

Raphaël Belfiore

## **Seven instantiation studies**

for (C and B-flat) trumpet and trombone

*revised score, may 2020*

**2020**

written for Jens Bracher and  
Stephen Menotti

The realization of a complex mathematical object is enacted seven times in a location. Five of the realizations are played successively by musicians while two others, printed on paper, are placed close to where the sounds are produced. What can be considered here as the artwork is not medium-specific: It is a series of arbitrary decisions resulting in parallel successions of numeric values. The different versions of this mathematical object can then be understood as equivalent versions of one artwork, regardless of how they appear.

The performed occurrences are composed of the same sonic material. The different components of the ideal object, assigned to different instrumental parameters, are systematically recombined in order to create new sonic results. However, listening here seems to be less the perception of auditory events than an ontological experience in which sounds indicate the virtual presence of their « conceptual » cause. Each sounding study is then better understood as a diachronic « object » than a musical piece.

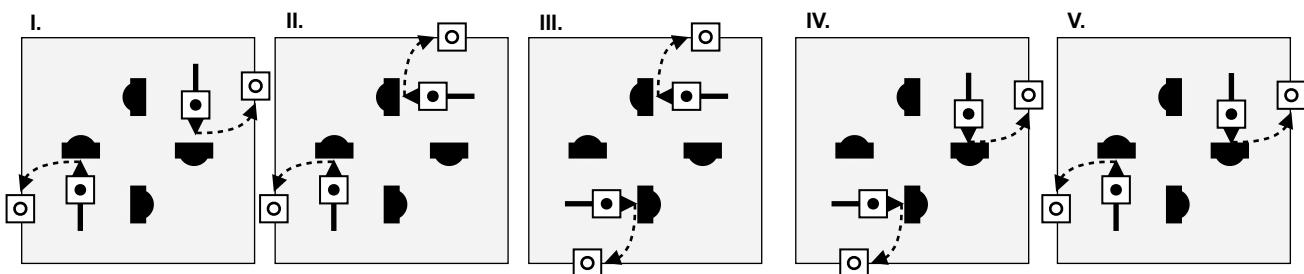
The term “instantiation” is a technical term in contemporary metaphysics describing the relationship between an universal property and its actualized and perceptible occurrences.

### Material needed

- a tenor trombone and two trumpets: C and B-flat.
- for each player, two hat mutes with stands. If two hat mutes are not possible to find for each player, alternative solutions with everyday material can be found.
- 20 + 20 to 50 + 50 printed thin white card stock (a5) and various music stands (see the "Additional media » section below)

### Concert situation

The piece has been conceived to be played in a medium-large open space with no stage. The performers are in the middle of the space. Around them are placed four hat mutes as shown in the diagrams below. Each diagram represents the position of the performers in every study as well as the direction in which they should move in order to create the timbral variation notated with the full, half-full and empty circles in the score.



### Additional media

The six and seventh instantiation studies are not composed of sounds. Nonetheless, they still have to be present during the performance for the work to be complete. The recommended presentation is the following. Study VI (alphanumeric instantiation) and VII (graphic instantiation) should be printed on a5 sized thick paper (180 - 250 g/m<sup>2</sup>). Depending on the number of people, the number of copies of each study would be between 20 to 50. They are then presented (possibly on music stands) across the room with consideration for the site. The papers, not overwhelming the space, should remain a mere presence. They can be read or taken by members of the public. As they persist in time differently than sounds, they can be installed for some time before and after the performance of the sounding part of the work.

At the end of the score, a ready-to-print two sided (long edge) page is included. It should be printed or photocopied on a4 paper and cut in half.

### Performance notes



These signs refer to two linked sonic effects: timbre variation (closed/half-closed/open) and the projection of sound in space (inside/outside). (See the "Concert situation" section above). One thing should be clear here: the half-open position refers to the timbre and must not be interpreted as an equidistant point between the "inside" and the "outside". The spatial movement should follow the following logic: the half-open position close to the mute and the open position clearly away from it (see graphic below).



n

"niente", no sound.



