Desiring-Machines: partial-object 0.0833

for trombone and cello

Einar Torfi Einarsson

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www.einartorfieinarsson.com

Programme Note

Desiring-Machines: partial-object 0.0833 belongs to a larger piece for 24 soloists which was written for Ensemble Intercontemporain in 2012, called *Desiring-Machines.* Most of the material of this piece has been extracted from that larger piece, hence the title.

The work takes its title from a concept developed by Deleuze & Guattari which affects the piece structurally. The piece can be assembled in multiple ways and has multiple 'solutions', i.e. the instrumentation, the actual sounds, and the order of events is unique for each performance. This forms a critique of the concept of fixity which underscores the conventional music score, and which *Desiring-Machines* (and its *partial-objects*) strive to eliminate or at least leave behind by exploring non-fixity. This fixity foundation of the conventional music score (piece) can be described, in the most basic terms, as horizontal and vertical fixity. The 'horizontal' being the linear logic that asserts that events are organised from left to right, so that we always know what follows what, and the 'vertical' being what constitutes those events at each moment. Here, such thinking is abandoned. Therefore, the piece does not present itself as a single instance. Each performance is merely an open window onto that ever incomplete 'whole-less' activity which is the only identity of *Desiring-Machines*.

> "In desiring-machines everything functions at the same time, but amid hiatuses and ruptures, breakdowns and failures, stalling and short circuits, distances and fragmentations, within a sum that never succeeds in bringing its various parts together so as to form a whole."
>
> (Deleuze & Guattari, Anti-Oedipus)

Furthermore, the piece explores the physical nature of performance, often involving great effort and struggle together with forced inhibitions where the materiality of the instruments and the relationship between notation and the performer is put to the foreground.

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Performance Notes

Some general points

- Duration is flexible, anywhere between 4-10 minutes is suggested. Performers can determine the duration before or during performance.
- It is possible to start anywhere within the given material, there is no given beginning or an end (however, performers start playing and stop the piece at the same time). The first page is therefore not 'the beginning'. Likewise, the piece does not have an arching or even a global shape – rather, it is enveloped by white noise.
- Tempo comes separated and can be approximated with or without click-track. Consequently, each performer has his/her unique tempo-path and the score does not indicate vertical fixity. The parts are therefore independent of each other in terms of location within the score. Click-tracks are available here: www.einartorfieinarsson.com/desiring-machines.html
- The performers' material are partly interchangeable. This happens where frames in the score, from each part, touch (or share a border). This only applies between the cello's fingerboard-space and trombone's slide position space.
- The repeat signs function as connectives: this means that any repeat sign corresponds to any other repeat sign facing the opposite direction.
- Cueing between performers is indicated in the parts. How this is done is up to the perfomers. When cued, a performer chooses an event from the cue-events, performs it, and afterwards returns to where he/she was before the cue.
- Grace-notes are graphically determined, meaning that they should occur where they proportionally are located within a beat (i.e. the distance from previous note and to the next one matters).

Regarding general dynamics

The general dynamics adhered to throughout is the ***pppp***. However, this should be considered as an *as-soft-as-possible* attractor, meaning that any sound should be forcefully pulled *as-close-as-possible* to the *as-soft-as-possible* attractor. This remains differently possible (or differently impossible) for different sounds, thus there will always emerge dynamic curves (instability) instead of absolutism. This should establish a certain (con)strained approach, where one has to hold back pressurized energy or abstain from direct expression. That being said, a dynamic balance should be maintained between the instruments (except within the cue-events). The cue-event "Go to Dynamics Instability" is an *overwriting* dynamic layer that applies to the material at hand for a certain duration.

Regarding repetitions

Since the whole piece is cyclical, or rather cyclonical, the repeat signs function unconventionally. They are more like wormholes, connecting back and forth. This means that each repeat sign corresponds to any other repeat sign facing the other direction. It is therefore within the decision-domain of the performer to determine where she/he is heading when encountering the repeat sign (and e.g. affect the amount of cueing within a single performance). All repeat signs can also be ignored, i.e. move straight through. The performer is encouraged to explore all possibilities of this 'multiple-pathways' structure. This structure, along with the ever-changing tempo material, renders the repetitions not pure but indirect and always slightly different. The revisited material should therefore always be approached with difference in mind.

TROMBONE

- The material is split into mouth-based and hand-based material. It is set on a 3-part frame where never more than 2 of the 3 parts are active: one mouth-based and one hand-based. When entering another frame a new decision has to be made which 2 of the 3 parts will be active, i.e. which hand-based material and which mouth-based material to perform. These possibility-paths (or the moving from frame to frame) are to be freely executed but each performer is stipulated to make the effort to take a different path each 'repetition' (different from previous). No delay should occur at those possibility junctions, the connection is immediate. Mouth-based material can be shorter than hand-based

material, however the mouth-based material is primary, which means that a connection to the following frame is triggered immediately when a mouth-based material is finished, thus abandoning the finger-based material.

