

CHRISTOPH HERNDLER

"vom Festen, das Weiche"

Graphic Score with Abstract Sequences

2006 / 07

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Christoph Herndler

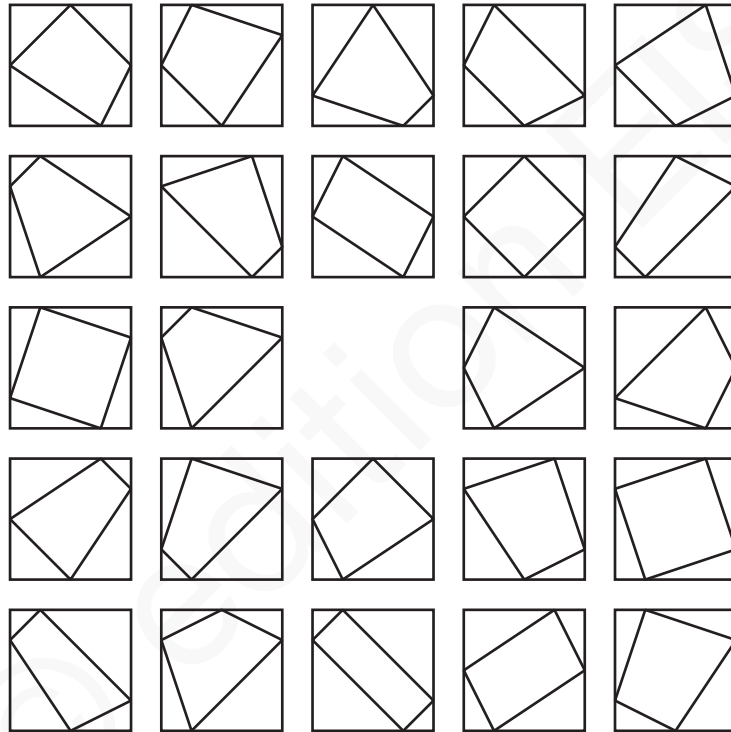
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Graphic Score with Abstract Sequences

for Producing a Concrete Realization



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WITH ITS 24 ELEMENTS PLUS ROTATIONS THE GRAPHIC SCORE ENCOMPASSES ALL POSSIBLE VARIATIONS FOR TRACING A QUADRILATERAL FIGURE WITHIN A BOX BY CONNECTING THE SIDES OF THE BOX AT EACH OF THE THREE POINTS PER SIDE THAT RESULT FROM A SIDE'S DIVISION INTO FOUR EQUAL PARTS.

IN THIS WAY, EACH CORNER OF THE QUADRILATERAL FIGURE WITHIN THE BOX DIVIDES THE BOX SIDE INTO TWO EQUAL OR TWO UNEQUAL SEGMENTS.

THE RESULTING SEGMENTS WILL BE EITHER LONG (L), MEDIUM (M), OR SHORT (S).

READ CLOCKWISE, ONLY THE FIRST OF THE TWO SEGMENTS OF EACH SIDE IS RELEVANT.

ITS LENGTH (L / M / S) AND ITS POSITION (left / 1, top / 2, right / 3, bottom / 4) ARE THE INFORMATION (VARIABLES) USED FOR INTERPRETATION (SETTING THE VARIABLES) IN CONJUNCTION WITH THE SEQUENCES.



A SEQUENCE DESCRIBES HOW TO PLAY THE GRAPHIC SCORE BY MEANS OF MATERIAL DEFINED IN THE SEQUENCES – THUS IN EACH NEW SEQUENCE A DIFFERENT MATERIAL COMBINATION IS USED TO PLAY THE SAME GRAPHIC SCORE. THE GRAPHIC SCORE ALWAYS REVEALS ITSELF FROM A DIFFERENT PERSPECTIVE. USUALLY THE GRAPHIC SCORE IS ROTATED ONTO THE NEXT OF ITS FOUR SIDES AT THE END OF EACH SEQUENCE.

IN THE CASE OF THIS SPECIFIC SCORE, THE MUSICIAN CHANGES TO THE NEXT SEQUENCE WHEN HE/SHE ARRIVES AT THE “EMPTY CENTER.” THEREFORE, ROTATION OF THE SCORE OCCURS AT THE END OF EVERY SECOND SEQUENCE.

THE SELECTED MATERIAL IS ORGANIZED IN THE SEQUENCES BY MEANS OF A COLOR-CODED TABLE OF COLUMNS AND ROWS.

ONE ROW OF THE TABLE REPRESENTS ONE SEQUENCE.

EACH COLOR IS ASSIGNED TO A DIFFERENT SOUND. THE SAME COLORS DENOTE THE SAME SOUNDS.

IF A ROW CONSISTS OF 4 COLUMNS, THE 4 COLUMNS CORRESPOND TO THE 4 SIDES OF AN ELEMENT IN THE GRAPHIC SCORE.

IF A ROW CONSISTS OF 3 COLUMNS, THE 3 COLUMNS FROM LEFT TO RIGHT ARE ASSIGNED THE 3 DIFFERENT LENGTHS (L/M/S) OF THE SEGMENTS OF AN ELEMENT.

