

SPECIAL

SinGeSang-Buch für eine kommende Praxis

Chormusik heute bedeutet mehr als reine Klangproduktion. Sie ist kollektive Körperlichkeit, politisches Statement, choreografische Versuchsanordnung, soziale Skulptur. Unser Heft versammelt Stimmen, die das Singen neu denken: als geteilte Zeit, als widerständige Praxis, als Verhandlung von Identität im Raum.

Chormusik ist eine Bewegung: körperlich, gemeinschaftlich, klanglich. Und sie beginnt oft im Kleinen – mit einem Zeichen, einer Geste, einer grafischen Spur, die zur vokalen Praxis wird. Dieses Singbuch versammelt drei Partituren, die auf ganz unterschiedliche Weise mit chorischem Denken spielen: als Zeichnung, als Versuchsanordnung, als Impuls. Etwas, das zwischen Notenbild und Einladung zur Selbstermächtigung changiert. Ihre Offenheit ist eine Einladung zum Handeln – zur Interpretation, Aneignung, Variation.

Was wäre, wenn wir diese Partituren als Angebote lesen? Als poetische Anordnungen, aus denen sich eine neue Praxis entwickeln lässt – gerade heute, im Rückblick, im Aneignen, im Dazwischensingen? Was wäre, wenn ihre grafische Eigenart, ihre teils expressive, teils absurde Anlage uns nicht zur Rekonstruktion einer historischen Aufführungspraxis auffordert, sondern zum eigenen Chorprojekt? Zum Nachsingen, Verfremden, Weiterführen?

Jani Christous Schlusschor aus *Anaparastasis III (Der Pianist)* bietet einen vokalen Exorzismus, irgendwo zwischen Ritual, Befreiung und Zerreißprobe, eine eruptive Ekstase zwischen Struktur und Befreiung. Die Teile »Evolution« und »Konfrontation« aus Vinko Globokars *Concerto grosso* inszenieren ein klangliches Kräfteressen als Kollektivperformance, ein soziales Spielfeld als Verhandlung von Nähe, Widerstand und richtigem Timing – nicht ohne Humor. Und Sylvano Bussottis »La curva dell'amore« aus den *Cinque frammenti all'Italia* ist vielleicht die zarteste Zumutung von allen: ein Liebesbogen, der sich jeder Festlegung entzieht – eine Kurve, die Emotion und Form zugleich ist.

Für dieses Special wurden die, häufig schon selbst grafischen, Notationen vom Team des Studios Pandan neu interpretiert, aus Partituren neue Bildräume geschaffen – nicht um sie zu illustrieren, sondern um sie in Bewegung zu setzen, nicht als Vorgabe, sondern als Inspiration. Diese Drucke sind also keine Faksimiles, sondern Einladungen zum Singen. Zum Experiment. Zum eigenen Umgang mit diesen Partituren, die keine Antworten geben, sondern Fragen stellen: an uns, an unsere Chöre, an unsere Gegenwart.

Abdruck mit freundlicher Genehmigung des Wolke Verlags. Wir danken Ariane Jeßulat für ihre Hinweise, die uns zu den verwendeten Partituren geführt haben, und Marina Sivak für die Vorbereitung dieses Specials.

Orchestra

A handwritten musical score for orchestra, featuring multiple staves with complex notation. The score includes various musical symbols such as notes, rests, and dynamic markings. Annotations include "25", "Synchron", "p", "f", and "2". A large, stylized black graphic element is positioned on the right side of the page, partially overlapping the musical staves. The word "Orchestra" is written in large, bold, black letters at the top of the page. A hand is visible on the left side of the page, pointing towards the score.

Handwritten musical score for a symphony, featuring multiple staves with complex notation, including dynamics like *pp*, *ff*, and *f*. The score includes vocal lines with lyrics in Italian and French. A large, stylized graphic of the word "NOISY" is superimposed over the lower half of the page.

NOISY

... Réagir sur chaque attaque du soliste. ↓ ↙ ↘ etc.....

de plus en plus dense

485

486 ♯ P.I. clarinet
 ... Réagir sur chaque attaque du soliste. ↓ ↙ ↘ etc.....

487 ♯ P.II clarinet
 ... Réagir sur chaque attaque du soliste. ↓ ↙ ↘ etc.....

488 ♯ P.III clarinet
 ... Réagir sur chaque attaque du soliste. ↓ ↙ ↘ etc.....

