Augenmusik I:
The Grid Is A Terrible Moment For Sensitivity And Substance
(*after John Cage and Jordan Mackenzie*)

for solo piano

BOOK I

David Pocknee

for Leo Svirsky

Notes

All accidentals only refer to the pitches that they directly precede.

Pedalling is free, and should be used to bring the sounding result as close to the score as possible.

All phrase markings are gestural and do not necessarily indicate pedalling.

All dynamics refer to the force used, not the sounding result.

Trill indications are slightly different, in that they indicate that ALL notes (often more than two) underneath the symbol should be randomly alternated between as fast as possible.

The piece consists of six books of 8-11 sections. The books should be played together, in order.

The time between each section in a book (designated by roman numerals), should be the time required to turn the page.

Where a page does not need to be turned, a small pause of equivalent length should be used.

The time between books should be the amount of time to close one book and open the next one.

Many sections have silences that occur at the beginning or end of a movement – these MUST be performed.

About The Piece

This is the first in a series of works exploring difficulty as a composable parameter, and the crossover between visual art and the art of the score.

This piece uses a combination of techniques derived from John Cage's *Music for Piano*, Jordan Mackenzie's sperm paintings, and my own analytic framework of virtuosity:

As I have learned over many years at music schools; you can get away with stealing any ideas you want, if you put the author's name in the title.

The longest bit of the title is a quotation of Brian Ferneyhough misquoting Artaud's *Nerve Scales*.

This piece uses grids as a creative tool to sonify a set of designs created by ejaculating onto 8 A3 pages, and then setting the design using graphite powder and fixatve (a technique copied from Jordan Mackenzie).

Each section is a different gridding of one of these 8 pages.

The piece consists of six books, each focusing on a different type of difficulty:

BOOK I: Theatrical Difficulty (Movement)

BOOK II: Theatrical Difficulty (Speed)

BOOK III: Physical Difficulty (Speed)

BOOK IV: Theatrical Difficulty (Movement)

BOOK V: Psychological Difficulty (Information Density)

BOOK VI: Psyhcological Difficulty (Information Complexity)

Over the six books, there are 8 cycles of the 8 A3 pages. All 64 combinations of the 6 types of difficulty above, occur, one per page.

The difficulty is controlled as follows:

Theatrical Difficulty (Movement) - A large pitch ambitus is used.
Theatrical Difficulty (Speed) – The time that the page lasts is increased, and trills added.
Physical Difficulty (Speed) – Higher tempo.
Physical Difficulty (Movement) – Small pitch ambitus, forcing the hands together.
Psychological Difficulty (Information Density) – More instructions per page.
Psyhcological Difficulty (Information Complexity) – Using rhythmic ratios other than 2:3:4 and secondary and tertiary nesting.

All tempi and page lengths occur in 2:3:4:5 ratios to each other.

Tempo/Page Time (s)	3	8	9	12
36	1.8	4.8	5.4	7.2
48	2.4	6.4	7.2	9.6
54	2.7	7.2	8.1	10.8
72	3.6	9.6	10.8	14.4

16	18	20	24
9.6	10.8	12	14.4
12.8	14.4	16	19.2
14.4	16.2	18	21.6
19.2	21.6	24	28.8

Theatrical Speed

Theatrical Speed & Physical Speed

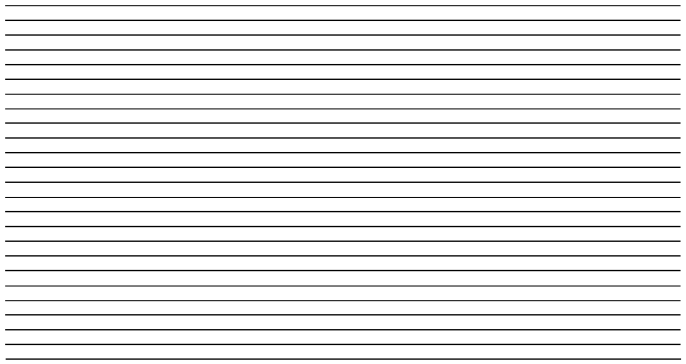
96	4.8	12.8	14.4	19.2
108	5.4	14.4	16.2	21.6
120	6	16	18	24
144	7.2	19.2	21.6	28.8

Physical Speed

25.6	28.8	32	38.4
28.8	32.4	36	43.2
32	36	40	48
38.4	43.2	48	57.6

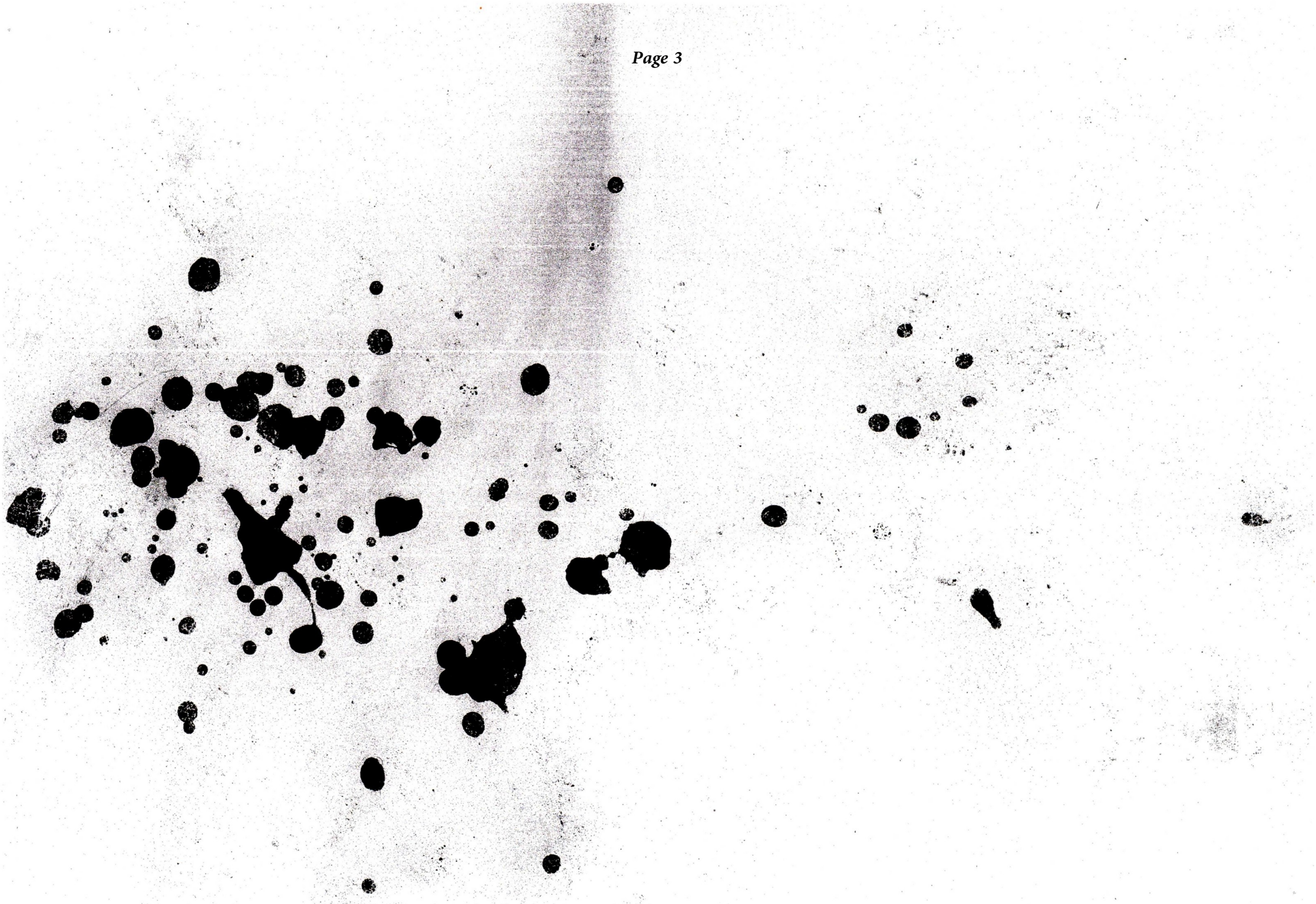
	Physical Movement	**Theatrical Movement**	**Physical & Theatrical Movement**	**Neither**
Pitch Ambitus:	1½ Octaves	Entire Piano (weighted towards extremes)	Entire Piano (linear)	3 Octaves

