PEDRO HENRIQUE DE FARIA

6 pieces for piano

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Average duration: 23 min
april – june 2010

Conception:

These six pieces were composed based on studies about Symbolic Music, theory that was largely used and developed by Iannis Xenakis. Here it is used with elements of Boolean Algebra, Set Theory, Aleatory music and probabilistic processes related to Stochastic music. Each process (Boolean Algebra, Stochastic, Aleatory and Set Theory) was more or less related to structural or organizational parameters in each piece. Based on this concepts, the composition was guided around 2 basic principles: articulations and pitches. The piano was divided into six pitch regions and three articulations (pedal, trills and staccatos and martelatos) were chosen.

The listener will be able to perceive internal relationships between articulations, regions of pitch, dynamics and their appropriation inside structure and other organizational parameters. This relations applies to an individual, a group or the entire set of 6 studies.

PS: when taking a look at the original instructions in Portuguese, detailed information about the level of parametrization in association with each theory/process is provided through graphic content.

Instructions and notation:

The number of pieces to be played and their order of execution are free, except:

1- It is not allowed the execution of more than 4 pieces in the same concert;

2- “Neighbor” pieces should not be executed in sequence. So, if Beta is taken, Alfa or Gama should not be played in sequence and so on.

All pieces are notated in 4/4. This is merely a structure for time division and organization, should not be considered as a traditional notation of up and down beats. Therefore, the musician should emphasize only the locally articulated notes.

All trills/tremolos are notated in a 32^{th} subdivision, but their execution should be always as fast as possible, respecting the notated duration.

Alfa - α
The indicated use of pedal in measures 16, 19 and 20 are merely an extra help to the performer changing between distant regions of the piano and keep sustaining the previous chords.

Beta - β
In this study it is introduced cluster notation (1^{st} measure for example). Some improvisation is requested. The rhythm is given and the pitches should be selected and ordered according to the pitch set given in the last chord before the improvisation. In some improvisations, the piano region to be used is notated between parentheses in the beginning of the respective measure.

Zeta - ζ
In the last two measures, the right hand is used for passages on black keys and the left on white ones. The same instruction is given to the final cluster.

