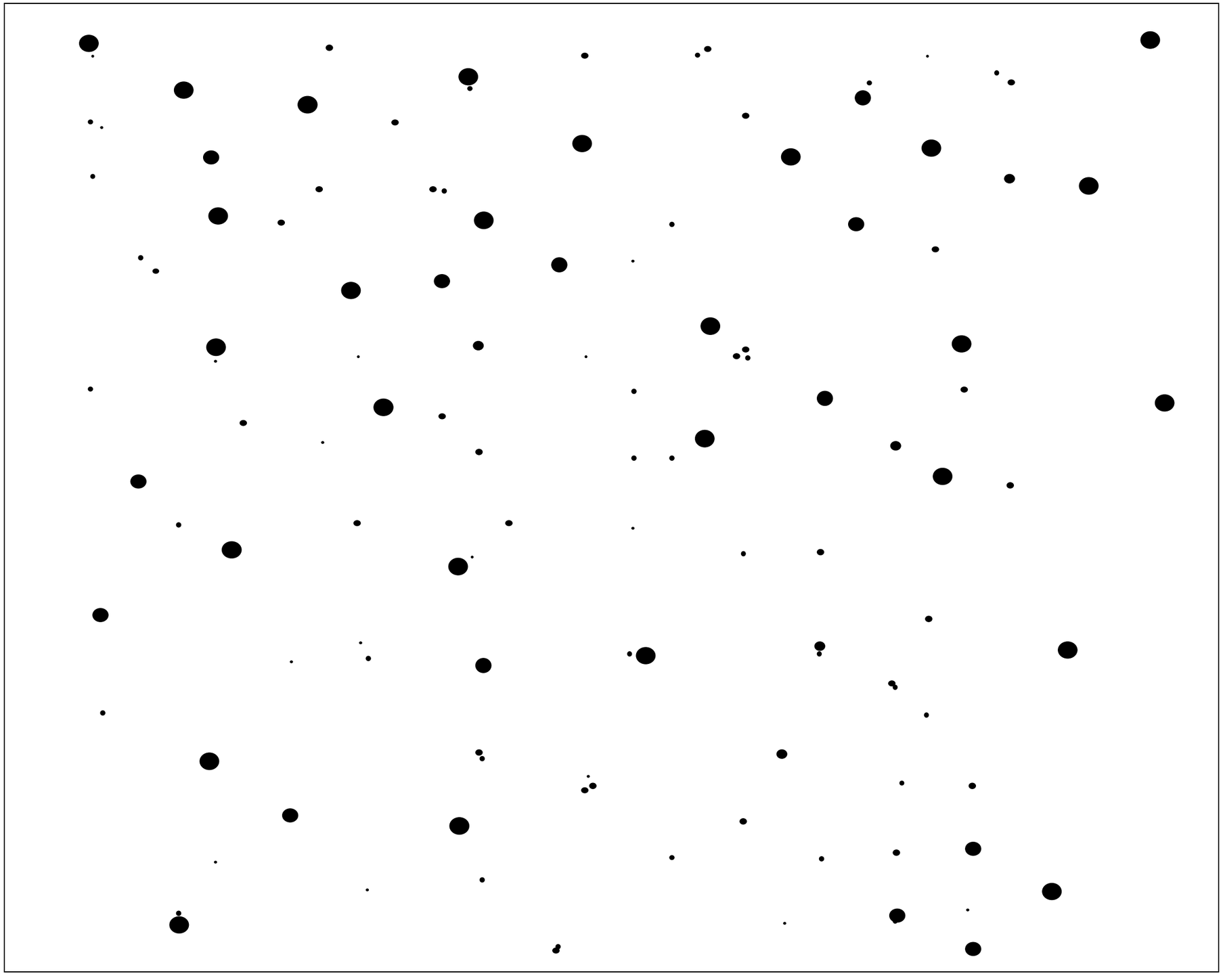
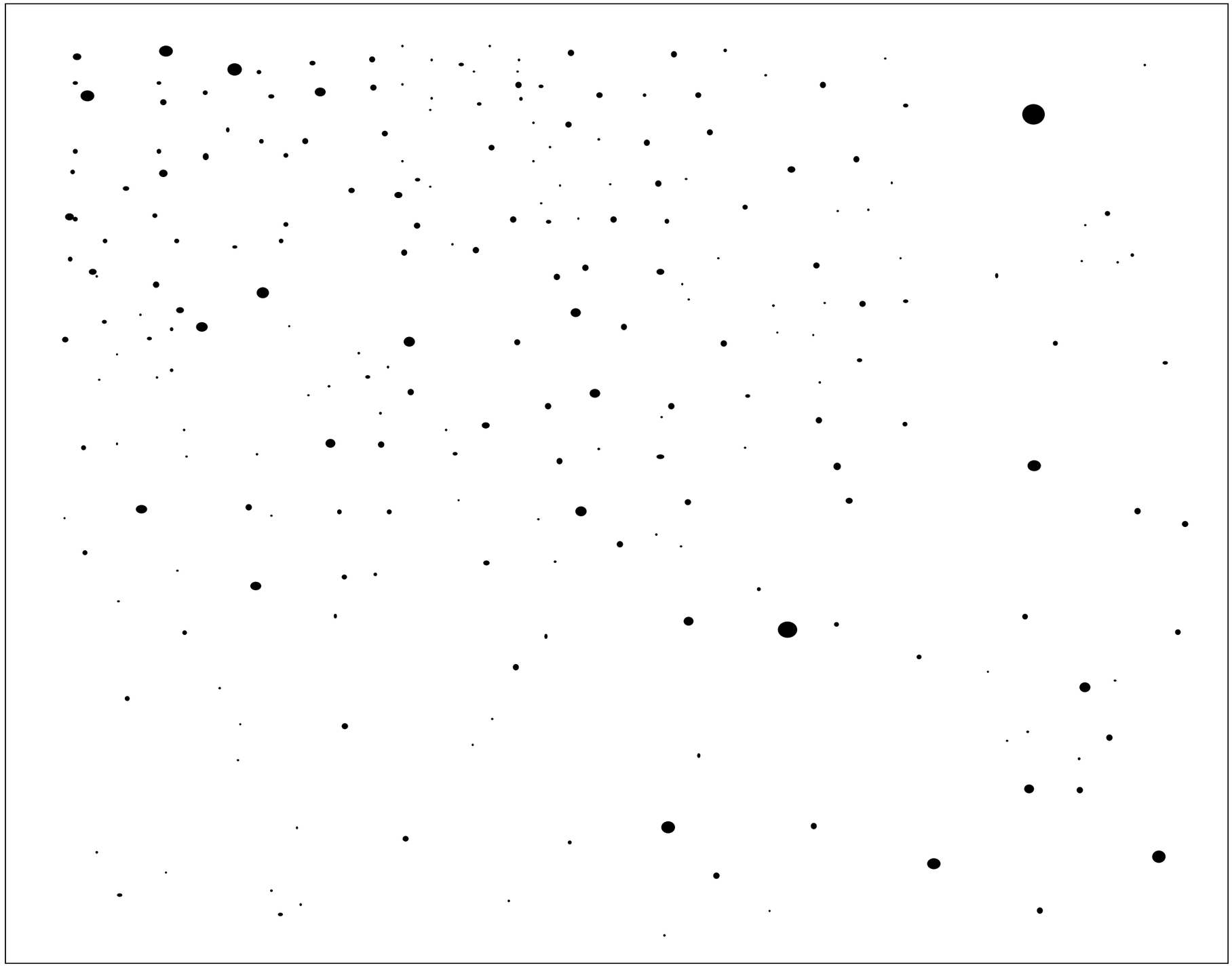
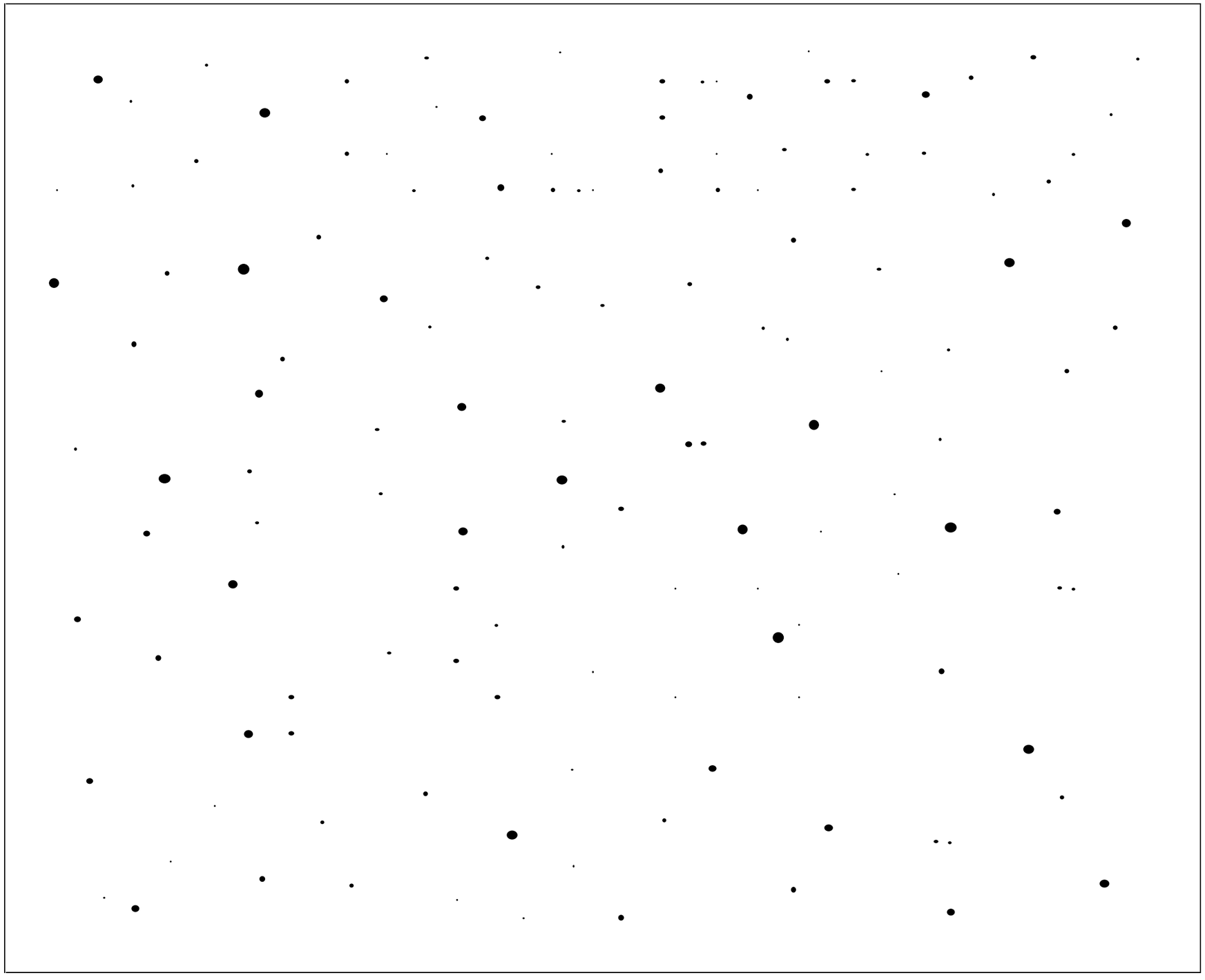
Part IV
Scatterplot Clusters

<u>These ten musical patterns all use the following system</u>

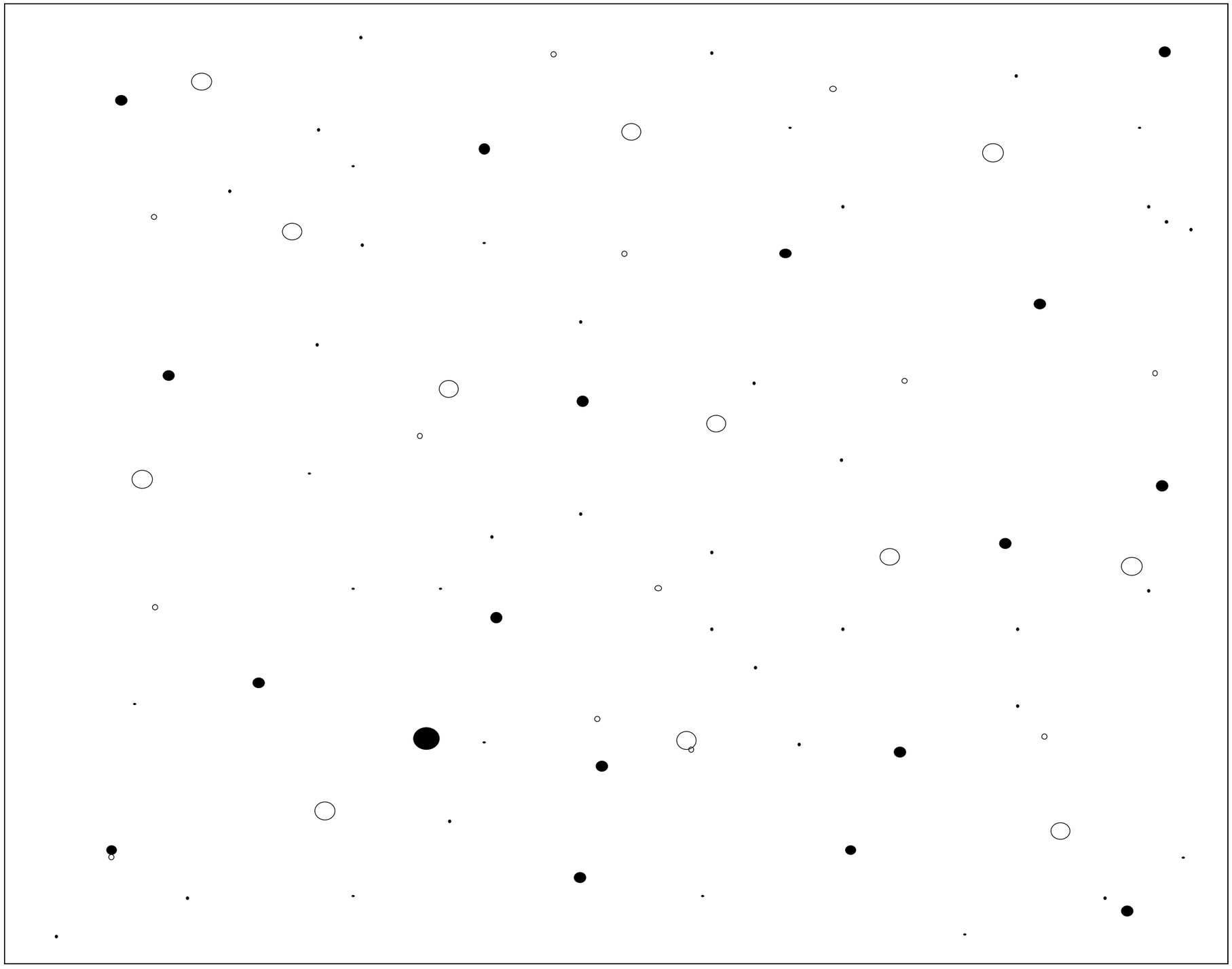
* Each performer is to be randomly given one of the Cluster Patterns found in Appendix I
* Place the Pattern over the page aligning them top and bottom
* Performance follows the usual order: left to right starting from the top and moving to the bottom
* A time is chosen for the piece
* The Player should make sound as symbols are visible on their score
* The performer can choose to not make a sound, or to play clusters of sounds.
    - No more sounds then symbols should be played
    -The symbols must be played as clusters
    - Clusters can be partitioned into multiple clusters as long as each one is more then one sound
* Dynamics vary based on symbol size, but should range from very quiet to mid volume.

