

quehacer del tacto full of mirroredness

José Luis Torá

commissioned by
Sisco Aparicio
written for
dedicated to

quehacer del tacto full of mirroredness

for two percussion players
on one timpano

(2009)

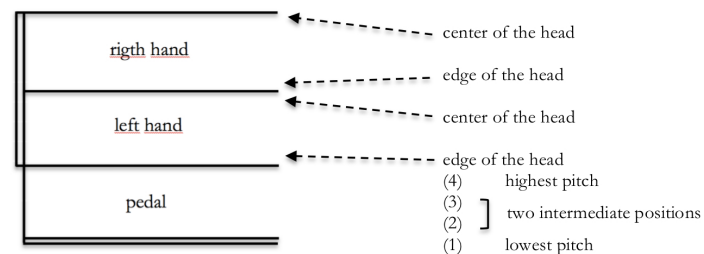
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For the performance of the piece the appropriate instrument should be:

- 32" minimum
- Slightly rough head (e.g., the Remo Renaissance heads)
- Without any kind of noise (wheels, pedal or head)
- The tension of the head should be adjusted to produce a focused and rich sound even with the lowest position of the pedal

Notation

Each percussion player (I/II) has the following notation:



Pedal indications are notated twice: below the I player and below the II one, so that each duo could decide which player (I or II) is going to control it.

All sound or soundless actions are to be played with Superballs and/or with the Hands.

• Actions with the Superballs

Two different sizes of Superball are necessary:

sb little Superball (Ø 2,5 cm. approx.)

SB big Superball (Ø 4 cm. approx.)

All Superball actions are always notated with black heads and played with the ball (square/round heads) or with the handle (triangle down heads).

With the ball



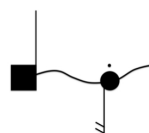
rubbing freely the Superball all over the surface of the head, always searching for the fullest and richest sound (depending on the all other actions surrounding it). No stroke at the beginning



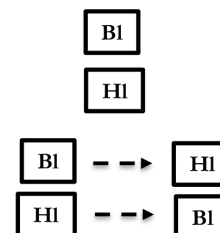
the same but with stroke at the beginning



only striking the head (no rubbing)



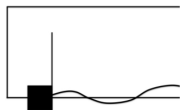
striking with one Superball the other, while this latter rubs all over the head. If there is no indication at all, the Superball strikes the Ball of the other. Nevertheless it's sometimes possible to ask for a differentiation of the place of striking as follows:



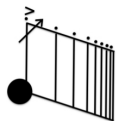
Ball: striking the ball; the head could resonate

Handle: striking the handle; the head couldn't resonate

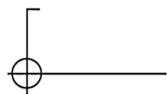
gradual transition from Ball to Handle and vice versa



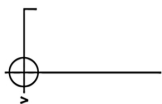
rubbing "outside" the head, on the edge. No stroke at the beginning



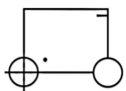
letting the Superball spring (accel.) on the head while moving from the center to the edge



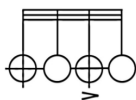
placing the ball on the head to damp it slightly. No stroke at the beginning



the same but striking at the beginning



damping / opening

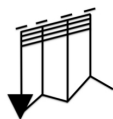


damping (with or without stroke) / opening rhythmically

With the handle



actions with the handle of the Superball



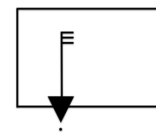
rubbing rhythmically with the handle while moving from the edge to the center



the same but *tremollo (presto poss.)* while moving from the edge to the center



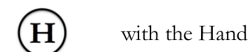
placing the handle close to the center of the head with no motion and no pressure at all; other actions on the head will make it vibrate and produce a quiet rattling sound. No stroke at the beginning



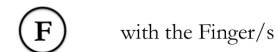
striking with the handle on the edge (rim-shot)

• Actions with the Hands

Two first differentiations:



with the Hand



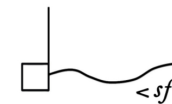
with the Finger/s

All Hand actions are always notated with white heads and played with the palm (square heads), with the fingertip/s (round heads) or with the nails (half-moon down heads).

