

# Ontogeny (2019)

Daniel Portelli

for piccolo and electronic playback

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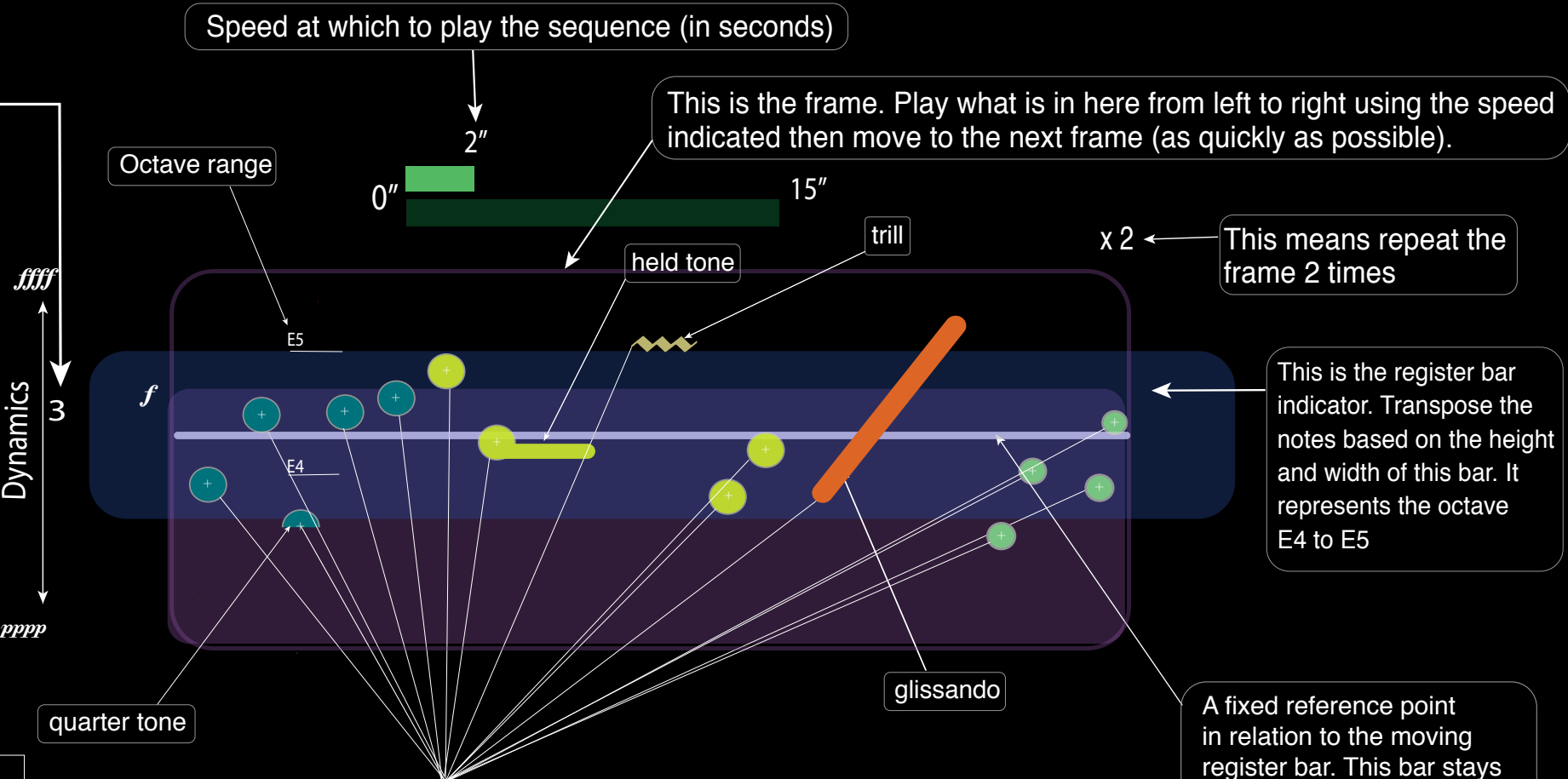
Duration: 3 minutes approx,

# Explanation of notation symbols

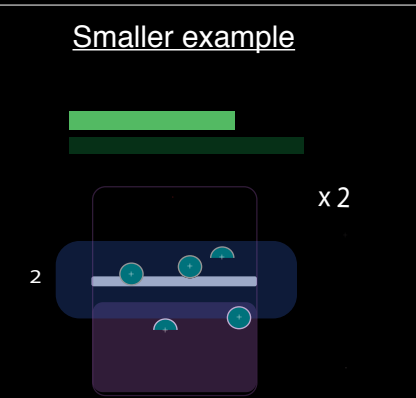
This is the numbering of the systems that are laid out in rows. There can be multiple frames in a system.

