

Other People's Business

arrangement for percussion, piano, cello and bass clarinet.

Ensemble Phoenix- Basel

Duration: ~5"

Eliad Wagner, 2014

“... the perception and observation of what resonates in an immediate manner... These are tied to interior images and feelings which do not in any way distract from this process of observation, but remain indissolubly linked to it and even give it a particular intensity. This is the strange situation which we encounter when we decipher a message concerning us. The immediate job of perception, the (eventually laborious) recognition and assembly of signs on the one hand and, on the other, the power of the message as an intrinsic structure, are strongly intertwined, to the extent of determining one another and forming a complex and unitary experience.”

“an anxious search conducted in ignorance”

Helmut Lachenmann, translated by J. T. Tuttle
(taken from program notes for the Huddersfield Festival 2000)

The score for *Other People's Business* consists of photographs, taken in 2013, of two U-bahn stations of the U8 line in Berlin (Boddinstrasse U and Leinestrasse U). The photos were taken while the stations were being renovated. All the markings were made by construction workers as part of the renovation process, having no musical intentions and unaware of their use in this work.


Notes on realization:

The score is made of items that are totally remote to music. The piece, however, explores the way we perceive the images musically and the role of our personal memory, association and imagination in our understanding of music and reality. For that purpose, the piece uses guided improvisation. The images are coupled with instructions for certain features and their meaning. However, the musicians are invited to use their free association in interpreting the score and should always use active listening while playing. Reacting on fellow musician's actions is very important in this piece and should take precedence over written instructions if conflict occurs.

During rehearsals, the ensemble and composer explore the different ways of addressing the images and assigning musical material, aiming to establish a form of vocabulary, unique to the specific ensemble and performance. The score is laid out in a way that markings can be added in, during this work process. Musicians are welcome add their own individual accents and notes to their parts according to their individual interpretation of the image they see.

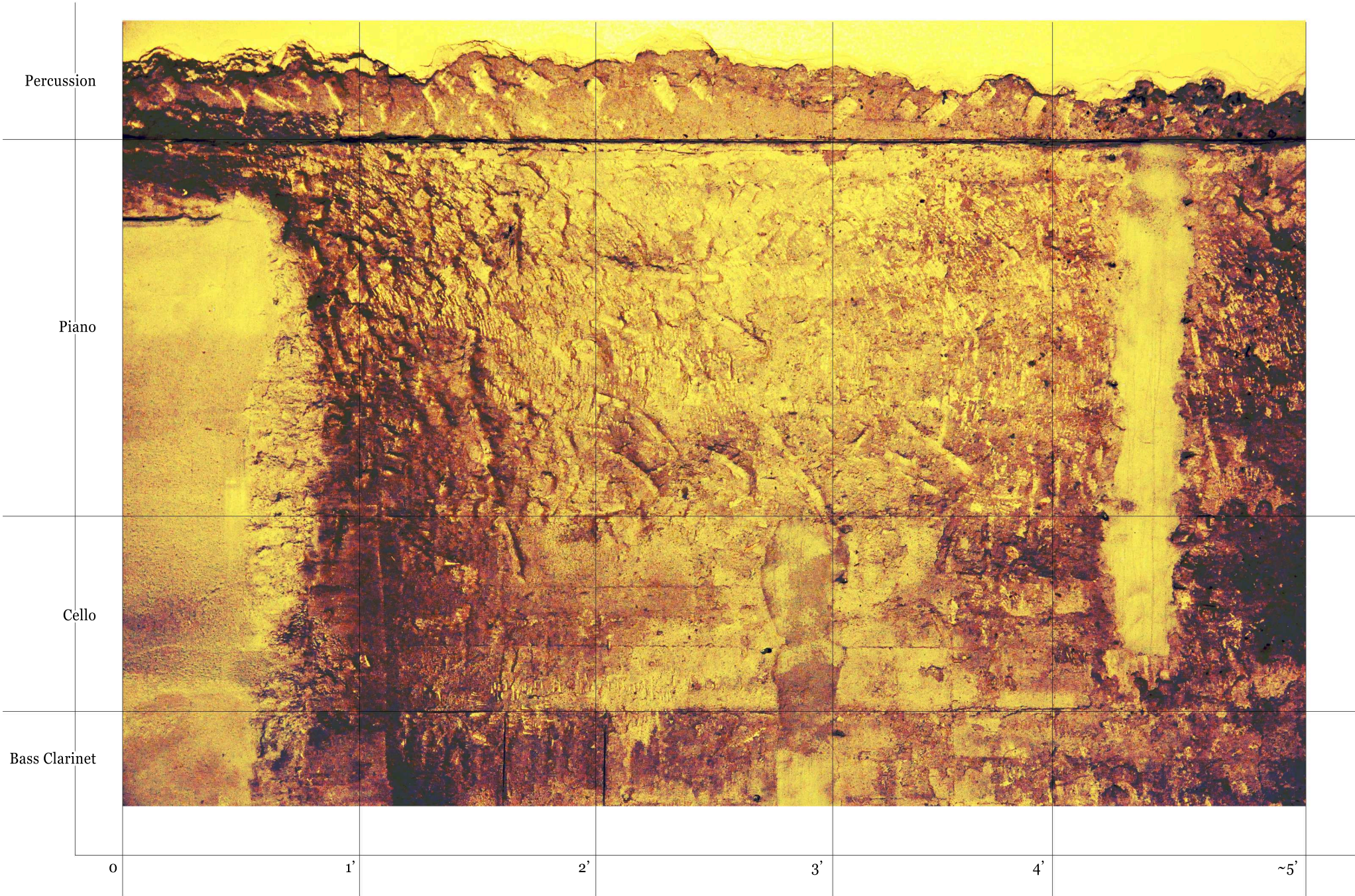
The score should be printed and shared with the audience in order to provide visual representation, contribute to the understanding of the context and include the audience in the process of interpretation.

