BALÁZS HORVÁTH

Fake-polyphony

per clarinetto in Si*b*, trombone, violino,
violoncello, percussioni e direttore d'orchestra

to the Ensemble InterContemporain

Ócsa, 2009

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Ensemble

Conductor	Cond.
Clarinetto in Si*b*	Cl.
Trombone*	Trb.
Violino	Vl.
Violoncello	Vlc.
Percussioni**	Perc.

Partitura in Do / Tutti strumenti suoni reali / All instruments are written in C (concert pitch) – Durata: ca. 14 min.

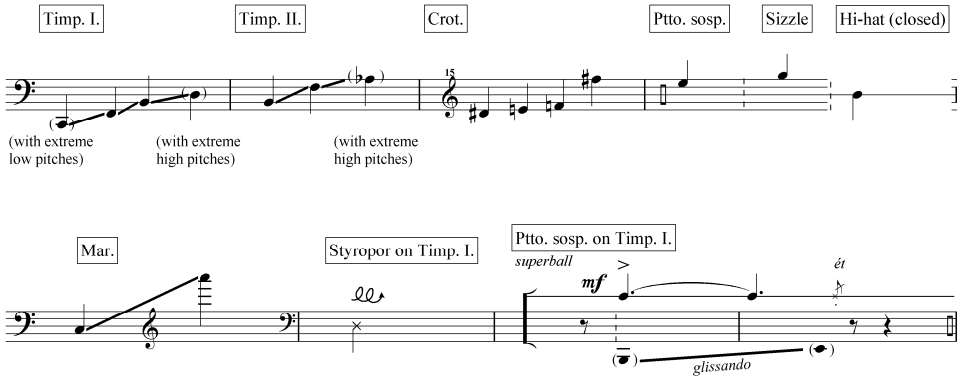
*Trombone mutes: whisper, harmon (wawa without stem).
The trombone player must use a small Whistle (’Körtemuzsika’ – literally ’Pear music’ – in Hungary) which has small holes or slide for playing pitches. The notation suggests the pitches approximately, so it is not important to play exact pitches but the relations. There is only one moment when the player must find and blow a high B-flat.

The conductor needs following ”instruments”: his/her own hand, wooden ratchet, two medium (4-5 cm) and two small (1-2 cm) size stones, conductor’s baton.

**Percussioni

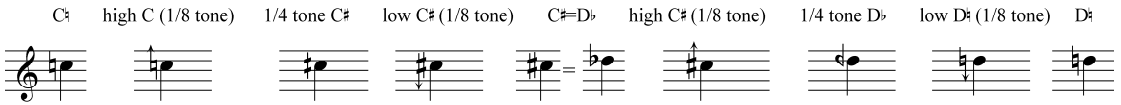
Instruments: 2 Timpani: the player must use the extreme registers of the instrument, 4 Crotales (D-sharp’, E’, F’, F-sharp”), Piatto sospeso (Suspended cymbal): ca. 14” or 16”, also placed on the head of the Timpani and beaten while timpani pedal used for glissando, Sizzle cymbal, Hi-hat (closed), Marimba (four octaves), Wooden Ratchet: placed on a table or flat, Styropor on Timpani I.: the styropor must be placed on the head of the lower Timpani (I) and moved in circular or short straight motion.
Beaters: *rubber headed mallet, arco* (bow), *wooden stick, hard timpani beater, soft timpani beater, very soft beater, very soft mallet, medium hard mallet, 1 hot rod stick.*

Notation:

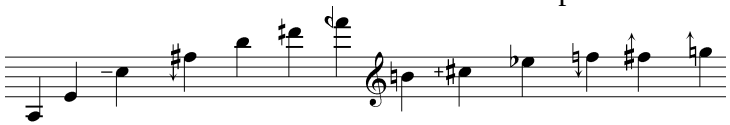


Explanations of the special signs

All the instruments



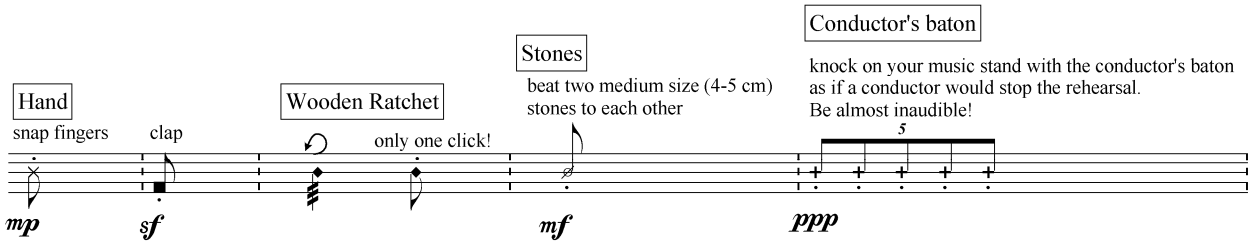
This is the series of microtones used in the piece. The arrow shows approximately 1/8 tone difference.



The given pitches are the 2nd, 3rd, 5th, 7th, 9th, 11th, 13th, 15th, 17th, 19th, 21st, 23rd and 25th partials of the overtone series of the low C. The small accidentals (plus, minus, sharp , flat, or natural with arrow, quarter-tone sharp or flat) refer to the exact harmonic sound.

→ The arrow between different orders always shows shift from one position to the other.

Conductor

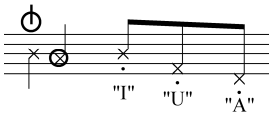


Hand means that the player must use his/her hand (snap fingers, clap).
Wooden Ratchet: turn the instrument to have noisy and loud sound for the length of the note; place the instrument on a flat and move its handle with only one click.
Stones: collect four stones (two medium size (4-5 cm) ones and two small (1-2 cm) ones). Beat them to each other following the score.
Conductor's baton: hit the music stand quietly (!) with the baton as if stopping the rehearsal.

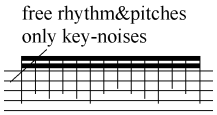
Clarinet

Multiphonic sound where the given pitch dominates (it should be a rather harmonic multiphonic sound)

½ air-blow – ½ tone



Blow air into the intrument and use the given fingerings. (The vowels shown are only for the trombone player).



Only key-noise (use any keys in fast motion).

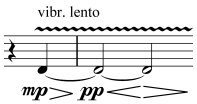
tongue-STOP

Stop the sound with the tongue.

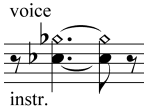
Trombone

The mouthpiece must slightly be removed from the mouth that some of the air runs away beside the lips.
The result of this technique is a bit like when you warm up for playing or loose your lips with „bzz”.

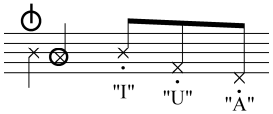
Open; closed (harmon mute) – keep the position until the next new sign



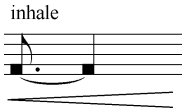
Slow, wide vibrato, almost like a glissando



Sing the given pitch (the romboid notehead) into the instrument while play the other note (ordinary notehead).



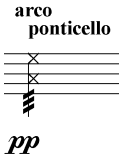
Blow air into the intrument. Use the vowels shown (latin pronunciation) to achieve different timbres filtered.



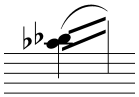
Inhale

tongue-STOP — Stop the sound with the tongue.

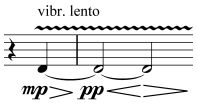
Violin



Play directly on the bridge (whitenoise)!

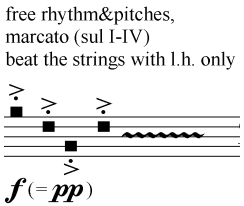


Play glissando up to a high but non-defined pitch. (It can approx. be e and f-sharp as written earlier in the piece.)



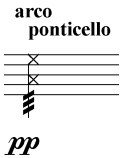
Slow, wide vibrato, almost like a glissando

Arco-STOP — Stop with the bow abruptly (secco, sulla corda).

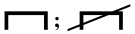


beat the strings with l.h. only – free rhythm&pitches, marcato (sul I-IV)

Cello

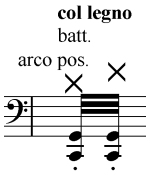


Play directly on the bridge (whitenoise)!



Pressured bow; ordinarily (end of pressured bow)

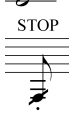
Arco-STOP — Stop with the bow abruptly (secco, sulla corda).



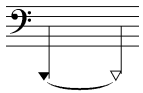
Beat the string with the bow (**col legno** batt.) at different point of the string for each note. Move from **ord.** to **sul tasto**.

Percussions

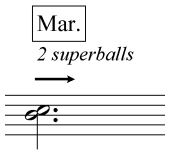
Rub or scratch the surface of the instrument (generally circular, sometimes quick straight motion).



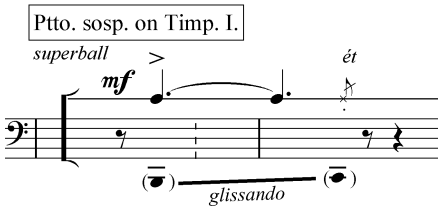
Stop-beat



Play a very low sound where the head of the timpani is very loose.



Rub the surface of the wooden key (straight motion).



Place the suspended cymbal on the head of the timpani and beat the cymbal while gliss. with the timpani pedal.

Any other special signs of the instruments: see in the score.

The piece was written for the workshop of the Ensemble Intercontamporain in Budapest, 2009.

Spatial setup of the ensemble

Percussion

Cl. Trb.

Vl. Vlc.

Cond.

First non-public performance:
Workshop of Ensemble InterContamporain organised by the Hungarian Radio. Trafó, Budapest, 21/09/2009.
Jérôme COMTE (clarinet), Benny Sluchin (trombone), Jeanne Marie Conquer (violin), Eric Maria Couturier (cello), Michel Cerutti (percussions), cond. by Balázs Horváth

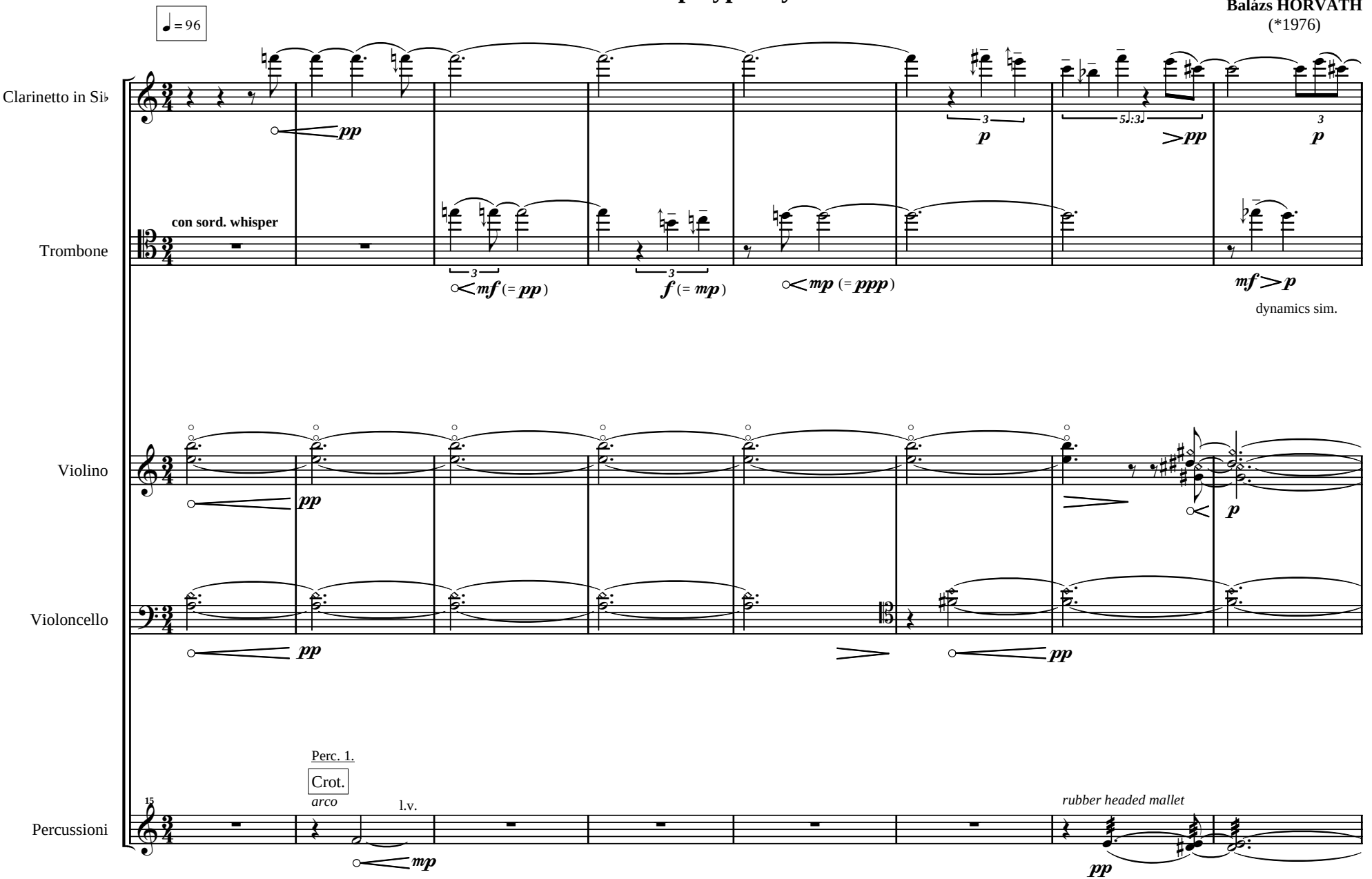
First public performance:
”Con tempo” concertseries of the Hungarian Radio. Studio 6 of the Hungarian Radio, 26/05/2010.
Péter Szűcs (clarinet), György Gyivicsán (trombone), Eszter Krulik (violin), Gyöngyi Újházy (cello), László Tömösközi (percussions), cond. by Balázs Horváth

to the Ensemble InterContemporain

Partitura in Do / Score in C

Fake-polyphony

Balázs HORVÁTH
(*1976)



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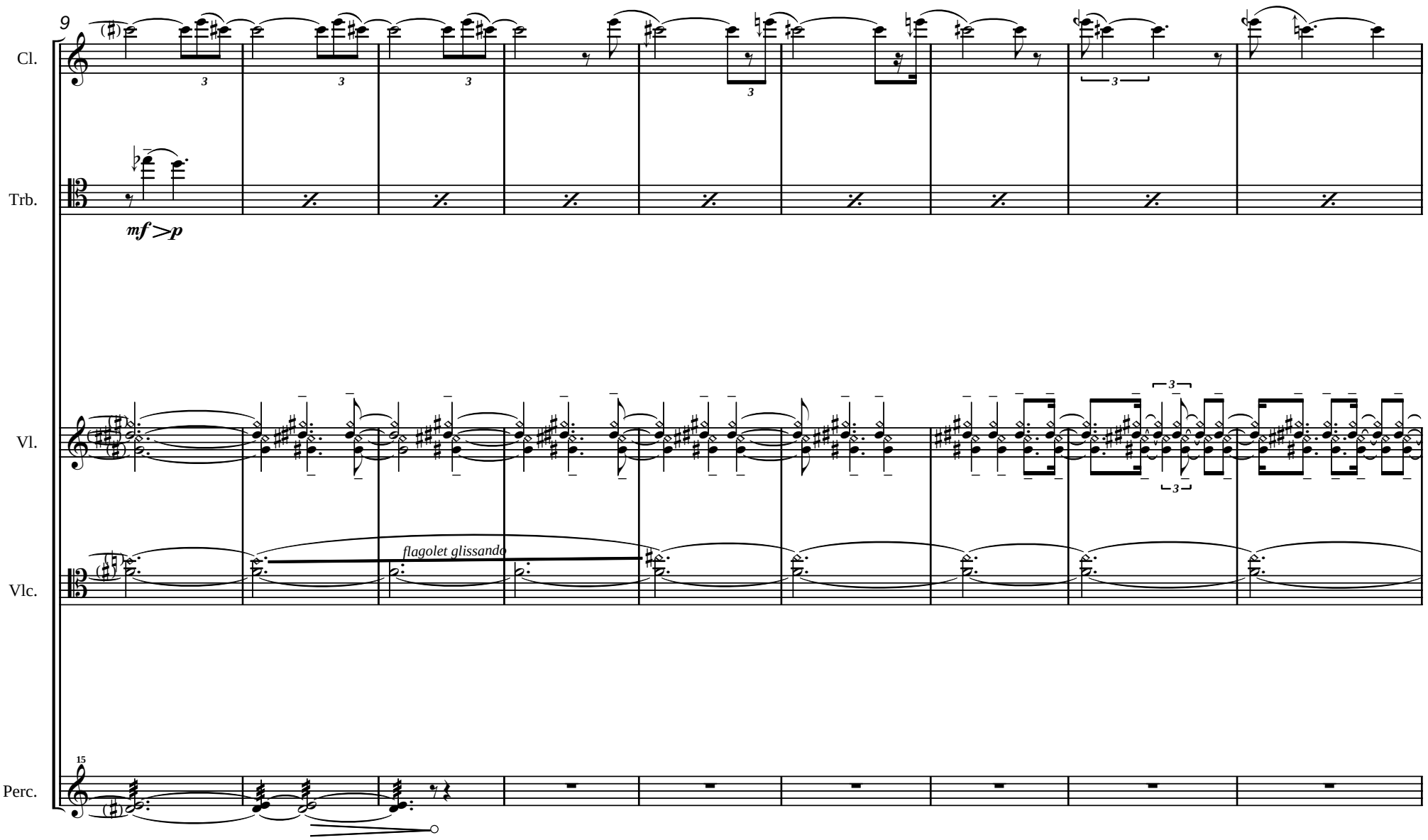

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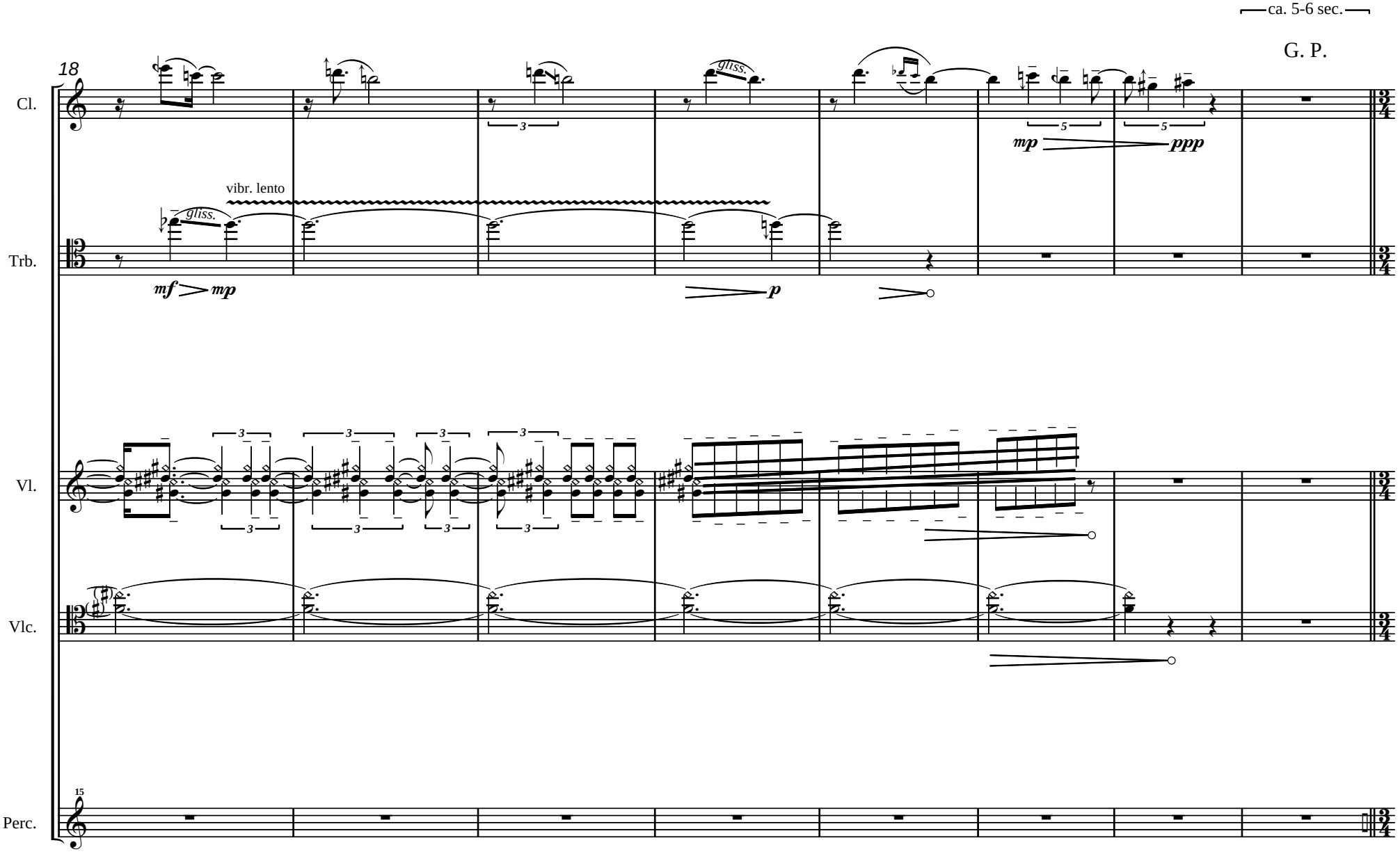

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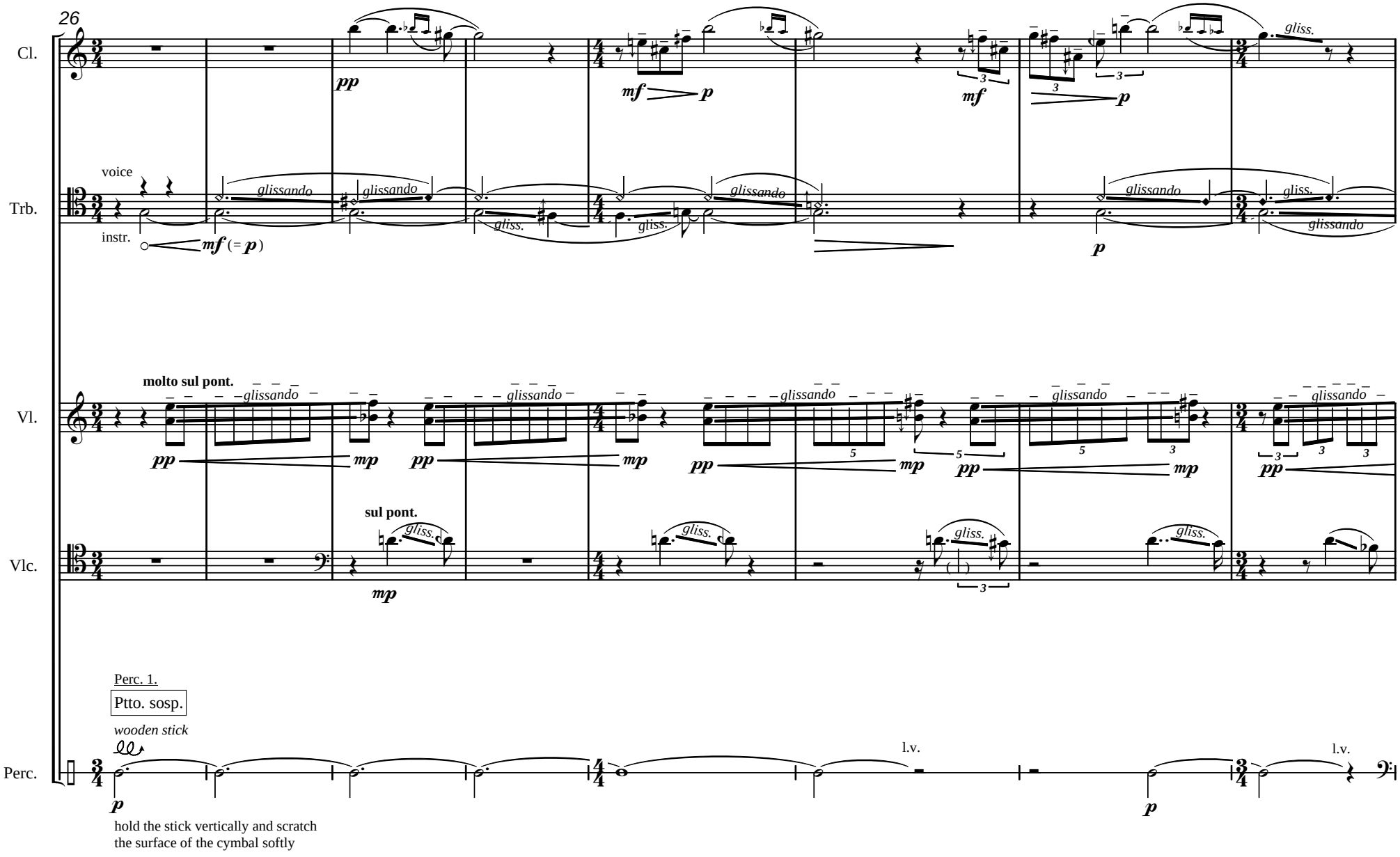

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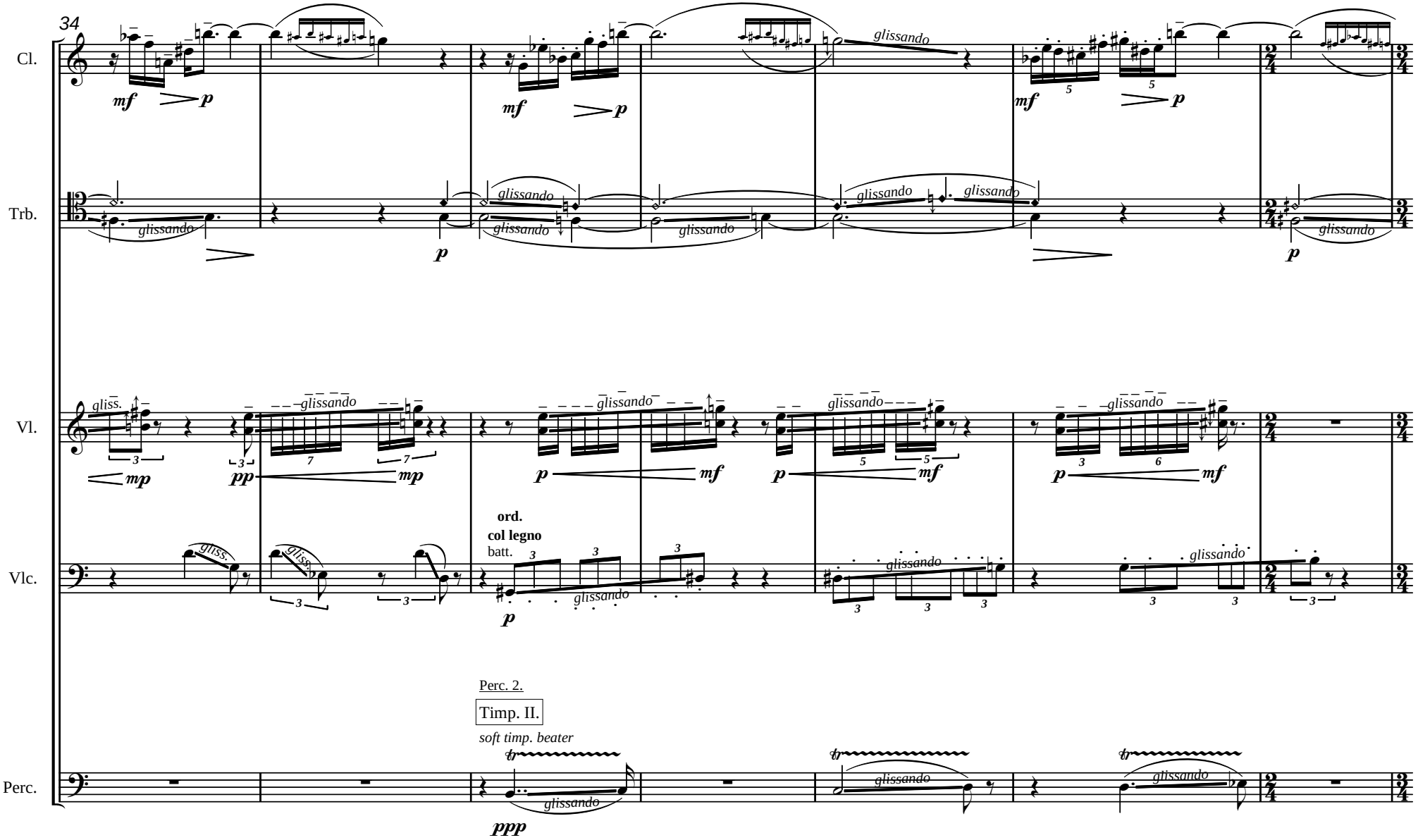

