

Perspectives and echoes
for six players

Jonas Kocher 2019

Written for Ensemble Studio 6 (Vladimir Blagojević, accordion, Kaja Farszky, percussion, Svetlana Maraš, live electronics, Nenad Marković, trumpet, Bojana Pantović, violin, Milana Zarić, harp).

Work supported by a composition grant from Pro Helvetia and Fondation Nicati - de Luze.
Premiered on October 19 2019 at Jazziré Festival, Subotica (RS).

Score

The score is written for six instruments (live electronics, percussion and four instruments) and is comprised of three complementary elements:

- 1) The activity of listening which gives each musician direct information about the ongoing sound material
- 2) Written instructions
- 3) A graphic score detailing the time and space organisation of the events

The work is comprised of four main parts of 4 minutes each and four “echoes” of open duration and has to be played as one entity without any interruptions. The total duration is about 20 minutes, depending on the durations of the “echoes”. Parts can be played in any order, for example:

Part III	echo 3	Part II	echo 2	Part I	echo	Part IV	echo 4
4'00	...	4'00	...	4'00	...	4'00	...

Sound material

Continuous events: 

Any continuous sounding events (sound or noise, or a mix of both) can be played. They can range from static events to events with a fast inner pulse. A few slow and linear upward or downward glissandi can also be considered.

All events start precisely as written, either with a *fade in* (notation in the score - - - -) of free duration or an accent (>). Events should end mostly with a *fade-out* and can last a bit longer or shorter as written if needed.

Short single events: >

Pizz, Sfp, etc. should be mostly played with a resonance afterwards.

Aggregates: 

Groups of 2 seconds or less of short percussive and noisy sounds, fast moves, etc. to be played with different speeds and densities. They have to be played on the same dynamic level as the overall one (**mf**) or a bit quieter. The use of the principle of imitation (patterns, pitches, attacks, dynamics, etc.) as a means of cohesion between players is strongly recommended.

Dynamic

The overall dynamic of the piece is a sounding **mf** which does not exclude some subtle **pp** and louder events. Musicians must constantly search for balance and unity within the played dynamic.

Space

A high awareness for positions, distances and movements of the sounds in the performance space is essential.

Coordination signs (vertical lines)

to be played exactly
together

to be played as a
reaction to the previous event

Instructions for the “echo” parts

An “echo” is a collective remembrance of the previous part and has to be played in a softer dynamic level than this one.
It consists of the following task:

- Each musician plays maximum three events which durations of which can range from a short single accent to a continuous event of 10 seconds. The space between each event is to be decided upon the moment and by the players
- The dynamic level of each event is reciprocal to its duration (the longer the quieter)
- There is a 20 seconds break just before and after each “echo”

Remarks concerning instrumentation

In addition to live electronics and percussion (mandatory) any instrument is acceptable as far as it can play sustained and continuous events.

Sound material for live electronics, mandatory:

- Sine-waves
- Personal sound files which can also be live processed
- For *short single events* and *aggregates*: use amplified objects placed on a table or short digital sounds with attacks played with a keyboard, a controller, etc. The playing must involve a physical activity that reflects the sound production

Live electronics have to be played as an acoustic instrument, without a PA system, but with speakers which serve as monitors for the player as well as for the sound diffusion. Two speakers are required: one placed just behind the head of the player, slightly on his/her left hand side another one further away on his/her right, both can be used freely for sine-waves and personal sound files.

Backroom sounds (can be played by the live electronics player or by the sound engineer):

The *backroom sounds* (B1, B2, B3... in the score) are pre-recorded sound files played through a third speaker positioned in a back room behind the stage, converting this into a "resonant room". It can be on any side of the stage, see stage plan below.

The dynamic has to be adjusted in such a way that the sound is clearly audible from the audience perception point. An almost or complete closed door will serve to mute the sound and create the intended effect of distance.

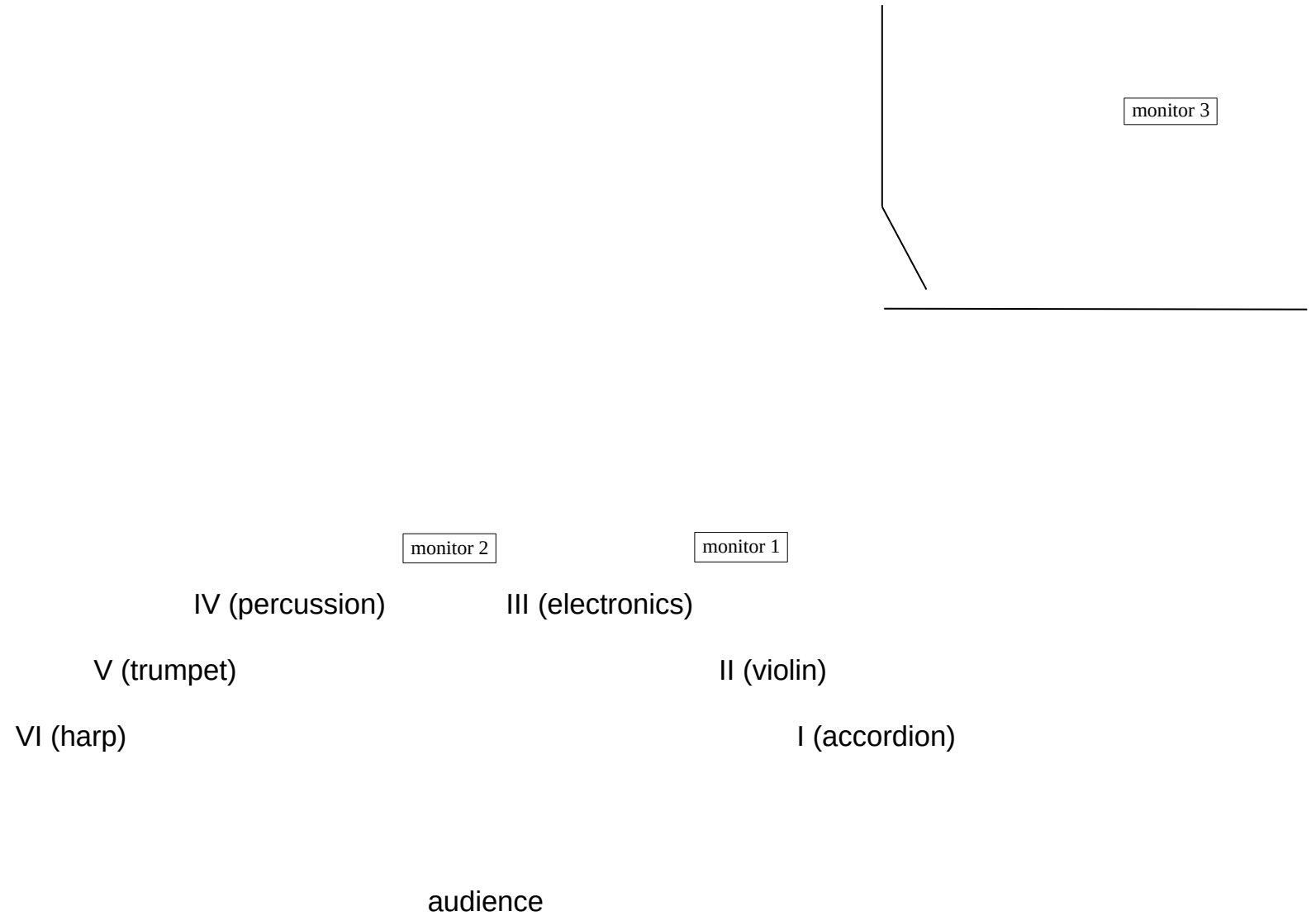
(If there is no back room behind the stage, the speaker has to be placed as far as possible in the back of the stage. The front of the speaker has to be turned toward the wall or facing the floor and covered with a blanket in order to get as much a distant and muffled sound as possible).

