Rafael Bacellar

Original composition created as part of a master's degree research between 2017 and 2019 at the Postgraduate Program "Música em Contexto" – Music in Context – at the University of Brasília (Brasília, Brazil), under the guidance of Professors Mario Lima Brasil, PhD and Flavio Santos Pereira, PhD.

My thesis deals specifically with the construction of a Buddhist aesthetic to be used in a Free Improvisation context, along with written contemporary music composition.

Cover art by Brazilian artist Malu Engel

March 2019

Performance instructions

Hiatos (translation: Hiatus) is divided in two movements. The first one contains seven distinct moments. There is a rectangle at the end of the first six moments which points towards two kinds of information: the mathematical symbol of infinite (∞) determines that the indicated instrument should improvise freely; the *fermata* symbol (𝄐) means the indicated instrument should wait in silence. This is a notational system based on the work of the Welsh composer Richard Barrett.

The improvisations can be longer or shorter[1], and should be free improvisations. The written fragments may or may not determine materials to be used in improvisations – whether to do this or not is left to the performer's decision. Besides, the use of nontraditional graphic elements occurs at the first movement. Those aspects are explained below. When it comes to the flute, some of these elements were based on the book *The Other Flute* (1975 edition), by Robert Dick. Also, the extended techniques used on the piano were based on Helmut Lachenmann's compositional language.

Textually, the second movement consists itself of a poem, which will guide a free musical improvisation. This text is a *jisei*, a kind of traditional Zen Buddhist poem usually written right before the death of the poet – in this case, the poet is the Japanese monk Daido Ichi'i (1292 – 1370). This poem indicates the broader character of the improvisation; this improvisation should be free as to its musical discourse, as well as to its length.

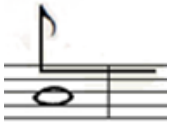
[1] *Approximate* improvisations length: minimum 20' and maximum 2''.

Notational symbols

Flute

Flutter-tonguing (*frullato* or *flatterzunge*)*:* a kind of percussive sound where the tongue vibrates as when the letter 'R' is pronounced. This vibration creates pulsations which may change accordingly to dynamics indications.

A dry, short, and toneless sound. Must be played like a blow along with the pronunciation of certain letters, which are written above or under this symbol.

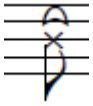
 A toneless sound without vocalization. Its intensity may vary, and the notation shows only its approximate length.

Piano

A *glissando* over the white keys' frontal surface, without pitch. One should use the thumb's nail while moving into the indicated direction.

