

Alberto Posadas Tabea Zimmermann

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Erster Teil

12.25.23

A: In the score.

T: Ya, but I don't know where the notes are. Because I don't know the sound of the string.

A: That's it. So you will have a chart for the moment. To know where the notes are.

T: But I don't know the viola and the tuning and the scordatura,

A: No, but later on, you will have the normal fingering. I need to transpose the result. This is one way. The other way is the other way around. I just write the result, but this can be confusing, because you have to find them.

T: I work with the ear but not with the fingers. So I don't know if I find a note that is not willthy.

A: It is easier than it looks. You will see.

T: Let me first understand what I have in my hand because I don't know. (lacht)
(spielt)

26.37

Do you want that sound.

A: You have different qualities of sound. We have to talk about this.

T: Spielt weiter

A: So may I say something. So my idea was not to explain what I am looking for at the beginning. Just to let you something empty. because for me it is very important to have a feedback from you from zero. So you have no idea what I am looking for,

T: That it true ...

A: as my concept so my idea was for the moment to try out different techniques and then I will precise I am looking for this sound and we search for the sound. And then from this starting point, we go ahead. It okay?

27.47

T: Yes, it is okay, but please understand that I have to know what I have in my hand. I can not produce a sound according to fingering. I can not.

A: Right. But now don't focus on pitch. For the moment. For me the most important thing is, to start from sound and then

T: It is the quality of the sound, more than the pitch.

A: You will have a pitch, but this is not the focus for the moment. And later on we go to the pitch. Okay?

T: Yes.

A: So maybe for instance we can start from this point. So you have thought of playing the viola in the normal way. Which is playing here. But I propose just to play here (zeigt an eine Stelle). At the beginning, and then ...

T: Ach so its an open okay ja (spielt)

A: So in the moment it is like an open string. Lets say. Short end open string ... and we are going to have this E flat. So for this of course we have tuned the string with a scordatura and we have placed a very concrete plate. And then if you play this,

T: spielt

A: Yes, you have the e-flat, and now if you play the same thing on the thirth,

T: spielt

29.07

A: then you have this amazing high f quartertone high and in you a g quartertone high.

T: spielt umspielt ...

A: so have to name this I would say this is in the field of harmonic like sounds. Something very clean.

T: And fragile.

A: ya, fragile. That's it. Äh, but now, if we play here. Äh, here sorry. Then you will get this. This would be like the fundamental of this part...

T: ... of this part, yes.

A: Ok, so there are ya ...

T: spielt

A: We have a c quarter tone high

T: It is because I don't know the viola having in my hand I don't know if this is the string itself? The instrument? Or the mute should I try to go to get a real sound or ...

30.37

A: Ja, in this case a real sound. But you will realise the contact point has to be a bit more sul tasto than normally and the pressure of the bow is different.

T: I have to find out. (spielt)

A: This is one of the higher ... this vibration is coming because this particular string is not checked. Because my viola ...

T: did not do that... spielt ... this is too sharp ... or is it meant to be all the same

A: No, it has to be an E

T: spielt ... this is interesting ... this is drrrrr ...ok

A: I think this change on octave and this vibration is only coming because of these ...

T: ok, from this particular ...

A: In this area ... in this particular string I mean. I don't think it is the instrument, but this string.

T: I will probably bring my own second viola.

A: So that would be great. So normally this is the area, of this sound, and this sound (Ich komme ins bild, weil ich noch etwas an den Mikros richten will) let us say this is the new open string sound. Which is going to be always a bit muffle .. you will have the body of the instrument.

T: That is my question also what would what will be happening at the same time. When you play a note like this in a hall (spielt einen leisen Ton mit hohem Geräuschanteil)

A: You are afraid of the projection of sound?

T: No, I am normally not ... but this is there something happening in the same time.

A: No no of course ... I need a different context, in this case you will use this either in the cadenza, or you have this and some tiny very tiny sounds in other part in the spectrum, coming up. Otherwise they will cover you ...

T: Yes, that is my question of the context of these sounds. (spielt dieses dunkle hauchende Etwas ... dann hohe Quietsch-Geräusche) I like this one ... (das ist ein wirklich schöner Moment, fast Schwärmisch). Ok.

34:50

A: So we have those lets say open strings. The one between the Heifetz on the bridge and the one between the High and the mute. Ok. And then, if we go back to this area. Lets try to start with that harmonic sound, and gradually increase the pressure. And normally we should get a multiphonic.

T: Here, no ... in this area?

A: Ja.

T: I will see ... (spielt ein multiphonic) I can hear only two elements .. is there a third coming?

A: Normally we have the top e-flat. And we have in the bottom – we have a like a C one octave the normal open forth string in the viola. Those are the two main pitches.

T: But with this mute on it will make the open string.

A: Ja, I mean, we have

T: (spielt zwei Elemente ...)

A: This is what you have here. This means the open string, and this stuff is for the multiphonic. The multiphonic we are going to listen. In the third string, the equivalent to the open forth string. In the forth string this F which is out of the rage of the viola. In between, there are some others. But I am going to notate only this for you. Because this is the reference lets say. But we are opening the spectrum from the e-flat, which means that we will have some other pitches in between.

T: But is it not the spectrum of the F?

37:13

A: It is the spectrum of the F. This is why you have F on the top of e-flat. Because it is like the seventh the fourteenth and so forth ...

T: But what does the mute do to that spectrum. This is a first experience to me

A: Ja, the mute is allowing to amplify some of the subharmonics. The subharmonic in fact is not a harmonic, it is the real fundamental.

T: spielt.

But is the mo in the sol then in a fa .. why is that ... (spielt auf ihrer Viola – leider außerhalb der Kameras) so what would you do with the length of such an example. Because any bow change in a harmonic is an unfortunate disturbing.

A: This is something I need to be more precise later on. Because there is something else we will talk about not now ...

T: Yes, I am sure.

A: Which is to make a decision between the harmonic going into the multiphonic and going back to the harmonic. For this, to make it more precise what I do, when I want the harmonic, I press anywhere in the string. With a very light pressure, with an harmonic pressure. And then I notify that multiphonic. Constantly. Can I try this.

39:22

T: Spielt. (multiphonic mit 3 Ebenen)

A: ja, that is very important that you have now, because if you increase the pressure and you are too slow with the bow, we will go just in an distorted sound. ... this could be another step ...

T: this we have to try out. Fine. And is there a similar ... same thing on the other. (spielt dreifach multiphonic)

A: Ja, that's it. And then I think you don't need so much pressure. Otherwise I think we distort the sound too much. And you have very little space I know. But we have to avoid to touch the ...

T: The mute ... we have to find out first this is ... I never had such a situation. (spielt)

But the possibility for the length of the note is limited.

A: Ja, of course this is not going to last one bow for a ...

T: so I think crescendo coming to the low and diminuendo coming back to the other one would help.

A: if we just want the harmonic it can be quite long. This is not the problem. We go into the multiphonic. Then we start to reduce the time I think for ...

T: Absolutely.

41.54

Because it is such a fragile sound and those are the frustrating moments when you have an idea but you have only one chance. Now we can experiment many many times, but to have one chance to not come out with the noise but with the sound is sometimes ... very fragile very very fragile.

Spielt

You want a metamorphosis there right?

A: some time it will want just multiphonic

(spielt)

T: ok. To beeeee explored.

A: But you get the idea. And it is going to be the same thing for the next one. So for instance in this case what we get is from this fundamental we get like the eleventh partion, in this case the thirteenth partion. This is more or less the logics of this type of sound.

T: hm ...

A: So of course, you need to get used to this way of making a sound. But to me, I think this is quite reliable. I mean once you get the bow technic to do it, it comes like this. It is not something that is to fragile.

T: Ok? No problem (lacht)

A: You will tell me.

43.41

T: The situation is difficult because I don't know the instrument, I don't know the mute, and I don't know your idea yet. So I have to first get to know the material, I think material has a lot to do with the options.

A: I don't want to give you to many cues for the moment ... because I am interested in your reaction from zero. As I said before. But may be I say just something. We have to look to the viola not as an individual, only, but as a collective voice. In which we have combined different qualities of sound.

T: Hm – sure absolutely ...

A: I stop here now, otherwise I will tell you to much ... I just want to have a fresh feedback without knowing my concept. Ok?

T: Lets see.

A: Good So ... next step we continue with this preparation ... so this is for instance for each string just a normal lets say stopped strings. Playing before the mute with the bow ... And this is for instance in the second string if you play the open string we have an E – if you play one semitone higher you will have the F, etc. etc. ...

T: Should be played as flageolet?

A: No, this was just to indicate that this was the fingering. But you use normal pressure. This is just for the chart (?)

45.43

T: (spielt) I see what you mean ... is that a part of the sound?

A: When we want a cleaner sound we need to go a bit more sul tasto it will more muffle but it will be cleaner.

T: I think this noise is because the two are touching each other ...

A: I don't think that they are touching in any case it is rubber so so this metallic thing ...

T: So a BRRRR I hear a ... could you try to hold this so that it doesn't touch the other one ...

A: You want to play which string, sorry?

T: And now if you let go ... it is better? (spielt) I can not get more sound yet.

A: May I show you something?

T: Yes please.

A: (macht etwas am Instrument) Lets try this way.

47.48

T: (spielt eine Tonleiter)

A: It has the tendency to go one octave higher ...

T: Yes.

A: This is something that didn't happen with my viola.

T: This is why I say the material has a lot of influence on the ... I just couldn't do it with my viola. Because of the ... but next year I will have two violas ... that I know. And then I can ...