- The graphic notation for slide positions (I-VII) contains multiple possibilities. The general instruction regarding these paths is the following: where paths intersect a new path can be taken. It is encouraged to explore these possibilities to full extend.
- Furthermore, the same kind of material (graphic paths) within the cello part (left-hand positions) can also be employed by the trombonist. However, this only happens where the frames touch. (Note that the beat indicators within the cello part are then ignored and the cello-graphics are superimposed onto the beat structure of the trombone part, resulting usually in quicker succession of similar graphics.)
- When wah-wah mute is called for, an irregular on/off motion is intended (this might necessitate a special stand).
- All sounds/techniques are air-based, i.e. an ordinary pitched tone is never asked for. See the sound/technique lexicon:

air	Normal exhaled air sound.
in.	Inhaled air sound
{i}, {s}, {u}, {u//i}, {i-->u}, {u-->i}	Determines the pronunciation accompanying the air sound (exhaled or inhaled), either as fixed (u,i,s), alternating (u//i), or gradual (i-->u).
in. ttt...	Inhale whilst chopping the air with as-fast-as-possible “t” Interruptions (much like a shaking-jaw caused by extreme cold). High muscle-tonus!
in!	Very rapid, staccato, inhale.
tk...	Unmeasured, continuous, double tonguing (air). Can also accompany inhaling air. (as-fast-as-possible)
p t k	Specific, air-based plosives, measured attacks: t, k, or p. These should always be performed staccatissimo possibile.
flz.	Normal flutter tongue air. If accompanied by (**v**) then the voice is activated during flutter, always with highest pitch possible--> 
tsk!	Dental click, sharp/short (high-pitched) squeaky sound made by sucking on the front teeth. (as in pitying: tut-tut!).
tsk!...	A continuous, as-fast-as-possible, repetition of tsk!
h.c.	Horse Click. Squeaky sound, made by sucking on the molars on either side (or both sides) of the mouth. (e.g. to get a horse moving).
dog	Lunged in/out air. The traditional dog-breathing involving the lungs, this should be done at a maximum possible speed.
suck-buzz (s-b)	Lunged buzz sound by forced suction: sucking on lips pressed together. As high “pitched” as possible, unstable as well as multiphonic.
lip-suck	Unlunged forced suction. Produced by putting/pressing the upper front teeth over the lower lip and suck. High squeaky/unstable sound. (best results with a little saliva on the lip, and keeping the lips in motion (sidewise) under the teeth)
smack	A kissing-like sound - should always be staccato.
Ext.-smack	Prolonged smack sound, i.e. a sustained sound produced by presssing the lips together with high pressure, while performing forceful suction. (always squeaky and as high 'pitched' as possible)
sputter	An unlunged buzz sound produced by pressing the lips together and forcing air outwards, as high 'pitched' as possible. Always staccato.
slap	Air puffs with the tongue. Should always be air-based and as dry as possible.
spit	A very quick “t” like sound, although with more air.
t.r.	Tongue-ram: sudden closure of mouth cavity involving the tongue reaching the hard palate and the back of the front teeth. (hT!)
snore	Artificial snoring through instrument. Inhaling air while narrowing upper throat resulting in the vibration of the uvula.
t-c-smack	Repeated tongue and inside cheek smacking sounds, as in tasting food. Always as fast as possible.

CELLO

Left Hand

- Movements are indicated on a fingerboard-space along with indications regarding finger pressure, i.e. flageolet-touch ◇ or natural-touch ●, as well as how stretched the fingers are from each other (indicated by circled numbers), i.e., **1** = most compact and **3** = most apart/stretched.
- All of these indications (pressure and stretch) are always active until the next sign.
- The wavy lines of different sizes indicate a range of lengthwise motion (small to big): vibrato-->vibrato molto-->rapid gliss up&down.
- NB. All fingers should always have contact with all strings (indicated by sul tutti). When behind bridge, care should be taken to avoid "open ringing sound".
- Multiple paths are possible, the general instruction regarding these paths is the following: where paths intersect a new path can be taken. It is encouraged to explore these possibilities to their full extend.
- Furthermore, the same kind of material (graphic paths) within the trombone part (slide positions) can also be employed by the cellist. However, this only happens where the frames touch.

 = Indicates a "hammered"- down-on-strings action.

Right Hand (bow)

Actions and rhythms are indicated on a string-staff (I = top, IV = bottom) with further indication regarding positions under and above the staff.
Bow position on instrument:

bb = behind bridge **msp** = molto sul ponticello **sp** = sul ponticello **nat** = natural position
st = sul tasto **mst** = molto sul tasto **bN** = behind Nut

Dotted line (.....) indicates gradual movement towards the next indication.
Arrowed line () indicates that a position is stabilized for the duration of the line.
Bow part indication: Ⓣ = au talon Ⓜ = middle-bow Ⓟ = punta (all remain active until next indication unless a dotted line is attached)

a-sweep, cl-sweep = arco or col legno sweep technique: rapid lengthwise movement (e.g. between st//sp).
a-slide, cl-slide = arco or col legno slide technique: lengthwise sliding for the duration of given note-value. Slide direction is indicated under the staff.
jeté = Always arco unless stated: cl-jeté, then col legno.
cl-batt = col legno battuto, single attacks.