Percussion :

The set-up includes:

- One instrument for playing long pitched sounds like a vibraphone, a glockenspiel or crotales
- A large choice of possibilities within different metal, wood and skin percussion instruments
- A large range between low and high register sound possibilities
- Objects and materials to rub the surfaces in order to generate long and regular events
-

Stage plan



The arrangement of the parts as indicated above (VI, V, III, II, I) must be respected

Part I

I

0'35

II

0'00 0'46

III



IV

0'08 0'35

static
0'46

V



0'38

VI

0'16 0'40

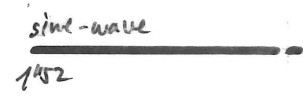
I



II



III



IV

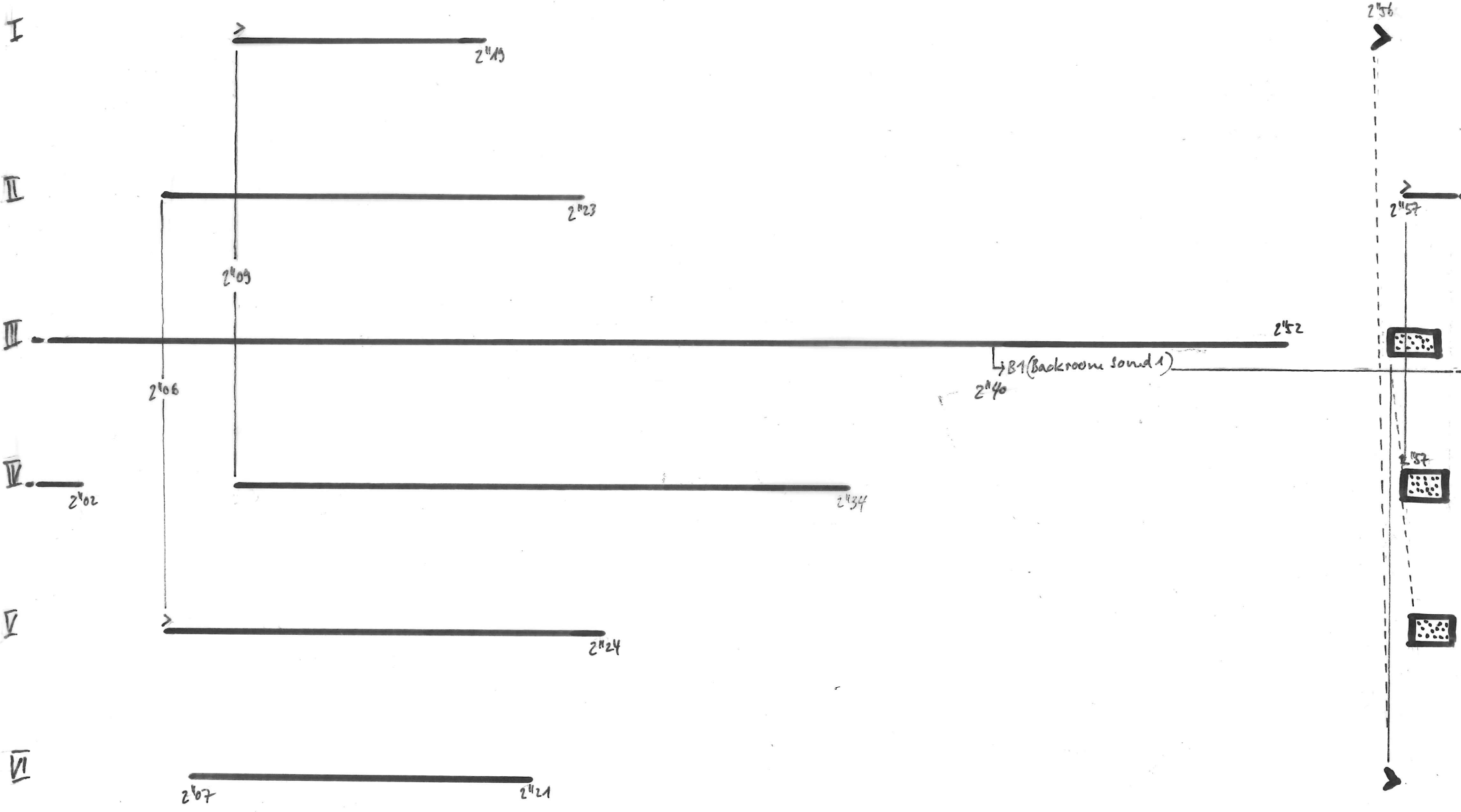


V



VI





I



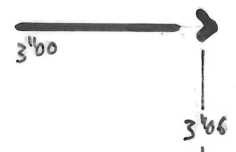
II



III

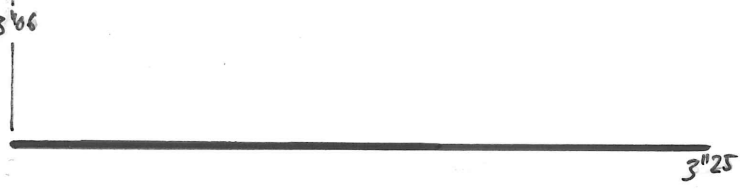


IV



3'44

V



4'00

VI





echo 1



Part II

I



II



III



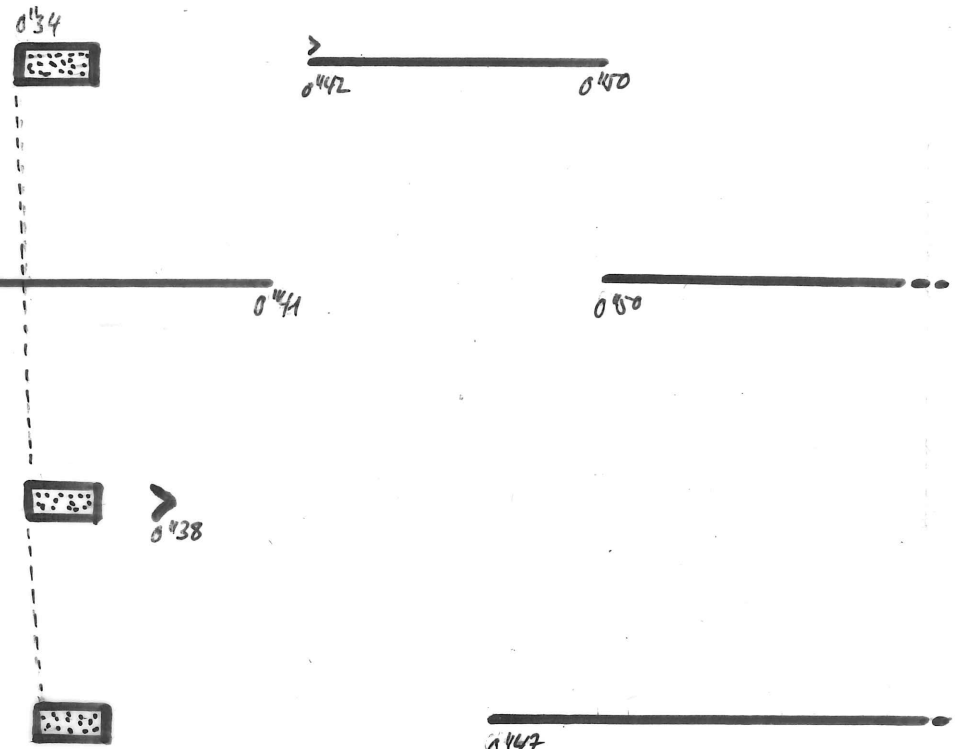
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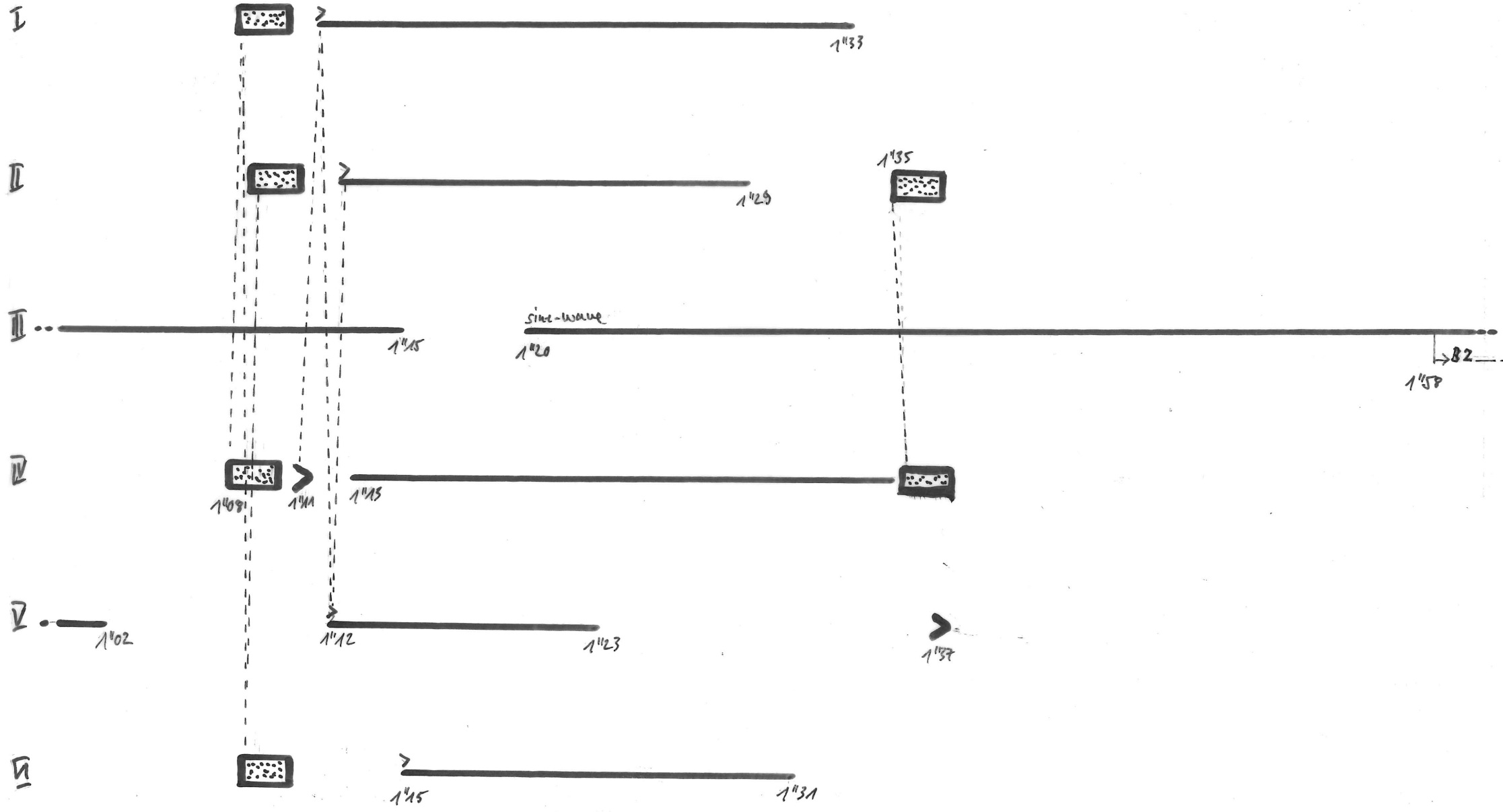


