# Re-question, Reset

*Portfolio of compositions accompanied by a written commentary*

*by*

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Written Commentary

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*at the*

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## Declaration

I certify that this thesis, and the research to which it refers, are a product of my own work, and that any ideas or quotations from the works of other people, published or otherwise, are fully acknowledged in accordance with the standard referencing practices of the discipline.

Maja Bosnić
Date: 22/07/2014

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## Abstract

This research project attempts to demonstrate potentials of repeated questioning and repeated setting of common occurrences in the process of composing, as a method fruitful with alternative solutions which could contribute to development of contemporary music. It investigates techniques of modifying familiar systems of sound organization by re-questioning some of their principles and resetting them in a manner different than those which have been used in the past. As a result, each re-questioned method influenced development of compositional ideas that practically tested different approaches to particular issues. Spliced discontinuity was organized in a patchwork form; the conventional groups of the orchestra were rearranged and treated as percussion instruments, and the audience was given an opportunity to become a performer.

The research demonstrates the creation process of methods that have their roots in the legacy of contemporary music achievements. Moreover, since they have adapted to the concepts found in everyday life environment, as a result they propose alternative and original solutions for the future development.

In accordance with diversity of their concepts, the submitted compositions differ in instrumentation, type of material, formal organization and style of notation. The written commentary presents supplementary information on each piece, with an intention of providing the reader with an insight into the formation and evolution of the original concept, with references to the works of John Cage, Karlheinz Stockhausen, Louis Andriessen, John Zorn, Raymond Murray Schafer, Luigi Nono and Cornelius Cardew. Analyses of the compositions are supported with graphical aids, such as tables, figures, and appendices, while the scores and recordings are submitted in a separate volume that should accompany the written commentaries.

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## List of Submitted Works

***Ponovo pff…*** for Contrabass (2009) (approximate duration: 28’)

***Ti Mathena To Su Pericha To Ocos*** for Piano and Orchestra (2009) (approximate duration: 7’)

***Bondres*** for Choir and Orchestra (2009) (approximate duration: 15’)

***Zabuna on Stage.01/Bring Your Noise!*** for Soundtrack, Ensemble, Video, Noise-makers and Audience (2010) (approximate duration: 22’)

***Zabuna on Stage.02/Whatever You Say!*** for Murmur of the Audience, Flute, Clarinet in B-flat and a Guide (2012) (approximate duration: 20’-30’)

Total duration of submitted works: 87’-97’

## Audio CDs' Content

CD 1

1. ***Ponovo pff…*** for Contrabass (2009) - Edited recording (28:22)
2. ***Ti Mathena To Su Pericha To Ocos*** for Piano and Orchestra (2009) - MIDI realization (06:24)
3. ***Bondres*** for Choir and Orchestra (2009) - MIDI realization (14:30)

CD 2

1. ***Zabuna on Stage.01/Bring Your Noise!*** for Soundtrack, Ensemble, Video, Noise-makers and Audience (2010) - Live recording (22:12)
2. ***Zabuna on Stage.02/Whatever You Say!*** for Murmur of the Audience, Flute, Clarinet in B-flat and a Guide (2012) - Live recording (31:57)

## DVD Content

***Zabuna on Stage.01/Bring Your Noise!*** for Soundtrack, Ensemble, Video, Noise-makers and Audience (2010) – Student Cultural Centre in Belgrade, 28.11.2010, 20h.

Ensemble:
Flute - Jelena Vujnović
Clarinet in B-flat - Mihailo Samoran
Electric Guitar - Marko Mitrović
Piano - Iva Despotović
Electric Viola - Rastko Popović
Contrabass - Miloš Bosnić

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# 1 Introduction

## Re-Question, Reset

‘Question’ stands for “an act of asking, investigation into some problem or difficulty.”[1] ‘To set’ is “to put or place in position or into a specified state or condition.”[2] Repeated questioning and repeated setting of a certain familiar phenomena, while using different perspectives, can open a path to diverse solutions and unexpected results that have not been encountered yet. With an intention of arriving at alternative compositional methods, all of the submitted works represent a result of processes performed with a notion to re-investigate certain common occurrences in music and rearrange their shape, in other words - re-question, then reset.

Throughout history repeated questioning of existing knowledge and investigating the area outside the limits of accustomed systems led to expansion and development of new possibilities. For example, in Western music, that is how modal scales turned into major and minor, and further grew into a great number of later derived scales; how every pitch became equally important, and tonal centre got abandoned; how all the musical components became organized; how composers arrived at alternative techniques of instrument playing, and started to use electronics and noise; how they employed approximate and indeterminate instructions, actions other than playing an instrument, and many other, more or less, diverse occurrences.

Hence, the notion to re-question and reset is not uncommon, neither are the concepts that appear as the result, since they all have precedents in existing works by other composers (as will be analyzed in the following text). The focus of this research, therefore, is on different directions that compositional methods can develop in. Discontinuity is examined in ‘slicing’ of a thoroughly organized work, and displacing its ‘pieces’ in a patchwork form. Common characteristics of an orchestra are disguised in several different cluster masses, treated as percussion instruments. This method is then applied on existing scores by other composers, that are treated as a sort of templates. The role of the audience is examined on and off stage, by creating conditions for their inclusion in the performance. While perhaps, rigid in their verbatim realization of compositional techniques, all the works are meant to serve as a presentation of tested ideas, literal and 'raw' as they are, without extensive crafting.

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[1] “Questions” Def. 4.a,b *Collins English Dictionary*, Collins (http://www.collinsdictionary.com), 31 May 2014.

[2] “Set” Def. 1. *Collins English Dictionary*, Collins (http://www.collinsdictionary.com), 31 May 2014.

Almost every question emerging in creative process has its roots in wondering about what else could be used, made or done. Desire to discover, contribute to the field, or simply surprise themselves, as well as the others, is usually what motivates the explorative nature of artists. Occasionally, during their quests, artists often experience mutations in their style, material they use, media, techniques and even ideals. Thus, the works that present the practice of this research spread in three categories defined by their main subject of re-questioning and resetting. They differ in concepts, instrumentation, notation, material and form, yet they have all been developed out of intention to re-question and reset.

In his book 'The Open Work' Umberto Eco wrote that "in every century, the way the artistic forms are structured reflects the way in which science or contemporary culture views reality."[3] Submitted pieces deal with assembling, dismantling, statistics, product testing, recycling and urban environment. The works are conceptual and non-fictional, they are introverted and focused on technicalities that happen inside their bar lines. The process of composing is perceived as an opportunity to commit to investigation of certain occurrences in music, such as discontinuity, orchestra arrangement and audience participation, bearing in mind the legacy of past inventions and developments of the particular compositional components to this day. These assignments defined concepts, the concepts influenced pre-compositional planning, and most often composing was enforced after all the preparations had been completed. The exploration of a number of phenomena presents the main goal of each piece, hence they could be observed as method-testing works, trial samples and experiments. In accordance with their 'investigating' character, the concepts are displayed in their original form, obvious and clear , without excessive editing.

This, somewhat 'procedural' approach in the process of composing secures rational and calculated resolving of the works' construction and development, implying that intuitive decisions can be traced solely in the initial moments when an idea arrives, when a concept is defined, a system designed, goals on the way to be achieved, or in the final modifications and adjustments at the end of calculations. Both intuition and system present two polarities, and one can never exist without the other, as Cage put it: "any attempt to exclude the "irrational" is irrational. Any composing strategy which is wholly "rational" is irrational in the extreme."[4]

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[3] Umberto Eco, *The Open Work* (Cambridge: Harvard University Press,1989),13.

## Aesthetic

In his interview with Max Nyffeler, Kagel spoke about three categories of musical composition:

> "First, music written to get an immediate response from the public. Second, music which is tailor-made for particular interpreters and instruments. And third, a contemporary abnormality that didn't exist before: music by composers for composers. With the latter, the listener is really left standing at the door: he can't get an entry ticket, so to speak. I am far from condemning this music, but it creates a completely new situation."[5]

What Kagel categorized as 'music by composers for composers' is, I believe, music for those who do not attend concerts purely for amusement and relaxation, but are rather interested in experiencing unusual developments, opposed opinions and idea sharing. Speaking in Kagel's metaphors, the 'right kind of listeners' for the third category not only 'get tickets' but are also 'greeted with a smile and included in the performance'. Reasonably, the listeners who seek music that triggers new thoughts, ideas and concepts, usually happen to be creators themselves, and indeed, most often composers. The works that are a part of this research were written with consideration of a listener in mind. They invite them to get involved, mostly on the mental, but occasionally on the physical level as well. The composing process, concepts, goals and intentions are clearly presented to be ‘open’ for this type of ‘sharing’. The notion of sharing is particularly prominent in the pieces which examine audience participation. In these compositions the listeners are allowed to put their own input into the performance in various ways, and experience the work progress with their spontaneous and live contribution.

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[4] John Cage, *Silence: Lectures and Writings* (Middletown: Wesleyan University Press, 1961), 62.

[5] Max Nyffeler, "There Will Always Be Questions Enough" Mauricio Kagel in conversation with Max Nyffeler, English translation by Richard Toop, from journal "Lettre", Vol.51 (4/2000) on website *Beckmesser - Die Seite für neue Musik und Musikkritik* (http://www.beckmesser.de/neue_musik/kagel/int-e.html), 1 June 2014.

Sharing creations with perceivers has spread through arts and entertainment industries in the past decades. It feels as if we had entered the age of *‘authorship*’, meaning that everything we used to experience through observing, now we can make ourselves, in other words - become authors. The blogging culture turned everyone into a writer; with new game consoles players actually become protagonists and their body movements are transferred onto the screen; interactive art installations often need an active percipient to produce them physically. Day by day, it becomes more common to expect experiences that are being delivered in the first person. This new multi-level situation works towards fulfilling one of Cage’s wishes quoted by Michael Nyman in *Experimental Music*: “people (should) realize that they themselves are doing it, and not that something is being done to them.”[6]

In some of my works I am looking for the ways of letting the listeners immerse themselves in music and see it through performer’s or even composer’s own eyes. I also concentrate on exploring the participation of a listener, from active listening to actually performing on stage. One of the best ways of engaging the audience in a piece of art is to ask for their physical participation. Participation in theatrical events is quite an old and widespread practice. It is a game of looking for the ways to ‘trick’ people into spontaneously becoming artists and hopefully, as soon as they step into the creative process, maybe even triggering a better understanding and appreciation of the particular art. In the Mauricio Kagel’s compositions, “he has constantly made human behavior and communication situations the subject of his works.”[7] Cage attempted to partially deny a piece of his own influence by giving the performers the freedom to interpret the work and introduce their own material input, and also through structuring works so as to amplify multiplicity, “by stepping aside and allowing the work to complete itself."[8] I think it is even more challenging to give this kind of freedom to the audience and let them perform the piece. The listener's participation is perhaps not too common in contemporary composition, but it is a widespread practice in the domain of sound art. Brandon LaBelle wrote:

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[6] Michael Nyman, *Experimental Music: Cage and Beyond* (Cambridge: Cambridge University Press, 1999), 24.

[7] Nyffeler, Web. 31 May 2014.

> "... (soundscape) expands their (listeners) musical experience and puts them in the place of the performer. Approaching musical production as a space of action or performance, sounds result as by-products, as traces of physical action exerted beyond the body and against the found: random objects function as possible instruments, group dynamic unfolds as a conversation intent on uncovering new terrain, and the musical moment acts as a frame in which the found, the body, and sound intertwine to form composition, as noise."[9]

## Music and Environment

In an interview with Michael Kirby and Richard Schechner in 1965, Cage said: "I try to discover what one needs to do in art by observations from my daily life. I think daily life is excellent and that art introduces us to it and to its excellences the more it begins to be like it."[10] The conceptual ideas of the works in this research emerged from common everyday life trivia, and therefore closely relate to Cage's perception of complementation of daily life and art. The initial series of numbers in densely calculated *Ponovo pff…* was generated by a phone keyboard; in the orchestral works instruments were grouped simply by counting to a specific number in the manner of children's "counting-out" rhymes, while the entire material of the works intended for audience participation is based on the sound of the environment and conversations from daily life. One of them literally 'scores' the real life soundscapes (street sounds, conversations, nature etc.), while the other incorporates silence and the murmur of the audience (as a part of music), yet again relating to Cage's thought that "present nature of music does not arise from pitch relations (consonance-dissonance) nor from twelve tones nor seven plus five (Schoenberg-Stravinsky), but arises from an acceptance of all audible phenomena as material proper to music."[11]

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[8] Brandon LaBelle, *Background Noise: Perspectives on Sound Art* (London: Continuum IPG, 2006), 20.

[9] LaBelle (2006), 36.

[10] John Cage and Richard Kostelanetz, "His Own Music", *Perspectives of New Music,* Vol.25, No.1/2, 25th Anniversary Issue (Winter – Summer, 1987), 100.

Alan Kaprow believed that the connection between art and the environment is necessary for the existence of either of them. He wrote in his essays that "art accepts the forms of its environment and breathes a new life into them. This organic connection between art and its environment is so meaningful and necessary that removing one from the other can result in abortion."[12] This kind of aesthetics is 'echoed' in Adam Harper's definition of 'musical infinity' where he wrote: "We can't even assume any ultimate distinction between musical activity and the wider lives of ourselves and the universe. That's what the meaning of musical infinity is, and it's in that direction that the future modernist endeavour must travel."[13]

Everyday life is an inexhaustible source of material for listening, observing, analyzing and imitating. Turning to 'artefacts' of modern life for inspiration and developing compositions around similar concepts they were built on, can allow the spirit of this time to enter music, while, at the same time, music can help its preservation. Such works are a product of reality and, similarly, a part of today's reality will remain stored in them.

## Human Imperfection

The important factor in the included pieces is the imperfection of human performance, which is why there are no electronic works among them. The instruments are perceived as ready-made objects and their limitations are taken into account during pre-compositional planning and in the process of composing.

Some of the works are quite challenging to produce and are actually counting on failure, while other are open for free improvisation of the audience. The incalculable and uncertain nature of live human presentation carries excitement that can shape a composition differently every time it is performed. During the performance the piece 'lives' through performer's perception and it is his only medium of communication with the rest of the world. In a similar way Birtwistle favours human performance:

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[11] Cage (1961), 84.

[12] Allan Kaprow, "Happenings in the New York Scene", *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: University of California Press, 2003), 18.

[13] Adam Harper, *Infinite Music: Imagining the Next Millennium of Human Music-Making* (Zero Books – John Hunt Publishing, 2011), Kindle file.

> "The new technology is important, but there is something much more important to me which is human performance, and by that I don't mean technically – how fast your fingers can move, or whatever – but something to do with an association with human breathing or just the expression of doing something which when it really works for me is what it's all about, that when it is to do with technology it's never a *performance*."[14]

## Overview of the Works' Characteristics

Although the commentaries and the analyses of the works are presented in the forthcoming chapters, here is an opportunity to take a 'wider look' and observe them as a collection, with comparison and description of their general characteristics pointed out in the following paragraphs and displayed in the Table 1.1.

The instruments the works were written for were sometimes inherited by the works composed in the past (*Ponovo pff…*), pre-decided by the concept (*Ti Mathena To Su Pericha To Ocos* and *Bondres*), or chosen by their suitability to imitate certain sounds of the environment (*Zabuna on Stage.01/Bring Your Noise!* and *Zabuna on Stage.02/Whatever You Say!*). The works therefore differ in instrumentation: one is written for solo contrabass, two for orchestras, and other two for ensembles with extended media. Different concepts have created conditions for different types of sonic material, ranging from melodical gestures, isolated pitches in the manner of punctualism, cluster masses, environmental noise and sounds of talking. The rhythm varies from deeply calculated, organized and complex gestures, to basic and simple figures simulating the task of a one-instrument percussion player, that yet impose challenge of constantly performing in sync with the rest of the ensemble and on the precise part of the beat, as well as playing in real-time while following the stopwatch and performing in approximate rhythm and approximate timing of approximate duration.

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[14] Gavin Thomas, "Brave New Worlds", *The Musical Times*, Vol.135, No.1816, 150th Anniversary Issue (Tring Herts: The Musical Times Publications Ltd., June, 1994), 334.

In some of the works, the titles announce the main idea behind them, *Zabuna on Stage.01/Bring Your Noise!* - invites audience to participate in the noise making process, while *Zabuna on Stage.02/Whatever You Say!* - actively includes the murmur of the audience in the performance. Other titles represent a short explanation of the piece's origin , such as *Ponovo pff…* (Again pff…) - since there was a piece entitled *pff…* in the past, or give anagrams of already existing composition titles from which the 'time-template' was borrowed - *Ti Mathena To Su Pericha To Ocos* (displaced syllables of *Ostinato Superthema Octoicha* by Ljubica Marić) and *Bondres* (displaced letters from *Rebonds* by Iannis Xenakis).

The compositions differ from one another in subjects they re-question, methods they re-set, instrumentation and notation. Yet, the pre-compositional planning of all the works began with the time structures that determined overall approximate duration of each of the works and total number of bars. In *Ponovo Pff...* the number of bars and sections was pre-decided by the letters from the title before the rest of the components were generated out of the series; *Ti Mathena To Su Pericha To Ocos* and *Bondres* were both composed inside a recycled time-frame with the number of bars and time signatures copied from already existing pieces. Those that didn't have a similar pre-defined layout, formed their 'borders' during the composing process. After the soundscapes were chosen and mixed in the soundtrack, the rest of the material of *Zabuna on Stage.01/Bring Your Noise!* was 'fitted' inside its running time. Accordingly, the development of material and formal organization of the movements were shaped by soundscapes, whereas, in the first section of *ZOS.02* score replicated the sound of pre-written conversation. Nevertheless, all the works developed inside different types of time-frames, while the rest of their material was generated by different systems of rules.

The rest of the writing process also relied on pre-compositional planning of systems of rules for organization and development of other components. The purpose of systematic material generation was both practical and exploratory. It was practical because it helped organizing creative intuitive thoughts in a defined direction, while the exploratory function allowed stepping outside composers' limits, imposed by their memory, knowledge and taste. As mentioned earlier in the text, the desire to investigate the area outside the limits of accustomed systems was driven by hope to expand familiar experiences and discover new possibilities.

The title of *Ponovo pff…* was an intuitive decision and it presented a source of the initial series of numbers in a (soon to become) matrix, translating letters and signs into numbers by using a conventional phone keyboard. From that point on, almost every element of the material in *Ponovo pff…* was calculated by a system of rules applied through a series of numbers and their matrix table, while the intuitive decisions entered again at the end of the process so as to input a few adjustments and make the composition more approachable from the performer's point of view. In order to simulate 'randomness', the two works for the orchestra (*Ti Mathena To Su Pericha To Ocos* and *Bondres*), use one number to define a combinatorial formula which is used to select and group the instruments in smaller ensembles inside the orchestra, while the rest of the rules formed during the process of writing. The compositions that re-question audience participation in their performance were the least 'programmed'. Since they attempt to communicate with the audience they simulate familiar and spontaneous scenes of everyday life. Inside or on top of the defined formal structures, the works offer open platforms for unlimited sonic contributions.

In the preface of his book, Kurt Stone wrote the following: "Musical notation, after all, is not an ideal method of communication, utilizing, as it does, visual devices to express aural concepts. But it is all we have."[15] Therefore, in order to present each of the works with the most accurate notation, different types of notation are employed to accustom different compositions. Different characteristics of composing processes in submitted works are reflected in various notational solutions gathering combinations from conventional, complex, graphic and textual features.

The notation of the submitted works generally relies on conventional signs and markings, with some exceptions in every score. The most complexly organized piece was, consequently, most challenging to notate. The score of *Ponovo pff…* is filled with different signs for extended playing techniques, with and without the bow; playing positions: various amounts of pressure applied to the bow; alternative noteheads and other symbols. Responding to more basic organization of the material, the works for the orchestra are presented with the simplest form of notation. There are no signs of extended techniques, or complex rhythmical figures. However, an unusual occurrence amongst the submitted works is a graphic score  used only in the composing process. This score is presented with signs that belong to conventional musical notation, in which every note presents one of the instrumental groups. The study version of the score is not typical either since it presents the notation of sonorities of smaller groups in the orchestra, distributed in as fewer staves as possible. Therefore, the instrument staves do not follow the conventional order in which scores are usually published (woodwinds on top, strings on the bottom of the page). The score of *Zabuna on Stage.01/Bring Your Noise!* is performed with a stopwatch, and displays real time markings above bar-lines. However, in order to provide musicians with better orientation in the score, it is transcribed in constant 4/4 metre, with the tempo of crochet of 60 beats per minute. Since the score is, in a way, a written suggestion for imitation of certain sounds of the urban environment, it sometimes presents these sounds with graphical and textual markings. The score of *Zabuna on Stage.02/Whatever You Say!* combines traditional and textual notation. The first section notates melodic gestures that sound as if the instruments were speaking, while the remaining sections are instructed with written words.

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[15] Kurt Stone, *Music Notation in the Twentieth Century* (New York, London: W.W.Norton and Company, 1980), xvii.

**Table 1.1 Overview of the works' characteristics**

| Work | ***Ponovo pff…*** | ***Ti Mathena To Su Pericha To Ocos*** | ***Bondres*** | ***Zabuna on Stage.01/ Bring Your Noise!*** | ***Zabuna on Stage.02/ Whatever You Say!*** |
|---|---|---|---|---|---|
| Instrumentation | Contrabass | Piano and Orchestra (80 instrumentalists) | Choir and Orchestra (124 performers) | Soundtrack, Ensemble, Video, Noise-makers and Audience | Murmur of the audience, Clarinet in B-flat, Flute and a Guide |
| Pitch | Gestures, punctualism | Cluster mass | Cluster mass | Environment noise | Talking gestures, talking mass |
| Rhythm | Complex | Conventional | Conventional | Conventional, following real-time | Conventional, combined with approximate |
| Re-question | Discontinuity | Orchestration | Orchestration | Audience participation | Audience participation |
| Reset | Patchwork form | Percussion of cluster masses (basic rhythmic demands) | Percussion of cluster masses (advanced rhythmic demands) | Sounds of environment | Sounds of talking gestures and murmur |
| Notation | Complex | Conventional and graphic | Conventional and graphic | Combined conventional with text and graphic | Conventional combined with text and graphic |
| Systematic | Series of numbers and matrix table | Time-frame, pitches and instrument groupings | Time-frame, pitches and instrument groupings | Duration and partially score | Almost nothing |
| Intuitive | Dynamics, final modification | Rhythm, dynamics | Rhythm, dynamics | Selection of material for the soundtrack, partially score | More or less everything |

# 2 Discontinuity

## Re-questioning Spliced Discontinuity and Re-setting It in a Patchwork Form

### Composition:
### *Ponovo Pff…* for Contrabass (2009)

*Ponovo Pff…* is a piece organized as a collection of displaced fragments of its own material presented in a patchwork form. The initial idea of the work was to examine how frequent appearance of *cuts* in the score effects a performer, and if so, how they are perceived by a listener. It tests the performer's and listener's capability to follow content that seems to constantly start anew, usually without being too obviously related to previous material. It could be perceived as a composition that requires excessive use of memory and analytical thinking while listening, in order to figure out relations between fragments in a sequence, at the same time being a work without continuity that simply forms various independent moments in time.

Developing a work out of intention to dismantle its material, reasonably required strict and thorough assembling. Thus, the entire score was initially constructed in a generative process following a series of numbers and their matrix, after which more rules were employed to cut the piece into 120 fragments and re-order their positions. The original title is in Serbian and it means 'Pff… again'. It refers to an already existing piece for solo contrabass titled *Pff…*. that I wrote in 2006. The starting pitch in both compositions is the same - the lowest F on the instrument - which is their only resemblance.

### Spliced Discontinuity

In the context of this work, a *cut* is considered to be a sudden switch in material between fragments, which happens simultaneously on several levels: pitch, rhythm, tempo, technique of playing, dynamics; and accordingly, gesture, character and mood of the piece. Thus, cuts exclude the possibility of transitional material in the composition and imply immediate shifting between segments. Depending on the level of contrast and difference in material, the intensity of cuts varies, from absolutely unnoticeable to the moments when they expressly stand out in the performance.

The process of division and extraction of fragments in this work rests upon the process of sampling in electro-acoustic and electronic music, especially in the cases when tape is literally being cut and sliced. Of course, the instrumental music had already been familiar with the use of stratification and juxtaposition of blocks of material, even before the first experiments with tape were made. The 'block form' - a form in which one section may follow another without transition[16] can be found in the works of Stravinsky (*Le Sacre du Printemps* for orchestra - 1913), Messiaen (*Turangalila Symphony* for orchestra 1946-48) and Varèse (*Ameriques* for orchestra - 1921/revisited in 1927), to name just a few. Yet the first examples of tape music presented prospects of combining sound events that in reality could not be heard next to each other, and also cutting and splicing material in a manner of montage technique used in film editing. Both techniques offer a new perspective of formal organization. However, Jonathan Kramer finds the potential of the second one to be more inviting, as he wrote in 1981: "A splice may produce a continuity that never existed prior to recording but the opposite effect has interested composers more: the musical result of splicing can be overpowering discontinuity."[17]

After the splicing technique was introduced in tape music, the concept instantly spread into acoustic music, as Kramer further points out: "Composers of tape music carry this aesthetic back into their instrumental writing, and even composers with no interest in electronics have been struck by the power of spliced discontinuity."[18] Featuring "choppy and disjunct musical surfaces is a characteristic typically associated with John Zorn's music, particularly some of the works from his earlier period,"[19] the "collage-form concert works"[20]: *Carny* for piano, *Cat O' Nine Tails* for string quartet, *Angelus Novus* for orchestra and *Forbidden Fruit* for string quartet. These works were created as collages of, as

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[16] Ramon Satyenda, "Montage and Block Form in Ralph Shapey's Seven for Two Pianos", *Contemporary Music Review*, Vol. 27, Nos.4/5 (August/October 2008), 484.

[17] Jonathan D. Kramer, "New Temporalities in Music", *Critical Inquiry,* Vol.7, No.3 (Spring, 1981), 543.

[18] Kramer (1981), 544.

[19] John Brackett, *John Zorn - Tradition and Transgression* (Bloomington: Indiana University Press, 2008), 124.

[20] Brackett (2008), xi.

John Brackett explains, “barely concealed musical quotations that alert listener to a particular musical source and its function as a tribute or homage.”[21] Zorn has described his music as “put together on… a very “filmic” way, [like] montage. It’s made of separate elements that I compose completely regardless of the next, and then I pull them, cull them together.”[22] There is also Ralph Shapey’s *Seven* for piano in 4 hands, (1963) a work that in Ramon Satyenda’s article is said to combine “paradoxical reconciliation of opposing principles, the continuity of developing variation with the discontinuity of block forms.”[23] *Ponovo Pff…* is another one of such instrumental works that share the aesthetics of “spliced discontinuity”. It is in the core of its structure since the main motivation behind its creation was to challenge a musician to produce splicing effects, as brutal as a computer would, but rather performing alone, on a single instrument. The idea was driven with a desire to expose instrumentalists to sudden and sharp cuts in the material and challenge their concentration and virtuosity.

In *Ponovo Pff…* discontinuity was achieved by cutting each of the twelve sections of a thoroughly organized score into twelve fragments of equal length, then separated and relocated to new positions. Unlike in electronic use of samples, playing “patchwork” of fragments on an instrument considers a possibility of failure on some or many levels, charging a performance with tension, excitement and stress in anticipation of falling apart. Even though the piece should be performed with an intention of faithful execution, as notated, and as accurately as possible, it is hardly achievable to precisely produce every sudden change of tempo between fragments, on top of numerous other transformations that are being required.

In order to sustain substantial distance between fragments which were once next to each other, a certain set of rules was followed during their relocation. The work opens with all the first fragments of all twelve sections, starting with the beginning fragment of the first and ending with the one from the twelfth section. Then the work continues with all the second fragments of all the sections, followed by all the third fragments, and so on. The fragments’ duration in real time is approximately between 3 and 20 seconds, while the distance between fragments from the same section (or duration of one round of fragments), lasts approximately 129 seconds on average. Naturally, the prolonged time (two-minute gap) between the fragments with the similar material makes it difficult to re-attach the content while listening to the piece, yet not entirely impossible. Some of the sections possess distinctively recognizable features and listeners can detect their separated fragments and understand that the work was arranged in a manner of collage produced by cutting and displacing its original parts.

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[21] Brackett (2008), 118.

[22] Edward Strickland, *American Composers: Dialogues on Contemporary Music* (Bloomington: Indiana University Press, 1991), 128.

[23] Satyenda (2008), 477.

Cutting and displacing fragments of complexly organized music generally aims at increasing diversity of material in a piece, providing a listener with tension and anxiety of not knowing what to expect next. The "unsettled" character of the work stimulates prolonged alertness and active attention in a performer that should hopefully be passed over to a listener (perceiver). Another interesting advantage of a live performance is that the degree of differentiation between features of the fragments can be exaggerated or reduced, depending on a performer's perception and reaction in the moment. However, even when the fragments considerably differ in material, they remain uniformed in style and the mediator - contrabass.

### Moment

It is clear by now that this work avoids continuity in every layer of its construction. Before it was cut in fragments, the matrix of numbers was employed to create 125 different sound events, composed of different pitches, different durations, tempi and playing techniques. Cutting such organization in fragments and relocating their positions resulted in even shorter "events" and quicker changes. Due to the persistent discontinuity of these short fragments and their self-containment, they are heard as independent moments, yet related enough by the style of material to fit in the same piece together. The perception of works of this type of construction is defined by "moment time" in the list of Kramer's "musical species". Here is the definition in his words:

> "The degree of discontinuity between sections in moment time is considerable. The contrast between moments must all but

> annihilate by comparison any incidental contrasts within moments. Yet the moments must still seem to belong to the same piece."[24]

Repositioning of the cut-out fragments in *Ponovo Pff…* around the score, was executed as literal as if the paper with the printed score was sliced with scissors into 120 parts and then glued back together in new order. This technique is similar to Stockhausen's use of "inserts" in *Momente* for solo soprano, four mixed choirs and thirteen instrumentalists (1962-69). He deliberately cut pieces of paper from some of the score pages and slipped them into holes made in other pages. He explains the reason behind this in the film *Momente* (1965) by Gérard Patris, using the following words: "I call them *inserts*. In order to have, from time to time, a *memory* of what happened and to create a *hope*, from time to time. A hope for the moments to come."[25] He further explains that the piece has "no story developing from a beginning to a certain end, fatal or optimistic. It's an organism where each event is important!"[26]

At the very beginning of his two-part article on Stockhausen's *Momente*, in 1974, Roger Smally wrote:

> "Moment-form is the only really new, linguistically independent and therefore generally applicable formal concept to have arisen since 1945. I hope that this article may awaken some composers to the existence of new possibilities of increasing what Stockhausen calls the 'relational richness and complexity' of their music."[27]

From the point of "inserts", it could be said that *Ponovo Pff…* continues exploration of the "moment form" and attempts to explore further possibilities of its construction, organization and sounding results. In the similar way *Ponovo Pff…* is a collection of independent sound events which attempts to explore the potentials of using "inserts" throughout the entire work. It challenges listener's memory, logic and perception, combining chaos with order, randomness with systematization. Like in *Momente*, the constant switching of fragments in *Ponovo pff…* creates an event of equally important "moments", lined in order that follows a repeating pattern, making sure each one of them is equally distanced and that every section gets equally “uncovered”. The piece imposes several questions upon its perceivers. Will they be able to memorize the fragments long enough to recognize their constant distinctions and separate them from the current context? If they are able to separate them, will they be able to connect them to their upcoming sequels? If so, will they be able to follow all the sections in parallel? What fragments are usually first to get noticed and re-connected with their other parts? Individual experience of *Ponovo Pff…* depends on individual answers to these questions.

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[24] Kramer (1981), 548.

[25] Transcription from film *Momente* by Gérard Patris (1965), 4.

[26] Ibid., 6.

[27] Roger Smally, "Material for the Listener and Performer: 1", *The Musical Times*, Vol.115, No.1571 (Jan., 1974), 23.

## Nonintention

With the use of conventional notation, alternative techniques, a system of rules in the compositional process, dynamic ranges from *pppp* to *ffff*, irrational notational instances that expect a performer to employ his own discretions, and most of all, by being based on the use of non-intention and non-continuity, this piece, in all named aspects, correlates to Cage’s *Music of Changes* (1951). It is a forty-minute piece for piano, written by using ‘chance’ in the compositional process, “with the *I Ching* being used to order and coordinate elements from the charts in the score,”[28] as James Pritchett explains in short. Aaron Zimmerman writes how it is “based on nonintention, or removal of the ego from the compositional process (or at least, score-creation process)” which is an aspect also found in *Ponovo Pff…*. The process of writing *Ponovo Pff…* was defined, structured and every procedure was faithfully followed through, but just like operations relying on chance, it aimed at unexpected results. The music material was dictated by a series of numbers, patterns and table of matrix, without any prediction of how it would sound, and in that sense, how it sounds in the end is an accident. Nevertheless, *Music of Changes* emerged out of different reasons. Cage’s motivation was to “free” sounds, whereas *Ponovo Pff…* was composed with an intention to perceive the cut as a part of musical material.

## Process

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[28] James Pritchett, *The Music of John Cage* (Cambridge: Cambridge University Press, 1996), 108.

The process of writing this work recalls some of conventional procedures of serial organization. The material was generated through a designed system and every component save for dynamics was decided by a series of numbers (detailed procedure is explained below). Having all the elements organized is an attribute that has its origins in total serialism and its consequence - algorithmic composition. Its fragmented rhythm, without predictable metric pulse, brings it close to single-note punctualism. Together with extended techniques included in the structural element of the composition, the overall sound resembles the klangfarbenmelodie principle of Webern. Finally, the calculation of certain series of numbers and their ratios was dependent on already generated material. One layer of organization was therefore superimposed on another set of generated properties, hence this procedure could be defined as ‘layered punctual systematization’.

## Phases of Construction

There were three significant stages in the writing process of this work: pre-cutting, cutting and post-cutting. It has been mentioned earlier that the process of composition organization in the pre-cutting phase in most instances appeared as if being influenced by serialism, algorithmic composition and punctualism. It encompasses defining the prime row (series) of numbers used to decide how the division of sections were generated; its permutations, forming a quasi ‘matrix’ table; combining the sub-row with several patterns of moving through the matrix; defining a formula for metronome markings and their distribution; assembling a list of playing techniques and attaching them to pitches. The pre-cutting phase visits the organization of pitches three times. The first occasion points the number of ‘basic pitches’ in each section; the second time we arrive at the intervals between ‘basic pitches’ and they transform into actual notes; the third systematic organization generates additional pitches on top of and during ‘basic’ ones.

The cutting stage involved literal cutting of organized sections into 12 fragments and re-arranging their sequence. The post-cutting phase was used for deciding upon and arranging dynamics markings and adding final adjustments before composition was considered complete.

The final stage in the writing of this composition delivered dynamics. It was placed (spread) intuitively, paying attention to shaping the gestures and accentuating differences between ‘cut-out' fragments.

### *The Pre-cutting Phase*

**Table 2.1 Origin and permutations of the original row**

| Typing on | p | o | n | o | v | o | _ | p | f | f | . | . | . |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 7 pqrs<br>x 1 | 6mno<br>x 3 | 6mno<br>x 2 | 6mno<br>x 3 | 8 tuv<br>x 3 | 6mno<br>x 3 | 0<br>x 1 | 7 pqrs<br>x 1 | 3 def<br>x 3 | 3 def<br>x 3 | 1<br>x 1 | 1<br>x 1 | 1<br>x 1 |
| → Section<br>↓<br>Number of | I | II | III | IV | V | VI | VII | VIII | IX | X | XI | XII | XIII |
| Bars | **7** | **18** | **12** | **18** | **24** | **18** | **0** | **7** | **9** | **9** | **1** | **1** | **1** |
| Pitches | 1 | 18 | 1 | 18 | 9 | 18 | 0 | 7 | 24 | 9 | 7 | 1 | 12 |
| Rests | 1 | 12 | 18 | 9 | 18 | 24 | 0 | 9 | 7 | 18 | 1 | 1 | 7 |
| Techniques | 1 | 1 | 1 | 9 | 9 | 7 | 0 | 18 | 24 | 18 | 12 | 18 | 7 |

As Table 2.1 explains, the original row was defined by a numerical keyboard. Each number was derived out of a number on a button multiplied by the number of times it had to be pressed for a specific letter or sign. The number of sections in the pre-cutting stage of the piece matches the number of symbols in the title of the work. The original row defined the number of bars in each section. It is followed by two different versions of permutations (of the first order of numbers), while the final set is simply a reversed sequence of the original. The final row was intended to be used to state a number of different playing techniques that should have been added to each section, but was actually abandoned in the process in favour of using the original row (further explained in the following text). The section VII was appointed to be without bars (0), which is why the rest of the row alternations were deliberately organized to have zero indicated in the same place.

**Table 2.2 Construction of the first permutation of the row - tells the number of basic pitches in each section.**

| | L | | | R | | | | L | | | R | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Original | 7 | **18** | 12 | **18** | 24 | **18** | 0 | **7** | 9 | **9** | 1 | **1** | 1 |
| Reversed | **1** | 1 | **1** | 9 | **9** | 7 | **0** | 18 | **24** | 18 | **12** | 18 | **7** |
| | → | | | ← | | | | → | | | ← | | |

| **Pitch row** | **1** | **18** | **1** | **18** | **9** | **18** | **0** | **7** | **24** | **9** | **7** | **1** | **12** |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

The first permutation of the original row was used to decide on the number of succeeding basic pitches in the piece. It was created by combining the original and the reversed row (see Table 2.2), dividing them into smaller groups, moving diagonally ‘down and up’ to select the numbers, and finally reading the groups on the right from right to left, so that larger groups in the Table were read towards their middle point.

**Table 2.3 Construction of the second permutation of the original row - tells the number of rests in each section.**

| | | ↔ | | | ↔ | | | ↔ | | | ↔ | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Original | 7 | 18 | 12 | 18 | 24 | 18 | 0 | 7 | 9 | 9 | 1 | 1 | 1 |
| Reversed | 1 | 1 | 1 | 9 | 9 | 7 | 0 | 18 | 24 | 18 | 12 | 18 | 7 |

| Rest row | 1 | 12 | 18 | 9 | 18 | 24 | 0 | 9 | 7 | 18 | 1 | 1 | 7 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

The same table was used to define the second permutation of numbers in the row. The numbers were pointed by following a repeating pattern of the selection (see Table 2.3), after which the positions of the numbers in pairs in the upper row were rotated. This permutation was used to decide on the total duration of rests (rest time) in each section in the pre-cutting process.

The Table 2.1 (with the original row and its permutations) served as a matrix for further calculations. Tracking specific patterns for moving around the table generated the order of succeeding intervals in the piece, as well as time signatures for all the bars.

The intervals between pitches and time signatures were calculated by combining the table of rows with additional combination of numbers, gathered in the ‘sub-row’ (Table 2.4). The sub-row was created by listing each of the six used numbers in order of their appearance in the original row (7, 18, 12, 24, 9 and 1) and considering the number of times they appear in a single row (2, 3, 1, 1, 2, 3). The possibility of symmetry in the number of times they appear (3, 2, 1, 1, 2, 3) invited for switching the places of the first two numbers.

**Table 2.4 Defining of the sub-row**

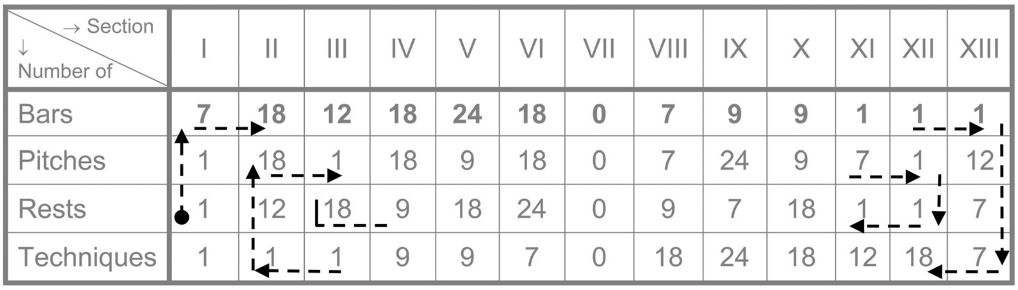
↔

| Number in the row (Counted times of its appearance) | 7<br>(2) | 18<br>(3) | 12<br>(1) | 24<br>(1) | 9<br>(2) | 1<br>(3) |
|---|---|---|---|---|---|---|

↔

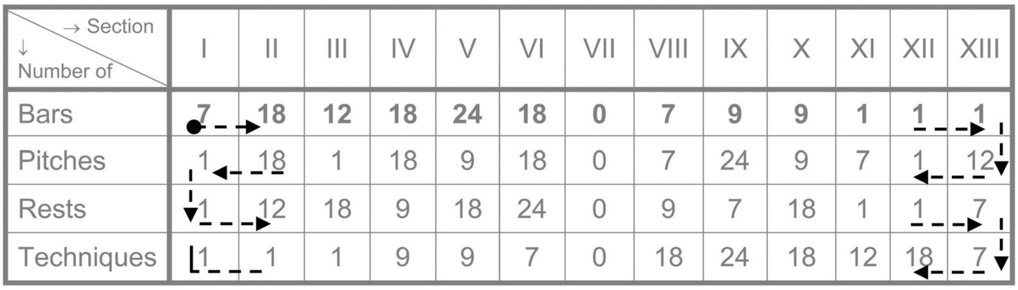
| **Sub-row** | **24**<br>(1)<br>**<** | **9**<br>(2)<br>**<<** | **1**<br>(3)<br>**<<<** | **18**<br>(3)<br>**>>>** | **7**<br>(2)<br>**>>** | **12**<br>(1)<br>**>** |
|---|---|---|---|---|---|---|

The sub-row is read from left to right with indefinite repetition, serving as a form of a ‘spinning wheel’ with a determinate stopping point. The number in the table assigns the number of places counted in the ‘sub-row’ (Table 2.4), while the number reached in the sub-row gives the number of semitones the following pitch should be distanced from the current note, or the number of quavers in the following time signature. Zero was not used in the sub-row, while in the table it indicates repeating the previous number in the sub-row, hence the same interval or the same time signature. The patterns for moving around the table changed every round (see Figures 2.1-2.3 and 2.4-2.7). To see the table of pitch calculation, look at Appendix 1; as for their musical realizations see Appendix 4. For the table of calculations of time signatures see Appendix 2.



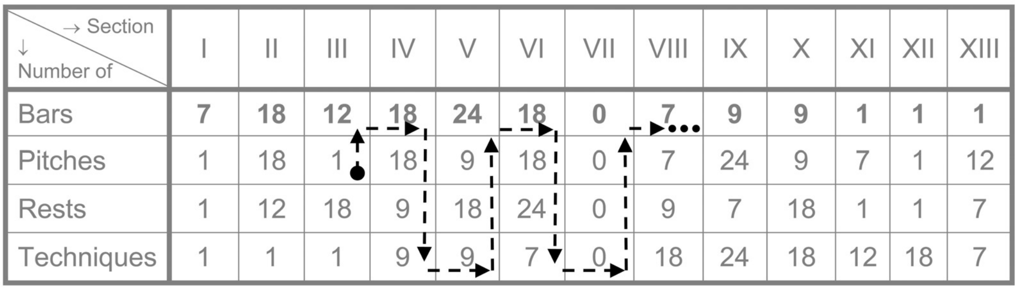
| → Section ↓ Number of | I | II | III | IV | V | VI | VII | VIII | IX | X | XI | XII | XIII |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Bars | **7** | **18** | **12** | **18** | **24** | **18** | **0** | **7** | **9** | **9** | **1** | **1** | **1** |
| Pitches | 1 | 18 | 1 | 18 | 9 | 18 | 0 | 7 | 24 | 9 | 7 | 1 | 12 |
| Rests | 1 | 12 | 18 | 9 | 18 | 24 | 0 | 9 | 7 | 18 | 1 | 1 | 7 |
| Techniques | 1 | 1 | 1 | 9 | 9 | 7 | 0 | 18 | 24 | 18 | 12 | 18 | 7 |

**Figure 2.1 Moving on table for pitch generation: round 1**



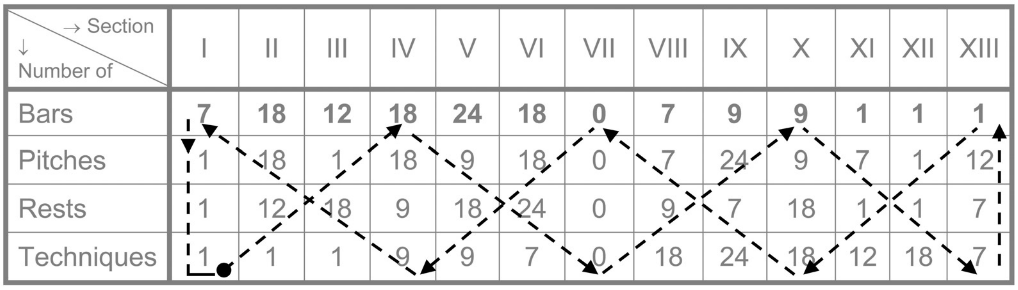
| → Section ↓ Number of | I | II | III | IV | V | VI | VII | VIII | IX | X | XI | XII | XIII |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Bars | **7** | **18** | **12** | **18** | **24** | **18** | **0** | **7** | **9** | **9** | **1** | **1** | **1** |
| Pitches | 1 | 18 | 1 | 18 | 9 | 18 | 0 | 7 | 24 | 9 | 7 | 1 | 12 |
| Rests | 1 | 12 | 18 | 9 | 18 | 24 | 0 | 9 | 7 | 18 | 1 | 1 | 7 |
| Techniques | 1 | 1 | 1 | 9 | 9 | 7 | 0 | 18 | 24 | 18 | 12 | 18 | 7 |

**Figure 2.2 Moving on table for pitch generation : round 2**



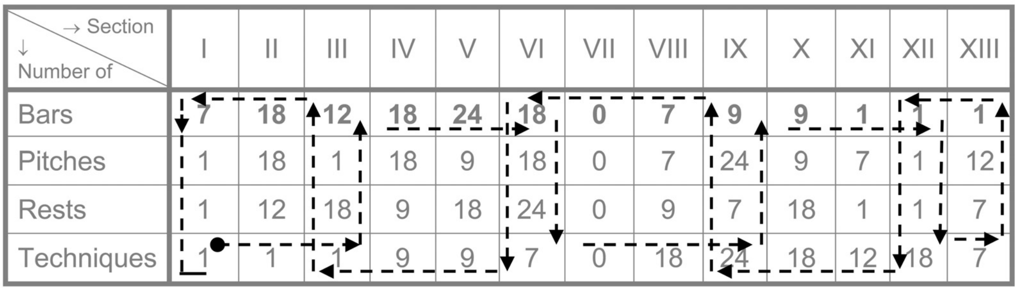
| → Section ↓ Number of | I | II | III | IV | V | VI | VII | VIII | IX | X | XI | XII | XIII |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Bars | **7** | **18** | **12** | **18** | **24** | **18** | **0** | **7** | **9** | **9** | **1** | **1** | **1** |
| Pitches | 1 | 18 | 1 | 18 | 9 | 18 | 0 | 7 | 24 | 9 | 7 | 1 | 12 |
| Rests | 1 | 12 | 18 | 9 | 18 | 24 | 0 | 9 | 7 | 18 | 1 | 1 | 7 |
| Techniques | 1 | 1 | 1 | 9 | 9 | 7 | 0 | 18 | 24 | 18 | 12 | 18 | 7 |

**Figure 2.3 Moving on table for pitch generation of pitches: round 3**



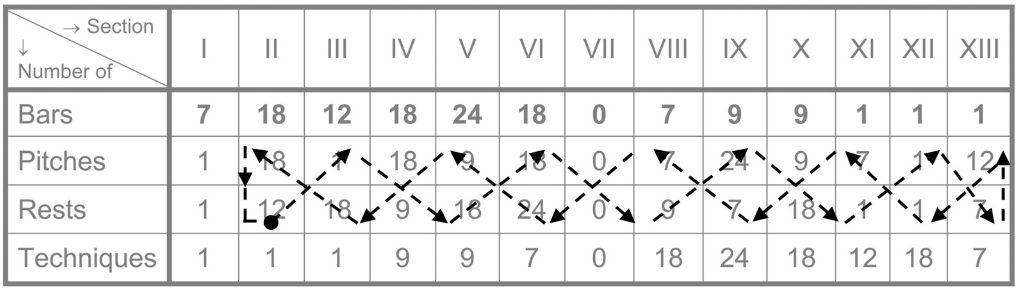
| → Section ↓ Number of | I | II | III | IV | V | VI | VII | VIII | IX | X | XI | XII | XIII |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Bars | **7** | **18** | **12** | **18** | **24** | **18** | **0** | **7** | **9** | **9** | **1** | **1** | **1** |
| Pitches | 1 | 18 | 1 | 18 | 9 | 18 | 0 | 7 | 24 | 9 | 7 | 1 | 12 |
| Rests | 1 | 12 | 18 | 9 | 18 | 24 | 0 | 9 | 7 | 18 | 1 | 1 | 7 |
| Techniques | 1 | 1 | 1 | 9 | 9 | 7 | 0 | 18 | 24 | 18 | 12 | 18 | 7 |

**Figure 2.4 Moving on table for generation of time signatures: round 1**



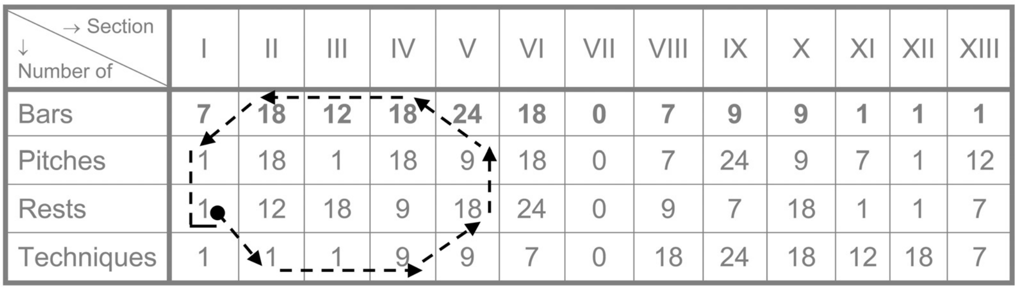
| → Section ↓ Number of | I | II | III | IV | V | VI | VII | VIII | IX | X | XI | XII | XIII |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Bars | **7** | **18** | **12** | **18** | **24** | **18** | **0** | **7** | **9** | **9** | **1** | **1** | **1** |
| Pitches | 1 | 18 | 1 | 18 | 9 | 18 | 0 | 7 | 24 | 9 | 7 | 1 | 12 |
| Rests | 1 | 12 | 18 | 9 | 18 | 24 | 0 | 9 | 7 | 18 | 1 | 1 | 7 |
| Techniques | 1 | 1 | 1 | 9 | 9 | 7 | 0 | 18 | 24 | 18 | 12 | 18 | 7 |

**Figure 2.5 Moving on table for generation of time signatures: round 2**



| → Section ↓ Number of | I | II | III | IV | V | VI | VII | VIII | IX | X | XI | XII | XIII |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Bars | **7** | **18** | **12** | **18** | **24** | **18** | **0** | **7** | **9** | **9** | **1** | **1** | **1** |
| Pitches | 1 | 18 | 1 | 18 | 9 | 18 | 0 | 7 | 24 | 9 | 7 | 1 | 12 |
| Rests | 1 | 12 | 18 | 9 | 18 | 24 | 0 | 9 | 7 | 18 | 1 | 1 | 7 |
| Techniques | 1 | 1 | 1 | 9 | 9 | 7 | 0 | 18 | 24 | 18 | 12 | 18 | 7 |

**Figure 2.6 Moving on table for generation of time signatures: round 3**

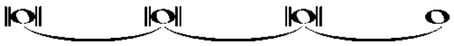
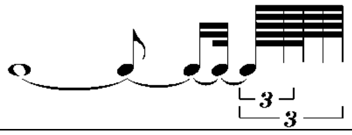
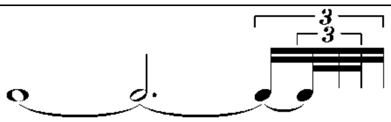
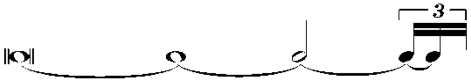
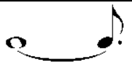
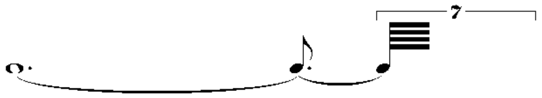
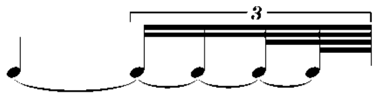


| → Section<br>↓<br>Number of | I | II | III | IV | V | VI | VII | VIII | IX | X | XI | XII | XIII |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Bars | **7** | **18** | **12** | **18** | **24** | **18** | **0** | **7** | **9** | **9** | **1** | **1** | **1** |
| Pitches | 1 | 18 | 1 | 18 | 9 | 18 | 0 | 7 | 24 | 9 | 7 | 1 | 12 |
| Rests | 1 | 12 | 18 | 9 | 18 | 24 | 0 | 9 | 7 | 18 | 1 | 1 | 7 |
| Techniques | 1 | 1 | 1 | 9 | 9 | 7 | 0 | 18 | 24 | 18 | 12 | 18 | 7 |

**Figure 2.7 Moving on table for generation of time signatures: round 4**

The durations of ‘fundamental pitches’[29] inside a single section were equally distributed, which was achieved by dividing the duration of the entire section by the number of (assigned) pitches (Table 2.5). To see the distribution of pitch durations in the score look at Appendix 3.

**Table 2.5 Durations of pitches**

| Section | Total of ♪s | No. of pitches | Result | |
|---|---|---|---|---|
| I | 56 | 1 | 56= |  |
| II | 176 | 18 | 9.77= |  |
| III | 179 | 1 | 179= | 179♪ |
| IV | 260 | 18 | 14.44= |  |
| V | 258 | 9 | 28.66= |  |
| VI | 171 | 18 | 9.5= |  |
| VII | 0 | 0 | 0 | / |
| VIII | 95 | 7 | 13.57= |  |
| IX | 70 | 24 | 2.91= |  |

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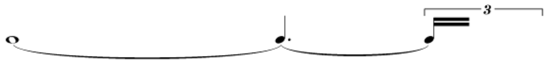
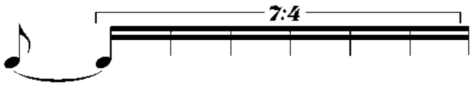
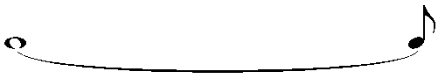
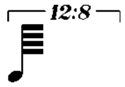
[29] There are two generations of pitches in this composition. The first set (‘fundamental pitches’) was generated at the beginning of the work’s organization, while the second (‘added pitches’) appeared at the end of the pre-cutting phase.

| | | | |
|---|---|---|---|
| X | 102 | 9 | 11.33=  |
| XI | 9 | 7 | 1.28=  |
| XII | 9 | 1 | 9=  |
| XIII | 1 | 12 | 0.08=  |

The tempo indications are presented in metronome markings and are related to the number of bars in every section. The fastest tempo (125=♪) matches the result of added numbers in a single row[30] and is allocated to the longest section with 24 bars. This ratio (125:24) was transferred into all the other sections (Table 2.6). Therefore, the sections should be, more or less, of equal time length, even though the number of bars and the material differs.

**Table 2.6 Metronome markings assigned to different sections**

| Tempo | ♪=125 | ♪=94 | ♪=62.5 | ♪=47 | ♪=36.5 | ♪=5 |
|---|---|---|---|---|---|---|
| Number of Bars | 24 | 18 | 12 | 9 | 7 | 1 |
| Section | V | II, IV, VI | III | IX, X | I, VIII | XI, XII, XIII |

The number of rests (see the 'Rests' row in the Table 2.1) in every section was divided by the number of pitches (see the 'Pitches' row in the Table 2.1), and every pitch was shortened by the equal duration of rest time. Due to already short duration of pitches in the last section, assigned number 7 was not suitable for this section and the row of 'Rests' (Table 2.1) was adjusted. Number 7 was relocated to the section VII and translated into fermata rest of 7 quavers (since there are no bars in this section), while 0 was put in the last section, leaving it the way it was, without any rests. The rest time available in every section is presented in Table 2.7, while their division and distribution among pitches in the score can be seen in Appendix 4.

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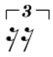
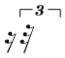
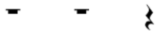
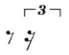
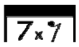
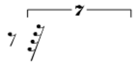
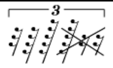
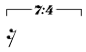
[30] 7+18+12+18+24+18+0+7+9+9+1+1+1=125

**Table 2.7 Rest time**

| Section | Number of rests | Number of pitches | Results | Rest time |
|---|---|---|---|---|
| I | 1 | 1 | 1 | |
| II | 12 | 18 | 0.66 |  or  |
| III | 18 | 1 | 18 |  |
| IV | 9 | 18 | 0.5 | |
| V | 18 | 9 | 2 | |
| VI | 24 | 18 | 1.33 |  |
| VII | 7 | 0 | 7 |  |
| VIII | 9 | 7 | 1.28 |  |
| IX | 7 | 24 | 0.29 |  |
| X | 18 | 9 | 2 | |
| XI | 1 | 7 | 0.14 |  |
| XII | 1 | 1 | 1 | |
| XIII | 0 | 12 | 0 | / |

Against the initial intention, and in order to assign a different playing technique to every 'fundamental pitch', techniques were not distributed by the numbers in the 'Technique' row (Table 2.1), but rather in respect of the 'Pitch' row. Nevertheless, the 'Technique' row still had an important role, as a part of the 'matrix', since it generated basic pitches, time signatures and rests. The list was assembled of 303 both conventional and extended techniques that employ the use of strings in some way, and proposal of 2280 combined techniques (Appendix 5 and 6), that also included the left hand[31] Counting the number of playing techniques with sustained sound and comparing it to the ones with short sound we reach the ratio of 81:44. This ratio was transferred to the division between single and combined techniques. By counting the appearance of numbers 1 and 12 in the table of calculated pitches (Appendix 1, 'semitones' column) one arrives again at number 44. The combined techniques were therefore employed on every pitch 1 or 12 semitones apart from the previous one, after minor second or perfect octave movement.