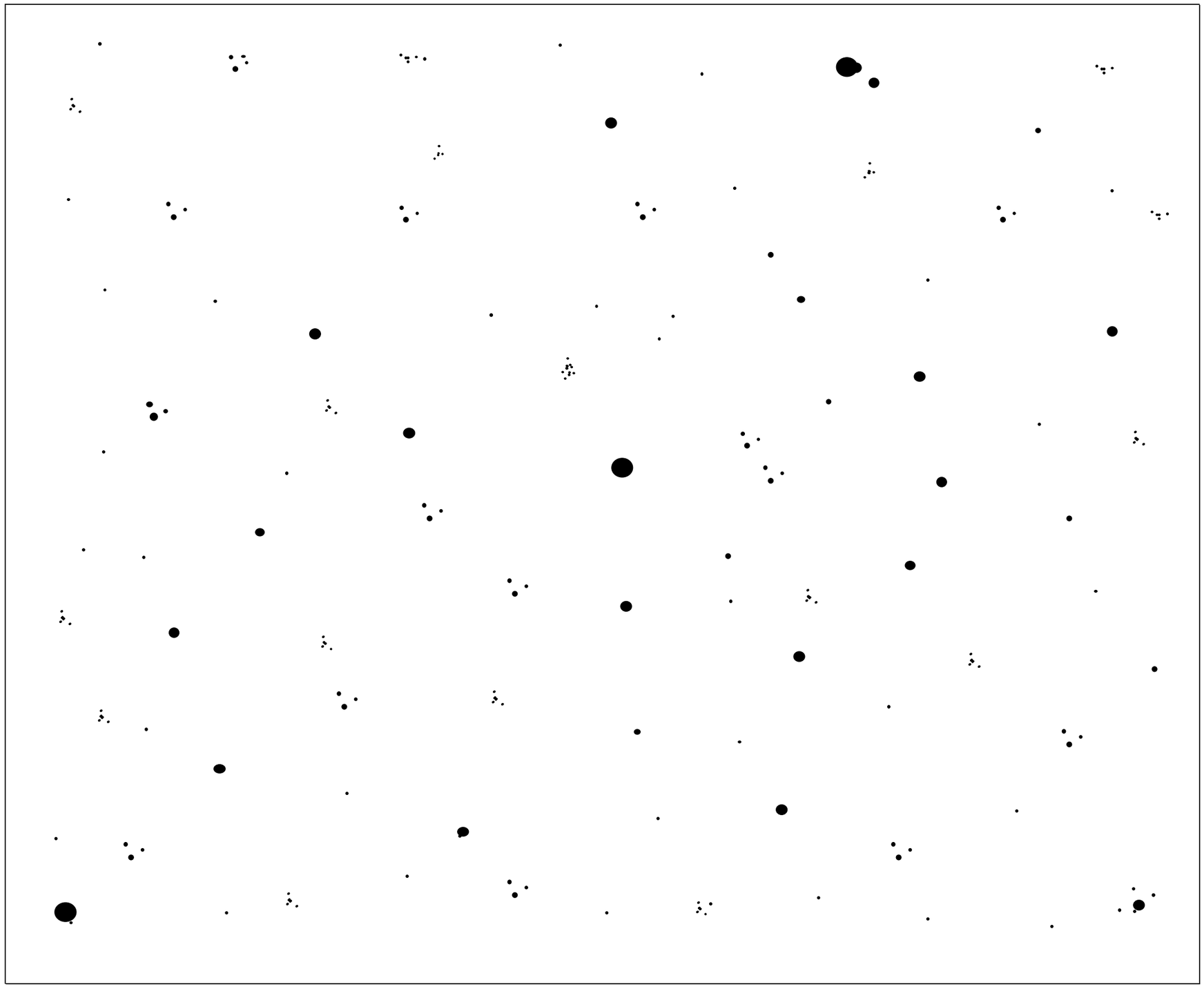




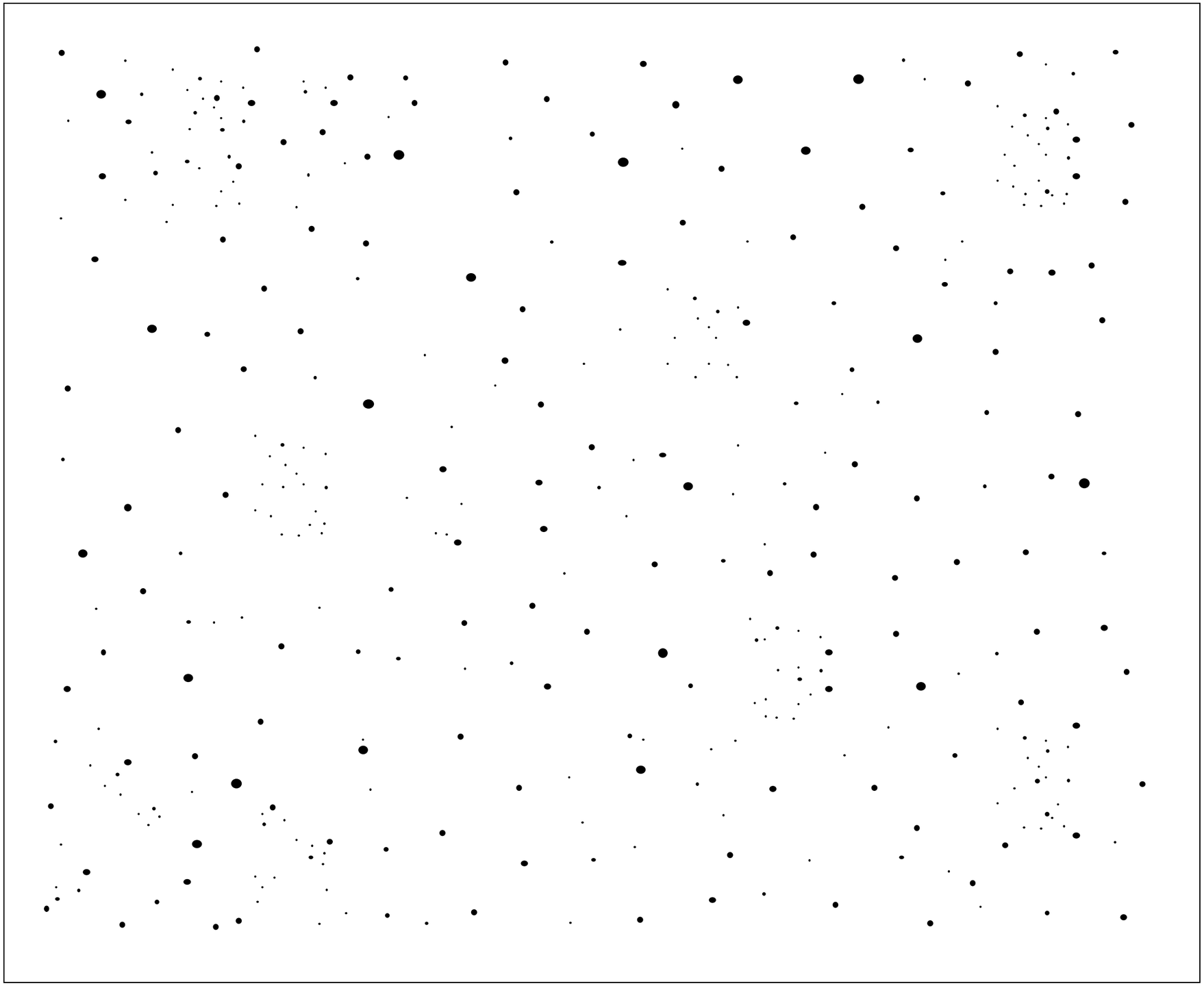


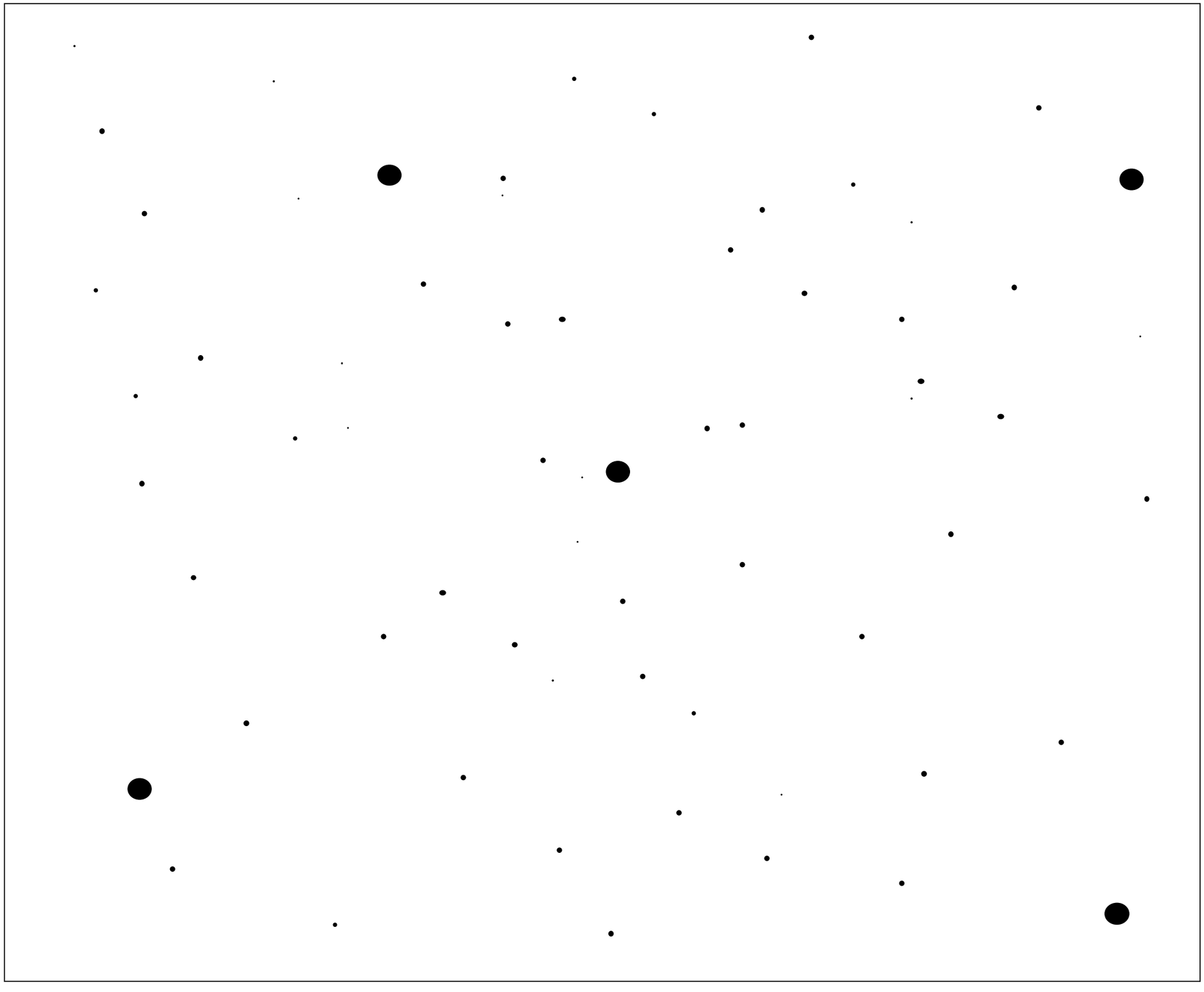
Nº 24

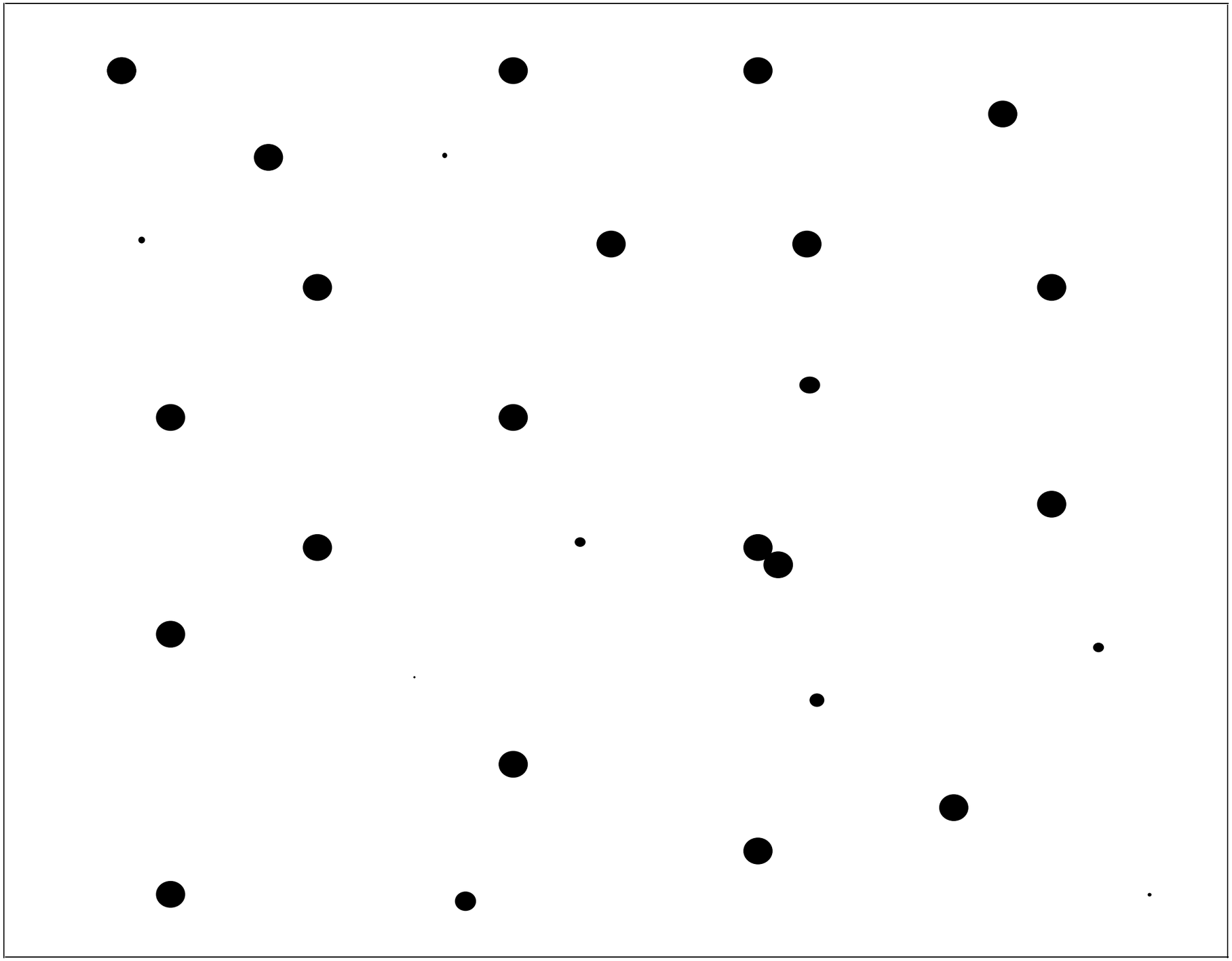


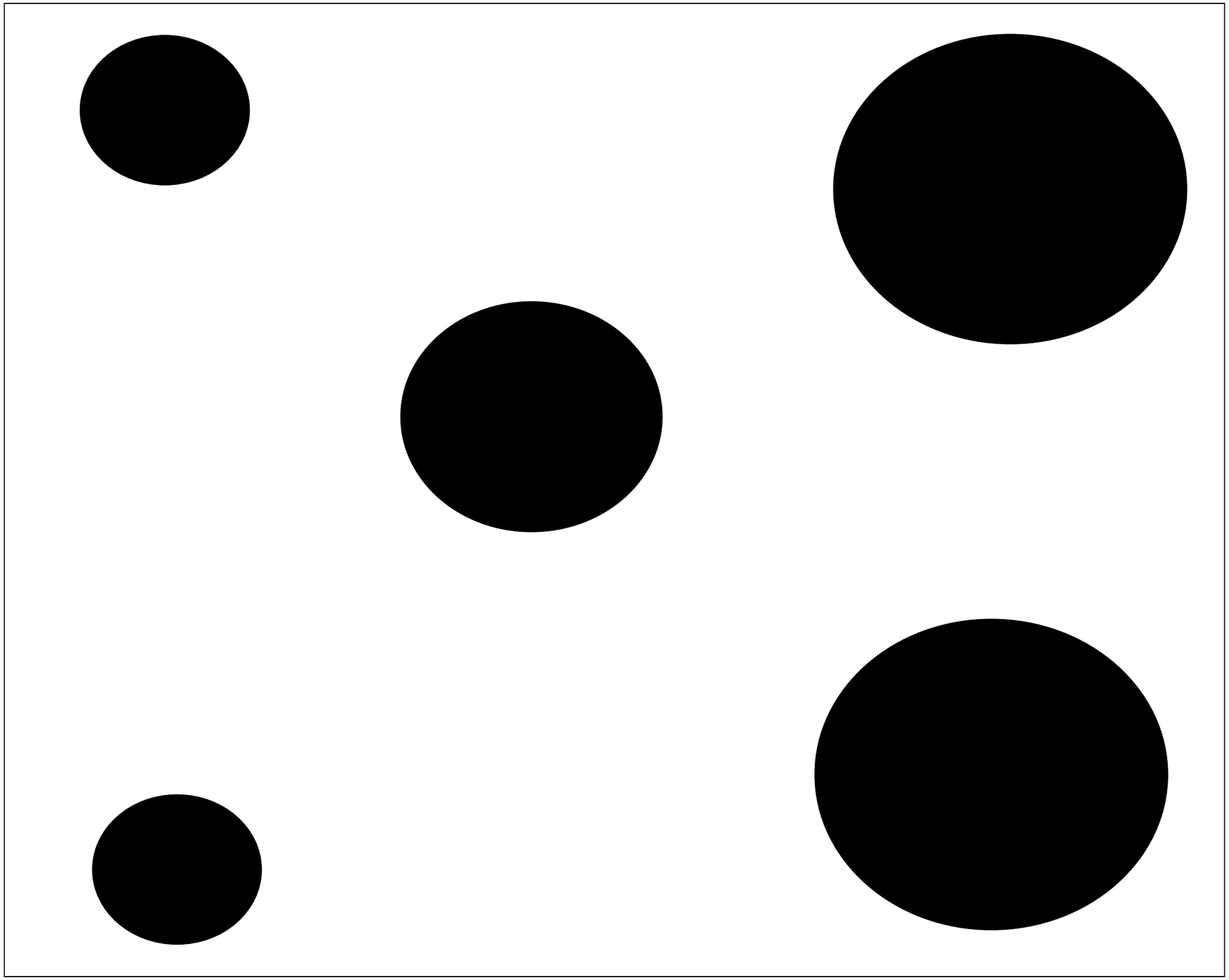


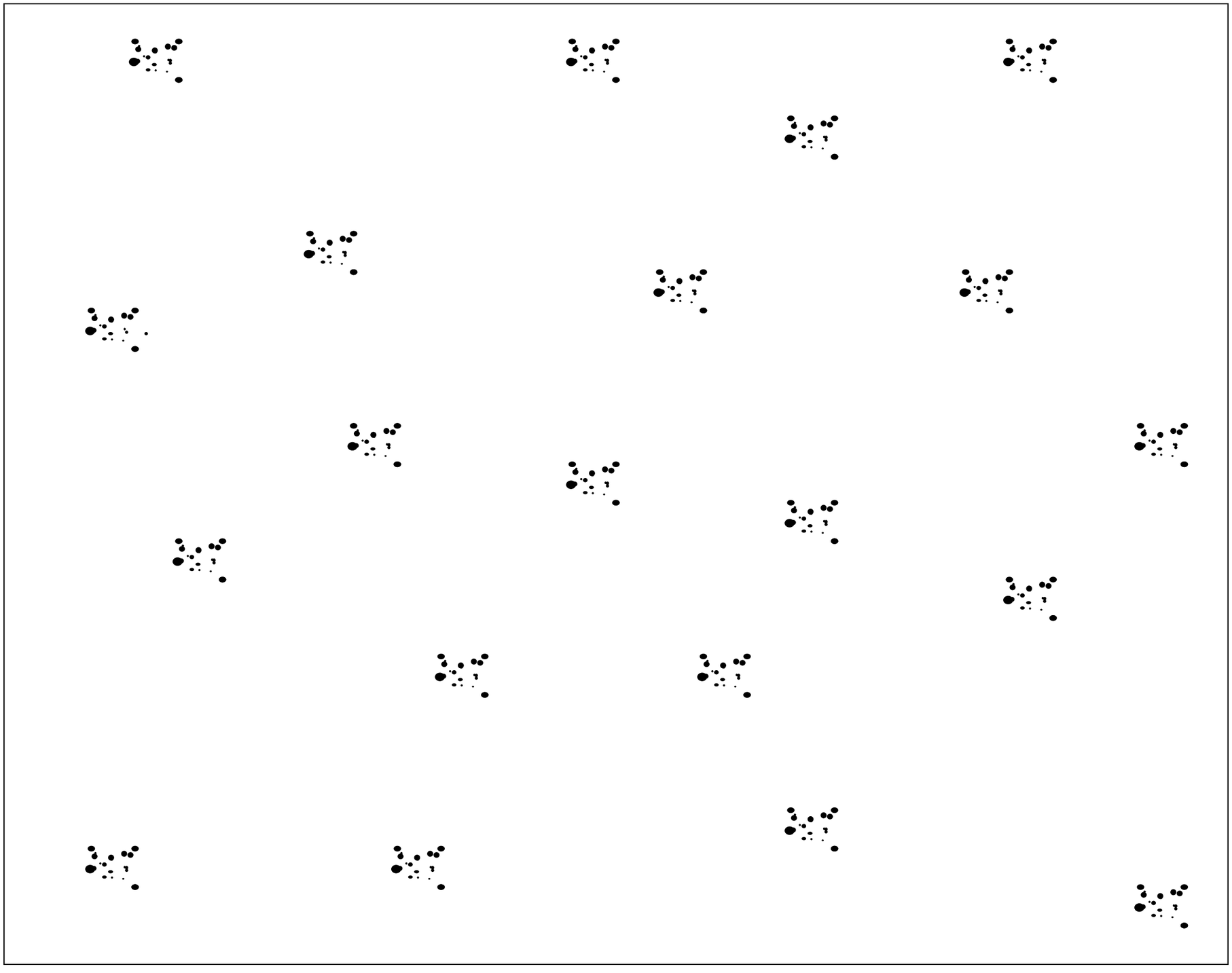
Nº 26











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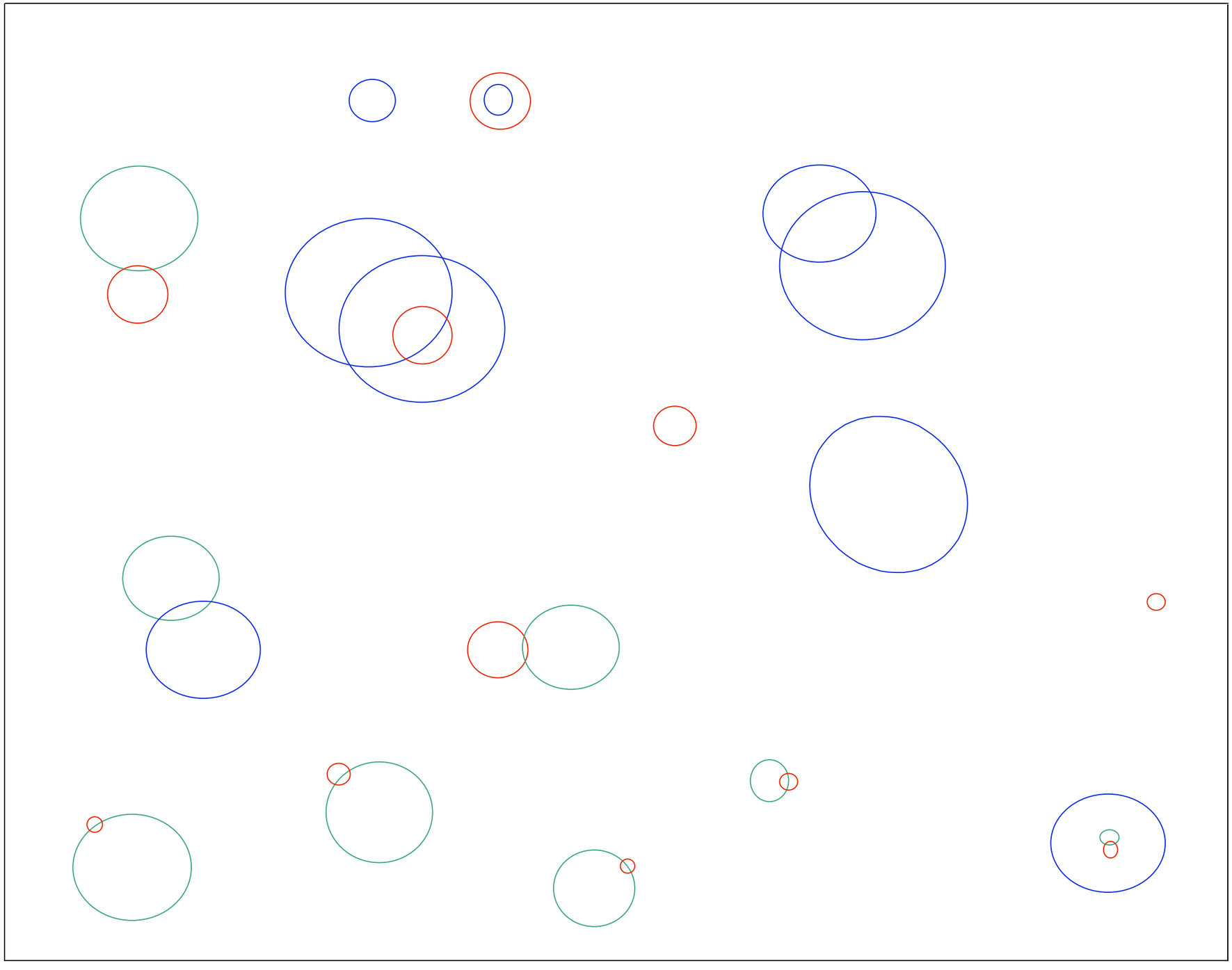
Part V
Pools of Sound

* Pools of sound arise from the space in which they are set.
* Each pool should be approached individually with common elements providing the structure.
* The path through the pools is up to the performer.
* Spaces between the pools must be observed and should be also be a structural element.
