

comment subdiviser les regards (6 coblas unissonans)

for flute, percussion and piano

(2006)

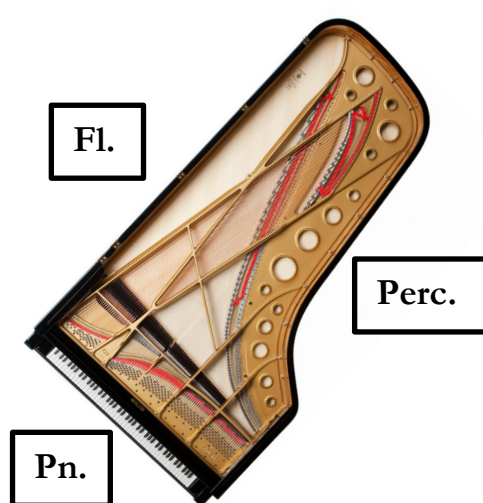
José Luis Torá

General remarks

The piano must be without lid: The percussion player will play only inside the piano (no other percussion instrument is required).

Staging:

The staging on a normal stage could be like this, preventing that anybody is standing 100% with their back to the audience:



The percussion player can only rehearse inside a piano, while the very difficult part is the actual choreography and the orientation inside the piano. Because of the fact, that the inside of every piano differs, and because of the time-consuming marking of harmonics and tone names inside the piano, it is advisable that the piece is rehearsed on the same piano as used for the concert.

Texts:

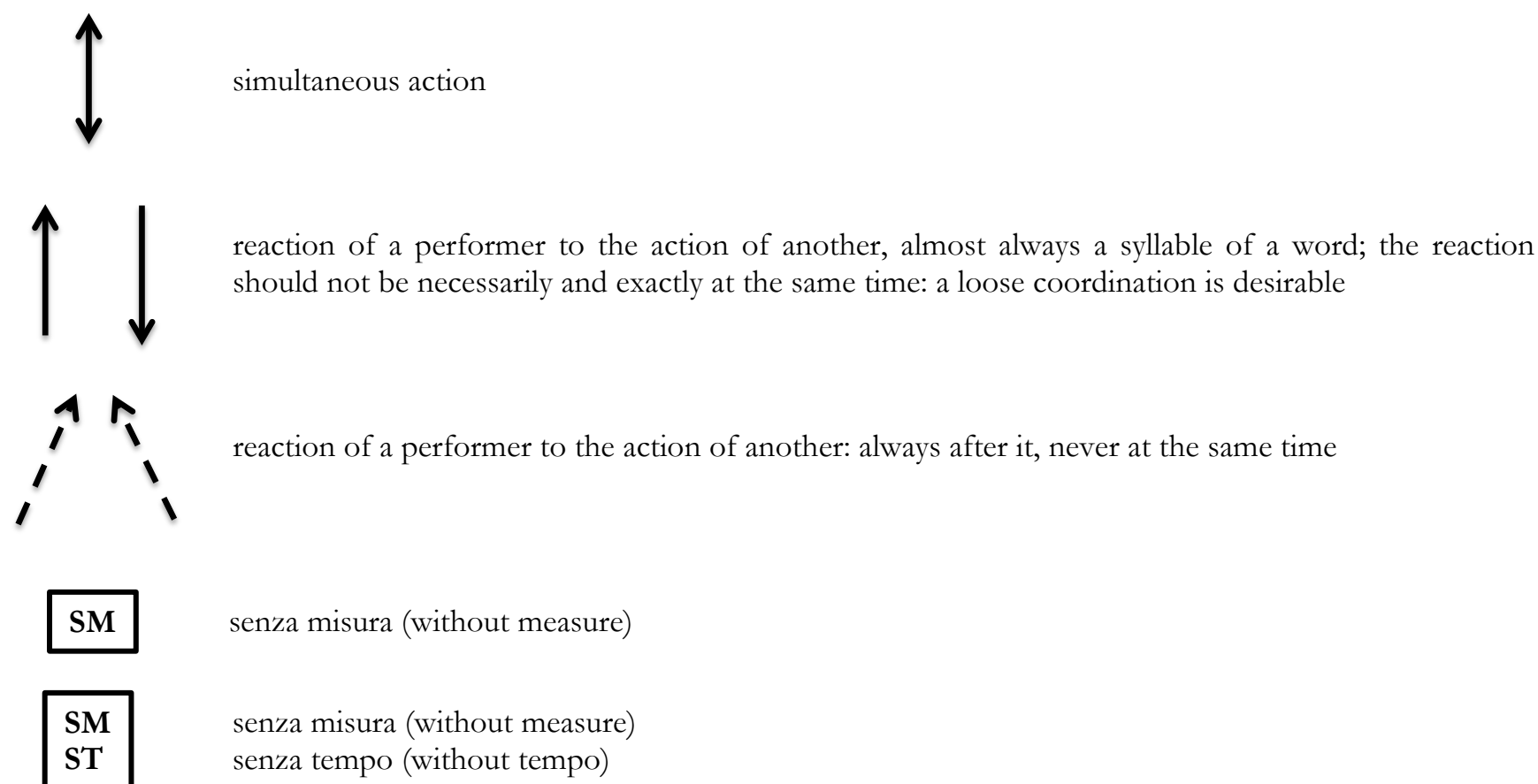
The three players are required to read aloud different fragments of *L'aura amara*, a poem composed of 6 *coblas unissonans* by Occitan troubadour Arnaut Daniel (in the original Occitan version and in the English translation by Ezra Pound), as well as fragments of *Surveiller et punir (Naissance de la prison)* by Michel Foucault (in the original French version and in German and English translations).

