

# Francisco Meirino

## *The Imitation Of An Action*

(for Ensemble and one electronic performer)

*The Imitation Of An Action* is based on the idea of acoustic instruments imitating the electronic sounds created, in real-time, as an improvised sonic soundscape, by an electronic performer, and to absorb and adapt them for their own specific instrument. The only constraint is to use their instruments only acoustically, without any electronic effects.

The general sense of the piece, its aesthetic, its structure and some more precise parts are fixed by a graphical score. The piece is therefore a mixture of instinct and a straight composition.

The score is by no means a strict fixed state of work, however, it doesn't mean that the parts that are stated as « imitation of an action » are improvised, those parts of the score are to be worked with the musician during the rehearsals. The text fragments and performers notes are there to suggest a state of mind, and to guide their ears. The musicians are the main vector of the piece.

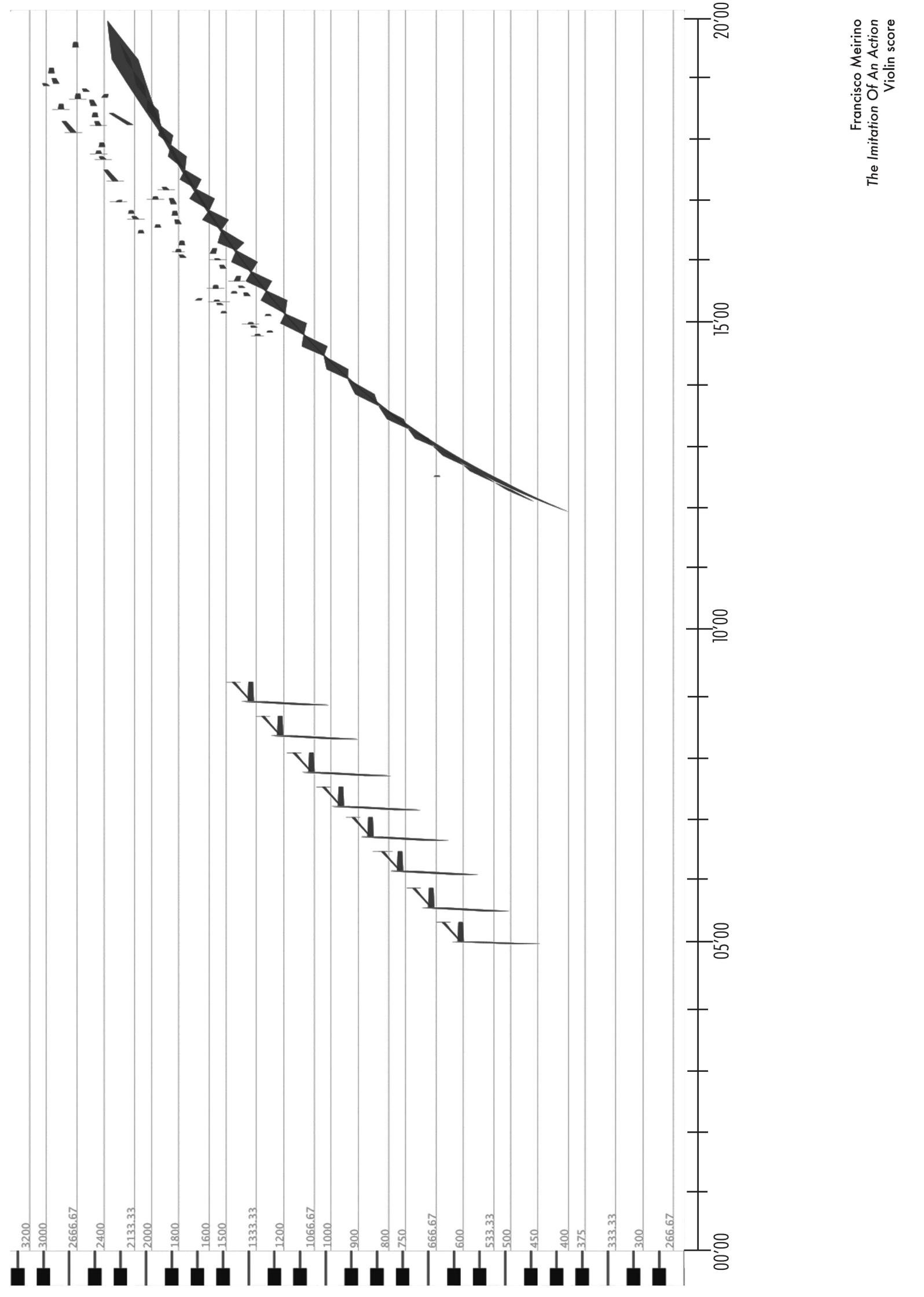
The duration is at minimum 20 minutes and should be going as long as *the Ensemble*, together, can feel and sustain the energy of the final cluster/climax.