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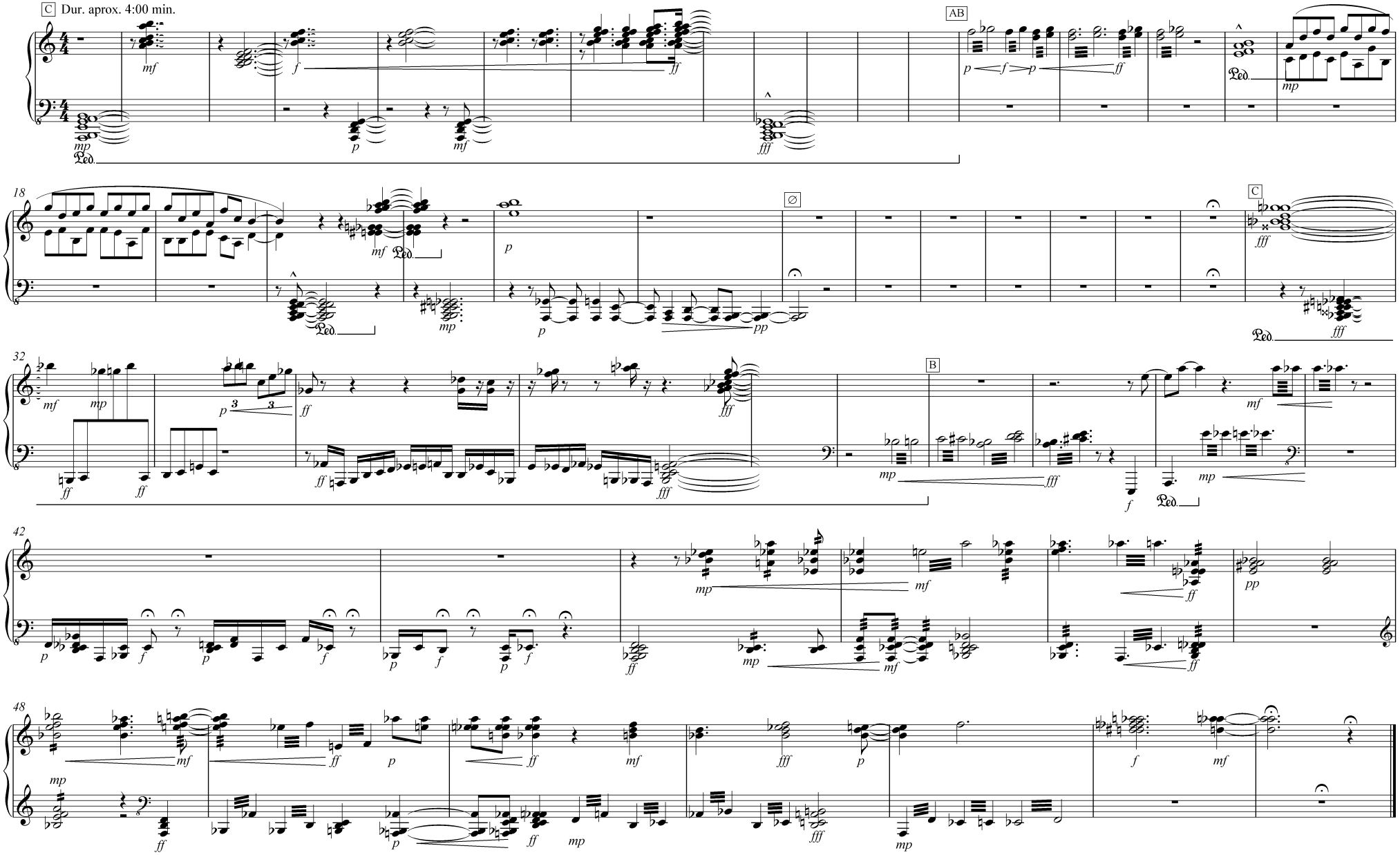
α

