FIRING ORDER

1-6-2-4-3-5

PORSCHE & STEINWAY

For over 50 years Porsche have been making flat six engines and for over 150 years Steinway & Sons have been making pianos—the basic concepts of which have been preserved over this time.

These two rarefied concepts have been uncompromised over time to a degree that is comparable to an art, and so they are brought together in this artwork to celebrate their integrity.

SOURCE of IMPETUS

I have always been fascinated by both the internal combustion engine and the piano. Both are a conglomerate of well-balanced mechanisms that can respond to input in such a way that the driver/performer can execute actions to such a degree of precision that a distinction between body and instrument becomes too difficult to make. Thus allowing the driver/performer to perform superhuman feats in a distinctly human way.

All Porsche flat six engines share the same cylinder firing order: 1-6-2-4-3-5. I decided to use this order as a basis for all the piano figuration.

I took the left bank of cylinders (1, 2, 3) and applied that to a pianist’s left hand and then I made the same application with the right bank (4, 5, 6) and the right hand.

The effect of which was the figuration as shown below.

Once I had notated this figuration, I looked at it and I was surprised to find that the note-heads and stems had begun to remind me of the pistons themselves.

THE MUSIC

The music in this piece has been composed in keeping with my current stylistic experiments.

I conceive of a type of music that consists of all possible musical languages (styles of music).

In a single work, any number of musical languages should be able to be selected and deployed in a way that is syntactically consistent.

In order to be syntactically consistent across a number of syntaxes a meta-syntax, or, a meta-language has to be established. I believe that the beginnings of a syntax for a meta-language must exist within the physicality of the sound medium itself (the medium that all music must be expressed through).

Born in 1986, Daniel began serious musical study in 2005, undertaking an Advanced Diploma in Music at North Wollongong TAFE studying with Michael Barkl. After graduating he studied composition with Michael Smetanin in 2007 before commencing a Bachelor of Music (Composition) at the Sydney Conservatorium of Music in 2008. In 2010 he was awarded The New & Contemporary Classical Music Performance Grant as well as the 2010 Student Composer Prize. In 2011 he graduated with 1st Class Honours and The Horace Keats Memorial Prize for Composition. In 2012 he commenced research for a PhD in Music Composition at The Sydney Conservatorium of Music and was a Finalist in The 2012 Soundstream: National Young Composers’ Award. His music has been performed by The SBSYO, Ensemble Offspring, The Sydney Conservatorium Modern Music Ensemble and many other various artists.
FIRING ORDER 1-6-2-4-3-5

Performance Notes

General
Please read my program notes to aid in performance execution.

Pianos
Pedal: Follow the pedal markings in this work precisely. There is allowance for pedal ad lib.

Porsches
Starting: The work starts with the engines off. The first direction to start the first engine is not given until bb. 115. The first direction is marked with a crossed note-head and the word ‘(key)’. This means turn the key and hold it in the ignition position. The next direction is marked by a crossed note-head and the word ‘(start)’. This means release the key from the ignition position and allow the engine to fire on its own – Hopefully the motor will be running after this.

Reading: Notes below the line are lower engine revs (approx. 1/3 of the way to the redline), notes on the line are medium engine revs (approx. 2/3 of the way to the redline) and notes above the line are higher engine revs (to the redline). The notation denotes the attacks only, let each note (rev) decay naturally.

Stopping: The direction to turn the motor off is marked with a crossed note head and the word ‘(off)’. This means turn the key to the off position.

Ensemble Placement
As it can be seen in the score there are three pairs of car and piano. These three pairs are to be placed each in their own distinct space.

-Daniel Manera 2013
With mechanical passion \( \dot{\text{b}} = 240 \ (\dot{\text{b}} = \dot{\text{b}} \text{ sempre}) \)

(A Powerful Steinway Grand) Pianoforte. 1
(A More Powerful) Porsche Flat Six. 1

(A More Powerful Steinway Grand) Pianoforte. 2
(A More Powerful) Porsche Flat Six. 2

(An Even More Powerful Steinway Grand) Pianoforte. 3
(An Even More Powerful) Porsche Flat Six. 3

D.P. Manera

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Firing Order 1-6-2-4-3-5
for three Steinway & Sons Grand Pianos and three Porsche Flat Six Motors
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5

Pno. 1

Por. 1

Dolce.

Por. 2

Dolce.

Por. 3

Sim.
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5
Firing Order 1-6-2-4-3-5

Por. 1

Por. 2

Por. 3

Por. 1

Por. 2

Por. 3