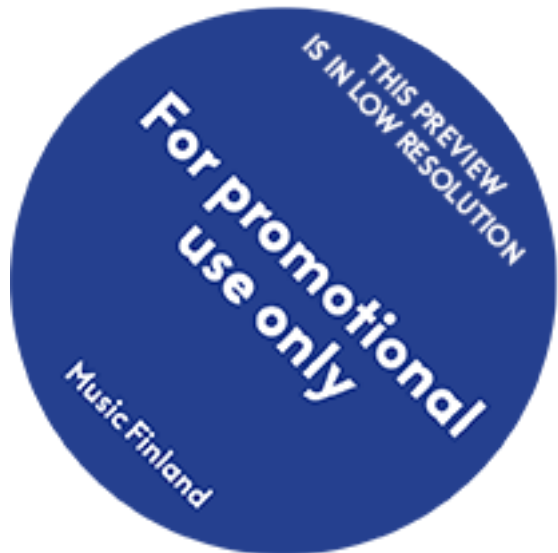


Timo Tuhkanen

# PAUSE

for chamber orchestra and organ and  
fixed tape

2022

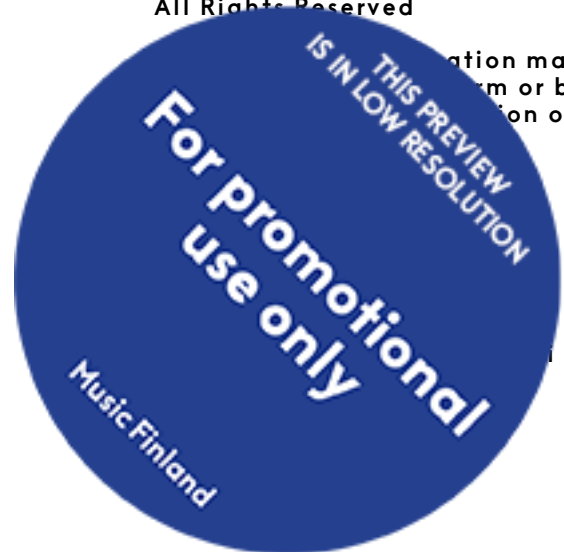


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# PAUSE

*for chamber orchestra and organ  
and fixed tape*

*2022*

1



*PAUSE for chamber orchestra, organist, and fixed tape*

Notes:

The world has reached a moment many thought we would never see, the unimaginable horror of the collapse of nature as we know it, combined with the imaginable and televised horrors of war come together in our imaginations and are twisting together to become some perverse dystopia only large budget Hollywood films fetishise about. PAUSE is a symbolic and literal call out to stop in a time when making art seems its most futile and useless, where accelerationist push for an ever sped up entanglement of life and technology without regard for the consequences. What is the point in making art on a dying world where people literally have no interest in saving each other and are only looking to benefit themselves when the collapse happens? PAUSE is also a call for a dream, a human evolutionary dream, it reaches out to the inner depths of anguish and dares to scream and call out for a different world, a different possibility of life, a different possibility of consciousness through and in music. It is not that there is hope, we must rise beyond hope and attach ourselves back into the world-common dream of our non-human ancestors and re-find our path in common with all life. Everything depends on this. Nothing will be left up to use.



Organist and orator (same person?)

Strings *div.*

Winds and brass *div.*

Fixed tape as wav file in 6 way circular surround format

Organist will need one metal weight to depress one note.

Organist alone has written paper score in performance. Strings, winds and brass have an auditory score. The auditory score of the strings *div.* is divided into 6 speakers. The auditory score of the Winds and brass is divided into 3 speakers. The concert hall will need a 6 output sound-card and a 6 speaker system with stands to place in a circle around the stage. The organist will trigger the fixed tape at the appropriate moment.

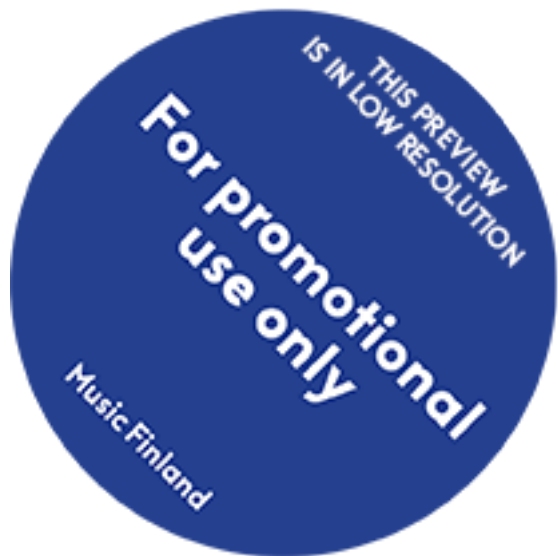
The organist, can act as the orator, who acts on the balcony

The organist plays both the organs and triggers the computer.

