

TITLE: FixPerChaCom (pronounce: FIX PER KAY COM)

MOVEMENTS for ZIM Orchestra 2014 Dale Parson July 18, 2014 (updated from July 7 to include figure)

For each movement Bill will lead us into the movement, and 5 minutes later out of the movement, via a solo. We will go over cues for transitions during the previous day's workshop. Dale will conduct. Dale will use a police whistle as needed. **SEE NEXT PAGE FOR ILLUSTRATION.**

1. FIXED

FIXED is static. Drones. Drones beating against drones. Gradual transitions across pitch ranges. Gradual, gentle transitions across timbre. It is warm-up.

2. PERIODIC

PERIODIC is repetition. Repetitive cycling of rhythm, repetitive cycling of melody, repetitive cycling of timbre, repetitive cycling of whatever other properties come to mind. Bill will lead us in with rhythm/melody of his choosing. If we start to slip into uncoordinated chaos before 5 minutes are finished, then stop playing, listen to Bill, and follow his lead.

Actually, volume -> silence -> volume is a nested cycle. Yes, everyone will follow this cycle except Bill. Play repetitive structures (while also listening), but roughly at every minute, fade out, listen to Bill, and then fade back in following and working off of his structure. Dale will work out cues. So Bill gets to "solo" 5 times during the second movement, once at the start, and once at the start of each minute thereafter.

3. CHAOTIC

Descent into noisy hell. Don't over-do your amplitude. We don't want to damage hearing or the PA system. Alternate between trying to match a class of noise to what everyone else (initially Bill) is doing, and doing your own thing. Even noise can have structure. Classic definitions of chaos talk about hypersensitivity to initial conditions, the so-called *butterfly effect*. Bill supplies the initial conditions.

4. COMPLEX

This is the hardest to achieve, and also the opportunity for the most creative movement of the piece. It is basically non-cyclic structure. As the linked diagram shows, it sits between periodic and chaotic. It partakes somewhat of each, but it is its own region. The main guideline is to create variations of themes, initially supplied by Bill, although anyone can suggest a theme as we play. As usual, if it starts to become chaotic, back off and listen, then respond with a variation. If you don't have a variation, just follow. If everyone tries to introduce a theme, it will become chaotic. Feel out that boundary region between Periodic and Chaos!

From http://cmpy.csc.ucdavis.edu/tutorials/onset_of_chaos.html

The following diagram illustrates the structure of the FPCC piece outlined above.

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