

Kasper T. Toeplitz

Janvier 2016

G R I S

pour Lithophone, Basse et Electronique

Durée 60 minutes

0'

1'20"



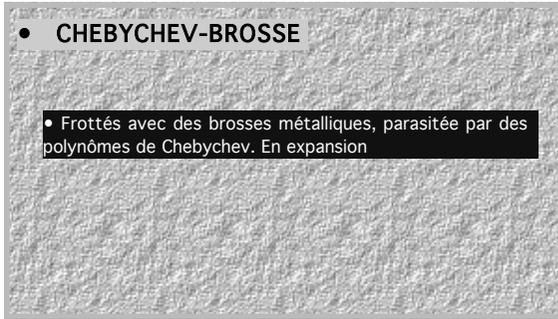
2'20"

4'30"



5'30"

8'30"



9'00"

13'



14'20"

15'



• 1er Souffle

• Montées irrégulières

14'



• PETITS ECLATS

• ECOULEMENTS de grains

• Quelques arcs

• Lissage de souffle

• Là-Haut

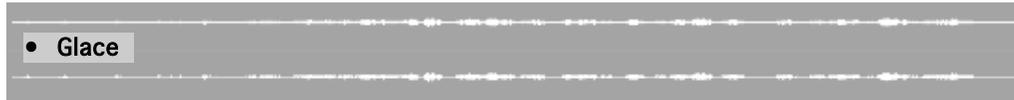
1'40"

9'



5'

10'



• MASSE1

• MASSE2

15'

18'

- METAL HI
- Frotté de baguettes métalliques sur pierre. De simples soupirs on arrive à une activité constante, très aigue, un crissement constant

18'30"

21'

- 2 BOULES
- Roulements lents mais à vitesses différentes de deux boules métalliques sur pierres; Son "circulaire"
- -> Frottés
- S'y ajoutent des frottés graves de super-ball. Descente vers le grave

24'

29'

- AccelEER
- Pierre sur pierre des montées
- Qui vont vers un climax agité

30'

18'

- SUPER-HI

• Agitation plus soutenue

• Virulence des flammes

• Focus soutenu

___Là-Haut

• Montées

16'

21'

- Souffle

CUT NET !

19'

26'

- FEU

16'

- [Visual representation of sound waves]

23'

30'

- W-Coast

25'

- SUB-CRISS

• **IMPAKT (solo)**

Voir la partition à la fin du score - aucune note, aucun impact n'est "seul" ; tous sont des onjets sonores complexes

• **Accumulation de Droites**

Longs frottés sur les pierres amplifiées, portés par des delays, le tout allant progressivement vers une matière "poussièreuse"

• **Ring-Modulation**

La partition des pierres IMPAKT subit une ring-Modlation constante par un bruit complexe

• CUT net sur première attaque de IMPAKT

CUT NET !

37'

• **BASSE**

Fuzz-bass jouée en une accumulation progressives de très longues tenues ; progressivement les notes se chevauchent, les delays et la réverbération, par leur accumulation, "dissolvent" les notions de hauteur pour aller vers un gris coloré et mouvant.

33'

• **FROID**

41'

31'30"

• **Formants Basses**

Des filtres formantiques articulent un double bourdon placé vers 30 Hz

• **Long-Souffle**

42'

• **2 Respirations**

30'

• **ASSISE**

40'

- Accumulation de Droites



- BASSE



57'

- Long-Souffle



- 2 Respirations

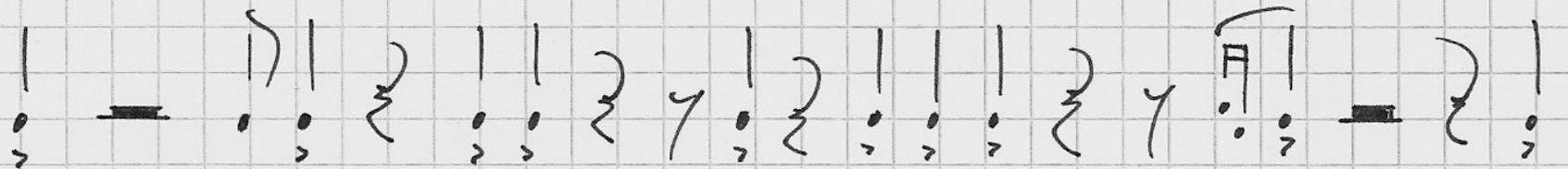
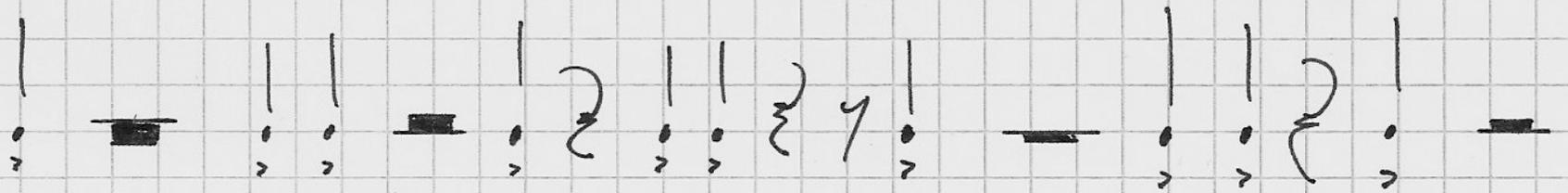


