

Seven Common Ways of Disappearing

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For four hands, retuned and prepared piano, and live electronics

2021

by Andrius Arutiunian

"One starts by merely imagining real things.
Eventually, the real things themselves manifest."

The piece is open in duration. The players can navigate the work using general structure in the score, as well as additional instructions for each of the parts.

Individual instructions

Forwards, I

Phrases in fast motion should be formed using the indicated notes. Black pitches notate short passing movement, while hollow notes indicate a longer stop. The notes can be repeated, but should always follow the indicated sequence. After the sequence has been played, the player can repeat the whole sequence using the dashed line as an indication for where to continue and end the new phrase. The sequence can be rhythmically varied and/or repeated several times before moving on to the next gamut. Phrases with no dashed line should be played only once at a time.

The middle circle indicates a choice of three notes, one of which should be repeated at fast speed at all times (except when not cued by player II), creating a sensation of vibrating continuum.

Cues for starting and ending the phrases should be cued by player II.

Forwards, II

Arpeggios in fast motion and of varying length should be formed using the indicated gamut. Black pitches notate short passing movement, while hollow notes indicate which note should the arpeggio end with. The arpeggios can be extended and repeated with different note sequencing, but always ending at the indicated pitch. After the sequence has been played, the player should move on to the next one (see *General instructions*). Phrases should be played in long and short lengths, always one after another. Use delay (set at the speed of 6 quarter notes at 92 BPM) as an indication of when to stop and start the new phrase. Player I takes these cues to start and end their own phrases.

Backwards, I

Play the notes indicated in each section. Numbers between sections indicate time in seconds from one event to another. The middle circle indicates a note which should be repeated at fast speed at all times throughout the movement, creating a sensation of vibrating continuum.

Backwards, II

The gamut indicates notes to be used to form short phrases. These should always follow sixteenth-note rhythm and should contain no more than 7 notes per phrase. Notes can be repeated, but always the phrase should always end with the highest pitch indicated. Navigate to another phrase every 9 beats at 92 BPM.

General instructions

Both *Forwards* and *Backwards* contain individual parts for player I and II. These are notated on separate scores (enneagrams), but should be played as in sync and in tune as possible. To navigate the score, each player should choose a starting point and a direction. The arrows indicate which direction should be followed (for example, following the hollow triangle until it loops or ends), although directions can also be changed at any moment. Once the end of one direction has been reached, the movement should be done backwards until the next possibility for a turn.

The events that occur on hollow triangle direction should be played quieter and more mellow, whereas the events occurring on black triangle direction should be played with sharp attacks, and louder. Therefore, the movement will control the dynamics, or the dynamics will control the direction.

Both movements start and end cued by player I, according to the durations agreed in advance.

Sustain pedal should be pressed at all times.

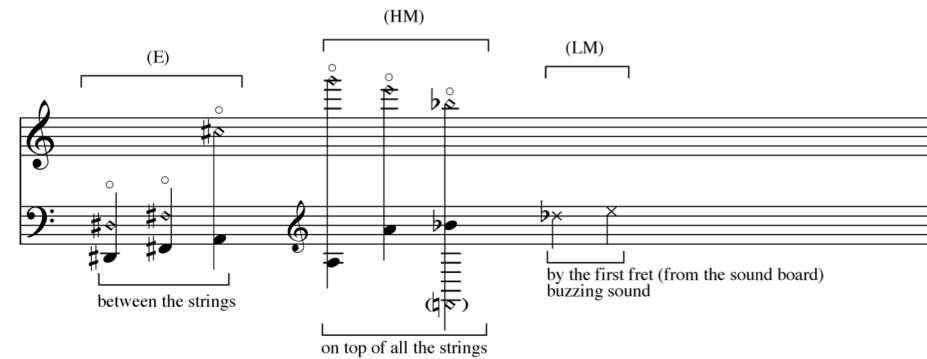
Piano preparations

The piano should be prepared using the following materials:

Light magnets (LM)

Heavy magnets (HM)

Erasers or eraser caps (E)



Piano tuning

Pitch	C	C#	D	E \flat	E	F	F#	G	A \flat	A	B \flat	B
Cents	0	112	204	316	386	520	610	702	832	888	980	1088
Ratio	1/1	16/15	9/8	6/5	5/4	27/20	64/45	3/2	76/47	5/3	23/13	15/8

PA

- 1) Grand piano amplification (sound levels should be loud enough to fill the room completely)
- 2) Grand piano processing (automated Ableton Live file with delay, compression, and fades)
- 3) Semi-modular synth played live (two $\frac{1}{4}$ jacks out, on stage)

Routing

Amplified grand piano >> laptop (on stage) for delay and compression.