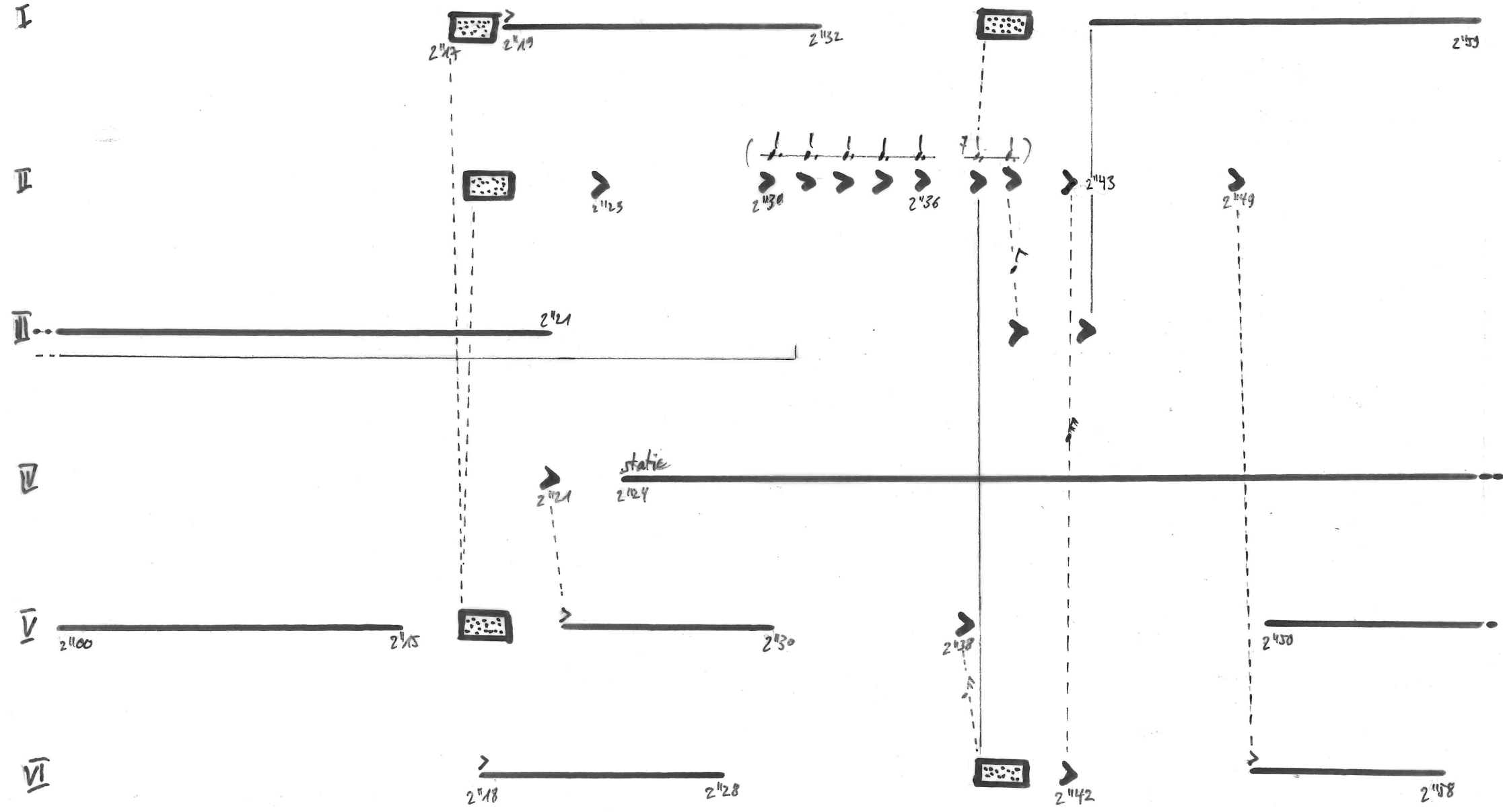
V



VI







I

II

III

IV

V

VI

3^h34



3^h26



4^h00

3^h02



3^h34

3^h44





echo 2



Part III

