

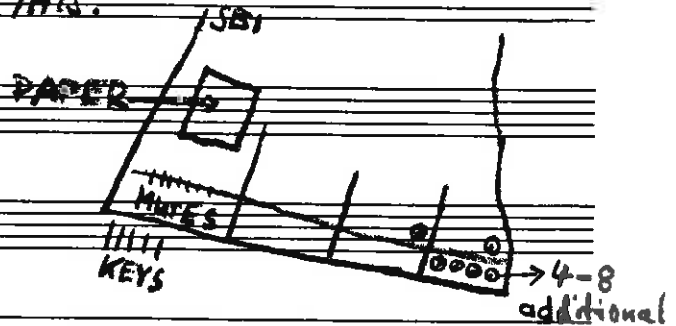
TONE

ULRICH SÜSSE


for
FEMALE VOICE, PIANO, 2 TAPERECORDERS
AND 3 TAPES

STAGE: THE POSITION OF PIANIST AND SINGER CAN BE
ARRANGED ACCORDING TO THEIR WILL AND NEEDS.
THE SECOND TAPERECORDER SHOULD BE WITHIN REACH OF THE
SINGER. THE SINGER HAS TO HAVE A CHAIR.

PIANO SHOULD BE PREPARED LIKE THIS:



for everybody: ↓ undefined pitch
↓ = M.M. 60 IF TIME IS NOT DETERMINED BY SECONDS
≈ 5" APPROXIMATELY 5 SECONDS

 MATERIAL BOX CAN BE PLACED FREELY
WITHIN THE GIVEN DURATION

PIANO: SB1 LOWEST STRINGBOX



HITTING STRINGS
WITH OPEN HAND



PING PONG BALL



DROP ○, DISTANCE: 5-8 INCHES




PEDAL



RUBBING STRING WITH COIN OR FINGERNAIL



TYPEWRITED PAPER  FREE RHYTHM

■ CLUSTER

VOICE:

- PITCH
- x BETWEEN PITCH AND SPRECHSTIMM
- x SPRECHSTIMME

The score (pg 1 to 10) was used for the first performance in April 10, 1973. The interpretation of the large improvisation section was left up to the performers with only a few hints on top of page 9 (PLAY IN THE RHYTHM..) as well as the time structure of tape 1.

Shortly after the first couple of performances a supplement score was made in order to specify the tape actions and to make suggestions for the performers.

Yet the original idea, as formulated in the first text of the supplementary score (under: a) the tape...) still stands: the tape should replace a score, i.e. the same way in which one reads a score, one can "read" a tape by repeated listening.

original text: *The additional score covers the improvisation part at the top of page 9; it consists of an approximate notation of the tape action (V=voice, taped and live, E=electronics) and improvisation suggestions for the performers. Although these suggestions leave space for creativity and can even be completely changed and replaced by different convincing patterns, the precondition for performing is that a) the tape has to be known thoroughly thus b) being aware that one can rest very often.*

PITCH NOTATION: \bigcirc more emphasized pitches }
 \ominus less emphasized pitches } (through length, frequency, register)
• not emphasized pitches }

The performers can make use of the notated pitches before, at or after their appearance on tape - corresponding, diverging or both.

The sequence of the 4 additional score pages is not fixed with numbers, but with the letters of the title: T - O - N - E .

The beginning of the first page (T): Bachchoral correlates with the start of page 8. The timing: 12'18" on top of page 8 was taken, when the piano solo (middle of page 0) was not AD LIBITUM, but restricted to 40". The 12'18" sequence ends at the bottom of page 10.

The additional score doesn't replace page 8, but serves to specify the tape actions (LOOK INTO EVERY ELEMENT...) at the end of page 8 - (it cannot be done more precisely since the overlapping sounds of tape 3 are different at each performance).

In the performance it is possible to use the switching of scores as a theatrical moment, especially when the T - O - N - E section is finished and the performers refer back to the old score (pg 9 and 10).