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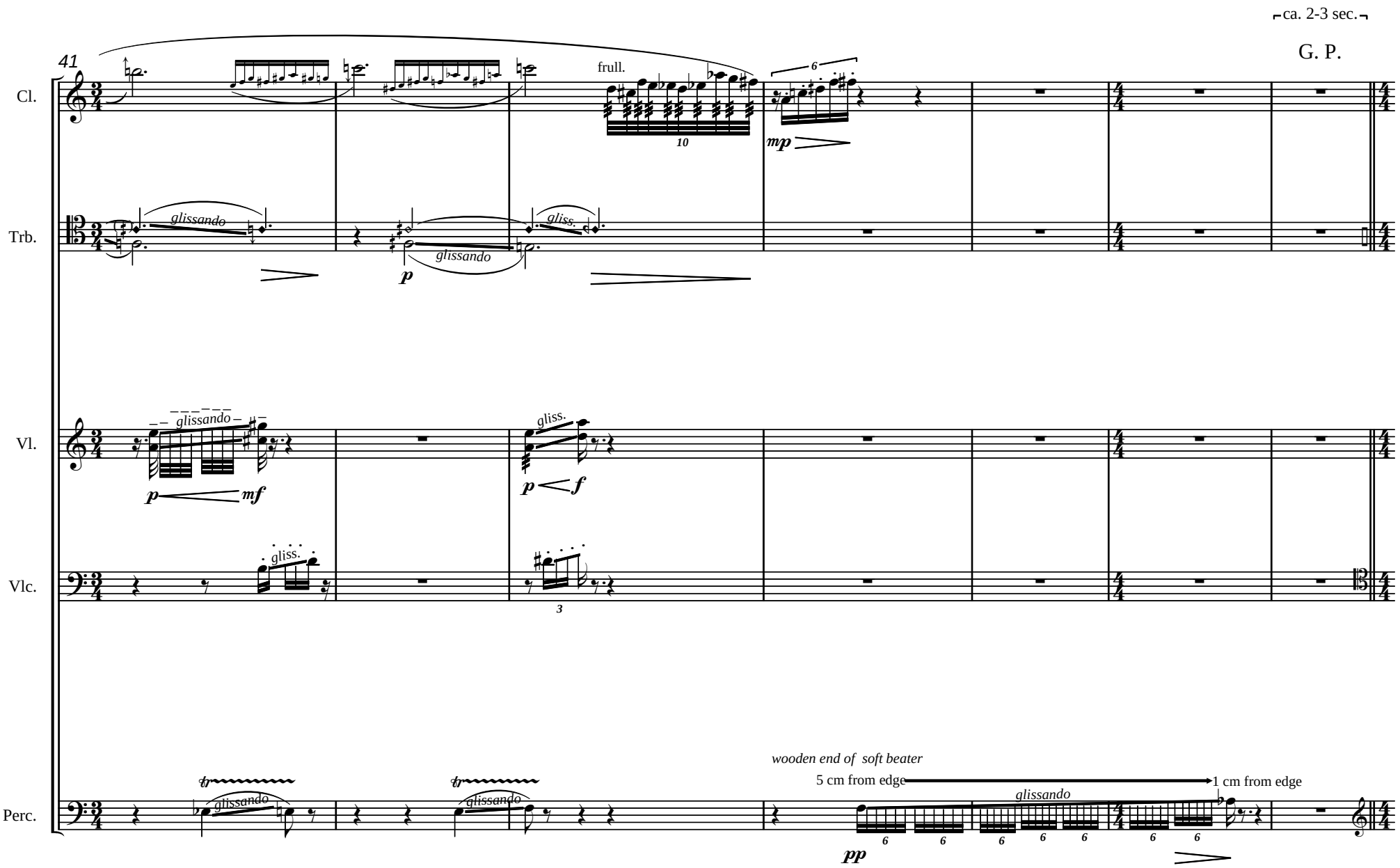

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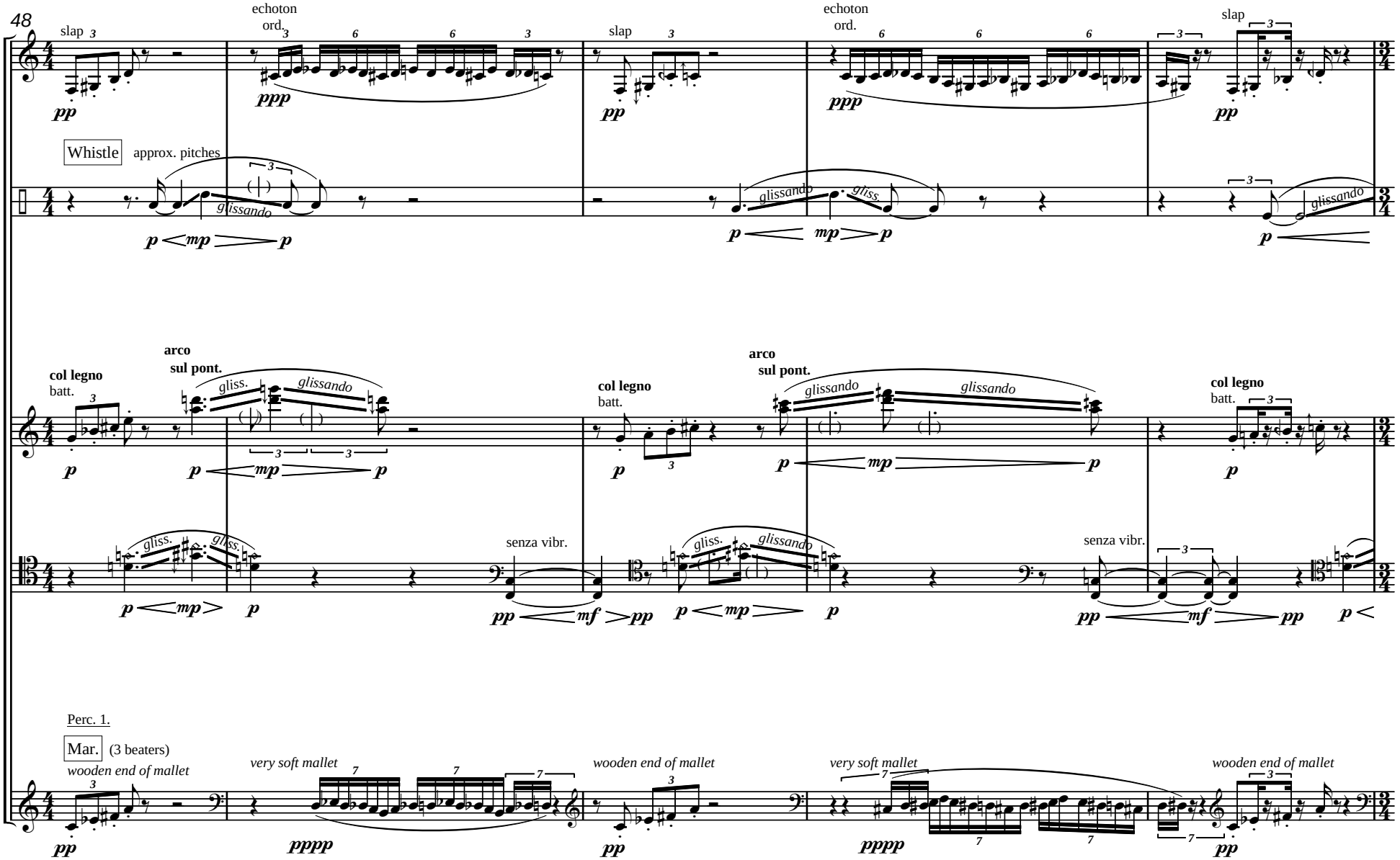

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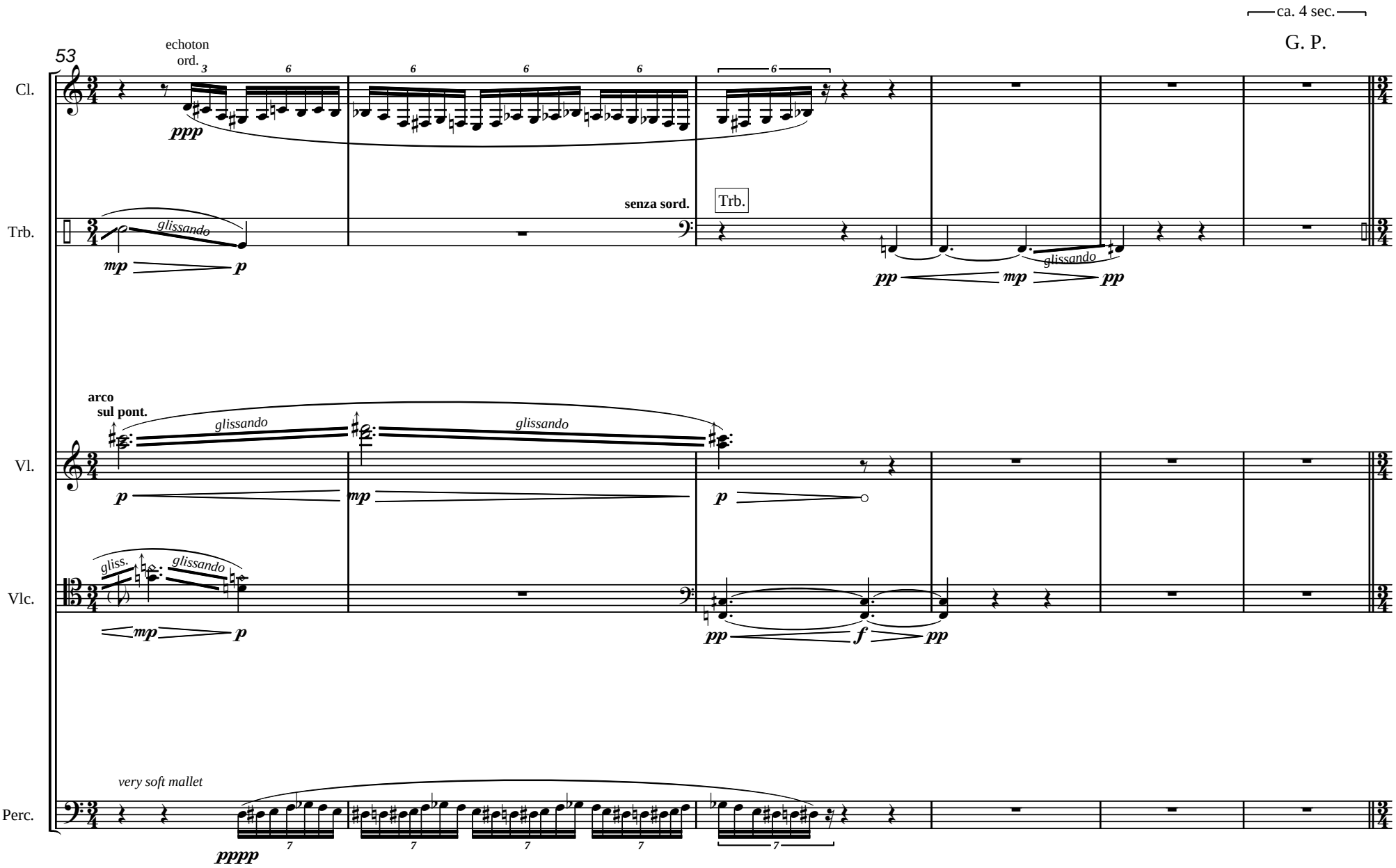

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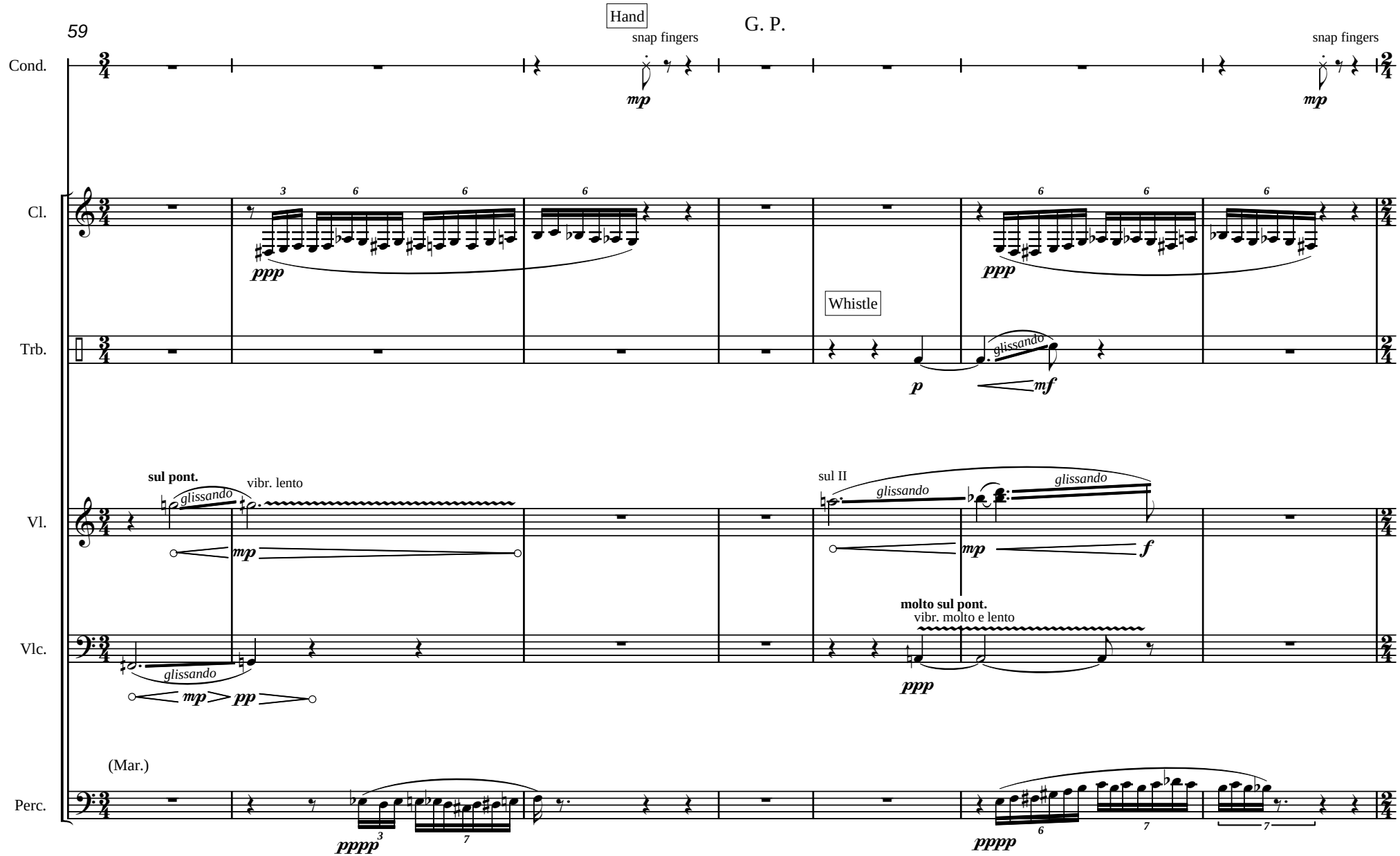

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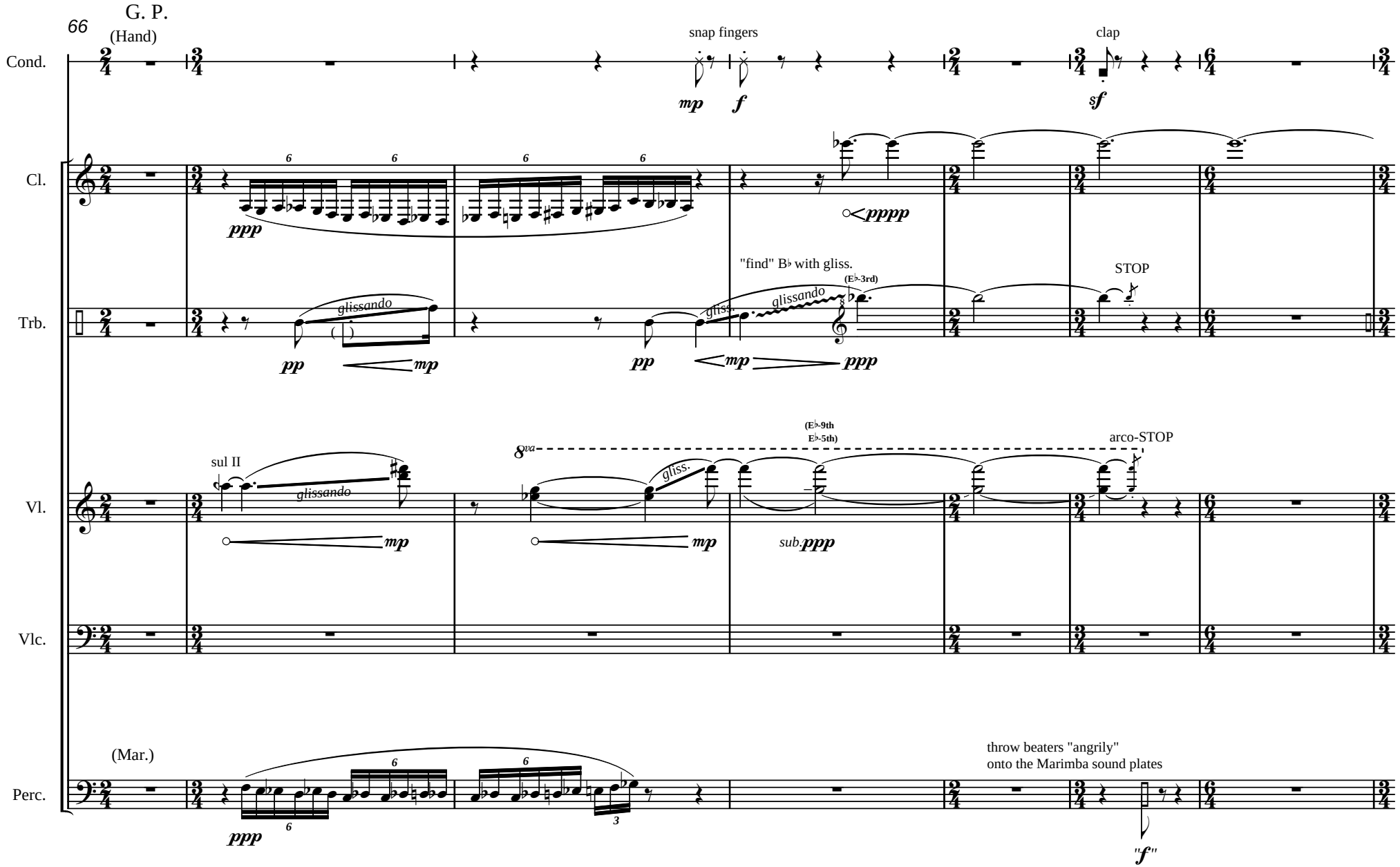

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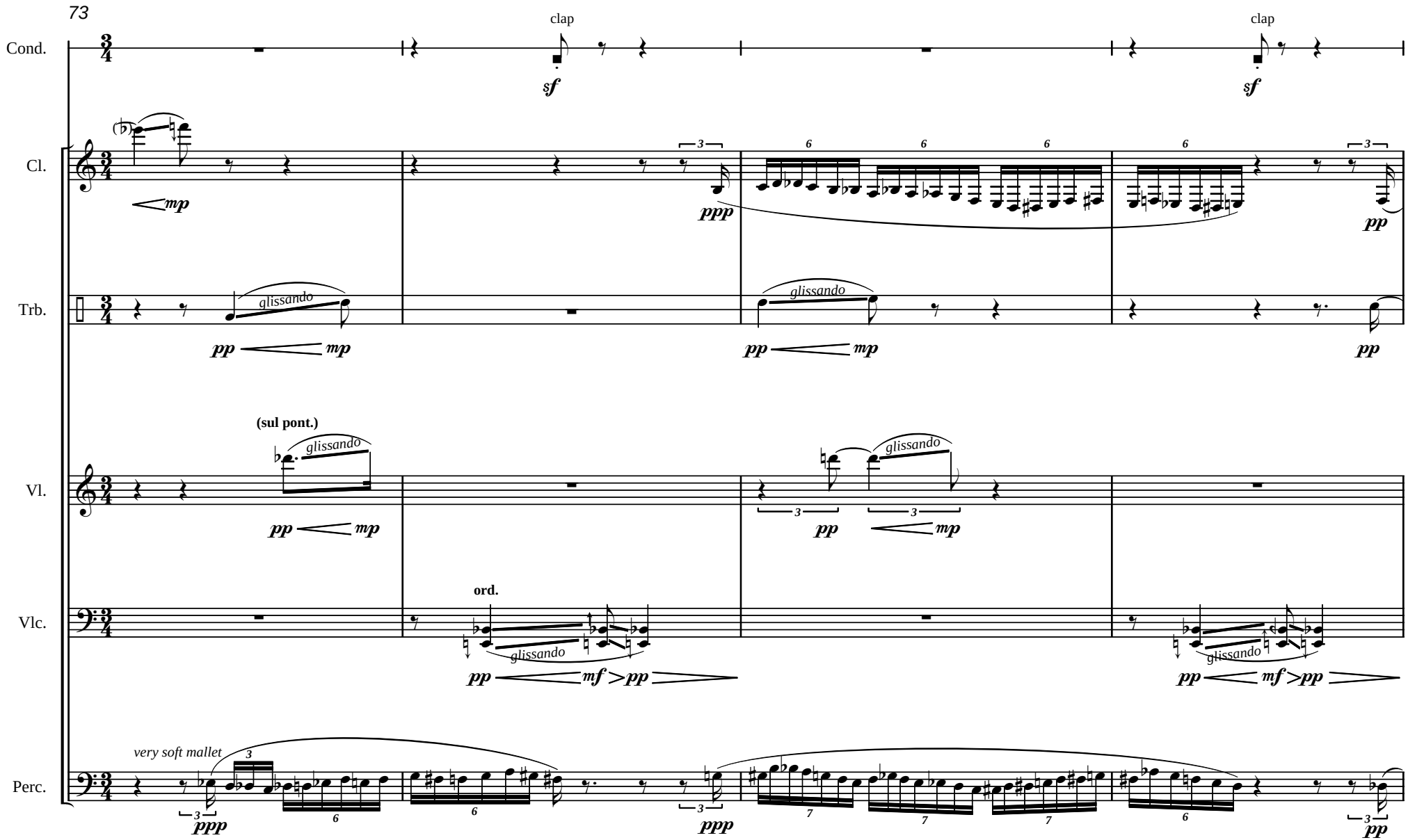

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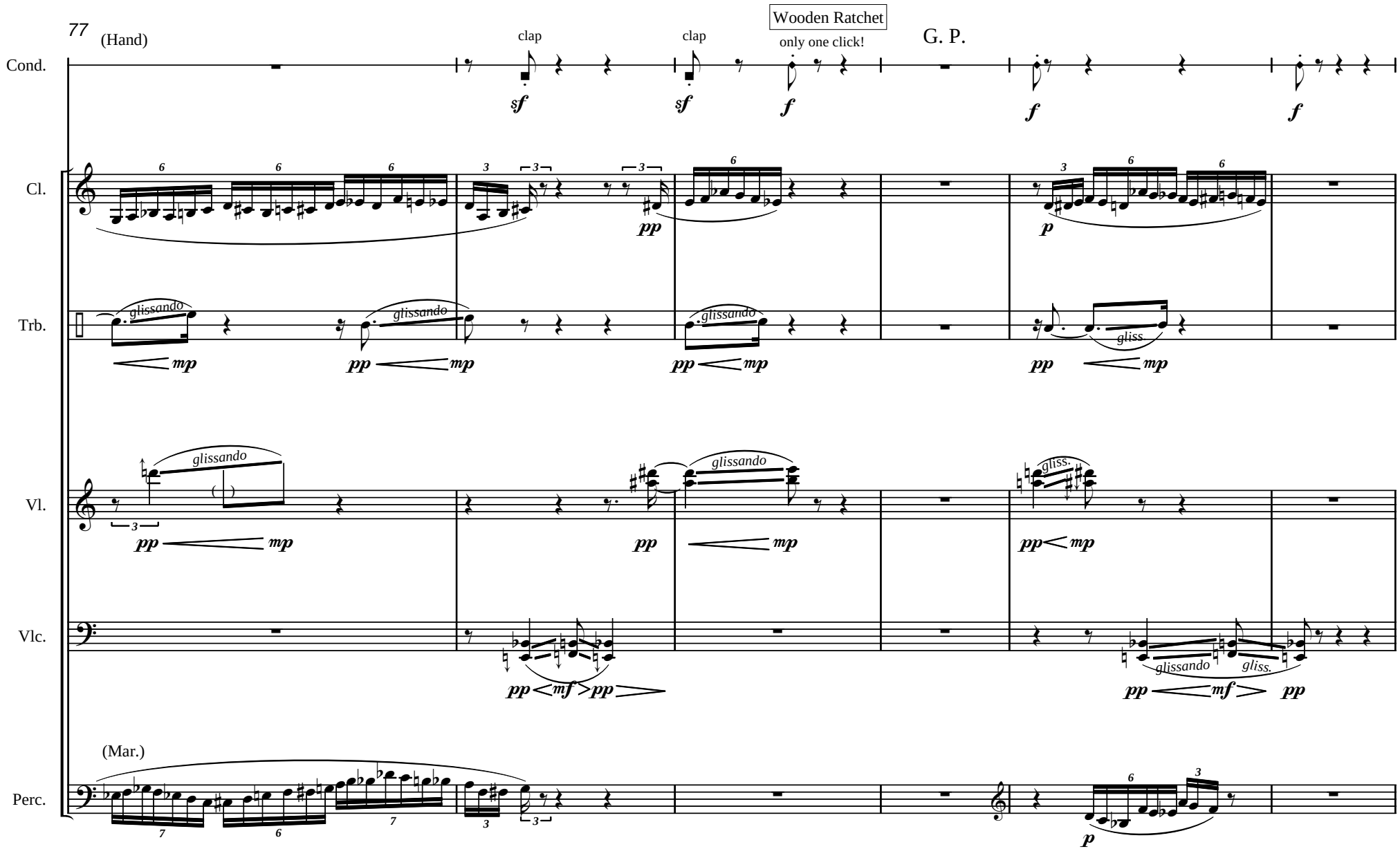