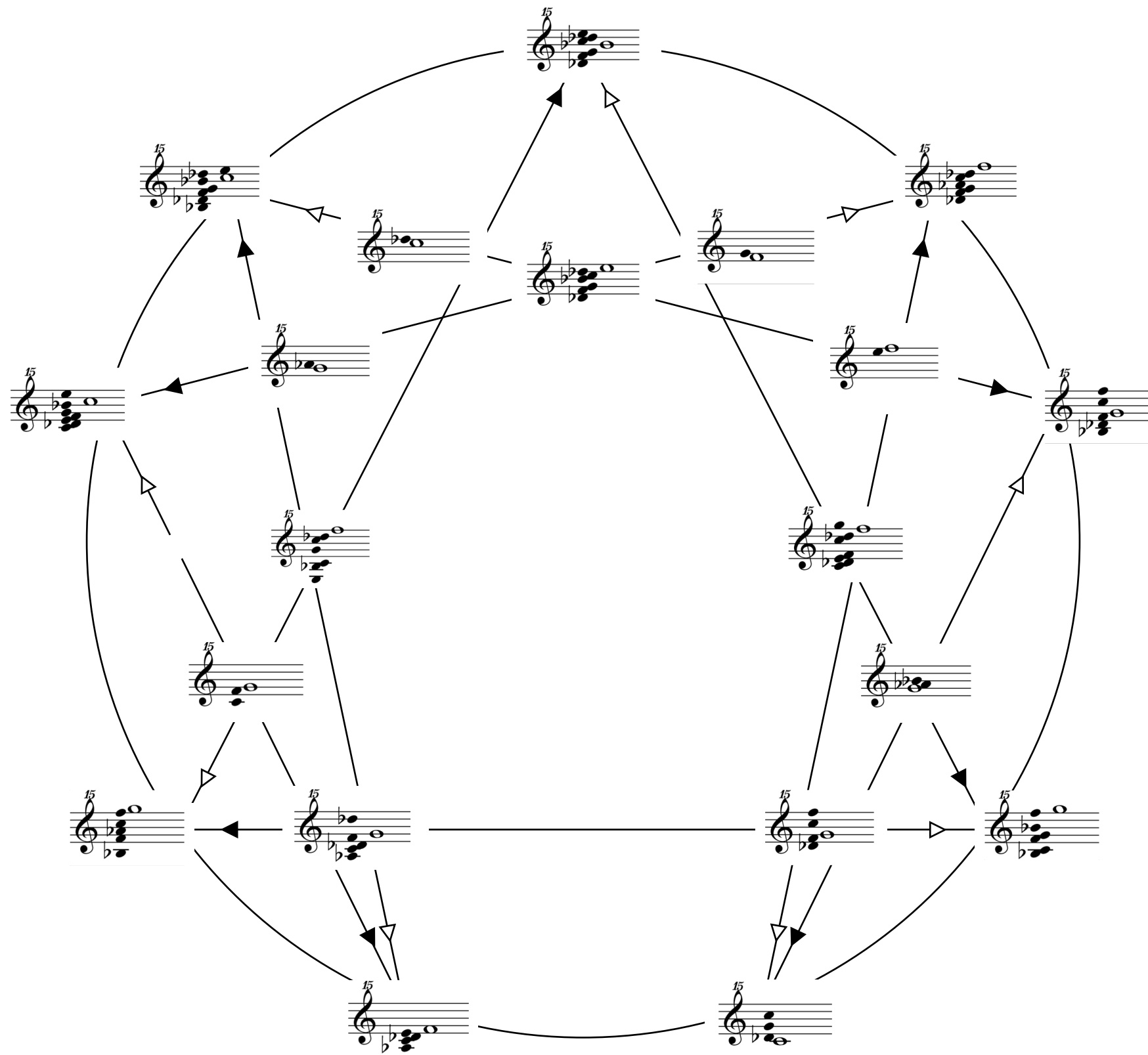
Modular synth (2 out) >> audio interface (on stage).

