

# *Dimensiones Paradisi*

*Ian Shanahan*

## PERFORMANCE NOTES

### Preamble

I am greatly indebted to Laura Chislett for her thorough research, kindness in inducting me into the mysteries, subtleties and limitations of the piccolo, as well as her patient assistance later in the compositional process, particularly in regard to the deployment of fingering resources for the piccolo in *Dimensiones Paradisi*.

### Piccolo fingerings

Every fingering indication provided within the score **that supplies the notated pitch(es) accurately over the given duration** is to be strictly adhered to: any modifications of such fingerings are outlawed! But whenever a fingering yields an inaccurate outcome or is technically untenable on a particular instrument the player is at liberty to alter that fingering, subject to the proviso that the resultant sonority matches, as closely as possible in context, the composer's original intention. (If no such fingering exists, then the provided fingering should be utilised: more accurate pitch might even be procured by rotating the lip-plate accordingly.)

### Microtones

♯ & ♭ denote a quartertone (24-tone equal-tempered) inflection above and below  $\natural$ , respectively. Arrowheads upon accidentals denote slight intonational deviations - up to an eighthtone - in the given direction.

### Temporal organisation

*Dimensiones Paradisi* consists of 12 sections: A<sub>1</sub>, B<sub>1</sub>, C<sub>1</sub>, D<sub>1</sub>, E<sub>1</sub>, F, E<sub>2</sub>, D<sub>2</sub>, C<sub>2</sub>, B<sub>2</sub>, A<sub>2</sub> and G. The 10 (subscripted) sections, A<sub>1</sub> to E<sub>1</sub> and E<sub>2</sub> to A<sub>2</sub>, are disposed symmetrically about a brief central fragment or 'omphalos' - section F - consisting only of two grace notes; section G can be thought of as a 'coda'. (Note also that each of these 10 sections has a central 'sub-omphalos' of two grace notes!) The sections themselves are demarcated by tempo changes and ordinary bar lines, the latter being employed solely for this structural delineation.

Grace notes lie 'outside time', totally independent of **all** other durational mechanisms and operations - as if within a separate (or parallel) temporal universe that occasionally 'slots into', or intermingles with, the main musical discourse. They should be executed quite quickly, but perhaps not too fast, being subject to local tempi, technical exigencies and other articulatory indications. In other words, the rhythmic interpretation of grace notes is, to some extent, left to the performer. Musical time switches into 'grace note mode' in between the 'windows' defined by dotted bar lines.

Aside from grace notes, all other durations are notated spatially, in proportion - purely as an aid to the performer - according to the following numerical relationship: **4 centimetres = 1 second**. All rhythms must be played as precisely as possible (but not in an overtly mechanical fashion). Notational procedures for so-called 'irrational' durations (or 'tuplets'), which may be hierarchialized into nestings of two (or even three) layers of increasingly microscopic rhythmic activity in *Dimensiones Paradisi*, are as follows:

⌈ **b:c** ⌋     A group of **b** equal units fills the time of **c** x the indicated basic durational unit; that is, a single unit of the group will be **c/b** (x the indicated basic durational unit) long;

⌈ **a/b:c** — //     // — **(b-a)/b:c** ⌋

As above, but the group of **b** units is 'split' into two incomplete subgroups of **a** and **(b-a)** units, respectively, separated by some other intervening material. i.e. the total duration of each of these sub-groups is some fraction, 'dependent' upon the other, of the **c** basic durational units


(as indicated); to be more explicit, these fractions are, respectively:  $a \times c/b$  and  $(b-a) \times c/b$ . (In some cases, the original group of **b** units is actually segmented into more than two distinct sub-groups: the same principles apply.);


┌p/q┐ The total duration is  $p/q \times$  the primary beat (which, throughout **Dimensiones Paradisi**, is a demisemiquaver), i.e. an 'independent fraction' of this primary beat.