Actions are done at the balcony next to the organ keys. These actions are symbolic and extend visually the music by embodied and somatic practices.



**Important:** As well as doing these actions, there is a primary narrative action that is overarching the entire piece: that of changing the harmonic systems in order change the colour and air-volume of the pipes. Because the new organ pipe system for air can be seen by the audience, making the organ both special and also unknown and unknowable for a composer, I would like the opportunity to work with the organist to develop a way to play the specifications and systems rather than the keys themselves. Hence the single sustained note, the “pause”. This is notated as being “closed” or “open” below and above a line that indicates the middle, respectively, and numbers 1 – 124, as per specifications.



PAUSE *for chamber orchestra and organ and fixed tape*

Score for organist and orator.



The orator depresses the note E when A = 440 with a heavy weight and slowly steps onto the balcony next to the organ keys. The orator announces:

“Ladies and Gentlemen, Friends! Big, Small, Non-human. THIS, IS A PAUSE!”

The orator walks to the organ keys and presses the computer key to play the fixed tape and time starts at min 0:00. The organist begins to manipulate the systems to change the colour, shape, potency, location and harmonic spectrum of the organ. This colour change of the organ lasts the whole piece. The piece starts with all systems closed.

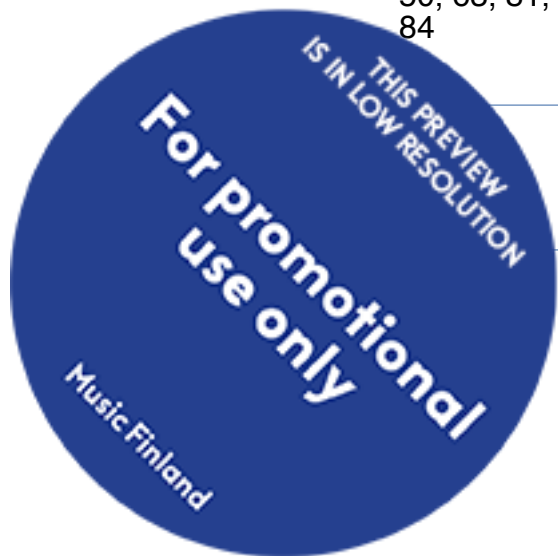
open		74		110	1
closed	74	110, 109			
		109			2
		4			
4			21		3
110		21		21, 69	
		69			4
					Orator action 1 5
		74			
					6



Orator action 1: The orator rubs his hands at the balcony, pushing them visible to the audience.

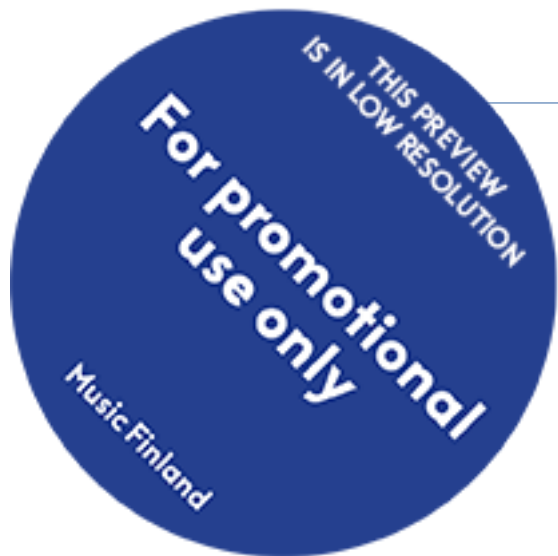
Orator action 2: The orator continues rubbing their hair, moving at the back of their head and neck, leaning out from the balcony as much as possible.