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[31] Bertram Turetzky, *The Contemporary Contrabass* (University of California Press, 1974).

At this stage, the strictly calculated part of the piece's organization was finished and the composition enriched with a few spontaneous decisions.

The last calculation involved additional pitches that emerged "inside" the 'fundamental pitches' (Appendix 7). The added pitches were placed inside the original duration of each of the fundamental pitches- they begin after the fundamental pitch starts to sound and return back to it before it finishes. The intervals between additional notes correspond to the number of bars in that particular section, or the original series of numbers. For example, in the first section (I) of 7 bars, all the added notes must be distanced from one another by 7 semitones (perfect fifth). The following number in the original row is 18, which is the number of bars in the second section (II), as well as the distance between added notes during the entire section, etc.

Before the beginning of the cutting phase, about 30% of the material was adjusted unsystematically, in the interest of practicality and effective performance.

### *The Cutting Phase*

Since the beginning of this works' systematic construction, the section VII (0) was perceived as a 'break' in the piece, in contrast to all the other sections - a short time of silence between the bars, in the middle of the fragment line-up. It is presented in the fermata marking between sections VI and VIII (bars 97 and 98), giving 7 quavers of silence. One could consider that the work was constructed out of 12 sections and a break in the middle. This 'hole' in the piece was kept in its place and did not take part in cutting and displacing of the fragment sequence. Due to its short duration, the final section (XIII) was not used for the extraction of fragments and was left to remain at the end of the piece. Sections XI and XII were also left in their original places, near the end of the work, yet their fragments also appear in the patchwork formations.

All the sections, except for VII and XIII, were cut in 12 fragments of equal length (Table 2.8. and Appendix 8).

**Table 2.8 Fragment duration**

| Section | Number of quavers | Duration of each fragment |
|---|---|---|
| I | 56 | 7.5” |
| II | 176 | 9” |
| III | 179 | 14.5” |
| IV | 260 | 14” |
| V | 258 | 10” |
| VI | 171 | 9” |
| VII | 0 | 7” |
| VIII | 95 | 13”-14” |
| IX | 70 | 6” |
| X | 102 | 11” |
| XI | 9 | / |
| XII | 9 | 6” |
| XII | 1 | / |

The fragments served as representatives of the sections’ material and were most of the time coordinated in the same order the sections would follow (from I to XII). The final form of the work is divided in 12 cycles of fragment circulation, starting with all the first fragments from every section, then all the second fragments, etc. The concept is interrupted with the section ‘VII’, indicated with a 7-quaver rest between bars 97 and 98 in the 10th cycle, and also abandoned at the end of the work, when it finishes with the complete last three sections (XI, XII and XIII). The scheme of fragment distribution is presented in the table below (Table 2.9), with letters presenting the materials of each section: from A (material from the section ‘I’) to F (material from the section ‘VI’), and from G (material from the section ‘VIII’) to K (material from the section ‘XII’). The section ‘VII’ is a seven quaver rest, hence no letter is needed to present its material. The numbers of the fragments in use stand at the right side of the letters (‘$A_1$’ is the first fragment of the section ‘I’, ‘$C_{7}$’ is the seventh fragment from the section ‘III’, etc.). The piece begins with cycle 1 and ends with the complete section XIII (Appendix 9).

**Table 2.9 Distribution of fragments**

| Cycle | Distribution of fragments | Number of fragments in use |
|---|---|---|
| 1 | A1, B1, C1, D1, E1, F1, G1, H1, I1, J1, K1, | 11 |
| 2 | A2, B2, C2, D2, E2, F2, G2, H2, I2, K2, | 10 |
| 3 | A3, B3, C3, D3, E3, F3, G3, H3, I3, K3, | 10 |
| 4 | A4, B4, C4, D4, E4, F4, G4, H4, I4, K4, | 10 |
| 5 | A5, B5, C5, D5, E5, F5, G5, H5, I5, K5, | 10 |
| 6 | A6, B6, C6, D6, E6, F6, G6, H6, I6, K6, | 10 |
| 7 | A7, B7, C7, D7, E7, F7, G7, H7, I7, K7, | 10 |
| 8 | A8, B8, C8, D8, E8, F8, G8, H8, I8, K8, | 10 |
| 9 | A9, B10, C9, D9, E9, F9, G9, H9, I9, K9. | 10 |
| 10 | A10, C12, B11, C11, D10, E10, VII, F10, G10, H10, I10, K10, K11, | 12 |
| 11 | A11, B9, C10, D11, E11, F11, G11, H11, I11, K11, | 10 |
| 12 | A12, B12, D12, D12/2, E12, F12, G12, I12, | 7 |
|  | J1-12. (complete section XI), |  |
|  | K1-12. (complete section XII), |  |
|  | Complete section XIII. |  |
|  | Total number of fragments: | 120 |

# 3 Orchestra

## Re-questioning Instrument Groups of a Symphonic Orchestra and Re-setting Their Treatment as Percussion Instruments

**Compositions:**
***Ti Mathena To Su Pericha To Ocos* for Piano and Orchestra (2009)**
***Bondres* for Choir and Orchestra (2009)**

Both works for the orchestra, *Ti Mathena To Su Pericha To Ocos* for Piano and Orchestra (2009), and *Bondres* for Choir and Orchestra (2009), re-question the ways of managing the division and roles of instrument sections in a traditional symphonic orchestra, as well as the common practice in their treatment. In an attempt to re-set the matter and possibly discover new sound, the orchestras are managed as percussion instruments of 9 or 10 different sound masses produced by different groups of various instrument combinations, systematically generated by a designed formula. As the result, the listener is faced with repeating masses of notes gathered around potentially specified moments in time. The pieces use time organization of existing works as templates for moulding music material into replicated number of bars, measurements, tempi and rhythmic patterns. This combination creates a meeting point between inherited legacy and explorative experiment.

### Testing Methods

These two works were created as experiments with a main goal to test and demonstrate particular methods. Consequently, their aesthetics can be related to the one of *ILLIAC Suite* for string quartet (1957, later retitled String Quartet No.4)[32] - the first piece of music composed with computer programmed by Lejaren Hiller and Leonard Isaacson. Frank Muaceri describes this work as “a representative sample of an experimental data set”, and further elaborates that “the *Illiac* Suite is neither musical art nor science. (…) it serves as a demonstration of a certain new musical techniques, but more importantly, it serves as an advocate for those techniques."[33] One of the authors of this piece, Hiller, wrote how it is "important to realize when examining this score that their [Hiller and Isaacson] primary aim was not the presentation of an aesthetic unity - a work of art but rather that it was meant to be a research record - a laboratory notebook."[34] (my paraphrase) In the same way, the principle aim in these two works was to create a clear presentation of the techniques in question. That is why the approach to management of the orchestra as a percussion instrument and application of recycled time organization from existing works were accomplished in a simple, obvious and direct manner of 'product testing'. For the sake of having a clear presentation, the possibilities of complex development of the material and methods were not of an interest, while all the other aspects of music were treated as usual and conventional as possible (notation, playing techniques, dynamics, articulation etc.).

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[32] Andrew Stiller. "Hiller, Lejaren." *Grove Music Online*. *Oxford Music Online*. Oxford University Press.Web. 1 Jun. 2014.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/13044>.

## Orchestra as a Percussion Instrument

The initial idea was to create an unexpected incident out of a usually typical occurrence. Therefore, the intent was not to invent a new orchestra but rather re-set the conventional symphonic orchestra with an alternative approach to its treatment. Samuel Adler points out that the orchestration should be made personal and that the ear is "the deciding factor in the choice of instruments as well as in combination of instruments."[35] In desire to create unfamiliar solutions in the arrangement for the orchestra, the choice of instruments in these two works was generated by a predefined system of selection with the ear not being involved in any of the orchestrating processes. The lists of instruments were disordered by the same repeating patterns and divided into several groups of equal number of instrumental lines (parts). In *Ti Mathena To Su Pericha To Ocos,* eight instruments were counted on the list becaming next in line on the re-arranged list (and immediately being sent to a group in formation), and the newly created sequence of 80 instruments was divided into 10 octets. In the *Bondres* list of 108 different instrumental lines, every eighteenth instrument was selected and placed in a new list with different order and divided into 9 groups of 12 instrumental lines. In both works each instrumental group was treated as a single percussion instrument, with players united into one synchronized sound mass that did not change throughout the piece. With a tendency to set a greater challenge upon performers, as well as to challenge the perception of a listener, the orchestra was arranged in ordinary symmetrical seating, while the instruments were grouped in their usual sections on the stage. Therefore, the instruments from the same groups were separated during the performance, and placed with their instrument family (Appendix 13 and 21), and not the group they were playing with. The sound source of each group did not come from a specific location, but all their sources were spread around the orchestra, which in a certain way presented the orchestra as a monophonic "sound box."

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[33] Frank X. Mauceri, "From Experimental Music to Musical Experiment", *Perspectives of New Music,* Vol. 35, No.1 (Winter 1997), 195-196.

[34] Lejaren Hiller, Leonard M. Isaacson, *Experimental Music: Composition with an Electronic Computer*, (New York: Mc Hraw-Hill Book Company, 1959), 5.

[35] Samuel Adler, *The Study of Orchestration*, 3rd Edition (New York, London: W.W. Norton & Company, Inc., 2002), 3.

Treating the orchestra as a percussion instrument is a concept that has its precedent in Cage's *Ryoanji* for orchestra (1984), where he assigned what was originally a percussion piece to an ensemble of twenty instruments. The musicians play the same rhythm and stick to one and the same sound throughout the entire performance, living the experience of a single-percussion-instrument player. The instruments are not specified, nor the sounds that they should be making. This is how Cage describes the concept in an interview with Bill Shoemaker in 1984:

> "There will be twenty instruments in the orchestra piece, but no instrument is specified. It could be any twenty instruments, and one of the twenty parts could go to any of the twenty instruments. All of the instruments will play the same rhythm, and all of the instruments can produce any sound, or any combination of sounds, the instruments can produce. Once a musician decides what sound he is making, he must, throughout that rehearsal or performance make the same sound, as though he becomes the player of a single percussion instrument. There are notations in the score for playing a little ahead of the beat, or a little behind the beat, or on the beat. There are also notations for playing a sharp sound and playing a sound for its full length. Those are the only variations. It means that piece, each time it is played, will have a different sound that can't be

> predicted by the composer, the performers or the listeners. And yet, each time they heard it, they would know what was happening."[36]

The *Ryoanji's* concept is extended further in *Ti Mathena To Su Percha To Ocos* and *Bondres.* These works use the same concept of a rhythmically unified ensemble, except that they enlarge the medium with 9 and 10 ensembles (mostly called 'groups') that mutually differ in rhythm, instruments, clusters and timbre. Hence, these works resemble pieces for 9 and 10 single percussion players, rather than just one. Every group is meant to be synchronized in production of its sound mass, and that is why the instruments stick to the assigned parts and assigned pitches so they could successfully contribute to the tendency of producing a united sound. Unlike in *Ryoanji*, every pitch is carefully thought of in the composing process and the instruments do not have the freedom to choose the pitches they will be making,

Beside *Ryoanji,* a similar treatment of the ensemble happens in Louis Andriessen's *Hoketus* for two groups of five instrumentalists (1977). In his conversation with Gavin Thomas, Andriessen considers *Hoketus* as one of the most radical pieces that he has ever done and believes that it is successful "because it's strange and radical and nothing happens in it, no melodies, a purely rhythmical piece."[37] The piece was "based on the principle of the medieval hocket in which two instrumental groups (scored as identical ensembles of panpipes, bass guitar, piano, electric piano and congas) continually alternate."[38] This "continual alternation" between two instrumental groups is similar to the arrangement of these two works for orchestra, only on a larger scale, since in this case alternations take place between 9 and 10 groups. Nevertheless, *Hoketus* is a minimalistic composition developed on the princiiple of having two identical sound mixtures of two identical instrumental groups, as opposed to *Ti Mathena To Su Pericha To Ocos* and *Bondres*, where the instrumental groups are all different in regard of instrument choices, pitches, timbre, and rhythm. Another significant difference is that, in these two works for the orchestra, the musicians from the same group are not seated in the same place on stage, but are rather spread around and mixed in the mass. Due to their physical separation, the players from the same group have more difficulty performing in sync and their attacks are unsynchronized and blurred. The only preference these works entirely share with Andriessen's *Hoketus* is the concept behind their instrumental arrangement based on synchronization of a group of instruments into one-percussive sound and employing the entire group as a single percussion instrument.

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[36] John Cage and Richard Kostelanetz "His Own Music Part Two," *Perspectives of New Music,* Vol.26, No.1 (Winter 1988), 42.

[37] Louis Andriessen and Gavin Thomas, "Life Downtown. Louis Andriessen Talks to Gavin Thomas about Life up- and Downtown", *The Musical Times*, Vol. 135, No. 1813 (Mar., 1994), 139.

[38] Mark Delaere, Maarten Beirens and Hilary Staples, "Minimal Music in the Low Countries", *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis,* Deel 54, No.1 (2004), 68.

## Recycling Time-Frame

Some of the elements that are a part of time organization in existing compositions are recycled in these two works, such as: overall duration, the number of bars, bar measurements and tempi. Reusing this kind of 'time-frame' can significantly influence the shape and development of the work, even though the work from which it was taken can hardly be identified by the 'time-frame' alone. Consequently, recycling time organization of an existing work can, to a certain extent, impose some boundaries on decisions regarding the formal development in the new piece, yet it leaves indefinite options for individual expression inside its empty bars. Both orchestral works copy 'time-frames' from existing pieces and even exploit some or all rhythmic patterns found inside the original bar lines. The time organization was taken as a fixed template, or as a set of pre-composed rules, while the extent to which the rest of the material holds reference to the existing pieces differs between the two compositions.

The concept of creating a new piece in a silhouette of an existing work, can be traced in visual arts. Particularly obvious presentation of this method are those 'remake' projects in photography where artists stage pictures from (often classical and popular) paintings, carefully arranging scenes in the same order, but using their own materials inside the reproduced subjects, providing their own context, time and place. A good example is Wong Hoy Cheong's project *Days of Our Lives* (2009) commissioned by the 10th Lyonn Biennale (Appendix 10). It is a series of six "re-enacted photographs or table aux vivant based on French painting section in the Museum of Fine Arts (Lyon)"[39] as explained on

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[39] Rogue Art Asia, *Wong Hoy Cheong: Days of Our Lives* (http://www.rogueart.asia/ra/projects/wong-hoy-cheong-days-of-our-lives), 1 June 2014.

Rouge Art Asia website. Guggenhaim Museum Online Collection states the following:

> "In these manipulated images, Wong has customized domestic scenes from French paintings (…) to depict migrant populations from former British colonies" and through his remakes "traces the changing face of ordinary life in Europe while excavating the obscured cultural histories of marginalized communities elsewhere in the world."[40]

Other works in the same vein have been made by Wan Quingsong, who has created reinterpretation of a scroll painting from the tenth-century *Night Revels of Han Xizai* by Gu Hongzhong into *Night Revels of Lao Li* (Appendix 10). The brochure from the exhibition in New York states that he replaced the "silk-robed courtesans with garishly attired peasant women, and for the traditional tea service he has substituted Western delicacies such as Pepsi Cola and Jack Daniels whiskey. More pointedly, he has replaced the figure of Han Xizai with that of Li Xianting, a respected Beijing critic and curator of contemporary art."[41] The same painting was, once again, reproduced by Vincent J. F. Huang, who has replaced the members of the court with penguins (Appendix 10). the following statement can be found in the booklet of the 55th International Art Exhibition of Bienalle in Venice:"This humorous arrangement of penguins enjoying their last feast before the ice poles melt away metaphorically suggests that many species face extinction but can in no way escape this tragic fate."[42] As mentioned before, photographers replicate the arrangement of objects (and subjects) of pre-existing paintings, as well as their size and even colour, in a similar manner these orchestral compositions copy sizes of bars, their order and duration from compositions by other composers. However, unlike with photographs, these works do not attempt to literally remake the material that could be recognized by ear. The previously fixed time-scheme serves mainly as empty space for testing a specific treatment of the orchestra, and if at all possible, one could related it to the original works solely by comparing the scores.

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[40] Guggenheim Muesum, "Wong Hoy Cheong"*, Collection Online* (http://www.guggenheim.org/new-york/collections/collection-online/artists/bios/11634), 5 March 2014.

[41] Wang Qingsong, *When Worlds Collide*, Exhibition Brochure, International Center of Photography (New York, 2011), 6.

[42] Tuvalu Pavilion, ed., Tuvalu Pavilion: 55th International Art Exhibition-la Biennale di Venezia, Taipei: Xin Chuan Cultural Foundation, 39.

In his work *Aporias: Requia for Piano and Orchestra* (recording released in 1998) John Zorn relies on the overall organization of Stravinsky's *Requiem Canticles* for alto and bass soloists, chorus, and orchestra (1966). In fact, John Brackett states that "Except for the concluding Coda that appears in *Aporias*, the formal design of the two works is identical. Since the Coda blends seamlessly into the preceding Postlude, this single formal dissimilarity is not evident when listening to the work in performance."[43] Table 3.1 was created out of information from Brackett's writing, and it presents a formal comparison of these two works, before and after Zorn made final changes to the order of his movements. Brackett defines the use of Stravinsky's *Requiem Canticles* as the 'preliminary source' for Zorn's *Aporias*. He calls it 'preliminary' because "Zorn must still make decisions as to what he is going to do with Stravinsky's source material."[44] In order to accomplish "structural integrity,"[45] as Zorn himself said, he even derived some of the pitches from Stravinsky's sonorities.[46] In this sense, *Ti Mathena To Su Pericha To Ocos* and *Bondres*, both base their time organization on similar 'preliminary sources'. They both use the number of bars, tempi and measurements from the original works as time-templates which they fill in with the material that, instead of holding pitch references, rather resembles rhythmic patterns of the original pieces. In *Ti Mathena To Su Pericha To Ocos* the rhythmical resemblance is limited to 11 bars of its piano solo (m.57-68), while the entire *Bondres* copies rhythmical patterns and their order of appearance from the existing composition.

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[43] Brackett (2008), 120.

[44] Brackett (2008), 146.

[45] Ann McCutchan, The Muse That Sings: Composers Speak About the Creative Process (Oxford: Oxford University Press, 1999), 169.

[46] Brackett (2008), 118-155.

**Table 3.1 Formal comparison of *Requiem Canticles* and *Aporias*[47]**

| Stravinsky, Requiem Canticles | Zorn, Aporias (original ordering) | Zorn, Aporias (final ordering) |
|---|---|---|
| I. Prelude | I. Prelude | I. Prelude (Ebollimento) |
| II. Exaudi | II. Cassavetes | II. Impetuoso (Cassavetes) |
| III. Dies Irae | III. Messiaen | III. Con Mistero/Misterioso (Bacon) |
| IV. Tuba Mirum | IV. Bacon | IV. Languendo (Canetti) |
| V. Interlude | V. "Interlude" (Bernstain?/Feldman?) | V. Risentito (Camarón) |
| VI. Rex Tremendae | VI. Camarón | VI. Freddamente (Cage) |
| VII. Lacrimosa | VII. Cage | VII. Religioso (Messiaen) |
| VIII. Libera Me | VIII. Dietrich | VIII. Drammatico (Dietrich) |
| IX. Postlude | IX. Postlude | IX. Postlude (Flebile) |
| | | X. Coda (Cantando) |

## Performance

Gardner Read warns that "Even thoroughly experienced composers are sometimes apt to forget that their performers are not robots; they are human beings with human limitations of physical endowment and perception." Further on he proposes:

> "If the avant-gardist is frequently impatient with these limitations, his solution is to create his music solely for the tape recorder, which knows no limitations other than its source of power. But if the composer utilizes conventional instruments played by human beings, he should not demand the physically impossible but only the realistically attainable from his performers."[48]

It is interesting that the book from which this quotation was taken was printed in 1976, 11 years after the completion of Ferneyhough's *Sonatas for string quartet* (1967), 3 years after *Time and Motion Study III* for sixteen solo voices, percussion and electronics (1974), coinciding with the final stages of composing *Time and Motion Study II* for singing cellist and live electronics

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[47] Brackett (2008), 121 and 123 (Table 4.1.and 4.2.)

[48] Gardner Read, *Contemporary Instrumental Techniques* (New York: Schirmer Books, 1976), x.

(1973-1976). It cannot be said that these, as the majority of other Ferneyhough's works, are exactly "realistically attainable", since Ferneyhough aims for a realization proposed by a performer, which most closely resembles written gestures. Paul Grifiths believes that in his works:

> "... the performer, like the composer, has to operate at a level of extreme awareness while negotiating a way through a multitude of rivaling and even conflicting demands (…) in which imaginative perception is both the goal and the constant mode of being."[49]

By looking at scores of *Ti Mathena To Su Pericha To Ocos* and *Bondres*, it is clear that these two orchestral works request an obviously impossible demand lying in the core of the method they are testing – namely, having more than two players performing the part written for a single percussion instrument player in perfect sync, throughout the entire composition. In reality, they follow Ferneyhough's philosophy, aiming for the intense devotion of the performers in production of somewhat, or even excessively, "blurred picture" of the score. Hence, the percussive sound masses are more often perceived as if being "sprayed" in the air, in the manner of a "cloud of rhythm" where all the "attacks" concentrate around the given cue, but there is rarely a price and sharp "hit" of their cluster mass. Speaking of masses, specifically about the realization of *Gesang der Jünglinge* for electronics (1956), Stockhausen explained the realization of statistical processes, where he assigned his three collaborators to make a 20-second sound event modelled on a curve drawn on a piece of paper, and then make several recordings and superimpose them all:

> "Naturally I can't say exactly at which moment a pulse will occur: all I can indicate is a general tendency during the curve. And the same is true for the dynamics and the filter. But if we superimpose a number of curves which share an overall characteristic tendency, then it leads to a certain result which is a mass: a mass moreover with a very distinct shape and a very precise tendency compared to another mass. This method of composition of musical microtextures by statistical methods has become very

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[49] Paul Griffiths, *Modern Music and After,* 3rd edition, (Oxford: Oxford University Press, 2010), Kindle file.

> important in music. All the different applications of chance and random techniques in music are nothing more than derivations of it."[50] (Stockhausen, From the lecture "Musical Forming", filmed by Allied Artists, London 1971)

In the two works for orchestra, all the instruments (whether there is 8 or 12 of them) of each group share the same tendency - to attack on a certain part of the beat, while in performance they only manage to play around and close to these moments - some play precisely on time, some play too fast, some are late. Nevertheless, like in Stockhausen's piece, the general tendency - in this case to play on a specific beat- is clear.

## Pitches

The manner of using conventional material to create an alternative solution also follows the organization and distribution of sound pitches. The accent is not on the notes the instruments play on their own, but on the sound mixture that results from their combination in newly formed groups. The instruments only provide a certain tone quality of the sound mass of their ensemble, therefore sticking to basic techniques of playing and their pitches belonging to equal-tempered scale. No two instruments of the same kind produce the same tone, and the pitches were distributed in a method which results in a dense cluster when orchestra performs tutti. The pitches were arranged in a similar manner as in Penderecki's *Threnody to the Victims of Hiroshima* (1960). For instance, every string section covers pitches from the highest note possible, down to a number of semitones that corresponds to a total number of players of the same instrument in the orchestra (Appendix 11, 12 and 20).

Similar to *Ryoanji*, in *Bondres* every instrument plays one pitch throughout the entire work, while there are two pitches for every instrument in *Ti Mathena To Su Pericha To Ocos* - one in the high register for the first half (Appendix 11), and another in the low register for the second half of the piece (Appendix 12). In *Bondres* some of the instrument groups are always playing in their high registers, others are persistently in their low registers (Appendix 20).

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[50] Robin Maconie, *Stockhausen on Music - Lectures and Interviews compiled by Robin Maconie* (London: Marion Boyars Publishers Ltd., 1991), 46.

This exclusive use of extreme registers of instruments (in both works) can, to certain extent, relate to Cardew's *Octet 59* for six woodwind, violin and double bass (1959) which uses the highest and the lowest instruments of different families (piccolo, alto flute, oboe, E flat clarinet, bass clariet, double bassoon, violin and double bass).[51] With this instrumentation Cardew extends the ranges of instruments pairing their highest and lowest versions, enabling a listener to imagine what it would be like if these capabilities were united into one (mediating) instrument. In a similar manner it could be perceived that the two works in question take full advantage of instruments' extreme registers, presenting the orchestra's entire range, and transforming it into a massive percussion instrument with a vast tone "assortment".

## Graphic Notation

The works were composed with the use of graphic notation (Appendix 15 and 22) that uses music symbols, similar to a score written for a solo percussionist. Similar to notation for unpitched percussion, one note in a music system represents a cue for one sound, in this case a sound mass, without indication of the actual sounding result. However, the study score shows the sounding result of each group written in as few staves as possible. The study score, with the standard way of printing the order of instrument staves, would be unpractical and difficult to read. The cues would not be clear and the format would have to be eight times the size A4 - A0 (Appendix 16 and 24). In the first half of *Ti Mathena To Su Pericha To Ocos* the treble clef signifies that instruments use the first assigned set of pitches from high register, while the bass clef in the second half indicates the use of the second set of pitches in the low register (Appendix 19). *Bondres* was notated with double staves, where the groups written in the upper staff produce notes from their high register, with those playing in their low register notated in the lower staff (Appendix 23).

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[51] Keith Potter, "Boulez and Stockhausen, Bennett and Cardew", *The Musical Times,* Vol.122, No.1657 (March, 1981), 171.

## Ti Mathena To Su Pericha To Ocos for Piano and Orchestra (2009)

*Ti Mathena To Su Pericha To Ocos* (2009) is the first work in this collection to present an attempt to manage a symphonic orchestra as a percussion instrument, and it tests this method inside the emptied bars of *Ostinato Super Thema Octoicha* for harp, piano and string orchestra (1963) by Ljubica Marić (1909-2003).[52]

### Orchestra

The piece was written for a conventional orchestra 'a tre', consisting of 80 instrumentalists, including a soloist on the piano, with an early romantic string section (14, 12, 10, 8 and 6). Musicians are organized in symmetrically arranged seating places in order to create more or less the same sound picture coming from both left and right sides of the orchestra (Appendix 13). Violas and woodwinds are located in the centre, while the brass section is divided in three parts: left, right and in the one in the back of the orchestra. The rest of the instrument sections is divided in two, one half on the left side, the other on the right side; the celesta is located on the left, the harp on the right, with the piano in front of the orchestra. For easier and clearer organization, the players on conductor's left side are labeled with even numbers, while those on the right side, with odd numbers. The woodwinds are excluded from such numbering and organized in a conventional manner, except that the first ('leading') instruments are not always positioned on the left, but on the rear ends of their family (Appendix 12).

### Groups

The list of all  instruments in the orchestra was reorganized into a new list by placing every eighth instrument (counting began after place number 1), one after the other, then dividing them into ten octets labeled with letters, from 'A' to 'J'. That is why the first ensemble - group 'A' consists of players in the following places: 9, 17, 25, 33, 41, 49, 57 and 65; group 'B': 73, 1, 10, 19, 28,

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[52] Ljubica Maric: *Ostinato Super Thema Octoicha* for piano, harp and string orchestra (Furore Verlag Kassel, No.2533, printed in Germany, 1998).

37, 46, and 55; etc. (a graphic presentation of all the groups can be seen in Appendix 13).

### Pitches

There are two sets of 80 pitches assigned to 80 musicians. The first set is a combination of pitches from the high register of instruments and is employed throughout the first half of the piece. The second set of pitches is placed in the low register of instruments and is used in the second half of the work (Appendix 11 and 12). The middle register of instruments was avoided in order to escape overly typical tone colours.

### Piano Solo

Before and after the solo part, the piano plays with the group ‘I’, and while in the group, , it has two clusters to play same as all the other instruments: one in the high register, before the solo part, and one in the low register, after the solo part. For the piano solo section (from bar 32 to 81), note durations and phrase markings were copied from the piano part of Marić’s piece into the same bars (bars 32-81) (Appendix 14). The solo was made out of clusters replicating the sonorities of sound masses of the groups in the orchestra and transcribed for the piano (Figure 3.1). In the first 15 bars (32-56), the clusters resemble the sounds of the high register groups, while, beginning from bar 57, the clusters represent the versions of sonorities of those groups playing in the low register. The note sequence in the left hand follows the bass line of clusters in the low register.

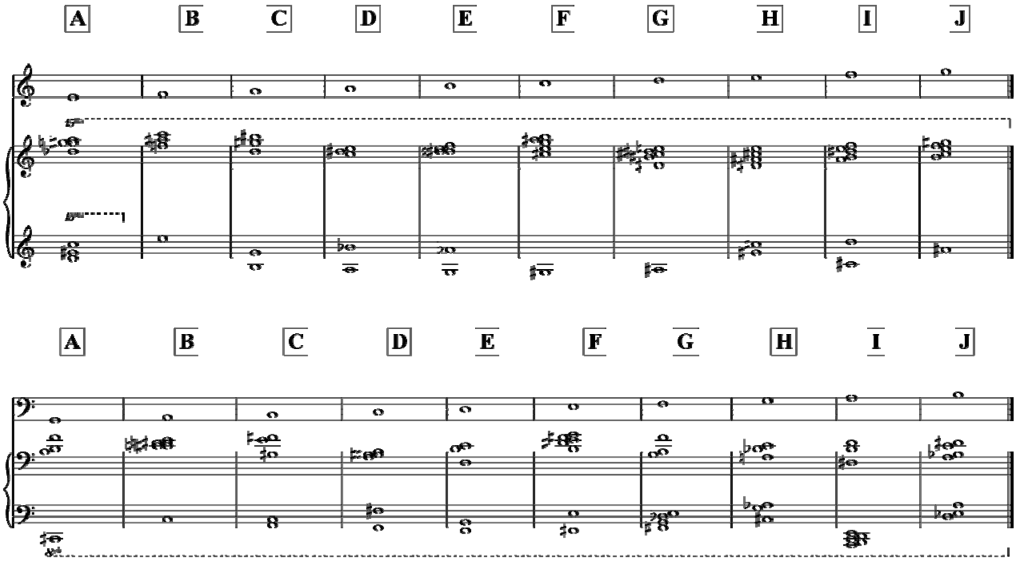

Figure 3.1 Sonorities of groups from the orchestra transcribed for the piano

## Structure

*Ti Mathena To Su Pericha To Ocos* was written for the International Tribune of Composers 2009 in Belgrade (Serbia), that celebrated 100th anniversary of composer Ljubica Marić's (1909-2003) birth. The most significant piece in her opus is *Ostinato Super Thema Octoicha* (1963) for harp, piano and string orchestra, which is why its time frame was recycled in this work. The piece got its name by mixing syllables from Marić's title.

Marić is considered to be one of the most successful Serbian composers of the twentieth century. "Many of her orchestral and chamber works were inspired by the melodic principles of the *oktōēchos*, the ancient cycle of Orthodox liturgical music that acted on her as a kind of 'ancestral memory' and provided a tonal basis for her music."[53] (my translation) *Ostinato Super Thema Octoicha* (1963) is the fourth piece in a cycle of compositions based on Byzantine medieval religious songs of eight voices, and its ostinato simulates the "constant flow of time."[54]

Formally speaking, Marić's work did not leave significant influence on the shape of *Ti Mathena To Su Pericha To Ocos*. The former is based on a variation principle on both micro and macro levels, while the latter is a three part composition with a reprise (compare the Tables 3.2 and 3.3). Nevertheless, when the piano solo starts playing alone in the first piece, that moment coincides with the beginning of the harp solo in second (bar 57 in both works).

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[53] M. Milin: 'Transpozicija napeva iz Mokranjčevog Osmoglasnika u Vizantijskom koncertu Ljubice Marić' [The melodies from the Serbian Octōēchos in Ljubica Marić's Byzantine Concerto], Folklor i njegova umetnicka transpozicija III (Belgrade, 1991), 204.

[54] Norber Digurk: 'Muzika - Ljudi, Instrumenti, dela' [Music – People, Instruments, Works ], Vol. 2 (Belgrade: Vuk Karadžić, 1982), 312.

**Table 3.2 Formal analysis of *Ostinato Super Thema Octoicha* by Ljubica Marić**

Ostinato Super Thema Octoicha

| Part | A | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Function | Intro | A | | a1 | | a2 | | a3 | |
| Section | a | B | c | d | e | f | g | h | i |
| Bars | 1-6 | 7-17 | 18-20 | 21-37 | 38-43 | 44-46 | 47-52 | 53-56 | 57-60 |
| Material | a | Ab | c | ab1 | c1 | ab2 | c2 | ab3 | b |

| Part | A2 | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Function | a4 | | a5 | | a6 | | a7 | |
| Section | b1 | c1 | d1 | e1 | f1 | g1 | h1 | i1 |
| Bars | 61-81 | 81-86 | 87-101 | 102-106 | 107-110 | 111-118 | 119-121 | 122-123 |
| Material | ab4 | c3 | ab5 | c4 | ab6 | c5 | ab7 | b1 |

**Table 3.3 Formal analysis of *Ti Mathena To Su Pericha To Ocos* by Maja Bosnić**

Ti Mathena To Su Pericha To Ocos

| Part | A (1-56) | | | | | | A1 (69-123) |
|---|---|---|---|---|---|---|---|
| | | | B (32-84) [piano solo] | | | | |
| Section | a | B | c | D | E | f | g |
| Bars | 1-6 | 7-31 | 32-36 | 37-48 | 49-56 | 57-68 | 69-84 |
| Material | a | a1 | a2+b | a3+b1 | a4+b2 | b3 | b4+a5 |

| Part | (A1 continues) | | |
|---|---|---|---|
| Section | a1 | b1 | h |
| Bars | 85-94 | 95-116 | 117-123 |
| Material | a6 | a7 | a8 |

Since the piece serves as an introduction to the use of the orchestra as a percussion instrument, and as a demonstration of systematically formed sound masses, the material is organized with an intention to present basic preferences of this new sound source (see the graphic score). The composition opens with an repetitive introduction of all sound masses, starting with the first group 'A' and ending with 'J' (Figure 3.2).

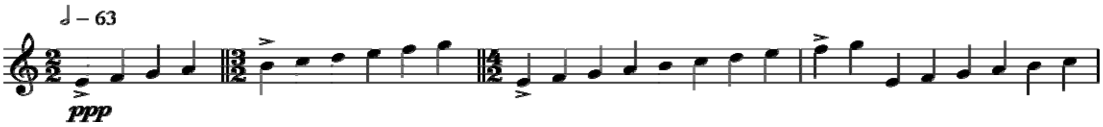

**Figure 3.2 Introduction of all groups in the beginning of *Ti Mathena To Su Pericha To Ocos***

Further on, they gradually start to adopt different order, dynamics, durations, before they return to following their 'scale' soon after the beginning of the piano solo (bar 44). From bar 69, tutti orchestra joins to accompany the solo piano with (the set of) pitches in the low register. The bars 85-116 copy the material from the beginning of the work. Although the groups follow the same durations and order, there is still the difference in bar measurements, dynamics and registers in which the groups are playing (Appendix 19). The last 7 bars, in forte fortissimo dynamics, gradually join the groups in pairs, and groups of three, four and five before the powerful tutti cluster (Figure 3.3). The work finishes with the piano pianissimo echoing all the groups in a sequence from 'J' to 'A' (from the last to the first).

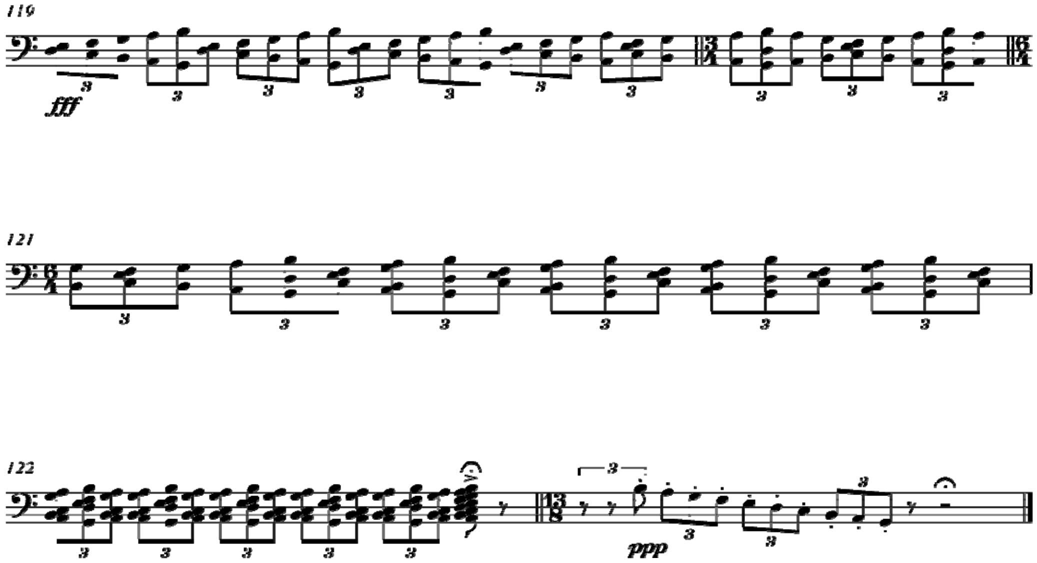

**Figure 3.3 Joining of the groups at the end of *Ti Mathena To Su Pericha To Ocos.***

## Bondres for Choir and Orchestra (2009)

*Ti Mathena To Su Pericha To Ocos* demonstrated the method of managing the orchestra as a percussion instrument inside the recycled and "emptied" bars of an already existing composition. *Bondres* goes one step further, applying the same method of arrangement for the orchestra to reinterpret the entire score of a piece for percussion with a large orchestra and choir. The piece exploits the score of Xenakis *Rebonds* for multiple percussion (1987-89)[55] and uses the same letters from the title, but in different order, to create its own title.

### Orchestra

*Bondres* is performed with 108 separate parts for 124 musicians (24 voices share 8 parts), and therefore requires a large modern orchestra with the choir. It calls for 16 woodwind instruments, 14 brass, 1 celesta, accordion, piano, 2 harps, mixed choir, and extended string section (16, 14, 12, 10 and 8). The percussion section also combines the same instruments Xenakis asked for: the bass drum, bongo, tom-tom, tumba, and wood block. The mixed choir consists of 24 singers, equally split in 2 soprano, 2 alto, 2 tenor and 2 bass lines (3 singers per line), who sing undefined vocals throughout the score.

Like in the first work, the musicians are placed in symmetrically arranged seats, with the mirrored sides of the orchestra (Appendix 21). Violas and woodwinds are located in the centre, while the brass section is divided in three parts: left, right and the one in the back of the orchestra, while 5 percussions are spread around the back of the orchestra. The rest of the instrument sections and the choir are divided in two parts, one half on the left side, the other on the right; the accordion on the left mirrors the piano and celesta on the right side. For easier and clearer organization, the players with odd numbers are seated on the left, and those with even numbers on conductor's right .

### Groups

In the previous work the list of all instruments in the orchestra was reorganized by listing every eighth instrument (counting began after place number 1), then divided into ten octets. In *Bondres* every 18th instrumental line (including the starting number, as well) was selected and placed one after another to form a new list. The list was then divided into 9 groups of 12 instruments, and labelled with letters from 'A' to 'I'. For example, the first numbers selected comprised the group 'A', with players sitting in places number

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[55] Iannis Xenakis: *Rebonds* pour percussion solo (1987-1989), (Paris: Editions Salabert, 1991).

1, 18, 35, 68, 85, 102, 119, 13, 31, 65, 82, 101. The musicians from the group ‘B’ were seated in the places: 2, 15, 34, 70, 89, 108, 4, 24, 48-50-52, 80, 100, 10, etc. (graphic presentation of all the ensembles can be seen in Appendix 21).

### Pitches

There were two combinations of pitches in *Ti Mathena To Su Pericha To Ocos* (in the first half of the piece the orchestra was in the high register and in the low in the second half), whereas in *Bondres*, the groups from ‘A’ to ‘E’ produced pitches in high registers, and those from ‘F’ to ‘I’ played in low registers, every instrument producing only one pitch throughout the entire work. In the score with graphic notation (Appendix 23) the high-pitched groups were notated in the upper staff, and low-pitched in the lower.

### Structure

Xenakis’ *Rebonds* is an open form, allowing any of its two movements to be performed separately or together in any order of succession. In his article *All is Number - Golden Section in Xenakis’ “Rebonds”,*[56] the percussionist Greg Beyer locates golden sections relating to the entire piece, as well as inside the movements. In his opinion, Xenakis used golden section formula while writing the piece in the same order as it is presented in the score: the movement *a,* then movement *b*. One could, perhaps, argue why Xenakis would let the movements be performed separately or in any order after having used this careful construction with golden sections. Be that as it may, *Bondres* uses the Xenakis’ score without taking formal divisions into consideration and converts it into one movement, starting with the movement *b* in retrograde (rewritten backwards) and continuing to the movement *a* in its original form.

The treatment of movement *b* demonstrates an attempt to reinterpret an already existing score backwards, with as little interventions as possible. The Xenakis’ score was edited into the graphic score for *Bondres,* every note presenting a sound mass of one of the groups. The rhythm is mostly fatefully replicated and undergoes very few modifications. The melodic line was strictly respected but the actual notes in the score differ. This is particularily apparent in the upper staff, since the notes in the spaces were transferred on the lines, while in the lower staff, the note ‘b’ was replaced with any other note in use (both in lower or upper staves). Apart from being written backwards, the score of the movement *b* in *Bondres* brings forth a different dynamics, and avoids most of the accents (Appendix 22).

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[56] Greg Beyer: “All is Number - Golden Section in Xenakis’ *Rebonds*”, *Percussive Notes* (February, 2005), 48-56.

The score of the movement *a* follows immediately after the movement *b,* it is transcribed into two staves and uses the same order of bars as they originally appear. This movement imposes highly difficult rhythmic organization that had to be somewhat reduced for the orchestra. The accents from the original score were not replicated in *Bondres*, and the original dynamics was changed quite often. The beginning and ending bars in the movement *a* of *Rebonds* (1-5 and 55-60) were respectively transcribed for the orchestra in *Bondres* (88-92 and 142-147), with copied melodic contours, repeating notes and rhythmic organization (Table 3.4). As the rhythm gradually progresses, the movement *a* becomes extremely challenging for the orchestral performance and, accordingly, the replication in *Bondres* starts presenting more simplified versions of the original rhythmic patterns, slowly moving away from the original picture in the Xenakis’ score, particularly from bar 106 onwards (Appendix 23). Bar by bar, *Bondres* introduces more interventions, and from bar 117 stops relying on the original score and presents similar gestures on its own. Therefore, from bar 129 up until 141 the material is built freely on repetitive rhythmical patterns influenced by the gestures in *Rebonds* movement *a,* but not replicated, technically speaking. Similar as in *Ti Mathena To Su Pericha To Ocos,* towards the end of the work, from bar 137 to 141, the groups are joined and combined together, building the tension and volume level before the attack of tutti orchestra in forte fortissimo concluding the section.

**Table 3.4 Comparing the materials of Rebonds *a* and a part of *Bondres***

| Bars in Rebonds a | Bars in Bondres | Rhythm | Melodic Line | Dynamics |
|---|---|---|---|---|
| 1-5 | 88-92 | ✓ | ✓ | ✓ |
| 6-18 | 93-105 | ✓ | ~ | ✓ |
| 19-34 | 106-128 | ~ | ~ | ✓ |
| 35-54 | 129-141 | × | × | ✓ |
| 55-60 | 142-147 | ✓ | ✓ | ✓ |
| ✓ - Identical; ~ - Similar; × - Different and unrelated. | | | | |

# 4 Audience

## Re-questioning Experience of the Audience and Re-setting its Role as a Performer

**Compositions:**
***Zabuna on Stage.01/Bring Your Noise!*** **for Soundtrack, Ensemble, Video, Noise-makers and Audience (2010)**
***Zabuna on Stage.02/Whatever You Say!*** **for Murmur of the Audience, Flute, Clarinet in B-flat and a Guide (2012)**

The following two works - *Zabuna on Stage.01/Bring Your Noise!* and *Zabuna on Stage.02/Whatever You Say!*, re-question possible methods of including the audience in a music performance and re-set familiar concepts that work towards creating a personal experience for every spectator, without compromising the works' aesthetics.

The first composition invites viewers to join the ensemble on stage in performing noise together, while the second employs a guided murmur of the audience in its material. In order to encourage viewers to participate, the development of the concept was initiated by examining perspectives known to the majority of members of the audience, resulting in that the audience's involvement does not require any preparation and that the pieces use material that should be familiar to every person capable of attending the performance. *Zabuna on Stage.01/Bring Your Noise!* was based on sounds of daily life in a city, while *Zabuna on Stage.02/Whatever You Say!* drew material from everyday conversations ("small talk"). Both works employ the ensemble and the audience, while the first one - *Zabuna on Stage.01* includes some additional media such as soundtrack, video and noise-makers.

The original title is entirely in Serbian ("Zabuna na sceni") meaning "Confusion on Stage". It aims at presenting the informal character of the performance, signifying that stage is open for the members of the audience. The production of the first piece initiated formation of the Association Zabuna, which is why it is the only word left untranslated in the title thus offering two interpretations: "Confusion on Stage", as well as "Association Zabuna on Stage".

## Partnership with the Audience

The outcome of re-questioning the role the audience has in a music concert represents an attempt to re-set its function and to establish its position as an accomplice in the performance. In order to motivate the members of the audience to willingly “accept the partnership” and participate in the performance, the actions that were requested from them had to be common and in everyday use, the ones that require no preparation or practice and can be confidently reproduced, in order to minimize potential stage fright and self-consciousness. The intention was to place the members of the audience into performer’s position, making them realize that the piece depends on them, and that its development could be influenced by their actions, i.e. that they have become the creators of the work to some extent.

This type of inclusion of the audience has seem frequent emergence in the past decades. The recent development of art and entertainment industry has been moving in direction of creating interactive and realistic experience for their perceivers. Whether it offers a perspective from the creator’s point of view, providing the performer’s role in an interactive art installation, or simply giving a possibility to immerse into virtual reality with the help of 3D cinema and video games, the potentials of simulated experience in the first person have been continually exploited.

The intention behind the concept of creating a “personal experience” for the audience in these two works does not necessarily consider to provide amusement or entertainment, but rather attempts to construct an event that is “open” for perceivers to enter the creative process and make a contribution with their presence. The audience is perceived as the ensemble’s partner, yet another performing organism, a source of spontaneous and unexpected reactions. Although a part of the concept development process was spent on thinking about subjects that audience could easily relate to, the works were not constructed with the notion of pandering, but rather with that of acknowledging, inviting and proposing its involvement, creating a “familiar surrounding” that would motivate its members to cooperate and take part in the performance.

Influenced by some of David Stubbs writing, particularly by his comparison between contemporary visual art and contemporary music, these works were shaped with an idea to facilitate transfer of personal experience into personal possession. Stubbs presents an interesting point when arguing that a lack of original artifact is one of the possible reasons why contemporary music is less popular than contemporary visual art.[57] (my paraphrase) Obviously, a composition can only have one world premiere, and the closest a person in the audience can come to its possessions is by being a witness and then obtaining a recording. These two works offer the audience an opportunity to perform them, not only stand by and witness them, but become one of deciding factors of its development and outcome. Participants can rightfully state that they, themselves "make" the work complete, and therefore it is theirs. In order to transfer this personal experience into a material personal possession, every performance of these two compositions was recorded on a DVD and copies were made available on demand. Thus, the audience can acquire a video of their own performance (or someone they know) to keep as a testimony.

## Audience in Art

Writing about happenings in performance art, Richard Schechner put "a shifting, non-definitive relationship between piece and audience"[58] as one of its characteristics. This characteristic often blurs the perception of who is the performer and who the perceiver, since the audience can sometimes be actively involved in the work. Similarly, in installation art, digital, performance and sound art, the audience is seldom a passive observer. More often, in such works participants are expected to do something in order to perceive the art: walk inside a specific space, stand on a specific spot, push the button, touch the screen, speak, make a grimace, etc.

In the latest performance art practices, the audience has often been introduced to a guided walk through a performance, a "choreographic promenade,"[59] as it is defined by Annett Jaensch. One of such performances is the latest work by the artist duo Wilhelm Groener (Günther Wilhelm and Mariola Groener) from Berlin, produced in collaboration with composer Rudi Fischerlehner: *K-Projekt - as I went downstairs to go for another evening*

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[57] David Stubbs, *The Feat of Music: Why People Get Rothko But Don't Get Stockhausen* (The Zero Books, John Hunt Publishing, 2009), 110-119.

[58] Richard Schechner, "Happenings", *The Tulane Drama Review,* Vol.10, No.2 (Winter, 1965), 230.

[59] Annett Jaensch, translated in English by Yvonne Whyte (http//tanzpresse.de), 6 February 2014.

*walk…* (2014). It is a performative installation of choreographic miniatures that take participants through spatial arrangement and juxtaposition.[60] (my paraphrase) Wilhelm Groener made perhaps even closer connection to the audience in their performance *Paravent privé* (2005), where they operated with transparent walls, first isolating themselves in a transparent room, and then re-organizing the walls to form labyrinth corridors where they and the audience freely coexisted. In her review in Süddeutsche Zeitung, Eva-Elisabeth Fischer wrote that "assumed privacy has now finally become public space, accessible to anyone. The performer and the audience have become one entity and indistinguishable from one another."[61]

Similar to "promenade through a performance" in *Zabuna on Stage.01/Bring Your Noise!,* the members of the audience can move around in front of the stage, as well as on stage. They are invited not only to touch, but also use various noise-makers, such as toys and old instruments, to contribute to the overall sound of the work. As soon as one participant steps on stage, the border between the performers and the audience is erased, and as soon as the audience starts talking to create murmuring in *Zabuna on Stage.02/Whatever You Say!*, it itself becomes a performer, while, on the other hand, the ensemble listens and waits for its turn.

*Zabuna on Stage.01* and *Zabuna on Stage.02* are both based on sound events that belong to general daily activities of most people. The audience witnesses reproduction of sounds from their regular day, the same noise they hear in the morning and in the evening, in the office, supermarket, etc. In order to create this familiar scenery, unedited tape with soundscapes of these places was chosen as the foundation of *Zabuna on Stage.01*, accompanied by a video showing footages from the participant's point of view depicting some regular daily activities; while *Zabuna on Stage.02* is based on imitation of everyday conversations that everyone cand overhear on the street, in public transport, at home etc. These reproductions work towards creating a feeling of involvement for a member of the audience. For the same reason, Luigi Nono, in his opera *Intolleranza* (1960, revised 1970) showed the 5th scene - "The Torture" on screen in the moment when the chorus of those who were arrested cried to the audience, asking whether it was “deaf and would [it] behave just like cattle in the pen of shame”[62]. The image of the audience was projected on screen so it could not ignore its involvement.

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[60] More information about the work can be found on Wilhelm Groener's website: http://www.wilhelmgroener.net/werkverzeichnis/index_werk.html, 1 June 2014.

[61] Ibid., Press: Eva-Elisabeth Fischer, *Süddeutsche Zeitung* 1 March 2006.

A canadian composer, Raymond Murray Schafer, effectively includes the audience in the production of quite a few parts of his *Patria* cycle - a collection of 12 music-theatre works, that was composed to the text of the composer with elements of ritual and mythology. Collin Eatocks praised the works from *Patria* in his review in New York Times: “For 40 years, [Murray Schafer] has been writing a huge cycle of 12 music-theater works, collectively titled "Patria." Larger than Wagner's "Ring" cycle or Karlheinz Stockhausen's "Licht," this cycle challenges the boundaries of both music and theater.”[63] Oxford Dictionary of Music presents the 3rd part of the cycle, *The Greatest Show* (1977–87), as a “music theatre cast in the form of a country fair. The audience wanders from exhibit to exhibit, accosted by strolling performers, and tries to win admission to one of three musical sideshows.”[64] The 6th part - *Ra* (1979–80) is “a sundown to sunrise outdoor musical and theatrical ritual performance”[65] based on the Egyptian Book of Death, it is performed by solo singers, chorus, actors, musicians and 75 robed and masked attendees. The role of members of the audience - the attendees, or “Initiates”, as Schafer calls them, is to be present, observe, stay in the dark, rest, meditate, and have a cup of tea. According to The New Grove Dictionary of Opera, the 12th and final work - *Patria Epilogue: And the Wolf Shall Inherit the* Moon, “takes the form of a seven-day event in the wilderness, where the participants learn to prepare a final ritual which is enacted on the final day to reunite the cycle’s hero and heroine.”[66] “Participants spend eight days in a forest, performing various rituals, including the construction and burning of a wolf effigy."[67] The latest performance, produced in 2013 (prepared from 2004), was that of *Asterion*, the 7th part of the *Patria* cycle, "a complex series of events in the form of a labyrinth, through which an individual (the participant) experiences self-discovery that transcends both the restrictions of traditional forms of art and the expectations of the traveller."[68]

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[62] Luigi Nono, "Intolleranza 1960: a detailed overview", Intolleranza 1960 – CD Booklet, translated by Kenneth Chalmers, (Teldec 4509--97304-2, 1961), 17.

[63] Colin Eatock, “Mystic Composer in a Magical Forest”, New York Times, 27 August 2005 (http://www.nytimes.com/2005/08/27/arts/music/27patr.html?pagewanted=all&_r=2&), 1 June 2014.

[64] "Schafer, R. Murray." *The Oxford Dictionary of Music*, 2nd ed. rev. Ed. Michael Kennedy. Oxford Music Online. Oxford University Press. Web. 1 Jun. 2014. <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e9024>.

[65] “Raymond Murray Schafer’s RA - Selections,” Continuo Weblog, 23 August 2010 (http://continuo.wordpress.com/category/murray-schafer), 1 June 2014.

[66] Stephen J. Adams and Kirk MacKenzie, “Patria”, *The New Grove Dictionary of Opera*. Grove Music Online. Oxford Music Online. Oxford University Press. 20 April 2014 (http://www.oxfordmusiconline.com/subscriber/article/grove/music/O004494), 1 June 2014.

In the similar way in which Schafer gives members of the audience "roles" in some of these works, including them in the plot, in *Zabuna on Stage.01*, the audience is allowed to step on stage. Presented with a pile of noise-making toys and used instruments, they are invited to join the performance, make noise and "melt in" with the ensemble. They have freedom to add their own "signature" by creating sounds in the performance in their personal creative way. In *Zabuna on Stage.02* the audience is perceived as another instrument of the ensemble, one that produces murmuring and shushing sounds that every participant can interpret and produce in their own way.

These two works attempt to continue the development of methods of the audience employment in the performance, and activate its members as participants, perceiving them as creators, rather than a part of the scenery or passive observers only. Nevertheless, no one is obliged to participate, and the works can be successfully performed even with everyone standing aside. Even then, members of the audience are challenged to think about the proposition and cannot help but wonder: What would they do if they decided to join on stage? Which one of the objects would they use and how? Would they stand, sit or walk around the ensemble? How would they contribute to the murmur? Would their "sh" be the loudest? etc. Thus, in every scenario the audience ends up being involved, whether physically or mentally.

The structure of both works is balanced between strictly defined elements and provisional expectations. They are based on scored and rehearsed parts, and therefore make clear presentation of the ideas even without active participants. Participants are asked to join in something that already has structure (form), that exists without them but is still open to be

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67 "Press Reviews," Patria 8: The Palace of the Cinnabar Phoenix, Website (http://www.philmultic.com/home/patria8/press.html), 1 June 2014.

[68] Jerrard and Diana Smith, "Overview of the Patria works," *The Patria Design Project* (http://www.patria.org/pdp/ORDER/OVERVIEW.HTM), 1 June 2014.

shared (with them), Furthermore, they are motivated to enrich the works with additional spontaneous and live material.

## Non-musicians in Music Performance

Both works are open to participants of all walks of life and coming from any background. Therefore they could be performed not only by professional musicians, but also by children and grownups with different interests. The concept behind writing a piece for non-musicians relates to Cornelius Cardew's *The Great Learning* (1968-70), a composition that consists of seven paragraphs based on a Confucian text and dedicated to Scratch Orchestra - "An orchestra devoted to the performance, composition, understanding and dissemination of experimental music, founded in 1969 by the English composer Cornelius Cardew with Michael Parsons and Howard Skempton."[69] Paul Griffiths describes the orchestra as "a group of composers, musicians, and non-musicians who joined together idealistically to continue to break down barriers between professional and amateur."[70] Further definition stands in their Draft Constitution: "A Scratch Orchestra is a large number of enthusiasts pooling their resources (not primarily material resources) and assembling for action (music-making, performance, edification)."[71] Their performances were based on various forms of improvisation and hence remained unnoted, with the exception of Cornelius Cardew's *The Great Learning* (1968-70). As some of his other works, *The Great Learning* is notated with graphical and textual instructions.

Although they share the origin of the concept, the works differ from *The Great Learning* in most of the other aspects. *The Great Learning* includes non-musicians and amateurs in the preparation of the work and does not expect the audience to participate on sight, while *Zabunas* are inviting unprepared audience to join in the performance, but do not require its presence in the rehearsals.

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[69] Kathryn Gleasman Pisaro, "Scratch Orchestra," *Grove Music Online, Oxford Music Online*, Oxford University Press, 22 Apr. 2014. (http://www.oxfordmusiconline.com/subscriber/article/grove/music/47477), 1 June 2014.

[70] Paul Griffiths (2010), Kindle file.

[71] Cornelius Cardew, "A Scratch Orchestra: Draft Constitution",*The Musical Times,* Vol.110, No.1516, 125th Anniversary Issue (Jun., 1969), 617.