This work is a commission by *Archipel Festival* and *Ensemble Contrechamps*.  
Made possible by the support of the *Nicati De Luze Foundation & Archipel Festival*.

« Tragedy is an imitation of an action that is serious, complete and of a certain magnitude.  
Through pity and fear affecting the proper purgation [catharsis] of these emotions.»  
« ... it is by perceiving the movement that we perceive the meaning... »  
Aristotle

### Performances notes

All instruments are amplified, the performers must use their instruments only acoustically, without any electronic effects, they are on stage and performing in a venue as dark as possible. The scores can be memorized or shown on tablets or paper prints, with small lights to be able to read them. The electronic performer is also on stage he plays on the same P.A. as the Ensemble.



Francisco Meirino  
The Imitation Of An Action  
Violin score

Francisco Meirino *The Imitation Of An Action*

Violin : performer notes

**00'00 > 05'00**      ***The Imitation Of An Action***

Listen to the electronics - Imitate the sonic textures.

At 05'00 : CLEAN CUT .... let the sounds resonate, do not mute the strings.

**05'05 - 09'00**      ***Follow The Score***

Start a series of 8 crescendos of two modulated strings.

Every crescendo ends in a clean cut, then a short pause, followed by two (martelé) single tones played together : one steady, one rising in pitch.

Each crescendo lasts 26 seconds :

>3 sec. of rising pitch | then a 3 sec. pause | then 20 sec. tones.

Make a 3 sec. pause between each one.

The 1st crescendo starts at 450 hz (A4), each new crescendo starts (approx.) 80hz higher than the previous one.

At 09'00 : CLEAN CUT .... let the sounds resonate, do not mute the strings.

**10'00 - 11'55**      ***The Imitation Of An Action***

Listen to the electronics - Imitate the sonic textures.

At 11'55 : CLEAN CUT .... let the sounds resonate, do not mute the strings.