I

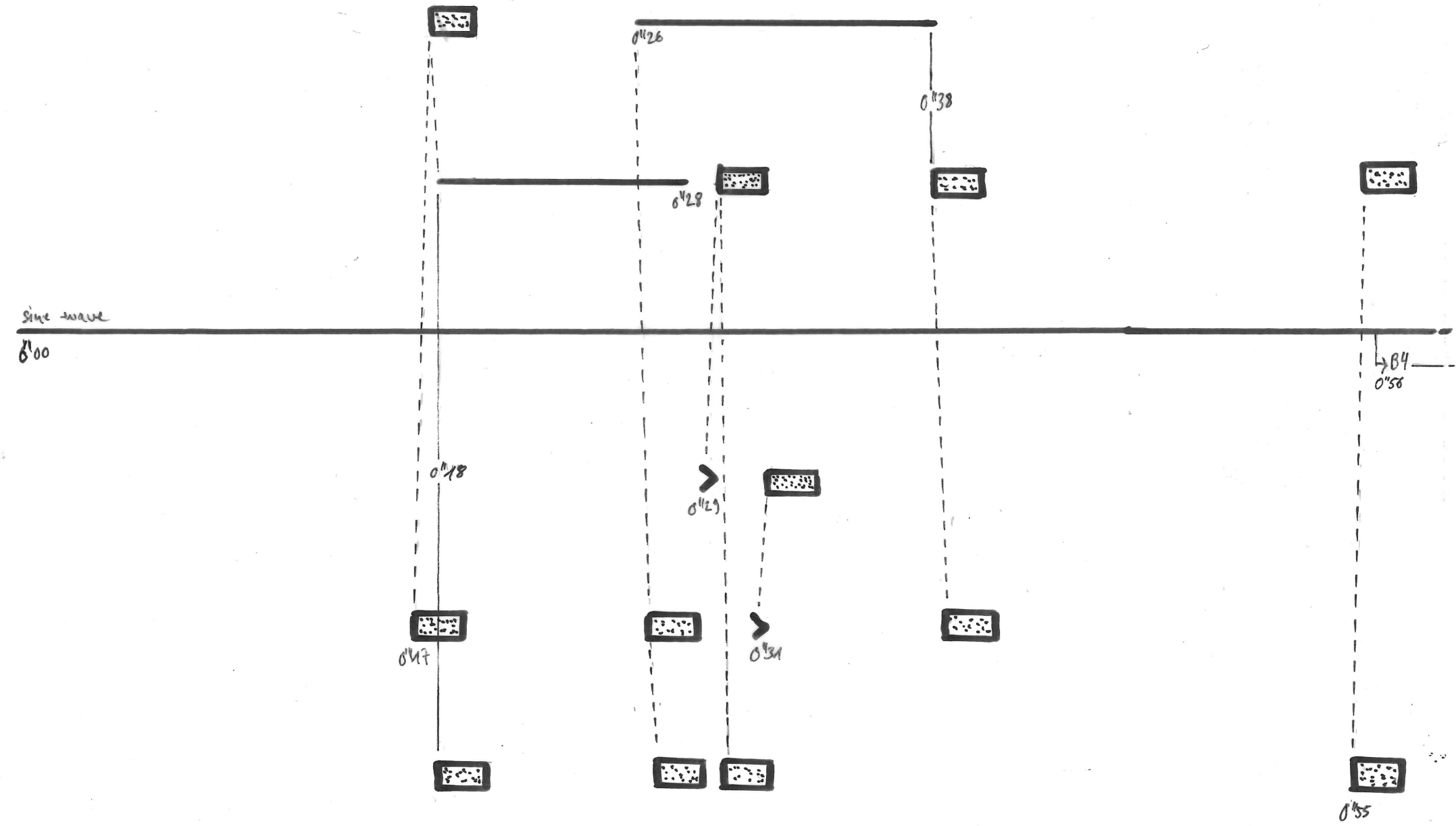
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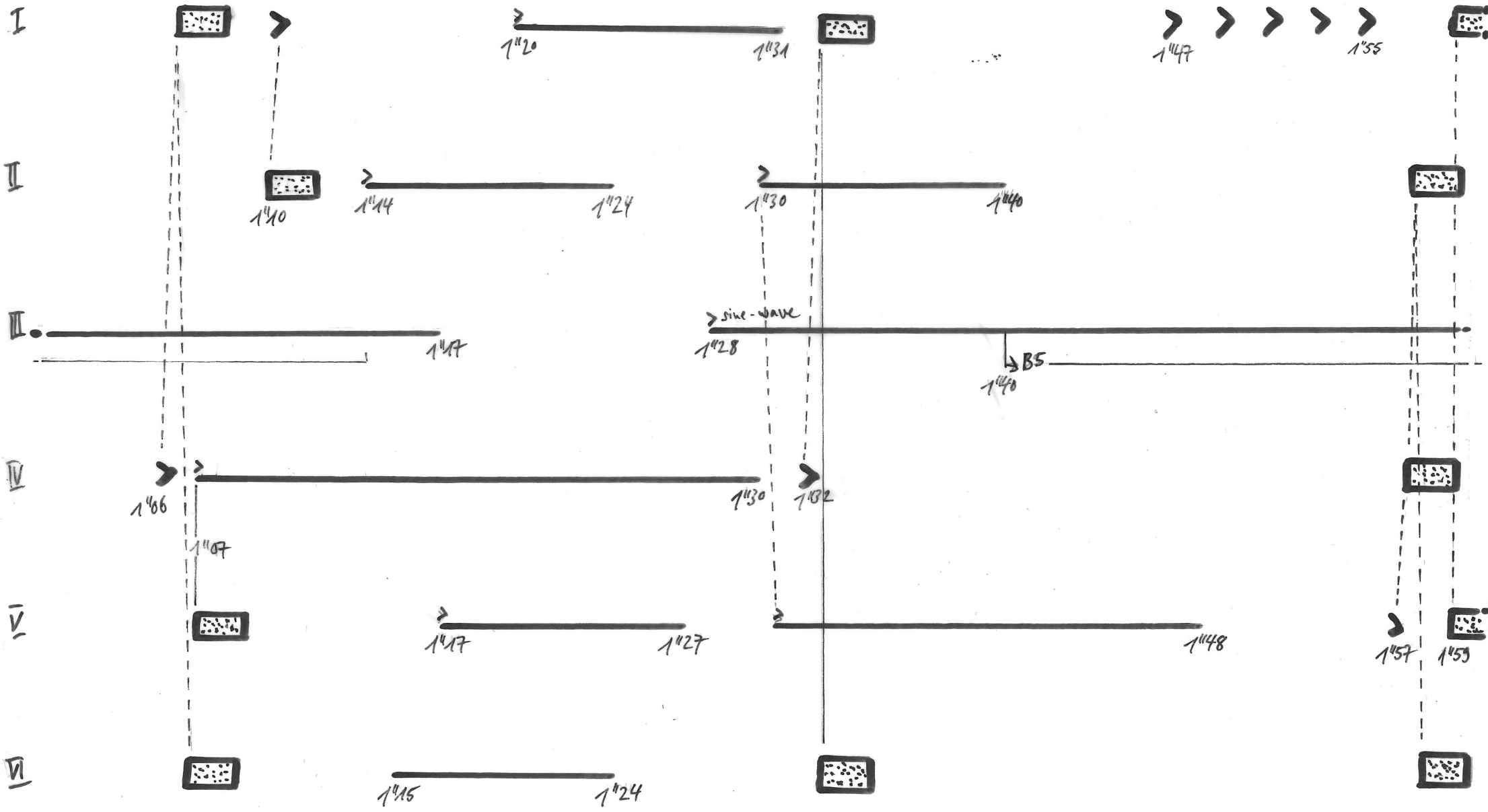
III

