

### (MUSICAL SCORE)

**Samsara** (by Geoffrey Kidde) is an improvisatory piece for flute (instrumentalist, could be performed on any solo treble instrument) and electronics. The improvisation should be developed over time, so that the performer can rely on these developed ideas in any particular realization.

The electronics are performed by the Ableton Live Software (version 5, but could work with later versions of course).

The performer uses the following scale as the basis (Lydian Dominant in some Jazz Theory references): D, E, F#, G#, A, B, C

This scale can be understood as emanating from a D dom. #11 chord with 7<sup>th</sup> and 9<sup>th</sup> included: D, F#, A, C, E, G#. This chord is heard in many places in electronic accompaniment. After the D dom. #11, the piece continues with the following tonal centers (all sounding the dominant #11 chord):

D --- Bb --- D --- Bb --- G --- Bb --- E --- D --- E --- D

For each of these tonal centers, the performer transposes the scale, e. g.

(Bb dom. #11)	:	Bb, C, D, Eb, E, F, G, Ab
(G dom. #11)	:	G, A, B, C, C#, D, E, F
(E dom. #11)	:	E, F#, G#, A, A#, B, C#, D

**Samsara scales** LYDIAN DOMINANT: D, Bb, G, E

The image displays four staves of musical notation, each representing a different transposition of the Lydian Dominant scale. The first staff is for D Lydian Dominant (D, E, F#, G#, A, B, C). The second staff is for Bb Lydian Dominant (Bb, C, D, Eb, E, F, G, Ab). The third staff is for G Lydian Dominant (G, A, B, C, C#, D, E, F). The fourth staff is for E Lydian Dominant (E, F#, G#, A, A#, B, C#, D).

The Live Ableton program for **Samsara** looks like this:



The column to the right of the screen entitled “Master” contains a series of numbers (reading down the column) that refer to what Live terms “scenes”. Each scene contains a number of audio files that play together, and are performed as continuous loops while that scene is playing. The performance of each scene is controlled by the performer by means of a pedal MIDI controller. This device looks something like a set of organ pedals not connected to any organ. Each pedal on this MIDI controller is linked (via MIDI) to the scenes, so that the performer can trigger (or start playing) scenes (1, 2, 3, etc.) while performing his/her instrument.

20 audio files used in this piece were all imported into the Live program, but were all originally created using CSound. Many of them simply sound out forms of the chords mentioned above, other employ scale fragments based on the scales mentioned above. The mood of the piece, above all, should be contemplative and as in a state of meditation. Any performer wishing to recreate Samsara is asked to contact the composer at [kiddeg@mville.edu](mailto:kiddeg@mville.edu) for the sound files and more detailed information on the Live settings.