**12'00 - 20'00**      ***Follow The Score***

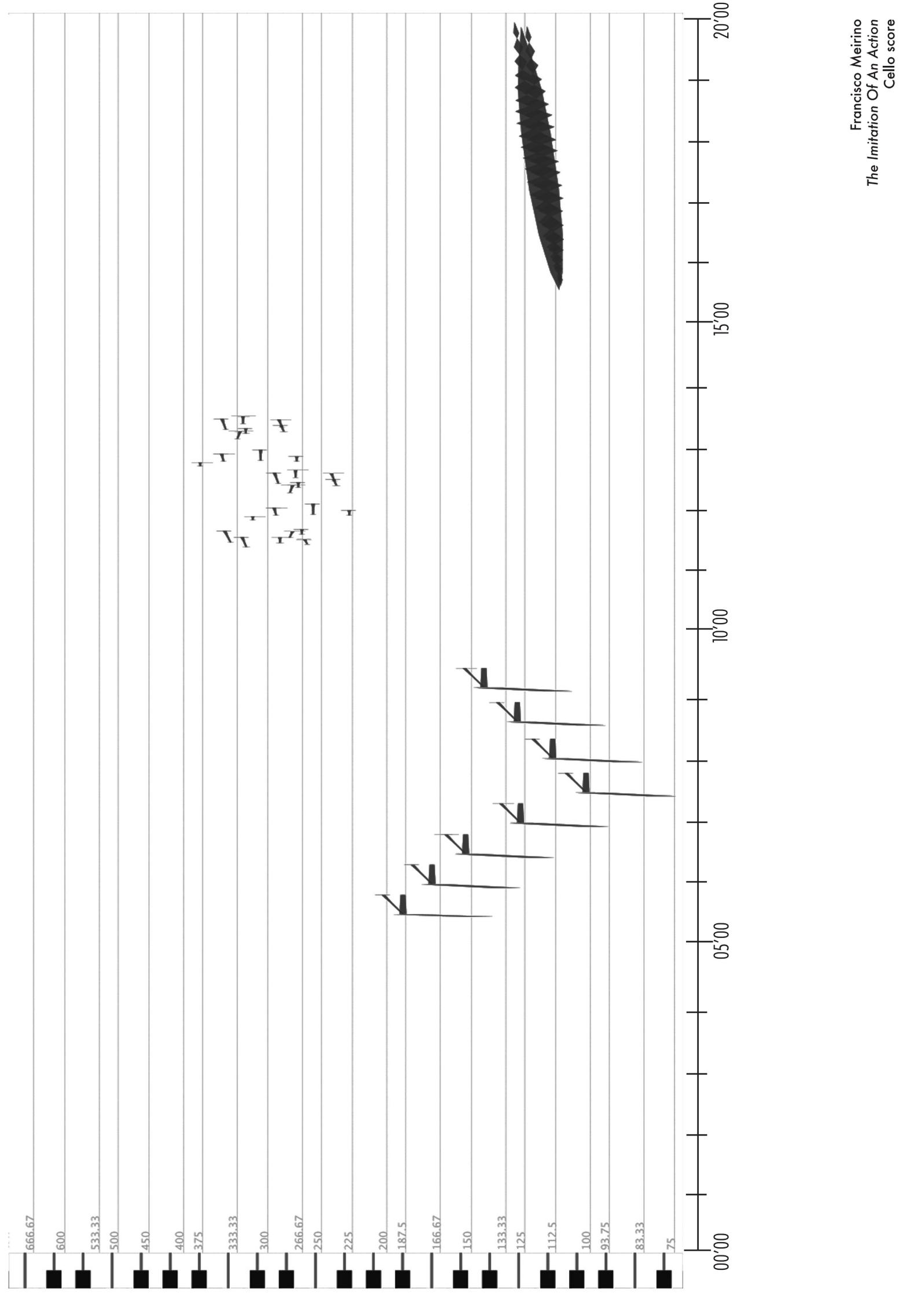
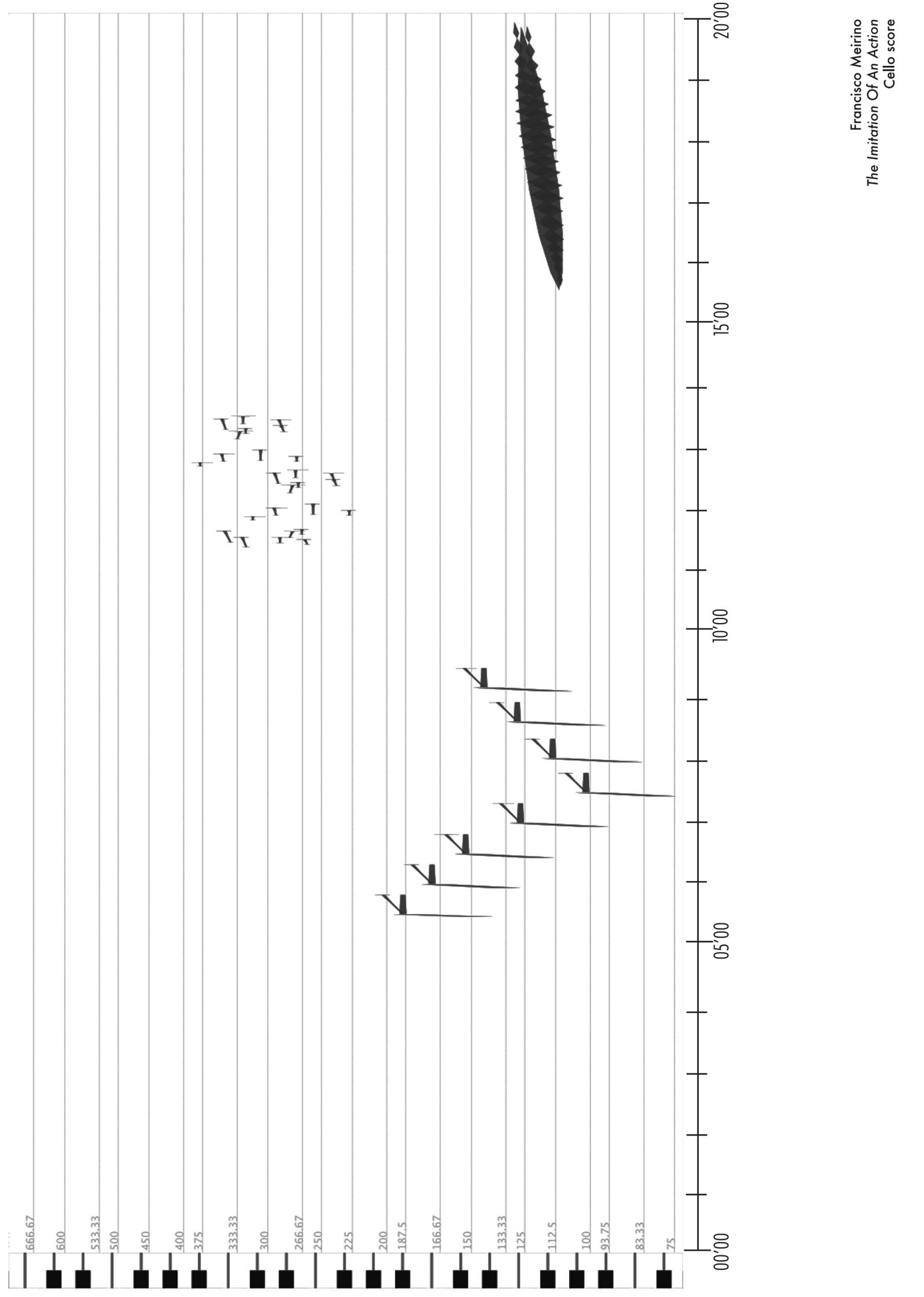
Play an unstable modulated drone from 400 hz (G4) to 2400Hz (D7).