		50	6
109, 50			
			Orator action 1 7
	50		
Orator action 2		50, 63, 81, 84	8
	50, 63, 81, 84		
	91		26 9
	26		50
			10
			26
	7		



Oration action 3: The orator announces again, this time with everybody: THIS IS A PAUSE!  
4<sup>th</sup> orator action, this is something for the orator to decide:

63			81	11
			68	12
	84, 68			
			25	13
	68, 25, 120			
	120	4 <sup>th</sup> orator action		14
				15



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Fixed tape FIN min 16:40

Total duration approx min  
17:00

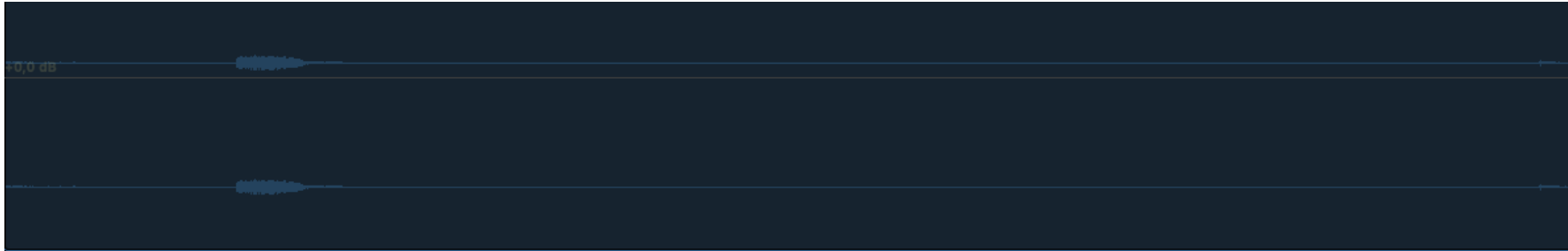
## PAUSE 2022



PAUSE *for chamber orchestra and organ and fixed tape*

Auditory score for Strings *div.* and Winds and brass *div.*  
Doubles as visualisation of fixed tape with one stripe equaling one minute.