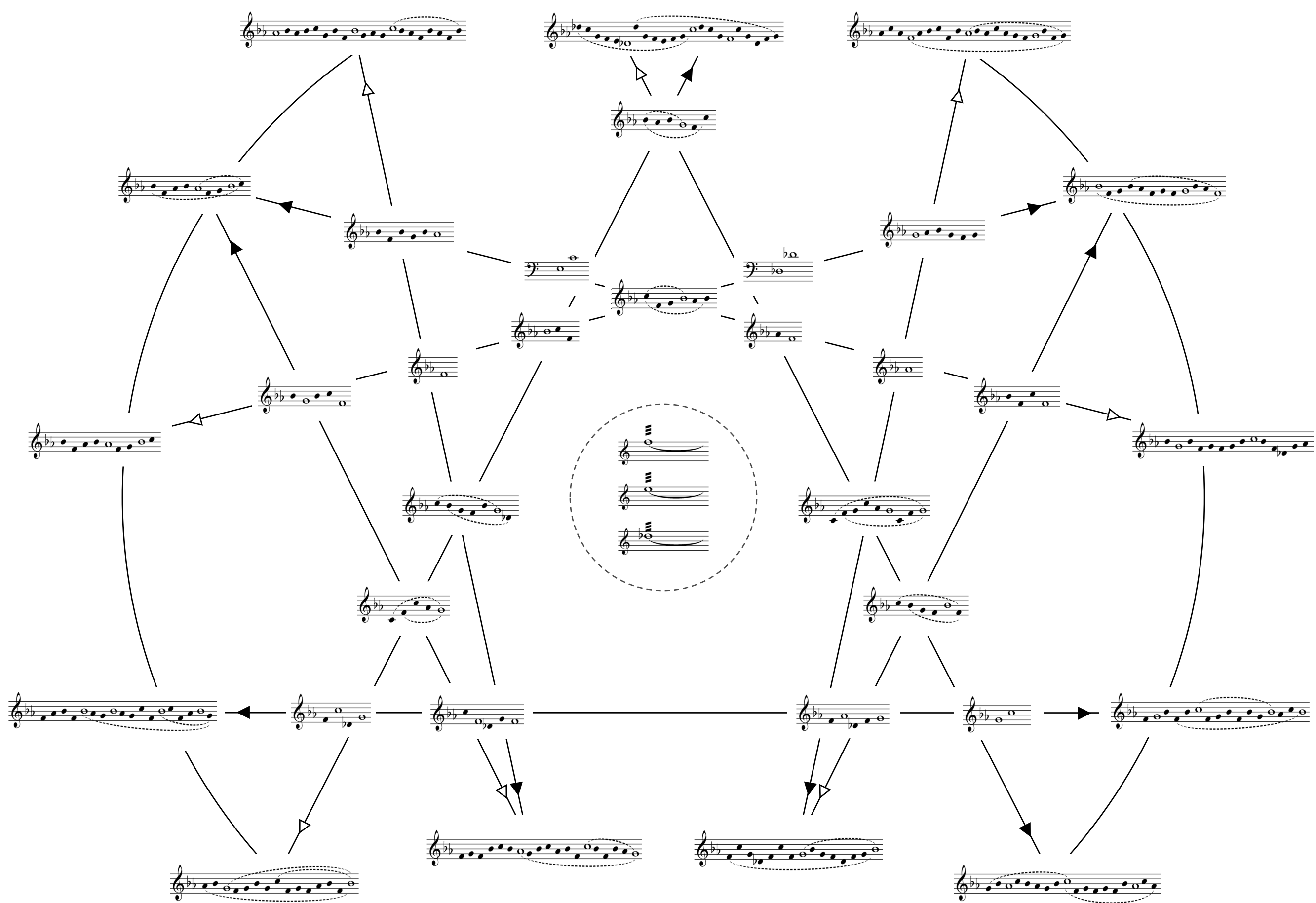
Signals from audio interface (grand piano and synth, all separate) >> the mixing desk (EQ, general levels) >> PA.

