

NEAR MEMORY

~~SKETCH~~
OPEN SCORE MAP
FOR SOLO PIANO (I)
Dedicated to Jaak Sikk
To be premiered
in Tallinn on 14th September
2024

SERGIO CASTRILLÓN
2024

Les Orangeries de Bierbaix
Rue de Bierbaix 2
Mont-Saint-Guibert
1435, Belgium

PREFACE

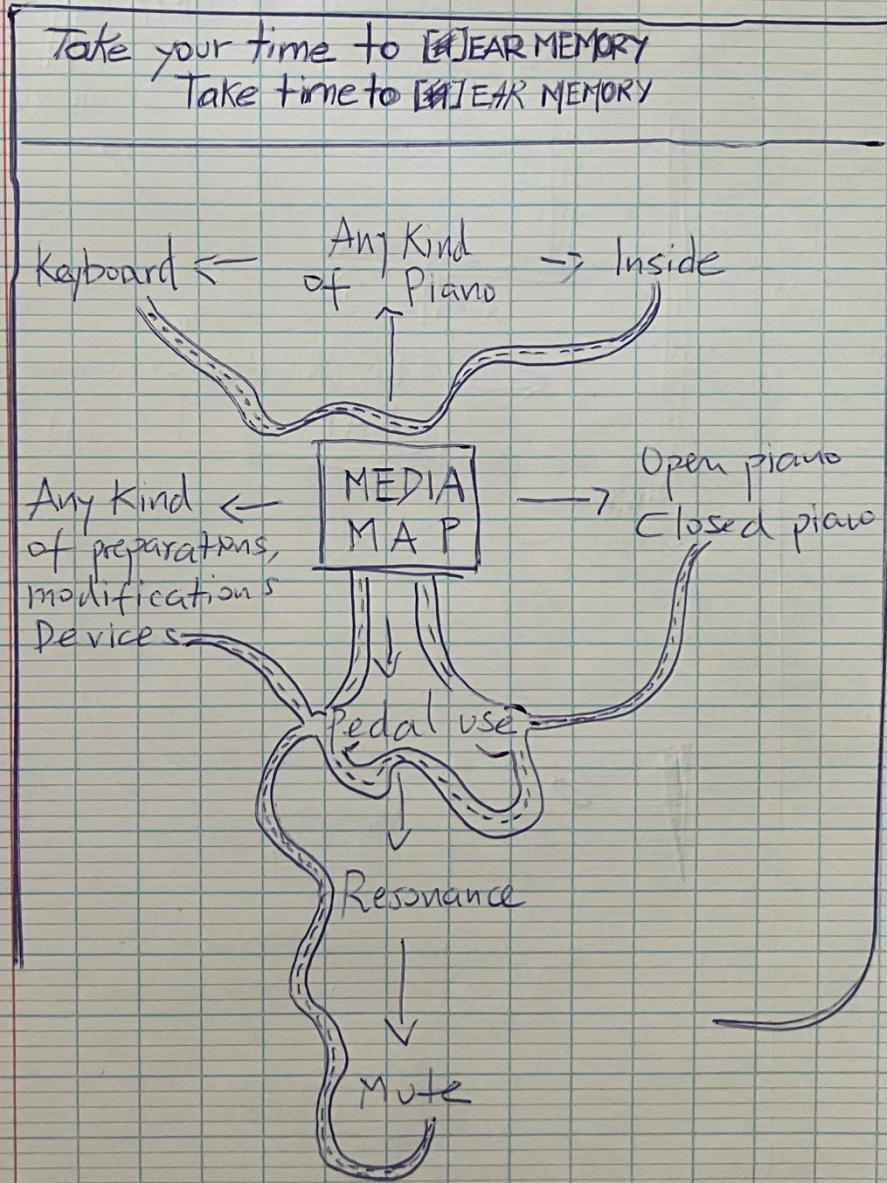
FINAL WORDS

This piece explores the concept of "score map",
an idea for experimental notation in
open scores. A "score map" is a
guide for the performers to create
with me. Hence, the creative process and
performative result is a remote duo
collaboration. The ~~score~~ ^{SKETCH} is a map
that indicates certain territories
within the piece. Like in a map,
there is an idea of places and
locations. The one who looks at the
map could find different ways to get
to different locations. Therefore, is
the performer the one who decides
where and how to go (somewhere?)

This piece shows a territory, the territory
of ~~HEAR~~ ^{HEAR} MEMORY, and within that territory,
the performer interpreting the "score map"
shall carefully listen and remember the
steps and routes given and experienced.

