

# Lentitud-Ritmo-Niebla

for flute, bass guitar and voice

(2016)

[Score Materials]

“Nothing is simple. Nothing is complex. Nothing is faceless. You will find many labyrinths, dead-ends, portals and ladders in this text. But above all, if you are a discerning reader, you will glimpse Nothing. You cannot give Nothing a face. You cannot articulate what Nothing is. Nor can we.

This text is a pact. This text is a labor of love. This text is a gift, to you.”

(Tiqqun, *The Theory of Bloom*, introductory letter)

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At the core of the unbalanced and overwhelming system portrayed in “De Perfecta Machina Necandi” it exists a community of outsiders. This consciousness group rejects the noisiness and the established truths of the surface world and confronts its tendencies by applying the premises stated by the title: slowness, rhythm, fog (translated as “interference” in the English version of Tiqqun's “L'hypothèse cybernétique”).

The text of the piece comes from writings by the “invisible committee” and adaptations from texts appearing in the article by Laura L. Finley *The lyrics of Rage against the Machine: a study on radical criminology?*.

## Performance notes

“Lentitud-Ritmo-Niebla” (LRN) originates as a part of the voices and ensemble composition “De Perfecta Machina Necandi”. It can be also performed as a standalone piece.

When performed within “De Perfecta Machina Necandi”: (addressed to the performers)

- There is a time-limit of ca.3'. The piece starts when the ensemble starts, finishing when the ensemble finishes (the cue: “whatever” said by the four singers in the ensemble).
- You can always react and respond to the ensemble, or take their material to elaborate your discourse. You'll remain independent from the conductor, in any case.
- You may agree to remain silent for the whole piece.

**Premises:** (addressed to the performers)

- **Slowness:** don't rush, even if you play fast at some point.
- **Rhythm:** try to keep irregular proportions between event-durations.
- **Fog:** sempre as pianissimo as possible. Only one fortissimo gesture is allowed per performer, which might be delivered at any desired point during the performance, even in the middle of any section.

### Further notes:

- The trio will sit around a table. In case of performing the piece inside “De Perfecta Machina Necandi”, this table will be located either in the midst or behind the ensemble. In any case, the musicians are not looking at the conductor.
- The score of this piece consists on this set of instructions and a set of unordered section-pages. Only one copy of these materials is to be used by the whole trio. The pages must not be bound. This copy, together with the books needed (see notes on text) will rest on the table to be read by every performer at the same time.
- The performers have to choose and agree, either beforehand or on the spot, which section-pages to perform and in which order. An option to avoid printing the material would be to prepare a slideshow with the agreed content and order and read from a tablet, a monitor or a cenital projection on the surface of the table.
- Sections may be repeated at will.
- This pieces supposes the active engagement of the performers in the process of “making the piece”. Following that, each performance of this piece will be labelled in the program notes with its title followed by the surnames of their performers, and under anonymous authorship.
- Anyone is encouraged to freely re-copy and re-distribute this score.
- Every performer can, at any point of the performance or its preparation, modify the content of this score, as long as you keep its premises.
- Interruption is allowed, even expected.

### Section-page types:

Interaction sections: the instruments engage in a sort of working intercourse of material. Each section-page of this type involves a situation in which some of the following elements occur:

- **P: Proposal:** a type of rather short material to start a section
- **E: Exposition:** longer than the proposal, more elaborated
- **R: Response:** after the proposal, also rather short. In terms of any parameter, its level may be:
  - Unison
  - Close, higher

- Close, lower
- Distant, higher
- Distant, lower
- **D: Discussion:** dialectical engagement between more than one component including elements from the material proposed or exposed.
- **C: Comment:** elaboration over the material presented. Free duration.
- **O: Opinion:** free material, not necessarily related to what has been previously said.
- **A: Argument:** a collective simultaneous proposal or exposition. Rather short.
- **S: Settlement:** a response to either of the individual proposals in a claim.

The timing described is proportional, and in any case totally free.

Each interaction section-page is independent from any other..

Vertical alignment indicates synchronicity, and not pitch hierarchy of any kind.

Breathing sections:

- The trio breathes in unison with the indicated proportion between inbreath and outbreath.

Note-travelling sections:

- Three pitches are to be agreed upon by the three performers and written as anchor pitches.
- Have the pitch travelling from one member to another, always with resonance.
- The performers decide which line represents which voice/performer.
- Agree upon how many times repeat the section.

Tacet section:

- Silent section of a duration to be agreed upon.

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# Notes regarding instruments

## Electric Bass:

- Suggested setting: distortion and compression.
- Suggested basic material: natural harmonics and natural harmonics' chords and arpeggios, letting each string's harmonic resonate with the rest. A map of natural harmonics for a standard tuning is offered as an appendix.
- Suggested material: syllables and words from the text streams, whispered or sung (*ppp*).
- Retuning between sections is to be done at discretion (either to a higher or lower pitch). In transitions that ask for a held resonance, let glissandi occur.

## Flute:

- Suggested basic material: hollow tones, with different proportions of air.
- Suggested material: syllables and words from the text streams, whispered or sung (*ppp*).
- Retuning between sections is to be done at discretion (i.e. either to a higher or lower pitch), by sliding in or out the different sections of the flute.

## Voice:

- Suggested basic material: sung notes (different voice qualities and air-noise amount – sempre pianissimo)
- Suggested material: whispered or semi-sung syllables or words from the proposed texts streams.

# Text

## Text stream – I

Pick your favourite philosophy book. Choose a page and a line, and extract words and syllables from there. You may change line, page and book as often as you wish.

## Text stream - II

“Thinking in itself is the beginning of a critical philosophy”

“It has to start somewhere, it has to start sometime. What better place than here? What better time than now?”

“Who are you, really?”

“Yes, we can, but what's the point? A Brave New World... Left with no choice but to decide, to conform a system. Our minds enslaved, our souls encaged. No one would even think to question out repression because we would not recognize it. And now we do what they told us. And now we're under control.”

Plus: The quotation at the beginning of these notes.

## Notational conventions:

cut the resonance to the next section-page

keep the resonance into the next section-page

inbreath – outbreath in the indicated proportion

retune the indicated string of the bass

retune the flute

accorded anchor pitch