Try to separate a steady tone and a heavy modulated one. It gets heavier and louder. Around 15 min, while playing the drone : start to add short, with strong attacks, squeaky glitch/bursts that interrupt the drone flow.

Play each one always in a rising in pitch, start at 1200hz (D6) & rise to 2600hz (E7).

Let every burst breathe, a bit of silence between every new one.

After 20'00 Keep playing as long as you can sustain the energy, it must end in a climax as loud as possible, keep the energy and intensity as long as possible, as soon as the ensemble starts losing it : CLEAN CUT and let the strings resonate.



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Cello : performer notes

**00'00 > 05'00**      ***The Imitation Of An Action***

Listen to the electronics - Imitate the sonic textures.

At 05'00 : CLEAN CUT .... let the sounds resonate, do not mute the strings.

**05'30 - 09'30**      ***Follow The Score***

Start 2 series of 4 long crescendos of two modulated strings.

Every crescendo ends in a clean cut, short pause, followed by two (martelé) single tones played together : one steady, one rising in pitch.

Each crescendo lasts 26 seconds :

>3 sec. of rising pitch | then a 3 sec. pause | then 20 sec. tones.

Make a 3 sec. pause between each one.

> The 1st series starts at 100 hz (G2), each new crescendo starts (approx.) 80 hz lower than the previous one.

> The 2nd series starts at 75 hz (D2), each new crescendo starts (approx.) 80 hz higher than the previous one.

At 09'30 : CLEAN CUT .... let the sounds resonate, do not mute the strings.

**09'30 - 11'30**      ***The Imitation Of An Action***

Listen to the electronics - Imitate the sonic textures.

**11'30 - 13'30**      ***Follow The Score***

Play unstable tones, always in rising pitch.

Play them between 225hz & 80hz (A3 to F#4).

Let the sounds resonate, do not mute the strings.

