

exercises

by i. french 2021

all work done by i. french 2021.
for MUS2607: techniques of composition,
taught by Dr. Lindsay Vickery.
read more about this @ [https://
izzyfrench.weebly.com/exercises.html](https://izzyfrench.weebly.com/exercises.html)
created in Boorloo, on Whadjuk Noongar
boodja, and i pay respects to the elders past,
present and emerging for their continued
custodianship of the boodja i live, create and
perform upon.

preface.

exercises is a collection of short compositions done over the span of 4-ish months that either: a) follow a certain rule, or b) lay out a certain rule for the performer to follow.

it should be noted that most composers working in this sort of style often word their pieces to most accurately portray their authorial intent, as to ensure you do not play the pieces “wrong”. however, in *exercises*, it is not only fine to bend the rules if you believe it would make the piece better, but encouraged. rules, whether they be musical or otherwise, should be thought about critically, and challenged if they do not fulfill their goal in it’s entirety.

exercise 01: oh, five-legged horse, whisk me away.

exploring the use of phasing and minimalism in order to consolidate strange meter.

soft and minimal, ♩=120

piano *p* pedal throughout

4

7

9

exercise 02: ultimate guitar dot com.

exploring how people perceive chords and text, and how the brain rationalises non-sensical music.

instructions:

- read the following lyrics and chords.
- play what you think it is the most musical rendition of said text.

[Verse 1]

F **Dm** **Bm**
my husband died in '99

G#maj7 **C7**
my brother died in a salon

D **C#** **C** **B**
but nothing matters

Abm **C** **G9**
because i'm on ultimate guitar dot com

[Chorus]

F **C#m**
ultimate guitar dot com

Eb **Ebm** **G**
the world's leading industry of frat bros with guitars

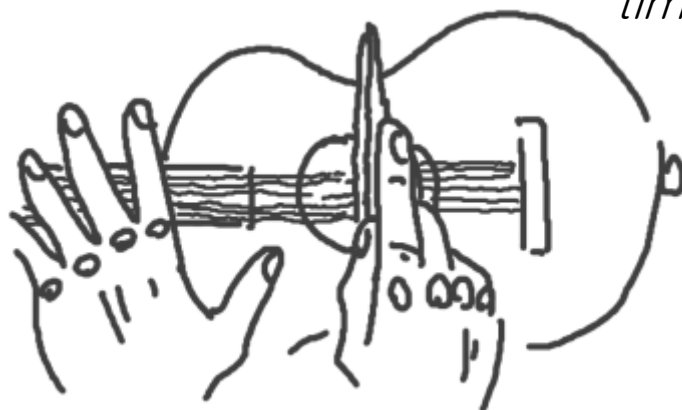
Dm **G7**
i'll never be done

F **F#** **Am**
playing the repertoire of ac/dc and u2

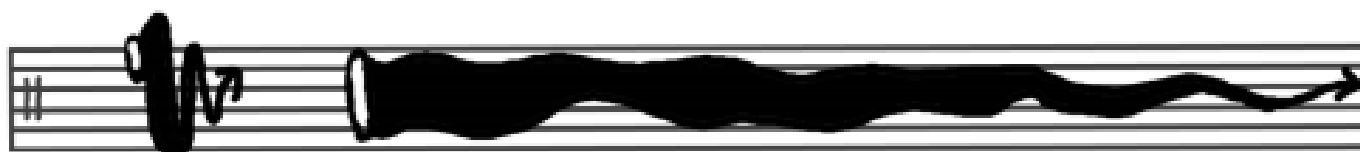
exercise 03: my splash cymbal

weeps acidic tears.

exploring the technique of non-idiomatic guitar/splash cymbal techniques & staff notation that does not progress in a typical time-wise fashion.



above: figure 1, below: score



instructions:

-lay the guitar down flat, strings facing up, and hold the rim of the splash cymbal firmly between your thumb and second finger (as seen in fig 1).

-the score is read as distance instead of time. the note starts at the hollow dot, and follows the line's direction accordingly. the thicker the line, the harder you press downwards.

-aim to finish in 20 seconds.

exercise 04: panama.

exploring nonsensical lyrics, evolution due to mistakes, and the length of music not being determined with a time.

instructions:

- say the word “panama” as many times as you can, as quickly as you can, in a single breath.
- if you can, try and say “panama” quicker than you can say it.
- if the word you are saying changes, do not stop. keep attempting to say “panama”.
- the exercise ends when you pause, either to take a breath or to think about how to pronounce panama.

exercise 05: for the table @ the backlot.

exploring the use of “digital frottage”, digital photo manipulation and aleatoric techniques.

♩=250
p

7

12

17

21

26

30

34

exercise 05 (cont.)



disclaimer: though i'm sure you can play it theoretically, do not play it at 250 bpm. i chose that tempo so i could fit within the assignment's designated time frame.

