MICROCOSMOS

Gian Torrano Jacobs

microcosmos

This piece is to be performed with amplified harp along with the accompanying Ableton Live Set and Max patch. Instructions are commented into the Max patch. The Live Set is semi-fixed in that it contains generative devices which will result in different sounds for each performance. Connect the harp into channel 1 and arm the corresponding track to enable its effects. The track below that is set up to recieve MIDI signals from a Bluetooth biodata synthesizer which is to be connected to living mycelium. In the absence of this technology and access to fungi, you may mute this track and unmute the pre-recorded MIDI biodata track below. That being said, it is recommended that the performer grow or forage their own mushrooms in the process of preparing for this performance.

Each page of the piece has **four** main elements:

The **first** is a technique inventory. This is a technical and timbral palette to be used during the time allotted. Techniques used in previous sections may be used in subsequent sections, but not vice versa. For example, techniques used during "germination" may be used during "knotted primordia", but techniques in the "sporulation" inventory may not be used in "fruiting body".

The **second** element is the pedal diagram, which denotes the positions of the pedals of the harp.

The **third** is a pitch range, which stands as a strong suggestion. Feel free to venture slightly outside of it.

The **fourth** element is the timeline. Both a start and end time are given along with gradual changes in dynamics. Between these changes are techniques from the moment's inventory. The notated techniques are the ones to be highlighted during this particular moment of the grander event, though you may want to use other techniques inbetween or in tandem with them.

germination: highlight perfect intervals, soft timbres, and flowing rhythms

knotted primordia: introduce a greater variety of interval types as well as more variation in color, dynamic, and rhythm

fruiting body: lean into harsher timbres and erratic gestures as well as intervals with complex harmonic relationships

sporulation: imagine spores drifting through the air, continuing performance for 11 seconds after the track has finished

Trills

Bisbigliandi

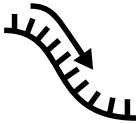
Glissandi (ascending or descending)

Two-finger glissandi: fingers 2 and 3 are used, can be done in both hands for quadruple glissandi

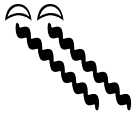
Arpeggiation at any speed, from slow arpeggios to rolled/cracked chords

Whistle effect: palm the wire strings and swiftly glide your hand up or down

Harmonics



Tuning pin glissandi: run the pads of fingers along the tuning pins on the right side of the harp



Double fingernail glissandi: use both thumbs for ascending and fingers 2 and 3 for descending

sons pincés

Nail pinch: pluck the string by pinching it between fingernails of fingers 1 and 2

Thumbnail whistle: use the nail of the thumb to slide up a wire string, varying the speed for different pitch and timbre

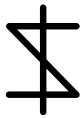
p.d.l.t.

xylo

Près de la table and xylophone effect: left hand fingers individually mute the bottom of the strings while right hand plays above them

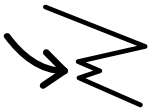
Horse hair: using a bow's worth of rosined horse hair, thread the hank (tied at both ends) through a string (or strings) and slowly drag it left to right (to be performed standing up)

Five finger nail whistle: use the nails of all five fingers to slide up a cluster of wire strings, varying speed to change pitch and timbre



Metallic sound: hold the pedal at a point between either flat or natural or natural or sharp such that a wire string vibrates against it

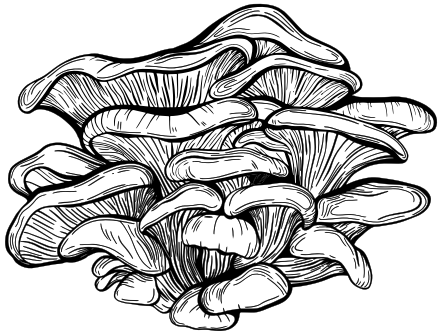
Metallic sounds: hold more than one pedal at a point between either flat or natural or natural or sharp such that wire strings vibrate against them.



