
figura : study on the presence/absence of ^(1b)

Sample page only

[cello, piano & video/dancer]

performance notes

Piarras Hoban

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General Remarks

A full score does not exist for this music because synchronization between the musicians (or musicians & video) is not required. The musical performers should begin in tandem with the video/dancer but after this no further co-ordination is required. Each player should attempt to perform as if in a hermetically sealed space... similar to a dancer trapped inside a 2-dimensional, dislocated space.

The work might be considered a kind of dance trio, as the music for piano & cello was principally conceived in physical terms. It is highly gestural & emphasizes the concrete -sometimes resistant- physicality of musical instruments.

Of great importance in this work is the relationship between the speed at which events are to be performed (tempo) & the duration required to render these gestures precisely. As far as possible, tempo markings should be maintained & accuracy of gesture should yield to upkeep of tempo. Of course, at certain moments the opposite may force itself upon the situation. The notation for both instruments has been conceived with this concept in mind; and rather than being read as a definitive *text*, should be considered as a constraint/mesh to perform through. At all times, try to maintain an urgency & clarity of movement.

Programme Note

figura : study on the presence/absence of 1_b is the second in a series of works concerned with the physicality of sound production & its attendant cultural sphere...

...as I see it there are three aspects involved: i) the intention/need to produce sound; ii) the body by which & thru which sound is produced; iii) the resulting presence...

...it can be understood as the plight of the stammerer, the one who makes themselves an outsider of culture from the inside. Our desire meets with some mechanical resistance, what we attempt remains at some distance away from us. Yet something still surfaces...

Duration

circa 11 minutes.

Contact

phoban01@gmail.com

Regarding Silence

Each part contains a number of relatively long silences. During these silent moments the performer may either remain silent or choose to make use of the particular sound material that is described below.

No specific instructions are given with regard to how the players should employ these sounds other than to say that for the most part the sounds should be extremely quiet; at two or three moments over the course of the entire piece the sound/gesture may come to the fore ever so slightly.

Sound Materials

CELLO: Play *extreme sul pont* on the IV string. Play with moderate to light bow pressure. Vary the bow angle so that the bow comes into contact with the side of the bridge & string simultaneously. Aim to create a distant yet highly resonant sound.

PIANO: Before performance prepare the piano by winding a steel acoustic guitar string (high-E/B) through the four lowest strings of the piano. In performance hold the two ends of the string in one hand and, with the pedal depressed, bow using a cello bow. The strings should be held tightly and close together so that both can be bowed simultaneously. Vary the tightness of the grip to change pitch. Vary the position of the bow, from bowing at the fingers to nearer the piano. (*It may be necessary to affix the ends of the guitar string to the lid of the piano with blue-tack when not in use*)

 = 60 flexible, fluid


cello part

6

Griff

Position (IV)

Bogen

(scordatura)  8vb

6:5 3:2 5:4 5:3

6

13

[Griff]

[Pos.]

[Bogen]

3:2 5:4 5:3 3:2 5:3

Sample page only

13

18

[Griff]

[Pos.]

[Bogen]

8:5 4:3 3:2

piano part

più veloce possibile

right arm

right hand

Piano

left hand

left arm

mp

[*mp*]

f

P (ad lib.)

4

r. arm

r. hand

piano

l. hand

l. arm

5:4

7:4

11:8

5:4

9:8

[*f*]

mp

6

r. arm

r. hand

piano

l. hand

l. arm

6:8

10:8

12:8

6:4

5:4

11:8

3:2

5:4

7:4

8

r. arm

r. hand

piano

l. hand

l. arm

5:4

3:2

5:4

3:2

5:4

3:2

5:4

7:4

mp

ppp

30"

P