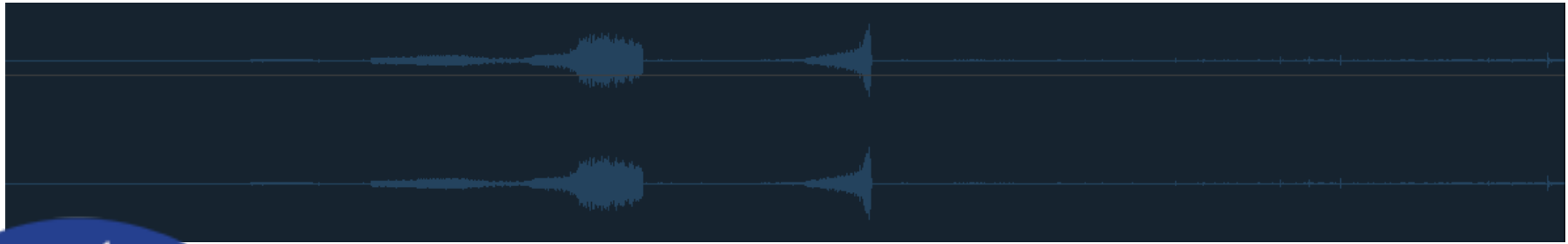




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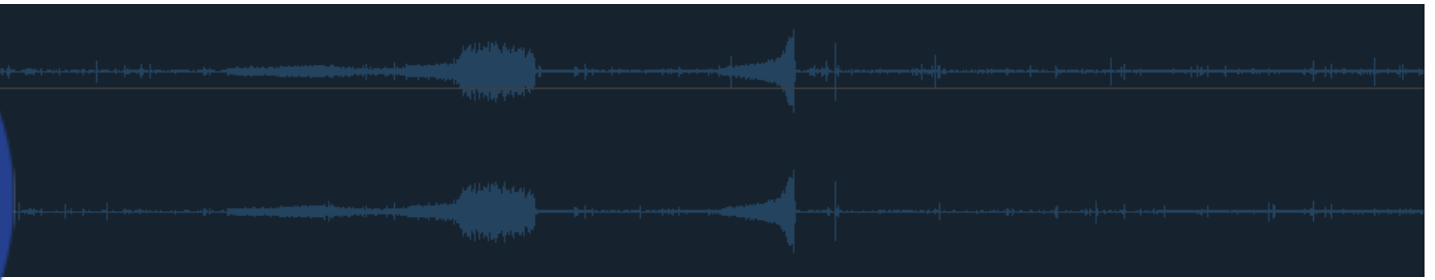
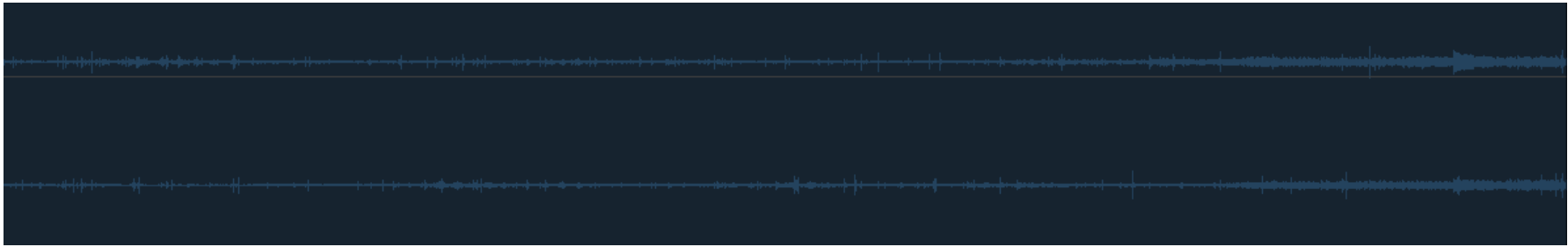
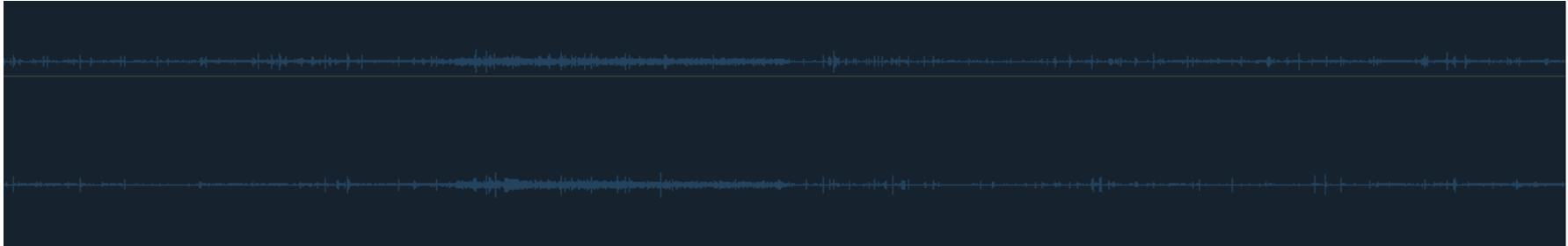
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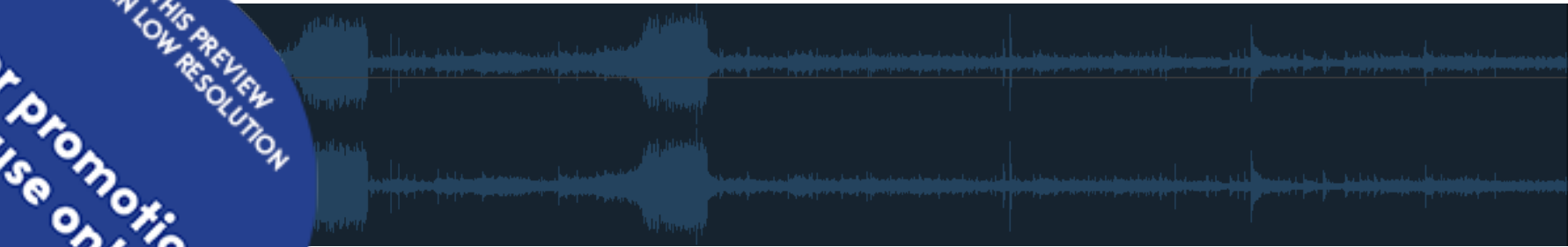
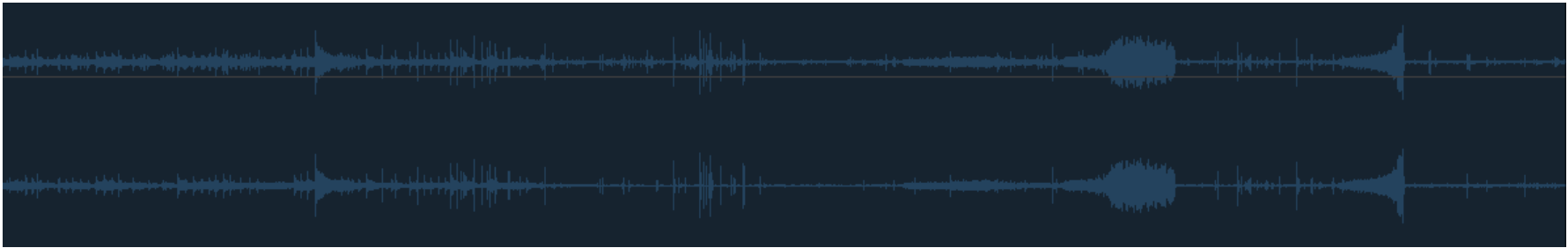
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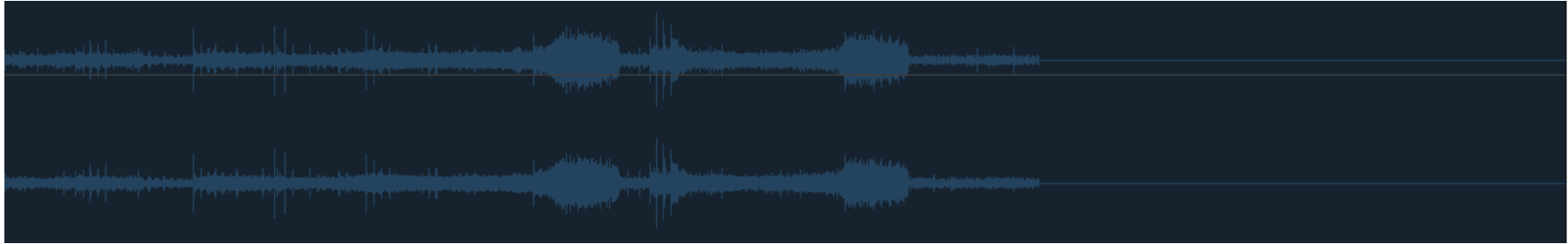
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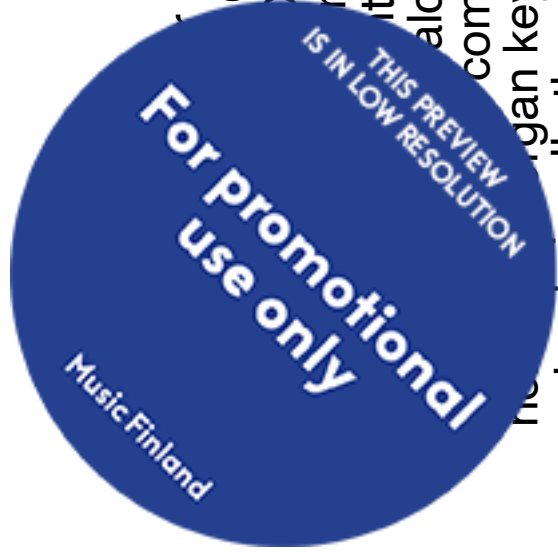
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Auditory score FIN min 16:40  
Total duration approx min 17:00