Breathing should be executed as furtively as possible. A comma denotes a slight caesura, not necessarily for the purpose of taking a breath. A comma with a peaked fermata above it denotes a somewhat longer caesura - see the peripheries of section F. Precise durational details are left to the interpretation of the player.

### Articulation

All articulation - legato, tenuto, mezzo-staccato, staccato, accent, sforzando, etc. - should be strictly observed. The following special articulations are also utilised:


 **tongue tremolo.** Articulate 'didlidlidl...' or 'degedegege...' as fast as possible.


 **fluttertongue.** A trilling of the tongue-tip against the alveolar ridge, or, alternatively, a trilling of the back of the tongue against the soft palate: either type of fluttertonguing is acceptable within this work.

 **exaggerated plosive attack.** Attack the note, explosively, with an overemphasised 't', in order to create strong transient noise/overblowing.


### Vibrato

If used at all, vibrato (in particular, breath vibrato) is to be employed **very** sparingly, with discretion. The following, however, are called for at specific points in the music:


 denotes a **key vibrato**. Its fingering and trilling action are specified by the tabulator pictograph above the stave. The waveform suggests micro-details of the key vibrato's frequency.

 denotes a **breath vibrato**. The waveform suggests micro-details of the breath vibrato's frequency and amplitude (intensity).

### Harmonics, and Harmonic Trills

 denotes a **harmonic**. The fingering is specified by the (non-mensural) diamond notehead, i.e. utilise the standard first register fingering for the pitch indicated by this diamond notehead (which should be audible as a very faint 'undertone'). The actual pitch of the harmonic proper is notated in the usual way, with a small circle above the notehead. **Harmonic trills** - oscillations between two harmonics, or between a harmonic and another sonority - are, in reality, just a particular form of keyvibrato. They are designated in the regular manner, as for ordinary trills. Again, the triangular waveform suggests micro-details of the harmonic trill's frequency.

### Whistletones

 denotes a **whistletone**. Commencing with an aspirated attack (do not 'tongue'), allow random sweeps of whistle-tone pitches to materialise, roughly in accord with the graphic contour. To assist in this correspondence, the fingering configuration may be randomly transformed at any moment throughout the event as well!

Ian Shanahan, Sydney, Australia. November 7, 1991.

# Dimensiones Paradisi

Ian Shanahan

Quicksilver, luminous, numinous, crystalline: always a very clean and pure sound.

**Piccolo**

$\bullet = 140$

**A**

*pale, lunar: allow the multiphonic to break up and oscillate chaotically between, and through, its two component tones.*

$\bullet = 179$

**B**

$\bullet = 198$

**C**

*(pale, lunar - as before...)*

*(pale, lunar - as before...)*

The score is a single staff for Piccolo, written in treble clef with a key signature of one flat (Bb). It features complex rhythmic patterns and multiphonic techniques. Performance instructions include: *pale, lunar: allow the multiphonic to break up and oscillate chaotically between, and through, its two component tones.* and *(pale, lunar - as before...)*. Dynamic markings range from *ppp* to *mf*. The piece is divided into sections A, B, and C, with tempo markings  $\bullet = 140$ ,  $\bullet = 179$ , and  $\bullet = 198$  respectively. The score includes numerous accidentals, slurs, and performance markings such as *p pass.*, *pp*, *ppp*, *mf*, and *ppp:mf*. The notation includes complex rhythmic values and accidentals, reflecting the intricate nature of the piece.

Handwritten musical score for a single melodic line, featuring complex rhythmic patterns, dynamic markings, and performance instructions. The score is organized into several systems, each with a unique time signature and dynamic range.

**System 1:** Time signatures include  $2/7:4$ ,  $2/3:2$ ,  $1/7:4$ , and  $5:4$ . Dynamics range from *mf* to *pp*. Includes markings for *v.t.* and *vivo*.

**System 2:** Time signatures include  $4/5:4$ ,  $1/3:2$ ,  $5:4$ , and  $1/5:4$ . Dynamics range from *pp* to *ppp*. Includes the instruction "pale, lunar - as before..."