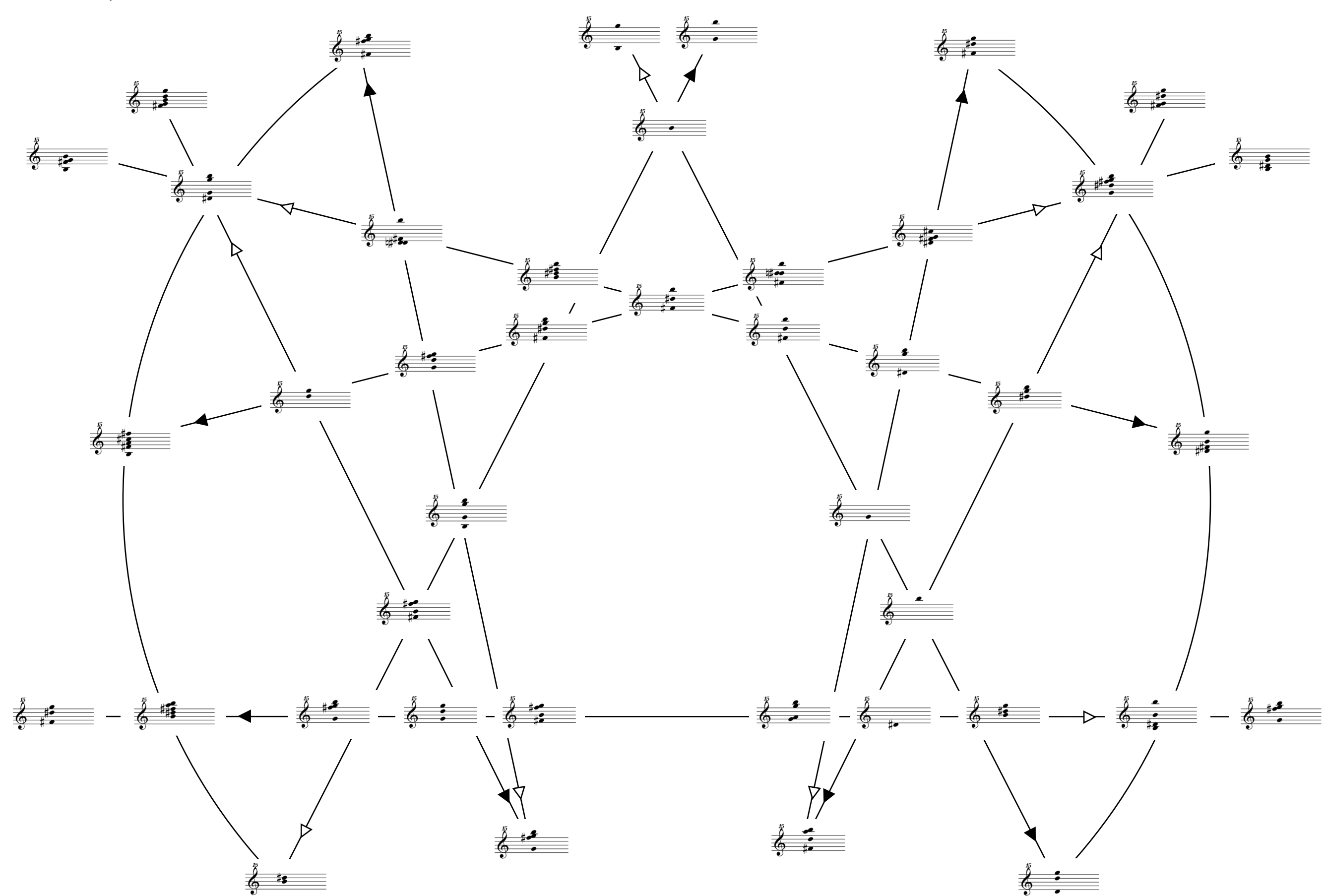
Lights and general atmosphere

General mood of both music and lights should be hypnotic, and subdued. *Forwards* should ideally be lit in dim, warm, dark red light. *Backwards* should have whiter light atmosphere. In between the parts there can be a fade to switch between the colors (1-2 min long). There should be some light on the piano (preferably to light the sound board), as well as some dim light over the modular synth table.

If available, smoke machine should be used to provide for a complete atmospheric haziness.







Seven Common Ways of Disappearing Backwards, II