Pedro Henrique de Faria

♩ = 60

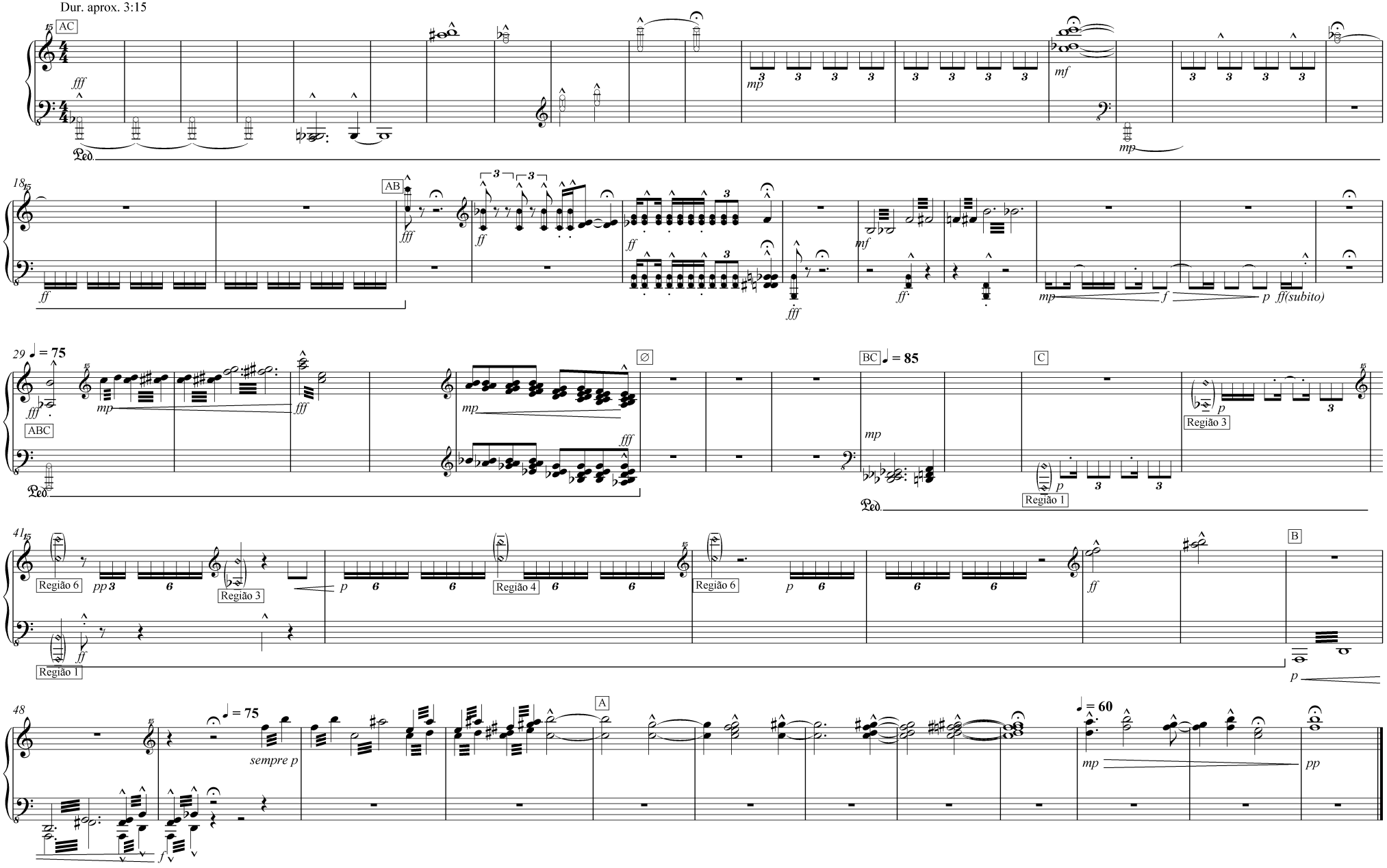
C Dur. aprox. 4:00 min.