These fragments should be read in an audible, clear and articulated way: They are to be understood inasmuch as the context allows it.

Each language is specified in the score as follows:

D	German (Deutsche)
E	English
F	French
P	Occitan (Provençal)

Coordination symbols:



In these cases the tempo of the reading text will determine the tempo of the actions. Sometimes it will be an inner reading: the text must be inaudible and each performer will have his/her own tempo. The duration of each quaver will be between 0.5 and 2 seconds *ad lib.* or until the next action:



Flute

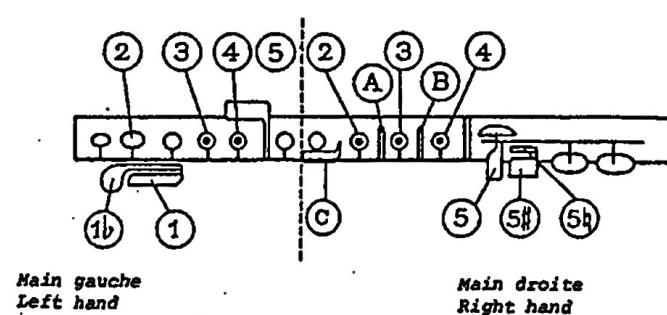
Piccolo: it sounds one octave higher as notated.

The flute in C is prepared: by putting a piece of cloth deep in the end of the instrument, in order to block the lowest C (this pitch will not sound at all): while playing (in any dynamic range from ppp to fff) with the fingering of the low C (with or without a half-open hole) no one pitch will appear: only pitchless air sound (with different timbres depending on the fingerings). By opening (gradually or abruptly) the [C[♯]] key, the sounding pitches (according to the dynamic) will appear, emerging gradually or abruptly from the pitchless air sound; by closing (gradually or abruptly) the [C[♯]] key, the sounding pitches will disappear, dissolving gradually or abruptly in a pitchless air sound.

It is always notated in two staves: The lower staff shows the basic fingering and its changes; the upper one shows the resulting pitches.

Lower staff

It shows the basic fingering and its changes by opening or depressing other key/s, according to the following diagram:



$\overline{+[4]}$ — $\overline{-[4]}$ — depress key _____ open key _____

$\overline{[2]}$ — the crossed figure indicates holes, which are half-open

$\overline{[3]}$ — — — — $\rightarrow$ $\overline{[3]}$ close gradually the half-open hole (or vice versa)

$\rightarrow \overline{[2]}$
 $\rightarrow \overline{[3]}$ key percussion with the indicated keys and fingering

Upper staff

It shows the resulting pitches and its different kinds of appearance:

— — — — — ● gradual appearance of the pitch, always emerging from air sound

● — — — — — gradual disappearance of the pitch, always dissolving in air sound

● ————— continuous sound

————— () ————— a suddenly gap in a continuous sound or in a group of sounds (by closing the $[C^{\sharp}]$ key)

When the upper staff is empty but there is a fingering with a dynamic indication on the lower one (e.g., in the middle of the first bar of the piece), it always means a pitchless air sound with the precise colour of the indicated fingering.