A: And do you think that could be a matter of the type of string or more the instrument.

T: I have to try to get these mutes. And experiment a little with them ...

A: What I did before just to let you know in case it is usefull – you can make more pressure here it has metall inside. So you can control how much you are tightening the pressure.

T: Ah ... Interesting!

A: So for instance if we take now the third string. We play open ... we can go from normal B-flat, to a multiphonic.

T: Hm ... (spielt) In this viola the angel of the G-String is so covered by the others, if I give pressure I have more than one string.

A: Ok.

T: Spielt

What am I looking for?

A: For something that for the moment is not coming.

T: I am to slow with the bow. (spielt)

You want to try because you said that you tried that once ...

A: But I tried it with my instrument. (spielt)

AN DIESER STELLE HABE ICH MEINE KAMERA EINGESCHALTET, ES GIBT ALSO JEWEILS VIER BILDER STATT BISHER NUR DREI

(d.h. wir haben ab jetzt den over-shoulder Blick von Alberto auf Tabea, bei welchem man wunderbar das sehr sprechende Gesicht von Tabea sieht und ihre wunderbare Mimik)

50.28

A: Spielt (Tabea staunt und hält sich die Hand vor den Mund)

I think an octave higher. This is a sound ... do you know what I mean?

T: Hmhm ...

A: Do you hear the multiphonic at the beginning?

T: I hear a noise that for me is not a multiphonic.

A: (spielt)

T: That a good idea ... I once ... (geht aus dem Bild – was an das aus dem Bild gehen von Alberto anschließt – dann kommt sie wieder ins Bild)

(winkt zweifelnd)

A: this is ... not a multiphonic in the way where you got the other multiphonics. This multiphonic it is produced by an oscillation because we have some notes of the spectrum – so we have a false octave. A little deviated twelfth ... so it produces like a sort of litting (?)

(spielt)

It is the overtone ...

T: Ja, exactly ...

A: This is the overtone ...

T: I think this is .. but it will be different with another string on another viola, that is the thing.

A: I am looking for something reliable. Not for something that worked on my instrument,

T: That is why we are doing this so that we find out we can ... this is the problem of viola that each instrument is so different that the reliability is not so it really is because of size pressure string everything is much more different than in the violins for example,

(spielt)

I don't know let me just try something. (holt ihr eigenes Instrument) even without that mute.

(Tabea spielt)

Find something ... (spielt, was gar nicht sooooo anders klingt) No I was looking for something that

54.10

A: I don't think you can get this without the mute. Because you can't emphasize parts of the spectrum because this spectrum will always be in tune, lets say.

T: Of course.

A: While here the tune is part of the spectrum. But this is something that worked on my viola but it is not in this one. So this is something to consider.

T: Yes, absolutely.

A: Ok, then I have to mark this for me. And then I am going to propose you something different.

54.45

If you play half position from the third string. Ok. So you have that mode. Ans then you change to an artificial harmonic forth – the forth one.

T: (spielt – mit Saitenwechsel – klappt zuerst nicht). That?

A: And then what happens if you change the bow-pressure and we try to get a multiphonic keeping the forth of the artificial harmony.

T: (spielt ...

A: I think it has so be more that is maybe to much.

T: (spielt ... it could be really this particual g-string. It is very low tension. I don't know yet. You want to try, because you tried something.

56:11

A: Nimmt die Bratsche

T: Show me what you have in mind. You said halftone ...

A: Spielt .. for the moment I am trying to avoid this movement this ... the next step is I can slide a bit to avoid the harmony. I am going to try without. (mit einem Flatterton ...) no – it is not coming.

57:30

T: It is something very particular everything you try on your viola is specific to your viola I think.

A: Ok – this it is ... (flattern brummen und gleichzeitig pfeifen)

T: I want to hear from a distance what i can hear. (aus der distanz) there is hardly any sound.

A: Sorry

T: There is hardly any sound.

A: Even this.

T: It is about the same volume like the ventilator. (lacht)

A: Ah, ok so ...

T: No because it is really super super dampened because of those sordino.

A: (spielt weiter dieses Gemisch) So – Tabea can you hear the harmony. This is ok? And now ...

T: I believe this is the sound you want to imagine.

A: This sounds to me always at this distance. I don't know (from there) ...

T: That is why I went our because this is for that is a sound that is to fragile for a concerto. No matter what the other instruments are. It is something that could work only with the microphone.

A: Spielt

T: Don't think so ... Any bow change is unfortunate so ... I find very frustratating in flageolets so it should be only a short moment but I have to hit it right away but I don't know what I want to hear. You said the d-string is better?

A: Because this string I don't know.

59:58

T: There we go ... spielt (kommt auch in die Nähe der Multiphonics) I don't know how to produce this multiphonic that you want to hear. I don't know. I don't know what you want to hear.

A: But you could hear even from here what I heard.

T: I don't hear that noise. I don't hear a multiphonic. I have to say. Can I try this mute on my viola?

A: To take it out it is ... it is better this way.

T: Let me just try something ... without scordatura ... so you get already a much clearer sound because I know my instrument. Lets see how to get the multiphonic. Ah!!!! Maybe here ... Is that something you imagine? But I already did full bows.

A: Okay but that is the beginning.

13.01:51

No?

T: I don't know. How long do you imagine that note for example?

A: Okay it will never be a super long note. For me the first step is can we get this type of sound in a reliable way then can we have this transition in a reliable way and then we have to ... with the bow, but this is a later step. First the quality of the sound and then the quantity.

02:29

Spielt

I don't know if it has a quality in a room.

A: May I listen from there ...

T: Yes please ... (kommt zu den multophonics) is that something you imagine?

A: I can hear it even with the heating disturbing sound. (alle lachen) ... (UND ALBERTO IST JENSEITS DER KAMERA)

T: okay.

A: For the moment you can

T: You want me to keep it ...

A: No, it doesn't matter because this is a D as well.

T: With the mute?

A: So may be for this string we can try out with your instrument.

T: Yeah jaja ... Absolutely.

A: The only thing now we need to tune the mute where to put it.

04:13

T: Spielt ...

A: It should be this b-flat.

T: You said ...

A: Oh, sorry I am wrong. It has to be an E. Ok --- then it is a matter of ... can we have this in a reliable way in the viola I tried with? It was okay from this position to this position.

T: Like on those halftones? Okay let me try ... spielt. Ah. But you are on the third string.

A: Yes I just marked it. This would be in the third string. This for instance it was on the fourth. This was on the second. And this was on the fourth.

T: I can expand them ... spielt ... (voller sound aber mit wenig multiphonics) It is not this string I think it is a certain vibration of a certain note.

A: no ... greift zu dem Instrument verändert den Mute

T: Yes please.

A: I think we have to make the pressure.

T: Spielt – abwechselnd Ton und Oberton ... Yeah we can see this ... okay ... I can experiment later maybe but you show me some other ideas ...

A: Yes. My idea is just to show you I am looking for and then I will send you the charts and then you can give me your feedback later on. Ok.

And now

07:06

This is a question I have concerning the harmonics. I did this for the third string.

T: Do I have a mute here or not.

A: Yes. Still with a mute.

T: ok.

A: But now we have the scordatura. So we have to check on this viola. (holt die andere Viola)

07:36

So of course because the open string is going to be b-flat. We are going to have the harmonics of b-flat. I wrote here just the fingering. And the result.

T: What is the six?

A: It is the sixth harmony.

T: the sixth harmonic.

A: It was just to control the harmonics ...

T: Ah, because you said just the fingering.

A: No the fingering is the ...

T: The stop note ...

A: And then I wrote these because it happened to me that maybe because we are shortening the string I don't know exactly the reason I go to the harmonics a bit displaced. Compared to the normal locations. Could you check if I was right with this harmonics.

T: What am I doing now?

08:26

A: This one is the minor third

T: Spielt – yeah but I don't know the viola. Wait. Spielt ...

A: This is very fragil in any case. Lets start from the one ... because this one is the most ..

T: spielt ... I have to say that the situation with these mutes is very äh ... destabilizing ...

A: I am sure I understand this ...

T: Together with an instrument I don't know I feel like ... I don't know what I am doing. So ... spielt ...

A: Yeah! (scheint den Ton gefunden zu haben – Flageolett-artig)

T: I don't want to play any fragile ones more than – the third is ...

A: this is why I do this because I wanted to check different things. One is the reliable instrument of the sound. And if it is round enough, not fragile this is one to be something very insecure. And I also wanted to know if the correspondence with the fingering. Because when I am writing I am always thinking ok – this is the fingering I need,

10:46

T: Not good for me. If I have a scordatura ... already I am without the ground. But a fingering is nothing to do with the proportion of the string. So ... I am very sorry but I am a bit reluctant to go for scordatura plus mute plus fragile harmonics because then I don't know what I am doing..

A: Fragile are for me two different things. One is I am referring to fragile as a quality of sound. And the other thing is – no the quality of sound is ...

T: I love a fragile sound quality ... Wonderful ... but if you don't know ... to produce a fragile harmonic which is not the octave of a fifths ... is already impossible ... and difficult. But with the scordatura and the mute I would say no thank you. This is ...

11:53

A: So lets try this for instance this and this lets start with those ...

T: spielt ... is it where im trying?

A: No, there is one ...

T: The octave ... you see the octave with the mute

A: ... is not an octave, this is what I meant.

T: This is why I say this is not a good idea.