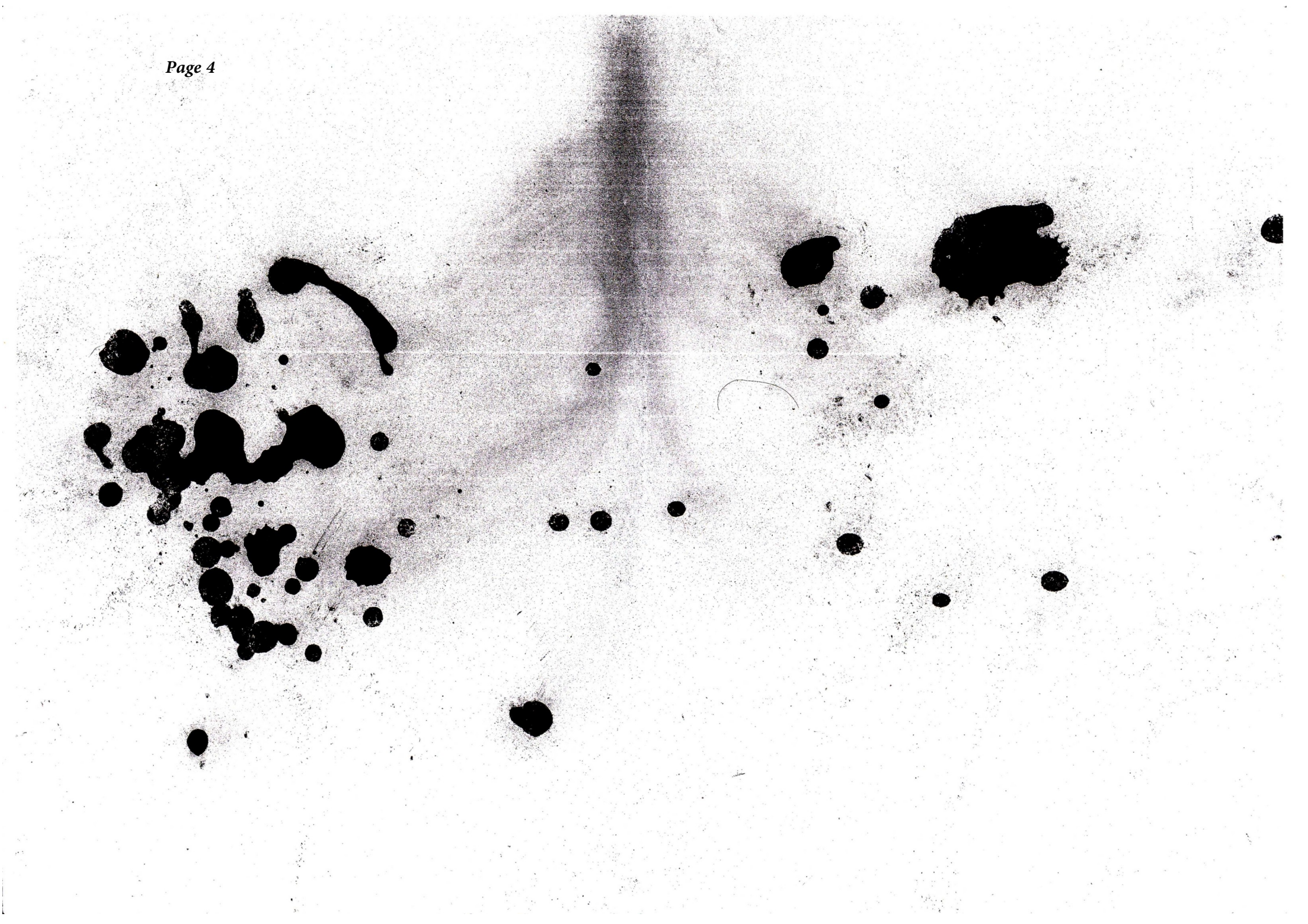
The pitch grids consist of chromatic and 5 line staff (septatonic) grids.
The weighted grids are arranged so that notes are more likely to occur near the extremes of the piano, thus increasing theatrical movement:

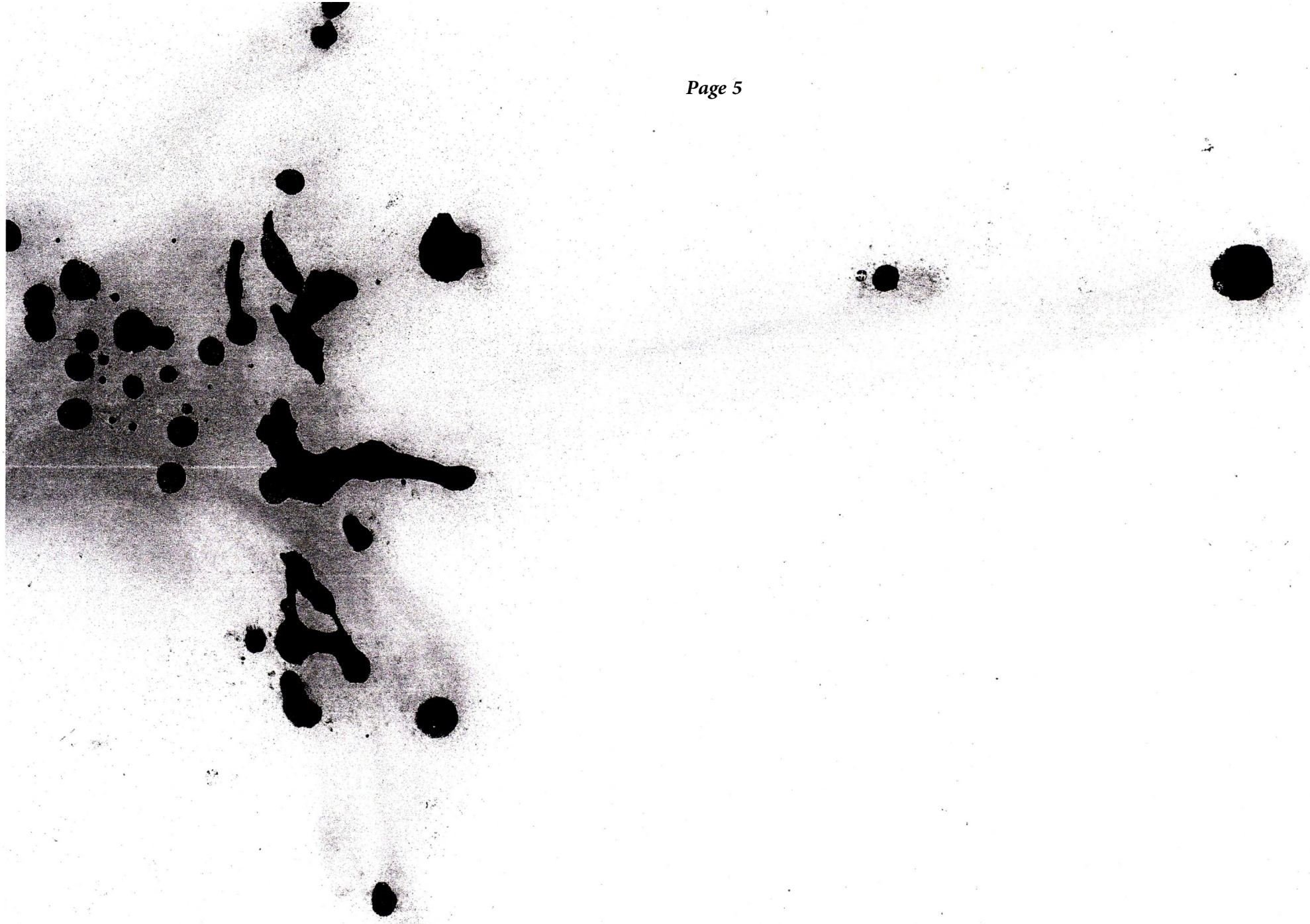
Linear	**Weighted**
	

21/1/10

22/2/11

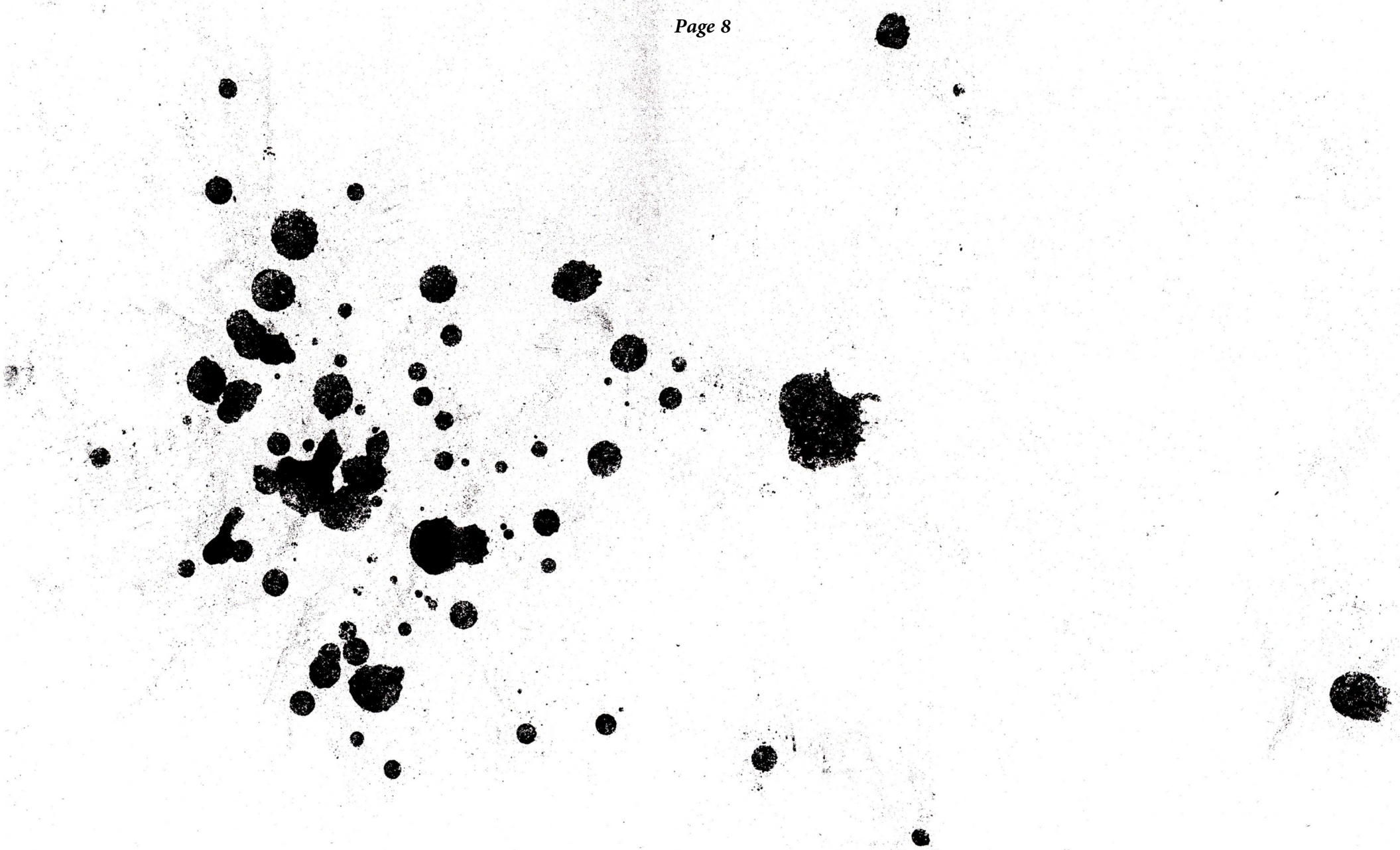


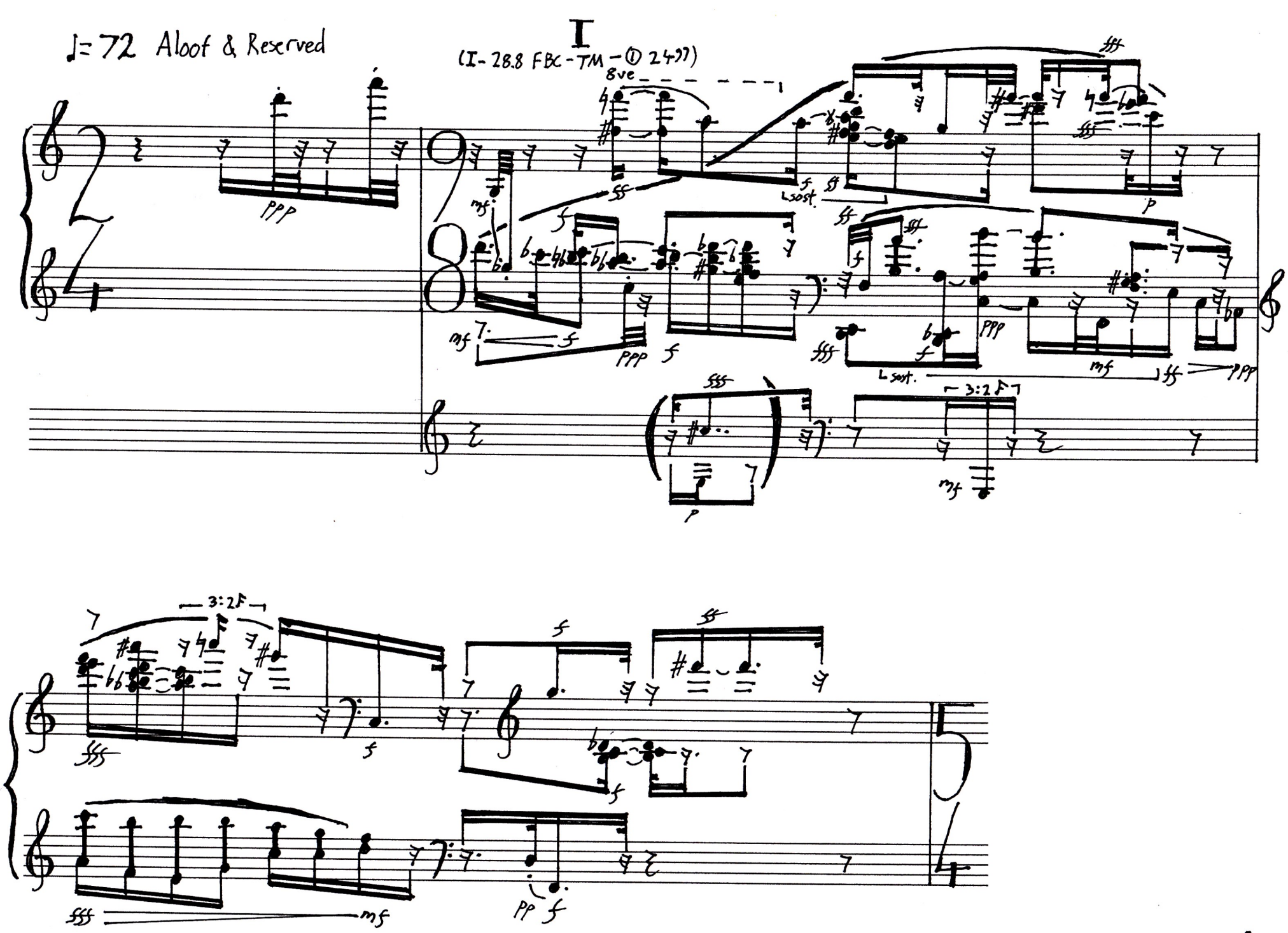




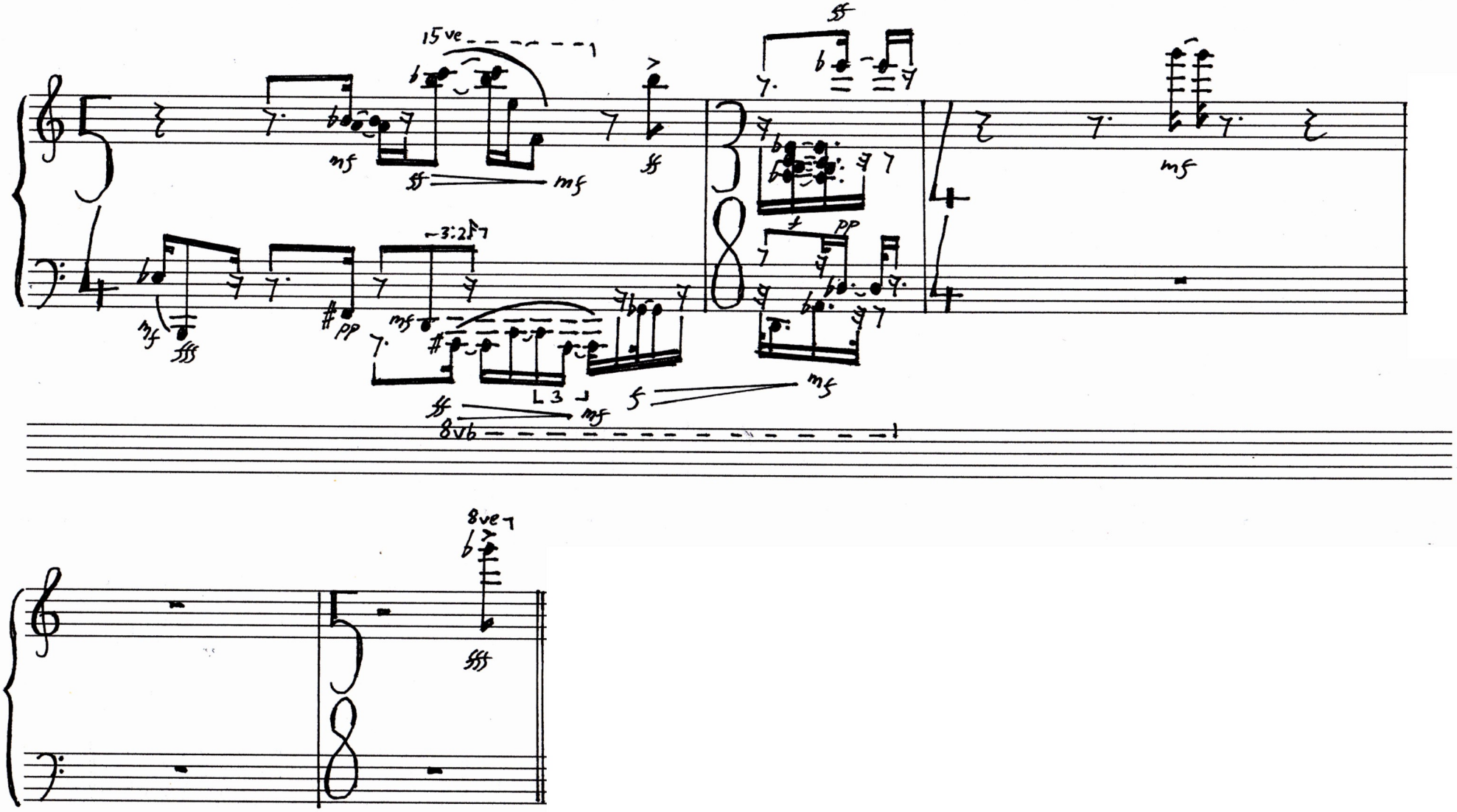
24/04/2011

17/02/2011





