Southern Methodist University
SMU Scholar

Bridwell Library Research | Bridwell Library

Fall 11-24-2022

52 Nanotone Symphonies

Anthony Elia
aelia@smu.edu

Follow this and additional works at: https://scholar.smu.edu/libraries_bridwell_research

Part of the Audio Arts and Acoustics Commons, Composition Commons, Interdisciplinary Arts and Media Commons, Music Performance Commons, and the Other Music Commons

Recommended Citation

Elia, Anthony, "52 Nanotone Symphonies" (2022). *Bridwell Library Research*. 28.
https://scholar.smu.edu/libraries_bridwell_research/28

This document is brought to you for free and open access by the Bridwell Library at SMU Scholar. It has been accepted for inclusion in Bridwell Library Research by an authorized administrator of SMU Scholar. For more information, please visit http://digitalrepository.smu.edu.

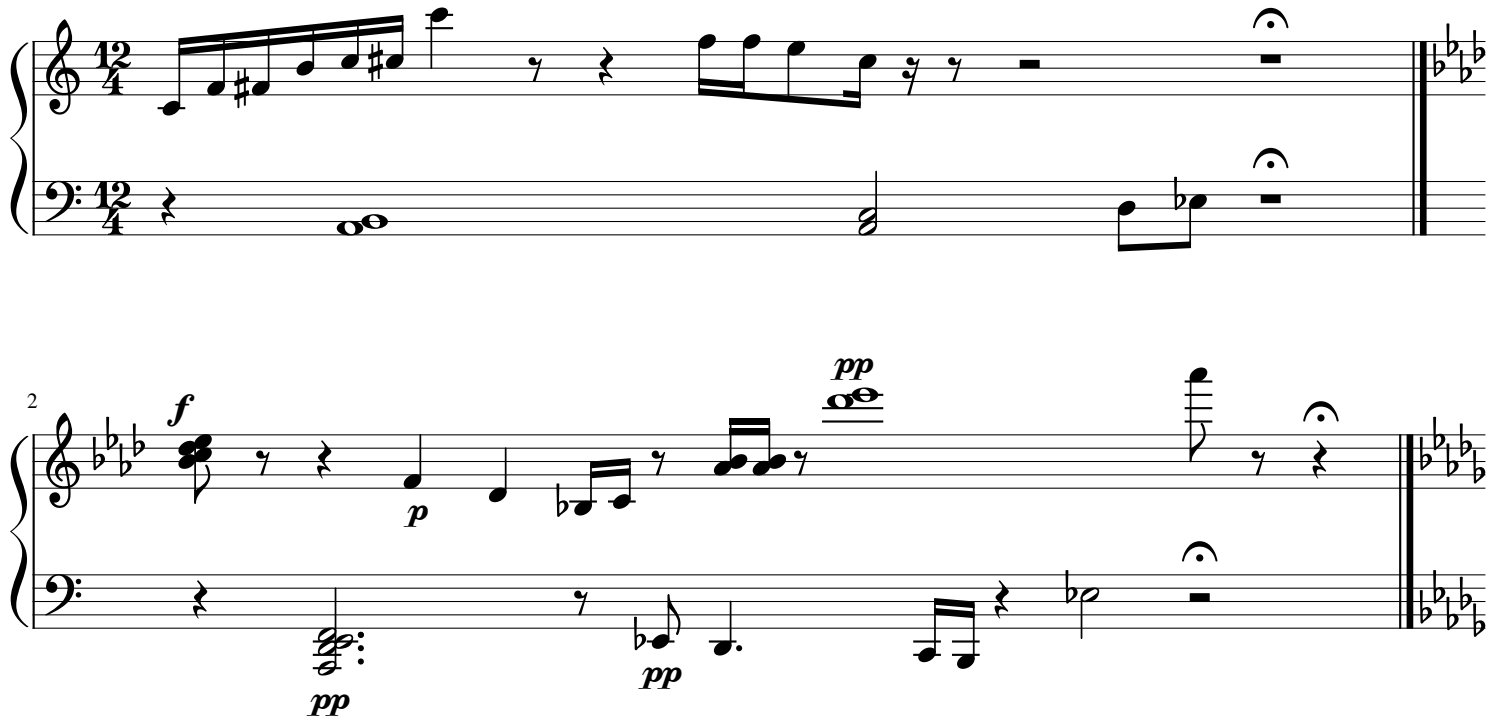
52 Nanotone Symphonies

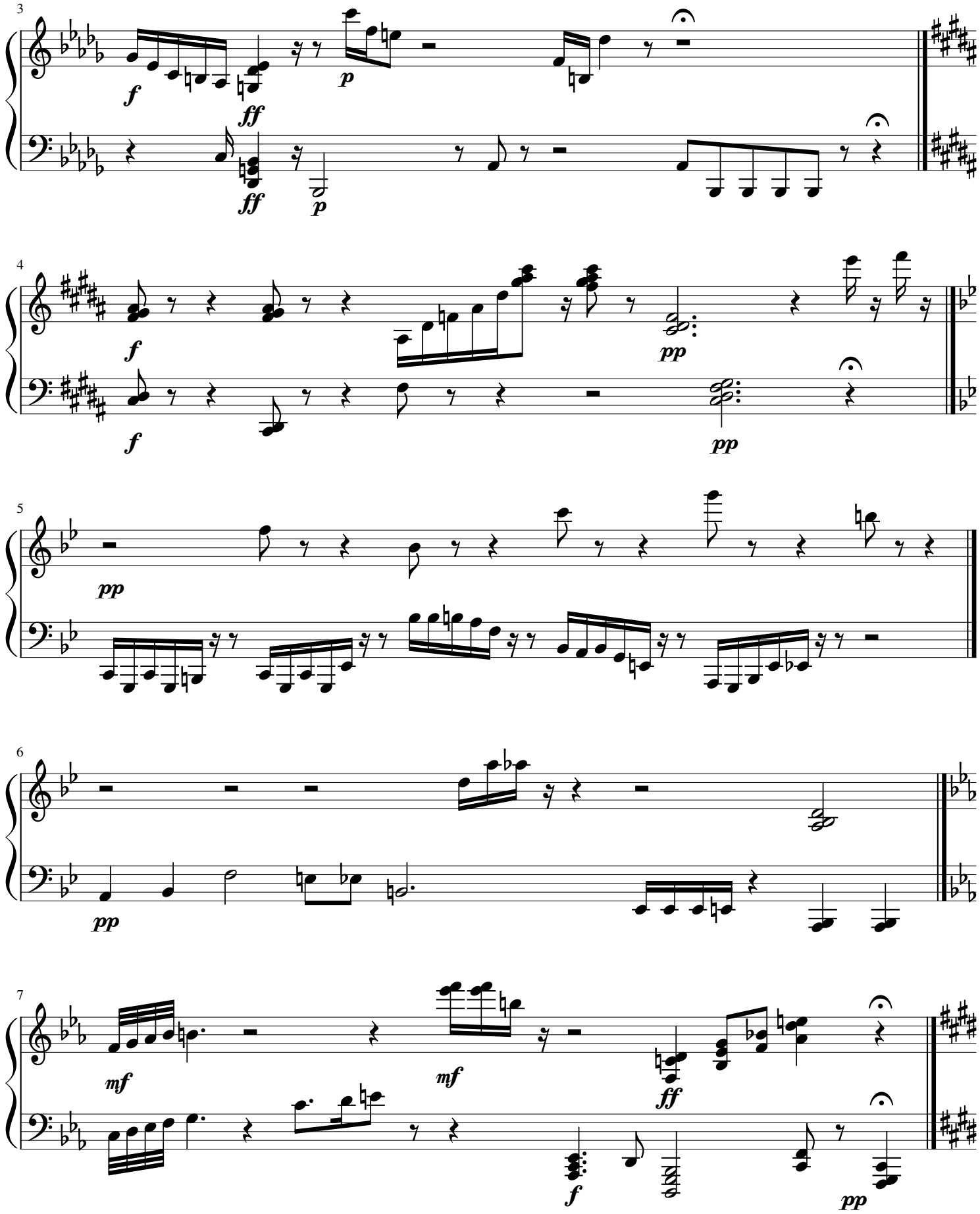
for Solo Piano ~ Dedicated to Francesco & Antonia Comito & Anna Bulkina

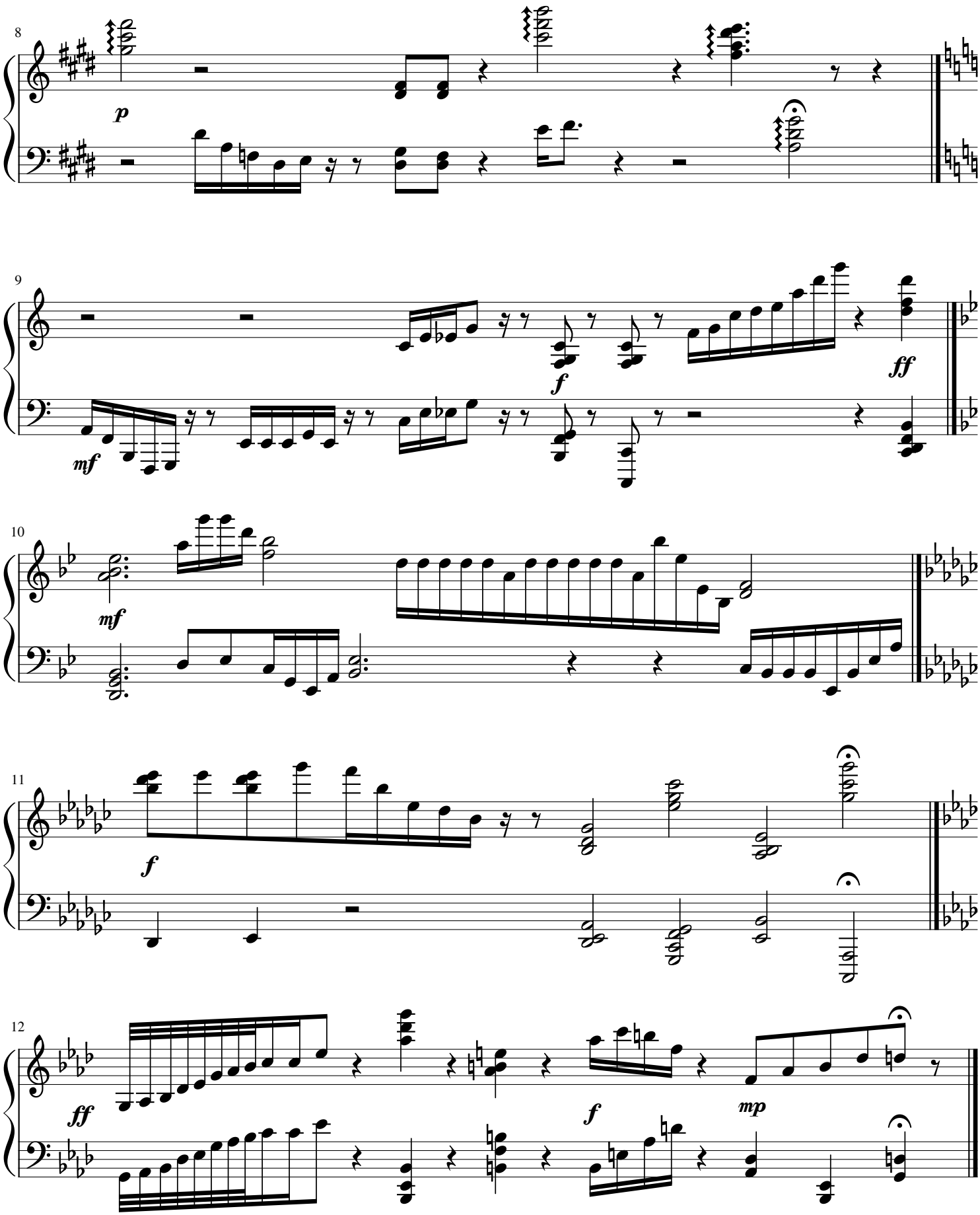
The *52 Nanotone Symphonies* is a work of expanding and contracting nature, which reflects the paradox of size, length, speed, and tone of a work: a symphony is traditionally a massive orchestral work with many interactive parts, while a tone is an elemental form of sound, at the foundational level of music. This work distorts and challenges those categories, allowing for each measure (in 12 + 4 time) to constitute an entire "symphony" of sound in miniature: using a single piano (keyboard or organ) instead of orchestra. Performers are encouraged to play each as slow or fast as they wish. The ever-expanding tone "size" refers to how a piece may be played--individually once through; with 3-5 second pauses between each measured "symphony" in order to focus on the clarity and expansiveness of micro-orchestral sounds created in each measure and the accompanying pauses, silences, or human participant sounds; or even repeating the piece several times at increasing/decreasing tempi: *nanotone, femtotone, attotone, zeptotone, and yactotone.* While these "tones" don't actually exist musically, they are meant to convey the fractional nature of sounds toward infinitessimal or extreme limits of music. Pauses between each measured "symphony" will create a distinct experience of "connected detachment," because of the intense shortness of each work, while continuing through the whole series. It may also create an unpredictable tension between various sounds and spaces of human noise, tones, and empty space--with the final measure offering the most room for interpretation, from loudest to quietest sound or silence.

