

of two / six by 2

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Martijn Tellinga

for two piano players

two pianos are placed centrally in an otherwise empty space which is not a concert hall, with some distance between them. Tuning A4 = 440Hz. They remain in position for the duration of the exhibition, opened and with score in place also when no player is present

they are dimly lit
at all times

audience
free

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two speaker drivers
are mounted in the space. Preferably, at
either side and somewhat removed from the pianos,
close to a wall/surface and projecting towards the opposing wall/surface

each day, the whole day, 2 pure wave tones can be heard in the space. These tones are part of a series of 6, tuned to the 6 strongest resonant frequencies of the space. Throughout the day, either a single tone is heard or a combination of the two, each assigned to their own speaker driver. The 2 tones sweep extremely gradually across the frequencies causing acoustic resonance

output of the speakers is to be low, though with enough
energy to make the space respond and
amplify the tones naturally

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for 6
consecutive
days and within a daily
timeframe of 6 hours, two pianists visit
the space individually, unannounced, unscheduled

they take care to enter / leave the space consciously, slowly though intently

bringing nothing but a timing device

considering the state of the piece and ambience
of the space as the beginning
of their 2 hour
part

6 vertical *structures* provided, one for each day, counting left to right, identical for both performers, to be transcribed beforehand: numbers indicate the number of tones together forming an *event*, 6 in each structure.

Large numbers for a long event fully sustained, medium for a medium long event variably sustained, small for a short event / shortly sustained

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sets of two pitches

are shown next to the provided staves,

matching the two resonant pure waves heard in the space. Events

are to be played within the range of an octave surrounding the respective indicated pitches.

At least three events in each structure are to contain tones in unison with, or the semitone below/above the indicated pitches

the resonant tone heard in the space indicates which transposition of events is to be played at a given moment: when both resonant tones are heard in the space, both transpositions become freely available to the single performer (allowing events to be played wholly in either octave, or transpose tones within the same event between the two octaves)

when both performers are present and both resonant tones are heard, the two transpositions become available according to the following indications: (1 / 2) events separately played in indicated octave by respective performers, (o) whole events or tones within an event freely transposed between the two octaves

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events are to be played as chords (=), as a sequence of individual notes (/), or phrased freely when no indication appears

events are freely reiterated into a *string* before moving on to the next, individually chosen event in the structure. Choices how to play / reiterate an event apply only to the current string. For the next string of that same event, it is newly interpreted

a slur allows two events to be reiterated combined wholly, or to combine parts into a new event

all iterations in a string need to be recognisable as being

an iteration of the initial event: choices regarding chording, sequence and phrasing of tones within an event, remain unchanged for each iteration in that string. When transposing the event around two resonant tones, transpositions remain identical for all iterations

accents, durations / timing, colouring and rests between iterations in the same string can freely develop gradually

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generally, playing is spacious, yet exploring varied tempi, measures of rests within events and pauses between strings.

A string should be played faster than the preceding string (>), slower (<), or in a tempo freely decided when no indication occurs.

with two performers present, they aim for an ongoing rhythmical motion oscillating between converging and diverging

twice each day, a long pause between strings should be included by each player as well. During those pauses, a player is free to remove him/herself from the piano and sit elsewhere in the space, silent, listening

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dynamics are generally low and oscillate around the level of the resonances/pure waves heard in the space

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