**13'30 - 15'30**      ***The Imitation Of An Action***

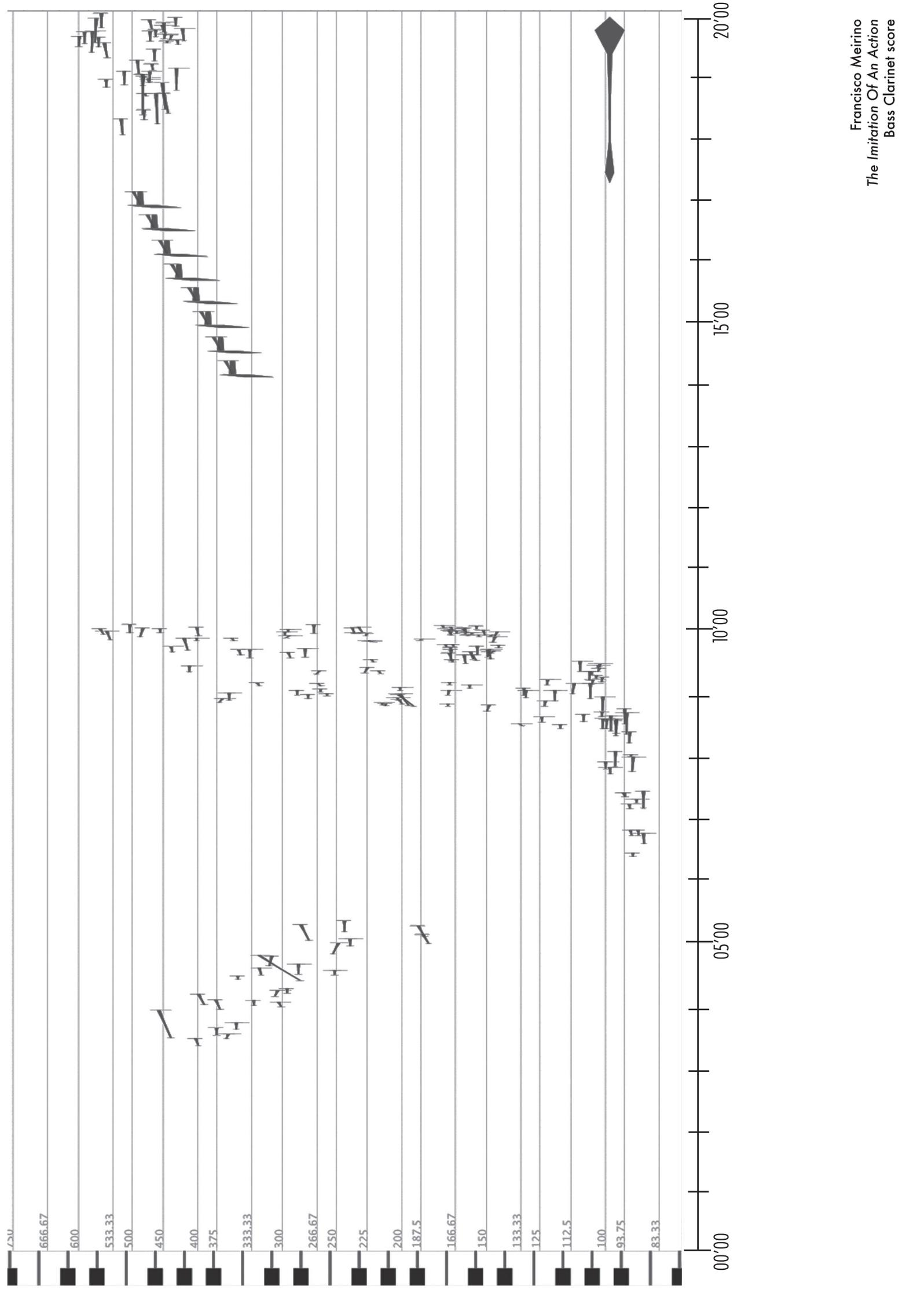
Listen to the electronics - Imitate the sonic textures.

**15'30 - 20'00**      ***Follow The Score***

Play a dense and loud unstable modulated drone.

Play it from 110 hz (A2) to 125 hz (B2), try to separate a steady tone stream and a heavy modulated one. It gets heavier and louder.

After 20'00 Keep playing as long as you can sustain the energy, it must end in a climax as loud as possible, keep the energy and intensity as long as possible, as soon as the ensemble starts losing it : CLEAN CUT and let the strings resonate.