* A pool should be thought of as a system which can have multiple elements: a sound, but also its duration, repetition, dynamic and so on.
* How the characteristics are determined is up to the performer but whatever structure is applied should form the basis for those that share symbolic features.
* Drops of sound should be related to pools as a drop of water is related to a pool of water.

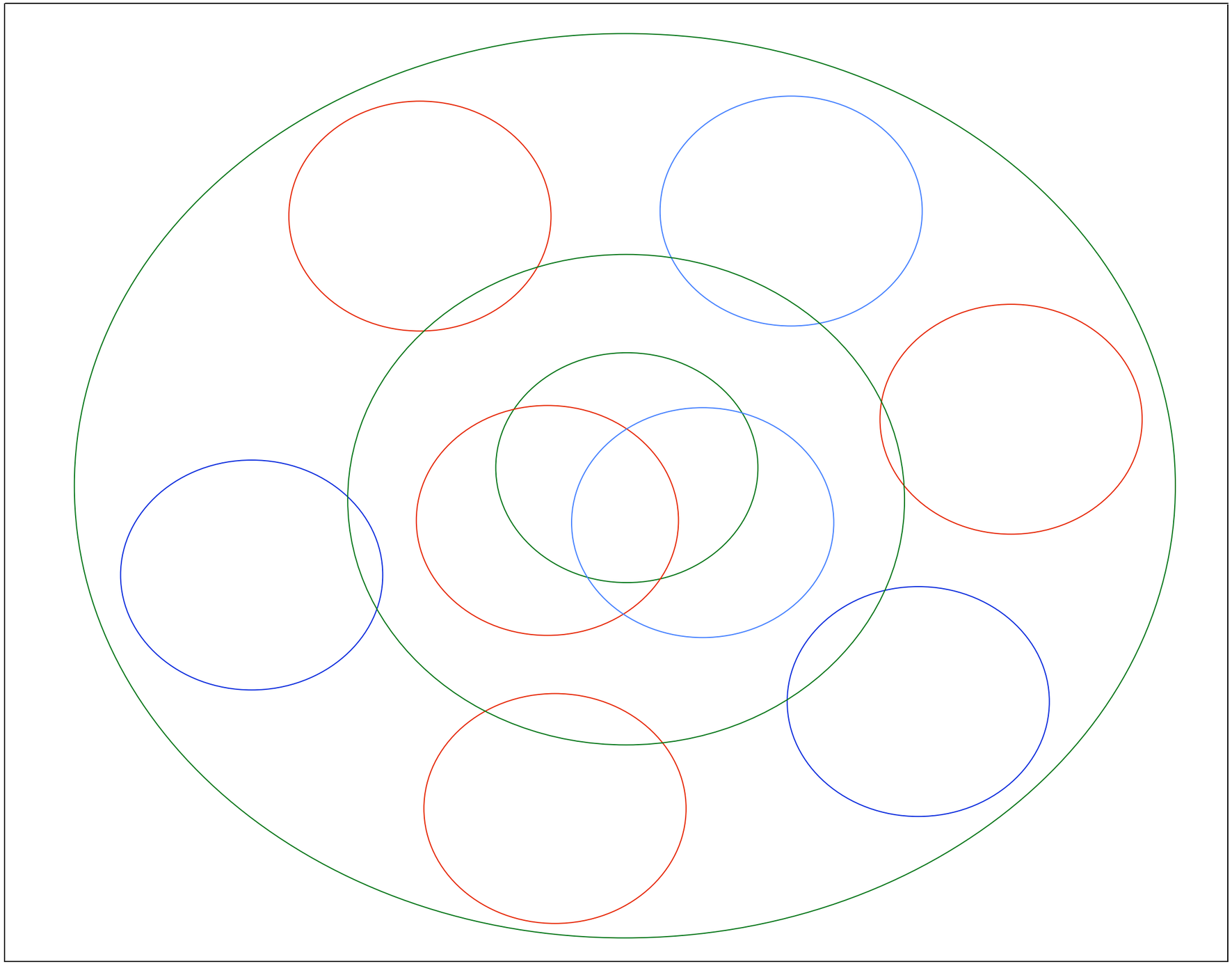
Nº 31

(for three sound sources)



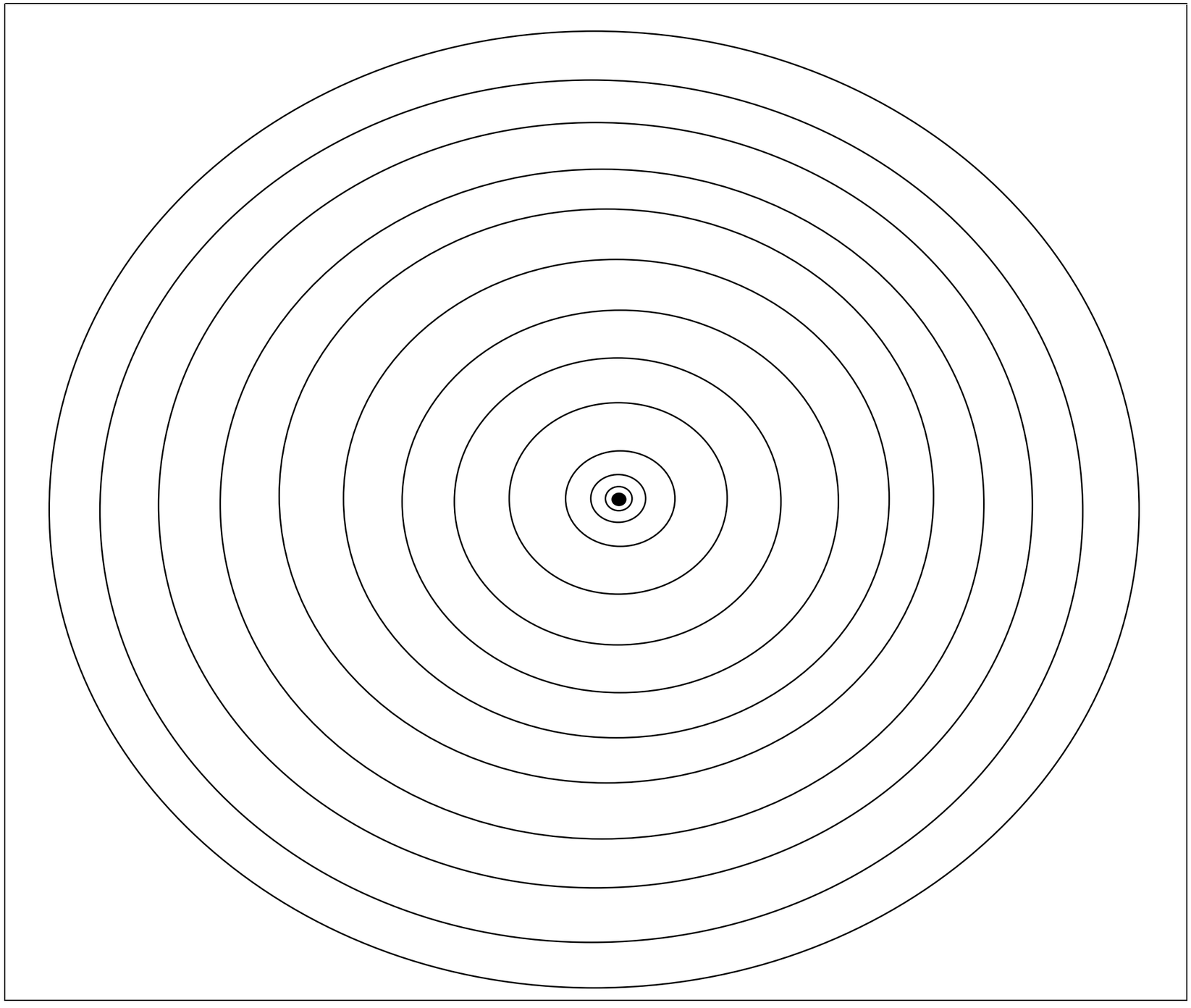
Nº 32

(for three sound sources)



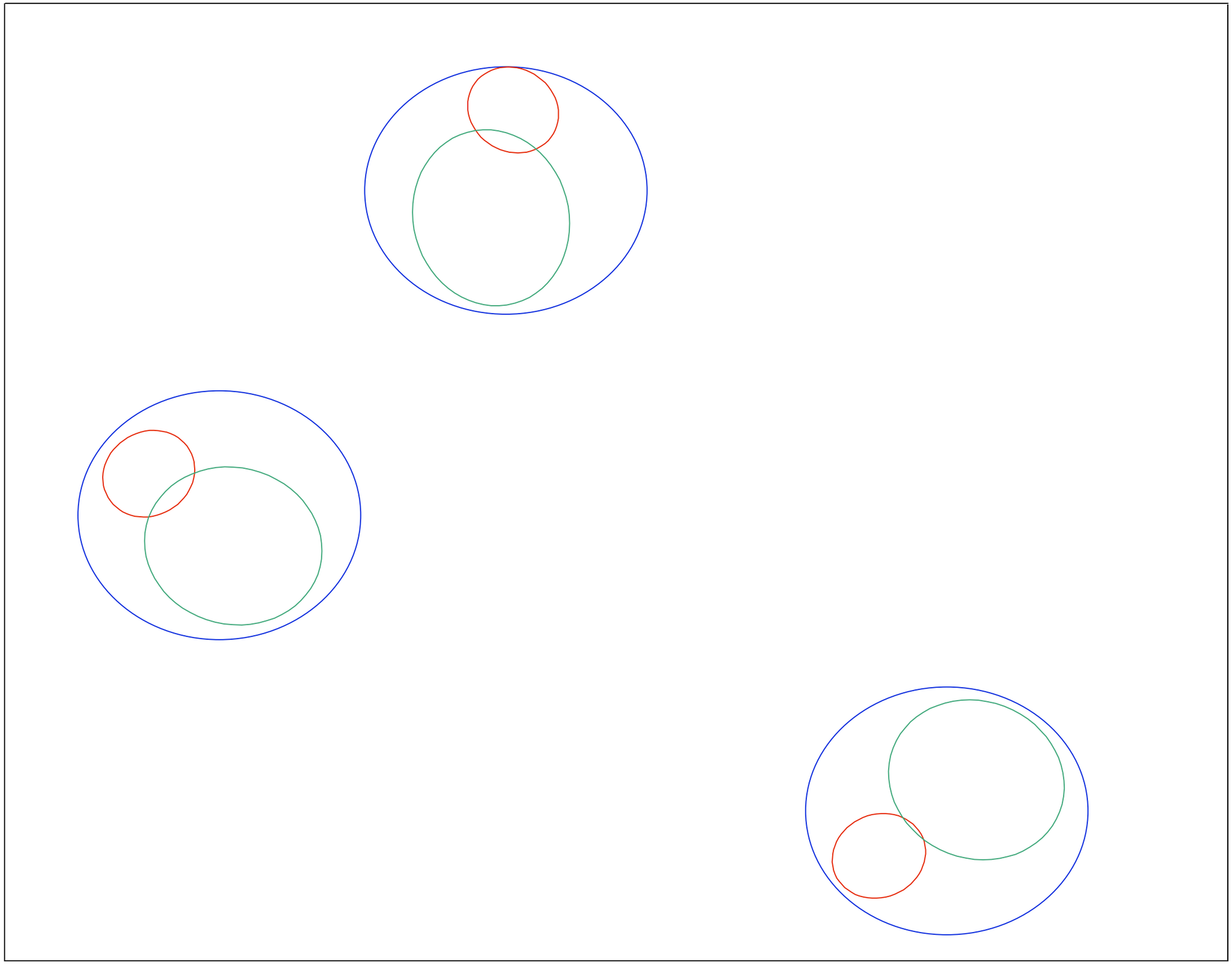
Nº 33

(for solo performer)



