

Sade auf Kashmir Program Notes

MC Maguire CPU
Bryan Holt Cello
Lizzie Lyon Vocals
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'Sade auf Kashmir' is a 21 minute piece for Cello and CPU, generously funded by the Canada Council. The work was originally conceived from an earlier 90's piece (pre-mashup era), the concept based on the sonic intertwining of Sade's 'No Ordinary Love' ('NOL') with Led Zeppelin's 'Kashmir' ('K.').

The proportional prototype for all the formal layers is based on the the 3 measure progression of 'K.' being rhythmically nested into the 4 measure pattern of 'NOL'. The ensuring contrapuntal cross phrasing and formal overlappings permeate the entire piece. These layers are then packed into a traditional theme and variation surface, the theme being followed by nine variations (inside 3 movements), followed by a return to the original 'tonic' theme/ tempo.

The harmonic language contrast the inherent chromaticism of 'K.' with the descending 6th diatonicism found in 'NOL'. These two separate harmonic entities tie-in with the cultural roots of each piece, 'K.' exploring a jerry-rigged Indian scale, while NOL spawns a 'MacGyvered', limited-pitch, Nigerian/African diatonicism. This clash of cultures was experience firsthand by my employment in a rental car company which mostly employed Tamils, which shared a garage area with a rival rental car company of mostly Somalis. One could stand in a certain alcove and it would be a celebratory, Ivesian blend of both cultures, emanating from the cars' speakers. Concurrently, in the piece's finale, 'K' goes full diatonic and the elements fully integrate.

The finished idealization is loaded into 300 tracks of audio, midi instruments, and a mountain of software plugins, shaping the audio density to ever greater climaxes.
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