

**Forgetting
something
(eventually, forgetting
everything)**

for solo harp
with unconventional
scoring devices

a composition by
Alejandro Franco-Briones

A work dedicated to Mara Tamayo

The work should be performed minding **two scoring devices**:

The first is a written score (traditional and graphic notation) with the purpose of fragmenting the body gestures and breaking the temporal flow of the piece into discontinuous parts. These two are mainly achieved through complexity in rhythm and by a conscious and audible use of the pedal system of the harp; the sense of contradiction between rhythmic complexity and an expressive use of the pedal should be regarded as a conflict fundamental for the piece and its performance.

The second of these devices is a hidden electronic fixed media which main purpose is distorting the aural perception and extending the rhythmic and temporal capacity of the instrumentalist. The information found in the audio-score provides rhythmic queues that are important for accuracy (as a click-track), provides temporal queues that delineate the limits of certain structural regions of the piece, provides subjective stimuli important for gesturing and signifying the work and creates a sharp contradiction between the information of the audio score and the written score that promotes tension and further fragmentation in the musician. The harpist is often detached from the sound she/he generates and a sense of hesitation and heaviness should permeate the performance of the work.

(Contradiction is a mean to perform hesitation)

It is fundamental to understand the act of listening not just as a mean for the audience to access the musical event or the specialized hearing developed by instrumentalists. In this context, listening should be understood as an actively explicit part of the interpretative process that the instrumentalist has to fulfill. It is the work of the instrumentalist to find coincidence and meaning between the inner reality (presented by the audible score) and the external reality (being the performance in itself very often detached from listening), such struggle should be visible and, at certain extend, audible.

The characteristics of the specific act of listening contemplated here may lead the instrumentalist to find his/her way through a structural construction that depends mainly in the relationship that the musician establishes with the scoring devices:

1. Listening coupled with performing. (0:00" - 0:18", 4:25" - 4:38")
2. Listening decoupled from performing. (1:54" - 3:25", 4:38" - 6:30")

3. Listening as performing. (0:18" – 1:54", 3:25" – 4:25")
4. Listening as performing interplaying with decoupled performance (6:30" – 8:00")

In this way, the two devices required for the performance demand that the harpist approaches to the project differently from indeterministic principles in which performer is allowed to choose the specific sound material or specific form of the piece with a set of prescriptive instructions or algorithms.

The score is not intended to represent sound ideally, nor does it represent a sort of complex array of intentions.

All systems emerging from the aforementioned intentionality are used to reduce their intensities and flatten their cultural and historical charge as much as possible. The tension between them should eventually add up to zero. The two relevant factors of the piece are temporal position and tension between systems and fragments.

The goal is to create sound material lacking narrative or syntactical intentions, but devoid of randomness or generative functions.

An unknown force becomes manifest which does not originates from the composer, the score, the instrumentalist, chance or even from the environment.

Hypothetical meaning of empty signs appears in front of the listeners. Like if all of us stared at the same strange ruins.

Harp instructions.

1. The ways of achieving **distorted sounds** with the pedals are:

- A) One is achieved when a glissando is written from a note to an accidental between brackets. This indication requires a gradual and subtle change of position in the pedal making audible the distorted noise while the pedal's mechanism makes friction over the string. The duration of this gesture should not be accurate but the visual lay-out should give a clue of it.

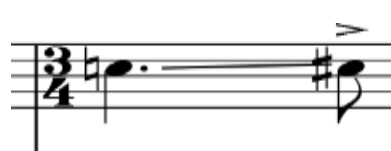


- B) Another way is when a glissando is found between two notes denominated equally with different accidentals. If they are tied, the second note is not articulated only the pedal motion is intended (with accurate rhythm).

Tied.



Not tied.



- C) The symbol below indicates that the "distortion position" of the pedal should be sustained until a new accidental appears.



- D) A quarter-tone symbol may appear. It means that a distortion position has been signaled in another octave as in the picture of the right or a specific distortion position is required (minding the sequence of pedal movements that follow) regardless that the sound effect is the same and the quarter tone is not possible or desired.

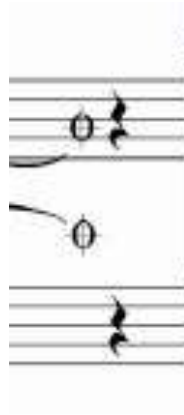


2. **Measures with complex denominator.** The purpose of this is breaking linearity and regularity in rhythmic patterns. Absolute accuracy is not intended but the sensation of an irregularity that persists throughout the score is desirable.

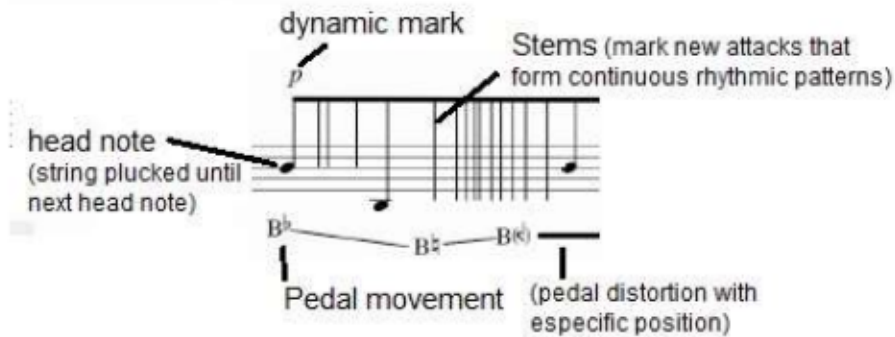
3. The sign below indicates a **percussive sound** made with the knucklebone in an approximate position of the harp's soundboard.