## Zabuna on Stage.01/Bring Your Noise!
## for Soundtrack, Ensemble, Video, Noise-makers and Audience
## 2010

*Zabuna on Stage.01/Bring Your Noise!* is the first of two works in this portfolio that is open for participation of the audience. In order to assist the audience in its partaking, it employs additional forms of media in its production. Aside from the ensemble and soundtrack, it presents a video showing the locations from which the sounds originate, and offering noise-makers that listeners can use during their improvisation.

The foundational elements of *Zabuna on Stage.01/Bring Your Noise!* are the soundtrack and noise-makers, which provide the members of the audience with sounds of their familiar environment, inviting them, at the same time, to add their own (with or without the noise-makers). Nevertheless, the video and the ensemble are the crucial parts of the complete context (of the piece), with a particular task  to point out and explain the soundtrack, which serves to promote noise-making and motivate the members of the audience to perform on stage. The video helps uncovering locations  the soundscapes originated from (making them more approachable/understandable to the audience), while the ensemble 'underlines' sounds of the environment, promotes their artistic quality and demonstrates one way of noise-making to the audience.

### Extended Media

The main purpose of *Zabuna on Stage.01/Bring Your Noise!* is to motivate the audience to be creative with noise, which is best accomplished by having all of its elements present in the performance. Yet if it is produced in limited conditions, the work can be adjusted and performed without any of  its media. For instance, the first performance of the piece did not have the video, while the performance at *Sights and Subjects,* a performance art festival in Plovdiv, Bulgaria (2011), was produced without the ensemble except for a single flute player taking its place. Even though, technically speaking, the soundtrack can exist independently and the audience with noise-makers is optional, the score and the video were created in close relation to the soundtrack, and therefore, highly dependable on its playback during the performance.

This piece falls under the definition of 'multimedia' in *New Media Dictionary*, where this term is described as "an artist-created installation and communication in which more than one technology is used and where interactivity is not essential."[72] Conditioned by the level of inter-dependence between the elements of the work, David Cope divides the art forms of "extended media" into three categories: Multimedia, Mixed media and Intermedia.[73] This categorization would label *Zabuna on Stage.01/Bring Your Noise!* as a 'Mixed media' work, defined as the form that "tends toward equalization of elements, though any hierarchal order is possible. *Environments* more often than not fit this media form in that, though the elements are dependent on each other, *they are mixed, but not truly integrated* (Stanley Gibb)."[74]

## Soundtrack

In the foundation of the composition there is a soundtrack containing) soundscapes of surroundings that are, assumingly, familiar to the majortiy of the audience members . This part of work was the first to be completed, representing the basis on which the rest of the elements- the score and the video - were modeled upon. It defined the length of the piece, dictated the material in the score, influenced the choice of instruments, and conducted the ensemble.

The resource material for the soundtrack was a collection of field recordings of an urban environment, more precisely Belgrade, Serbia. Recordings were chosen upon such criteria as the amount of presence in most citizens' lives, soundscapes' dynamics, the part of the day they usually take place in, and the level of noise richness. The final selection for the soundtrack consists of 14 different recordings, mixed and edited into a single 21-minute long track. Although they present a short preview of sounds that fulfill activities of, supposedly, regular daily life of most people living in a city (see Table 4.1, below), they do not uncover the exact locations, but solely present popular sound environments that could be attached to different places.

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[72] Louise Poissant, "New Media Dictionary", *Leonardo,* Vol. 33, No.2 (2000), 138.

[73] Cope (2000), 193.

[74] In Cope (2000), 193, from: Stanley Gibb, "Understanding Terminology and Concepts Related to Media Art Forms," *The American Music Teacher* (April-May 1973), 23-25.

**Table 4.1 The order of soundscapes in the soundtrack**

| Order | Title | Duration (min:sec) |
|---|---|---|
| 01 | Morning | 01:04 |
| 02 | Car Ride | 02:08 |
| 03 | Office | 02:08 |
| 04 | Walk 1 | 00:28 |
| 05 | Supermarket | 01:40 |
| 06 | Walk 2 | 00:20 |
| 07 | Store | 01:28 |
| 08 | Walk 3 | 00:19 |
| 09 | Dog | 00:35 |
| 10 | Living Room | 04:24 |
| 11 | Bus Ride | 02:02 |
| 12 | Outing | 02:34 |
| 13 | Night Time | 00:41 |
| 14 | Bed | 01:34 |

From the technical point of view, the soundtrack follows the ground rules of *musique concrète* and was prepared from recorded sounds that were not electronically modified. However, one of the first initiators of musique concrète, Pierre Schaeffer intended that “sounds should be perceived and appreciated for their abstract properties rather than being attached to meanings or narratives associated with their sources and causes,“[75] which is a concept opposite to the one of this particular soundtrack. The soundtrack aims at familiarizing the audience with the work by playing common soundscapes of recognizable locations that most people hear on daily basis. In order to reproduce appropriate simulation of “real-life soundscape”, the track plays the identical “sound picture” of the recordings’ protagonist, therefore deliberately leaving the sounds attached to the actual locations of their origin.

The recordings in the soundtrack are “raw”, minimally edited, without transformations of their sounding result, using no filters, delays, reverbs, noise reduction, or any other (artificial?) effects that could have been added in the process of mixing. The only interference with the recordings during the course of their editing was cutting and splicing a certain part of material in order to highlight interesting sound events in the final montage. A similar type of "compressing the material" can be found in *The Vancouver Soundscape* (1973) and *Soundscape Vancouver* (1996), the audio CDs by the World Soundscape Project which present a collection of soundscapes and soundmarks of Vancouver, produced with an aim to collect and preserve the overall soundscape of the city for historical documentation and further research. The World Soundscape Project is the research group lead by R. Murray Schaefer at Simon Fraser University in Vancouver, Canada.

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[75] Simon Emmerson and Denis Smalley. "Electro-acoustic music." Grove Music Online. Oxford Music Online. Oxford University Press, 24 April 2014 (http://www.oxfordmusiconline.com/subscriber/article/grove/music/08695), 1 June 2014.

Another interesting work employing urban soundscapes is Hildegard Westerkamp's electroacoustic piece *A Walk Through the City* (1981). In this composition, one part of the recorded material remained in the state it was captured on tape, while the other part was extensively modified. Brandon LaBelle described the piece as "oscillating between reality and imagination",[76] since part of "the sounds are used partly as they occur in reality and partly as sound objects altered in the studio."[77]

In the soundtrack, on some of the recorded locations music can be heard coming from speakers, and naturally, these songs were captured in the recordings. In a similar fashion, in the background of the movement titled "Supermarket", one can hear *Take on Me* (1985) by A-Ha, while the song played in the club in the movement "Outing" is *God Help The Girl* (2009) from the project God Help The Girl by Stuart Murdoch. In the "Living Room" soundscape, the recording playsthe jingle of a national television show *Belgrade Chronicle* written by a popular music songwriter, Miljan Davidović, in 2001. Amongst various human voices in the soundtrack, some are in the form of humming tunes, whistling or singing. In one part of the movement "Living Room", a girl is singing *Leptiriću Šareniću* (1999) by a comedy rock band Kuguars from Serbia, a humorous interpretation of Deep Purple's *Smoke on the Water* (1972). Another singing happens at the very end of the soundtrack, in the final movement - "Bed", where a woman, later joined by a man, tries to sing Beethoven's *Ode to Joy* from memory, in bad German, as a lullaby.

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[76] LaBelle (2006), 207.

[77] "A Walk Through The City (1981)," *Hildegard Westerkamp – Composer* (http://www.sfu.ca/~westerka/program_notes/walkcity.html), 1 June 2014.

Brandon La Belle defines *soundscape* as “that which exists and of which we are a part, as noisemakers, as listeners, as participants.”[78] Thus, the soundscapes in *Zabuna on Stage.01/Bring Your Noise!* already bring a part of the audience’s lives in the performance, and inviting them to participate on stage should be perceived as logical reasoning.

## Score

In the base of its concept, the score replicates the soundtrack, imitating all of its sounds, one or two seconds after they emerge. Since there are 14 different soundscapes in the recording, the score is divided into 14 movements that follow each other continuously, without breaks (attacca). The ensemble follows soundtrack’s running time throughout the entire piece, which is why there are ‘time markings’ above every bar line in the score and a monitor with a digital stopwatch on stage. At times when they are not engaged by the score, instrumentalists are allowed to improvise, make noise with some of the noise-makers on stage or walk into the audience. For instance, during this “free time” some of the instruments quoted popular classical solos during their improvisation, giving their own contribution to every-day noise.

Every instrument has roles assigned to them, as well as sounds they imitate, and apart from occasional straying, they follow the tasks throughout the piece. The flute replicates high-pitched, windy and rustling sounds such as birds, voices, wind, a pencil writing on a piece of paper etc. Due to its clear tone and sonorous middle register, the clarinet is mostly assigned to imitate sounds such as voices and humming of air conditioning, while clicking of the keys leaves an impression of footsteps. The double bass copies sounds of car engines, and also helps when it comes to deeper voices, footsteps and generally rustling noise. The electric guitar emphasizes the noises around the recording microphone captured during the soundscapes’ recording. The electric viola and the piano help enriching the overall sound, filling in and supporting the copying of the soundscapes wherever needed. While the viola adds more microphone noise, car engines and voices, the piano adds high and bell-like sounds, hitting noises and harmonies of tunes played in the background.

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[78] La Belle (2008), 201.

Throughout the entire work the score requires instruments to imitate sounds of the environment, except when the environment is 'outsounded' by music. This happens in movement 12 - "Outing" which presents a soundscape of a club. In

Thanks to the success of *Zabuna on Stage.01/Bring Your Noise!* the Ministry of Culture of the Republic of Serbia financed the production of the sequel – *Zabuna on stage.02 / Whatever you say!* that premiered in the beginning of 2012.

After each performance, the audience was given short questionnaires (Appendix 25) in which they stated their impressions. Their comments influenced the creation of the second work - *Zabuna on stage.02/Whatever Your Say!.*

## Zabuna on Stage.02/Whatever You Say!
## for Murmur of the Audience, Guide, Flute and Clarinet in B-flat
## 2012

The material of this composition is based on reproduction of the 'act of talking' delivered in three forms: a monologue, nonphonetic talking sounds , and a murmur. The work begins with the guide's introductory speech - an explanatory and instruction-giving monologue, followed by sounds of spoken phrases played by the instruments (flute and clarinet in B-flat); and a mass of talking voices delivered by the audience's murmur.

Relying on the experience gained from *Zabuna on Stage.01/Bring Your Noise!,* the participation of the audience in *Zabuna on Stage.02/Whatever You Say!* was shaped in considerably different manner. The main difference in the treatment of the audience between these two works is that the former asks for an individual to be involved, whereas the latter includes the entire audience as a group. In this composition, the members of the audience are not invited on stage, but remain on their places. They are asked to create murmur by simply talking to each other, instead of using objects to create improvisatory sound. There is a guide who explains the rules before the piece begins and also gives suggestions on what to say if someone cannot think of anything to talk about during the murmur. The design of the audience participation in this piece works towards putting less pressure on the individual listener, therefore making participation easier for them, and, consequently, the work's concept more accessible.

Robert P. Morgan claims that "In the "textural composition" "emphasis is on bands of sounds, or clusters, treated as composite units, and on the overall textural effect. Form is thus primarily determined by the transformation and development of generalized shapes."[79] The dynamics of textural transformations in *Zabuna on Stage.02/Whatever You Say!* divides the work in two parts, each comprising three sections: one for the audience, one for the instruments and one with free improvisation that always ends each part (Table 4.2).

**Table 4.2 Formal plan of *Zabuna on Stage.02/Whatever You Say!***

| Part | Section | Performers |
|---|---|---|
| A | Introduction | Guide and Instruments |
|  | Solo Murmur | Audience |
|  | Improvisation 1 | Guide, Instruments and Audience |
| B | Shushing | Audience |
|  | Calling | Instruments |
|  | Improvisation 2 | Guide, Instruments and Audience |

The performance of *Zabuna on Stage.02/Whatever You Say!* was supported by the Ministry of Culture of the Republic of Serbia and the Student Cultural Centre in Belgrade, where it was staged.

### Guide

The guide leads a performance and is responsible for the participation of the audience, as well as for communication between instruments. The person who accepts this role needs to memorize all the text lines and the plan of the work's performance; needs to convincingly act, appearing relaxed and in the mood for "small talk", and be sharp and precise when showing signs to the audience.

The performance starts when the guide addresses the audience, explaining the piece's concept and giving instructions, after which he or she enters into conversation with instruments, while continuing to lead the audience until the end of the work. During the conversation with the instruments that simulate talking sounds, the guide is the only source of actual spoken language, giving clues on the subject of the conversation unraveling between them.

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[79] Robert P. Morgan, *The Anthology of Twentieth-Century Music* (New York, London: W. W. Norton Company, 1992), 410.

## Score

Since this work is a continuation of development of the concept of *Zabuna on Stage.01/Bring Your Noise!,* it was written for a small part of its ensemble: the flute and the clarinet in B-flat. The score presents an attempt to write down an interpretation of sounds of talking gestures for instruments, with the text written above the staves, with syllables matching every note. In order to give the performers and opportunity to enliven the phrases, the score is allowed to be interpreted 'freely', leaving them space to shape motifs in the same manner as they would speak written lines. The instruments help impersonating the casual character of small talk to the audience, motivating them to talk freely, without worrying whether their voice stands out in the crowd.

On a few occasions, during the performance of sections with free improvisation, the musicians quoted a few melodies from popular classical pieces, as if they were discussing them and singing out short excerpts in the middle of "conversation".

The first performance took place in Belgrade, hence the piece had to be written in Serbian language, but the English translation is included in the score. If, in the future, an opportunity arises for the performance to be staged in another country, the work will have to be adapted and translated into the native language of the majority of the audience (Appendix 27).

## Murmur of the Audience

In order for the listeners to feel comfortable with their inclusion, tasks that are being asked from them are simple and clear. Before the beginning of the performance, the guide explains the rules and gives instructions regarding the signs the audience has to follow. They are instructed when to start talking, when to stop talking, when to shush (saying: "sh!"), and are encouraged to try and let the volume of their speaking voice follow and match the volume level of the instruments, at the times when they perform together. Since there are performers on stage, no one in the audience needs to feel self-conscious or nervous in any way about themselves performing. As expected, the first performance proved that people were quite happy to take part in the work.

The murmur is perceived as a ‘talking-mass’, with purpose and characteristics parallel to those of a sound-mass in “textural compositions.” A parallel can be drawn with David Cope’s explanation that “in contrast to serialism, (the sound-mass) minimizes the importance of individual notes and their order, while maximizing the importance of texture, rhythm, dynamics, and/or timbre of broad gestures.”[80] In the similar manner, the voice-mass in *Zabuna on Stage.02/Whatever You Say!* presents nature of spontaneous conversation, thus it is not concerned with words as such, their pronunciation, their sound or the meaning behind them, but its material rather consists of larger formations of syntax that are a part of small talk and storytelling, as are phrases, clauses and sentences. The murmur of the audience is perceived as a ‘cloud’ of speaking voices, which overall noise undermines speaking events that are happening inside its mass.

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[80] Cope (2000), 53.

# 5 Conclusion

I committed to this research due to a personal interest in the results of the experiments that combine the heritage of contemporary music with the concepts that are common in daily life. The general aim was to practically test possible outcomes of those composing processes that begin with re-questioning and resetting of certain established elements and techniques, in hope to create works that exemplify how the development of contemporary music could possibly continued in a logical way. The submitted pieces are therefore grounded on explorations of alternative possibilities in music, both on levels of construction and experience.

"Nothing is ever quite new"[81] states Paul Griffiths in the first chapter of his book, as he begins to sum up the achievements in contemporary music after 1945. Thus, in practice of this research, the concepts and compositional methods all have precedents in the legacy of contemporary music achievements, as was pointed out in the presentation. However, the point of their reference to the inherited accomplishments of the past is, at the same time, the point of their departure from the past, from which they attempt to stretch and enrich the explored limits by developing these methods in another direction, to a further extent, or in a different manner, which the author believes had not been done until this research.

The compositions attempt to serve as practical examples of some of the possible solutions that could arise out of the notion of re-questioning and resetting common phenomena in music. They (the pieces) have more specifically showed how re-questioning spliced discontinuity led to the formation of displaced cut-out fragments of the work's material in a manner of patchwork. How re-questioning roles of instrument sections led to the treatment of the orchestra as a percussion instrument of several random cluster masses, at the same time defining the method as a product that could be applied into any score, demonstrated by two different approaches on the existing scores of other composers. Also, re-questioning the role of the audience helped the conception of two works that include the audience participation as a part of their extended media which is even notated in the score.

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[81] Griffiths (2010), Kindle file.

In order to demonstrate the importance of acknowledging the accomplishments in the past in order to propose alternative solutions for the future, each work was compared to already existing pieces that share similar concepts. Their similarities, as well as the points of departure, were analyzed and pointed out so that the level of originality in each composition in this research could be clearly measured.

Aside from already addressed issues, the presented works suggest further development of music performance in the direction of improbability. It is not unlikely that in the future professional musicians will have to commit themselves to sight-reading at the concerts. Observing the latest concert practice in contemporary music, it could be assumed that rehearsals could gradually become a luxury that most ensembles won't be able to afford, and that little time a performer can invest in his daily practice could perhaps be better spent on technical exercises, instead on reading of new works. In a way, the score could possibly become a 'collection' of the attempts that a performer should try to execute in the concert for the first time.

The audience participation is introduced in the last two of the submitted pieces, and has proven to be another fruitful field for exploration. The hunger for experience of modern society stimulates constant improvement of the production of cultural events. The perceivers want to be given an insight into the experience of the performer, or even be turned into central characters or authors of the work. Consequently, in order to keep audiences interested in concerts, we need to find a way to employ them in the performance.

Although the submitted compositions differ in instrumentation, style, form, and material, they still have in common the fact that all of their concepts were born and developed out of the same notion to re-question and reset some of the elements included in the process of composing music, and also out of need to design concepts based on events and objects found in the everyday life environment.

The inclinations of modern society do shape us and are a significant part of our lives, and their influence is hard to avoid. The world we live in moves at incredible pace and everyday changes stand as an evidence of the progress we make. In this vein, every work is a new experiment through which I try to investigate certain aspect of music composing, and then move on to conduct a new test and meet the next questioning issue.

When asked about his views on the future music, Varèse answered that neither the past nor the future interested him; that his concern was with the present.[82] I also feel that there is a great number of ideas that we pass by every day. Trying to think forward too much quite often blinds the present view, when in fact, seeing what happens in the present moment can help getting to that place in the future much faster. That is why I believe it is important to always look for something to re-question and reset, and at the same time, openly allow the influences of the present time to affect my work.

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[82] Cage (1961), 67.

# Appendices

## *Appendix 1 – Pitch calculation table (Ponovo Pff…)*

The middle c is ‘c1’. Going lower ‘c’, ‘C’, ‘1C’ and ‘2C’ follow; going higher there are ‘c2, ‘c3’, ‘c4’ and ‘c5’. Mark ‘#’ means that the tone is sharp, while ‘b’ stands for flat.

| Place | Pitch | Gap | Row |
|---|---|---|---|
| 1 | F | (24) | +7 |
| 2 | f1 | 24 | +18 |
| 3 | F | 24 | +12 |
| 4 | f1 | 24 | +18 |
| 5 | f3 | 24 | +24 |
| 6 | f1 | 24 | +1e8 |
| 7 | f3 | 24 | +0 |
| 8 | f1 | 24 | +7 |
| 9 | Ab | 9 | +9 |
| 10 | eb1 | 7 | +9 |
| 11 | Gb | 9 | +1 |
| 12 | F | 1 | +1 |
| 13 | b1 | 18 | +1 |
| 14 | gb2 | 7 | +12 |
| 15 | db3 | 7 | +1 |
| 16 | db2 | 12 | +7 |
| 17 | Db | 24 | +9 |
| 18 | g1 | 18 | +24 |
| 19 | db3 | 18 | +7 |
| 20 | ab3 | 7 | +0 (7) |
| 21 | ab2 | 12 | +18 |
| 22 | ab1 | 12 | +9 |
| 23 | g1 | 1 | +18 |
| 24 | gb1 | 1 | +1 |
| 25 | c | 18 | +18 |
| 26 | gb1 | 18 | +1 |
| 27 | db2 | 7 | +1 |
| 28 | db3 | 12 | +12 |
| 29 | db4 | 12 | +18 |
| 30 | db3 | 12 | +9 |
| 31 | d3 | 1 | +18 |
| 32 | eb3 | 1 | +24 |
| 33 | e3 | 1 | +0 |
| 34 | f3 | 1 | +9 |
| 35 | f4 | 12 | +7 |
| 36 | f2 | 24 | +18 |
| 37 | f | 24 | +1 |
| 38 | d1 | 9 | +1 |
| 39 | eb1 | 1 | +7 |
| 40 | A | 18 | +7 |
| 41 | e | 7 | +18 |
| 42 | b | 7 | +12 |
| 43 | gb1 | 7 | +18 |
| 44 | | | |
| 45 | db2 | 7 | +24 |
| 46 | ab2 | 7 | +18 |
| 47 | eb3 | 7 | +0 |
| 48 | bb3 | 7 | +7 |
| 49 | bb2 | 12 | +9 |
| 50 | a2 | 1 | +9 |
| 51 | a1 | 12 | +1 |
| 52 | A | 24 | +1 |
| 53 | gb | 9 | +1 |
| 54 | g | 1 | +1 |
| 55 | db2 | 18 | +1 |
| 56 | ab2 | 7 | +7 |
| 57 | ab3 | 12 | +18 |
| 58 | ab2 | 12 | +12 |
| 59 | ab3 | 12 | +18 |
| 60 | ab2 | 12 | +24 |
| 61 | ab3 | 12 | +18 |
| 62 | ab2 | 12 | +0 |
| 63 | ab1 | 12 | +7 |
| 64 | Ab | 24 | +9 |
| 65 | d1 | 18 | +9 |

| | | | |
|---|---|---|---|
| 66 | d3 | 24 | +1 |
| 67 | b3 | 9 | +1 |
| 68 | c4 | 1 | +1 |
| 69 | gb2 | 18 | +12 |
| 70 | c4 | 18 | +7 |
| 71 | f3 | 7 | +7 |
| 72 | f4 | 12 | +18 |
| 73 | f3 | 12 | +12 |
| 74 | f2 | 12 | +18 |
| 75 | f3 | 12 | +24 |
| 76 | f2 | 12 | +18 |
| 77 | f1 | 12 | +0 |
| 78 | f2 | 12 | +7 |
| 79 | f | 24 | +9 |
| 80 | b1 | 18 | +9 |
| 81 | B | 24 | +1 |
| 82 | ab | 9 | +1 |
| 83 | a | 1 | +12 |
| 84 | ab | 1 | +18 |
| 85 | a | 1 | +1 |
| 86 | eb2 | 18 | +18 |
| 87 | a3 | 18 | +9 |
| 88 | a1 | 24 | +18 |
| 89 | A | 24 | +0 |
| 90 | a1 | 24 | +7 |
| 91 | c1 | 9 | +24 |
| 92 | eb | 9 | +9 |
| 93 | bb | 7 | +7 |
| 94 | bb1 | 12 | +1 |
| 95 | Bb | 24 | +1 |
| 96 | g | 9 | +1 |

| | | | |
|---|---|---|---|
| 97 | gb | 1 | +18 |
| 98 | f | 1 | +7 |
| 99 | b1 | 18 | +9 |
| 100 | B | 24 | +0 |
| 101 | f1 | 18 | +24 |
| 102 | b2 | 18 | +18 |
| 103 | f1 | 18 | +9 |
| 104 | F | 24 | +18 |
| 105 | f1 | 24 | +1 |
| 106 | ab | 9 | +12 |
| 107 | f1 | 9 | +18 |
| 108 | ab | 9 | +18 |
| 109 | f1 | 9 | +9 |
| 110 | bb | 7 | +9 |
| 111 | g1 | 9 | +9 |
| 112 | c1 | 7 | +18 |
| 113 | g1 | 7 | +9 |
| 114 | e2 | 9 | +24 |
| 115 | db3 | 9 | +18 |
| 116 | e2 | 9 | +18 |
| 117 | db3 | 9 | +24 |
| 118 | e2 | 9 | +7 |
| 119 | eb2 | 1 | +0 |
| 120 | a3 | 18 | +0 |
| 121 | e4 | 7 | +0 |
| 122 | e3 | 12 | +0 |
| 123 | e1 | 24 | +7 |
| 124 | g | 9 | +7 |
| 125 | f# | 1 | +9 |
| 126 | F# | 12 | +18 |

## *Appendix 2 – Time signatures table (Ponovo Pff…)*

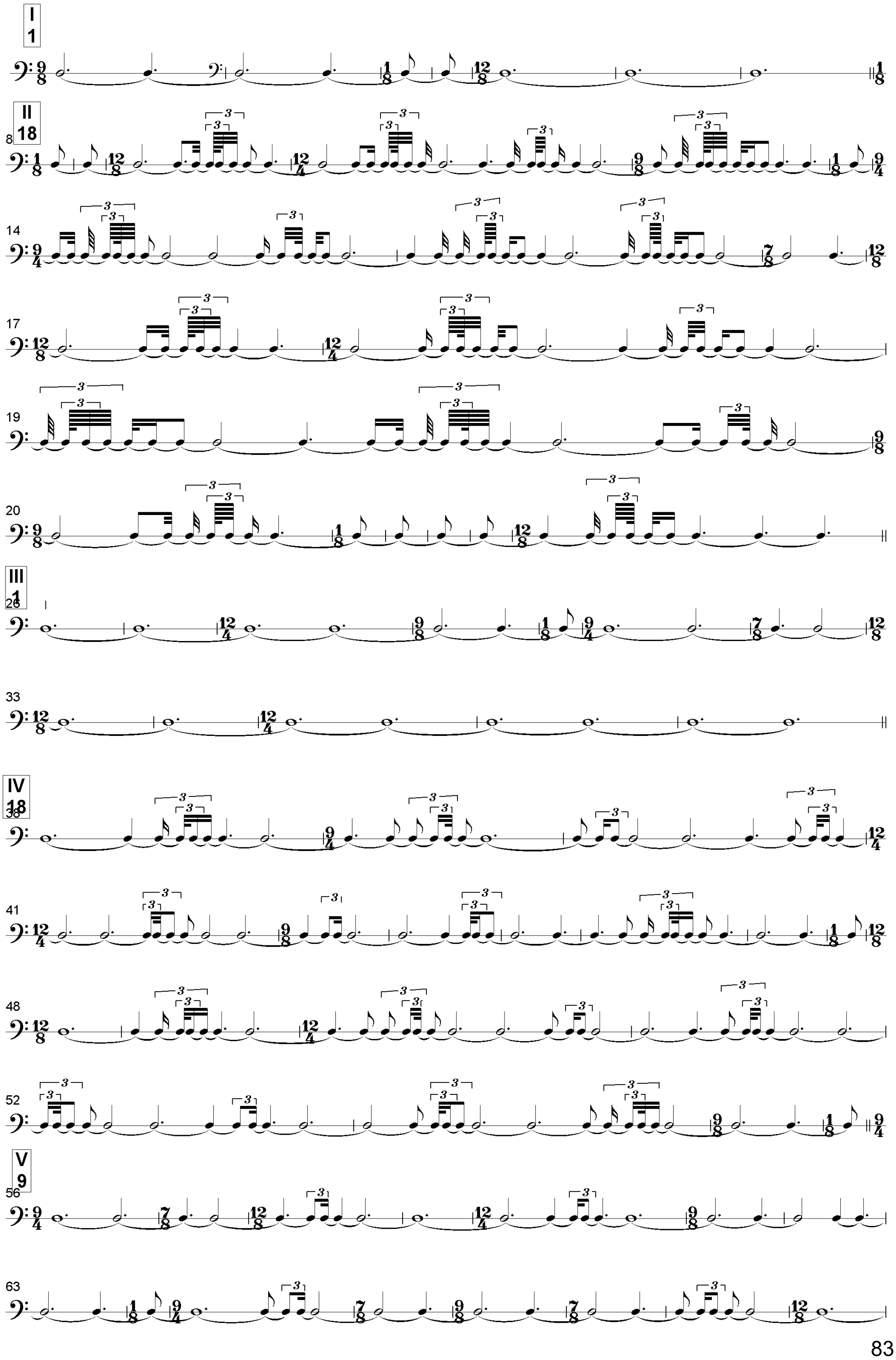
The middle c is ‘c1’. Going lower f ‘c’, ‘C’, ‘1C’ and ‘2C’ follow; going higher there are ‘c2, ‘c3’, ‘c4’ and ‘c5’. Mark ‘#’ means that the tone is sharp, while ‘b’ stands for flat.

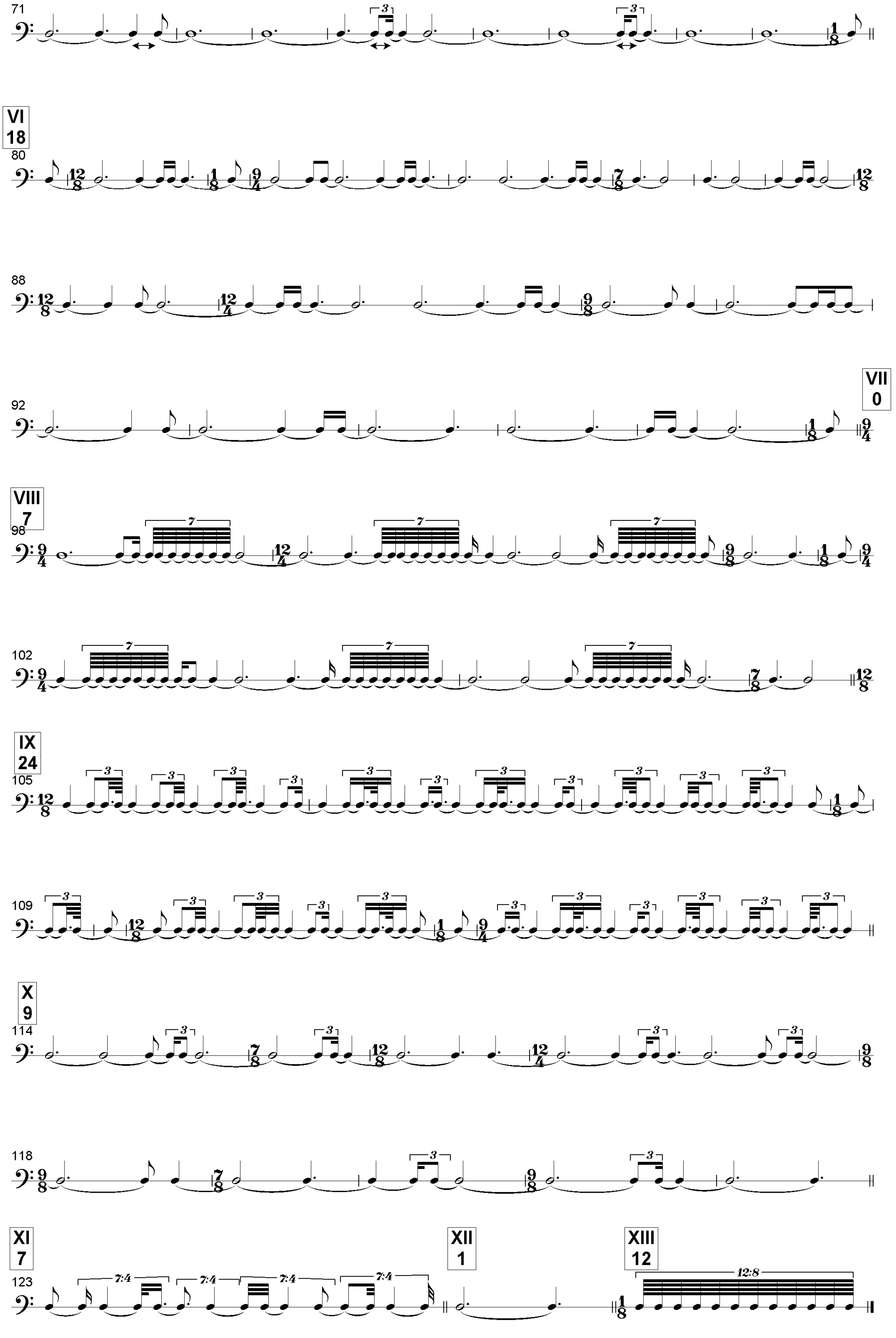
| Place | Time Signature | Row |
|---|---|---|
| start | (24) | +1 |
| 1 | 9 | +12 |
| 2 | 9 | +1 |
| 3 | 1 | +18 |
| 4 | 1 | +9 |
| 5 | 12 | +24 |
| 6 | 12 | +0 |
| 7 | 12 | +9 |
| 8 | 1 | +24 |
| 9 | 1 | +9 |
| 10 | 12 | +7 |
| 11 | 24 | +1 |
| 12 | 9 | +7 |
| 13 | 1 | +7 |
| 14 | 18 | +12 |
| 15 | 18 | +1 |
| 16 | 7 | +1 |
| 17 | 12 | +1 |
| 18 | 24 | +18 |
| 19 | 24 | +7 |
| 20 | 9 | +7 |
| 21 | 1 | +0 |
| 22 | 0 | +18 |
| 23 | 1 | +18 |
| 24 | 1 | +9 |
| 25 | 12 | +18 |
| 26 | 12 | +18 |
| 27 | 12 | +7 |
| 28 | 24 | +1 |
| 29 | 9 | +1 |
| 30 | 1 | +1 |
| 31 | 18 | +1 |
| 32 | 7 | +1 |
| 33 | 12 | +18 |
| 34 | 12 | +1 |
| 35 | 24 | +12 |
| 36 | 24 | +18 |
| 37 | 24 | +24 |
| 38 | 24 | +9 |
| 39 | 18 | +18 |
| 40 | 18 | +9 |
| 41 | 24 | +7 |
| 42 | 9 | +0 |
| 43 | 0 | +0 |
| 44 | 0 | +0 |
| 45 | 0 | +0 |
| 46 | 0 | +7 |
| 47 | 1 | +9 |
| 48 | 12 | +24 |
| 49 | 12 | +7 |
| 50 | 24 | +24 |
| 51 | 24 | +18 |
| 52 | 24 | +12 |
| 53 | 24 | +1 |
| 54 | 9 | +7 |
| 55 | 1 | +1 |
| 56 | 18 | +1 |
| 57 | 7 | +1 |
| 58 | 12 | +12 |
| 59 | 12 | +7 |

| | | |
|---|---|---|
| 60 | 24 | +7 |
| 61 | 9 | +18 |
| 62 | 9 | +12 |
| 63 | 9 | +1 |
| 64 | 1 | +7 |
| 65 | 18 | +1 |
| 66 | 7 | +9 |
| 67 | 9 | +9 |
| 68 | 7 | +24 |
| 69 | 7 | +7 |
| 70 | 12 | +24 |
| 71 | 12 | +18 |
| 72 | 12 | +0 |
| 73 | 0 | +0 |
| 74 | 0 | +0 |
| 75 | 0 | +0 |
| 76 | 0 | +18 |
| 77 | 12 | +24 |
| 78 | 12 | +9 |
| 79 | 1 | +18 |
| 80 | 1 | +9 |
| 81 | 12 | +9 |
| 82 | 1 | +1 |
| 83 | 18 | +18 |
| 84 | 18 | +1 |
| 85 | 7 | +12 |
| 86 | 7 | +18 |
| 87 | 7 | +7 |
| 88 | 12 | +1 |
| 89 | 24 | +1 |
| 90 | 9 | +18 |
| 91 | 9 | +18 |
| 92 | 9 | +18 |
| 93 | 9 | +18 |
| 94 | 9 | +18 |
| 95 | 9 | +0 |
| 96 | 0 | +7 |
| 97 | 1 | +7 |
| 98 | 18 | +9 |
| 99 | 24 | +1 |
| 100 | 9 | +1 |
| 101 | 1 | +7 |
| 102 | 18 | +12 |
| 103 | 18 | +1 |
| 104 | 7 | +7 |
| 105 | 12 | +18 |
| 106 | 12 | +24 |
| 107 | 12 | +9 |
| 108 | 1 | +0 |
| 109 | 0 | +24 |
| 110 | 1 | +9 |
| 111 | 12 | +9 |
| 112 | 1 | +1 |
| 113 | 18 | +12 |
| 114 | 18 | +1 |
| 115 | 7 | +1 |
| 116 | 12 | +1 |
| 117 | 24 | +1 |
| 118 | 9 | +9 |
| 119 | 7 | +18 |
| 120 | 7 | +9 |
| 121 | 9 | +18 |
| 122 | 9 | +12 |
| 123 | 9 | +18 |
| 124 | 9 | +1 |
| 125 | 1 | +1 |

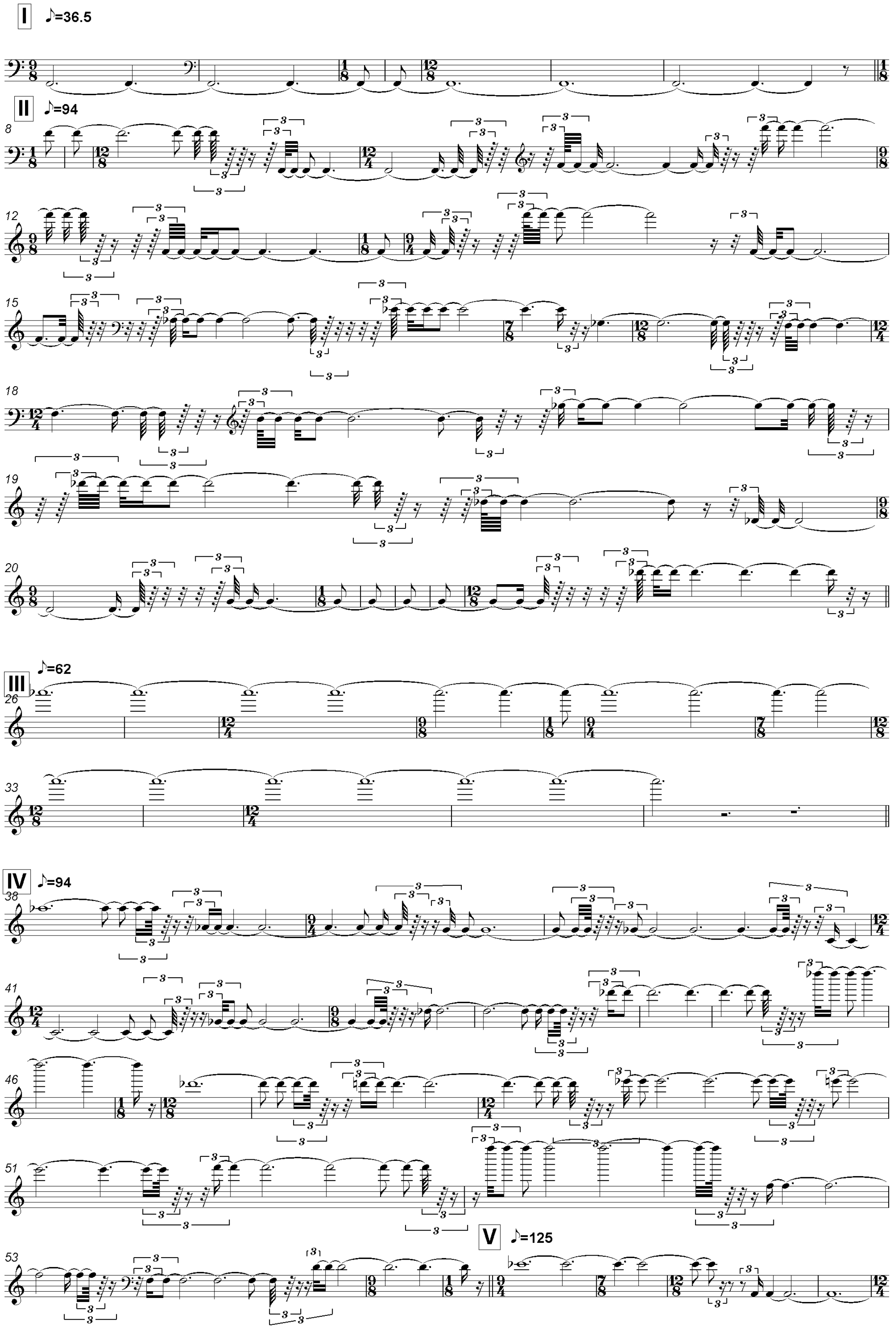
*Appendix 3 – Durations of the fundamental pitches (Ponovo Pff…)*

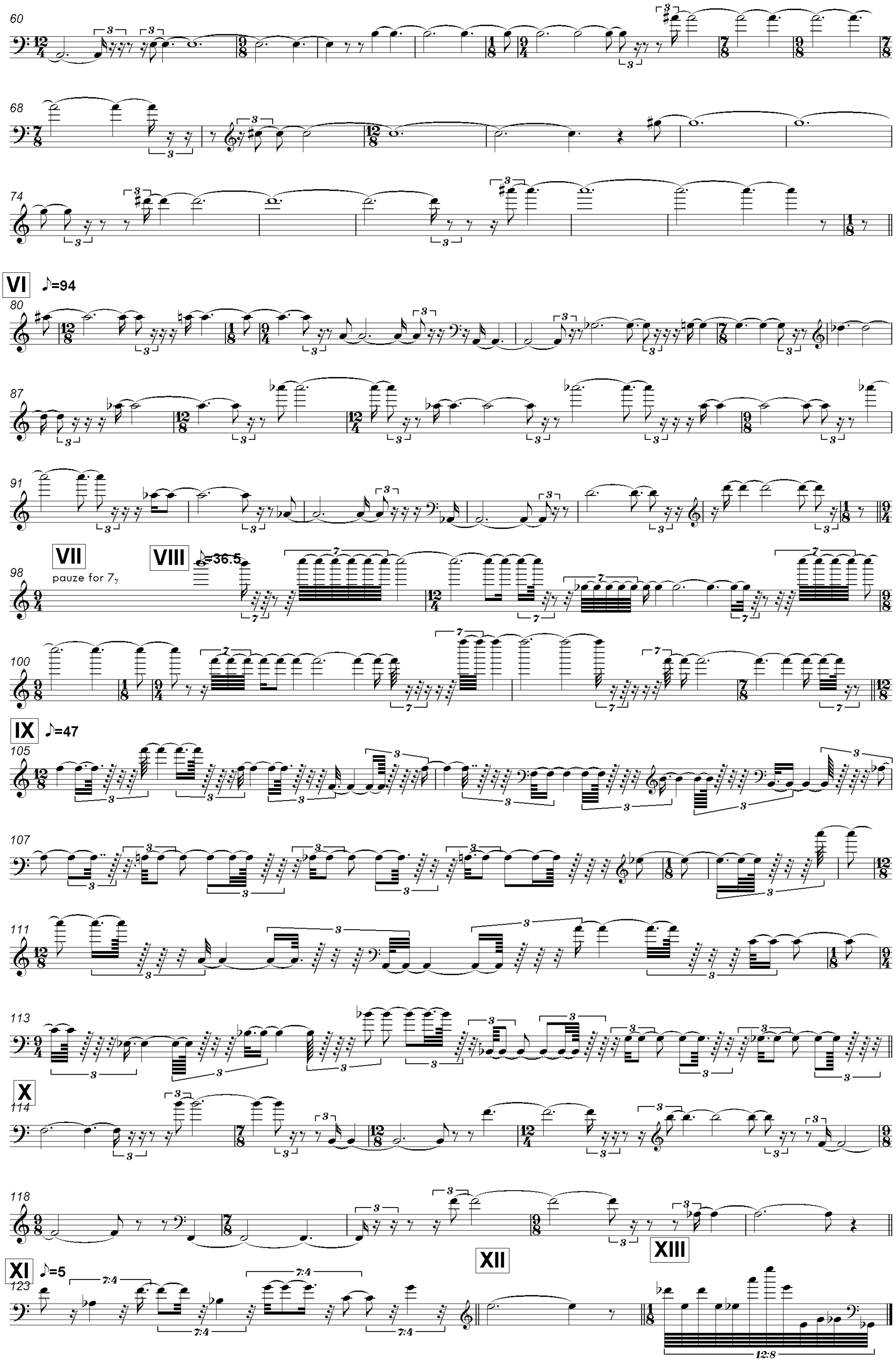
Square (rehearsal) signs show the number of pitches below the section number.


I
1
II
18
8
14
17
19
20
III
1
26
33
IV
18
38
41
48
52
V
9
56
63


VI
VII
VIII
IX
X
XI
7:4
XII
XIII
12:8

## *Appendix 4 – Realization of the fundamental pitches, time signatures, durations, rests and tempi (Ponovo Pff…)*


I ♪=36.5
II ♪=94
8
12
15
18
19
20
♪=62
III
26
33
IV ♪=94
38
41
46
51
V ♪=125
53


60
68
74
VI
♪=94
80
87
91
VII
pauze for 7𝄾
VIII
♪=36.5
98
100
IX
♪=47
105
107
111
113
X
114
118
XII
XIII
XI
♪=5
123

## *Appendix 5 – Selection of the principal techniques (Ponovo Pff…)*

**U-D**: up and down bowing
**H-W**: hair to wood bowing
**H-D**: horizontal to diagonal bowing
**c l** : col legno
**h c l**: half way col legno
**b**: batutto
**t**: tratto

**r**: rubbing
**AF**: above fingers
**thumb**: thumb pizzicato
(a la chitarra)
**light/heavy** – bow pressure
**some/extr** - somewhat/extreme

| Place | Note | Gap | Row | Technique No. | Description |
|---|---|---|---|---|---|
| 1 | F | (24) | +7 | 7 | light bow pressure |
| 2 | f1 | 24 | +18 | 25 | U-D somewhat sul tasto |
| 3 | F | 24 | +12 | 37 | H-W sul tasto |
| 4 | f1 | 24 | +18 | 55 | H-D spicatto |
| 5 | f3 | 24 | +24 | 79 | Scratch Heavy |
| 6 | f1 | 24 | +18 | 97 | c l b sul tasto |
| 7 | f3 | 24 | +0 | 115 | c l t extr pont |
| 8 | f1 | 24 | +7 | 122 | c l r |
| 9 | ab | 9 | +9 | 131 | c l r over the bridge |
| 10 | eb1 | 7 | +9 | 140 | h c l b some sul tasto |
| 11 | gb | 9 | +1 | 141 | h c l b some pont |
| 12 | f | 1 | +1 | 142 | h c l b pont |
| 13 | b1 | 18 | +1 | 143 | h c l b extr pont |
| 14 | gb2 | 7 | +12 | 155 | h c l t some pont |
| 15 | db3 | 7 | +1 | 156 | h c l t pont |
| 16 | db2 | 12 | +7 | 163 | h c l t at side of bridge/vertically |
| 17 | db | 24 | +9 | 172 | pizz. pont |
| 18 | g1 | 18 | +24 | 196 | Bartok extr sul tasto |
| 19 | db3 | 18 | +7 | 203 | slap AF |
| 20 | ab3 | 7 | +0 (7) | 210 | thumb pizz. extr sul tasto |
| 21 | ab2 | 12 | +18 | 228 | fingernail somewhat pont |

| | | | | | |
|---|---|---|---|---|---|
| 22 | ab1 | 12 | +9 | 237 | buzz pizz. |
| 23 | g1 | 1 | +18 | 255 | flick pont |
| 24 | gb1 | 1 | +1 | 256 | flick extr pont |
| 25 | c | 18 | +18 | 274 | slide some pont |
| 26 | gb1 | 18 | +1 | 275 | slide pont |
| 27 | db2 | 7 | +1 | 276 | slide extr pont |
| 28 | db3 | 12 | +12 | 288 | drum extr sul tasto |
| 29 | db4 | 12 | +18 | 3 | ord. norm. spiccato |
| 30 | db3 | 12 | +9 | 13 | ord. norm. pont |
| 31 | d3 | 1 | +18 | 32 | U-D at side |
| 32 | eb3 | 1 | +24 | 58 | H-D AF |
| 33 | e3 | 1 | +0 | 83 | scratch sul tasto |
| 34 | f3 | 1 | +9 | 92 | c l b light |
| 35 | f4 | 12 | +7 | 100 | c l b pont |
| 36 | f2 | 24 | +18 | 119 | c l t saltando |
| 37 | f | 24 | +1 | 120 | c l t molto vib |
| 38 | d1 | 9 | +1 | 121 | c l t at side |
| 39 | eb1 | 1 | +7 | 129 | c l r above bridge |
| 40 | A | 18 | +7 | 137 | h c l b AF |
| 41 | e | 7 | +18 | 161 | h c l t saltando |
| 42 | b | 7 | +12 | 175 | pizz. AF |
| 43 | gb1 | 7 | +18 | 193 | slap |
| 44 | db2 | 7 | +24 | 220 | thumb pizz slurred |
| 45 | ab2 | 7 | +18 | 240 | buzz sul tasto |
| 46 | eb3 | 7 | +0 | 260 | pizz. muta slurred |
| 47 | bb3 | 7 | +7 | 267 | slide |
| 48 | bb2 | 12 | +9 | 279 | slide |
| 49 | a2 | 1 | +9 | 289 | drum sul tasto |
| 50 | a1 | 12 | +1 | 290 | drum some sul tasto |

| | | | | | |
|---|---|---|---|---|---|
| 51 | A | 24 | +1 | 291 | drum some pont |
| 52 | gb | 9 | +1 | 292 | drum pont |
| 53 | g | 1 | +1 | 293 | drum extr pont |
| 54 | db2 | 18 | +1 | 294 | drum over the bridge |
| 55 | ab2 | 7 | +7 | 301 | LH hammering tremolo (2 finger) |
| 56 | ab3 | 12 | +18 | 19 | U-D |
| 57 | ab2 | 12 | +12 | 33 | H-W |
| 58 | ab3 | 12 | +18 | 52 | H-D light |
| 59 | ab2 | 12 | +24 | 78 | scratch light |
| 60 | ab3 | 12 | +18 | 101 | c l b extr pont |
| 61 | ab2 | 12 | +0 | 124 | c l r heavy |
| 62 | ab1 | 12 | +7 | 133 | h c l b |
| 63 | Ab | 24 | +9 | 147 | h c l t |
| 64 | d1 | 18 | +9 | 158 | h c l t on the bridge |
| 65 | d3 | 24 | +1 | 159 | h c l t over the bridge |
| 66 | b3 | 9 | +1 | 160 | h c l t spicato |
| 67 | c4 | 1 | +1 | 162 | h c l t molto vib |
| 68 | gb2 | 18 | +12 | 177 | pizz effleure |
| 69 | c4 | 18 | +7 | 184 | Bartok sul tasto |
| 70 | f3 | 7 | +7 | 191 | Bartok slured |
| 71 | f4 | 12 | +18 | 213 | thumb pizz some pont |
| 72 | f3 | 12 | +12 | 226 | fingernail sul tasto |
| 73 | f2 | 12 | +18 | 247 | buzzed slurred |
| 74 | f3 | 12 | +24 | 278 | slide AF |
| 75 | f2 | 12 | +18 | 2 | jete |
| 76 | f1 | 12 | +0 | 24 | U-D sul tasto |
| 77 | f2 | 12 | +7 | 34 | H-W jete |
| 78 | f | 24 | +9 | 44 | H-W at side |
| 79 | b1 | 18 | +9 | 54 | H-D jete |

| | | | | | |
|---|---|---|---|---|---|
| 80 | B | 24 | +1 | 56 | H-D saltando |
| 81 | ab | 9 | +1 | 57 | H-D molto vib |
| 82 | a | 1 | +12 | 70 | circular molto vib |
| 83 | ab | 1 | +18 | 91 | c l b |
| 84 | a | 1 | +1 | 93 | c l b heavy |
| 85 | eb2 | 18 | +18 | 114 | c l t pont |
| 86 | a3 | 18 | +9 | 130 | c l r across the bridge |
| 87 | a1 | 24 | +18 | 164 | pizz |
| 88 | A | 24 | +0 | 186 | Bartok some pont |
| 89 | a1 | 24 | +7 | 195 | slap muffled |
| 90 | c1 | 9 | +24 | 224 | fingernail muffled |
| 91 | eb | 9 | +9 | 235 | fingernail slurred |
| 92 | bb | 7 | +7 | 244 | buzz extr pont |
| 93 | bb1 | 12 | +1 | 245 | buzz over |
| 94 | Bb | 24 | +1 | 246 | buzz effleure |
| 95 | g | 9 | +1 | 248 | buzz lift |
| 96 | gb | 1 | +18 | 270 | slide tremolo |
| 97 | f | 1 | +7 | 282 | slide lift |
| 98 | b1 | 18 | +9 | 298 | LH slurred |
| 99 | B | 24 | +0 | 8 | ord norm heavy |
| 100 | f1 | 18 | +24 | 40 | H-W pont |
| 101 | b2 | 18 | +18 | 65 | H-D across the bridge |
| 102 | f1 | 18 | +9 | 75 | circular across the bridge |
| 103 | F | 24 | +18 | 102 | c l b on the bridge |
| 104 | f1 | 24 | +1 | 103 | c l b over |
| 105 | ab | 9 | +12 | 117 | c l t over |
| 106 | f1 | 9 | +18 | 150 | h c l t jete |
| 107 | ab | 9 | +18 | 180 | Bartok |
| 108 | f1 | 9 | +9 | 192 | Bartok lift |

| | | | | | |
|---|---|---|---|---|---|
| 109 | bb | 7 | +9 | 205 | slap lift |
| 110 | g1 | 9 | +9 | 216 | thumb pizz over |
| 111 | c1 | 7 | +18 | 241 | buzz some sul tasto |
| 112 | g1 | 7 | +9 | 257 | flick over the bridge |
| 113 | e2 | 9 | +24 | 297 | LH tremolo |
| 114 | db3 | 9 | +18 | 20 | U-D jete |
| 115 | e2 | 9 | +18 | 46 | reverse light |
| 116 | db3 | 9 | +24 | 81 | scratch AF |
| 117 | e2 | 9 | +7 | 89 | scratch over |
| 118 | eb2 | 1 | +0 | 104 | c l b at side |
| 119 | a3 | 18 | +0 | 111 | c l t sul tasto |
| 120 | e4 | 7 | +0 | 126 | c l r small |
| 121 | e3 | 12 | +0 | 138 | h c l b extr sul tasto |
| 122 | e1 | 24 | +7 | 151 | h c l t AF |
| 123 | g | 9 | +7 | 167 | pizz tremolo |
| 124 | gb | 1 | +9 | 179 | pizz lift |
| 125 | Gb | 12 | +18 | 207 | thumb molto vib |

## *Appendix 6 – Selection of combined techniques (Ponovo Pff…)*

**P**: pizzicato **H**: hammering

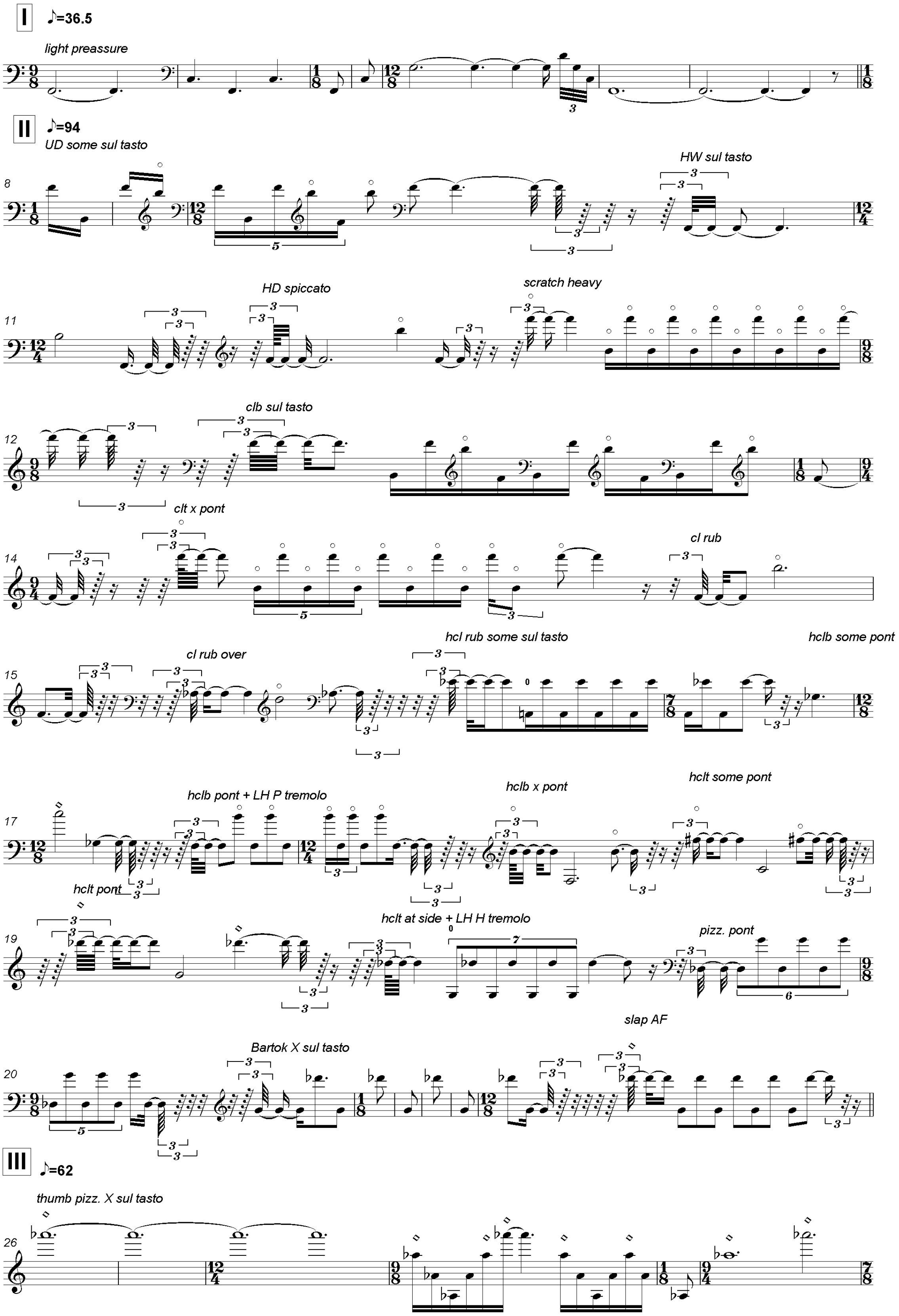
Types of left-hand (LH) techniques:

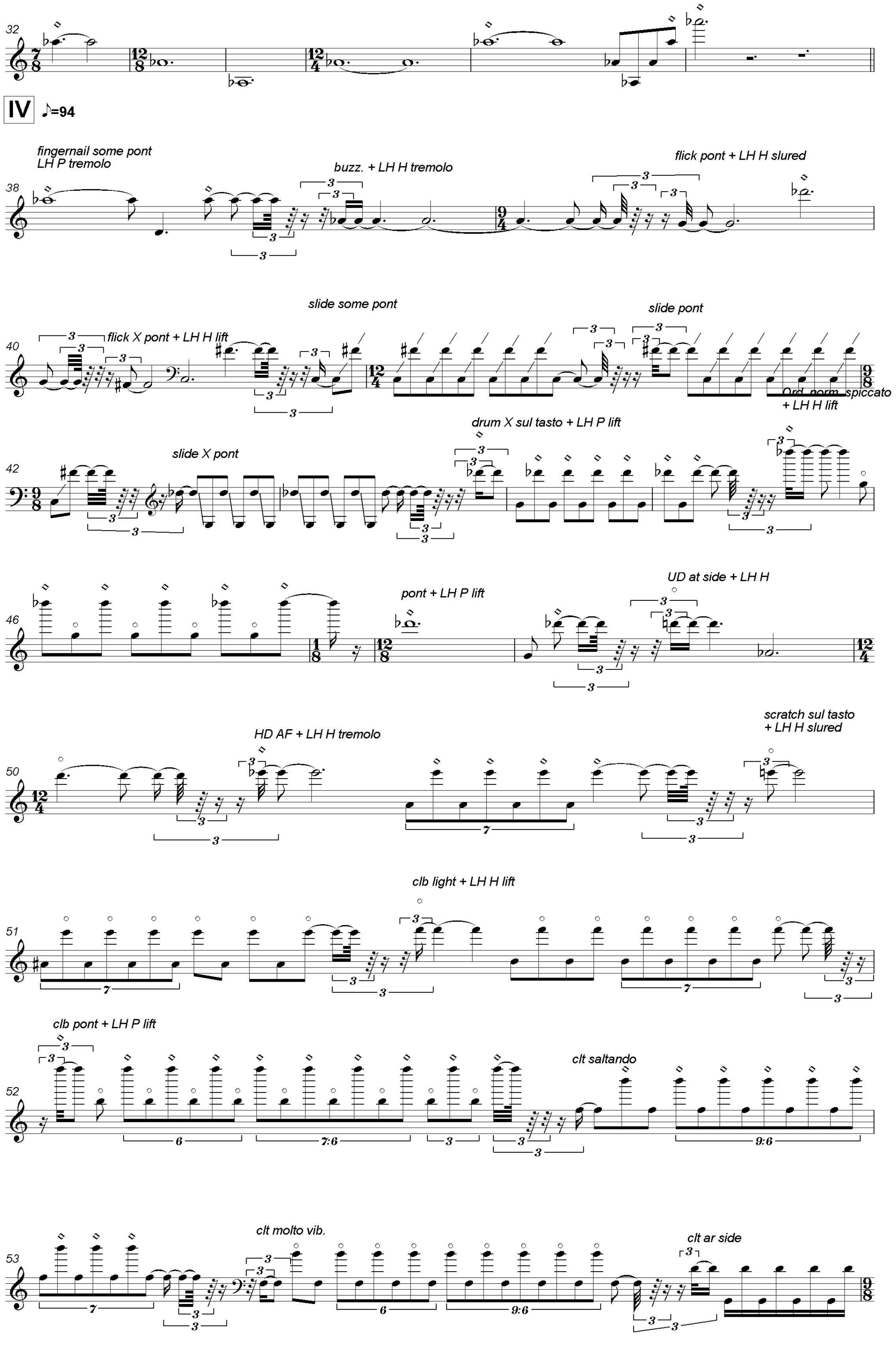
1. Pizzicato (+)
2. Pizzicato tremolo
3. Pizzicato, slurring
4. Pizzicato, lifting LH (on 3rd and 4th string)
5. Hammering/finger slapping
6. Hammering (Two finger) tremolo
7. Hammering, slurring
8. Hammering, lifting (on 3rd and 4th string)

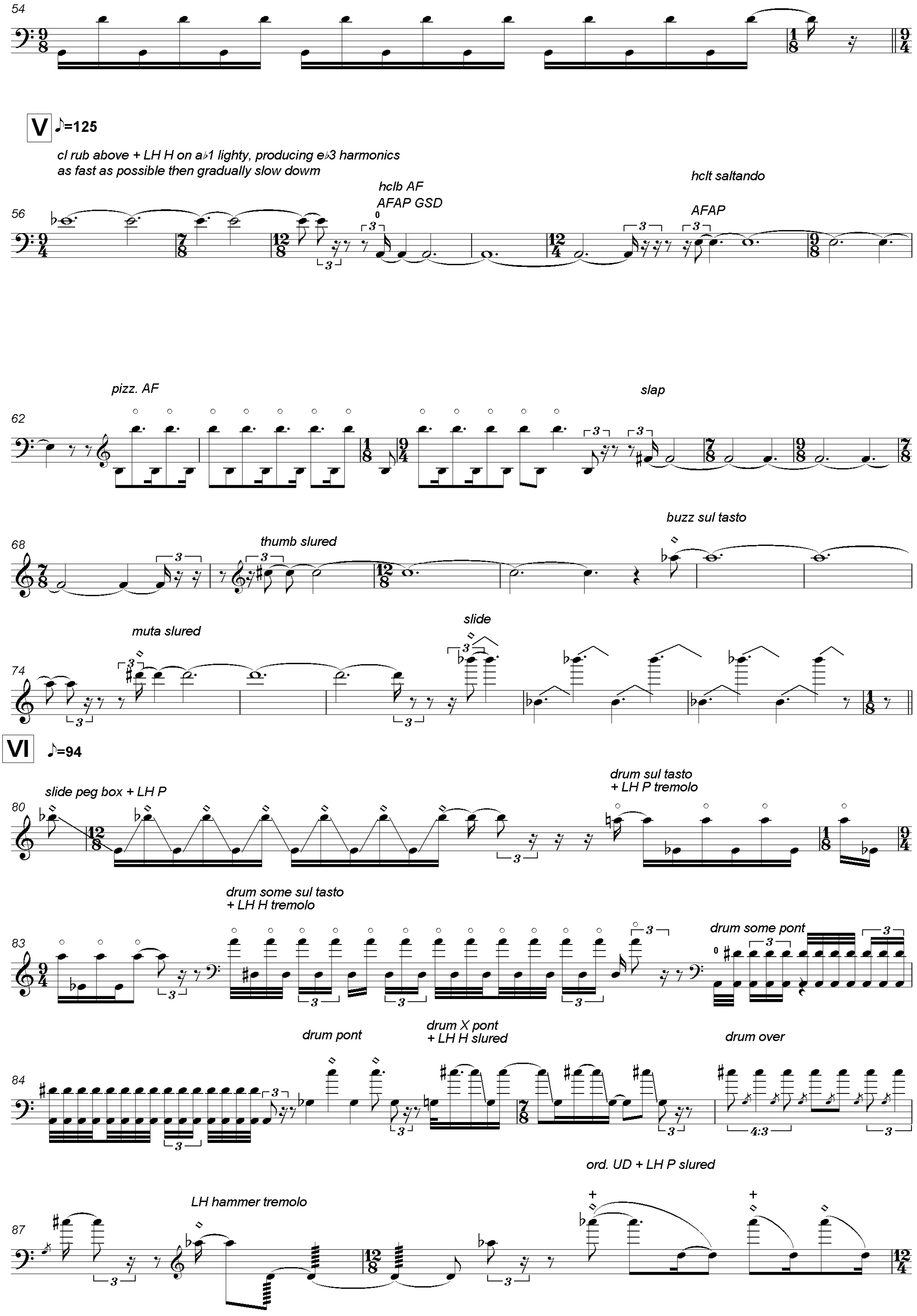
| Place | Note | Gap | Row | Techn. No. | Description | Added LH technique |
|---|---|---|---|---|---|---|
| 12. | f | 1 | +1 | 142 | h c l b pont | 2 – P tremolo |
| 16. | db2 | 12 | +7 | 163 | h c l t at side of bridge/vertically | 6 – H tremolo |
| 21. | ab2 | 12 | +18 | 228 | fingernail somewhat pont | 2 – P tremolo |
| 22. | ab1 | 12 | +9 | 237 | buzz pizz. | 6 – H tremolo |
| 23. | g1 | 1 | +18 | 255 | flick pont | 7 – H slurred |
| 24. | gb1 | 1 | +1 | 256 | flick extr pont | 8 – H lift |
| 28. | db3 | 12 | +12 | 288 | drum extr sul tasto | 4 – P lift |
| 29. | db4 | 12 | +18 | 3 | ord. norm. spiccato | 8 – H lift |
| 30. | db3 | 12 | +9 | 13 | ord. norm. pont | 4 – P lift |
| 31. | d3 | 1 | +18 | 32 | U-D at side | 5 – H |
| 32. | eb3 | 1 | +24 | 58 | H-D AF | 6 – H tremolo |
| 33. | e3 | 1 | +0 | 83 | scratch sul tasto | 7 – H slurred |
| 34. | f3 | 1 | +9 | 92 | c l b light | 8 – H lift |
| 35. | f4 | 12 | +7 | 100 | c l b pont | 4 – P lift |
| 39. | eb1 | 1 | +7 | 129 | c l r above bridge | 5 – H |
| 48. | bb2 | 12 | +9 | 279 | slide peg box | 1 – P |
| 49. | a2 | 1 | +9 | 289 | drum sul tasto | 2 – P tremolo |
| 50. | a1 | 12 | +1 | 290 | drum some sul tasto | 6 – H tremolo |
| 53. | g | 1 | +1 | 293 | drum extr pont | 7 – H slurred |
| 56. | ab3 | 12 | +18 | 19 | U-D | 3 – P slurred |

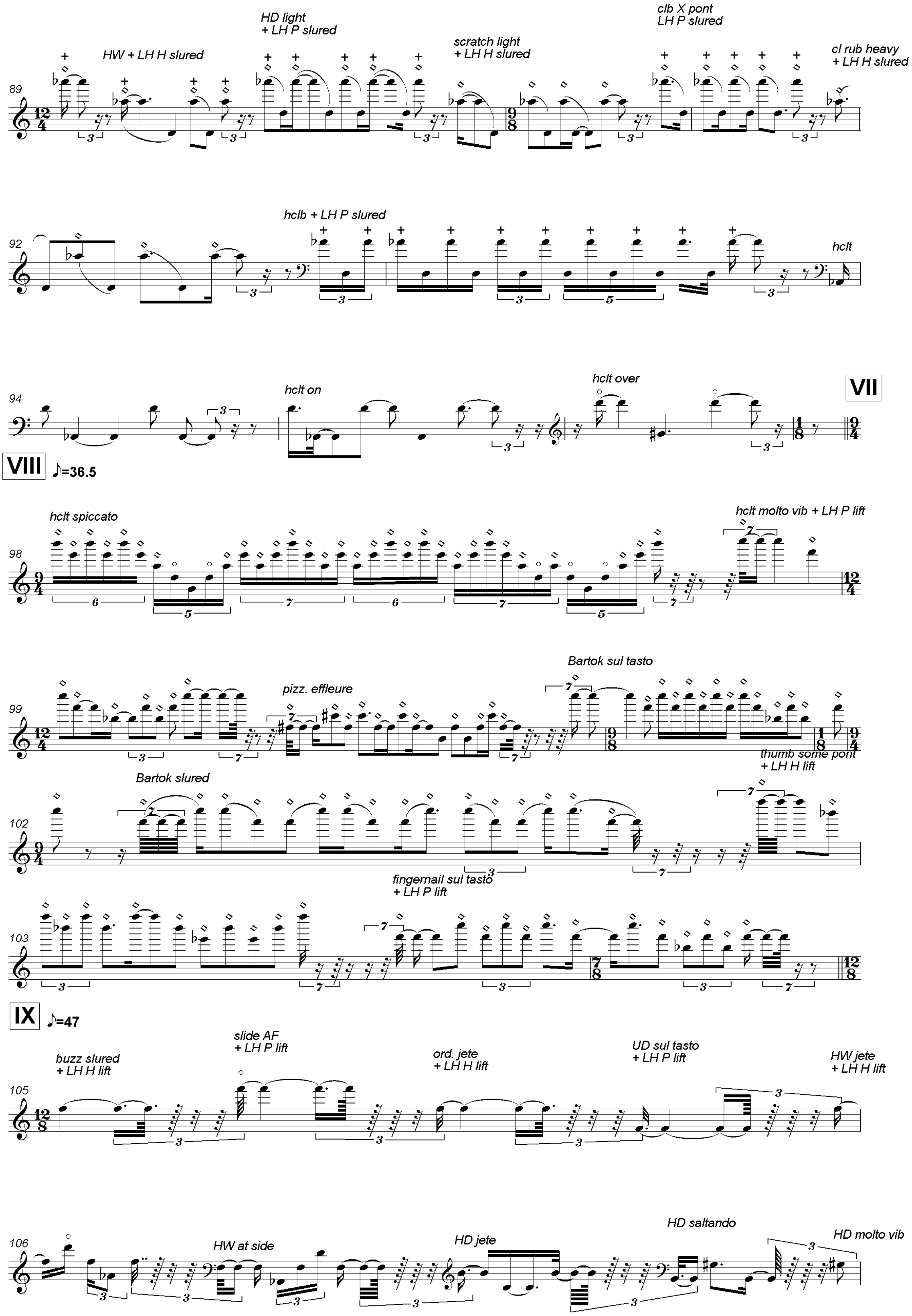
| | | | | | | |
|---|---|---|---|---|---|---|
| 57. | ab2 | 12 | +12 | 33 | H-W | 7 – H slurred |
| 58. | ab3 | 12 | +18 | 52 | H-D light | 3 – P slurred |
| 59. | ab2 | 12 | +24 | 78 | scratch light | 7 – H slurred |
| 60. | ab3 | 12 | +18 | 101 | c l b extr pont | 3 – P slurred |
| 61. | ab2 | 12 | +0 | 124 | c l r heavy | 7 – H slurred |
| 62. | ab1 | 12 | +7 | 133 | h c l b | 3 – P slurred |
| 67. | c4 | 1 | +1 | 162 | h c l t molto vib | 4 – P lift |
| 71. | f4 | 12 | +18 | 213 | thumb pizz some pont | 8 – H lift |
| 72. | f3 | 12 | +12 | 226 | fingernail sul tasto | 4 – P lift |
| 73. | f2 | 12 | +18 | 247 | buzzed slurred | 8 – H lift |
| 74. | f3 | 12 | +24 | 278 | slide AF | 4 – P lift |
| 75. | f2 | 12 | +18 | 2 | jete | 8 – H lift |
| 76. | f1 | 12 | +0 | 24 | U-D sul tasto | 4 – P lift |
| 77. | f2 | 12 | +7 | 34 | H-W jete | 8 – H lift |
| 82. | a | 1 | +12 | 70 | circular molto vib | 1 – P |
| 83. | ab | 1 | +18 | 91 | c l b | 2 – P tremolo |
| 84. | a | 1 | +1 | 93 | c l b heavy | 3 – P slurred |
| 93. | bb1 | 12 | +1 | 245 | buzz over | 7 – H slurred |
| 96. | gb | 1 | +18 | 270 | slide tremolo | 8 – H lift |
| 97. | f | 1 | +7 | 282 | slide lift | 1 – P |
| 118. | eb2 | 1 | +0 | 104 | c l b at side | 2 – P tremolo |
| 121. | e3 | 12 | +0 | 138 | h c l b extr sul tasto | 6 – H tremolo |
| 124. | gb | 1 | +9 | 179 | pizz lift | 7 – H slurred |
| 125. | Gb | 12 | +18 | 207 | thumb molto vib | 3 – P slurred |

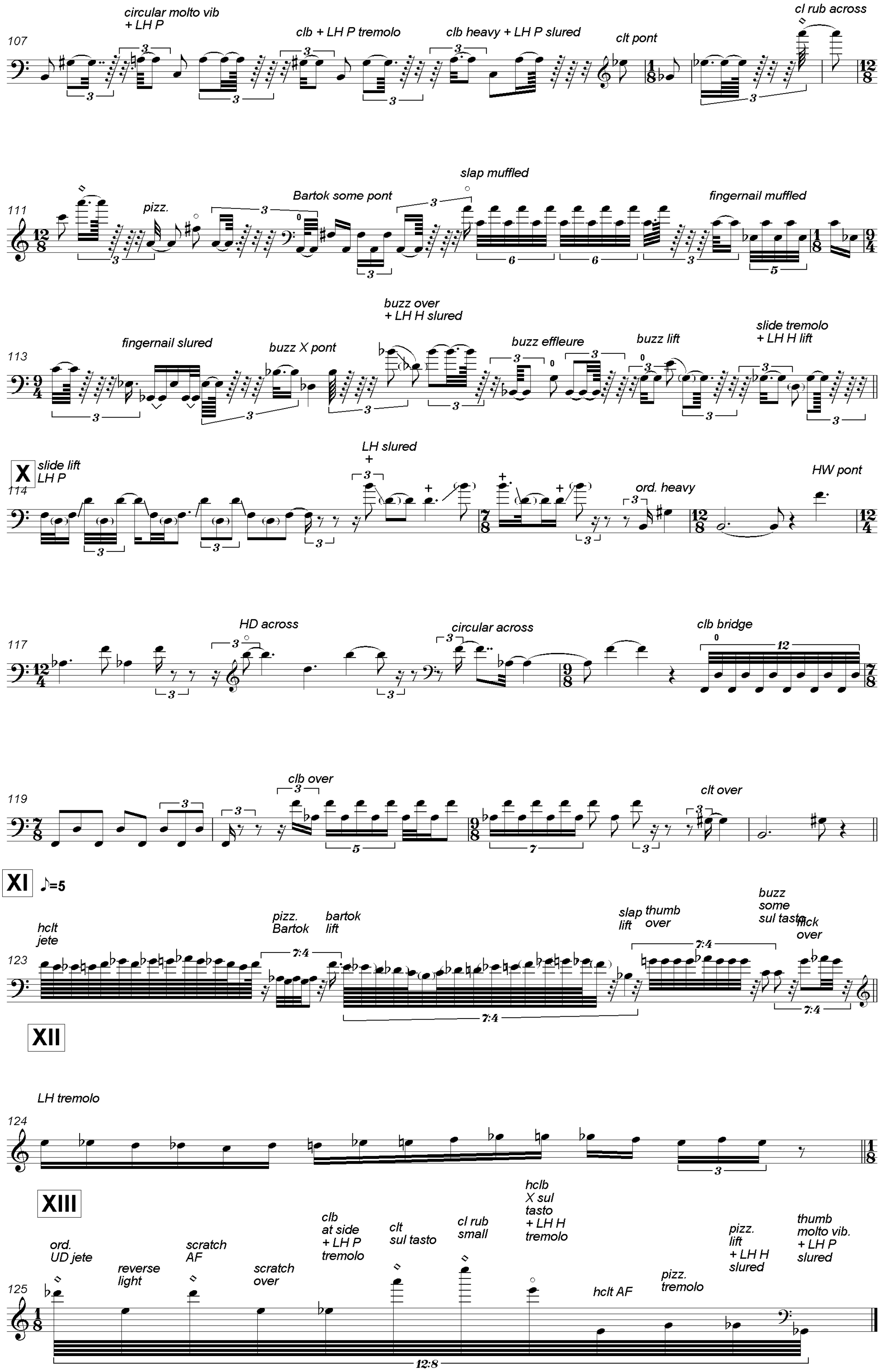
## *Appendix 7 – The score with added extra notes (Ponovo Pff…)*


I
♪=36.5
light preassure
II
♪=94
UD some sul tasto
8
HW sul tasto
11
HD spiccato
scratch heavy
12
clb sul tasto
clt x pont
14
cl rub
cl rub over
hcl rub some sul tasto
hclb some pont
15
hclb pont + LH P tremolo
hclb x pont
hclt some pont
17
hclt pont
19
hclt at side + LH H tremolo
pizz. pont
slap AF
Bartok X sul tasto
20
III
♪=62
thumb pizz. X sul tasto
26

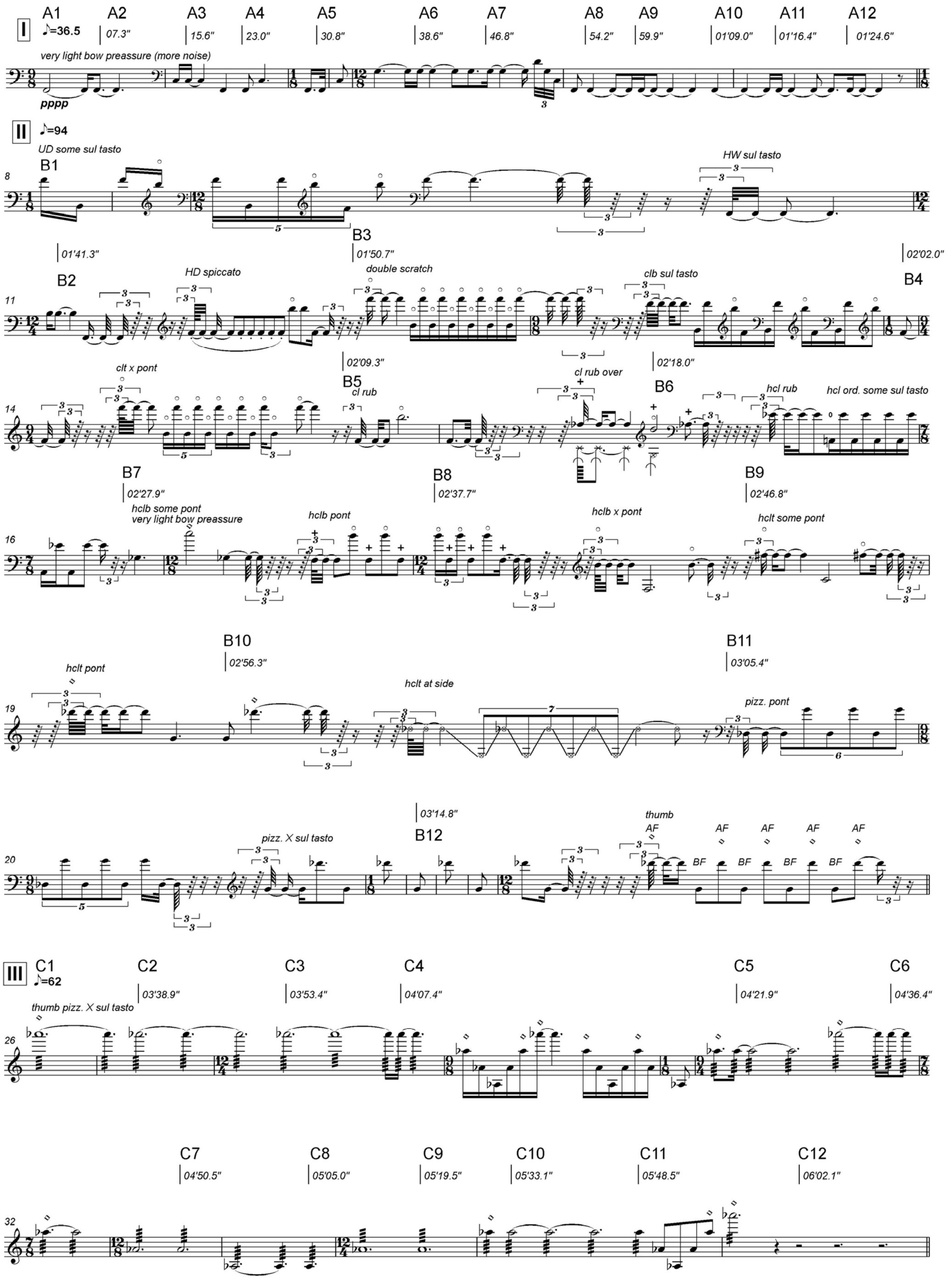

32
IV
♪=94
fingernail some pont
LH P tremolo
38
buzz. + LH H tremolo
flick pont + LH H slured
40
flick X pont + LH H lift
slide some pont
slide pont
Ord. norm. spiccato
+ LH H lift
42
slide X pont
drum X sul tasto + LH P lift
46
pont + LH P lift
UD at side + LH H
50
HD AF + LH H tremolo
scratch sul tasto
+ LH H slured
51
clb light + LH H lift
52
clb pont + LH P lift
clt saltando
53
clt molto vib.
clt ar side

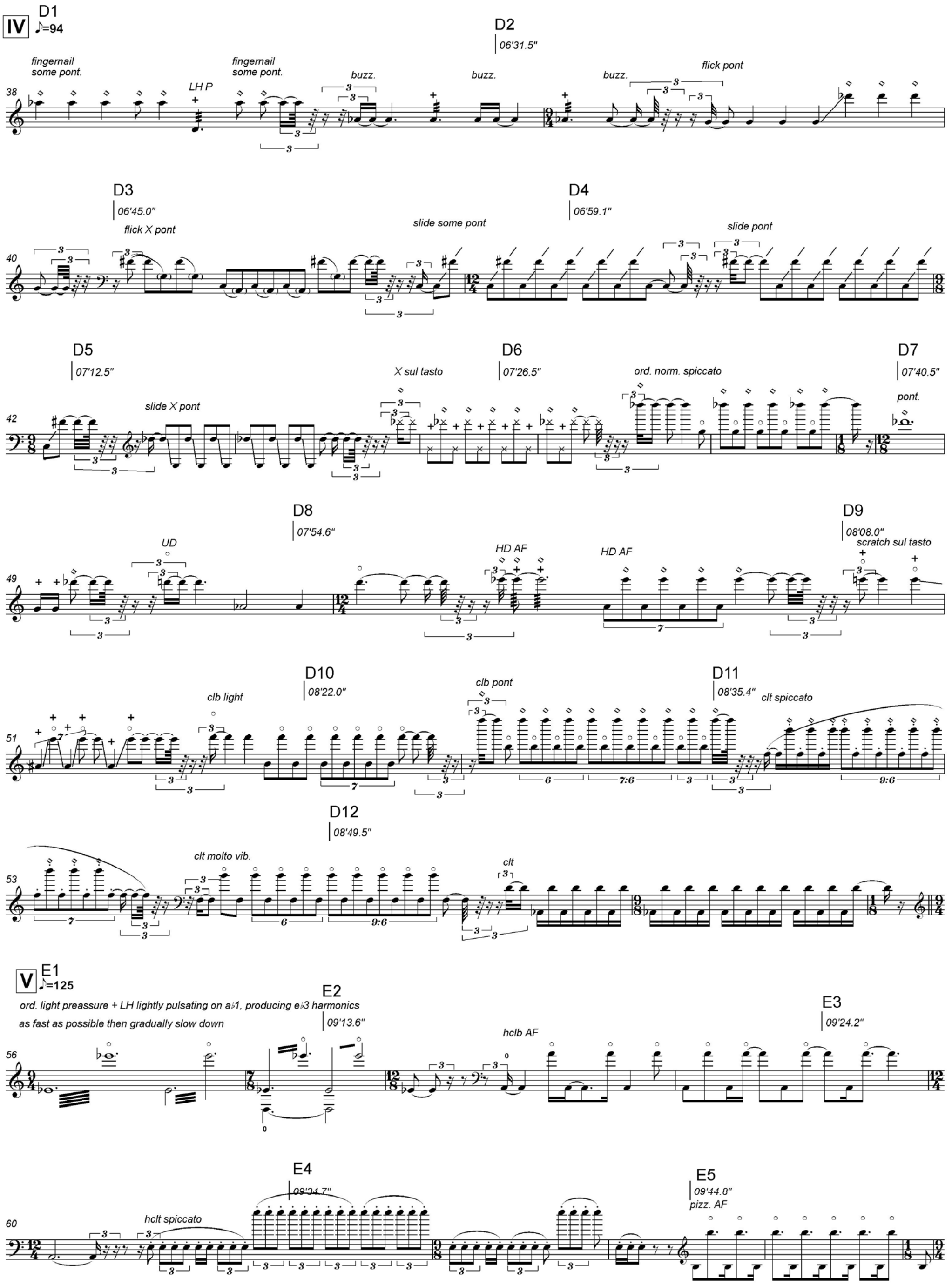

54
V ♪=125
cl rub above + LH H on a♭1 lighty, producing e♭3 harmonics
as fast as possible then gradually slow dowm
hclb AF
AFAP GSD
hclt saltando
AFAP
56
pizz. AF
slap
62
thumb slured
buzz sul tasto
68
muta slured
slide
74
VI ♪=94
slide peg box + LH P
drum sul tasto
+ LH P tremolo
80
drum some sul tasto
+ LH H tremolo
drum some pont
83
drum pont
drum X pont
+ LH H slured
drum over
84
ord. UD + LH P slured
LH hammer tremolo
87

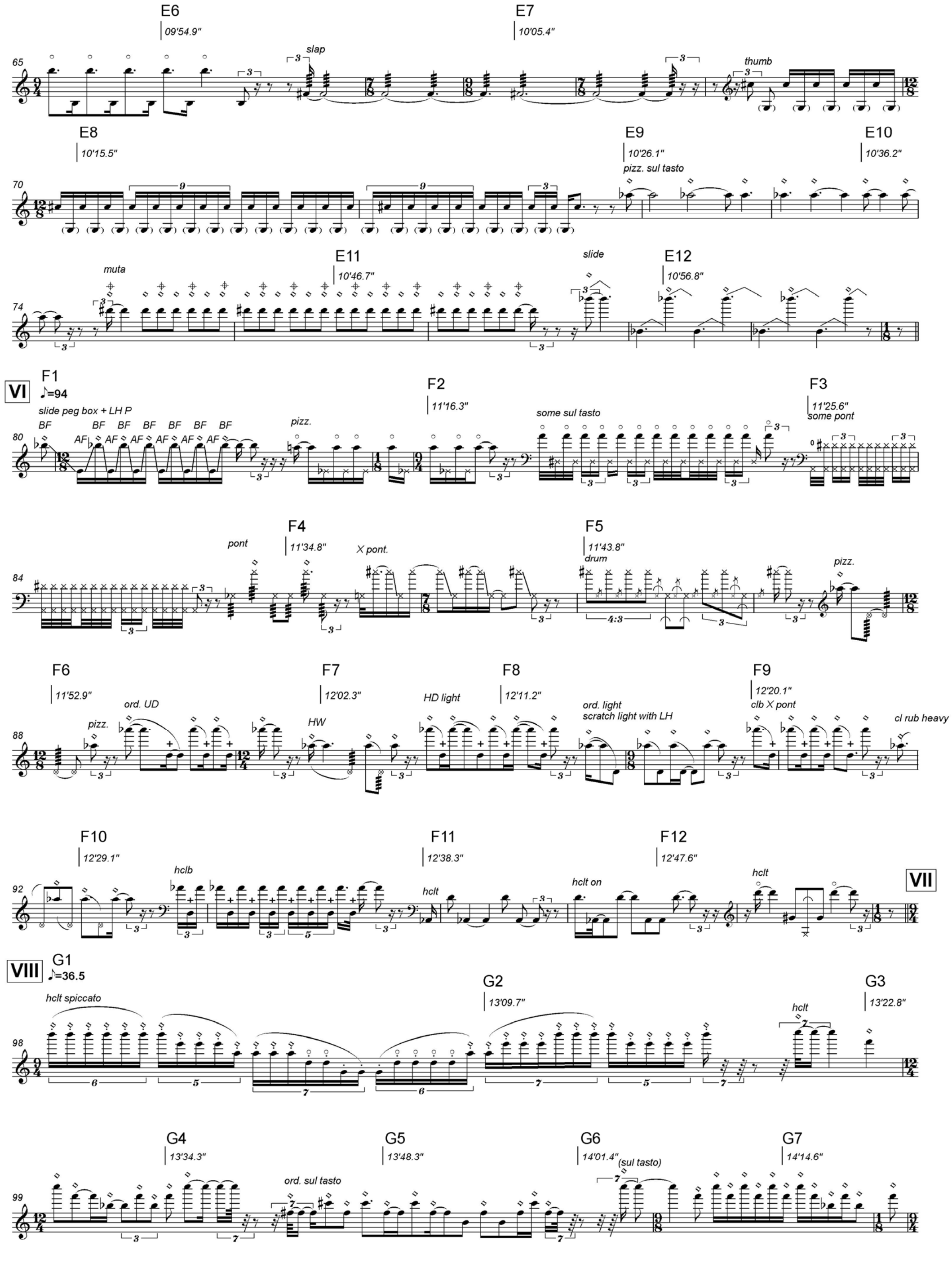

89
HW + LH H slured
HD light
+ LH P slured
scratch light
+ LH H slured
clb X pont
LH P slured
cl rub heavy
+ LH H slured
92
hclb + LH P slured
hclt
94
hclt on
hclt over
VII
VIII
♪=36.5
hclt spiccato
98
hclt molto vib + LH P lift
Bartok sul tasto
99
pizz. effleure
thumb some pont
+ LH H lift
Bartok slured
102
fingernail sul tasto
+ LH P lift
103
IX
♪=47
slide AF
+ LH P lift
buzz slured
+ LH H lift
ord. jete
+ LH H lift
UD sul tasto
+ LH P lift
HW jete
+ LH H lift
105
HD saltando
HD molto vib
106
HW at side
HD jete

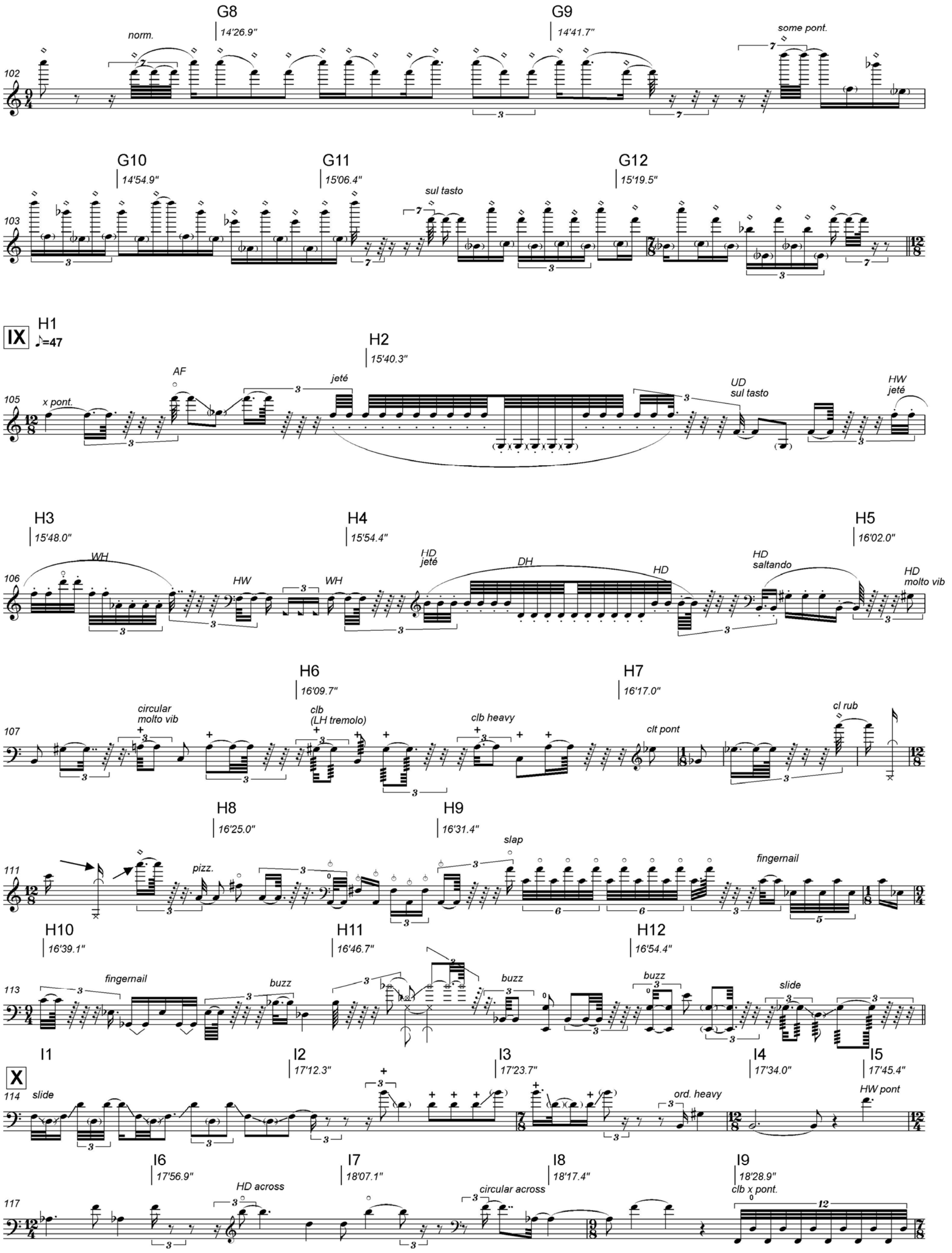

107
circular molto vib + LH P
clb + LH P tremolo
clb heavy + LH P slured
clt pont
cl rub across
111
pizz.
Bartok some pont
slap muffled
fingernail muffled
113
fingernail slured
buzz X pont
buzz over + LH H slured
buzz effleure
buzz lift
slide tremolo + LH H lift
X
slide lift LH P
114
LH slured
ord. heavy
HW pont
117
HD across
circular across
clb bridge
119
clb over
clt over
XI
♪=5
hclt jete
pizz. Bartok
bartok lift
slap lift
thumb over
buzz some sul tasto
flick over
123
7:4
XII
LH tremolo
124
XIII
ord. UD jete
reverse light
scratch AF
scratch over
clb at side + LH P tremolo
clt sul tasto
cl rub small
hclb X sul tasto + LH H tremolo
hclt AF
pizz. tremolo
pizz. lift + LH H slured
thumb molto vib. + LH P slured
125
12:8

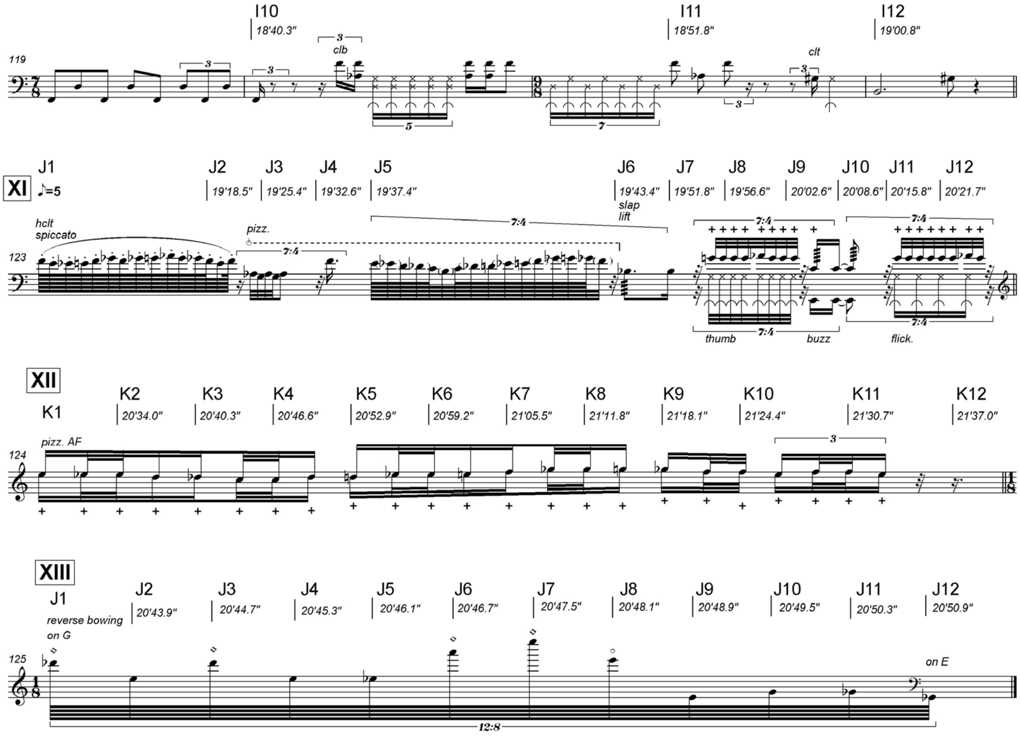
## *Appendix 8 – The score before cutting (Ponovo Pff…)*


I
♪=36.5
A1 A2 07.3" A3 15.6" A4 23.0" A5 30.8" A6 38.6" A7 46.8" A8 54.2" A9 59.9" A10 01'09.0" A11 01'16.4" A12 01'24.6"
very light bow preassure (more noise)
pppp
II
♪=94
UD some sul tasto
B1
HW sul tasto
B3
01'41.3"
01'50.7"
02'02.0"
B2
HD spiccato
double scratch
clb sul tasto
B4
02'09.3"
02'18.0"
clt x pont
B5
cl rub
cl rub over
B6
hcl rub
hcl ord. some sul tasto
B7
02'27.9"
B8
02'37.7"
B9
02'46.8"
hclb some pont
very light bow preassure
hclb pont
hclb x pont
hclt some pont
B10
02'56.3"
B11
03'05.4"
hclt pont
hclt at side
pizz. pont
03'14.8"
B12
pizz. X sul tasto
thumb
AF
BF
III
C1
♪=62
C2 03'38.9" C3 03'53.4" C4 04'07.4" C5 04'21.9" C6 04'36.4"
thumb pizz. X sul tasto
C7 04'50.5" C8 05'05.0" C9 05'19.5" C10 05'33.1" C11 05'48.5" C12 06'02.1"

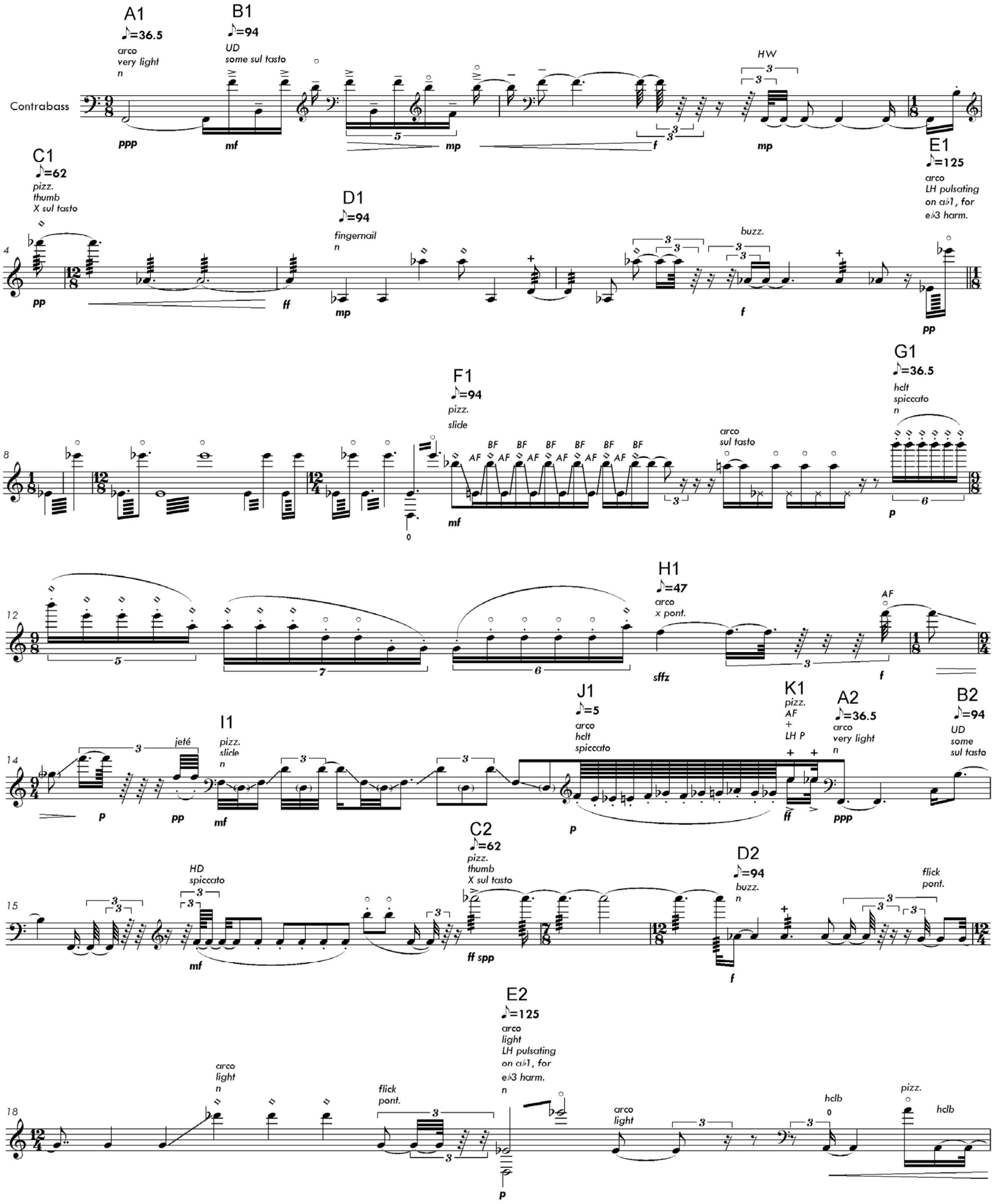

IV
D1
♪=94
fingernail
some pont.
LH P
fingernail
some pont.
buzz.
buzz.
buzz.
flick pont
D2
06'31.5"
D3
06'45.0"
flick X pont
slide some pont
D4
06'59.1"
slide pont
D5
07'12.5"
slide X pont
X sul tasto
D6
07'26.5"
ord. norm. spiccato
D7
07'40.5"
pont.
UD
D8
07'54.6"
HD AF
HD AF
D9
08'08.0"
scratch sul tasto
clb light
D10
08'22.0"
clb pont
D11
08'35.4"
clt spiccato
D12
08'49.5"
clt molto vib.
clt
V
E1
♪=125
ord. light preassure + LH lightly pulsating on a♭1, producing e♭3 harmonics
as fast as possible then gradually slow down
E2
09'13.6"
hclb AF
E3
09'24.2"
hclt spiccato
E4
09'34.7"
E5
09'44.8"
pizz. AF

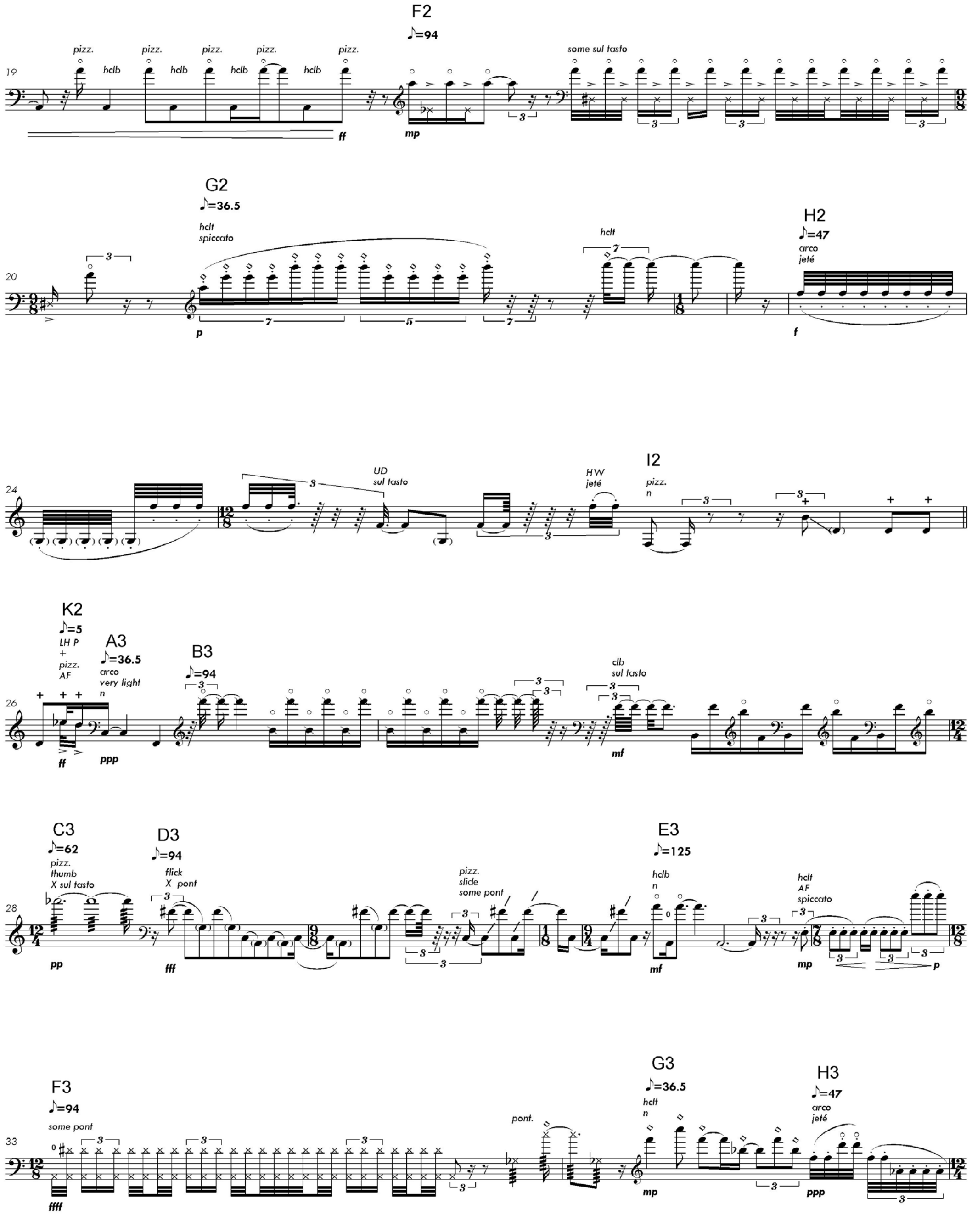

E6
09'54.9"
E7
10'05.4"
65
slap
thumb
E8
10'15.5"
E9
10'26.1"
E10
10'36.2"
70
pizz. sul tasto
E11
10'46.7"
E12
10'56.8"
muta
slide
74
VI
F1
♪=94
F2
11'16.3"
F3
11'25.6"
slide peg box + LH P
BF
AF
pizz.
some sul tasto
some pont
80
F4
11'34.8"
F5
11'43.8"
pont
X pont.
drum
4:3
pizz.
84
F6
11'52.9"
F7
12'02.3"
F8
12'11.2"
F9
12'20.1"
ord. UD
pizz.
HW
HD light
ord. light
scratch light with LH
clb X pont
cl rub heavy
88
F10
12'29.1"
F11
12'38.3"
F12
12'47.6"
hclb
hclt
hclt on
hclt
VII
92
VIII
G1
♪=36.5
G2
13'09.7"
G3
13'22.8"
hclt spiccato
hclt
98
G4
13'34.3"
G5
13'48.3"
G6
14'01.4"
G7
14'14.6"
ord. sul tasto
(sul tasto)
99

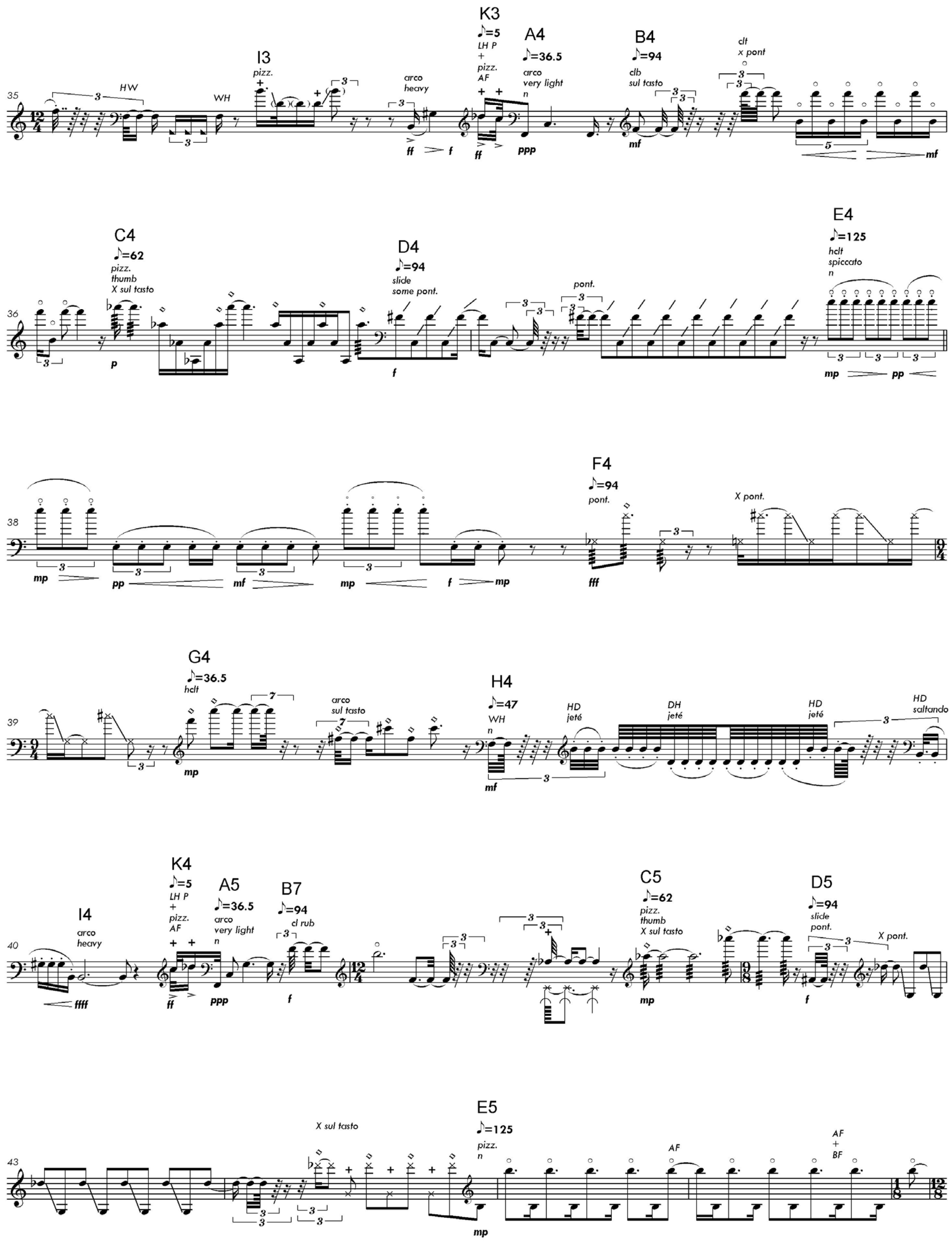

G8
14'26.9"
G9
14'41.7"
norm.
some pont.
102
G10
14'54.9"
G11
15'06.4"
G12
15'19.5"
sul tasto
103
IX
H1
♪=47
H2
15'40.3"
AF
jeté
x pont.
UD
sul tasto
HW
jeté
105
H3
15'48.0"
H4
15'54.4"
H5
16'02.0"
WH
HW
WH
HD
jeté
DH
HD
HD
saltando
HD
molto vib
106
H6
16'09.7"
H7
16'17.0"
circular
molto vib
clb
(LH tremolo)
clb heavy
clt pont
cl rub
107
H8
16'25.0"
H9
16'31.4"
pizz.
slap
fingernail
111
H10
16'39.1"
H11
16'46.7"
H12
16'54.4"
fingernail
buzz
buzz
buzz
slide
113
X
I1
I2
17'12.3"
I3
17'23.7"
I4
17'34.0"
I5
17'45.4"
slide
ord. heavy
HW pont
114
I6
17'56.9"
I7
18'07.1"
I8
18'17.4"
I9
18'28.9"
HD across
circular across
clb x pont.
117

