

Lydia Jeschke

**IEA0V Instrumente und ElektroAkustisch Ortsbezogene
Verdichtung
("Für Johann Michael Fischer")
(1995/97)**

(Instruments and electro-acoustic site-specific condensation)

Things which take place one after the other become audible at the same time. In various compositions in the series entitled IEA0V (Instrumente und ElektroAkustisch Ortsbezogene Verdichtung) Ablinger creates layers of sounds, at first heard one after the other, which he then presents in layers one above the other. A scale played live is recorded and divided into its component parts, then these are arranged vertically in layers one above the other. The decisive factor in this process is the extremely fine splitting-up of the original material. A series consisting of only a few notes can appear in a thousand individual parts which incorporate everything which occurs as sound during the recording, such as the sounds made as the notes begin or coughing in the concert hall. The resulting vertical sound is therefore not a chord in the usual sense, but rather a very dense, thundering structure into which the notes played beforehand merge. All parameters which usually characterize an instrumental note are transformed into a static, almost monochrome tone-colour.

In *IEA0V ("für Johann Michael Fischer")* the series of notes played by the trombones create a sound spectrum in the middle range. The cello spectrum is divided into a high and a low range, whereby the spatial allocation gradually changes in the course of the work. In fact, all the changes in the piece relate to the spatial allocation of the sounds - the title reference to Johann Michael Fischer corresponds to this in that it refers to an architect versed in the practical and theoretical art of church building in the 18th century. "In the Experimental Studio I have for the first time found the approach to the solution to a question which has been occupying my mind for a long time: the question whether sounds can complement one another. Are there - analogous to light - clearly differentiated acoustical spectra which result in white noise when blended together?"

About two years ago I carried out the following successful experiment in the Freiburg studio with the help of the special whole tone filter: I distributed white noise among eight loudspeakers in a room in such a way that a harmony could be heard from each loudspeaker. When the listener moved from one loudspeaker to the next, then another harmony could be heard, but one which was shifted in its spectrum in relation to the

first loudspeaker. Only in the middle of the room, at the same distance to all loudspeakers, could the white noise be heard.

This first experiment encouraged me to conduct further research into the idea of complementary sound. A second experiment followed, in which I tried to divide the white noise between two loudspeakers and then to change this distribution in various different ways. It became apparent that from the middle of the room the perception of sound always remained the same as far as the tone-colour was concerned (i.e. white noise), but the perception of the room changed: sometime it seemed to be broad and low-ceilinged, then suddenly narrow and high. It is above all this effect of changing acoustical perception which I make use of in my composition for Donaueschingen. However, the basic material for my work there is not white noise, but instrumental sounds played live." (Ablinger)

The four musicians play the "prologue" into the microphone one after the other, i.e. the series of notes which then form the material for the whole piece. A computer programme takes the recorded scales apart and arranges them vertically, then the composition begins with the compressed sounds reproduced through loudspeakers. While the computer (here the prototype of a so-called Mars station) calculates and reads back various different ways of distributing the spectra within the room, the musicians play individual sounds live into the spectrum which is continually present, i.e. they reinforce certain selected frequencies. However, the sound picture remains static for the whole duration of the piece, only the spatial perception changes.

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(shortened from the commemorative publication on the occasion of the 25th anniversary of the Experimental Studio of the Heinrich Strobel Foundation)