The Transparent I

the seventh tone

© Henrik Frisk (2011)

Commissioned by the Swedish Arts Council and Ensemble Ars Nova

Notes to the score

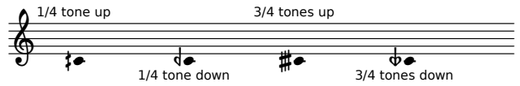
Form

The form of the piece does not have to be linear. The improvised material in the second section can be inserted into the first section in any order at the indicated points (A1, A2, etc and B1/B2, B3/B4, etc). Or, the piece may begin with material from the second section. The form may be rehearsed or improvised in the performance. In the latter case it may be necessary to make up signs for the various elements of the piece. For example, the conductor could indicate a move to a given A section with the left hand and a move to a given B section with the right hand.

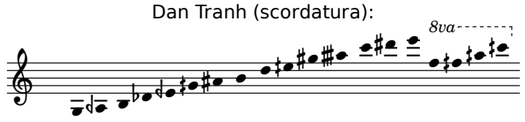
Instrumentation

Sheng (sh), Dan Bau (db), Dan Tranh (dt), Accordion (ac), 10-stringed guitar (guit), Viola (vl), Double bass (db)

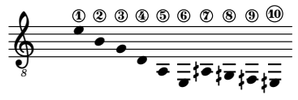
Notation of microtones



Dan Tranh (scordatura):



10-stringed guitar (scordatura):



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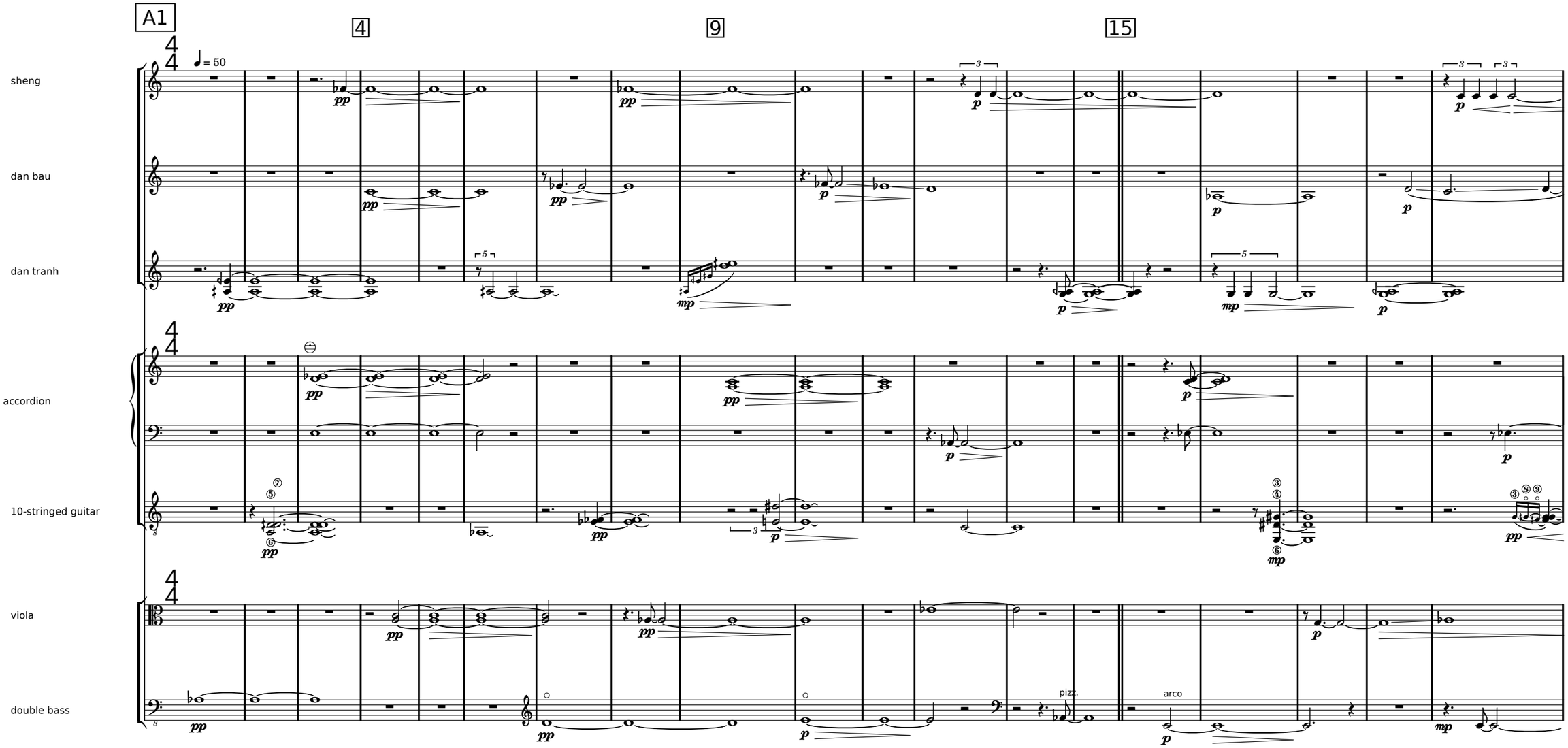


22 A2 27 32 37 A3

20

sh

db

dt

ac

guit

vl

cb

44 A4 48 51 54 A5

39

sh

db

dt

ac

guit

vl

cb

sul pont.

sul pont.