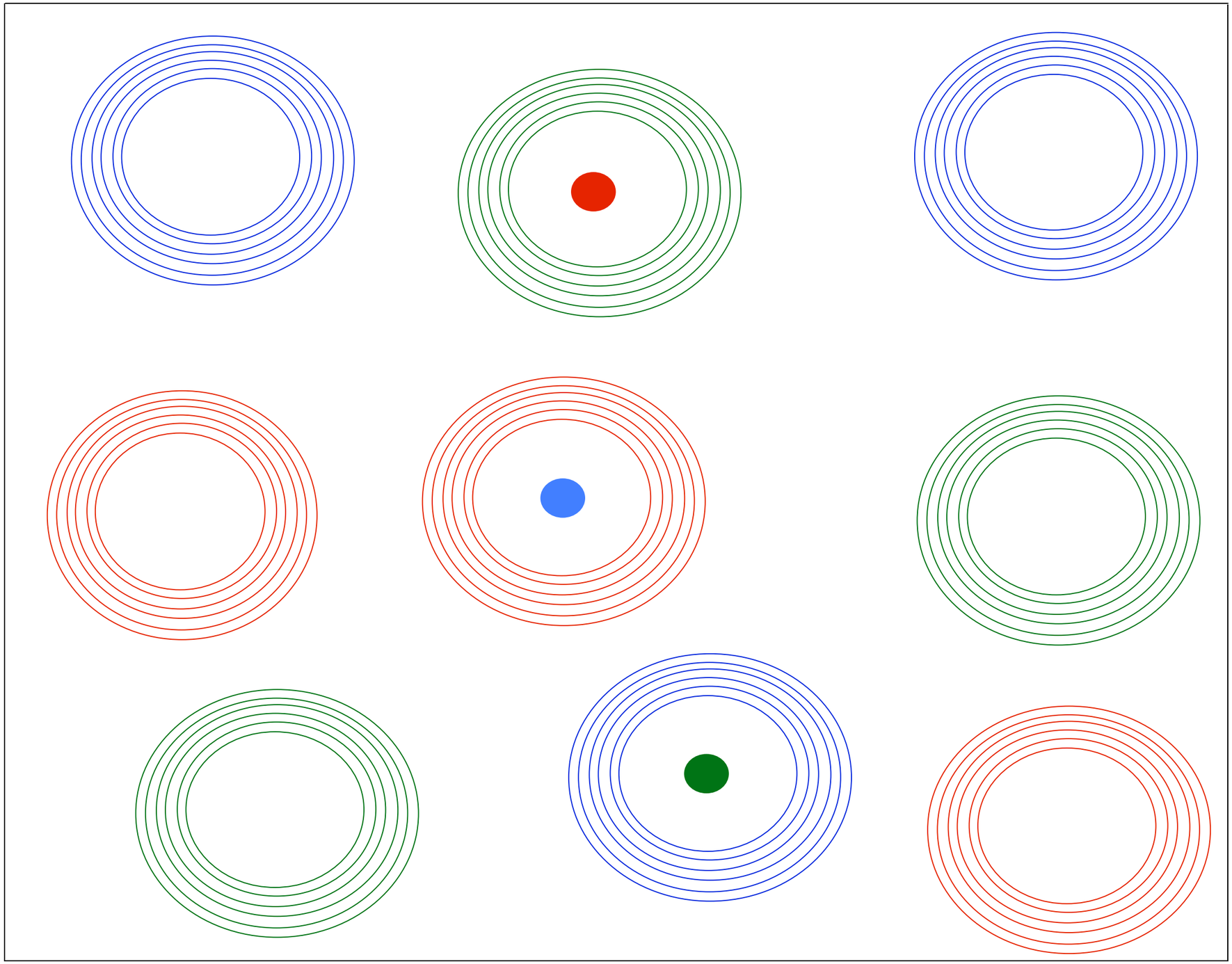
Nº 34

(for three isolated overlapping sound sources)



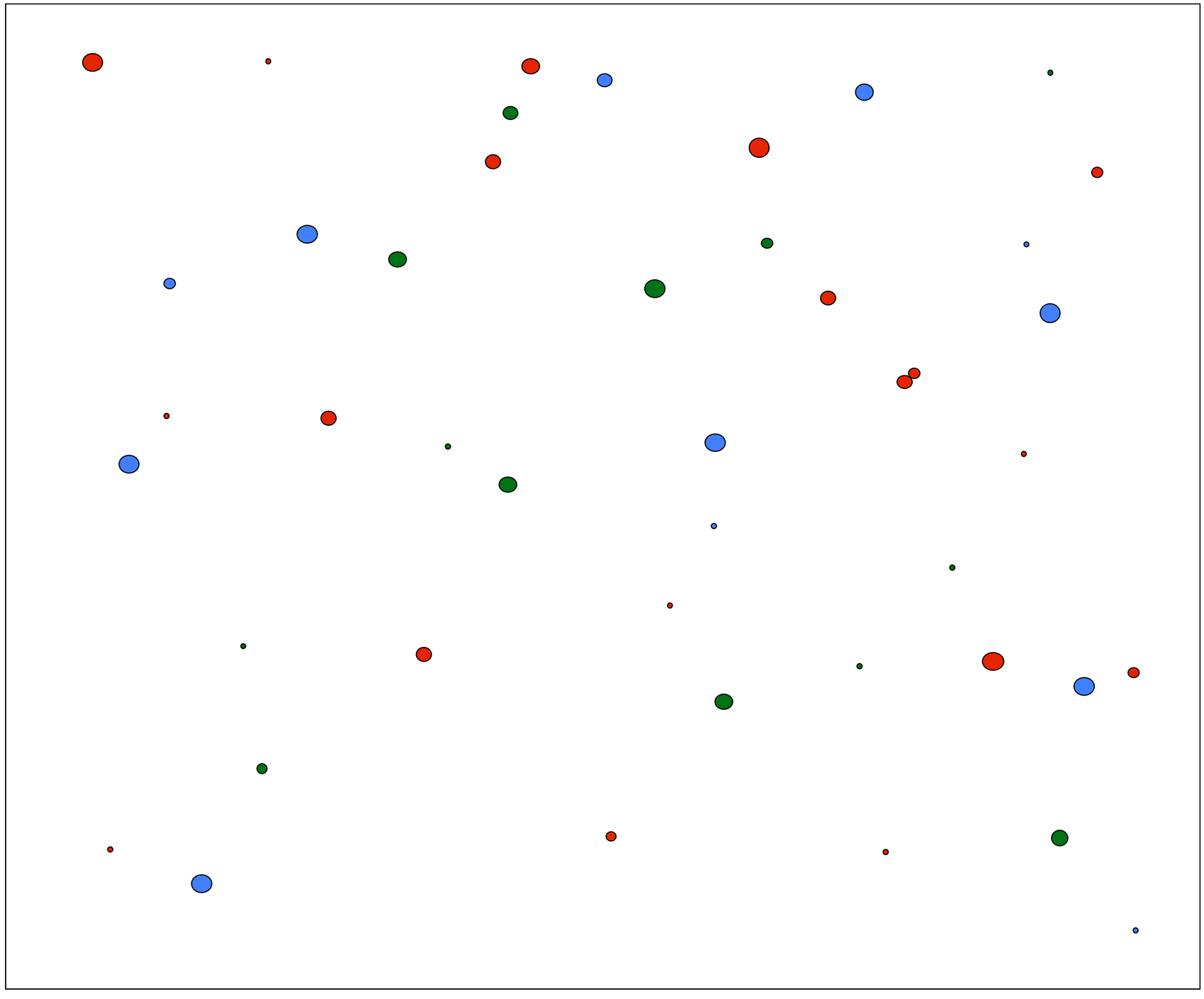
Nº 35

(9 pools of sound)



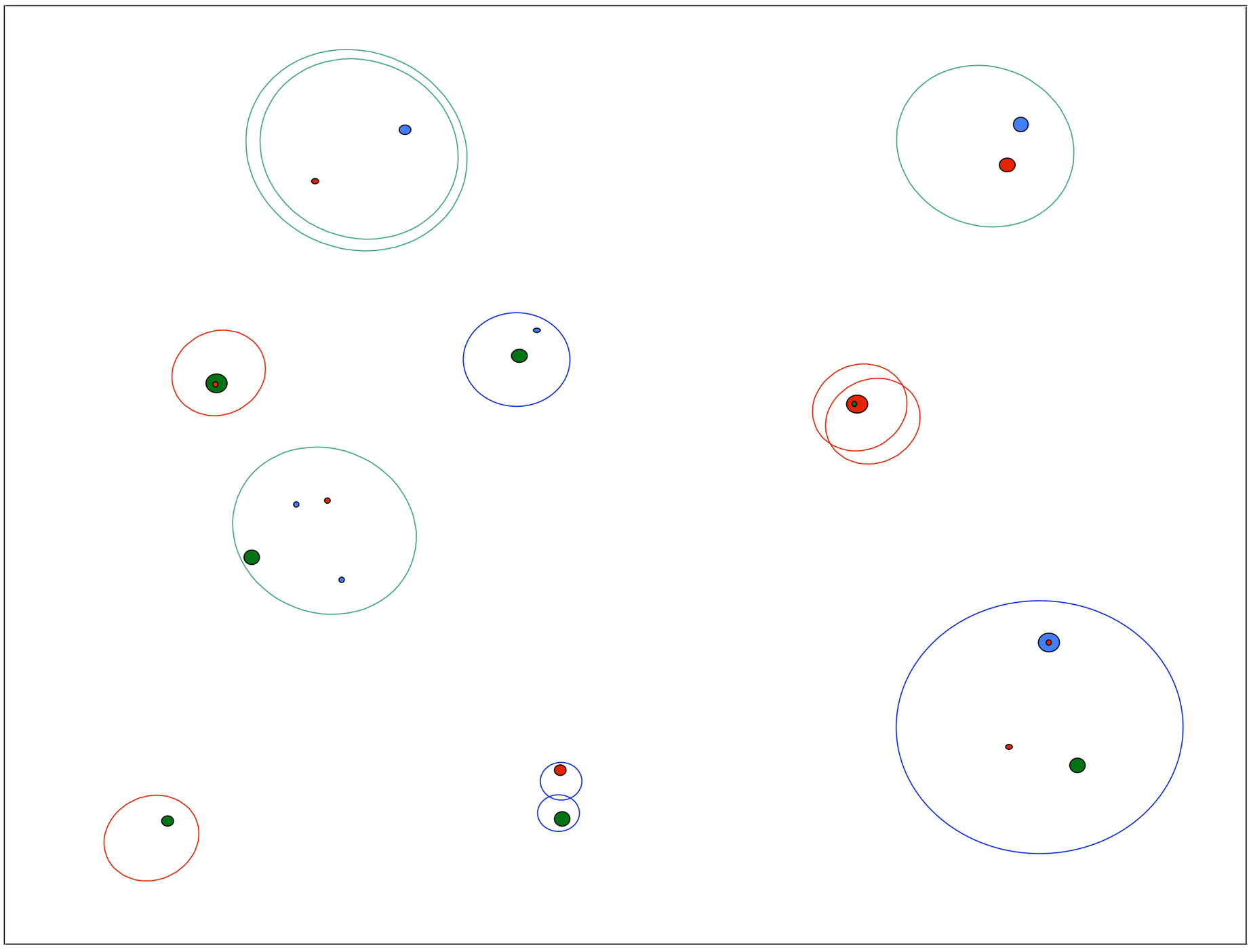
Nº 36

(for drops of sounds)



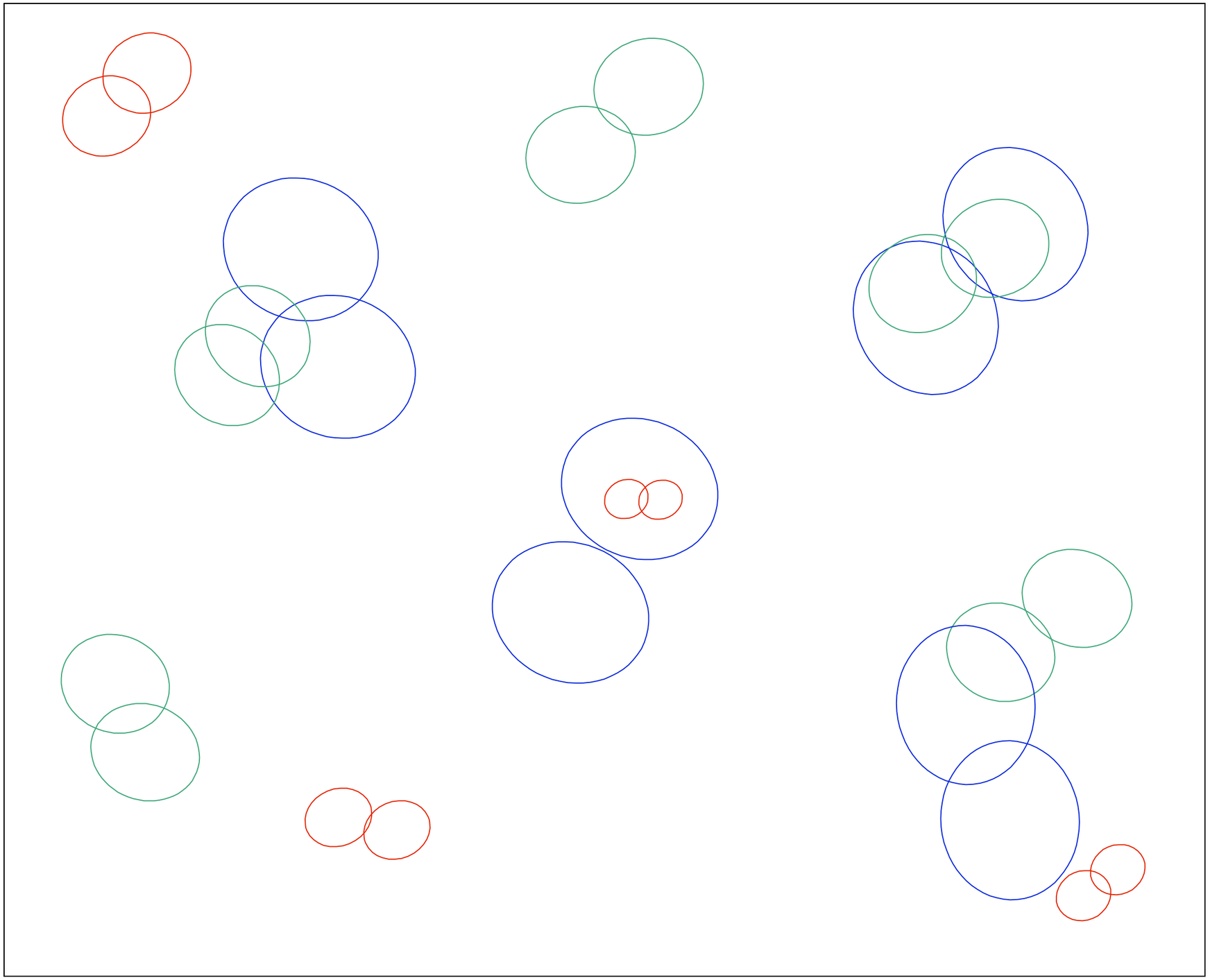
Nº 37

(pools and drops)



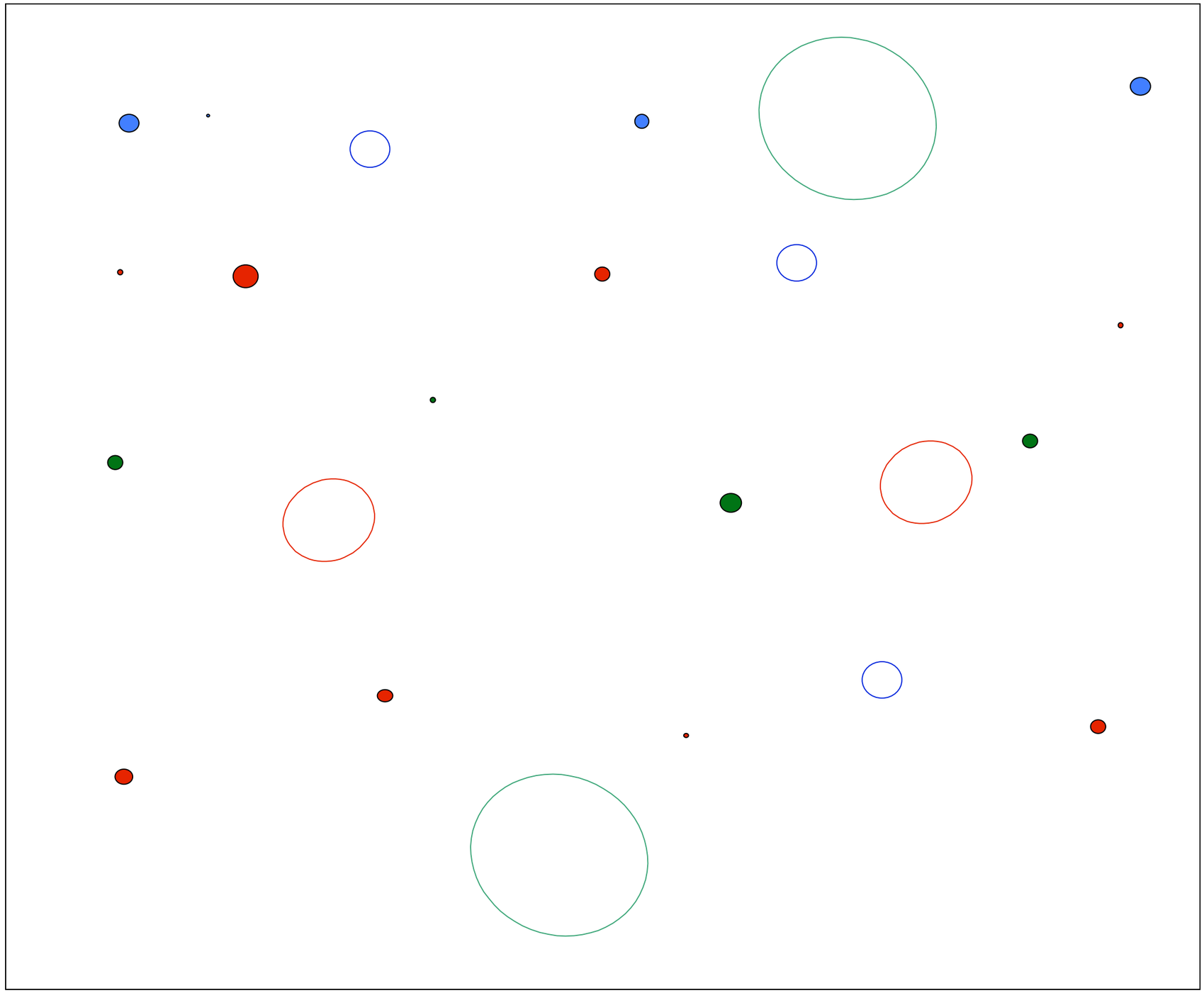
Nº 38

(paired pools)