Thunder slap: use the palm of the left hand to slap the wire strings

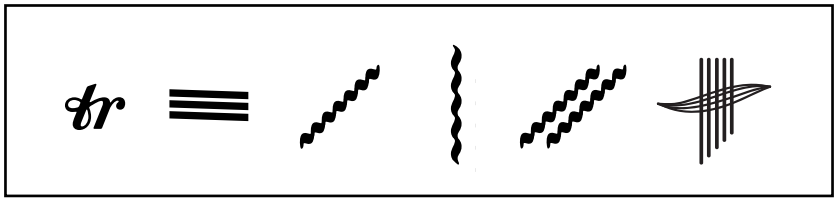
Thunder gliss: strum the wire strings such that they vibrate against one another

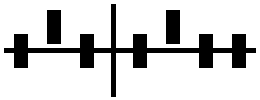
Use the rounded bottom of a screwdriver to "draw" over the strings, tracing how you would imagine a spore would float through the air in the wind

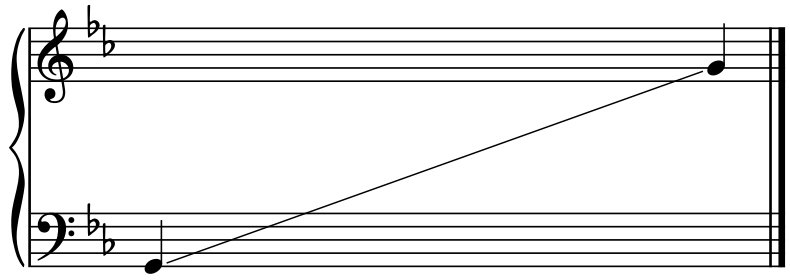


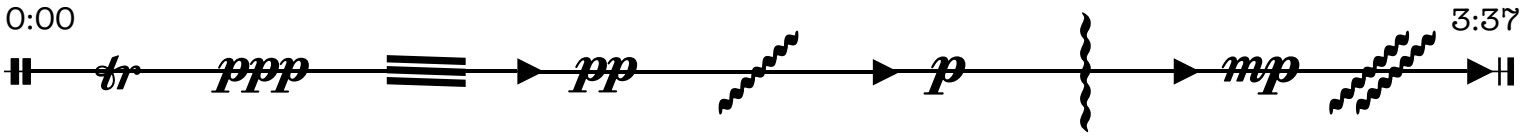
germination

0:00-3:37



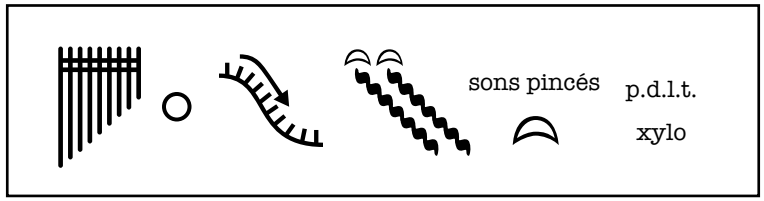