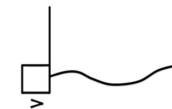
With the hand/fingertip/nails



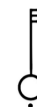
rubbing freely the palm of the Hand all over the surface of the head, always searching for the fullest and richest sound (depending on the all other actions surrounding it). No stroke at the beginning



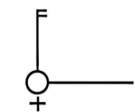
the same but with a short and quick *cresc.* at the end of the rubbing motion, letting the head resonate



the same as the first but with stroke at the beginning



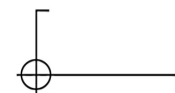
only striking the head with one fingertip (or more, if the dynamic makes it necessary)



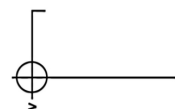
dead stroke with the fingertip/s



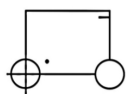
slap on the edge



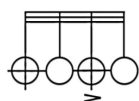
placing the hand on the head to damp it. No stroke at the beginning



the same but striking at the beginning



damping / opening



damping (with or without stroke) / opening rhythmically



damping the head with the hand with much pressure and then releasing it suddenly, producing a vibration of the head



rubbing freely the nail/s all over the surface of the head, always searching for the fullest and richest sound (depending on the all other actions surrounding it). No stroke at the beginning

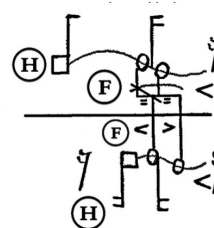


rubbing rhythmically with the nail/s while moving from the edge to the center

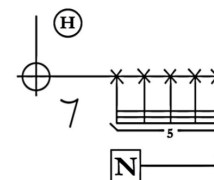


the same but *tremollo* (*presto poss.*) while moving from the edge to the center

• Different combinations



1) rubbing with the right hand and then with the left one; 2) a short *tremollo* with the fingertips of each hand (the rubbing action doesn't stop); 3) a short and quick *cresc.* at the end of the rubbing motion (the *tremollo* should be already finished before)



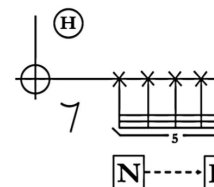
1) placing the palm of the right hand on the head to damp it (no stroke at the beginning); 2) striking the nail of the right hand with the fingertip of the left one

N Nail

the same is possible with the two Superballs:

1) placing the big Superball on the head to damp it (no stroke at the beginning); 2) striking the ball of it with the ball of the little one

Bl Ball



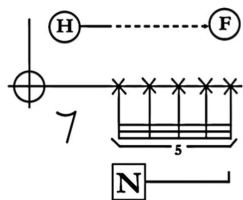
1) placing the palm of the right hand on the head to damp it (no stroke at the beginning); 2) striking the nail of the right hand with the fingertip of the left one and changing gradually the striking point from nail to back of the hand

B Back

the same is possible with the two Superballs:

1) placing the big Superball on the head to damp it (no stroke at the beginning); 2) striking the ball of it with the ball of the little one and changing gradually the striking point from ball to handle

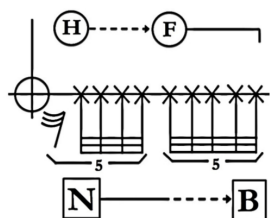
Bl - - - - - **Hl**



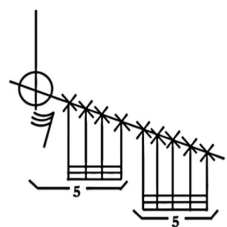
1) placing the palm of the right hand on the head to damp it (no stroke at the beginning); 2) striking the nail of the right hand with the fingertip of the left one; 3) simultaneously changing the position of the right hand: bending it, the palm gradually leaves the contact with the surface, remaining only the fingers on the head (for the end position of the hand, see picture below)



end position of the right hand

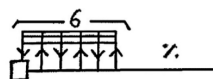


a combination of the before explained possibilities; while changing the striking point from nail to back, it's important to pay attention to the resulting sound by striking the knuckle



with Superballs or with Hands:

1) placing the big Superball or the palm of the right hand on the head to damp it (no stroke at the beginning); 2) moving the big Superball or the palm of the Hand from the center to the edge (avoid any kind of rubbing sound) while striking with the little Superball or with the fingertip of the left hand



rhythmical vibrato with an up and down motion of the finger/s on the center of the head

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(2009)

Plus d'un, comme moi sans doute, écrivent pour n'avoir plus de visage.
Michel Foucault, *L'archéologie du savoir*.
(*Más de uno, como yo sin duda, escriben para perder el rostro.*
Michel Foucault, *La arqueología del saber*.)

Más de uno, como yo sin duda. Y, entre ellos, dos son de especial relevancia en esta obra: Ullán y Kapoor.

José-Miguel Ullán, poeta fallecido el mes de mayo de 2009, y en cuya memoria está escrita; de su extenso poema *Terrones y guijarros* está extraída la primera mitad del título:

La obediencia más ciega: quehacer del tacto.

Una larga letanía de tenso infinitivos (*Desprenderse de la mirada [...], Asomarse al lado oscuro del relámpago [...], Escuchar una voz en blanco [...], Concentrarse, vaciarse [...]*), dando Voz al vaciamiento de una voz; búsqueda despersonalizada (*O también: hierática, descalificada: vacía, neutra.*) en el interior de un territorio en el que el lenguaje, en su abandono, pueda dar morada a un *camínante enfermo* y así hallar su lugar.

Anish Kapoor, escultor y pintor (una obra suya acompañaba la edición exenta de *Terrones y guijarros*); de una entrevista con él está extraída la segunda mitad del título:

And it seemed it was not a mirrored object but an object full of mirroredness. [...] If the traditional sublime is in deep space, then this is proposing that the contemporary sublime is in front of the picture plane, not beyond it. (Anish Kapoor in conversation with Nicholas Baume)

(Y parecía que no se trataba de un objeto reflejado, sino de un objeto pleno de *mirroredness*. [...]) Si lo sublime tradicional se da en la profundidad del espacio, aquí se propone que lo sublime contemporáneo se da frente a la imagen plana, no mas allá de ella.)

quehacer del tacto full of mirroredness. El tacto y el espejo.

El tacto como forma de exploración de la superficie del timbal: cuerpo sonoro sobre el que se actúa tan solo con la mano y su prótesis (superball). La piel como estructura: la del instrumento, pero también la piel de los instrumentistas, puestas ambas en vibración.

El espejo como forma de multiplicación, deformación, acumulación, transformación del objeto que da inicio a la obra. Pero también como principio autogenerador, búsqueda de anulación de la “mano”. Kapoor: *The band of the artist [...] by which the expression of art finds a voice. To make art without hand is a goal that sets art beyond expression.* (La mano del artista [...] a través de la cual la expresión del arte encuentra una voz. Realizar arte sin mano es un fin que sitúa al arte más allá de la expresión).

Desaparición de la mano. O del rostro. Y de la voz.

Qu'importe qui parle?
Samuel Beckett, *Textes pour rien*
(*¿Qué importa quién habla?*
Samuel Beckett, *Textos para nada*)

José Luis Torá

Tempo I ($\text{♩} = 54 \text{ ca.}$)

① 5♩ 9♩ (6=7) poco sostenuto ($\text{♩} = 46 \text{ ca.}$) 5♩

I

II

(4) → (gliss.) (3) →

Tempo I ($\text{♩} = 54 \text{ ca.}$)