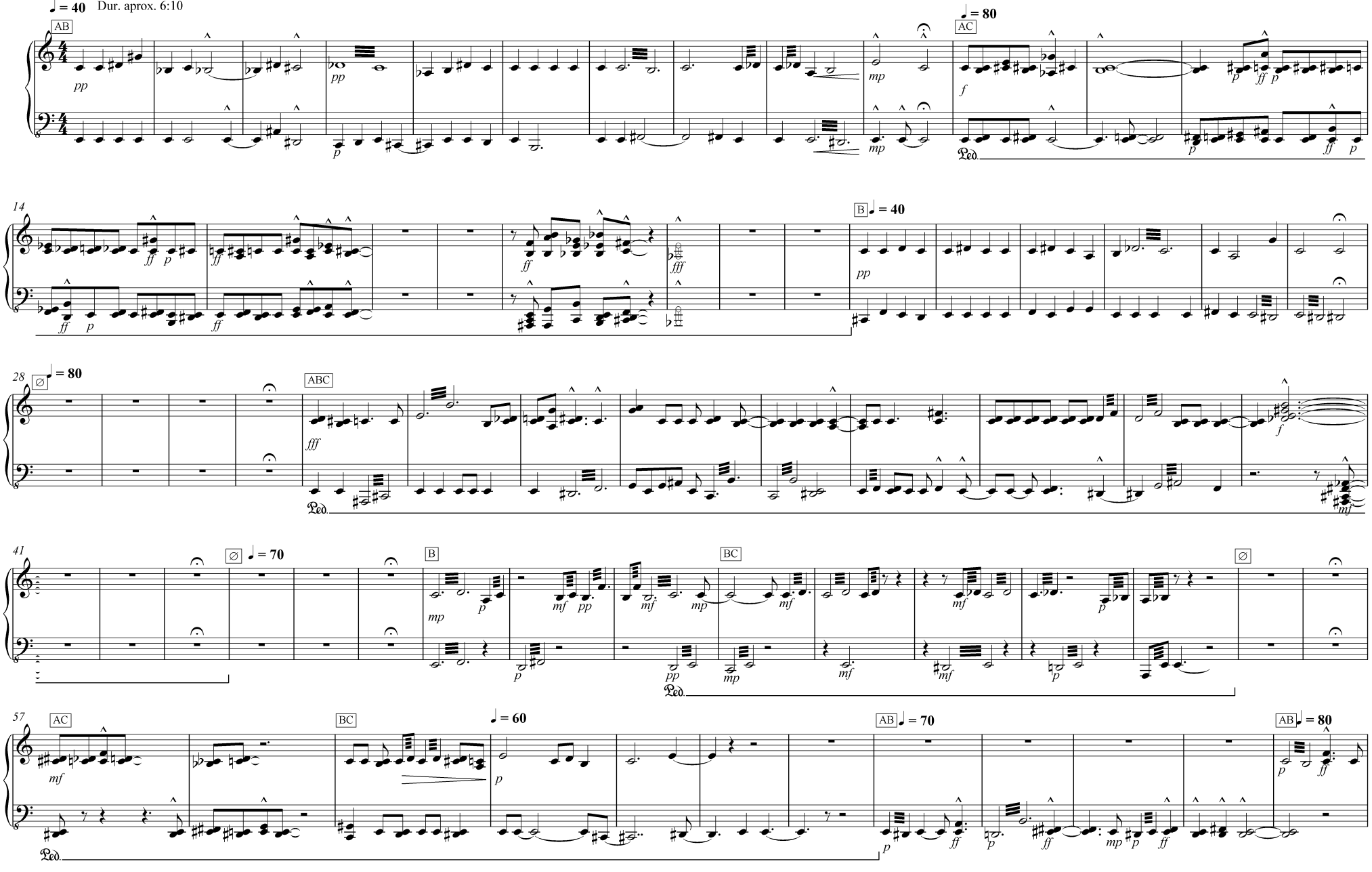
β

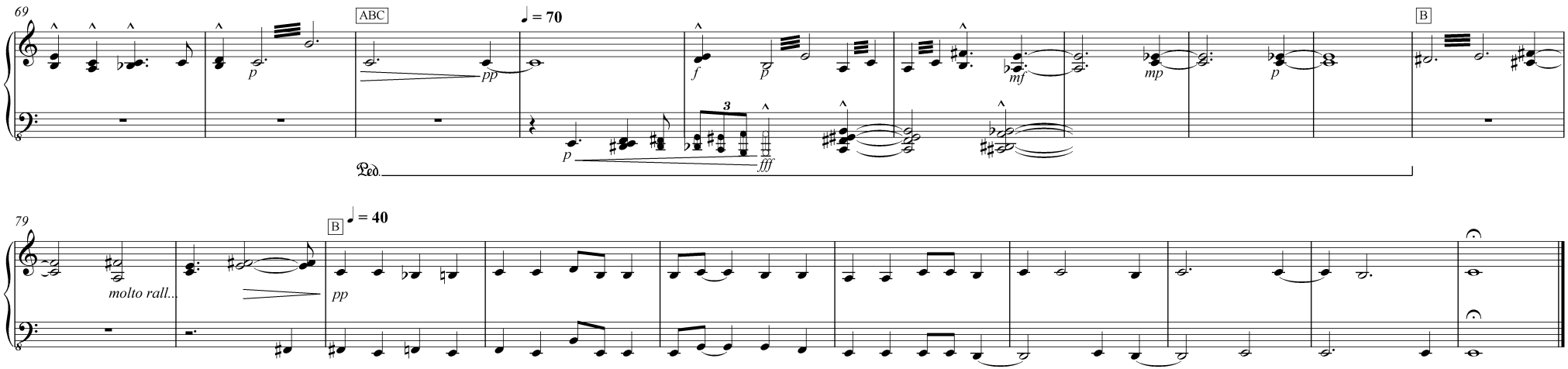
