

Hannes Dufek

band / linie / horizont If

for Piano and Bass Clarinet with three dictaphones and radionoise

The original version (**band / linie / horizont I**) of this piece received generous funding by the



for which I am very grateful.

Among many, this original piece is dedicated especially to my father.

Even if it is unclear to me how this happened, I know nonetheless that it was through and with him that I received an invaluable and irreplaceable view on all things.

The version **If**, I dedicate to Theresia Schmidinger and Frederik Neyrinck, my dear friends and colleagues, who will be the first to ever play this version.

The score on hand delivers the version If and (as an annex) the the original version. There are three derivative forms (Ib, Ic, Id). for piano or piano, dictaphones and radionoise. A fourth derivative form (Ie) can be achieved by combining Ib with either Ic or Id, as they are only slightly shortened forms of I.

In the original version as well as in all its derivatives, a certain amount of improvisation and choice is possible and welcome.

*- All existing things are in their own nature a mirror image.
They are pure in their emptiness, sound in their own nature, devoid of duality and identical with their suchness. -*

*(- Alle existierenden Dinge sind ihrer Eigennatur nach ein Spiegelbild.
Sie sind in ihrer Leerheit rein, ihrer Eigennatur nach heil, frei von Dualität und mit ihrer Soheit identisch. -)
(Nagarjuna, 19 verses about the Mahayana)*

Guidelines for version If

The dictaphones

On dictaphone 1, record yourself talking, laughing, making jokes etc. during the rehearsal phase (or in the time-span before a given concert) interspersed with some parts of your choice from the text. You may also incorporate your own text (as in the Voice part, too). The order of this recorded material is not important, but the percentage of rehearsal/pre-concert recordings and text should roughly be 65:35%, and the changes of material should not occur too rapidly.

On dictaphones 2 and 3, pre-record the piece (original version, band/linie/horizont I). Depending on your choice, you can either record the same interpretation on both dictaphones simultaneously, adding only minimal latencies because of the impossibility of starting all three machines at once, or you can record two different interpretations. These can vary in tempo, but can also be two different attempts at the same tempo mark. Of course, this first choice exerts a huge influence on the later result of version If as hugely varying tempo curves in the dictaphones lead to entirely different overlays of the pieces than otherwise, etc.

Place the dictaphones on the piano's console or somewhere well reachable. The coordination is much more important than the machines's ability to project. The volume of the dictaphones (as well as the initial recording level) should not be too high, try to avoid distortion. However, the piano should not be much louder than the dictaphones - a more or less equal level, if a little less in the dictaphones, should work best.

The dictaphones may or may not be set to the beginning of the recording - in order to create a much more unforeseeable outcome, just start somewhere in the middle. If you wish for a more "fugue-esque" result, setting the recording in all three dictaphones to the starting point is advised. Feel free to experiment with the result, even play with the dictaphones and the recording on it. Only do not rewind completely during the performance.

The radionoise

Regarding the radionoise, a radio machine capable of transmitting medium or long waves (MW/LW) will provide the most interesting noise results (as there is much more coloured static or interference available). Place it somewhere between the clarinet and the piano, so as to well enable you to realise all necessary movements. Frequency shifts can either be random movements of the tuning wheel, but returning to the initially chosen frequency, or they can actually lead to a different frequency, creating a very different noise texture. The noise itself should be quite dense initially, there could be some interference, some low drone, etc..experiment with the device in the hall you are playing in, and shift and turn a little directly before the performance, as the panorama of available frequencies varies greatly with locations and times. If you should find yourself unable to locate interesting interference frequencies, simply set the machine to a spot where it only receives white noise.

Generally, consider the notation of dictaphone entries and (to some extent) radio actions as more or less a framework. Do not feel obliged to follow it completely - focus on the breath of the interpretation, on time.