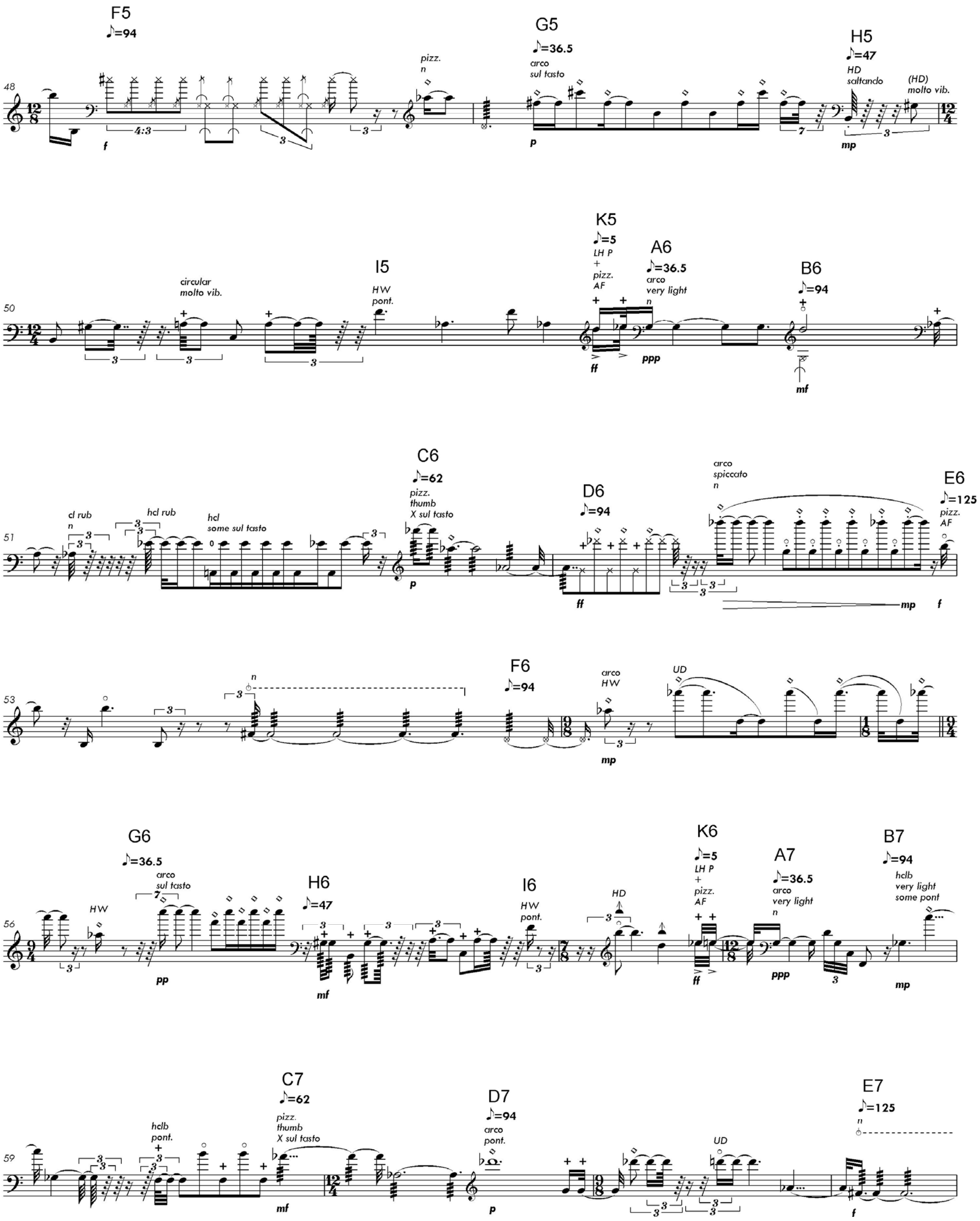

I10
18'40.3"
I11
18'51.8"
I12
19'00.8"
119
clb
clt
XI
J1
♪=5
J2
19'18.5"
J3
19'25.4"
J4
19'32.6"
J5
19'37.4"
J6
19'43.4"
slap
lift
J7
19'51.8"
J8
19'56.6"
J9
20'02.6"
J10
20'08.6"
J11
20'15.8"
J12
20'21.7"
hclt
spiccato
pizz.
123
7:4
thumb
buzz
flick.
XII
K1
K2
20'34.0"
K3
20'40.3"
K4
20'46.6"
K5
20'52.9"
K6
20'59.2"
K7
21'05.5"
K8
21'11.8"
K9
21'18.1"
K10
21'24.4"
K11
21'30.7"
K12
21'37.0"
pizz. AF
124
XIII
J1
reverse bowing
on G
J2
20'43.9"
J3
20'44.7"
J4
20'45.3"
J5
20'46.1"
J6
20'46.7"
J7
20'47.5"
J8
20'48.1"
J9
20'48.9"
J10
20'49.5"
J11
20'50.3"
J12
20'50.9"
125
on E
12:8

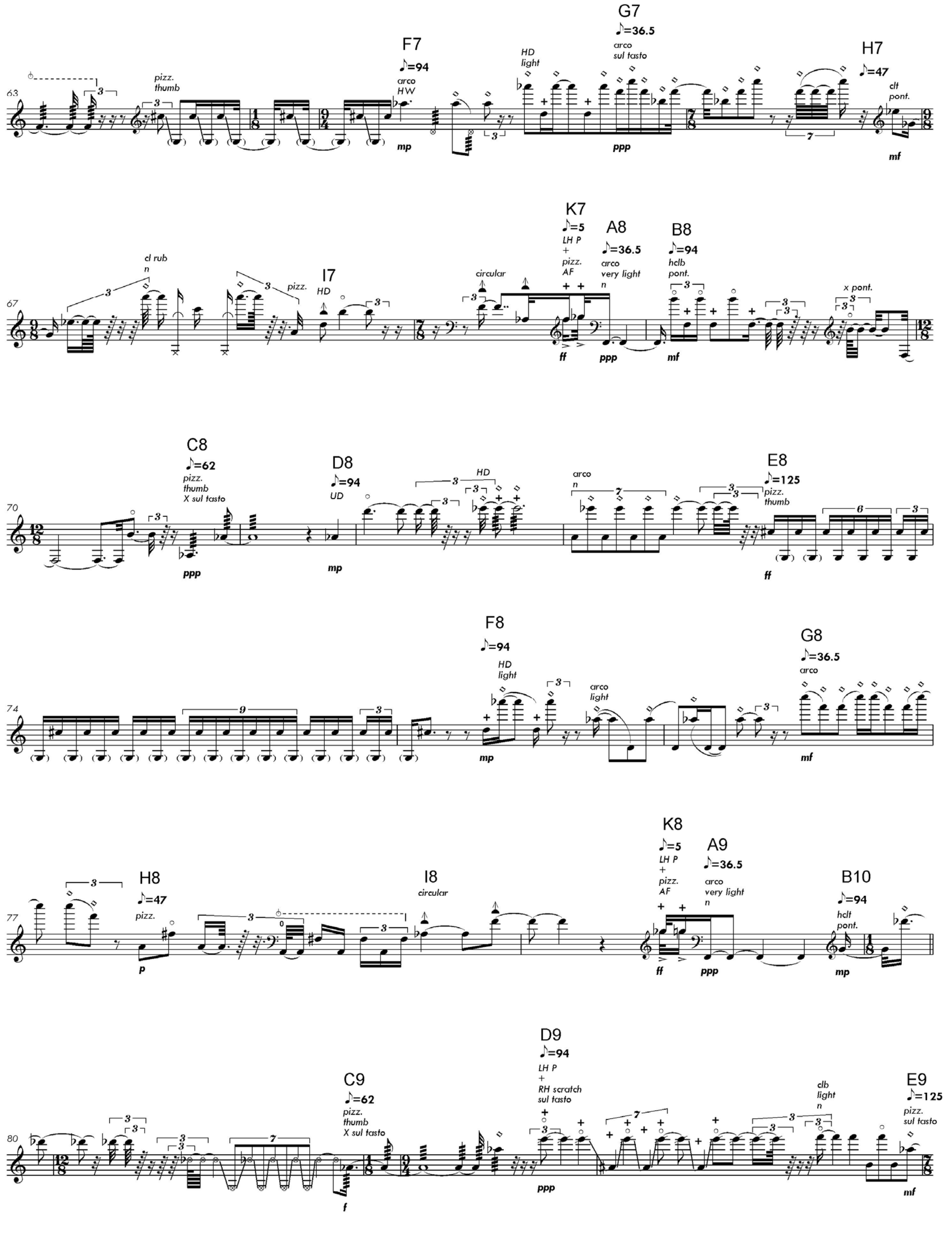
## *Appendix 9 – The final score, with explained placement of the cut-out fragments (Ponovo Pff…)*

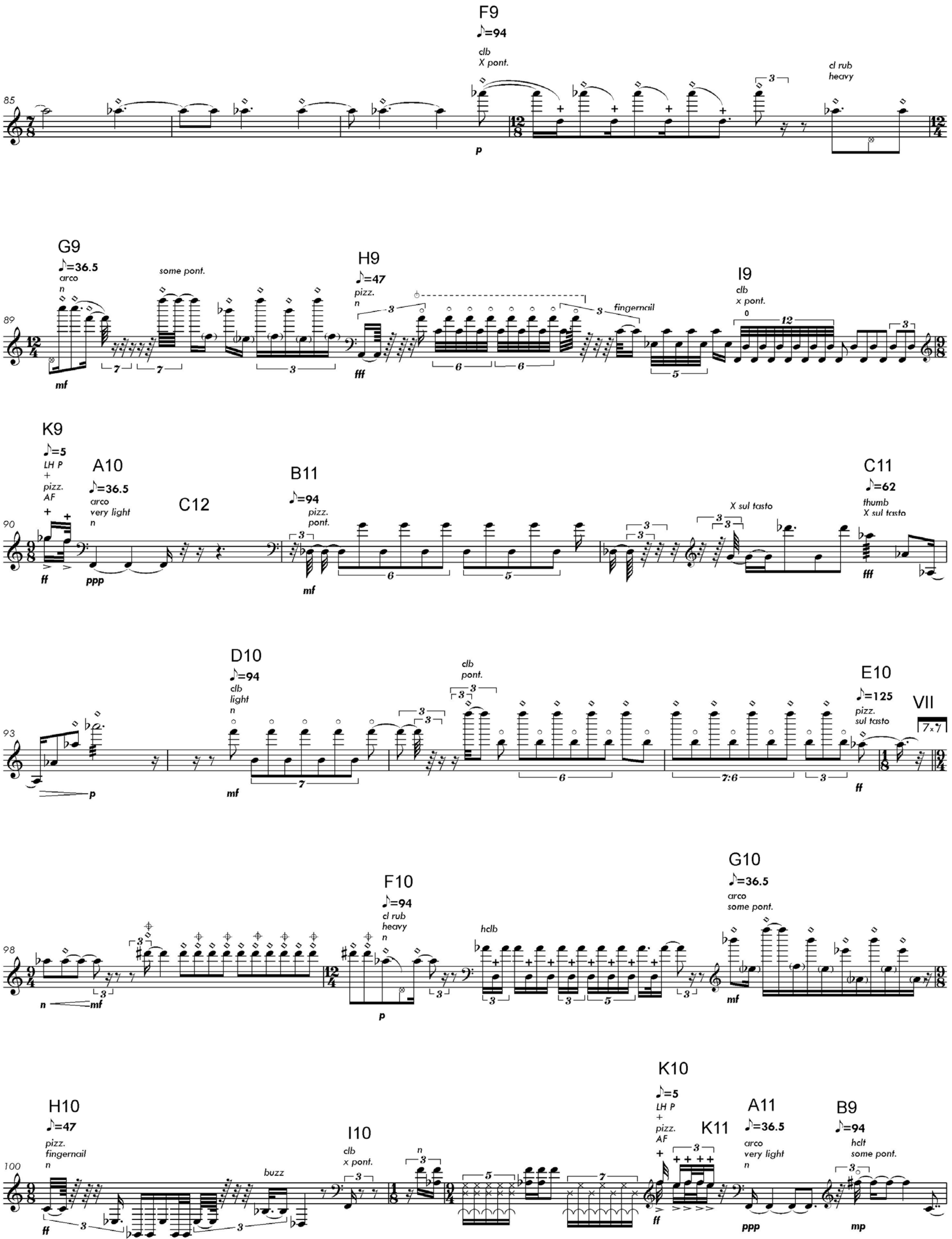

A1
♪=36.5
arco
very light
n
B1
♪=94
UD
some sul tasto
HW
Contrabass
ppp
mf
mp
f
mp
C1
♪=62
pizz.
thumb
X sul tasto
pp
ff
D1
♪=94
fingernail
n
mp
buzz.
f
E1
♪=125
arco
LH pulsating
on a♭1, for
e♭3 harm.
pp
F1
♪=94
pizz.
slide
BF
AF
mf
arco
sul tasto
G1
♪=36.5
hclt
spiccato
n
p
H1
♪=47
arco
x pont.
sffz
AF
f
I1
pizz.
slide
n
jeté
p
pp
mf
J1
♪=5
arco
hclt
spiccato
p
K1
pizz.
AF
+
LH P
ff
A2
♪=36.5
arco
very light
n
ppp
B2
♪=94
UD
some
sul tasto
HD
spiccato
mf
C2
♪=62
pizz.
thumb
X sul tasto
ff spp
D2
♪=94
buzz.
n
f
flick
pont.
E2
♪=125
arco
light
LH pulsating
on a♭1, for
e♭3 harm.
n
arco
light
n
flick
pont.
p
arco
light
hclb
pizz.
hclb

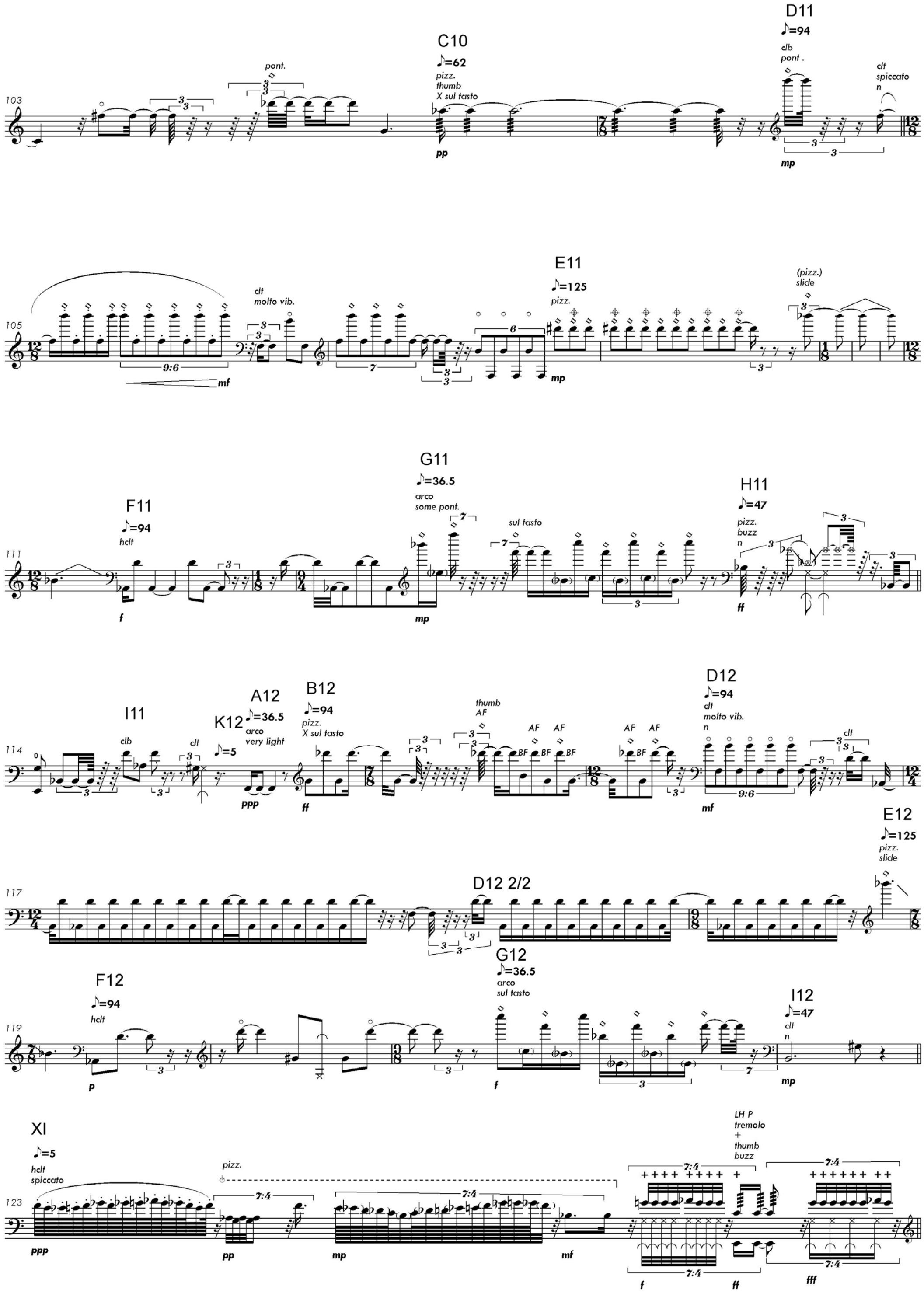

F2
♪=94
pizz.
hclb
some sul tasto
ff
mp
G2
♪=36.5
hclt
spiccato
p
H2
♪=47
arco
jeté
f
UD
sul tasto
HW
jeté
I2
pizz.
n
K2
♪=5
LH P
+
pizz.
AF
A3
♪=36.5
arco
very light
n
B3
♪=94
clb
sul tasto
ff
ppp
mf
C3
♪=62
pizz.
thumb
X sul tasto
pp
D3
♪=94
flick
X pont
fff
pizz.
slide
some pont
E3
♪=125
hclb
n
hclt
AF
spiccato
mf
mp
p
F3
♪=94
some pont
ffff
pont.
G3
♪=36.5
hclt
n
mp
H3
♪=47
arco
jeté
ppp
19
20
24
26
28
33

35
HW
WH
I3
pizz.
arco
heavy
K3
♪=5
LH P
+
pizz.
AF
A4
♪=36.5
arco
very light
n
B4
♪=94
clb
sul tasto
clt
x pont
ff
f
ppp
mf
36
C4
♪=62
pizz.
thumb
X sul tasto
p
D4
♪=94
slide
some pont.
f
pont.
E4
♪=125
hclt
spiccato
n
mp
pp
38
mp
pp
mf
f
F4
♪=94
pont.
fff
X pont.
39
G4
♪=36.5
hclt
mp
arco
sul tasto
H4
♪=47
WH
n
mf
HD
jeté
DH
jeté
HD
jeté
HD
saltando
40
I4
arco
heavy
ffff
K4
♪=5
LH P
+
pizz.
AF
A5
♪=36.5
arco
very light
n
ff
ppp
B7
♪=94
cl rub
f
C5
♪=62
pizz.
thumb
X sul tasto
mp
D5
♪=94
slide
pont.
X pont.
f
43
X sul tasto
E5
♪=125
pizz.
n
mp
AF
AF
+
BF

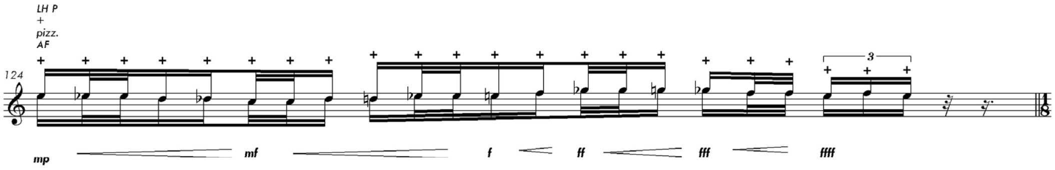

F5
♪=94
G5
♪=36.5
arco
sul tasto
H5
♪=47
HD
saltando
(HD)
molto vib.
pizz.
n
f
p
mp
circular
molto vib.
I5
HW
pont.
K5
♪=5
LH P
+
pizz.
AF
A6
♪=36.5
arco
very light
n
B6
♪=94
ff
ppp
mf
cl rub
n
hcl rub
hcl
some sul tasto
C6
♪=62
pizz.
thumb
X sul tasto
D6
♪=94
arco
spiccato
n
E6
♪=125
pizz.
AF
mp
F6
♪=94
arco
HW
UD
G6
♪=36.5
arco
sul tasto
HW
pp
H6
♪=47
I6
HW
pont.
HD
K6
♪=5
LH P
+
pizz.
AF
A7
♪=36.5
arco
very light
n
B7
♪=94
hclb
very light
some pont
hclb
pont.
C7
♪=62
pizz.
thumb
X sul tasto
D7
♪=94
arco
pont.
UD
E7
♪=125
n
48
50
51
53
56
59


63
pizz.
thumb
F7
♪=94
arco
HW
mp
HD
light
G7
♪=36.5
arco
sul tasto
ppp
H7
♪=47
clt
pont.
mf
67
cl rub
n
pizz.
I7
HD
circular
K7
♪=5
LH P
+
pizz.
AF
ff
A8
♪=36.5
arco
very light
n
ppp
B8
♪=94
hclb
pont.
mf
x pont.
70
C8
♪=62
pizz.
thumb
X sul tasto
ppp
D8
♪=94
UD
mp
HD
arco
n
E8
♪=125
pizz.
thumb
ff
74
F8
♪=94
HD
light
mp
arco
light
G8
♪=36.5
arco
mf
77
H8
♪=47
pizz.
p
I8
circular
K8
♪=5
LH P
+
pizz.
AF
ff
A9
♪=36.5
arco
very light
n
ppp
B10
♪=94
hclt
pont.
mp
80
C9
♪=62
pizz.
thumb
X sul tasto
f
D9
♪=94
LH P
+
RH scratch
sul tasto
ppp
clb
light
n
E9
♪=125
pizz.
sul tasto
mf

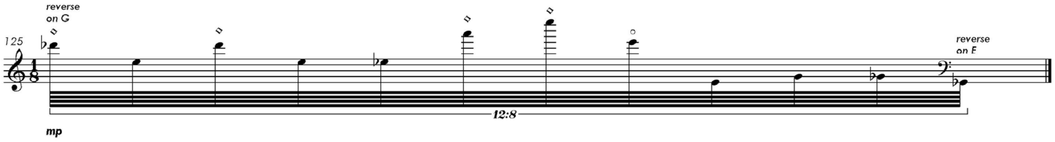

F9
♪=94
clb
X pont.
cl rub
heavy
85
p
G9
♪=36.5
arco
n
some pont.
H9
♪=47
pizz.
n
fingernail
I9
clb
x pont.
89
mf
fff
K9
♪=5
LH P
+
pizz.
AF
A10
♪=36.5
arco
very light
n
C12
B11
♪=94
pizz.
pont.
X sul tasto
C11
♪=62
thumb
X sul tasto
90
ff
ppp
mf
fff
D10
♪=94
clb
light
n
clb
pont.
E10
♪=125
pizz.
sul tasto
VII
93
p
mf
ff
F10
♪=94
cl rub
heavy
n
hclb
G10
♪=36.5
arco
some pont.
98
n
mf
p
mf
H10
♪=47
pizz.
fingernail
n
buzz
I10
clb
x pont.
K10
♪=5
LH P
+
pizz.
AF
K11
A11
♪=36.5
arco
very light
n
B9
♪=94
hclt
some pont.
100
ff
ff
ppp
mp


103
pont.
C10
♪=62
pizz.
thumb
X sul tasto
pp
D11
♪=94
clb
pont .
clt
spiccato
n
mp
105
9:6
mf
clt
molto vib.
7
6
E11
♪=125
pizz.
mp
(pizz.)
slide
111
F11
♪=94
hclt
f
G11
♪=36.5
arco
some pont.
sul tasto
mp
H11
♪=47
pizz.
buzz
n
ff
114
I11
clb
clt
K12
♪=5
A12
♪=36.5
arco
very light
ppp
B12
♪=94
pizz.
X sul tasto
ff
thumb
AF
BF
D12
♪=94
clt
molto vib.
n
mf
117
D12 2/2
E12
♪=125
pizz.
slide
119
F12
♪=94
hclt
p
G12
♪=36.5
arco
sul tasto
f
I12
♪=47
clt
n
mp
XI
♪=5
hclt
spiccato
123
ppp
pizz.
7:4
pp
mp
mf
LH P
tremolo
+
thumb
buzz
f
ff
fff

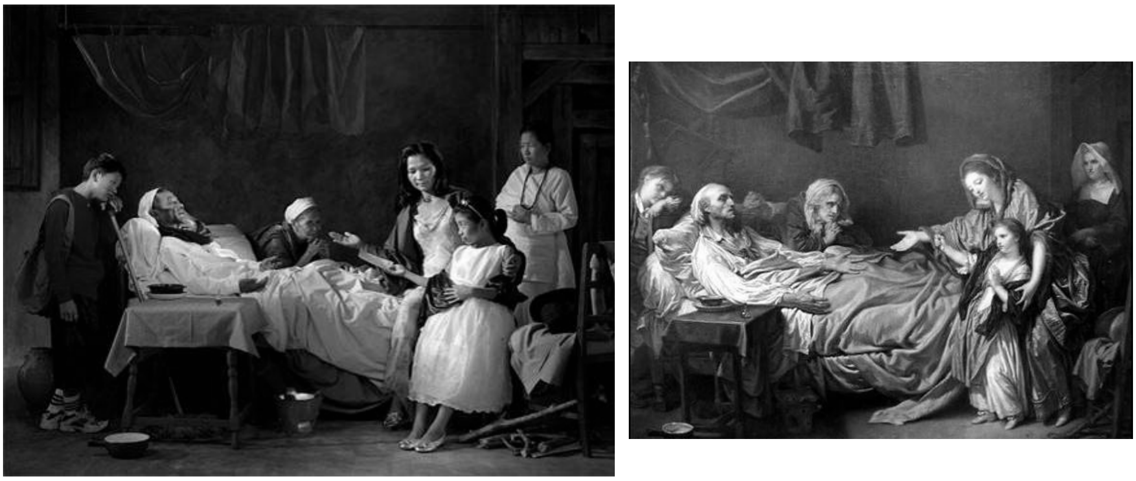
## XII


LH P
+
pizz.
AF
124
3
mp
mf
f
ff
fff
ffff

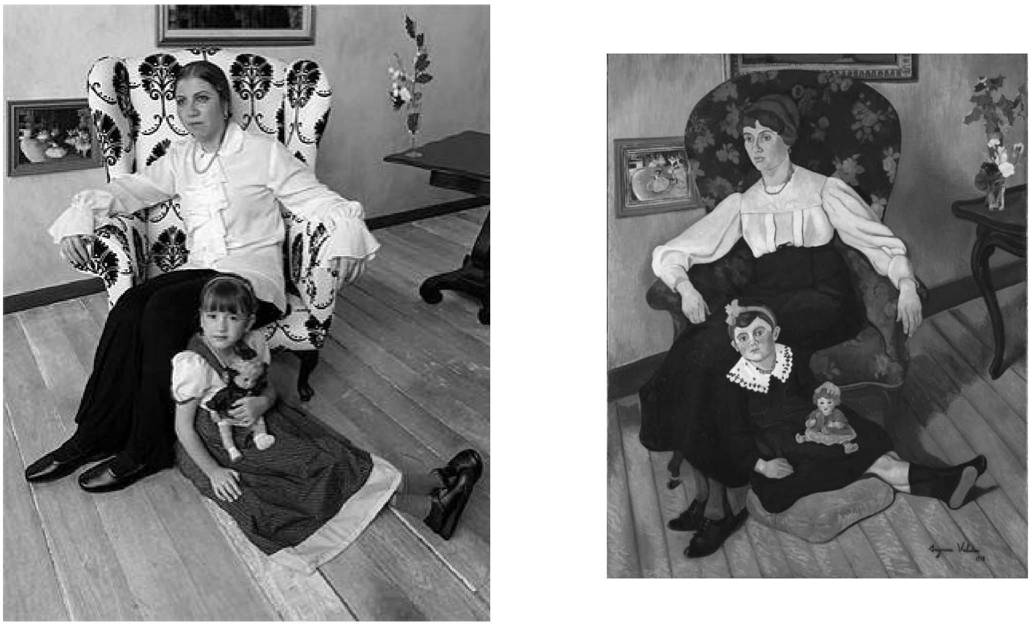
## XIII


reverse
on G
125
12:8
mp
reverse
on E

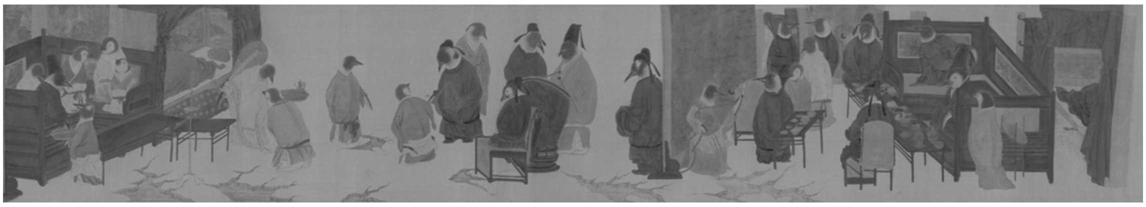
## *Appendix 10 – Visual artworks that use references to already existing art (Ti Mathena To Su Pericha To Ocos)*



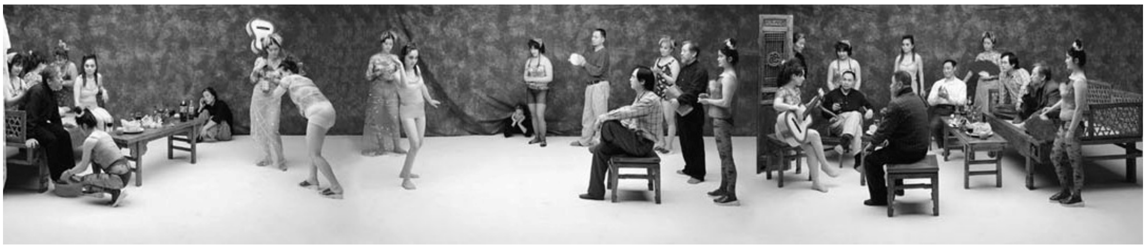
Wong Hoy Cheong: *The Charity Lady* (2009)
after Jean-Baptiste Greuze: *La Dame de Charite* (1775)



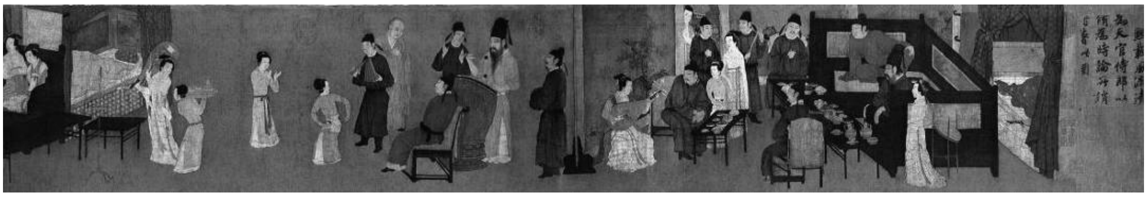
Wong Hoy Cheong: *Mother and Child* (2009)
after Suzanne Valadon: *Marie Coca et sa fille* (1913)



Vincent J.F. Huang: *The Last Feast* (2008) after Gu Hongzhong



Wang Quingsong: *Night Reveals of Lao Li* (2000) after Gu Hongzhong



Gu Hongzhong: *Night Reveals of Han Xizai* (10th century)

## *Appendix 11 - Pitches of the instruments in the higher range*

## *(Ti Mathena To Su Pericha To Ocos)*

The middle c is ‘c1’. Going lower c’, ‘C’, ‘1C’ and ‘2C’ follow; going higher there are ‘c2, ‘c3’, ‘c4’ and ‘c5’. Mark ‘#’ means that the tone is sharp, while ‘b’ stands for flat.

| Woodwinds | | |
|---|---|---|
| 01 | Piccolo flute | c5 |
| 02 | Flute | eb4 |
| 03 | Alto Flute | g3 |
| 04-05 | Oboes (2) | f#3, f4 |
| 06 | Cor Anglais | b2 |
| 07 | Clarinet in E flat | a#3 |
| 08 | Clarinet in B flat | a3 |
| 09 | Bass Clarinet in B flat | ab2 |
| 10-11 | Bassoons (2) | e2, d2 |
| 12 | Contrabassoon | c#1 |
| **Brasses** | | |
| 13-16 | Horns in F (4) | f2, b1, eb2, bb1 |
| 17-19 | Trumpets in C (3) | e3, b2, a2 |
| 20-22 | Trombones (3) | d2,c2, ab1 |
| 23 | Tuba | g1 |

| Percussions | | |
|---|---|---|
| 24 | 2 Timpani (30” + 23”) | g# |
| 25 | Untuned membranophone | / |
| 26 | Metal idiophone | / |
| 27 | Wooden idiophone | / |
| **Keyboard** | | |
| 28 | Celesta | f#4, g4, g#4, a4, a#f, b4, c5 |
| **Harp** | | |
| 29 | Harp | b#3, c#4, d4, e4, f4, gb4 |
| **Strings** | | |
| 30-43 | 1st Violins (14) | c5-b3 |
| 44-55 | 2nd Violins (12) | c5-db4 |
| 56-65 | Violas (10) | a4-c4 |
| 66-73 | Violoncellos (8) | e4-a3 |
| 74-79 | Double basses (6) | b-gb |

| Soloist | | |
|---|---|---|
| 80 | Piano | c4, c#4, d4, d#4, e4, f4, g4 |

## *Appendix 12 – Pitches of the instruments in the lower range (Ti Mathena To Su Pericha To Ocos)*

The middle c is ‘c1’. Going lower ‘c’, ‘C’, ‘1C’ and ‘2C’ follow; going higher there are ‘c2, ‘c3’, ‘c4’ and ‘c5’. Mark ‘#’ means that the tone is sharp, while ‘b’ stands for flat.

| Woodwinds | | |
|---|---|---|
| 01 | Piccolo flute | d#2 |
| 02 | Flute | a1 |
| 03 | Alto Flute | g# |
| 04-05 05 | Oboes (2) | f#1, f1 |
| 06 | Cor Anglais | e |
| 07 | Clarinet in E flat | g |
| 08 | Clarinet in B flat | d |
| 09 | Bass Clarinet in B flat | C# |
| 10-11 | Bassoons (2) | C, B |
| 12 | Contrabassoon | 2Bb |

| Brasses | | |
|---|---|---|
| 13-16 | Horns in F (4) | c, B, A#, A |
| 17-19 | Trumpets in C (3) | g#, g, f# |
| 20-22 | Trombones (3) | A, G#, G |
| 23 | Tuba | C |

| Percussions | | |
|---|---|---|
| 24 | 2 Timpani (30” + 23”) | Eb |
| 25 | Untuned membranophone | / |
| 26 | Metal idiophone | / |
| 27 | Wooden idiophone | / |

| Keyboard | | |
|---|---|---|
| 28 | Celesta | c2, c#2, d2, d#2, e2 |

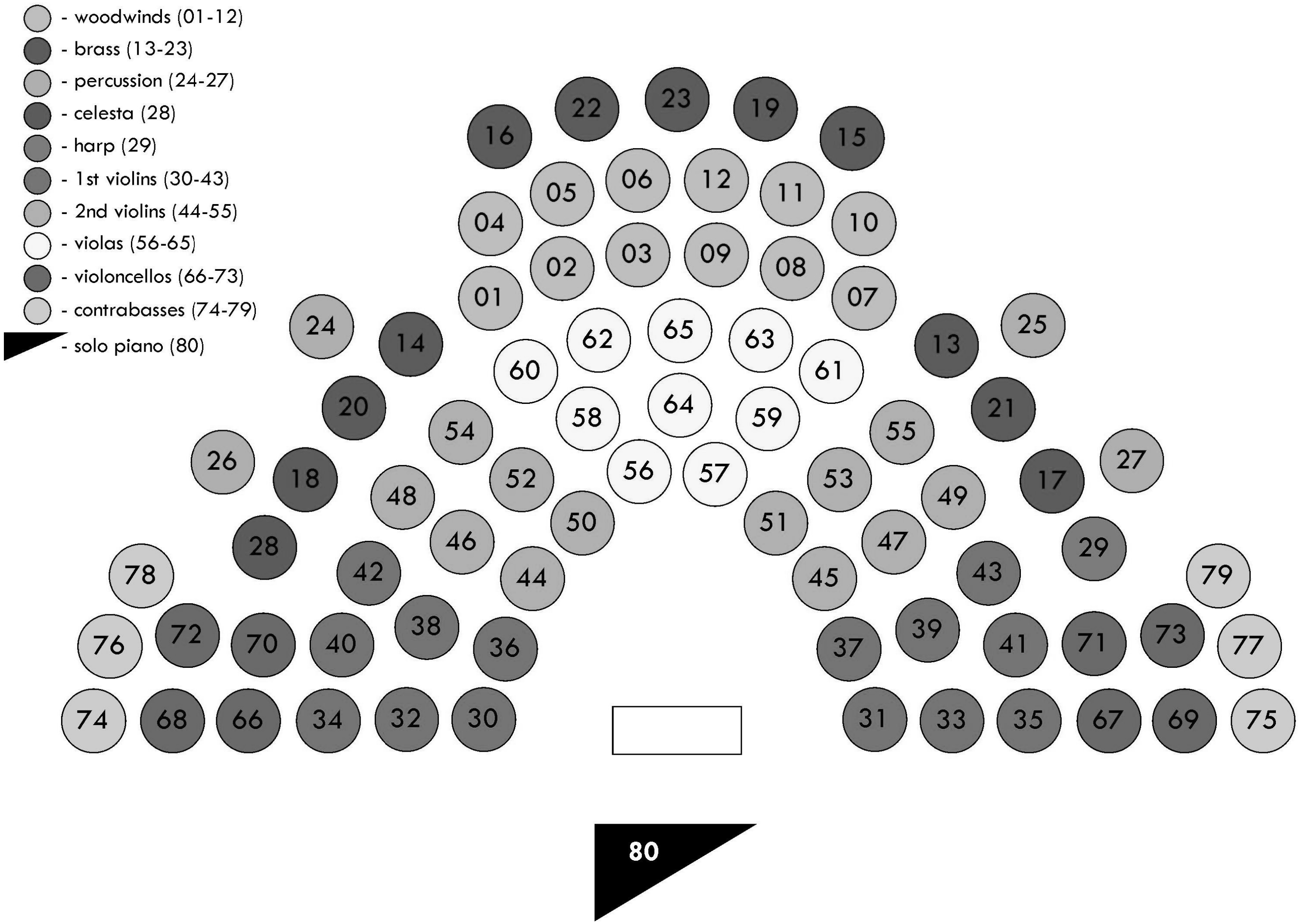
| Harp | | |
|---|---|---|
| 29 | Harp | 1B, C, Db, E, F, Gb |

| Strings | | |
|---|---|---|
| 30-43 | 1st Violins (14) | g- g#1 |
| 44-55 | 2nd Violins (12) | g-f#1 |
| 56-65 | Violas (10) | c-a |
| 66-73 | Violoncellos (8) | C-G |
| 74-79 | Double basses (6) | 1E-1A |

| Soloist | | |
|---|---|---|
| 80 | Piano | 2A, 2Bb, 2B, 1Db, 1D, 1Eb, 1E |

*Appendix 13 - The seating charts of the orchestra and each of the groups with information on their instruments, marks in the graphic score and sounding results (Ti Mathena To Su Pericha To Ocos)*

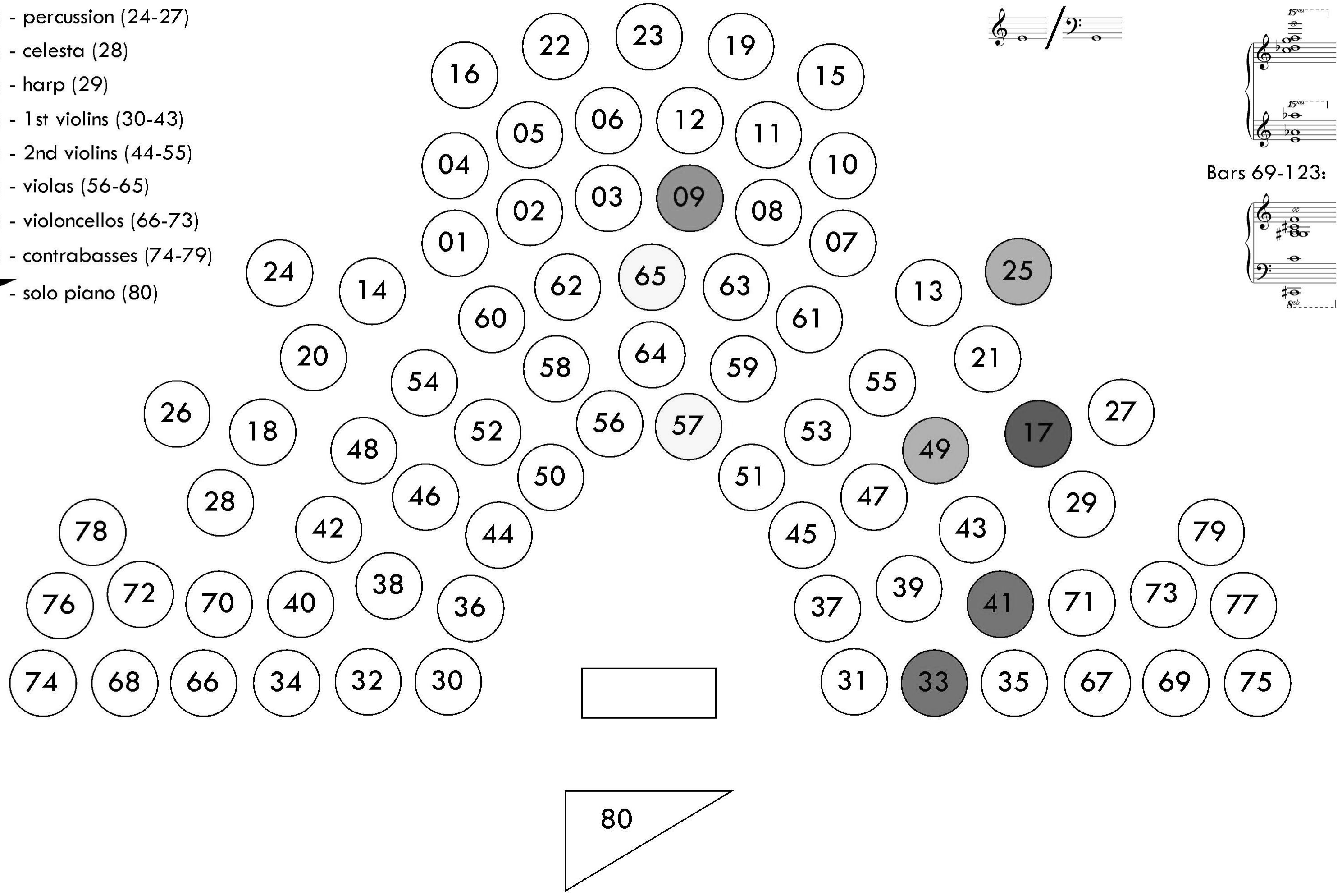
# Seating chart


- woodwinds (01-12)
- brass (13-23)
- percussion (24-27)
- celesta (28)
- harp (29)
- 1st violins (30-43)
- 2nd violins (44-55)
- violas (56-65)
- violoncellos (66-73)
- contrabasses (74-79)
- solo piano (80)
22 23 19
16 15
05 06 12 11
04 10
02 03 09 08
01 07
24 14 62 65 63 13 25
60 61
20 58 64 59 21
54 55
26 18 52 56 57 53 17 27
48 49
50 51
28 46 47 29
78 42 44 45 43 79
38 39
76 72 70 40 36 37 41 71 73 77
74 68 66 34 32 30 31 33 35 67 69 75
80

# Seating chart

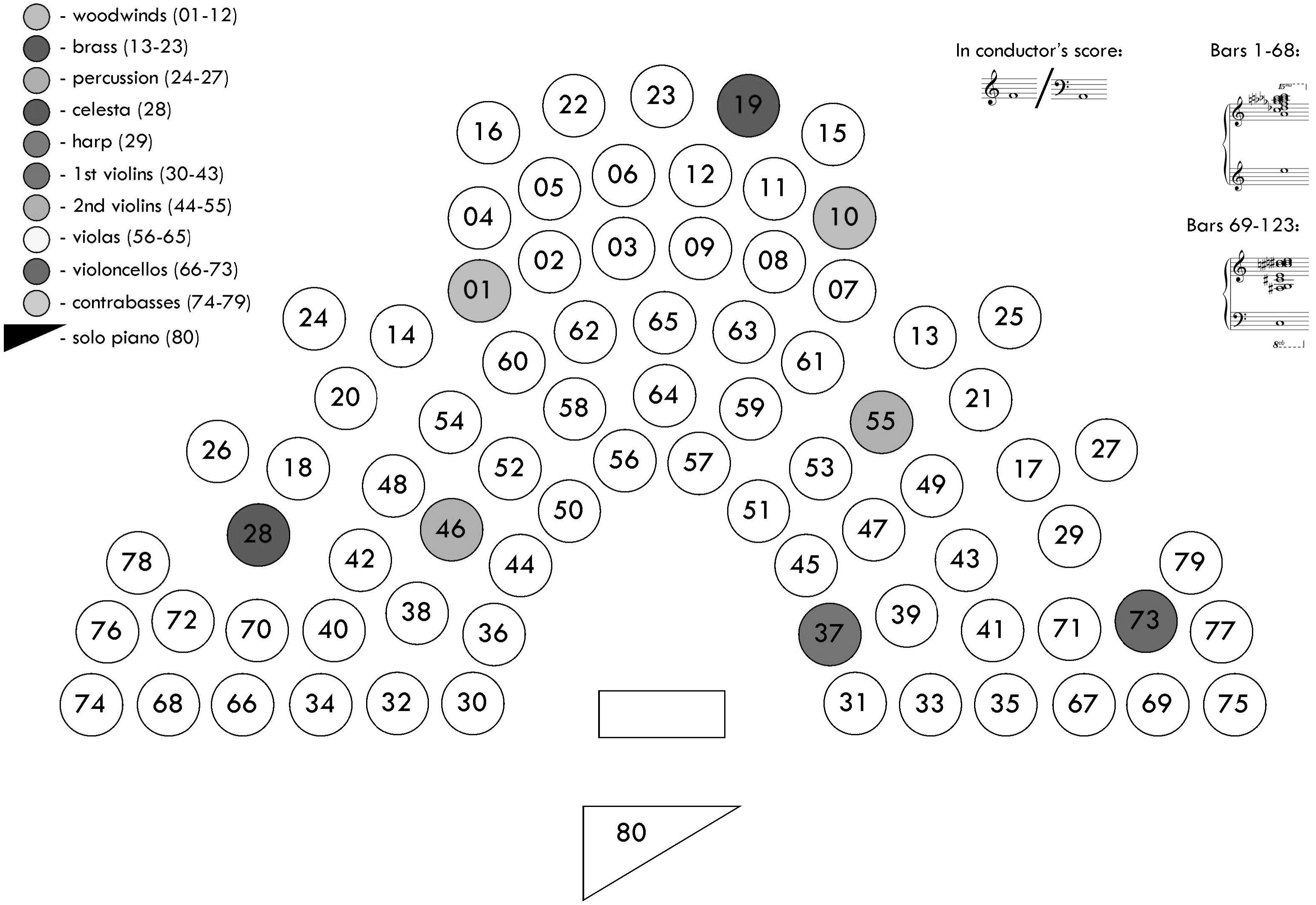
## Group: **A**

- ● - woodwinds (01-12)
- ● - brass (13-23)
- ● - percussion (24-27)
- ● - celesta (28)
- ● - harp (29)
- ● - 1st violins (30-43)
- ● - 2nd violins (44-55)
- ○ - violas (56-65)
- ● - violoncellos (66-73)
- ● - contrabasses (74-79)
- ◣ - solo piano (80)


In conductor's score:
Bars 1-68:
15ma
15ma
Bars 69-123:
8vb
23
22
19
16
15
06
12
05
11
04
10
03
09
02
08
01
07
25
24
65
62
63
14
13
60
61
64
20
21
58
59
54
55
26
27
57
18
56
52
53
17
48
49
51
50
28
46
47
29
78
79
42
43
44
45
39
38
72
73
40
70
71
41
36
37
76
77
74
68
66
34
32
30
31
33
35
67
69
75
80

## Seating chart

## Group: **B**



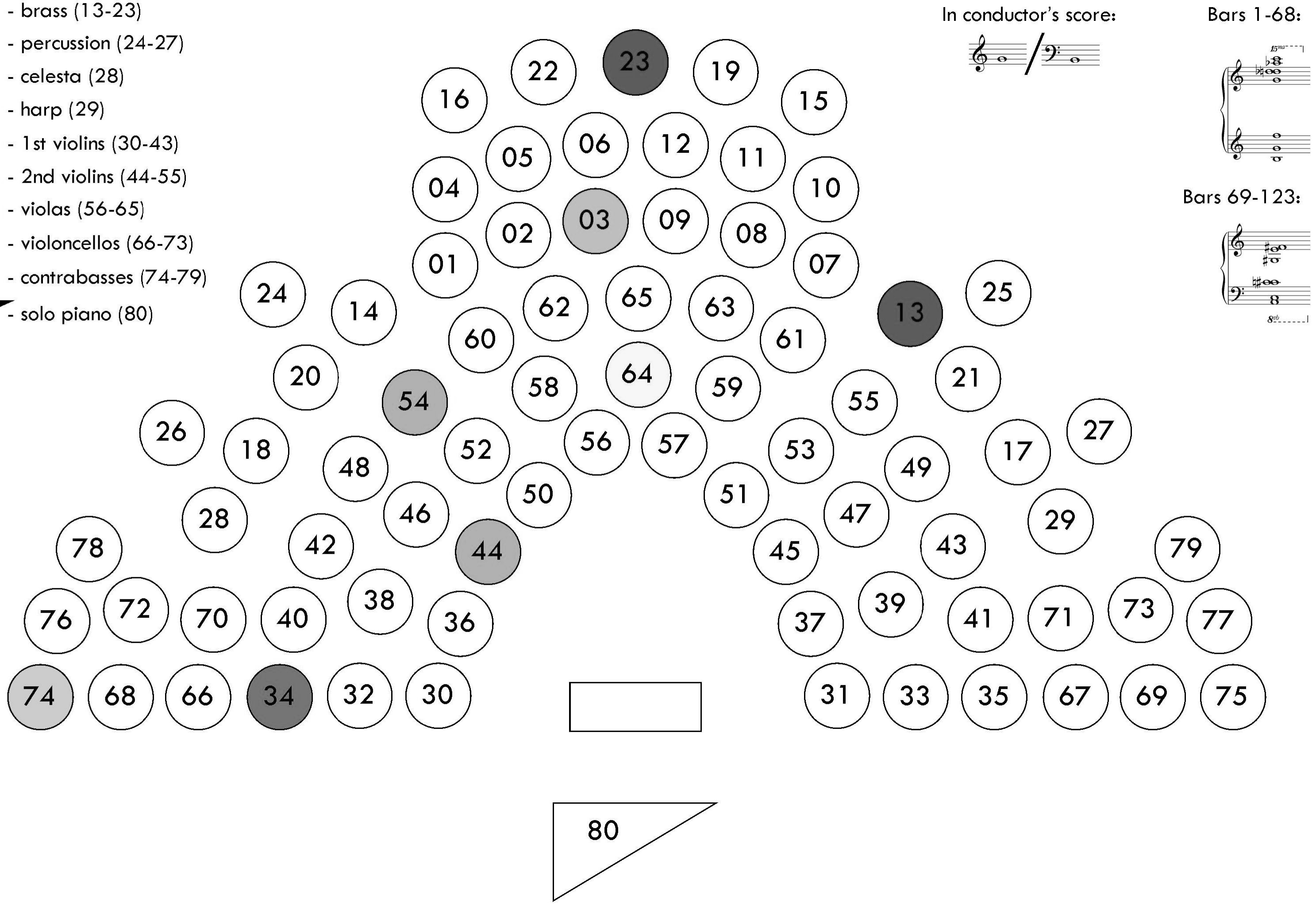
- ● - woodwinds (01-12)
- ● - brass (13-23)
- ● - percussion (24-27)
- ● - celesta (28)
- ● - harp (29)
- ● - 1st violins (30-43)
- ● - 2nd violins (44-55)
- ○ - violas (56-65)
- ● - violoncellos (66-73)
- ● - contrabasses (74-79)
- ◤ - solo piano (80)

In conductor's score:
Bars 1-68:
15ma
Bars 69-123:
8vb
16
22
23
19
15
05
06
12
11
04
10
02
03
09
08
01
07
24
14
62
65
63
13
25
60
61
20
58
64
59
21
54
55
26
18
52
56
57
53
17
27
48
49
28
46
50
51
47
29
78
42
44
45
43
79
76
72
70
40
38
36
37
39
41
71
73
77
74
68
66
34
32
30
31
33
35
67
69
75
80

# Seating chart

## Group: C

- ● - woodwinds (01-12)
- ● - brass (13-23)
- ● - percussion (24-27)
- ● - celesta (28)
- ● - harp (29)
- ● - 1st violins (30-43)
- ● - 2nd violins (44-55)
- ○ - violas (56-65)
- ● - violoncellos (66-73)
- ● - contrabasses (74-79)
- ◣ - solo piano (80)



In conductor's score:

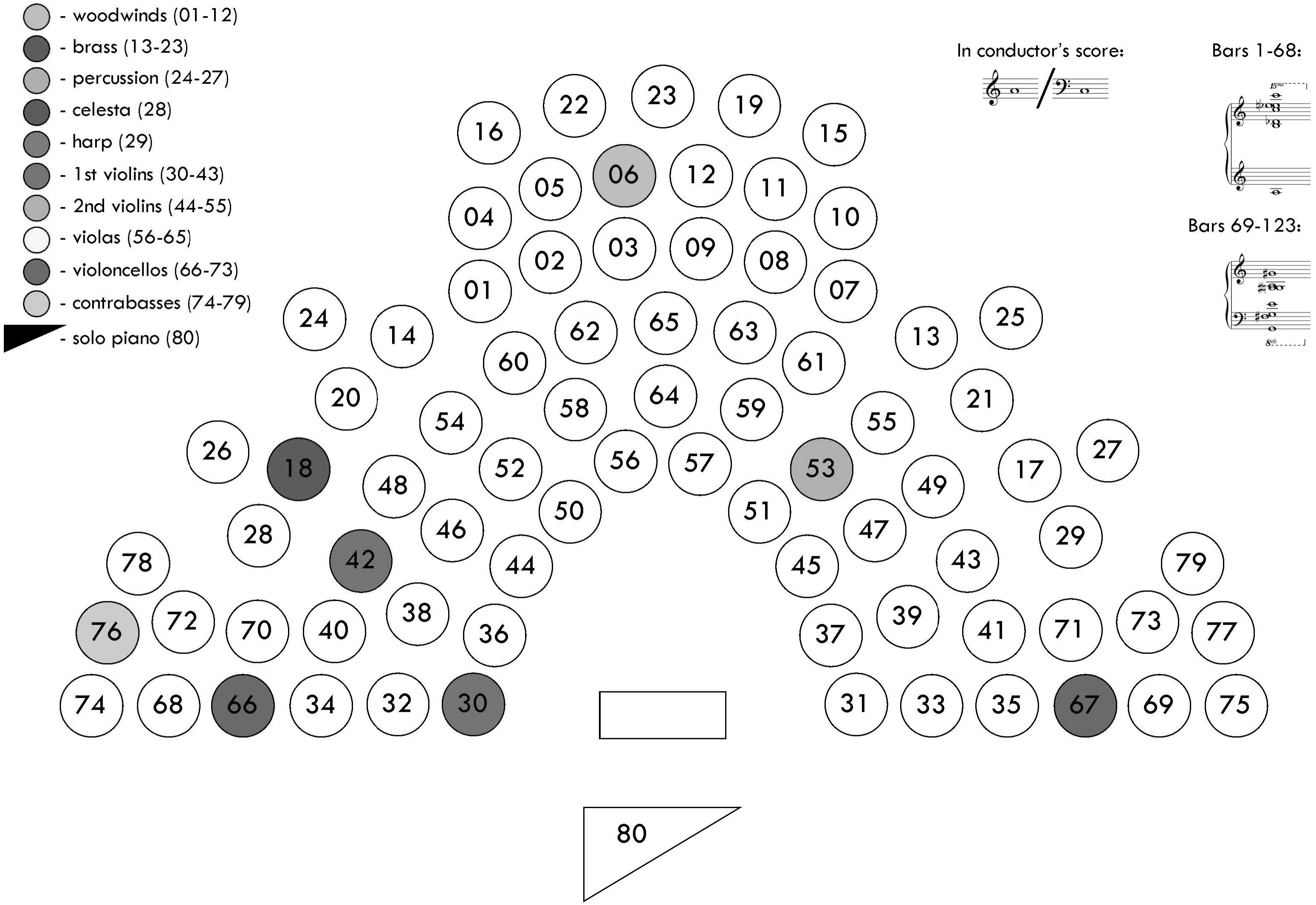
Bars 1-68:

Bars 69-123:

23
22
19
16
15
06
12
05
11
04
10
03
02
09
08
01
07
24
14
62
65
63
25
13
60
61
20
64
21
54
58
59
55
26
18
48
52
56
57
53
49
17
27
28
50
51
46
47
29
78
42
44
45
43
79
38
39
76
72
70
40
36
37
41
71
73
77
74
68
66
34
32
30
31
33
35
67
69
75
80