General instructions:

- Duration: ~5 min.
- The image contains instruction for all 4 instruments. It is divided into 4 sections, each meant as a score for a particular instrument.
- Horizontal axis represents time just like in orthodox notation. Score is read from left to right. All time notations are flexible and not strict.
- The relation between the different parts of the image should be read as a musical sheet- events that share the same vertical space should occur simultaneously, or at least very close in time.
- other important parameters to pay attention to are marking brightness, the vertical location of a mark and color gradients
- Musicians should steer away from tonality unless specified.
- Occasionally, when loudness is not specified, the musicians are free to make improvised choices.
-  - expresses a gradual introduction of sound, not just in terms of loudness but also timbre and energy.

Dedicated to Daniel Cholette.

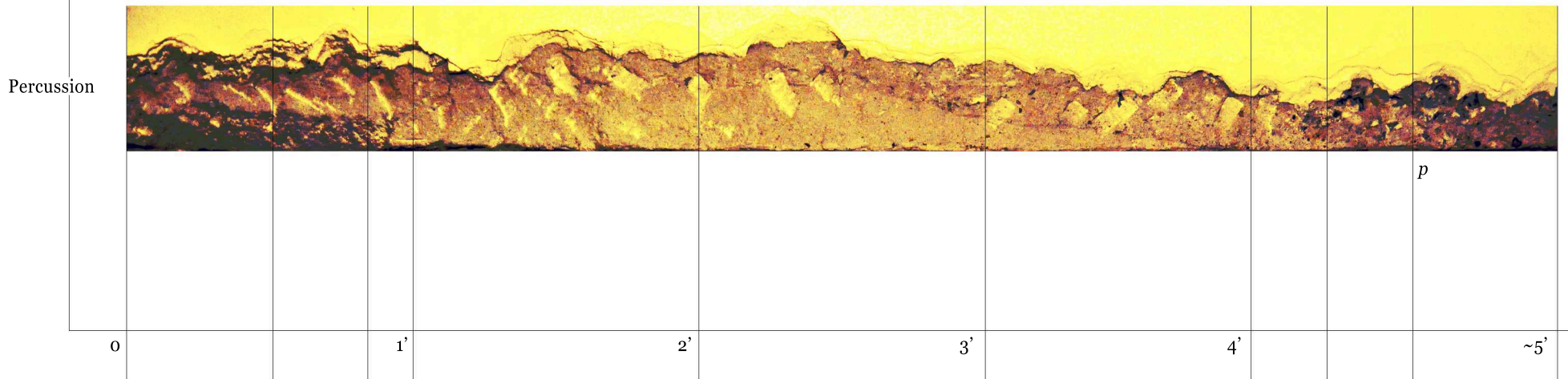
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notes for percussion:

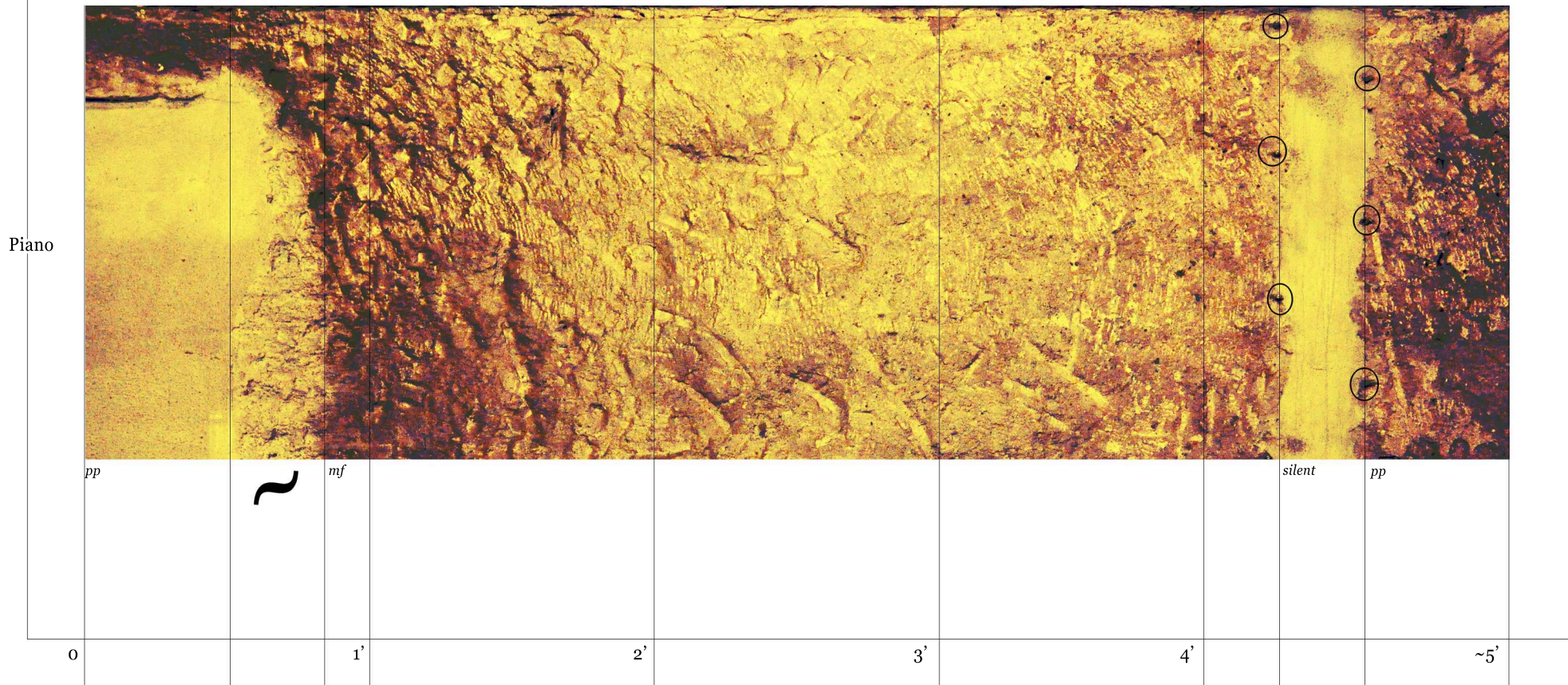
- * Image brightness relates to sound brightness
- * The solid color curve on top of the image represents the relative dominance of the percussion in the overall arrangement. The more it covers the image, the less dominant is the part. The piece ends with much less percussive dominance than it starts. Note: dominance should not necessarily mean loudness.