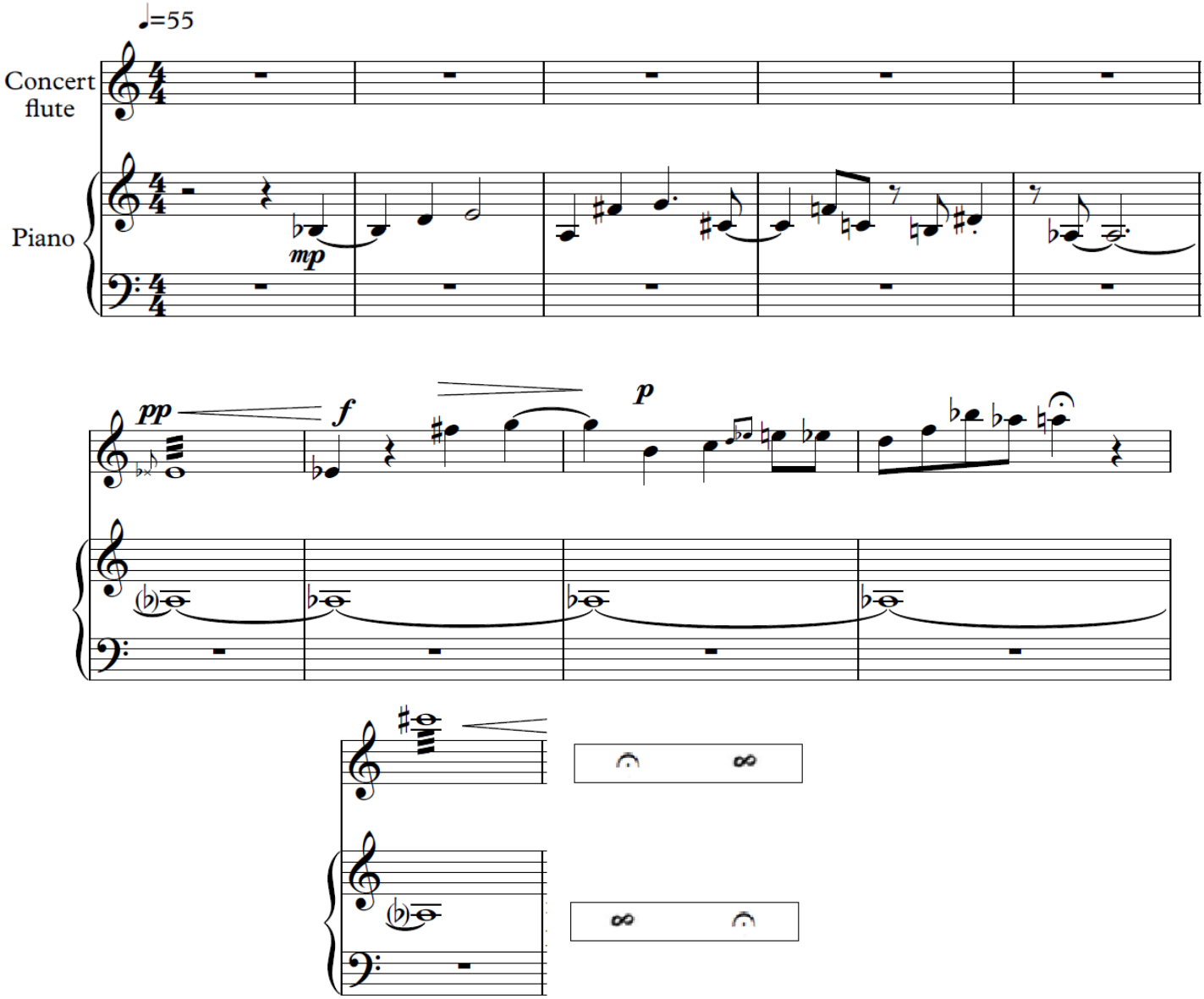
A *glissando* over the black keys' superior surface, without pitch. One should use one or more fingers while moving into the indicated direction.