$\downarrow$
 $\times$ key noise (with or without pitch, depending on the mouthpiece)

$\downarrow$
 $\downarrow$ pizz. (with or without pitch, depending on the mouthpiece)

Position of the mouthpiece

 normal

 closed with the lips

 closed with the lips and blocked with the tongue

 away from the embouchure

Piccolo multiphonic fingerings

Bar 136:

1	2	3	4
1	1	1	1
2	2		2
3	3	3	
4	4	4	
5			
A	A	2	2
	A	A	A
	3	B	B
5	5	5	5

Bar 139:

5	6	7	8	9	10	11
1	1	1	1	1	1	1
2	2	2	2	2	2	2
	3	3				
4		4	4	4		4
3		A	2	2	2	2
B		3	3			A
4		4			B	B
	5		5	5	5	5

Bars 144-145-146:

12	13	14	15
1	1	1	1
2	2	2	2
3	3	3	3
4		4	4
		5	5
2			2
A			3
B	B		4
	5	5	

Bar 168:

16
1
2
4
2
A
B
5

Bar 185:

4	3	2	1
1	1	1	1
2		2	2
	3	3	3
	4	4	4
			5
2	2		
A	A	A	A
B	B	3	
5	5	5	5

Bar 218:

4	3	2	1	17	1	2	3	4
1	1	1	1	1	1	1	1	1
2		2	2	2	2	2		2
	3	3	3	3	3	3	3	
	4	4	4	4	4	4	4	
			5		5			
2	2						2	2
A	A	A	A	A	A	A	A	A
B	B	3		4		3	B	B
5	5	5	5	5	5	5	5	5

← | →

Bar 219:

17	18	7	18
1			
2			
3			
4			
A	A	A	A
3	3	3	3
4	4	4	4
5	5		5

~~~~~

Bars 220-221-222-223:

| 13 | 19 | 5 | 20 | 6 | 21 | 22 | 4 | 13 | 14 | 14 | 13 | 4 | 22 | 21 | 6 | 20 | 5 | 19 | 13 |
|----|----|---|----|---|----|----|---|----|----|----|----|---|----|----|---|----|---|----|----|
| 1  | 1  | 1 | 1  | 1 | 1  | 1  | 1 | 1  | 1  | 1  | 1  | 1 | 1  | 1  | 1 | 1  | 1 | 1  | 1  |
| 2  | 2  | 2 | 2  | 2 |    |    | 2 | 2  | 2  | 2  | 2  | 2 |    |    | 2 | 2  | 2 | 2  | 2  |
| 3  | 3  |   |    | 3 | 3  | 3  | 3 | 3  | 3  | 3  | 3  |   | 3  | 3  | 3 |    | 3 | 3  | 3  |
|    | 4  | 4 | 4  |   |    |    |   |    | 4  | 4  |    |   |    |    | 4 | 4  | 4 |    |    |
|    |    |   |    |   |    |    |   |    | 5  | 5  |    |   |    |    |   |    |   |    |    |
|    |    | 3 | 3  |   | 2  | 2  | 2 |    |    | 2  |    | 2 | 2  |    | 3 | 3  |   |    |    |
| B  | B  | B |    |   | A  | A  | A |    |    | A  |    | A | A  |    | B | B  | B | B  | B  |
|    | 4  | 4 | 4  |   | 3  |    | B | B  |    | B  | B  |   | 3  |    | 4 | 4  | 4 |    |    |
| 5  | 5  |   |    | 5 |    |    | 5 | 5  | 5  | 5  | 5  | 5 |    | 5  |   |    | 5 | 5  | 5  |

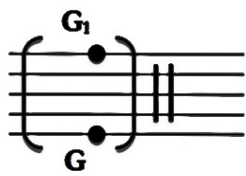
← | →

Bar 224 = bar 218 //// Bars 233-234 = bar 168 //// Bar 240 = bar 219

# Percussion

The percussionist plays always inside the piano.

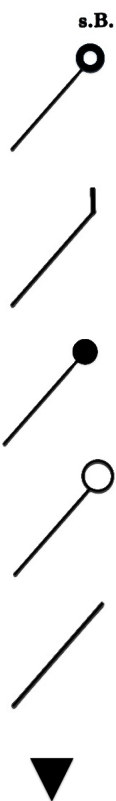
The two-staff (piano-like) notation shows obviously not the keys but the strings of the piano where each action is going to be performed. The only exception is when a percussion clef appears:



This percussion clef changes the five-line staff into a one-octave range between G1 and G2 (in the score as G and G<sub>1</sub> in the Helmholtz pitch notation). Due to the position of the percussion player (almost facing the pianist: the lowest notes are to the right and the highest ones to the left)) the position of the pitches on the staff is turned upside-down: the lowest string (G2 [or G<sub>1</sub>]) is on the highest line while the highest one (G2 [or G]) is on the lowest line.

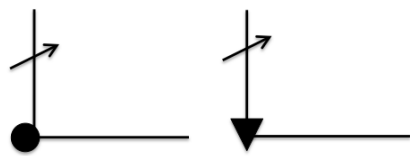
These two notes define the limits of the range where to play: the space between both shows graphically (not accurately) the other strings. An action outside the five-line staff is to be performed on the metal frame.

## Mallets



- 1 superball
- 2 cimbalom mallets
- 1 hard plastic head mallet
- 2 soft yarn mallets
- 1 light metal stick
- 1 hard plectrum

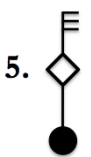
## Actions



rubbing (with superball, mallet, plectrum, etc.) following the length of the indicated string/s (or metal frame)



rubbing tremollo (with mallet) perpendicular to the indicated strings



touching slightly with a finger a node of the indicated harmonic in the required string (see below: preparation chart of the piano, Zone A)



muting the indicated string with a finger or a hand



muting with a hand all the strings between the two in brackets indicated notes



plucking the string with the plectrum



striking the string (or metal frame) with the plectrum

**M**

middle of the string

**E**

end (close to the bridge) of the string

**poco**  
**M**

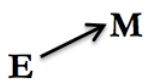
between middle and end of the string

**M<sup>+</sup>**

middle but a little bit farther from the end

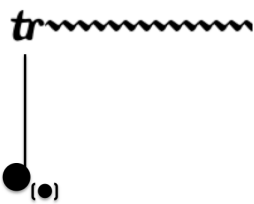
**M<sup>-</sup>**

middle but a little bit closer from the end

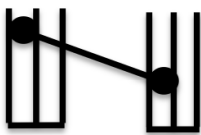
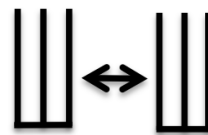


moving from end to middle (or vice versa)

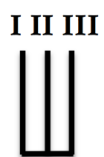
plucking / striking point:



trill with the metal stick between the left string and the right one of the two indicated notes as showed here:



putting a drumstick (turned upside-down) on the indicated strings of the indicated note and sliding it from one position to the other: while the pianist plays a trill, a glissando is produced. The below indicated glissando shows the approx. resultant pitches. When the indicated resultant pitch is one octave higher than the string, the drumstick must be placed approx. in the middle of the string.



the three strings of the indicated note are sometimes designated as I, II & III (from left to right, always facing the pianist)

## Piano

The piano: without lid and prepared.