 = arco tremolo on the tail  = arco slide on the tail (to or from bridge)  = arco tremolo on the body (either side)

Twist = a rotation of the bow changing the angle between the bow/hairs and the strings. The hairs remain in position, only the angle changes.
Frog-tap = simply beyond the talon, with the edge of the frog, tap (and/or sweep/gliss) where indicated.

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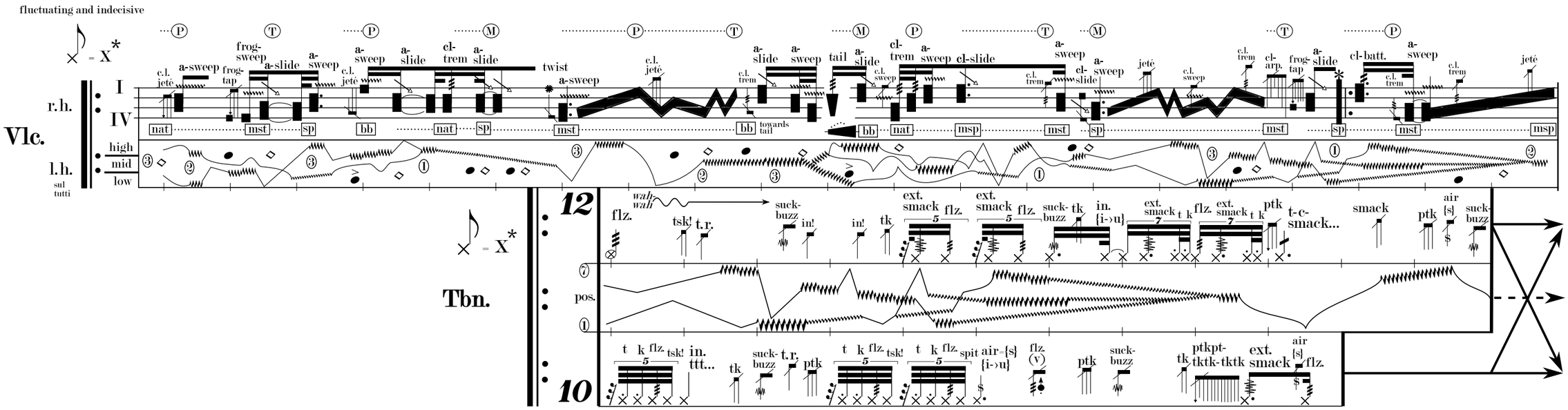
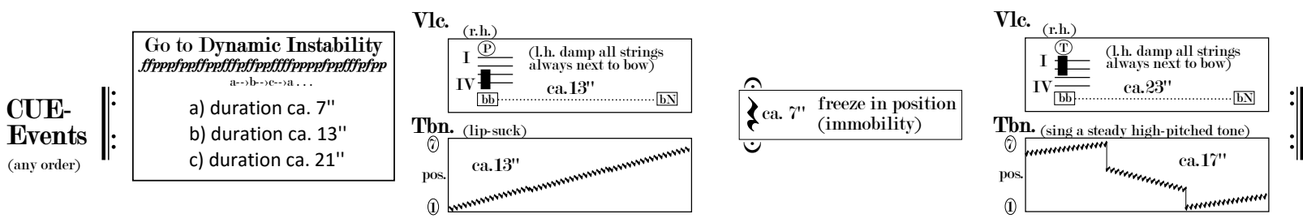
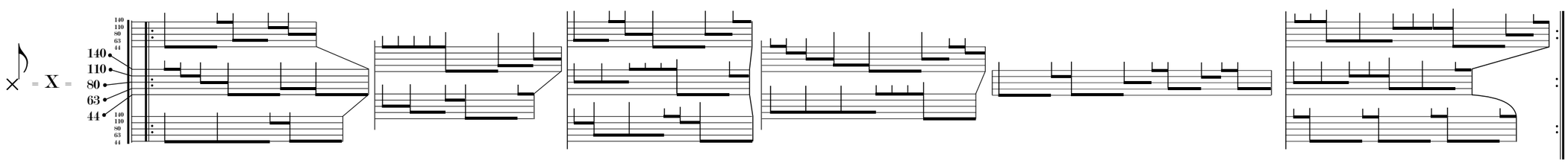




pppp

* (This is the tempo material for when ♪ = X. The click-track follows these possibility-paths)



repeat steadily for given duration
(5 beats)

repeat steadily for given duration
(6 beats)

= 57-67 (this box only)

= X

CUE

CUE