

recur. This regularity of structure is even more pronounced in many works by Antoine Beuger and Manfred Werder (and Inderhees himself), which set up an exactly recurring, serial-repetitive structure which does not vary throughout the piece.

Compare this, then, to the type of form presented in *Dramatische Studie Nr. 6* (1999) by Stefan Streich, a variant of which was performed by Normisa Pereira da Silva on July 20, 1999 (see Figure 2). Streich was one of the most regular visitors to the Zionskirche, had several pieces performed there, and for a time his music was also published by Wandelweiser-Verlag. His series of *Dramatische Studien* (*Dramatic Studies*) differs however in subtle but significant ways from the series composed by other, more long-standing Wandelweiser composers. What actually happens in Streich's piece can be surmised more easily using the graphic representation in Figure 3, which in turn presents two ways of looking at the piece. The second divides the piece into segments each lasting thirty seconds, while the first—which incidentally more closely follows the layout of the score—divides it into segments of one minute each. This arrangement makes it clearer that Streich's piece can perhaps best be understood as presenting two related, interlocking processes, each stage of each process lasting a total of thirty seconds, and taking the form of a progression from complete or almost complete equilibrium between sound and silence to a situation where silence outweighs sound by a ratio of 2:13 or 1:13, respectively. The second representation is closer to the impression on hearing the piece, since—due to the individual lengths of both sounds and silence, and the lack of consisting supporting factors on other parameters—it may not be at all obvious that we are dealing with two processes running, as it were, in parallel. The other three variants of the score differ in their pitch material, but the temporal processes are the same.

The difference to the approach in Pizaro's piece may not be immediately obvious, not least since in *within (1)* as well there are varying lengths of silence in each section. Nevertheless, even the title of Streich's piece—*Dramatische Studie*—indicates this formal difference: for all that the title is to be taken with a pinch of salt, and for all that Streich's piece displays much in common with other characteristics of Pizaro's (quiet dynamic, unusual timbre, simple material), the form presented in *Dramatische Studie Nr. 1* is very much an individual rather than a dividual form,¹⁴ and even a dramatic form, even if the drama which unfolds is extremely understated and is as much about the idea of dramatic form as it is such a form itself. By contrast, the score of *within (1)* states that '[n]o effort should be made to vary the sound. No effort should be made to keep it the same. The same process simply enacts itself every fifteen seconds.'

In many ways, this is exactly what happened over the three years of the project in the Zionskirche, as well. There too, we have a process that simply enacts itself, even if the pieces presented differed sometimes radically one from the other in content. Indeed, the 156 musical events in the Zionskirche present not only a microcosm of experimental music as made and experienced in Berlin in the late 1990s, but also an opportunity to explore in detail what connected and connects the Wandelweiser

DRAMATISCHE STUDIE NR. 6

1. Variante
für große Flöte solo

für Normmisa Pereira da Silva

Stefan Streich (1999)

sempre 0'00 0'30
8va immer sehr gerade WHSTLE-TONES
ppp sempre

15 30 15

1'00 1'30

14 16 15

2'00 2'30

13 17 16

3'00 3'30

12 18 17

4'00 4'30

11 19 18

5'00 5'30

10 20 19

6'00 6'30

9 21 20

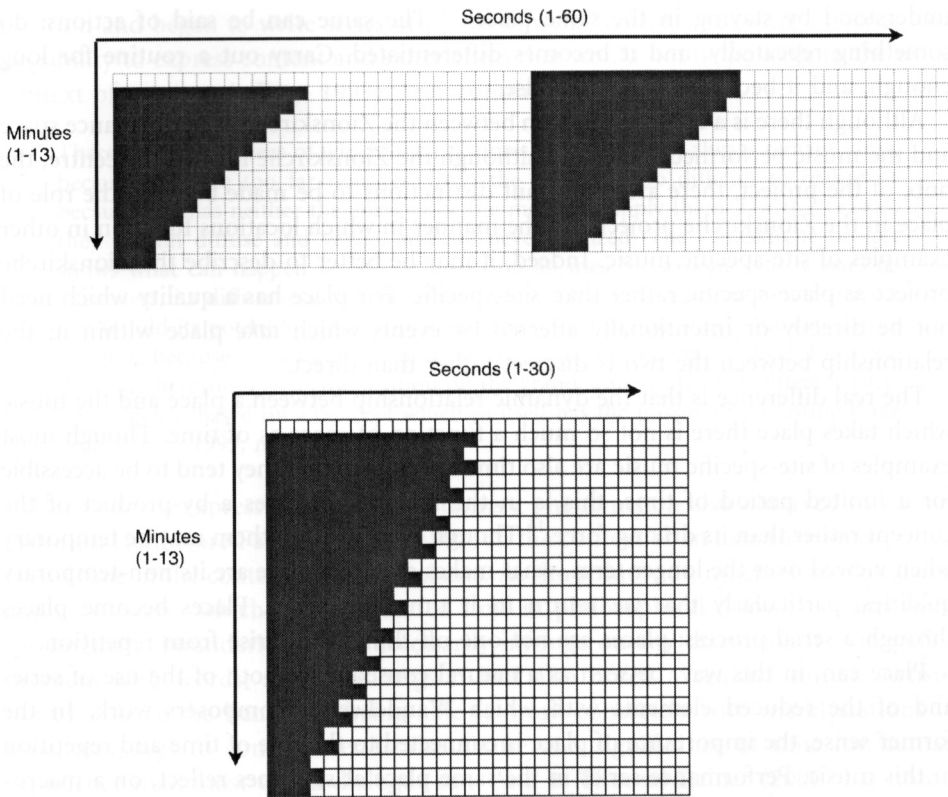


Figure 3 Stefan Streich, *Dramatische Studie Nr. 6*, Variant 1: two graphic representations. Coloured boxes represent sound and blank boxes rests.

composers to one another, what differentiates their aesthetic from other related developments and what is particular about each individual approach, including to the task of composing ten minutes of music for performance in the Zionskirche. For the present purposes, though, I will return to the focus on the relationship between the linked categories of series and place as demonstrated in this and similar undertakings.

Series and Place

When we observe the same thing again and again, there is no need to develop it: it develops itself. Or, as the artist Andy Goldsworthy once commented: 'Change is best