

KINÊM(A)

A series for four to seven amplified instruments
(writing of the series in progress)

Clara Maïda

2008-12



Photo: Glass window abstraction, New York City © Clara Maïda, 2012

Kinêm(a)

A series for four to seven amplified instruments

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1 – Kinê-Diffr(a)ct (p.3)

for flute, saxophone, guitar, prepared piano, percussion, violin and viola
(13'19)

World premiere on April 10, 2008. Tout Nouveau Théâtre, *Opus 8.2 Evening* (Bordeaux, FR)

Commissioned by the FRENCH MINISTRY OF CULTURE and PROXIMA CENTAURI ensemble

PROXIMA CENTAURI ensemble

Technical processing: PROXIMA CENTAURI (Christophe HAVEL)

2 – Kinêm(a)bstract (p.4)

for amplified flute, saxophone, prepared piano and percussion
(12'35)

World premiere on May 4, 2012. Le Rocher de Palmer, *Opus 12.3 Evening* (Bordeaux, FR)

Commissioned by the FRENCH MINISTRY OF CULTURE and PROXIMA CENTAURI ensemble

PROXIMA CENTAURI ensemble

Technical processing: PROXIMA CENTAURI (Christophe HAVEL)

The title of the series - *Kinêm(a)* - refers to the Greek word "kinêma" which means "movement".

Each piece of the series includes this word (or a part of this word) for the mobility of the musical matter is an essential component of the processes developed in both parts already composed.

The (*a*) of each title is an allusion to the object *little-a* conceptualized by psychoanalyst Jacques Lacan. His work on the psychic structure was mostly based on geometrical concepts which were useful tools to formalize the global architecture of the unconscious beyond the singularities of each individual. The object *little-a* is the drive object, undefinable, elusive, which cannot be symbolized.

In each piece, the successive and ephemeral shapes of the sound objects evoke this object *little-a* which seems to be fleetingly incarnated in certain real objects but never exactly coincides with them.

Kinêm(a) is the movement of what escapes us.

1st part: **Kinê-Diffr(a)ct**

for amplified flute, saxophone, guitar, prepared piano, percussion, violin and viola
(13'19)

In *Kinê-Diffr(a)ct*, the first part of *Kinê(m)a*, the title of the piece is derived from the Greek word "kinêma" which means "movement" and the term "diffraction" which indicates the phenomenon according to which the density of a wave is no longer the same after meeting with an object.

The diffraction is the mark of the undulatory nature of a phenomenon and it can be observed with light, but also with sound, neutrons, X-rays.

This notion of rupture of the identity, the quality or the continuity of a physical phenomenon, induced by the meeting with an object, already clearly appears in the cut in the words that constitute the title ("kinê" and "diffract").

If one favours the writing of a musical matter crossed with waves whose trajectory is continually veered off course or broken into polydirectional splinters as soon as they collide with objects, and if one imagines sound objects in constant movement and likely to be the generators of vibratory perturbations as well as be shaken or fissured in return by these disruptions that their presence implicates, which sound experience can be tried?

The moving sound objects, the diffractions multiplied by this mobility of the objects, the split and the projections of the scraps of objects still renew in the musical space the possible meetings with sound waves and other distortions to come. From the diffractions always more numerous to the objects more and more fragmented and migratory, the musical fabric is pulverized in floating and residual particles.

A diffraction of the diffraction, splits of the splits, scraps of the scraps. The piece attempts to redraw the process at work at the heart of matter and the laws that govern it.

Clara Maida, April 2008

2nd part: **Kinêm(a)bstract**

for amplified flute, saxophone, prepared piano and percussion
(12'35)

In *Kinêm(a)bstract*, the second part of the series, the title of the piece is derived from the Greek word "kinêma" ("movement") and from the term "abstraction".

In *Kinê-Diffr(a)ct*, the musical matter was feverish and polydirectional, and the succession of the sequences was often interrupted, shattered as if the trajectories of the sound waves were meeting with an obstacle diverting their course, inducing a diffraction or pulverizing them.

In *Kinêm(a)bstract*, one finds again some musical gestures and textures presented in the first piece of the series, but their contours are ever more refined and get gradually reduced to minimal mobile appearances. The global sound envelope depends more on their movement than on their shape.

The piece attempts to retrace the abstraction of movement or the movement of abstraction, i.e. the emergence of a pure movement whose dynamic force comes out from the configurations delineated by its execution - what might be named a sound *kineme* or a succession of sound *kinemes* (the articulation of tiny movements).

The initial agitation - with the circular formulas of the saxophone or of the piano, for instance, or the descending quiverings of the flute - gradually gives way to kinds of diagonals (the two-sound spaced motifs) or horizontal cross-hatched dashes (the regular repetition of a pitch).

Each sound gestuality is more and more disembodied, emptied from its content, and small mechanical formulas appear here and there, introducing a rigidity, an ever more abstract dimension.

Whether the trajectories are circular, fluid, or geometrical, the kinetic dimension is the moving power of the piece and in its conclusion, the harmonic space gets wider with, on the one hand, the noise texture of the piano and the percussion, and on the other hand, the inexorable ascending movement towards the high-pitched register of the motifs played by the flute and the saxophone, reduced to short glissandi.

Clara Maïda, May 2012