# Seating chart

## Group: D

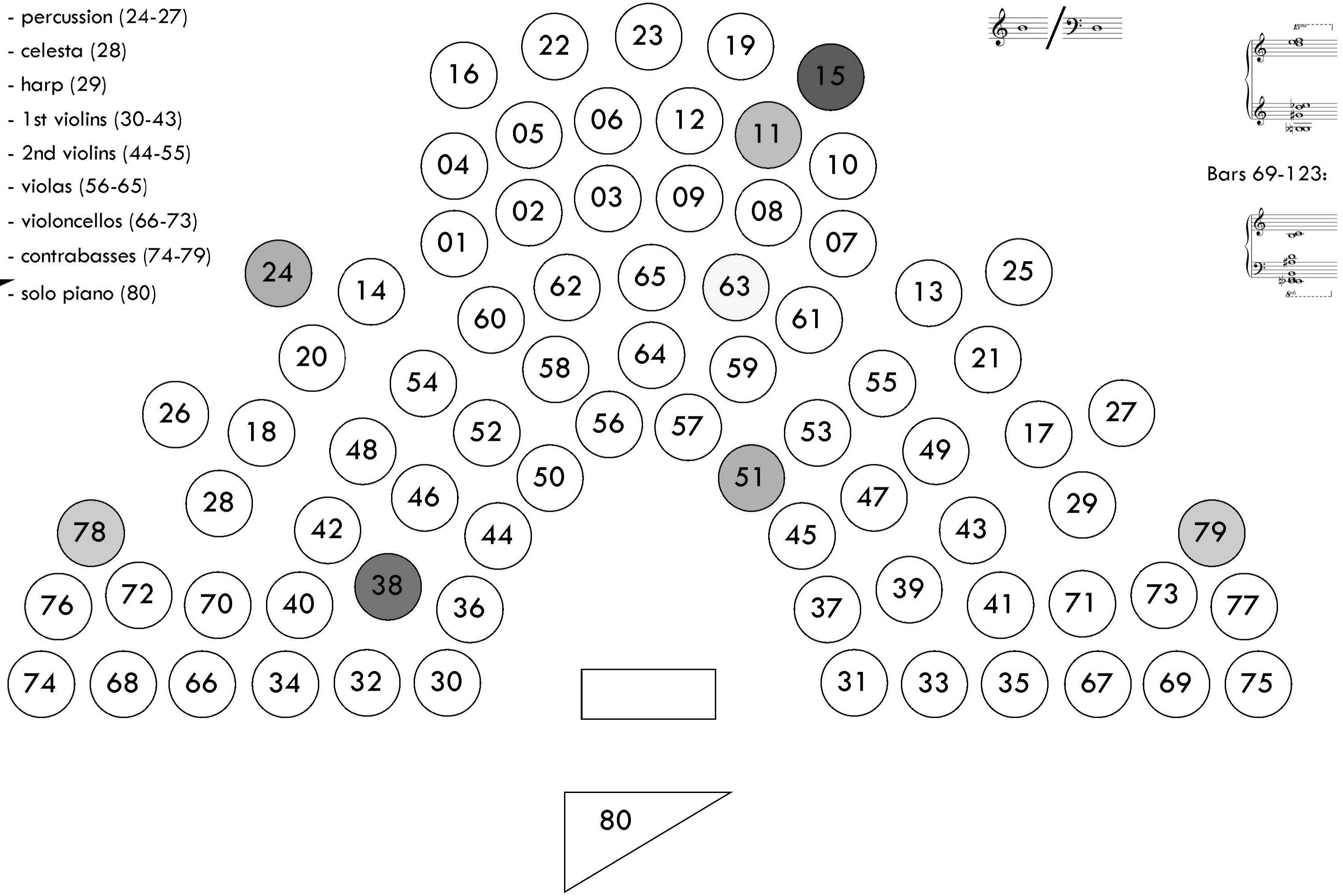


- woodwinds (01-12)
- brass (13-23)
- percussion (24-27)
- celesta (28)
- harp (29)
- 1st violins (30-43)
- 2nd violins (44-55)
- violas (56-65)
- violoncellos (66-73)
- contrabasses (74-79)
- solo piano (80)
In conductor's score:
Bars 1-68:
15ma
Bars 69-123:
8vb
16
22
23
19
15
04
05
06
12
11
10
01
02
03
09
08
07
24
14
60
62
65
63
61
13
25
20
58
64
59
21
54
55
26
18
48
52
56
57
53
49
17
27
46
50
51
47
28
42
44
45
43
29
78
79
76
72
70
40
38
36
37
39
41
71
73
77
74
68
66
34
32
30
31
33
35
67
69
75
80

# Seating chart

## Group: E

- ● - woodwinds (01-12)
- ● - brass (13-23)
- ● - percussion (24-27)
- ● - celesta (28)
- ● - harp (29)
- ● - 1st violins (30-43)
- ● - 2nd violins (44-55)
- ○ - violas (56-65)
- ● - violoncellos (66-73)
- ● - contrabasses (74-79)
- ◤ - solo piano (80)



16
22
23
19
15
05
06
12
11
04
10
02
03
09
08
01
07
24
14
62
65
63
60
61
13
25
20
58
64
59
54
55
21
26
18
48
52
56
57
53
49
17
27
50
51
28
46
47
29
78
42
44
45
43
79
38
36
37
39
41
71
73
77
76
72
70
40
74
68
66
34
32
30
31
33
35
67
69
75
80

In conductor's score:

Bars 1-68:

15ma

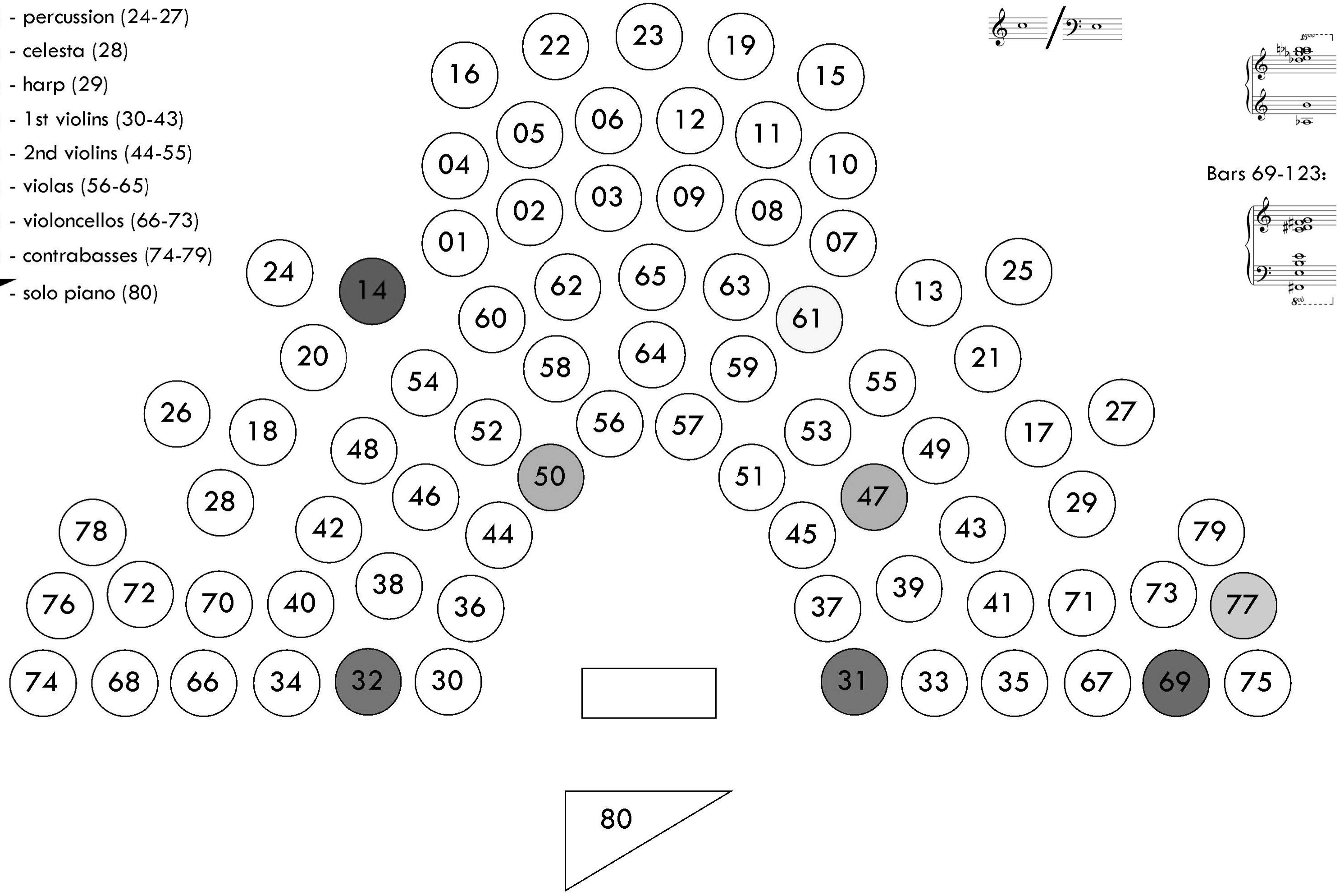
Bars 69-123:

8vb

## Seating chart

## Group: F

- ● - woodwinds (01-12)
- ● - brass (13-23)
- ● - percussion (24-27)
- ● - celesta (28)
- ● - harp (29)
- ● - 1st violins (30-43)
- ● - 2nd violins (44-55)
- ○ - violas (56-65)
- ● - violoncellos (66-73)
- ● - contrabasses (74-79)
- ◤ - solo piano (80)


16
22
23
19
15
04
05
06
12
11
10
01
02
03
09
08
07
24
14
60
62
65
63
61
13
25
20
54
58
64
59
55
21
26
18
48
52
56
57
53
49
17
27
78
28
42
46
44
50
51
47
45
43
29
79
76
72
70
40
38
36
37
39
41
71
73
77
74
68
66
34
32
30
31
33
35
67
69
75
80

In conductor's score:

Bars 1-68:

15ma

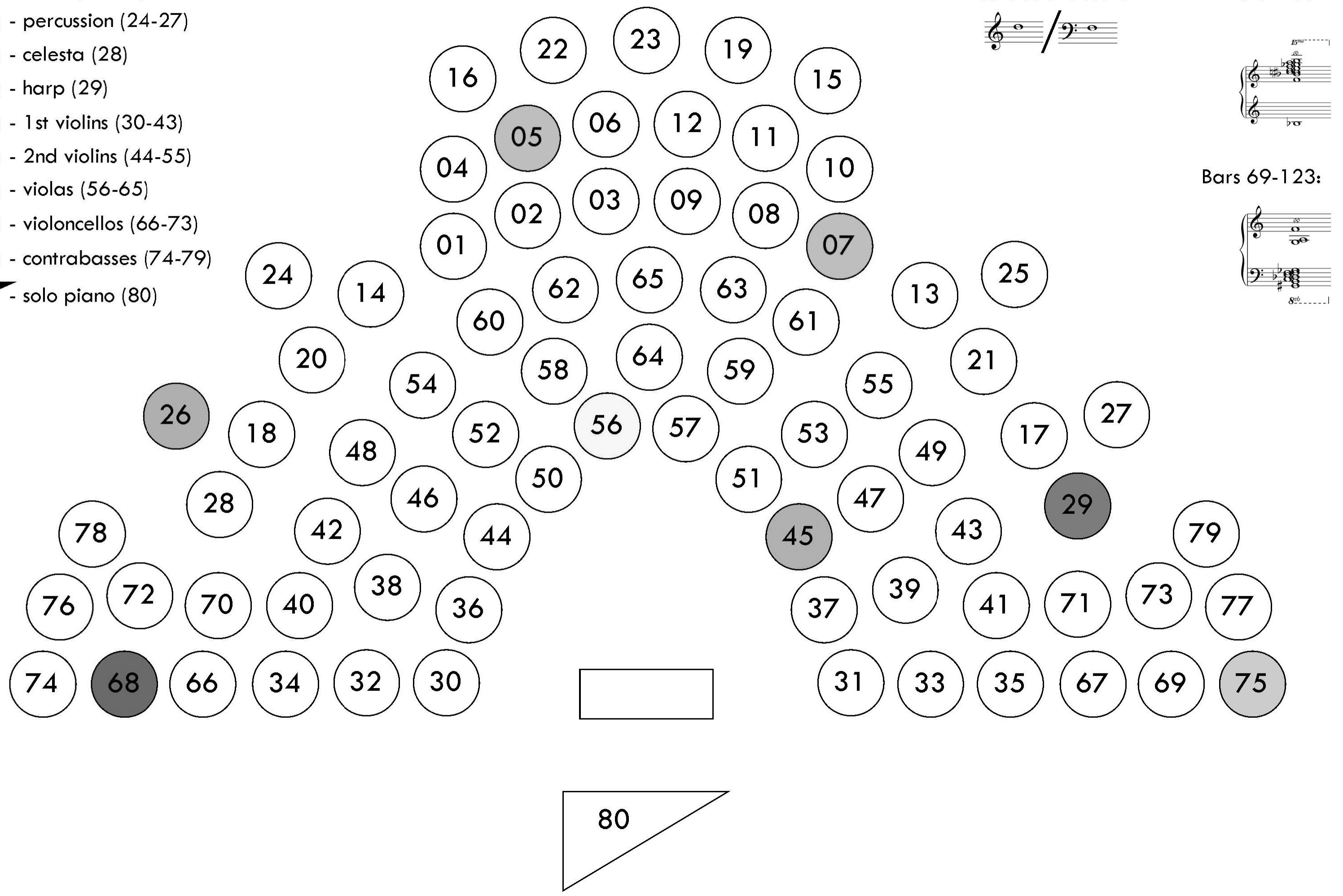
Bars 69-123:

8vb

## Seating chart

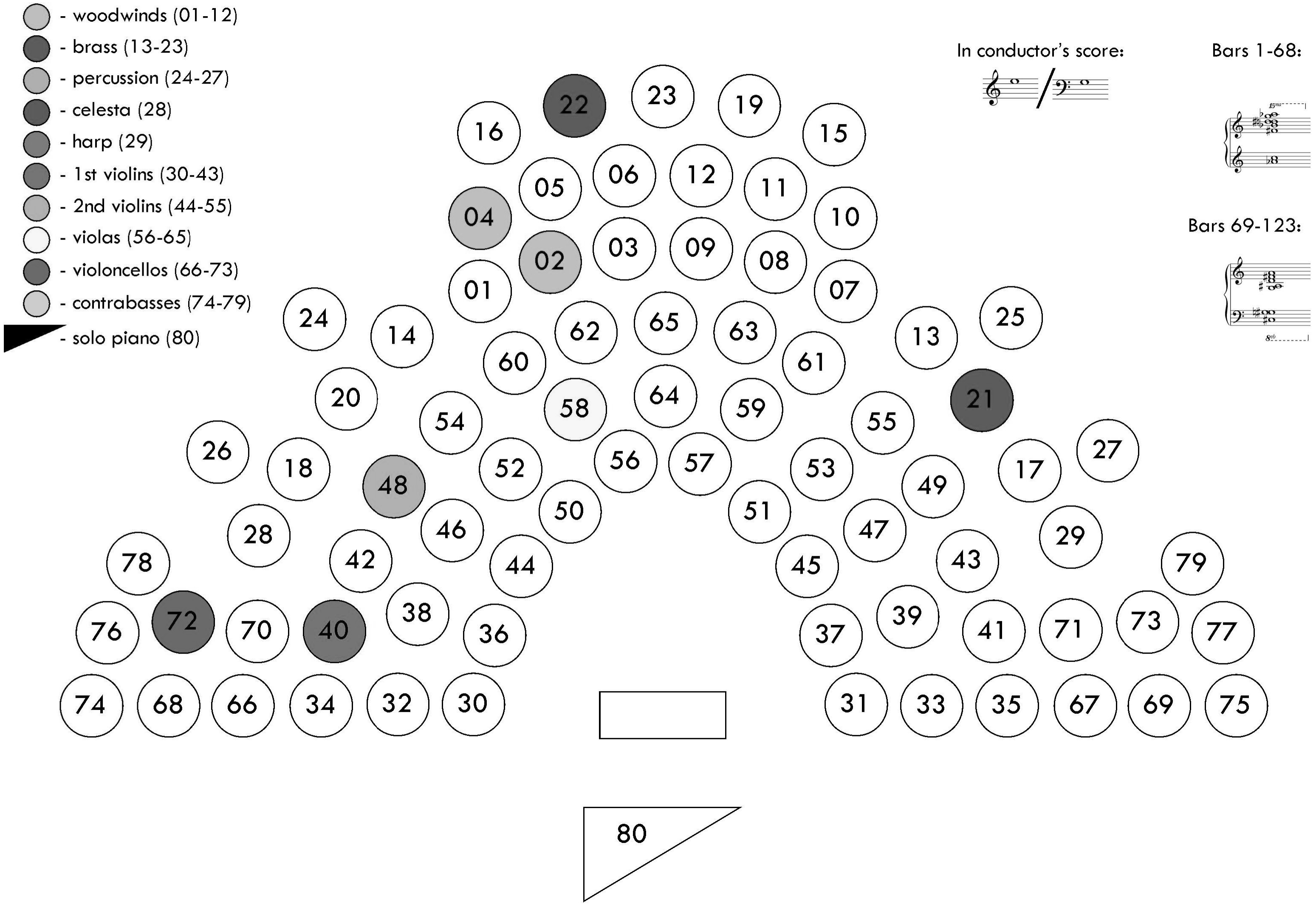
**Group: G**

- ● - woodwinds (01-12)
- ● - brass (13-23)
- ● - percussion (24-27)
- ● - celesta (28)
- ● - harp (29)
- ● - 1st violins (30-43)
- ● - 2nd violins (44-55)
- ○ - violas (56-65)
- ● - violoncellos (66-73)
- ● - contrabasses (74-79)
- ◢ - solo piano (80)


In conductor's score:
Bars 1-68:
Bars 69-123:
23
22
19
16
15
05
06
12
11
04
10
02
03
09
08
01
07
24
25
62
65
63
14
13
60
61
20
21
58
64
59
54
55
26
27
18
52
56
57
53
17
48
49
46
47
50
51
28
29
42
43
78
79
44
45
38
39
76
72
70
40
36
37
41
71
73
77
74
68
66
34
32
30
31
33
35
67
69
75
80

# Seating chart

**Group: H**


- woodwinds (01-12)
- brass (13-23)
- percussion (24-27)
- celesta (28)
- harp (29)
- 1st violins (30-43)
- 2nd violins (44-55)
- violas (56-65)
- violoncellos (66-73)
- contrabasses (74-79)
- solo piano (80)
16
22
23
19
15
04
05
06
12
11
10
01
02
03
09
08
07
24
14
60
62
65
63
61
13
25
20
58
64
59
21
26
18
54
48
52
56
57
53
55
49
17
27
78
28
42
46
50
51
47
43
29
79
76
72
70
40
38
44
36
45
37
39
41
71
73
77
74
68
66
34
32
30
31
33
35
67
69
75
80

In conductor's score:

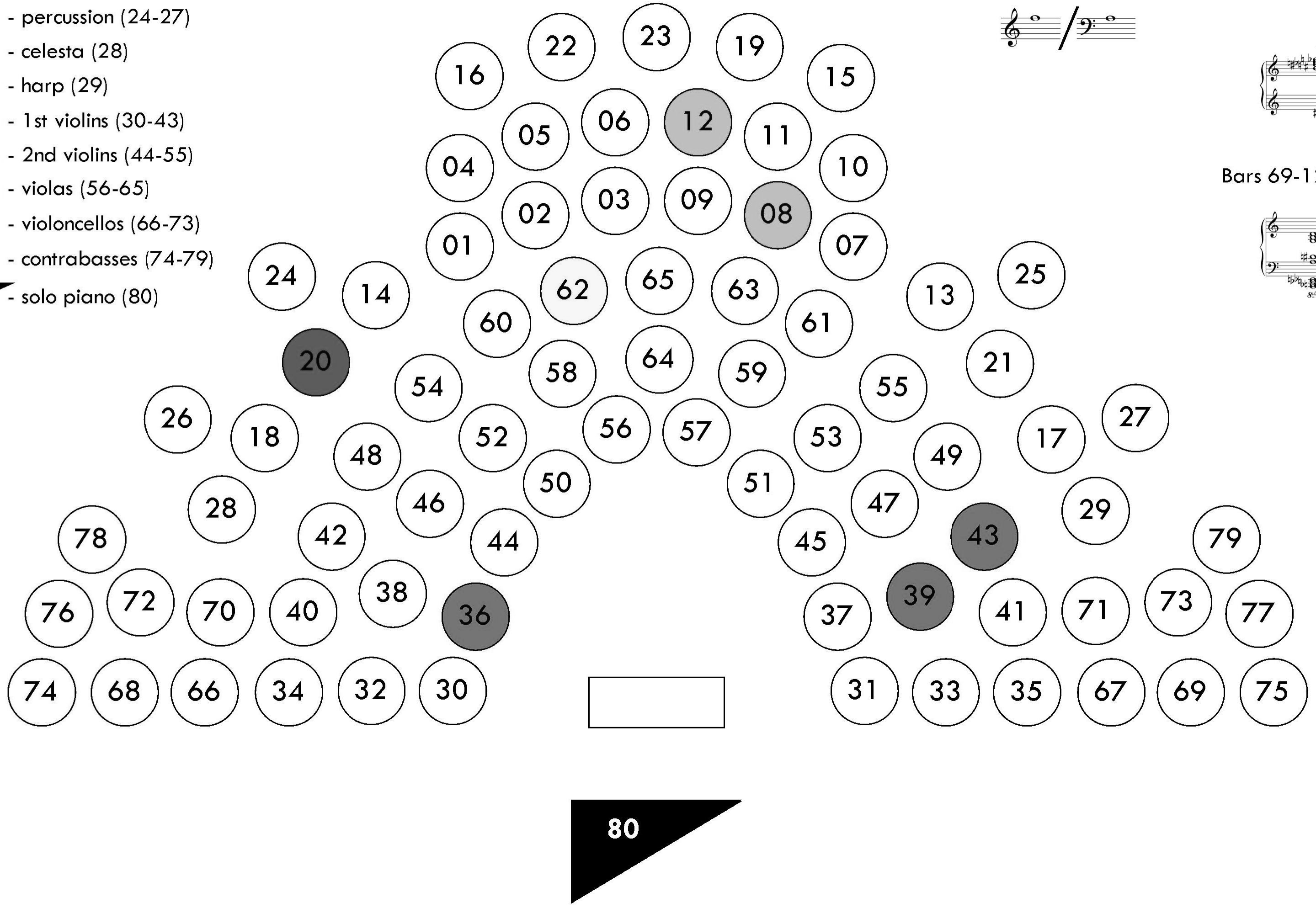
Bars 1-68:

Bars 69-123:
8vb

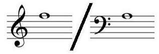
# Seating chart

## Group: I

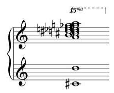
- ● - woodwinds (01-12)
- ● - brass (13-23)
- ● - percussion (24-27)
- ● - celesta (28)
- ● - harp (29)
- ● - 1st violins (30-43)
- ● - 2nd violins (44-55)
- ○ - violas (56-65)
- ● - violoncellos (66-73)
- ● - contrabasses (74-79)
- ◣ - solo piano (80)


22
23
19
16
15
05
06
12
11
04
10
02
03
09
08
01
07
24
14
62
65
63
13
25
60
61
20
64
21
58
59
54
55
26
18
56
57
27
48
52
53
17
49
50
51
28
46
47
29
78
42
44
45
43
79
38
39
76
72
70
40
36
37
41
71
73
77
74
68
66
34
32
30
31
33
35
67
69
75
80

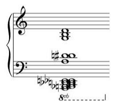
In conductor's score:



Bars 1-68:



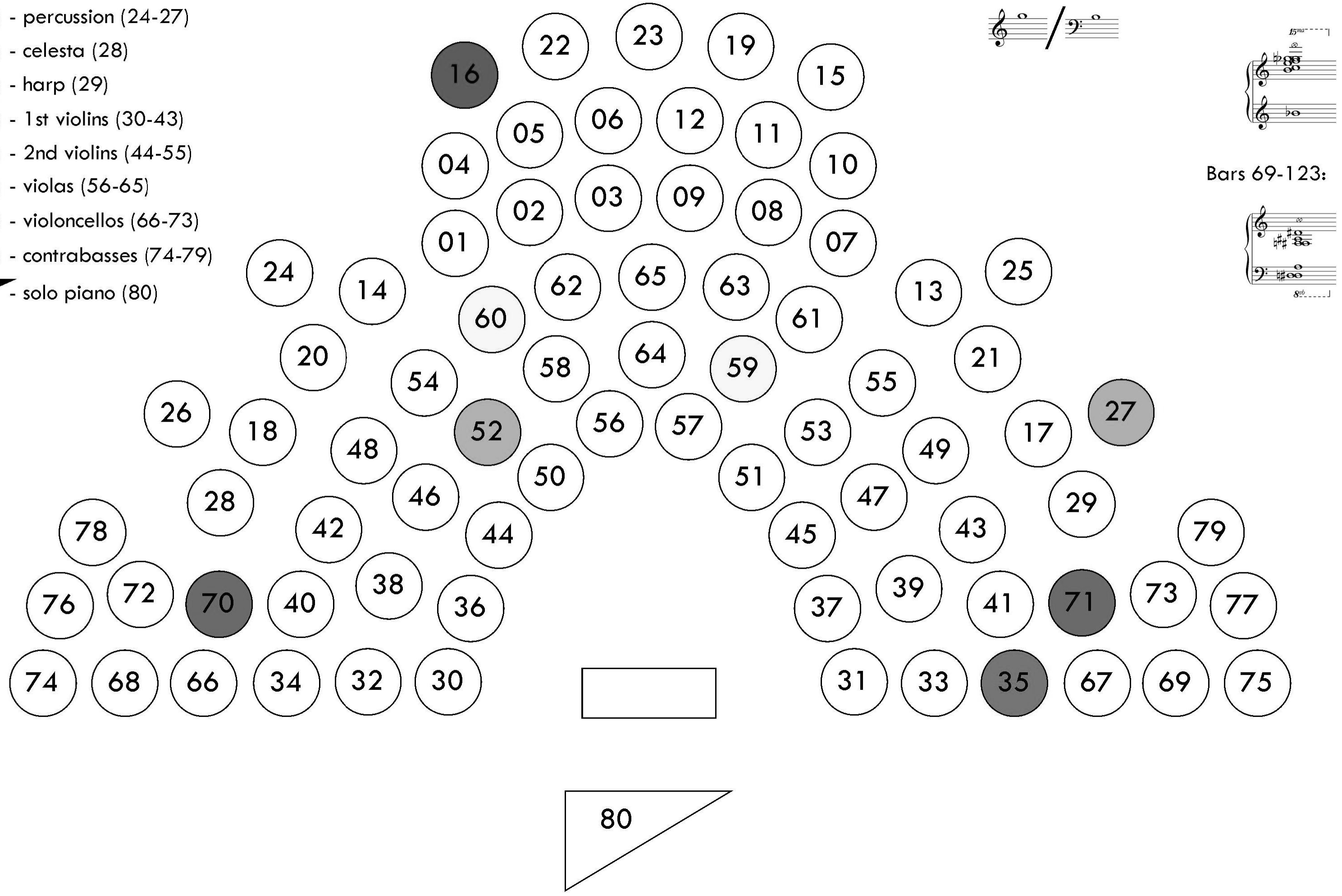
Bars 69-123:



# Seating chart

Group: **J**

- ● - woodwinds (01-12)
- ● - brass (13-23)
- ● - percussion (24-27)
- ● - celesta (28)
- ● - harp (29)
- ● - 1st violins (30-43)
- ● - 2nd violins (44-55)
- ○ - violas (56-65)
- ● - violoncellos (66-73)
- ● - contrabasses (74-79)
- ◣ - solo piano (80)



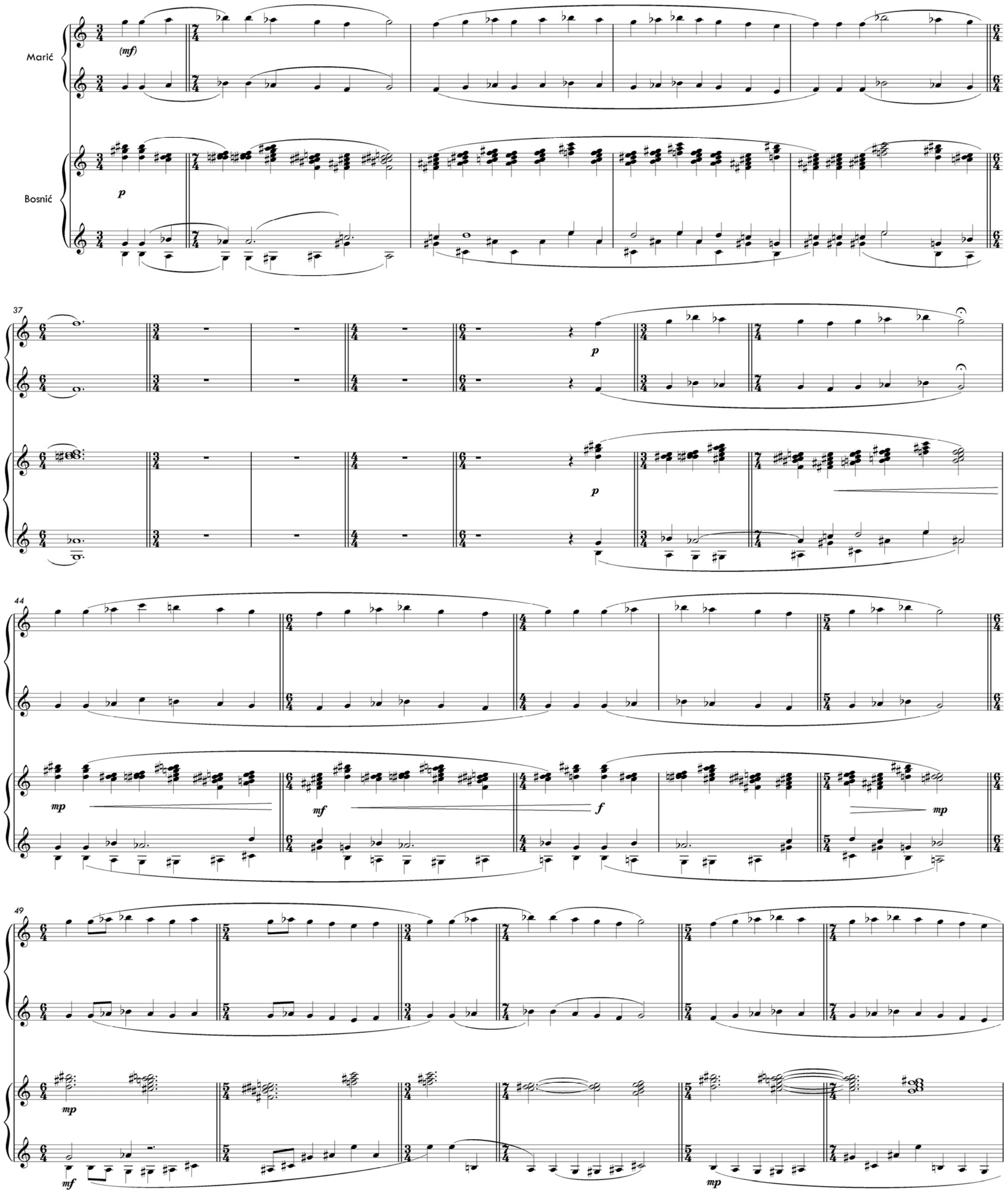
22
23
19
16
15
05
06
12
11
04
10
02
03
09
08
01
07
24
14
62
65
63
13
25
60
61
20
58
64
59
21
54
55
26
18
52
56
57
53
17
27
48
49
50
51
28
46
47
29
78
42
43
79
44
45
76
72
70
40
38
36
37
39
41
71
73
77
74
68
66
34
32
30
31
33
35
67
69
75
80

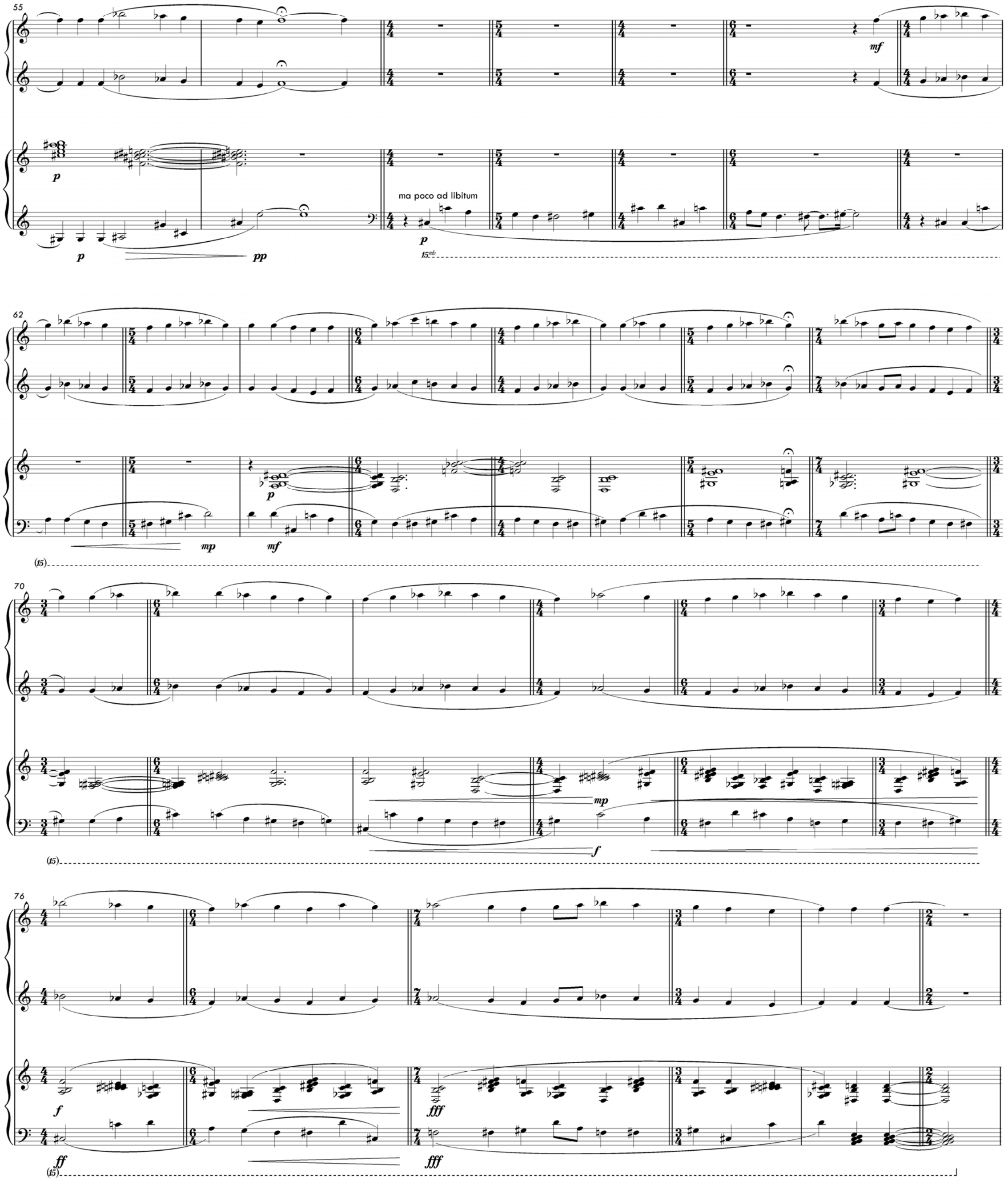
In conductor's score:

Bars 1-68:

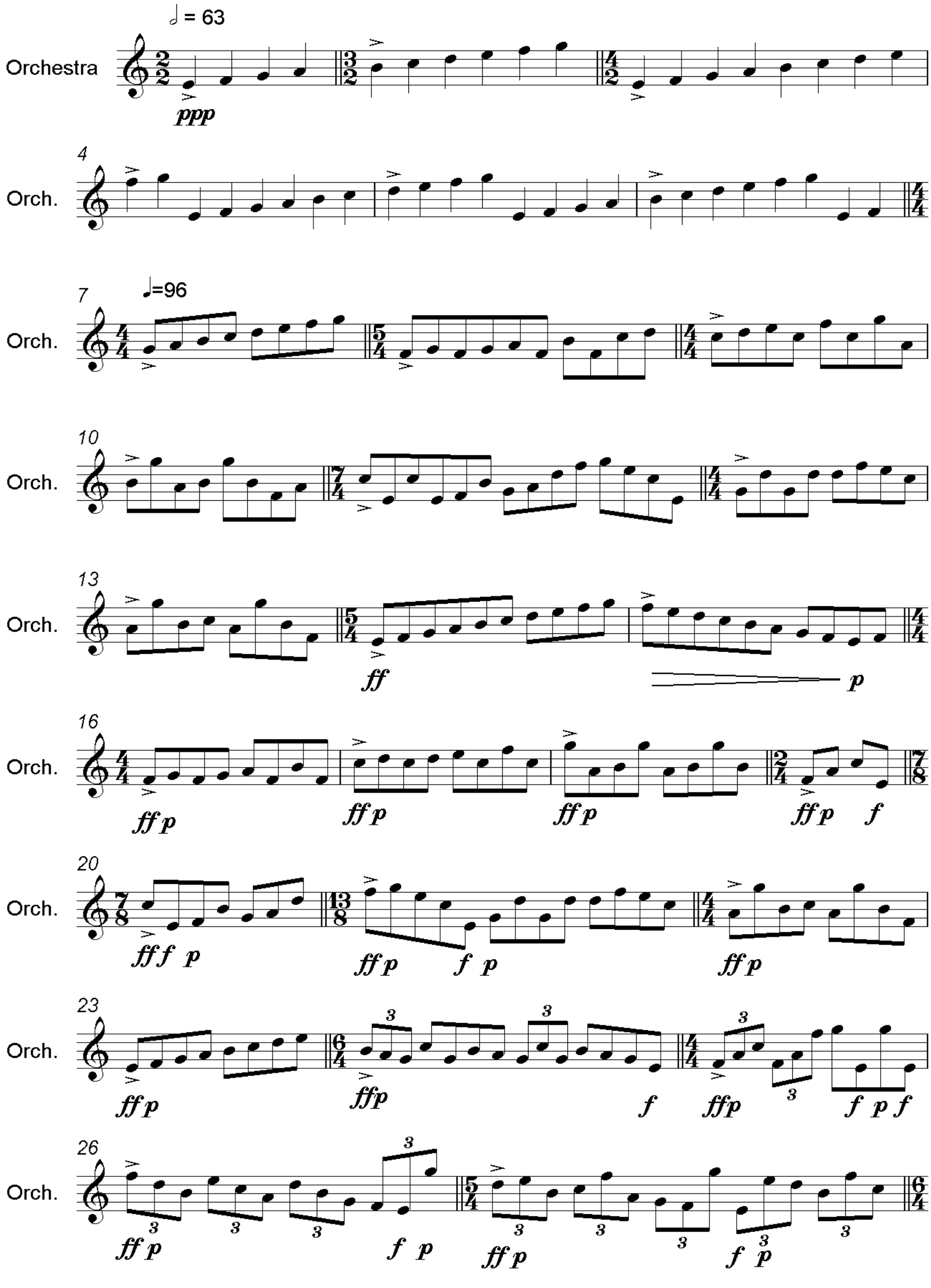
Bars 69-123:

## Appendix 14 - Comparison of piano solos (Ti Mathena To Su Pericha To Ocos)


Marić
Bosnić
37
44
49
(mf)
p
mp
mf
f

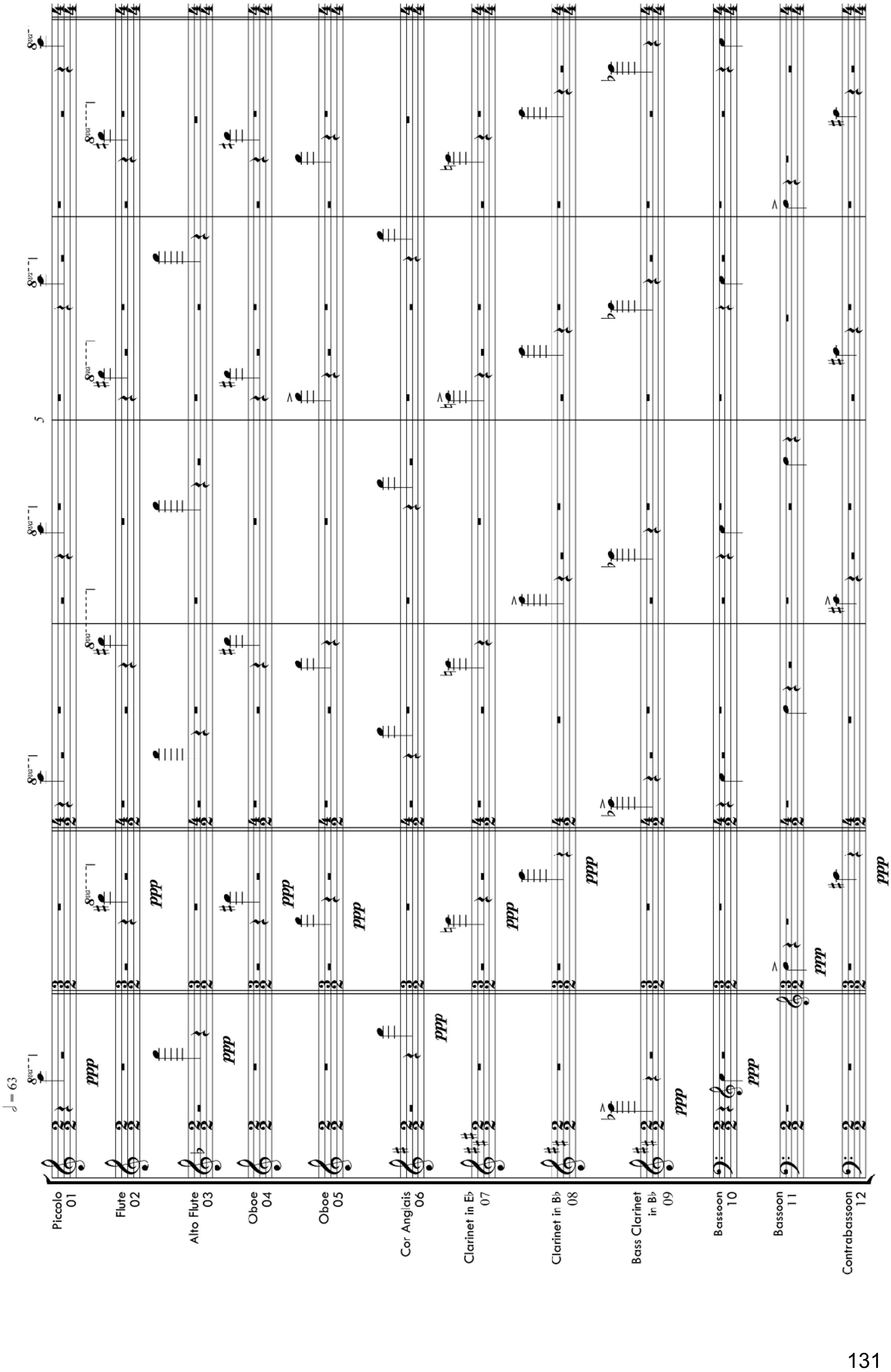

55
p
pp
ma poco ad libitum
p
15ma
mf
62
p
mp
mf
(15)
70
mp
f
(15)
76
f
ff
fff
fff
(15)

Appendix 15 - Graphic score, page 1 (Ti Mathena To Su Pericha To Ocos)



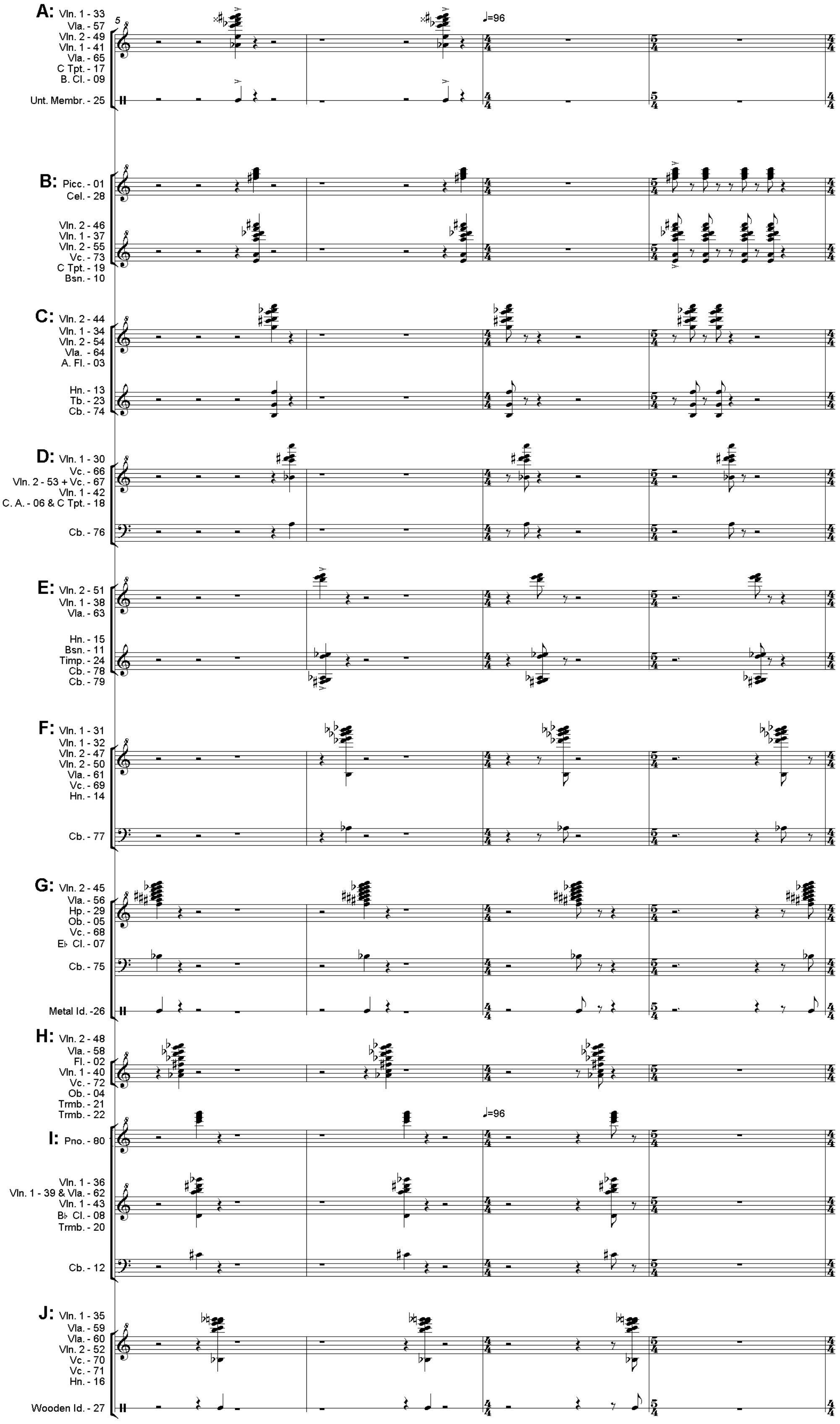
♩ = 63
Orchestra
ppp
4
Orch.
7
♩=96
10
13
ff
p
16
ffp
f
20
fff
23
3
26

*Appendix 16 - One eighth of the full score, page 1, paper size A0 (Ti Mathena To Su Pericha To Ocos)*



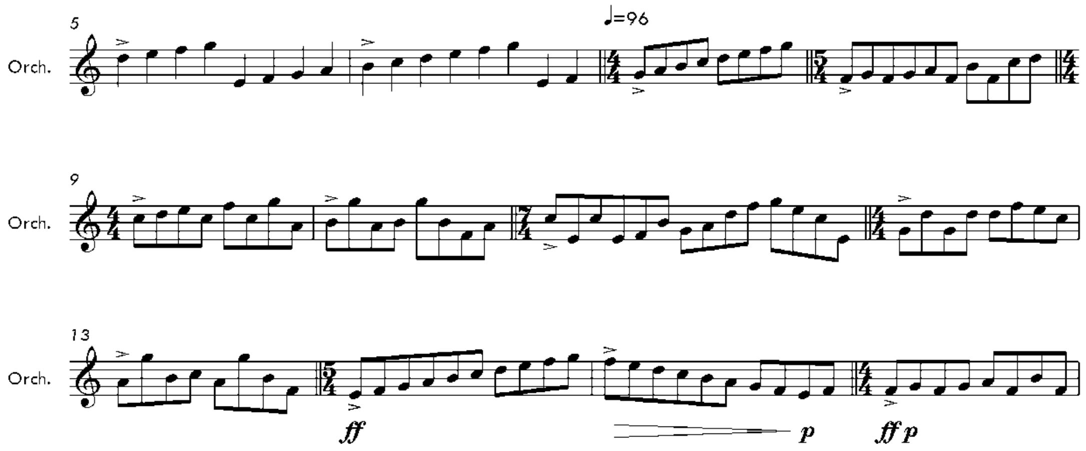
𝅗𝅥 = 63
8va
5
ppp
Piccolo 01
Flute 02
Alto Flute 03
Oboe 04
Oboe 05
Cor Anglais 06
Clarinet in E♭ 07
Clarinet in B♭ 08
Bass Clarinet in B♭ 09
Bassoon 10
Bassoon 11
Contrabassoon 12

*Appendix 17 - Conductor's score, page 1 (Ti Mathena To Su Pericha To Ocos)*

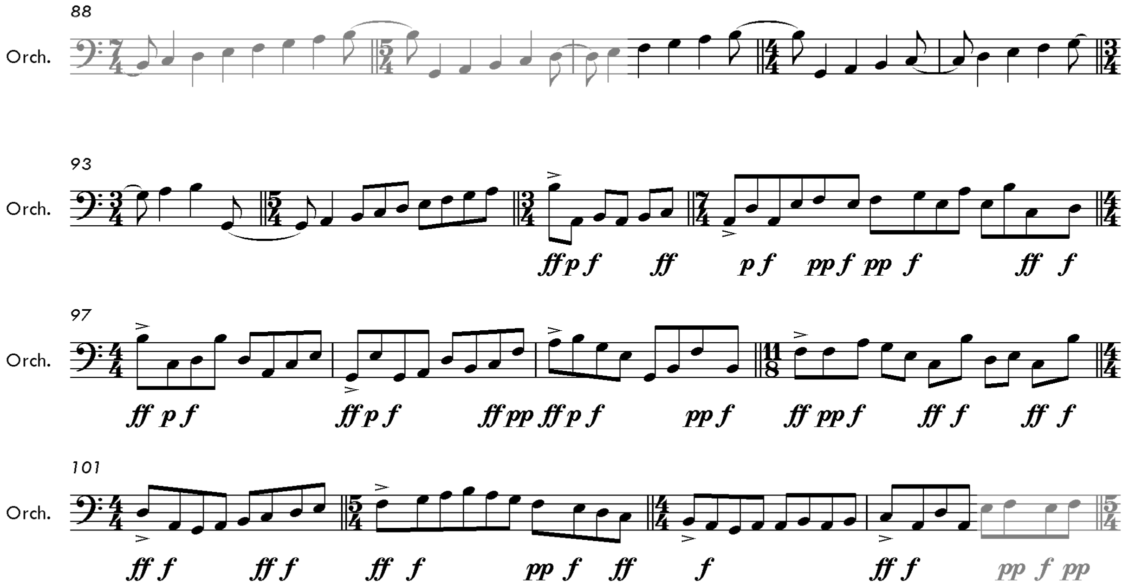

A: Vln. 1 - 33
Vla. - 57
Vln. 2 - 49
Vln. 1 - 41
Vla. - 65
C Tpt. - 17
B. Cl. - 09
Unt. Membr. - 25
5
♩=96
B: Picc. - 01
Cel. - 28
Vln. 2 - 46
Vln. 1 - 37
Vln. 2 - 55
Vc. - 73
C Tpt. - 19
Bsn. - 10
C: Vln. 2 - 44
Vln. 1 - 34
Vln. 2 - 54
Vla. - 64
A. Fl. - 03
Hn. - 13
Tb. - 23
Cb. - 74
D: Vln. 1 - 30
Vc. - 66
Vln. 2 - 53 + Vc. - 67
Vln. 1 - 42
C. A. - 06 & C Tpt. - 18
Cb. - 76
E: Vln. 2 - 51
Vln. 1 - 38
Vla. - 63
Hn. - 15
Bsn. - 11
Timp. - 24
Cb. - 78
Cb. - 79
F: Vln. 1 - 31
Vln. 1 - 32
Vln. 2 - 47
Vln. 2 - 50
Vla. - 61
Vc. - 69
Hn. - 14
Cb. - 77
G: Vln. 2 - 45
Vla. - 56
Hp. - 29
Ob. - 05
Vc. - 68
E♭ Cl. - 07
Cb. - 75
Metal Id. -26
H: Vln. 2 - 48
Vla. - 58
Fl. - 02
Vln. 1 - 40
Vc. - 72
Ob. - 04
Trmb. - 21
Trmb. - 22
♩=96
I: Pno. - 80
Vln. 1 - 36
Vln. 1 - 39 & Vla. - 62
Vln. 1 - 43
B♭ Cl. - 08
Trmb. - 20
Cb. - 12
J: Vln. 1 - 35
Vla. - 59
Vla. - 60
Vln. 2 - 52
Vc. - 70
Vc. - 71
Hn. - 16
Wooden Id. - 27

## *Appendix 18 - Comparison of the usage of the same material in different time signatures and registers (Ti Mathena To Su Pericha To Ocos)*

The material of the first part of the piece, where the instruments of the orchestra play in their higher registers (graphic score, bars 5-16)


5
♩=96
Orch.
9
Orch.
13
Orch.
ff
p
ffp

The material of the second part of the piece, where the instruments of the orchestra play in their lower registers (graphic score, bars 90-104)


88
Orch.
93
Orch.
ffp f
ff
p f
pp f
pp
f
ff
f
97
Orch.
ff p f
ffp f
ff pp ff p f
pp f
ff pp f
ff f
ff f
101
Orch.
ff f
ff f
ff
f
pp
f
ff
f
ff f
pp f pp

## *Appendix 19 - The list of pitches assigned to instruments (Bondres)*

The middle c is ‘c1’. Going lower ‘c’, ‘C’, ‘1C’ and ‘2C’ follow; going higher there are ‘c2, ‘c3’, ‘c4’ and ‘c5’. Mark ‘#’ means that the tone is sharp, while ‘b’ stands for flat. The arrows point the register of the instrument in which the pitch is played.

| Number in the score | Instrument | Pitch | Range | | Group |
|---|---|---|---|---|---|
| **Woodwinds** | | | | | |
| 01 | Piccolo flute | c5 | ↑ | | A |
| 02 | Flute 1 | d#4 | ↑ | | B |
| 03 | Flute 2 | c#4 | ↑ | | D |
| 04 | Flute 3 | g#3 | ↑ | | B |
| 05 | Oboe 1 | f#3 | ↑ | | D |
| 06 | Oboe 2 | f3 | ↑ | | C |
| 07 | Oboe 3 | e3 | ↑ | | C |
| 08 | Oboe 4 | g2 | ↑ | | E |
| 09 | Clarinet in Eb | a#3 | ↑ | | D |
| 10 | Clarinet Bb 1 | a3 | ↑ | | B |
| 11 | Clarinet Bb 2 | eb | | ↓ | G |
| 12 | Clarinet Bb 3 | d | | ↓ | H |
| 13 | Bassoon 1 | d2 | ↑ | | A |
| 14 | Bassoon 2 | 1B | | ↓ | F |
| 15 | Bassoon 3 | b | ↑ | | B |
| 16 | Contrabassoon | 2Bb | | ↓ | H |
| **Brasses** | | | | | |
| 17 | Horn in F 1 | d | | ↓ | H |
| 18 | Horn in F 2 | f2 | ↑ | | A |
| 19 | Horn in F 3 | G | | ↓ | H |
| 20 | Horn in F 4 | bb1 | ↑ | | C |
| 21 | Horn in F 5 | e1 | ↑ | | F |
| 22 | Horn in F 6 | a | | ↓ | C |
| 23 | Trumpet in C 1 | b | | | H |
| 24 | Trumpet in C 2 | d3 | ↑ | | B |
| 25 | Trumpet in C 3 | eb3 | ↑ | | E |
| 26 | Trumpet in C 4 | gb | | ↓ | H |

| | | | | | |
|---|---|---|---|---|---|
| 27 | Trombone 1 | E | | ↓ | H |
| 28 | Trombone 2 | g1 | ↑ | | E |
| 29 | Trombone 3 | C | | ↓ | G |
| 30 | Tuba | 1D | | ↓ | F |
| Percussions | | | | | |
| 31 | Bass Drum | / | | ↓ | A |
| 32 | Bongo | / | ↑ | | H |
| 33 | Tom-tom | / | | ↓ | F |
| 34 | Tumba | / | | ↓ | B |
| 35 | Wood Block | / | ↑ | | A |
| Keyboards | | | | | |
| 36 | Accordion | D,E,f,g,a,b,c1 | | ↓ | H |
| 37 | Celesta | gb4, ab4, a4, bb4, b4, c5 | ↑ | | E |
| 38 | Piano | c4, c#4, d4, d#4, e4, f4, g4 | ↑ | | E |
| Harps | | | | | |
| 39 | Harp 1 | b#3, c#4, d4, e4, f4, gb4 | ↑ | | D |
| 40 | Harp 2 | 2B, 1C, 1D, 1E, 1F, 1G | | ↓ | I |
| Choir | | | | | |
| 41, 43, 45 | Soprano 1 | a2 | ↑ | | C |
| 42, 44, 46 | Soprano 2 | g2 | ↑ | | D |
| 47, 49, 51 | Alto 1 | b | ↑ | | G |
| 48, 50, 52 | Alto 2 | c2 | ↑ | | B |
| 53, 55, 57 | Tenor 1 | f1 | ↑ | | C |
| 54, 56, 58 | Tenor 2 | e1 | ↑ | | D |
| 59, 61, 63 | Bass 1 | d | | ↓ | G |
| 60, 62, 64 | Bass 2 | A | | ↓ | F |
| Strings | | | | | |
| 65 | 1st Violin 1 | c5 | ↑ | | A |
| 66 | 1st Violin 2 | b1 | | ↓ | I |
| 67 | 1st Violin 3 | a#1 | | ↓ | F |
| 68 | 1st Violin 4 | b4 | ↑ | | A |
| 69 | 1st Violin 5 | a1 | | ↓ | G |