"split tone" and « flatterzunge/fluttertongue » ("flitz." is always indicated with tremolo articulation.)



Indication of microtonal deviation, i.e. 1ø means one hundredth of tone.



Indicates gradual transition between parameters. Without it, the parameter changes have to be made as fast as possible.



composed breathing. Ideally, there should be no breaths outside of these rests. Their duration is however relative and should not be taken too seriously. They should preferably begin early than end late.



The legato ties are dashed in order to differentiate them from the standard rhythmic ties.

# Seven instantiation studies (2020) - I

Raphaël Belfiore

**1**

**Trp.** **Tbn.**

$\text{♩} = 80$

**5**

**9**

## Seven instantiation studies (2020) - I

13

Musical score page 13. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff also has a treble clef. The score includes various performance instructions such as 'ord.', 'fitz.', 'split.', 'n', 'ppp', 'pp', and dynamics like '30ø', '-15ø', and '0ø'. The music features eighth and sixteenth note patterns with grace notes.

17

Musical score page 17. Similar to page 13, it features two staves with treble clefs and one sharp key signature. It contains performance instructions like 'ord.', 'fitz.', 'split.', 'n', 'ppp', 'pp', and dynamics such as '30ø', '-30ø', '-15ø', and '0ø'. The musical content is primarily eighth and sixteenth note patterns.

21

Musical score page 21. This page continues the pattern established in previous pages, featuring two staves with treble clefs and one sharp key signature. It includes performance instructions such as 'ord.', 'fitz.', 'split.', 'n', 'ppp', 'pp', and dynamics like '30ø', '-15ø', '-30ø', '-15ø', and '0ø'. The musical structure remains consistent with eighth and sixteenth note patterns.

15"

# Seven instantiation studies (2020) - II

Raphaël Belfiore

$\text{♩} = 80$

Trp.

Tbn.

5

9

13

Musical score for measure 13:

- Staff 1:** Dynamics:  $p$ ,  $mf$ ,  $n$ ,  $p$ ,  $mp$ . Performance instructions:  $\rightarrow 25\varnothing$ ,  $\square 3$ ,  $fltz.$ ,  $\square 30\varnothing$ ,  $\square 5$ .
- Staff 2:** Dynamics:  $mp$ ,  $mf$ ,  $mp$ ,  $mf$ ,  $mp$ ,  $n$ . Performance instruction:  $\rightarrow 20\varnothing$ .

17

Musical score for measure 17:

- Staff 1:** Dynamics:  $p$ ,  $mf$ ,  $mp$ ,  $n$ ,  $mp$ ,  $mf$ . Performance instructions:  $\rightarrow 25\varnothing$ ,  $\rightarrow 20\varnothing$ ,  $\square 3$ .
- Staff 2:** Dynamics:  $fltz.$ ,  $mf$ ,  $p$ ,  $mp$ ,  $p$ . Performance instructions:  $\rightarrow 15\varnothing$ ,  $\rightarrow 15\varnothing$ ,  $\rightarrow -10\varnothing$ .

15"

21

Musical score for measure 21:

- Staff 1:** Dynamics:  $p$ ,  $mf$ ,  $n$ ,  $p$ ,  $mf$ ,  $n$ . Performance instructions:  $\rightarrow -10\varnothing$ ,  $\rightarrow -5\varnothing$ ,  $\square 3$ ,  $fltz.$ ,  $\square 3$ ,  $\square 0\varnothing$ .
- Staff 2:** Dynamics:  $n$ ,  $p$ ,  $mf$ ,  $p$ ,  $mf$ ,  $n$ . Performance instructions:  $\rightarrow -5\varnothing$ ,  $\rightarrow -0\varnothing$ .