Orgue

sciogliendosi

30

Musical score for 'Orgue' featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *ppp*, *ff*, *mp*, *mf*, *fp*, *pp!*, *f*, and *ff*. Performance instructions include *a bocca chiusa* (with mouth closed), *(i3suoni ben distinti ma sempre appena sensibili)* (three distinct sounds but always just perceptible), *esplode* (explodes), *molto vivo* (very lively), *sempre molto f* (always very forte), and *anfalsetto* (falsetto). The lyrics include: *Io pun de ill io le le e mare e*, *il a ma ni le n m*, *ranquill comi fami i-nti*. The score is divided into sections with first and second endings marked *1°* and *2°*.

piano piano piano

violoncelle

piano

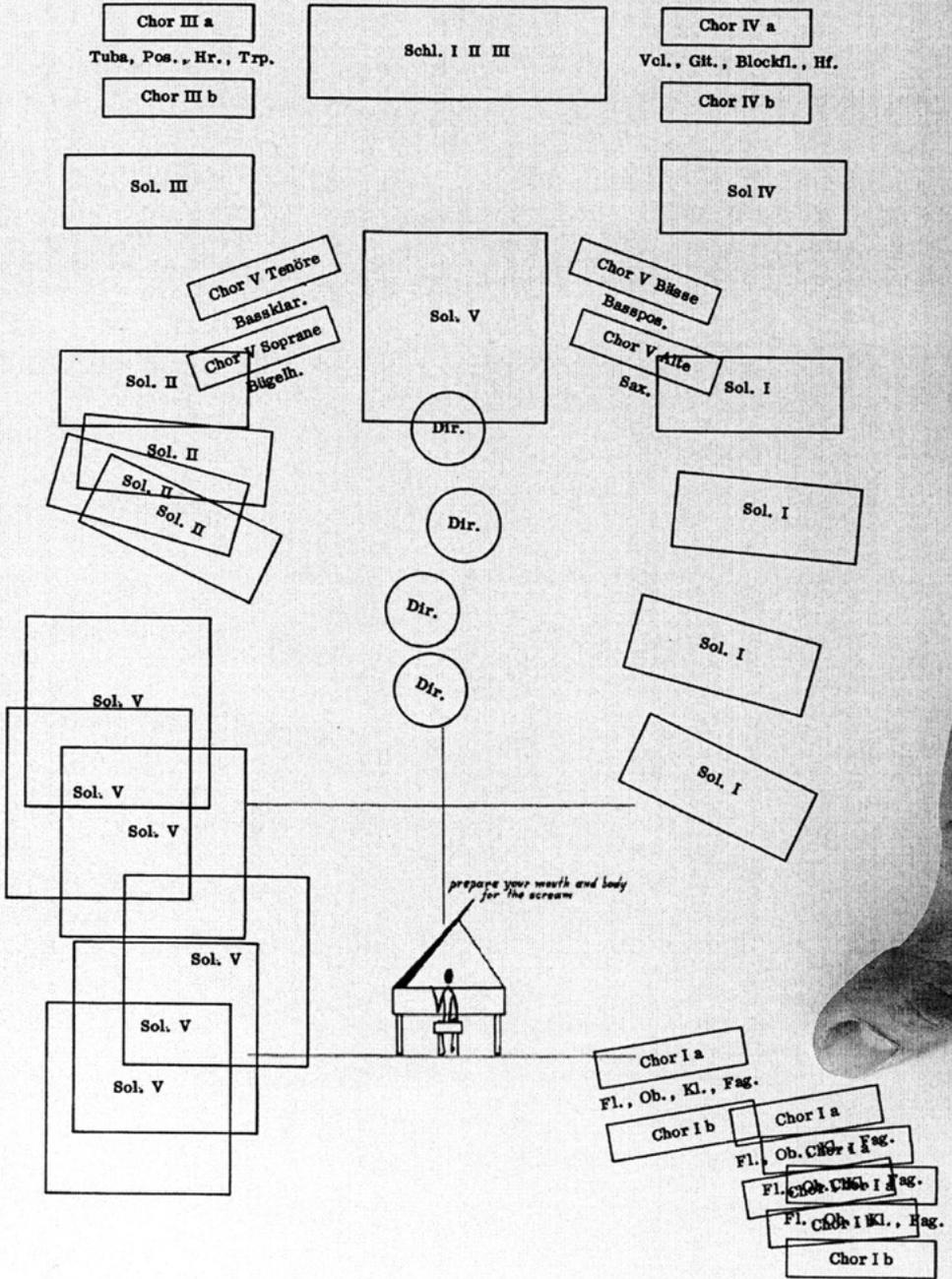
Sol II

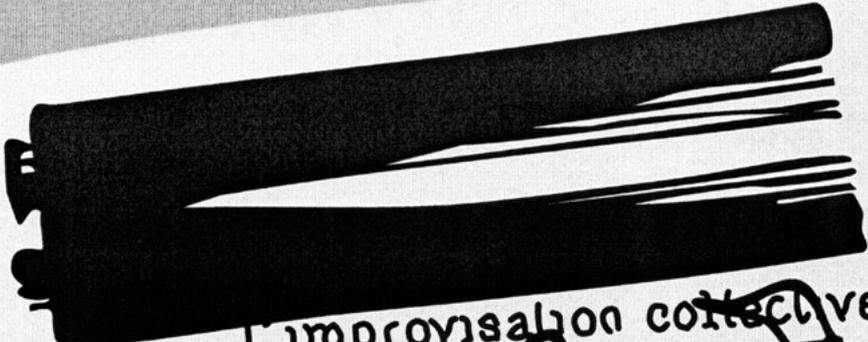
The musical score is written for Cello and Percussion. It features several vocal lines with lyrics:

- estonato - popolare con allegria*
- escolto*
- ssolato*
- ridente*
- ragazzo*
- ragazzo Adamo*

 The score includes various musical notations such as triplets (3), fermatas, and dynamic markings like *Ar* and *subito*. There are also performance instructions like *(estinguersi uno dopo l'altro)*. The percussion part is indicated by a large **PERCUSSION** label at the bottom.

30





1' improvisation collective

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *mf* and *ppp*. A large, hand-drawn circle with a vertical line through it is superimposed over the notation. To the right, there are some illegible handwritten notes and a small diagram of a staff with notes.

1' improvisation collective

(basso
falsetto)

Handwritten musical notation on a staff, featuring notes and dynamic markings like *ppp*. A large, hand-drawn circle with a vertical line through it is superimposed over the notation. Below the staff, there are some illegible handwritten notes and a small diagram of a staff with notes.

CONFRONTATION

