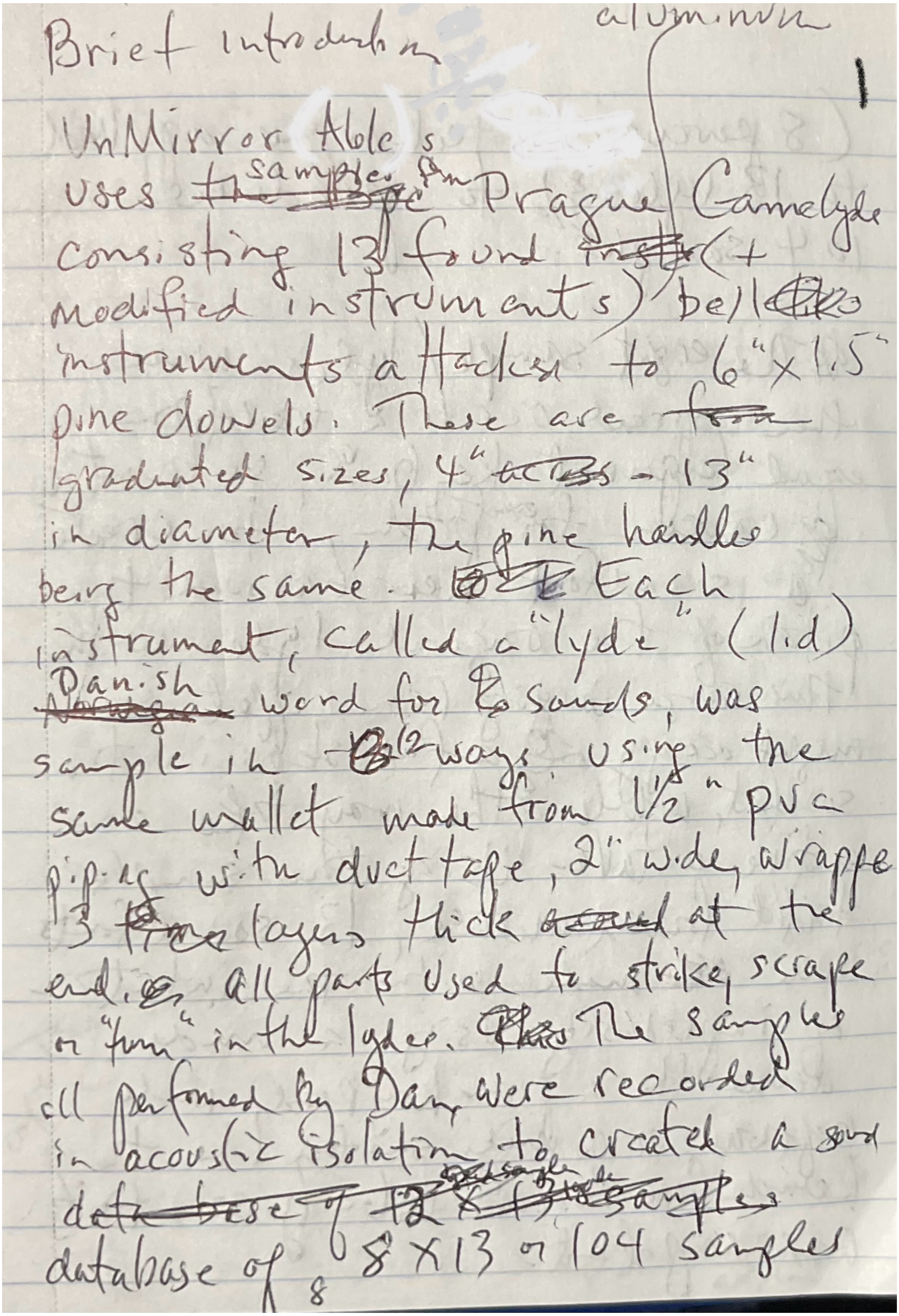
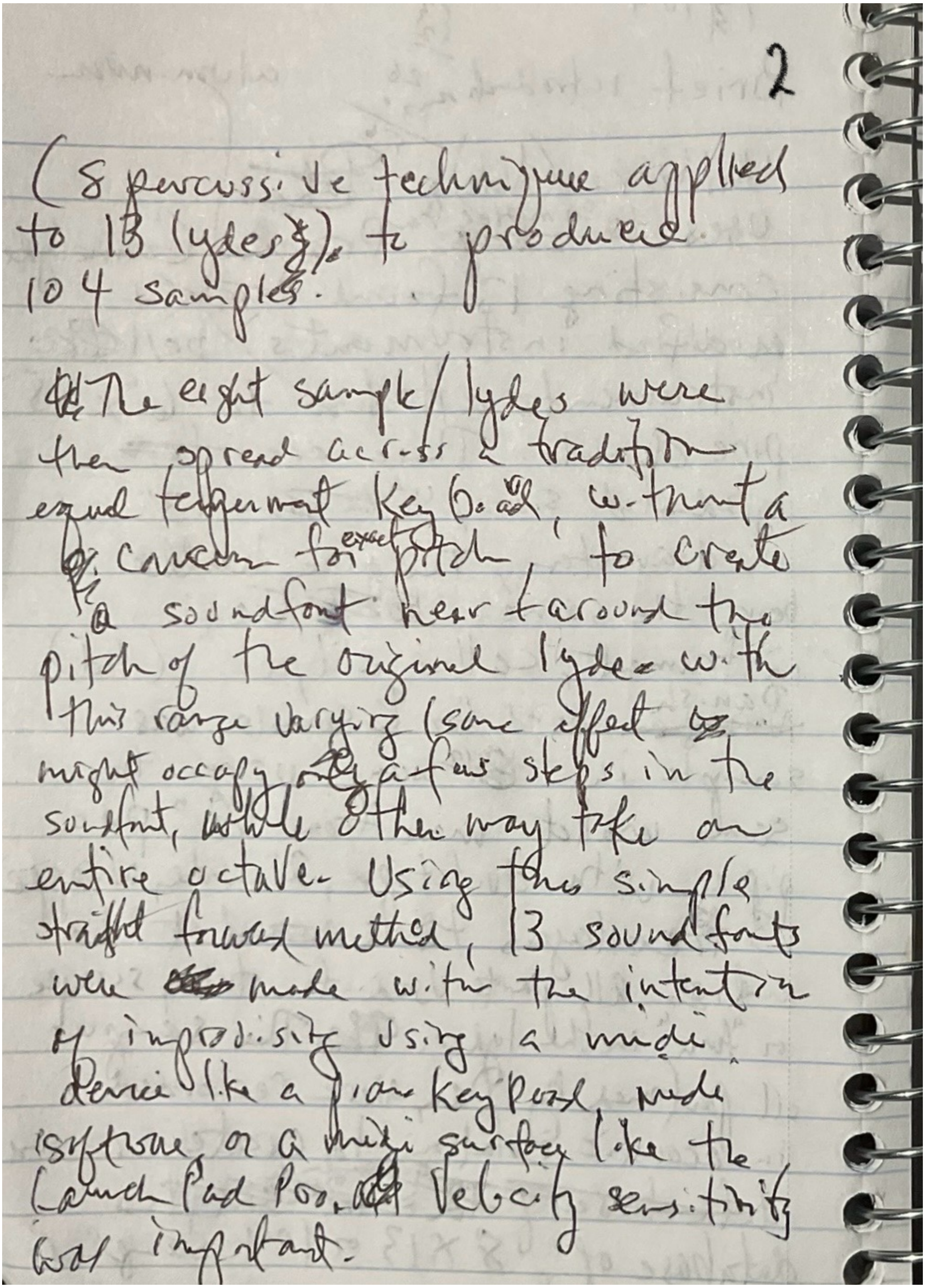
Handwritten Notes for Unmirrorable(s) - Saturday July 26, 2025