A: But I think it is just a matter to get used what is the placement, the correct placement where I should put the finger. Which is not to be the normal open G but it is going to be slightly lower. And once you get used to this, it is like at the beginning where you are starting change positions. Maybe you failed the first time but once you get used to this, I think those in particular, should be quite reliable I think.

13:19

T: I am not sure. I am not sure because this it is like too many factors of taking away the material basis for something. Maybe you are right, maybe it is a matter of getting used to but I see a bit question mark if this is worth the trouble. In the combination. Scordatura plus the mute plus the ...

A: But now you got it ... straight.

T: Of the ...

A: Straight, yeah! Okay. And now my question is ...

T: Spielt – but for me it is better to know am I looking for the octave or the fifth, rather than a certain note on a scordatura string. I am trying to explain what I ..

A: But you mean in terms of notation? That's another thing ... okay! For the moment I was just talking about the resulting pitches.

T: You are trying to help the player by putting a fingering you said or a place

A: But that is for me to understand.

T: But I think but maybe I am different from other people for me it is much better to find the result, as a overtone fifth, overtone fourth overtone third, because if I have a scordatura string already I have no (orientation) common ground with that note. You know ...

A: For me that is not a deal I mean it is a matter of notating just the resulting harmonic and that's it – and you find your own way ...

T: Yes, exactly, yes yes ...

A: For me the question was I want to control more or less where you are. But in case I would combine this with something else¹ okay I need to know where you have the fingers to write something realistic. This was the point.

¹ Grundlegende Frage des Komponierens ... wenn Alberto weiß, wo die Finger von Tabca gerade sind, dann kann er etwas komponieren, was mit diesen Fingern naheliegend gerade noch erreicht werden könnte.

So do you think this one and this one are reliable enough?

T: Yes, ...

15:43

A: I think you did this quite well as well. Can we try once more. Lets go now for the D ...

T: No, wait, it is not a D ... it is a D on what string. Where am I?

A: the third string.

T: I have a third harmonic. Because I don't know what string I have, you know. (lacht) spielt. Yaya ... good luck. (sehr hoher Ton) Okay, we will see, but i am I tell you honestly this is what I – I was a little bit afraid ... this is this idea of going for those .. a third harmonic is superfragile ... and not reliable ... on a string it is with scordatura ...

A: Don't you think that the sixth – the D – for me it is like the fifth harmonic the next one, the sixth, which is the F it is even more fragile. But now you got it so clear.

T: Yeah, but it could be by accident.

A: this is what I want to know ...

T: Lacht

A:

17:19

T: I could play beautiful harmonics to you in a glissando and then stopping somewhere – I can do that. But to hit a specific one on an scordatura string with this kind of mute I don't think it's a good idea.

A: Would you mind to try a bit longer?

T: Lacht yes ...

A: I mean now? Just to try to get used ... and then you give me your feedback.

T: Spielt ... there is no everything is ...

A: the forth string is quite complicated for you ... yes.

T: No, I think it has the most beautiful ...

A: I mean with the Heifetz ...

T: Exactly ... yes yes ...

18:21

Can we do something with these harmonics without this mute?² Somewhere else ...

A: Of course it will come later. Because at the beginning of the piece when you are using this viola

T: I have to do the beginning of the piece with the scordatura?

A: No no no ...

T: ... with the scordatura, no?

A: No, at the beginning you have to play your normal viola.

T: Gut!

A: At some point you will change to this prepared viola. But throughout the piece you will remove some of the mutes. First you will remove the forth, then the third, Only the second will remain – again I am not sure in the moment, if we will remove it or not. In the end the normal scordatura of the viola will arise.

T: Will come out.

A: I means over the time you are discovering the conventional traditional viola even if it is with scordatura. This is more or less part ... It is a process in which you are looking for the sound of the voice of the viola.

19:25

T: I don't want to sound reluctant or difficult. But scordatura for me is a problem. In general.

A: Concerning what exactly.

T: I love it to listen to. Lacht. I don't like to play it because of my perfect pitch. And having a very very well established combination of sound plus pleasure (?) for me scordatura is taking away the flour and making it water. Lacht.

A: but I think you can take the risk.

T: Maybe I am not too adventurous to look at – I am very open with you. Because for me the scordatura in combination with this mute and the flageolet I would say please try with someone else this is not for me.

20:33

² Interessanter Frage – bin gespannt, wie die Geschichte weitergeht.

A: But I don't know if you have in mind the use with the scordatura now I am referring without the mute we are not going to play something a pourou (?) in this context. It is just a matter of quality of sound.

T: But maybe I can get this quality with artificial harmonics on my viola.

A: But in this case I will miss some harmonic combinations between them

T legt ihre Viola hinter sich auf den Boden

A: Because since we are using b-flat on the forth and b-sharp on the third we get intervals that are going to be quite uncomfortable playing without the scordatura.

T. spielt etwas auf ihrer Viola.

21:25

T lacht ... that is your statement. Lets look further to other things. Show me other ideas but for me as you feel very clearly the scordatura flageolet combination for me with this mute is ...

A: Let ... let give it a chance.

T: Yes, lets give it a chance. Fine.

A: And then we still have the ... no – we don't have it anymore ... ah! But maybe we can try this in your ... what time is it ...

Uli: One twenty ...

A: Good.

22:17

Could you put this in your second, because this is for trying out if it is ok.

T: What should I do?

A: Just to put it in the second.

T: On the same that we had earlier. We will find out.

A: Why are you so afraid to use the scordatura with the harmonics you put the Heifetz-mute and it is there.

T: This is my fear. You have no idea how much in security another instrument with a scordatura and the ... that is what I am trying to explain to you.

A: Yeah this is all to you ...

T: this is part of me – no problem – I know my viola and my viola knows me.
(lacht)

A: I am pretty sure. This is why I told you give it a chance. Because now you have to many different elements. Together?

T: Exactly!

23:18

A: So you have different instrument, scordatura, in addition the mute,

T: And I don't know yet your idea.

A: Yes, we come later. So now, you have the normal E in your normal third string.

Spielt

Right. And can you get the same E in the second string?

T: Wait wait wait. (spielt flageolet) This sounds beautiful ...

A: this is what I am looking for.

T: Yes I like it too ...

A: it is not a matter only of intonation. It is a matter of change of colour.
Because your harmonic ...

(Ich bin im Bild, weil ich die beiden bitte, die Seiten zu wechseln)

T: Of course ... it is getting cold.

A: What I meant, it is not only a matter of pitch, it is interesting by itself. It is a matter of quality of sound. Because the harmonic from the first string is going to be much more brilliant.

T: Yes of course.

A: This is why I wrote this like a biscigliando (?) it is sort of bisbegliando we need ... for the instrument and something like this. So we use this combination of cords.

25:00

T: Spielt ... nicht so schön wie vorher ... sie probiert ...

A: So i wanted just to do something like this ... it means just one bow for each note. To see how it reacts.

T: But I am just trying to think where I will find that.

A: No, forget this – this is for me.

T: Okay.

A: I mean just to alternate those a bow change.

Spielt ...

T: It feels so loud I can't really ... something like this ...

A: There is no problem with the contact-point for the bow?

T: There is some kind of ... maybe ... spielt ... I'd be careful with this one – this is so brilliant as you say. And here I have to give more pressure. To bring it out a little bit.

A: And can you play something and spin it up?

26:36

T: Spielt (mit viel Spiel im Gesicht) The difference is it is really like walking on sand and on stone or something ... lacht ... spielt ...

(Schöner Moment)

Ja ...

A: It can be more but it shouldn't be too fast.

27:35

I think. I think when it is too fast the second string doesn't react.

T: Yes, you're right. Hmmm.

A: Can you play now a sort of byrush (?) a sort of legato ...

T: With the same tune ...

A: With the same ...

T: spielt ... also not too fast because when I retire (?) I think I need to give a little bit more weight on the lower string. Spielt. If I use the same the ... spielt ... (sehr hoch, pfeiffend)

A: good ...

T: Very brilliant ... lacht

A: An harmonic for half an hour ... and now can you play second string changing the bow adding the first string where ever you want. Every two notes or four notes or

T: Spielt ... regular or irregular ...

A: ok

29:08

That works ... and maybe this is going to make any sense but I like to change do you have wooden-Mute (?) – or I brought someone.

T: I only have a leather one – I think I have one ... or if you have one I can try this one ... you have a collection of mutes.

A: Some ...

T: I can imagine.

A: Does it fit to your bridge or ... I have another one ... And now we play the same thing. I want now see what is the contrast between the two strings.

13:30:02

T: Spielt ... sehr hoch .. weicher ... I just check the brilliance

A: This is more balanced. In terms of quality of sound. But it will work.

T: Yes yes ...

A: good. Now ... what ... shall we do.

T: I want to get some to warm my fingers for a moment. (Schritte)

31:00

A: Great. So this is exactly for this situation ...

T: There is only one mute.

A: It will be with the scordatura in principal ... but for the moment pitches are not important. Can you play these in a more or less in this tempo.

T: First I will try the notes and then I will find the paper (?)

A: Treats an A

T: Spielt (relative tief mit Obertönen) Can I add a bow-change between this note ... ah, this was your question? Lacht

A: Precisely

T: Spielt so wait I need to understand

A: This is I mean there are different issues ... Here we have the change of bow. Here we can plan this or this.

32:39

T: Yes, I think between the same (spielt) the bowchange will help. Unless you want the so it coming by more (andere Geräusche) ... and then

A: In case now I will give you a cue ... in case I want this not too present but like a sort of murmur very far away. Do you think it is possible or better to use just one bow

T: Spielt it is certainly possible for me the question is what else will be happening in this moment.

