

# **BREKEKEKEX**

for Classical Guitar and Live Electronics

**Jonathan Packham**

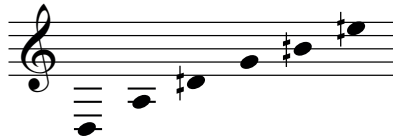
**BREKEKEKEX** was composed for David Cotter in January 2019. He premiered the piece on 26 February 2019 at the Jacqueline du Pré Music Building, Oxford.

### **PROGRAMME NOTE:**

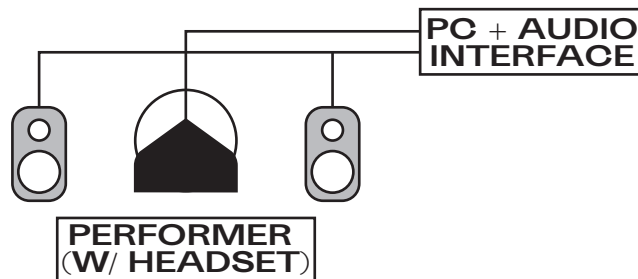
**BREKEKEKEX** is a composition for solo classical guitar and live electronics. Like my earlier piece **SECRET ANIMALS**, it employs a virtual reality (VR) video score created for playback using the Oculus Rift Head-Mounted Display. The piece explores the interface between physical and virtual realities in the context of classical guitar performance. It borrows material from John Dowland's *Frog Galliard* (1523-1626)—the Aristophanic title is a nod to the subtle ribbiting in the live electronics part.

**DURATION: 11'**

## **SCORDATURA:**



## **STAGE PLAN:**



## **PERFORMANCE DIRECTIONS:**

BREKEKEKEX comprises a Max/MSP patch and a video score. The video score for this piece is viewed in an Oculus Rift Head Mounted Display (HMD). The guitarist should put on the headset, ensuring that is comfortable and that the image is clear and readable. The video feed is monitored by the live electronics operator.

Please see the preface document for a full technical specification.

## **PLAYING THE SCORE:**

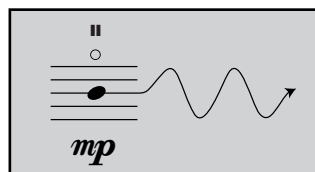
The video score functions like a guide for improvisation and features a series of instructions displayed across three tableaux. The player can select instructions that appear to perform or ignore as they wish. Generally, performed material should be allowed to breathe—there is no need to rush through. Silences may be left between fragments of material, though ideally not more than six to eight seconds.

Musical content appears in a variety of forms. Staff-notated material should be self-explanatory: tempo is free (within reason). When chords appear, these may be arpeggiated at the player's discretion, and should be allowed to let ring. Similarly, any harmonics that appear should also be allowed to let ring.

Textual instructions are in three lines. The top line indicates a technique or type of sound (special techniques or sounds are explained overleaf); the middle line demarcates a tessitura; the bottom line gives a dynamic.

## SPECIAL TEXTUAL INSTRUCTIONS (1/2):

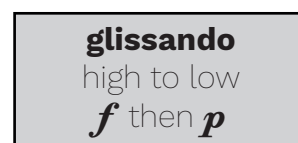
Harmonics notated as on the right are to be plucked, and then pitch bent at the nut using a single finger, following the contour of the line.



This instruction indicates a gesture (in the given range) that is palm muted, with fingers held at a pressure analogous to that when playing a natural harmonic. In the score, this is shortened to “palm and h.f.p” for the sake of brevity.



Glissandi are to be executed within a single string, and should be let ring. The middle line gives a broad range for the start and end of the glissando.



## **SPECIAL TEXTUAL INSTRUCTIONS (2/2):**

Indications to “lean” activate the virtual guitar instrument surrounding the performer—be sure to listen for the “pluck”. All choreographed movements (especially directions to “look” or “lean”) should be undertaken in a focused and precise manner, without being too dramatic.

For a better sense of the desired performance style, please see the video recording of the premiere by David Cotter, or contact the composer.