aluminum

Brief introduction

UnMirror(Able)s
uses ~~the~~ samples from Prague Gamelyde
consisting 13 found ~~instr~~ (+
modified instruments) bell ~~[illegible]~~
instruments attached to 6"x1.5"
pine dowels. These are ~~from~~
graduated sizes, 4" ~~across~~ - 13"
in diameter, the pine handles
being the same. ~~[illegible]~~ Each
instrument, called a "lyde" (lid)
~~Norwegian~~ Danish word for ~~[illegible]~~ sounds, was
sample in ~~[illegible]~~ 12 ways, using the
same mallet made from 1½" pvc
piping with duct tape, 2" wide, wrappe
3 ~~[illegible]~~ layers thick ~~around~~ at the
end. ~~[illegible]~~ all parts used to strike, scrape
or "fum" in the lydes. ~~[illegible]~~ The samples
all performed by Dan were recorded
in acoustic isolation to create a sound
~~data base of 12 x (13 lyde samples~~
database of 8 8 X 13 or 104 samples



(8 percussive technique applied to 13 lydes}), to produce 104 samples.

The eight sample/lydes were then spread across a tradition equal temperament keyboard, without a concern for exact pitch, to create a soundfont near + around the pitch of the original lydes with this range varying (some effect might occupy only a few steps in the soundfont, while other may take an entire octave. Using this simple straight forward method, 13 soundfonts were made with the intention of improvising using a midi device like a piano keypad, midi isoftone, or a midi surface like the Launch Pad Pro. Velocity sensitivity was important.

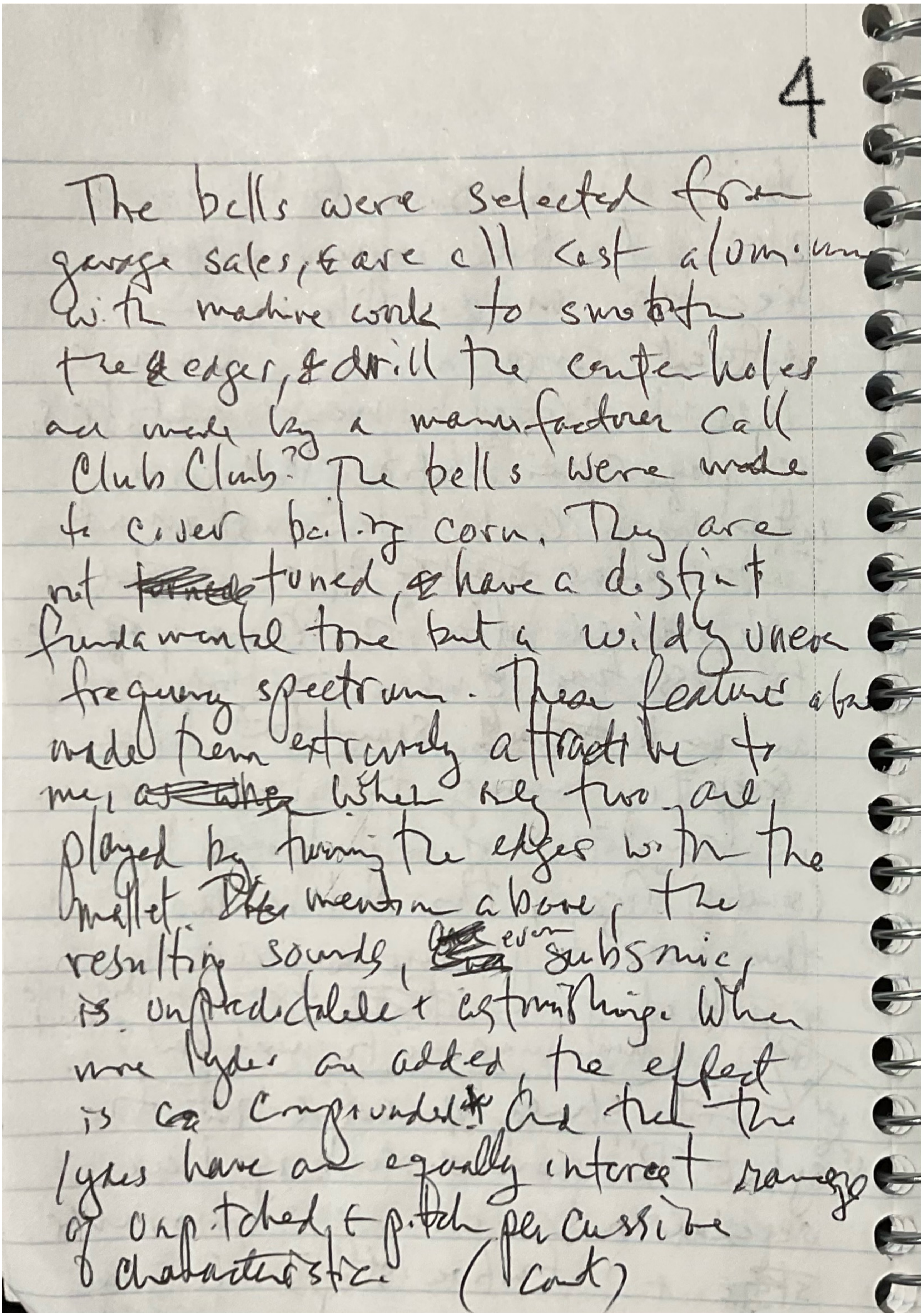
With these soundfonts in place, I then improvised + recorded midi files in different ranges on each virtual lyre to create a new database of player piano-like notation that was interchangeable between instrument. Improvisations ~~would~~ files ~~would~~ were named after the range, ~~of~~ i.e. the tessitura, & where they took place an ~~ar~~ ~~instrument~~ a soundfont like ~~Sep~~ 7up meaning the improv. occur in range 7+8 of a particular lyre (soundfont). Again, this method was thus used to produce an array of different textures, ~~that~~ again in midi file format.