# Seven instantiation studies (2020) - III

Raphaël Belfiore

\* The dashed crescendo represents the general dynamic direction of the sounds. The "poco de-/cresc." are to be understood as steps between the two dynamic indications and not as a specific point in time in which the intensity increases. In practice, the effect desired would be a very gradual crescendo-decrescendo independent of the breaths. The standard crescendo marks are then just articulation indication: Nothing should stand out because of an accentuation.

**1**

**Trp.** **Tbn.**

**2**

**3**

**4**

**5**

**6**

**7**

13

Musical score for measure 13:

- Top Staff:** Starts with a rest (-0ø). Dynamics: -30ø, -15ø, -30ø, -15ø. Performance instructions: **ord.**, **3**, **n**, **spl.**, **5**, **poco decresc.**. Articulations: open circle, solid dot.
- Bottom Staff:** Starts with a rest (-15ø). Dynamics: -30ø, -15ø, -30ø, -15ø. Performance instructions: **fitz.**, **split.**, **3**, **n**. Articulations: solid dot, open circle.
- Common Instructions:** **mf** (measures 1-2), **mp** (measure 3).

17

Musical score for measure 17:

- Top Staff:** Starts with a rest (-0ø). Dynamics: -30ø, -15ø, -30ø. Performance instructions: **fitz.**, **split.**, **3**, **n**, **poco decresc.**, **mp**. Articulations: open circle, solid dot.
- Bottom Staff:** Starts with a rest (-15ø). Dynamics: -30ø, -0ø, -15ø, -0ø. Performance instructions: **ord.**, **3**, **n**, **poco decresc.**. Articulations: solid dot, open circle.

21

Musical score for measure 21:

- Top Staff:** Starts with a rest (-0ø). Dynamics: -30ø, -0ø, -30ø, -30ø. Performance instructions: **ord.**, **3**, **n**, **split.**, **poco decresc.**, **pp**. Articulations: open circle, solid dot.
- Bottom Staff:** Starts with a rest (-0ø). Dynamics: -30ø. Performance instructions: **3**, **split.**, **3**, **fitz.**, **split.**, **poco decresc.**, **pp**. Articulations: solid dot, open circle.

**Measure 21 End:** **15"**

# Seven instantiation studies (2020) - IV

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$\text{♩} = 80$

Trp.

Tbn.

Measure 1: Trp. starts at  $-100\phi$ , moves to  $-55\phi$ , then  $-105\phi$ , then  $-10\phi$ , then  $-60\phi$ , then  $-65\phi$ . Tbn. starts at  $-0\phi$ , moves to  $-55\phi$ , then  $-10\phi$ , then  $-65\phi$ , then  $-25\phi$ , then  $-30\phi$ . Dynamics:  $p$ ,  $n$ .

Measure 2: Trp. starts at  $-0\phi$ , moves to  $-55\phi$ , then  $-10\phi$ , then  $-65\phi$ . Tbn. starts at  $-n$ , moves to  $-mp$ , then  $n$ , then  $mp$ . Dynamics:  $p$ .

Measure 3: Trp. starts at  $-10\phi$ , moves to  $-3$ , then  $3$ . Tbn. starts at  $-n$ , moves to  $5$ , then  $3$ .

Measure 4: Trp. starts at  $-60\phi$ , moves to  $-65\phi$ . Tbn. starts at  $-3$ , moves to  $3$ .

5

Trp.

Tbn.

Measure 5: Trp. starts at  $-15\phi$ , moves to  $-115\phi$ , then  $-55\phi$ , then  $-75\phi$ . Tbn. starts at  $-mf$ , moves to  $p$ , then  $n$ , then  $mp$ . Dynamics:  $mf$ ,  $p$ ,  $n$ ,  $mp$ .

Measure 6: Trp. starts at  $-25\phi$ , moves to  $-105\phi$ , then  $-100\phi$ , then  $-60\phi$ , then  $-80\phi$ , then  $-115\phi$ . Tbn. starts at  $n$ , moves to  $mf$ , then  $n$ , then  $mp$ .

