This is a first experiment in reuse of materials, played back in contrasting divisions of speed, to create canons. It presents an opportunity for interplay with oneself in a distinct temporal realm, a 'past present'. In practice this simply means that the performer records themself, and then reuses the recording at a different speed as a second voice.

This could be realised in a number of ways, for instance with the help of a computer or a tape machine. For this purpose I have created a SuperCollider program which records the input of a microphone, and plays it back at the new speed, interchangably with the push of the same button.

Symbols

\( \alpha \)  = push button for next step (record/playback)
\( \wedge \)  = random trills, two strings simultaneous
\( \_\_\_\_\_\_\_\_\_ \)  = let ring / overlap

The new speed-pitch will be indicated by its division in the instrument staves, for example 2/3 or 1/2. Wherever there is no such number present, it is to be played by the performer. Feel free to have some breathing room between movements.

Suggestions:

- No. 1 gives some room for free timing, especially in the trills sections. Other than that, I suggest that rhythms should be interpreted rather strictly.

- No. 2 can be played freely, indicated by the notation. There are some points where it is possible to 'regroup' with the second voice, but this is up to the performer. Electronics in the third section are synced by detecting the first note while recording, so make sure to be silent after pressing record.

- No. 3 can be played both strictly or more freely.

Just intervals

used in No. 3, with cent deviations for reference
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Temporal Canons

No. 2

\[ j = 68 \]

Electronics solo

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No. 2

\[ j = 68 \]
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No. 3

\[ j = 70 \]

\[ \text{senza vib} \]

\[ \text{mp} \]

\[ \frac{2}{3} \]

\[ q = 70 \]

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No. 3