(might jump over the next part)

confusing

It should be noted that the system I'm now describing here depended on a mix of immovable ~~steps~~ + intuitive steps. Let me explain-

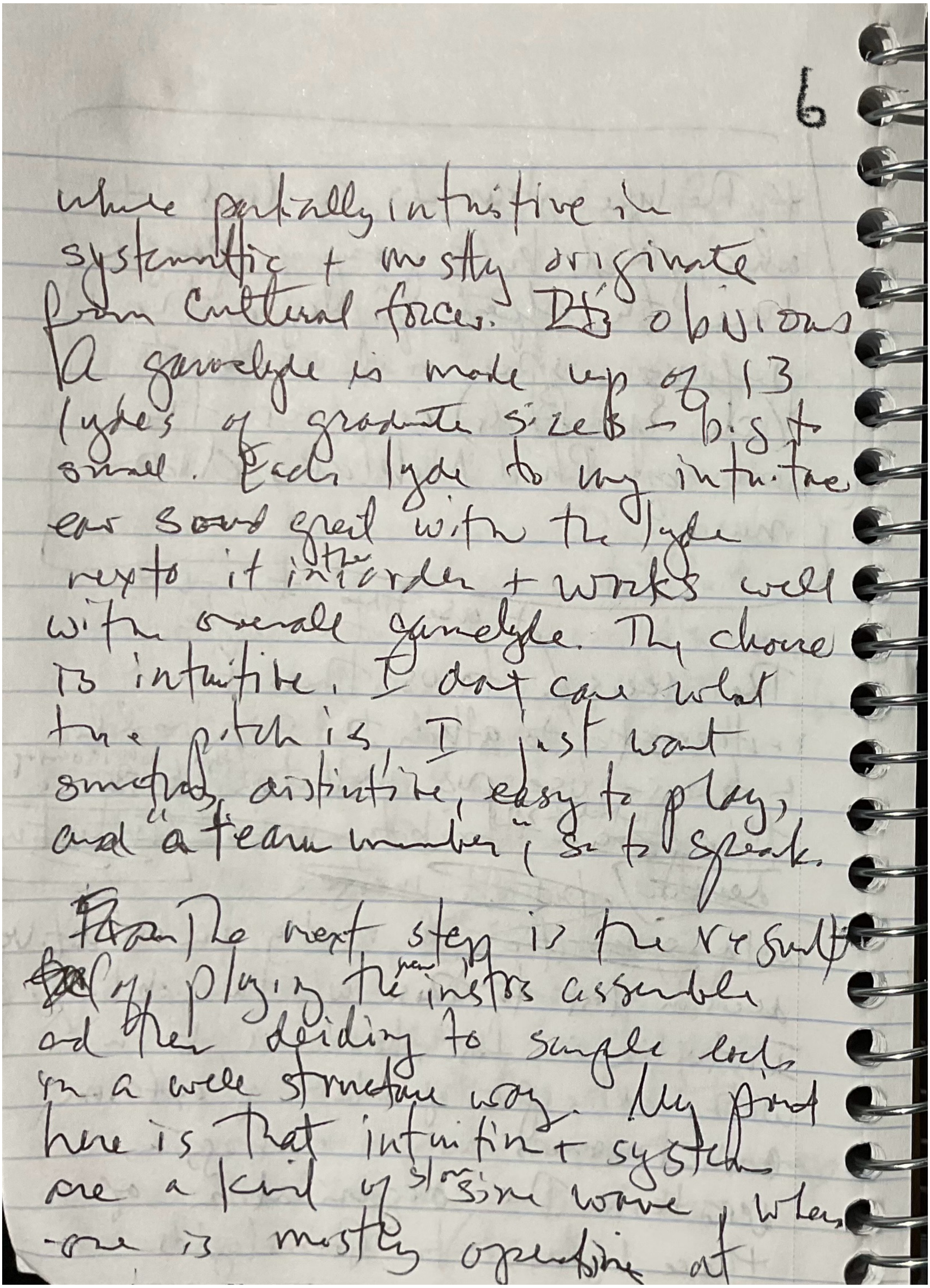
Handwritten Notes for Unmirrorable(s) - Saturday July 26, 2025



The bells were selected from
garage sales, & are all cast aluminum
with machine work to smooth
the ~~&~~ edges, & drill the center holes
are made by a manufacturer call
Club Club? The bells were made
to cover boiling corn. They are
not ~~tuned~~ tuned, & have a distinct
fundamental tone but a wildly uneven
frequency spectrum. These features also
made them extremely attractive to
me, ~~as when~~ when only two are
played by turning the edges with the
mallet. ~~Other~~ mention above, the
resulting sounds, ~~[illegible]~~ even subsonic,
is unpredictable & astonishing. When
more lydes are added, the effect
is ~~ca~~ compounded.* And then the
lydes have an equally interest ranges
of unpitched & pitch percussive
characteristic. (cont)