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *ppp* and *f*. A large, hand-drawn circle with a vertical line through it is superimposed over the notation. Below the staff, there are some illegible handwritten notes and a small diagram of a staff with notes.

(basso
falsetto)

(2)

FREEZE
your arms are hanging at your sides with fingers spread out the expression of disappointment.

20 15" **21** 30" **22** 15" **23** 40" **24**

1st SECOND ATTEMPT TO COMMUNICATE WITH THE AUDIENCE
as in cue 19

FREEZE
but exhaustion is evident; slight panting

FINAL
as in cue 19

ATTEMPTS: the gesture of communication is made three times, but each time it becomes successively shorter & until it becomes unrecognizable. The small systems of aspiration.

stinging and shrieks

Orche.
create the feeling of **crescendo (rampre)**

Cond.

Soloist
produce staccato notes at second rehearsal.

prepare your mouth and body for the scream

remain froze

shrieks shriek shrieks

STIFLED LAMENT

produce occasional short cries like stifled sobs, moving your head and body with small movements.

Soloist



ipertes

Tape 1
Tape 2
sempre pp

ipertes me

(2) fls.
(insieme, come sopra)
CO
pp

(basso)
falsetto

(basso)
falsetto

t e s o

Arche

5

threads and

Violini

(basso)
falsetto

auto
unless
fless...
pppp

combiner ses propres souvenirs de l'imitation avec de courtes interventions du groupe. Pour l'introduire, ouvrir et fermer lentement le contrôle d'intensité du magnétophone.

pppp

threads: very high thread like notes produced by 1, 2 or three violins or violas-flageolet or harmonica. these sounds are a semitone or soundless blowing of a flute
punctuations: as in cue 3

Cond.

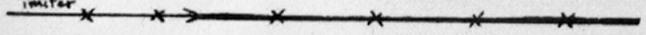
Sol. I
shrieks

écouteurs sur les oreilles -

fl.
h.
clar.
bas

C I
C II

imiter



raise your right arm slowly, and bring it down in a slow arc towards the right end of the keyboard. Your hand must be open and trembling with tension. The "stilled lament" is continued sparsely as your arm is moving. Your body follows your arm's descent. At some moment press the pedal.

oh! m. kt. pa. m...

