

GABIROBA

2025

for four pitched instruments with the ability to play sustained multiphonics

The sections MULTIPHONIC, DISSOLVING and AFTERMATH always occur in this order. This three-section sequence is repeated throughout the piece until the duration of about 45 minutes has been reached. There are no set durations for the sections. Additionally a NOISE section occurs once throughout the entire piece, within one of the sections. The piece always ends with an AFTERMATH section.

The musicians are seated spread out in a room, or over two adjacent rooms with two musicians per room. The musicians do not have to be able to see each other, but they should be able to hear each other's playing.

MULTIPHONIC

One of the players starts playing a sustained sound consisting of at least two pitches (cluster/chord/multiphonic/double stop, etc) with a clear entrance. The other players join in soon after with their own sustained multiphonic.

The choice of multiphonic is free per player and per occurrence in this section. One multiphonic per player per occurrence in this section.

A clear volume and timbre. Tuning is free. Wind players may take quick breaths.

The four multiphonics sound together long enough for the coming together of the timbres and pitches to establish itself, revealing and exploring the pitch interactions that occur within it.

DISSOLVING

After the multiphonic section has sounded for a while, each player starts playing material from one of the two melodies. Players follow one of the two approaches described below. Each player decides individually when to change from their multiphonic to the melodic material. One melody and approach per player per occurrence in this section.

Approach A

A player alternates their multiphonic with fragments from the melody, incorporating rests in between these two materials. The rests are short at first but increase in length over the course of the section until the player decides to rest entirely, listening in silence until the next section starts.

The melody fragments may be of any length, starting anywhere in the melody. The melody may be looped.

Approach B

A player alternates their multiphonic with fragments from the melody that increase in length until the player has played the entire melody in full one time. The fragments may start anywhere in the melody and the melody may be looped. After playing through the full melody once, the player starts alternating rests that increase in duration with fragments of the melody that decrease in length. The last fragment is three or four notes long, after which the player listens in silence until the next section starts.

The players adjust their dynamics to the changing densities in the ensemble sound, leaving space for each other's playing.

All combinations of Approach A and/or B will result in the sounds of the ensemble becoming more and more sparse until the section ends in silence.

Linen melody

Easy, almost languid, flowing. Players that are able, may let consecutive notes overlap.

Silk melody

A somewhat murmurous or rustling feeling.

Phrasing, articulation, and pace are free yet fitting with the character of the melody. Accidentals apply only to the note they directly precede. Within a fragment the pitch relations are kept, but each fragment may be played in any octave.

AFTERMATH

Sounds start appearing again out of the silence at the end of the last section. At first barely distinguishable from environmental sounds. Aside from listening in silence, the players may play from two materials in this section: **deconstructed multiphonic** and **repeated percussive sounds**. They may alternate playing these materials throughout this section, leaving a moment of silence between the materials.

Deconstructed multiphonic

Very much for oneself. A player plays the pitches from their last played multiphonic as single, consecutive notes in any order, at a flowing pace that makes it clear that they belong together. Perhaps reminiscent of an arpeggio. Phrasing is free, but the notes are never very short. After moving through the multiphonic pitches a few times in this way, the player may start to gradually alter and/or add pitches.

Repeated percussive sounds

Short, somewhat percussive sounds that are unpitched or slightly pitched. They occur in groups of one sound played two to seven times, at a regular or irregular pace, that makes it clear that they belong together.

In timbre and dynamic these groups may be played for oneself or reaching out to the other players. A player may stick to one timbre and dynamic within a group, or gradually change one or both of these parameters over the course of one or multiple groups.

Silences can occur in this section. It ends when someone starts the next MULTIPHONIC section or the piece has (almost) reached the 45 minute mark.

NOISE

This section occurs only once throughout the piece and may occur within any section. After it has occurred, the players return to the material of the section they were in before the NOISE.

The material for this section is a sustained, white noise-like sound, in a quite present, constant dynamic. A player with an instrument that cannot play such a noise, may play one of their instrument's three highest notes, or a combination of two or three of these notes.

This section starts with a player playing their noise, making sure that their entrance is clear for the other players. The others join with their noise as soon as possible. Once all have joined, the section continues for one to two minutes. As soon as players notice that another in the ensemble has stopped playing, they also stop. Once all have stopped there is a brief silence, after which all players return to the section that was interrupted by the NOISE.

The sudden changes from a section to NOISE and back to the section is almost like quickly switching a radio dial from a radio channel to radio static and back to the channel.

Linen