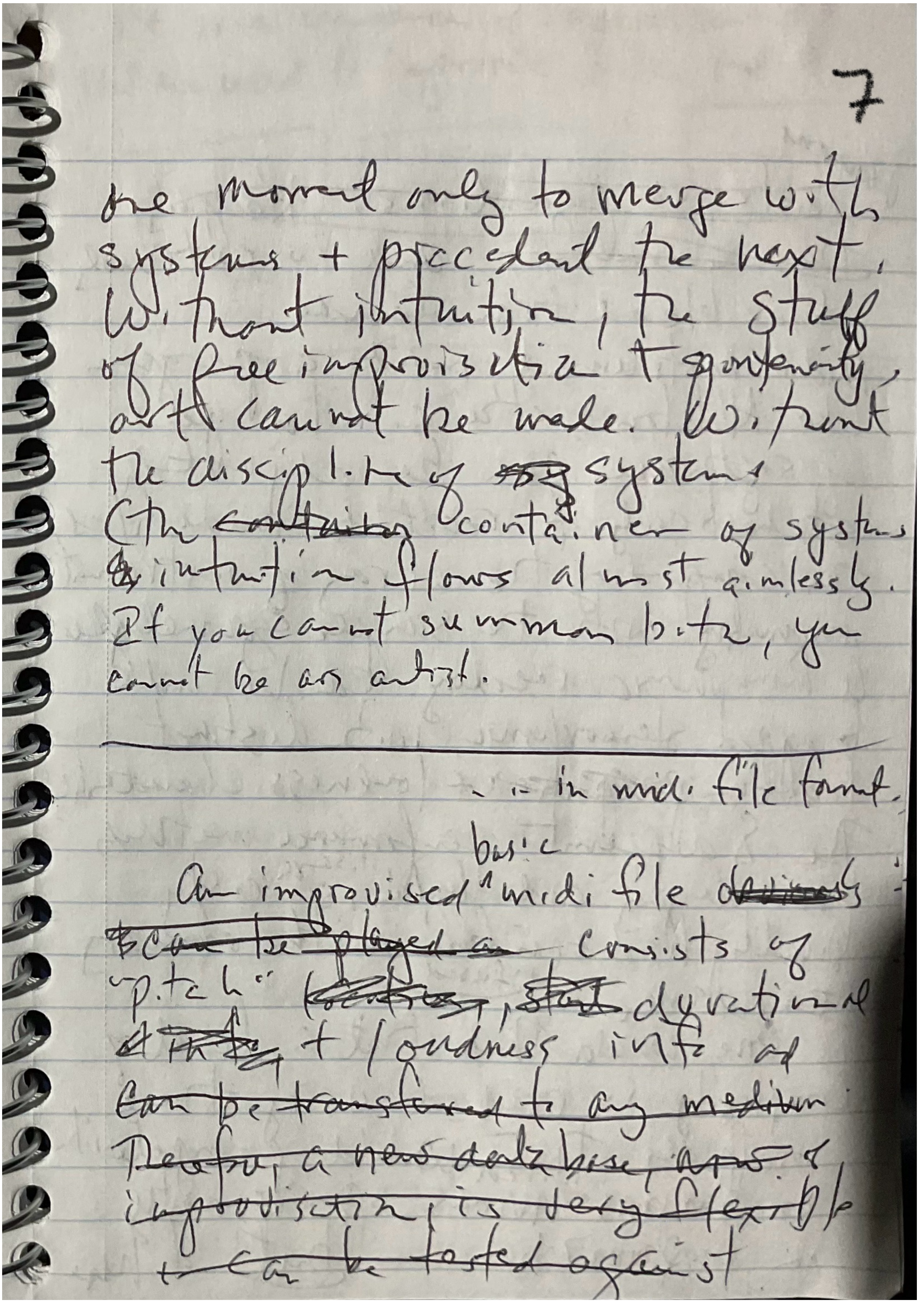
* The lyde instruments, are loud + when played by a group of people have the effect of "playing the performance space" or environment (see SpaceBirds) as does the work of Phill Niblock's drone music.

The decision to use this style + that style to use these found instruments, to attach the pipe handle + to use use pvc mallets w/ tape, while sensing ~~to those~~ their ~~power~~ potential as + flexibility ~~is an intuitive decision. but. + merge with systematic~~ is mostly an intuitive decision lost to those w/o this ability. Intuition is fast, hardwired, born with, and a part of a kind of extensive consciousness as Faggin describes. The organization of these lydes into Gamelydes



where partially intuitive in systematic + mostly originate from cultural forces. It's obvious A gamelyde is made up of 13 lydes of graduate sizes – big to small. Each lyde to my intuitive ear sound great with the lyde next to it in the order + works well with overall gamelyde. The choice is intuitive. I don't care what the pitch is, I just want smooth, distinctive, easy to play, and "a team member", so to speak.