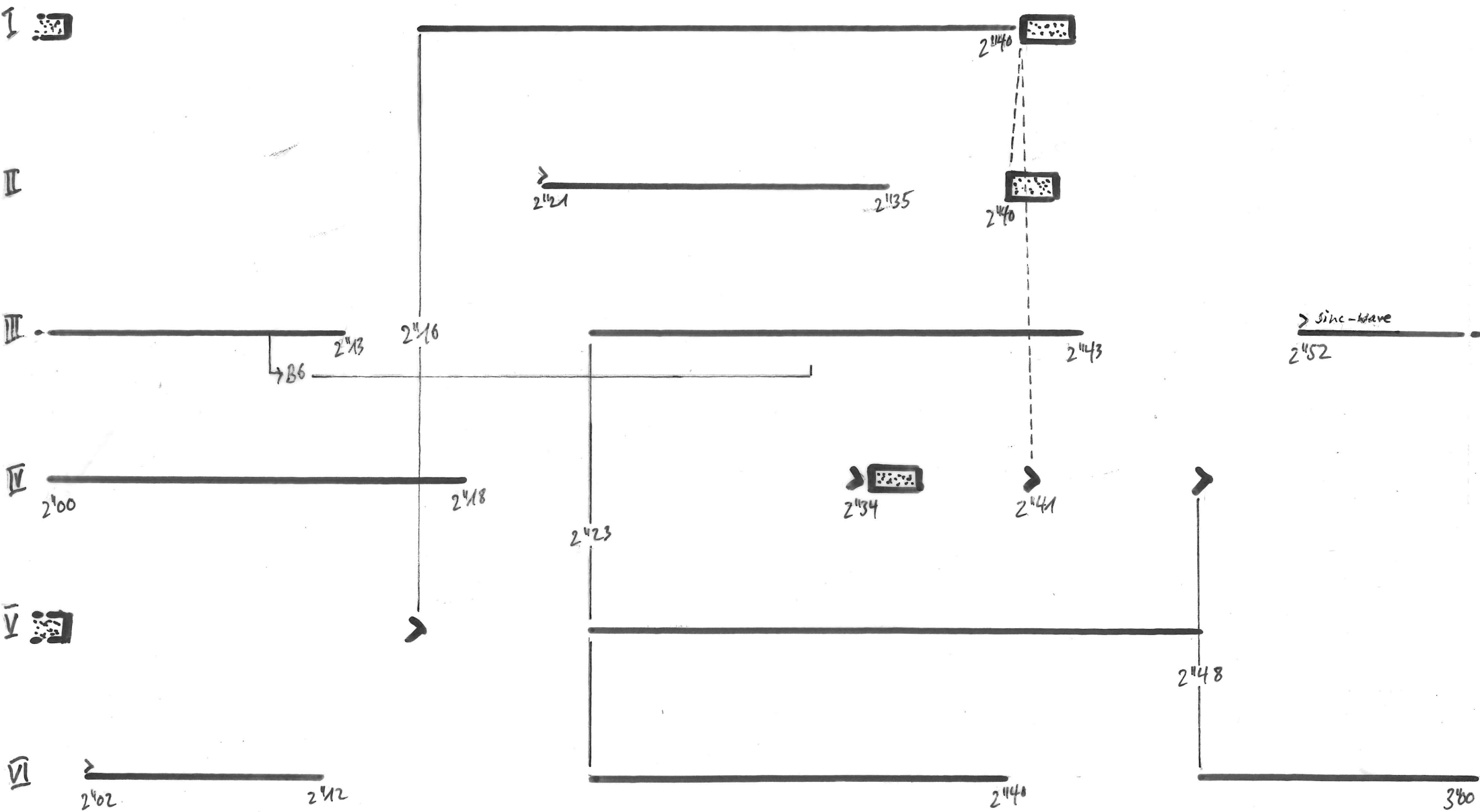
IV

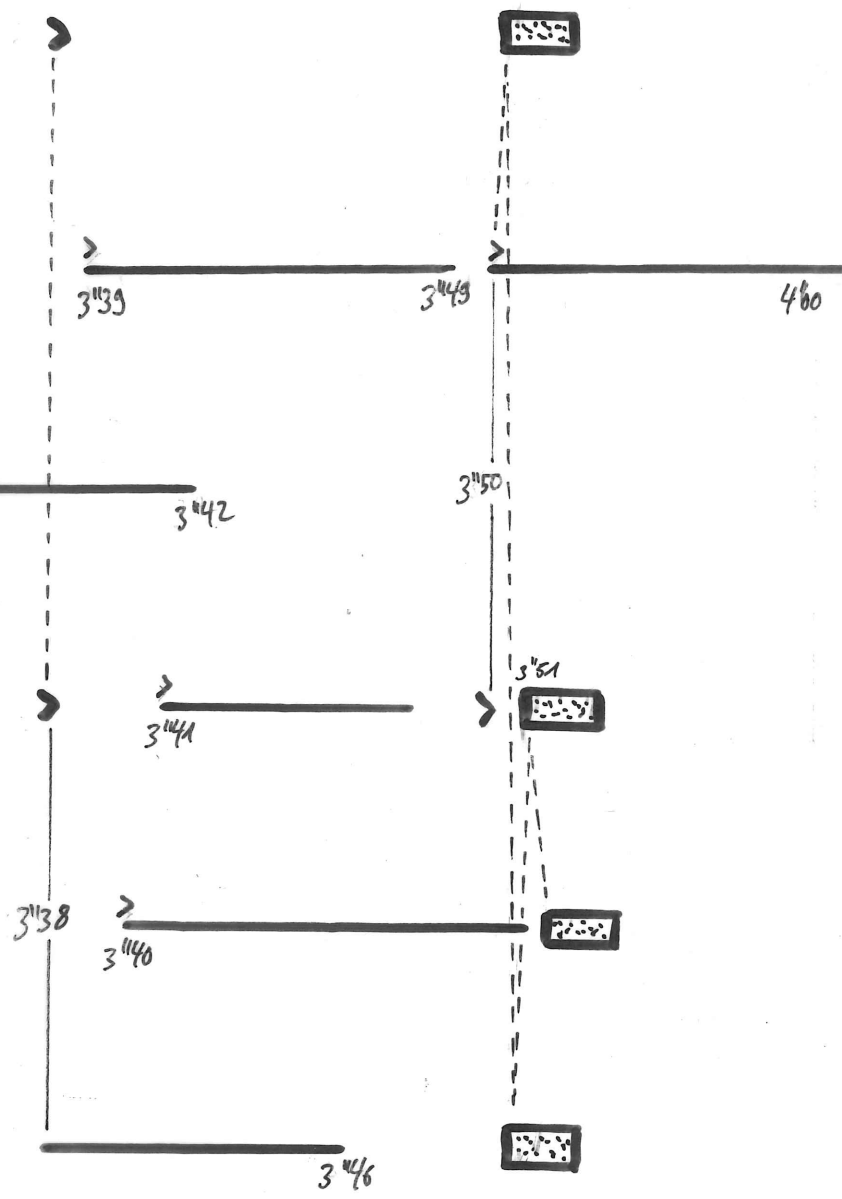
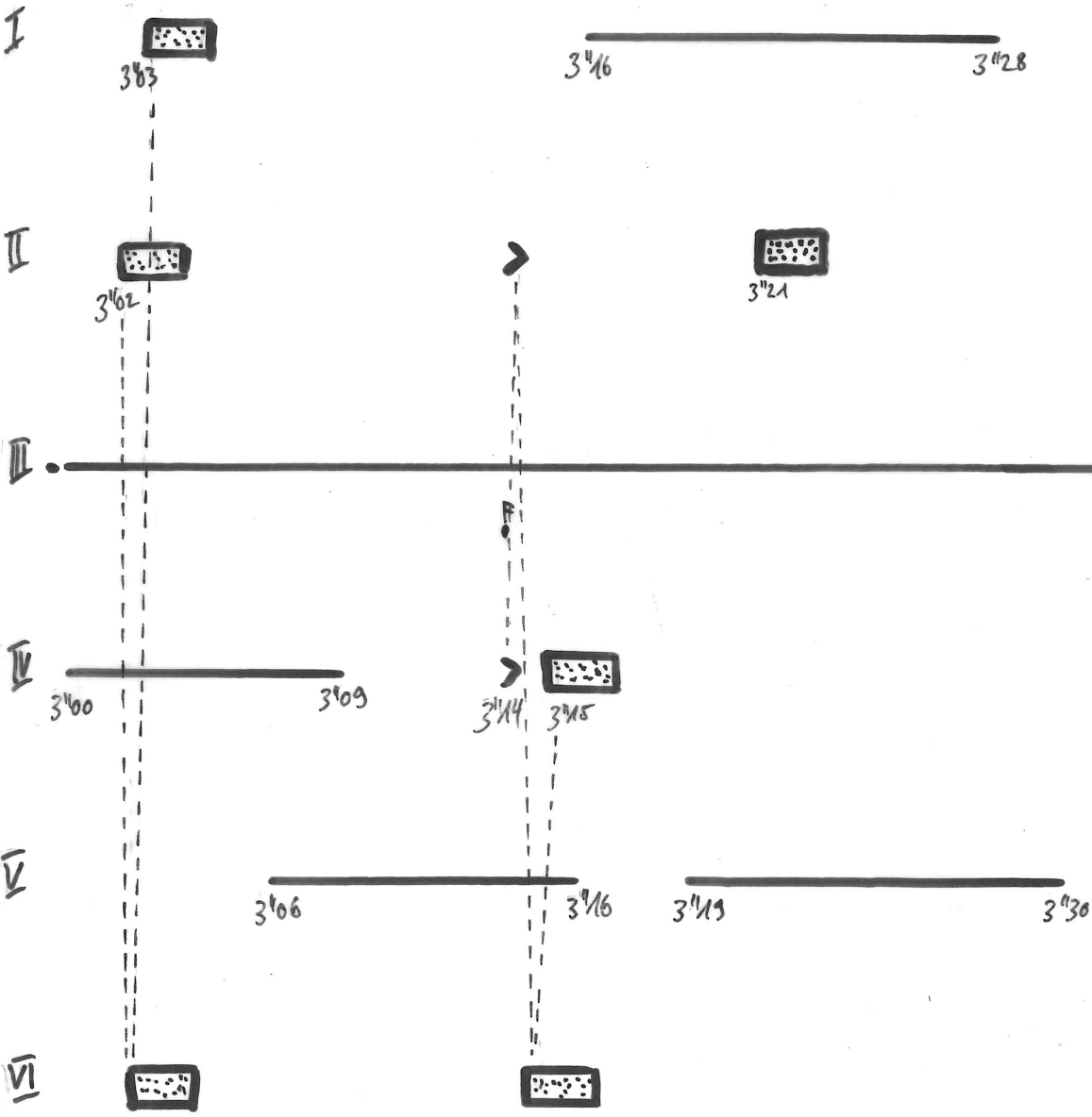
V

