

Tunings of the world- Music for an Opera House 2020 (Settings- Video version)

**Counterpoint** by Kaiyi Kao

for flute, Bassoon, doublebass clarinet and piano

The mainly content of the text score is “counterpoint”. I would like to present a work with imagery counterpoint as basically method in three phrases. Not the counterpoint on the score with notes, but directly with sounds in the entire space where we exist. Not only break away from standard music texture and notes, also incorporate the elements of improvisation and uncertainty possibility of sounds.

Performers make sounds according to the guide text. Some of them with movable instrument have to move in the space according to the instruction while playing. Through the sounds made by performers, to interlace different lines in the space as counterpoint with vertical, horizontal and slash, etc. Using the combination of the space and the sounds, a dialogue generated between each performers, witch based on the imagery counterpoint.

Basic settings of the recording place in Berlin

Instrumentation

Ensemble KNM Berlin: fl, bsn, dbcl and pno

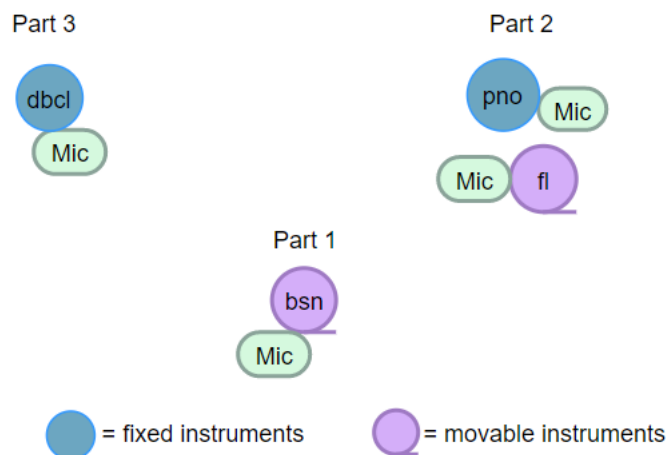
Part 1: dbcl

Part 2: fl and pno

Part 3: bsn

4 individually Microphones

Duration: 6 min.



According to imagery counterpoint, the performers generate the sounds and reflection with each others in the space.

### 1. Phrase

At the beginning, each performers has its own position in the space. The three parts play alternative in turn, the order of parts should be 3-1-2, with each duration about 20 seconds. They play with the same text score with multiple instructions. Each instructions could be performed for more times. As a dialogue, performers have to listen to each other, and decide when to play.

#### Part 1,

Dbcl play on the fixed position with individually microphone.

#### Part 2,

Pno and fl play on the fixed positions with individually microphones.

In the between, fl need to play the sound occasionally from outside gradually to inside of the piano, or vice versa. Repeat the method, to generate the resonation and reflection between both instruments.

#### Part 3,

Bsn play on the fixed position with individually microphone.

### 2. Phrase

After 1 minute, as a dialogue, performers have to listen not only to their ensemble but also the other two ensembles, and decide when to play. In addition to playing musical instruments, during the time when its performance is suspended, each performers need to make sounds with their mouth freely and intermittently, and to amplify it through the microphone. It depends on performer's emotions, like hissing, whispering or murmuring etc, are all be appearable.

### Part 1

Dbcl still play on the fixed position with individually microphone.

### Part 2

Pno and fl play with the same mode as the beginning.

### Part 3

Bsn play on the fixed position with individually microphone first. After 30 seconds, bsn start to walk around slowly and freely during performance, at its own place. After 1 minute, at about the 2'30", before entering to the next stage, return gradually to its original position.

### 3. Phrase

From 3 to 5 minute, bsn and fl have to move around in the space while playing. After 5 minutes, three parts end gradually their playing alternative in turn, with order 3-2-1. The performers need to close their eyes and just listen when they stopped to play. The performance finally ended by dbcl solo.

### Part 1

Dbcl still play on the fixed position with individually microphone, untill all the performers are positioned and the sounds are stopped, in the 5<sup>th</sup> minute, at about the 5'30", end the whole performance gradually and quietly.

### Part 2

Pno play with the same mode as the beginning.

From 3-5 minute: Fl need to move from the original position to the db during playing, clockwise circled go around of the dbcl for once, and then go to the place of the part3. The performers of the Part2, now with pno and bsn, should end the playing after Part3 be ended.

### Part 3

From 3-5 minute, bsn need to move from the original position to the dbcl during playing, counterclockwise circled go around of the db for once, and then go next to the piano in the place of the part2.

At about the 5'00", Part3 end the playing, now with fl, after bsn be positioned.

### Timeline

	1. Phrase	2. Phrase		3. Phrase	
Duration	1 <sup>st</sup> minute	1-2'30"	2'30-3'00"	3-5 minute	5 <sup>th</sup> minute
Parts	Three parts play alternative in turn with the				End in turn after bsn and fl are positioned,

	order: 3-1-2. (each parts about 20 s.)				with the order: 3-2-1.
Position	All performers are fixed. (Dbcl and pno be fixed by whole piece)	Bsn (P3) start to walk around at its own place, at the time from 1'30" to 2'30".	Bsn (P3) return gradually to its original position.	- Fl (p2) → dbcl, circled clockwise for once → part3. - Bsn (p3) → dbcl, circled counterclockwis e for once → pno (p2).	All performers are positioned.
Instruction (follow the text score)	Fl play the sound from outside gradually to inside of the piano, or vice versa (repeat the mode) *	Play the sounds and make sounds with mouth when the playing of the performers be suspended.	Repeat the same mode.	Repeat the same mode.	Close eyes when stopped playing. Dbcl solo ended as finally.

P= Part

\* All playing techniques, effects as well as articulations and figurations are all recommended.