Lux aeterna

DANIEL MATTIX

for fixed media electronics

Premiered in Torrey-Gray Auditorium, Chicago, IL
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Lux aeterna

Timeline, page 1

The opening **Shimmer** motif is a 16" clip that repeats for the duration of the piece at varying levels of audibility, using reverb effect for 'Short Vocal Hall.'

0:00

The **Slow Glow** motif is a 16" clip that crescendos and decrescendos through every iteration, repeating until beginning a canon with itself at 2:14. It was created by applying the Polyphonic FlexTime effect to the 'Shimmer' motif, while changing the EQ to 250 Hz.

0:32

The **Heartbeat** motif is a 4" clip reminiscent of a heartbeat, created by copying an attack and rebound of a strike on the gu side of the handpan, using the Slicing Effect and the Monophonic Flextime effect.

1:57

The **Slow Glow** Canon begins. This 16" clip starts a "2-part canon" with itself here. The initial iteration begins, and then at the 8" mark, an identical clip starts. The canon creates a swelling effect that creates momentum.

2:14

The **Heartbeat** motif moves to the foreground, using the spectral shadow effect and frequency modulation.

2:50

The **High-pitched Flutter** begins, created using the Flex Time — Speed effect, as well as the the output distortion compressor, lowering the threshold to -15dB. A soft distortion was also added to this motif.

3:11

The **Low Bounce** begins To create this motif, a single handpan attack was expanded to manipulate the low overtones, by using a ratio compressor, and altering the low cut EQ shelf frequency.

3:18

Another iteration of the **High-pitched Flutter.**

3:26

Another iteration of the **Low Bounce.**

3:35

Shimmer and **Slow Glow** begin to fade to the background, then become inaudiable.

3:43

Lux aeterna

Timeline, page 2

The **Bright High Roll** initial iteration begins, which is a slowed-down version of the 'High-pitched Flutter,' using the Polyphonic FlexTime filter. The high frequency (1040-7500 Hz) is also highlighted here to bring out the high overtones.

3:53

The **Bright High Roll** begins to overlap, creating a two-part canon with itself. The initial clip is 16', so the second iteration begins at 8" into the initial clip.

4:01

The **Low Whoosh** begins here. This is an altered version of the Bright High Roll, modified using a the Drum Shift Down pitch filter, lowered 12 semi-tones with a 43% crossfade. The low frequencies (20-100 Hz) are also highlighted in this motif.

4:19

The **Low Whoosh** begins to overlap, creating a two-part canon with itself. The initial clip is 16," so the second iteration begins at 8" into the initial clip.

4:46

The **Heartbeat** motif moves to the background, using the spectral shadow effect and frequency modulation.

5:49

The **Bright High Roll** canon comes to an end.
The pace of the **Low Whoosh** canon texture slows.

8:28

The **Low Bounce** motif returns, with the decay changed to 0.2", using the Low Ambience on Low Sounds filter. The filter envelope is maxed out to 20,000 Hz, and the density envelope is changed to 33% at -12.0 dB.

8:46

The **High-pitched Flutter** returns, with increasing frequency.

9:07
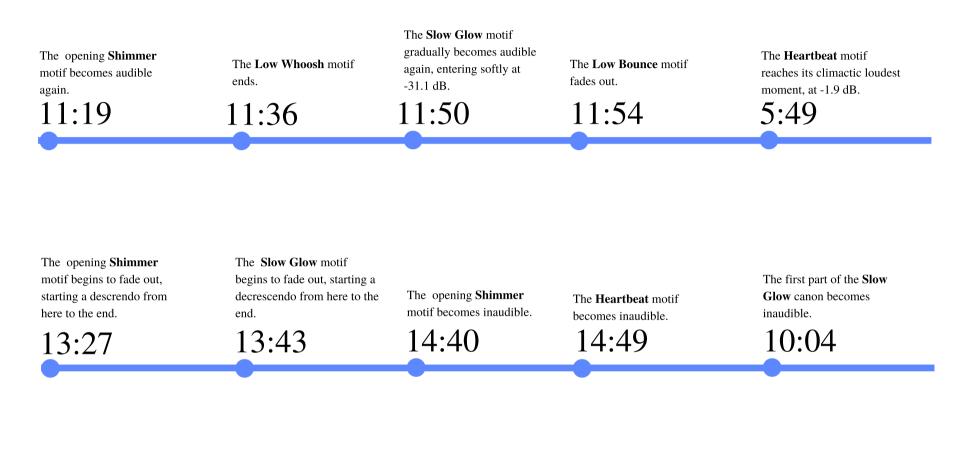
The **Low Bounce** motif pans between left and right.

9:34

The **Heartbeat** motif begins to slowly crescendo, coming to the foreground by 10:45.

10:04

Lux aeterna

Timeline, page 3

The opening **Shimmer** motif becomes audible again.

11:19

The **Low Whoosh** motif ends.

11:36

The **Slow Glow** motif gradually becomes audible again, entering softly at -31.1 dB.

11:50

The **Low Bounce** motif fades out.

11:54

The **Heartbeat** motif reaches its climactic loudest moment, at -1.9 dB.

5:49

The opening **Shimmer** motif begins to fade out, starting a descrendo from here to the end.

13:27

The **Slow Glow** motif begins to fade out, starting a decrescendo from here to the end.

13:43

The opening **Shimmer** motif becomes inaudible.

14:40

The **Heartbeat** motif becomes inaudible.

14:49

The first part of the **Slow Glow** canon becomes inaudible.

10:04

The second part of the **Slow Glow** canon becomes inaudible.

14:58

The piece ends.

15:00