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Bass clarinet : performer notes

**00'00 > 03'00**      ***The Imitation Of An Action***

Listen to the electronics - Imitate the sonic textures.

**03'30 - 05'15**      ***Follow The Score***

Play a series of overlapping tones.

Play them in a squeaky way, with strong attacks and fast crescendos dynamics.

It must sound like razors through the sonic landscape.

Play most of them in a steady or rising pitch, and a very few in a falling pitch, all within a 180 hz & 2400 hz (F3 & A4) range.

**05'15 - 06'15**      ***The Imitation Of An Action***

Listen to the electronics - Imitate the sonic textures.

**06'15 - 10'15**      ***Follow The Score***

Play sharp percussive sounds.

Keep them super short and very dynamic, add some some longer tones once in a while. Stay in the lower tones until 08'30, then start playing on the full spectrum, and add resonances. Play louder and louder !

At 10'15 : CLEAN CUT .... let the sounds resonate

**10'15 - 14'00**      ***The Imitation Of An Action***

Listen to the electronics - Imitate the sonic textures.

**14'00 - 17'00**      ***Follow The Score***

Start a series of 8 crescendos of two modulated tones.

Every crescendo ends in a clean cut, short pause, followed by two sharp single tones played together : one steady, one rising in pitch.

Each crescendo lasts 26 seconds :

>3 sec. of rising pitch | then a 3 sec. pause | then 20 sec. tones.

Make a 3 sec. pause between each one.

The 1st crescendo starts at 310 hz (D#4), each new crescendo starts (approx.)

40 hz higher than the previous one.

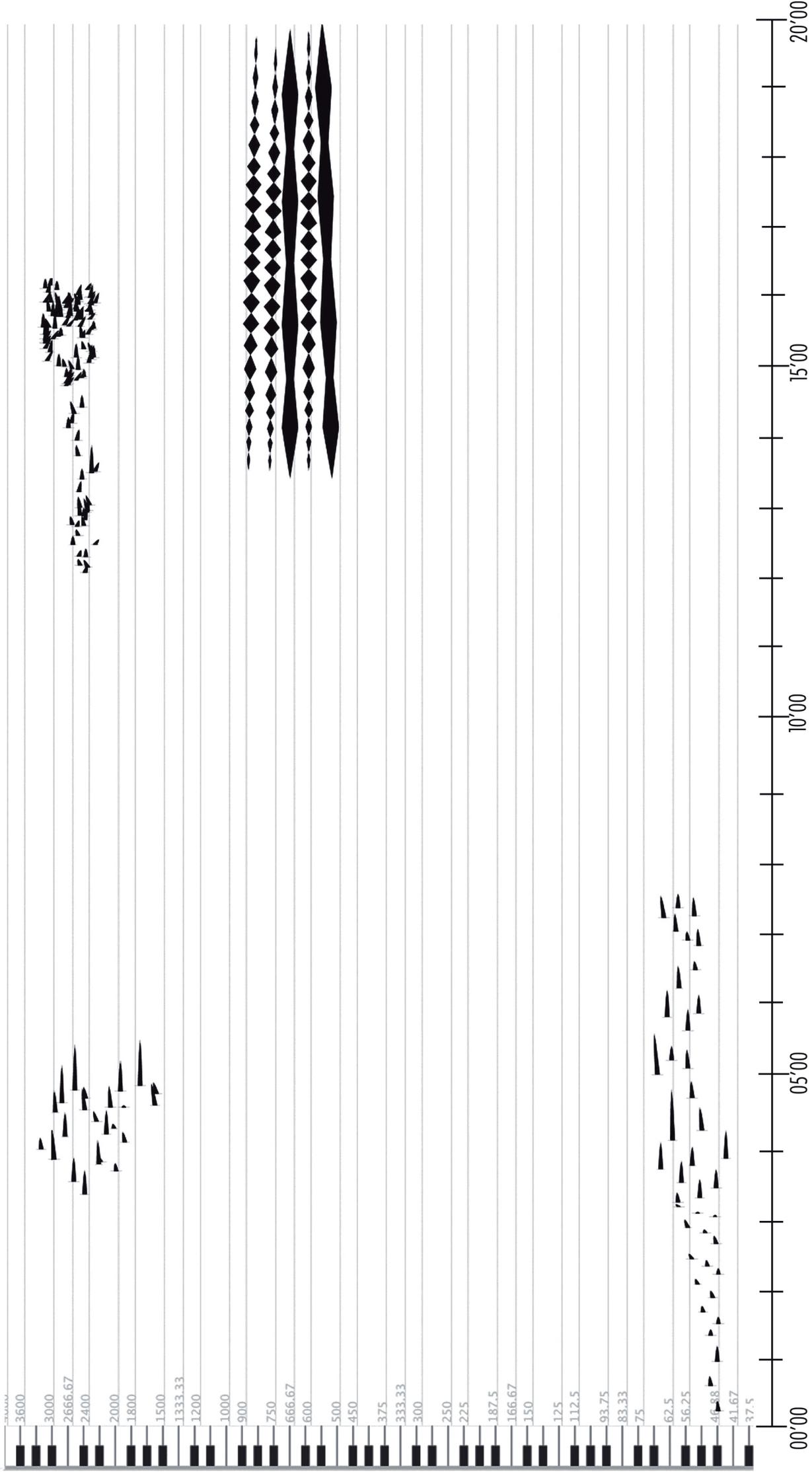
At 17'00 : CLEAN CUT .... let the sounds resonate