Timing is indicated by a) $\longleftrightarrow 23'' \longleftarrow$ numbers between arrows (bottom of pg 0)
b) --- { 2'42'' } --- numbers within brackets
--- { 2'42'' } --- 2'42'' --- between dotted lines indicate the continuation of the timing into the next system. The end of that time sequence is signaled without brackets (pg T - 0)

Stuttgart
Feb 19, 1989

c) | numbers under vertical dotted lines indicate a spot, counted from the start of each section (page T).
↓
27"

TAPE 1

PIANO COMES IN STANDS FACING THE PIANO STARTS CLEANING THE KEYS WITH TISSUE OR SIMILAR $\frac{1}{2}$ - $\frac{3}{4}$ OF THE TOUCHED KEYS SHOULD SOUND DOESN'T LOOK AT THE SINGER

VOICE COMES IN A LITTLE LATER, WONDERS, HESITATES, SITS DOWN IN WAITING POSITION LOOKS AT PIANO

TAPE 2

T1

P RUBBING STRING WITH COIN SB1 SB2/3 SB4 ON CLEARING THROAT ECHO "NOVLOTSCH!" takes 2 rings piano bells

V IMPATIENTLY CLEARING THROAT LOOKS AT PIANIST WITH QUESTIONING, BLAMING EXPRESSION (2-3")

T2

T1

P SB3 possibly between the string of two pitches SB2 LOOKS AT SB2 AND KEYBOARD, COMPARING THE LOCATION OF \odot turns head very short towards the singer; when she finishes (noise will tell) he plays, still standing immediately INTERRUPTING THE SINGER

V "NOVLOTSNE" annoyed THE KEY PLAYED C# GETS HER ATTENTION; SHE WILL RISE WITH SOME NOISE (CHAIR), PREPARED TO SING

T2

ON TELEPHONE NO. 1-888-888-8888 standard time this is a recording today vs. AIR CONDITION is unsatisfactory

Takes 4 @

LOOKING FOR @ BY PLAYING SOFTLY 3-7 VERY LOW KEYS (some repetitions). WHEN @ LOCATED PLAY KEY SS (Ped. off). @ HITS SB1-2-3 AGAIN (Ped. on)

DEPENDING ON THE TIME LEFT, A @ CAN BE CAUGHT AND BE PUT BACK INTO SB1

TRUS-

HO-O vibrato

WEEKDAYS THANK YOU FOR CALLING

puts one @ on top of each SB

finger tips drumming on paper

gliss

PLAYS

TRATED TURNS T2 ON

AT THE TONE STANDARD TIME WILL BE

PLAY IN THE RHYTHM

7" 5" 5"

RHYTHMIC PATTERNS IN SB 2-3 AREA, LEFT HAND ON KEYBOARD, RIGHT FINGERS ON THE STRINGS (MUTE)

TAKES PAPER OUT

STRING

KEY

looks for the MARK MAKE up and down the string

STANDARD TIME AT THE TONE

THIS IS A RECORDING

5 6 6

50"

TI

P

RHYTHMIC PATTERNS

STRING

KEY

KEY

STRING

V

① ON OFF ② ON OFF ON OFF ③ ON OFF INDEPENDENTLY. REWINDS AND PUTS

T2

50"

TI

P

KEY

STRING

V

TAPE 3 ON TAPERECORDER

T2

50"

TI

P

V

T2 (3)

VOWELS

PLAY WITH MECHANICAL REGULARITY although trying slowly to catch the tape

TRIES 3 times

NO-O

TO-ONE

E-O

TI
P
V

6" 3"

GESTURE ONLY

TI
P
V

3" 7"

GESTURE ONLY

ff

TI
P
V

5"

WHISTLE
acknowledging

DI-AH DE-A

TI

5" ← → 3" ← → 4" ← →

P

AS FAST AS POSSIBLE

TRANSFORM

V

O-OHN

TI

22" ← →

P

CHANGE BETWEEN ① ② ③

IMITATES TAPE

V

IMITATES PIANO

TI

22" ← → 8" ← → 4" ← →

P

BOTH GIVE UP

V

TI

P

V

TI

OFF

CLUSTER UNTIL TAPE OFF

ALL PINGPONGBALLS OUT

TURNS T3 ON

LITERS UNPSET ANNOYED OFF WORDS

WAITS PREPARED TO SING ON

APE 3

TI

P

V

T3

T1

P

V

T3

AT LEAST ONCE, THE MOST 3 TIMES, GETS ANGRIER, MORE ANNOYED, UTTERS SO

TURNES T3 OFF AND ON, WHEN TAPE QUITS, SHE LEAVES IT ON

OFF ON OFF ON OFF ON ON

"COME ON!" "FOR GOD'S SAKE" "OH GOD" "THAT ISN'T POSSIBLE" "I DON'T KNOW" "WHO ON EARTH" "ABSURD MESS"

"Some one told me that a fantas- come on, O Jesus"

20" ←

3"

11" →

VOICE

TURNES T3 ONCE OFF AND ON

"ISN'T THERE ANY WHY, I MEAN REALLY, WHY"

STARTS LAUGHING, HALF ANGRY, HALF DESPERATE

Short Laughter

WHEN T3 TRANSFORMS LAUGHING TO CHORD, SHE TAKES OVER WITH "G"