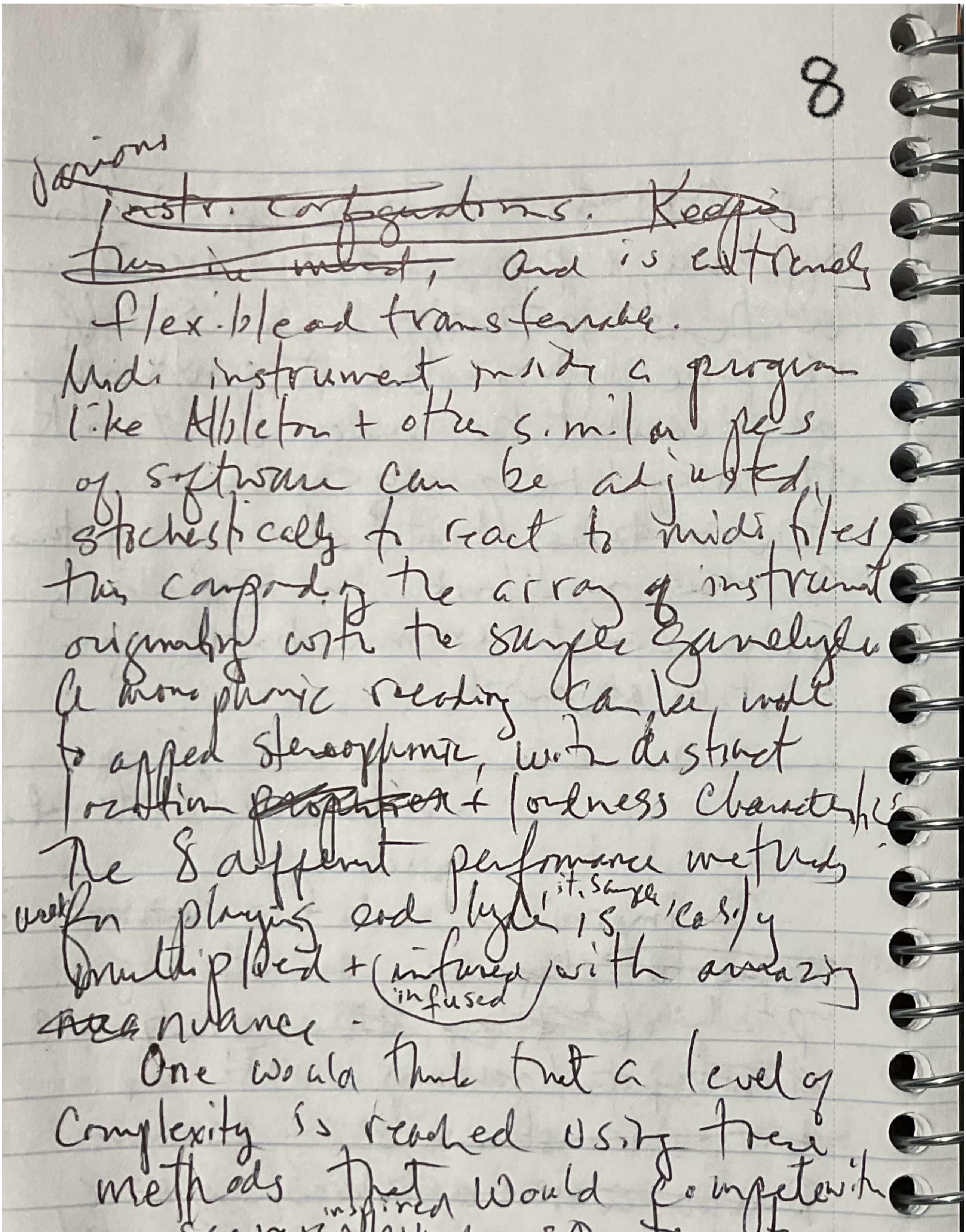
~~From~~ The next step is the result of playing the new instrs assemble and then deciding to sample each in a well structure way. My point here is that intuition + systems are a kind of slow sine wave, where one is mostly operating at



one moment only to merge with systems + precedent the next. Without intuition, the stuff of free improvisation + spontaneity, art cannot be made. Without the discipline of ~~sy~~ systems (the ~~container~~ container of systems & intuition flows almost aimlessly. If you cannot summon both, you cannot be an artist.

… in midi file format.

An improvised basic midi file ~~[illegible]~~ ~~can be played as~~ consists of "pitch" (~~location~~, ~~start~~ durational ~~data~~ + loudness info and ~~can be transferred to any medium~~ ~~Therefore, a new database, app of improvisation, is very flexible + can be tested against~~

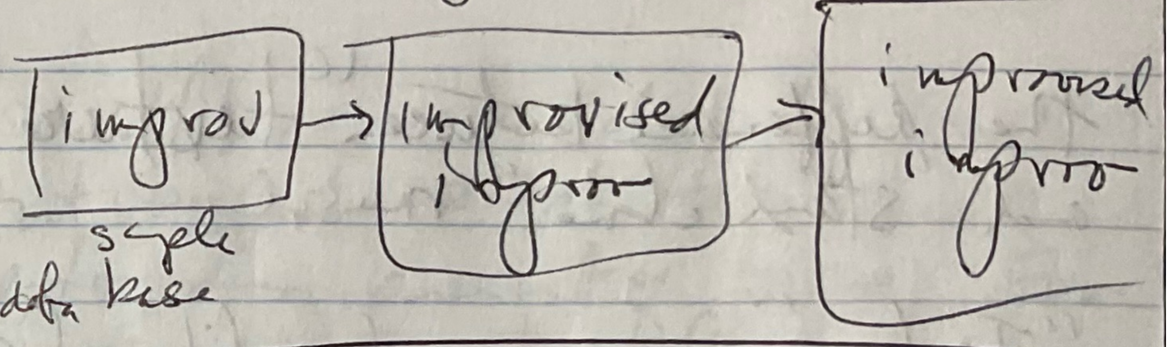


various ~~instr. configurations. Keeping these in mind,~~ and is extremely flexible and transferable.

Midi instrument inside a program like Ableton + other similar types of software can be adjusted, stochastically to react to midi files, thus compounding the array of instrument originating with the sample & analysis. A monophonic recording can be made to appear stereophonic, with distinct location ~~properties~~ + loudness characteristics. The 8 different performance methods used for playing and lydi it, sample is easily multiplied + (~~infused~~ infused) with amazing ~~[illegible]~~ nuance.

