

The Aesthetics of Disappearance

For **lapsteel**, **viola**, **cello**, **double bass** (or any 3 low strings), **percussion**, **organ** and sub tone

For Dazza Buckley. In memorium Paul Virilio.

The **organ** is played on pedals. Only use the keyboard when the part is **opaque**.

Acoustic instruments lay without vibrato, as written. Make the bow changes invisible.

Dots are staccato, crosses are plucked (Bartok Pizz). The width of the line is an indicator of volume. The piece - apart from the busy noisy section – always be very soft, at times on the edge of audibility.

R= reverb. D = Distortion.

Percussion: a mix of bowed metallic objects (e.g. cymbals and crotales)

All pitch is relative primarily to your own part (i.e. top of the page highest note, bottom lowest), and wherever possible, to the rest of the ensemble (the intention is key). Dotted guide lines indicate ensemble cues.

There is audio embedded in the score. This should be played directly from the Decibel ScorePlayer on the iPad to a sub woofer with an audible range to 30Hz

Program Note

This piece is in the memory of Paul Virilio, whose book *Art and Fear* (2003) was a huge influence on my thinking. In his 1991 book, *The Aesthetics of Disappearance*, Virilio traces out the relationship of biological optics to technologies of "production of appearance." This piece tests this idea with audibility, rather than optics. Perceptual gaps create illusions of continuity, where I attempt to highlight the paradox of empiricism in acoustic science as a kind of "motion without mobility," as Virilio attempts in his book with optics.

The score should be read in the Decibel ScorePlayer application on an iPad (which provides parts), or as a video score, available on the composers' website. The audio is embedded in the score and can be played out of the score player of video file.

<http://www.cathope.com/the-aesthetics-of-disappearance-2018.html>

CH November 2018.