**17'00 - 20'00**      ***Follow The Score***

Play a dense, loud and unstable modulated drone.

Play it from 93 hz (F#2) to 115Hz (A#2), try to separate a steady tone stream and a heavy modulated one. It gets heavier and louder. At 18'00 add a series of overlapping squeaky tones. Play each one always in a steady or slight rising in pitch, all within a 400 hz & 600 hz (G4 & D5) range.

After 20'00 Keep playing as long as you can sustain the energy, it must end in a climax as loud as possible, keep the energy and intensity as long as possible, as soon as the ensemble starts losing it : CLEAN CUT and let the strings resonate.



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Piano : performer notes

**00'00 > 07'30**      ***Follow The Score***

Play a series of random overlapping tones.

At first, play them with strong attacks in the lower range.

At 04'00 > 06'00 add overlapping tones with strong attacks in the higher range.

After each stroke, let your instrument resonate.

At 07'30 : CLEAN CUT .... let the sounds resonate

**07'30 - 12'00**      ***The Imitation Of An Action***

Listen to the electronics - Imitate the sonic textures.

**12'30 - 16'15**      ***Follow The Score***

Play a series of random short and fast overlapping tones.

Play them with strong attacks in the higher range. Put some metal objects over the strings, try to achieve a very metallic tone.

It goes louder and more dense after 15'00.

After each stroke let your instrument resonate.