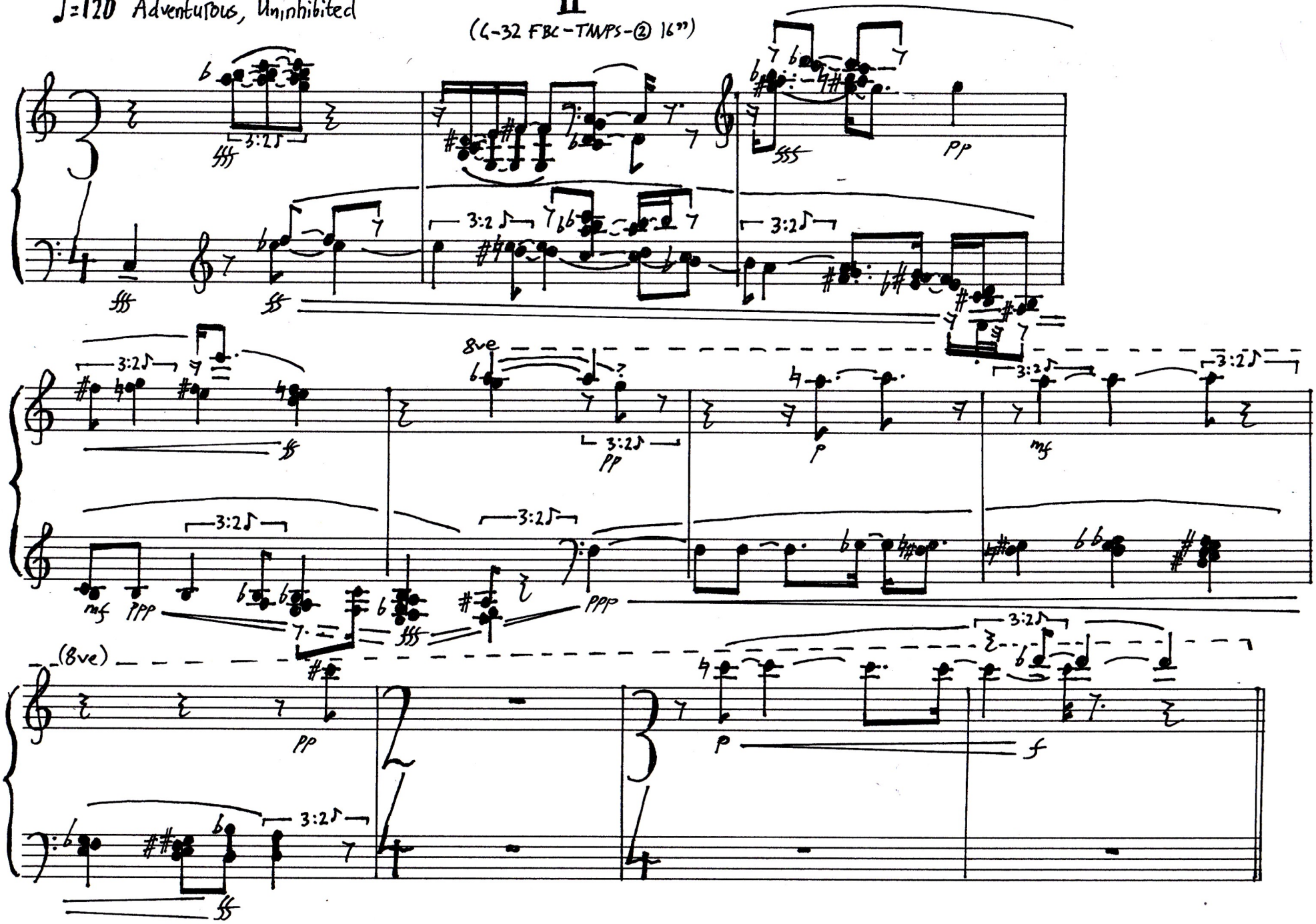
N.B. All accidentals only refer to the notes they directly precede.


15ve
3:2
8vb
8ve

♩=120 Adventurous, Uninhibited

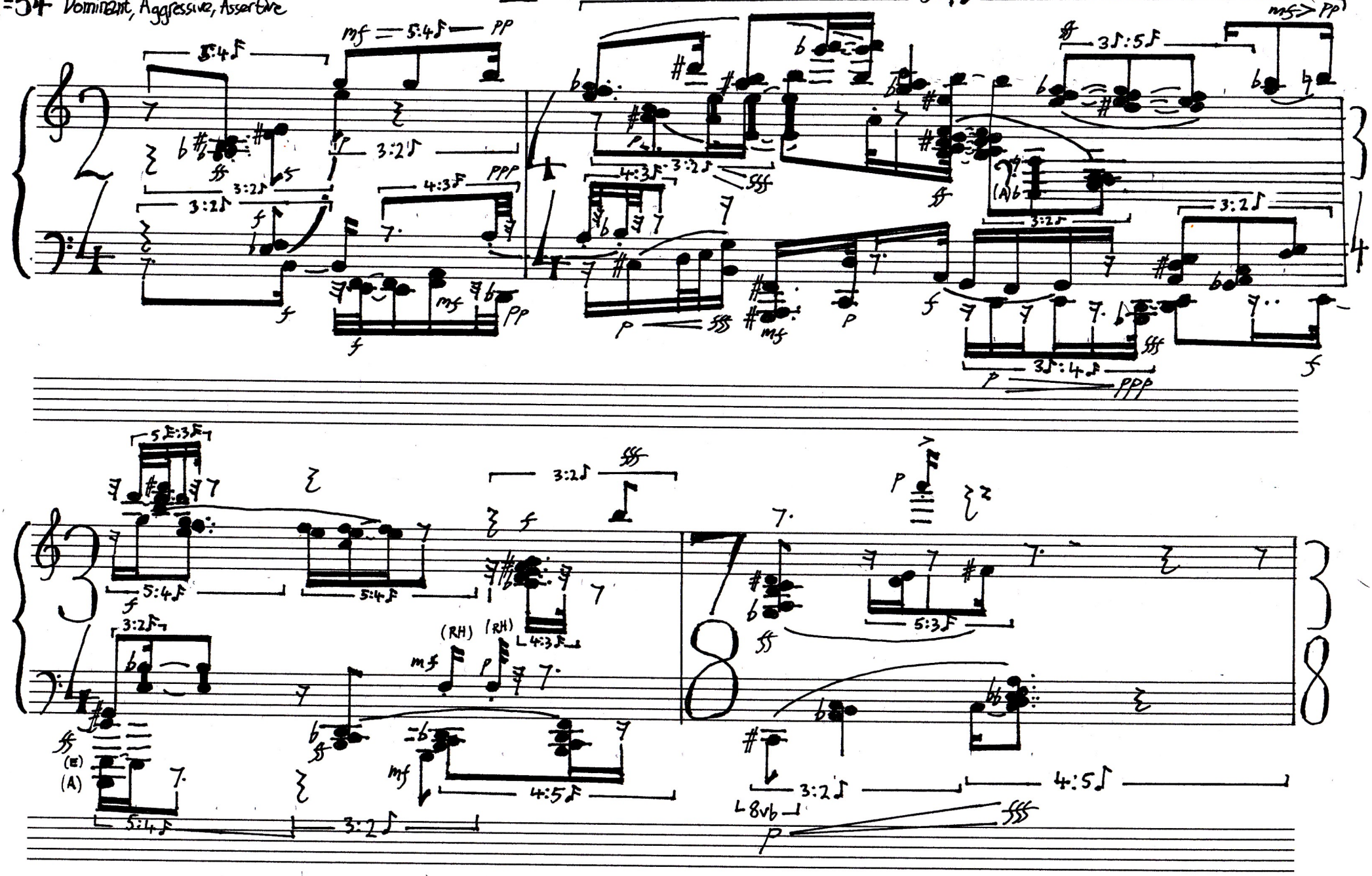
II

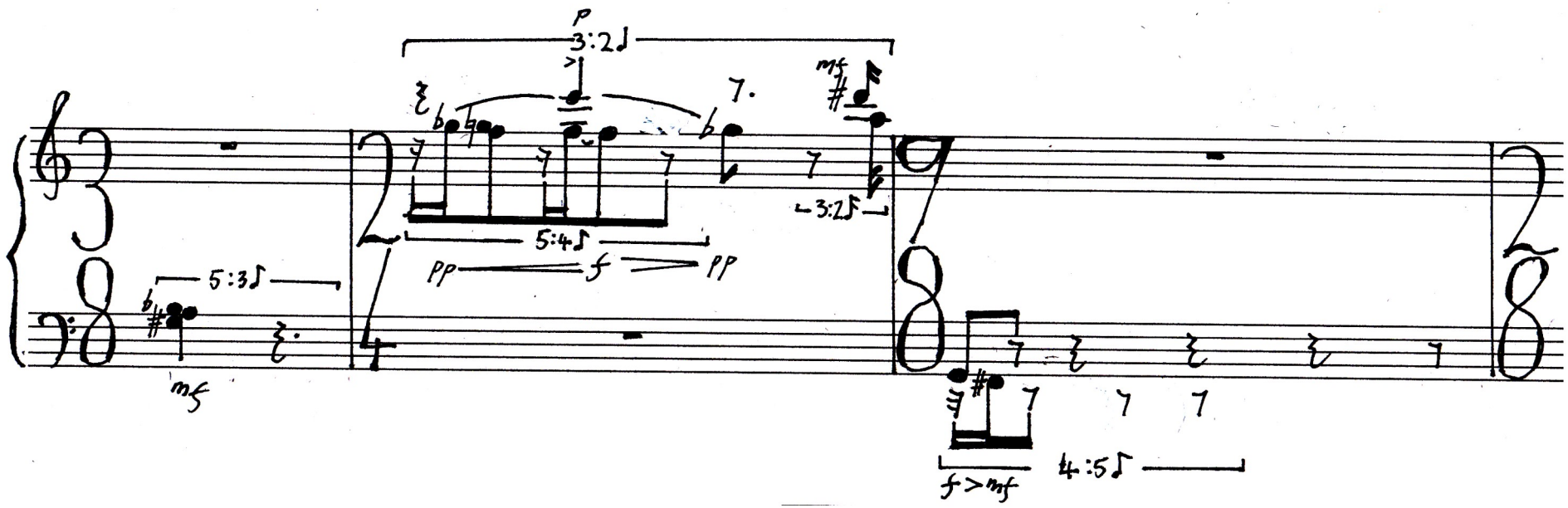
(4-32 FBC-TMPS-② 16")