[ord.]

57

60 A6

55

sh

db

dt

ac

guit

vl

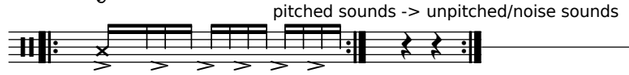
cb

[ord.]

sheng
guitar
dan tranh

B1

pitched sounds -> unpitched/noise sounds

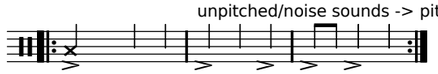


Instructions to all three groups:

Choose a note in the range indicated. If the note is consonant relative to the notes chosen by the other members of the subgroup, immediately pick another until dissonance is achieved. Play the full pattern with accents or only the accents and place rests at will. The tempo can be anything between M.M 60-120.

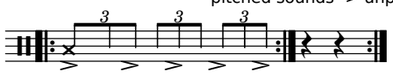
viola
dan bau

unpitched/noise sounds -> pitched sounds

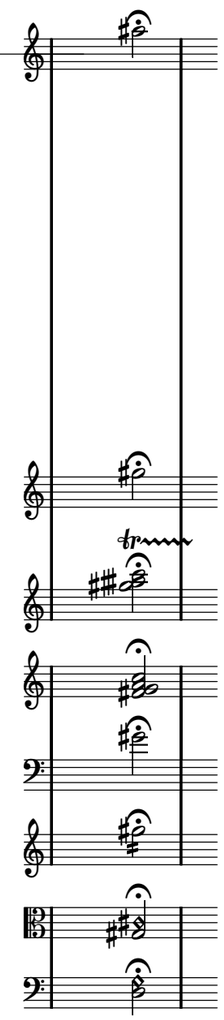


bass
accordion

pitched sounds -> unpitched/noise sounds



B2



sheng
dan bau

B3

unpitched/noise sounds -> pitched sounds

B4

All three groups go from noise sounds to pitched sounds. As the pitches start occuring all players should begin by aiming for maximum dissonance and moving towards consonance. When section B4 is cued the opposite transformation, from unison to increasing dissonance should be aimed for.

dan tranh
bass
viola

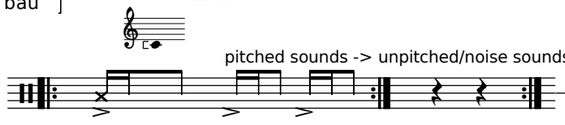
unpitched/noise sounds -> pitched sounds

guitar
accordion

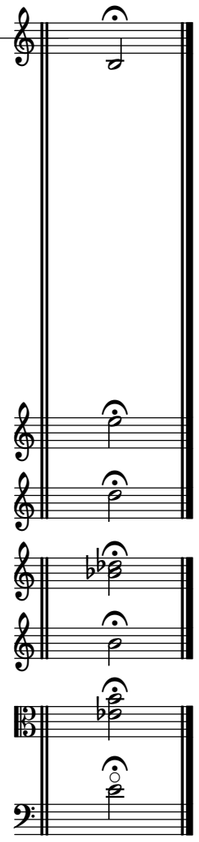
unpitched/noise sounds -> pitched sounds

[dan tranh
dan bau]

B5

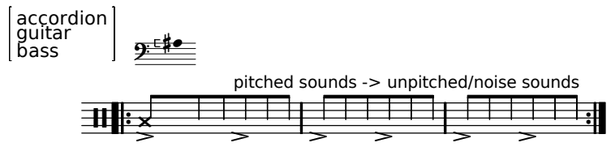
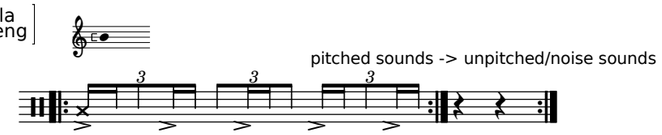


B6



All three groups go from pitched sounds to noise sounds. Within each group there should be a transition from unison to dissonance. When section B6 is cued each player should repeat his/her note, altering the pitch so that eventually a unison is achieved, this time between all players.

[accordion
guitar
bass]



[viola
sheng]