# Syrens of the Collective Unconscious 

For One to Three Pianists on One to Three Pianos

## Demmis Bāthory-Kitsz

## Syrens of the Collective Unconscious

Dennis Báthory-Kitsz

1. Swing relatively hard and relentlessly throughout. While playing, imagine a drummer is present to push you forward.
2. A single performer may play any and all staves where that's physically possible, although the best idea for a single performer is to begin near Parts Six and Seven and move upwards toward Parts One and Two in the middle of the piece, and then downward or outward.
3. Part Eight is unique in that it is always played in proportion to the number of performers - in other words, the line is always heard if there are three performers (or a fourth performer playing that line alone). In the case of one performer, the line is heard about one-third of the time.
4. Part Eight can be handed off improvisationally, or the handover planned.
5. Multiple players may occasionally play everything at the same time, but it should not a be continuous, undifferentiated volley of sound. A call-and-response of parts and/or dynamics is always welcome - and, in addition to the required Part Eight, a 'solo' can be handed off (either with one or two players resting, or dynamic change; the latter is preferred). Do not thin out the notes, but either play them quietly or rest for the entire measure.
6. Part Seven may be played 8va bassa, irrespective of the number of performers, and if a fourth performer is present, Part Eight may be doubled 8va bassa.
7. Parts One and Two may be played 15 ma alta if there are two or more performers on a single piano, but if the choreography can be managed, playing as written (at 8va alta) is encouraged.
8. No matter how many performers are involved, always play the first two notes in measure 1 in Parts Five and Six, measure 2 of Part Six, and the the final notes of Parts One and Seven.

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