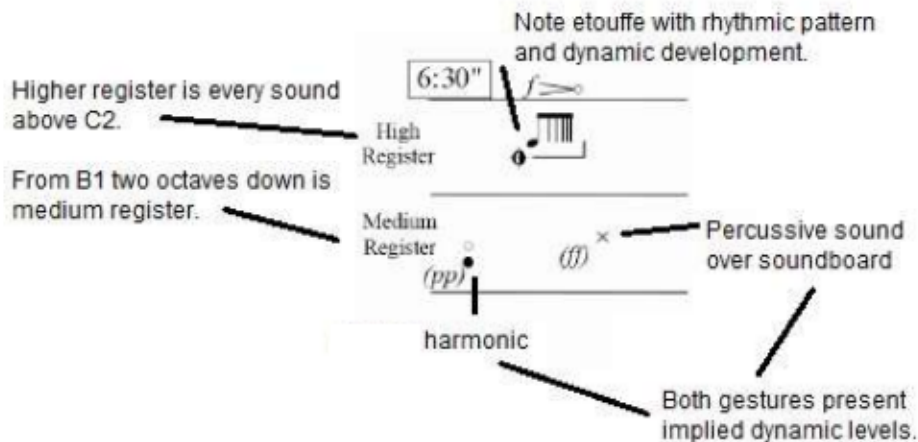
4. **Damping** all sound:



5. **Multi-parametric** scoring:



6. **Graphic** scoring:



7. **Audio-score** (Tape) written reference:

From 0:00" to 0:18" and from 4:25" – 4:38" the harp's part is performed coupled closely with the **Audio-score**. A **staff with slashes** named Tape has been written in order to give a reference of the hidden media in the written score necessary to **synchronize both parts**. The slashes do not determine with accuracy the rhythm of the electronic part, the strongest points of the rhythmic sensation provided by the tape are found in the first beat of every new bar. Only this reference is strongly accurate and should be used to coordinate both parts.

8. Dynamics with audio-score:

The audio-score suggests a dynamic level for the instrumentalists to perform, therefore dynamic level indications are omitted expecting the harpist to interact with the tape in such cases.

Audio-score technical annotations.

An audio file with the fixed media will be provided. With any device, the stereo audio signal should be outputted to a set of headphones. These headphones should be used by the instrumentalist to listen to the file. No external output is necessary, only the headphones connected to the computer/tablet/mobile sound output with enough cable for the harpist to be comfortable.

A screen with a visible timer of the audio-track should be visually accessible to the performer as many queues depend on it.

The preference of headphones is Circumaural / open-back.*

*The only headphones that are NOT permitted are the earphones (ear-fitting headphones).

Forgetting something (eventually, forgetting everything)

♩ = 90

5 5 simile... 5 5

Tape

Harp

F^b A[#]

11 etc...

Tape

Harp

D^b G[#] B^b A[#] C^b [as close as possible to the tuning pins]

1:54"

♩ = 80

22

ppp A[#] pp mp p

29

E^b C^b C[#] p ff F[#]

36 Metrical pattern

p *F#* *pp* *sfz* *F#* *p*

47

sfz *ff* *p* *ff* *mf* *sfz* *p* *mf*

57

sfz *mf* *mp* *ff* *mp* *ff* *Cb* *sfz* *Gb* *F#*

67

mp *mp* *F#* *ff* *sfz* *p* *sfz* *p*

73

p *p* *F#* *C#*

77

4:25"

mf *p* *ff*

mf *p* *ff*

B \flat A \flat C \flat

$\text{♩} = 90$

Harp part must be played synchronized with the electronic part from this point forward until another arrow is written.

85

(Drums, heavy broken rhythm)

Tape

Harp

fff

G \flat B \flat C

90

Tape

Harp

fff

E \flat D \flat

Harp decoupled from tape.

94

ff *mp*

D E \flat

♩ = 110

99 *8va*

mf *mp* *f*

B \flat A \flat A \natural

103

ff *mf*

A \natural

111

ff *mp*

A \natural

119 *poco accel.*

ff *mf*

B \natural

126

ff

E \flat G \natural

senza misura

5:45" 5:59"

f *ff* *mp* *p* *mf* *p*

B \flat C \flat G \natural

senza misura

6:00"

6:12"

p *mf* *fff*
ppp *f* *p* *mf*
B^b B^b B^(b) B^b
A^(b) A[#] C^b C^(b) C^b

6:13"

6:23"

ff *pp* *ff* *mp subito*
mp *ff* *mp*
D^(b) G^(b) G^(b) G^(b) G^(b)

6:23"

End 8:00"

High Register
Medium Register
(pp) *(ff)*

Pedal knocks:

C[#] (*sffz*)

F[#]

D[#]

G[#]