PAUSE 2022



(same person?), can be any musician. Organist will need one metal weight to Organist alone has written paper score in Organist will trigger the fixed tape at the it. The organist, can act as the orator, balcony. The organist plays both the organs computer. Actions are done at the balcony Organ keys. These actions are symbolic and extend visually the music by embodied and somatic practices.

### **Two possible variations for orchestra**

Strings, winds and brass have an auditory score. The auditory score of the strings *div.* is divided into 6 speakers. The auditory score of the Winds and brass is divided into 3 speakers

#### **1) Eclectic**

*Keyboard or organ*

*Strings div.*

*Winds and brass div.*

*Percussion*

#### **2) Chamber orchestra**

*1 flute (incl. piccolo, alto flute), 1 oboe (incl. cor anglais), 1 clarinet (incl. bass clarinet), 1 bassoon, 1 horn, 1 pump organ or electric keyboard, 4 x 1st violins, 3 x 2nd violins, 3 viola, 2 cello, 1 contrabass.*

#### **Fixed Tape**

Fixed tape as wav file played from a computer in 6 way circular surround format around the musicians. The concert hall will need a 6 output sound-card and a 6 speaker system (and sub if possible) with stands, cables, etc. to place in a circle around the stage. The organist will trigger the fixed tape at the appropriate moment. See image in Appendix 1.



Behind the stage



The musicians