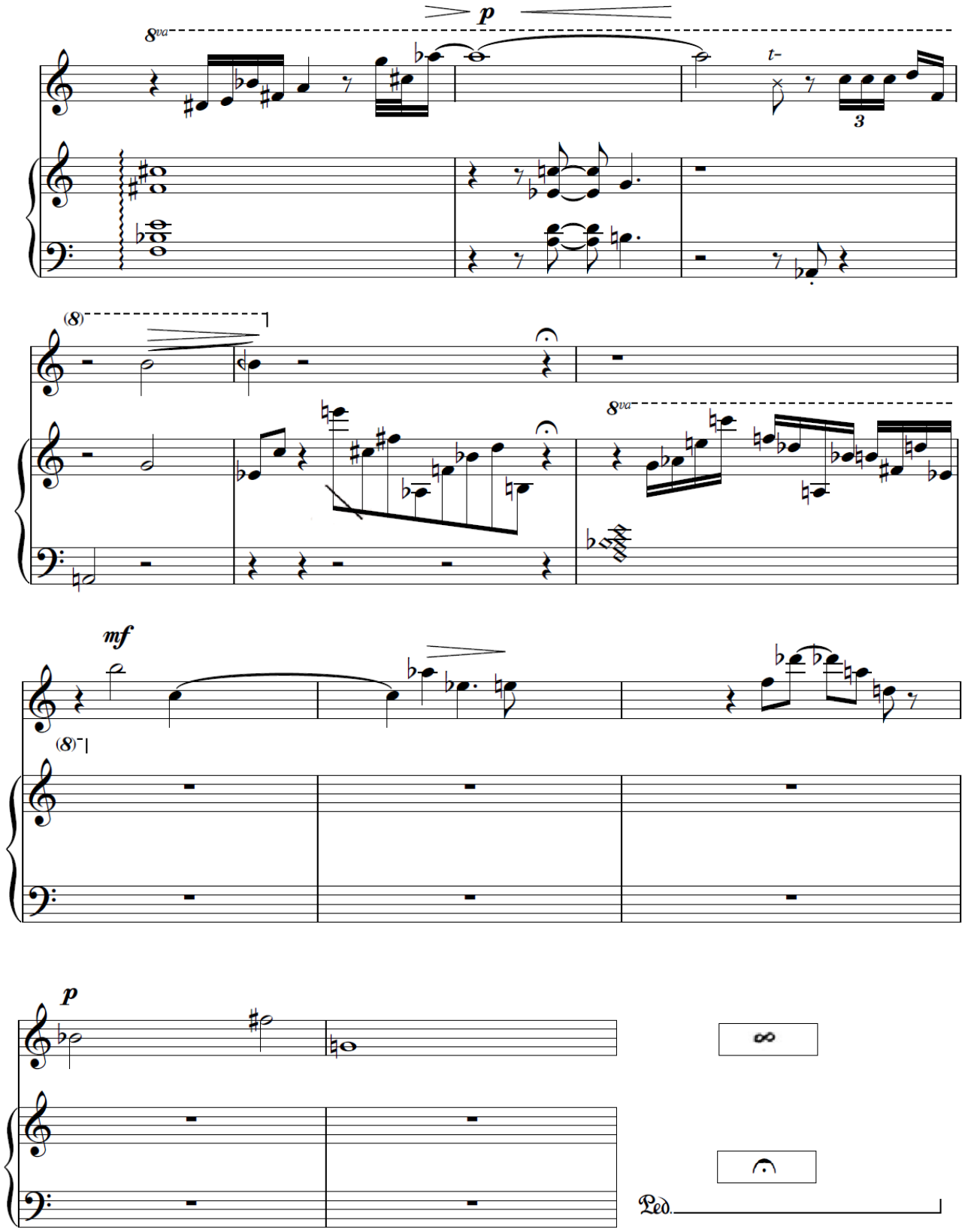
A *glissando* over the white keys' superior surface and the black keys' frontal surface simultaneously. One should use one or more fingers while moving into the indicated direction.

 A kind of *pizzicato* played by pulling one white key of the piano upwards using the finger's nail. The pitch indicated on the sheet indicates only the *approximate* region of the key to be used; one does not need to be exact as to the choice of a key.

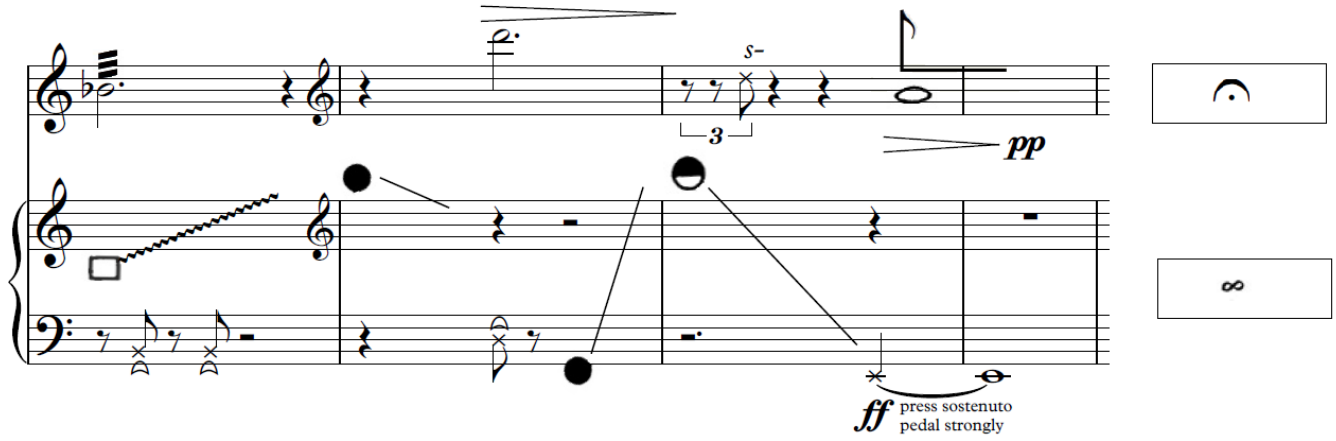
First: seven moments

1




p
8va
t-
3
(8)
8va
mf
(8)
p
Ped.