FIN

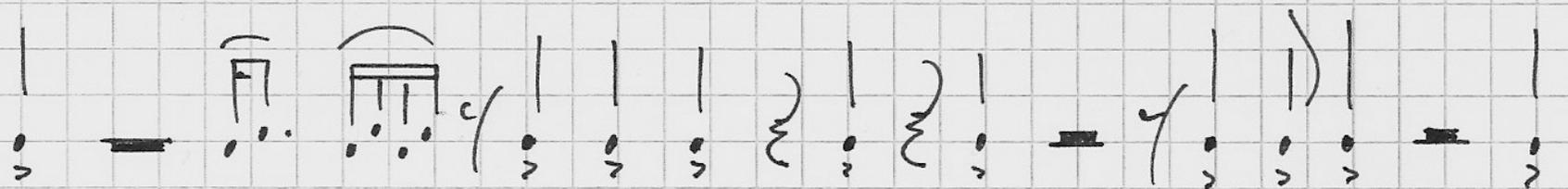
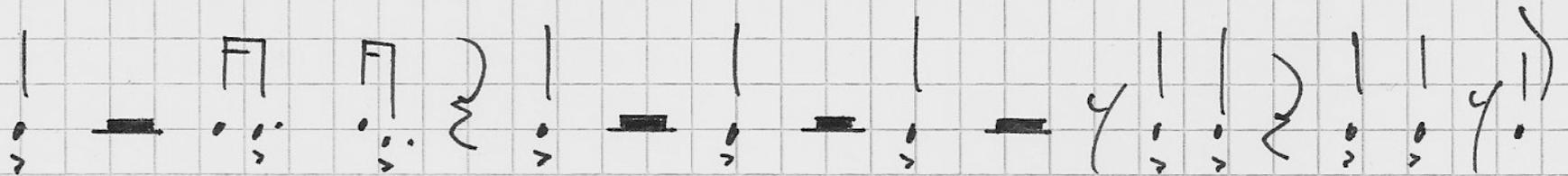
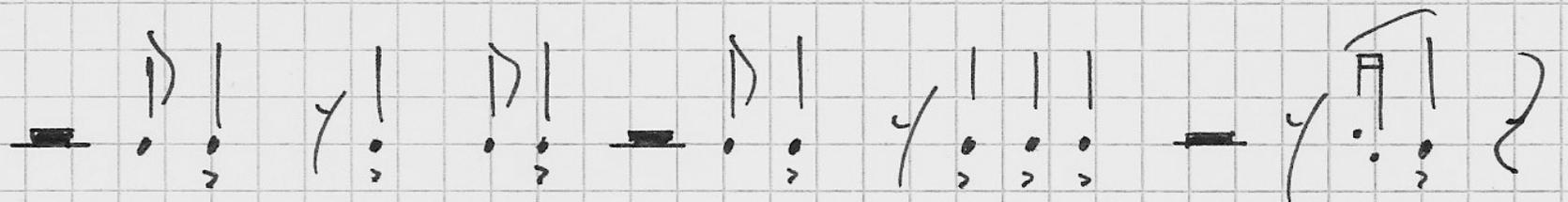
Dissolution vers l'infini

IMPACT : Solo GEIS

♩ = 45



①



Handwritten musical notation on a grid background. The first line contains several notes with stems and beams, including a triplet of eighth notes. The notes are arranged in a sequence across the line.

Handwritten musical notation on a grid background. The second line continues the sequence of notes with stems and beams, featuring a triplet of eighth notes.

② Handwritten musical notation on a grid background. The third line starts with a circled '2' and contains notes with stems and beams, including a triplet of eighth notes.

Handwritten musical notation on a grid background. The fourth line contains notes with stems and beams, including a triplet of eighth notes.

Handwritten musical notation on a grid background. The fifth line contains notes with stems and beams, including a triplet of eighth notes.

Handwritten musical notation on a grid background. The notation consists of vertical stems with various flags and beams, and some stems are topped with a horizontal bar and a curved line above it.

Handwritten musical notation on a grid background. It features several stems with horizontal bars, followed by a group of stems with horizontal bars and curved lines above them, and ends with two stems with flags.

3

Handwritten musical notation on a grid background. It starts with a stem with a horizontal bar, followed by stems with flags and beams, and ends with a stem with a horizontal bar and a flag.

Handwritten musical notation on a grid background. It includes stems with flags, stems with horizontal bars, and stems with horizontal bars and curved lines above them.

Handwritten musical notation on a grid background. It features stems with horizontal bars, stems with flags and beams, and stems with horizontal bars and curved lines above them.

Handwritten musical notation on a five-line staff. It features vertical stems, horizontal beams, and various rhythmic markings such as dots and slurs. The notation is arranged in a sequence across the staff.

Handwritten musical notation on a five-line staff, continuing the sequence from the first line. It includes vertical stems, beams, and rhythmic symbols.

Handwritten musical notation on a five-line staff, starting with a circled number '4' on the left margin. The notation consists of vertical stems, beams, and rhythmic markings.

Handwritten musical notation on a five-line staff, continuing the sequence. It features vertical stems, beams, and rhythmic symbols.

Handwritten musical notation on a five-line staff, continuing the sequence. It includes vertical stems, beams, and rhythmic markings.