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Reflections on my creation of two one-minute improvisations based on the *Quartet Drawing- PMP34* by Ann Eysermans and the *Black Drawing* of Anne Douglas.

The *Black Drawing* by Anne Douglas was one of the pieces which immediately offered me an idea of 'sounding' in terms of its density and disturbing lines. At the same time, it had this fracture in the second part, a kind of fragility of the dense texture, where the lines risk breaking down.

I wanted to have a 'confounded' dark sound which would be the basis of the piece. This was best rendered by using the lowest chords on the piano in a kind of tremolo: a very fast repetition of the same sounds which come together in a sort of drone. This also echoes, in a certain sense, the vertical lines from which the black texture is made.

Some of the lines (above in the beginning) were finer and more fragile and could be interpreted by a very tiny and fragile sound. The vertical bars which have a relief are interpreted as elements of sound which come out of the dark background noise and have a temporality following the reading of the score from left to right. However, the pitch and duration of these are rather dependant on the reading and the interpretation of the performer: temporal indications, as in a music score, are not present.

Then the dark density becomes fragile at the point of tearing the whole, the stabile, down. Still horizontal lines hold the parts together. For me there is a radical emotional content reflected by the textural content in this drawing about darkness and fragility. The temporality and exchange between both elements make it into a score for sounding that I presume will have a lot of common elements if chosen by different musicians. The part where the density tears apart is seen as a disturbing, conflicting and, at the same time, distressing element. I searched for a difficult and not always secure way of rendering this on the piano, by sliding intensely upon lower chords of the piano with the cello-bow's stick. This can give an intense, fragile sound as well as just slipping on the strings and it is difficult to control (you can hear it in this version).

The music in itself is simple: a piece for piano and a cello bow. It is a piece that can be played in public, because no effects or overlap of different channels occur. It is thus a lecture by a performer of a score, read from the left to the right as a music score.

The *Quartet Drawing* by Ann Eysermans offered a totally different feeling for sound. Connotations of codes, railways, and musical notation were present. The upper left part (the part with the Ps) is very dominant and I decided to translate it into Morse code until three quarters of the way through, the second railway signal (upper right) stops this code.

The lower right part of the quartet is written in musical notation, without being a real score. It again combines all possible musical words that start with a 'p', which confirmed my choice of the Morse code for 'P'. I turned it to the right and divided it into seven parts, playing with each one individually, translating the number codes into sounds on the piano and exploring the rhythms. It needed some rehearsal to be able to read and play each part in less than a minute.

I then put them all together in sound files one underneath the other which were then combined into a single file, adding the sound files of the Morse code and of the railway signal.

It is interesting that both drawings, however different they are, have a peak or high point in-between two thirds and four quarters of the timeline of the drawing. This was a strong constraint in the construction of both pieces in terms of temporality.