WNN HNNHA

LAUGHING

60

7:0

3"

11" ←

V

T3

PIANO

V

T3

Hardando

2"

12' 18" →

45" →

TAPE 1

PIANO

VOICE

LAUGHING BACKWARDS

TAPE 3

45" ←

LOOK INTO EVERY ELEMENT OF THOSE WORDS

PLAY IN THE RHYTHM OF THIS SENTENCE

P

GOING SLOWLY INTO - EXAGGERATING

V

PLAY IN THE RHYTHM OF THIS SENTENCE

T3

T₁

PLAY LOOK in the RHYTHM of this SENTENCE

rupted by short spoken syllables

SLOWLY LOUDER

same glass, hitting with soft sticks → TREMOLO

2'10" → 2'42" ←

AD-LIBITUM

VOICE may rest

CALM
SOFT
but
INTENSE

PLAY SOMETHING DIFFERENT without thinking of any structures before or after

possible: keeping "F", little movement in the middle (< >), pauses.

TIMING: FEEL FREE (tape stops and waits for your SIGNAL)

(PIANO SOLO)

TAPE ON

(a matter of arrangement, a good suggestion is
||: pitch f (and eb) (b2) ||)

V.P: SLOW PUNCTUATED PATTERNS going into restless punctuated patterns

driving impatiently for ACTIVITY (EXPLOSION)

REST ~ 4"

OR HOLD WITH DECRESCENDO + POSSIBLE INNER PULSATION

N

HESITATE (TO EXPLODE), FLUCTUATE, find SENSE in picking up E pitches, play them

26"

V: BIGGEST CHALLENGE

POSSIBLE ANTICIPATION OF BUILD-UP VIA several short EXPLOSIONS

MIGHT BE TAKEN OR NOT

40"

59"

RESTRAINT

OR HOLD SUBITO PP

COVER SLOWLY WITH 2" AD LIB. A CARPET OF SOUND

1'17" i.g. Ped

1'40"

E

17"

T 1

P

SUBTLE

TO INTENSE

TRANSFORM

TO COHERENT

SOFT

V: noise

NOISES

52"

25"

39"

HAD WHISTLES

WHISTLES


P: SHORT, STRONG UP AND DOWN GLISSANDI WITH SOFT STICK IN SB2, PERIODICLY HALF MUTING THIS SOUND

T 1

mf

1' 32"

BY RELEASING PEDAL SO THAT THE MUTES JUST SLIGHTLY TOUCH THE STRINGS

P: 

32" CHANGING COLORS

12"

1' 32"

OUTBURSTS AGONIZING

50"

after those 12" when tape starts (ff) rest, switch to former score, find the place on page 9.

TAPE 1, 3
 VOICE,
 PIANO

AD LIB.

57" ← 23" ← 9" → 52" ← 17" → 52" ←

PLAY IN THE RHYTHM OF THIS SENTENCE

LOOK INTO EVERY ELEMENT OF THOSE WORDS

PLAY THROUGH THE RHYTHM OF THESE SYLLABLES

improvise: imagine the sentences, words, syllables; transform them to the possibilities of your instrument; imagine longer, shorter periods; soft, loud, in-decreasing, change color - pitch, noise, whisper, scream, ...
 Listen to the others

TI
 P
 V

11" → 132" ← 12" → 20" ←

fast

DI-AI E-H

TAPE 3 IS FINISHED

TI
 P
 V

4" 2" 3" 3" 30" ←

ONCE

MATERIAL:

MI-NI-NI-NI

1 1 1 0 2 a

GRR- AE

DI DO BA-A

SCH-T

molto volor: EI JEI JAI JEI U

DI-AHM

A → E E EE

RRR OMOONO RR

DI-MA-NA-BA DA- RA KESCH so LA

OROROROR DI-AHM

WU-UI U-P-SCH ZEEBI DA I

START WITH SHORT, SHARP AGGRESSIVE CHARACTER; EACH MATERIAL BOX CAN BE REPEATED AND EXPANDED

TI: "NO MELODY NOR HARMONY ONLY T... O... NE ONLY" (2' 16" ←)

P: TAKE SINGLE TONES
MOVE THEM (color, attacks)
LISTEN INSIDE THEM

V: GETS SOFTER, LESS AGGRESSIVE → TAKE MORE

TI: TO... HARMONY SOUND (2' 16" ←)

P: AND MORE TONES IMAGINE HARMONY UP MOVE SLOWLY TO ONE PITCH (C)

V: BUILD HARMONY

TI: (2' 16" ←) OFF

P: (=) (i.g. pizz) (-) (-)

V: (-)