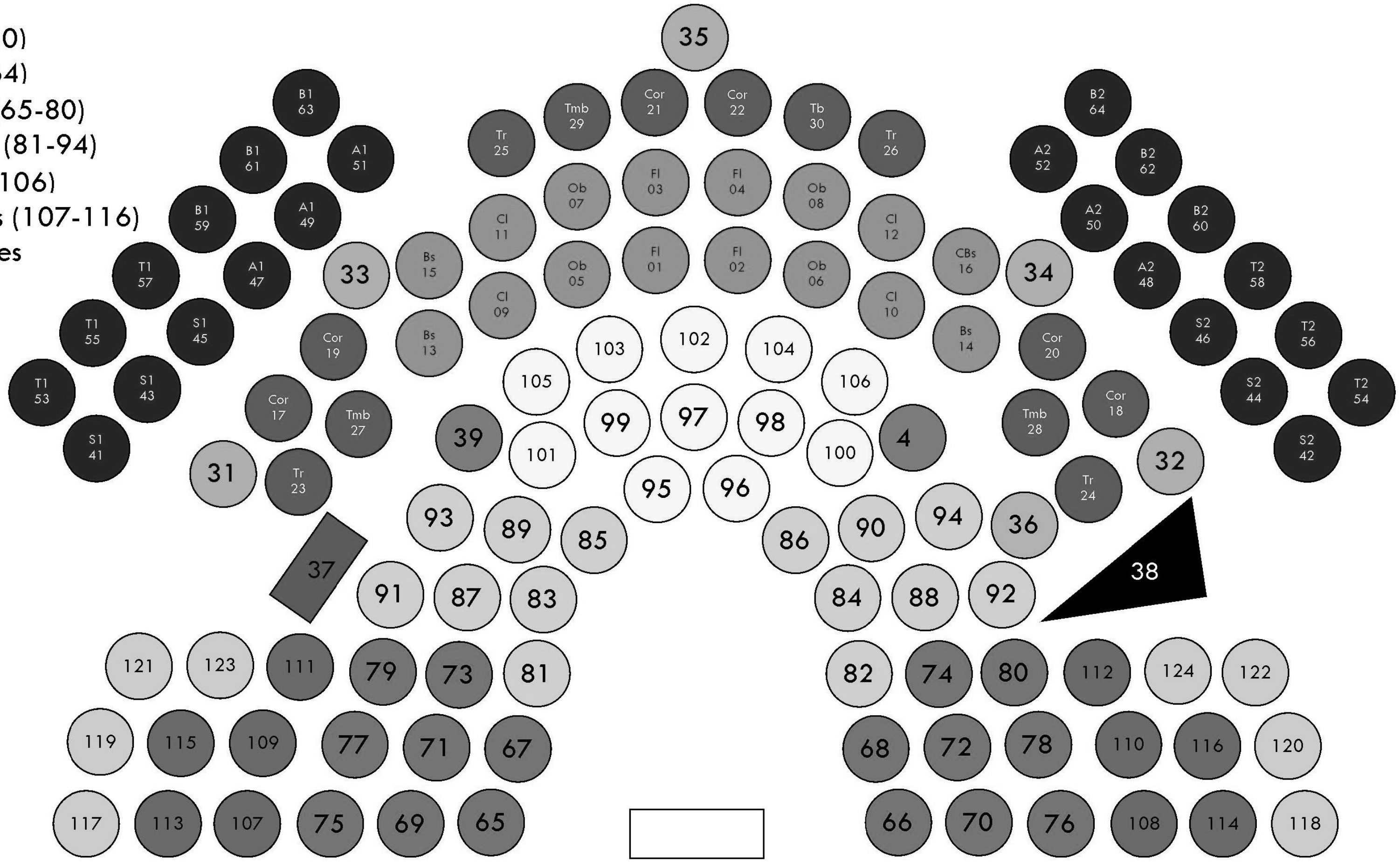
| | | | | | |
|---|---|---|---|---|---|
| 70 | 1st Violin 6 | bb4 | ↑ | | B |
| 71 | 1st Violin 7 | g#1 | | ↓ | G |
| 72 | 1st Violin 8 | a4 | ↑ | | C |
| 73 | 1st Violin 9 | ab4 | ↑ | | D |
| 74 | 1st Violin 10 | g1 | | ↓ | G |
| 75 | 1st Violin 11 | g4 | ↑ | | E |
| 76 | 1st Violin 12 | f#1 | | ↓ | I |
| 77 | 1st Violin 13 | f#4 | ↑ | | E |
| 78 | 1st Violin 14 | f4 | ↑ | | C |
| 79 | 1st Violin 15 | f1 | | ↓ | F |
| 80 | 1st Violin 16 | e4 | ↑ | | B |
| 81 | 2nd Violin 1 | e1 | | ↓ | F |
| 82 | 2nd Violin 2 | eb4 | ↑ | | A |
| 83 | 2nd Violin 3 | eb1 | | ↓ | I |
| 84 | 2nd Violin 4 | d4 | ↑ | | C |
| 85 | 2nd Violin 5 | db4 | ↑ | | A |
| 86 | 2nd Violin 6 | d1 | | ↓ | H |
| 87 | 2nd Violin 7 | c4 | ↑ | | E |
| 88 | 2nd Violin 8 | db1 | | ↓ | I |
| 89 | 2nd Violin 9 | b3 | ↑ | | B |
| 90 | 2nd Violin 10 | c1 | | ↓ | F |
| 91 | 2nd Violin 11 | a#3 | ↑ | | D |
| 92 | 2nd Violin 12 | a3 | ↑ | | D |
| 93 | 2nd Violin 13 | b | | ↓ | G |
| 94 | 2nd Violin 14 | bb | | ↓ | I |
| 95 | Viola 1 | g#3 | ↑ | | D |
| 96 | Viola 2 | a | | ↓ | F |
| 97 | Viola 3 | g# | | ↓ | G |
| 98 | Viola 4 | g | | ↓ | I |
| 99 | Viola 5 | g3 | ↑ | | C |
| 100 | Viola 6 | f#3 | ↑ | | B |
| 101 | Viola 7 | f3 | ↑ | | A |
| 102 | Viola 8 | e3 | ↑ | | A |
| 103 | Viola 9 | eb3 | ↑ | | E |

|  |  |  |  |  |  |
|---|---|---|---|---|---|
| 104 | Viola 10 | f# |  | ↓ | I |
| 105 | Viola 11 | f |  | ↓ | G |
| 106 | Viola12 | e |  | ↓ | H |
| 107 | Violoncello 1 | d3 | ↑ |  | C |
| 108 | Violoncello 2 | c#3 | ↑ |  | B |
| 109 | Violoncello 3 | D# |  | ↓ | I |
| 110 | Violoncello 4 | c3 | ↑ |  | E |
| 111 | Violoncello 5 | b2 | ↑ |  | E |
| 112 | Violoncello 6 | D |  | ↓ | F |
| 113 | Violoncello 7 | C# |  | ↓ | I |
| 114 | Violoncello 8 | C |  | ↓ | F |
| 115 | Violoncello 9 | bb2 | ↑ |  | D |
| 116 | Violoncello 10 | a2 | ↑ |  | E |
| 117 | Contrabass 1 | 1Ab |  | ↓ | H |
| 118 | Contrabass 2 | g |  | ↓ | D |
| 119 | Contrabass 3 | gb |  | ↓ | A |
| 120 | Contrabass 4 | 1G |  | ↓ | G |
| 121 | Contrabass 5 | 1Gb |  | ↓ | I |
| 122 | Contrabass 6 | 1F |  | ↓ | G |
| 123 | Contrabass 7 | f |  | ↓ | C |
| 124 | Contrabass 8 | 1E |  | ↓ | I |

*Appendix 20 - The seating charts of the orchestra and each of the groups with information on their instruments, marks in the graphic score and sounding results (Bondres)*

● - woodwinds (01-16)
● - brass (17-30)
● - percussion (31-35)
● - celesta (37)
● - accordion (36)
● - piano (38)
● - harp (39-40)
● - choir (41-64)
● - 1st violins (65-80)
○ - 2nd violins (81-94)
○ - violas (95-106)
● - violoncellos (107-116)
○ - contrabasses (117-124)

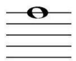
# Seating chart

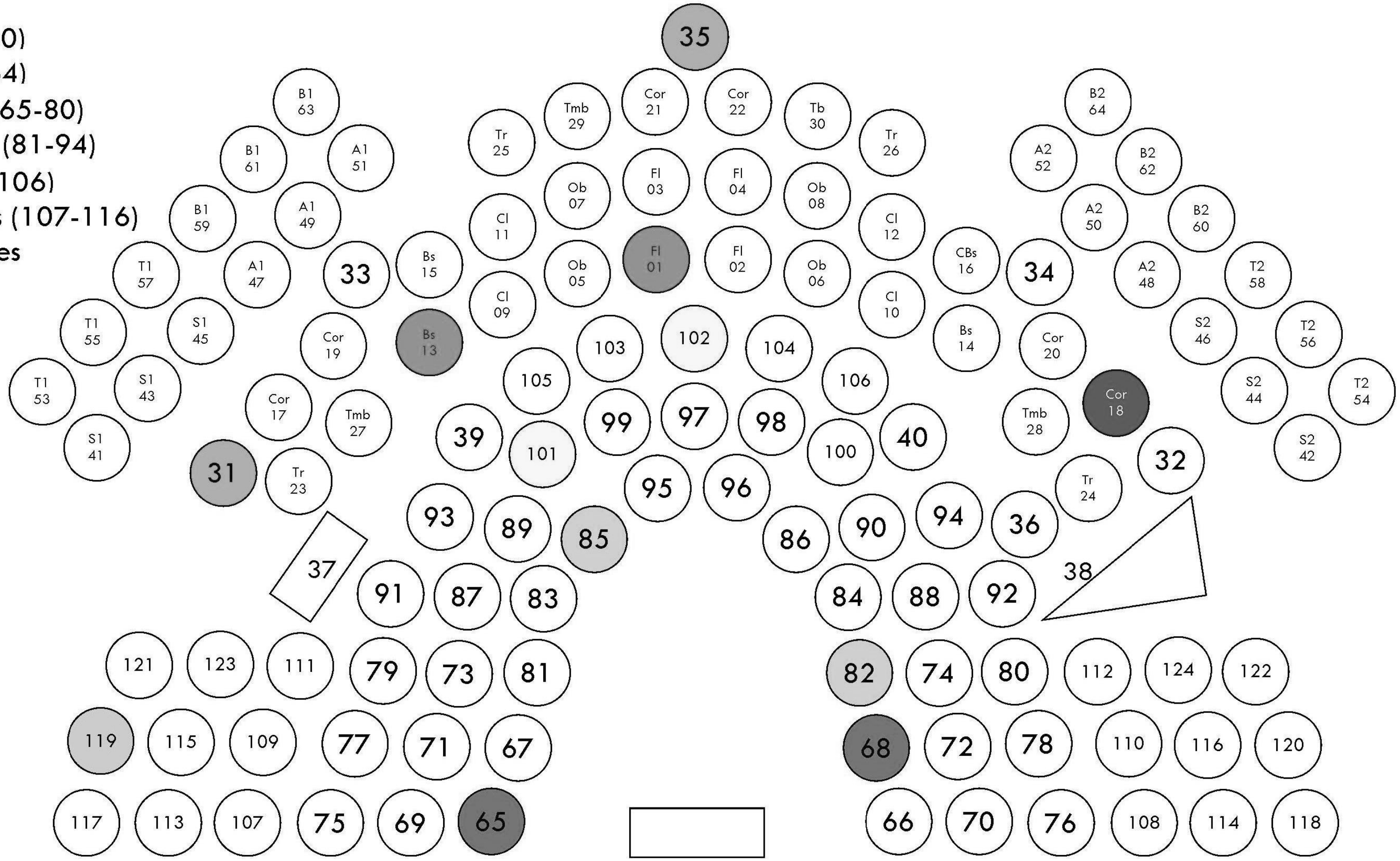

35
B1 63
Tmb 29
Cor 21
Cor 22
Tb 30
B2 64
Tr 25
Tr 26
B1 61
A1 51
A2 52
B2 62
Ob 07
Fl 03
Fl 04
Ob 08
B1 59
A1 49
Cl 11
Cl 12
A2 50
B2 60
T1 57
A1 47
33
Bs 15
Ob 05
Fl 01
Fl 02
Ob 06
CBs 16
34
A2 48
T2 58
Cl 09
Cl 10
T1 55
S1 45
Cor 19
Bs 13
103
102
104
Bs 14
Cor 20
S2 46
T2 56
T1 53
S1 43
Cor 17
Tmb 27
105
106
Cor 18
S2 44
T2 54
39
99
97
98
4
Tmb 28
S1 41
31
Tr 23
101
100
32
S2 42
95
96
Tr 24
93
89
85
86
90
94
36
37
91
87
83
84
88
92
38
121
123
111
79
73
81
82
74
80
112
124
122
119
115
109
77
71
67
68
72
78
110
116
120
117
113
107
75
69
65
66
70
76
108
114
118

- ● - woodwinds (01-16)
- ● - brass (17-30)
- ● - percussion (31-35)
- ● - celesta (37)
- ● - accordion (36)
- ● - piano (38)
- ● - harp (39-40)
- ● - choir (41-64)
- ● - 1st violins (65-80)
- ● - 2nd violins (81-94)
- ○ - violas (95-106)
- ● - violoncellos (107-116)
- ● - contrabasses (117-124)

# Group A

## Seating chart

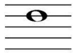
In the graphic score: 

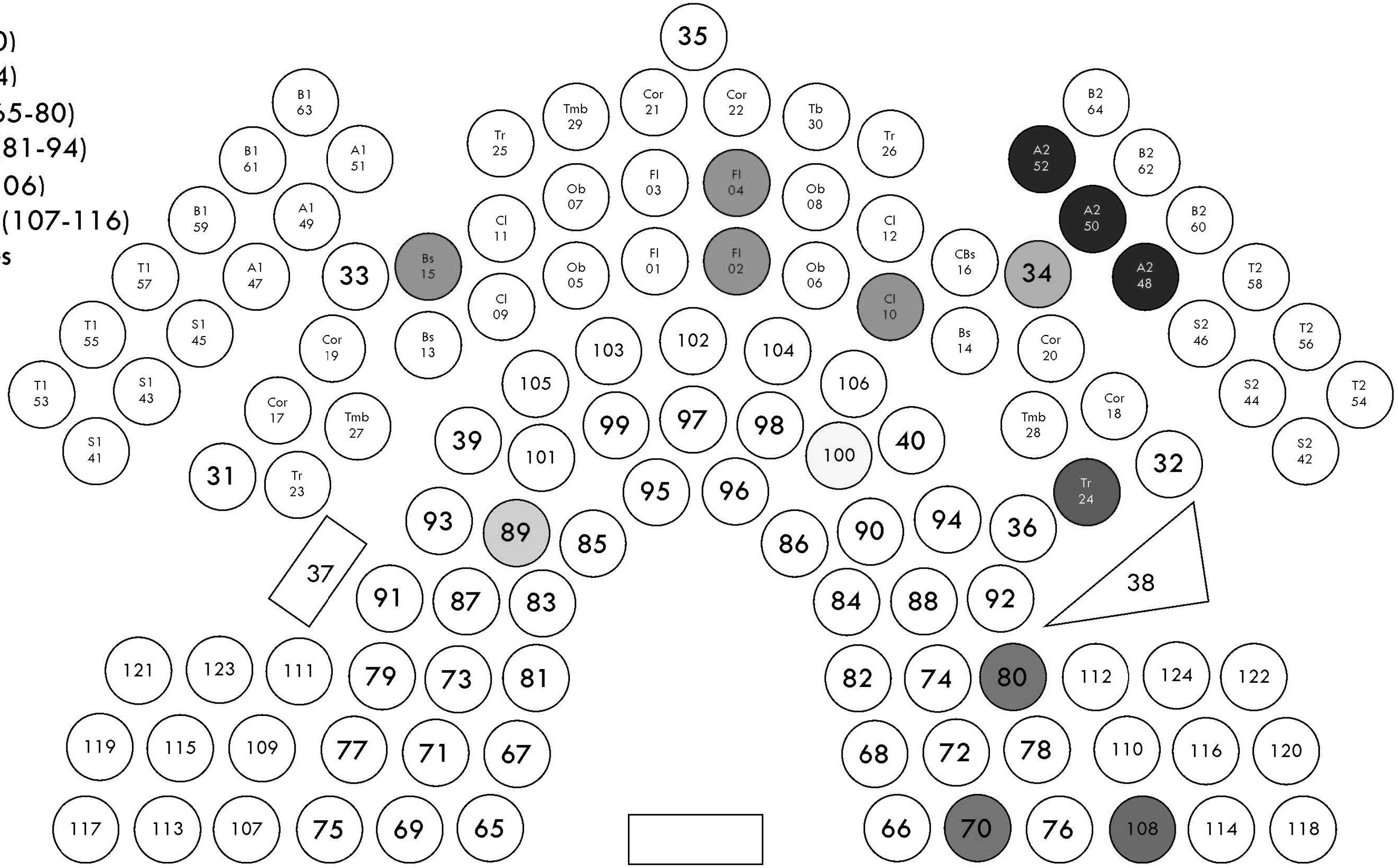

35
B1 63
Cor 21
Cor 22
B2 64
Tmb 29
Tb 30
Tr 25
Tr 26
B1 61
A1 51
A2 52
B2 62
Ob 07
Fl 03
Fl 04
Ob 08
A1 49
Cl 11
Cl 12
A2 50
B2 60
B1 59
Bs 15
Fl 01
Fl 02
CBs 16
T1 57
A1 47
33
Ob 05
Ob 06
34
A2 48
T2 58
Cl 09
Cl 10
T1 55
S1 45
Bs 13
Cor 19
103
102
104
Bs 14
Cor 20
S2 46
T2 56
105
106
T1 53
S1 43
Cor 17
Tmb 27
39
101
99
97
98
100
40
Tmb 28
Cor 18
S2 44
T2 54
S1 41
31
Tr 23
32
S2 42
Tr 24
93
89
85
95
96
86
90
94
36
37
91
87
83
84
88
92
38
121
123
111
79
73
81
82
74
80
112
124
122
119
115
109
77
71
67
68
72
78
110
116
120
117
113
107
75
69
65
66
70
76
108
114
118

# Group B

## Seating chart

- ● - woodwinds (01-16)
- ● - brass (17-30)
- ● - percussion (31-35)
- ● - celesta (37)
- ● - accordion (36)
- ● - piano (38)
- ● - harp (39-40)
- ● - choir (41-64)
- ● - 1st violins (65-80)
- ● - 2nd violins (81-94)
- ○ - violas (95-106)
- ● - violoncellos (107-116)
- ● - contrabasses (117-124)

In the graphic score: 

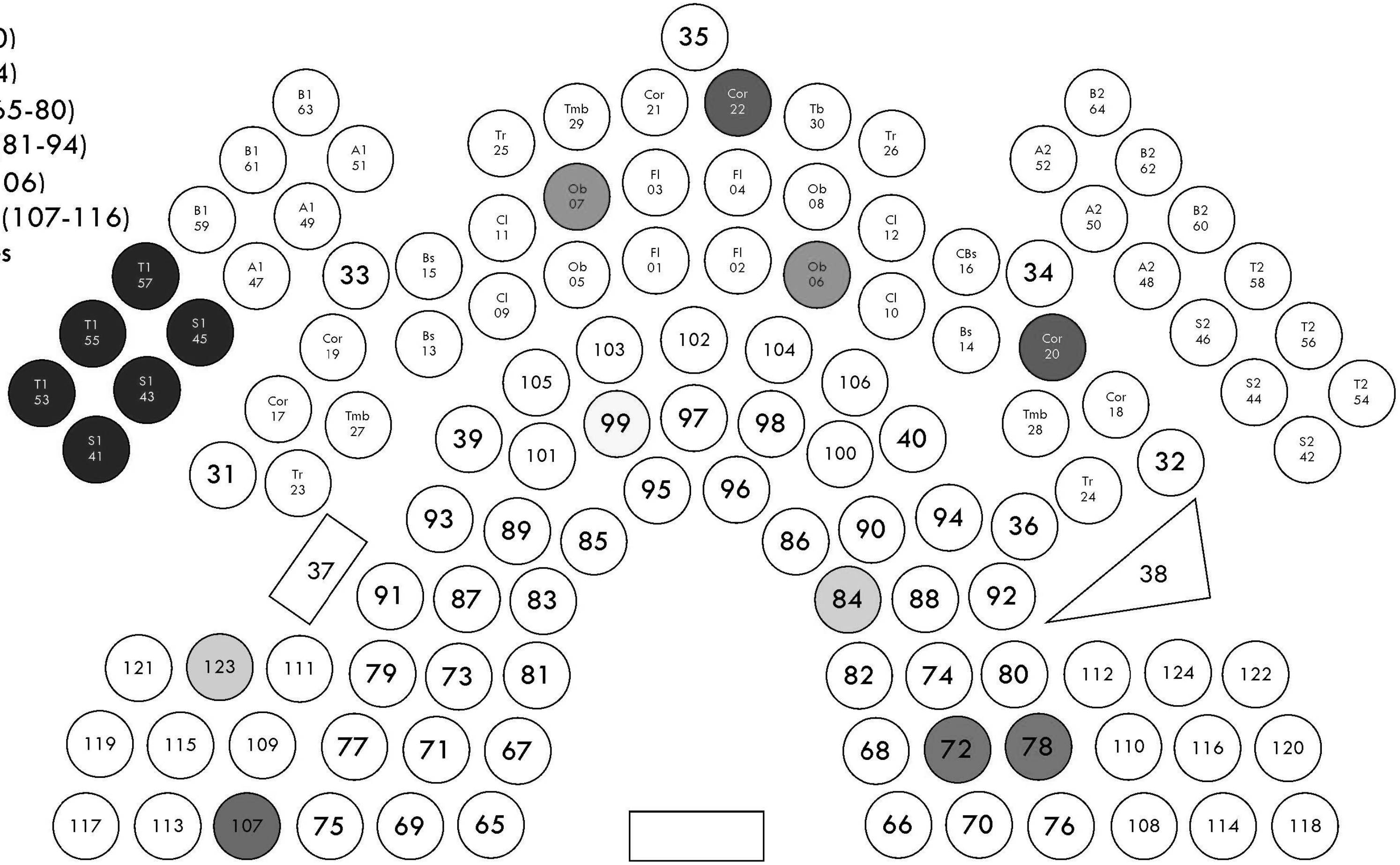

35
Cor 21
Cor 22
B1 63
B2 64
Tmb 29
Tb 30
Tr 25
Tr 26
B1 61
A1 51
A2 52
B2 62
Fl 03
Fl 04
Ob 07
Ob 08
B1 59
A1 49
Cl 11
Cl 12
A2 50
B2 60
T1 57
A1 47
33
Bs 15
Ob 05
Fl 01
Fl 02
Ob 06
CBs 16
34
A2 48
T2 58
T1 55
S1 45
Cl 09
Cl 10
Cor 19
Bs 13
103
102
104
Bs 14
Cor 20
S2 46
T2 56
T1 53
S1 43
Cor 17
Tmb 27
105
106
Tmb 28
Cor 18
S2 44
T2 54
S1 41
39
99
97
98
100
40
32
S2 42
31
Tr 23
101
95
96
Tr 24
93
89
85
86
90
94
36
37
38
91
87
83
84
88
92
121
123
111
79
73
81
82
74
80
112
124
122
119
115
109
77
71
67
68
72
78
110
116
120
117
113
107
75
69
65
66
70
76
108
114
118

# Group C

## Seating chart

- ● - woodwinds (01-16)
- ● - brass (17-30)
- ● - percussion (31-35)
- ● - celesta (37)
- ● - accordion (36)
- ● - piano (38)
- ● - harp (39-40)
- ● - choir (41-64)
- ● - 1st violins (65-80)
- ● - 2nd violins (81-94)
- ○ - violas (95-106)
- ● - violoncellos (107-116)
- ● - contrabasses (117-124)

In the graphic score:

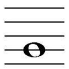

35
B1 63
Tmb 29
Cor 21
Cor 22
Tb 30
B2 64
Tr 25
Tr 26
B1 61
A1 51
A2 52
B2 62
Ob 07
Fl 03
Fl 04
Ob 08
B1 59
A1 49
Cl 11
Cl 12
A2 50
B2 60
T1 57
A1 47
33
Bs 15
Ob 05
Fl 01
Fl 02
Ob 06
CBs 16
34
A2 48
T2 58
Cl 09
Cl 10
T1 55
S1 45
Cor 19
Bs 13
103
102
104
Bs 14
Cor 20
S2 46
T2 56
T1 53
S1 43
105
106
Cor 17
Tmb 27
39
101
99
97
98
100
40
Tmb 28
Cor 18
S2 44
T2 54
S1 41
31
Tr 23
95
96
Tr 24
32
S2 42
93
89
85
86
90
94
36
37
91
87
83
84
88
92
38
121
123
111
79
73
81
82
74
80
112
124
122
119
115
109
77
71
67
68
72
78
110
116
120
117
113
107
75
69
65
66
70
76
108
114
118

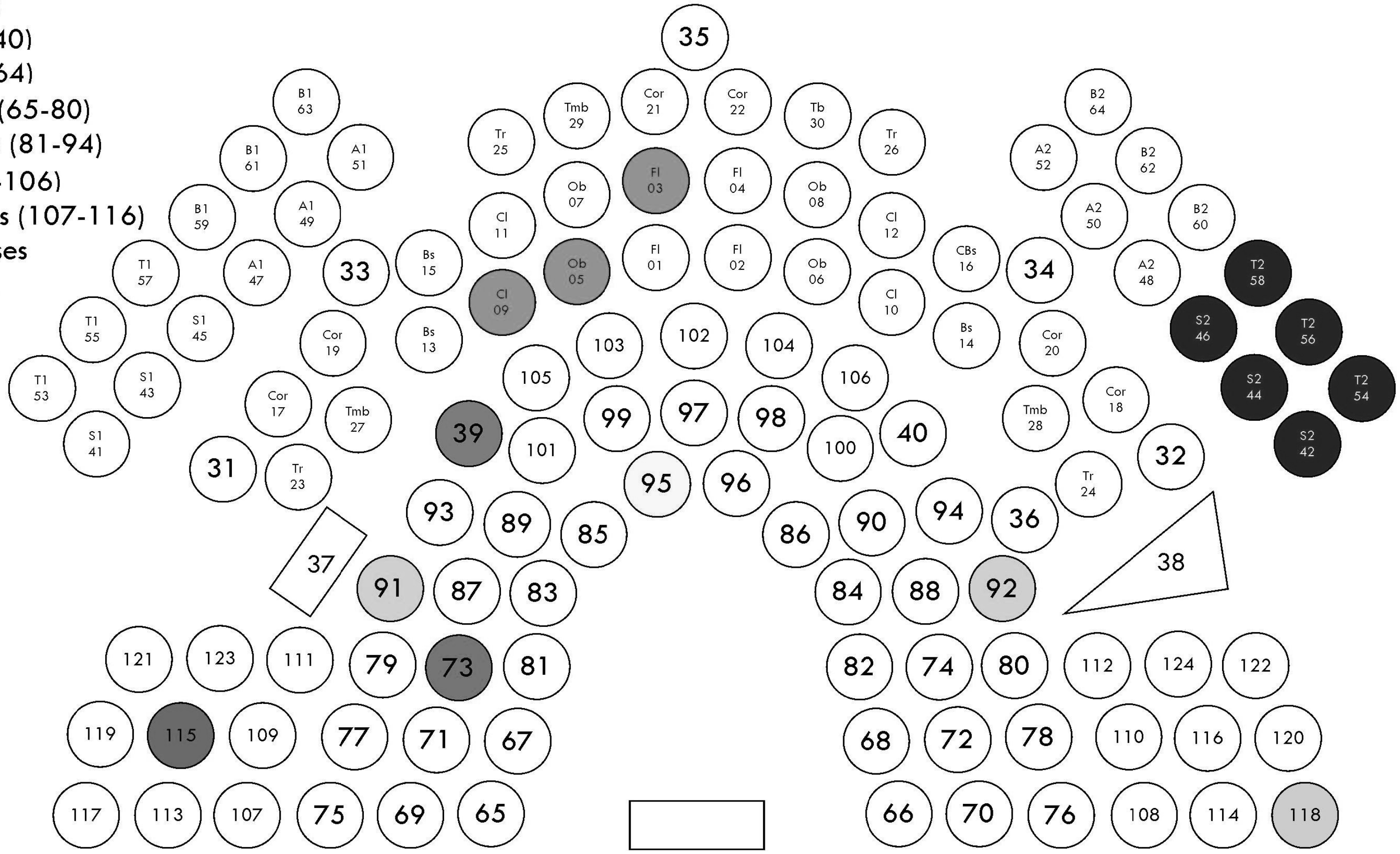
## Group D

## Seating chart

- ● - woodwinds (01-16)
- ● - brass (17-30)
- ● - percussion (31-35)
- ● - celesta (37)
- ● - accordion (36)
- ● - piano (38)
- ● - harp (39-40)
- ● - choir (41-64)
- ● - 1st violins (65-80)
- ● - 2nd violins (81-94)
- ○ - violas (95-106)
- ● - violoncellos (107-116)
- ● - contrabasses (117-124)

In the graphic score:



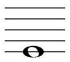

35
Cor 21
Cor 22
Tmb 29
Tb 30
Tr 25
Tr 26
Fl 03
Fl 04
Ob 07
Ob 08
Cl 11
Cl 12
Fl 01
Fl 02
Ob 05
Ob 06
Cl 09
Cl 10
Bs 15
Bs 13
CBs 16
Bs 14
33
34
Cor 19
Cor 20
Cor 17
Cor 18
Tmb 27
Tmb 28
Tr 23
Tr 24
31
32
36
37
38
39
40
B1 63
B1 61
B1 59
A1 51
A1 49
A1 47
T1 57
T1 55
T1 53
S1 45
S1 43
S1 41
B2 64
B2 62
B2 60
A2 52
A2 50
A2 48
T2 58
T2 56
T2 54
S2 46
S2 44
S2 42
103
102
104
105
106
99
97
98
101
100
95
96
93
89
85
86
90
94
91
87
83
84
88
92
121
123
111
79
73
81
82
74
80
112
124
122
119
115
109
77
71
67
68
72
78
110
116
120
117
113
107
75
69
65
66
70
76
108
114
118

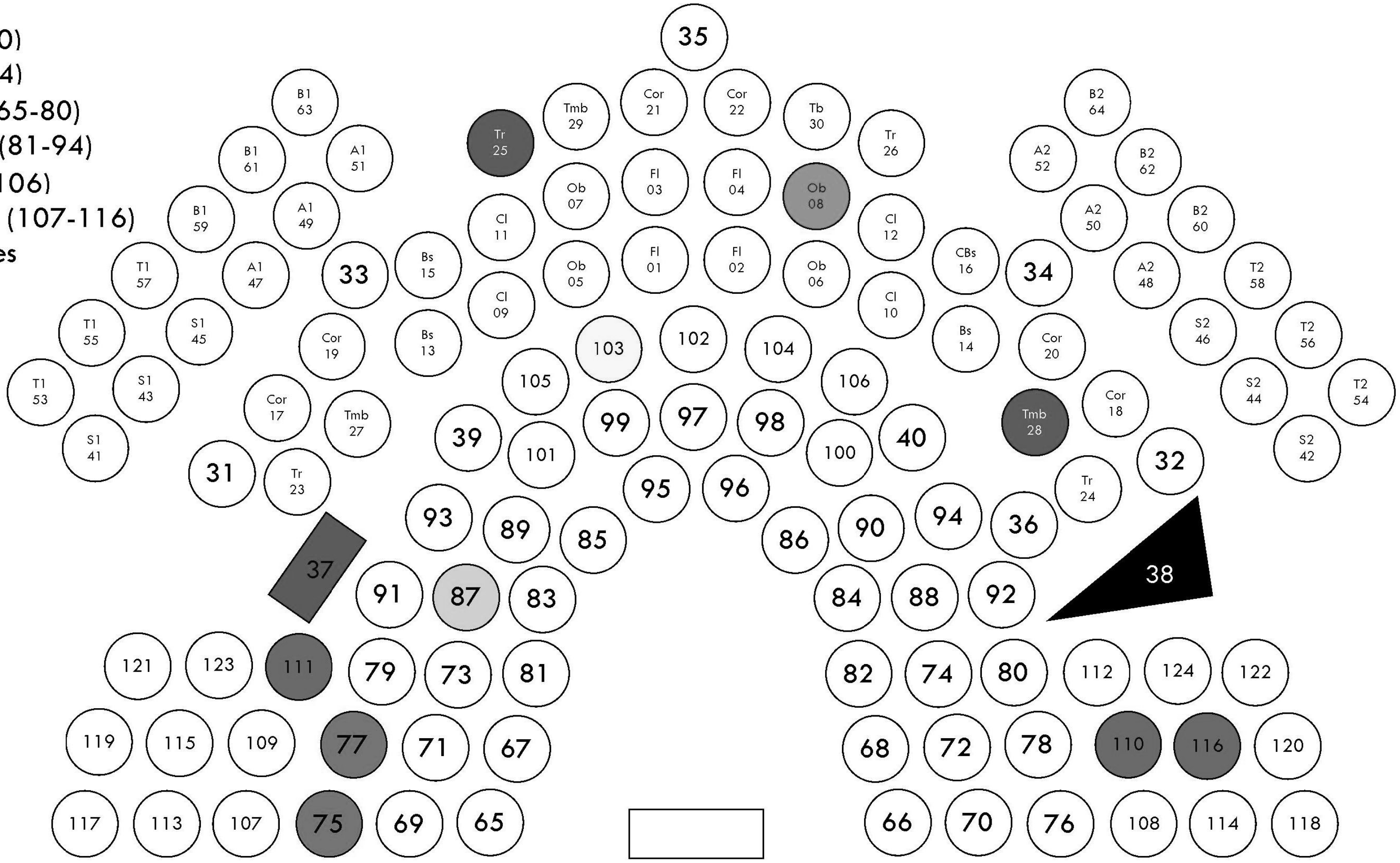
# Group E

## Seating chart

- ● - woodwinds (01-16)
- ● - brass (17-30)
- ● - percussion (31-35)
- ● - celesta (37)
- ● - accordion (36)
- ● - piano (38)
- ● - harp (39-40)
- ● - choir (41-64)
- ● - 1st violins (65-80)
- ● - 2nd violins (81-94)
- ○ - violas (95-106)
- ● - violoncellos (107-116)
- ● - contrabasses (117-124)

In the graphic score:



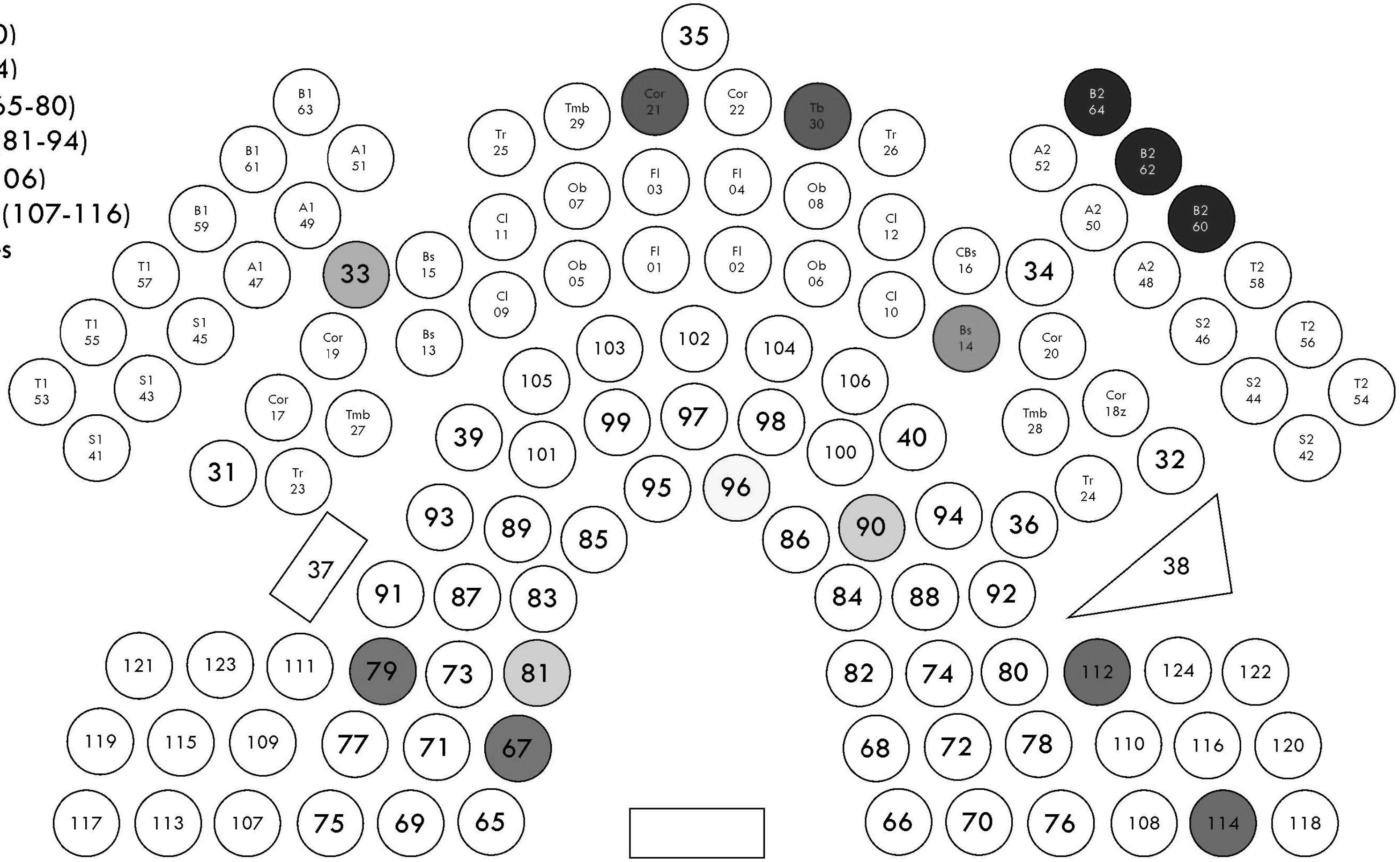

35
B1 63
Tmb 29
Cor 21
Cor 22
Tb 30
B2 64
Tr 25
Tr 26
B1 61
A1 51
Ob 07
Fl 03
Fl 04
Ob 08
A2 52
B2 62
B1 59
A1 49
Cl 11
Cl 12
A2 50
B2 60
T1 57
A1 47
33
Bs 15
Ob 05
Fl 01
Fl 02
Ob 06
CBs 16
34
A2 48
T2 58
T1 55
S1 45
Cl 09
Cl 10
S2 46
T2 56
Cor 19
Bs 13
103
102
104
Bs 14
Cor 20
T1 53
S1 43
Cor 17
Tmb 27
105
106
Cor 18
S2 44
T2 54
39
99
97
98
40
Tmb 28
S1 41
31
Tr 23
101
100
32
S2 42
95
96
Tr 24
93
89
85
86
90
94
36
37
91
87
83
84
88
92
38
121
123
111
79
73
81
82
74
80
112
124
122
119
115
109
77
71
67
68
72
78
110
116
120
117
113
107
75
69
65
66
70
76
108
114
118

# Group F

## Seating chart

- ● - woodwinds (01-16)
- ● - brass (17-30)
- ● - percussion (31-35)
- ● - celesta (37)
- ● - accordion (36)
- ● - piano (38)
- ● - harp (39-40)
- ● - choir (41-64)
- ● - 1st violins (65-80)
- ● - 2nd violins (81-94)
- ○ - violas (95-106)
- ● - violoncellos (107-116)
- ● - contrabasses (117-124)

In the graphic score:

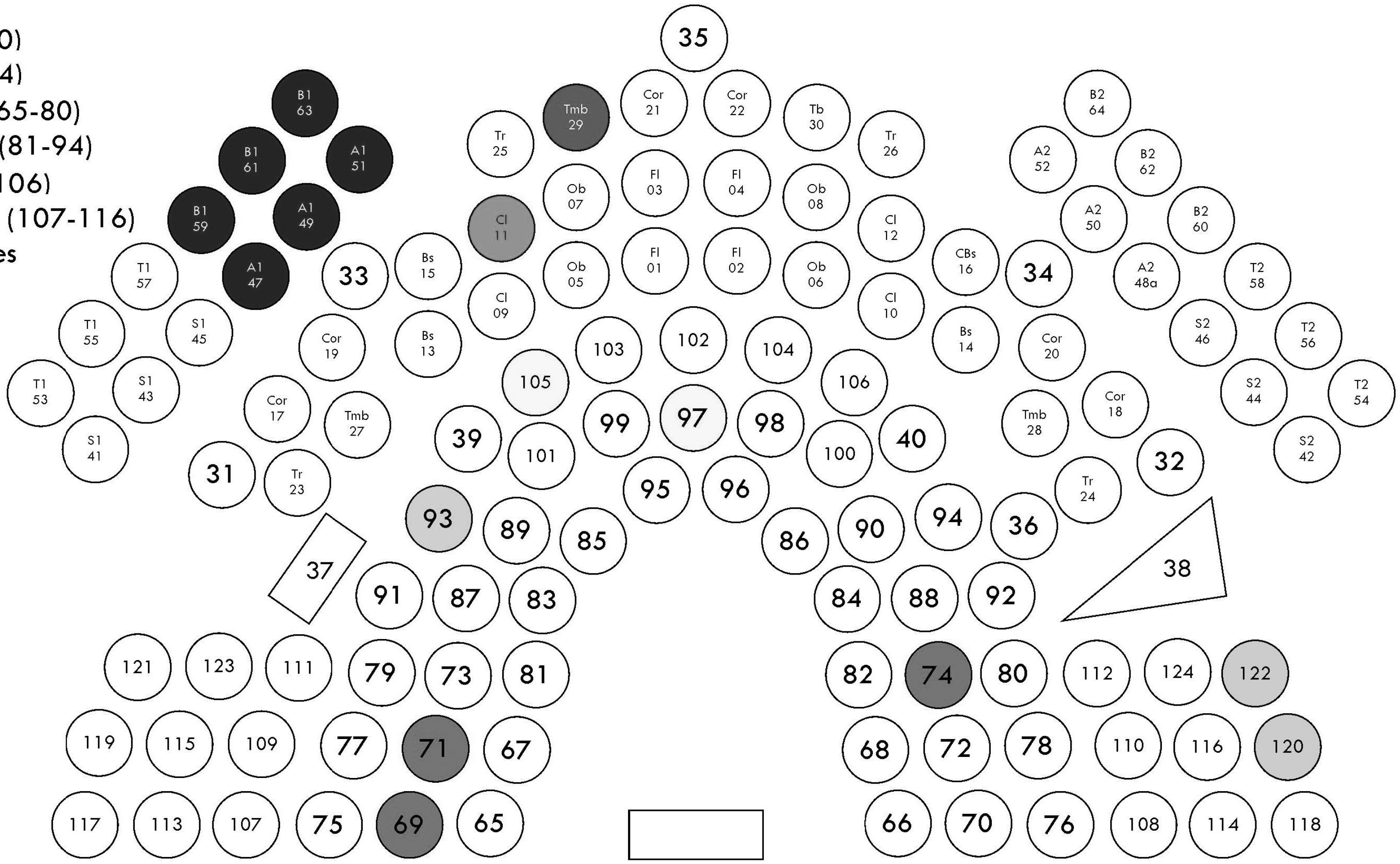

35
B1 63
Tmb 29
Cor 21
Cor 22
Tb 30
B2 64
B1 61
A1 51
Tr 25
Fl 03
Fl 04
Tr 26
A2 52
B2 62
Ob 07
Ob 08
B1 59
A1 49
Cl 11
Cl 12
A2 50
B2 60
T1 57
A1 47
33
Bs 15
Fl 01
Fl 02
CBs 16
34
A2 48
T2 58
Ob 05
Ob 06
T1 55
S1 45
Cor 19
Bs 13
Cl 09
Cl 10
Bs 14
Cor 20
S2 46
T2 56
103
102
104
T1 53
S1 43
Cor 17
Tmb 27
105
106
Tmb 28
Cor 18z
S2 44
T2 54
99
97
98
S1 41
39
101
100
40
32
S2 42
31
Tr 23
Tr 24
95
96
93
89
85
86
90
94
36
37
38
91
87
83
84
88
92
121
123
111
79
73
81
82
74
80
112
124
122
119
115
109
77
71
67
68
72
78
110
116
120
117
113
107
75
69
65
66
70
76
108
114
118

# Group G

## Seating chart

- ● - woodwinds (01-16)
- ● - brass (17-30)
- ● - percussion (31-35)
- ● - celesta (37)
- ● - accordion (36)
- ● - piano (38)
- ● - harp (39-40)
- ● - choir (41-64)
- ● - 1st violins (65-80)
- ● - 2nd violins (81-94)
- ● - violas (95-106)
- ● - violoncellos (107-116)
- ● - contrabasses (117-124)

In the graphic score:



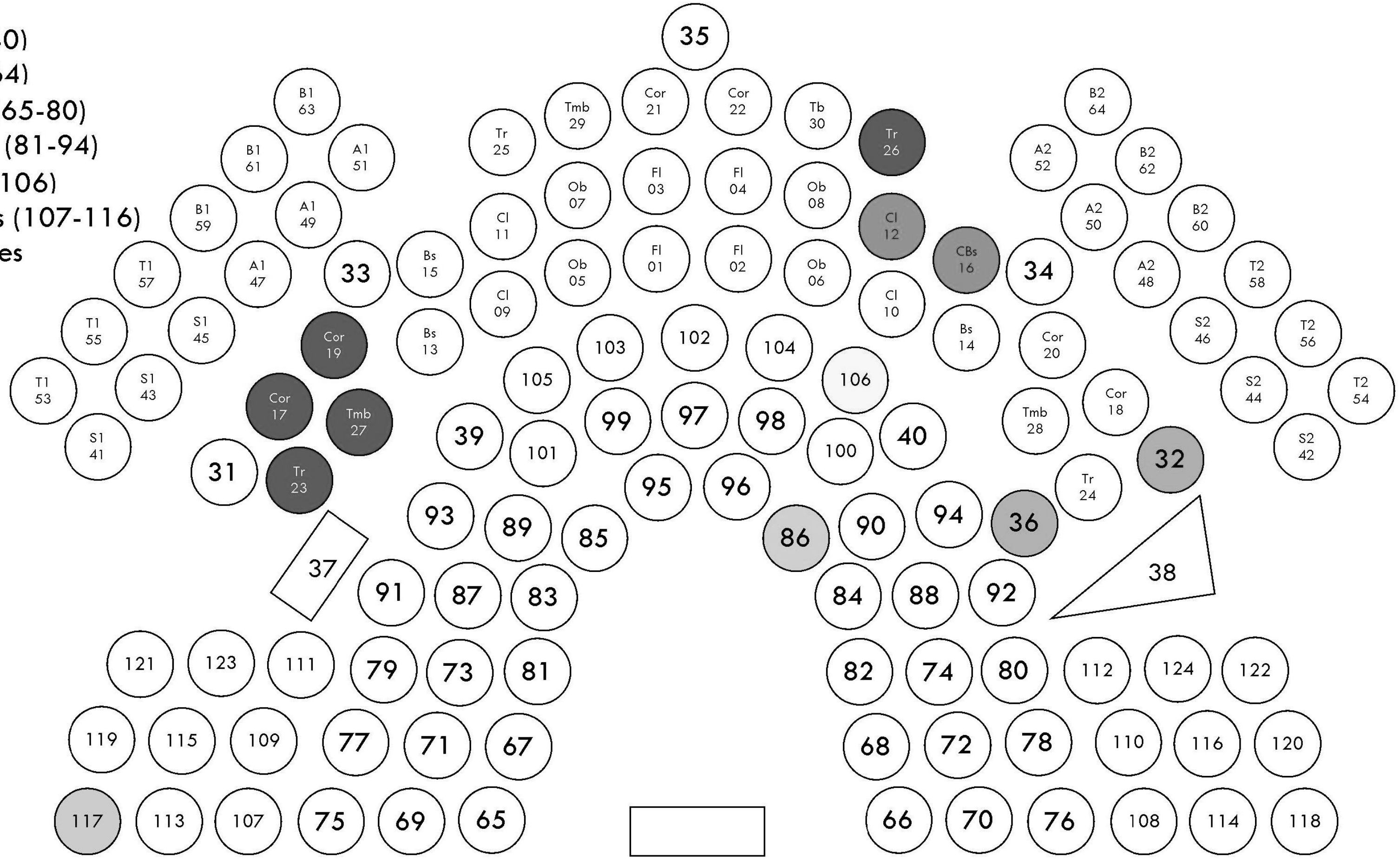
35
B1 63
Tmb 29
Cor 21
Cor 22
Tb 30
B2 64
B1 61
A1 51
Tr 25
Tr 26
A2 52
B2 62
Ob 07
Fl 03
Fl 04
Ob 08
B1 59
A1 49
Cl 11
Cl 12
A2 50
B2 60
T1 57
A1 47
33
Bs 15
Ob 05
Fl 01
Fl 02
Ob 06
CBs 16
34
A2 48a
T2 58
Cl 09
Cl 10
T1 55
S1 45
Cor 19
Bs 13
103
102
104
Bs 14
Cor 20
S2 46
T2 56
105
106
T1 53
S1 43
Cor 17
Tmb 27
39
99
97
98
Tmb 28
Cor 18
S2 44
T2 54
S1 41
101
100
40
31
Tr 23
95
96
Tr 24
32
S2 42
93
89
85
86
90
94
36
37
38
91
87
83
84
88
92
121
123
111
79
73
81
82
74
80
112
124
122
119
115
109
77
71
67
68
72
78
110
116
120
117
113
107
75
69
65
66
70
76
108
114
118

## Group H

## Seating chart

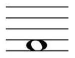
- ● - woodwinds (01-16)
- ● - brass (17-30)
- ● - percussion (31-35)
- ● - celesta (37)
- ● - accordion (36)
- ● - piano (38)
- ● - harp (39-40)
- ● - choir (41-64)
- ● - 1st violins (65-80)
- ● - 2nd violins (81-94)
- ○ - violas (95-106)
- ● - violoncellos (107-116)
- ● - contrabasses (117-124)

In the graphic score:

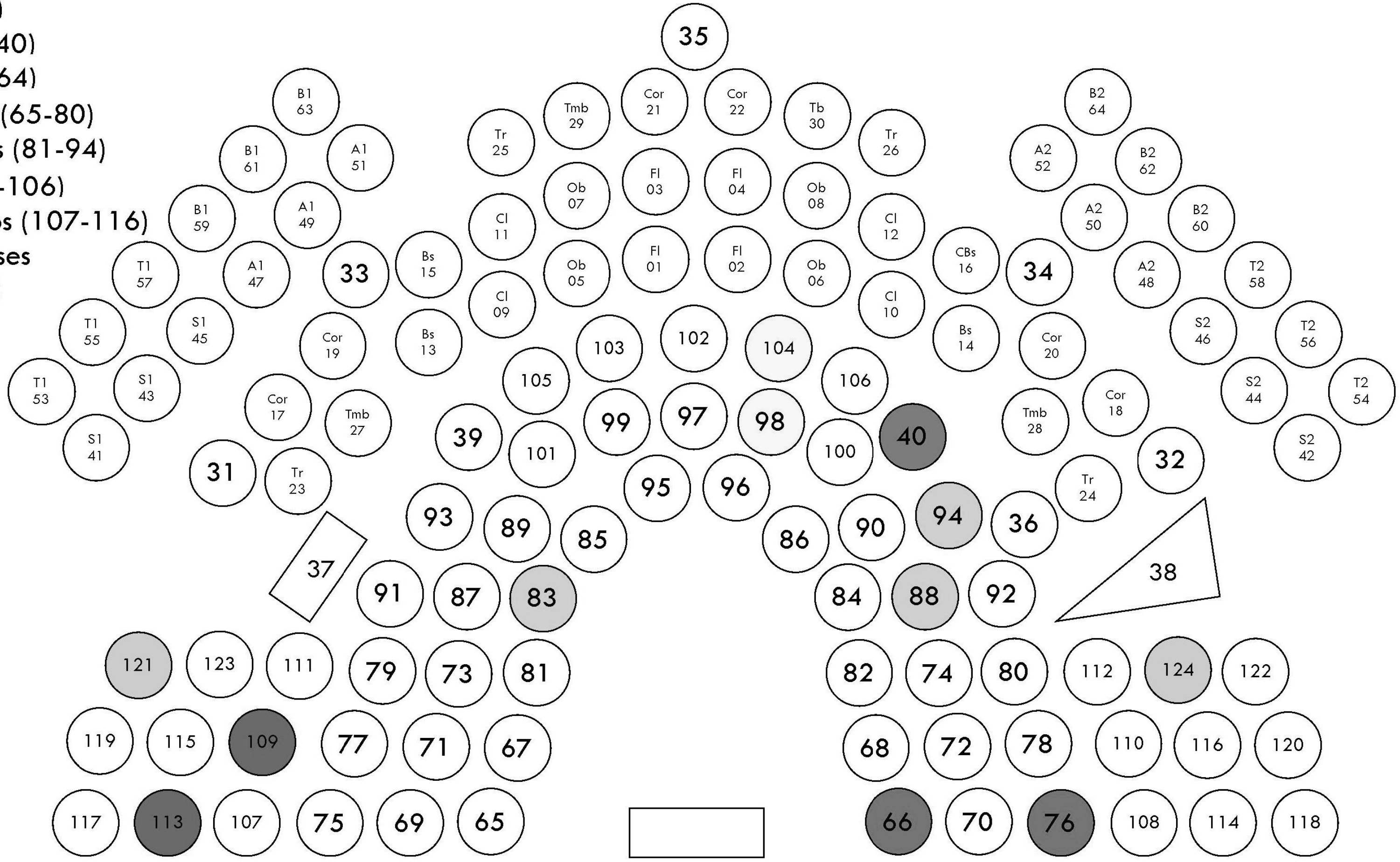

35
Cor 21
Cor 22
Tmb 29
Tb 30
Tr 25
Tr 26
Fl 03
Fl 04
Ob 07
Ob 08
Cl 11
Cl 12
Fl 01
Fl 02
Ob 05
Ob 06
Cl 09
Cl 10
Bs 15
CBs 16
Bs 13
Bs 14
B1 63
B1 61
A1 51
B1 59
A1 49
T1 57
A1 47
33
T1 55
S1 45
T1 53
S1 43
S1 41
Cor 19
Cor 17
Tmb 27
31
Tr 23
37
B2 64
A2 52
B2 62
A2 50
B2 60
34
A2 48
T2 58
S2 46
T2 56
S2 44
T2 54
S2 42
Cor 20
Cor 18
Tmb 28
32
Tr 24
36
38
102
103
104
105
106
39
101
99
97
98
100
40
95
96
93
89
85
86
90
94
91
87
83
84
88
92
121
123
111
79
73
81
82
74
80
112
124
122
119
115
109
77
71
67
68
72
78
110
116
120
117
113
107
75
69
65
66
70
76
108
114
118

# Group I

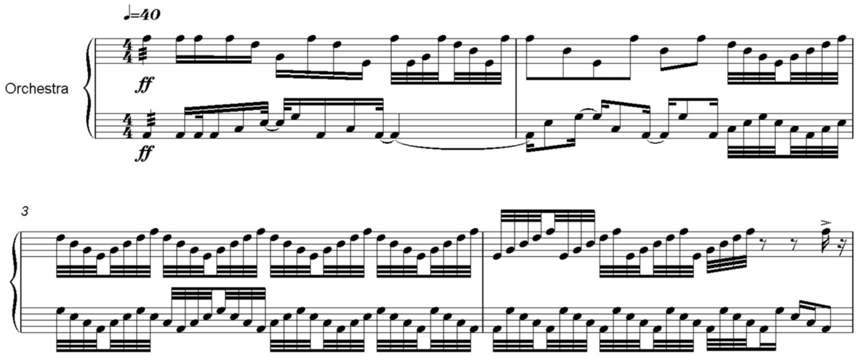
## Seating chart

In the graphic score: 

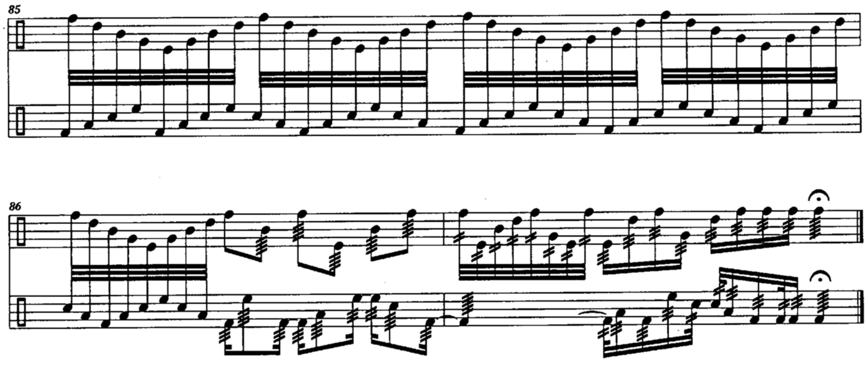
- ● - woodwinds (01-16)
- ● - brass (17-30)
- ● - percussion (31-35)
- ● - celesta (37)
- ● - accordion (36)
- ● - piano (38)
- ● - harp (39-40)
- ● - choir (41-64)
- ● - 1st violins (65-80)
- ● - 2nd violins (81-94)
- ○ - violas (95-106)
- ● - violoncellos (107-116)
- ● - contrabasses (117-124)


35
B1 63
Cor 21
Cor 22
B2 64
Tmb 29
Tb 30
Tr 25
Tr 26
B1 61
A1 51
A2 52
B2 62
Fl 03
Fl 04
Ob 07
Ob 08
B1 59
A1 49
Cl 11
Cl 12
A2 50
B2 60
Fl 01
Fl 02
Bs 15
CBs 16
T1 57
A1 47
33
Ob 05
Ob 06
34
A2 48
T2 58
Cl 09
Cl 10
T1 55
S1 45
Cor 19
Bs 13
103
102
104
Bs 14
Cor 20
S2 46
T2 56
Cor 17
105
106
S2 44
T2 54
T1 53
S1 43
Tmb 27
39
99
97
98
40
Tmb 28
Cor 18
S1 41
101
100
S2 42
31
Tr 23
32
95
96
Tr 24
93
89
85
86
90
94
36
37
38
91
87
83
84
88
92
121
123
111
79
73
81
82
74
80
112
124
122
119
115
109
77
71
67
68
72
78
110
116
120
117
113
107
75
69
65
66
70
76
108
114
118

## *Appendix 21 - Comparison of the score with Xenakis' work (Bondres)*

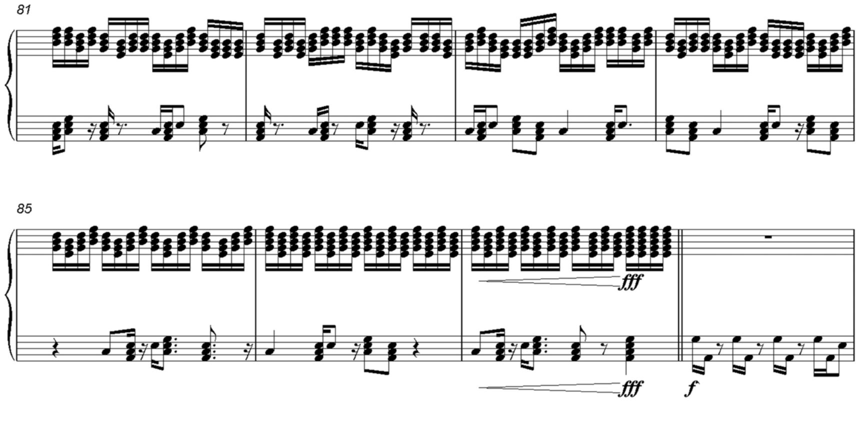

♩=40
Orchestra
ff
ff
3

*Bondres* (Bosnić)
Bars 1-4

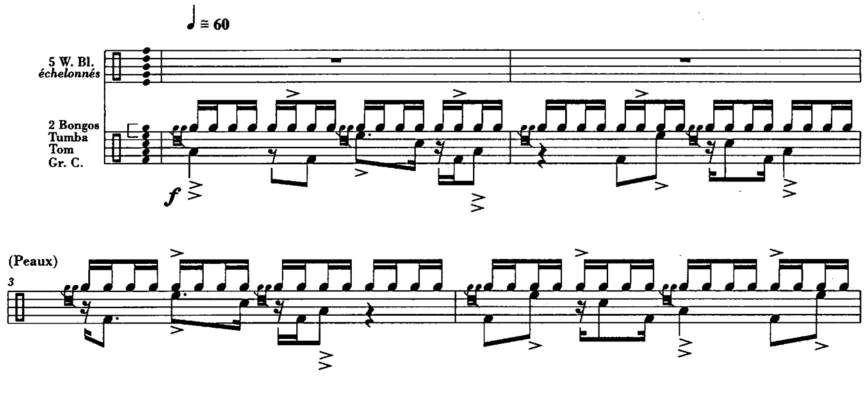


*Rebonds b* (Xenakis)
Bars 85-87

...