♩ = 90

Dur. aprox. 3:15

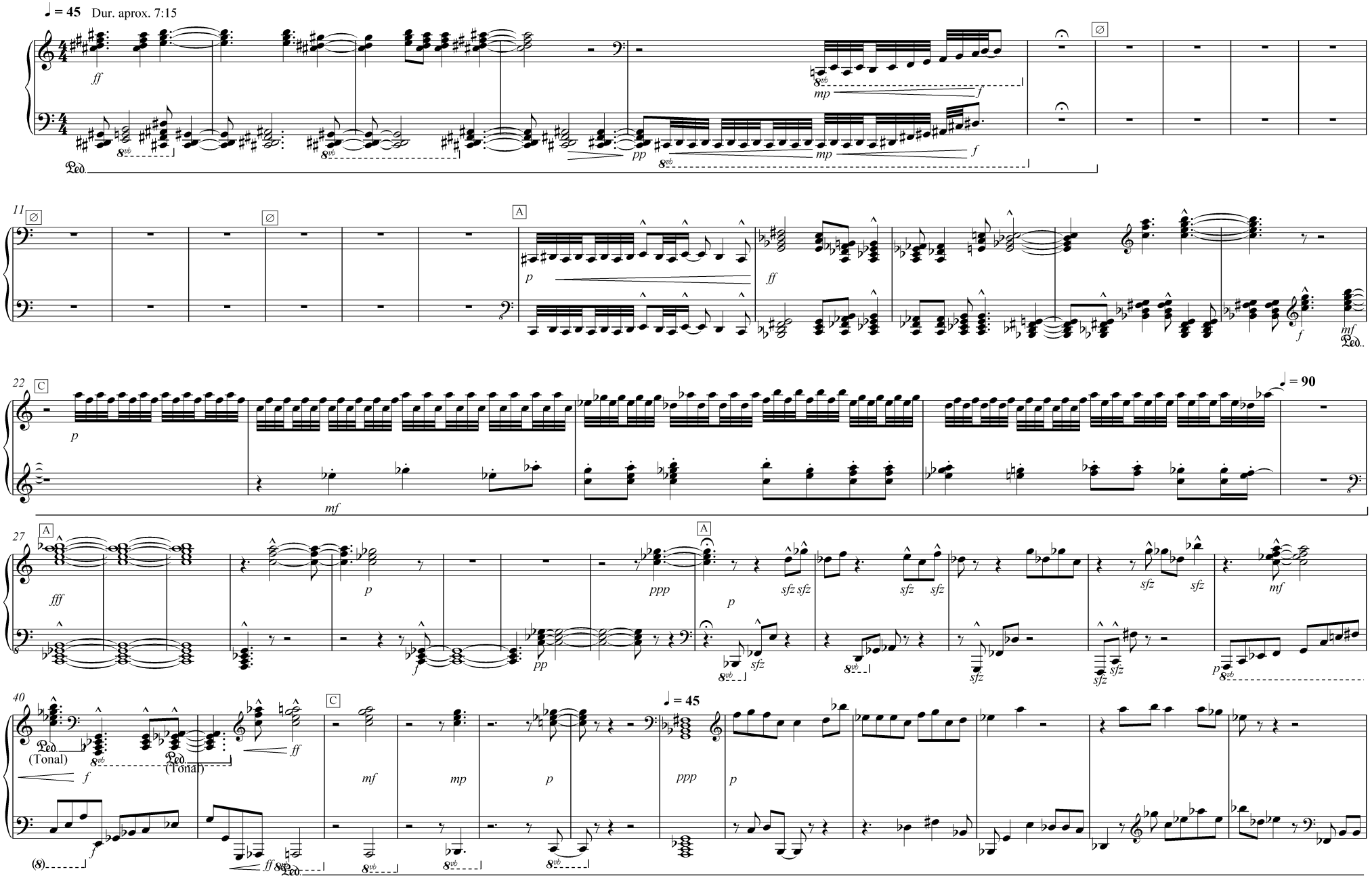


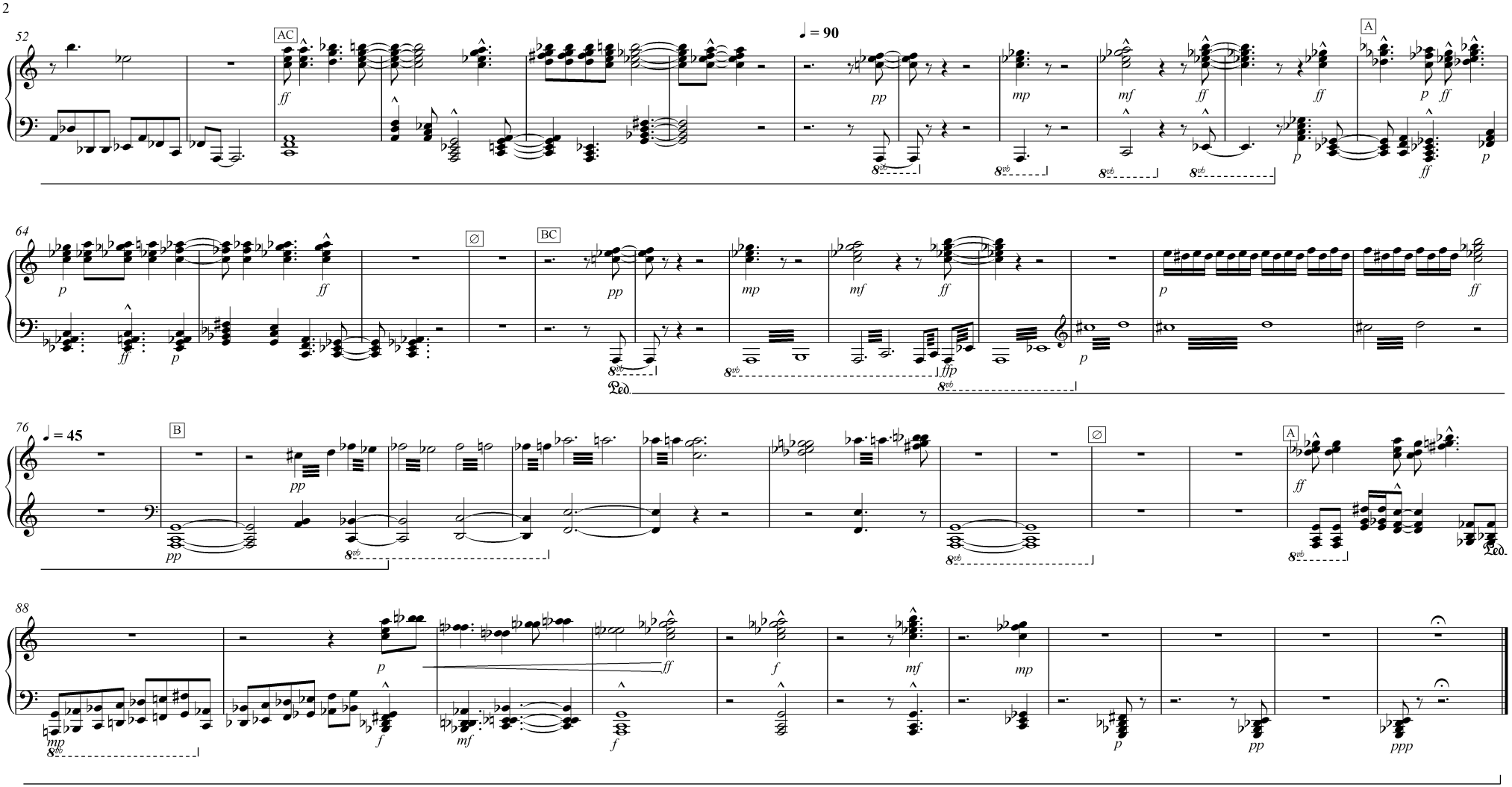