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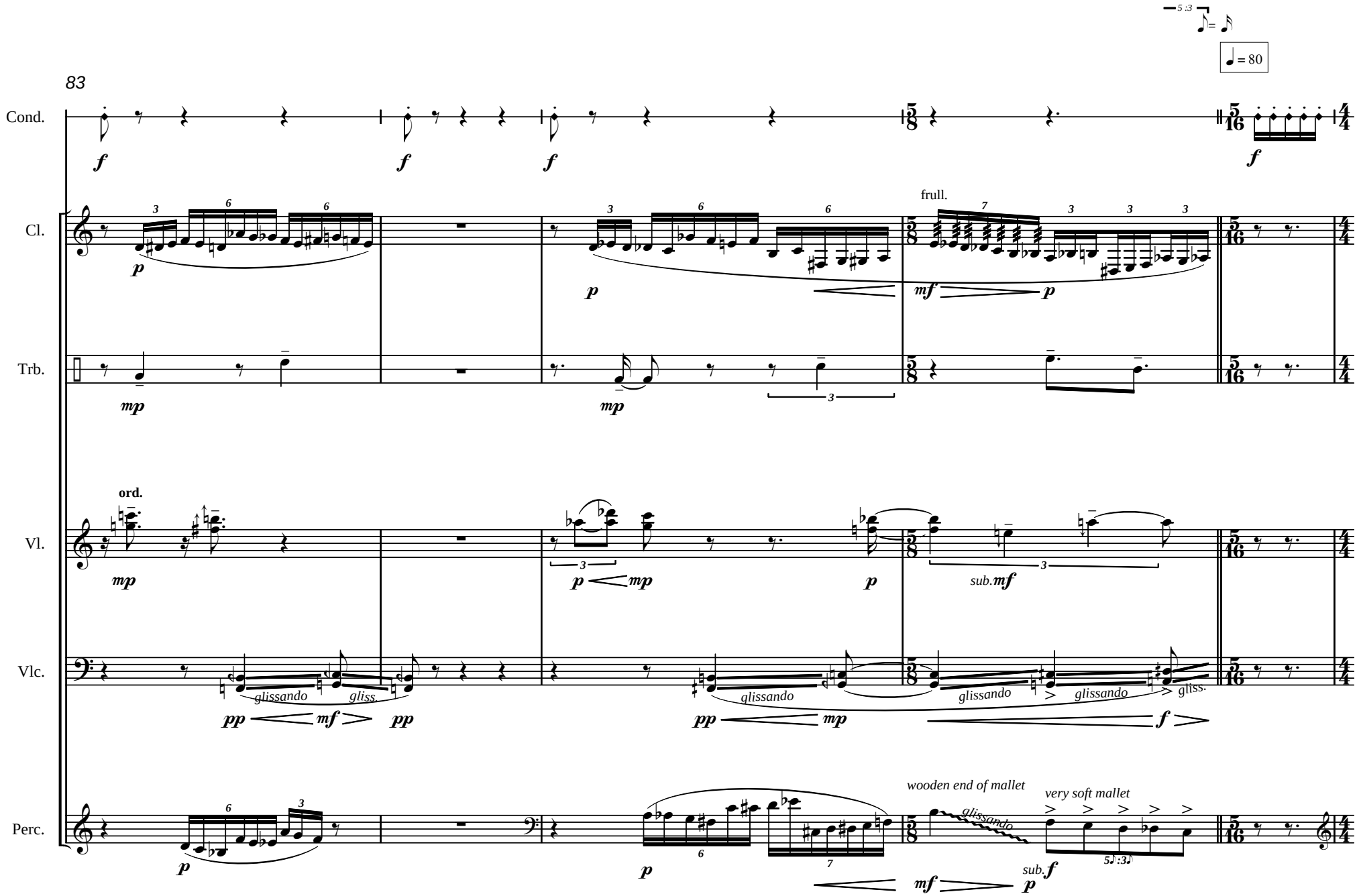

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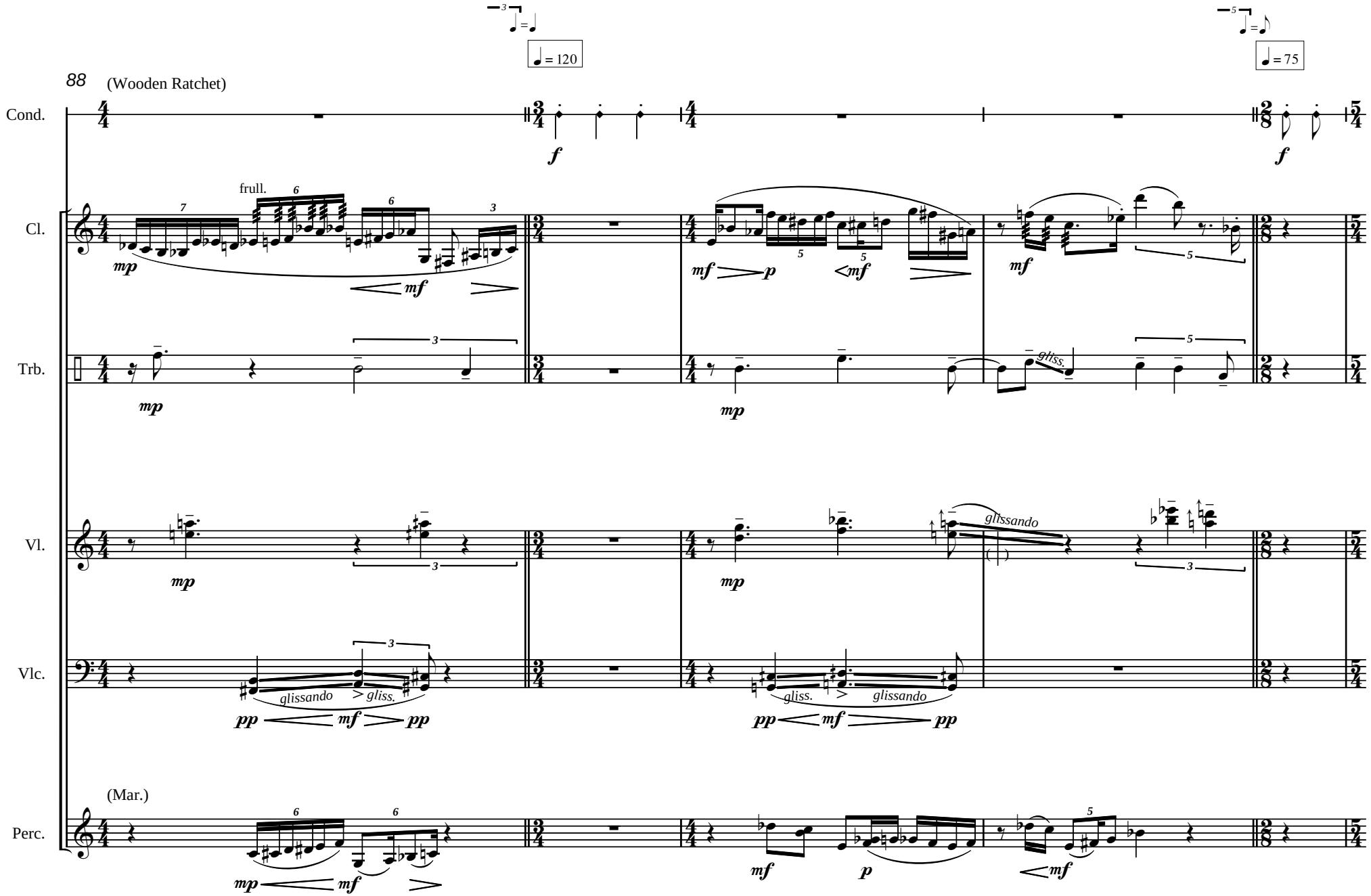

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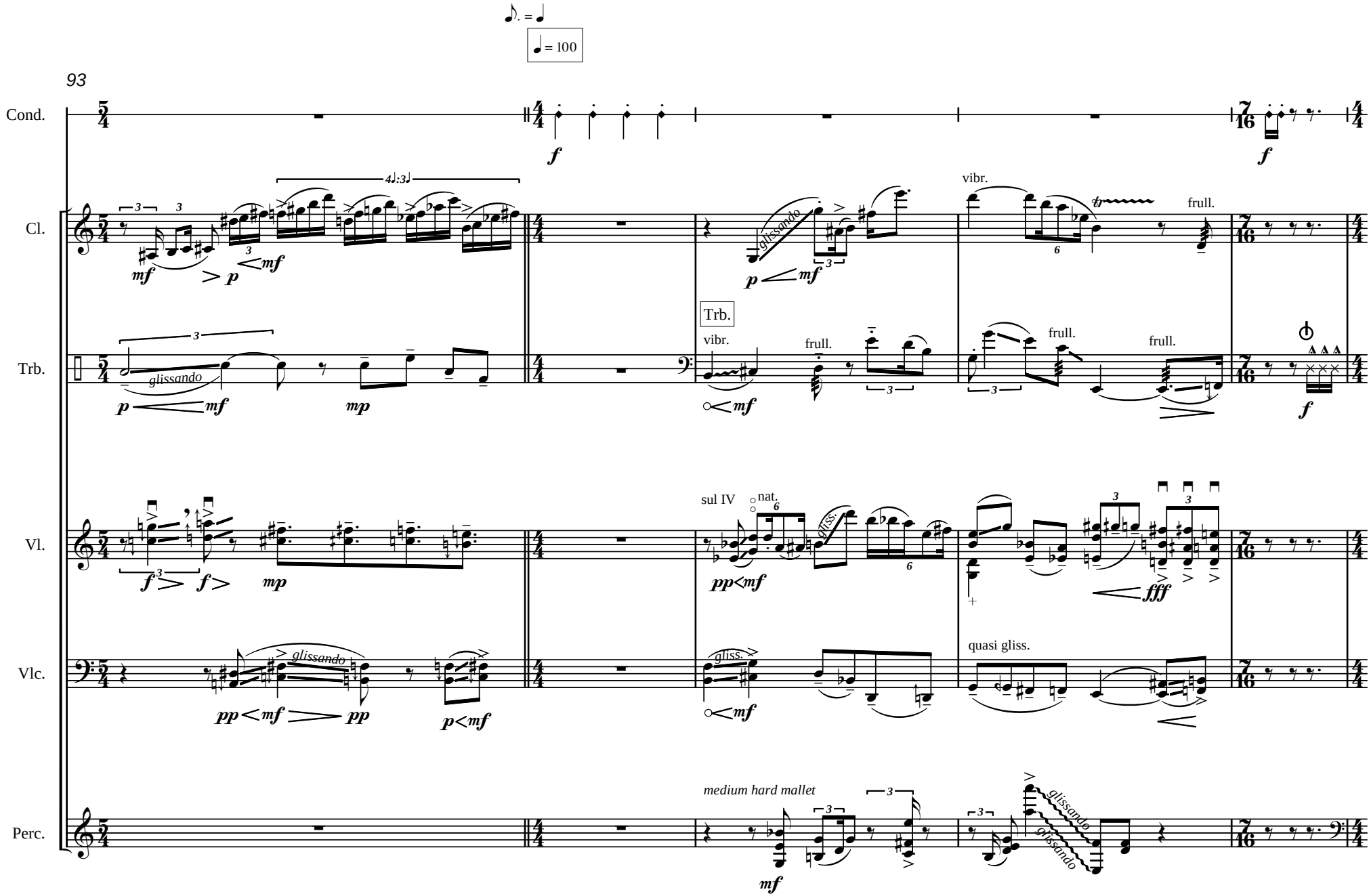

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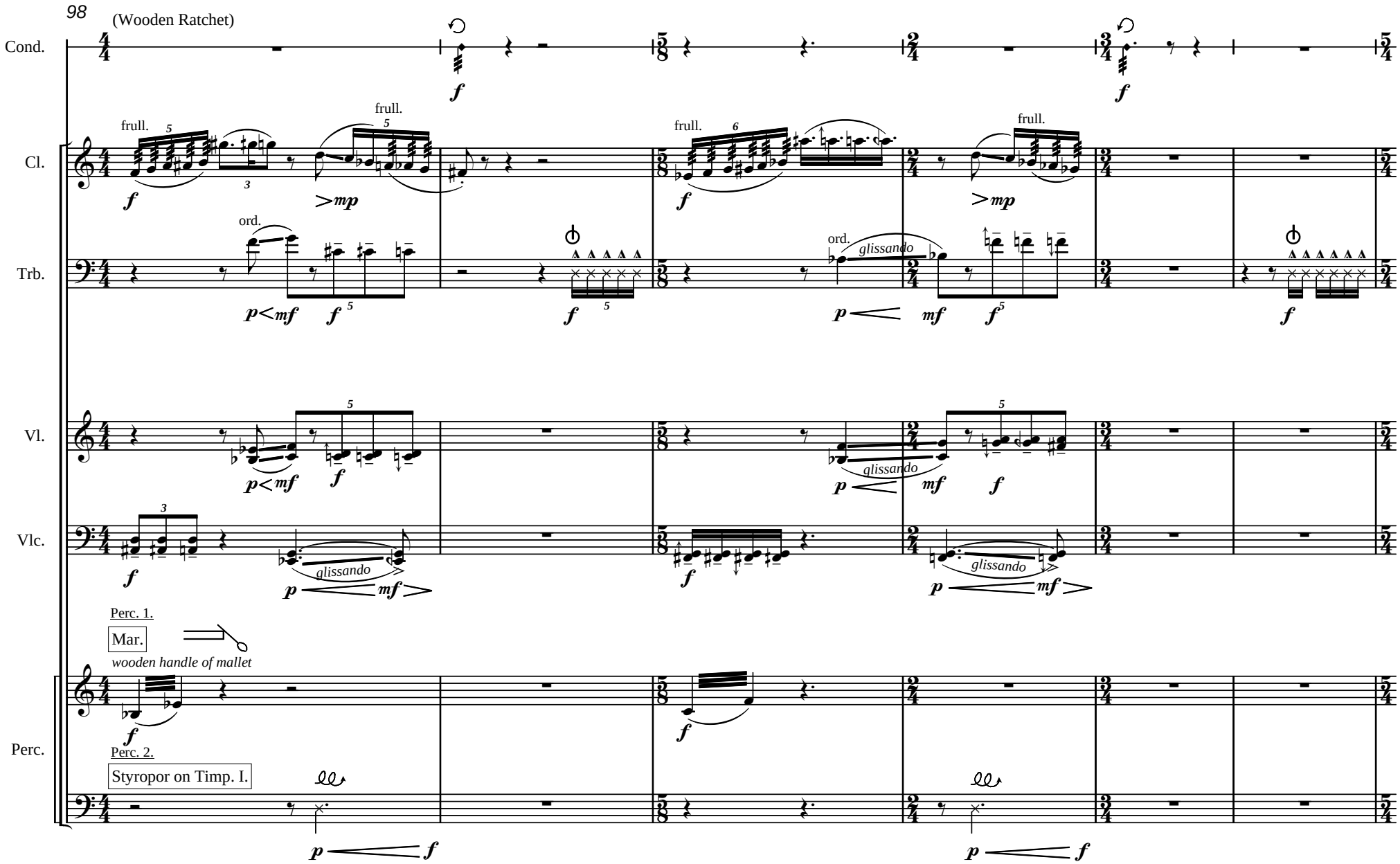

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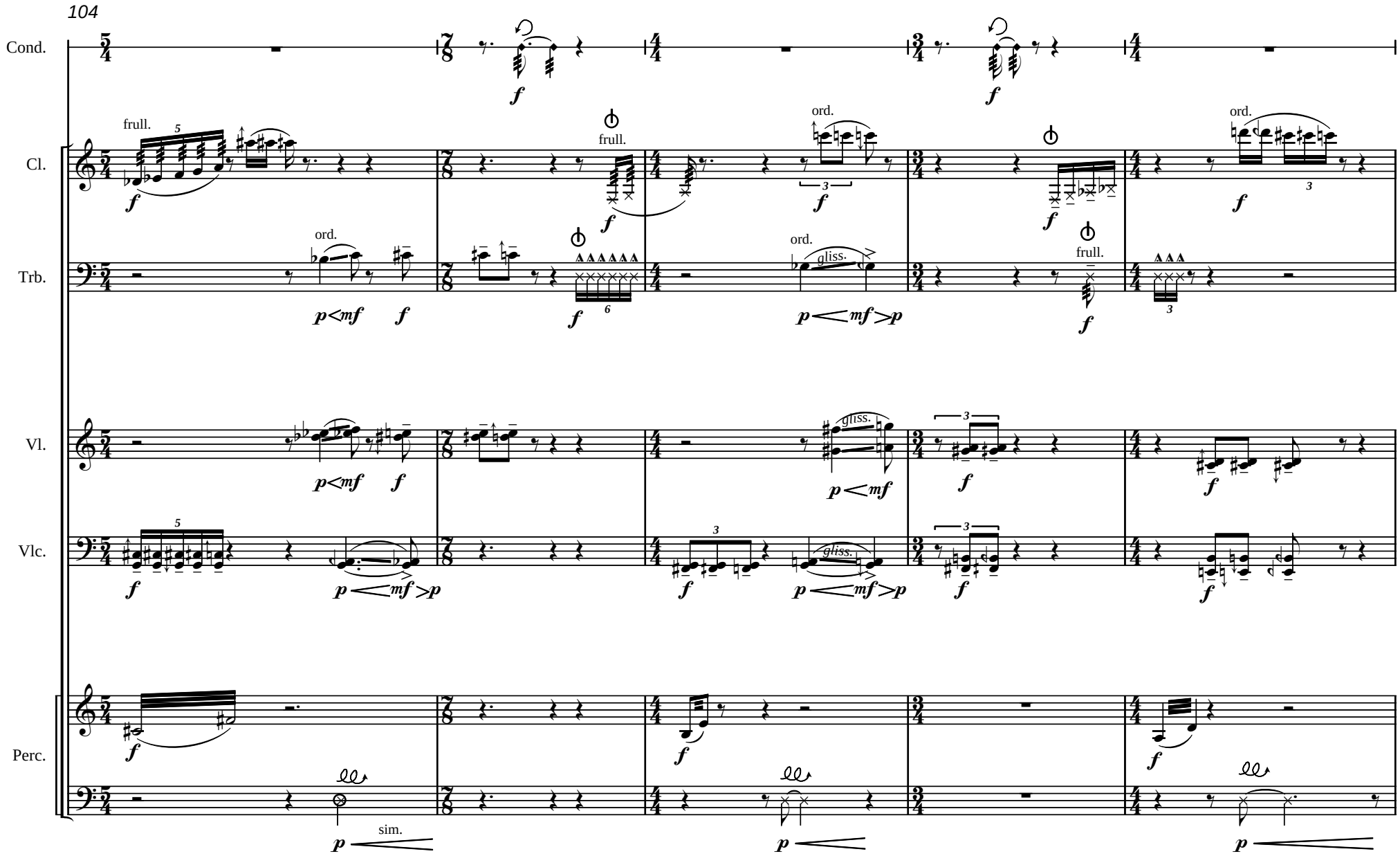

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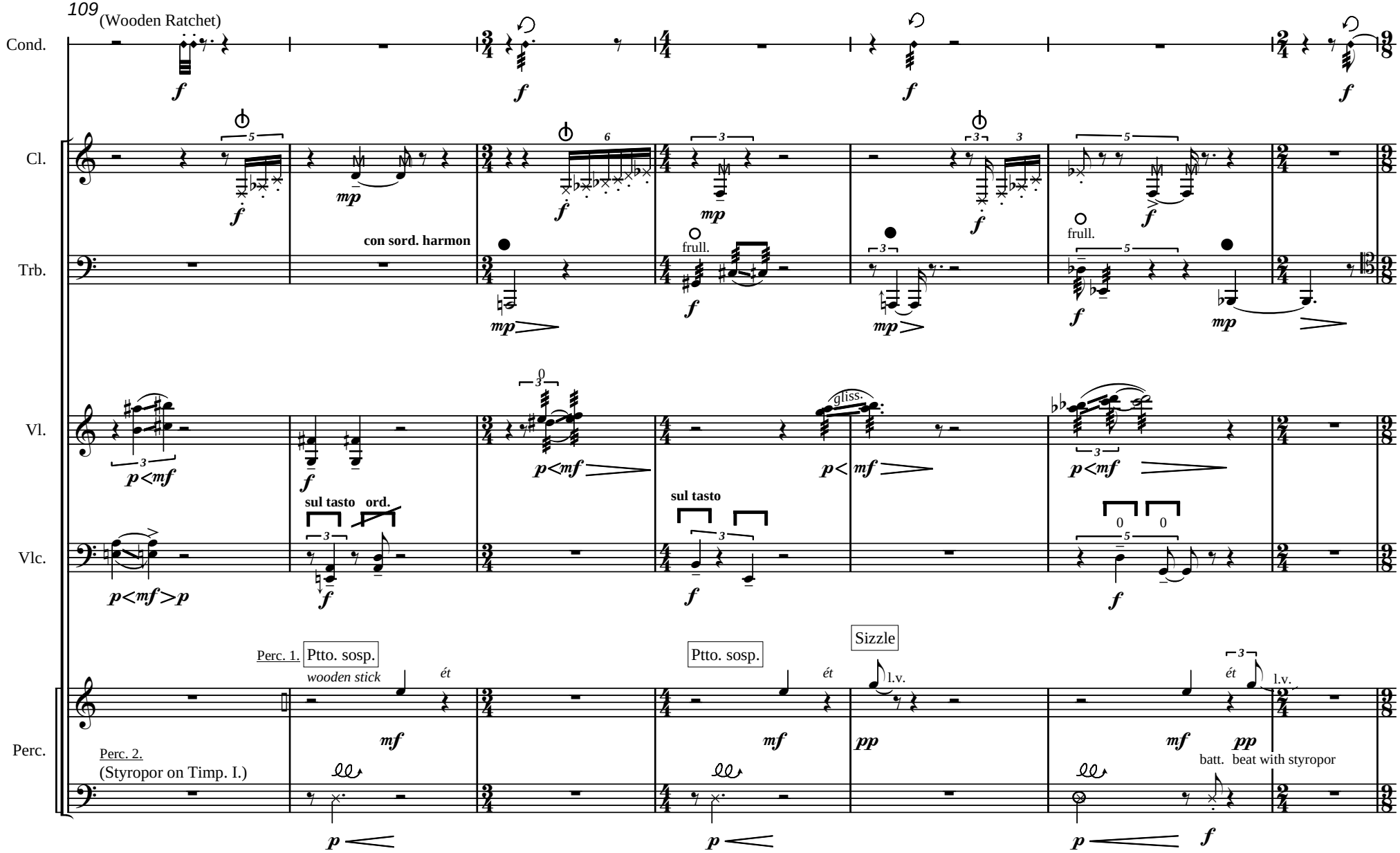

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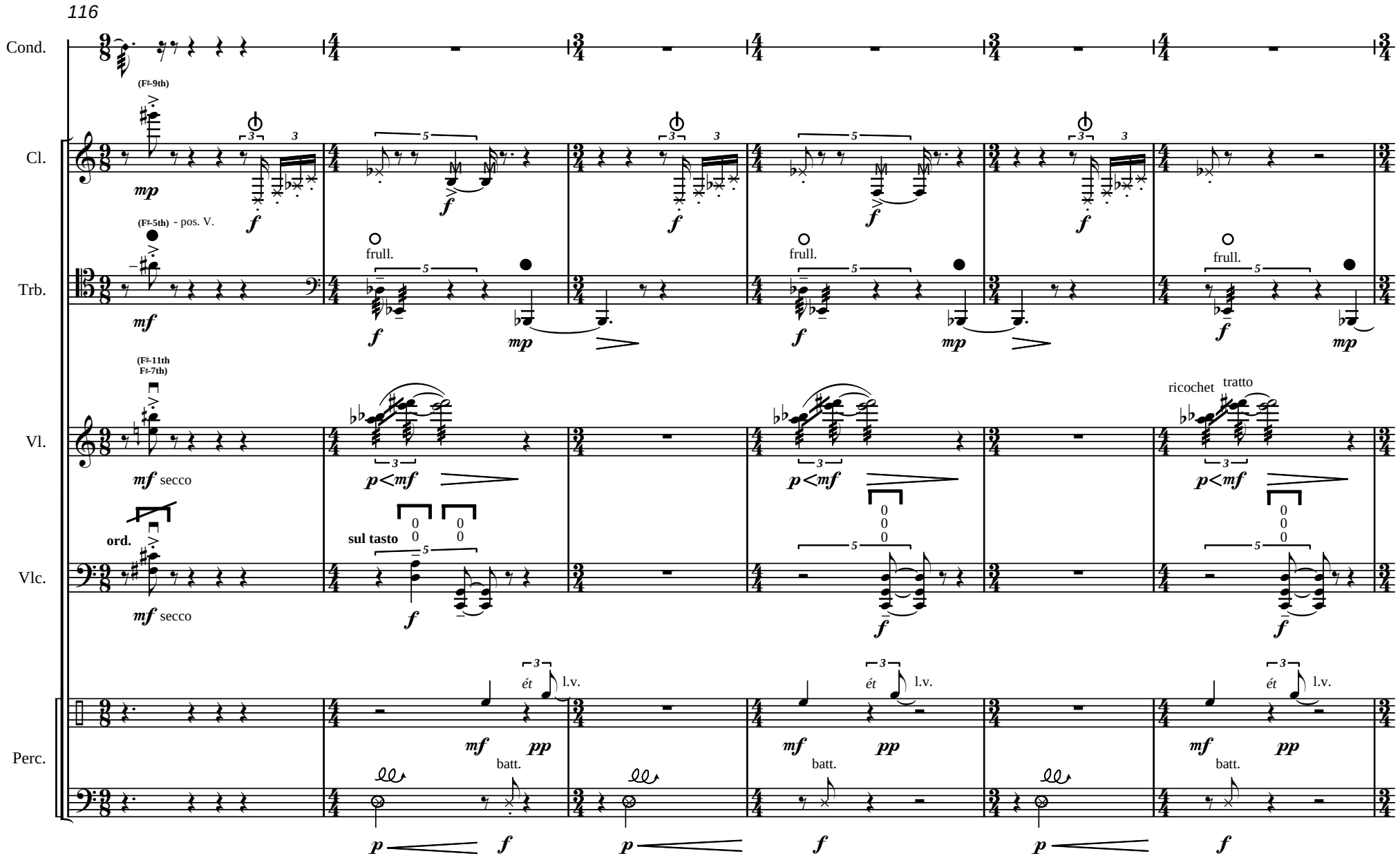

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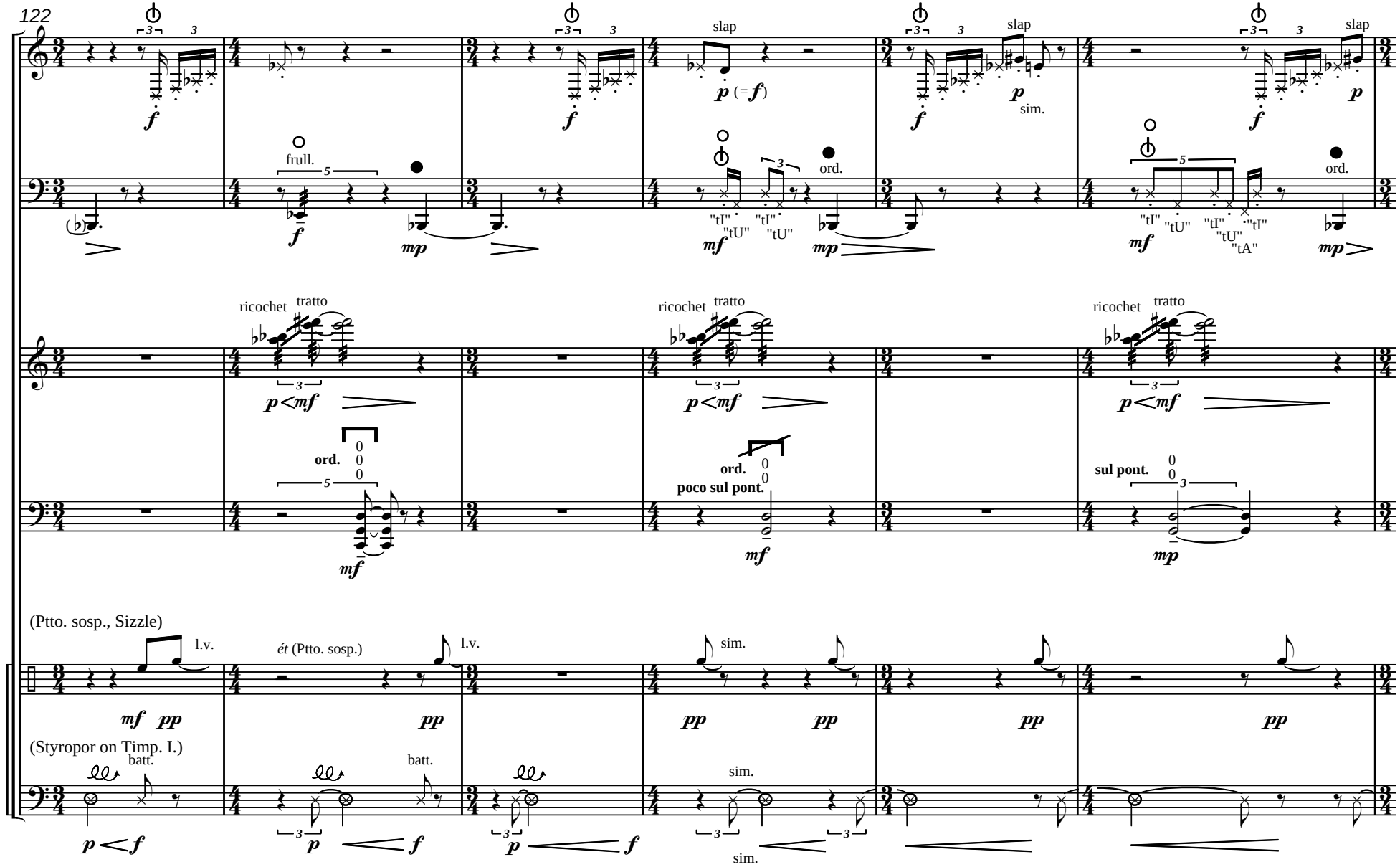