Measure 7: Trp. starts at  $-100\phi$ , moves to  $-110\phi$ , then  $-20\phi$ , then  $-25\phi$ , then  $0\phi$ . Tbn. starts at  $n$ , moves to  $mf$ , then  $n$ , then  $mp$ .

Measure 8: Trp. starts at  $-80\phi$ , moves to  $-100\phi$ , then  $-110\phi$ , then  $-10\phi$ , then  $-65\phi$ , then  $-120\phi$ , then  $-70\phi$ , then  $-80\phi$ . Tbn. starts at  $n$ , moves to  $p$ , then  $n$ .

9

Trp.

Tbn.

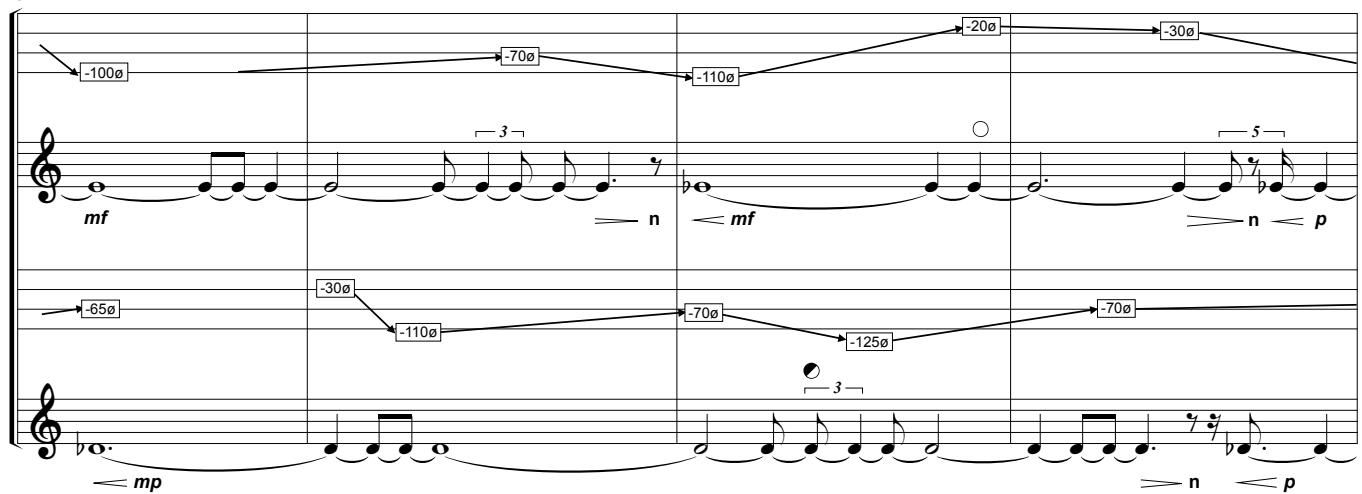
Measure 9: Trp. starts at  $-105\phi$ , moves to  $-110\phi$ , then  $-20\phi$ , then  $-25\phi$ , then  $0\phi$ . Tbn. starts at  $n$ , moves to  $mf$ , then  $n$ , then  $mp$ .

Measure 10: Trp. starts at  $-80\phi$ , moves to  $-100\phi$ , then  $-110\phi$ , then  $-10\phi$ , then  $-65\phi$ , then  $-120\phi$ , then  $-70\phi$ , then  $-80\phi$ . Tbn. starts at  $n$ , moves to  $p$ , then  $n$ .