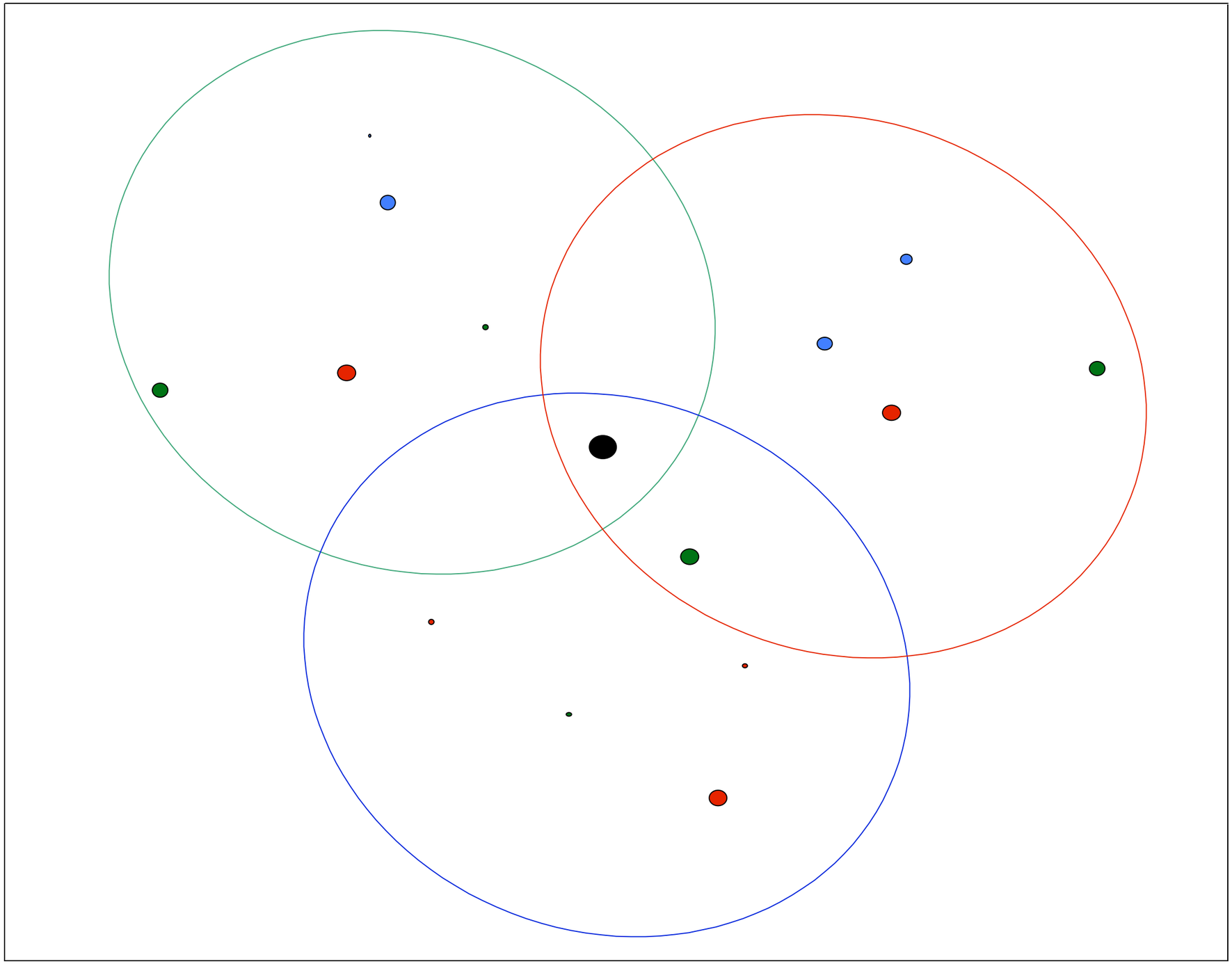
Nº 39

(Varied isolated events)



Nº 40

(large pools and small drops)



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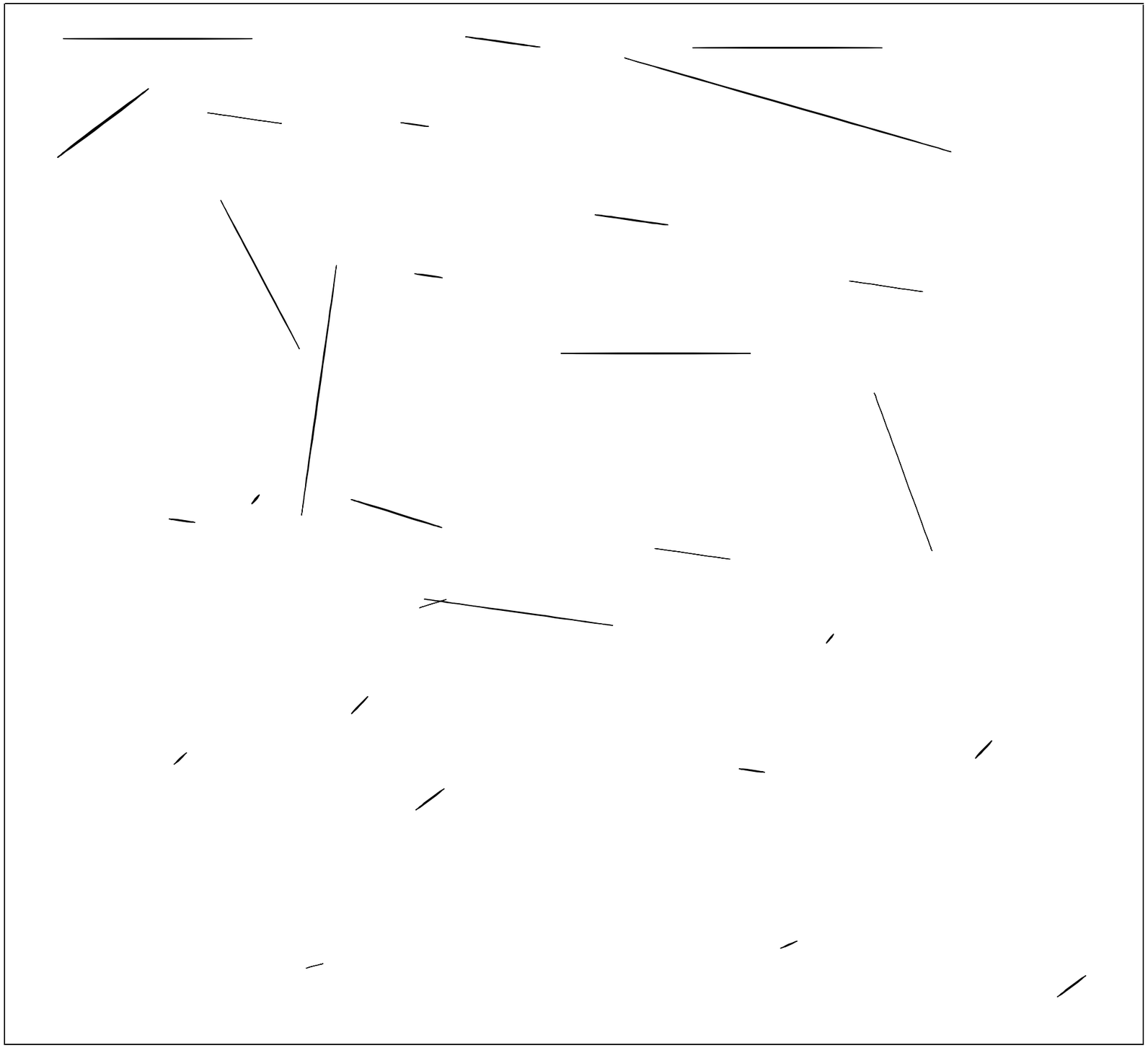
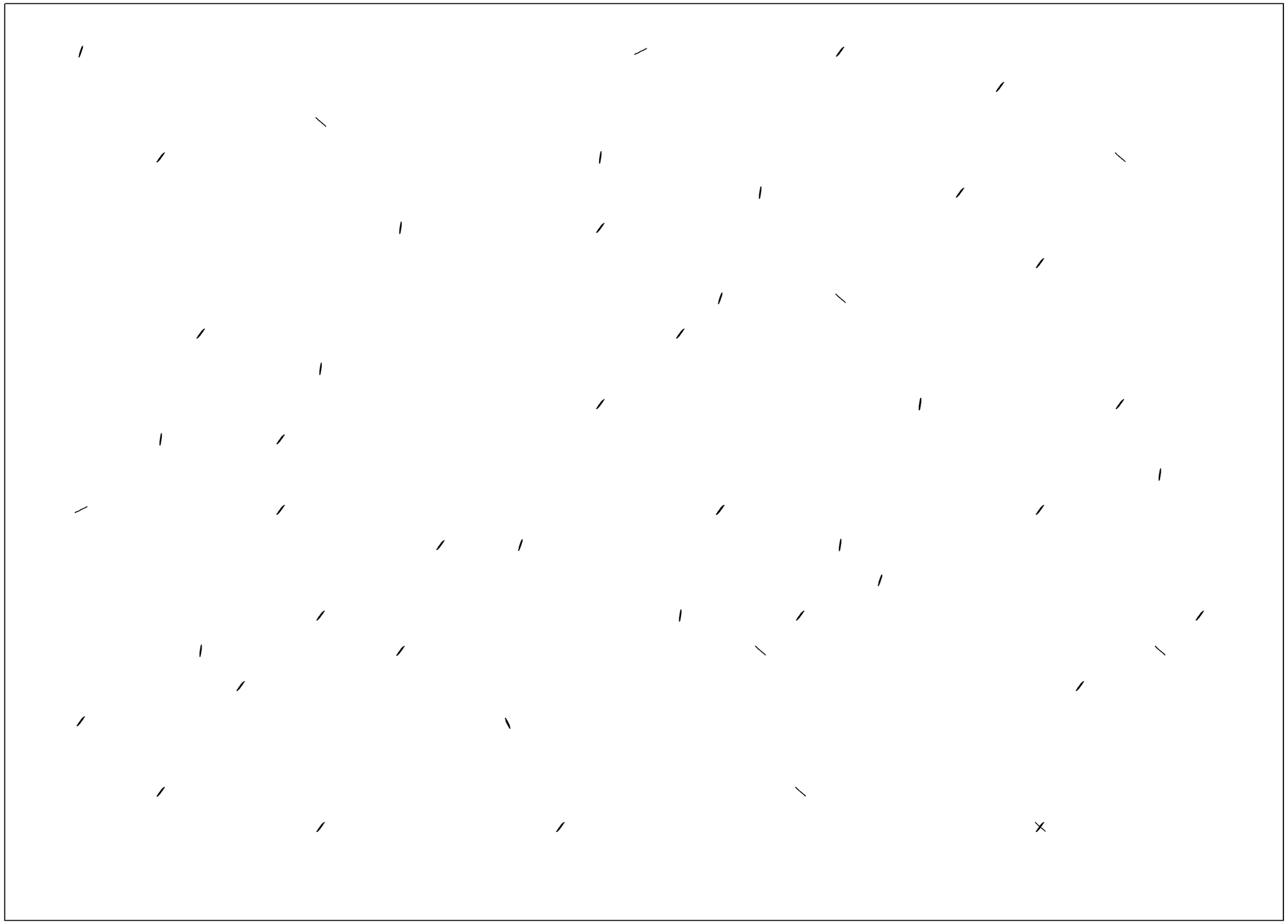
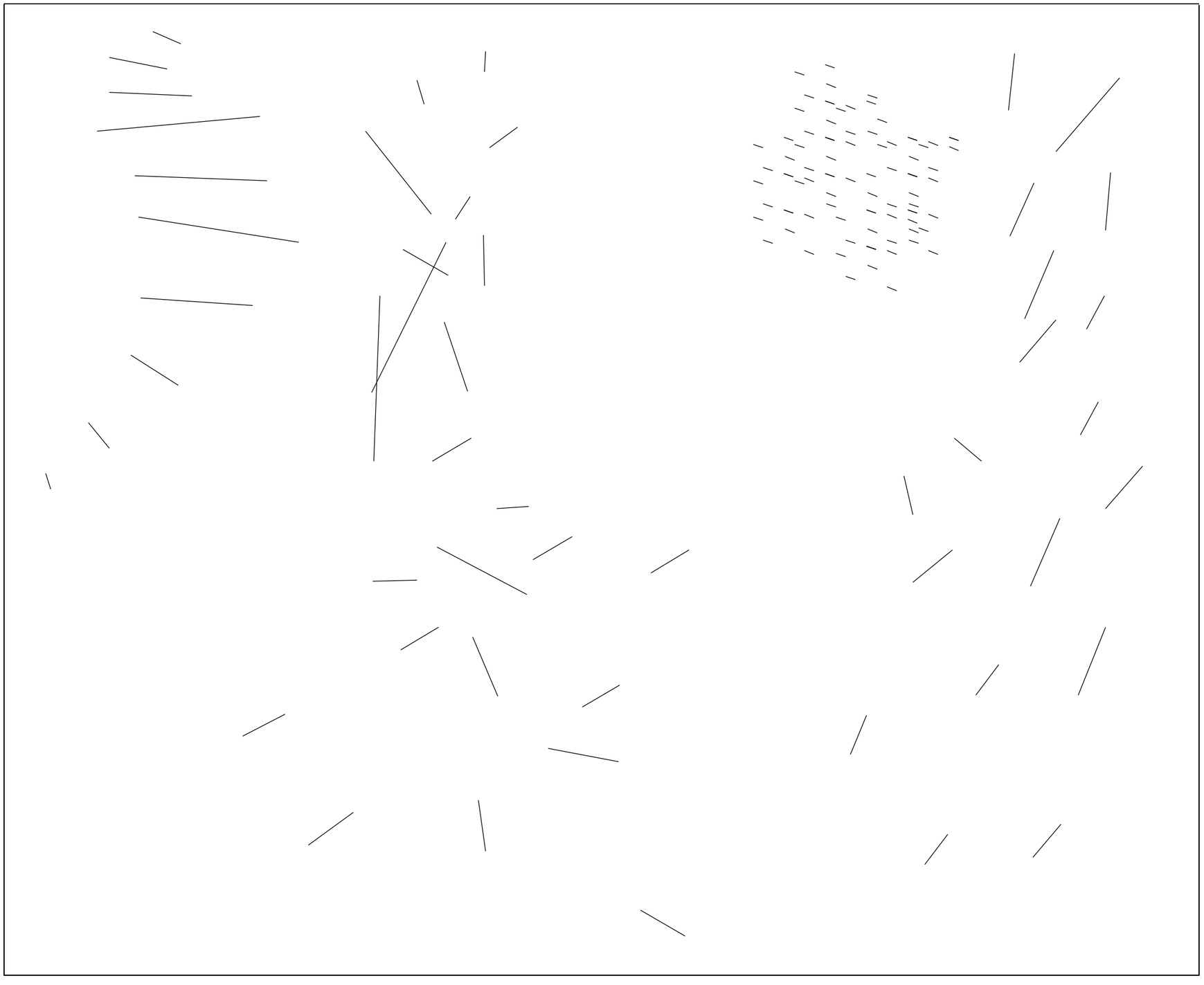
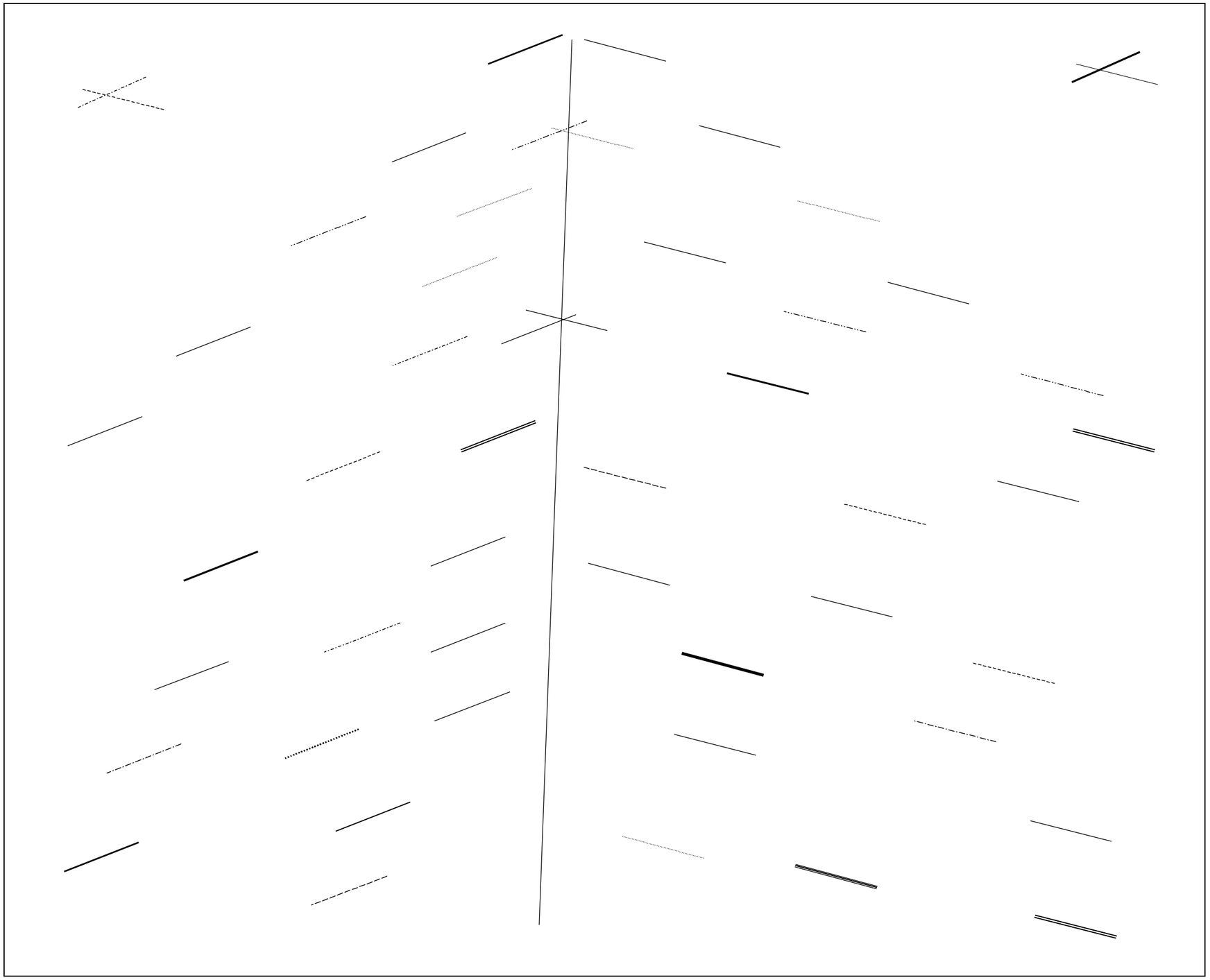
Part VI
Swarming Patterns









