

KJAM III SCORES FOR STUDIOS



Kaj Duncan David and Assaf Gidron

Pandemic in Berlin, Kaj writes text scores for Assaf to realise in his studio.
Pandemic in New York, Assaf writes text scores for Kaj to realise in his.
The resulting tracks are gathered together in this release.

The process of creating these pieces was:
To begin with, the introverted invention of recipes for electronic music.
And then, a curiously liberating feeling.
Each of us just had to follow the instructions coming from across the pond.
Which was nothing but fun.

The scores are collected in this pdf.

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#1 - Dub piece 2

- Choose one synth bass drum sound and one synth snare drum sound
- Set up a keyboard with very responsive velocity
- Over three minutes, repeat a sparse pattern of a loud bass drum hit followed by a long silence (at least 15 seconds), then a loud snare drum followed by a long silence.
- Overdub the pattern - at any point in the silence following a bass drum, and before the upcoming snare drum, play another slightly softer bass drum. Do the same with the snare drums
- Repeat, every time playing after the last sound you dubbed, and softer from it, until either a) you're done b) there is no quieter dynamics c) there is no more space after one of the most recent sound

SCORE: Assaf

MUSIC: Kaj

#2 - Blueprint piece 1

- Find a release that you have been enjoying recently and that has at least 8 separate tracks
- List the playing times of each track in order, first the minutes and then the seconds (so 3'15 / 4'21 becomes 3 15 4 21)
- Open your DAW and create a metric structure based on the list generated in steps 1 and 2 using the following logic: each number represents the number of (quarter) beats in a bar and, when multiplied by ten, also the BPM of that same bar. (If a number thusly generated exceeds or for some other reason is not implementable in your DAW as either BPM or beats per bar, you must improvise a solution)
- Compose a piece consisting of two layers: the first is a rhythmic manifestation of the metric structure created in steps 1 to 3; the second is a series of improvisations that have absolutely nothing to do with the rhythmic structure created via steps 1 to 3

SCORE: Kaj

MUSIC: Assaf

#3 - Dub piece 1

(after John Lely, after Alvin Lucier)

- Choose a full range pitched percussion or bell-like DX7 sound
- Assemble several recording devices and speakers, both lo-fi and hi-fi (a cell phone, a bluetooth speaker, a microphone, studio monitors, a tape cassette etc.)
- Improvise 3 minutes of material, recording it from the space (not directly) with one of the recording devices
- Playback the recording through one of the speakers
- Improvise together with the previous recording using the same sound, while recording both the recording and the new material to a different device
- Again, playback on different speakers, while improvising and recording a new layer together with the playback, on a different device
- Repeat at least until the first layer is not audible any longer, and as long as you wish

SCORE: Assaf

MUSIC: Kaj

#4 - Sample piece

- Take three releases that you have been listening to lately
- Open each of them via the streaming platform of your choice (Spotify, YouTube, Bandcamp, whatever)
- Navigate to the third suggestion provided by the streaming platform ("people also like" / "if you like x, you might also like y")
- Record three samples from each of these three suggestions
- Compose a piece of 3'33" with these 9 samples

SCORE: Kaj

MUSIC: Assaf

#5 - Dub piece 3

- Over fifteen seconds, record several sparse high pitched notes with a DX7 bell-like sound
- Slow down the recording by half (without pitch correction), and reverse it
- Over thirty seconds, improvise in a high register together with the result, again playing sparsely in the high register with the same sound
- Merge both recordings, slow them in half and reverse them
- Do the same again over the new 60 second recording
- And again over the new 120 second long recording
- And again over the new 240 second long recording
- Cut the last minute to leave 3 minutes of music

SCORE: Kaj

MUSIC: Assaf

#6 - Sonification piece

- Look in the direction of the nearest window
- Objects between you and the window are the foreground and objects outside are the background
- Take a photo of what you see
- Sonify the image in a very short drone piece

SCORE: Kaj

MUSIC: Assaf

#7 - Folding piece 1

- Choose a DX7 pad sound
- Record around 24 minutes of material, about 50% of which playing chords (in whatever way) and 50% silence
- On a timeline, cut exactly the second half of the recording, overlay it with the first half, and merge the recordings
- Repeat the above step until you are left with a little over 3 minutes of music
- Cut the ending down to 3 minutes exactly

SCORE: Assaf

MUSIC: Kaj

#8 - Meditation piece

- Open a window out to the street, if possible. Alternatively, if your space is very quiet, have a radio/TV/other thing playing quietly in the background
- Meditate for ten minutes, recording the ambience as you do so
- In your DAW, divide the recording by eye (without listening to it) into 30 sections of unequal length. Randomly rearrange these sections to form a new ten minute ambience. Don't add any crossfades
- Overdub a recognisable melody that you like in such a way that it becomes more or less unrecognisable
- Meditate again for ten minutes, listening to the live ambience of your space as you do so. Immediately afterwards, overdub an improvisation onto the ten minute track you created in steps 1-4. Repeat this last step until you are finished

SCORE: Kaj

MUSIC: Assaf

#9 - Folding piece 2

- On the DX7, improvise for at least 20 minutes, this time playing very sparsely, with short pitch and unpitched sounds, changing presets often.
- Apply the same process as Folding piece 1

SCORE: Assaf

MUSIC: Kaj

#10 - Blueprint piece 2

- Using the entire back catalogue of a group you particularly like, follow steps 1-3 in Blueprint piece 1 to create a metric structure
- Again, create a rhythmic manifestation of the metric structure
- Create a lush chordal part using pads and bass that "smoothes out" the complexity of the rhythmic part
- Record some percussion sounds on household objects in a very transparent way and use these recordings to create moments that interrupt the lush pads
- Take a lyric or some other text content from the group and put it through a series of online translators and/or re-writer tools so that the original material becomes almost unrecognisable. Use a voice synth like Vocaloid, Alter/Ego or Chipspeech to create a vocal part for the track

SCORE: Kaj

MUSIC: Assaf