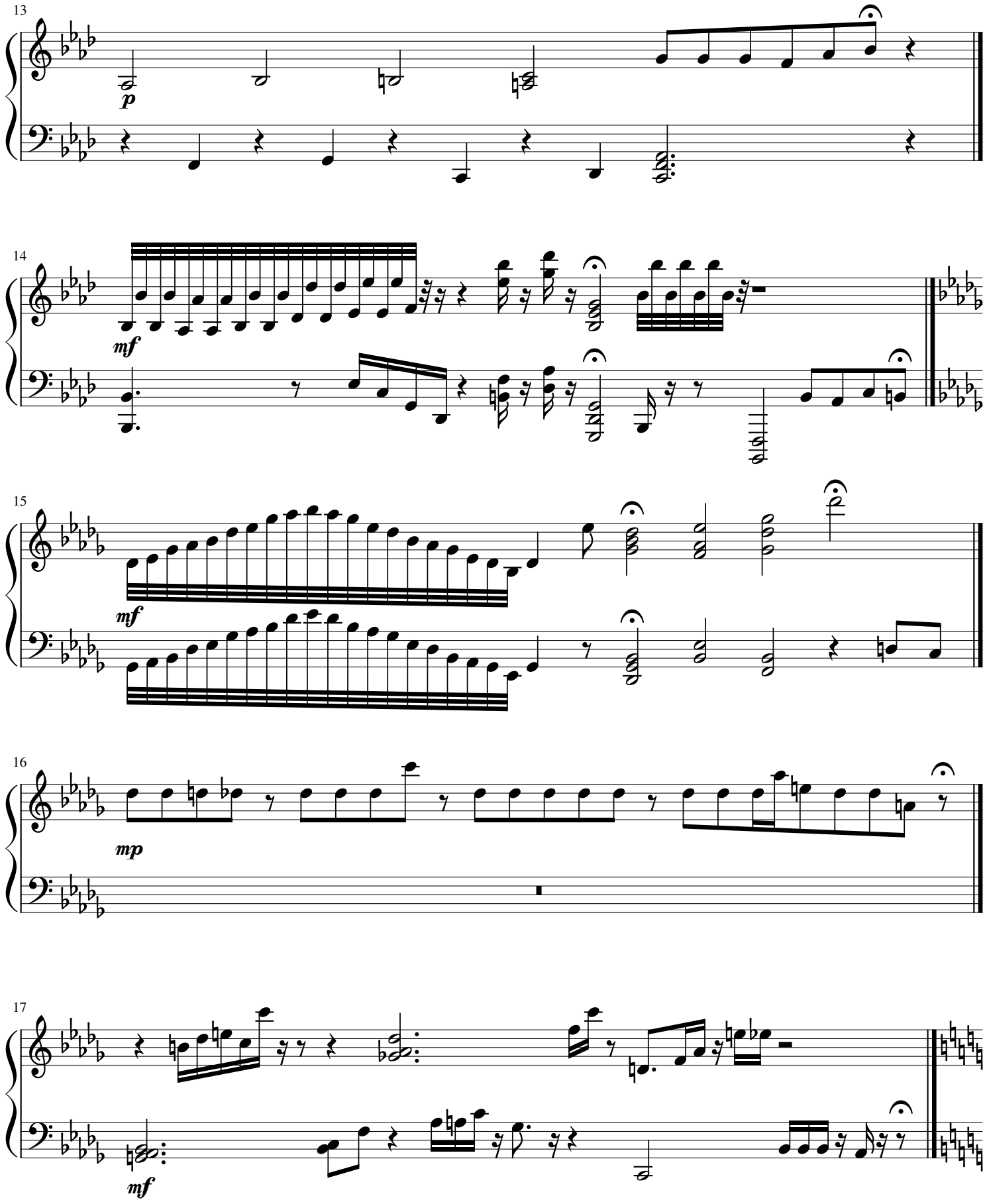
Dallas, TX ~ 24. November 2022

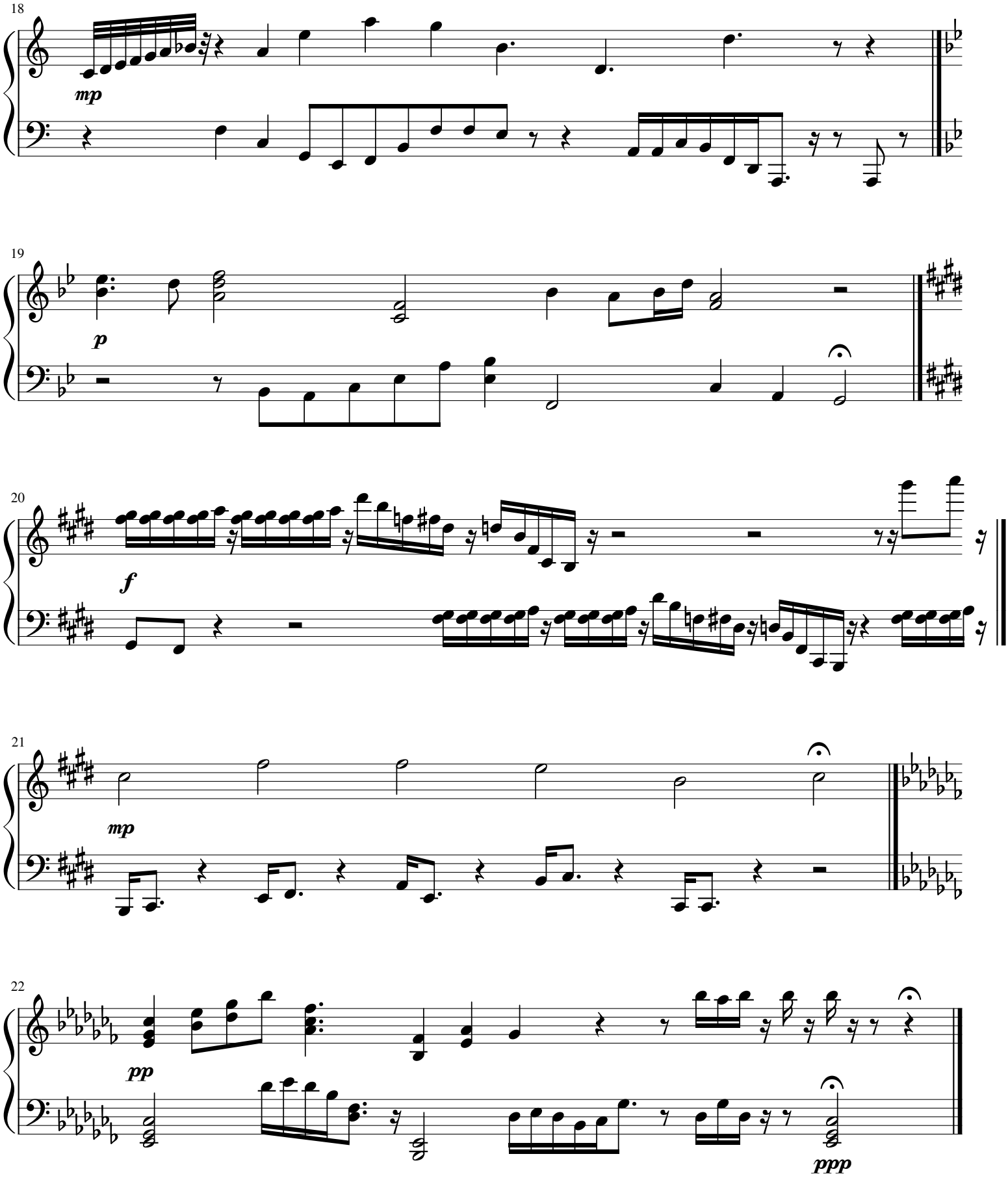
by Anthony J. Elia