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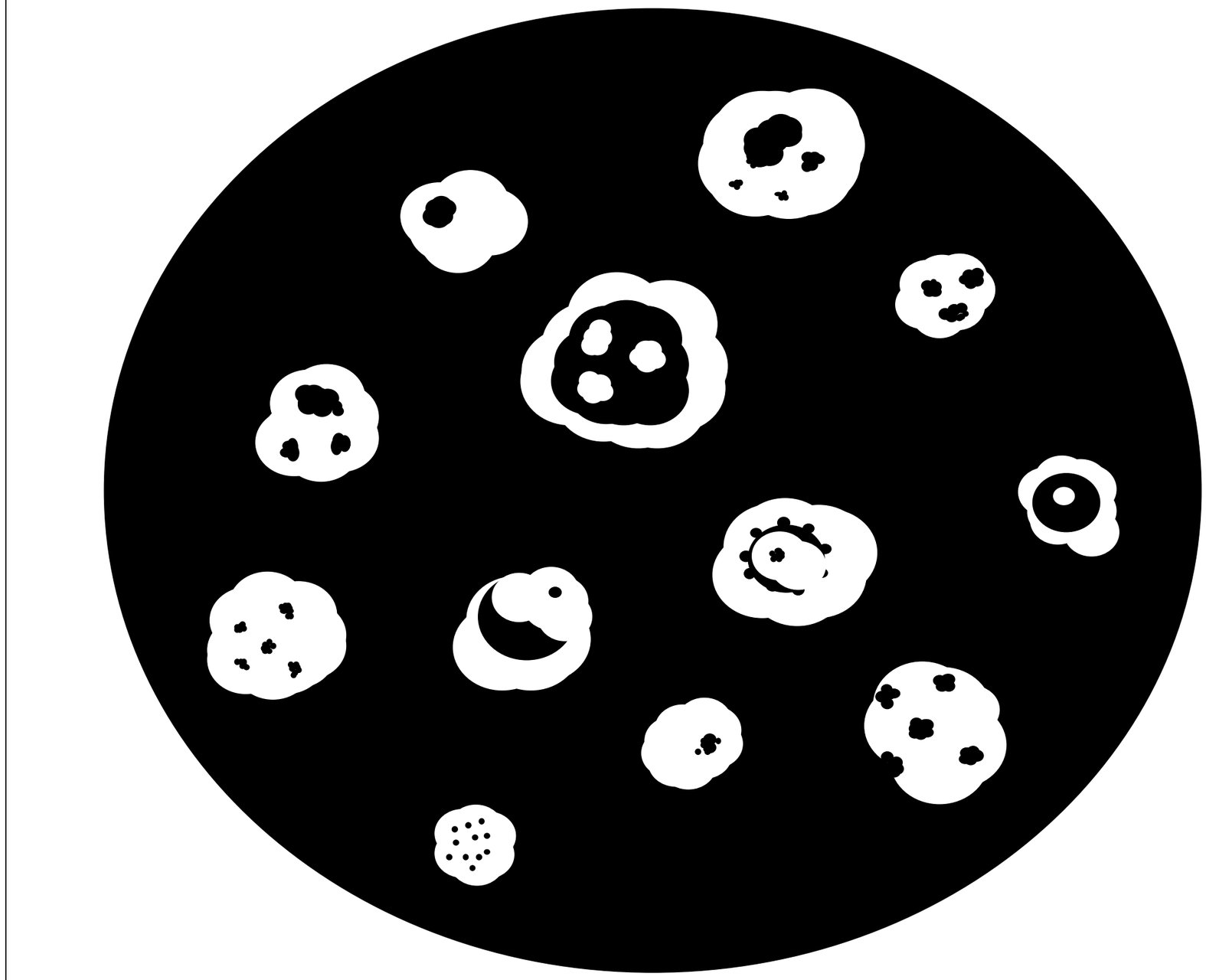
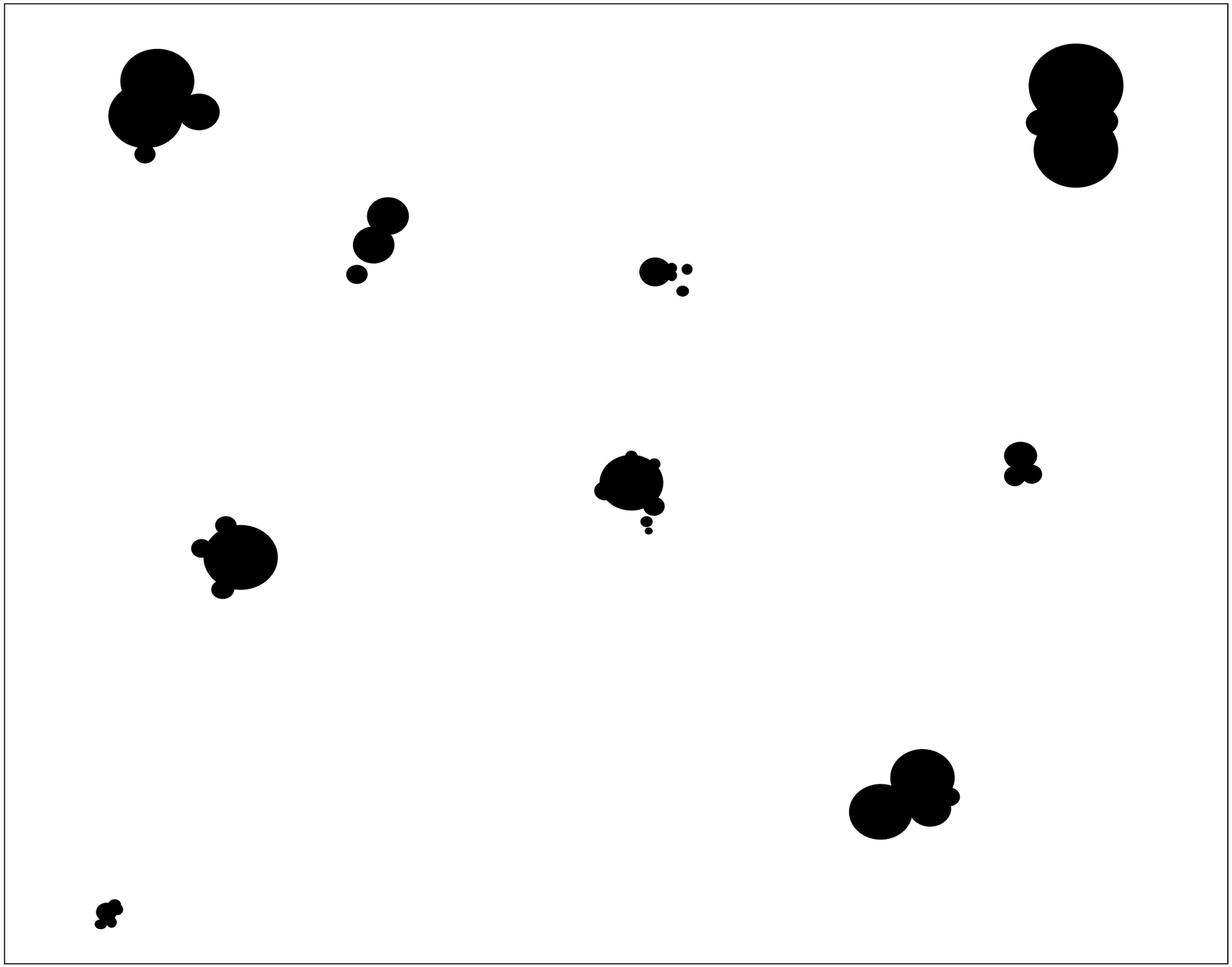
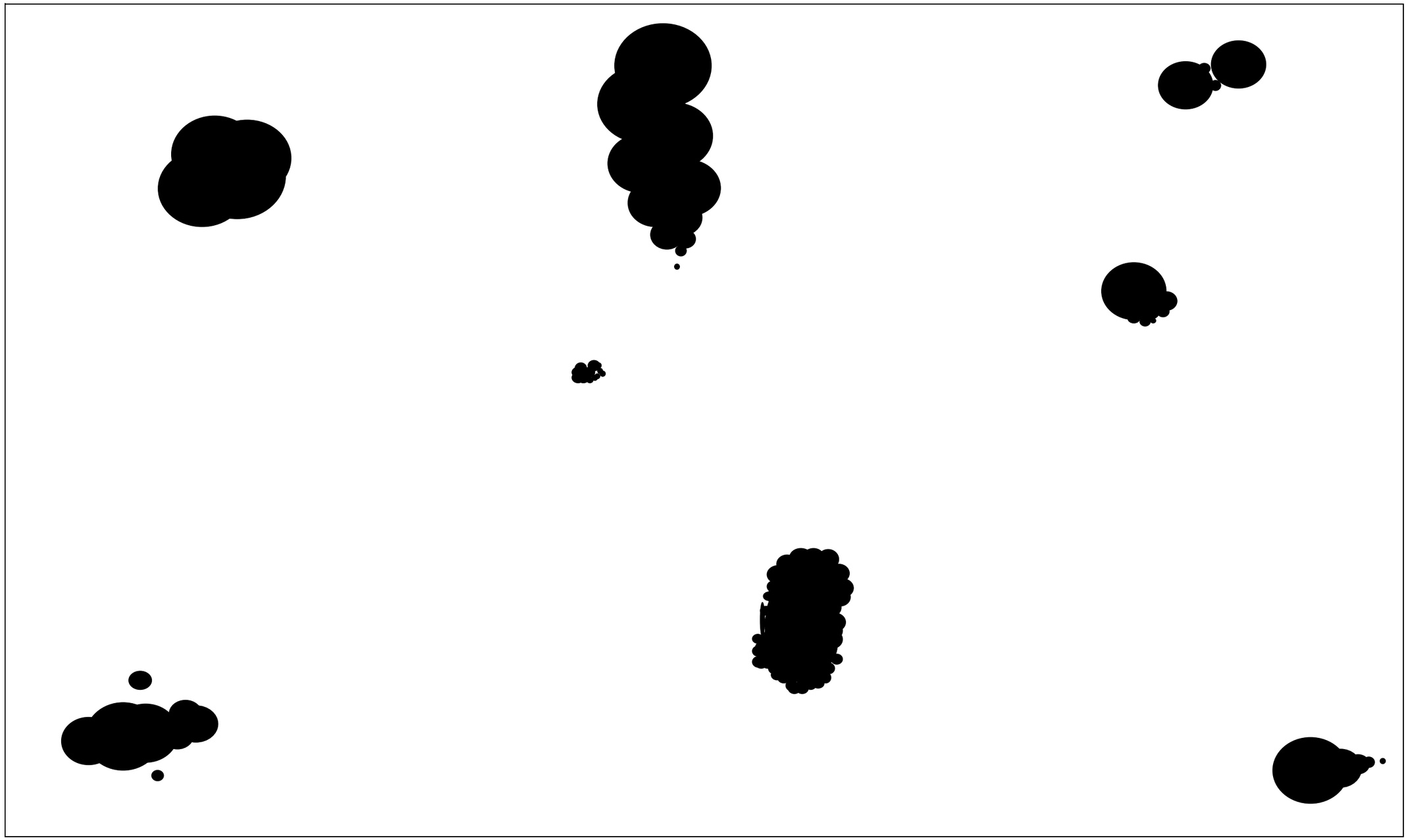
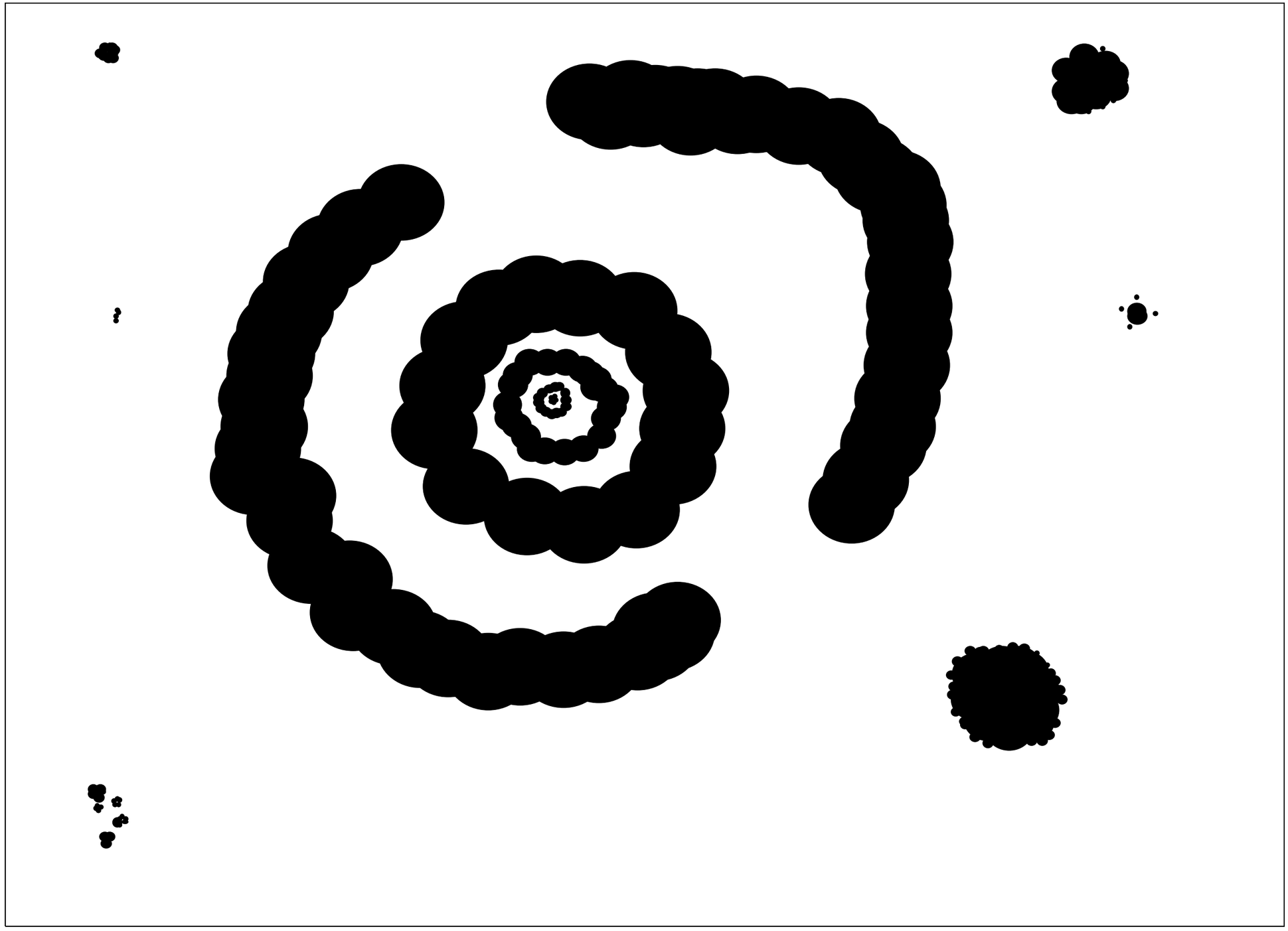
Part VII
Through Composed Patterns



