

CT-Counterpoint

Track 1: *Another City* 5:18

Sjaak Overgaauw

Track 2: *Klangfarbenmelodie No. 1* 4:03

David Cooper Orton

Track 3: *How the Land Lies* 5:48

Peter Gambles

Tracks weave their way through the western Counterpoint tradition, utilising anything other than traditional musical instruments. The challenge is to create tracks based on counterpoint themes and theory but without sounding like classical counterpoint.

Another City

Sjaak Overgaauw

I started by studying several "preludes" and "fugues" J.S. Bach. The next thing I did was recording 10 different piano themes. From these themes, I constructed a several bigger counterpoint like themes which I have used in the song.

The next phase of the project was creating sounds and samples and then the final arrangement. I decided to create an experimental Ambient track using all kind of weird sounds and samples ranging from city noise, talking people, birds and synths...

anything else than classical or recognizable instruments.

The final mix also contains some live looping effects and live improvisation.

<http://sjaakovergaauw.com/>

Klangfarbenmelodie No. 1

David Cooper Orton

Klangfarbenmelodie is a way of distributing the notes of a melody between a variety of instruments, so that each plays a bit of it, but not the whole. In essence that happens in the piece at various times, spread across the stereo field.

Composition for me is a fairly organic process. When using samples, I tend to arrange individual notes on the grid of ACID software in visual patterns, and listen for a melody to emerge, then add harmonies and - hopefully! - some counterpoints, etc. The samples here are of the mellotron's flute sound, picked partly as it's rather attractive and somehow almost inevitably evokes a certain mood/atmosphere of the early 70s.

There's at least one recurring theme switched between the various voices of the flute There's also what I hope is quite subtle but telling post-production additions of reverb and so on.

How the Land Lies

Peter Gambles

I read up on the rules of formal counterpoint, and then composed a simple species counterpoint exercise.

Meanwhile out into the bitter winter on the downs with a piezo disc contact microphone recording long sere grass rattling against barbed wire fences, and a length of builder's cord stretched between trees being plucked by the wind. I then selected vaguely pitched samples, and used Ableton Live to construct the composition, repitching samples as needed, adding some EQ and effects, and doubling the tempo of each sample. If the result seems uneasy and unresolved, that's the effect I was after: Nature in tension with man-made structure.



The CT Collective was originally started by Michael Klobuchar as a chain tape group: a group whose members produced music and mailed a master tape to fellow performers throughout the US and Europe. As technology progressed, computers and the internet have become the primary means of collaborating and distributing.

This and other projects are available for free download at www.ct-collective.com

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