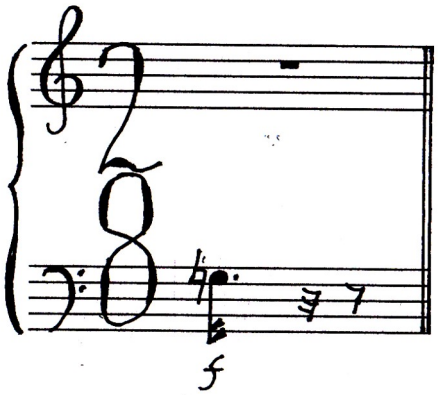


♩=54 Dominant, Aggressive, Assertive

III (C-24-FBC-TM/PC-③ 24[22])

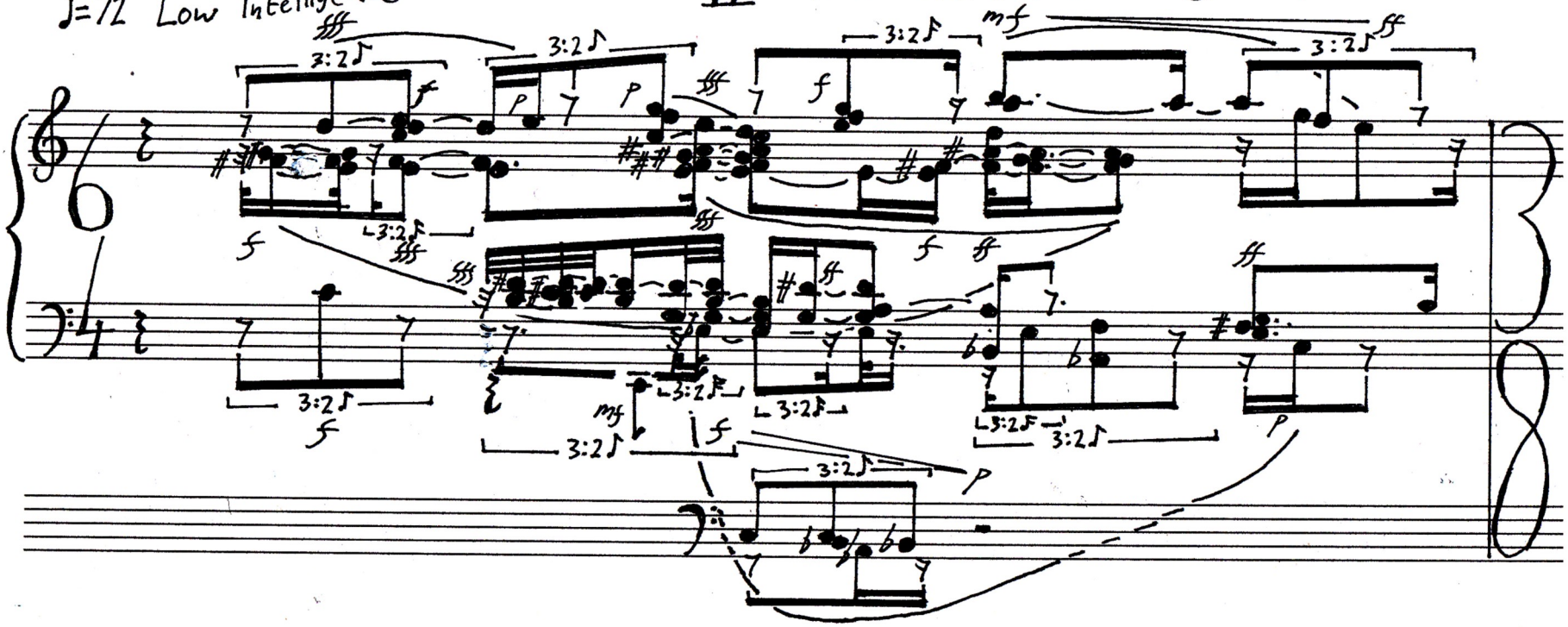


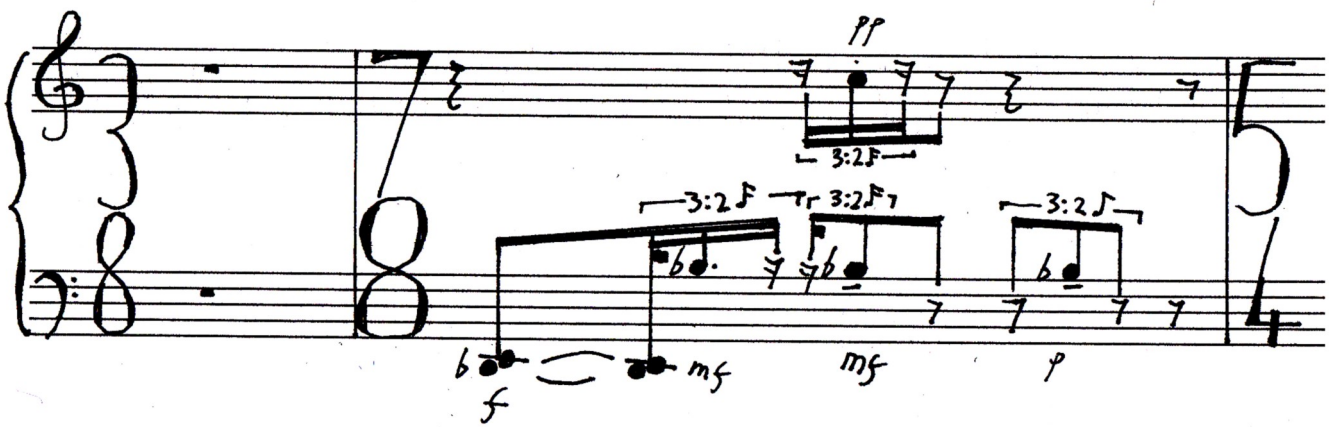

p
3:2
mf
5:4
pp
f
pp
5:3
mf
3:2
4:5
f>mf

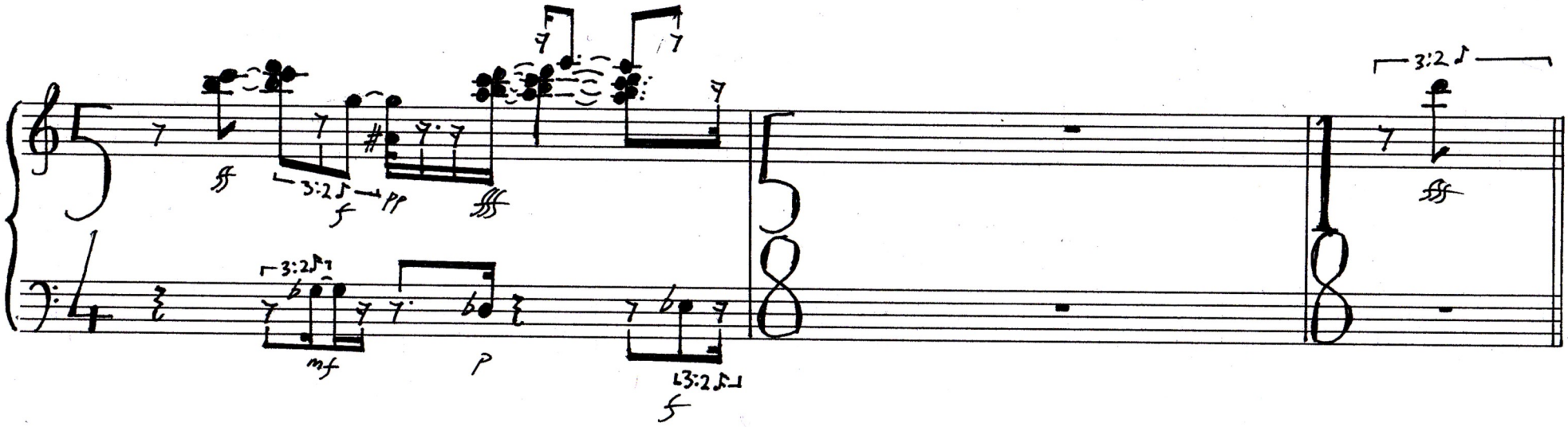

f

♩=72 Low Intelligence

IV (FLS-TM/PM/PD B-19.2 ④ 16⁹⁷)