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notes for piano:

- * Darker image means muffled sound. Lighter image means brighter sound.
- * Marking density implies the density of sounds.
- * The vertical space that the markings occupy at a certain moment can relate to the relative dominance of the piano in the overall orchestration as well as pitch.
- * Clear spaces mean pause.
- * At the beginning of the piece there is an almost clear space. According to the rules above, this could mean producing high pitched muffled soft sounds.
- * 3 dotted markings at ~4'15" represent 3 string plucks or hits. Similar markings at ~4'30" are shifted downwards and call for a transposed version of original chord. Chord notes should be chosen in accordance to unfolding of the specific performance.

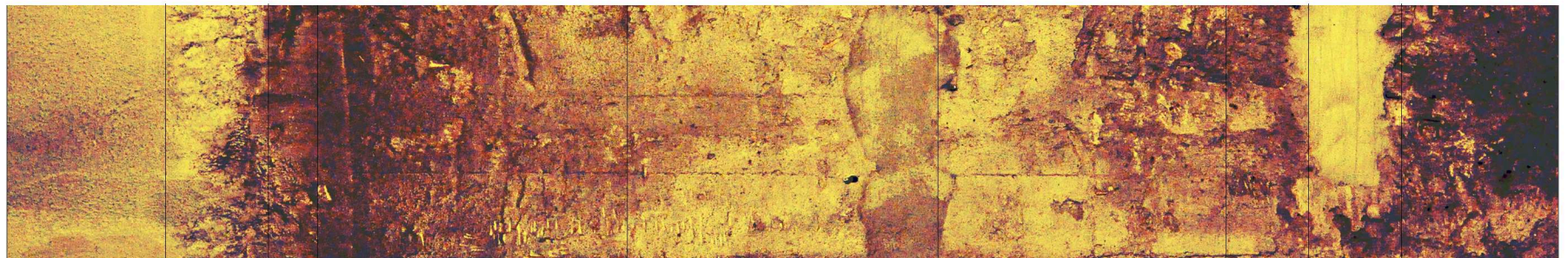


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notes for cello:

- * Clear spaces mean pause.
- * Image darkness relates to sound density. The darker the image, the more dense the sound is.
- * Pay attention to the three horizontal tracks appearing at ~1'30" - ~4'00"

Cello



silent



pp

0

1'

2'

3'

4'

~5'

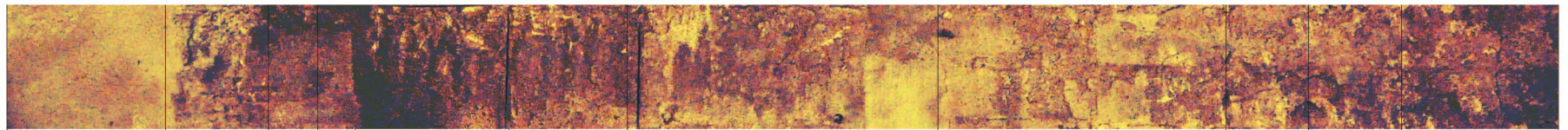
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notes for bass clarinet:

* Clear spaces mean only wind, no tone.

* Note the clear segmentation of the part at ~1'10", ~1'40", ~2'10", ~2'45". The division should be clear whether by use of pauses or abrupt changes in musical phrases.

Bass Clarinet



only wind



mf

0

1'

2'

3'

4'

~5'