Bass clarinet dynamics and pitch

As you will immediately notice, the piece is written for bass clarinet, but mostly in a considerably high register with considerably. low dynamics. The bass clarinet has been chosen for this piece because its denser, broader tone even in such registers, compared to a soprano clarinet, and the better suitability such a tone provides for the beating interferences/beating waves applied in this piece. The low dynamics, however, are still more important, so in case the dynamics should seem impossible with the bass clarinet, a rendition of the piece with a soprano clarinet is possible by transposing the given notes one octave down. Bearing in mind the initial reason for the use of the bass clarinet and the sounding image sought for, that is. In case the clarinet is used, one needs to change to bass clarinet on page 9.

The text / The voice part

Included in this score, you will find a document with 2 A4 pages of text, organised in four paragraphs. I-IV. The separate paragraphs speak about very different issues, and they are not in consequent prose, but rather a collection of fragments. These paragraphs are marked in the score with I, II, III, IV, but there is also V, which stands for the possibility of including your own text.

Basically, the way to work with this text in the piece is to read it quietly, or mumble it, or whisper it.

While doing so, you may always jump inside the paragraph you are currently reading. The idea is not so much to transmit **all** the semantic or informational values in the text, but rather, for one thing, to provide an additional sound layer, and for another, to transmit **some** semantic or informational value, or, rather, the semantic value of a semantic potential, **the idea of text** and the transfer of information and semantic values. Much the same as in dictaphone 1, where we will sometimes hear voices, laughter, a conversation, or parts of said text, it is not important that we receive all the (or any) factual information. It is more of a constant reminder of the world's existence (outside of art) and the necessity to live in and deal with the world, its people, its situations, its beauty and its ugliness and so forth.

Repeats and choices

The repeats are meant "inclusively", meaning to say that "Repeat 3x" means: play three times in total, not play once, then repeat three times, leading us to four times in total. You can choose sometimes how many repeats you wish to play.

In the clarinet part, the notation sometimes indicates reading from the text, manipulating the radio and/or playing the clarinet simultaneously. This, of course, is impossible and is meant as choices you can make. It is entirely possible to read at all the indicated marks and not play too many clarinet notes. Depending on your interpretation, the piece at hand provides a lot of equally valid versions of itself.

band / linie / horizont If

$\bullet = \text{ca. } 36-42$. Extremely steady, with almost no emphasis

$1/2 - 1/1$ ∞ . *quasi sempre*, separated in a natural way. *While thinking of light, vastness, the horizon.*

Hannes Dufek

ord.

Piano

D1

D2

D3

(repeat 3-5x)

(poco) l.v. *quasi sempre*
p (*pp*- poco più *mp* agogically)

ord.

Bass

trinet (Bb)

Noise

Voice

sempre: airy tone, slow (yet irregular) vibrato, always (except when microtonality is notated explicitly) somewhat lower than the written note. Aim for beating interference (Schwebungen), especially where indicated by

start after 2-4 repeats either with appoggiatura or directly on the beat. If repeated, try to hold the note

only in 2nd or 3rd repeat

UKW ON
mp - mf

(più *mf*)

p

(shift frequency)

I // II

ord.

Pno.

Ds

ord.

Bs.Cl. (Bb)

N.

V.

(poss. more distinctive, pulsating vibr.)

((>))

ord.

Pno.

Ds

ord.

Bs.Cl.
(Bb)

N.

V.

p

più mp

I // III

II // III

ord.

Pno.

Ds

ord.

Bs.Cl.
(Bb)

N.

V.

(repeat 2x)

(f)p

mp

più vibr.

(sfz)

(sfz)

(sfz)

(repeat 2x)

(poss. more distinctive, pulsating vibr.)

ord. 8

Pno.

Ds

ord.

Bs.Cl. (Bb)

N.

V.

