

# 6:12:18 [Dream]

**Vincent Giles**  
2014

For soloist or ensemble of indeterminate numbers and instrumentation

*"When we consider that the whole of geometry rests ultimately on axioms which derive their validity from the nature of our intuitive faculty, we seem well justified in questioning the sense of imaginary forms, since we attribute to them properties which not infrequently contradict all our intuitions."*

- Gottlob Frege

## Notes for performers

### General

This piece is indeterminate in regard to instrumentation and duration. Consequently, there are no parts, only the score.

The score can be read in a number of ways. These will be denoted as solo or ensemble, but this can be ignored. It is advised that choices of performance and form are made prior to rehearsal and performance, and – at least for the particular performance outcome – this structure is not changed. In all iterations, register of material is indeterminate and can be pre-decided or improvised or both. The performer(s) can choose to interpret the score how they like, but here are my suggestions for reading it.

#### *1. Left to Right, Top to Bottom [solo]*

In this mode the numbered, vertical lines (0-14) denote indeterminate time units that are proportionally related to one another. The horizontal systems can then be read either: sequentially (i.e. 1, 2, 3, 4) or additively (i.e. [1, 1+2, 1+2+3, etc.] with performer-decided traversal between the systems and their interactions) or a mixture of the two (i.e. 1, then 1 and 2 sequentially, then 1 and 2 and 3 sequentially, and so on.)

#### *2. Left to Right, Top to Bottom [ensemble]*

In this mode the numbered, vertical lines (0-14) denote indeterminate time units that are proportionally related to one another. This mode allows for any number of performers. In this mode, each performer enters the piece either cued by a conductor, or at a point of their choosing. They then follow the predetermined process described in number 1.

#### *3. Left to Right [Ensemble]*

In this mode the numbered, vertical lines (0-14) denote indeterminate time units that are proportionally related to one another. Each player or set of players is given a horizontal number/system (1-4) and plays through it left to right with any number of repeats or reinterpretations. If more than one player are interpreting a line/system then each repeat should be different as a result.

#### *4. Left to Right [Ensemble]*

In this mode the numbered, vertical lines (0-14) denote indeterminate time units that are proportionally related to one another. Each player or set of players is given a horizontal number/system (1-4) the same as in number 3, however this time they traverse the systems procedurally, as in number 1.

### Notation

All “conventionally notated” gestures are open to interpretation within the system of register equivalence, and semi-graphic suggestion. Some text has been added for clarity of effect. If desired, in an ensemble realisation, each system may be assigned its own register.

All elements of the score that exist within their own boxes are one event. For example, there may be a gesture followed by white space. This white space is to be an improvisation/reflection on the gesture that was notated.

	<p>Dream/memory notation: this indicates that the passage should be played as a dream or memory of that gesture.</p>
	<p>White space (as part of a system/line): indicates free improvisation.</p>
	<p>Blank staves: these suggest improvisation that may be free, but may be elaborations on notated gestures.</p>

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0. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

1. *Ord.* *Glasslike* *Ord.* → *Glasslike*  
*Symbols as before*

2. *Fluctuate register wildly;  
Follow gesture path.*

*Glasslike:  
With great fragility at the edge  
of player perception.*

3. *Flourishing.* *Timbral shift.* *Sim. Ad. Lib.*

*Glasslike:  
Fragile, and so close to shattering.* *gliss.*

4. *Ord.* *Glasslike* *Ord.* → *Glasslike*  
*Ord, glasslike, or any other timbral event.* *Disintegration.*