

Johann Sebastian Bach

# Contrapunctus VI

aus / from „Die Kunst der Fuge“

für räumliche Stimmen  
gesetzt von Dieter Schnebel  
(5S5A5T5B)

for spatial voices  
arranged by Dieter Schnebel  
(5S5A5T5B)

(1972–1976)

ED 6680  
ISMN 979-0-001-87093-3

Contrapunctus I  
ED 6420  
ISMN 979-0-001-87093-3

Contrapunctus III  
ED 6420  
ISMN 979-0-001-87093-3

**PREVIEW**  
**Low Resolution**

Uraufführung / First performance:

10. Oktober 1978 Berlin (D)  
Rias-Kammerchor  
Dirigent: Uwe Gronostay

Dauer / Duration: 5'



Die zu artikulierenden Laute sind in phonetischer Schrift notiert: **Konsonanten**

**Vokale**

	Vorderzungen-vokale	Mittelzungen-vokale	Hinterzungen-vokale
	breite / runde Mundstellung	breite / runde Mundstellung	breite / runde Mundstellung
kleine Mundöffnung	i y ɪ ʏ	ɨ ɘ	ɯ u ʊ
mittlere Mundöffnung	e ø	ɚ	ɤ ɔ
große Mundöffnung	æ œ	ɛ	ɶ ɒ

nasale Artikulation = mit ~ (z.B. ð)

**Konsonanten**

	bilabial	labio-dental	dental-alveolar	retro-flex	palato-alveolar	palato-labial	palato-velar	velo-velar	uvulo-velar	uvulo-pharyngeal
plosiv	p b		t d				k g			
nasal	m	ɱ	n	ɳ			ŋ			
lateral			l							
frikativ	f v	ɸ β	s z		ʃ ʒ		x ɣ			

Da es in der lautlichen... auf artikulatorische... formung möglich... Organität... die Org... (siehe... auch...)

**Frikative**

- Zunge an den Zähnen, bzw. am Gaumenrand zwecks Engebildung angelegt (wie bei ts- und tʃ-Lauten)
- Zunge am vorderen Gaumen angelegt (z- oder zʃ-Laut)
- Zunge zurückgezogen, am harten Gaumen angelegt (wie bei tʃ- und tʃʃ-Lauten)
- Zunge am hinteren Gaumen angelegt (wie bei k- und g-Lauten)
- Zunge am Velum angelegt (wie bei ŋ-Laut)
- Zunge am Pharynx angelegt (wie bei ʕ-Laut)

- Zunge an den Zähnen (wie ein scharfes, ts- oder tʃ-Laut)
- Zunge gegen den harten Gaumen (wie bei tʃ- und tʃʃ-Lauten)
- Zunge gegen den mittleren Gaumen (wie bei tʃ- und tʃʃ-Lauten)
- Zunge gegen den hinteren Gaumen (wie bei g- und gʒ-Lauten)
- Gaumensegel gesenkt: Öffnung des Nasenraumes - Nasale Artikulation (wie bei ð- und ðʒ-Lauten)

- Mund geschlossen, Zunge in Ruhelage, Gaumensegel gesenkt (wie bei m)
- Mund geschlossen, Zunge zurückgebogen, Gaumensegel gesenkt (wie bei ɱ)
- Zunge gegen den vorderen Gaumen, Gaumensegel gesenkt (wie bei n)
- Zunge gegen den mittleren Gaumen, Gaumensegel gesenkt (wie bei ŋ)
- Hinterzunge am hinteren Gaumen, Gaumensegel gesenkt (wie bei ɳ)

**Laterale**

- Zunge vorn seitlich am Gaumen angelegt (wie bei l)
- Zunge in der Mitte seitlich am Gaumen angelegt (wie bei ʎ)
- Zunge hinten seitlich am Gaumen angelegt (wie bei ʎ)

- kleine Mundöffnung (ɯ u)
- mittlere Mundöffnung (ɤ ɔ)
- große Mundöffnung (ɶ ɒ)
- Zunge zurückgezogen
- kleine Mundöffnung (ɯ u)
- mittlere Mundöffnung (ɤ ɔ)
- große Mundöffnung (ɶ ɒ)