Frames can also be counted (but there is no number written)

Eg: System 1 Frame 3



These represent the sequence of pitches and sounds to play. Estimate what these pitches are based on their vertical/horizontal proportional distance to each other - see it as an impression of a pitch contour that you are to guess and perform with deliberate intention.

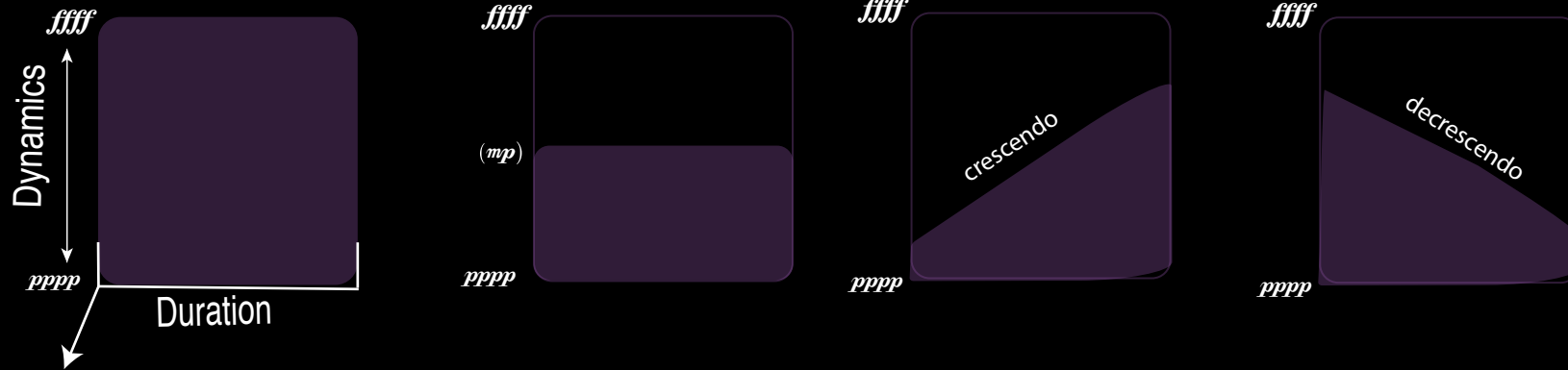


# Explanation of notation symbols



This indicates the speed at which you are to play a fragment in the frame. The bright green bar shows the proportional length over a total of 15 seconds. This example indicates to play for 2 seconds.

The vertical axis notates the dynamic in which to play the fragment



Play the fragment this panel (the frame).



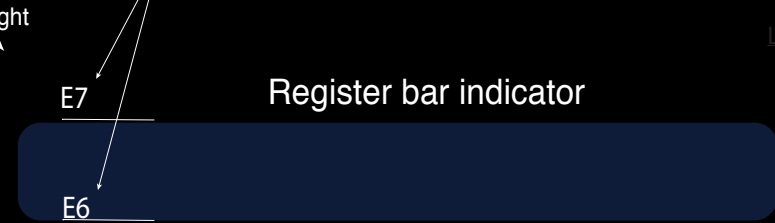
=

This indicates to play a trill note a semi tone above the one you have chosen. The duration is the proportional length of the wavy line.

This is a 1 octave range reference point. The piccolo has a range between D5 to C8

This bar moves up and down but the coloured notes remain still so you are to transpose the notes relative to where the octave range is.

Lorem ipsum



The height of the bar transposes the pitched sequence. The width changes its interval size.