A: For the others?

T: I don't know do I need to make something clear in – in can have a murmur impression and yet a clarity in the moment of

A: We will move from one frith (?) to another ... at the beginning I don't want to be sure if I am listening to this murmur even. And over the time then I want to bring it out. So at that moment it then probably we will change the bow to emphasize the normal sound. So this bowing for me was thinking on the initial statement. Do you think this could work like this? And then I guess this will be similar but in addition we have that now at this point. You have the Heifetz Mute

34:45

T: Spielt ... Here for example already I am lost. Because I see a note but I can't hear it because of the scordatura. This is where I am a little bit reluctant.

A: But for you now again the problem is concerning notation or concerning the playing technic?

T: Probably both. That's why I'm mentioning it. Maybe with the time maybe ... Maybe I don't know and the ... for me a fingering and kind of like ... I think we got into the situation to deal with that me having no chance to try anything to get to know this its like a car suddenly three wheels and something else (lacht) so you can't drive. And any kind of stopped note this is why I say I am really not the person for scordatura. Not happily. You have to know that.

A: Tabea, I don't want to make you happy. Lacht

36:17

T: I would like to be able to see a sound and produce it. I think this is

A: I see what you mean and understand the point. What you mean is this connection between the notation and the result in sound. Which can make you

feel uncomfortable because you not have the same relationship with the space. The space I mean with your body and relation with the string.

T: Yes, but because I take the string instrument very far. For me position doesn't mean anything. I don't know where a fifth or sixth position is for people learn normally early, for me it is about a sound an interval a proportion and I can learn many many difficult things but this kind of elements that take away the basics of ... I am not overly excited about that. To put it mildly ...

37:36

A: But then if you are not aware of positions for instance et cetera and you are much more aware about a result what the real problem for that? Because ...

T: Time of finding an incredibly fragile sound that could happen accidentally sound like it is just passing by but I have to know what I am doing.

A: But for you if --- lets forget the Heifetz for a moment. Let's talk just about the scordatura. For instance if I write something like this. We have the Heifetz on the second string. Which means that on the third string we have this not with a mute, but we have the scordatura. Because the open string in G-sharp. If I write something like this for you it's a real problem?

38:47

T: Say again! I have a Heifetz mute yes or no?

A: On the second. But I am ... lets go to this okay? Now I have here and here I have Heifetz while here I don't have. I only have scordatura. So if I write this you are not going to finger where normally your finger ...

T: But this is a problem for me. I would rather see the note that I hear I can adjust very quickly. If you give me a C-sharp, but I hear a D am out.

A: Ojay, then that is not a problem, then for me that is not a problem – that is a problem of notation in that state. Good! And then next step now we have here and here and here Heifetz, which in the end it is the same issue if I give you the result

40:00

T: spielt it all is a matter of how much those notes and things we try now will take space in the piece. It is a question of input and output. Is every note a double distortion of a normal sound? I mean I can get those sounds also on different spots of the viola without that complication.

A: But then we loose the change of quality of sound. This is the ...

T: ... is the point.

A: Exactly ... So I was thinking of something and writing something like this not in particular, but something like this it was because then I have like really two different voices I have the normal the traditional voice of the viola while when I go here I suddenly something that is like filtered.

T: Yes.

41:10

A: So of course we could play that type of passages without any scordatura and any Heifetz but then we will have only notes not this dialectics ... between the two violas...

T: zustimmend Hmmm hmmm

A: Combined

T: Yes ... so it is a question if this is gonna be like seven pages of similar complications or if it is two lines ...

A: You will have very few patterns ...

T: Good ...

A: I can not tell you how many lines ...

T: No no no no .. sure.

A: But you will have I do not know how many but a reduced number of patterns. That will reappear for many times.

T: okay okay good good ...

A: Not one hundred and forty different situations.

T: lacht that would be very nice of you.

A: No because in addition I need to repeat those patterns the idea is that I am going to move from this double viola with that filtered sounds into the normal viola sound with just one voice lets say. Then I need to give the reference of the repetition and the quality of sound.

T: It's a beautiful idea. And it is not a double concerto for two violas? One with scordatura (lacht)

42:50

A: I was considering to write for five instruments but I thought maybe that is too much. Lets going through ... okay. So now concerning Heifetz we have finished. So we think of using your instrument now without the mute.

(GH4 setzt für einen Augenblick aus)

Uli, pay attention for lunch.

(GH4 wieder an)

We should go at two.

U: It is a quarter to two

A: It is a quarter to two?

(GH4 wieder aus)

T: And it is cold.

A: So maybe something very fast? To try out. And we go for lunch.

T: Very good.

(GH4 wieder an)

T: What does this say here?

A: Sisilant

T: Cibilant? Ah ... flüsternd (Zischelnd)

A: So I want to move from something that is breathy let's say a sort of tonlos .. to suddenly into an artificial harmonic. So for instance we could think of playing this in a second string. And the technic I thought to make this transition very clear was I think normally one of all but I put as well two or three in between. Then I cancel the harmonic and suddenly I remove two or three and I bring out the harmonic. Could this work?

45:03

T: spielt so in the beginning I try just a pitch ... something like this ... (flageolet) ... something like this ... so I can go quite close to the bridge.

45:46

A: I thought on three different situations ... ordinario sul ponte and molto sul ponte.

T: And which sound would you like with the position normal?

A: The reference for the sound has to be the harmonic.

T: Okay ... spielt ... normally I get another ... I am not happy with my soundproduction with my position I will try again For what ever reason I don't know if it is the weather or something ... the position normale could sound is now already quite close to the bridge. So I don't really have three. Maybe I have two.

A: So lets try this sul ponte and molto sul ponte the difference and normally I write with this symbol it is that I am not looking for the normal resultant harmonic but for the highes overtone okay?

T: spielt

47:33

So for me molto sul ponte goes with a very fast bow normally spielt something more aggressive, let me try to find it also in piano or whatever you have in mind. I need to clean my strings. But the difference between the two is not big enough for me today. Spielt ... let me try a lower string.

Can you show me what you tried?

49:00

I would like to see.

It's a nice viola.

A: Spielt (und es ist wahnsinnig laut) this is normal ... and now when i go sul ponticello spielt ...

T: You keep doing the same – okay I didn't try that.

A: And then what I do here is just I think to push slightly pressure

T: You show me what you have the normal sul ponte two I found but three I didn't find.

A: Spielt (Tiefer Grundton und hoher Pfeifton)

T: Is it different?

A: Sorry? Compared with this?

T: You wanted three position normale and then ...

A: spielt

T schüttel den Kopf, weil sie meint, dass es keine Unterschiede gibt.

A: And then thats it ...

T: Let me try again to find something. Spielt I think it is mainly two positions. Something between normal and ponticello and the molto.

A: Probably for this I didn't want write anything.

T: Yes yes I think this will be ... I don't know if it is the combination with the harmonic because I can do of course different spielt ... (kreischen quietschen pfeifen ...) yeah I can work on them.

52:13

A: Yeah I think it is a matter it is time to go. No? okay, the very last thing.

So this is your vertical bowing. This means breathy sounds tonlos and then at the end ...

T: What do you call a vertical bowing?

A: May I show you? So lets say we have a sort of fifth and I move from sul tasto to molto sul ponticello this way.

T: Ah (den Bogen vertikal zur Brücke ziehen)

A: This is what I call a vertical bowing.

T: Vertical bowing for me is much more when I do like I use my bow in a vertical way (schlägt auf die Saiten) this is more (vertical ist für sie eher horizontal) but okay, I understand. This is more yes of course. Do I put the fifth likely like a flageolet,

A: Yes

T: Spielt.

53:45

A: And then we will change from one string to the other

T: spielt

A: And can we get pitch only at the end of the gesture. This is why I wrote this.

T: To get what?

A: Pitch only here. At this point. At the end of the gesture. When you go molto sul ponticello the rest should be tonlos. (hier doch keine Kleine Unterbrechung in der S!)

T: Spielt

A: But I think you should go more like this.

T: But I also have to do this ssssss ...

A: Yes.

T: spielt und versucht am Ende eine Tonhöhe zu spielen No, you want no pitch. Yeah, I don't know yet. Spielt was that closer to your idea?

A: It is closer but

T: On one string or two strings

A: For the moment okay. For the moment lets go into two strings only.

T: Spielt ... I think its maybe more in a downbow and then how does it go together with the crescendo?

A: May I try? I want to remember what I did. (spielt) it is just speed it up at the end.

Sie tauschen wieder

56:30

T: Spielt ... there is a lot of pitch

A: Yeah, maybe what about adding one more finger.

T: maybe. Spielt ... maybe I can go I can move

A: It helps ...

T: Spielt ...

A: Okay lets do twice first time two finger and then you remove the finger. Only the bow and second time both.

T: Spielt ... hm, this could be interesting.

A: Hm, and now movement with fingers.

T: Spielt ...

A: There is no ...

T: No ...

A: Great. That's it. Ah, no sorry, and then the second thing is once you get the high overtones tremolo with open strings.

T: Hm.

A: So tenuto at the end.

T: Spielt – but then how can I get the fast ... because ...

A: Nono

58:16

Yes, you can play the fast and then suddenly you slow it down.

T: Spielt.

Something like that. Spielt ...

A: Great. Lunchtime.

T: Good. Lunchtime and warm up. Yes.

59:00

I am very cold. Lacht. This is too cold.

Unterbrechung für Mittagessen

Zweiter Teil

15:43:43

T: Hm ...

