

## PROPOSAL FOR SPOR 2013

Keywords: *silence, fragments, miniatures, aphorisms, scraps, traces.*

by Ivar Frounberg - <http://www.frounberg.dk/ivar>

### Material Investigations, Laboratory 6 "Resonances"

Concert performance or Live Installation

with Espeilla&Hyldig Piano Duo - duration: 15'

The performance is supposed to be held in two adjacent rooms each equipped with a piano, a microphone, a computer w. soundcard, a minor PA-system (even one channel) and space for the audience. The distance between the halls must not exceed the two-way cabling between the halls (and the range of a wireless network). The audience should be able to move from one hall to the other whenever desired during the performance. The duration of the piece is open – but probably considerably longer if the Laboratory is performed as a live installation.

For a concert performance 15 minutes is considered maximum.

The music will be displayed on a computer screen in front of the performers. The score will be scraps from the piano literature (one or two lines as fragments of iconic piano works, see the preliminary list in appendix A). The two pianists alternate playing within a timeframe of less than one minute. When playing each pianist is recorded in the memory of the computer; the computer plays back collections of 'echoes' of the accumulated past fragments. The 'resonance' – the spectrum of the music delivered is kept in the computer as a filter, filtering the incoming signal from the other pianist in the other hall. The incoming signal is then played back from the PA-system. Both pianists will have the same repertoire of fragments, but they will be randomly distributed controlled by the networked computers.

The audience will experience an alternation between a gradually extended collage of references to the music history and the faint resonances – 'traces' on the edge of silence – of a similar situation in a remote place (*telematics*). There will be no other dramaturgical experience, only the phenomenological epoché (E. Husserl) of submitting to the acceptance of the ritual.

#### LABORATORY?

The term *Laboratory* is used to direct the expectations of the audiences away from the notion of 'concert' and towards a more explorative listening attitude. The idea is to create a space for investigation of the sounding objects and their possible relations. Some reasons for this can be found expressed on the website of the project: Material Investigations at <http://www.frounberg.dk/ivar/composer/MatInv.htm>

## MATERIAL INVESTIGATIONS

Is a series of works initiated in 2011 by the composer Ivar Frounberg and the percussionist Kjell Tore Innervik. In a series of Laboratories will be set up different situations investigating phenomena and acoumena relating to music performance in a systematic way.

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### Appendix A: Preliminary list of fragments

Girolamo Frescobaldi: from Toccata Nona	J. S. Bach: from the Well Tempered Piano ??
Ludvig v. Beethoven: from Piano Sonata ??	Franz Schubert: Piano Sonata in D (D850), from 2 <sup>nd</sup> movement.
Robert Schumann: from ??	Johannes Brahms: from an Intermezzo ??
Alban Berg: from Piano Sonata	Charles Ives: Concord Sonata, from Alcotts
Eric Satie: from ??	Leos Janacek: from Sonata I.X, 1905
Olivier Messiaen: Vingt Regards from II.	Morton Feldman: from ??
Karlheinz Stockhausen: from Piano Piece IX	Ivar Frounberg: from ...quasi una sonata
list to be supplemented...	

### Appendix B: Equipment

In each of the two performance spaces: a grand piano, a monitor placed at the note-stand of the piano, a microphone connected to the soundcard of a computer running Max/MSP and connected to a wireless LAN, a loudspeaker (placed under, or adjacent to the piano) and a LAN router (in one room only). Cabling: microphone to soundcard in 1, cable from other hall to soundcard in 2, soundcard out 1 to loudspeaker (active), soundcard out 2 to the other hall, monitor cable between computer and monitor. Suggested collaboration: with DIEM.

### Appendix C: Enclosed

CV (also on <http://www.frounberg.dk/ivar/composer/ivfcomposerbio.htm>)

Material Investigations, Laboratory 2 for harp (excerpt):

<http://m.youtube.com/#/watch?v=X83Y9-HIZoo>

Material Investigations, Laboratory 5 for orchestra (under construction)

<http://www.frounberg.dk/ivar/composer/MatInv/MI05orchestra.htm>

Three Cognitive Objects and Improvisations

<http://soundcloud.com/copenhagen-art-ensemble/three-cognitive-objects-and>