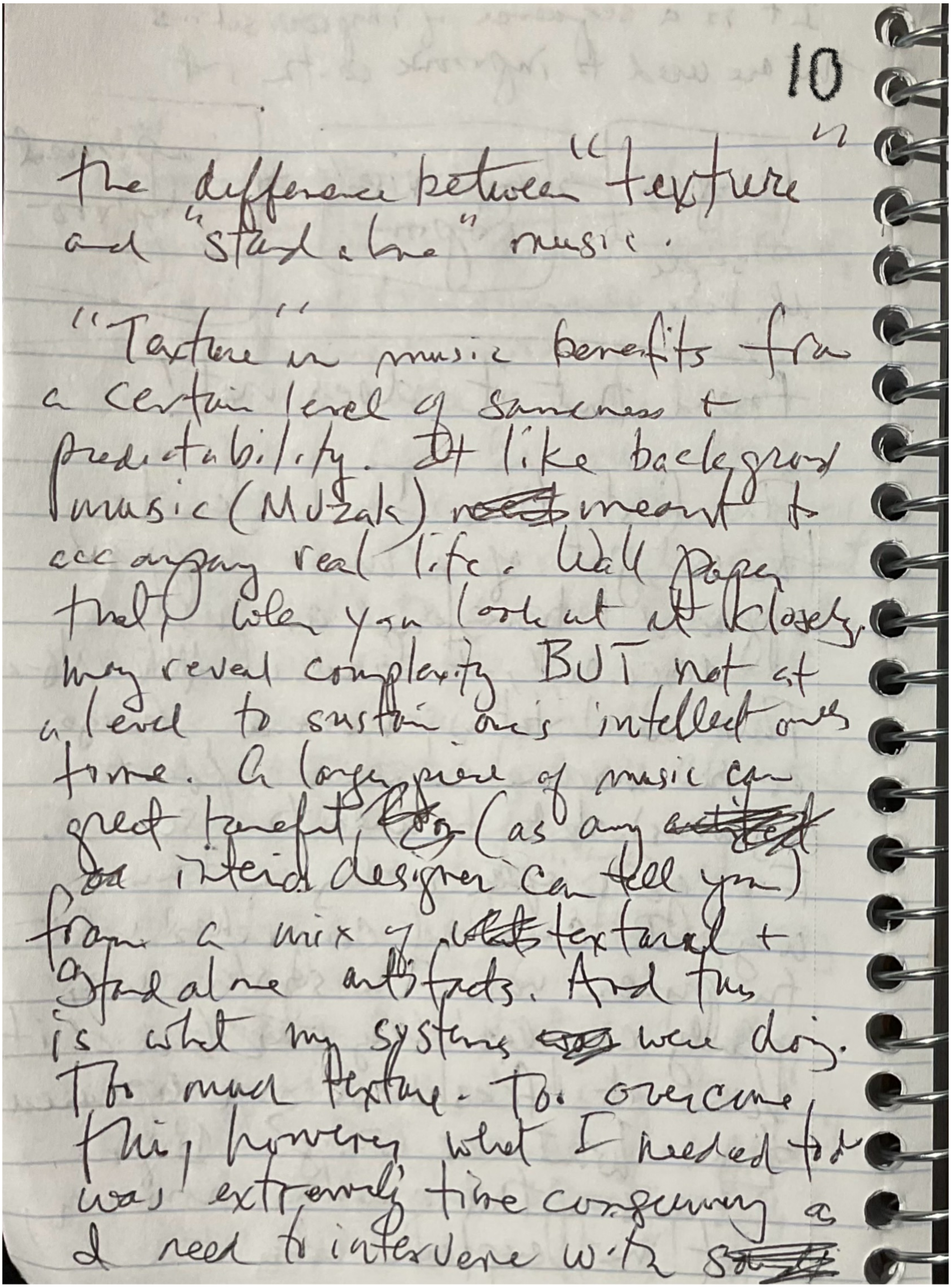
One would think that a level of complexity is reached using these methods that would compete with or surpass inspired human spontaneity in improvisation — but I have

It is a sequence of improvisations that are used to improvise with the text



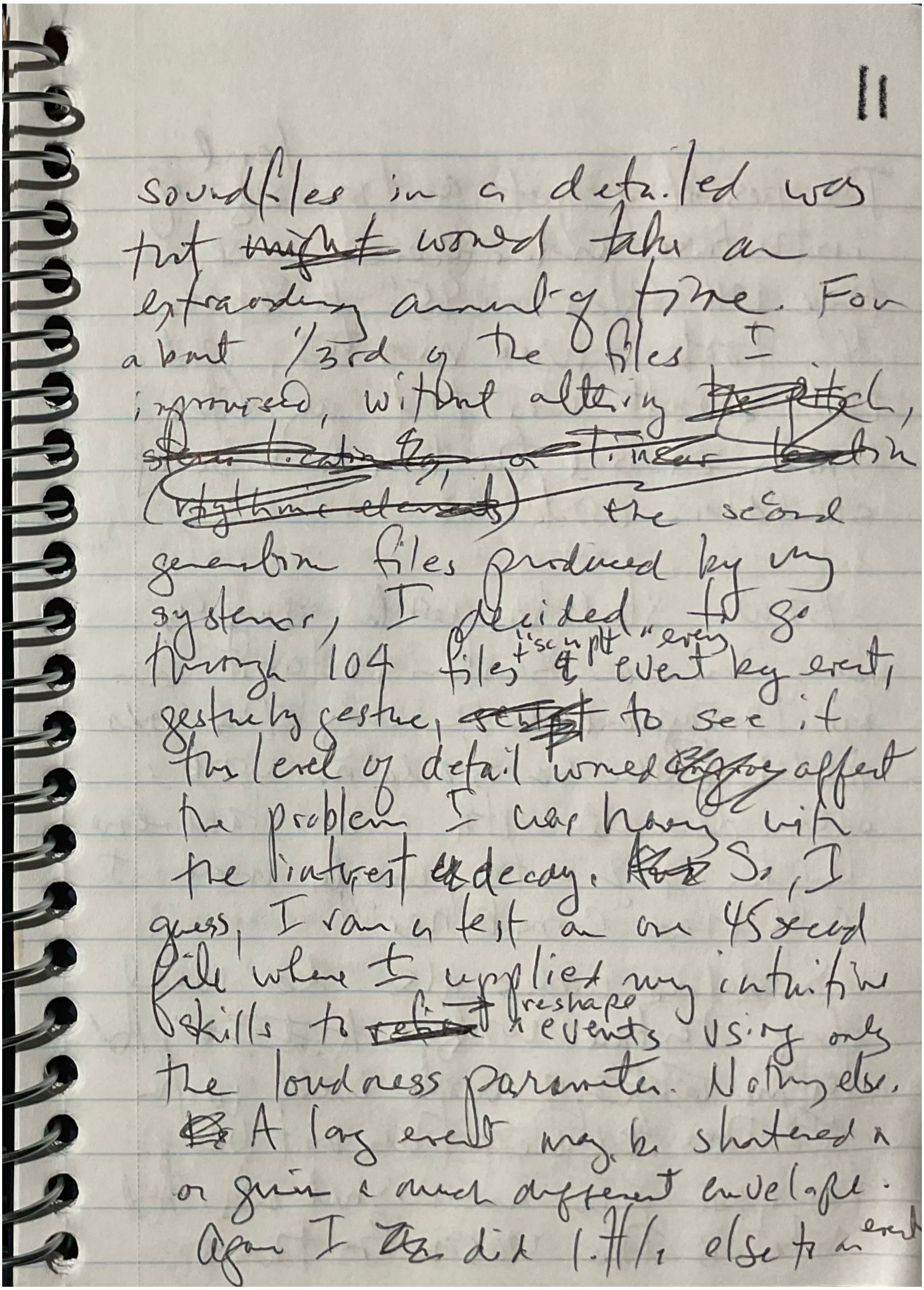
found that it does not!

