

Dynamic Tuning/Intonation

Time-variant tuning strategies

Open system

Not a fixed pitch gamut

May also be context-variant

Lou Harrison – “Free Style”

“to freely assemble, or compose with whatever intervals one feels that he needs as he goes along”

all pitch relationships – sequential and simultaneous – are specified in relation to other pitches

global and local dynamic intervals

examples: “*Simfony in Free Style*” and “*At The Tomb of Charles Ives*”

Larry Polansky – Paratactical and Dynamic Tunings

Paratactical

“the intervals are highly context-dependent”

“implication is often more interesting than statement”

can be either fixed- or non-fixed (closed or open system)

Dynamic

intervals are tuned ‘on the fly’

global and local dynamic intervals

examples: “*B’rey’sheet*”

Martin Bartlett – Relative Ratio Tuning

all pitch relationships are specified in relation to a given ‘reference pitch’

‘reference pitch’ may change

set of possible pitch relationships may change

global dynamic intervals; local fixed gamut

examples: “*Etats*” for cello and computer, and “*Pythagoras’ Ghost*” for electronic wind instrument quartet

William Sethares – Adaptive Tuning

calculate dissonance curve for scale and/or timbre

correlate spectrum with scale intervals

minimizes sensory dissonance for sounding intervals

global fixed gamut; local dynamic intervals

examples: see CD-ROM accompanying book ‘Tuning, Timbre, Spectrum, Scale 2nd Ed.’