The *una corda* pedal must be checked and adjusted very accurately: by engaging that pedal the hammer will strike only the middle and the right strings of the notes that have sets of three; the left string must under no circumstances vibrate. That's an essential question for the prepared notes of the groups B and E (as it's explained below) of the following chart:

|                                                                                                                                                                                                                                              | A                                                                                               | B | C | D | E | F |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|---|---|---|---|---|
| <div style="text-align: right; margin-right: 5px;">15</div>                                                                                                                                                                                  | <div style="text-align: left; margin-left: 10px;">           9th. 7th. 6th. 5th.         </div> |   |   |   |   |   |
|                                                                                                                                                                                                                                              |                                                                                                 |   |   |   |   |   |
| <div style="text-align: right; margin-right: 5px;">15</div> <div style="text-align: left; margin-left: 10px;">           7th. 7th. 7th.<br/>           6th. 6th. 6th.<br/>           5th. 5th. 5th.<br/>                 4th.         </div> |                                                                                                 |   |   |   |   |   |

Zone A: marking nodes of the indicated harmonics on these three strings; always searching for the best node to produce the loudest and purest harmonic; the percussion player will be in charge of touching the appropriate node to produce the requested harmonic:

B0: 5th/6th/7th harmonics  
 C1: 5th/6th/7th harmonics  
 C#1: 4th/5th/6th/7th harmonics

Zone B: preparing only the middle and right strings to produce the above-indicated harmonics:

C#3: 9th harmonic  
 D#3/E3/F3: 7th harmonic  
 F#3/G3/G#3/: 6th harmonic  
 A3/Bb3/b3: 5th harmonic

By engaging the *una corda* pedal, only the above indicated harmonics (without any shadow of their fundamentals) should sound; by releasing it (gradually or abruptly) the fundamental note of the left open string will appear (gradually or abruptly). Precisely for this reason it is highly important to check and adjust very accurately the *una corda* pedal to avoid touching the left string by engaging it.

Zone C: the three strings of the C#4 are to be muted: no pitch at all, just a percussive pitchless sound.

Zone D: only the left and middle strings of the Ab4 are to be muted (no pitch at all); the right one remains free to sound.

Zone E: only the middle and right strings of the indicated notes are to be muted (no pitch at all). In a similar way as in Zone B, by engaging the *una corda* pedal, no pitch at all should sound; by releasing it (gradually or abruptly) the note will appear (gradually or abruptly). Precisely for this reason it is highly important to check and adjust very accurately the *una corda* pedal to avoid touching the left string by engaging it.

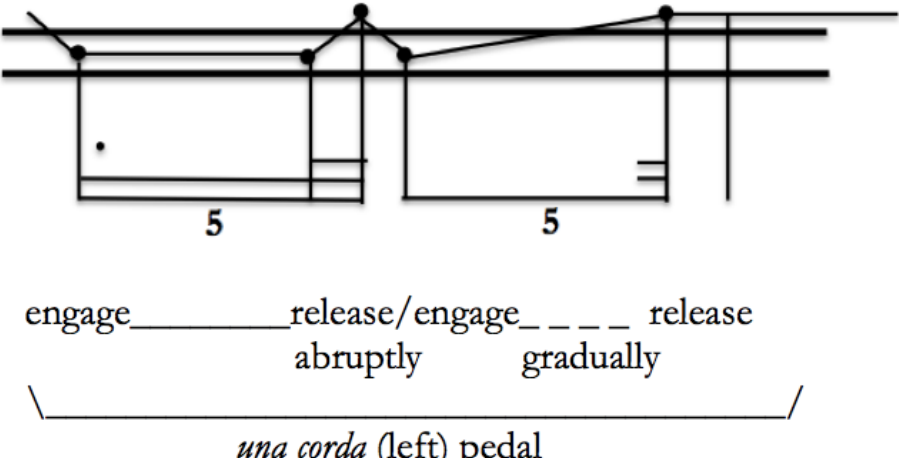
Zone F: like in Zone C, the three strings of the C6 are to be muted: no pitch at all, just a percussive pitchless sound.

## Pedals

**R** \_\_\_\_\_

**S** \_\_\_\_\_

The *una corda* (left) pedal is indicated in the lower two-line staff; the slow/fast motions are written rhythmically in a very accurate notation and are to be observed seriously.



↓ „sff“  
↑ „sff“

noisy engaging or releasing the indicated pedal (as loud as possible)

## comment subdiviser les regards (6 coblas unissonans)

— *comment subdiviser les regards* (cómo subdividir las miradas)

*Le Panopticon de Bentham est la figure architecturale de cette composition.* (El Panóptico de Bentham [1748-1832] es la figura arquitectónica de esta composición)

*Panóptico*: edificio circular; en la periferia, una construcción en forma de anillo dividida en celdas, con ventanas que permiten a la luz atravesarlas de una parte a otra; en el centro, una torre con anchas ventanas que se abren hacia la cara interior del anillo.