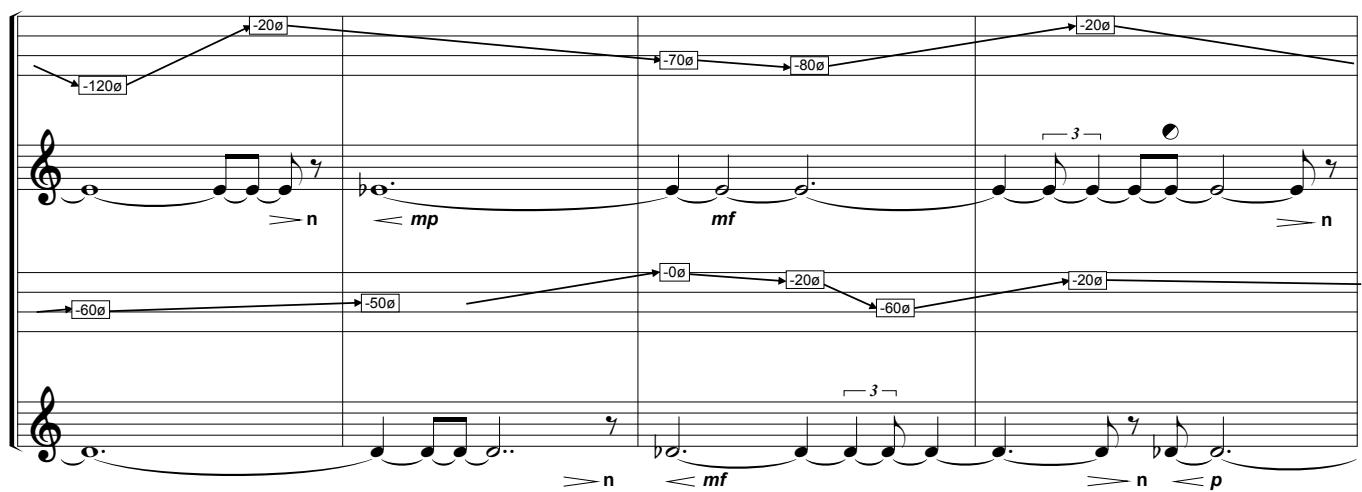
Measure 11: Trp. starts at  $-125\phi$ , moves to  $-60\phi$ , then  $-25\phi$ , then  $0\phi$ . Tbn. starts at  $n$ , moves to  $mp$ .

Measure 12: Trp. starts at  $-10\phi$ , moves to  $-65\phi$ , then  $-120\phi$ , then  $-70\phi$ , then  $-80\phi$ . Tbn. starts at  $n$ .

13

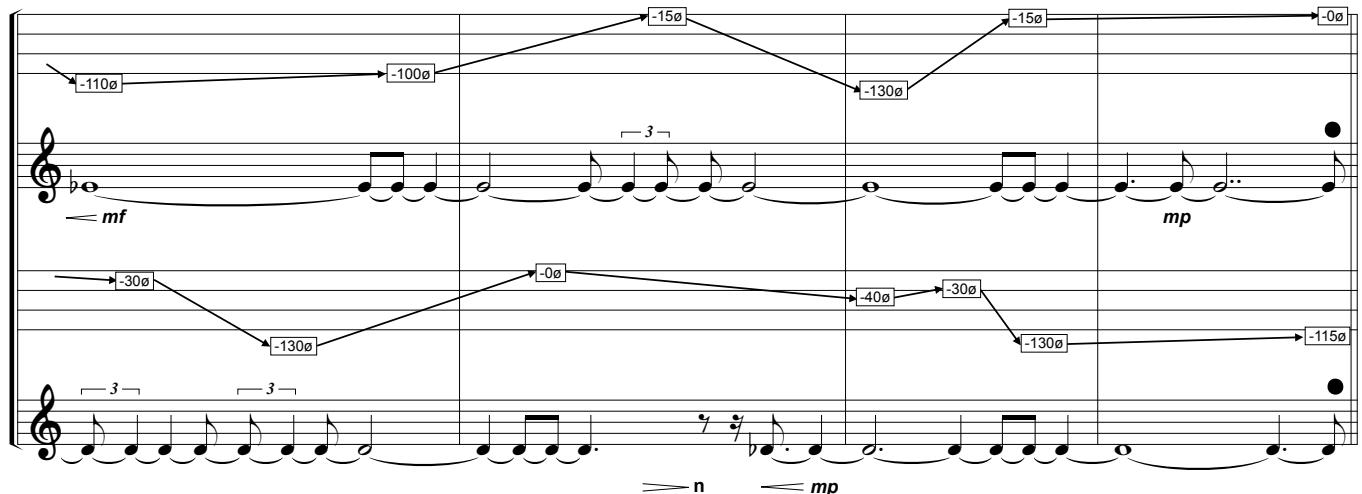


17



21

15"



# Seven instantiation studies (2020) - V

Raphaël Belfiore

$\text{♩} = 80$

Trp.

