## ANN SILSBEE

## MIRAGES

for

BASS VOICE,

CELLO, and

14-tone

HARPSICHORD

## NOTES ON MIRAGES

Written for Julius Eastman, <u>Mirages</u> was first performed by the Creative Associates of Buffalo in March, 1970, with Julius Eastman, bass, Marijke Verberne, cello, and Stephen Manes, harpsichord.

The genesis of the work lay in the perception of similarities in sound between the three instruments, such as the likeness in the change of timbre of a man's voice to a cello in moving from low to high, or explosive consonants in the voice to cello pizzicati or percussive sounds on the harpsichord. The material is drawn from glissando figures and quarter-tone oscillations passed back and forth from one instrument to another, creating illusions of one becoming another.

Mirages has no text, but both consonants and vowels are used, creating wordlike formations which have an expressive or rhythmic function rather than any specific meaning.

To the Performers:

Quarter-tones are notated thus:

Three-quarters of a tone, One quarter-tone sharper than indicated pitch.

One quarter-tone flatter than indicated pitch.

Harpsichord tuning: (two-manual instrument required):

The pitches on the left side of each bar are tuned a quarter-tone sharp or flat as indicated on the pitch at the right in the same bar.

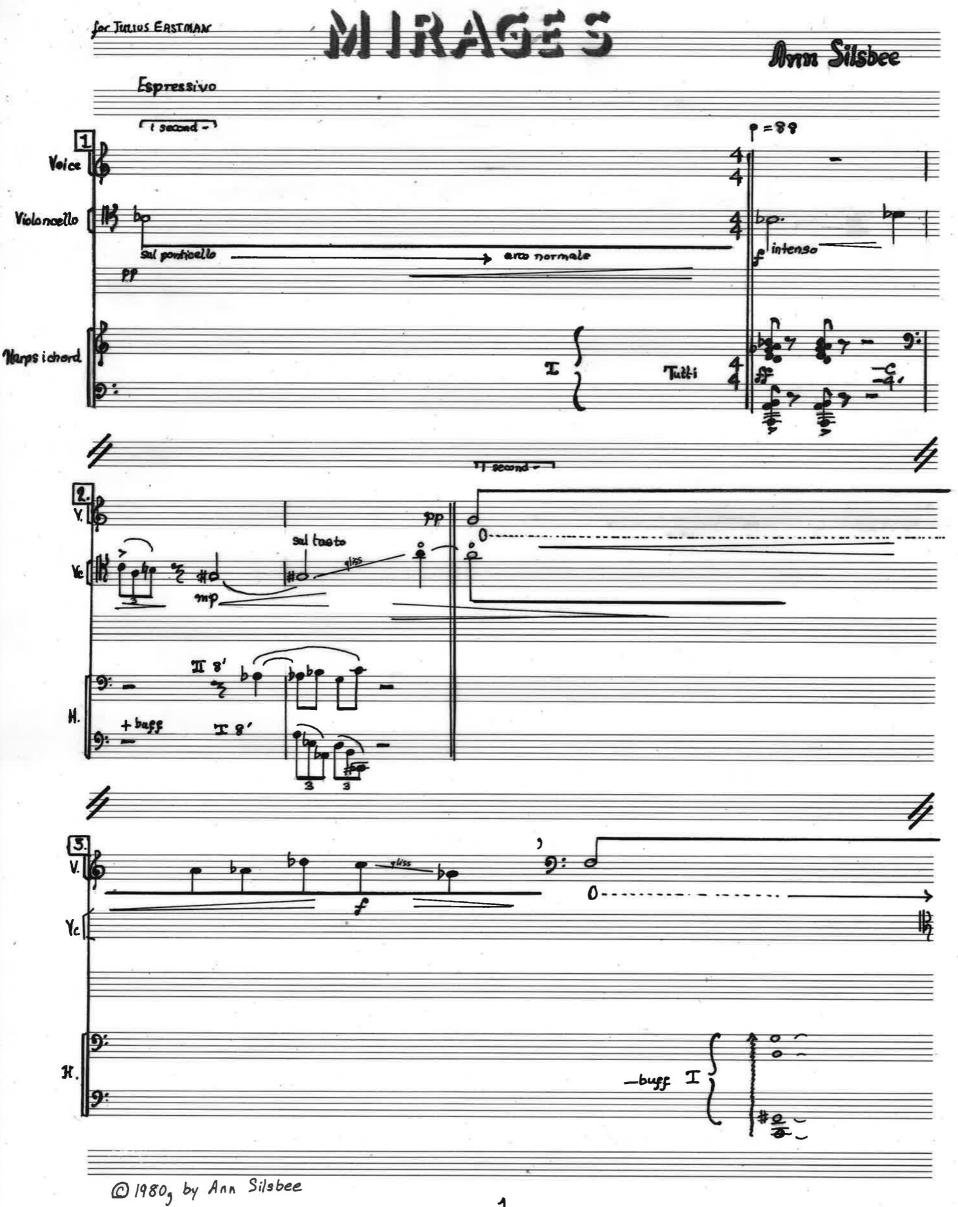


Rhythmic notation:

Two kinds are employed; traditional metered notation and a proportional, spatial notation. In the latter case, the tempo is indicated at the beginning of each section by a bracket showing the horizontal space allotted to one second.

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Performance time: ca 9 minutes.



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