3



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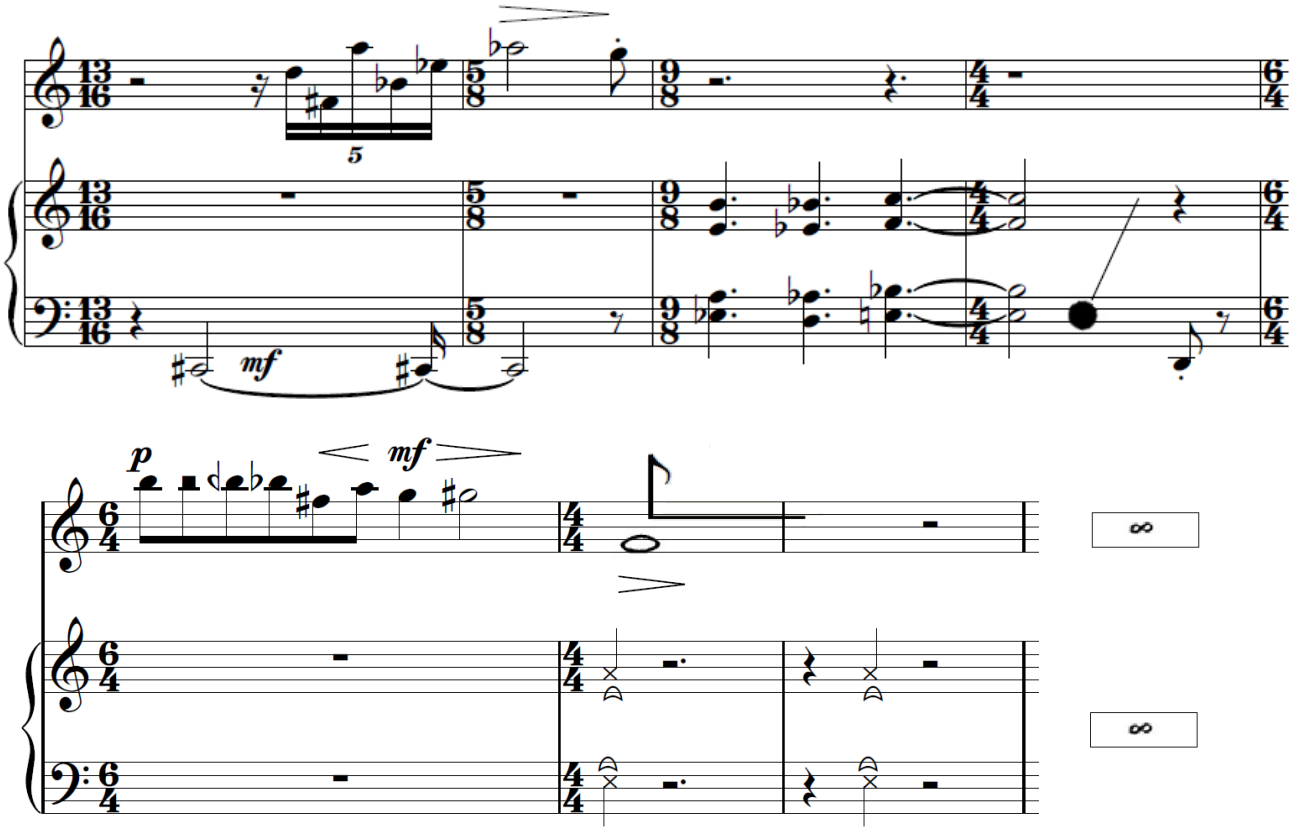