Lorem ipsum

Lorem ipsum

Lorem ipsum

## Explanation of notation symbols

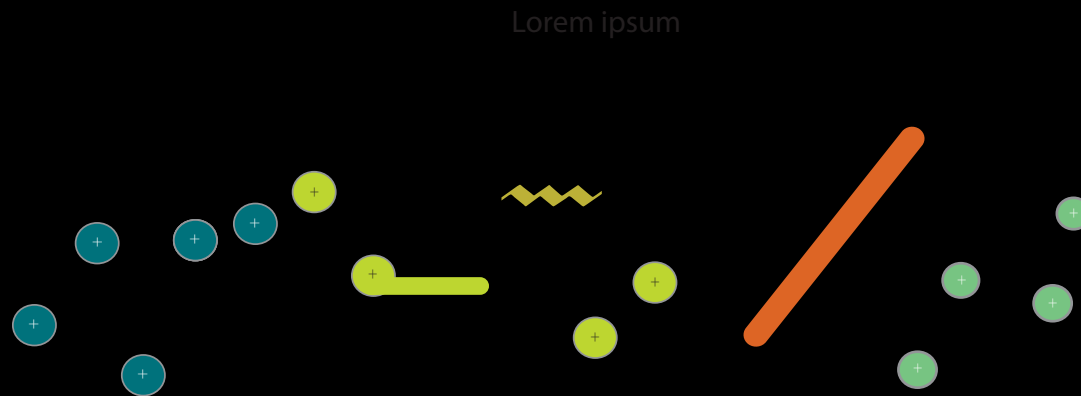
This indicates imprecisely notated pitches that are to be estimated.

It is always the same fragment in the same position but the register, speed and transposition elements can warp and reshape it.

It is read from left to right. The higher the note the higher the pitch etc.

Circles are short notes, circles with lines are longer notes. The duration is proportional to its length.

I varied the colours so they were easier for the performer to identify and differentiate.



## Electronic playback

Recording instruction: Make a recording of this work starting at the location stated in the score and then pitch shift it up by 50 cents so that the whole recording is a quarter tone out. After that start from a beginning of the piece and play over the top of the recording. The result is that the two recordings blend into each other microtonally and overlap rhythmically in an irregular way.

# Explanation of notation symbols

Lorem ipsum

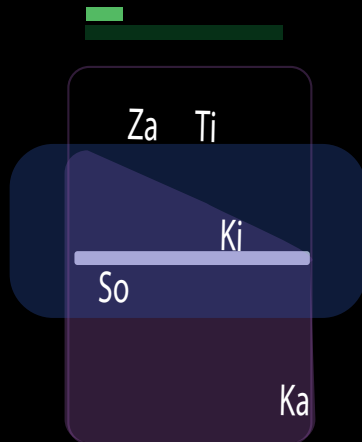


= a half circle means to bend the pitch up a quarter tone (by changing the angle of embouchure). Lorem ipsum



= a full circle means a tone without any pitch bending. The + symbol indicates the centre of the cycle.

Lorem ipsum



Make short breathy percussive attacks using the syllables in the frame (Za So Ti Ki Ka). Use the estimated pitches, dynamic shape, spacing, and speed indicated (its the same as the larger frame so see previous instructions for that). Play, then move on to the next frame (as quickly as possible).

Here is the video where I got the technique from  
<https://youtu.be/NEFHqgkie8o?t=40> (from timecode 40 seconds)

## Programme Note

In biology ontogeny means the development of an organism from fertilization of the egg to the organism's mature form. In this piece, the music's "cell" moves through procedures of an unquantised musical 'frame' morphology. The 'frames' and their dimensions causes the sounds to grow and proliferate through changing speeds, note displacement, microtonality, transposition, and the movement and stretching of interval relations and register. Visually the graphic score remains deceptively similar but the internal parts are evolving and changing which are more heard than seen. In anthropology Christina Toren refers to ontogeny as "the process through which each of us embodies the history of our own making". As I came up with the design for this graphic score I reflected on the history of all my score making practices and thought about my history as a composer from my beginnings to where I am now. I invite the performer and audiences to think about the embodiment of their own history when listening to this piece.

The score is a moving graphic interface which generates complex sound relations through relatively simple means. Music parameters are shown through colours, ratio bars rather than numbers, metrics, and grids to be counted. The notation style acts as a form of resistance to the performer in which the design layout naturally causes temporal slippages, gaps, and odd time breaks, that lead to highly irregular metric divisions. Complexity is seen in the performer's ability to learn a new graphical language and a reimagining of fundamental musical parameters at high speeds and with precision. It is much more like learning to play a new video game and the interface itself is made to look like a game. I am trying to tap into video game addiction culture. Musical score themselves are much like complicated, sophisticated video games at varying difficulties that can take a life time of experience to learn. Maybe one day scores like mine could become games to download where people see who can best interpret the latest moving art music graphic composition with their acoustic instruments and have competitions over their instrumental mastery.

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## Note about duration

I have made this version of the piece to be around 3 minutes. The piece could be longer and has no fixed length. I can provide more variations if you require the piece to be longer. Email: [danielrportelli@gmail.com](mailto:danielrportelli@gmail.com) Some suggested durations include 20, 40, 60 minutes. The score can become a scrolling video to help with long durations.

# Ontogeny

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1

(Short breathy percussive attacks)

2

x 2

3