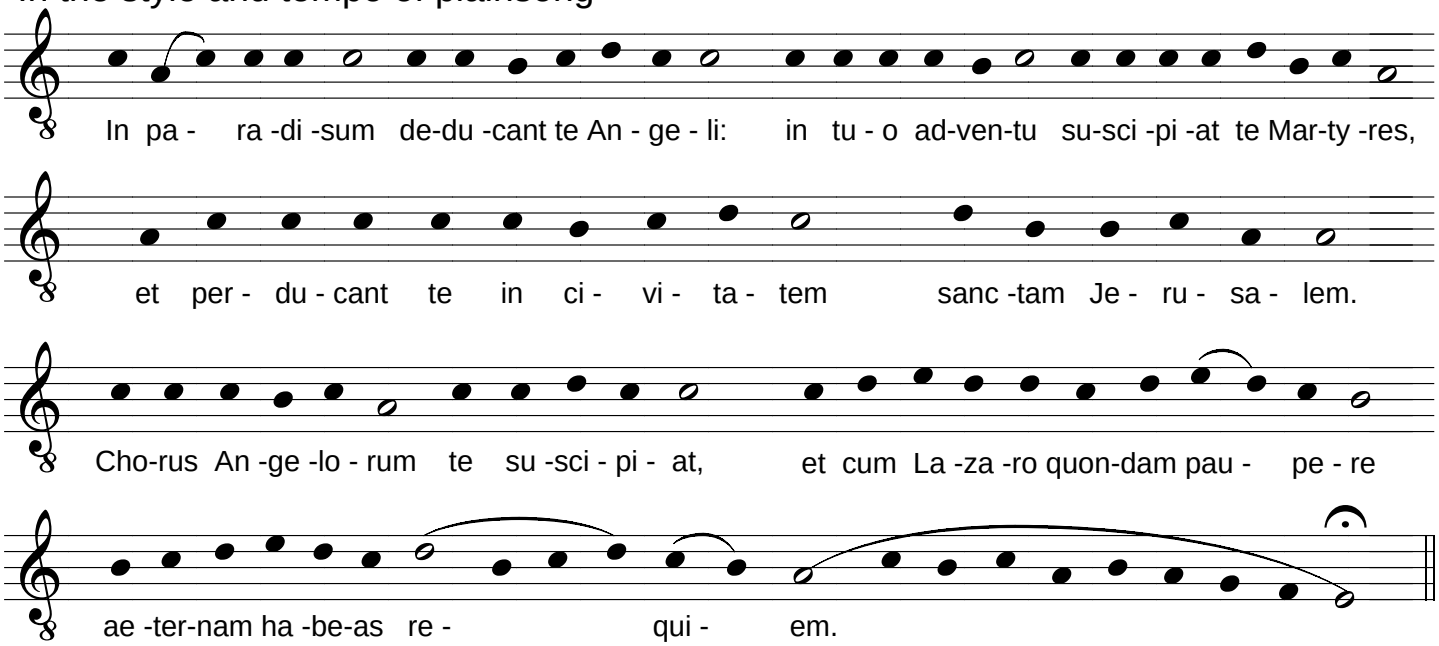
IN PARADISUM (2004) - part for tenor cantor

Arthur B. Hunkins

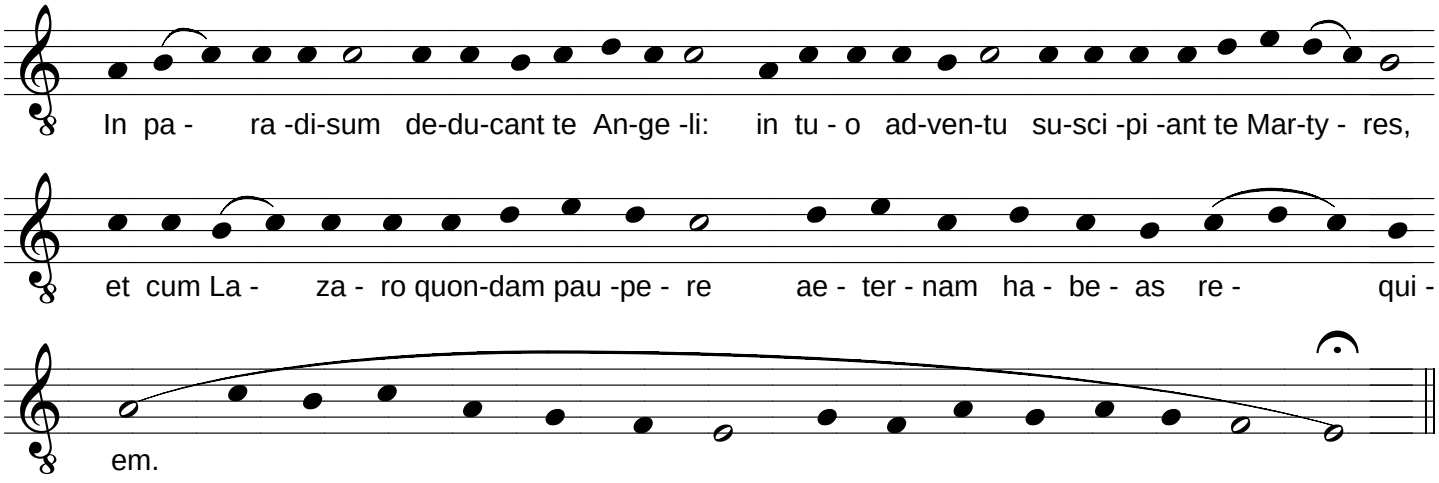
Opening Segment: The computer opens with three sustained notes, C7, A6, C7 - each overlapped. After the third diminishes (it sustains throughout the solo), the cantor begins.

In the style and tempo of plainsong



When the cantor concludes, the computer C7 strengthens, overlaps another A6, followed by a further C7, which then blossoms by adding sidebands. Additional tones enter, the texture expands, and at some point, stereo or quad panning is optionally introduced. The 6.5-minute or longer computer improvisation that follows maintains a minimum of two voices at all times - typically three to four, and is fairly active.

Closing Segment: The rich computer texture, to which stereo or quad panning has most likely been added, thins - until all that remains is a single C7. (This is the first time since the beginning that the texture has reduced to a single voice.) The C7 is overlapped by a lone A6, by this time static in space (all panning has now ceased). When the A6 diminishes (it sustains throughout), the cantor begins.



(Once the cantor has finished, the computer A6 swells, is overlapped by a C7, which in turn is supplanted by a final A6. This note momentarily becomes sideband enriched, then returns to its original state and dies to nothing. This is the end.)