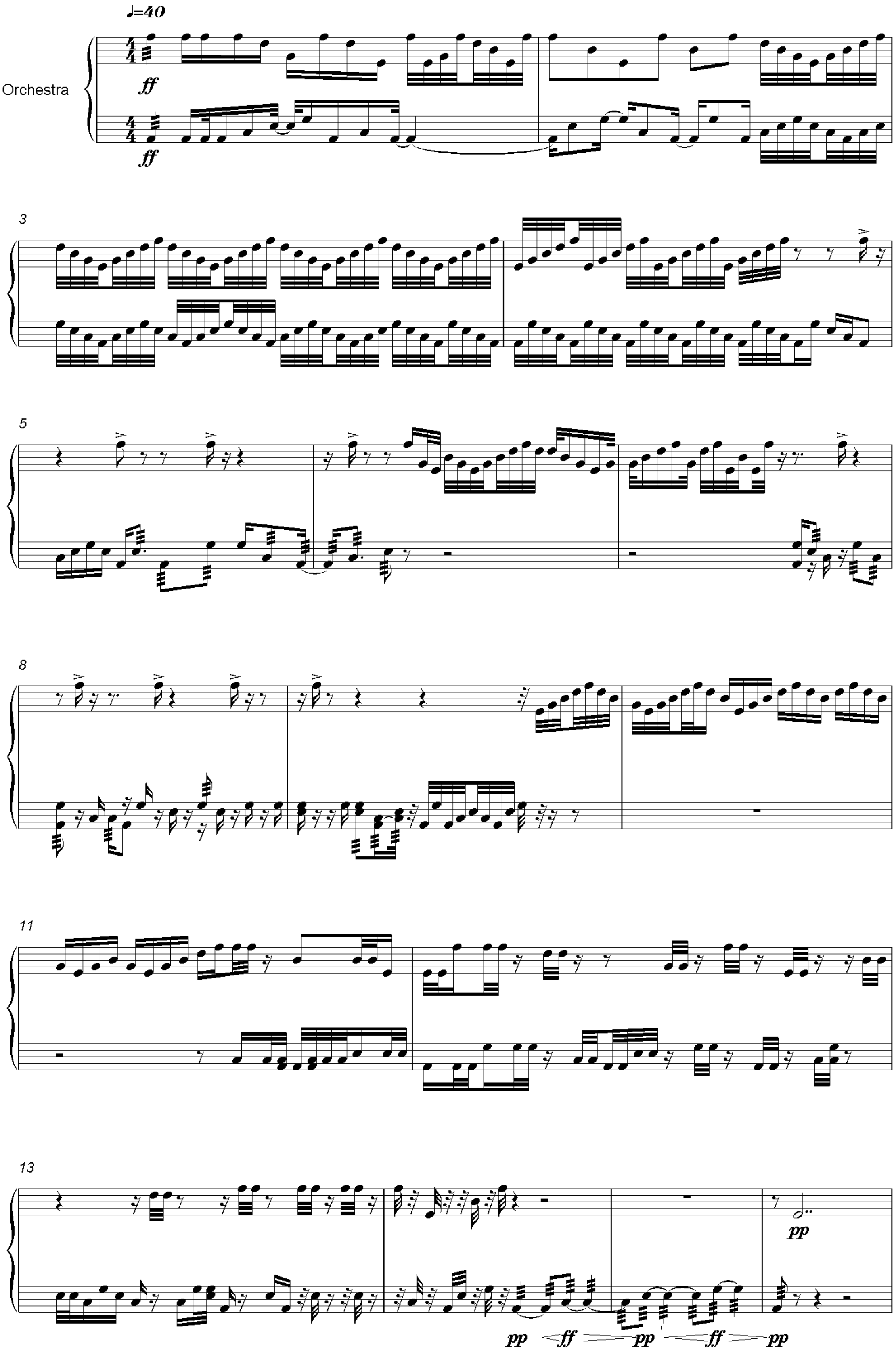

81
85
fff
fff
f

*Bondres* (Bosnić)
Bars 81-87

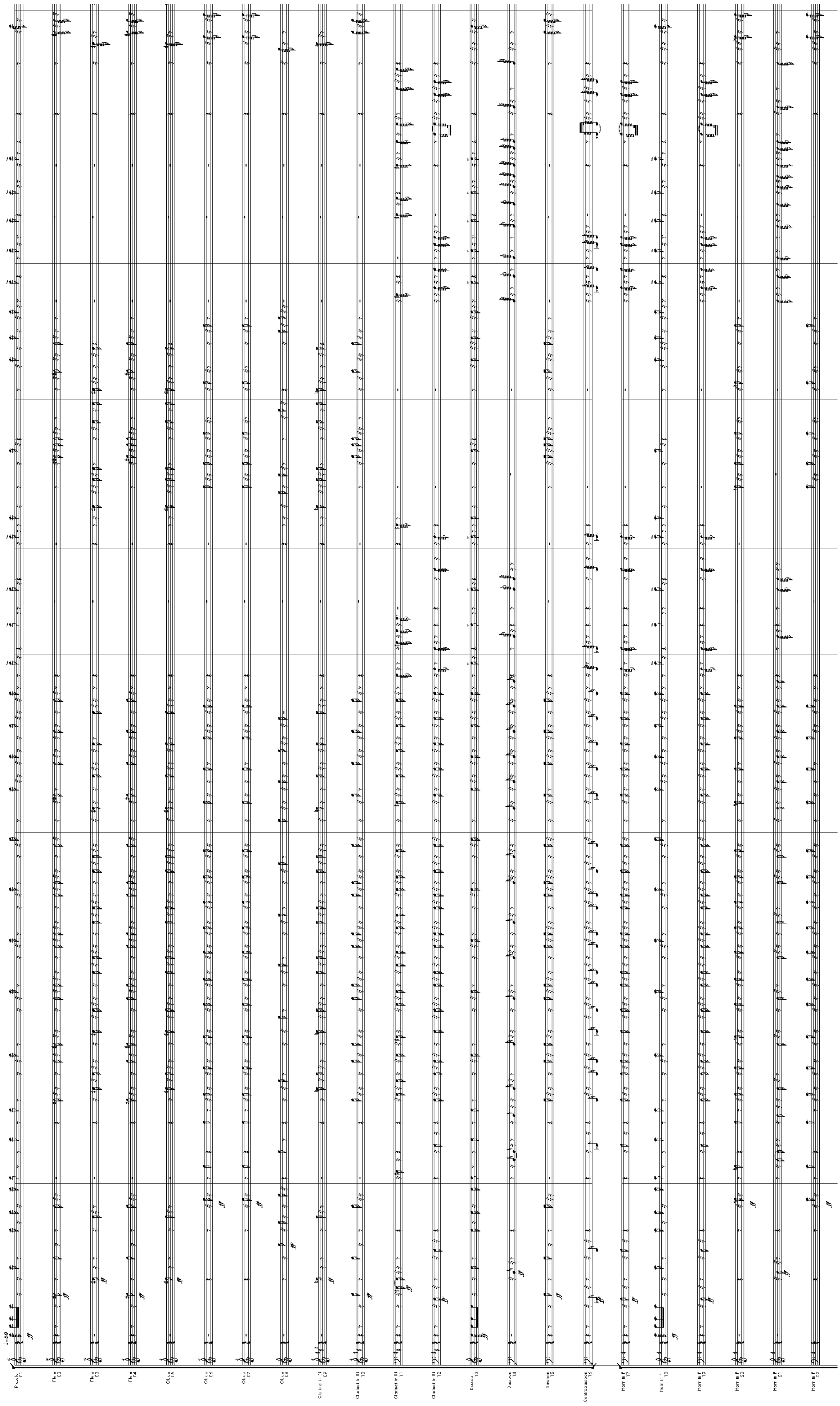

♩≅ 60
5 W. Bl.
échelonnés
2 Bongos
Tumba
Tom
Gr. C.
f
(Peaux)
3

*Rebonds b* (Xenakis)
Bars 1-4

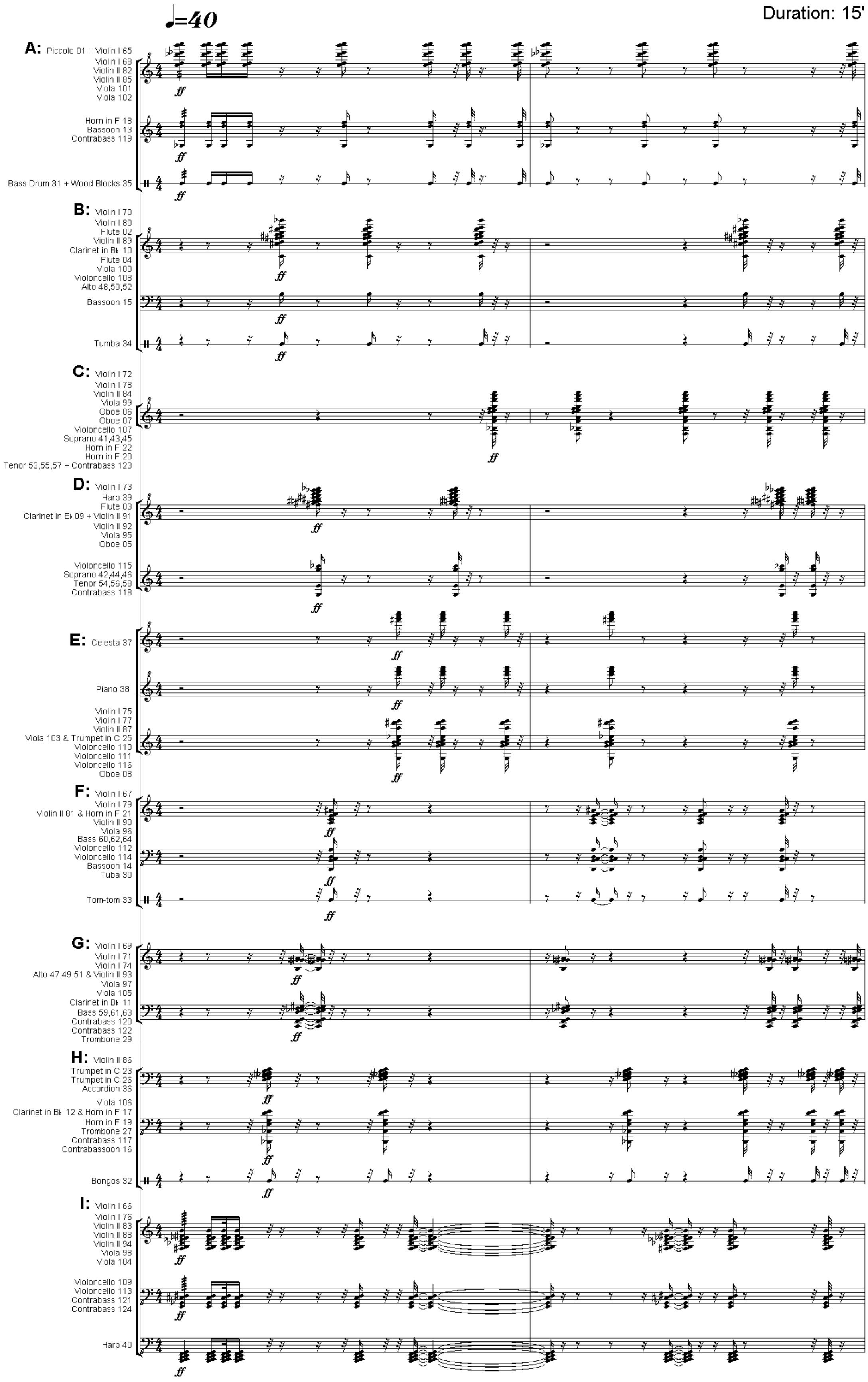
*Appendix 22 – Graphic score, page 1 (Bondres)*


♩=40
Orchestra
ff
ff
3
5
8
11
13
pp
pp
ff
pp
ff
pp

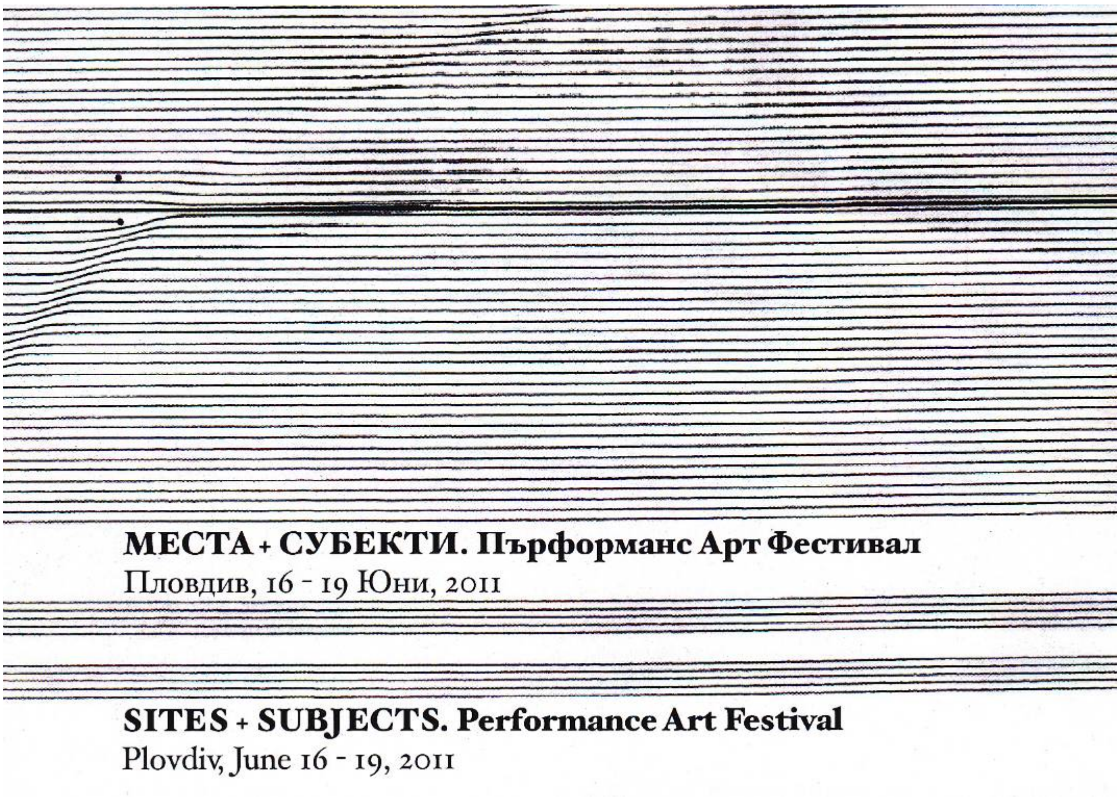
## Appendix 23 – One eighth of the full score, page 1, paper size A0 (Bondres)


♩=40
Piccolo C1
Flute C2
Flute C3
Flute C4
Oboe C5
Oboe C6
Oboe C7
Oboe C8
Clarinet in B♭ C9
Clarinet in B♭ 10
Clarinet in B♭ 11
Clarinet in B♭ 12
Bassoon 13
Bassoon 14
Bassoon 15
Contrabassoon 16
Horn in F 17
Horn in F 18
Horn in F 19
Horn in F 20
Horn in F 21
Horn in F 22

# *Appendix 24 – Conductor's score, page 1 (Bondres)*

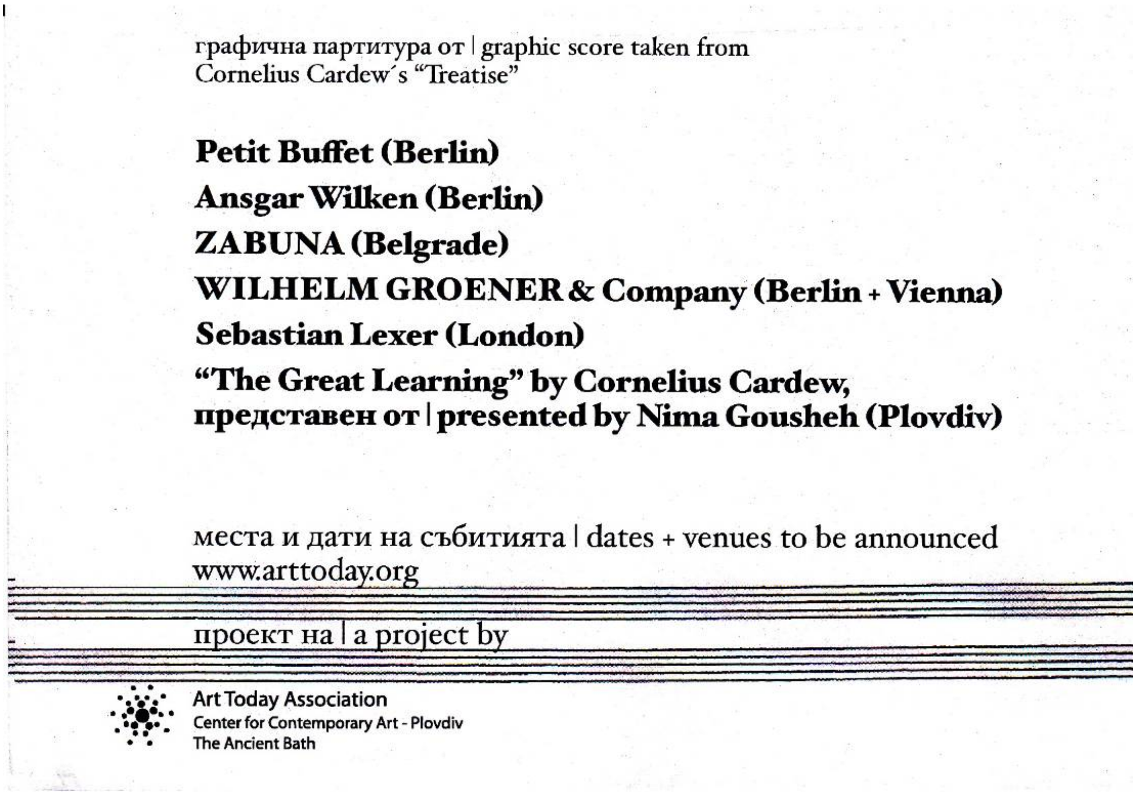

♩=40
Duration: 15'
A: Piccolo 01 + Violin I 65
Violin I 68
Violin II 82
Violin II 85
Viola 101
Viola 102
Horn in F 18
Bassoon 13
Contrabass 119
Bass Drum 31 + Wood Blocks 35
B: Violin I 70
Violin I 80
Flute 02
Violin II 89
Clarinet in B♭ 10
Flute 04
Viola 100
Violoncello 108
Alto 48,50,52
Bassoon 15
Tumba 34
C: Violin I 72
Violin I 78
Violin II 84
Viola 99
Oboe 06
Oboe 07
Violoncello 107
Soprano 41,43,45
Horn in F 22
Horn in F 20
Tenor 53,55,57 + Contrabass 123
D: Violin I 73
Harp 39
Flute 03
Clarinet in E♭ 09 + Violin II 91
Violin II 92
Viola 95
Oboe 05
Violoncello 115
Soprano 42,44,46
Tenor 54,56,58
Contrabass 118
E: Celesta 37
Piano 38
Violin I 75
Violin I 77
Violin II 87
Viola 103 & Trumpet in C 25
Violoncello 110
Violoncello 111
Violoncello 116
Oboe 08
F: Violin I 67
Violin I 79
Violin II 81 & Horn in F 21
Violin II 90
Viola 96
Bass 60,62,64
Violoncello 112
Violoncello 114
Bassoon 14
Tuba 30
Tom-tom 33
G: Violin I 69
Violin I 71
Violin I 74
Alto 47,49,51 & Violin II 93
Viola 97
Viola 105
Clarinet in B♭ 11
Bass 59,61,63
Contrabass 120
Contrabass 122
Trombone 29
H: Violin II 86
Trumpet in C 23
Trumpet in C 26
Accordion 36
Viola 106
Clarinet in B♭ 12 & Horn in F 17
Horn in F 19
Trombone 27
Contrabass 117
Contrabassoon 16
Bongos 32
I: Violin I 66
Violin I 76
Violin II 83
Violin II 88
Violin II 94
Viola 98
Viola 104
Violoncello 109
Violoncello 113
Contrabass 121
Contrabass 124
Harp 40
ff

*Appendix 25 – Press clipping: September 2010 - July 2011: (Zabuna on stage.01/Bring Your Noise!)*



**МЕСТА + СУБЕКТИ. Пърформанс Арт Фестивал**
Пловдив, 16 - 19 Юни, 2011

**SITES + SUBJECTS. Performance Art Festival**
Plovdiv, June 16 - 19, 2011



графична партитура от | graphic score taken from
Cornelius Cardew´s "Treatise"

**Petit Buffet (Berlin)**
**Ansgar Wilken (Berlin)**
**ZABUNA (Belgrade)**
**WILHELM GROENER & Company (Berlin + Vienna)**
**Sebastian Lexer (London)**
**"The Great Learning" by Cornelius Cardew,**
**представен от | presented by Nima Gousheh (Plovdiv)**

места и дати на събитията | dates + venues to be announced
www.arttoday.org

проект на | a project by

Art Today Association
Center for Contemporary Art - Plovdiv
The Ancient Bath

*BREATH, BODY, MUSIC*

## YOGA 10+

part of **THE LITTLE BIRD FESTIVAL** pg. 34

THE GALLERY, ROSE THEATRE
(EXCEPT FINAL WEEKEND AT FAIRFIELD
PARK 'THE LITTLE BIRD FESTIVAL')

| | |
|---|---|
| Sat 2 July | 11.00am |
| Sun 3 July | 3.00pm |
| Tue 5 July | 11.00am |
| Wed 6 July | 11.00am |
| Sat 9 July | 11.00am |
| Mon 11 July | 3.00pm |
| Tue 12 July | 3.00pm |
| Wed 13 July | 11.00am |
| Sat 16 July | 11.00am |
| Sun 17 July | 3.00pm |

Hannah Rose loves to help people feel fully alive, and empower people towards life-enhancing choices. As a Kripalu Yoga Teacher, she focuses on compassionate consciousness, energy-flow, safe movement, relaxation, self-inquiry, authentic practice and feeling good! Teaching experience includes Kingston University Dance, Unicorn Camp, one-to-one, and David Lloyd.

Hannah Rose will be offering regular Kripalu Yoga Sessions throughout IYAF, open to all levels of experience. The only pre-requisite is to show up! Wear comfortable clothes you can move freely in. If you have one, bring a yoga mat, and you may wish to bring a warm layer and a water bottle. Shake off the noise and hustle of the festival for a while, and return refreshed, relaxed, rejuvenated and ready for more!

*ZABUNA*

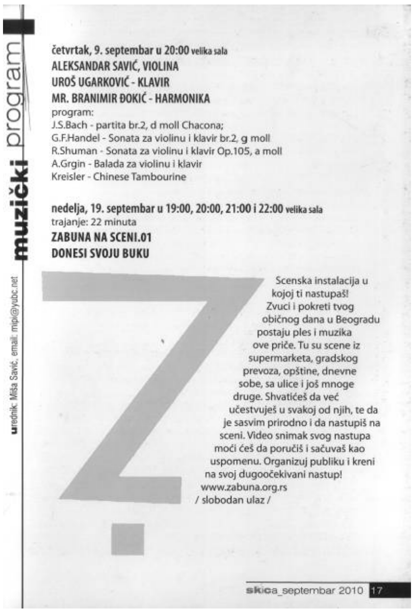
## ZABUNA ON STAGE .01 / BRING YOUR NOISE!

MARKET HOUSE, UPSTAIRS

| | |
|---|---|
| Sat 9 July | 5.00pm |
| | 6.00pm |
| | 7.00pm |
| | 8.00pm |

Zabuna is a group of young professional musicians who work on discovering new and experimental music. They like including the public in their performances in order to prove that any sound can become music and every person is an artist.

Zabuna on Stage.01 / Bring Your Noise! is an interactive stage performance in which everyone can perform! Sounds and movements of your ordinary day become the dance and music of this story. There are scenes from supermarkets, city transport, the council, a living room, the street and many more. You will realize that you are already taking part in them, so if you feel like it, you can grab one of our noise makers and join us on stage!



muzički program

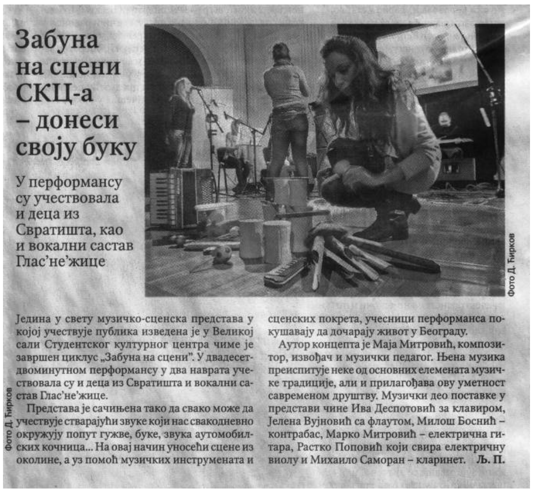
uredník: Miša Savić, email: mipi@yubc.net

**četvrtak, 9. septembar u 20:00** **velika sala**
**ALEKSANDAR SAVIĆ, VIOLINA**
**UROŠ UGARKOVIĆ - KLAVIR**
**MR. BRANIMIR ĐOKIĆ - HARMONIKA**
program:
J.S.Bach - partita br.2, d moll Chacona;
G.F.Handel - Sonata za violinu i klavir br.2, g moll
R.Shuman - Sonata za violinu i klavir Op.105, a moll
A.Grgin - Balada za violinu i klavir
Kreisler - Chinese Tambourine

**nedelja, 19. septembar u 19:00, 20:00, 21:00 i 22:00** **velika sala**
trajanje: 22 minuta
**ZABUNA NA SCENI.01**
**DONESI SVOJU BUKU**

Scenska instalacija u kojoj ti nastupaš! Zvuci i pokreti tvog običnog dana u Beogradu postaju ples i muzika ove priče. Tu su scene iz supermarketa, gradskog prevoza, opštine, dnevne sobe, sa ulice i još mnoge druge. Shvatićeš da već učestvuješ u svakoj od njih, te da je sasvim prirodno i da nastupiš na sceni. Video snimak svog nastupa moći ćeš da poručiš i sačuvaš kao uspomenu. Organizuj publiku i kreni na svoj dugoočekivani nastup!
www.zabuna.org.rs
/ slobodan ulaz /

skica_septembar 2010 17



# Забуна на сцени СКЦ-а – донеси своју буку

У перформансу су учествовала и деца из Свратишта, као и вокални састав Глас'не'жице

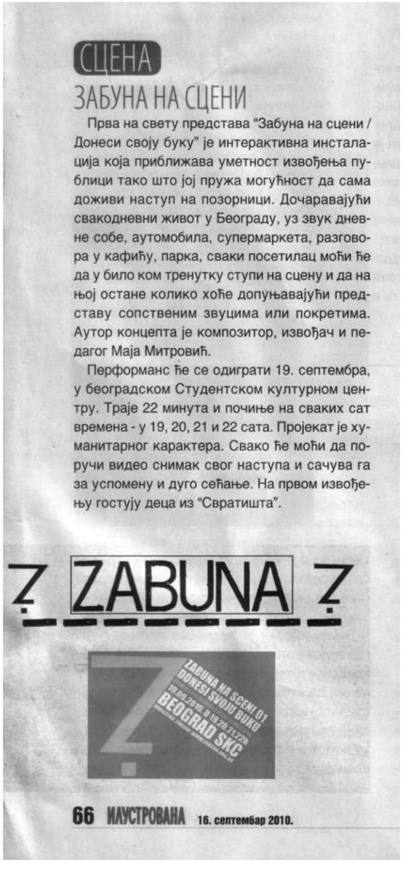
Фото Д. Ћирков

Једина у свету музичко-сценска представа у којој учествује публика изведена је у Великој сали Студентског културног центра чиме је завршен циклус „Забуна на сцени". У двадесетдвоминутном перформансу у два наврата учествовала су и деца из Свратишта и вокални састав Глас'не'жице.

Представа је сачињена тако да свако може да учествује стварајући звуке који нас свакодневно окружују попут гужве, буке, звука аутомобилских кочница... На овај начин уносећи сцене из околине, а уз помоћ музичких инструмената и сценских покрета, учесници перформанса покушавају да дочарају живот у Београду.

Аутор концепта је Маја Митровић, композитор, извођач и музички педагог. Њена музика преиспитује неке од основних елемената музичке традиције, али и прилагођава ову уметност савременом друштву. Музички део поставке у представи чине Ива Деспотовић за клавиром, Јелена Вујновић са флаутом, Милош Боснић – контрабас, Марко Митровић – електрична гитара, Растко Поповић који свира електричну виолу и Михаило Саморан – кларинет. **Љ. П.**

Фото Д. Ћирков



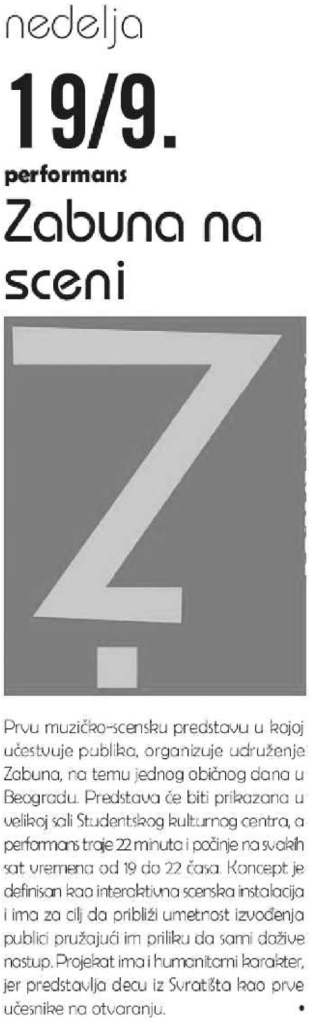
СЦЕНА

## ЗАБУНА НА СЦЕНИ

Прва на свету представа "Забуна на сцени / Донеси своју буку" је интерактивна инсталација која приближава уметност извођења публици тако што јој пружа могућност да сама доживи наступ на позорници. Дочаравајући свакодневни живот у Београду, уз звук дневне собе, аутомобила, супермаркета, разговора у кафићу, парка, сваки посетилац моћи ће да у било ком тренутку ступи на сцену и да на њој остане колико хоће допуњавајући представу сопственим звуцима или покретима. Аутор концепта је композитор, извођач и педагог Маја Митровић.

Перформанс ће се одиграти 19. септембра, у београдском Студентском културном центру. Траје 22 минута и почиње на сваких сат времена - у 19, 20, 21 и 22 сата. Пројекат је хуманитарног карактера. Свако ће моћи да поручи видео снимак свог наступа и сачува га за успомену и дуго сећање. На првом извођењу гостују деца из "Свратишта".

66 ИЛУСТРОВАНА 16. септембар 2010.



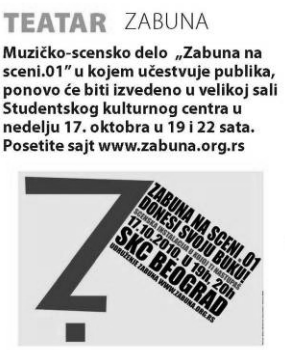
nedelja

**19/9.**

**performans**

## Zabuna na sceni

Prvu muzičko-scensku predstavu u kojoj učestvuje publika, organizuje udruženje Zabuna, na temu jednog običnog dana u Beogradu. Predstava će biti prikazana u velikoj sali Studentskog kulturnog centra, a performans traje 22 minuta i počinje na svakih sat vremena od 19 do 22 časa. Koncept je definisan kao interaktivna scenska instalacija i ima za cilj da približi umetnost izvođenja publici pružajući im priliku da sami dožive nastup. Projekat ima i humanitarni karakter, jer predstavlja decu iz Svratišta kao prve učesnike na otvaranju. •



**TEATAR** ZABUNA

**Muzičko-scensko delo „Zabuna na sceni.01" u kojem učestvuje publika, ponovo će biti izvedeno u velikoj sali Studentskog kulturnog centra u nedelju 17. oktobra u 19 i 22 sata. Posetite sajt www.zabuna.org.rs**

ZABUNA NA SCENI.01
DONESI SVOJU BUKU!
SCENSKA INSTALACIJA U KOJOJ TI NASTUPAŠ
17.10.2010. U 19h, 20h
SKC BEOGRAD
UDRUŽENJE ZABUNA WWW.ZABUNA.ORG.RS

Понедељак 20. септембар 2010.
СИНОЋ У БЕОГРАДУ
ПОЛИТИКА

Фото А. Васиљевић

Необични музички концепт осмислила је Маја Митровић, уметница која се бави прилагођавањем савременог начина живота традиционалним музичким формама

# Свирка на коју је публика донела своју буку

## Припадници удружења „Забуна” одржали несвакидашњи перформанс уклапајући тонове који се свакодневно могу чути на градским улицама у мелодије

Градска врева, саобраћајни колапс, препуне баште кафића, шетња Кнез-Михаиловом, Калемегданом и другим популарним местима преселили су се на сцену Студентског културног центра, где је одржан необичан перформанс у којем је учествовала и публика. Под слоганом „Донеси своју буку” посетиоци су уз подршку чланова Удружења „Забуна” дочарали како изгледа један обичан дан у нашој престоници, уз музичке композиције, сценске покрете и снимке звукова који се разлежу београдским плочницима.

Сваки гледалац имао је прилику да крочи на позорницу када год пожели и своје доживљаје из јавног превоза, са тротоара, из паркова, ресторана, дневне собе, општине, супермаркета, радног места или било ког другог места пренесе на бину. Уобичајени покрети приликом пешачења кроз град или разговора са познаницима у овој представи означавали су плес, док је ларма са улице преточена у ноте.

Овај концепт, назван „Забуна на сцени” осмислила је Маја Митровић, композитор и извођач у несвакидашњем комаду који је синоћ приказан у СКЦ-у. Уметница која се бави прилагођавањем савременог начина живота традиционалним музичким формама на овај начин покушала је да елиминише строге обичаје који су и данас незаобилазни део концерата класичне музике.

– Ако пожелите да одете на такав наступ подразумева се да изгледате свечано, да знате када смете да тапшете и када вам се опрашта што сте се закашљали. Сцена је величанствена, пречиста и недодирљива. Чињеница је да, заправо, ништа од тога не гарантује добро извођење и да већина публике не ужива у оваквом амбијенту. Један млад човек који се испред сале нађе у поцепаним патикама, колико год желео да подржи уметнике и чује њихов наступ неће имати права да уђе. Истина је да не би требало правити селекцију међу слушаоцима и одбијати радознале посетиоце – поручује ауторка Маја Митровић.

Осим ње, мелодије су на сцени заједно са гостима интерпретирали Ива Деспотовић, Јелена Вујновић, Марко Митровић, Михаило Саморан, Милош Боснић и Растко Поповић. Прикључили су им се и чланови савремене музичке трупе „Перпетуум денс компани”, композиторка Ана Гњатовић, састав „Професори” и други извођачи.

Као први учесници из гледалишта у „Забуни на сцени” представљени су најмлађи суграђани, штићеници Свратишта за децу. Наредни перформанс биће одржан у СКЦ-у, 17. октобра.

Н. Б.

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# Гроктање, мумлање, цоктање… уз музичке ноте

Шесточлани музички састав смештен испред видео-бима на сцени Студентског културног центра. На платну „играју” слике Београда. Шкрипа кочница тролејбуса, дрмусање трамваја, колоне аутомобила у саобраћајном кркљанцу, арсенал производа на полицама супермаркета, неажурна шалтер служба неке важне установе, ужурбано корачање тротоарима прометних улица – само су неки од призора живота у главном граду који су се смењивали на видео-биму. Истовремено, те звуке покушава да дочара секстет класичним инструментима. Са клавира, флауте, гитаре... наизменично допиру тонови класичне музике и бука. Тако је синоћ почео перформанс под називом „Забуна на сцени – донеси своју буку”, у ком је и публика имала важну улогу.

Музички ансамбл чинило је шест младих уметника. Клавир је свирала Ива Деспотовић, флауту Јелена Вујновић, електричну гитару Марко Митровић. Михаило Саморан латио се кларинета, Милош Боснић контрабаса, а Растко Поповић електричне виоле. Њихов специјални гост била је петочлана група која искључиво пева и зове се „Гласне жице”.

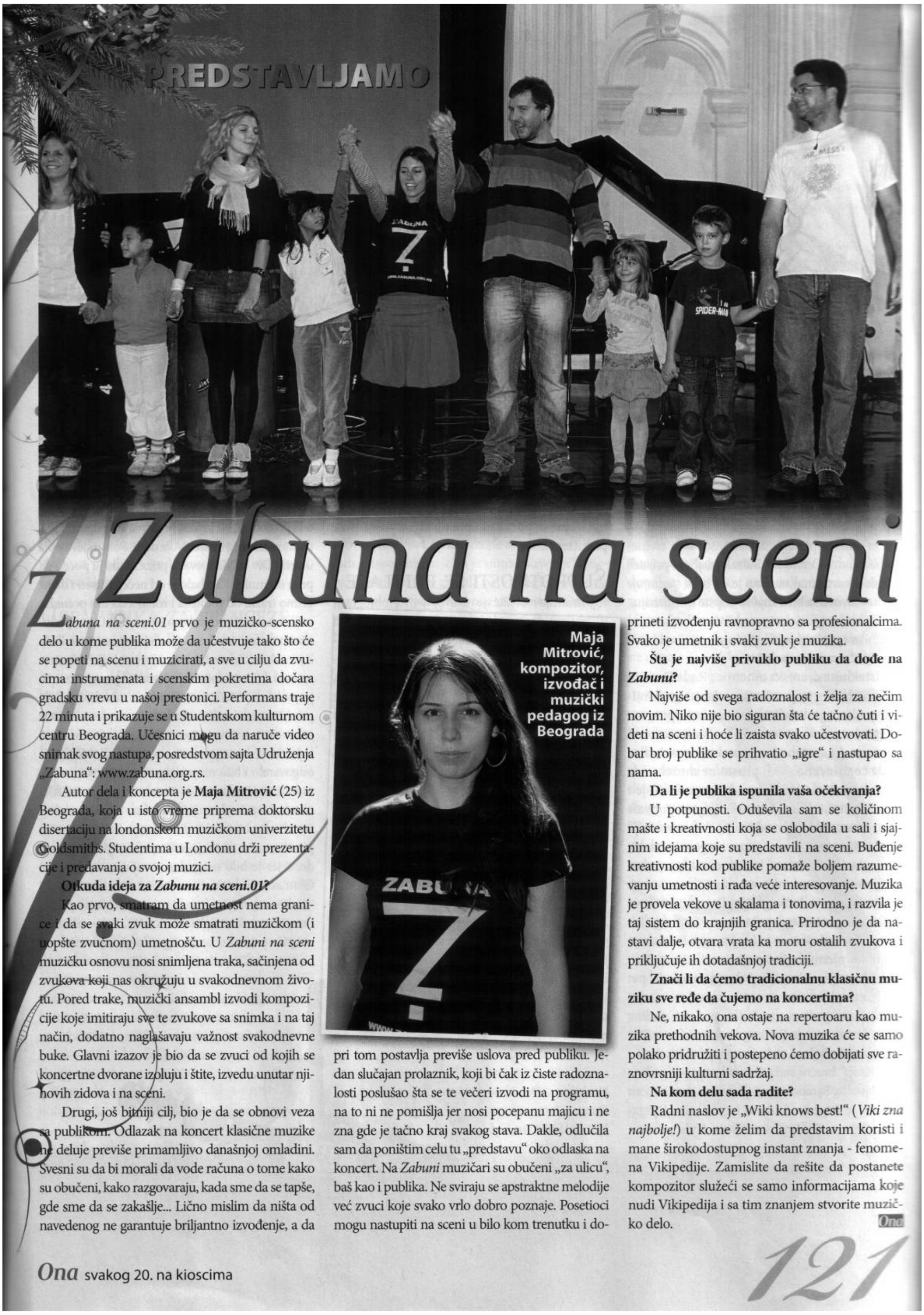
А све то је смислила Маја Митровић, композитор и аутор перформанса. Шта ју је подстакло да осмисли и реализује несвакидашњи концерт?

– Приметила сам да млади нису претерано заинтересовани за класичну музику, и покушала сам да отклоним баријеру – експерименталном музиком. У двадесетак минута колико перформанс траје у ствари свако може постати уметник. Публику смо унапред обавестили да је пожељно да на концерт понесу предмете којима могу да произведу било какав звук. Изнад свега учесници концерта су се добро забавили, схвативши да то могу и уз звуке класичних инструмената – објаснила је Маја Митровић.

М. С. М.

Фото А. Васиљевић

Класичним инструментима дочарали звуке велеграда



PREDSTAVLJAMO

# Zabuna na sceni

Maja Mitrović, kompozitor, izvođač i muzički pedagog iz Beograda

*Zabuna na sceni.01* prvo je muzičko-scensko delo u kome publika može da učestvuje tako što će se popeti na scenu i muzicirati, a sve u cilju da zvucima instrumenata i scenskim pokretima dočara gradsku vrevu u našoj prestonici. Performans traje 22 minuta i prikazuje se u Studentskom kulturnom centru Beograda. Učesnici mogu da naruče video snimak svog nastupa, posredstvom sajta Udruženja „Zabuna“: www.zabuna.org.rs.

Autor dela i koncepta je **Maja Mitrović** (25) iz Beograda, koja u isto vreme priprema doktorsku disertaciju na londonskom muzičkom univerzitetu Goldsmiths. Studentima u Londonu drži prezentacije i predavanja o svojoj muzici.

**Otkuda ideja za *Zabunu na sceni.01*?**

Kao prvo, smatram da umetnost nema granice i da se svaki zvuk može smatrati muzičkom (i uopšte zvučnom) umetnošću. U *Zabuni na sceni* muzičku osnovu nosi snimljena traka, sačinjena od zvukova koji nas okružuju u svakodnevnom životu. Pored trake, muzički ansambl izvodi kompozicije koje imitiraju sve te zvukove sa snimka i na taj način, dodatno naglašavaju važnost svakodnevne buke. Glavni izazov je bio da se zvuci od kojih se koncertne dvorane izoluju i štite, izvedu unutar njihovih zidova i na sceni.

Drugi, još bitniji cilj, bio je da se obnovi veza sa publikom. Odlazak na koncert klasične muzike ne deluje previše primamljivo današnjoj omladini. Svesni su da bi morali da vode računa o tome kako su obučeni, kako razgovaraju, kada sme da se tapše, gde sme da se zakašlje... Lično mislim da ništa od navedenog ne garantuje briljantno izvođenje, a da pri tom postavlja previše uslova pred publiku. Jedan slučajan prolaznik, koji bi čak iz čiste radoznalosti poslušao šta se te večeri izvodi na programu, na to ni ne pomišlja jer nosi pocepanu majicu i ne zna gde je tačno kraj svakog stava. Dakle, odlučila sam da poništim celu tu „predstavu“ oko odlaska na koncert. Na *Zabuni* muzičari su obučeni „za ulicu“, baš kao i publika. Ne sviraju se apstraktne melodije već zvuci koje svako vrlo dobro poznaje. Posetioci mogu nastupiti na sceni u bilo kom trenutku i doprineti izvođenju ravnopravno sa profesionalcima. Svako je umetnik i svaki zvuk je muzika.

**Šta je najviše privuklo publiku da dođe na *Zabunu*?**

Najviše od svega radoznalost i želja za nečim novim. Niko nije bio siguran šta će tačno čuti i videti na sceni i hoće li zaista svako učestvovati. Dobar broj publike se prihvatio „igre“ i nastupao sa nama.

**Da li je publika ispunila vaša očekivanja?**

U potpunosti. Oduševila sam se količinom mašte i kreativnosti koja se oslobodila u sali i sjajnim idejama koje su predstavili na sceni. Buđenje kreativnosti kod publike pomaže boljem razumevanju umetnosti i rađa veće interesovanje. Muzika je provela vekove u skalama i tonovima, i razvila je taj sistem do krajnjih granica. Prirodno je da nastavi dalje, otvara vrata ka moru ostalih zvukova i priključuje ih dotadašnjoj tradiciji.

**Znači li da ćemo tradicionalnu klasičnu muziku sve ređe da čujemo na koncertima?**

Ne, nikako, ona ostaje na repertoaru kao muzika prethodnih vekova. Nova muzika će se samo polako pridružiti i postepeno ćemo dobijati sve raznovrsniji kulturni sadržaj.

**Na kom delu sada radite?**

Radni naslov je „Wiki knows best!“ (*Viki zna najbolje!*) u kome želim da predstavim koristi i mane širokodostupnog instant znanja - fenomena Vikipedije. Zamislite da rešite da postanete kompozitor služeći se samo informacijama koje nudi Vikipedija i sa tim znanjem stvorite muzičko delo. Ona

*Ona* svakog 20. na kioscima

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# Донеси своју буку!

У великој сали Студентског културног центра, у недељу 19. септембра, Удружење „Забуна" организује јединствену музичко-сценску представу. Перформанс је дефинисан као интерактивна инсталација и има за циљ да уметност извођења приближи публици тако што ће им пружити прилику да сами доживе наступ на сцени. Извођење ће трајати 22 минута, почеће у 19 часова и одвијаће се на сваки сат. Идејни творац концепта је композиторка Маја Митровић, а музички састав чине Ива Деспотовић, клавир, Јелена Вујновић, флаута, Марко Митровић, електрична гитара, Михаило Саморан, кларинет, Милош Боснић, контрабас и Растко Поповић, електрична виола. Удружење „Забуна" је непрофитабилна и невладина организација основана да подржи стварање и развој експерименталне музике. Овај пројекат има хуманитаран карактер – први учесници на сцени биће деца из Свратишта.

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# Ove sezone i publika igra u pozorišnim predstavama

**Sutra krećemo u pozorišnu avanturu Bitefa, koji i ove godine nudi niz pozorišnih eksperimenata. Međutim, njegov istraživački duh izlazi iz okvira festivala – u Ateljeu 212 večeras će biti izvedena „Revolucija: master klas", koja reč publike tretira kao ključni element improvizovanog scenarija, dok ste u nedelju pozvani u SKC da svojom „bukom" učestvujete u „Zabuni na sceni".**

▲ U „Izabelinoj sobi" počinje Bitef, u Ateljeu se odvija nova „Revolucija", a u SKC-u „buka svakodnevice"

**EKSPERIMENTI** – Bitef počinje sutra istraživanjem „Izabeline sobe", a u svom 44. izdanju nastavlja da istražuje nove forme pozorišne komunikacije. Publika je angažovana već time što nema zvaničnog slogana.

- Bitef je ove godine svojevrsni forum, mesto otvoreno za razmenu ideja i neprestani dijalog u svim pravcima i između svih aktera koji se pojavljuju na festivalu - kaže Anja Suša, selektorka Bitefa.

Granice koje Bitef pomera kada je reč o eksperimentisanju s teatarskim izrazom podsticaj su i za beogradsku pozorišnu scenu.

Tako Atelje u saradnji sa zagrebačkim Bacačima sjenki ide dalje u istraživanju scenske forme - večeras će premijerno predstaviti „Revoluciju" po konceptu Katarine Pejović i Borisa Bakala.

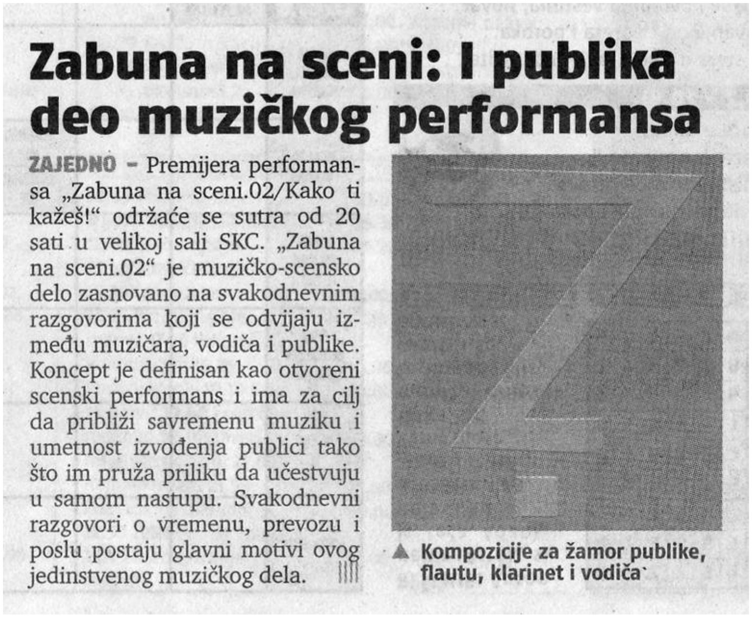
- U ovoj predstavi teksta nema. Postoji struktura koja mnogo više liči na muzičku improvizaciju nego na klasičnu predstavu. Bilo kakva vrsta scenarija ne funkcioniše, jer na svakom izvođenju imate pred sobom drugog čoveka. Zato uz naslov ide slogan: „Master klas – stvori svoju predstavu". Ova predstava zaista ne postoji bez publike - ističe Katarina Pejović. Prema njenim rečima, predstava istražuje kakva je revolucija danas moguća, kakvu želimo, a od kakve strepimo, a prvenstveno kakva se revolucija može postići ako čovek počne od sebe.

„Zabuna na sceni" nastaće i u nedelju u SKC-u.

- „Zabuna na sceni 01/Donesi svoju buku!" je interaktivna scenska instalacija čija je osnova zvuk svakodnevnog života u Beogradu. Ideja je da svaki zvuk oko nas može da se smatra muzikom, a svaki pokret plesom. Lica iz publike moći će da kroče na scenu kad god to požele i kreću se, pričaju, viču, pevaju, sviraju, tapšu, pa čak i samo da stoje i trepću. Svaki učesnik moći će da naruči video ili audio snimak svog nastupa i sačuva ga za uspomenu - navodi za „24 sata" Maja Mitrović, autorka koncepta.

*A. Kalaba*

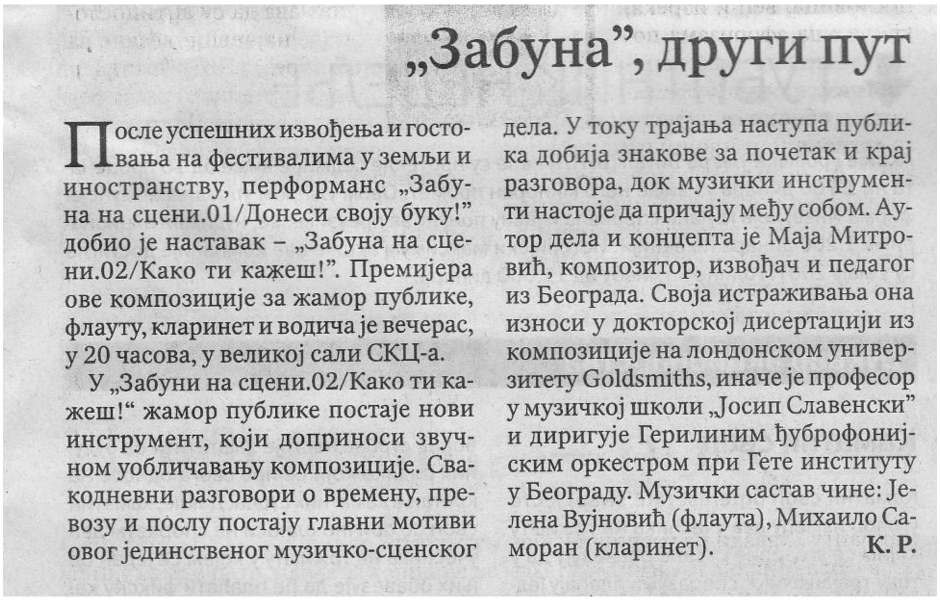
## *Appendix 26 – Press clippings: March – June 2012 (Zabuna on stage.02/Whatever You Say!)*



### Zabuna na sceni: I publika deo muzičkog performansa

**ZAJEDNO** – Premijera performansa „Zabuna na sceni.02/Kako ti kažeš!“ održaće se sutra od 20 sati u velikoj sali SKC. „Zabuna na sceni.02“ je muzičko-scensko delo zasnovano na svakodnevnim razgovorima koji se odvijaju između muzičara, vodiča i publike. Koncept je definisan kao otvoreni scenski performans i ima za cilj da približi savremenu muziku i umetnost izvođenja publici tako što im pruža priliku da učestvuju u samom nastupu. Svakodnevni razgovori o vremenu, prevozu i poslu postaju glavni motivi ovog jedinstvenog muzičkog dela. ||||

▲ **Kompozicije za žamor publike, flautu, klarinet i vodiča**



### „Забуна”, други пут

После успешних извођења и гостовања на фестивалима у земљи и иностранству, перформанс „Забуна на сцени.01/Донеси своју буку!” добио је наставак – „Забуна на сцени.02/Како ти кажеш!”. Премијера ове композиције за жамор публике, флауту, кларинет и водича је вечерас, у 20 часова, у великој сали СКЦ-а.

У „Забуни на сцени.02/Како ти кажеш!“ жамор публике постаје нови инструмент, који доприноси звучном уобличавању композиције. Свакодневни разговори о времену, превозу и послу постају главни мотиви овог јединственог музичко-сценског дела. У току трајања наступа публика добија знакове за почетак и крај разговора, док музички инструменти настоје да причају међу собом. Аутор дела и концепта је Маја Митровић, композитор, извођач и педагог из Београда. Своја истраживања она износи у докторској дисертацији из композиције на лондонском универзитету Goldsmiths, иначе је професор у музичкој школи „Јосип Славенски” и диригује Герилиним ђуброфонијским оркестром при Гете институту у Београду. Музички састав чине: Јелена Вујновић (флаута), Михаило Саморан (кларинет).

К. Р.

БЕОГРАДУ

ПОЛИТИКА

Фото Р. Крстинић

**„Забуна на сцени 2 – Како ти кажеш” – премијерно у великој сали СКЦ-а**

# Концерт за флауту, кларинет и – жамор публике

Жамор публике постепено се утишава како би до изражаја дошла весела мелодија флауте. Пролама се и звук кларинета док диригент, такозвани водич, окреће леђа музичарима и наводи гледаоце да певају. Уместо да у тишини прати извођење Јелене Вујновић (флаута) и Михаила Саморана (кларинет), публика игра своју, ненадано додељену улогу и на моменте надјачава музику два инструмента која подсећа на џез из цртаних филмова. Разговори о лепом времену и гужви у градском превозу наједном престају, како би Јелена Вујновић флаутом опонашала заразни смех.

**Композитор Маја Митровић је као јединствен инструмент у свој оркестар увела спонтани жамор слушалаца**

У великој сали СКЦ-а премијерно је изведен концерт „Забуна на сцени 2 – Како ти кажеш”, чији је аутор Маја Митровић, композитор. Она је – инспирисана речју америчког музичара Џона Кејџа како је сваки тон, па чак и тишина врста музике – као јединствен инструмент у свој оркестар увела спонтани жамор слушалаца. У току наступа Маја је публици давала знакове за почетак и крај разговора, док се у позадини чуло као да флаута и кларинет воде своју расправу.

Ауторка је објаснила да није лако водити и масу и музичаре, али да то ради са уживањем. Према њеним речима, свако у себи чува музички таленат, али ретко има прилику да га испољи. Она је на почетку концерта имала пуне руке посла не би ли навела слушаоце да се опусте и пропевају, а то се убрзо драстично променило – слатку муку представљало је утишавање новопечених извођача.

Програм „Како ти кажеш” други је део пројекта „Забуна на сцени 1 – Донеси своју буку”, који је прошле године доживео велики успех на фестивалима у земљи и иностранству.

**М. Ђуров**

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