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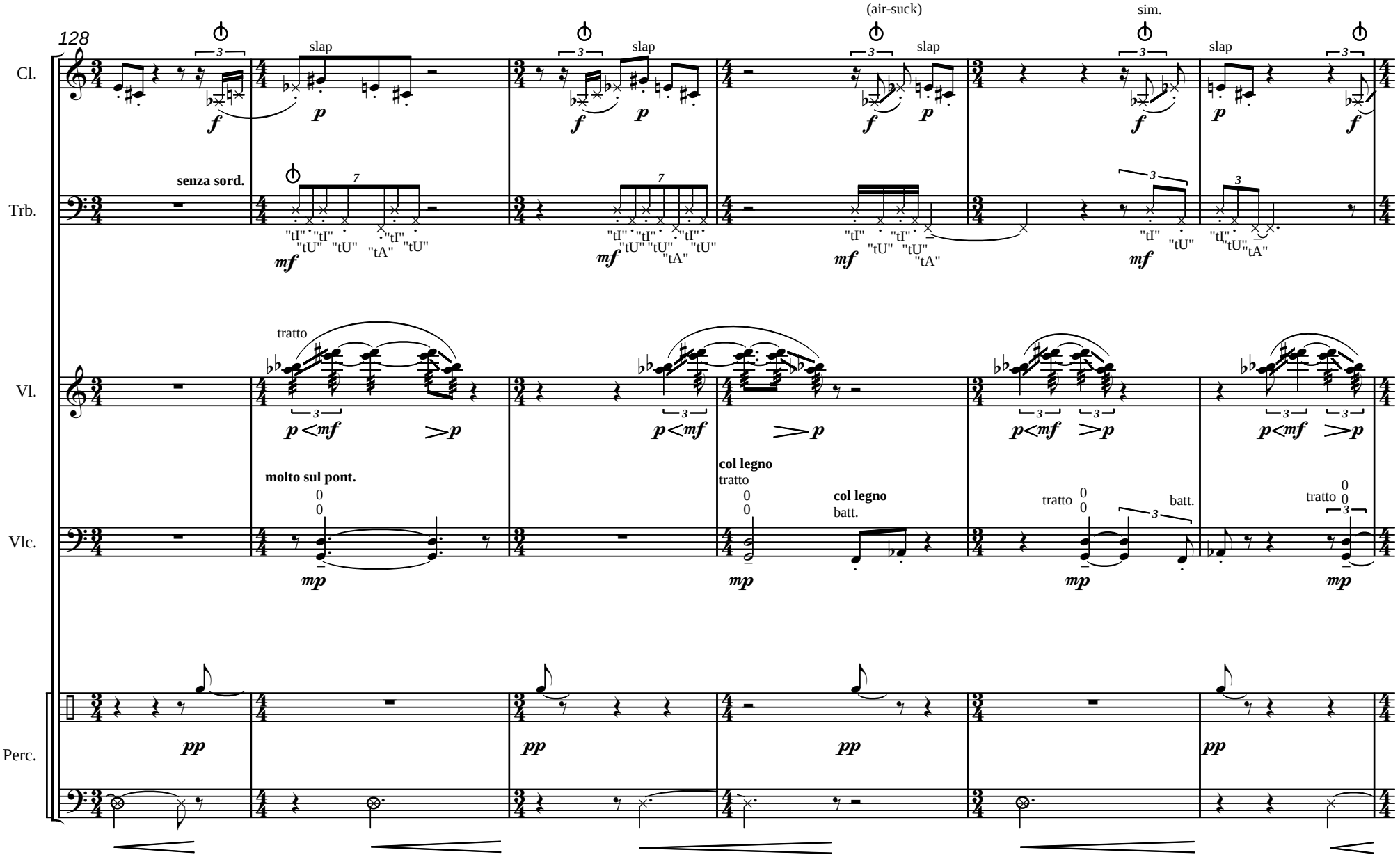

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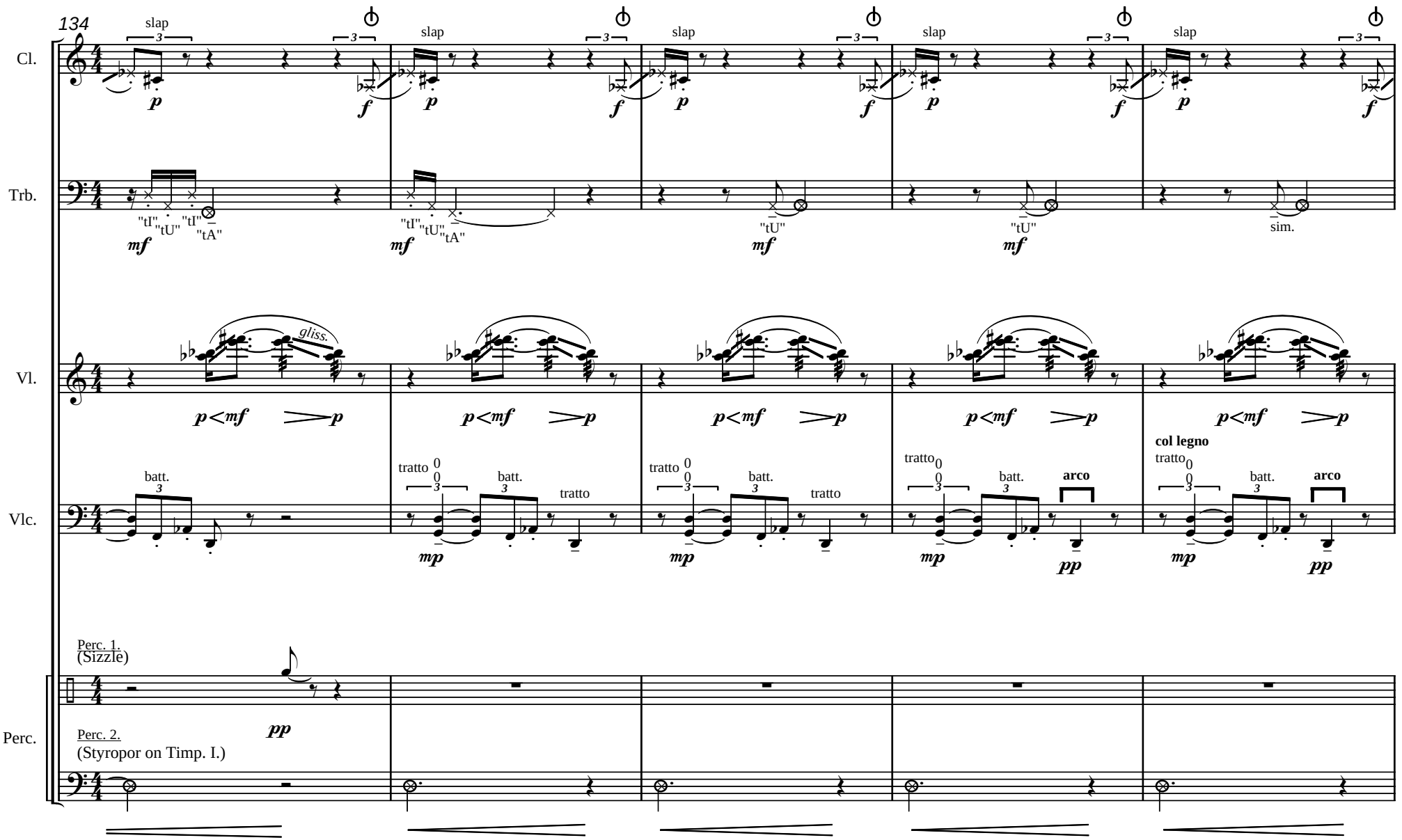

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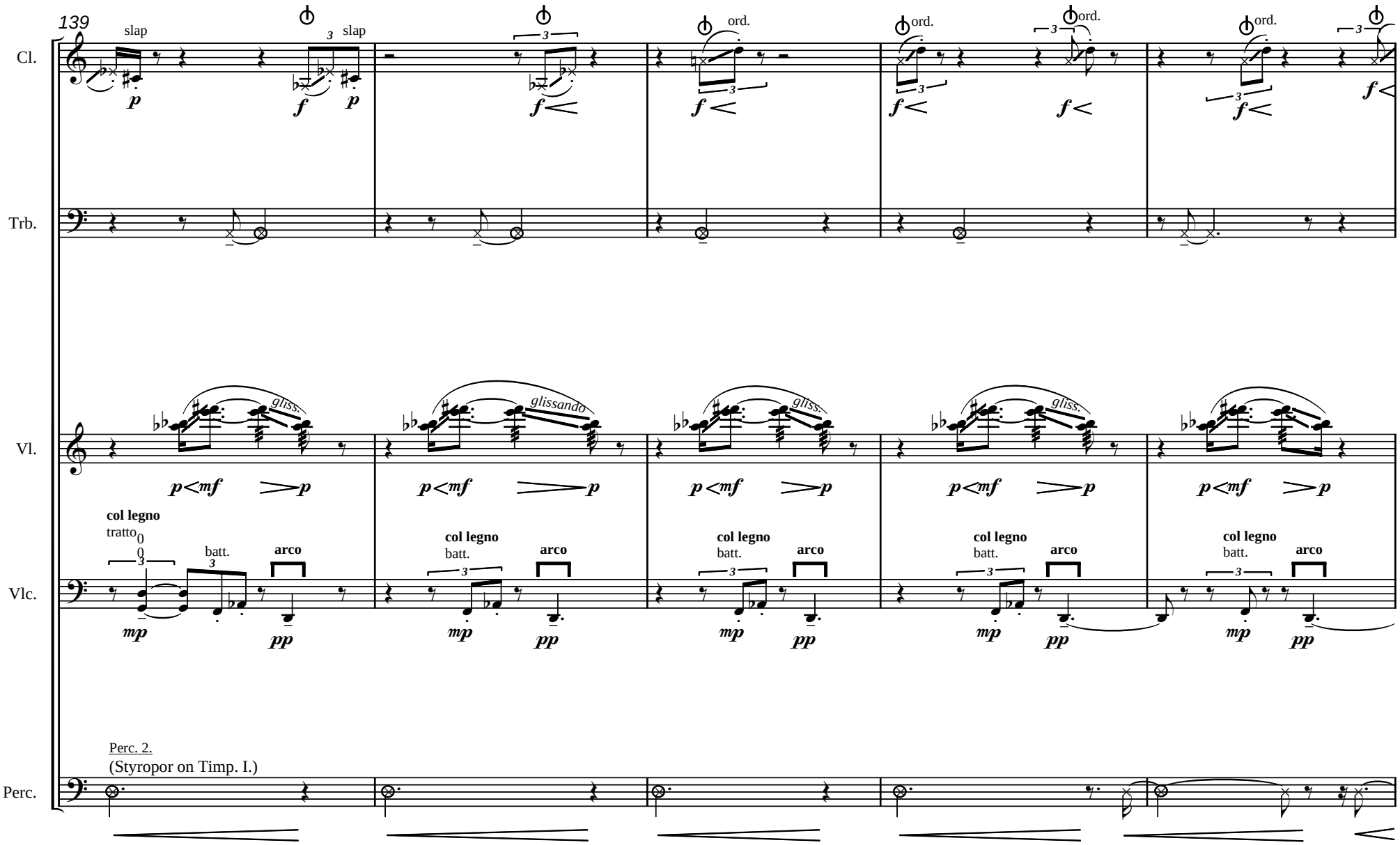

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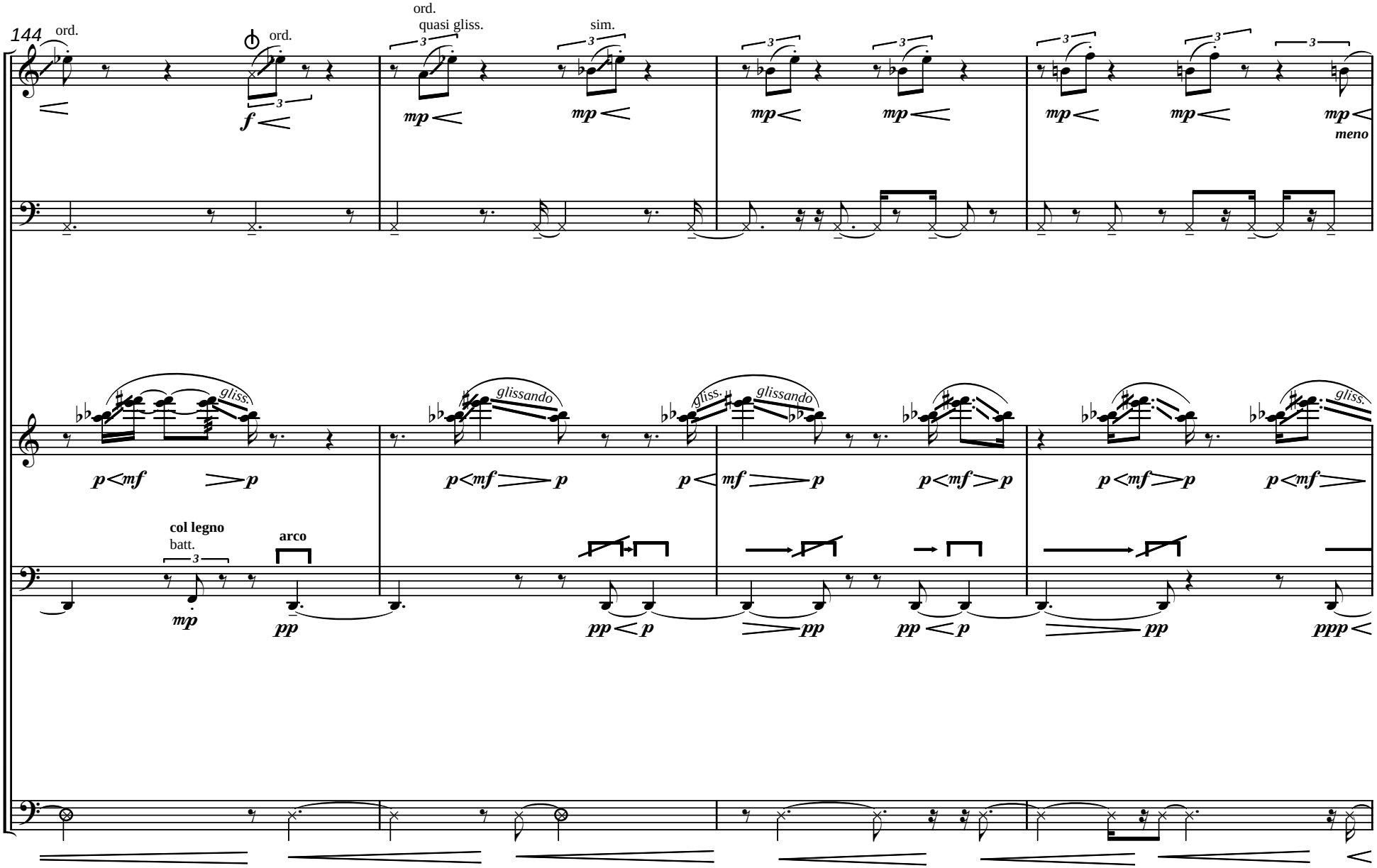

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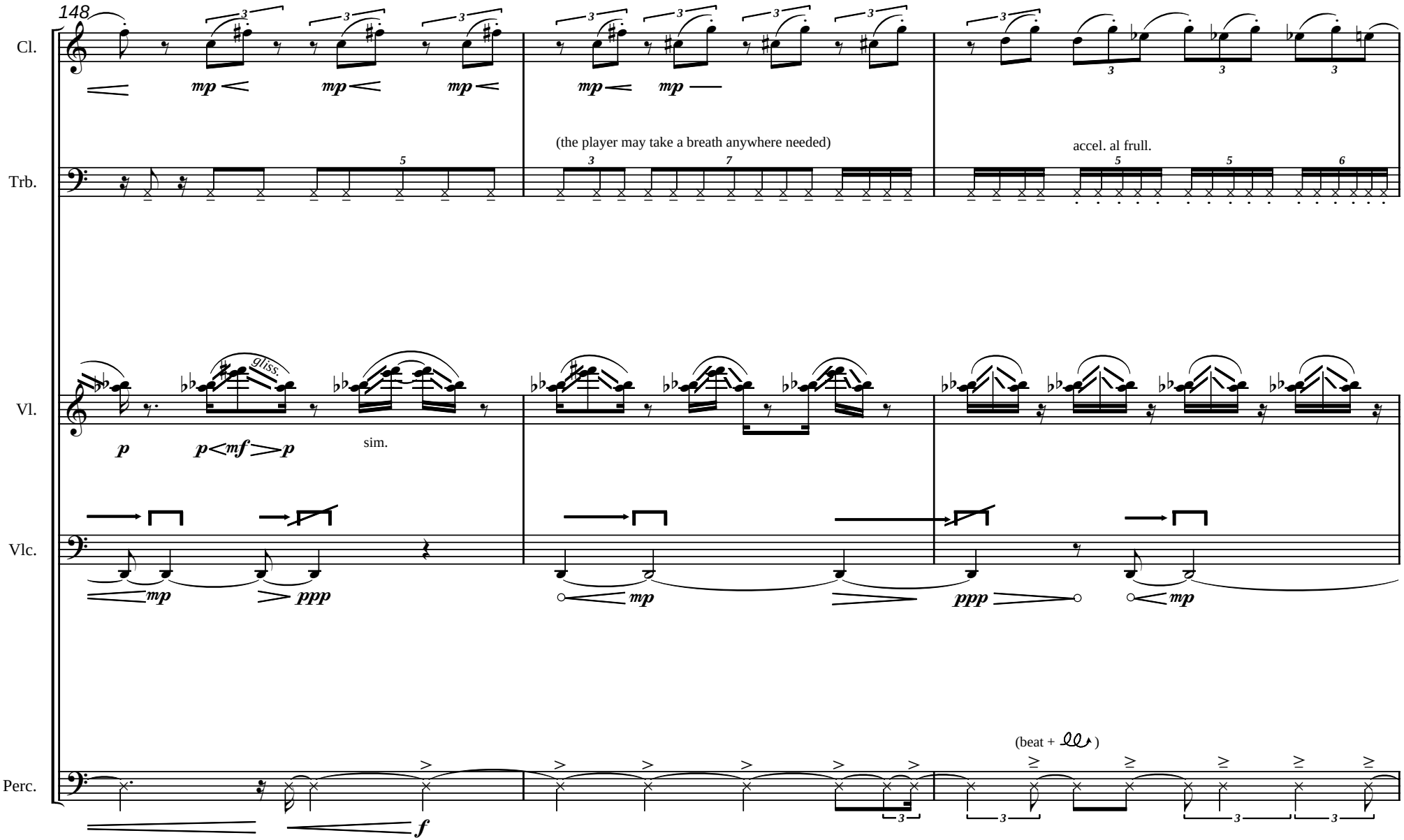

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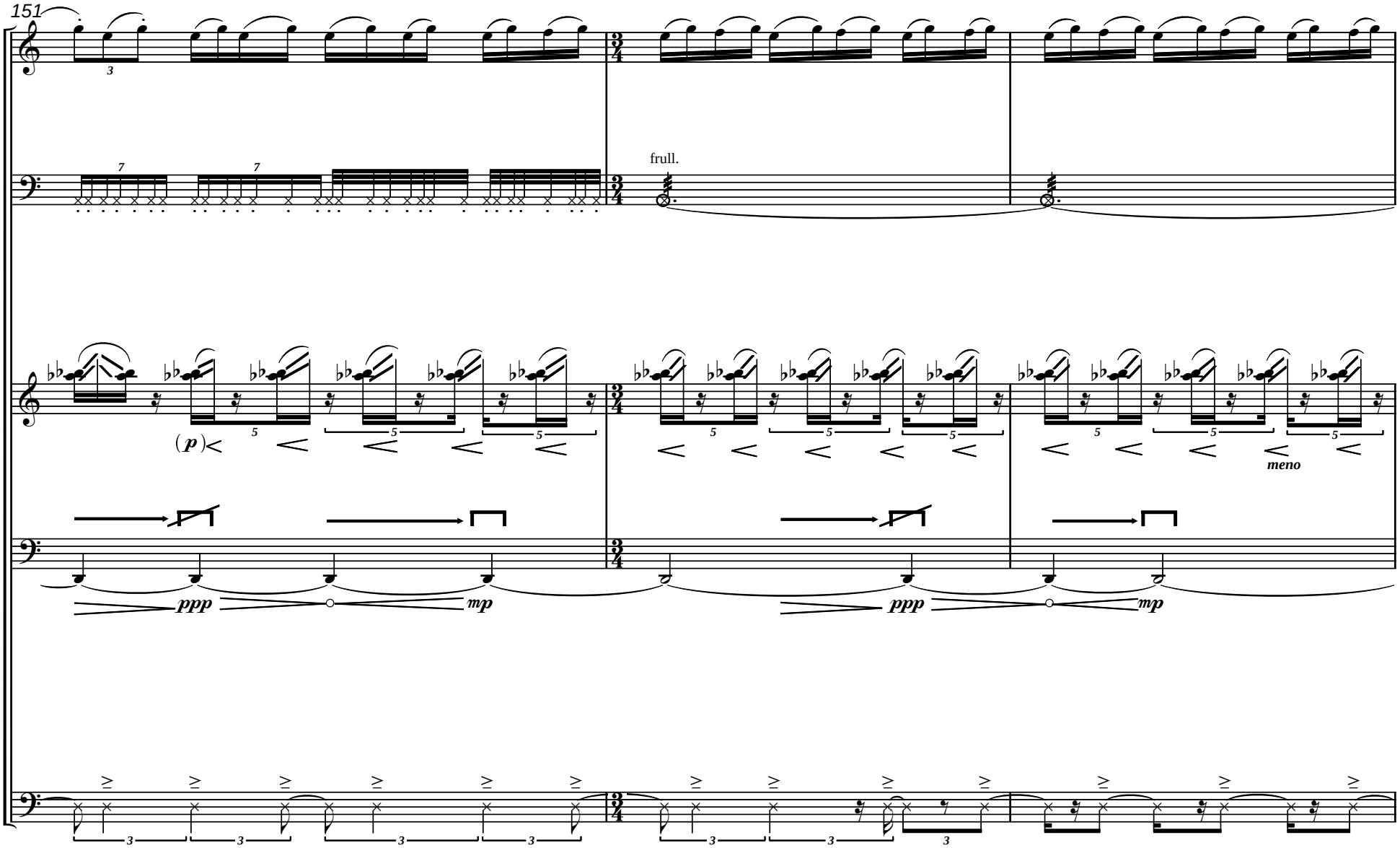

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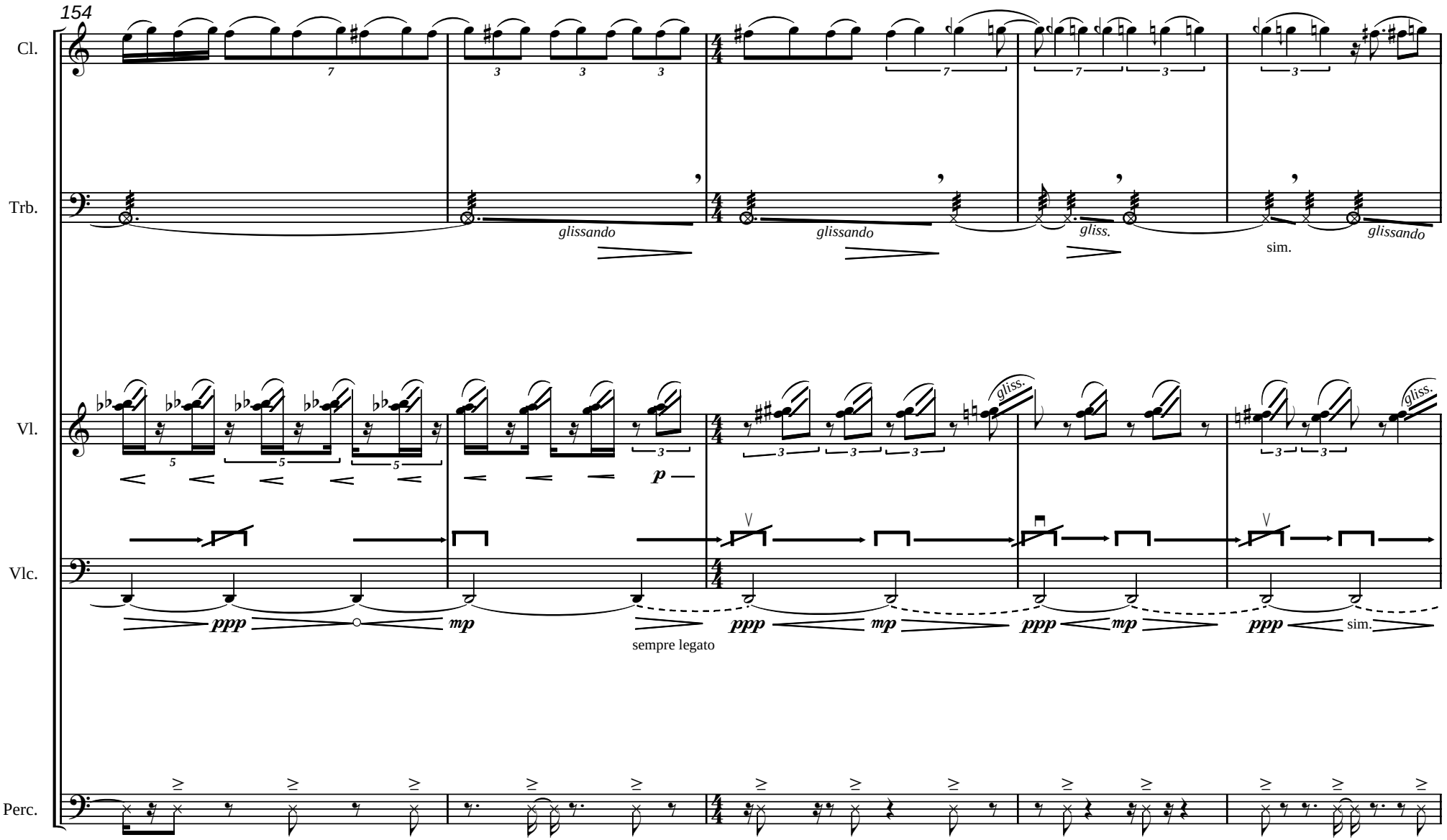

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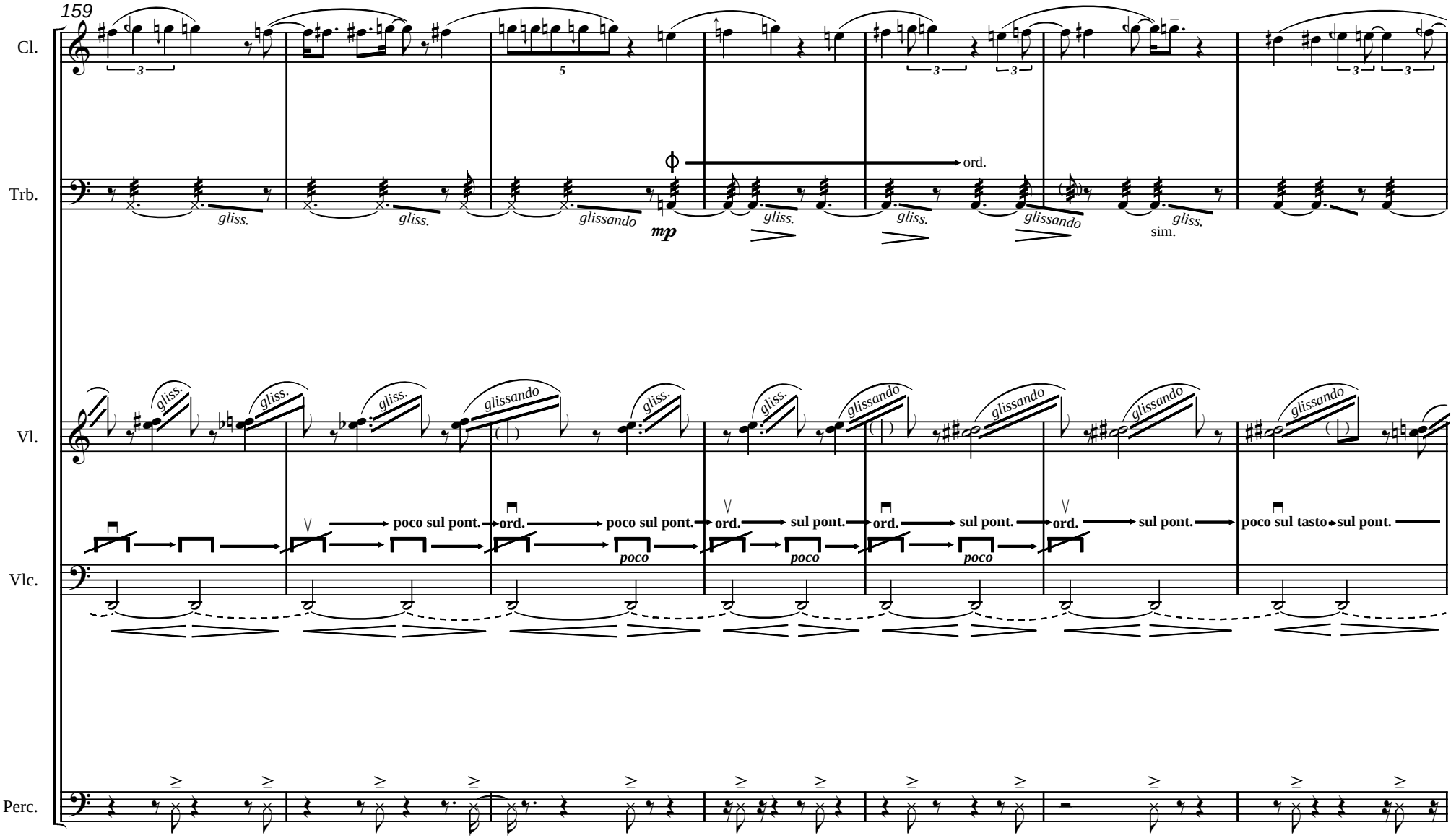