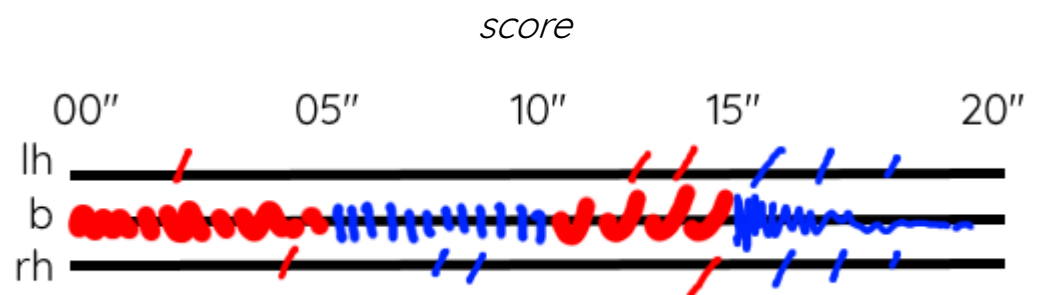
again, please do no play it at 250 bpm. you have better things to do. drink some water.

exercise 06: breathe into your palms, and call to the void.

*exploring non-conventional mouth sounds, custom notation,
the use of hands as a way to filter voice.*



fig 2



instructions:

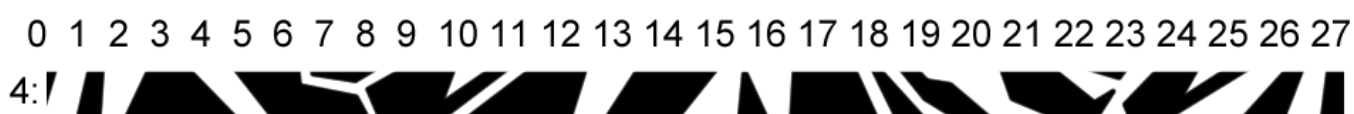
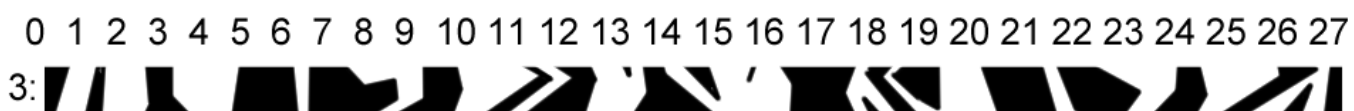
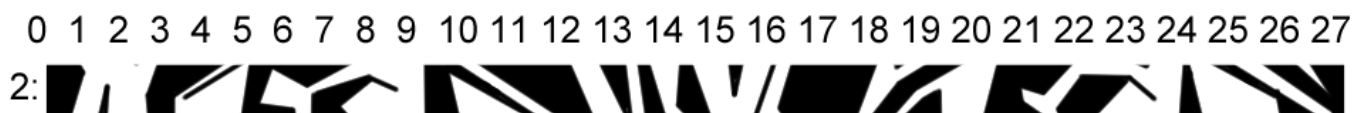
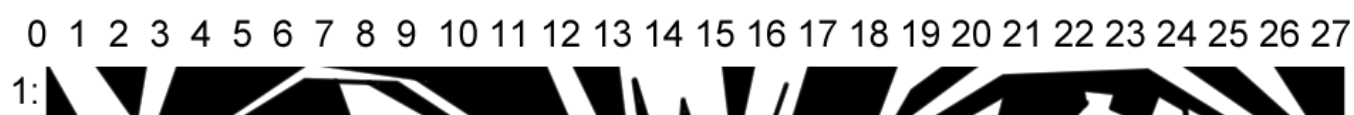
- cup your hands as in fig 2. make sure, aside from the hole between the two thumbs, that it is somewhat air-tight.
- the sound that results should not be a whistle, but a breathy noise.
- follow the score.
- finish.

score key:

- red is breathing in, blue is breathing out.
- interpret the squiggles on the middle line as you see fit.
- the outer lines/dashes indicate when to move your fingers to let out air.
- lh is left hand, rh is right hand.
- the numbers on the top indicate seconds.

exercise 07: having a cheeky peak through a window and having an existential crisis at the same time.

exploring the use of visual art as a graphic score, the abstraction of graphics, and timbre-based composition.



instructions:

- give four instruments the four parts.
- each instrument must agree on the same note to play (i.e. C3, F5, Gb2).
- following a singular timer, follow and interpret the score, with each number above indicating seconds.
- finish after 27 seconds have passed.

exercise 08: thebe oven.

exploring musical collage, the concept of cliché and using pre-written music.

instructions:

- grab a book of Beethoven sonatas.
- take note of all the pieces in the book.
- open up a random number generator, and generate a number using the number of all the pieces to choose a number, then generate a number between 1 and 3 (for the movements) and a number between 1 and 100 (for the bar number)*.
- once your numbers are chosen, write down the singular bar that the random number generator chose.
- repeat for as many times as you please.

