

Richard Glover – *Logical Harmonies*

One of the reasons I'm interested in creating music solely from harmonies is that change can be controlled subtly, almost hidden within the sound; I enjoy building change into my music, but in a way in which the result of the change takes precedence, rather than bringing focus to the gestural nature of the change itself. *Logical Harmonies* for piano is an attempt to realise this idea using a simple process on a single harmonic progression.

Richard Glover, 2014

Bio:

Richard Glover is currently based in Huddersfield and enjoys making music for friends which involves exploring simple processes, sustained sounds and subsequently the various temporal experiences of listening to experimental musics.

*A CD of his music, *Logical Harmonies*, was recently released on the UK label Another Timbre.*

Prospects shun.

With spectacles of our time
acridly irradiating,
our atmospheres massacred,
inebriating the entrenched,
one may fear the only action,
the tear and wrench away,
is to stare into the Sun.
An alternative is to practice
attuning to atmospheres and reverberant
nodes,
the sensitive axis of communing
appears operant as *vibratory modes*.

To be sensitive of
a vibratory mode is an illusive project,
an ode to a set
story in a room not a vacuum.
Reflections and absorptions
inflect and smear
a mediating atmosphere
always calibrating.

Resonances shift
through harmony and disharmony.
Thus, the soon or reasoned rift for us,
to attune to vibratory modes –
attentive of an atmosphere
vibration and movement encodes –
we need initial stimuli here.

We can consider vibratory modes as a collection of media, vibrations interact with a number of things before they reach us. Spaces have vibratory modes: acoustic (sound) and photometric (light) properties. We can think these together through acknowledging that both sound and light are electromagnetic radiation and exist as varying speeds of waves and movements of particles. Thus, when considering vibratory modes, we are thinking how both sound and light affects an atmosphere.

Perhaps this is where the rapid turnover of the luminous spectaculars proliferating our accelerating, trendy world can come in useful: In turning away from the spectacle, focusing on the peripheries and contingencies allowing atmospheres to briefly puncture the surveyed domains in which we move, we not only become more sensitive to nuanced stimuli, but also to our world as we construct it.

In *Logical Harmonies 2* by Richard Glover, we are presented with a harmonic structure displaced with itself before, through following its own logic, returning back into synchronization. This simple process invites us to listen to resonances, to the gaps in our listening and how we listen.

Johnny Herbert, 2014
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