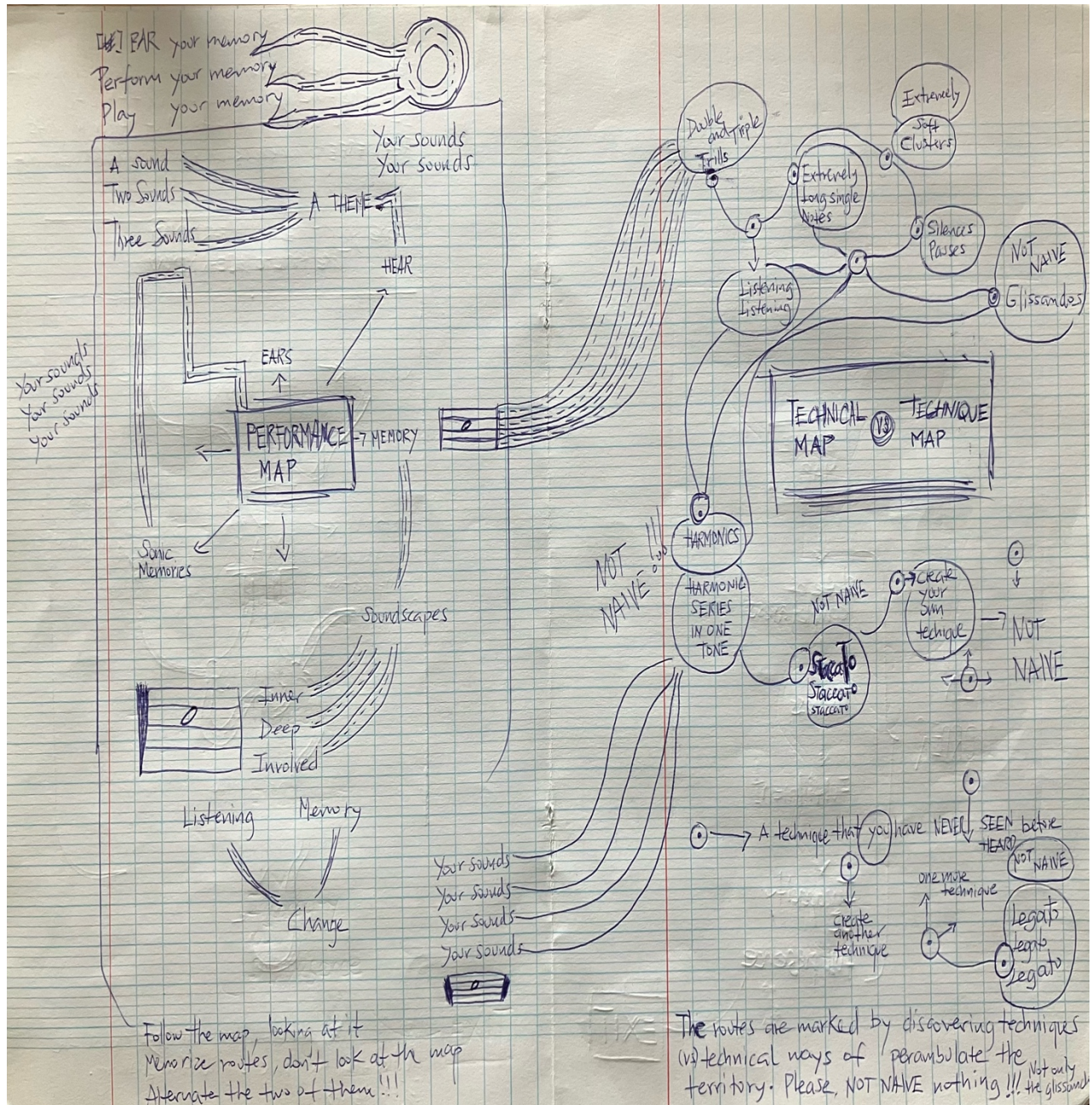
Please, create your own routes, experiences.
Find something unique, it is worth it !!!

Take the time you need between one place to another
Take the time you need for resting, whenever you want
Take the time you consider to visit this territory
It can be a short visit to all of it, or in parts
FEEL FREE to come back or leave, whenever you want.



Use the media to enter the territory, choose the media that you think is good for entering.

[[EAR MEMORY



ESCAPE
MAP

↓
state of
completeness

↓
Tiredness

↓
Fulfillment

↓
Incapacity
of
full presence

IN
ORDER

EXIT

SOME IMPORTANT NOTES

Remember that this ^{SKETCH} "score map" is for you to create your own journey(s) to this territory.

You can ask me ; teach me anytime ; [if]

I want to discuss and explore with you the performative process. I will be glad to listen to you, in any moment. I will also be glad to imagine how your visit was. I hope every visit is different for you. That it gives you different experiences everytime, that you HEAR MEMORY.

This piece is part of a series of pieces included in the project: "IMPROVISED-COMPOSED PIECES" for solo instruments and performers. Hence, each piece is composed by a fully improvised procedure. In this case, I started the composition process at 17:03 and finished at 20:29 on July 27th 2024. No pauses, no time for organising ideas out of the "real time" frame. This project intends to explore how written composing could be improvised. Namely, just with a blank paper in front of my eyes, I started and ended the composition of a piece at once. *

* This page was written after the composing process ended.
To be precise on 29th July 2024 around midday.

FINAL WORDS

These pieces are made for performers to think, to spend time searching, researching. Also, these pieces intend to embrace any kind of action, to question and explore the notions of mistake, novelty, quality and uniqueness.

Encountering with these pieces means facing:

DISPLACEMENT	INDISCIPLINE	INTUITION
CONTROVERSY	UNLEARNING	IMAGING
CONTRADICTION	EXPERIMENTING	
	MISUNDERSTANDING	

If you agree on working on these pieces, you are encountering ➡ truly and deeply with a paradigm of SONIC RESPONSIBILITY. As I am sure the persons who I have dedicated these pieces ^{to} will face the challenge of sonically responsible work on them, I hope that anyone who encounters this, will do so.

If you are an improviser ➡ DO NOT **IMPROVISE THIS** PIECE!!!
I am sure you know why ➡ you will for sure improvise **within** the piece. It is only natural.
this is called ~~SKETCH~~ score.
So, do you still want to?