*some movements have less than 100 bars, so if the number generated is more than the bar numbers, just re-roll it again.

exercise 08 (cont.)

rubato

piano

4

cresc.

sf

6

9

cresc.

sf

exercise 09: the sounds of consensual identity theft.

exploring the “raw data” import function, and the “change speed” and “noise reduction” effect on Audacity .

instructions:

- ask people on twitter for permission to use their profile picture.
- save the image, and import it into Audacity as raw data.
- click the change speed effect, and change it to 30 seconds.
- select a small part of the track, get the noise profile in the “noise reduction” effect.
- select the track, and then either select “reduce” or “residue”, and select “OK”
- repeat for at least 3 tracks, and pan them left to right, in order of permission granted.

exercise 10: y0U w0U1Dn'T D0wN104D 4 c4r;

exploring the use of non-traditional sampling and live performance.

instructions:

-go to this youtube link (<https://www.youtube.com/watch?v=Y3V49ty9A9E>) and load up the video on a computer/laptop.

-hit "0" on the keyboard and press "k" to start the video.

-press the following numbers on the top of your keyboard whilst the video is playing at a relatively fast pace:

1 2 1 4 8 8 5 3 2 1 1 9 8 5 4 9 6 8 1 1 0 3

9 8 4 3 2 6 8 4 8 1 1 9 7 8 4 8 4 9 6 8 3

2 5 2 3 2 9 9 5 2 1 1 4 5 9

-after the last key is hit, let the video fade out.

exercise 11: herd of electric headless chickens.

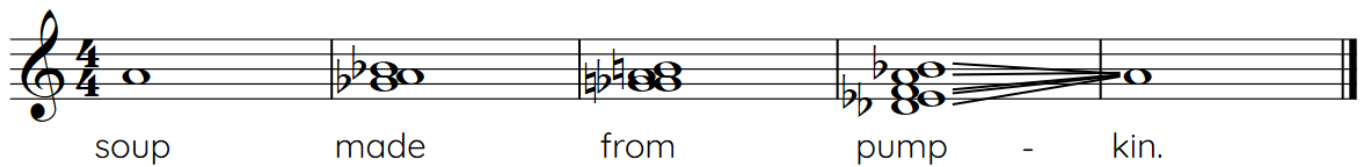
*exploring sine wave beating, game pieces, moving speakers
and the physicality of performance.*

instructions:

- 8 performers are given individual speakers, playing sine waves at 400hz, 407hz, 413hz, 419hz, 424hz, 428hz, 431hz, 433hz and 434hz.
- the performers are given a space that is *sort of* open (enough space to run in without constant bumping into each other or audience members).
- the “leader” says “ready... set... go!”.
- on “go”, the performers run as frantically (and quietly) as possible, trying to make the most interesting beating as possible.
- the performers should not stay still for more than a second, and should constantly be on the lookout for interesting places within the space to move to.
- after a short period of time, the “leader” cues for everyone to stop.
- stop.

exercise 12: pumpkin soup recipe.

*exploring strange choir clusters and the psychology
of recording oneself.*

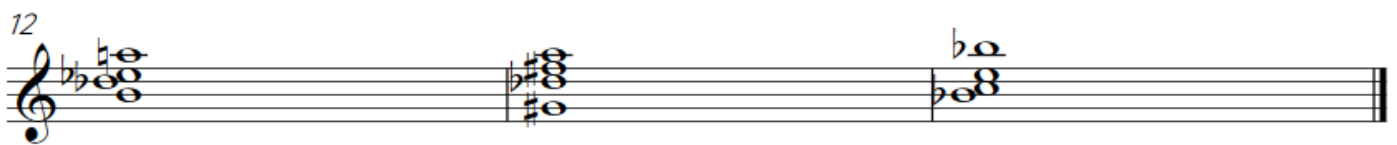
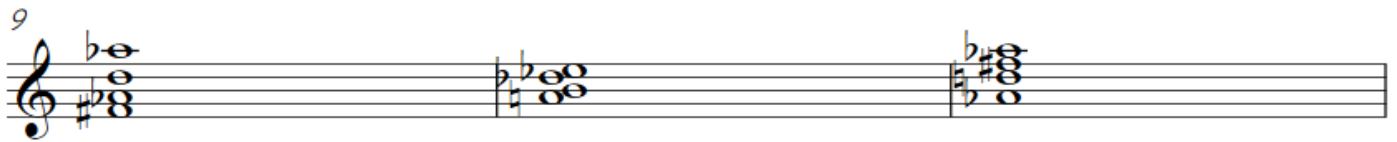
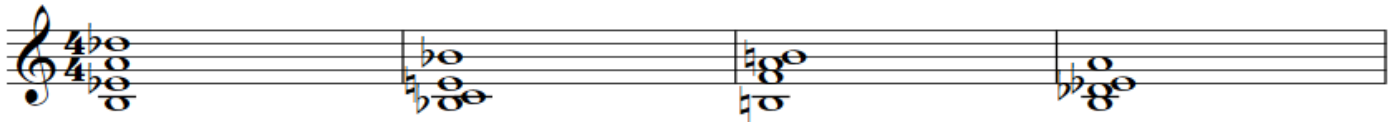


instructions:

- get out a microphone/recording device.
- get out a tuning fork, and figure out the notes.
- each bar is 6 seconds long (5 seconds of singing, 1 second of breath at the end).
- arrange it in a DAW so you are singing with yourself.

exercise 13: music for nerds.

*exploring music based around mathematical concepts
and inversions upon inversions.*



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(<https://izzzyfrench.weebly.com>)