DEPENDING ON WHICH COLUMNS CONTAIN THE SOUNDS ASSIGNED TO A COLOR, THEY ARE TO BE PLAYED IN THE CORRESPONDING ORDER WHEN READING AN ELEMENT.

THE LENGTH OF THE SEGMENT (L/M/S) DETERMINES THE DURATION OF THE SOUND TO BE PLAYED.

IF A SOUND THAT IS BY DEFINITION “SHORT” IS ASSIGNED TO A COLOR, THIS IS ACHIEVED IN THE CASE OF “LONG” OR “MEDIUM” SEGMENTS BY FOLLOWING THE SHORT SOUND WITH A CORRESPONDINGLY LONG PAUSE (SIMILAR TO STACCATO).

SHORT SOUNDS (“S”) ARE ALSO TO BE PLAYED WITH DISTINCT SEPARATIONS BETWEEN THEM.

L (long)

END OF A PHRASE, RESTING

EVERY "L" SHOULD BE HELD FOR A DIFFERENT DURATION DEPENDING ON THE MUSICAL CONTEXT. AVOID PRECISE METER, INSTEAD TAKE ADVANTAGE OF THE TIME MARGIN OF A "LENGTH" (RUBATO), ESPECIALLY WHEN SEVERAL "L" OCCUR IN SUCCESSION.

THIS "RESTING" TEMPO CAN BECOME A "PRESSING ON," BUT NEVER TO THE EXTENT THAT IT CANNOT BE DIFFERENTIATED FROM THE "M" (medium). OR CONVERSELY, SEVERAL CONSECUTIVE "L" CAN BECOME LONGER IN DURATION. IN ANY CASE, THE LAST "L" IN A SERIES SHOULD BE FOLLOWED BY A PAUSE, INDICATING THE END OF A PHRASE.

M (medium)

MODERATELY SLOW, ALWAYS PRESSING ON, BUT STILL NOT FAST

S (short)

(VERY) FAST, SHORT BUT TIED, SOMETIMES LIKE AN ACCIACCATURA

NOTE:

IF THE SOUNDS ARE ASSIGNED TO THE 4 POSITIONS, THEIR ORDER STAYS THE SAME WHEN READING THE ELEMENTS, BUT THEIR DURATION CHANGES.

ON THE OTHER HAND, IF THE SOUNDS ARE ASSIGNED TO THE LENGTHS (L/M/S), DURATION DOESN'T CHANGE, BUT THEIR ORDER DOES.

EVEN IF EACH PLAYER ASSIGNS THE SAME MATERIAL TO THE COLORS, IN TERMS OF TEMPO, THE GRAPHIC SCORE IS TO BE PLAYED INDEPENDENTLY BY EACH INDIVIDUAL – EACH PLAYER IS A SOLOIST.

THE MATERIAL CAN ALSO BE SELECTED INDEPENDENTLY.

ONCE THE MATERIAL HAS BEEN DETERMINED, ITS ORDER IS GOVERNED BY THE SEQUENCES. THIS PRODUCES A SMOOTH TRANSITION FROM ONE SOUND SITUATION TO THE NEXT. SPECIAL ATTENTION IS TO BE PAID TO THIS FLOW WHILE PLAYING:

THUS WHEN CHANGING FROM ONE SEQUENCE TO THE NEXT THERE SHOULD BE NO CUTTING OFF OR PAUSE. IN MOST CASES THIS CAN BE EASILY AVOIDED SINCE MATERIAL FROM A PREVIOUS SEQUENCE IS CARRIED OVER INTO THE NEXT ONE.

IF THE SCORE IS BEING PLAYED BY MANY PERFORMERS, ASYNCHRONOUS PLAYING WILL USUALLY GIVE RISE TO AN OVERLAPPING OF SEQUENCES, WHICH AUTOMATICALLY PRODUCES A MORE HOMOGENEOUS TRANSITION FROM ONE SOUND SITUATION TO THE NEXT.

PAUSES THAT NEVERTHELESS DO ARISE FROM CHANGING SEQUENCES SHOULD NOT DIFFER FROM THE PAUSES THAT OCCASIONALLY OCCUR AFTER LONG SOUNDS AT THE END OF PHRASES. SIMILARLY, THE ELEMENTS OF THE GRAPHIC SCORE ARE NOT NECESSARILY TO BE PLAYED WITH SEPARATIONS BETWEEN THEM. THE END OF A PHRASE AFTER A LONG TONE (“L”) IS THE ONLY CRITERIUM FOR A PAUSE.

DEPENDING ON THE NUMBER OF PLAYERS, A SLIGHTLY STAGGERED START MAY BE PREFERRED, HOWEVER THE PIECE SHALL END WHEN THE LAST PLAYER FINISHES.

DESPITE PLAYING INDEPENDENTLY, PLAYERS, ESPECIALLY IN SMALLER ENSEMBLES, SHOULD MAKE SURE THEY DO NOT DRIFT APART MORE THAN A SEQUENCE.

