

Ten Faces

For string ensemble

To be performed within the exhibition space for “Identity Objects”, which is a group of 10 video projection loops of faces with folk art patterns overlaid on them. Part of a sound installation will be playing constantly during the performance and audience members will be moving within the exhibition space and around the musicians as they play.

String players place themselves close to the projection screens (one screen per performer) and spread out to cover as much of the exhibition space as possible while still maintaining eye-contact with at least two other performers.

The notated part of this score offers pitch series and options for improvisation. Performers are required to improvise using this limited material so that their sounds match the tones produced by the sound installation.

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0:00-3:00 For the first 3 minutes of the performance, all performers remain silent and stand/sit in the spots they have chosen to start the piece in. After minute 2:00 performers raise their instruments in preparation to play.

3:00-6:00 Series from lines A, then B and C. Start softly, playing extremely long held notes from the pitch series of line A. You may repeat any note or return to any previous part of the series and carry on playing from there. You may not skip notes but you may choose to play some notes shorter and others longer, you may play some parts faster, you may add rests, use different articulations or accent notes ad libitum. You can make these adjustments as the piece develops, listening to the other performers and corresponding to movement (speed, group numbers) of audience members around you. Eventually you can create melodic passages using the material you have in each line. Change lines only when you complete all the pitches from the previous line. Once you reach the end of line C you may return to line A.

6:00-10:00 Build up speed and add options from Lines D and C. Around minute 8 begin exchanging locations with a chosen partner (performer closest to you) in regular intervals. While exchanging spots, always walk in a straight line, avoiding obstacles where necessary. Dynamics should remain at a soft level – up to mezzo forte at this point.

10:00-15:00 Build up dynamics eventually reaching a level of forte playing. Exchange positions with each other (at least every minute) in increasing frequency. By minute 15:00 all performers except cellists must transition from exchanging places (walking and standing at a new spot) to constantly walking. Pace of walking should always be slow. Speed of improvisation (how often you change notes etc.) should reflect the speed of walking whenever possible.

15:00-20:00 Performers spread out into the foyer space and move back and forth between there and the “Identity Objects” exhibition space. As they are walking slightly faster, their

improvisation can build up in speed and intensity. When passing from the middle steps (border between foyer and exhibition space) they should change from an improvised melodic passage into a static pitch (any from the series in the line they are at), or vice versa, to add contrast to the transition between spaces. Performers take care to keep the majority of their group within the “Identity Objects” exhibition space. In other words, only 3 or 4 performers may be wandering outside this space at any given time.

20:00-25:00 Building up in intensity, density, tempo and dynamics in improvisation. Performers may now also move into the “Rethinking Craftsmanship” exhibition space (where brass players will be originally), the staircase, and back into the foyer and “Identity Objects” exhibition space. Performers try to always walk in a straight line and change direction only when they meet an obstacle or a wall. At this point performers seek out improvising partners. These partners may come from another family of instruments (percussion, brass etc). Whenever they meet another performer (i.e. their trajectories in the space cross or overlap) they stop walking for a bit and improvise according to the sounds of their partner. They leave their partner after about a minute, moving in opposite directions.

25:00-30:00 Starting as before, performers eventually converge back into the “Identity Objects” exhibition space and slow down the pace of their walking. Their improvisation must also slow down and eventually reach the point where only long held drones are produced by all players, combined into a random chord. The dynamics should remain around forte.

30:00 – Playing pitches from line options as before, begin moving towards the courtyard of the BoCCF where the ending of the performance will take place. At this point you will follow instructions from a video score.

Violin

ten faces

A. Papapetrou

LINE A

Line A: A single melodic line on a treble clef staff. It begins with a half note G4 (marked with a fermata) and continues with a series of quarter notes: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piece concludes with a half note G6 (marked with a fermata).

LINE B

Line B: A single melodic line on a treble clef staff, starting with a fermata on G4. The sequence of notes is: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piece concludes with a fermata on G6.

LINE

Line C: A single melodic line on a treble clef staff, starting with a fermata on G4. The sequence of notes is: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piece concludes with a fermata on G6.

LINE D
natural harmonics on G
[7th 8th 9th 8th]

Line D: A single melodic line on a treble clef staff showing natural harmonics on the G string. The notes are: G5 (7th), G6 (8th), G6 (9th), and G6 (8th), each marked with a fermata.

LINE E
harmonic trill
sul G

Line E: A single melodic line on a treble clef staff. It begins with a fermata on G4. The first section is a harmonic trill on G4, labeled 'sul G'. The second section is a harmonic trill on G5, labeled 'sul D'.

Cello

ten faces

A. Papapetrou

LINE A

Musical notation for Line A, a single staff in bass clef. It begins with a whole note C2, followed by a quarter rest, then a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and ends with a whole note C2.

LINE B

Musical notation for Line B, a single staff in bass clef. It begins with a whole note C2, followed by a quarter rest, then a quarter note D2, a quarter note E2, a quarter note F2, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and ends with a whole note C2.

LINE

Musical notation for Line C, a single staff in bass clef. It begins with a whole note C2, followed by a quarter rest, then a quarter note D2, a quarter note E2, a quarter note F2, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and ends with a whole note C2.

LINE D

natural harmonics on C
[7th 8th 9th 8th]

Musical notation for Line D, a single staff in treble clef. It shows four natural harmonics on the C string: G4 (7th), F4 (8th), E4 (9th), and D4 (8th), each marked with a circled 'o' and a whole note.

LINE E

harmonic trill
sul C

sul G

Musical notation for Line E, a single staff in bass clef. It features a harmonic trill on the C string, starting with a whole note C2 and a trill on C2. The trill is divided into two sections: the first section is marked 'sul C' and the second section is marked 'sul G'. The trill ends with a whole note C2.