

Matt Geer

# Metamoments

for viola

2023

Full Score  
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# Programme note

In the contemporary landscape of musical semiotics and phenomenological inquiry, "Metamoments" endeavors to transmute the cognitive and experiential aspects of time into a multi-modal auditory experience. This duet for viola and piano leverages intricate rhythmic structures and permutational arrays of time signatures to vivify the inherently elusive concept of temporal consciousness. The work borrows generously from the phenomenological traditions encapsulated by thinkers like Edmund Husserl and Martin Heidegger, specifically concerning their examinations of time-consciousness. Husserl's triple distinction of primal impressions, retention, and protention (the experiencing of the now, the just-past, and the imminent future) finds a musical analogue in the juxtaposition of thematic materials. Contrary to more traditional forms of musical storytelling, the narrative ontology of "Metamoments" is decentralized, designed not to emanate from the invariant musical text but to coalesce within the mutable mental states of each individual listener. Capitalizing on the concept of temporal granularity, the piece employs a highly algorithmic framework. Permutational arrays of time signatures, in tandem with complex rhythmic patterns, function as a surrogate for the vicissitudes of temporal cognition. Rhythmic complexities should not be considered as mere technical obstinacy; rather, they encapsulate the myriad layers of mental activities and the multiplicity of temporal experiences happening simultaneously within the cognizant self. Consequently, each performance aims to provide a unique foray into personal perceptions of time, dynamically sculpted by the listeners' own cognitive architectures. The overarching thematic vector of "Metamoments" aims to displace the conventional locus of musical meaning from the composer's narrative intent to the rich internal narrative of the listener. The music serves as a static landscape through which listeners travel, their consciousness threading its own evolving story from the aural and temporal topography. Thus, the listener transforms from passive receptor to active constructor of meaning, aligning with the post-structuralist propositions that decentralize the authorial voice. This work serves as both an artistic statement and a probe into cognitive mechanisms that manifest our phenomenological experience of temporality. Its contribution lies at the interstice of music theory, phenomenology, and cognitive neuroscience, proposing a fertile ground for interdisciplinary discourse. In summation, "Metamoments" is an invitation to venture into the labyrinthine corridors of one's own mind, where time becomes a polysemic tapestry, woven from the threads of individual consciousness, perception, and expectation. By intermingling the recondite terrains of phenomenological philosophy, algorithmic time-structures, and narrative flexibility, "Metamoments" seeks to invoke an introspective odyssey—a labyrinthine maze where time loses its unidirectional inertia and becomes a space for individual and collective exploration.

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Metamoments

for viola

Duration: 16'30"

For Amy Jackson-Ives

# Metamoments

for viola (2023)

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Cyclic ♩ = 110

Musical staff 1: A single line of music with various time signatures (9/8, 3/4, 7/8, 5/8, 3/4, 7/8, 3/4, 9/8). Dynamics include *mf*, *mp*, *p*, *f*, *p*, and *mp*.

Musical staff 2: A single line of music with various time signatures (9/8, 7/8, 3/4, 5/8, 7/8, 2/4, 5/8, 3/4). Dynamics include *mf*, *p*, *mf*, *f*, *mp*, and *f*. Includes the instruction "Play 3 times".

Musical staff 3: A single line of music with various time signatures (9/8, 7/8, 3/4, 7/8, 5/8, 2/4, 5/8). Dynamics include *mf*, *p*, *mf*, *p*, *f*, and *mp*.

Musical staff 4: A single line of music with various time signatures (9/8, 3/4, 7/8, 2/4, 7/8, 5/8, 3/4). Dynamics include *f*, *mf*, *p*, *mp*, *p*, and *f*.

Musical staff 5: A single line of music with various time signatures (9/8, 2/4, 3/4, 5/8, 7/8, 3/4, 5/8). Dynamics include *mf*, *mp*, *mf*, *f*, *p*, and *mf*. Includes the instruction "Play 3 times" and "rit.....".

..... Cyclic ♩ = 100

Musical staff 6: A single line of music with various time signatures (9/8, 7/8, 2/4, 5/8, 2/4, 7/8, 3/4, 7/8). Dynamics include *f*, *p*, *mp*, *f*, *mp*, *p*, and *mf*.

Musical staff 7: A single line of music with various time signatures (9/8, 2/4, 3/4, 5/8, 2/4, 7/8, 3/4, 5/8). Dynamics include *p*, *mp*, *mf*, *f*, *mp*, *p*, and *mf*. Includes the instruction "Play 4 times".

Musical staff 8: A single line of music with various time signatures (9/8, 3/4, 5/8, 2/4, 7/8, 5/8, 7/8). Dynamics include *f*, *mf*, *f*, *mp*, *p*, and *f*.

Musical staff 9: A single line of music with various time signatures (9/8, 3/4, 2/4, 7/8, 3/4, 2/4, 5/8, 2/4). Dynamics include *p*, *mf*, *mp*, *p*, *mf*, *mp*, and *f*. Includes the instruction "Play 4 times".

Musical staff 10: A single line of music with various time signatures (9/8, 5/8, 7/8, 3/4, 2/4, 5/8, 7/8). Dynamics include *mp*, *f*, *p*, *mf*, *mp*, and *f*.

Play 4 times

*p* *mf* *mp* *f* *p*

*f* *mf* *mp* *p* *f* *mf* *mp*

rit.....Cyclic ♩ = 90

Play 4 times

*p* *f* *mp* *mf* *mp* *mf*

*p* *f* *mf* *p* *mp* *f*

Play 5 times

*mp* *mf* *p* *mp* *f*

*mf* *mp* *p* *f* *mf* *mf* *mp*

Play 5 times

*p* *f* *p* *p* *mf*

Play 5 times

*f* *mp* *f* *mf* *p* *mf*

rit.....Cyclic ♩ = 80

*p* *f* *mp* *f* *mf* *p* *mp*

Play 6 times

*p* *f* *mf* *mp* *mf* *f*

*p* *mf* *f* *p* *mp* *f* *mp*

Play 6 times

*p* *mf* *p* *mp* *mf* *f* *mp*

*p* *mf* *f* *mf* *f* *mp*

Play 6 times

*p* *f* *p* *mf* *mp* *p*

rit.....

*mf* *mp* *f* *mp* *f* *p* *mf*

Cyclic ♩ = 70

Play 7 times

*mp* *f* *p* *mf* *mp*

*f* *p* *f* *mf* *mp* *p*

Play 7 times

*f* *mf* *mp* *p* *f*

*mp* *mf* *mp* *mf* *p* *f* *mf*

*p* *mp* *f* *mp* *mf*

Play 7 times

*p* *mp* *f* *mf* *mp*

*p* *f* *mf*