A: You changed your look.

T: Oh very recently. Because I am going to grey like you go, so I had to do it very dramatic short hair. So ...

A: Are you ready?

44:09

So let's go into the concept. For me there is always a big question mark about does it make any sense to still keep composing for instruments that were created centuries ago in our current cultural framework? This is a general question. It doesn't matter if it is a viola clarinet or whatever ... it is a general question. And maybe the easy answer is: it make sense because I want to do something new. That was not made before. And I don't I am not very interested in newness. So this is not my role – if something new comes up, its okay, but this is not the goal.

T: I understand.

A: For me, the goal is to think about what is the identity of the instrument I want to compose for. And what is the origin of this instrument. And even what was preceding the origin of this instrument. It means I try to go to the moment in which this instrument was not defined. Its identity came later. And if I refer to the identity in particular concerning the viola for me the first image that comes to me is voice.

T: Yes.

A: It is the string instrument I closer to the human voice. But then because I have this interest in going backwards to the origin even before I thought okay what was the origin of the voice. Could I find something in this moment that I can imagine. I can not say it was like that. Which means I was interested in exploring the prelinguistic moment of

T: lacht

A: the voice. So that moment in which the voice was not conscious about what a voice is. And just wanted to be born. This is why I say that for me it is for me important this prelinguistic moment. That's to say, I don't want to use the viola to speak or even to sing. I want – it could come. But I want to explore the moment in which the voice was trying to come up. Which means the breathe before the sound starts, which means the whistle whistling like sound, like a wind sound for instance. Which means the broken voice, the clearing of the throat, all those moments which the voice is trying to appear but it is not still there. And in the end it could happen that the voice or the viola speaks or even thinks but I am interested in exploring those qualities of sound. And something else.

48:20

Is the viola a voice? A single voice? Or it is a voice of voices. And this is what I am trying to explore. May I use the viola in such a way that only the viola itself without the orchestra for the moment, only the viola itself is able to create a polyphony of different voices with different qualities of sounds sounding both overlapped not only alternating them. But overlapping them. And then this is why we will see later I thought of some playing technics for the non-prepared viola no scordatura no Heifetz mute but this is also why I arrive to the idea of using the Heifetz mute in such a way placing it in the string. Than of placing it in the bridge we normally do. Because I think that you started realize this morning when you move from the harmonic like sound to the multiphonic and you observe those multiphonics we that voice of voices, because it is not like a chord in a piano but you have a multiple voice but it is one voice. Here each component of those multiphonics has its own identity. So you have the bright

harmonic but you have at the same time the muffle sound from the fundamental and you have that sort of shadow shadowed sounds in the spectrum in between.

T: Hm

50:15

A: And if we go further and we have a Heifetz mute with those multiphonics overlapped to a normal string for instance the first string then we have a third voice. Which is the voice of the viola we have in the memory. I mean when I listen to the first string of the viola without any preparation – okay I get it this is a viola. While when I am using a second string with the Heifetz mute I am not so sure it's a viola? It is not what I have in the memory. What a viola is. So it is a way to refine (refind?) the identity of the instrument. But I don't want to renounce to the viola that we have in our memory no – this is not the goal. Because I am composing for a viola. My choice. But since I am using this tool in the best sense which means a tool that is able to suggest a sort of sound categories and syntaxes coming from those categories then I think I am in the position to have the elements I am trying to combine. The viola memorized, the viola that doesn't know that it is a viola, that is trying to bring a voice that was up (?) not there. It was like the before the sound of the viola in this case. But of course I can not imagine how it was the sound of the viola when the viola was starting to become an instrument. For sure it was not what I am doing. For sure. But sure there were some failed experiences that brought some sounds that I guess for aesthetical reasons were refused. And I want to take all those families of refused elements that we can find in any instrument. So this is why when we were in using those technics this morning for instance at the beginning when you tried to do that you were wondering what's the meaning of this. You didn't have the concept before. What is the meaning of doing this? I feel just like a machine trying to do something I don't get it. That was the situation I wanted.

T: lacht

A: To put you in that ...

T: In that situation.

A: In that uncomfortable situation. Because it's the moment in which I place myself as a composer. As well. Because I don't know what is this nonexisting voice that I want to bring out.

53:30

T: I understand and I think I can try with this idea to also look for sounds that have like the time of exploring getting to like ... recreate a historical ... sound like to develop the instrument or something I can try to ...

A: But it is to recreate a past that didn't exist. It is not a historical approach ... I used to say: this is more an archaeological approach. I mean we have some traces but even if we have those traces we will never be able to inhabit that situation of the humans at that moment because it is gone. This is the goal. So far ...

T: An how – I am trying to imagine – how this idea can be experienced by the listener? Would be very interesting to have 20 minutes 22 minutes or whatever and to go just imagining – I have no idea. What will be the chance – we will see.

A: I don't ...

55:00

T: Because we have a memory of viola as you say, but does the audience come with a memory of the viola also or should we first give them a memory on which they can – so they have a starting point?

A: For me it would be the other way around. I mean maybe throughout the piece at some point we will have the viola we have in our memory. But it will take some time to arrive to that moment. It is like what I've been referring before it is like to start from the preexisting existence of the viola and then going through a journey and in the end the viola will have in our memory will come up. Maybe this is too linear. I am not sure if it will be like that. Its too early for me.

55:55

T: For me it is also interesting because as much as I love my instrument the viola I also don't love my instrument (lacht) because or any instrument I think as a interpreter or an artist I want to have larger ideas than the one instrument. For me the viola doesn't have a clear identity. For me the beauty of viola is that I can make it sound like a cello or like a violin or a flute or an oboe or a singer or what ever and then it is for me the flexibility so I don't think that there is a viola identity of or at least the one I am thinking of is not a positive one.

A: So in the end it is more or less the same. You are in fact talking about a voice of voices. When you said it can be a cello it can be a cello it can be a violin a flute a clarinet,

T: Like as human beings I don't think we have one identity we have so much we bring into our personality how much can we bring into one musical piece – this is a question... and it is something to communicate with the listener – something that is not only in your mind or in my mind or in our mind, but something that will take some kind of reality.

57:28

A: As a composer the only thing I feel able give is an offer. I mean can offer something to the listener but I can not and I don't want to control the journey they are going through that music.

T: Sure, I take the same approach as a player.

A: I don't want to be pedagogical I would say. I like to treat the listener like an adult not like a child this way. I don't want to take the hand and to say you have to bring you have to come here. Nono ... They have to find their own way. So as a composer the only thing I can do is to offer something to offer a journey, that I did before but without the expectation that they are going to follow the journey in the same way.

58:20

T: It will never happen and each person who sits there is something else. I take the same approach in my interpretation I don't want to give a clear direction I want to play most good master pieces let us say the higher the level of the composition the more perspectives there are so I want to offer an ambiguous view and one person will hear this and another person will hear that.

A: We will never control that. That's healthy and that's the magic. The magic of the art.

T: Absolutely.

A: So don't know if this gives you any cue regarding the technics we weee exploring. But I ask you to keep in mind this idea of using the voice but when the voice didn't come up. This is going to have the intention to come up. This is a moment before so for instance this morning you switched the harmonic from multiphonic and at some point you went to the distorted sound, in the end you were doing something that will happen in the piece it is a journey between something that is very clear then it becomes complex with different voices and in the end the voice breaks. And then you have this sort of distortion when like when you have this throatclear in the morning when hrrrchh ähhh so we have such a wide range of uses of the voice that this is something I like to explore. And this means that some of those sounds at some point will become clear in terms of listening they will be present for the listeners. But at some point it will be a bit unclear. In which step I am. Am I in the step where I cannot get anything. Am I in the step which ah maybe I am hearing something which is quite hidden. Like a hint of what is really happening and later on this comes with more in the front and then I start to get it. I also like this idea of making something flowing in the music in which it could happen from time to time but in which everything is not clear from the very beginning. I need a certain time to

realize ok. Now I got the meaning of something that happened four minutes ago.
Or whatever.

T: Hm ...

16:01.20

T: I get the viola and we will try something ... sucht die Viola ... hustet ...

02:14

A: So now ... we are going into another type of multiphonics ...

T: OK? – What is BAF

A: It is bowing above the finger.

(Hält die Viola hin ..)

A: But you will have the fingers placed on the notes for those harmonics which means in this area.

T: Around the forth ...

A: The forth yeah. ... that is the seventh

T: You want me to play here?

A: But you have to put the bow quite close to the finger ...

Spielt

Those are the best. Are you proposed to start from D for instance.

T: First I have to get them.

A: That one ...

T: spielt und muss sich ziemlich verbiegen ...

But how can I find this sound without climbing up?

A: That will be my work – my job.

T: I don't have to just be on that harmonic because that I can not promise.

A: You will be have time to get the harmonic ... and then I will going to the multiphonic.

03:39

T: Good.

A: I will prepare it.

T: Spielt den harmonic – and now what do I do.

A: Normally what I used to do is the more fresh on the string (?)

T: You gonna show me what I have to do ... (gibt im die Viola)

A: I am a bit afraid of the viola.

T: Ja ja ...

A: Spielt die harmonic ... und dann den multiphonic (Ton ist sehr viel lauter, da er mit der Viola auf dem Mikro liegt) So my finger is quite flat and then (spielt) so i can get the harmonic which is not so brilliant and so clean. As if you play normally. And as soon as you increase the pressure not that much ... and I am putting the bow almost in the next note not the next but the next three or two

05:05

T: This position is not good for a concert. (lacht)

A: Why.

