

Wires
for strings
Luca Spanedda
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*inspired by: James Tenney - Cellogram (1971)
from the postal pieces*

Notes

Mark Fisher once writing about a metal band on his blog said:

*"Another parallel with Dubstep springs to mind at this point.
Both are about the significance of the minimal difference.
Sunn O)))'s portentous repetitions slow down your nervous system
so that a single chord change becomes a moment of enormous drama.
(In this respect, they couldn't be further from Trad Metal,
which aims to vacuum pack as much baroque detail into every second of sound.)"*
(Mark Fisher, k-punk, FEBRUARY 28, 2007, ECCLESIASTICAL NIHILISM)

Just like in the minimalism of James Tenney's Cellogram, going all the way to the minimal metal music of Sunn O))), I always found it interesting how a slight change within a system can lead to dramatic changes for this reason I found myself writing Wires.

Wires is a composition for strings, comes from desire to explore the dimension of the sound continuum.

Thanks to the use of random elements, the piece is renewed in each performance, remaining coherent formally although always different internally.

The musical form of the sound continuum lower the perception of the psychological time:

things stop living in the temporality of the Micro, marked by past present and future; by sound events defined in the order of milliseconds, and instead became projected towards the dimension of the Macro.

In this condition, our perception of the past, present and future begins to merge, creating new listening situations.

Instructions

At the beginning of the piece any performer can choose to play and follow one (or more than one when it's possible) of the several melodic lines proposed, choosing between one of the two different extensions: Stings A or Strings B.

The image shows two musical staves, labeled 'Strings A' and 'Strings B'. Each staff contains a series of notes connected by lines, representing melodic lines. The notes are arranged in a way that suggests a continuous melodic flow. The final chord is marked by a double bar line.

*Ensemble with different numbers of instruments are encouraged.
Whenever is possible, polyphonies produced by a single instrument are encouraged.*