## Vocal scoring and choral formation

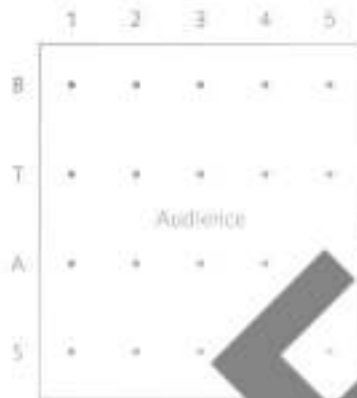
The arrangements of Contrapuncti I, VI, and XI from the Art of Fugue are intended for a choir consisting of 20 singers:

- 5 sopranos
- 5 altos
- 5 tenors
- 5 basses

Depending on the dimensions of the concert hall, the number of choral singers can be doubled, tripled or even quadrupled in each voice.

The choral singers are initially seated in the auditorium as anonymously as possible (no concert dress – to ensure that anonymity is guaranteed at the beginning of the work, the bars 1-16 of Contrapunctus I should be sung from memory while still seated, in a similar manner to Contrapuncti VI and XI). The formation of the choir is illustrated below:

Formation:



The choir of stars... at the heart of the... doubling or tripling... the doubling or tripling... the doubling or tripling...

The... is intended to highlight the spatial-structure... development of Bach's movements. The... of the Contrapuncti travel through the entire choir and therefore also through the entire concert hall. The sequence S-A-T-B simultaneously produces the travelling of the sound towards the back and the order 1-2-3-4-5 the travelling of the sound from front left to back right, etc.

Due to the travelling of the sound, particles or longer passages of Bach's vocal lines are undertaken by members of a different voice section – meaning that for example a

member of the alto group also sings passages of Bach's soprano, tenor and bass vocal lines. These passages are marked with Roman numerals:

- I = soprano voice
- II = alto voice
- III = tenor voice
- IV = bass voice

in the Bach score.












During rehearsals, it is... spatial transfer of notes... to sing and there are then... by A4, it is... that the... to be held over into... continuity. It is... especially... actually... from voice to... words, a phrase... from the previous... of his/her... of singer. It is not... reproduction of the notation... this is performed.

On essential... of the spatial perform-... addressing each other which also... more another... process will per-... the frequency... Bach's melodic writ-

... production... the spatial... of the vocal lines in the Bach... simultaneously requires the clear articulation of the... for this purpose, the list below describes the... shapes of the mouth, i.e. basic positions of the... which are to be considered quasi as different... of horns. The notated mouth shapes should be... adhered to and become fixed to give the singing an instrumental character.

... the spatial... of the vocal lines in the Bach... simultaneously requires the clear articulation of the... for this purpose, the list below describes the... shapes of the mouth, i.e. basic positions of the... which are to be considered quasi as different... of horns. The notated mouth shapes should be... adhered to and become fixed to give the singing an instrumental character.

... the spatial... of the vocal lines in the Bach... simultaneously requires the clear articulation of the... for this purpose, the list below describes the... shapes of the mouth, i.e. basic positions of the... which are to be considered quasi as different... of horns. The notated mouth shapes should be... adhered to and become fixed to give the singing an instrumental character.

-  closed mouth (as in m)
-  slightly opened mouth (as in n)
-  round lips, small opening (as in u and y)
-  round lips, medium opening (as in ø and o)
-  round lips, wide opening (as in œ and ɔ)
-  wide lips, small opening (as in i and w)
-  wide lips, medium opening: as in e, ε, and ɛ)
-  wide lips, large opening (as in æ, a and ɑ)
-  slightly vary the notated mouth shapes
-  alternate between the notated mouth shapes
-  alternate between round and wide lip positions

The sounds to be articulated are written in phonetic script: **Consonants**

### Vowels

	front vowels		middle vowels		back vowels
	wide / round mouth opening		wide / round mouth opening		wide / round mouth opening
small	i ɪ	y Y	ɨ ɘ	ɤ ɜ	ɯ u ɯ u
medium	E e	ø	ə	ɤ ɜ	ɯ u
large	æ a	ɑ	ɛ	ɔ o	ɑ o