Add

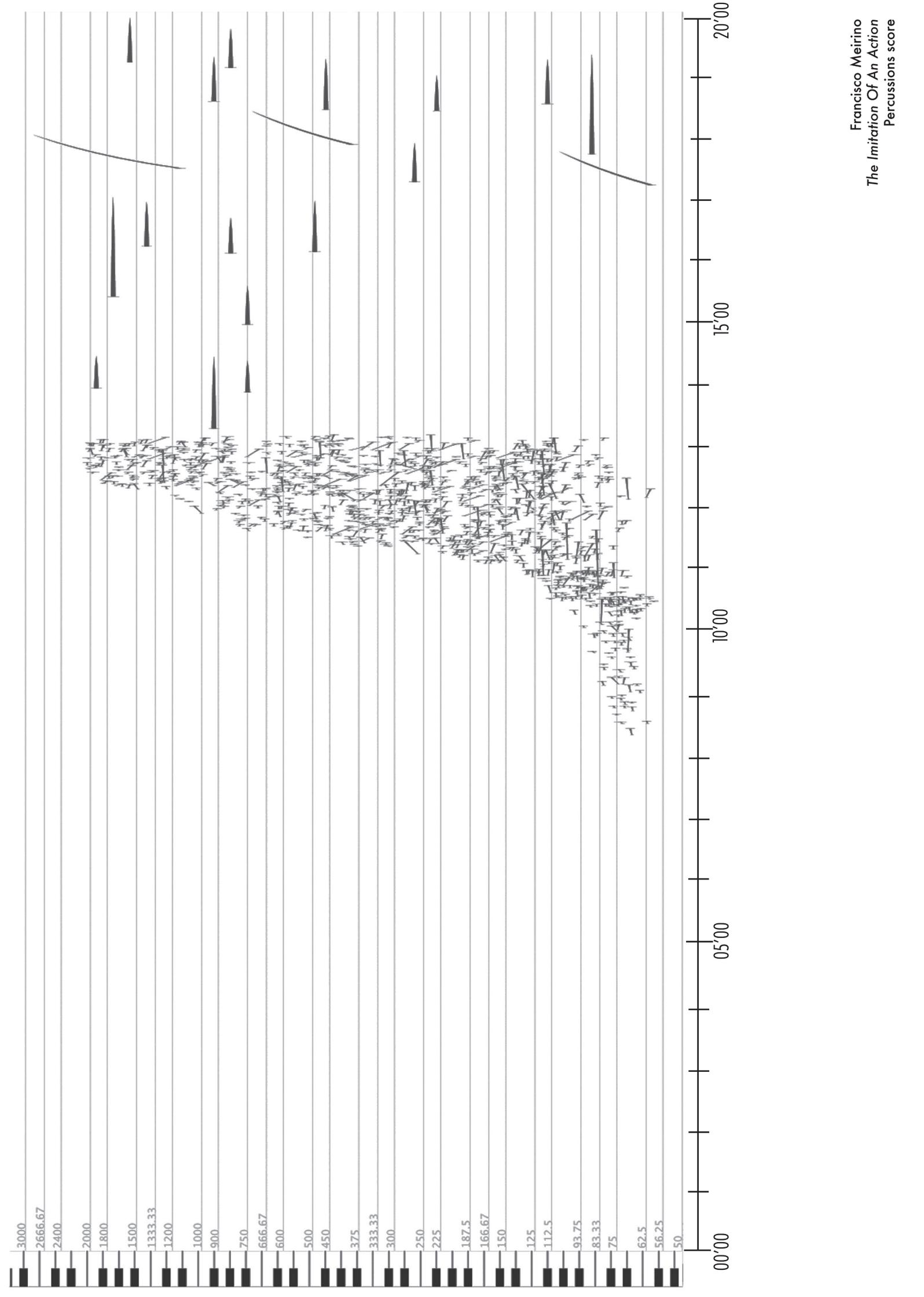
**13'30 - 20'00**      ***Follow The Score***

Play a dense, loud and stable modulated drone.

Play it between 500 hz and 900 hz (B4 and A5) on 4 strings, try to separate 4 very steady drone tones, play them directly on the strings.

It gets heavier and louder.

After 20'00 Keep playing as long as you can sustain the energy, it must end in a climax as loud as possible, keep the energy and intensity as long as possible, as soon as the ensemble starts losing it : CLEAN CUT and let the strings resonate.



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Percussion : performer notes

**00'00 > 08'30**      ***The Imitation Of An Action***

Listen to the electronics - Imitate the sonic textures.

**08'30 - 13'00**      *Follow The Score*

Play sharp percussive sounds.

Keep them super short and very dynamic, add some longer tones once in a while.

It must sound like razors through the sonic landscape.

Once in a while, add a longer tonal strike in a total different sonic texture.

Stay in the lower tones until 11'00.

At 11'00 play on the full spectrum, and add a lot of resonances.

Play louder and louder.

At 13'00 : CLEAN CUT .... let the sounds resonate

**13'35 - 20'00**      ***Follow The Score***

Play long and dense, metallic tones/textures in the higher range.

As you go on playing, after 16'00, start playing on the mid and lower range.

At 17'10 while you keep playing the tones, overlap three 01'00 minute long, crescendo sounds, very sharp, like a razor cutting through the sonic landscape.

>First one on the lower rang.

>>Second one on the mid range.

>>>Third one on the higher range.

After 20'00 Keep playing as long as you can sustain the energy, it must end in a climax as loud as possible, keep the energy and intensity as long as possible, as soon as the ensemble starts losing it : CLEAN CUT and let the strings resonate.