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**WHEN YOU HAVE  
45 SECONDS  
REVERBERATION  
COMING BACK AT YOU**

für Tuba mit Delay  
(2014)

Dauer: 12 min

It's a very challenging space to create music in, when you have forty-five seconds reverberation coming back at you. The sound is so well mirrored, so to speak, that it's hard to tell direct sound from the reflective sound. It puts you in the deep listening space. You're hearing the past, of sound that you made; you're continuing it, possibly, so you're right in the present, and you're anticipating the future, which is coming at you from the past.

(Pauline Oliveros)

## AUFBAU

für das Stück wird ein Delay benötigt. Die Delayzeit ist 75 Sekunden (entspricht 10 Viertel bei BPM=80). Das Feedback wird so eingestellt das 4-5 Wiederholungen entstehen. Die erste Wiederholung aus den Lautsprechern soll genauso laut wie die Live-Tuba sein.

## ZEICHEN



Slap



Auf Mundstück schlagen



Luft tonlos (durch Laute H, F, S, Sh gefärbt)



Spielen und Singen (Raute)



Zwerchfellstoß (langsam)



durch Instrument einatmen



Tonlos Artikulieren



Doppelzunge (Tonlos)



Digeridoo - Technik

[ø ----> u] Vokal - Färbungen



Luftstrom mit Rachen R modulieren



Geräuschhafter Tonansatz

♩ = 80

*ppp* *p* *pp*

*pp* *p* *f* *mp*

*p* *p* *p* *ppp* *p*

*mp* *p* *p* *pp* *p*

*p* *mf* *p* *p*

*p* *mp* *p* *p*

*f* *mp* *p* *mp* *p*

*p* *p* *p* *mp*

*p* *mp* *p* *mp*

37 *f* *p* *pp* *mp* *f* *mf* *mp*

41 *pp* *p* *f* *pp* *mf* *mp*

45 *pp* *f* *pp* *mf*

8vb

flzg.

49 *f* *mf* *mp* *f* *p* *mp*

53 *f* *mf* *mp* *p* *mf* *p*

57 *p* *mp* *f* *mp* *p*

61 *f* *mf* *mp* *p* *mp* *mp*

65 *p* *mp* *p* *p* *mp* *p*

(D)

[o o → i → u]

69 *p* *mp* *mp* *p*

(D)

[u → i → o → o]

73 Musical notation for measures 73-76. Bass clef, 2/4 time. Dynamics: *pp*, *f*, *p*, *f*. Includes a circled 'D' above a dashed line with the vowel sequence [o -> o -> i -> u].

77 Musical notation for measures 77-80. Bass clef, 2/4 time. Dynamics: *p*, *p*, *mp*, *f*, *p*, *mp*. Includes articulation marks T, K, P, T and a triplet of eighth notes.

81 Musical notation for measures 81-84. Bass clef, 2/4 time. Dynamics: *f*, *mf*. Includes articulation marks T, K, F, S, F, H and 'flzg' above a triplet of eighth notes.

85 Musical notation for measures 85-88. Bass clef, 2/4 time. Dynamics: *mf*, *mp*, *mp*. Includes articulation mark F and a triplet of eighth notes.

89 Musical notation for measures 89-92. Bass clef, 2/4 time. Dynamics: *mp*, *mp*, *p*. Includes articulation marks TK, F, H and triplets of eighth notes.

93 Musical notation for measures 93-96. Bass clef, 2/4 time. Dynamics: *mp*, *p*, *p*. Includes articulation marks F, Sh and a slur over two measures.

97 Musical notation for measures 97-100. Bass clef, 2/4 time. Dynamics: *mp*, *mf*, *mp*. Includes a slur over two measures and a 'sub' marking below a dashed line.

101 Musical notation for measures 101-104. Bass clef, 2/4 time. Dynamics: *p*, *mf*, *pp*, *mp*. Includes articulation marks and a slur over two measures.

105 Musical notation for measures 105-108. Bass clef, 2/4 time. Dynamics: *mp*, *p*, *mp*. Includes articulation marks and triplets of eighth notes.

109

*p* *mp* *p* *mp*

113

*p* 8vb

117

*pp* *p* *mp*

121

*p* 8vb *pp*

125

(D) [o → y → u → o → u]

*p* *mp* *p*

129

y → i → u

*pp* *mp* *pp* *p* *pp*

133

*mp* 8vb *p* *pp* *mp*

137

*pp* *mp* *mp* *p* *mp*

141

(D) [o → o]

*pp* *p*





