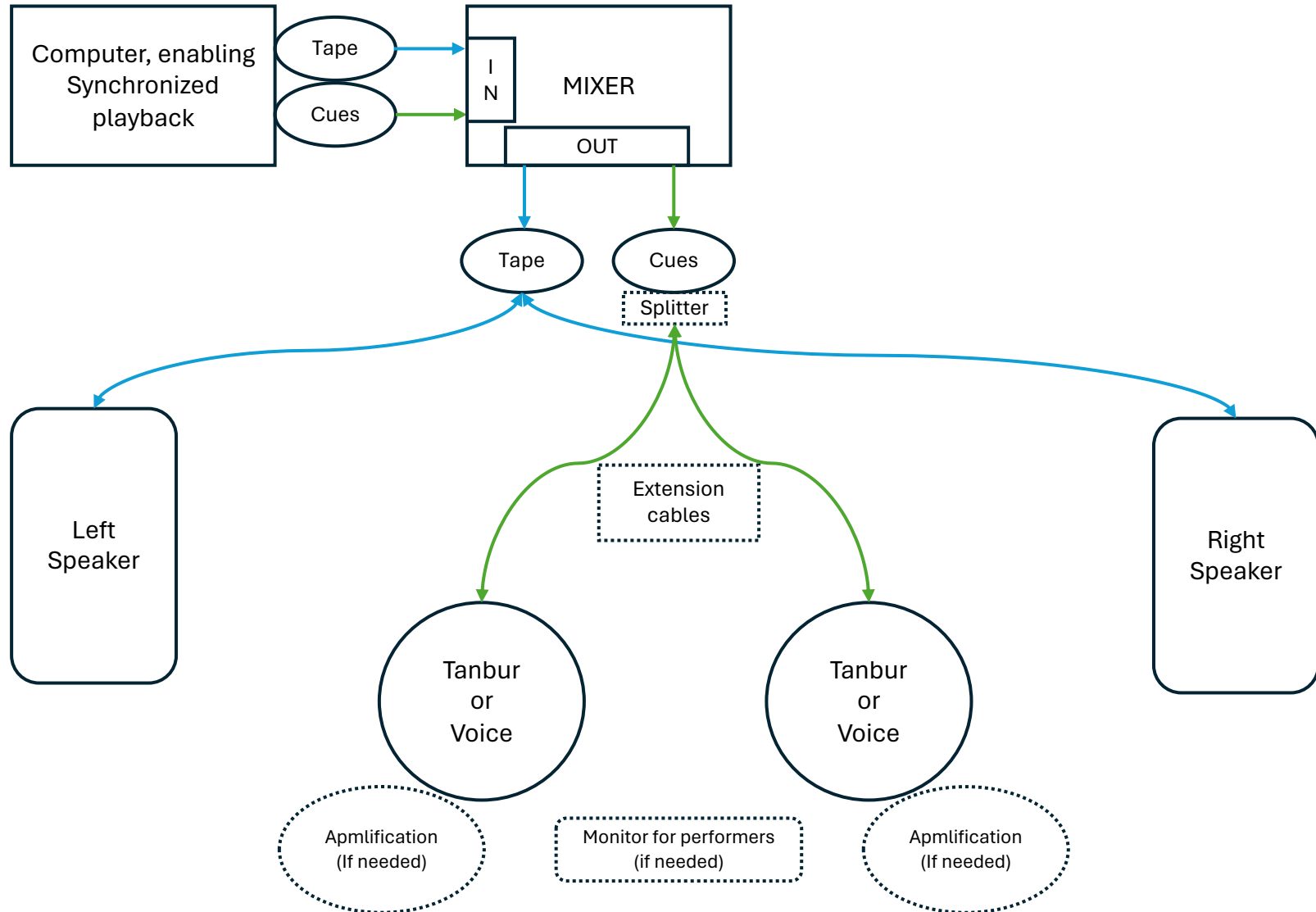


# NEARBY

For Tanbur, Voice and Tape

2024

## SETUP POSSIBILITY for NEARBY



# I. INTRODUCTION A

**Voice** Blackbirds are skittish birds, taking a few hops or steps then pausing, then again towards the next stop: just like their singing that bursts into melodies with notable pauses in between

**Tanbur**

**Fixed Media** *Bird motifs and cues* *Electronics*

0'26" They sing in virtuoso melodic bursts, wrapped into unhurried delivery.

Each phrase is a distinct production with a significant pause from the last, and no phrase immediately repeated.

0'42"

They run and hop in short bursts on grass, before the pause to look for, and strike at, earthworms and insects.

0'56"

What is about these long pauses, and fully formed bursts of action that happen in between?

**Metronome**

The (time-wise) compressed ebb and flow, of pausing and acting; and the seemingly nothing, and everything at once?