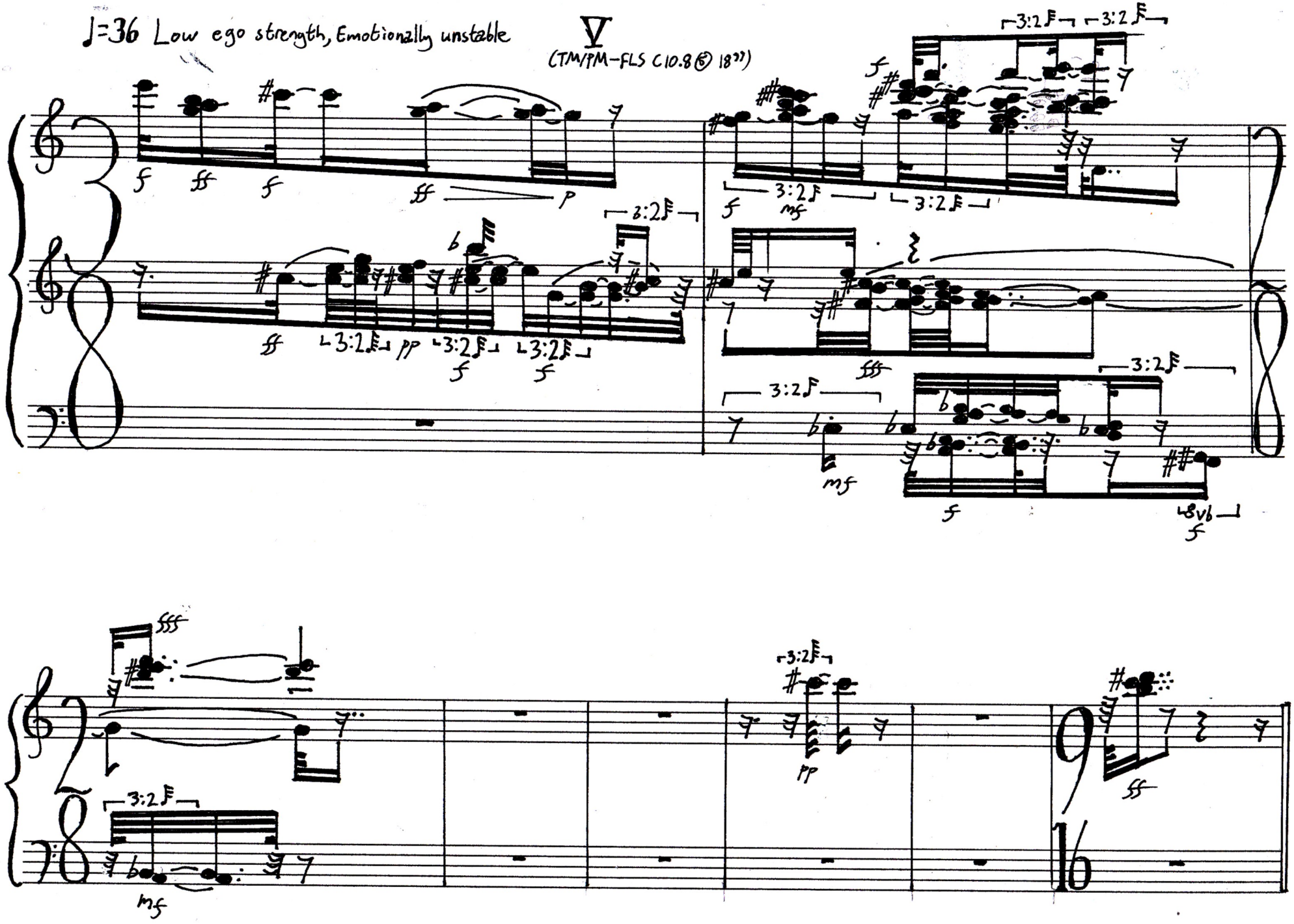


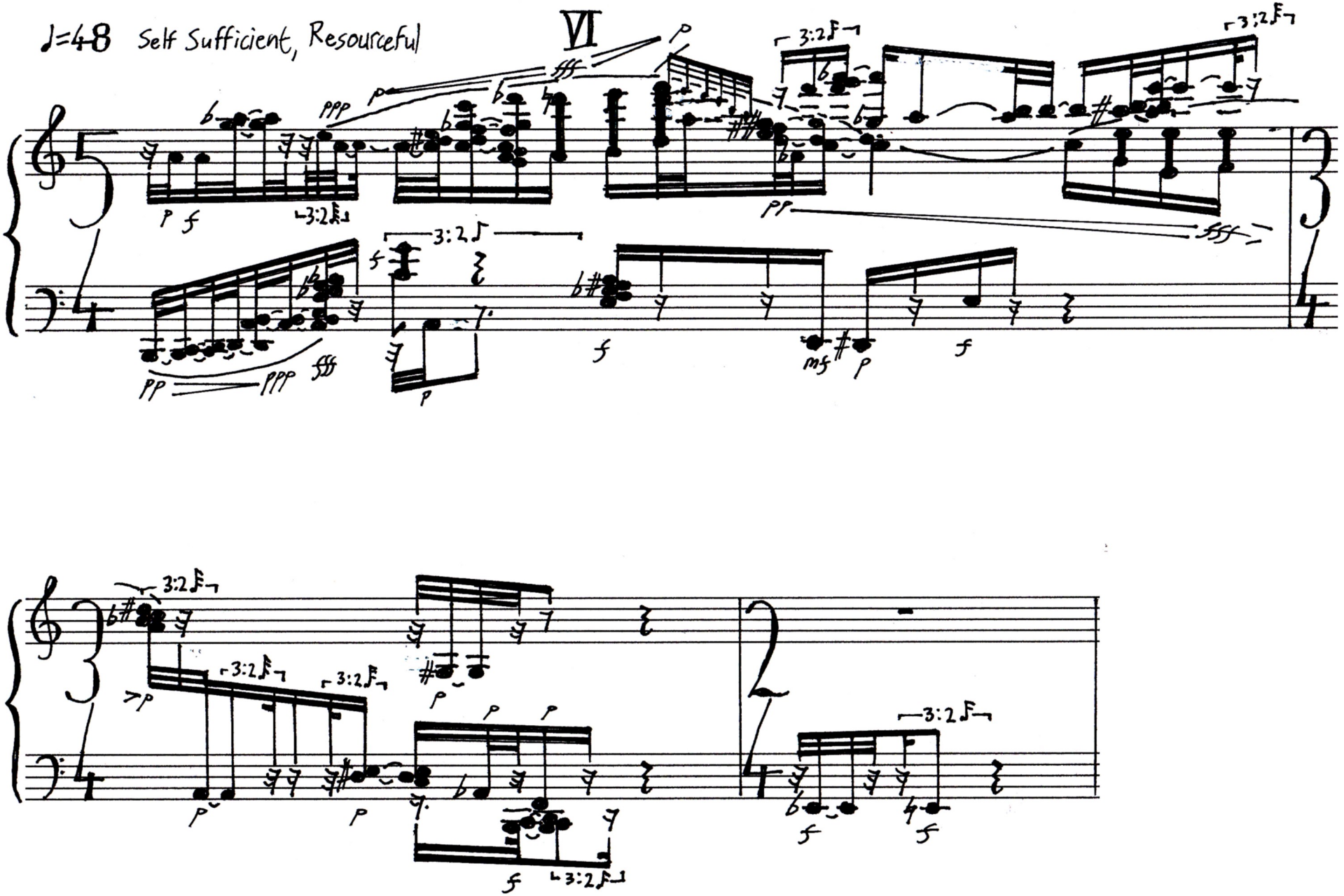

3:2
ff
3:2
f
pp
fff
3:2
mf
p
3:2
f
3:2
ff

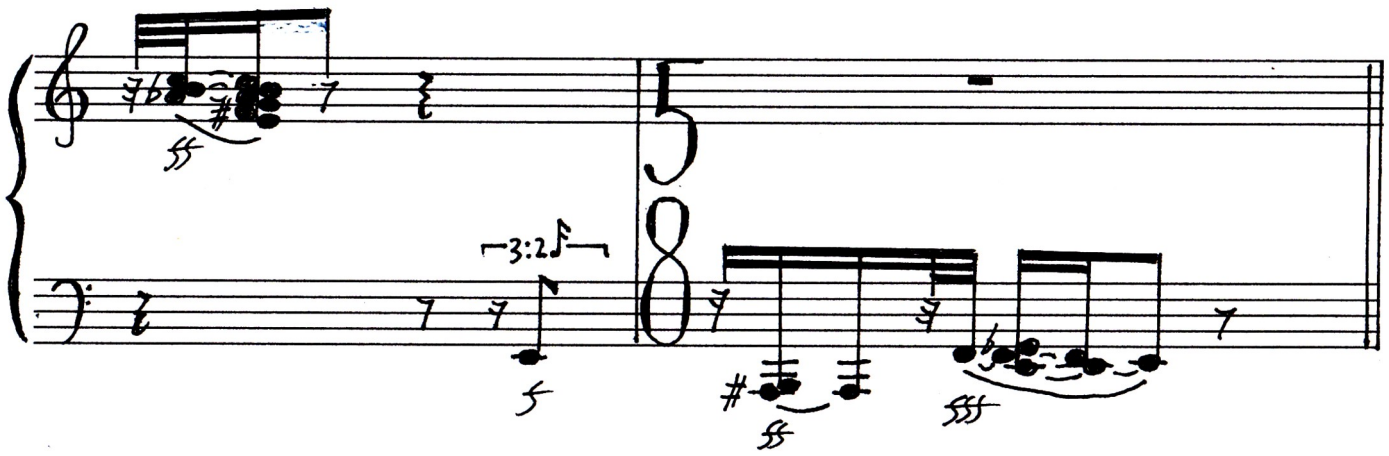
♩=36 Low ego strength, Emotionally unstable