**System 3:** Time signatures include  $1/3:2$ ,  $17:4$ ,  $3/5:4$ ,  $2/5:4$ , and  $2/7:4$ . Dynamics range from *f* to *pp*. Includes markings for *fip*, *f:mp*, and *mf:ppp*.

**System 4:** Time signatures include  $5/7:4$ ,  $2/3:2$ , and  $5:4$ . Dynamics range from *mf* to *pp*. Includes markings for *fip*, *f:pp*, and *pp*. Includes the instruction "pale, lunar - as before..."

**System 5:** Time signature is  $5:4$ . Dynamics range from *mf* to *pp*. Includes markings for *f:pp*, *pp*, and *mp*. Includes the instruction "pale, lunar - as before..."

**System 6:** Time signatures include  $3/7:4$ ,  $4/7:4$ ,  $5:3$ , and  $3/5:4$ . Dynamics range from *mf* to *ppp*. Includes markings for *mp*, *f:p*, and *fff*. Includes the instruction "pale, lunar - as before..."

**System 7:** Time signatures include  $2/5:4$ ,  $5:4$ , and  $3:2$ . Dynamics range from *f:mp* to *pp*. Includes markings for *fff*, *mp*, and *ff*.

**System 8:** Time signatures include  $3/7:4$ ,  $2/7:4$ , and  $2/7:4$ . Dynamics range from *fff* to *p*. Includes markings for *mf:fff*, *mp*, *ff*, and *pp*.

Handwritten musical score for a single melodic line, featuring complex rhythmic patterns, dynamic markings, and performance instructions. The score is organized into several systems, each with a treble clef and a key signature of one sharp (F#).

- System 1:** Starts with a 7:6 measure. Dynamics range from *ff* to *fff*. Includes a *pp* section.
- System 2:** Includes a tempo marking of  $\bullet = 179$ . A performance instruction reads "pale, lunar - as before...". Dynamics include *ppp*, *stffz*, *p*, and *pass.*
- System 3:** Includes a tempo marking of  $\bullet = 140$ . Dynamics range from *stffz* to *fff*. Includes a *pass.* marking.
- System 4:** Dynamics range from *f* to *fff*. Includes a *pass.* marking.
- System 5:** Dynamics range from *f* to *fff*. Includes a *pass.* marking.
- System 6:** Dynamics range from *mf* to *fff*. Includes a *pass.* marking.
- System 7:** Dynamics range from *f* to *ppp*. Includes a *pass.* marking and the instruction "pale, lunar - as before...".

The score is heavily annotated with slurs, ties, and various dynamic markings such as *stffz*, *pass.*, *ppp*, *pp*, *p*, *f*, *ff*, and *fff*. It also features numerous rhythmic notations and performance directions.

(pale, lunar - as before...)

(pp)

$\Delta$  9

$\bullet = 145$

flz. -1

3:2

mp

f poss: pp

ff:

leisurely: allow each harmonic to be established individually...

w.t.

echo.

Remain motionless for a few moments....

Now relax!

Duration: c. 24".

*Ian Shanahan* Sydney/Melbourne, October 5, 1991.

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## Contributors to this issue

**Anne Boyd**, renowned Australian composer and academic, returned from many years in England and later Hong Kong to take up the Professorship of Music at the University of Sydney at the beginning of 1991.

**Matthew Hindson**, originally from Sydney, is now pursuing a Masters degree in composition at the University of Melbourne. His string quartet will soon receive its first performance, in Tasmania.

**Helen O'Brien** is specialising in fortepiano performance at the School of Music, and teaches piano in Geelong.

**Thomas Reiner** is a composer living in Melbourne. He is preparing a Ph.D. on the concept of time in music.

**Ian Shanahan**, as both a composer and a performer, is a well-known champion of the contemporary recorder. He was a visiting Fellow at the School of Music in the second semester of 1991.

**Nina Treadwell**, who graduated from the University of Melbourne in 1989, has recently converted to a Ph.D. in the music department of Monash University.