

Electroacoustic Composition 11

Infinite Moment (Electroacoustic) (2012) 7'32"
Single Movement for amplified orchestral piano and tape

This single source, single-movement electroacoustic composition for orchestral piano and tape was realised in Liverpool Hope Recording Studios during 2012. The work was remixed and part recomposed in May 2013.

An Infinite Moment was conceived and composed (by request) for a student recital, and so the composer has tried to limit the technical demands of the acoustic part, whilst encouraging the student musician to explore potential new avenues of performance and performance technique through the use of plucked strings, harmonics and passages of improvisation within a structured concrete framework.

The live part is composed from the cycle of fourths. This is explored in two contrasting interpretations: primarily as a dissonant, linear 12-tone language in the first part of the score and then as a consonant (and equidistant), vertical 12-tone language in developing lines of counterpoint and brief passages of harmony in the latter parts. The infinite nature of the cycle influenced the musical character of the initial sketches for the acoustic part, which in turn led to the title for the piece: *An Infinite Moment ...*

The left-hand bass reiterations provide alternate timbral colours and syncopated rhythmic momentum to the part, which is often subservient to the right-hand in both dynamic and gesture. The frozen, yet indeterminate and infinitely linear 'pitch-centre' is set against the swelling and expressive textures of the tape culminating in a lyrical conclusion in duet where the musician is invited to improvise upon a given acousmatic framework.

The concrete audio (sonic palette) was prepared entirely from the soundworld of a Steinway grand piano using primary audio recorded during 2012 and realised around the form of the existing acoustic score. The relationship between the two (musician and tape) is quite symbiotic, but that relationship allows for flexibility in timing, phrasing and interpretation.

An Infinite Moment is an expressive piece with moments of drama, tension and release within a form of continuous sound and cycles of crescendo and release, closing on a passage of structured improvisation, vertical consonance and linear lyrical statement.

Concrete Parts and Amplification:

The concrete parts have been mixed for multiple stereo-pair analogue diffusion (surround sound), with additional summated (central) mono and sub-bass (LFE) files.

The piano is amplified throughout, but should only be mixed to a dedicated pair of speakers front and centre of the stage, either side of the piano.

The score is available in both acoustic and electroacoustic form.

Acknowledgement:

Thanks go to Gabbrielle-Sarah Williams for recording the primary sound material from which the concrete parts were composed and for the initial request to compose this work as a potential vehicle to encourage early career and student pianists to experience the environment and practicalities of the Electroacoustic and Acousmatic Recital Hall.

Contact:

For further information and resources contact the composer at: contact@ianpercy.me.uk