T: Because it is another element of destabilization (lacht)

A: I know you are going to hit me ...

T: No, but the I am telling you this is this is different on the cello when the instrument is based on the floor.

A: You need to find another balance?

T: Its like ... its exactly what you said you are afraid of the viola ... imagine in a concert (macht es vor)

A: Ah I am afraid ah of the instrument ...

T: But it can fall down or whatever

A: Because I don't play the instrument ...

T: spielt mit der Verrenkung ... (Das Instrument wird eigentlich nur vom Kinn gehalten – Hand liegt neben dem Steg – und die andere Hand führt den Bogen) spielt ... probiert es aus ... (jetzt findet sie eine Möglichkeit das Instrument mit dem Daumen zu stützen) what I am looking for? ... this?

A: And if you use the finger one? And then maybe you can up roach ...

T: It depends what will be before and after. (skeptisches Gesicht)

A: But for the moment just to find the sound I mean. Maybe you can try with finger one.

T: spielt ... so I will tell you what happens when I play a concert ... I have sweating hands ... I am sweating here (Kinn, Hals) the viola is not stable ... this is like I am not sure.

A: But you make the viola stable ...

T: No I just don't like to play up there

07:44

A: You make the viola stable not with the right hand but with the left hand. Right ... left hand and the shoulder.

T: But this is a very uncomfortable position where the viola is normally not played. It like beyond the place to play a viola. Maybe I can – we can keep it in mind but I see you are going higher. (lacht)

A: this is the area in which I when I got it where I wrote the best this is the area where I think it works the best.

T: I am not sure I agree not for me. I am not sure.

A: Which means that you don't want to try this?

T: I can try but I can tell you that it is dangerous. Because I don't like to loose my viola. And now I am not hot (weil es in der Kirche so kalt war – lacht) But in concerts I will have sweating hands. And I try to avoid positions in which I cannot hold my viola.

09:05

A: And in the different string with that position you feel it also unstable for you.

T: Yes ... in the what – where we played now it is very unstable.

A: But it is I am trying to understand it is unstable because of the very high position ...

T: Because I have to hold my viola ... mainly ... so it is a mix of holding it ... here and here but in this uncomfortable position you want me to produce a sound which is itself so fragile. (spielt – und es klingt eigentlich wunderbar)

A: the only chance to get this sound is to approach the bow closer to the finger.

T: There is my hand. I can't play any closer because I then touch my hand.

A: But if you use the thumb to go higher in the ...

T: But then it is ... ja, this is (irgendwie scheint es doch zu gehen)

A: this is like a glissando you play upwards, but instead on the string ... ja, that is the movement that is great ...

T: Spielt

10:44

I don't know am I getting closer to your idea?

A: Yeah! Step by step yeah.

Spielt (multiphonic Rauschen in der Tiefe Flageolett Oberstimme)

T: And this same one is not happening also when I do the same flageolet here? (spielt mit den Fingern klassisch in der Nähe der Schnecke – und es klingt für mich ziemlich ähnlich)

A: I never did it – I never succeed to do that ... the point is when you play the other way around you have much more body in the sound. Because what we are making is just to amplify the low frequencies of the spectrum. You can not do with the normal bowing technic.

T: Ok.

A: So if I compare what I did with what you were doing I think but maybe it is my perception because I am playing from here. I think that I was putting my finger much flatter, which means that I am using like more fresh (flash?) on the string maybe

T: I tried the flattest ...

A: Yeah but now we have to move the farm (?) to go the higher position

T: spielt ... something like that?

13:08

A: Try to increase the speed with the same pressure.

T: spielt

A: We are playing the C ... it is to deep ... but we will see.

T: spielt (höher)

A: Yeah, that's it.

T: spielt (höher und tiefer gleichzeitig)

A: May I try once more? I am trying to get the sensation line (?)

(spielt – leider ist es zu laut ...

T: There is more weight ...

A: And more (unverständlich – er meint glaube ich die Fingerhaltung) in that sense.

T: But you know ... there is another problem. I am just telling you from my experience. I will have sweating fingers – with the sweat of my finger I come to the area where my bow needs to play. And it is creating a dirty mixture of sweat and colophon – its not a good plan.

A: The difficulty or the problem you find is you're thinking what you are going to play afterwards.

T: Yes also and then the colophon will be mixed also on the finger. And everything will be sticky. I've had experiences of this area, I didn't enjoy it. Maybe we can find something alternative. Somewhere else on the viola. I am not very happy to be playing here.

A: So can you suggest any alternative you think it can be closer to that.

15:33

T: I have a beautiful D for example. I don't know.

Spielt hinter der Brücke ... ³

(Überraschender Weise spielt sie jetzt genau die Fingerhaltung, die Alberto vorgeschlagen hatte – nachdem sie andere Stellen ausprobiert hat, diesen Tonkomplex zu erzeugen)

I don't know.

16:49

A: Because the point is using the all the types of multiphonics for instance when your fingers are on F quartet on high (?) here with normal bowing that's this is very unreliable. I think. It happens in some instruments. In some others. It doesn't happen at all. You mean the multiphonic I am referring to.

T: Yeah I don't know yet.

A: For instance in the forth string which is the best for this if you finger that F quarter tone high ...

T: Excuse me ...

³ Nur die Idee, während Tabea spielt Alberto zu zeigen wie er sich Strukturen von Baumwurzeln oder Blättern anschaut.

A: If you're on the forth string your finger here this F quartet tone high but not normal pressure but half pressure

17:55

T: Spielt ... okay ...

A: This is what I mean for me this type of multiphonics that are in some books regularly don't work. They can't work because it depends a lot on the instrument you have but I never succeed making those multiphonics reliable while with this technic I get what you mean with the sweating moment in the piece this I understand it but those multiphonics when you get them they are there – they are there always.

T: Well I didn't succeed yet.

A: But you see that I did it.

A: Yes.

18:39

T: Spielt in der Haltung die Alberto vorschlug.

I don't have much experiences with multiphonics so I would have to learn this technic. But this area (lacht)

A: the point is that is the only area we can get those multiphonics

T: Are you sure

A: Well in my experience it was that because the point it that we need to have the bow quite close to the finger. So if you go to lower positions then you will have the problem of the body of the instrument and it will be more sul tasto

T: And also the dirt is there ...

A: I found that

T: spielt (fortgesetzt – viel Rauschen)

And without multiphonics you are not interested in writing for the viola? (lacht)

A: Of course ... but I wanted precisely to explore the things I considered that could be more difficult more risky ... because for normal playing (lacht) I already know how to do it – it is that you don't need me.

21:02

Okay then the point is ... you can consider that you explore this technic on your own?? And then you give me your feedback ...

T: Yeah but I want to stop before the fingerboard.

A: Okay, then lets do something. May I try to do that.

T: Please.

A: But in this case I am going to ask you to hold this ...

T: I will hold the viola – yes.

A: Ok – now I am in B-flat, (spielt) this was the lowest ... if I go to the G spielt ... the G doesn't work to my ... the E⁴ - the point is if I want to get something a little bit more complex lets say I am going in direction of distortion or multiphonic. Spielt and if I go there then I have the body ...

T: It is a very limited area, yes.

A: So I trust you ...

22:49

T: spielt ... umkreist den Komplex ...

23:54

Okay i will go practice multiphonics ... some ... and let's call the best ones ssss ...

A: The best ones lets say in terms of position are the lowest. But in terms of getting the multiphonic because of the bow restrictions I am not so safe I think. For me for instance from here to here in this viola I didn't try this one. From here to here

T: Maybe ... maybe ... now it jojo (?) to be great just to invest some time to find it I think once you find it Tabea it is just a matter of making it safe.

(Kamera GH4 Totale fällt für einen Augenblick aus)

24:51

But once you find it and you have the sensation ...

T: It will never be safe ... in that position ... there is no such a thing. If you climb to the cherry tree and you go to the last step of the leather it is never safe.

A: It depends on the context. I mean if you climb step by step little by little

T: No ... I played Ligeti many many many times first the first movement and we have the crescendo to the highest position and I have to let go and then a play

⁴ Ein wunderschönes Bild wie Alberto spielt und Tabea die Viola hält!!

the (flageolet) this is the worst moment in every concert to hold the viola like this after sweating – that is why I tell you because I know what I am talking about. I am not happily exploring that area.

A: So give it a chance.

25:49

T: May be you can write something where it appears I will try my best but I am telling you this is a never safe area. Never.

A: May I show you something else with this technic?

T: Oui! Maybe you should write a viola concerto for yourself.

A: No no ...

T: Why not?

With these sounds you know to do ...

A: Spielt ... so the next step once you get a multiphonic – I am sure you will get it the next step is (spielt) just to have this sort of open string. And the other one is just to (spielt – wobei es unterschiedlich hoch pfeift) just to alternate with the harmonic. Considering that this harmonic the goal of this harmonic is never to have the clean normal harmonic to get through the traditional technics. Okay?

27:18

T: (Nimmt wieder ihre Viola – spielt) But you will still playing on this side again. (spielt) okay – another time ...

A: Okay. The next thing – but this is a question for you was – I want to know if this could work for the orchestra? So for this I need your advice. Or for everything but I am going to move from a tonlos sul tasto sometime we will get harmonics normal harmonics let's say. Sometimes as I said with the top over the lines the top layers of harmonics. So then the question is that very often here when I was trying out I got pitch. And I was wondering how can I make something save to prevent pitches to come out. And then I thought of an additional fingering before the finger you use to get the sound. And then to save this common work in such a way that I start from a certain position and then I add the additional fingering a finger before the normal one use for the fingering.