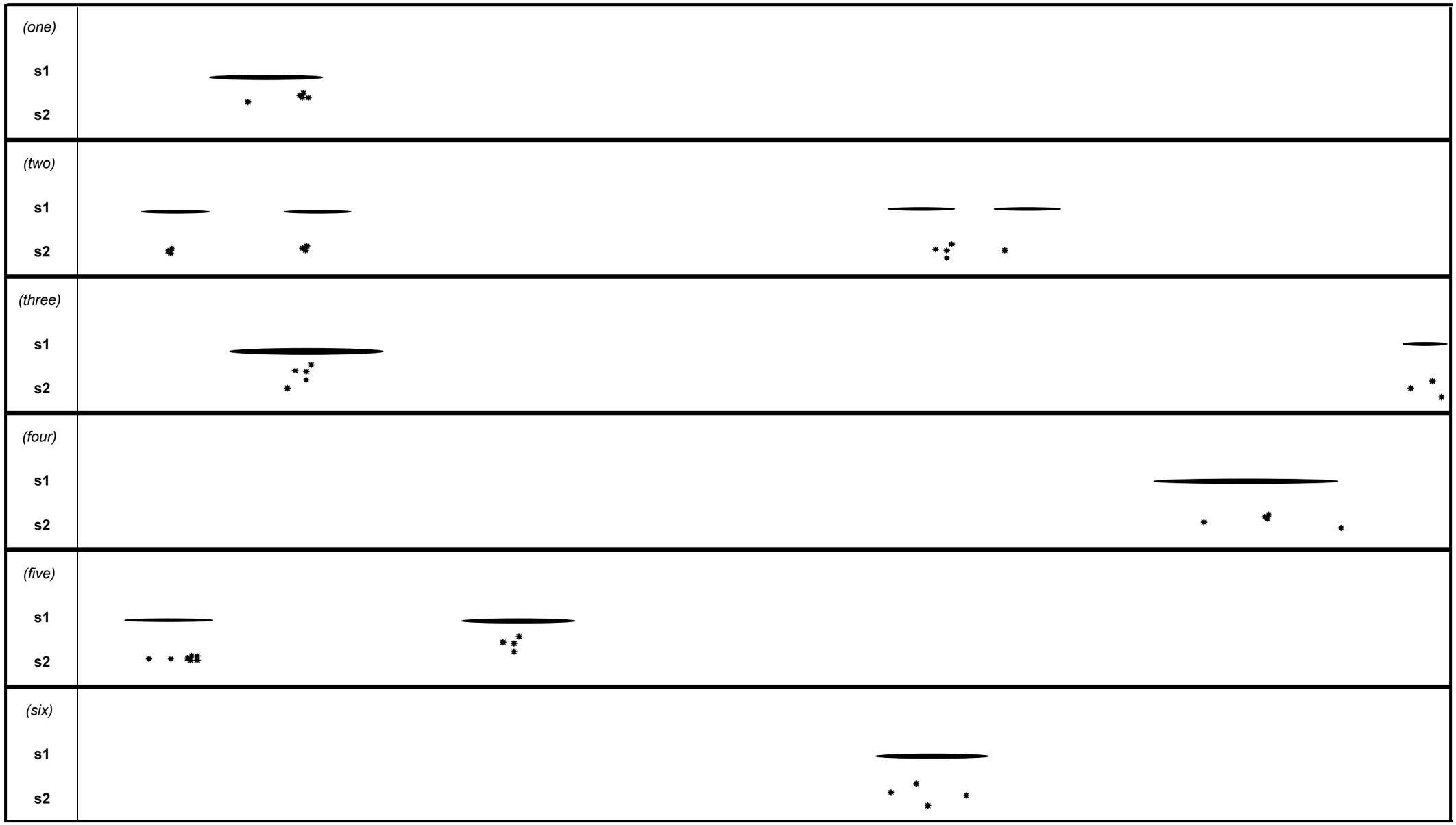






Nº 50a

(For two sound sources in 12 parts)



Performance Notes

s1: Capable of breath length sounds

s2: Capable of clusters of sounds

The score continues on the next page

Nº 50b

(For two sound sources in 12 parts)

(seven)	
s1	
s2	
(eight)	
s1	
s2	
(nine)	
s1	
s2	
(ten)	
s1	
s2	
(eleven)	
s1	
s2	
(twelve)	
s1	
s2	

Performance Notes

s1: Capable of breath length sounds

s2: Capable of clusters of sounds

The score is continued from the previous page

The Book of Musical Patterns

Appendix I:
Cluster Templates

How to use

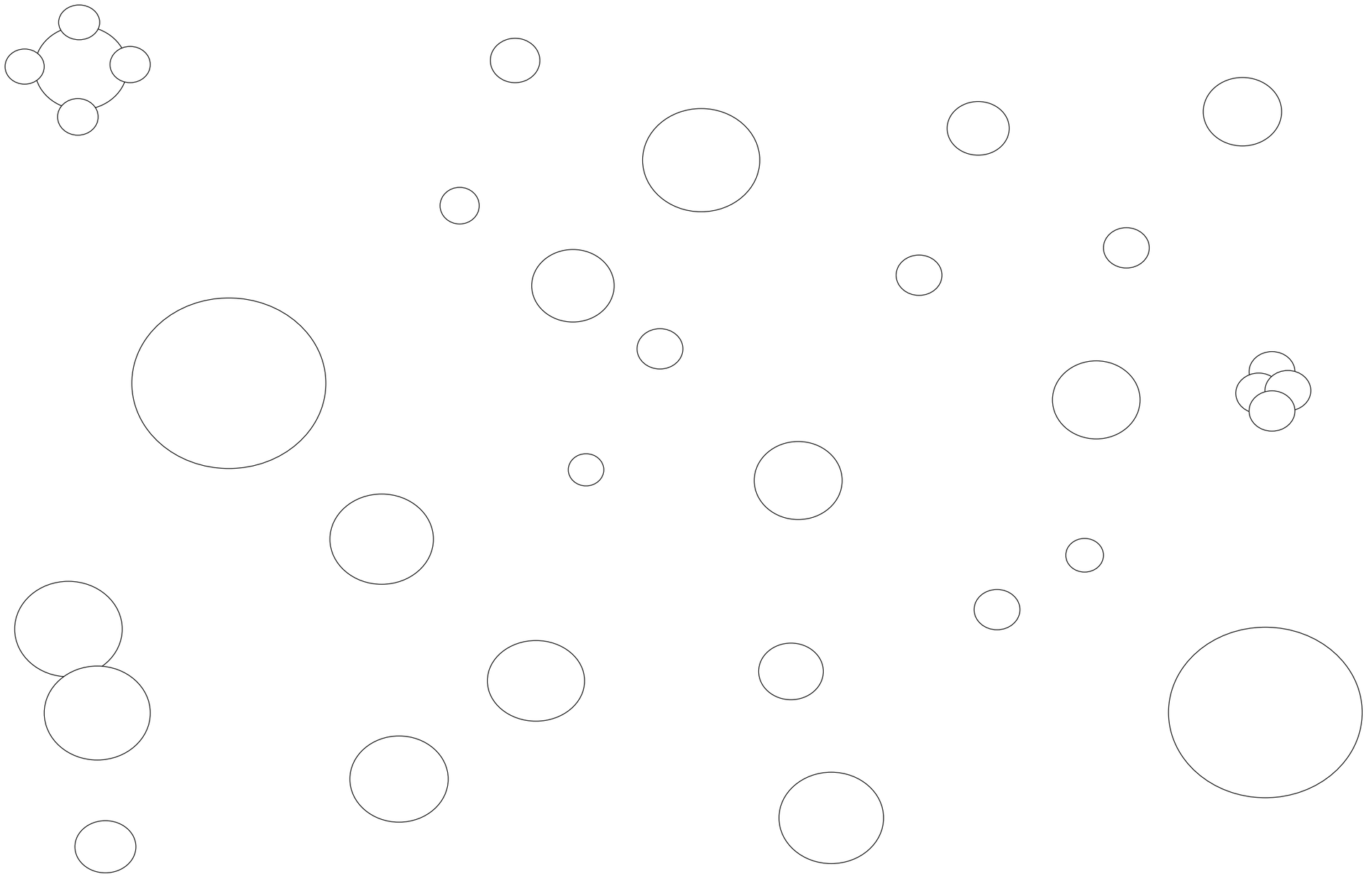
* Cut out the area inside each of the circles

