

Baisiez, for fixed ambisonic playback, duration 9:16

Link to recording of work:

https://www.dropbox.com/s/v5nsab49msjh226/Baisiez_GONaD.wav?dl=0

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Work Statement

This work is the result of an experimental collaborative compositional experience. Taking as a starting point a three voiced work by Johannes Ockeghem *Baisiez moy donc fort* (Florenz Basevi f. 53v-54r), each composer created their own stand-alone work within the framework of a larger, pre-determined compositional structure, that would eventually share a singular ambisonic space and time. This work therefore not only used an experimental approach to composition, but a unique way of approaching narrative, including the dialogue between past and present. It also presents a unique modality because it takes several narrative threads, and presents them in the context of the same modality (sound), rather than distributing to different modalities where they could be more readily discerned. The result is that while all of the three compositions are present and audible, the boundaries between them are blurred. They exist in the same space, at the same time.

We analysed *Baisiez moy donc fort* not only from the perspective of polyphony, but also the pitch space and harmonic structure. We then decided to create an overall narrative that we would each interpret with our own, pre-assigned parameters. Building on a previous piece, in which we created an overall form but assigned ourselves different frequency spaces throughout the overall form, we assigned ourselves structural moments that pertained to how we progressed through the work. We analysed the individual voices, and each of us agreed to take on one of the voices as our starting point, from which we could compose with freedom. Then we reconstructed the overall temporal pace of the work, by segmenting the work into sections in which we expanded the duration from the original, and sections in which we froze the duration. Therefore, there were moments in which each of our narratives lined up, with the original three-part polyphonic work relatively identifiable. Using the pitches from the original was not a requirement, instead we set ourselves the following boundaries: sine waves and noise (with effects) only, and to retain, in some way, the impression of the original.

The result is a collaborative composition that through both distributed and collective work, on individual and collective processes, functions as a complete whole with a unique sonic and narrative structure. The use of ambisonics enables the individual complete components to be present within the space, and occupy the same space in sound and time but also all be heard. Much like the counterpoint within the 16th century works, the foregrounding of the individual voices was not the intent, and instead they all work in parallel to create interesting contrapuntal and vertical structures.

Program Notes

three sonic entities, one sonic space, plus Ockeghem
two sonic entities, two sonic spaces, plus ghemOcke
one sonic entity, three sonic spaces, plus mehgekco

Technical requirements

- Multichannel system with ambisonics decoding