VI







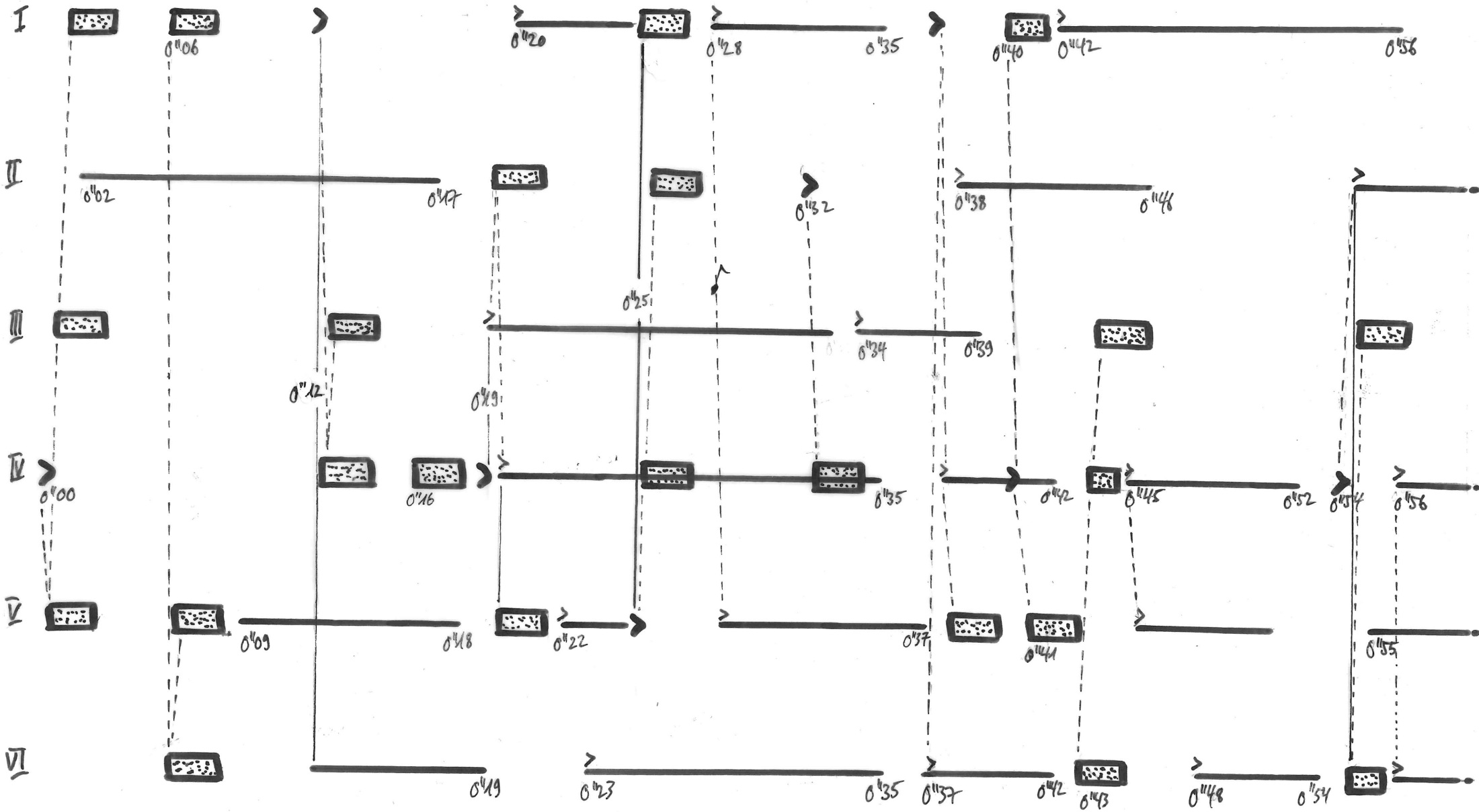


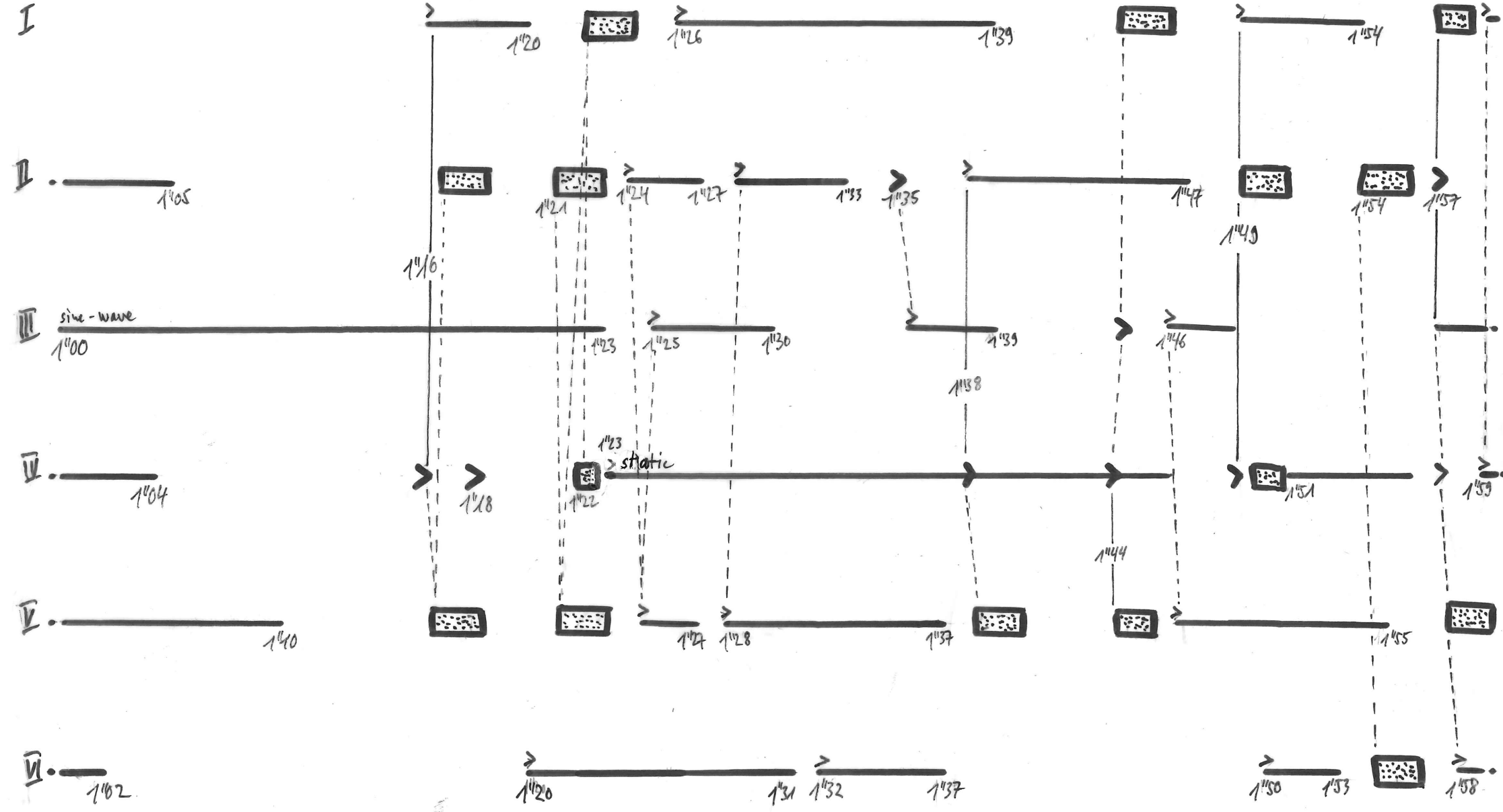