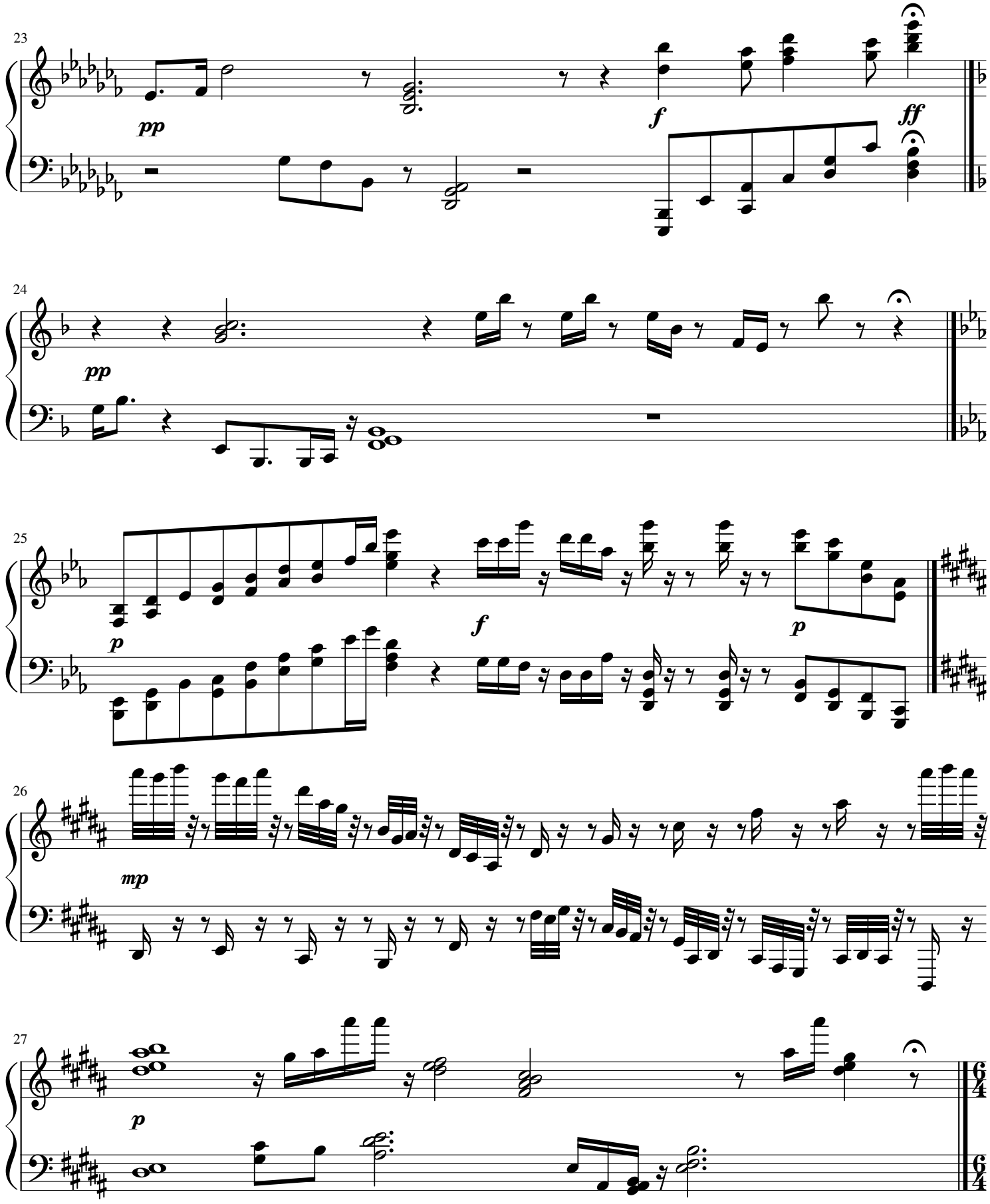


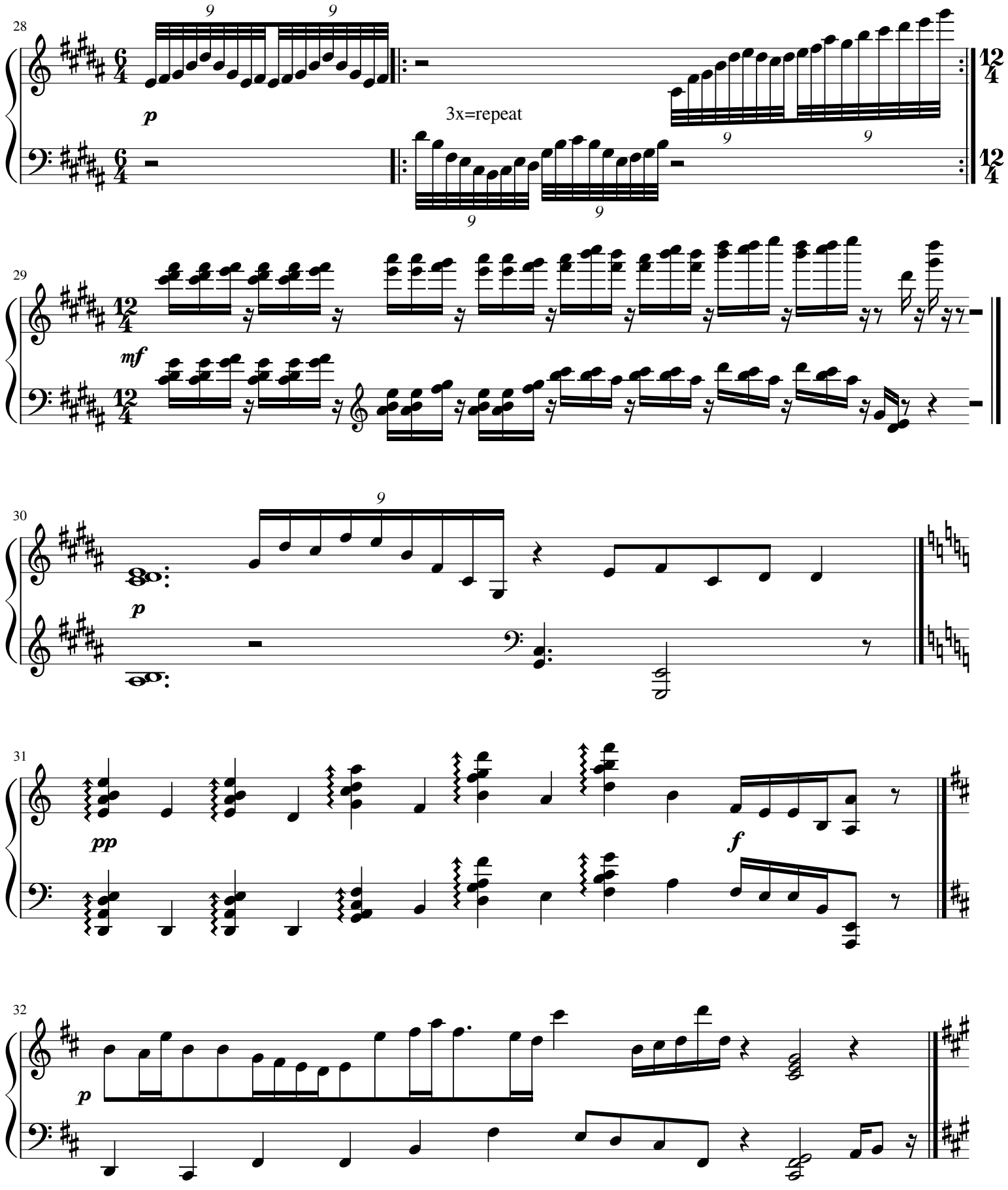

3
f
ff
p
ff
p
4
f
pp
f
pp
5
pp
6
pp
7
mf