Tbn.

5

9

Detailed description: The image contains three separate staves of musical notation for brass instruments. The top staff is for Trumpet (Trp.) in treble clef, 6/4 time, and the bottom staff is for Trombone (Tbn.) in bass clef, 4/4 time. Measure 1 starts with a rest followed by a note marked 'fitz.' and another marked 'ord.'. Measures 2-4 show various note patterns with dynamics like '< mp' and '> n'. Measure 5 continues with similar patterns, including 'split.' and 'fitz.' markings. Measure 9 shows more complex patterns with multiple notes per beat and dynamic markings like '> n mp' and 'ord.'

13

Musical score for measure 13:

- Top Staff:** Treble clef. Contains a solid black dot (●) with a box labeled "split.", an open circle (○), a bracket with "3", a fermata, a "n" (natural), a bracket with "3", a solid black dot (●) with a box labeled "-130ø", an open circle (○), a bracket with "5", a box labeled "ord.", and a "n mp". Arrows indicate pitch changes: -125ø, -130ø, and -30ø.
- Bottom Staff:** Treble clef. Contains an open circle (○) with a box labeled "flitz.", an open circle (○), a bracket with "3", a solid black dot (●) with a box labeled "115ø", an open circle (○), a bracket with "3", a box labeled "ord.", and a "n". Arrows indicate pitch changes: -60ø and -115ø.
- Performance Instructions:** "mp", "=> n mp", and "=> n" are placed under specific notes.

17

Musical score for measure 17:

- Top Staff:** Treble clef. Contains a solid black dot (●), an open circle (○), a bracket with "3", a solid black dot (●) with a box labeled "split.", an open circle (○), a bracket with "3", a solid black dot (●) with a box labeled "-115ø", and a "n". Arrows indicate pitch changes: -70ø, -120ø, and -115ø.
- Bottom Staff:** Treble clef. Contains an open circle (○), a bracket with "3", a solid black dot (●) with a box labeled "split.", a bracket with "3", a solid black dot (●) with a box labeled "ord.", and a "n". Arrows indicate pitch changes: -15ø, -10ø, and -10ø.
- Performance Instructions:** "mp", "=> n", "mp", and "=> n" are placed under specific notes.

21

Musical score for measure 21:

- Top Staff:** Treble clef. Contains a solid black dot (●) with a box labeled "split.", an open circle (○), a bracket with "3", a solid black dot (●) with a box labeled "-10ø", an open circle (○), a bracket with "3", a solid black dot (●) with a box labeled "fitz.", and a "n". Arrows indicate pitch changes: -110ø, -10ø, -100ø, and -110ø.
- Bottom Staff:** Treble clef. Contains a solid black dot (●) with a bracket "3", an open circle (○) with a box labeled "fitz.", a solid black dot (●), an open circle (○), a bracket with "3", a solid black dot (●) with a box labeled "-50ø", and a "n". Arrows indicate pitch changes: -110ø, -100ø, and -50ø.
- Performance Instructions:** "mp", "=> n mp", and "=> n" are placed under specific notes.