**INTRODUCTION B**

## II. INTRODUCTION B

1'18" Joining-in with each other, is to follow patterns. Patterns allow to entrain, synchronize, empathize and to cross-over

1'38" And patterns here, they are more about a flow within a system

1'46" are not about grids

**Recorded Voice** IMPROVISE FREELY  
If you wish, you can pick up some of the written elements

**Voice** In following a pattern, one becomes patterned

**Tanbur** rit. . . . .

**Fixed Media** Bird motif turning into bird choir

1'56" What could it mean to sound nearby each other, to flow and follow as we sing, play, fly, and pause in our sounding? And this movement "towards"

2'15" how could it not only be concerned with getting from here to there, But rather, being here

End tremolo with "towards"

rit. . . . . Continue until tanbur enters

*p* *mf* rit. . . . .

Bird motif imitating voice

2'27"

in the body, acting through orienting imagination? How to explore a three-dimensional connection of hopping and flying from here to there, where you are still "here" but now also "there"

Continue with the tanbur

rit. . . . .

This is an approximate phrase, a transcription from yours, so feel free to play any way you wish and to extend the ending of the phrase as in the recording ☺

**Recorded Voice**

**Voice**

**Tanbur**

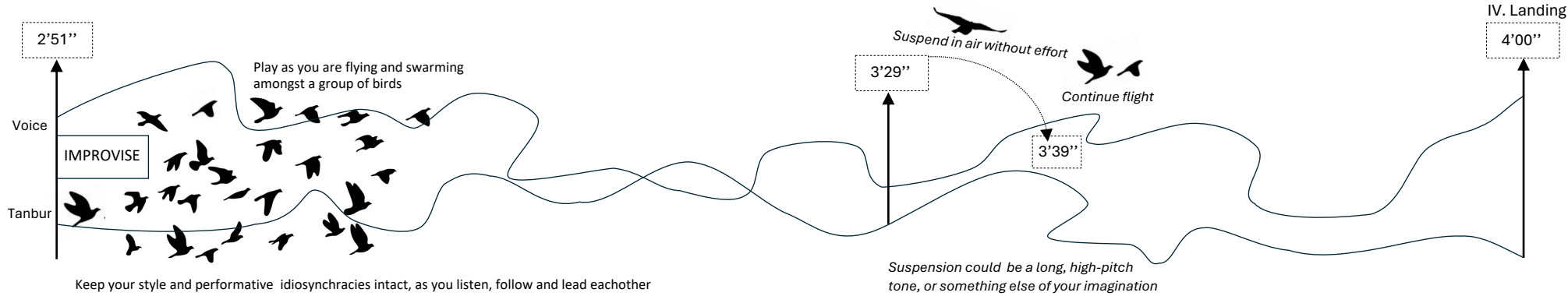
**Fixed Media**

## III. TAKING FLIGHT

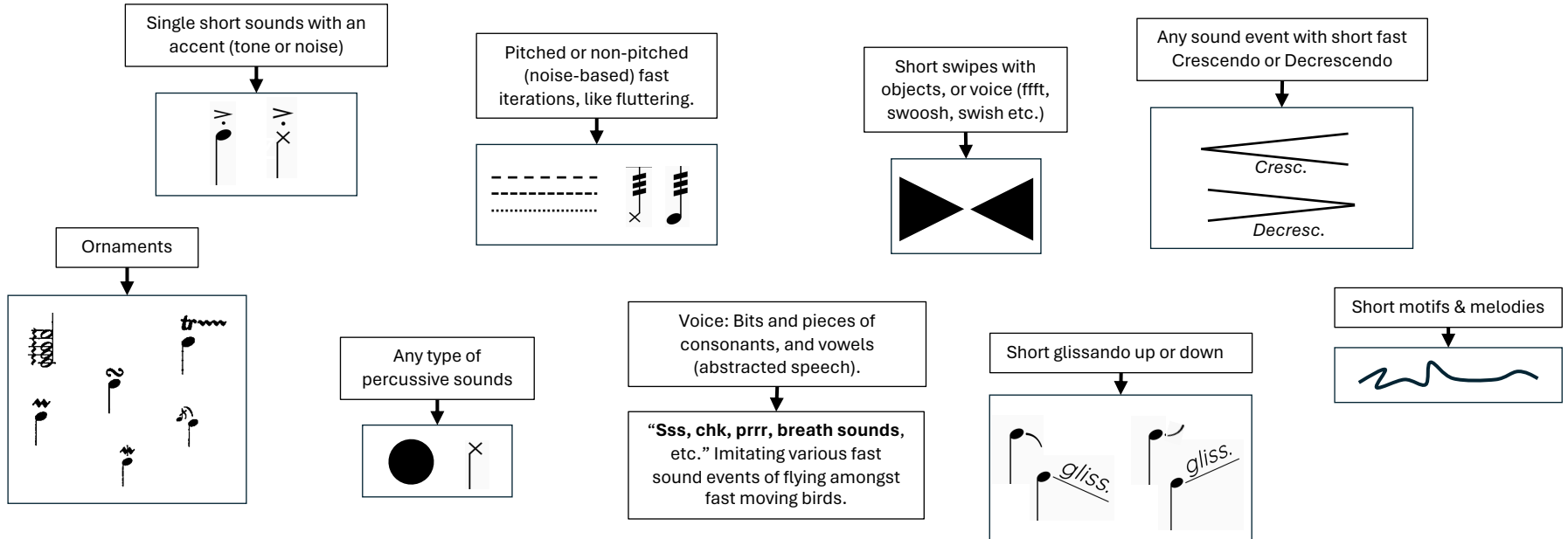
to where you have jumped in your projection, in your act of imagination