mf
ff
f
pp

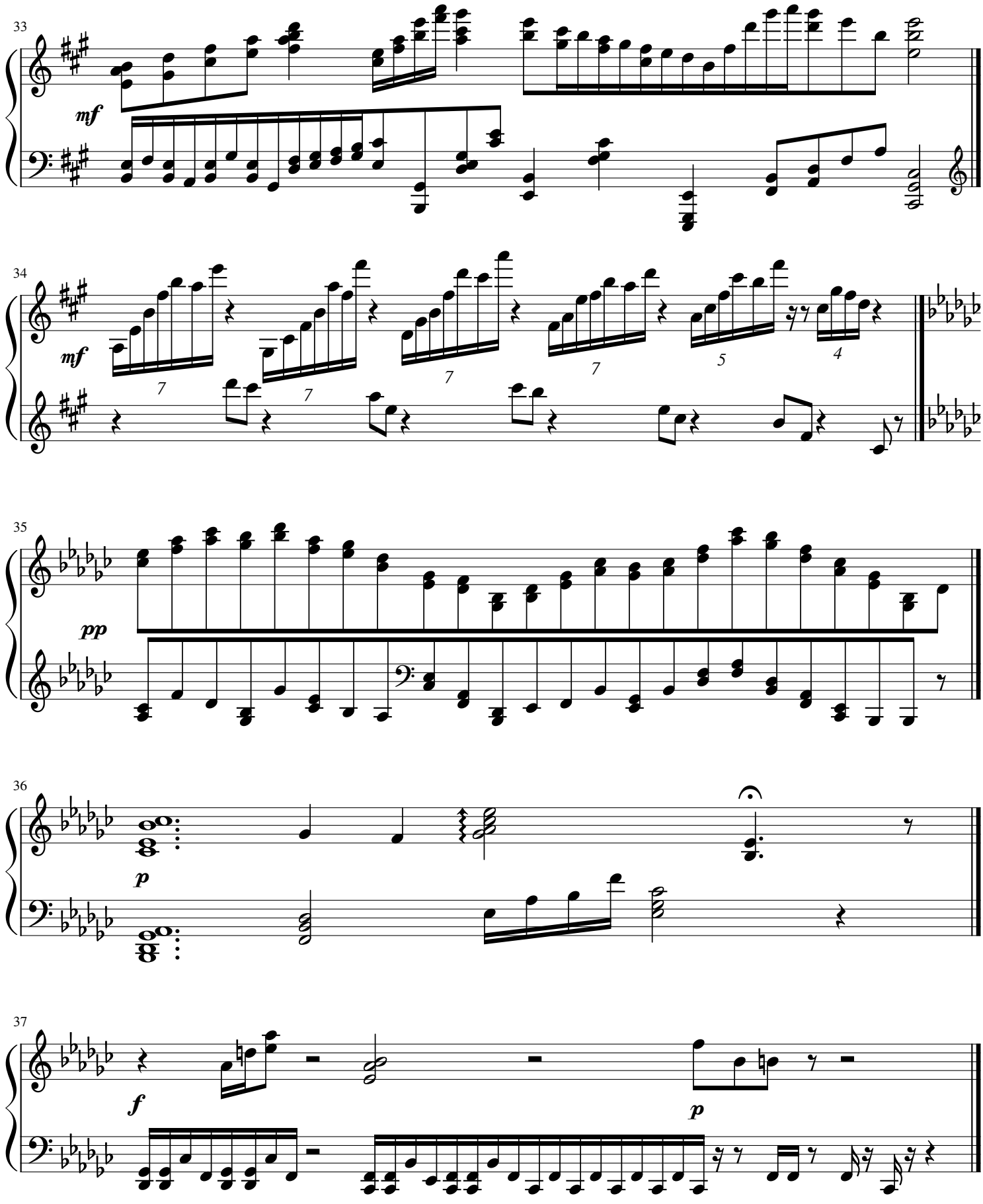

8
p
9
mf
f
ff
10
mf
11
f
12
ff
f
mp

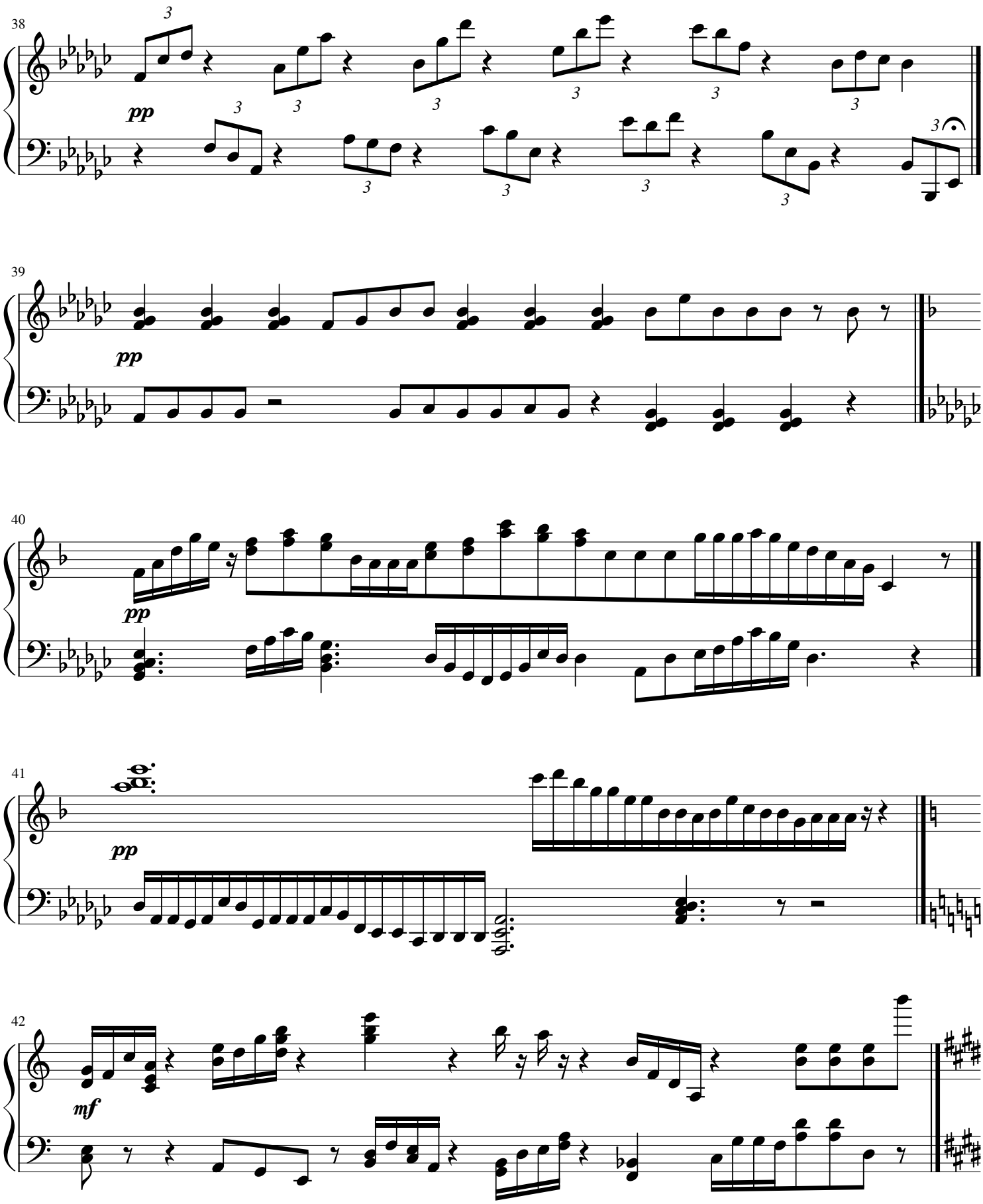