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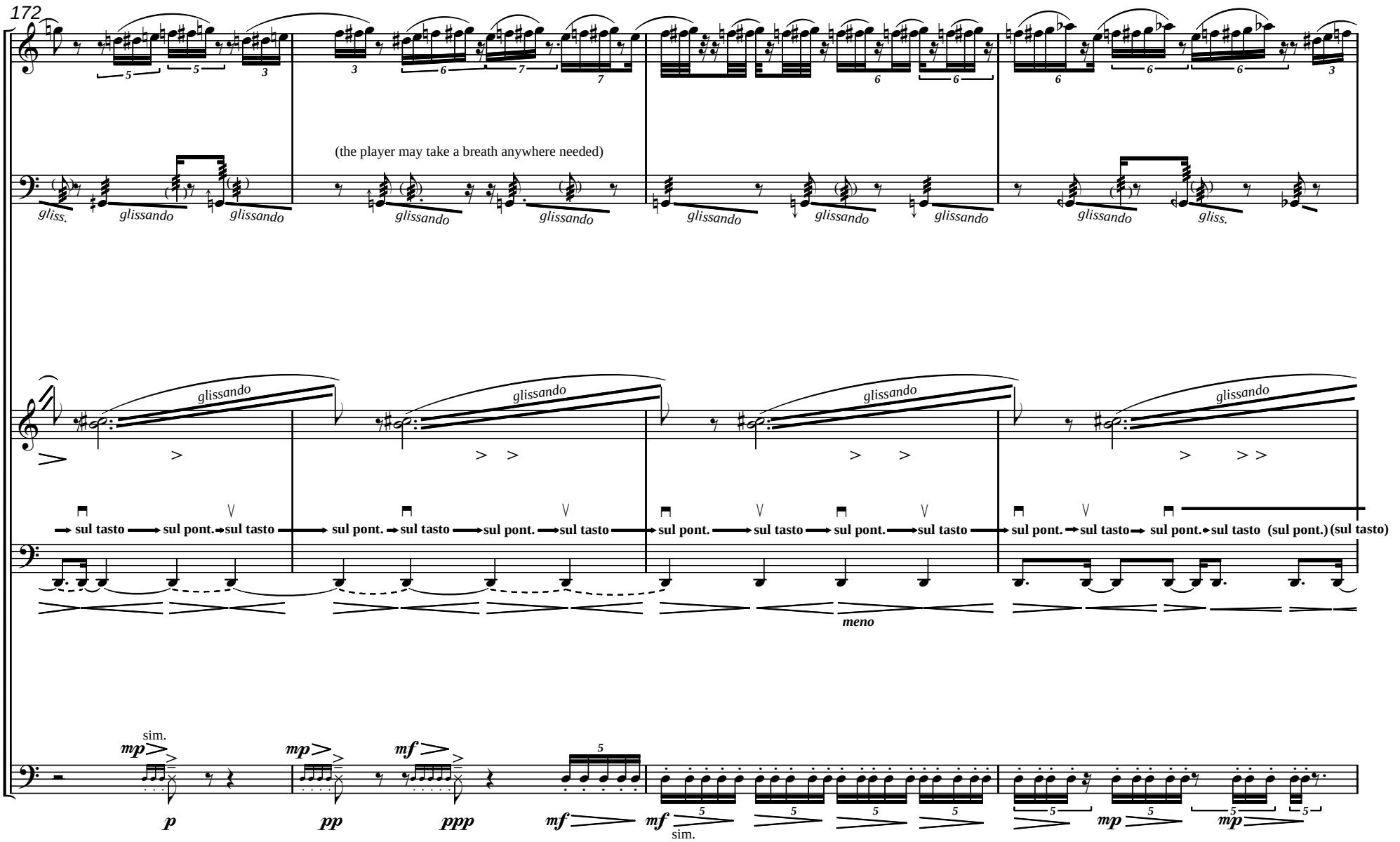

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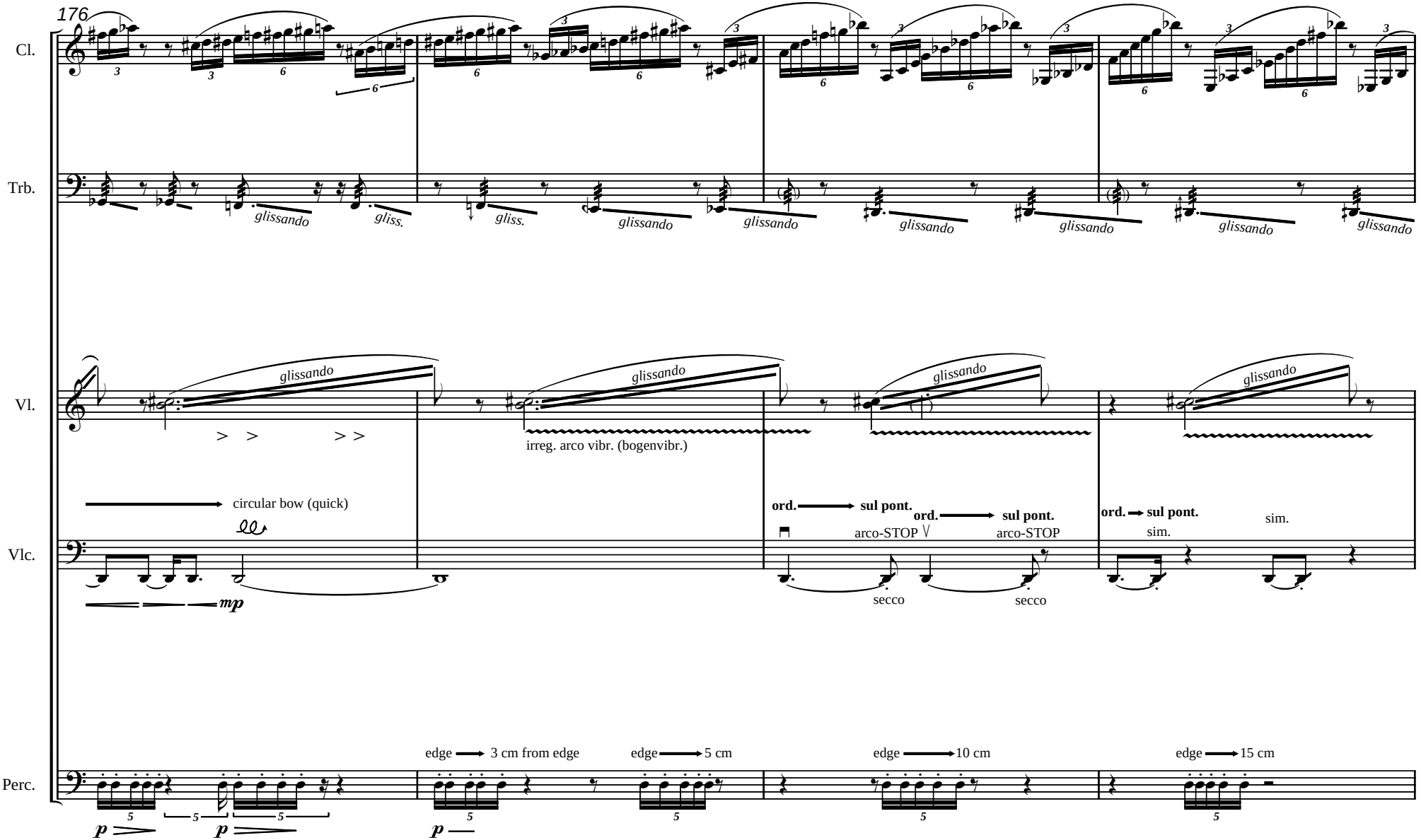

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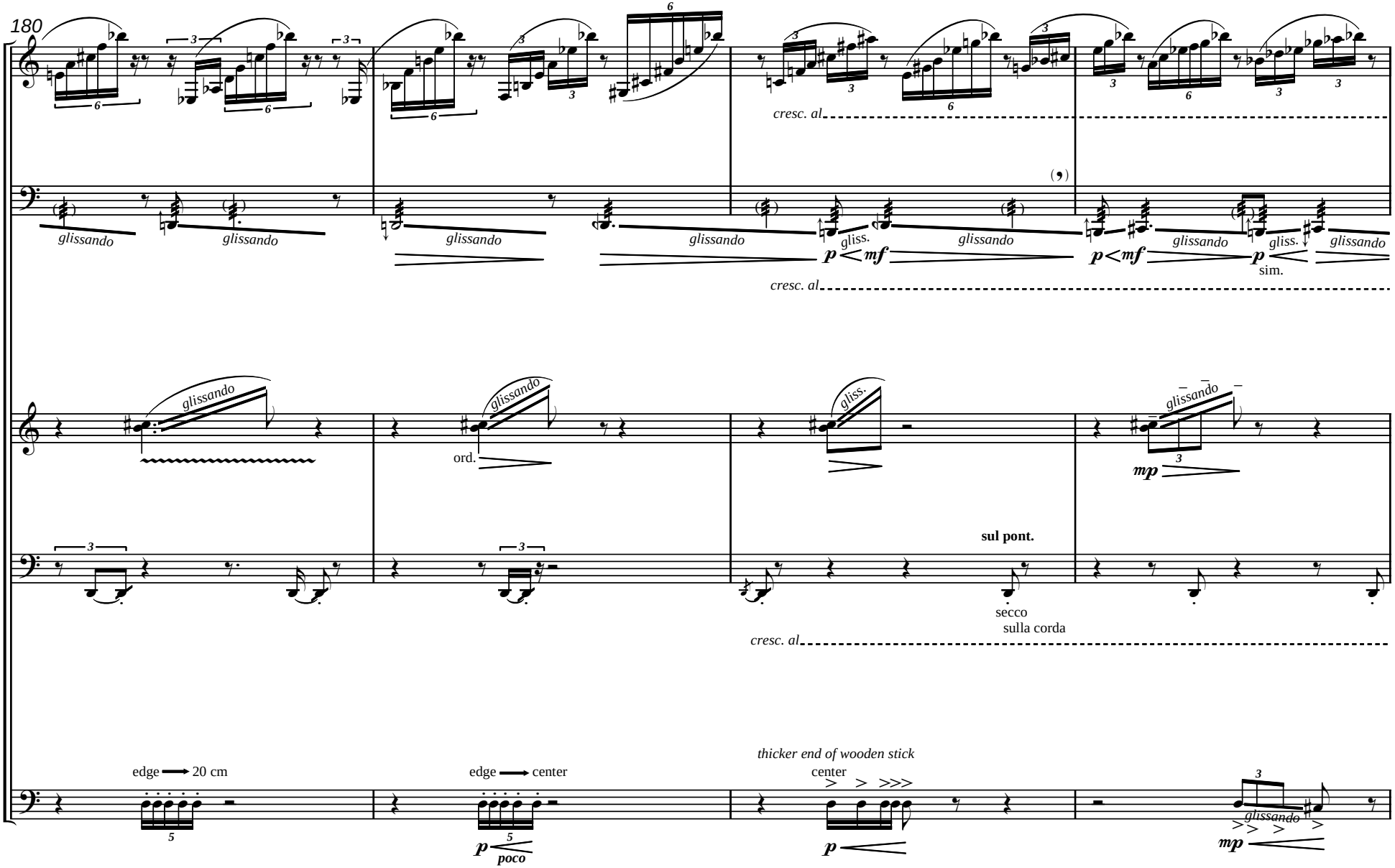

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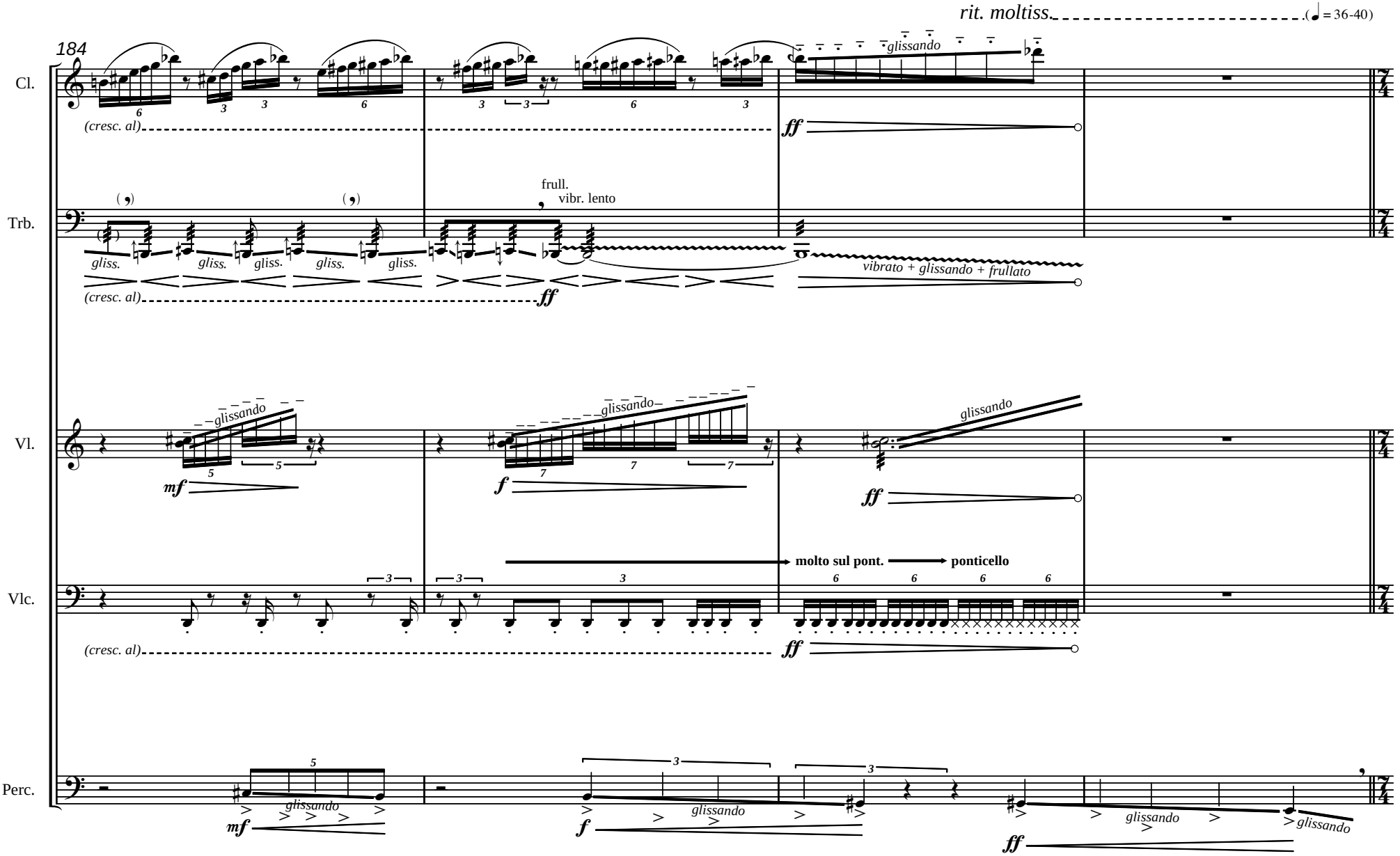

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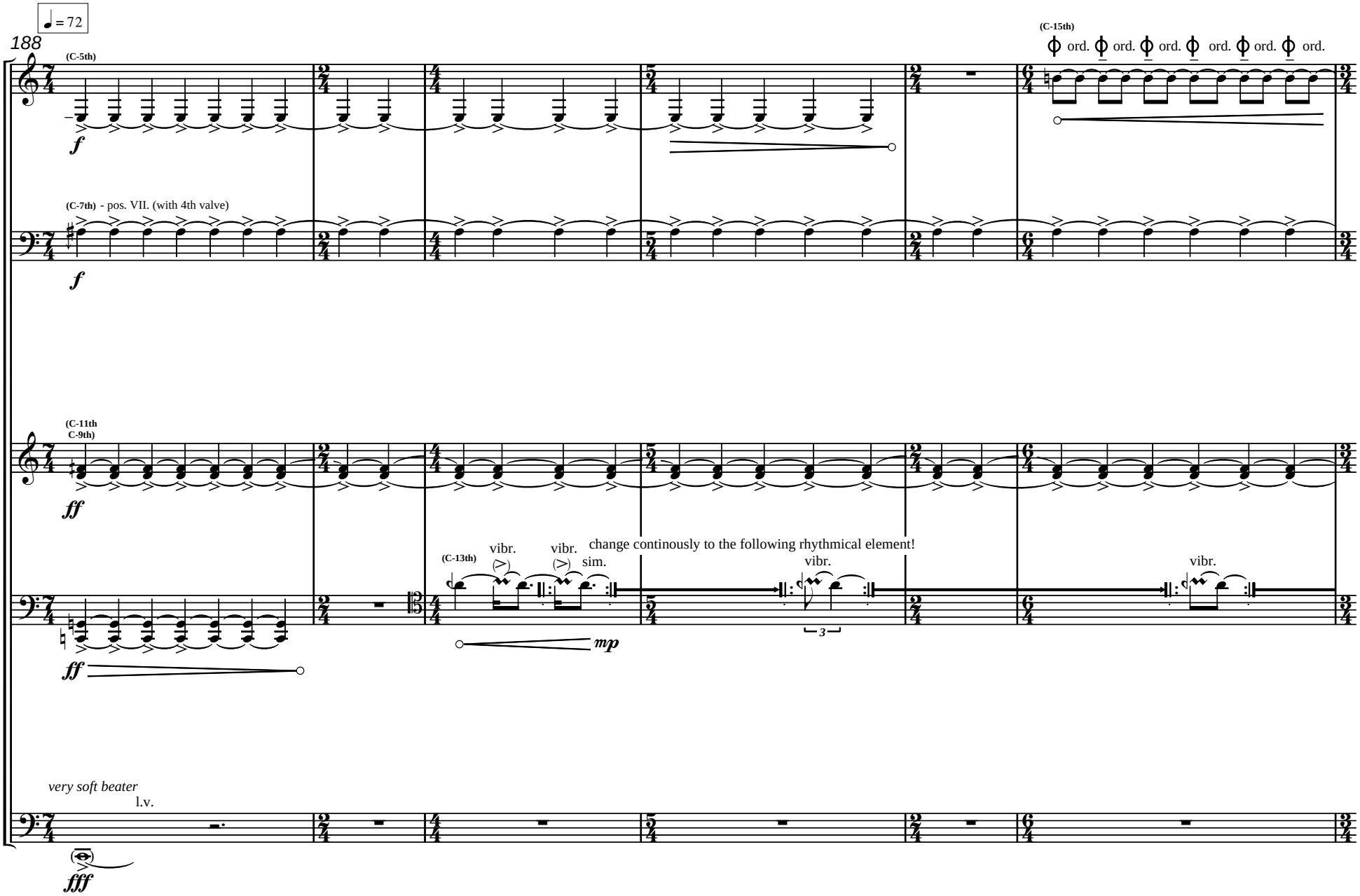

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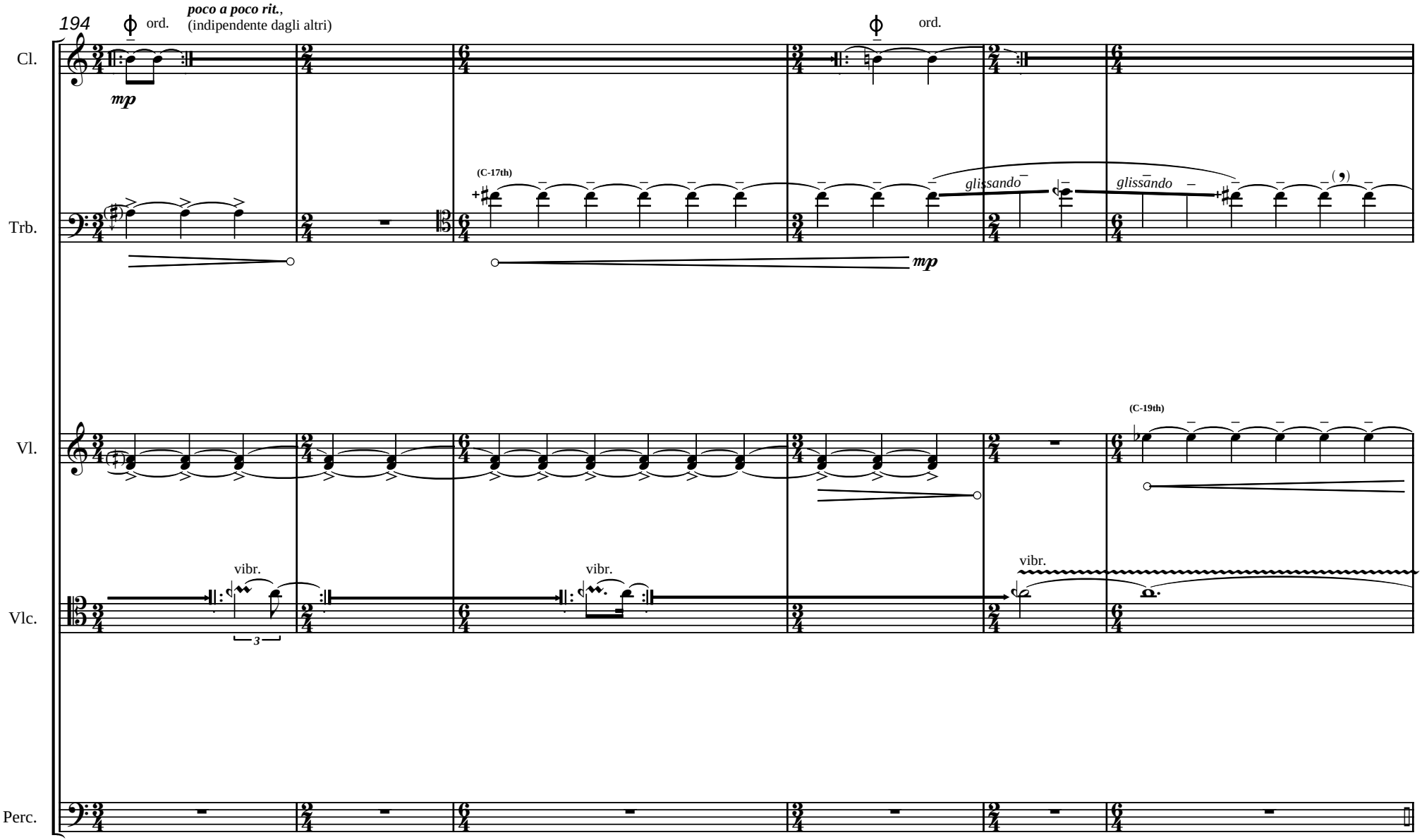

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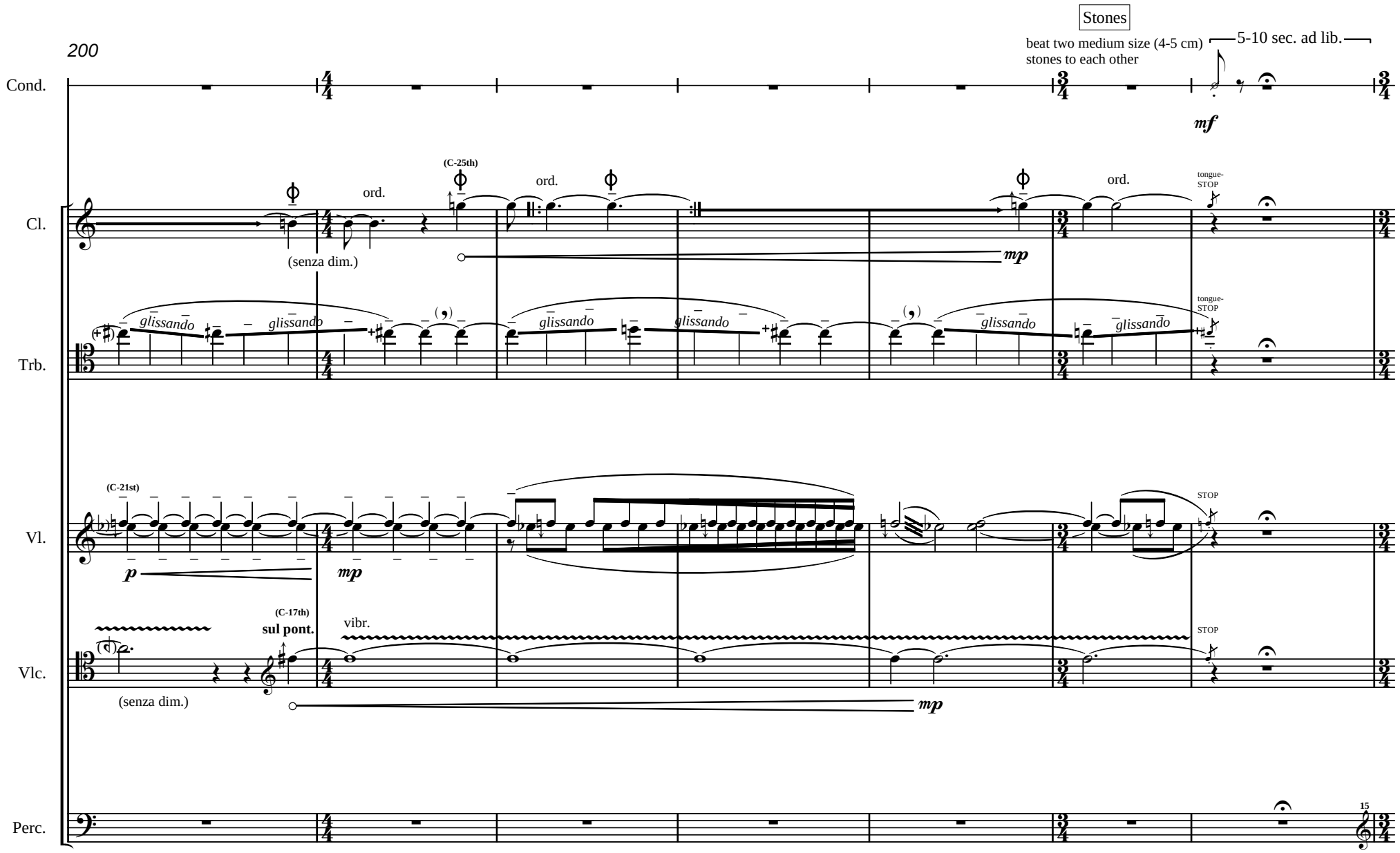