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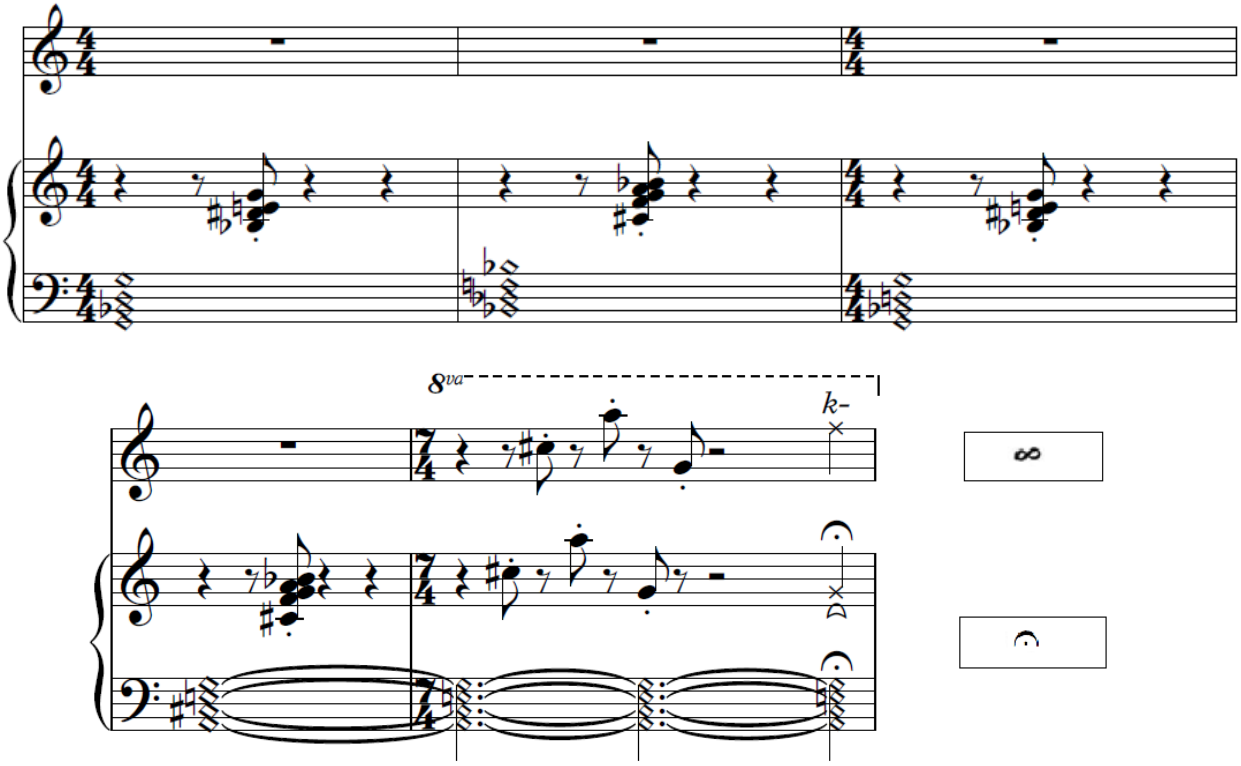

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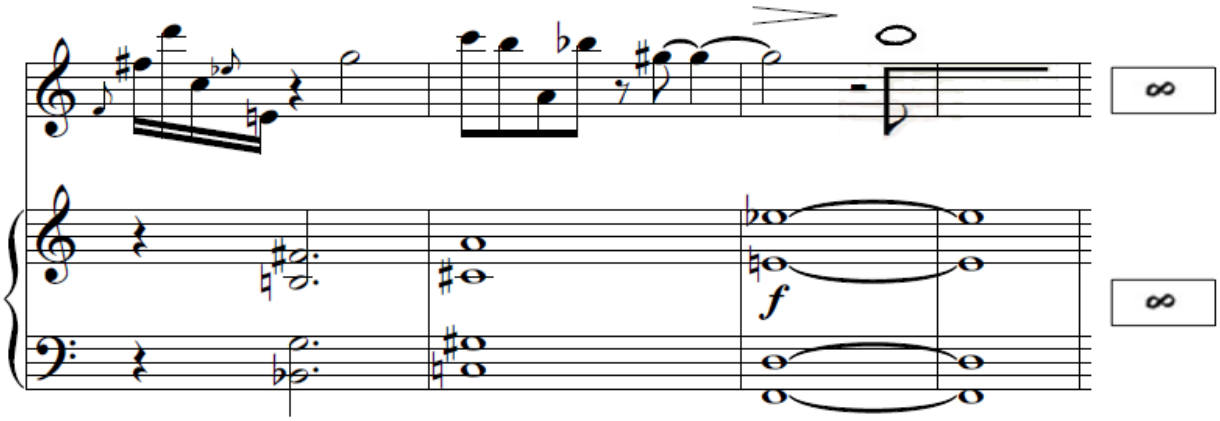