-sibi-le pericondudo semper (all'inizio Scarta materiae spirito)

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Amplie trita (nulla)

100" approx.

Viola

secco

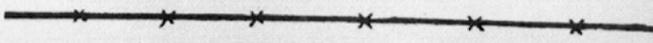
secco

secco mp

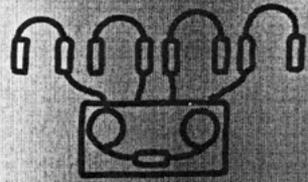
simile mp

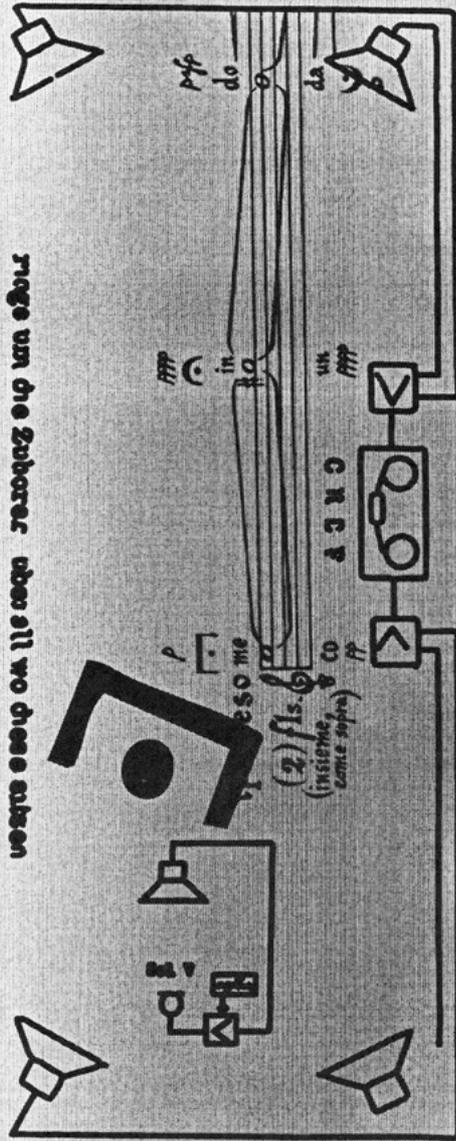
-sibi-le pericondudo semper (all'inizio Scarta materiae spirito)

part. eg. A - G \sharp - G \flat or piccolo (ffsss...)



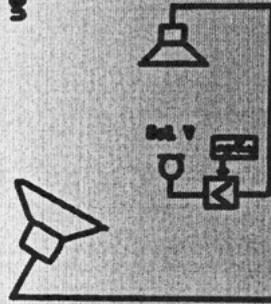
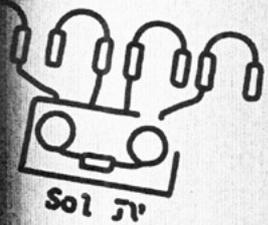
The diagram illustrates a musical instrument setup. At the top, a rectangular box contains a schematic of a signal path: two speakers are connected to a central unit labeled 'CREF' which includes a switch and a volume knob. Below this, a musical score is written on a five-line staff. The score is for an instrument labeled 'teso (interme (fibramenky) (2) fl.)'. The notation includes notes for 'Ten', 'gri', 'rchi', and 'cellu la'. Dynamics markings such as *ppp*, *p*, and *pp* are present. The score is flanked by two speaker icons. To the right of the score, the word 'frozof' is written in a large, stylized, hand-drawn font.





we are set up on all wo these suben

m y s t e r i o u s





ode «stonato-popolare con allegro»

VIVO

2 fls. *sempre molto f*

2 sopr.

fresco assolato ride



de 11



2 sopr. *a bocca chiusa*

2 bas. *ppppp*

(i3suoni ben distinti ma sempre appena sensibili)

2 sopr. *a bocca chiusa*

2 bas. *ppppp*

(i3suoni ben distinti ma sempre appena sensibili)

2 sopr. *a bocca chiusa*

2 bas. *ppppp*

(i3suoni ben distinti ma sempre appena sensibili)

de 11