Metronome  $\text{H } \frac{2}{2}$

### III. TAKING FLIGHT



#### Some Ideas For Inspiration



# IV. LANDING

4'00

[A] ♩ = 120

Until measure 9 -----  
Vowel "E" long tone, or tremolo with "Do, Lo, Du, Lu or Da, La" syllables.

**SOPRANO**

**TANBUR**

**FIXED MEDIA**

*f*

Always  
Let Vibrate (l.v.)

Blackbird motif-----  
Continuous bird sounds in the background-----

Electronics -----  
Electronic -----

4'16

[B]

9

*Dolce*  
*mf*

*Legato*

Blackbird motif-----  
Continuous bird sounds-----

Blackbird motif-----

2 4'25

C

18

Yodelling-like character. The notes in the phrase are gliding/falling down microtonally.  
Suggested vowels: "Do, Lo, Du, Lu or Da, La". If possible, in one breath.

*f*

Blackbird motif-----  
Continuous bird sounds-----

Blackbird motif----->

26 4'37

D

26

*mf*

Blackbird motif-----  
Continuous bird sounds-----

Blackbird motif-----

Electronic -----

4'50 E

Yodelling-like character. The descending passage glides down microtonally.  
Suggested vowels: "Do, Lo, Du, Lu or Da, La". If possible, in one breath.

35 *mf*

Continuous bird sounds-----

3/4

5'04 F

Yodelling-like character. The notes are approximate, glide down microtonally and arrive to an A at the end of measure 52.  
Suggested vowels: "Do, Lo, Du, Lu or Da, La". If possible, in one breath.

44 *f*

5'16 G

Continuous bird sounds-----

Blackbird motif, canonical imitations-----

3/4



Metronome stops.

54

Continuous bird sounds---

rit. . . . .

5'33 --- until ---&gt; 6'27

**A Tempo** ♩ = 140 (Approx)

Voice

IMPROVISE

Listen to the birds, tanbur and play any motif, phrase, note, silence, etc. until the next section, following your listening. Your improvisation can incorporate some material from previous sections or some motifs, phrases from this section, or introduce new ones. Continue until next section. Here are some ideas:

*p*

You can continue imitating bird motifs

*p* gliss.

You can continue the tremolo, events

Number of repetitions are approximate, follow your own decisions.

Tanbur

9 X

4 X

END

rit. . . . .

IMPROVISE

Listen to the birds, voice and play any motif, phrase, note, silence etc. until the next section, follow your listening

You can also play variations on commas, notes, etc. repeated motifs can keep changing or stay same. Once the motifs are finished follow the voice and birds.

## V. PARTING WAYS

**6'26"**

Voice: *Speak with a soft voice, like a lullaby*

Tanbur: *Improvise freely in between the written notes*

Fixed Media: *All gray notations are in the fixed media*

*Ambient tone ("D") enters with bird motif*

In joining-in with the other, isn't there always a listening, a receptivity that inserts pauses, allowing for some space

*Bird motif*

*8'04"*

*6'46"*

What are those spaces made of?

**7'00**

We don't act without being acted on We don't generate ourselves. We're not self-created creatures

*IMPROVISE FREELY*

*Bird motif*

**7'10"**

We're always moved by something and it's only because we're moved that we act

*Bird motif*

**7'25"**

We never speak alone, not really

We never speak alone, not really

There are always the voices of others that speak with us, through us, that accompany us

There are always the voices of others that speak with us, through us, that accompany us

*Continue playing*

*gliss.*

*Bird motif*

**7'42"**

*Bird motif*

**8'35"**

How do we become companions for each other in attending, and caring company?

*IMPROVISE FREELY TO THE END*

And in doing this, how to hold both the singular and the plural without being torn?

To learn staying, Together-Apart

*slowly*

*Bird motif*

Decrescendo, fading out....