Basta entonces situar un vigilante en la torre central y encerrar en cada celda a un condenado, un loco, un enfermo, un obrero o un escolar. Así se convierte cada celda en un pequeño teatro, en el que cada actor está solo, perfectamente individualizado y constantemente visible. *La visibilité est un piège* (La visibilidad es una trampa).

(espacio cerrado, recortado, vigilado en todos sus puntos)

Este dispositivo automatiza y desindividualiza el poder, el cual tiene su principio menos en una persona que en cierta distribución concertada de los cuerpos, de las superficies, de las luces, de las miradas.

(Citas y fragmentos reelaborados de:  
Michael Foucault, *Surveiller et punir. Naissance de la prison.*  
[Vigilar y castigar. Nacimiento de la prisión])

— *6 coblas unissonans*

*L'aur'amara* de Arnaut Daniel es la figura arquitectónica de esta composición.

*Coblas unissonans*: forma estrófica provenzal; cada estrofa está compuesta por versos desde una hasta seis sílabas, los cuales en el interior de cada estrofa permanecen sin rima. Pero las sílabas finales de cada verso juegan un papel decisivo en el encadenamiento de las estrofas: los sonidos que cierran cada verso en la primera estrofa reaparecerán en todas las demás ocupando el mismo lugar.

(íntima discordancia entre métrica y sintaxis, entre sonido y sentido)

Esta estricta estructura de *rima cara* (*dir strano e bello*, en palabras de Petrarca) de la canço *L'aur'amara* del trovador Arnaut Daniel se traduce en esta pieza en una retícula de figuras retóricas musicales, derivadas de la teoría figural del barroco. El tiempo se congela en una red de celdas incomunicadas: procedimientos de tabicamiento y verticalidad, que introducen en los elementos unas separaciones tan estancas como sea posible. Cada sonido permanece anclado en su lugar.

(*dans un panoptisme où la vigilance des regards entrecroisés va bientôt rendre inutile l'aigle comme le soleil.*  
— M. Foucault)

La obra fue escrita por encargo del Trío Nexus (Berlín).

José Luis Torá

## comment subdiviser les regards (6 coblas unissonans)

– *comment subdiviser les regards* („wie sind die Blicke unterteilt“)

*Le Panopticon de Bentham est la figure architecturale de cette composition.* („Das *Panopticon* von Bentham ist die architektonische Figur/Gestalt dieser Komposition/Zusammensetzung“)

*Panopticon*: an der Peripherie ein in Zellen, die auf beiden Seiten von Licht durchdrungen werden, unterteiltes Ringgebäude; in der Mitte ein von breiten Fenstern durchbrochener Turm.

Es genügt deshalb, einen Wächter im Turm aufzustellen und in jeder Zelle, einen Sträfling, einen Irren, einen Schüler, einen Kranken oder einen Arbeiter unterzubringen. So ist jeder Käfig ein kleines Theater, in dem jeder Schauspieler allein ist, vollkommen individualisiert und ständig sichtbar. *La visibilité est un piège.* (Die Sichtbarkeit ist eine Falle)

(geschlossener, parzellierter, lückenlos überwachter Raum)

Diese Anlage automatisiert und entindividualisiert die Macht, deren Prinzip weniger in einer Person als vielmehr in einer konzertierten Anordnung von Körpern, Oberflächen, Lichtern und Blicken liegt.

(Zitate und überarbeitete Fragmente von:  
Michel Foucault, *Surveiller et punir. Naissance de la prison.*  
[„Überwachen und Strafen. Die Geburt des Gefängnisses“])

– *6 coblas unissonans*

*L'aur'amara* von Arnaut Daniel ist die architektonische Figur dieser Komposition.

*Coblas unissonans*: eine in ein- bis sechssilbigen Verszeilen gegliederte Strophenform, deren einzelnen Strophen in sich ungereimt sind. Trotzdem spielen die Silben am Versende eine wesentliche Rolle bei der Verkettung der Strophen untereinander: die Reimklänge, die die einzelnen Verse der ersten Strophe beschliessen, tauchen in alle folgenden Strophen am selben Platz wieder auf.

(intime Unvereinbarkeit von Metrik und Syntax, von Klang und Sinn)

Die strenge Reimstruktur (*dir strano e bello*) der Canço *L'aur'amara* vom provenzalischen Troubadour Arnaut Daniel, wird im Stück in ein Gerüst von musikalischen Figuren der Rhetorik, die aus der Figurenlehre des Barocks abgeleitet sind, übersetzt. Die Zeit erstarrt zu einem Netz von undurchlässigen Zellen: die Vorkehrungen der Scheidewand und der Vertikalität; einer Ebene möglichst dichte Abschottungen. Jeder Klang ist an seinen Platz gebunden.

(*dans un panoptisme où la vigilance des regards entrecroisés va bientôt rendre inutile l'aigle comme le soleil.*  
– M. Foucault)

Das Stück ist auf Anregung vom Trio Nexus (Berlin) geschrieben und ihm gewidmet.

José Luis Torá