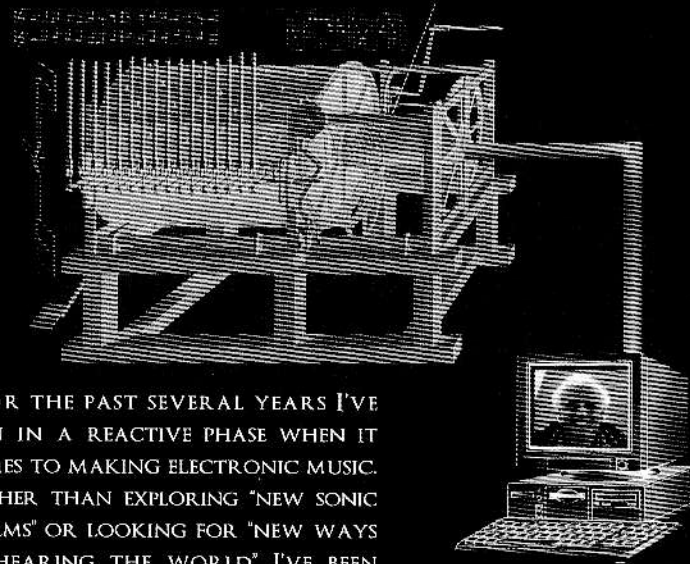


# PAUL LANSKY

## MUSIC BOX

WORDLESS	(2:55)
CHATTER OF PINS	(11:18)
PAVANE NOIR	(4:06)
ON F	(5:49)
TWO BY TWO	(4:11)
COMPOSITION PROJECT FOR SENIORS	(8:57)
B-O-B-O	(3:03)
THE JOY OF F# MINOR	(9:59)
PASSAKAGLIA	(4:54)
MUSIC BOX	(3:46)

TOTAL-DURATION 59:20



**F**OR THE PAST SEVERAL YEARS I'VE BEEN IN A REACTIVE PHASE WHEN IT COMES TO MAKING ELECTRONIC MUSIC. RATHER THAN EXPLORING "NEW SONIC REALMS" OR LOOKING FOR "NEW WAYS OF HEARING THE WORLD" I'VE BEEN TURNING TO THE COMPUTER FOR MORE OLD-FASHIONED TASKS, LIKE EXPERIMENTING WITH A CHORD PROGRESSION OR TRYING MY HAND AT RHYTHM TRACKS. THE PIECES ON THIS CD ARE SOME OF THE FRUITS OF THESE EFFORTS.

**O**n five of the tracks (1, 3, 5, 7, 9) I sing, for want of a better term. I was originally inspired by the work of one of my graduate students, Nathan Michel, who has been putting together delightful CDs of himself singing and playing various instruments in wacky ways (*ABCdef*, *The Beast*, etc.). My efforts range from the serious, *Pavane Noir*, and *Two by Two*, to the oddball, *B-O-B-O*, *PassaKaglia*, to the celebratory, *Wordless*.

*Chatter of Pins*, is a response to an invitation by Keith and Mendi Obadike to contribute a track to their anthology of music inspired by hip-hop (it will also appear there). I took some of the components of rap (at least as they seem to me): a backdrop made of circling tunes appearing against a rhythm track, and a rhythmically spoken text that is hard (for me) to understand, and put them together in my own terms. The text, spoken by me and by my wife, Hannah MacKay, is from an old English folksong, *A Paper of Pins*, in which a suitor woos a maid with different proposals, only to meet rejection until he

offers her the key to his desk and, consequently, his money. She accepts but he then declines when he realizes she loves his money more than him. The text becomes clearer as the piece evolves, but don't worry if you don't get it all (you're not supposed to). I chose the text because of its particular emphatic rap-like rhythmic structure. The piece is, for all intents and purposes, the n<sup>th</sup> in my "Chatter" series.

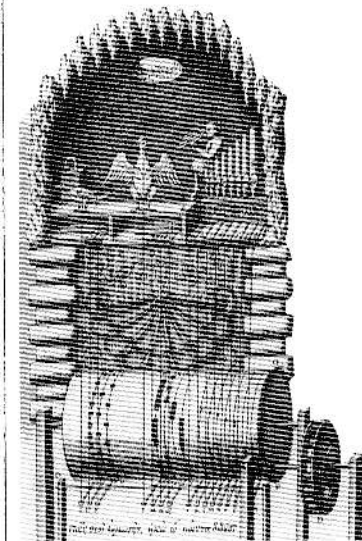
*Composition Project for Seniors* was written for a 75th birthday issue of *Open Space* magazine for J.K. Randall, a former colleague at Princeton. The title comes from a question Jim made up in 1974 for the senior comprehensive examination at Princeton. The challenge was to write a short piece using two five-note chords (and any of their transpositions) C, C#, D, E, G and C, C#, D#, F, F#. Now that I can get the senior's admission price at the movies, I figured it was time to take Jim up on the challenge.

*On F*, (so called because there is an F natural held all the way through) and *Music Box*, (because of its mechanical automatic sound), were written to try out some new synthesis techniques developed by Perry Cook (okay, so I did a little sonic exploration). But they also came not long after a visit to Princeton by the electronica duo Matmos. I was inspired by their use of all kinds of odd sounds to create rhythm tracks and textures and decided to try my hand at it.

Finally, *The Joy of F# Minor*, began with a chord progression I heard in passing. Remembering T.S. Eliot's dictum (paraphrased) "bad poets borrow, good poets steal" I decided to see what I could do to make it my own. The piece is dedicated to the dancer and choreographer Rebecca Lazier who made a wonderful dance to it with her students. The ticking sound throughout is from a mechanical clock, and the piece worries a bit about whether the subdivision is 4 or 5 beats to the second.

(What do you think?).

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