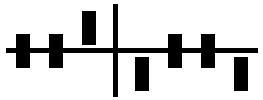


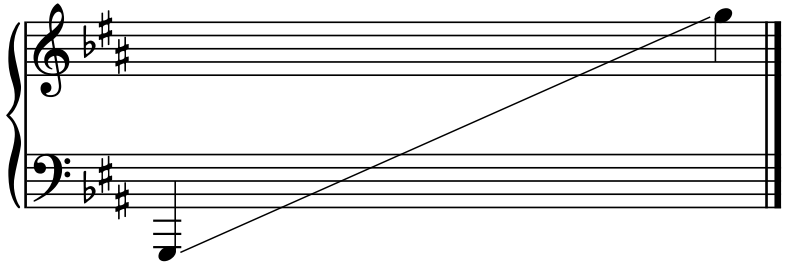


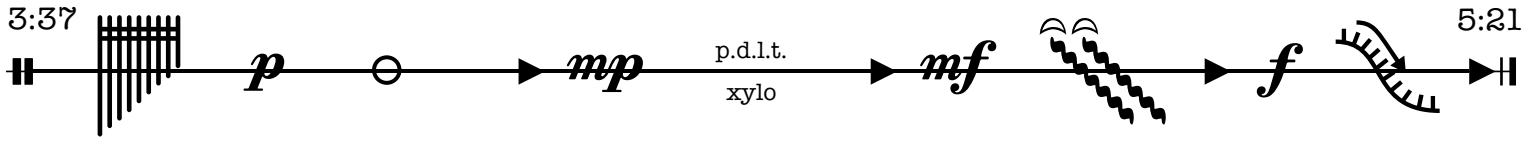
knotted primordia

3:37-5:21



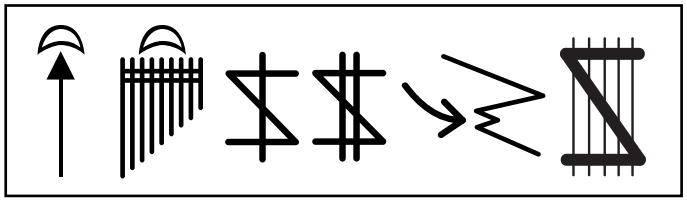


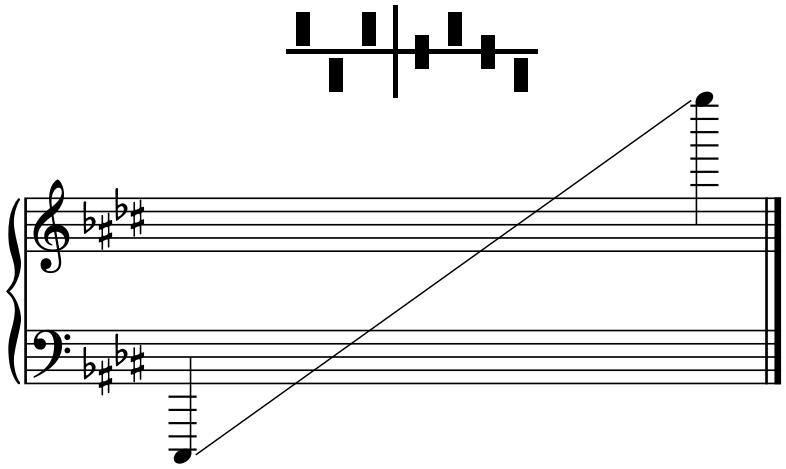


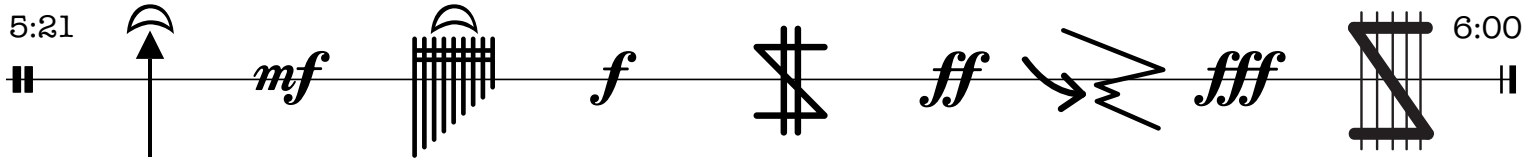


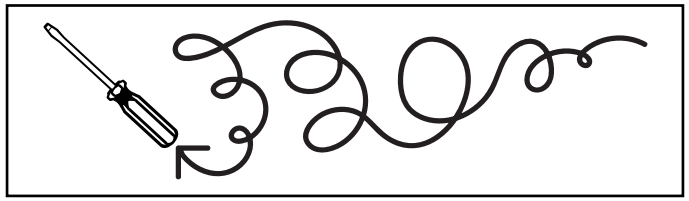
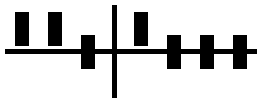
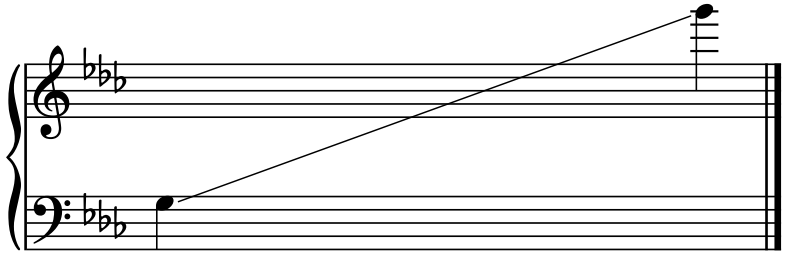
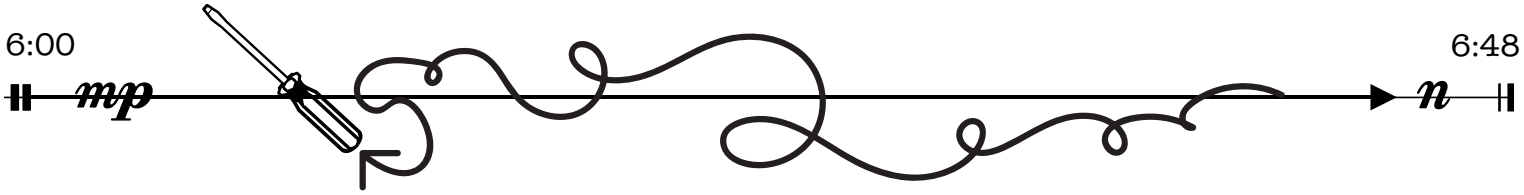
fruiting body

5:21-6:00







sporulation

6:00-6:37