The first time I listen to the output of a midi improv upgraded + transferred as just described, I find it AMAZING. This WOW status, however, decays as the machine-sameness effect (my words) starts to dull the senses. For years after working in this way, I could not comprehend what the problem was. The system was plenty complex! Why ~~was it~~ did it lose it freshness over experienced time. What was wrong?! Before I answer that question, however, let me explain ~~using~~ the



the difference between "texture" and "stand alone" music.

"Texture" in music benefits from a certain level of sameness + predictability. It like background music (Muzak) meant to accompany real life. Wall paper that, when you look at it closely, may reveal complexity BUT not at a level to sustain one's intellect over time. A longer piece of music can great benefit ~~for~~ (as any ~~or~~ interior designer can tell you) from a mix of ~~what~~ textural + standalone artifacts. And this is what my systems were doing. Too much texture. To overcome this, however what I needed to do was extremely time consuming as I need to intervene with s



soundfiles in a detailed way that ~~might~~ would take an extraordinary amount of time. For about 1/3rd of the files I improvised, without altering ~~the pitch, spatialization, or timbre location (rhythmic elements)~~ in the second generation files produced by my systems, I decided to go through 104 files "i.e. script" "every" event by event, gesture by gesture, ~~sent~~ to see if this level of detail would ~~affect~~ affect the problem I was having with the linterest ~~ex~~ decay. ~~But~~ So, I guess, I ran a test on one 45 second file where I applied my intuitive skills to ~~refine~~ reshape events using only the loudness parameter. Nothing else. ~~E~~ A long event may be shortened or given a much different envelope. Again I ~~Zz~~ did little else to an event

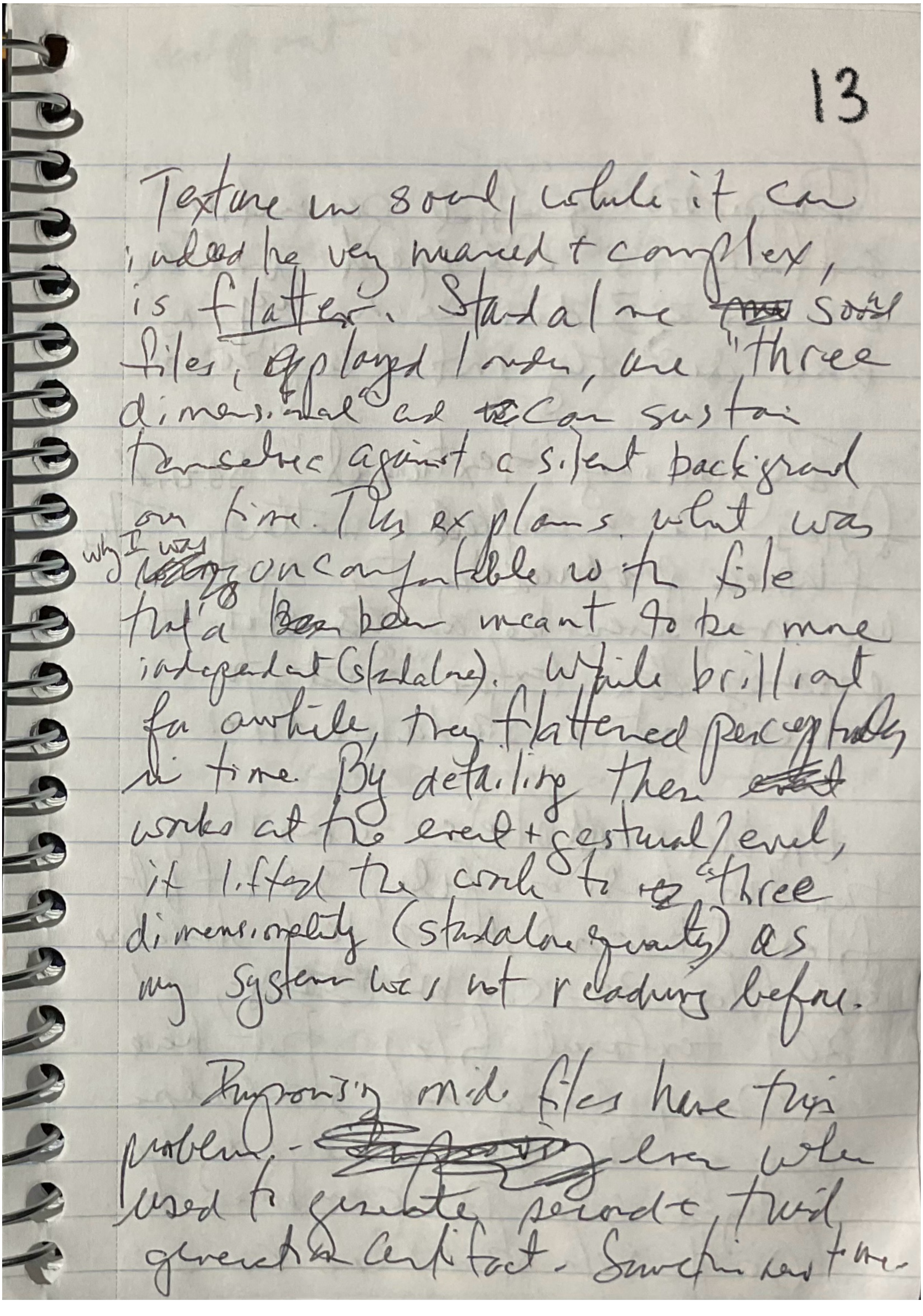
Handwritten Notes for Unmirrorable(s) - Saturday July 26, 2025

12

The result of yet another ~~set~~ level of intuitive interference, and these 104 files - 45" to over 4', took three months, but the result was that my files finally crossed the line into being standalone works.

