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Composition: PHHS

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NOTE ON THE WORK

PHHS means "Polyphonic – heterophonic – homophonic – solo". This marks out some historically important ways to structure music. Variety – agreement – fusion as possible ways to exist together, and the individual being... PHHS explores these and puts them into different relations.

Players may decide on using any number of the 12 segments available, but they are to use the same ones and follow the same plan. The piece is chiefly notated with graphic and verbal means and conduction should be avoided so as to let the progess of the music depend on the interaction. Segments crossfade within different time-frames ranging from 0 to 30 seconds. Transitions become sometimes sudden, sometimes slow and almost suspended.

Polyphonic parts written by one person are maybe not totally polyphonic! In its most consequent form, polyphony seems to result from independent musicians improvising. Therefore, exactly this is encouraged in the three polyphonic segments found in the piece, but in different ways: "by analysis" (observing what you hear and constructing a way to contrast), "by imagination" (applying an individual role) and "by individuality" (listening to oneself, playing out of own needs). Heterophonic elements simply use some prescribed, limited material – parts will be alike, but different. Homophony in music history often meant just series of chords, that is, rhythmic uniformity. But there are other kinds of possible fusion between parts which are brought into play here: joint dynamic, timbral and tempo changes.

PHHS was nominated for the ISCM World Festival 2013 by the Danish National Comittee.

RECORDINGS PROVIDED
please see below

PERFORMANCE HISTORY (as of January 2012)

2011 19. August. Copenhagen, Concert Church by Kwartludium (Poland): Dagna Sadkowska (violin), Michal Górczynski (klarinet, basklarinet), Pawel Nowicki (percussion), Piotr Nowicki (piano).
This performance plays all elements, from beginning to end.
PHHS.AVI (video)