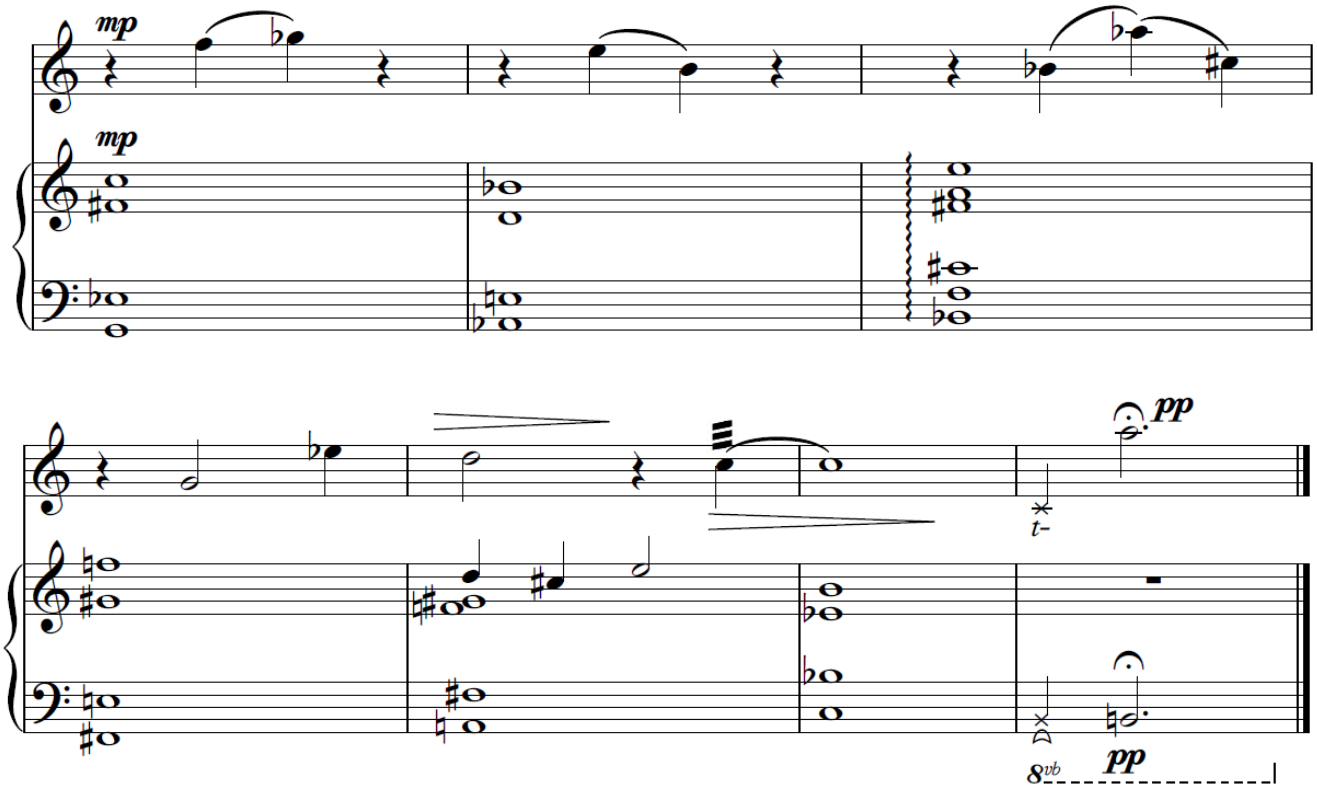
mp
mp
pp
t-
8vb
pp

Second: *jisei*

A tune of non-being
Filling the void:
Spring sun
Snow whiteness
Bright clouds
Clear wind.

(Daido Ichi'i, 1370)