Syrens of the Collective Unconscious

For One to Three Pianists on One to Three Pianos

Dennis Báthory-Kitsz

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- 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 15ma 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 final notes of Parts One and Seven.

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