V

(TM/PM-FLS C10.8 ⓔ 18")

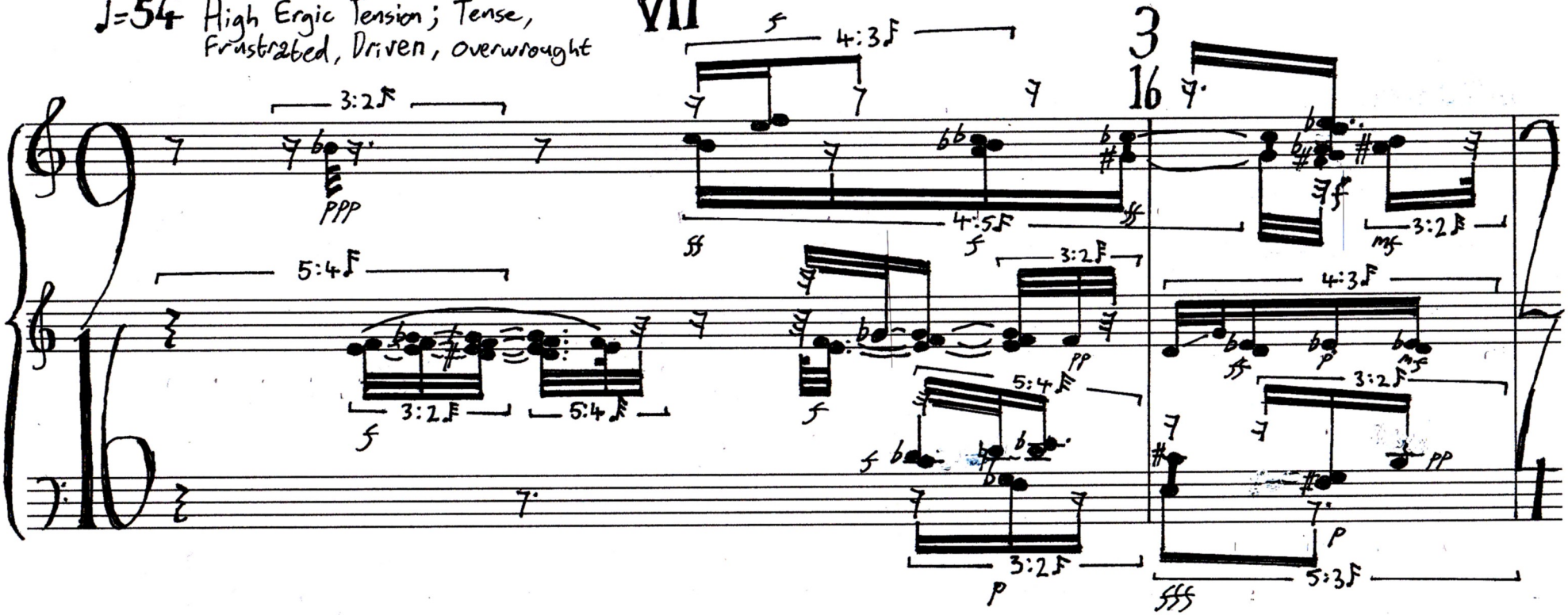



♩=48 Self Sufficient, Resourceful
VI

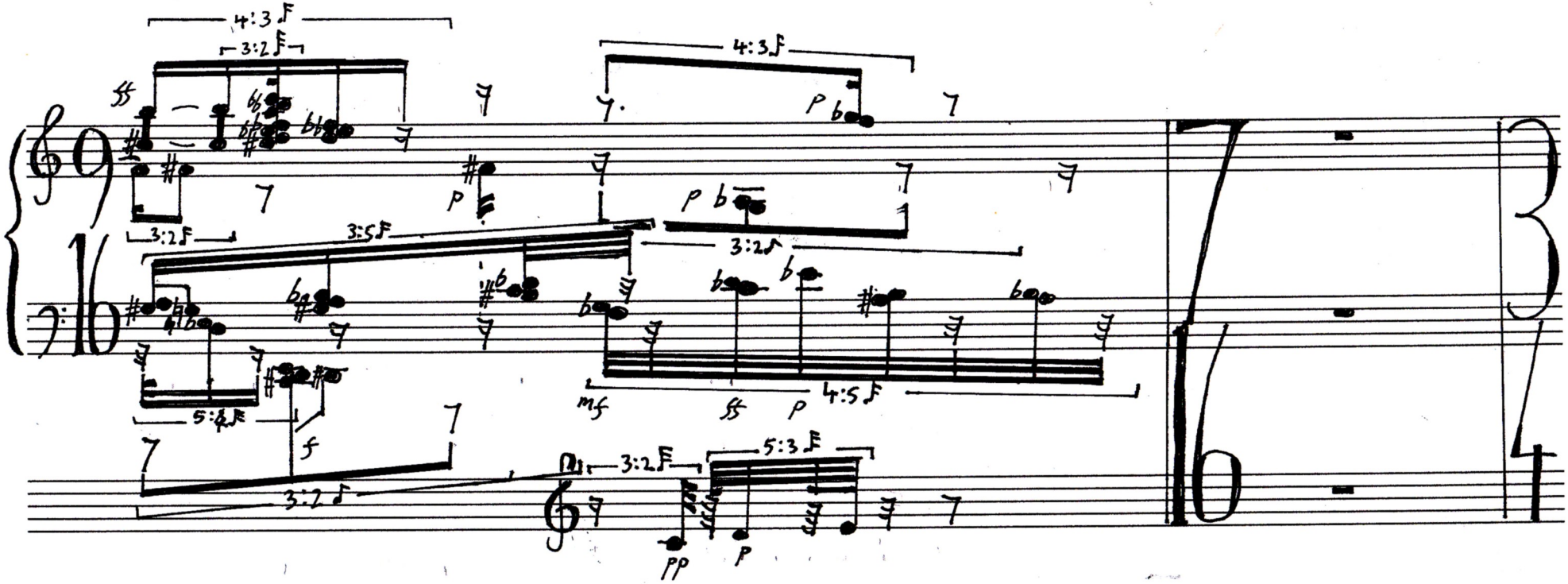

3:2

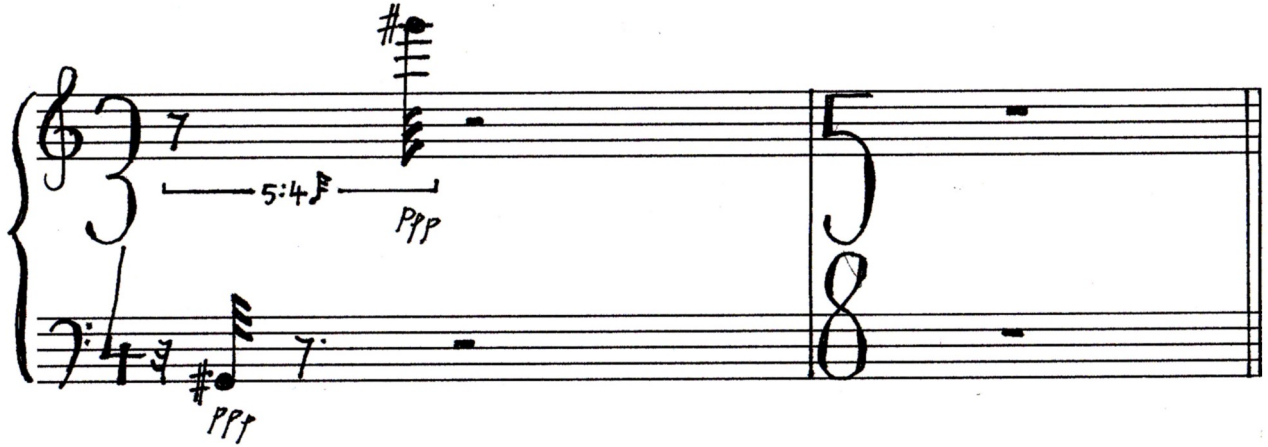
♩=54 High Ergic Tension; Tense, Frustrated, Driven, overwrought