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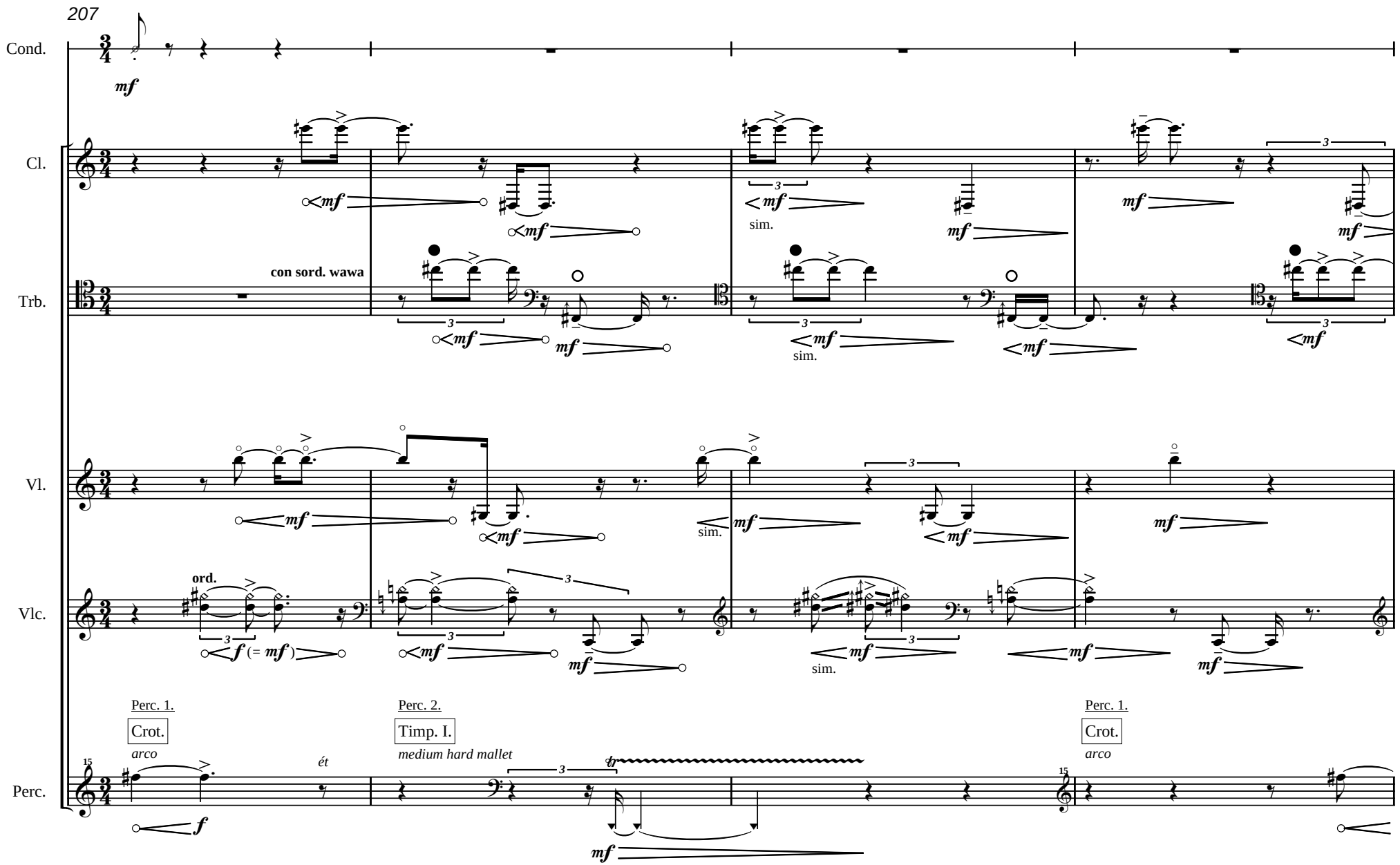

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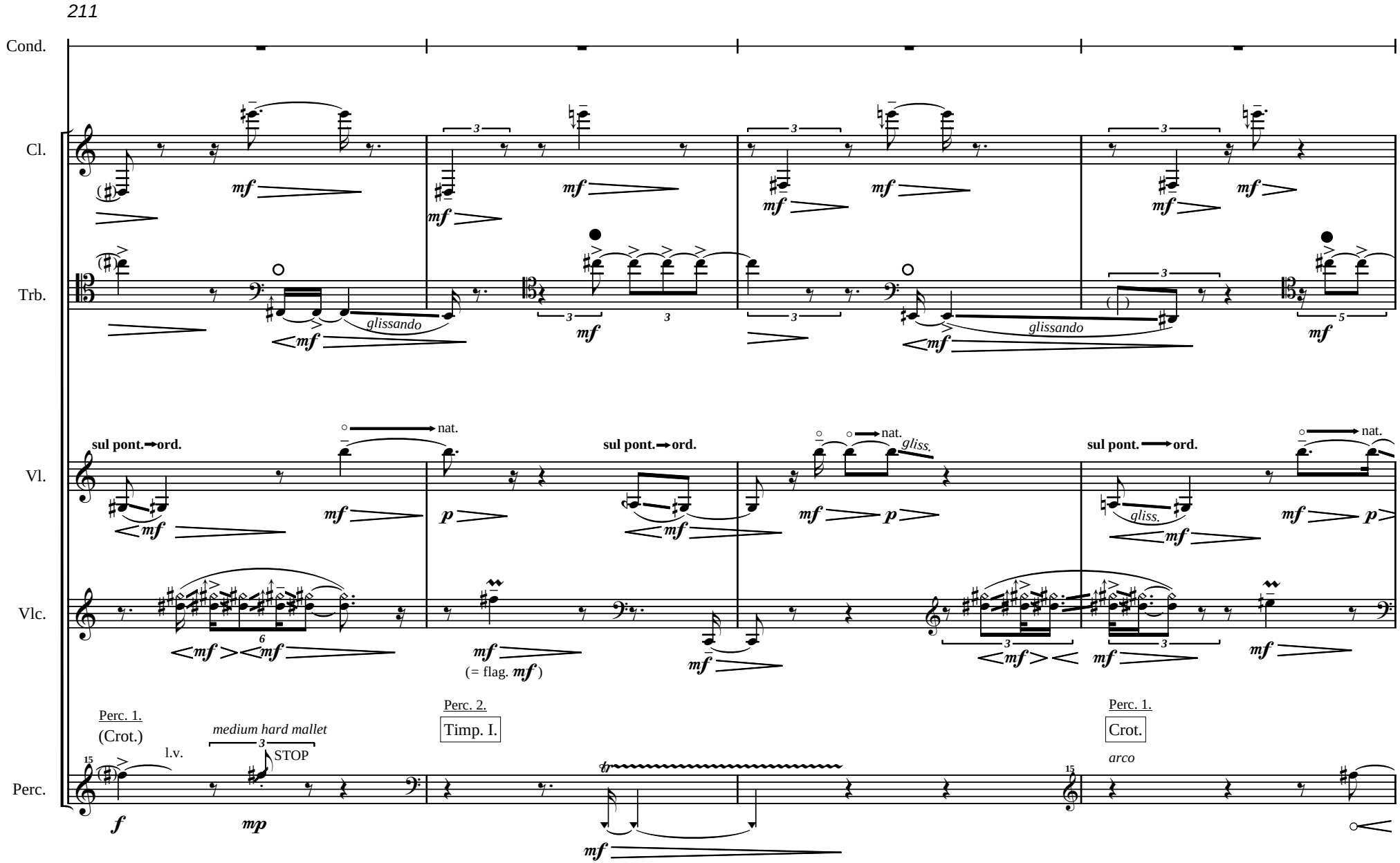

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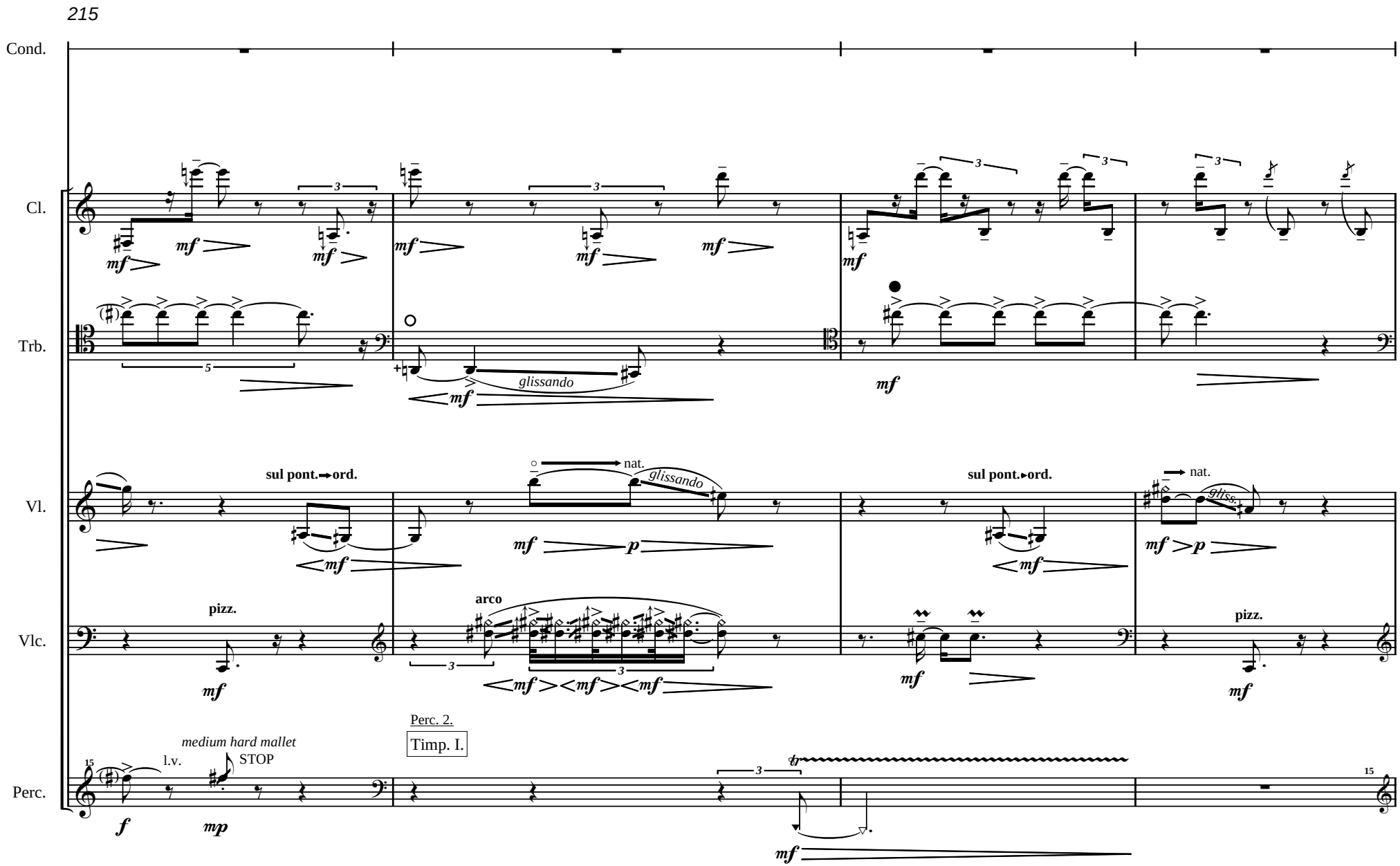

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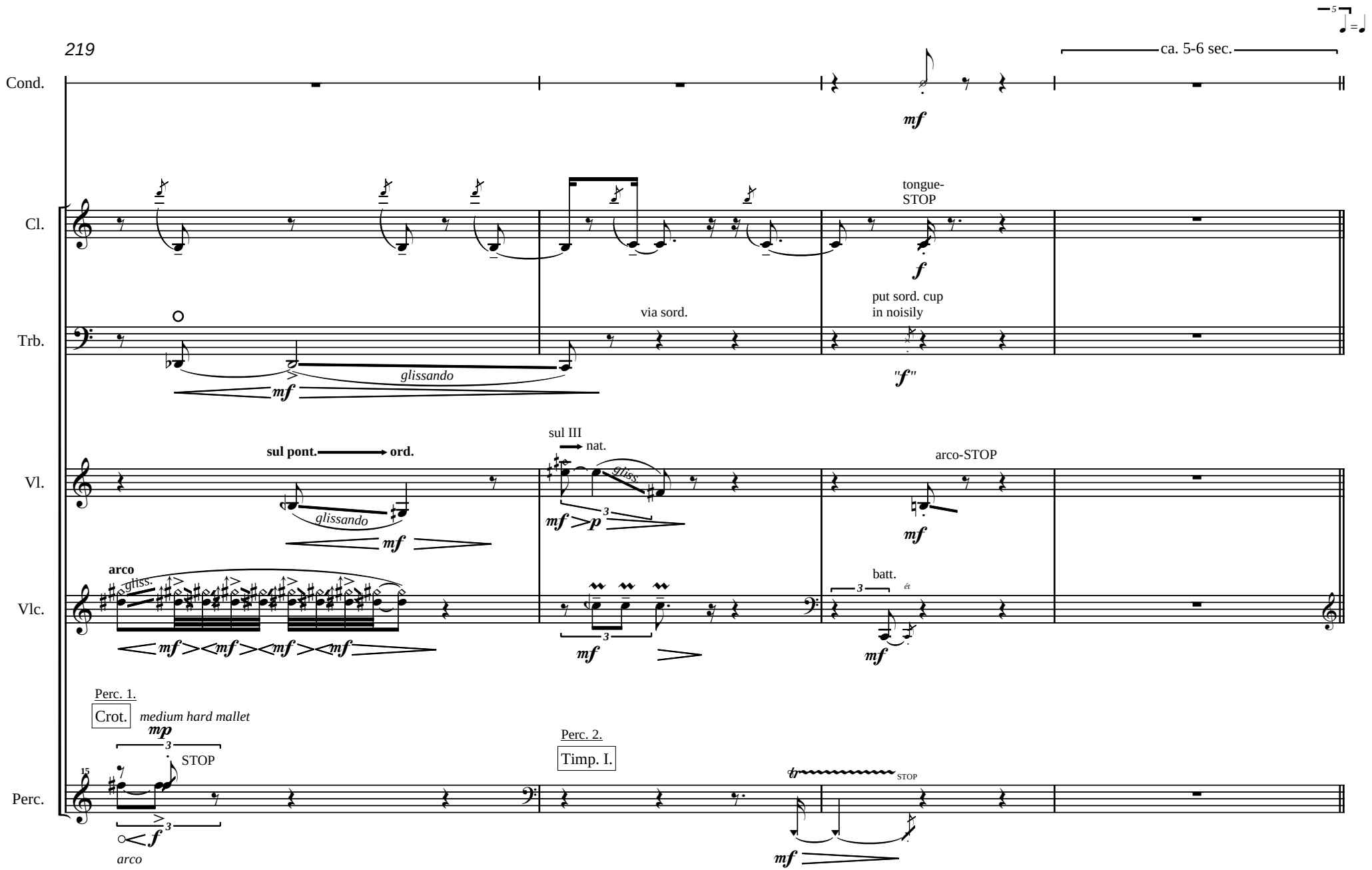

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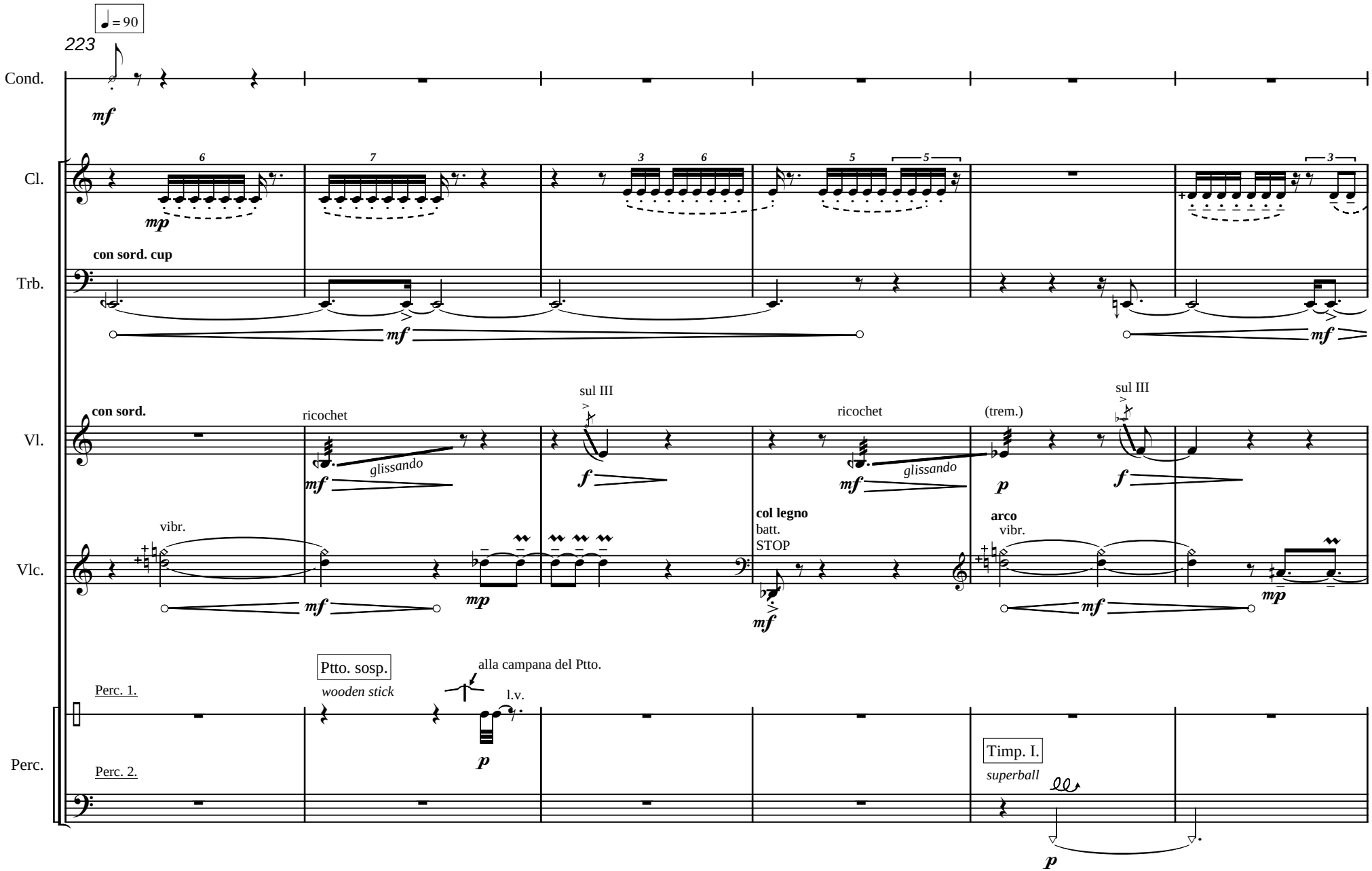

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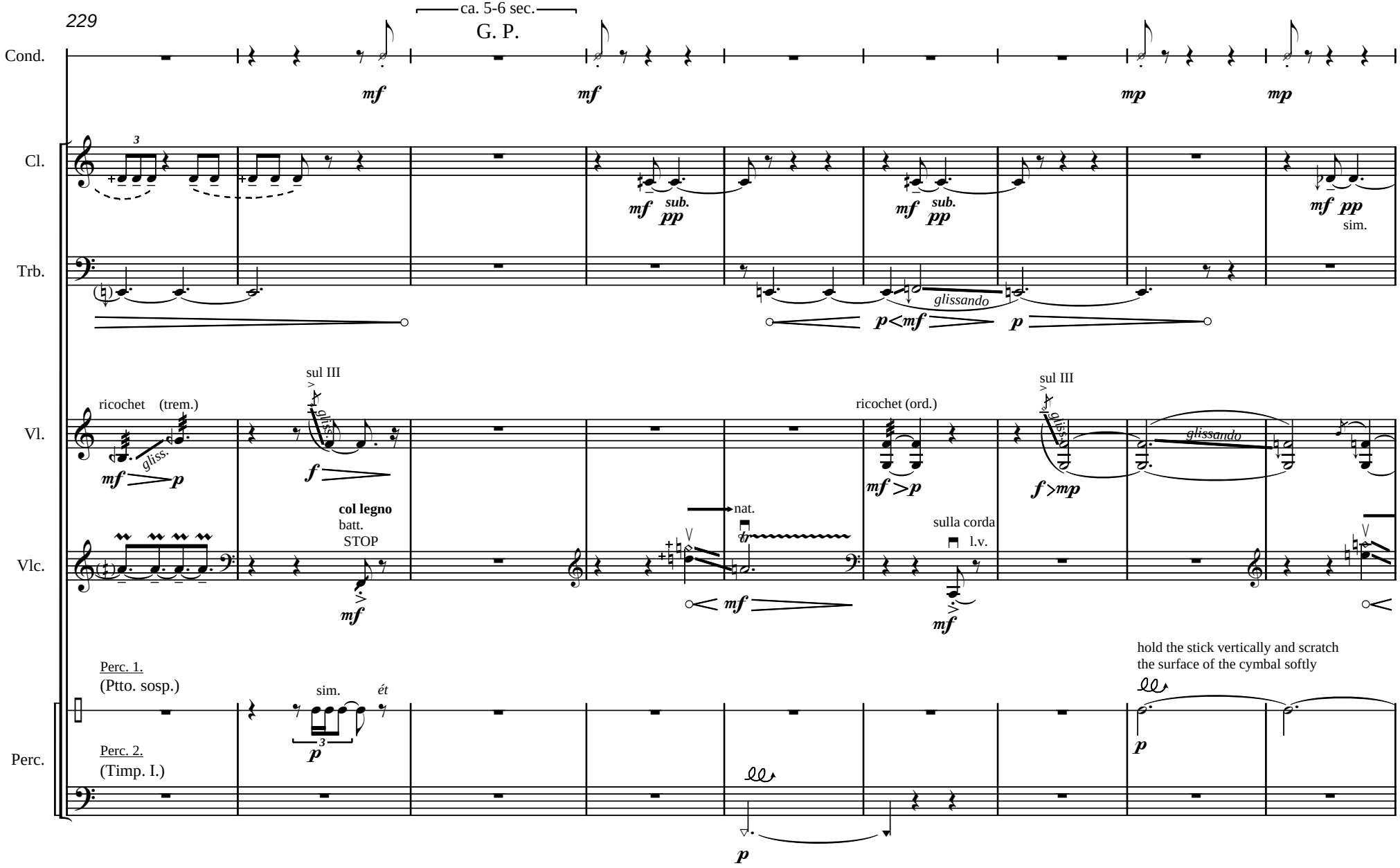

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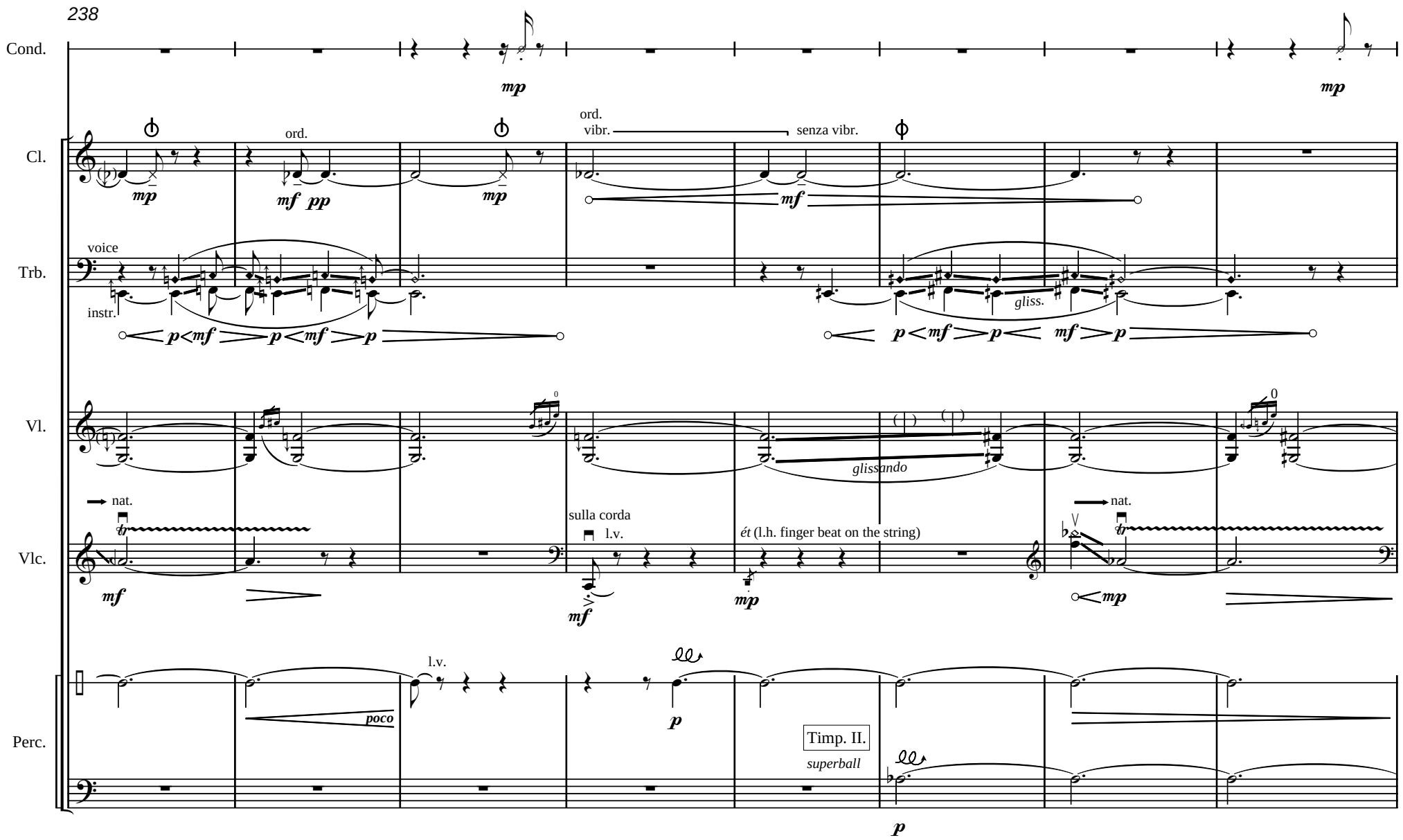

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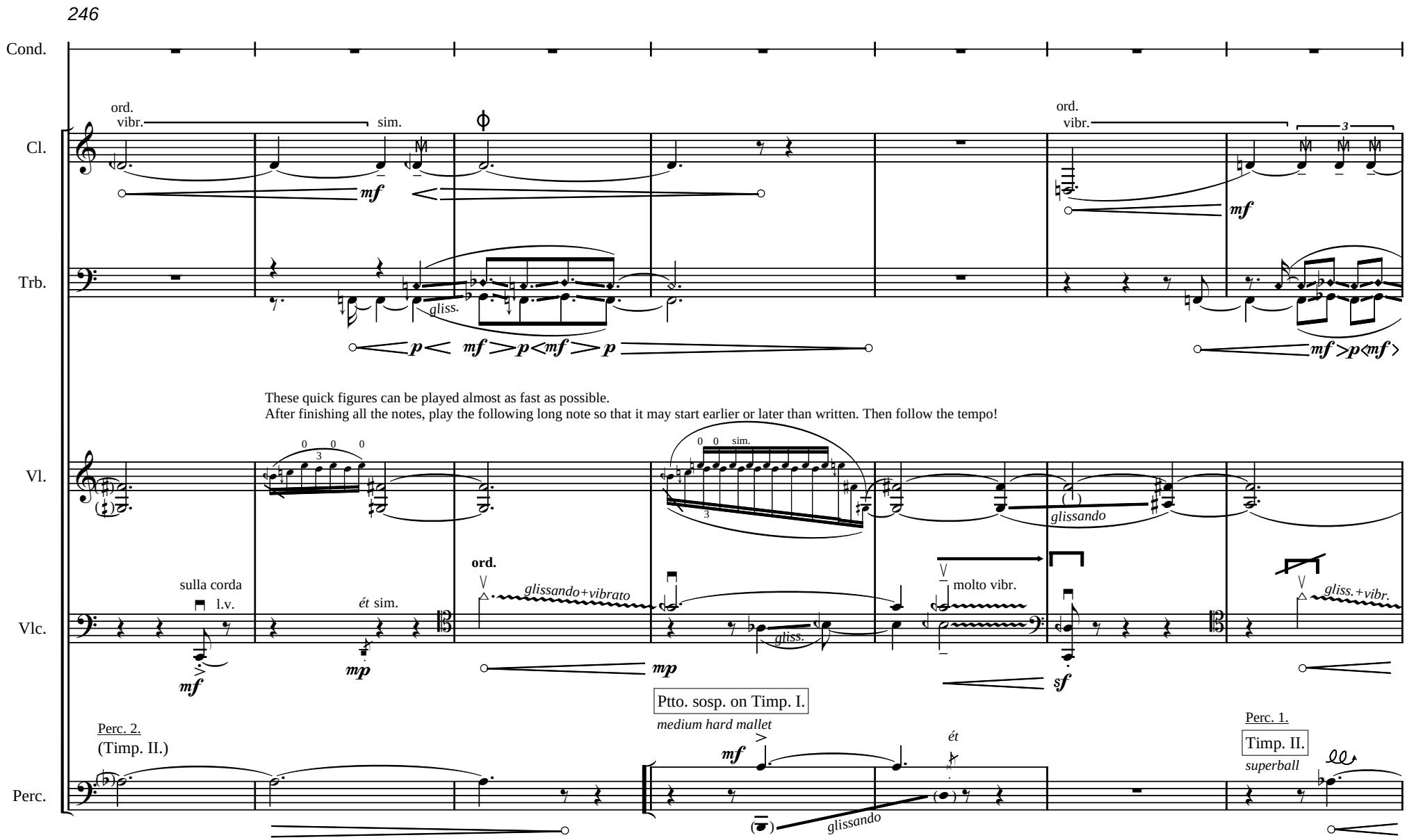