T: The finger is on the other string?

A: Yes. So one is touching the fourth string normally. Plus the first string. Which will place an A in fact. And you place the second finger for B-flat.

29:26

T: My first finger is here and on the A-String?

A: No on the fourth and third ... (T. spielt) that's it. The first finger even if you are playing you keep the – and then the same with the next string. You keep the second. The second finger on the second string. Fingering with a third.

T: Spielt

So I am aiming for this and I stop it with the second.

A: Yes. So I means your are all the time fingering normally. But you keep the finger of the lower string ...

T: Previous note yes ...

A: ... to the next one.

T: And what do I do with the bow?

A: With the bow for the moment we make a sort of violash (?)

T: But tonlos you say ...

A: Tonlos ... a tonlos at the beginning. Tonlos at the beginning means sul tasto.

T: Spielt (tonlos ...) I don't yet understand what you have in mind maybe you try to show me what you tried.

Gibt ihm die Viola

30:55

A: If I ... I don't know if I am touching the microphone ... I put finger one for the fourth string plus the third but on the third the finger is going to use the second one.

T: yeah.

A: And the second one ... this is the finger position. And then I play like this. This has too much pitch. We always we have a sort of hint of pitch but tonlos is too much.

T: But this has no sound.

A: What ...

T: It is too much pitch for you but it has no sound. It is just I can do that on the bridge but I need a phone (?) ...

A: I wish you the hole thing (?) and then my idea is once I go to sul ponticello I remove the additional fingers so I keep only the normal ones and then I will

have the the pitch and then I will move to the molto I will have the higher level ... For me the most difficult moment is this one.

32:31

T: Spielt ... (tonlos) this is pretty tonlos ... but not flageolet ... but this kind of bowing thing sound ... this would be no pitch ... (streicht auf dem Korpus der Viola)

A: Of course but when I propose at the beginning this bow contact point it is because I don't want to have a clear but I want to have a hint of pitch. Like a breathy breathy far tonal pitch.

T: spielt ... hm hm ... so you want to do that in the orchestra also?

A: That was the question. First this is something you think you can control in a precise way the soloist and what happens if I transfer this to the orchestra?

T: (Geste ...) I don't know.

A: I mean technically speaking I don't think it's that difficult. Maybe the most difficult thing is the concept. I am afraid of having harmonics and pitches everywhere ...

T: Yes and this might happen. ...

A: This is why I thought if I clip sul tasto and I add the neighbor fingering in fact I am avoiding the note to provoke the harmonic. It is a work I think ...

T: Or even cover with the whole hand to have even just a hear of an airy sound is that too much pitch?

34:50

A: No that is perfect. And that is a very good solution except that I want a transition, in which in between I want some specific ...

T: To come up yes yes ...

A: Then I miss it. So for instance this would be perfect. If I want to move only from tonlos to this. This solution is perfect. But in case I have this intermediate state in which I want something very specific, some harmonics coming up. I think we have to think about a concrete position.

T: Yes yes I understand.

35:30

Spielt ...

I mean the church is super not helpful in making in the sense of making the flageolets happen even if we don't touch the string.

(GH4 Totale unterbrochen für ca. 15 Minuten)

Spielt ...

T: Okay let me see more ideas

36:00

A: This is more or less always the same idea I just notated different fingerings to get some or some complete harmonics ... my idea would be this would be for Tabea ...

T: And the rest is for the orchestra. I understand ...

A: But ... Do you think this could work for you.

T: Sure.

A: Right? Great! And one more additional thing again it is going from something very breathy sound ... here you have in the second string a very high position I thought of fingering with finger three plus one for safety reasons to avoid any harmonic. And the bow very close to the finger

T: Spielt ...

Why do I need one and two?

A: For me it is in the moment to avoid the harmonic.

T: Ah, you want to avoid it. This is

A: And then again in a time you open it and then you get the harmonic.

Spielt

T: But what I hear when I put the finger instao (?) ... is there still something??

A: And if you play the bow closer to the finger? Much closer to the finger almost touching the finger?

38:00

T: Is that difference big enough? For you? Between the flageolet and the stopped?

A: Let me see.

T: Something like a ...

A: Yeah because what I have in mind for this moment was just to be so close to the finger that the harmonic couldn't come up. And then at some point

T: I will not go closer than .. so I can keep the bow on the finger ... spielt ...

A: so you always get the harmonic?

T: Strangely it makes it happen that it comes. Spielt ... this doesn't do much ... or I will do something with the bow ... what did you try? (gibt ihm die Viola)

39:43

A: Yeah but I think I was ... I want to make safe the instrument (spielt ...)

T: You should suffer a little bit too

A: Of course I am the guilty guy.

Der Unterschied kommt auch nicht heraus...

T: I have a general question – maybe I sound terrible but I have to say it ...

A: Of course ...

T: For me all delicate sounds that I can produce happen in a situation when I either play a solo or in a really small room. With a small ensemble. As soon as I am a soloist with orchestra I have to reduce the subtleties and bring out other qualities that a solo playing requires.

A: Sure.

T: the sounds you are showing me bring me great frustration today ...

A: this I understand

T: ... because I cannot possibly imagine them in a solo situation. It is like being a soloist with orchestra I need different tool boxes the fragilities of the sounds and position and discomfort and destabilization is a mix of elements that I am I cannot yet honestly I cannot yet imagine them in a situation of a concerto.

A: Yeah I understand your problem.

42:03

First because we are just working on all those fragile specific moments that are putting you in the most uncomfortable and less explore situation. So this is normal that you feel this frustration. This I absolutely understand you.

T: Yes but I have also played like 50 different viola concerti and I know what sounds go in a chamber music and what sounds go in a solo piece. Even though you said you don't want to newities, this is not what you are looking for you are

imagining the viola as a solo instrument with sounds that most people can't hear
I might not be able to produce them

A: for the moment

T: Maybe for the moment but maybe also for ... also I don't yet I am not yet on board. I have to say very clearly I am not yet on board. With things you show me. This is not what I told you last year when we met and I said I know how complex you break sounds apart and I love it. But I have also seen the difficulties of some of your pieces. And I told you very clearly I am getting old. And I ask you to write something more simple.

A: But what is simplicity for you?

T: It can be a complex matter but it doesn't need to be like finger twisting thumb twisting sounds I don't understand.

44:02

A: For me simplicity is not the same that let us say something easy to play. It is something different. For me some of these techniques what requires them I said before we start this morning I think it is to be open to the know the instrument.

T: Yes you told me today. You didn't tell me that before. I am not sure I don't know ..

A: Well this is your choice if you want to try to go in this direction and try something else later steps

T: If I see some musical ideas because this is just it is like a certain way of pronouncing a letter without knowing the sentence I am saying. I need to know the musical context in which and then I can make a real effort.

A: This is what I said before when I said voice in the prelinguistic sense. It is not that I am still in the moment of even pronouncing a single word. I am still working in the materials that are coming before the voice is starting to speak.

45:54

This is the situation where all those materials

T: Appear ...

A: Appear ...

T: Yes yes ...

A: And of course, the word will come. But to explore the word let us say you don't need me today. And I think I don't need you today because this is the

playing technic. Need to discover from at one (?) ... So today I propose you all those fragile moments in which the voice is has only the attempt to become a voice but I didn't ...

T: But I could just ask you to look for easier solutions with the same effect.

A: I tried ... of course this is the goal.

T: It is hard for me to believe that there are no easier solutions with an equal meaning.

A: Equal meaning or equal quality of sound.

T: I don't know if I can produce then it doesn't mean anything. I know that is not what you are looking for.

A: No no but ähm ... for me for instance the multiphonics we got at some points

T: You got them I didn't. I didn't get one. Lacht

A: But Tabea think why! You know the difference. Because I don't play the viola so obviously you are able to be much better than me. The difference is that to bring out both sounds I have invested a lot of time ... I didn't bring this morning and tried out. For the first time. I needed time to do that. So because I also experienced this slow process of being able to make those sounds come up, like them to be born, this I why I would suggest to give you the chance to experiment that and to see okay I am going to try that on my own I know more or less what Alberto is looking for I am going to experiment I am going to take a certain time and then I decide.

48:35

T: I like to see the musical material at some point that you have in mind is there any melodic material is there any developing harmonies what is the dynamic range what is the tempo feeling. I mean there are so components of music and at the moment we only took things apart.

A: The point is that to determine that more in detail I need to know in advance what target type sound categories I am going to work with. Otherwise it is just an exercise. But normally my way of working is just first I choose the material then I find the sound categories then I find the technics and then I start planning the whole piece ... I do not write the first bar once I have set the whole piece.

T: The famous first sentence in the book. Comes at the end, yes.

A: Yes, I am not able to write the first bar and then the second and then the third I am not able to do that. Honestly. So I need to set everything. But I need to set everything once I know the sounds the technics I have I will use some of them I will refuse some others and then I can plan the whole thing.

T: And I know it is a provocative question but I will put it ... (sie verliert fast ihre Stimme) Why don't you create those sounds with a synthesizer? Where you can get what you want.

A: Because a synthesizer I have worked with electronics for many pieces because the synthesizer for me has to main problems. One: It is just a technical issue. I never found a sound as rich as ...

T: ... as a human being suffering producing.

A: That's another point. No, I mean as the sounds coming from an instrument. To be honest this is my feeling. And the second one is because I like making music with human beings.