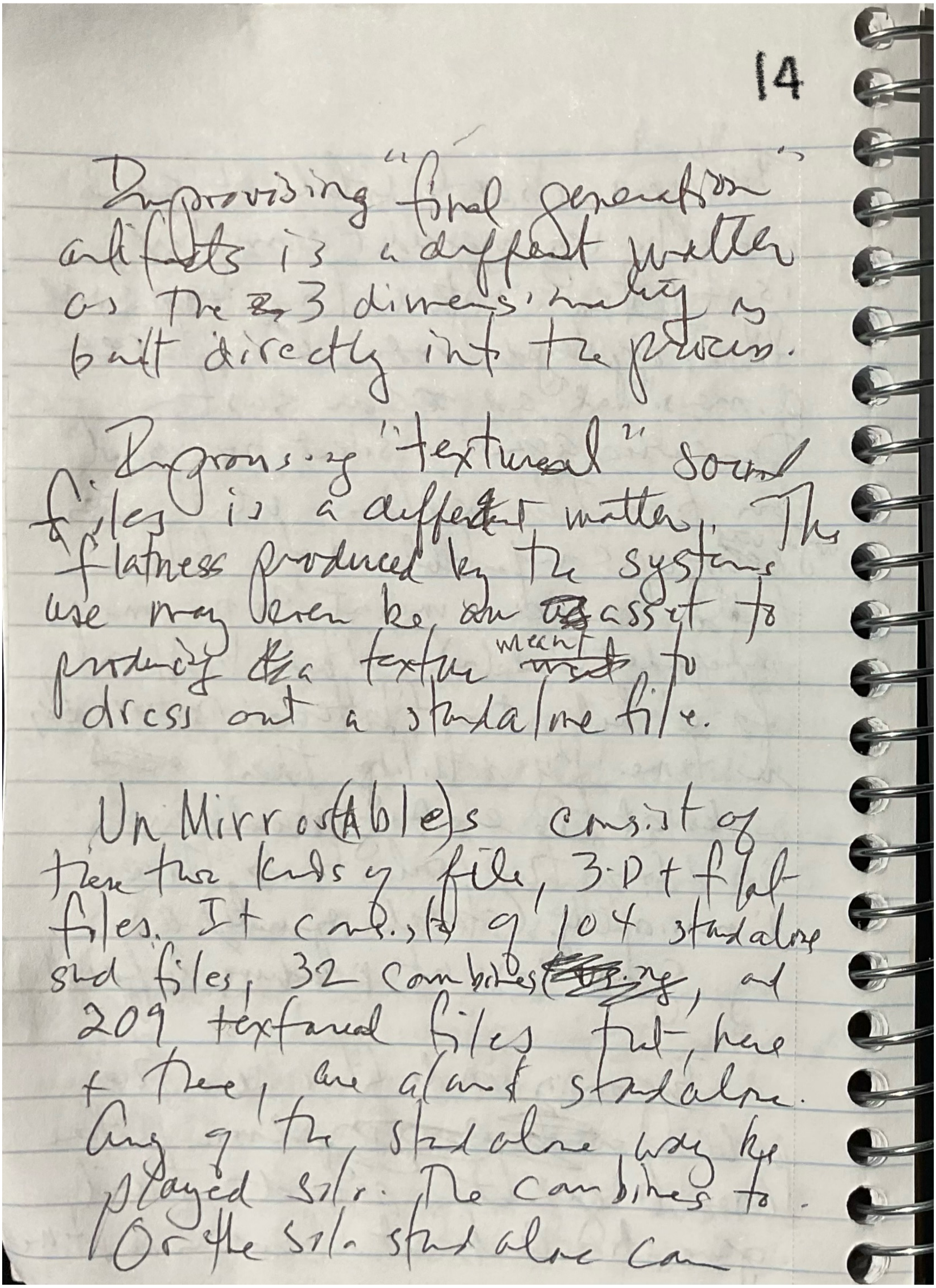
BTW standalone works simply mean they can sustain interest ~~for~~ ~~for~~ throughout with any other sounds added. Even so standalone works often do well with other standalone works, 1-2 extra, maybe more - I call these "combines"

Standalone works also do well along texture works. ~~And so~~ And texture ~~works~~ of work well with ~~a~~ other texture, this not being the case often in visual arts. And what is the reason for this?



Texture in sound, while it can indeed be very nuanced + complex, is flatter. Standalone ~~[illegible]~~ sound files, ~~ap~~played louder, are "three dimensional" and ~~te~~ can sustain themselves against a silent background on time. This explains what was why I was ~~[illegible]~~ uncomfortable with the file that'd ~~been~~ been meant to be more independent (standalone). While brilliant for awhile, they flattened perceptually in time. By detailing them ~~event~~ works at the event + gestural level, it lifted the work to ~~a~~ "three dimensionality" (standalone quality) as my system was not reading before.

Repurposing midi files have this problem - ~~Repurposing~~ even when used to generate second + third generation artifact. Something new to me.



Improvising "final generation" artifacts is a different matter as the ~~2~~ 3 dimensionality is built directly into the process.

Improvising "textural" sound files is a different matter. The flatness produced by the systems use may even be an ~~ag~~ asset to producing the a texture meant ~~[illegible]~~ to dress out a standalone file.

Un Mirror(Able)s consist of these two kinds of file, 3-D + flat files. It consists of 104 standalone snd files, 32 combines (~~[illegible]~~ing), and 209 textured files that, here + there, are almost standalone. Any of the standalone may be played solo. The combines to. Or the solo stand alone can development vs [illegible]

Each Solo standalone file (104) is doubled to represent a second version. The main version is to the left of the double., The doubled starts later in the file from which it came, may have a touch of reverb, may be higher or lower by cents or steps. I've created this second version because there are ~~[illegible]~~ 4 general ways to perform a standalone file. ① You launch the clip + let it play to the end. This works ~~[illegible]~~ as the file was meant to "standalone" ② As each solo standalone file has a unique + often dramatic entry, these files can be used for their opening gestures alone, as the performer of this Ableton Set switches between ~~the~~ beginning gestures. ③ A Solo standalone file may be initiated + halfway through (whenever) another ~~the~~ standalone may be added

Handwritten Notes for Unmirrorable(s) - Saturday July 26, 2025

* The standalone files (SAF) do not develop in the traditional sense having this in common with textural file. However, using each file (all 208) SAF, the starting gestures, a more tradition rendering may be realized.

16

④ a standalone may follow or precede or start simultaneously with a texture file. Combine file (2 or more solo files prerecorded) may be treated like one. Back to the two version standalone option. The second version of the solo standalones (this option is not present for the combines) also starts with an unique entry gesture but can be treated as a ~~loop~~ solo file* as that is looped. The first version, the original, is not looped. This means that a more complicated improvisation is possible by triggering both the original file + variation file, or ~~sequ~~ sequentially JUST FOR INITIAL GESTURE or gestures, OR both versions can be used to accompany each other. In other words, the ~~SA~~

solo version + the variations can be played simultaneously ~~as~~ because of the variances already mentioned but also because the start times in the original file ~~are~~ can be as much a 2 or so minutes later.