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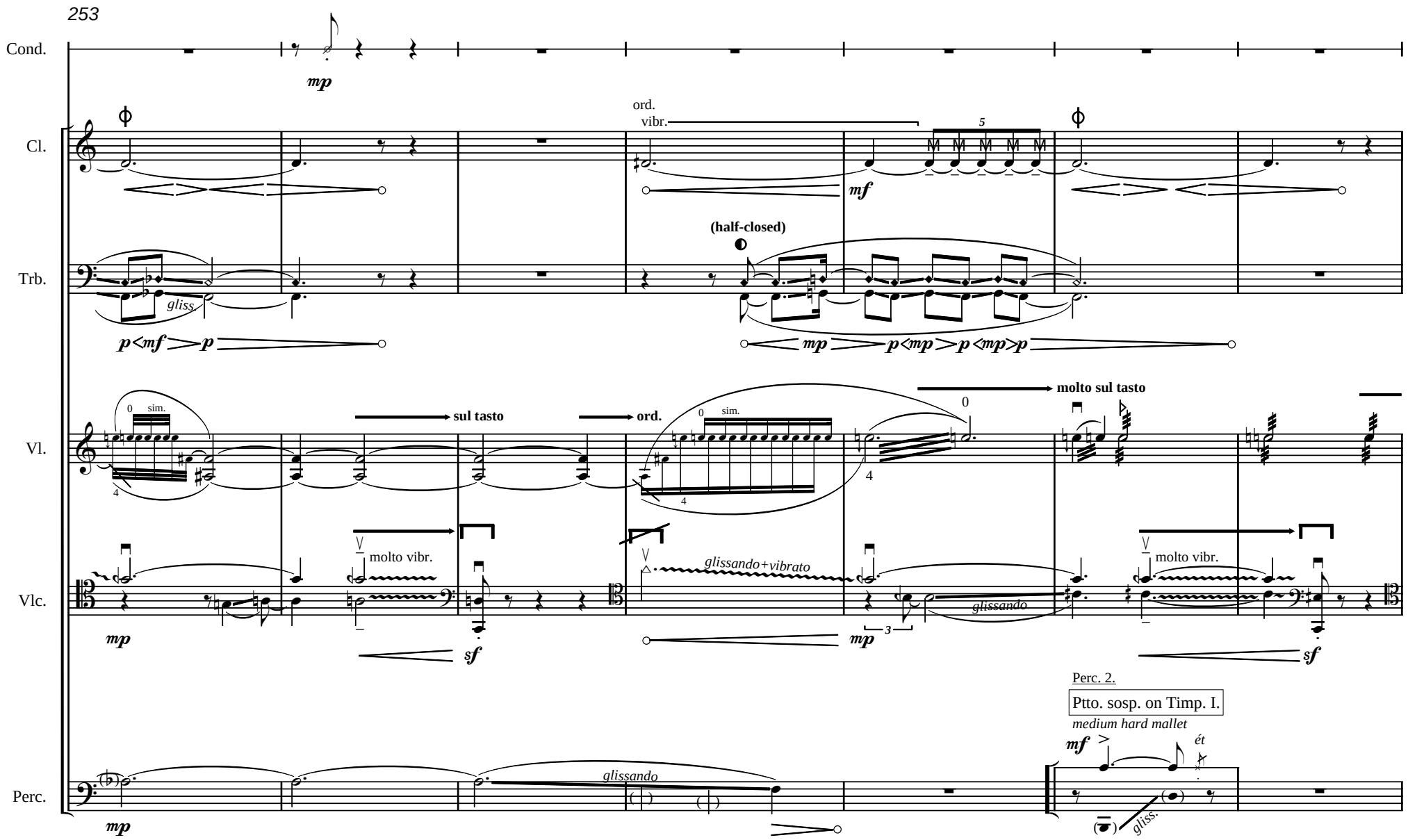

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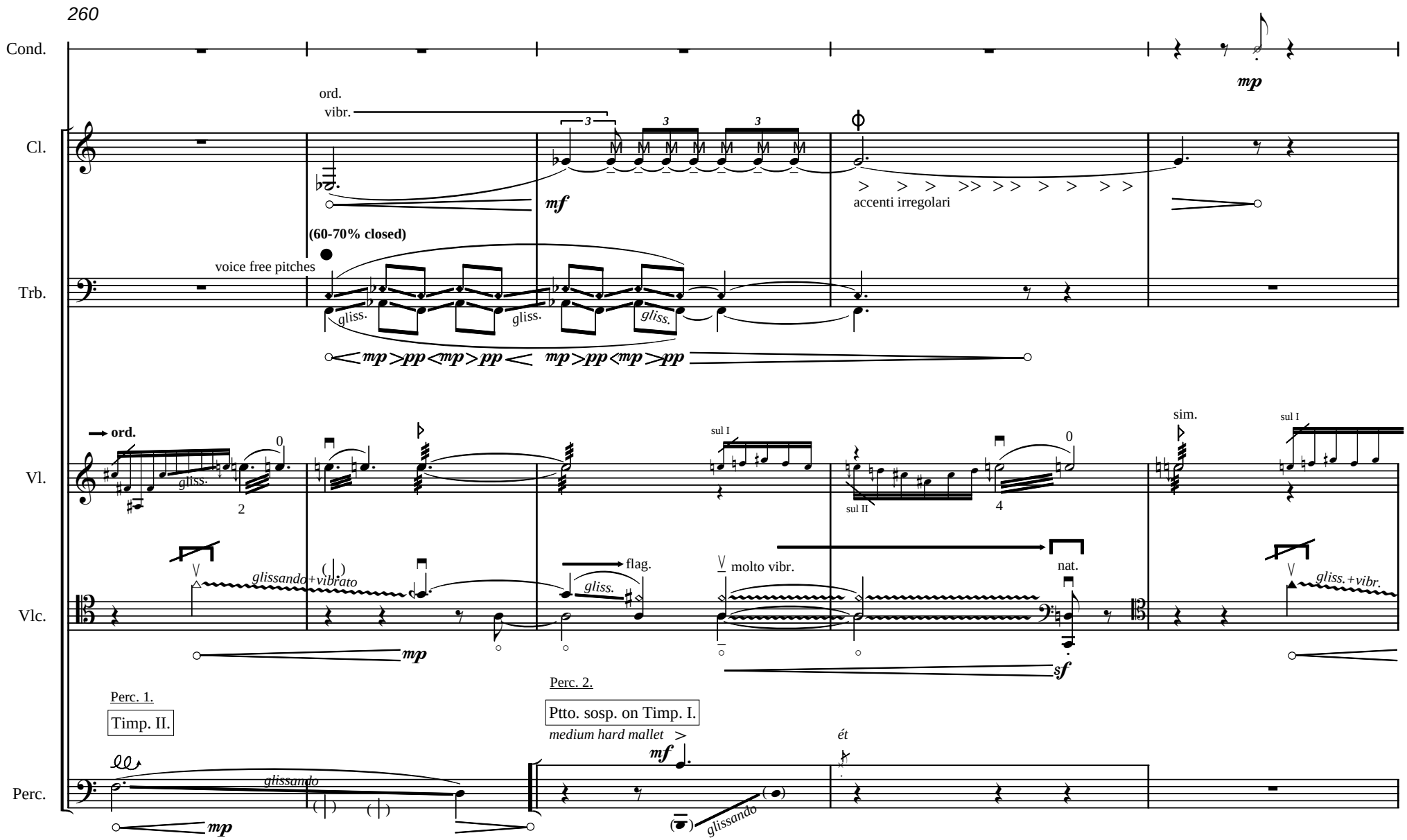

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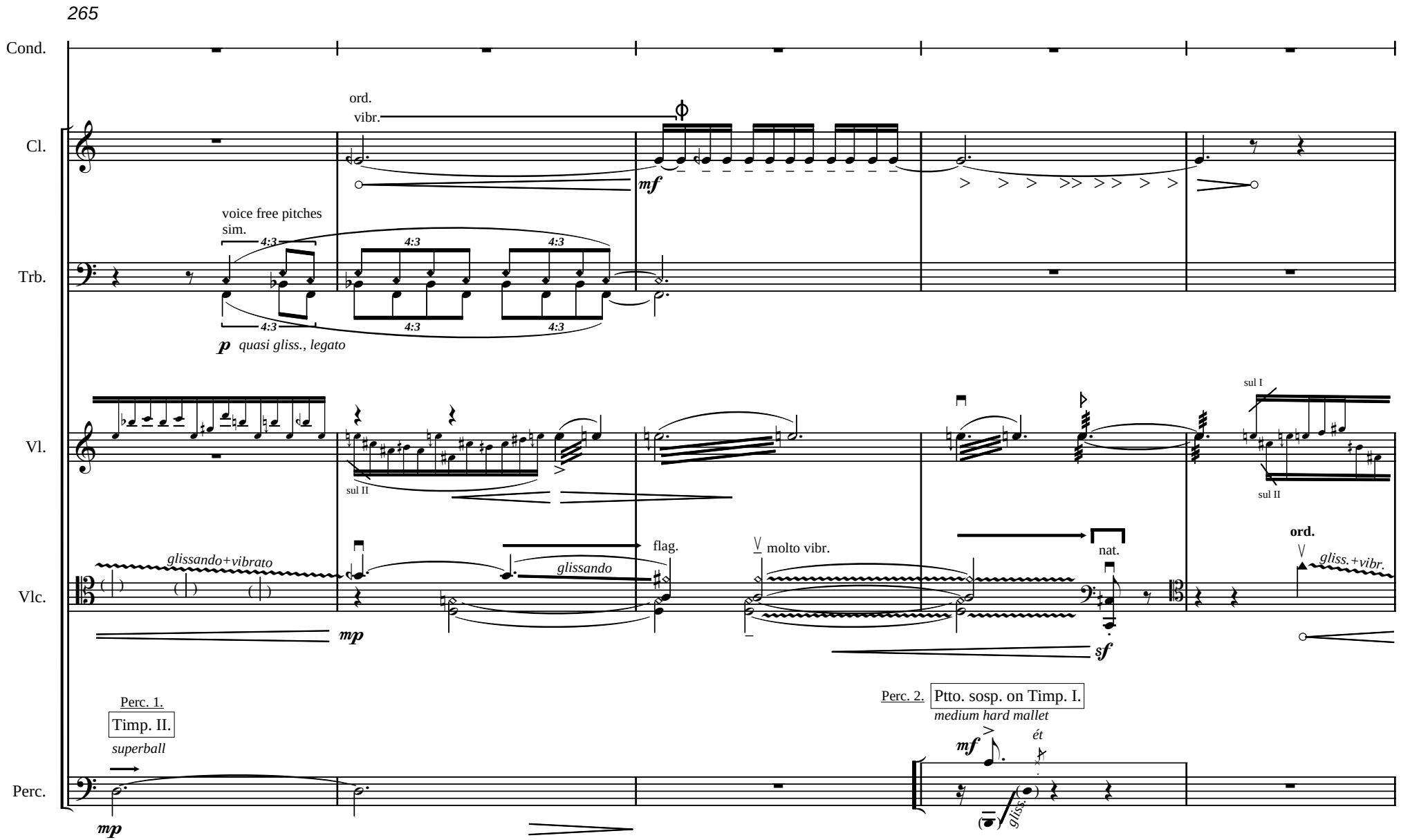

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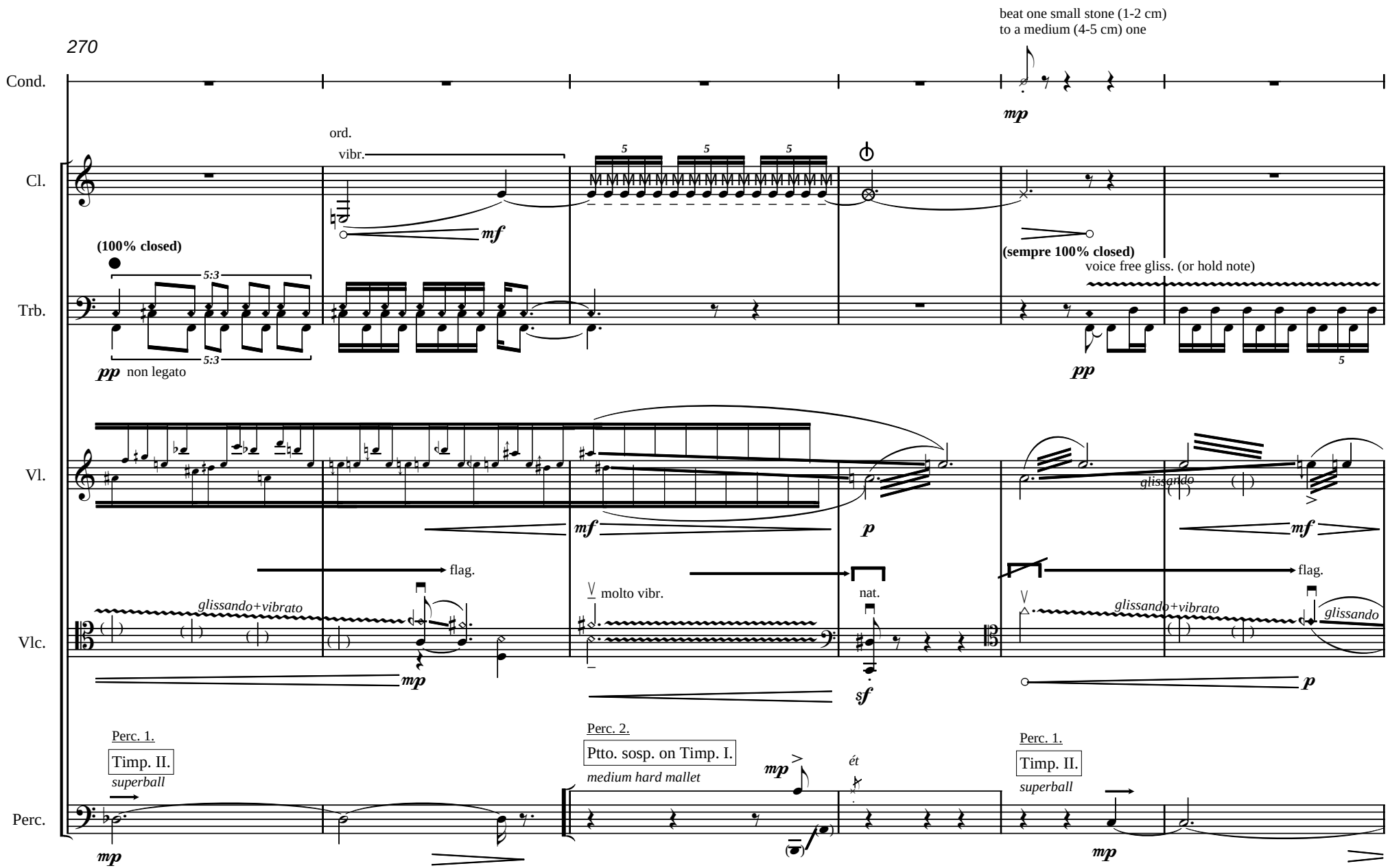

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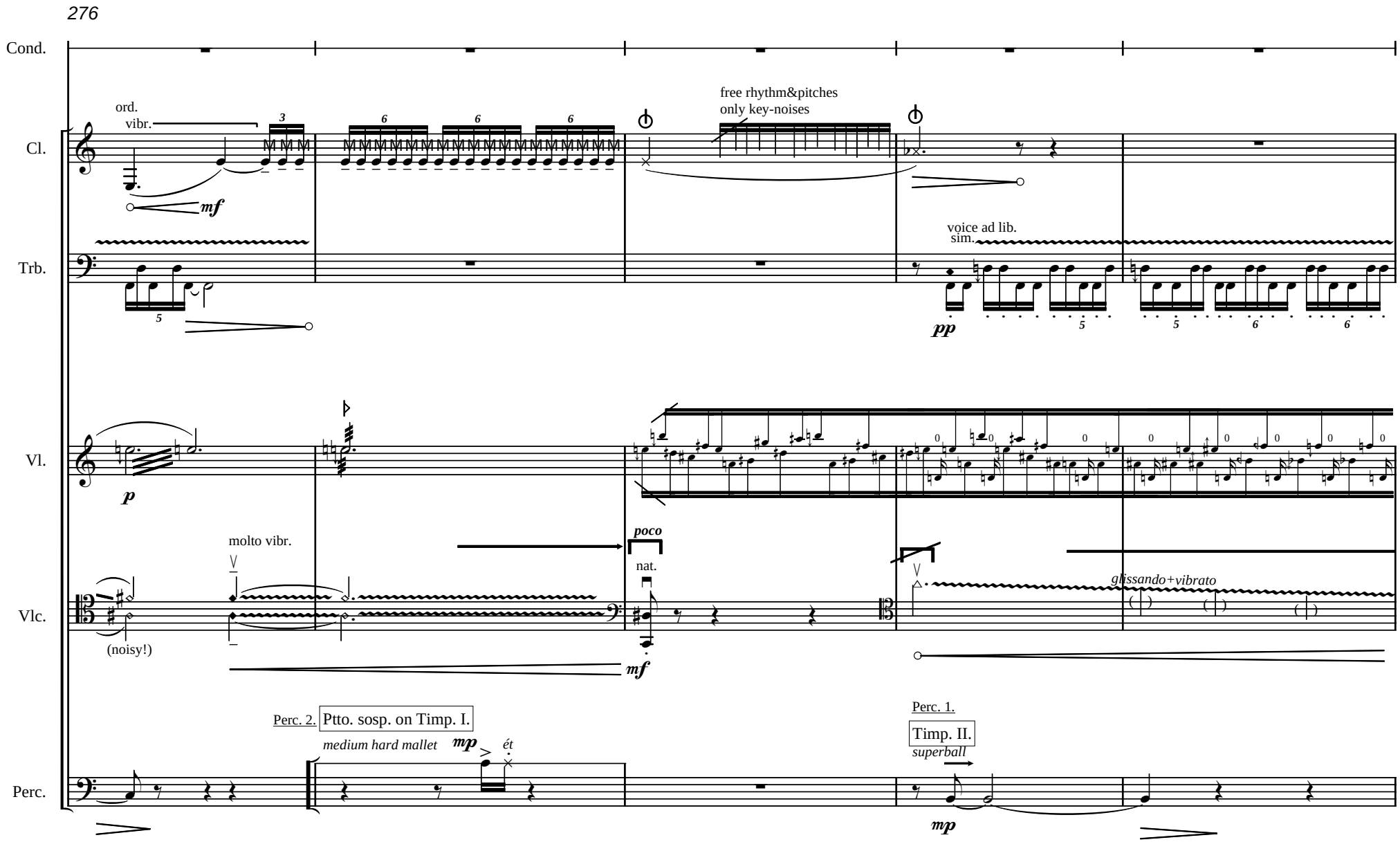

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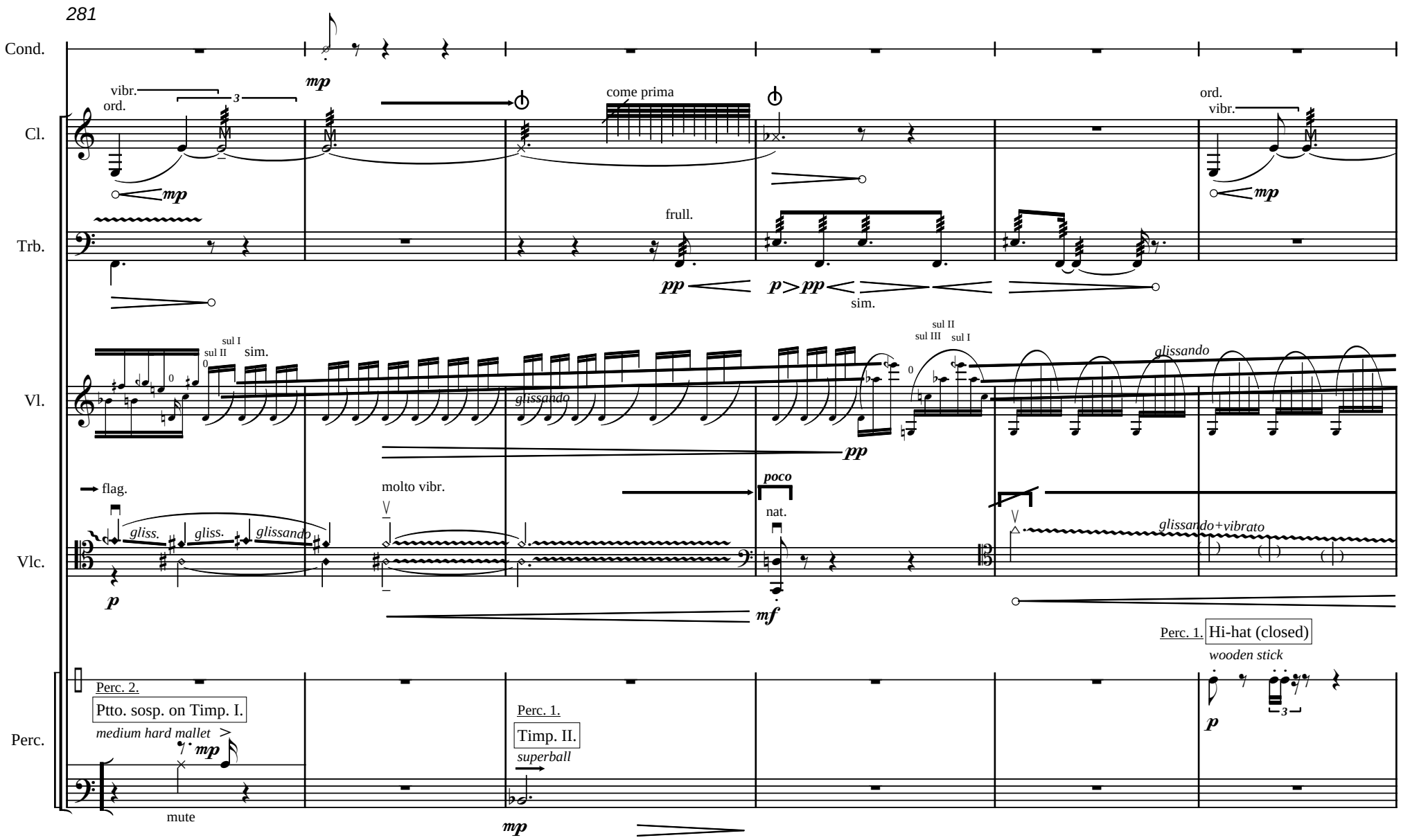

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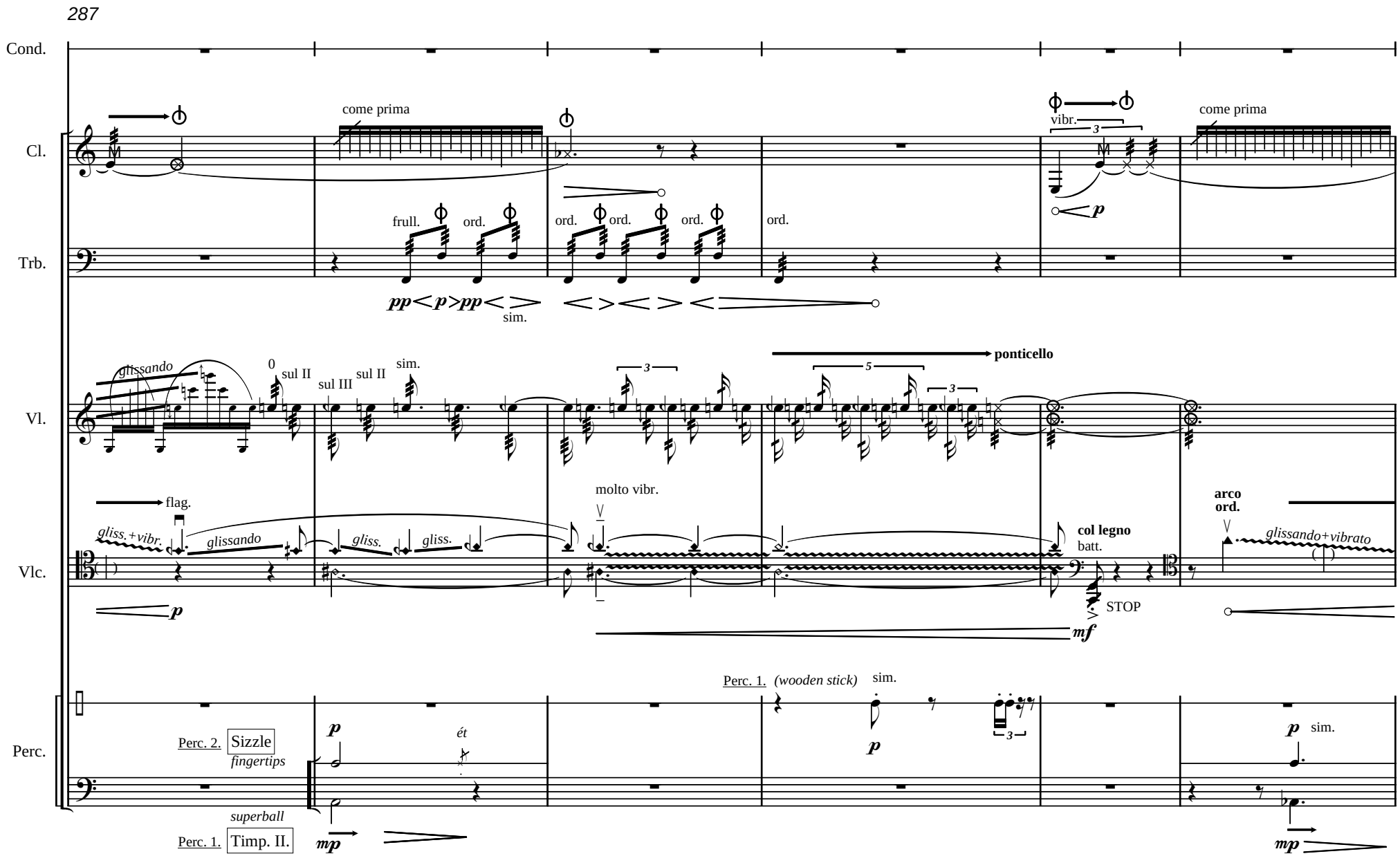