δ




69
ABC
♩ = 70
B
79
B
♩ = 40
molto rall..
Ped.

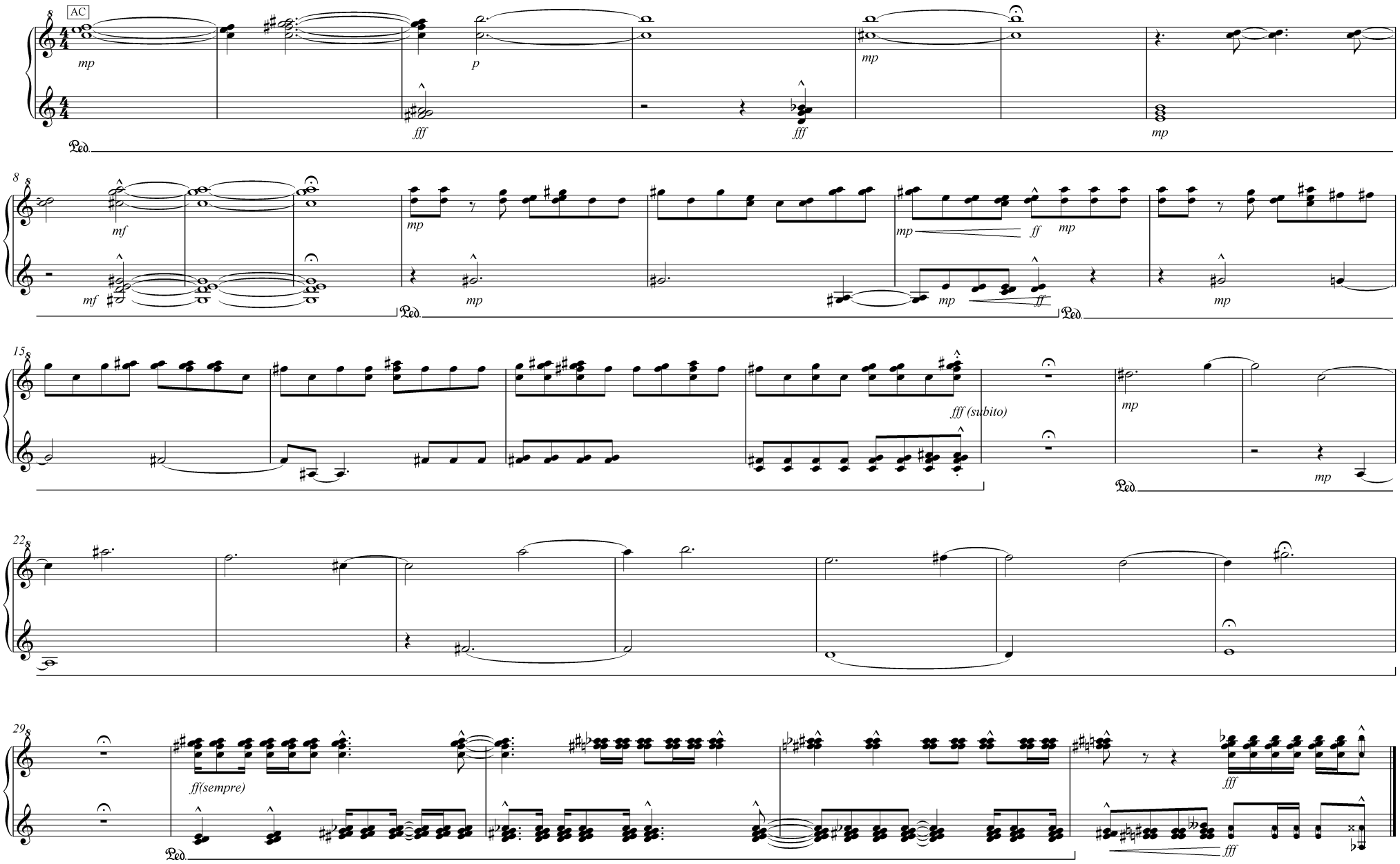
ε



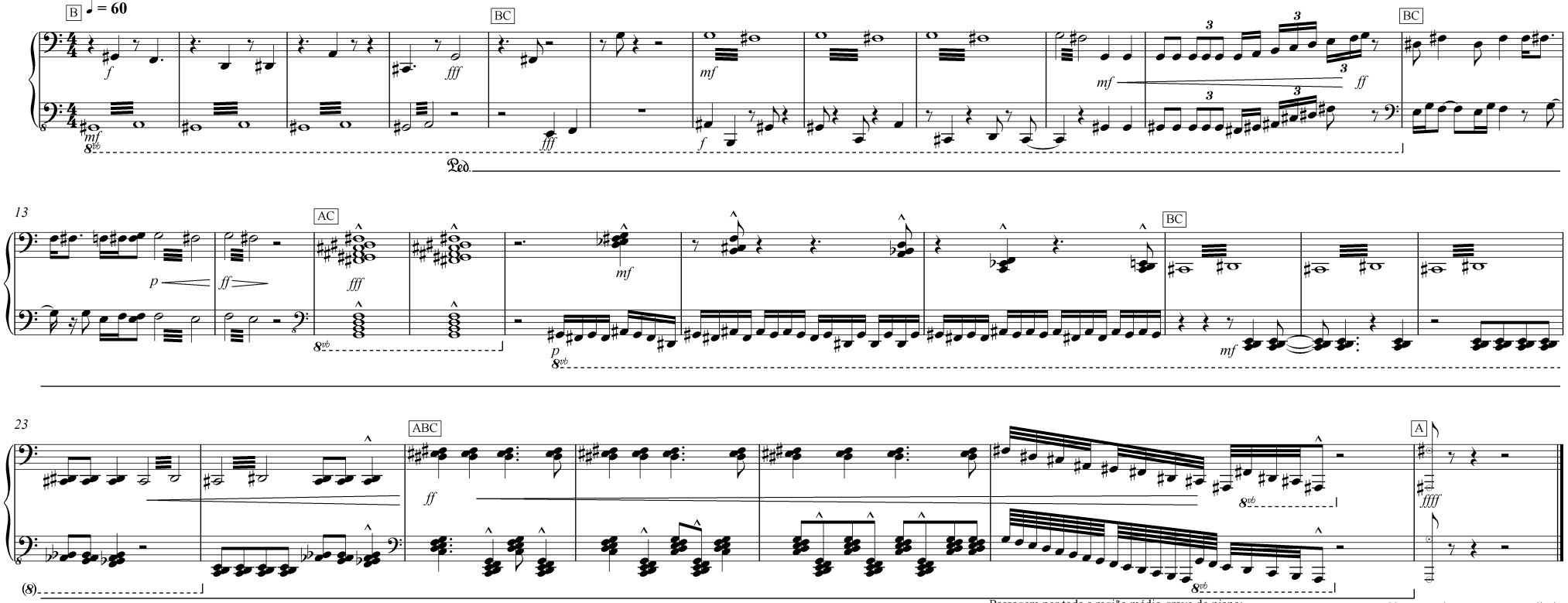

52
AC
♩ = 90
A
64
BC
Ped.
76
♩ = 45
B
88

γ

♩ = 100 Dur. aprox. 1:30



ζ

Dur. aprox. 1:55

B ♩ = 60