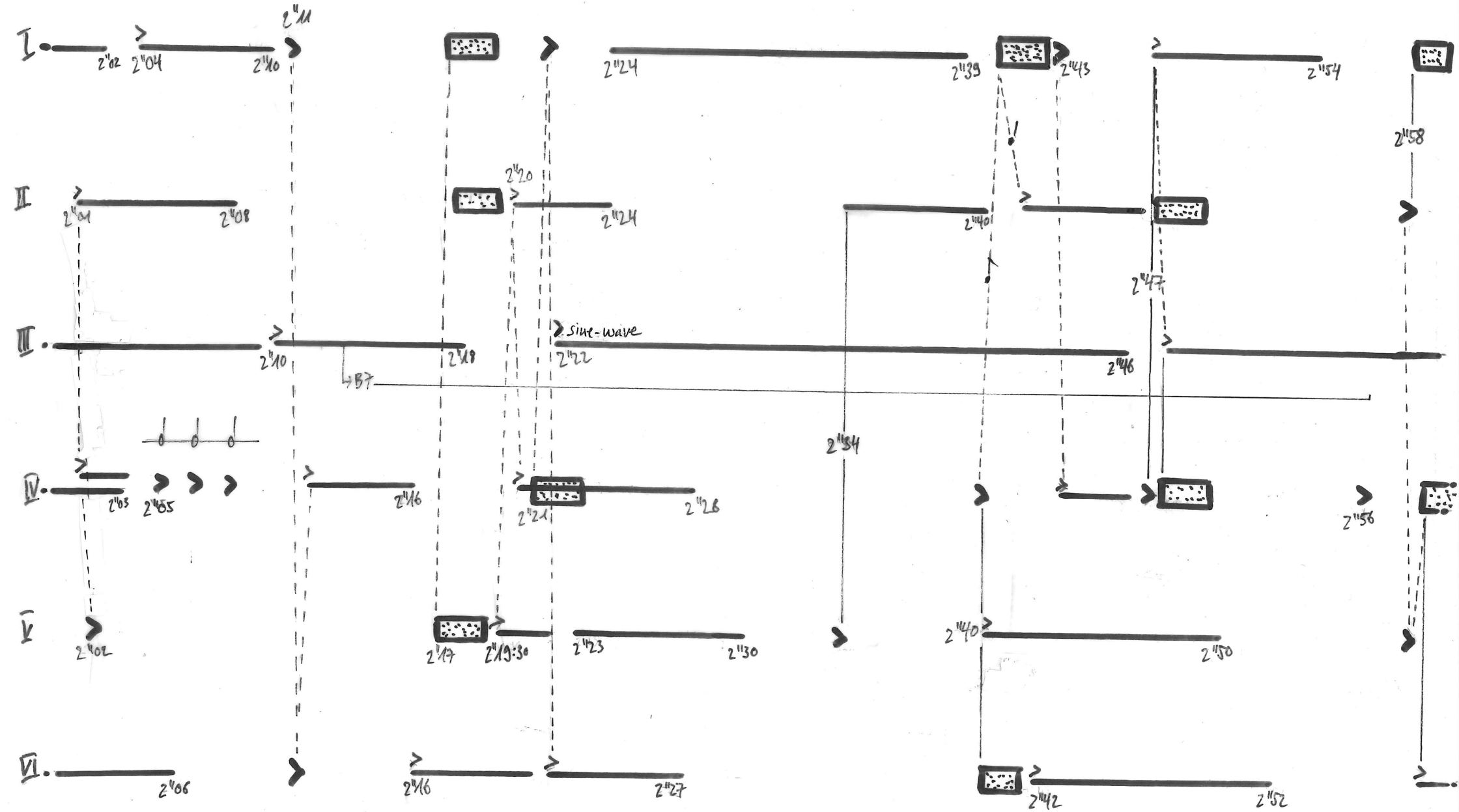
echo 3

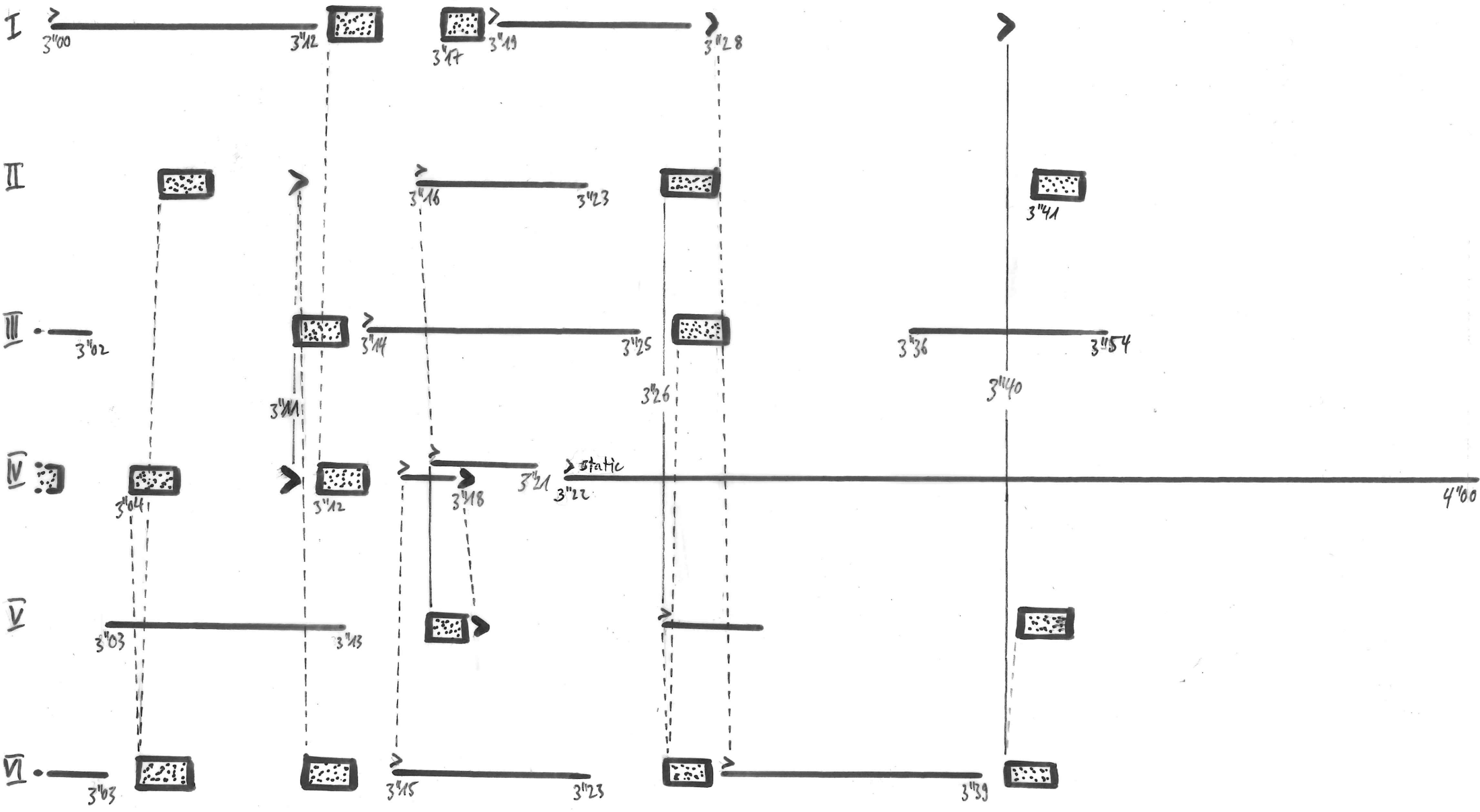


Part IV











echo 4