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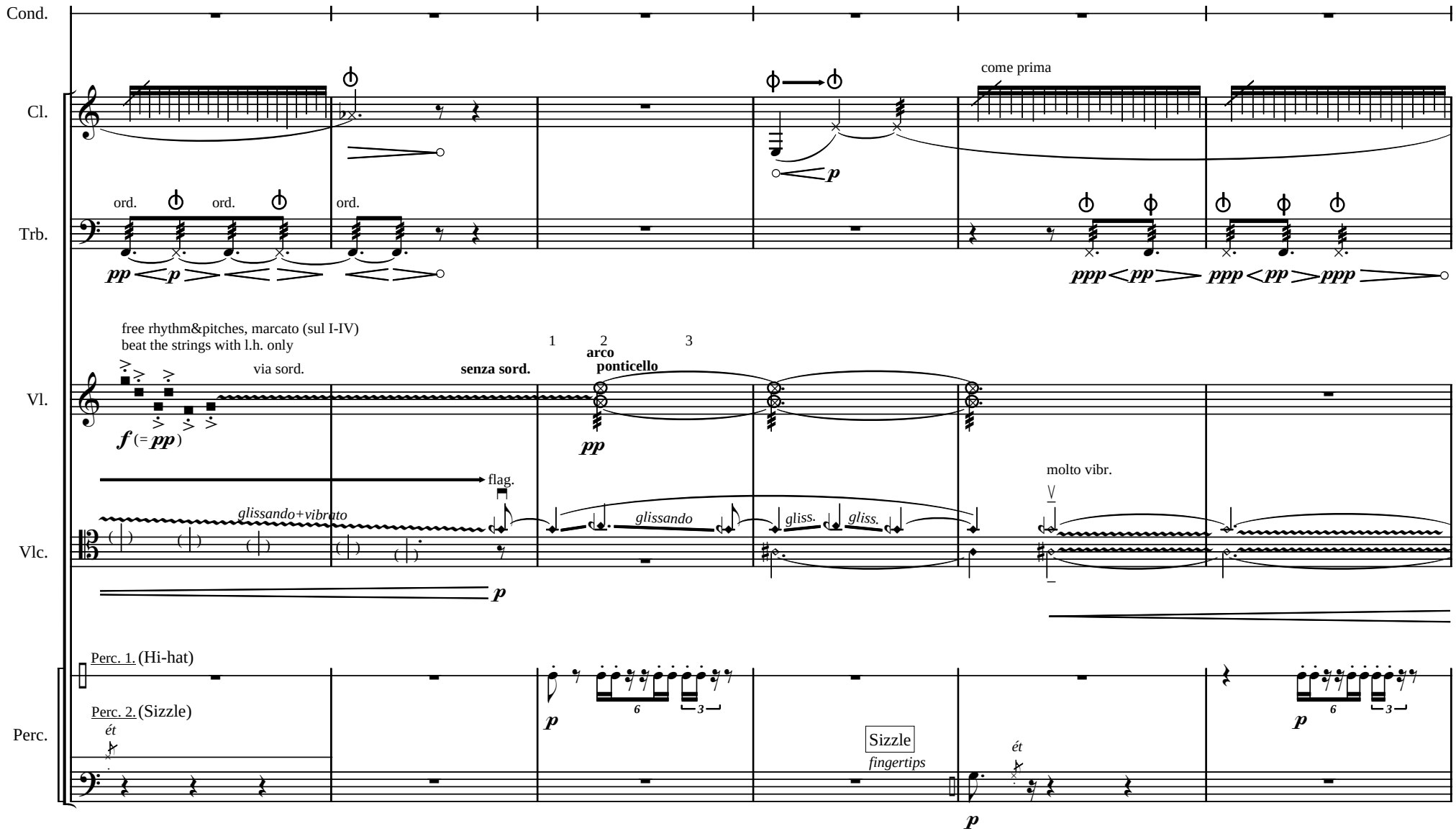

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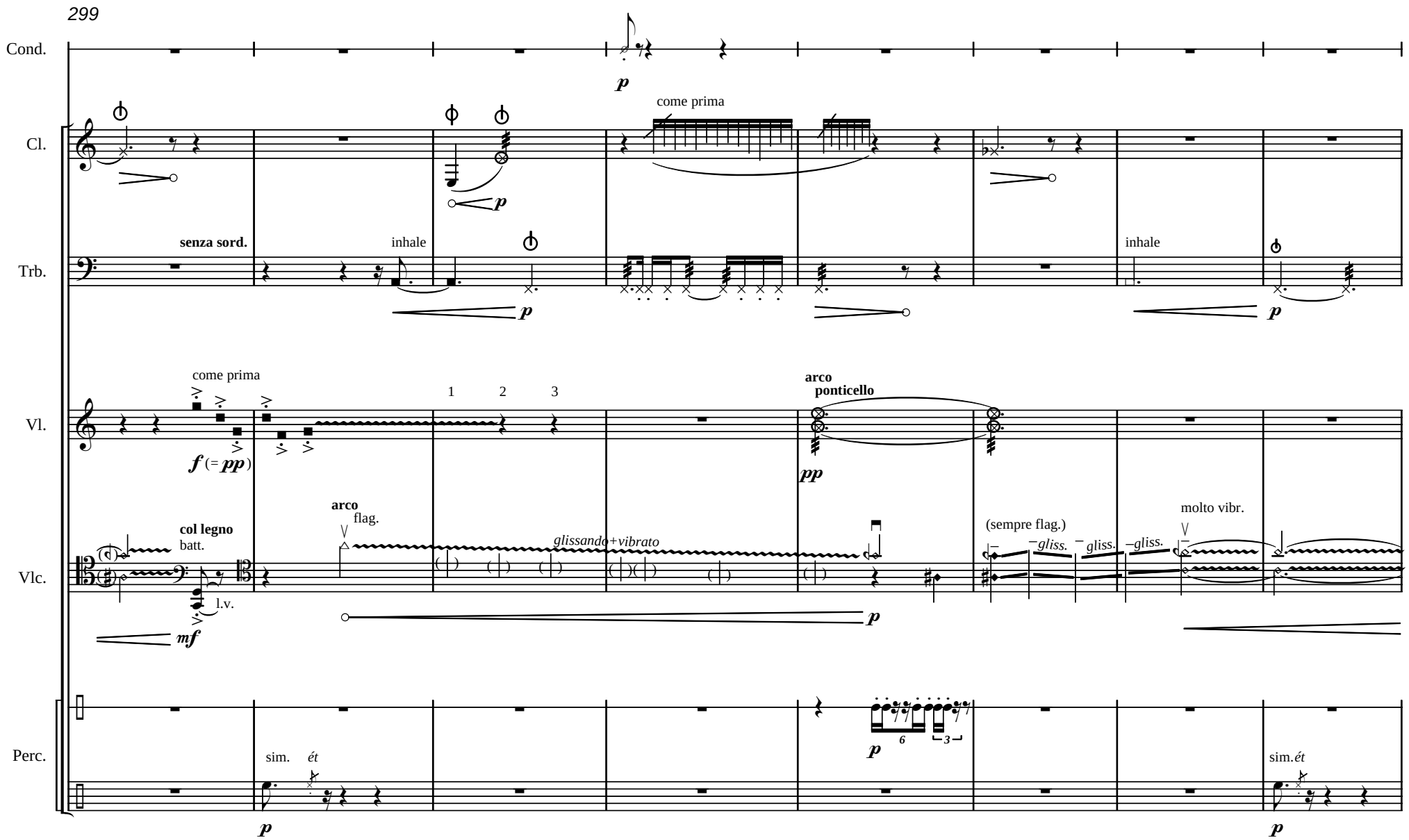

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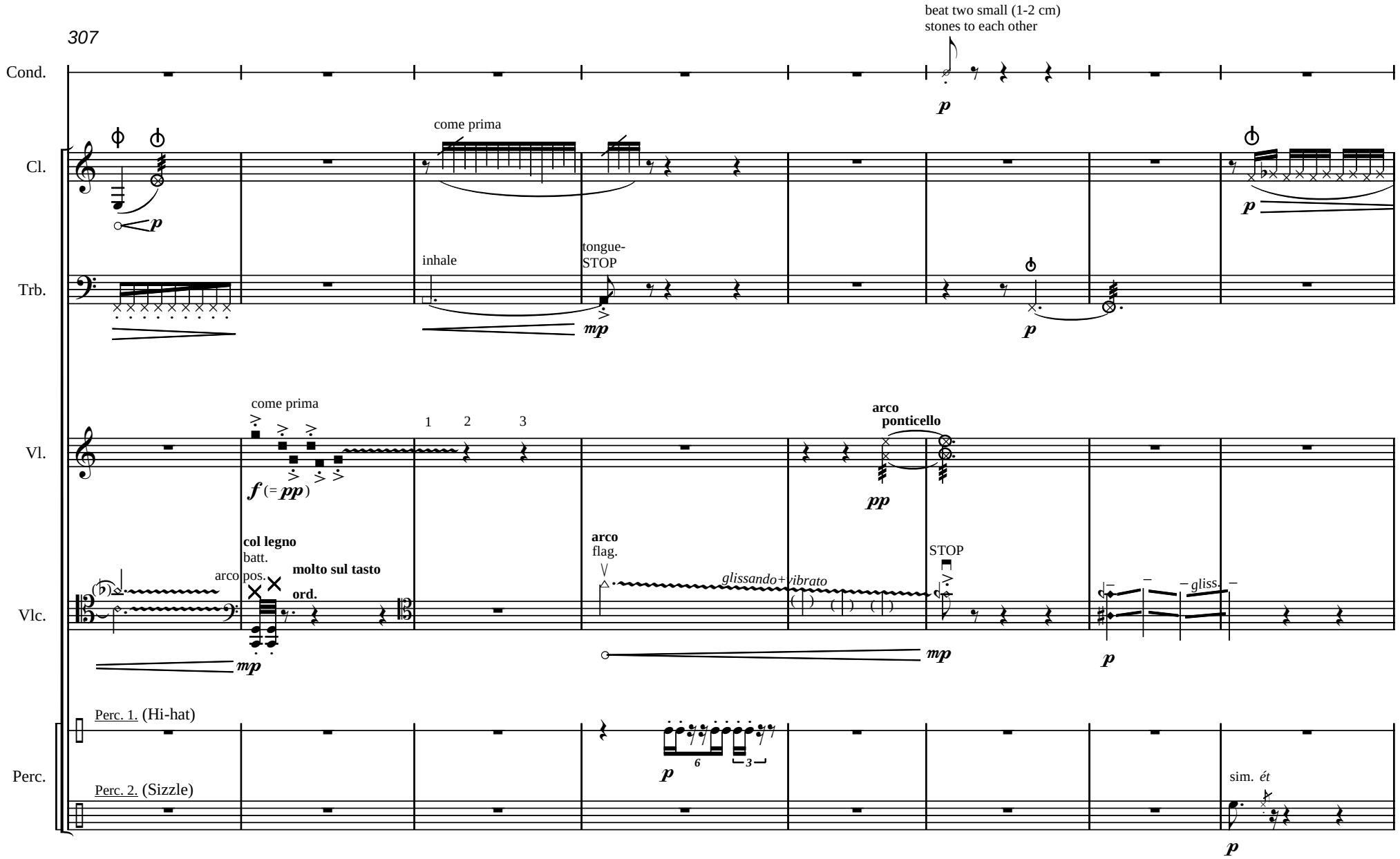

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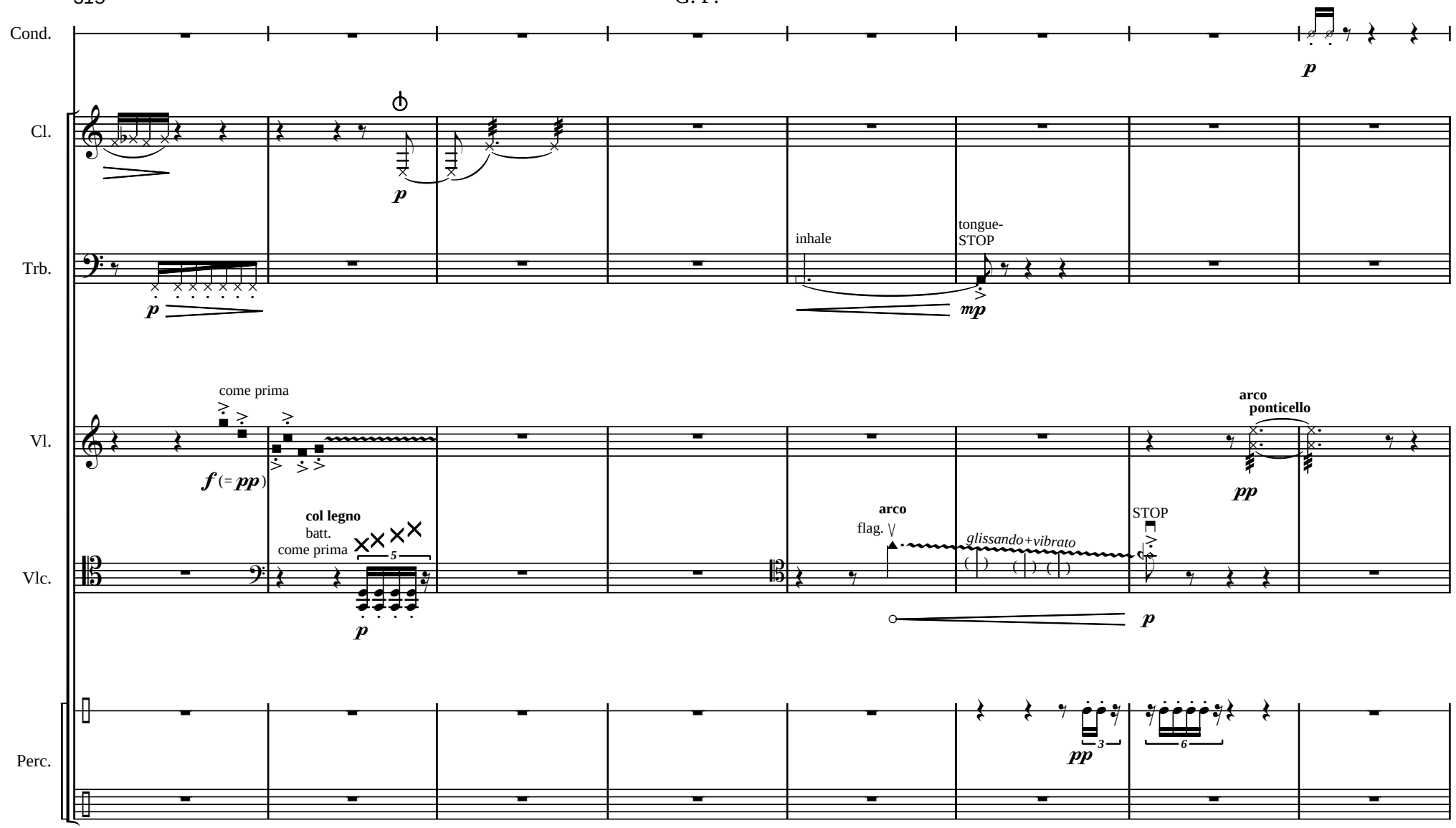

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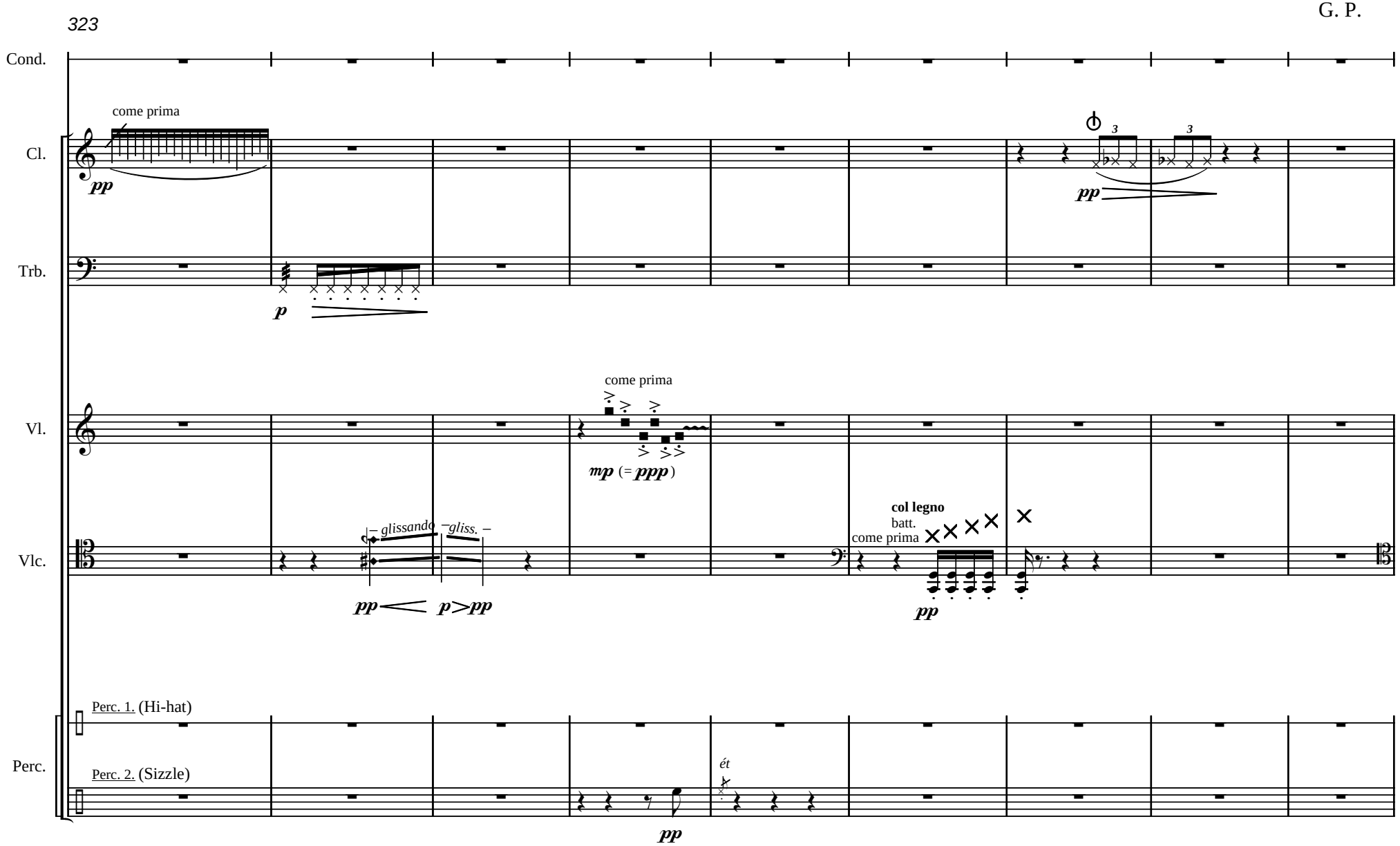

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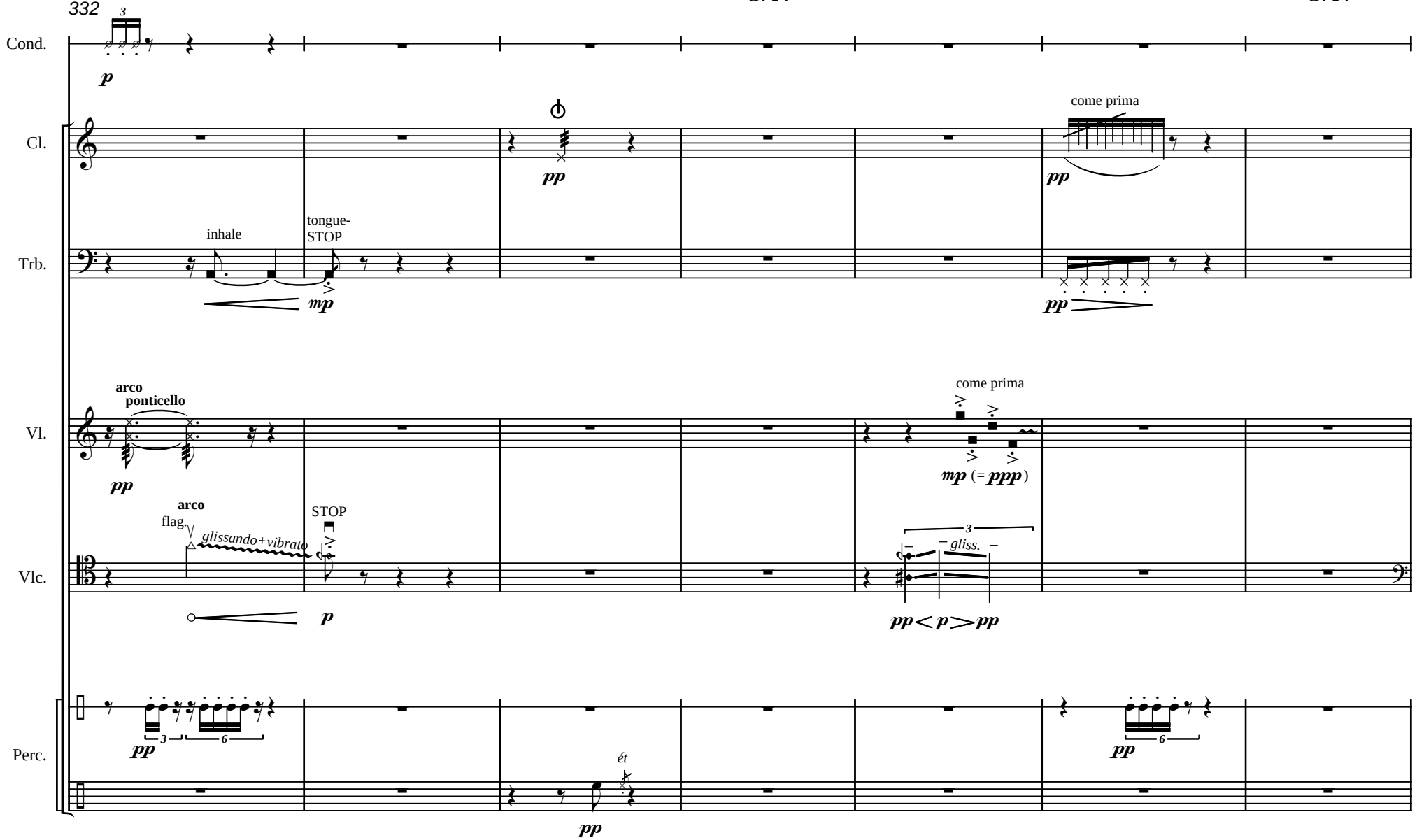

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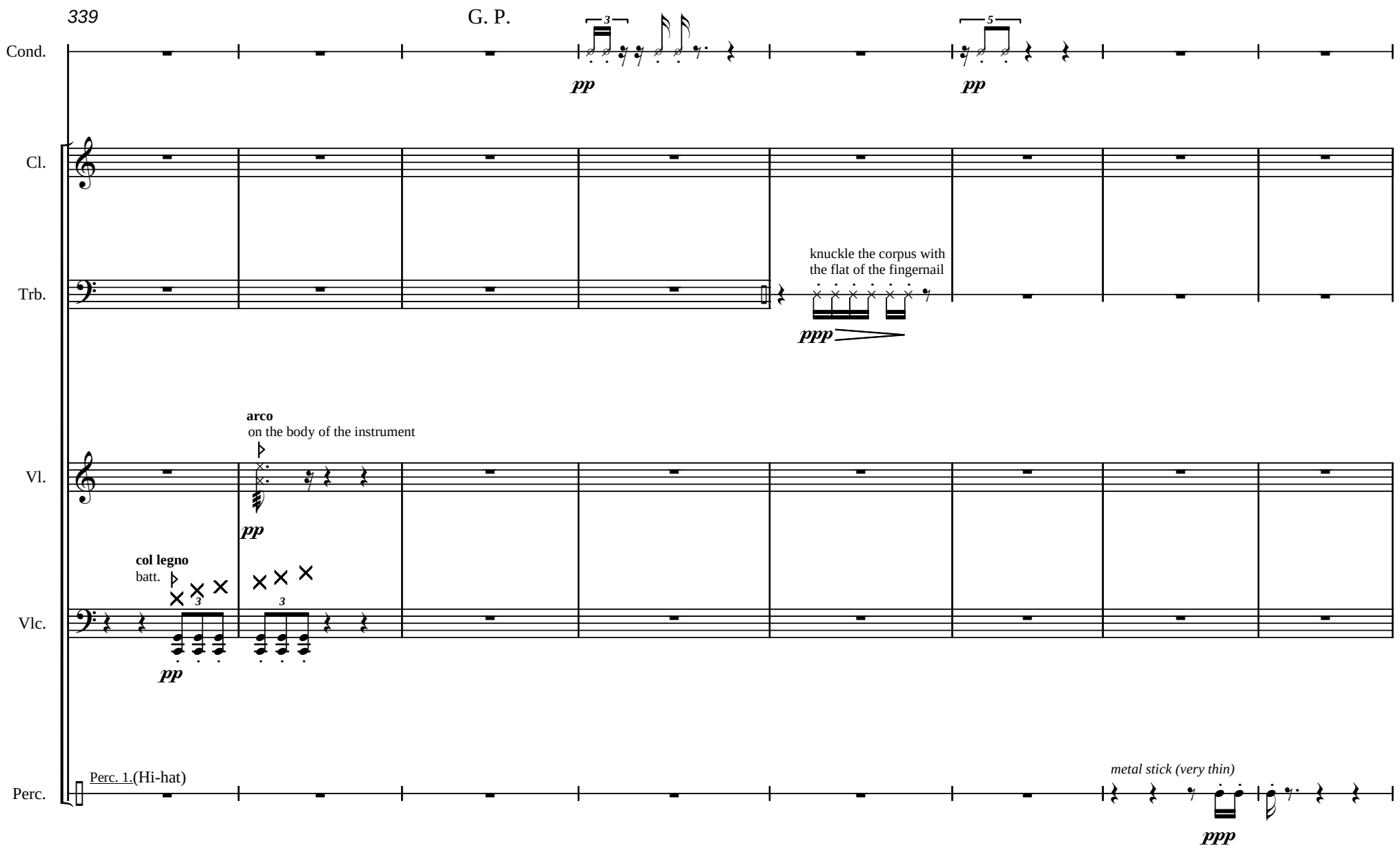

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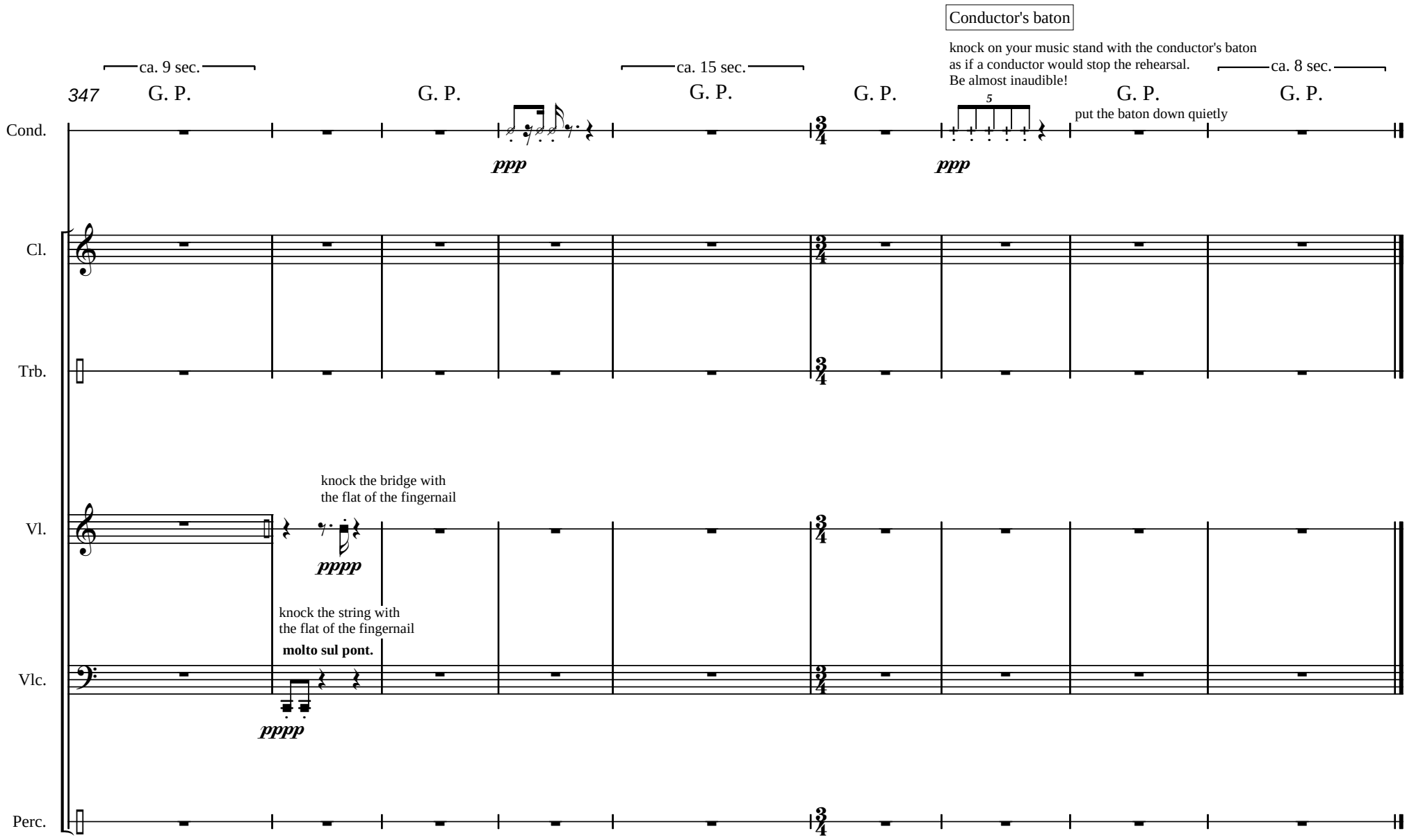

Ócsa - Szombathely - Budapest, July, October-December, 2009

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