

## INTRODUCTION

### **Soliloquy III: polypolar dancing drone bass bear. 131 Fragmente**

*Soliloquy III: polypolar dancing drone bass bear. 131 Fragmente* is the third composition of a loosely connected series of works, whose title (Soliloquy; from Latin solus=alone and loquere=to talk) is inspired by a device often used in drama, when an actor talks to him- or herself, thus conveying his thoughts to the audience.

*Soliloquy III* uses a microtonal scordatura. The five strings of the double bass are tuned the following way: C, E lowered by a quarter-tone, A lowered by a quarter-tone, D, A flat. By minimally changing three strings, I attain a completely different starting point. Whereas an originally tuned double bass has two different sorts of open string double stops (a large third between the two deepest strings and a perfect fourth between the other strings), with this scordatura four different intervals can be produced by playing two adjacent strings as barré double stops (or as open strings): a neutral third between the two lowest strings; a perfect fourth between string IV and III; a fourth augmented by a quarter-tone between string III and II and a diminished fifth between the two upper strings. In ascending order, the intervals produced by two adjacent strings increase. At the climax of the composition, this increasing series of intervals is continued and ends up in a perfect fifth (second and third partial tone on the D-string).

The formal plan of the composition – and partly also the title – is inspired by Michael Haneke's movie *71 Fragmente einer Chronologie des Zufalls* (*71 Fragments of a Chronology of Chance*). Haneke's fragmented storyline consists of several seemingly unrelated stories that finally intersect in a rampage in an Austrian bank. To a certain degree I have adopted this formal idea; different musical threads that appear in fragmented episodes, do not interact until they intersect in the climax of the piece. A crucial difference with regard to Haneke's movie is the fact that Haneke's parallel stories accidentally intertwine, whereas in my piece the conjuncture is logically inferable from the development of the individual fragments. The composition of *Soliloquy III: polypolar dancing drone bass bear. 131 Fragmente* was supported by the Austrian Federal Chancellery and the SKE-Fonds and premiered by its dedicatee Aleksander Gabryś in Novi Sad on September 12<sup>th</sup>, 2018.