CYAN MAGENTA YELLOW BLACK

Prolegomena To Any Future Music That Will Come Forward As K5 Yes because I wrote the Carlo method for the partial's sis So I started to record divided into 4 equal bands clearly emotionally dracore K5 parameter change amplitudes leads to a buzz 'Ancient Mariners' & & attached to the enve-matically shape the sucalgorithm with shifting like wave & does not produce although the sound is very lopes This still appears as cession of events in time. bits & everything The sys-distinct spectra Probably distinct I'm not sure what it the most flexible solution Partial Play is finally bits & everything The sys-distinct spectra Probably distinct I'm not sure what if the most flexible solution Partial Play is finally x docs I got from Kawai because there are too many is & it needs a lot of editine & generates a lot of buzz debugged & implement-did not clearly indicate the INTensity for each method for sub envelopes the edits anyways Got to effects like a tone/K hybrid assigned to a key on the sine wave partial so I had does not produce anything have my 1000 edits. There Most edits are on the high keyboard with velocity to reverse engineer I got perceptible. However it is a lot of high-end energy frequency content With determining the ampliburent twice by the fact leads to my reduction of all in this additive-subtractive additive synthesis there is tude of the partial It is that decimal II is hexaerologically the subject of the produced ADSR curve For tempted to open the filters out all 63 overtones When gram the waveform with IFORMM & in the beginning I created a KS sound me to move thru all perceps keep this as latent energy developed what could be nist Chromatic play will from all NULL values tible sound changes & is very It does remind me a bit of called 'tectonic shift har-result in the whole over-Lots of practice to move useful under heavy load for Karplus-Strong & since monics' a superimposition tone series to be present freely within the KS sound cloud or granular like note-the filters are completely of many harmonic planes. Liberace style arbeggios Freely within the K5 sound cloud or granular like note- the filters are completely of many harmonic planes. Liberace style appegios world & to meaningfully fields. As the Monte Carlo digital plus there's a bit of or polytonal shifts across will result in evenly change in real-time the methods got all removed I the commodore 64 sound the frequency spectrum I spaced partials I played 126 partials One partial guess I'm Mr. Monte Carlo chip It also has a wave-table applied so many edits it is ascending fifths. & the partials on the partial general man while Calibration can be as wave so they are now The partials are now or sampler feel to it when time to stop because any sound is bell like it takes all piled up on top of each controlled using the K5's the sine waves single-cycle more changes & the house too much time to play in other & each has a volume internal methods whereby waveform gets transposed of cards will fall Listening the harmonics while exeknob It's like having 126 2 controller knobs direct down & you can hear the back to all the K5 pieces so cuting sound but these sine wave generators I an endless dial that moves quantization have to watch fair, to the newly rebuilt stull treary handmade wave-researched manifolds & all odd or even or octave or out not to get the quantized do in NYC II appears that forms are very unique as string theory's wave func-string theory's wave functions to solve the problem Furthermore an angle knob I play very low notes It's ous whole The K5 sound is formula So I set them up of real-time partial gen- gives a linear preference to definitely a very very dis- also unmistakable Still can't beforehand Basically that eration Needless to say I supper or lower harmonics so tinct sound but very hard really describe it On the is how the last 2 pieces didn't understand much traditional overtones shapes to mold as there are a lot plane from LA I wrote out for K5 were made Each of it as it deals with infi- can be obtained This produces of parameters that have to the overtone play algorithm track continues where of it as it deals with min-centred interest of the spectra that I can shift during be changed I have to think The basic premise here the last one left off so etry I only have to deal play & it is very K5 specific in 3 directions at the same is the rapid succession of that the 4++ tracks that with 2 sets of 63 partials so it brings out the particu-time In composition I find "notes" from clicks to tones make up each piece are a Practiced sound trans- larities of the instrument 4 tracks like in a historic to noise All are appearing continuation of one con-Practiced sound trans- larities of the instrument 4 tracks like in a historic to noise All are appearing continuation of one conformation It all worked I What remains of the Monte 4 part harmony or string similaneously in various tinuous process Halfway can have an amplitude & Carlo Method? Why do they quartet or quadrophony shades of brightness More thru the proceeding 1 pitch modulated or wacky work with pitch & some- or band which all consist virtuosity oriented maybe stumbled upon the ability voicing if needed I finally times with articulation but of two binary pairs usually because it wasn't so super to do micro-intervals via figured out that what I do generally not with timbre? fill out the sonic space with hot so I had the window a pitch-envelope Right here is Fourier synthesis It appears that the 12-tone the proper distribution & open during the past 3 days now it's not formalized Simply put a sequence of method's original intent was enough detail or resolu- & of course I can hear the but velocity determines amplitudes for the har- not its later development of tion Sometimes I need street noise here on 14th the offset of a flat pitch monic series fundled some total serialization but to free one more track to insert street & the sledgehammers envelope so it is possible. monic series Studied some total serialization but to free one more track to insert street & the sledgehammers envelope so it is possible come up with a stochastic pitches in an equilibrium so historic staccato to further direct expression Nina & vals smaller than a 1/2 or Monte Carlo method of that the law of large numbers the dimensional aspect of I walked through Central tone This can be formalliner functions as the spec- would eventually reveal all the sound spectra The den- Park & she thought of ized to the micro-inter-tra appear like iterations possible combinations With sity of the tracks appears Attack of the Squirrels & in val stochastic tuning sys-with variations While in a new ADSR model in place to be a pyramid: I record the end it became Attack of tem which I introduced classic waveforms the par- changes to 4 sub partial enve- the first track & the sub- the Uniform Distribution in FB02 K5 now appears tal amplitudes decrease lopes became possible LFO sequent ones progessively All pitch relations are of for some reason done & I almost exponentially in like pitch modulation via a have less going on There course derivatives of the now think of it as an election of the possibility of the three possibility of the poss grouped throughout the tials cranked up to the max to cutting tape & to some alism However all events K6 Like so many other overtone series Uniform this is some sort of complex kind of pure electronic in time are "Bergian" as in times I recorded while distribution or Monte additive subtractive synthe- tape music The partials are Alban Berg which means I being almost asleep Yes

