ROGER REYNOLDS

Dream Mirror

for Guitar and Computerized Musician

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EDITION PETERS

LEIPZIG · LONDON · NEW YORK

part of Wise Music *Group*

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PROGRAM NOTE

Dream Mirror arises out of two short, contrasted studies for solo guitar: *imAge/guitar*, and *imagE/guitar*. The former has an articulate, forceful, character, the latter an evocative, gentle one. In the more elaborate duo, the guitar is joined by a computer musician who uses four algorithmic processes (PROLIF, SMEARZ, MATRIX, and THINER) to process brief phrases or motives drawn from the guitar materials. These instrumental samples serve as "seeds" from which the computer processes – always under the careful stewardship of the computer musician, in real-time – generate an organically evolving fabric of sound that acts both as a "setting" against which the guitar spins out its materials, and also as a protagonist in itself, instigating changes in the guitarist's behavior or interactively commenting upon its assertions.

The two seminal guitar solos each have two primary parts, one conceived of as metaphorically "real" while the other is its "dreamed" complement. So in the present duo, the computer musician acts as a transformative mirror, sending back to the guitarist (or even anticipating before hand ...) transformed versions, a kind of dreamscape, of his/her instrumental materials. Dreams and mirrors always have seemed to me related in that they offer to us versions of what we believe we know that remain, sometimes, outside our understanding.

Dream Mirror was written for guitarist Pablo Gomez Cano and computer musician Jaime Oliver and was sponsored by Calit2, the California Institute for Telecommunications and Information Technologies.

- Roger Reynolds

DREAM MIRROR SCORE NOTES:

The score to *Dream Mirror* alternates between in tempo, metered, sections, and time = space proportional notation. In the case of the latter, evenly spaced markings above the stave assist the performers in measuring the passage of time. Note that these will have continuing significance in the same sense that meter indications would, but that they also change their meaning from time to time. In the later case, there will be a new interstitial number of seconds indicated in parentheses just after a specified duration, while the following specified duration indicated will also be in parentheses.

There are two performers: a solo guitarist (who may be amplified to assist in balancing the live and the computer-generated components of the overall sound) and a *computer musician*. The latter term is used in order to underline the fact that this role is a *musical* one, and that a mere following of technical indications will not suffice in the case of this work. (See Technical Perspective, below).

NOTATION:

Normally, filled in note heads (whether normal or smaller, "grace" size) will be shorter than comparable open note heads.

Beams (both thicker and thinner) are used to show connectedness between events.



Suggests an initial, primary pitch with subsequent notes, that follow on directly afterwards with moderate speed indicated in relation to the time-space layout.



When the spacing is drawn out, there is an associated slowing of events (and vice versa)



If the associated slim beam has a slash through it, the events should be played as rapidly as possible without sacrificing articulative clarity.

Note that all events included in *Dream Mirror* are drawn directly from the materials used in *imAge/guitar* and *imagE/guitar*. Comparisons with them will be useful in determining how best to address the materials in the present piece.

Rasgueado technique and an associated flamenco-like approach to the guitar are assumed.

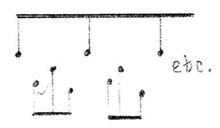
Fingering follows the convention of thumb –> little finger = p e a m i

Up and down chords indicate movement across the strings moving, respectively, from low strings to high or the reverse.

 - indicates a brief pause

 - indicates a pause of moderate length

 - indicates a very elongated pause, where tempo stops, and the sound is allowed to remain as long as possible without completely breaking the musical continuity.



Indicates a rapid alternation of right hand (RH) and left (LH) with the left acting in a "hammer on" mode, whereby the string sounds as a result of being forcibly struck with the appropriate finger rather than being normally plucked.

In the section following 688 second mark, an effort should be made to delineate the two interacting lines as lyrically as possible.

Pitch bending after 179" is accomplished by strongly pulling the strings to one side, so as to increase their tension and thereby raise the resulting pitch.

TECHNICAL PERSPECTIVE:

The computer part involves a number of conventions that are spelled out in detail in the *Dream Mirror Technical Score*, available separately from the publisher.

Several factors are clear in the present instrumental score:

Segments of music to be carefully recorded, and then to serve as "seeds" processed by four distinctive algorithms, are indicated by a thick parallel line flanked by double-line arrows:

Dream Mirror

for Pablo and Jaime

ROGER REYNOLDS

SAMPLE 1

CUE 1

SMEARZ SAMPLE 1 [16"]

(OMIT)

END CUE 1

CUE 2

THINER [30"] SAMPLE 2

RIT.

ESPRESSIVO

SAMPLE 2

♩= 160 SAMPLE 3

NAIL ON BODY

ESP.

ORD

FERROCE!

(LH)

MATRIX [38"]
SAMPLES 3 & 41
USE INITIAL PITCHES ONLY ---

END CUE 2

--- KNOCKS ENTER ---

CUE 3

Edition Peters 68426

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