50:52

(GH 4 Totale wieder in Betrieb – dafür ist gleich das Ediol nicht mehr dabei und zwar von 15:51:50 bis 17:03:00)

Even if there are some conflicts some difficulties but I need to have the feeling that I deal with something with someone.

T: Yes! I agree with you. I also much prefer real sound.

A: So I don't want to replace a human being by a synthesizer. Maybe it is my age.

T: No, but I think the musical – you talk about polyphony you talk about the parts of the voice and everything. We can get that just by playing on two strings.

A: Sure.

T: And maybe more effectively?

A: It depends for what.

T: I know.

A: It depends for what, yeah ...

Because if you refer to polyphony in a traditional sense for instance ...

T: Its beautiful nothing wrong with that ...

A: Yeah, of course. But my idea of polyphony is a bit different. My idea of polyphony is not coming from two voices singing.

52:08

But from confrontation of two different sound categories. And you will also have this without any of those technics. Just combining an artificial harmonic and normal stop string. You also have that range. But I didn't bring that Because I'm not used using that.

T: Because you don't use that.

A: This is the problem and the other aspects are not any problem at all. I guess. So those are the two worlds I was trying to mention at the beginning. You are referring to the world in which the voice has been already defined. In this is the voice I have in the memory.

T: I don't know I mean the we have so many things I didn't bring a list of sounds but I am sure we can we have many things between the breathing if it is (bläst in ihr Instrument) real air sound or the bow on the wood. Or the bow on some material without pitch I am sure we can explore many many things we don't have just the tonlos – that for example. I am sure we could find many things. We could also find the broken sounds by artificial flageolets which I can control a little bit because I know where I am ... you can make them fragile by using (macht es vor) the Terz-Flageolet or something. What I want you to know that there is a certain area (zeigt es – zwischen Steg und Griffbrett) all this very high positions with the bowing behind and all the things we mentioned in this morning they feel like a little bit out of my range. I can try but I can not promise.

54:42

A: Then we can try and then we can decide.

T: And maybe you can use the beautiful instrument that I bring to also be used not only the distortion. Or the memory of it or the because that feels to me like a pitty.

A: Yeah, for me it is not a pitty.

T: If it is a part of a process maybe it is beautiful. If it's ...

A: No it is part of a process but for me there are not two different worlds I mean I don't want to renounce to the to the moment in which the viola could even sing no I am not in that position. I want to explore the range in which I can put the viola. I can put the viola in some moments which are very fragile which is not so connected to the instrument we already know and tonlos for me is a traditional sound. For me it is part of the repertoire. But at the same time I can have the

viola the sound of the viola if it is existed. I think we understand very well what we mean. We can find at some moments in the piece the sound of the viola but to arrive to that moment in the piece and to give that essence for me I need to control the other elements. Because the other elements are the fragile and unstable and uncomfortable ...

T: I got it ... (lacht)

56:35

Yeah

A: Äh ... Would you mind a very last try.

T: What time is it.

A: Five ...

T: Yes. Good we can ...

A: Two very short something is like a thing that I would like to experience but for that I need to take some distance.

Could you play ...

T: I am on my viola. Yes.

A: An open G ... and on the forth F-sharp maybe a bit high I am looking to get beating.

T: Yes. (macht es)

A: This for sure it works but I want to listen from over there ... to listen if it holds

T: Hm ... I can also maybe go out of the unison where I start.

57:43

(Spielt ... klingt fast wie ein normaler Ton – Doppelklang)

A: I go out ...

T: Yes please. (spielt weiter)

A: Ok, Tabea ...

T: I love that effect.

A: Would you mind now to lead with a unison but two stopped strings

T: sure ... (Spielt – ich bin offenbar mit dem Edirol beschäftigt, weil ich Tabeas Spielen nicht nachführe)

59:28

So here i want to ask you not to do it in first position because for me already it is too high. It is a nice effect.

A: And can we start from the open beating lets say G F ... I don't know. I think it works better with F-Sharp. Am I right or is it on the forth string where did you get the beating more

T: I start from the unison and then I go just millimeter by millimeter out of it ...

17:00:04

Spielt ...

A: And then can you switch ... you keep the normal stop note here and then you go to here which means that we are going to have towards that higher open string.

T: I don't know what you mean ...

A: We start from unison you leave the unison to get the beating

T: Or did you talk about unison with the open string?

A: Yes ...

Spielt ...

A: And then on the third string you play the harmonic to an octave higher

T: On the open string

A: I want to check if we still have a reception of a beating or if it disappears.

T: I never tried ...

How do I start. (spielt)

A: You start open string .. and unison ... and the forth you tune it to get the beating ... and now you to the third string the harmonic

T: Not as much as with the open string ...

A: And one more try. And then you got to the octave. On the third string.

01:50

Spielt ...

T: it is too much ... what do you think.

A: it is more subtle .. and the speed slows down. I think.

T: And you don't think that the more obvious one is the best one.

A: Sure this is the basis.

T: Yes.

A: But I wanted to explore the other option just in case we have some empty emptiness at some moment and we have a change of register then and we go back to the open string etc.

02:50

Spielt (und das Ediol läuft wieder mit)

T: That is also a nice one with one harmonic ... it started from the Do

A: So it worked better when you used the harmonic on the forth string.

T: Yes. To go on the unison with the harmonic and the octave.

03:45

Spielt ...

In which case I would not going lower but higher ... with the stopped one otherwise it is too far ...

May be ...

Spielt ...

A: I take note

04:33

A: ok. Can we try once more with the (prepared viola)

T: Yes please.

(Holt die präparierte)

A: Now just to go back to the idea nothing new now the concept of the year (?) we have something different ...

T: Yeah, show me again what you did this morning

05:34

A: So it was initially it was a harmonic like sound playing between the Heifetz and the bridge ...

Spielt ...

06:14

A: And now switching from the harmonic to the multiphonic ... no no .. it is still in that area. In each string.

Spielt ...

A: And now can we play the second and third together only the harmonic? If you need to use the fingers just to avoid to add the multiphonic.

Spielt ...

07:26

A: It is difficult because of the ... ?

T: No, because I don't know the viola... (spielt die Viola heruntergenommen, am Bauch) also because the higher note appears on the lower string. (macht es vor)

A: Because we have moved.

T: Shouldn't we?

A: Shouldn't we!

T: I see we are playing the wrong note.

A: I think we exchange a bit

T: I see – they go higher or what? Here we go ...

A: But this is too high? This should be like a G ... G

T: (pfeift ein G)

A: Yeah ... and this ... and this should be an F ... I think it is a bit too high.

Tabea geht zu ihrer Viola und vergleicht die Tonhöhe ...

08:35

T: Gut.

A: And now I like to play a bit louder ...

T: Both of them?

A: Both of them and in case the multiphonic comes up try to put ...

T: Try to put ...

Spielt ...

09:05

09:30

T: Is that something you ... imagine?

Spielt

A: And what happens if now you try to play louder again? And you release the finger of one of the strings. I am trying to combine harmonic and multiphonic on the other.

Spielt

17:10:00

T: Are you sure that's necessary?

A: It works better when you are playing the three and four ...

T: Three and four ...

A: Because the difference is bigger ...

T: Exactly.

Spielt

T: And now ...

A: And just to ... can you play normal notes? Normal notes in this area? I mean bowing here ...

11:00

T: It is low register ...

Spielt

T: So you call it normal notes ... but with the effect of the broken ... yes yes ... that's nice!

Spielt weiter ...

On the low string it was nice ... not knowing if it would come with the low octave or the ...

A: This was very confusing for me and I don't know the reason because I got those pitches and by assuming (?) ... I am not sure if it happens all the time in the same place ...

T: Or maybe on your viola this and on the other this ... yeah!

Spielt ...

12:39

T: So dependent on the bow pressure ...

Spielt

Hm

A: On the other strings happens always something regular ...

T: On the B-flat it is always it is because of the sordina it takes away the wolf notes or it adds this ... this is a very phantastic effect.

Spielt

But you want it in this place? For that wolf effect?

A: But then we should check if we have the same for instance ...

T: Absolutely ... on my own viola yes!

Spielt

13:43

A: So then it is something you also can check afterwards when you are back from ... just to check the behavior that sort of wolf because I am not sure if this particular instrument or even mine ... or if it is something in general?

And do you think there is a way to control in which octave we are. Or it is something ...

T: it is probably very fluid. Yeah ... Which I like much more ... That it may come up like this or like this – if I have to aim for a specific sound the risk is higher and the effect maybe less of an experience ... because if it is not going then if there is a certain area in which a sound may appear then it can become super beautiful if it is fragile.

14:50

Spielt ...

It is so interesting I am on the same spot

Spielt

A: And another thing. Can you try to play the beating with this technic? I mean you look for a unison and you deviate one of them? I never tried ...

Spielt

15:40

T: The sound ... I mean the instrument is not resonating.

A: Yeah, of course.

T: So I am not sure the beating will

A: Will you try to get it and then I will see from over there?

16:05

Spielt ...

(Alberto entfernt sich ...)

16:55

(Alberto kommt zurück)

A: Ok, so I think for the moment it is ok. So what do you think if I make a clear chart with some concrete things

T: And I will experiment ...

A: And I send to you ...

T: Yes. And you experiment and you give me your feedback ...

T: Very good.

Yeah ok!

17:30

A: Yeah that was just indications for me. Issues for me ... To remind to remember how I did it.

T: Looks like a (irgendetwas an den Zähnen – ein Gebiss?) Ok:

A: Ok ... good.

Beide räumen auf ...

T: Uff ... toooooo cold!

Es passiert nichts mehr ...