

Kinê-Diffr(a)ct

for amplified flute, saxophone, guitar, prepared piano, percussion, violin and viola

Clara Maïda

[13'19]

Premiere on April 10th, 2008. *Opus 8.2* Evening, T.N.T. of Bordeaux

FRENCH MINISTRY OF CULTURE and PROXIMA CENTAURI ensemble commission

PROXIMA CENTAURI ensemble

Kinê-Diffr(a)ct is the first part of *Kinêm(a)*, a series of pieces for four to seven amplified instruments.

The title of the piece is derived from the Greek word "kinêma" which means "movement" and the term "diffraction" which indicates the phenomenon according to which the density of a wave is no longer the same after meeting with an object.

The diffraction is the mark of the undulatory nature of a phenomenon, and can be observed with light, but also sound, neutrons, X-rays.

This notion of rupture of the identity, the quality or the continuity of a physical phenomenon, induced by the meeting with an object, already clearly appears in the cut in the words which constitute the title ("kinê" and "diffract").

If one favours the writing of a musical matter crossed with waves whose trajectory is continually veered off course or broken into poly-directional splinters as soon as they collide with objects, and if one imagines sound objects in constant movement and likely to be the generators of vibratory perturbations as well as be shaken or fissured in return by these disruptions that their presence implicates, which sound experience can be tried?

The moving sound objects, the diffractions multiplied by this mobility of the objects, the split and the projections of the scraps of objects still renew in the musical space the possible meetings with sound waves and other distortions to come. From the diffractions always more numerous to the objects more and more fragmented and migratory, the musical fabric is pulverized in floating and residual particles.

Diffraction of the diffraction, splits of the splits, scraps of the scraps. The piece attempts to redraw the process at work at the heart of matter and the laws that govern it.

Clara Maida, April 2008