(repeat 3x)

5:4

(bend)

mp - mf

p - mp

(repeat 3x)

3

II

IV

Detailed description: This system contains the first two systems of a musical score. The first system includes the Oboe (ord.), Piano (Pno.), and Double Bass (Ds) parts. The Oboe part starts with a measure marked '8' and features a 5:4 interval. The Piano part has a 5:4 interval. The Double Bass part has three dynamic markings: D1, D2, and D3. The second system includes the Bassoon (Bs.Cl. (Bb)), Viola (V.), and Double Bass (Ds) parts. The Bassoon part has a 'bend' instruction and a dynamic marking of *mp - mf*. The Viola part has a 3-measure triplet and a dynamic marking of *p - mp*. The Double Bass part has two circled section markers, II and IV, and a 3-measure triplet.

ord. 8

Pno.

Ds

ord.

Bs.Cl. (Bb)

N.

V.

(repeat 2x)

(repeat 3x)

3

5

(repeat 2x)

(repeat 3x)

start on second repeat

(more pulsating vibr.)

p - mp

pp

(più *mf*)

end in first repeat

Detailed description: This system contains the third and fourth systems of the musical score. The third system includes the Oboe (ord.), Piano (Pno.), and Double Bass (Ds) parts. The Oboe part has a 3-measure triplet and a 5-measure phrase. The Piano part has a 3-measure triplet. The Double Bass part has a 5-measure phrase. The fourth system includes the Bassoon (Bs.Cl. (Bb)), Viola (V.), and Double Bass (Ds) parts. The Bassoon part has a dynamic marking of *p - mp*. The Viola part has a dynamic marking of *pp* and a note with '(more pulsating vibr.)'. The Double Bass part has two circled section markers, II and IV, and a dynamic marking of *(più mf)*.

ord.

Pno.

Ds

ord.

Bs.Cl.
(Bb)
N.
V.

5:4

5:4

9

1
D 2 off
3

p

7

I // II

IV // V

ord.

Pno.

Ds

ord.

Bs.Cl.
(Bb)
N.
V.

7

7

1
D 2 off
3

(sfz) ppp

(mp) ppp p

(poss. more distinctive, pulsating vibr.)

ord.

Pno.

Ds

(repeat 3x)

(repeat 2-3x)

(on 2nd repeat)

D1

D2

D3

ord.

Bs.Cl.
(Bb)

N.

V.

(repeat 3x)

1-2x (ad lib.)

fpp

mp - mf

(f)pp

I

II

ord.

Pno.

Ds

(repeat 3x)

D 1 off

D 3 off

D 2 off

Wait a few seconds.
Arbitrarily spool
the dictaphone tapes,
but (each) only briefly.

Ad lib. set one or two
dictaphones to half-speed.

ord.

Bs.Cl.
(Bb)

N.

V.

(repeat 3x)

mf

ppp

mp

III

II // IV

Continue
with the text

Ancora poch.mo più mosso

ord.

Pno.

Ds

ord.

Bs.Cl.
(Bb)
N.
V.

ord.

Pno.

Ds

ord.

Bs.Cl.
(Bb)
N.
V.

ord.

Pno.

Ds

ord.

Bs.Cl.
(Bb)
N.
V.

(distinctive, slowly pulsating vibr.)

dolce

p-mp

pp

mf

(sfz)

fp

mf

(sfz)

ord.

Pno.

Ds

D 3 off

D 2 off

ord.

Bs.Cl.
(Bb)
N.
V.

mf

dolce

p non vibr.,
very dense sound

IV // V

(repeat ad lib. - 1-3x)

ord.

Pno.

Ds

D2 D 2 off D3 D 3 off D 1 off

(as fast as possible)

ord.

Bs.Cl. (Bb)

N.

V.

poco più vibr. ---- più vibr. ----

più *mp*

UKW OFF

Put away the bass clarinet, then walk to the piano in a natural, unaccented (non-theatrical) way.

Before you play the last chord together with the pianist, turn the radio OFF Coordinate this in such a way that the last chord can be played in silence.

Then play the last chord.

ossia: play the G inside the octave

ord.

Pno.

Ds

mp

on Piano

ord.

Bs.Cl. (Bb)

N.

V.

mp