① 5♩ 9♩ (6=7) poco sostenuto ($\text{♩} = 46 \text{ ca.}$) 5♩

I

II

(4) → (gliss.) (3) →

poco accel. → Tempo I

⑥ 5♩ 9♩ poco sostenuto 5♩ poco accel. → Tempo I 4♩ poco sostenuto 5♩ 3♩

I

II

(gliss.) (4) → sim. (3) → (4) → (3) →

poco accel. → Tempo I

⑥ 5♩ 9♩ poco sostenuto 5♩ poco accel. → Tempo I 4♩ poco sostenuto 5♩ 3♩

I

II

(gliss.) (4) → sim. (3) → (4) → (3) →

④3

5J 11J 5J

I

⑤B

(3) (4)

④3

5J 11J 5J

II

(3) (4)

④6

11J 5J 6J

I

poco rall. (♩=52ca) poco sostenuto Tempo II (5=6)

slap (H)

(2) (3)

④6

11J 5J 6J

II

poco rall. (♩=52ca) poco sostenuto Tempo II (5=6)

(2) (3)

52 6♩ *poco rall.* → *poco sostenuto* 5♩ 6♩ 13♩

I

II

52 6♩ *poco rall.* → *poco sostenuto* 5♩ 6♩ 13♩

II

(2) →

(2) →

56 13♩ *poco rall.* → *sostenuto* ($\text{♩} = 42 \text{ ca.}$) 5♩ 13♩ *poco rall.* → *molto sostenuto* ($\text{♩} = 32 \text{ ca.}$) 5♩ *rall.* → *molto sostenuto* (Z=1) 6♩ *Tempo II*

I

II

56 13♩ *poco rall.* → *sostenuto* ($\text{♩} = 42 \text{ ca.}$) 5♩ 13♩ *poco rall.* → *molto sostenuto* ($\text{♩} = 32 \text{ ca.}$) 5♩ *rall.* → *molto sostenuto* (Z=1) 6♩ *Tempo II*

II

(1) →

(1) →

Tempo II 6/8

poco sostenuto

Tempo II 5/8

poco sostenuto

l.v. brevissima

I

II

60

6/8

poco sostenuto

Tempo II 5/8

poco sostenuto

l.v. brevissima

(2)

(3)

(4)

(2)

(3)

(4)

Tempo II - rall. -> Tempo II

poco sostenuto

Tempo II

l.v.

I

II

64

6/8

Tempo II - rall. -> Tempo II

poco sostenuto

Tempo II

l.v.

ad lib.

(1)

(4)

(1)

(4)

76

(5=6) poco sostenuto (d=63ca.)

Handwritten musical score for two staves, I and II, measures 76-79. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *sf*, and *poco sostenuto*. A wavy line labeled (1) spans across the staves. A vibrato marking is present in measure 78 on staff I.

80

Handwritten musical score for two staves, I and II, measures 80-83. The score includes various musical notations such as notes, rests, and dynamic markings like *ppp*, *poco sostenuto*, and *rall.*. A wavy line labeled (1) spans across the staves. A vibrato marking is present in measure 81 on staff I. A *slap* marking is present in measure 80 on staff I.

120 *sostenuto* (2=3) *molto sostenuto* (9)

Part I: *pp*, *non trem.*, *cresc. molto*, *ff*, *l.v.*, *pp*.
 Part II: *pp*, *ff*, *l.v.*, *pp*.
 (1) (2) (1) →

sostenuto (2=3) *molto sostenuto* (9)

Part I: *pp*, *ff*, *l.v.*, *pp*.
 Part II: *pp*, *ff*, *l.v.*, *pp*.
 (1) (2) (1) →

122 *molto sostenuto* ($\text{♩} = 3 \text{ ca.}$)

Part I: *pp*, *ff*, *l.v.*, *pp*.
 Part II: *pp*, *ff*, *l.v.*, *pp*.
 (1) (2) (1) →

124 (non rall.)

rall. $\rightarrow$

molto sostenuto

non trem.

cresc. molto

I

II

rall. solo Perc. II

rall. $\rightarrow$

molto sostenuto

126

brevisima

I

II

brevisima

128

I

pp

levarre la mazzuola
lentamente

II

pp

levarre la mano
lentamente

Madrid 5-09/27-11-09