* Place the template over one of the Musical Patterns

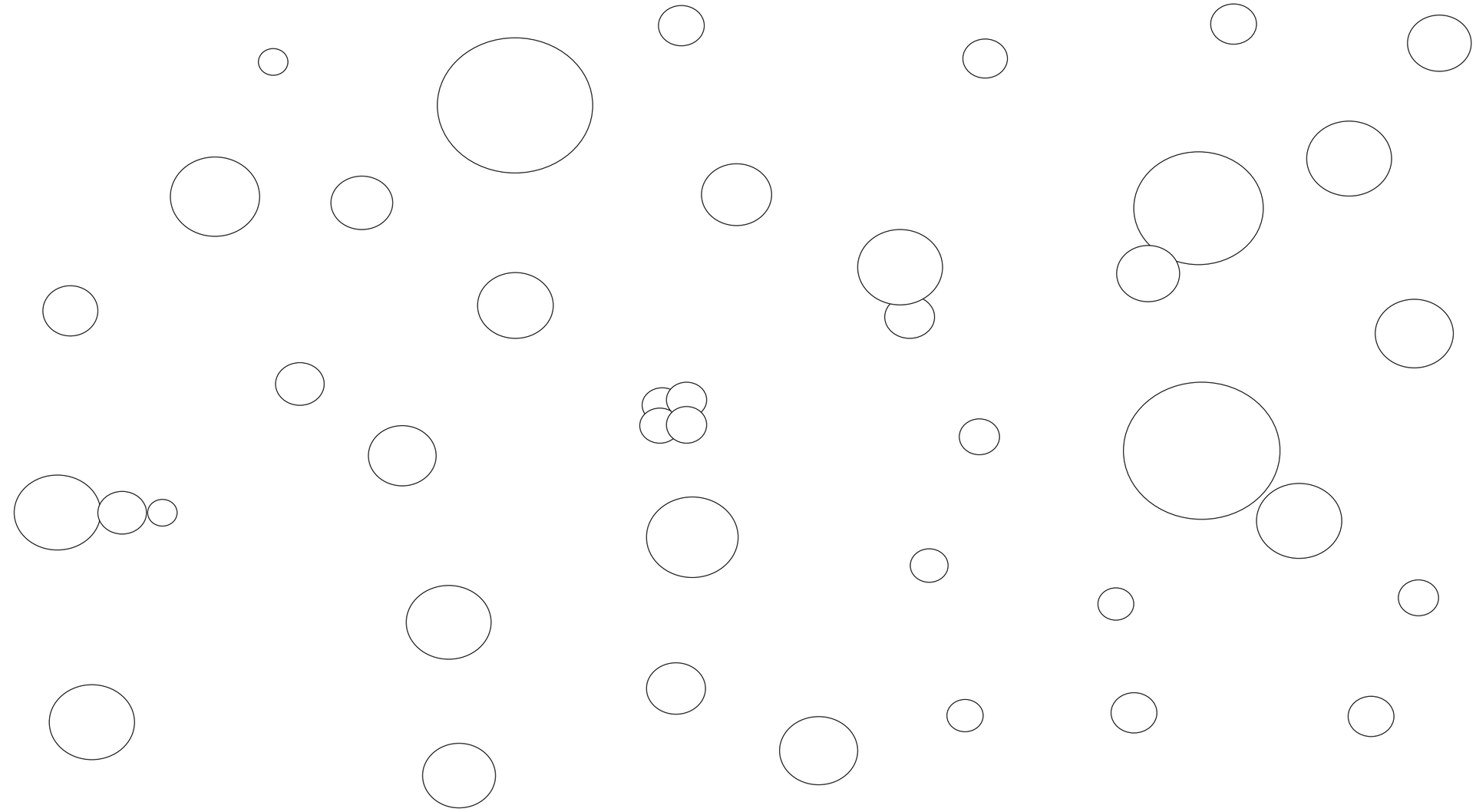
* Play only the revealed pattern

Cluster Template 1

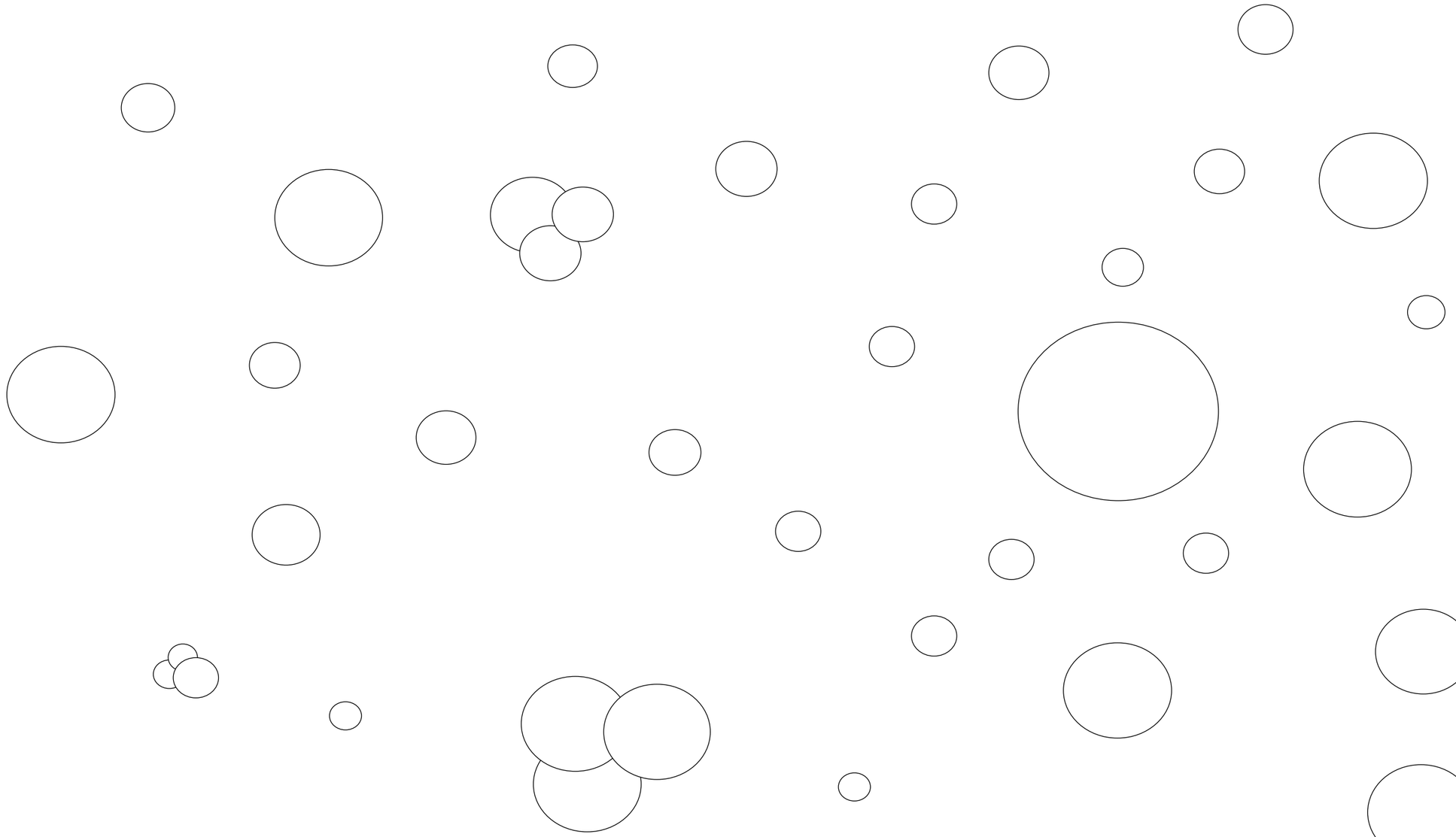
Cluster Template 2



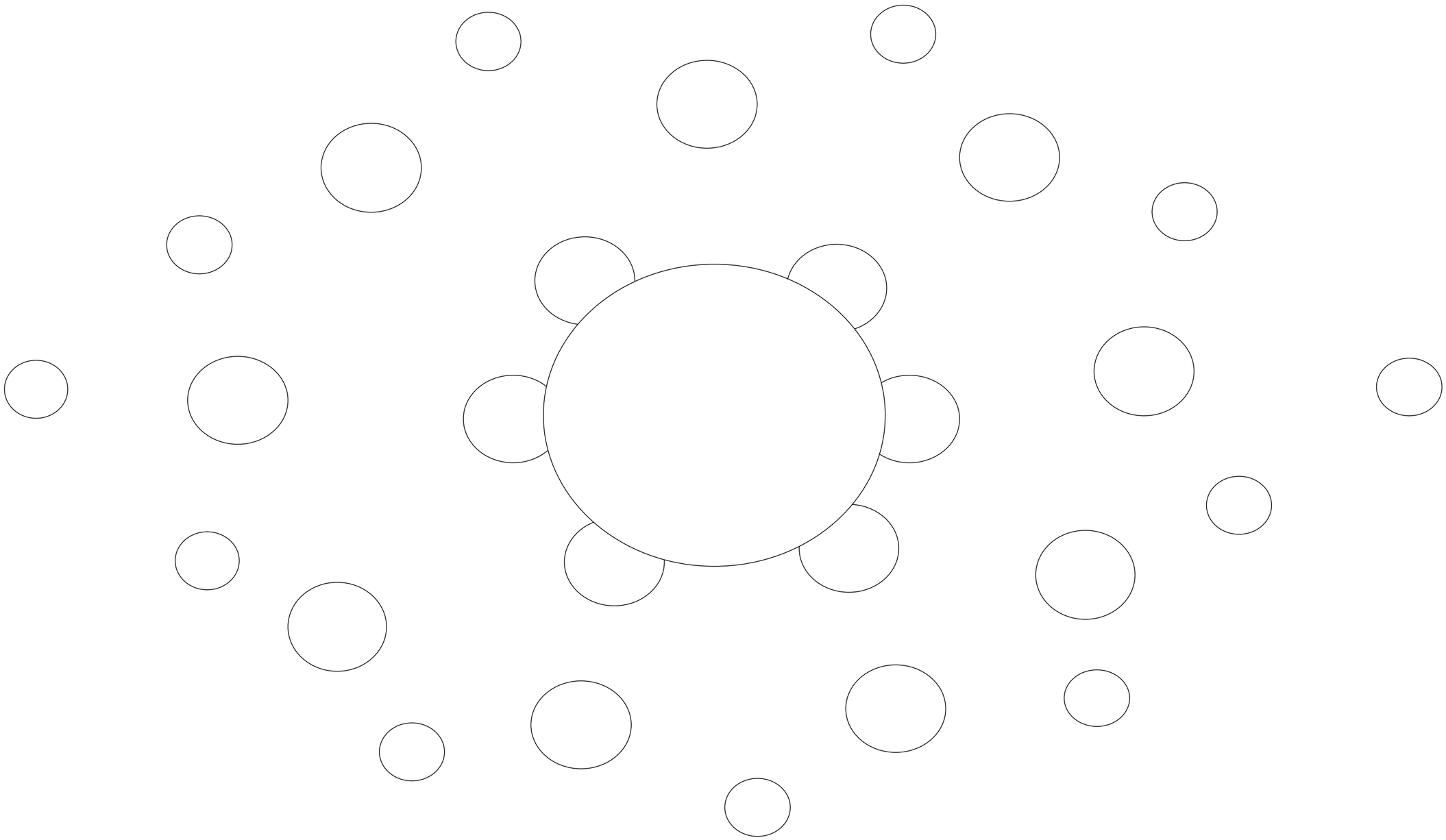
Cluster Template 3



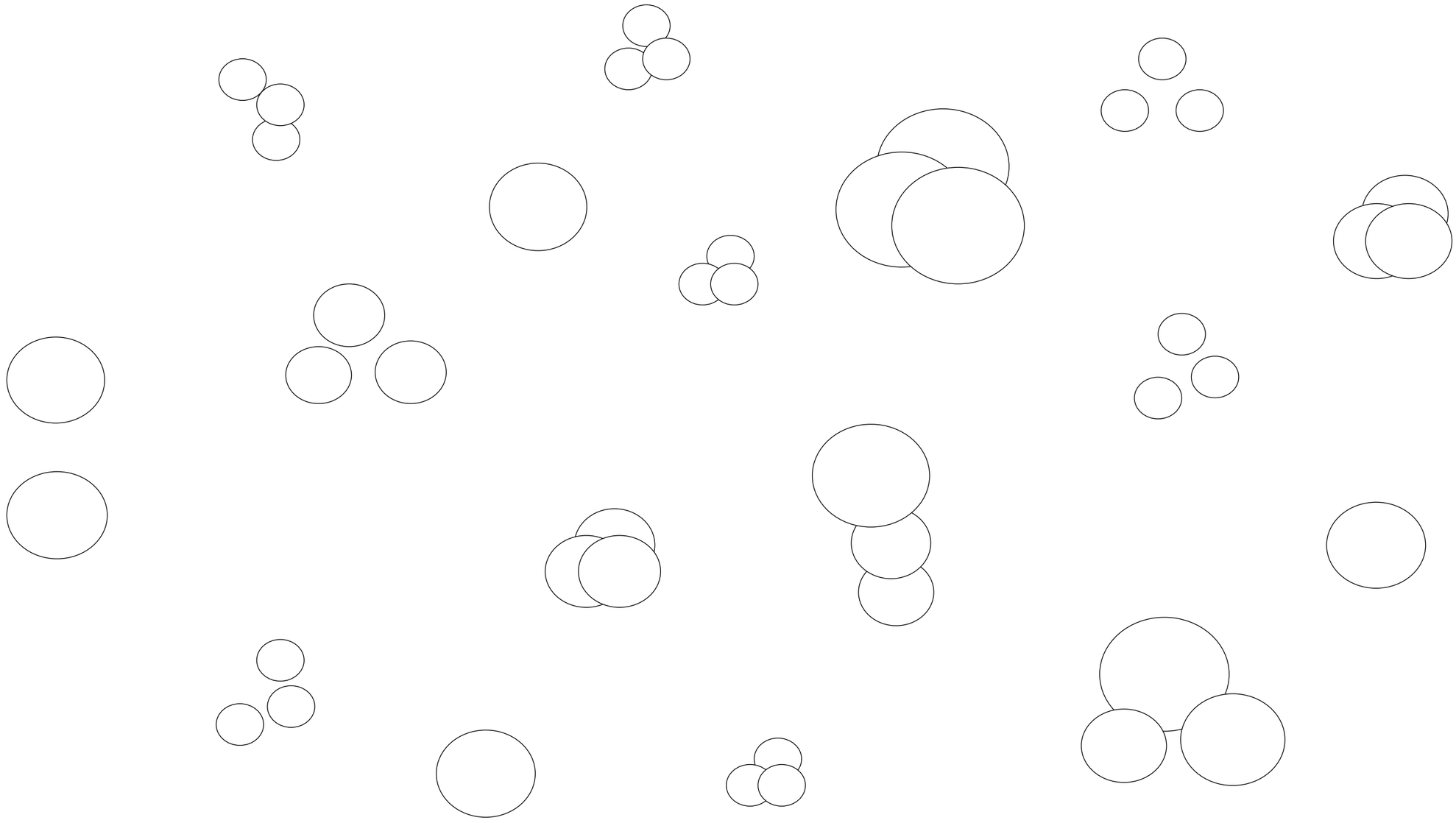
Cluster Template 4



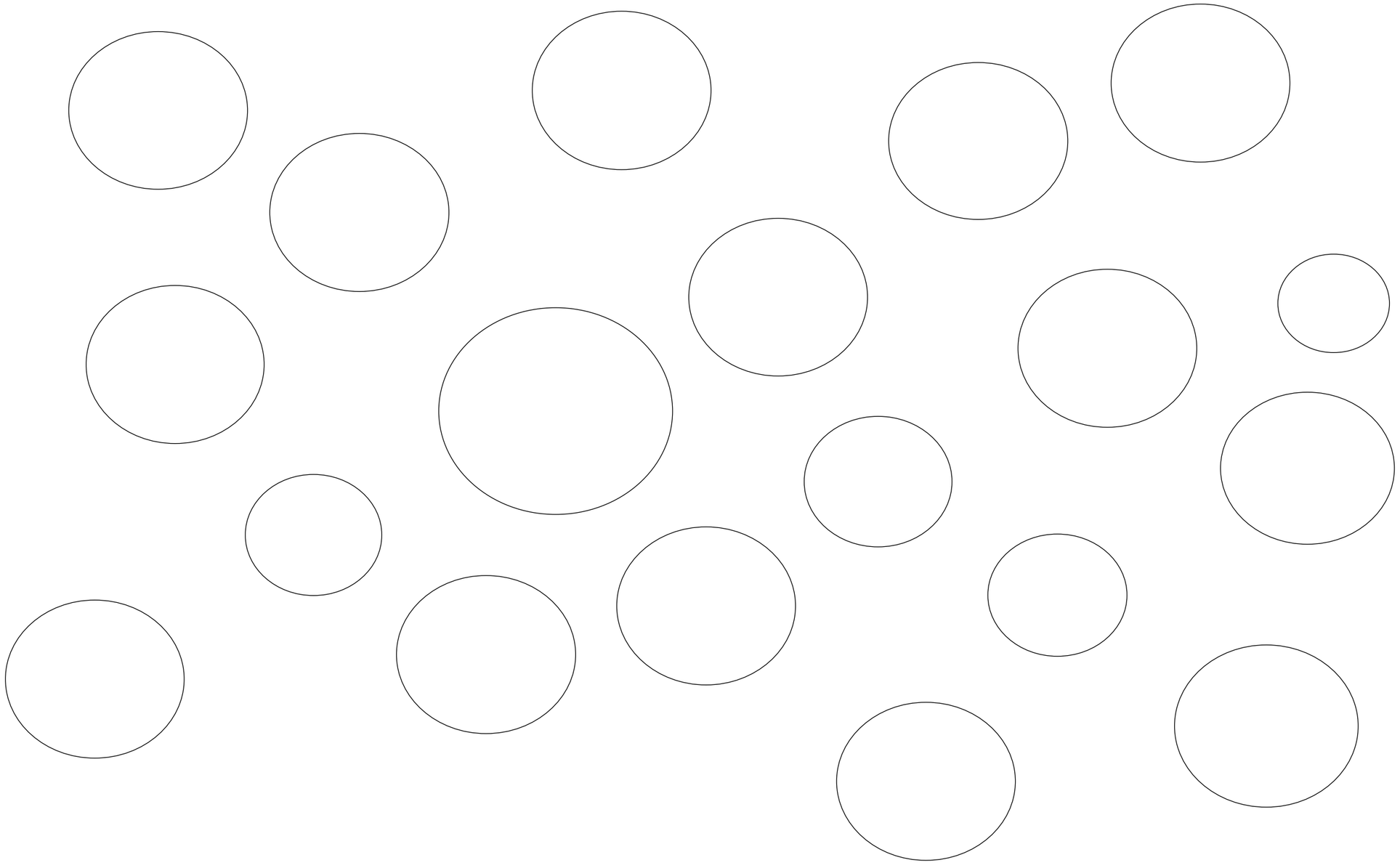
Cluster Template 5



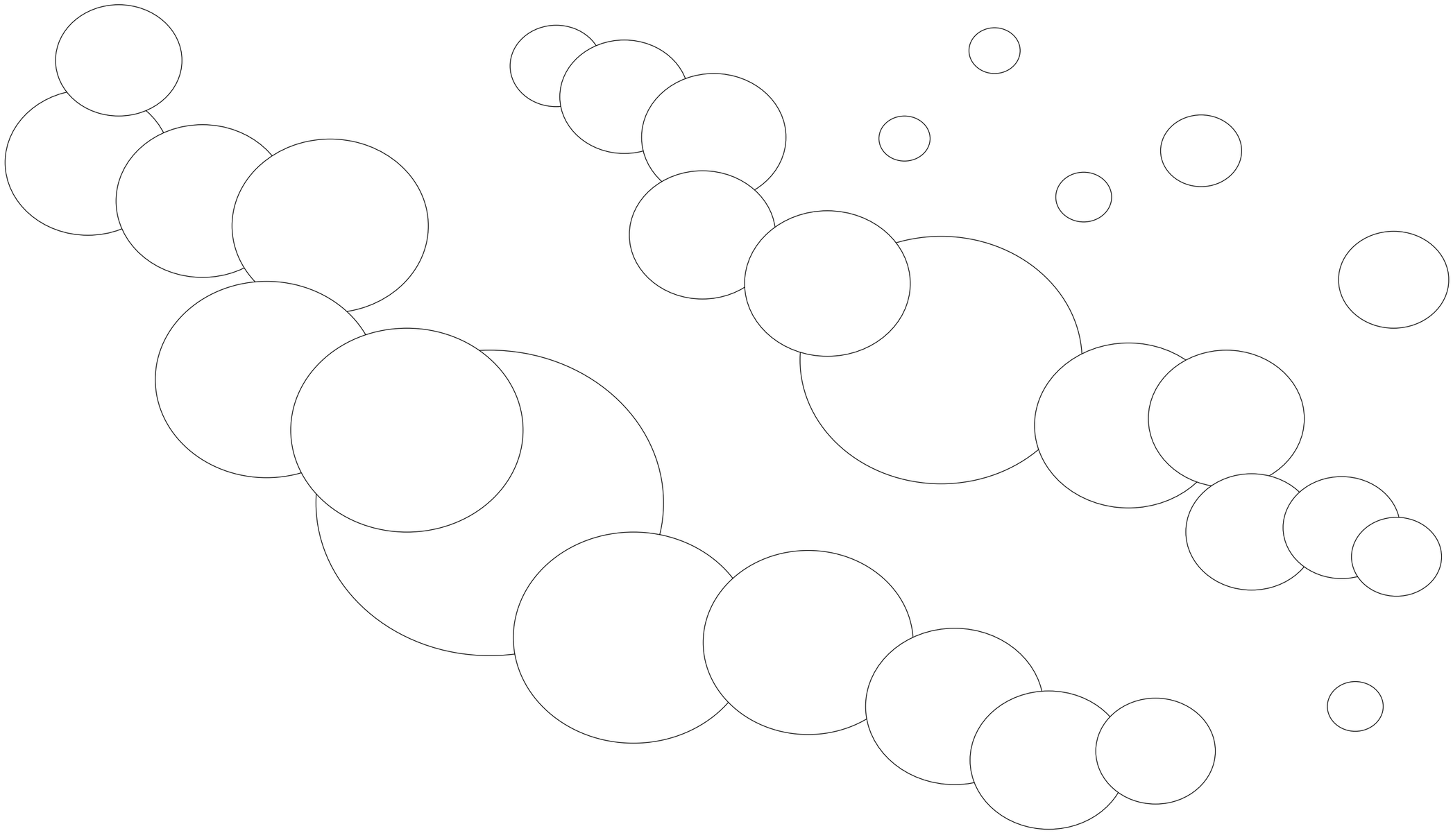
Cluster Template 6



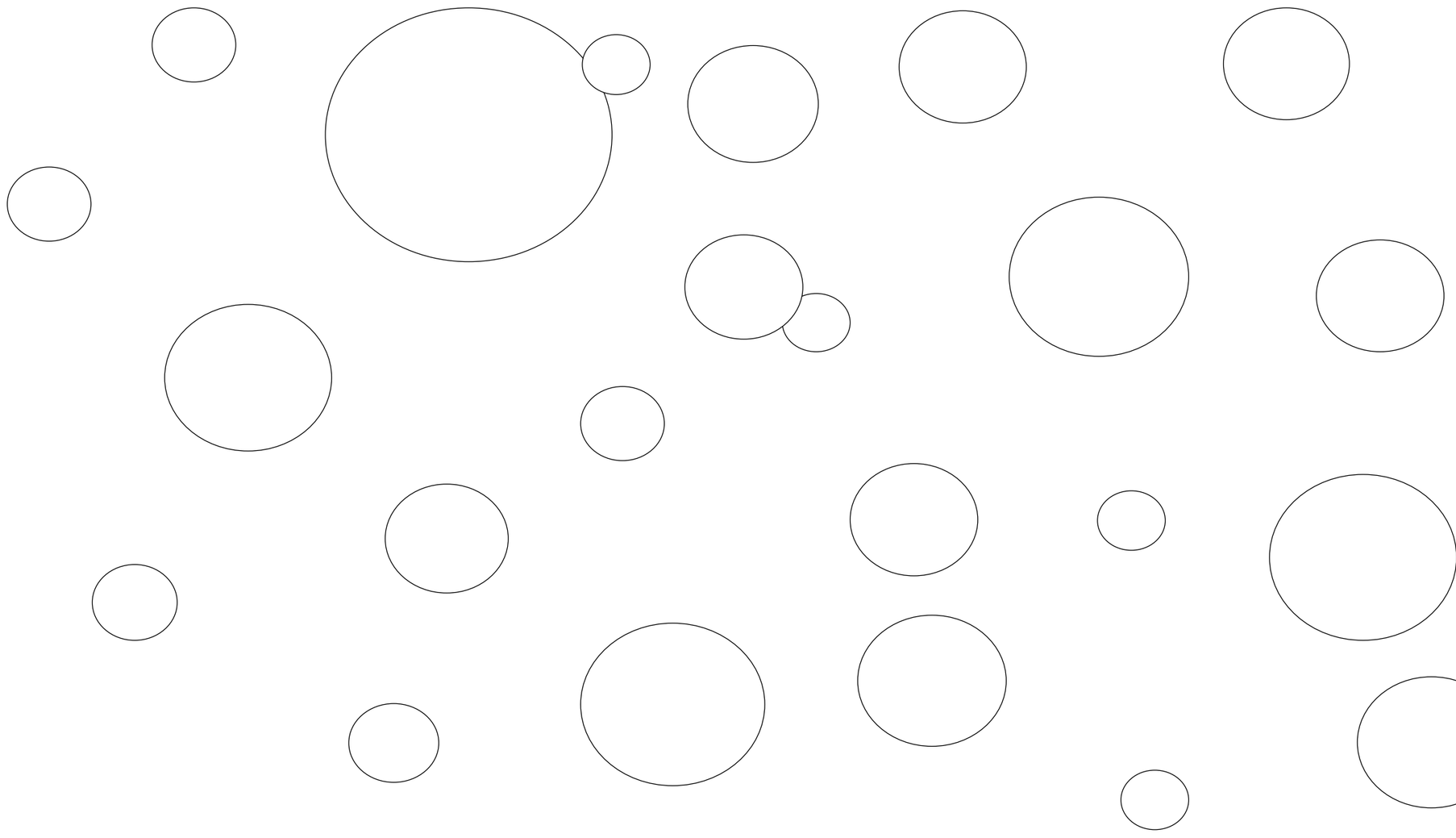
Cluster Template 7



Cluster Template 8



Cluster Template 9



Cluster Template 10

The Book of Musical Patterns

Appendix II:
Companion CD Contents

The Seattle Improv Meeting plays from the Book of Musical Patterns

Track 1: Nº 11 (16'00")
2007-02-07 Meeting
Eric A. Peacock: Laptop, assorted percussion
Andrew Woods: Guitar, voice, valveless tube-horn assorted percussion
Robert j Kirkpatrick: Prepared Wire Strung Harp, electronics

Track 2: Nº 17 (20'11")
2007-06-12 Meeting
Eric A. Peacock: Laptop, assorted percussion
Andrew Woods: Guitar, voice, assorted percussion
Robert j Kirkpatrick: Prepared Wire Strung Harp, electronics

Track 3: Nº 24 (10'08")
2008-08-06 Meeting
Eric A. Peacock: Laptop, assorted percussion
Andrew Woods: Guitar, voice, electronics
Robert j Kirkpatrick: Prepared Wire Strung Harp, electronics

Track 4: Nº 26 (7'12")
2008-08-06 Meeting
Eric A. Peacock: Laptop, assorted percussion
Andrew Woods: Guitars, assorted percussion, electronics
Robert j Kirkpatrick: Prepared Wire Strung Harp, electronics

Track 5: Nº 47 (10'19")
2008-6-18 Meeting
Eric A. Peacock: Laptop, assorted percussion
Andrew Woods: Guitar, voice, electronics
Robert j Kirkpatrick: Prepared Wire Strung Harp, electronics

Track 6: Nºs. 9, 13, 15 (10'09")
2008-01-08 Meeting
Eric A. Peacock: Bass Box
Andrew Woods: Guitar
Robert j Kirkpatrick: Prepared Wire Strung Harp

The Seattle Improv Meeting is:

Andrew Woods <http://www.neonbrown.com>
Eric A. Peacock <http://www.opaquedream.com>
Robert j Kirkpatrick <http://www.spiralcage.com>

More Information at: <http://www.spiralcage.com/improvMeeting/>