13
p
14
mf
15
mf
16
mp
17
mf

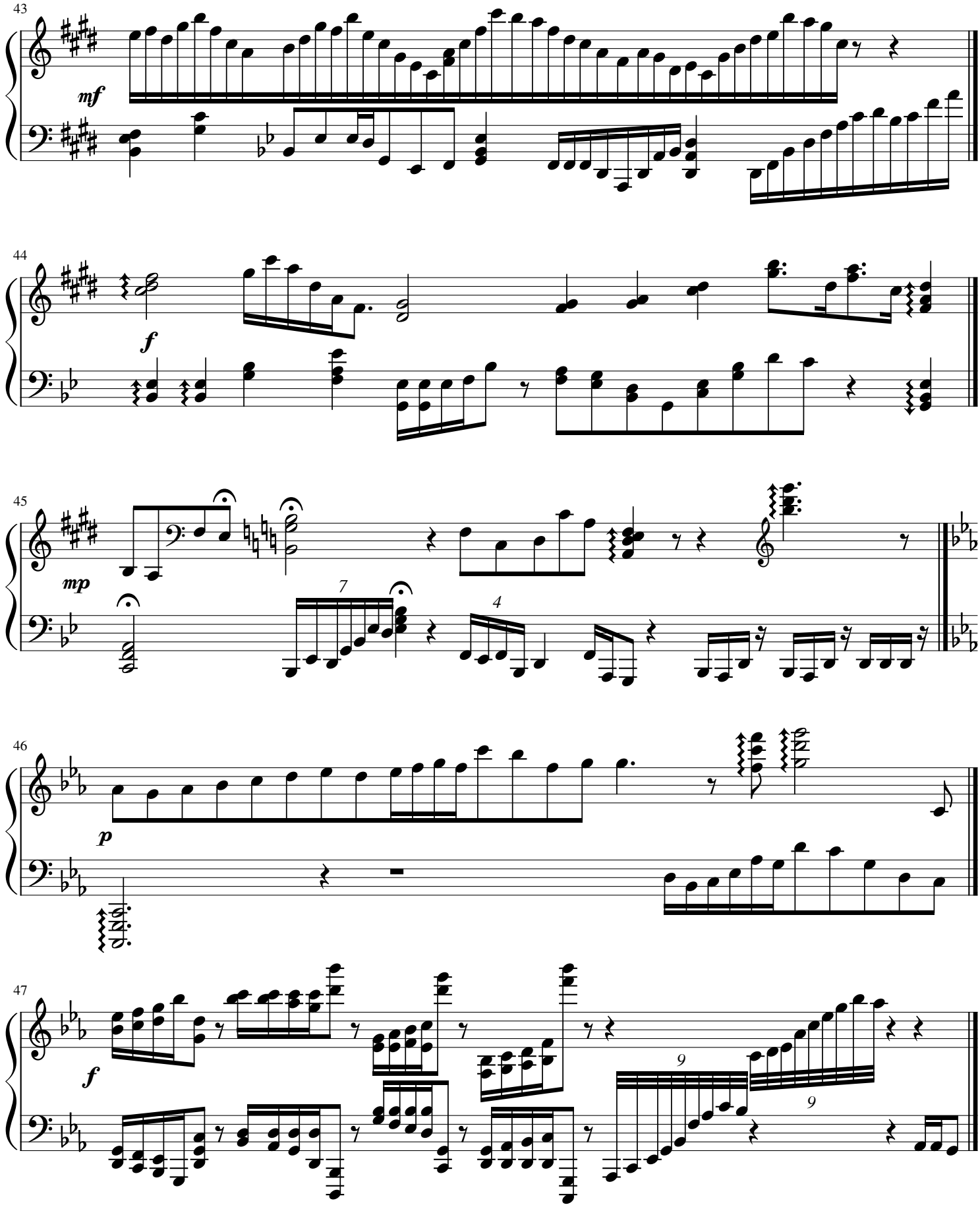

18
mp
19
p
20
f
21
mp
22
pp
ppp

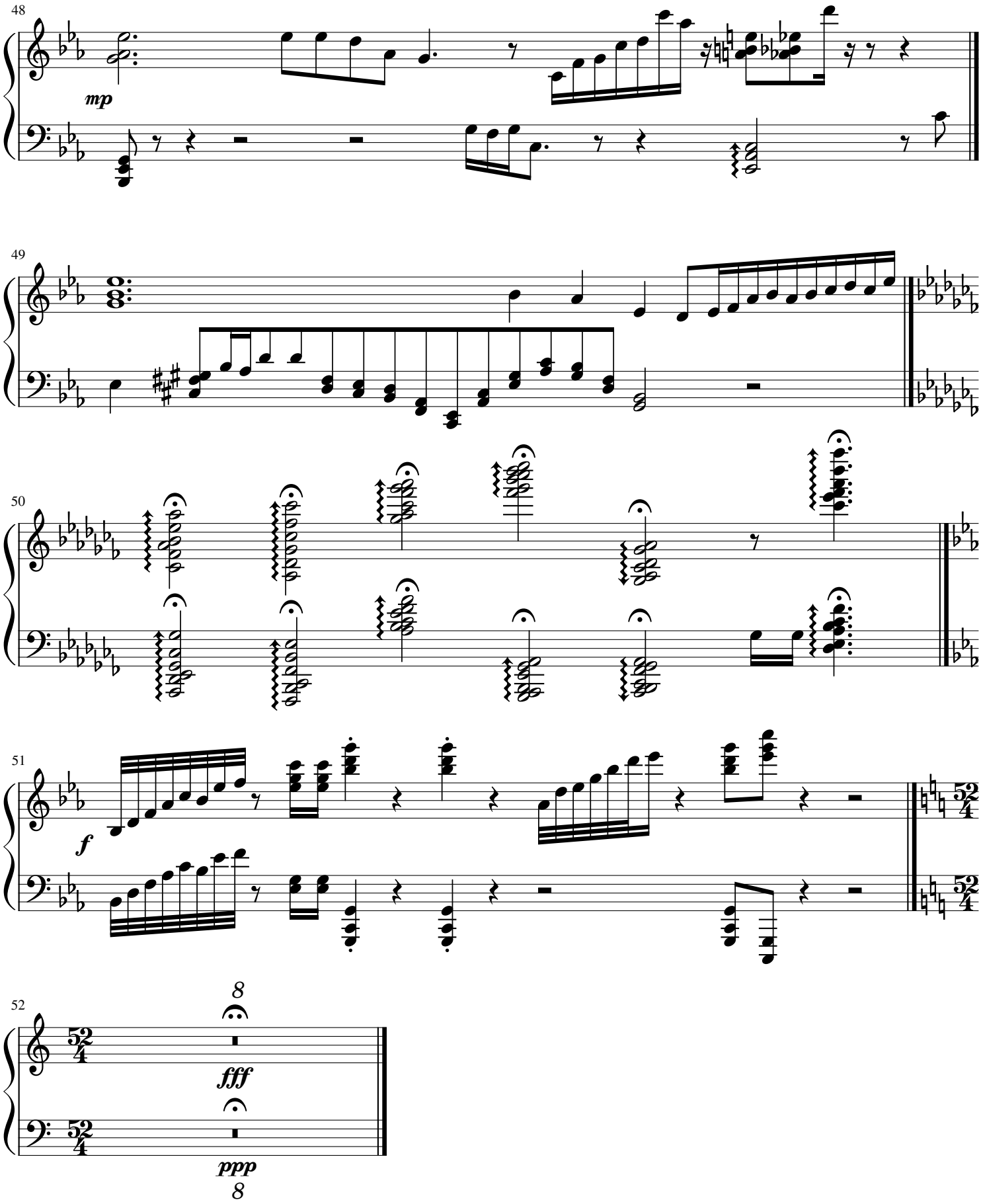

23
pp
f
ff
24
pp
25
p
f
p
26
mp
27
p
6
4
6
4


28
9
9
p
3x=repeat
9
9
9
29
mf
30
9
p
31
pp
f
32
p


33
mf
34
mf
7
7
7
7
5
4
35
pp
36
p
37
f
p


38
pp
39
pp
40
pp
41
pp
42
mf


43
mf
44
f
45
mp
7
4
46
p
47
f
9
9


48
mp
49
50
51
f
52
8
fff
ppp
8