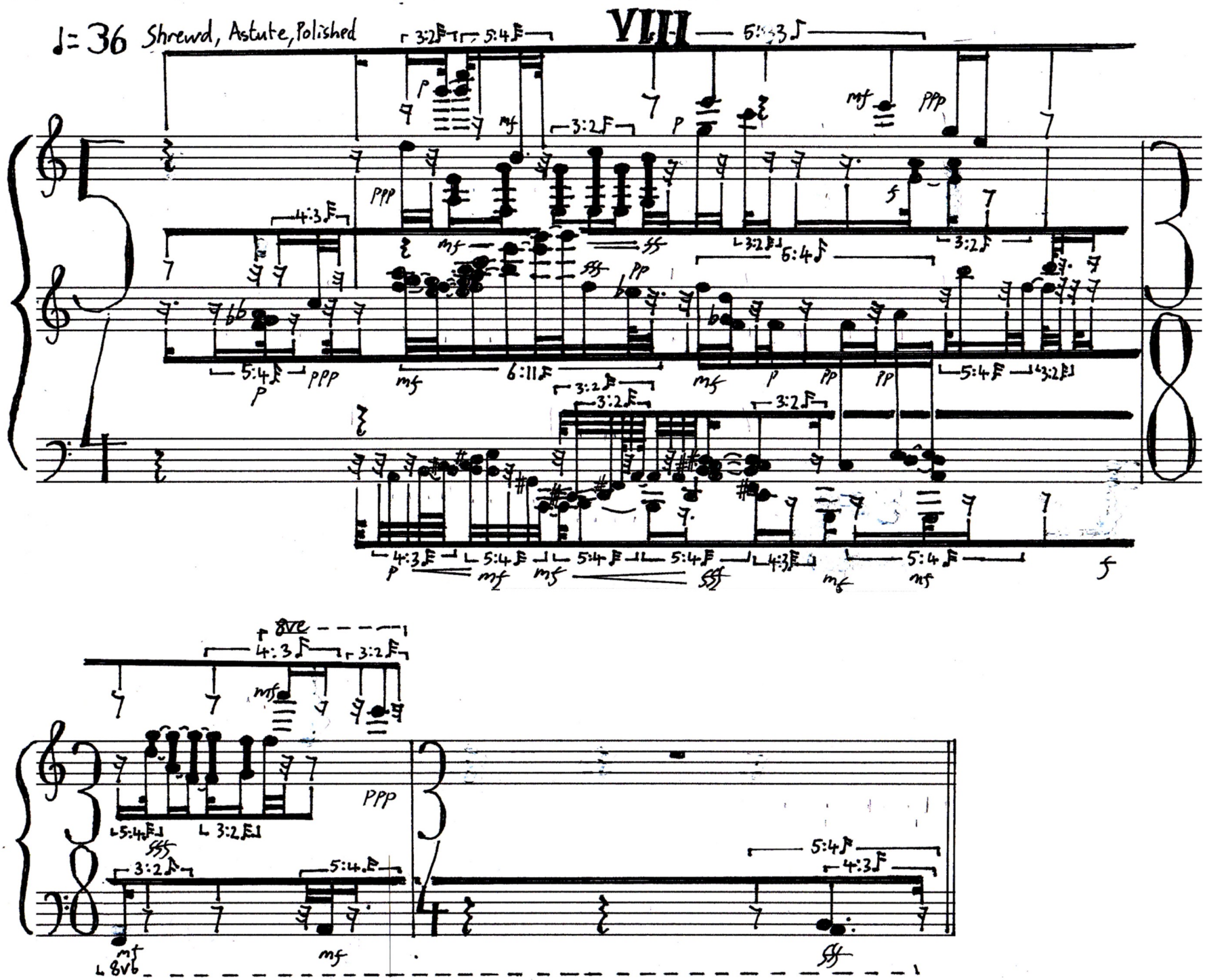
VII

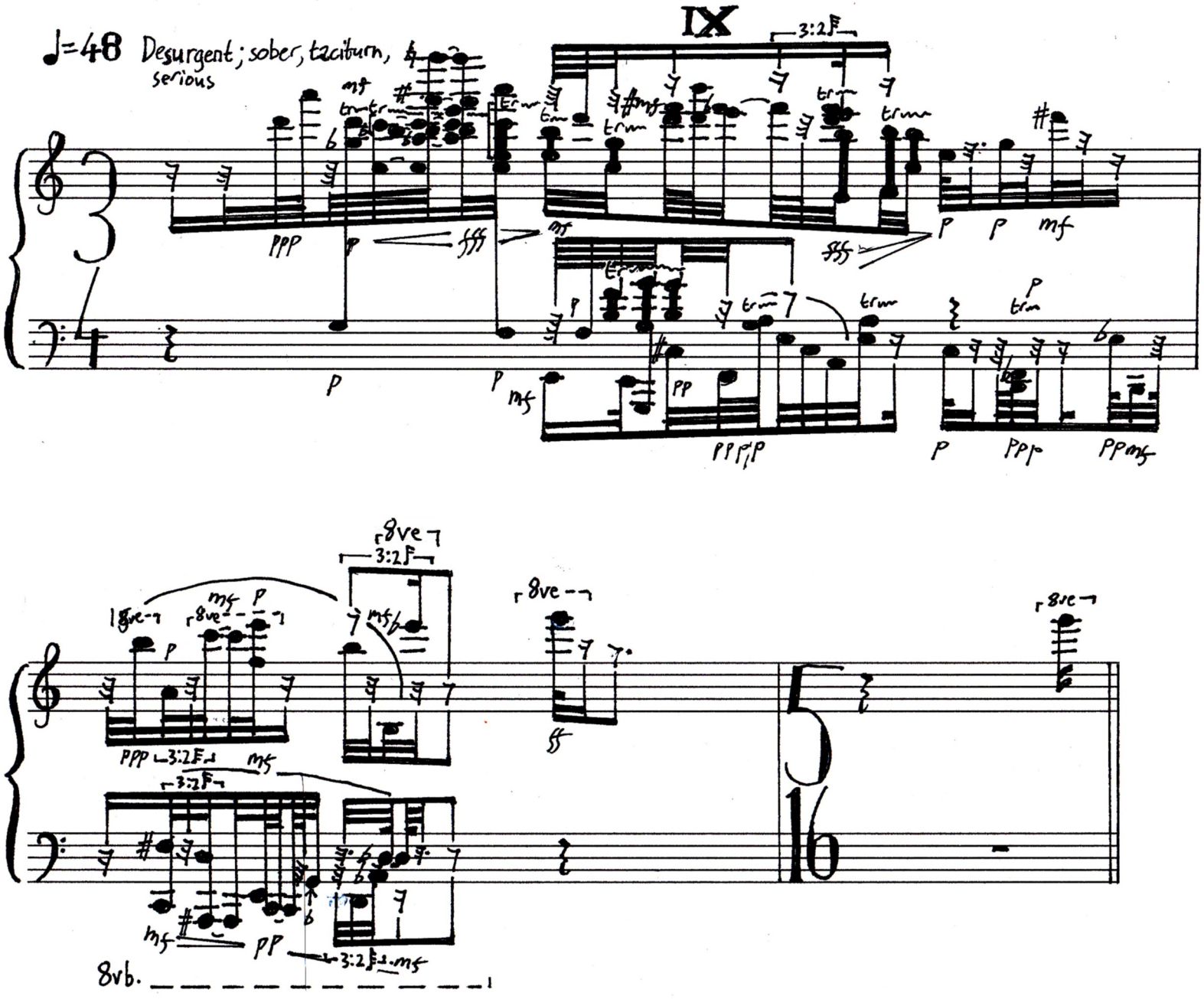


N.B. This page is not proportional


4:3
3:2
4:3
3:2
3:5
3:2
5:4
4:5
3:2
5:3
5:4


5:4


♩= 36 Shrewd, Astute, Polished
VIII
8va
8vb


♩=48 Desurgent; sober, taciturn, serious
IX
3:2
8ve
8vb.

Book I

Theatrical Difficulty (Movement)

	Page Gridded	Temporal Grid			Pitch Grid		Difficulty
I -	①	♩=72	28.8 beats	(~~0.73~~ 1.46cm) 24 seconds	Full Piano (weighted)	~~Chromatic~~ septatonic	TM
II -	②	♩=120	32 beats	(1.31cm) 16 seconds	Full Piano (weighted)	~~Chromatic~~ septatonic	TM / PS
III -	③	♩=54	21.6 beats	(1.94cm) 24 seconds	Full Piano (weighted)	~~Chromatic~~ septatonic	TM / PC
IV -	④	♩=72	19.2 beats	(2.19cm) 16 seconds	Full Piano (linear)	septatonic	TM / PM / PD
V -	⑤	♩=36	10.8 beats	(3.89cm) 18 seconds	Full Piano (linear)	septatonic	TM / PM
VI -	⑥	♩=48	14.4 beats	(2.92cm) 18 seconds	Full Piano (weighted)	~~Chromatic~~ septatonic	TM / PD
VII -	⑦	♩=54	14.4 beats	(2.92cm) 16 seconds	Full Piano (linear)	chromatic	TM / PM / PC
VIII -	⑧	♩=36	9.6 beats	(4.38cm) 16 seconds	Full Piano (weighted)	septatonic	TM / PD / PC
IX -	①	♩=48	7.2 beats	(5.83cm) 9 seconds	Full Piano (weighted)	septatonic	TM / TS

2 min 37 seconds

TM = Theatrical Movement
TS = Theatrical Speed
PS = ~~Psychological~~ Physical Speed
PM = Physical Movement
PD = Psychological Density
PC = Psychological Complexity