EVEN IF DUE TO THE TYPE OF NOTATION MUCH IS LEFT OPEN BY THE SOUND SELECTION AREA, EXPERIENCE SHOWS THAT INTERESTING RESULTS CAN OFTEN BE OBTAINED BY WORKING WITH SOUND "IMPURITIES" OR BY "PUSING THE BORDERS OF SOUND CONTROLLABILITY." THEREFORE HERE WE ARE NOT SO CONCERNED WITH CONTROLLING THE SOUND RESULT AS WE ARE WITH THE MENTAL PRECISION WITH WHICH THE SCORE'S INSTRUCTIONS ARE EXECUTED. ORDER AND CONTROL ON THE ONE HAND, CHAOS AND UNPREDICATABILITY ON THE OTHER.

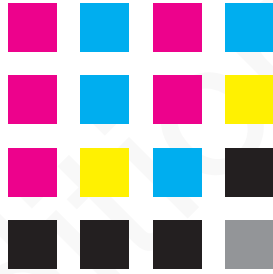
IN THE SAME WAY THAT EACH SOUND HAS A FORM, SOUND MATERIAL CAN ALSO BE FORMED, WHETHER IT IS THROUGH REPETITION, GLISSANDI, OVERBLOWING, MULTIPHONICS, DYNAMIC CHANGES, PREPARED INSTRUMENTS, ETC.

IN EACH CASE, THIS IS UP TO THE TASTE AND DISCRETION OF THE PLAYER.

I II I II
I II I III
I III II IV
IV IV IV V

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SEQUENCE VARIATION #1

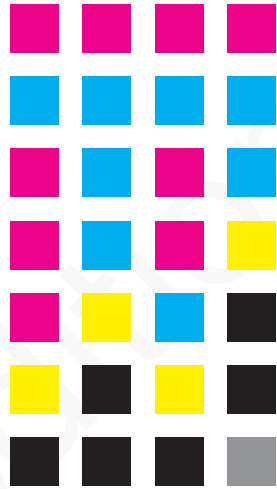
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I I I I
II II II II
I II I II
I II I III
I III II IV
III IV III IV
IV IV IV V



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• I I

I I I II

II II I II

I II II II

III II III II

III IV V

III IV VI

VI IV VI

VI VI VI

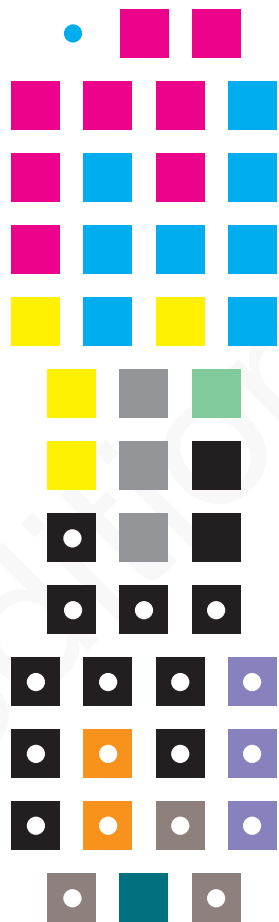
VI VI VI VII

VI IIX VI VII

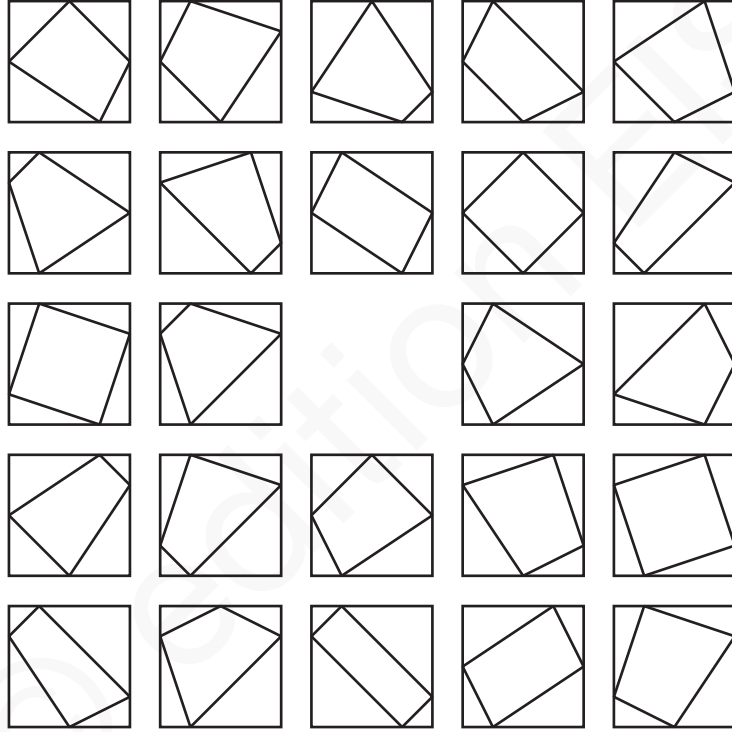
VI IIX IX VII

IX XI IX

BLACK = LONG (LEGATO)
 COLOR = SHORT (STACCATO)
 • = REST



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