# Seven instantiation studies (2020) - VI

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```
[[[0; 1/1,61803398875; 1; 1+1/1,61803398875-(1/1,61803398875)2; 1+1/1,61803398875; 2; 2+1/1,61803398875; 2+1/1,61803398875+  
(1/1,61803398875)2; 3; 3+1/1,61803398875; 4; 4+1/1,61803398875; 4+1/1,61803398875+(1/1,61803398875)2; 5; 6-1/1,61803398875;  
6; 6+1/1,61803398875; 6+1/1,61803398875+ (1/1,61803398875)2; 7; 7+1/1,61803398875; 8; 9-1/1,61803398875; 9;  
9+1/1,61803398875; 10- (1/1,61803398875)3; 10; 10+1/1,61803398875; 10+1/1,61803398875+ (1/1,61803398875)2; 11;  
12-1/1,61803398875; 12]; [0; 0,5; 0; 1; 0,5; 0,5; 1; 0; 0,5; 0; 0; 1; 0; 0; 0,5; 0; 1; 0; 0; 0,5; 1; 0; 0; 1; 0]; [[0;  
1/1,61803398875; 1; 1+(1/1,61803398875); 1+(1/1,61803398875)+(1/1,61803398875)3; 2; 3-(1/1,61803398875); 3; 4-  
(1/1,61803398875); 4; 4+(1/1,61803398875)2; 4+(1/1,61803398875); 5; 5+(1/1,61803398875)2; 5+(1/1,61803398875); 6;  
6+(1/1,61803398875); 7; 7+(1/1,61803398875)-(1/1,61803398875)2; 7+(1/1,61803398875); 8; 8+(1/1,61803398875); 9;  
9+(1/1,61803398875)2; 9+(1/1,61803398875); 10; 10+(1/1,61803398875)-(1/1,61803398875)2; 10+(1/1,61803398875); 11; 12-  
(1/1,61803398875); 12]; [[0; 0,5; 0; 0,5; 0; 0,5; 1; 0; 0; 1; 0,5; 1; 0,5; 1; 0; 0,5; 1; 0; 0; 0,5; 1; 0; 0; 1; 0]]; [[[0; 0,5;  
0,5+2/1,61803398875; 2,5; 2,5 + 2/1,61803398875-2/(1,618033988752); 2,5+ 2/1,61803398875; 4,5; 4,5+2/(1,618033988752); 4,5+  
2/1,61803398875; 6,5; 6,5+2/1,61803398875; 8,5; 10,5-2/1,61803398875; 10,5; 10,5+2/1,61803398875-2/(1,618033988752);  
10,5+2/1,61803398875; 2,5+2/1,61803398875+2/(1,618033988753); 4,5; 4,5+2/1,61803398875; 6,5-2/(1,618033988753); 6,5;  
2,5+2/1,61803398875; 2,5+2/1,61803398875+2/(1,618033988753); 4,5; 4,5+2/1,61803398875+2/(1,618033988753); 10,5; 12,5-2/1,61803398875; 12]; [[0; 1;  
0,5; 0,5; 1; 0,5; 1; 0; 0; 1; 0,5; 1; 0; 0; 1; 0; 0; 0,5; 1; 0; 0; 0,5; 1; 0; 0; 1; 0]]; [[0; 2/1,61803398875; 2+1/1,61803398875; 3; 3+2/(1,618033988752);  
3+2/1,61803398875; 5; 5+1/1,61803398875; 6; 6+6/(1,618033988752); 6+6/(1,618033988753); 11+1/1,61803398875; 12]; [[1; 0; 1;  
0,5; 1; 1; 0,5; 1; 1; 0,5; 1]]; [[0; 2/1,61803398875; 2; 2+4/1,61803398875; 2+4/1,61803398875+4/(1,618033988753); 6;  
6+3/1,61803398875; 9-3/1,618033988753; 9; 12-3/1,618033988753; 9+3/1,61803398875; 12]; [[0; 0,5; 1; 1; 0; 0,5; 0,5; 1; 0; 0; 0,5;  
0,5]]; [[0; 12]; [0,5; 0,5]]; [[0; 12]; [0,5; 0,5]]]; [[0; 12/1,61803398875; 12]; [0, 1, 0]]]; [[0; 12-12/1,61803398875; 12]; [0, 1, 0]]]]
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## Seven instantiation studies (2020) - VII

Raphaël Belfiore & Angelo Barbattini (graphic design)