Mouth opening

nasal articulation = with ~ (e.g. ð)

### Consonants

	bi-labial	labio-dental	dental-alveolar	retro-flex	palato-alveolar	palato-tal	palato-velar	velar
plosive	p		t	ʈ	ʈ	ʈ	ʈ	ʈ
nasal	m	ɱ	n	ɳ	ɳ	ɳ	ɳ	ɳ
lateral			l	ɭ	ɭ	ɭ	ɭ	ɭ
fricative	f	v	θ	ʈ	ʈ	ʈ	ʈ	ʈ

As the phonetic performance of the voiceless consonants is dependent on articulation, the performance of the voiced consonants should be such that the singer should be able to produce the sounds with the mouth shape and mouth opening of the voiceless consonants.




-  Mouth closed, tongue in resting position, soft palate lowered (as in m)
-  Mouth closed, tongue curled back, soft palate lowered (as in ŋ)
-  Tongue against the front of the palate, soft palate lowered (as in n)
-  Tongue against the middle of the palate, soft palate lowered (as in ŋ)
-  Back of tongue plosive against the back of the palate, soft palate lowered (as in ŋ)
-  Mouth closed, tongue in resting position, soft palate lowered (as in m)
-  Mouth closed, tongue curled back, soft palate lowered (as in ŋ)
-  Tongue against the front of the palate, soft palate lowered (as in n)
-  Tongue against the middle of the palate, soft palate lowered (as in ŋ)
-  Back of tongue plosive against the back of the palate, soft palate lowered (as in ŋ)

### fricatives

-  Tongue placed touching the teeth or on the edge of the palate to create narrow passage (as in θ or ð)
-  Tongue placed touching the roof of the palate depending on degree of narrowness (as in s or z)
-  Tongue retracted touching the back of the hard palate (as in x or ç)
-  Tongue touching the back of the hard palate (as in k or g)
-  Tongue touching the back of the soft palate (as in ŋ)

-  Tongue touching the side of the hard palate (as in l)
-  Tongue touching the side of the soft palate (as in ʎ)
-  Tongue touching the side of the hard palate (as in l)
-  Tongue touching the side of the soft palate (as in ʎ)
-  Tongue touching the side of the hard palate (as in l)
-  Tongue touching the side of the soft palate (as in ʎ)
-  Tongue touching the side of the hard palate (as in l)
-  Tongue touching the side of the soft palate (as in ʎ)
-  Tongue touching the side of the hard palate (as in l)
-  Tongue touching the side of the soft palate (as in ʎ)
-  Tongue touching the side of the hard palate (as in l)
-  Tongue touching the side of the soft palate (as in ʎ)
-  Tongue touching the side of the hard palate (as in l)
-  Tongue touching the side of the soft palate (as in ʎ)

### laterals

-  Tongue placed at the front side of the palate (as in l)
-  Tongue placed at the centre side of the palate (as in ʎ)
-  Tongue placed at the back side of the palate (as in ʎ)

# Contrapunctus VI

Dieter Schnebel  
\*1930

Lebhaft, sehr rhythmisch (tempo di marcia)

The musical score is arranged in systems. The first system includes Soprano 1, Soprano 2, Soprano 3,4, and Soprano 5. The second system includes Alto 1, Alto 2, Alto 3, Alto 4, and Alto 5. The third system includes Tenor 1 and Tenor 2,3,4,5. The fourth system includes Organ. The score is written in G major and 3/4 time. A large, diagonal watermark reading 'PREVIEW Low Resolution' is overlaid across the score.

Musical score for page 8, featuring five vocal parts (S1-S5), five alto parts (A1-A5), one tenor part (T1), and a piano accompaniment. The score is in 4/4 time and includes various musical notations such as dynamics (f, mp, mf), articulation (accents), and phrasing slurs. A large, diagonal watermark reading "PREVIEW" is overlaid across the score.

**S1**  
*f* *mp*

**S2**  
*f* *mp*

**S3**  
*mp*

**S4**  
*mf* *m*

**S5**  
*f*

**A1**  
*f* *mf*

**A2**  
*mf*

**A3**

**A4**

**A5**

**T1**  
*mf*

**Piano**  
*mf*