

THOMAS HEEL
DOCTOR OF PHILOSOPHY IN
MUSIC PRACTICE

THE ALPHORN CONSORT:
EXPLORING THE SIMULTANEOUS USE
OF ALPHORNS OF DIFFERENT LENGTHS

ENGLISH

I do hereby attest that I am the sole author of this thesis and that its contents are only results of the readings and the research I have done.

A handwritten signature in black ink, appearing to read "R. Meier". The signature is written in a cursive style with a large initial "R" and a smaller "Meier" following it.

Bludenz, April 6, 2020

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Abstract

The present work examines which practical and compositional possibilities result from the simultaneous use of alphorns of different lengths.

The detailed introductory chapter deals with the rather manageable academic and columnistic discourses around the alphorn and outlines possible new contexts.

The current 'traditional' Swiss alphorn music is the result of a construct of the 'modern age', initiated by urban elites over 200 years ago as a tool in the process of 'nation building'. The target persons of this alleged 'development aid' were the inhabitants of those areas in which the alphorn could still be found as an antiquated shepherd signaling instrument. City-trained music educators and occasional composers acted as 'development workers'; the alphorns were made available to the locals as gifts or on loan. After a rather long physical and psychological implementation process, the further development of the musical alphorn repertoire was left to the local population, which was considered to be less creative but mainly repetitive. At the organizational level, this led to the founding of an alphorn association, which monitored that an almost immovable musical aesthetic was canonized. In addition to the organized scene, there are also so-called 'wild alphorn players' in Switzerland (but also Austria, Germany, etc.), who found completely different approaches to this instrument. This paper's author and the "Tantermauses Alphorn Consort" founded by him undoubtedly belong to this scene.

The practical exploration (Chapter 2) initially lists all combinations of the six available alphorns of different lengths (alphorns in Eb, F, Gb, G, Ab and Bb). All non-redundant combinations of these instruments, each with an exemplary composition, are taken into account: 6 duets, 14 trios, 14 quartets, 6 quintets, and one sextet, a total of 41 pieces with a total duration of approx. 4 hours. The last 15 compositions (from Quartet # 7) were created under the impression of the corona pandemic. On the one hand, the quarantine imposed has accelerated the compositional process (but also influenced it in terms of mood), on the other hand, this project has become involuntarily at least partially a kind of musical diary of this global crisis. A coincidence that unfortunately happened this way, but I still hope that some of my pieces may be "contagious" for ambitious alphorn players.

*You can drive out nature with a pitchfork,
but it always comes roaring back again.*

(Brennan/Waits 2002:10 f.)

I The Discursive Universe of the Alphorn: Options and Oppositions

From a cynical viewpoint, the prominence of the alphorn seems to owe little to the capacities of the instrument itself with its limited tonal range, and more with a desire to create a Swiss culture brand that is attractive to tourists. (Wall 2018:370)

It is not the aim of this work to analyze (ethno-)musicological, cultural-historical, touristic etc. discourses around the alphorn. The goal is rather to create new pieces of music for alphorns in different pitches playing at the same time.

Nevertheless, it is essential to reconstruct how and what has been thought and written about alphorn playing so far without, of course, the claim to a comprehensive and complete presentation. In addition, this section is an attempt to answer the question of why so far only very few attempts were made to bring alphorns in different tunings to sound at the same time.

Thus, my compositional project does not take place in a vacuum. That's why I want to clarify which position I take in this musical space. For that I need coordinates, although it will happen over and over again that I compose pieces that are faster than the preliminary thinking about them.

You could also say that this is the right order - art should be faster than thinking about it. However, I would position myself even more naively than I actually am. So the way will be a dialectical one, I will jump back and forth between doing and thinking, and will not build up any great contradictions.

Our Alphorn-Consort "Tantermauses" will serve as corrective. "Tantermauses" is a relatively small mountain, which is not without danger, in the Rhaetikon Alps (Vorarlberg/Austria). It is rather inconspicuous because it is overshadowed by much larger mountains. Nobody knows where its name comes from and what it means. But that's the name of the mountain that I see out of my window every morning. In other words, the Alphorn Consort "Tantermaus" will validate communicatively, technically (as far as the playability on the musical instrument is concerned), and aesthetically what I imagine. And the judgment of my fellow musicians will also significantly influence how the musical process will go on (cf. Heinze 2001, MacDonald 2012).

However, as it also involves lively musical interventions in the immediate and regional environment, it is not just dialectics, but ‘multilectics’, as long as the alphorn scene, music organizers, listeners, and media are involved.

After having dealt with the discourse on the alphorn in the WWW and the humanities for more than two years, I think it best to describe this relatively (!) small discursive universe under the title ‘options and oppositions’.

1.1 Principle of Consonance versus Principle of Dissonance



Figure 1

Figure 1 shows a sketch made by Johann Wolfgang von Goethe in which the ‘natural tones of the waldhorn’ are precisely notated as the basis of a ‘theory of acoustics’ (*Tonlehre*) that he intended to write (Salmen 2002:102). Figure 2 shows these ‘natural tones’ (or ‘overtone series’) in modern notation:

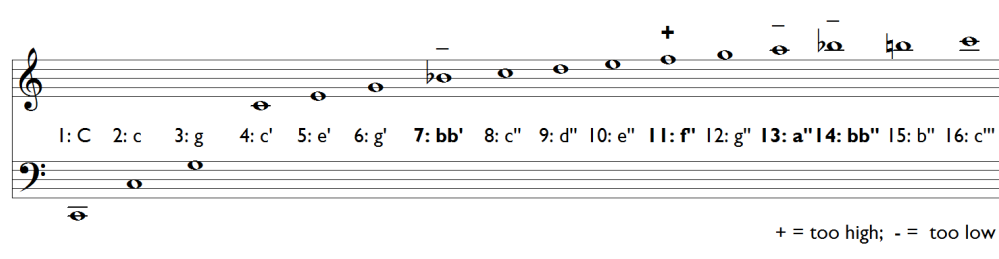


Figure2

These are also the notes an advanced player can produce with an alphorn (whereby alphorns are noted in C regardless of their tube lengths). However, 200 years later about 95% of the alphorn pieces in the traditional alphorn scene of Switzerland, Austria, and Germany use only 9 or 10 of possible 16 tones (Figure 3; there are even more tones possible, ‘pitch bending’ too).



Figure 3

Only under this condition Frances Jones' conclusion applies:

The alphorn has the dual distinction of being one of the longest instruments in the world, yet having the fewest notes. (Jones 2006:15)

What has happened?

At about the same time, around the year 1800, there was a strange crossover of musical paths with respect to the alphorn and the French horn. In the case of the French horn, the musical instrument makers tried to rebuild it so that more notes could be played, which led to some strange results – e.g. to the so-called 'Inventionshorn' (Figure 4; Eitz 2016:17); this technical solution comes closest to the instrumentation available to me with respect to the alphorn (Figure 5):



Figure 5



Figure 4

Another example is the 'omnitonische Horn' (*omnitonic horn*), which, due to its high weight, found no practical use (Figure 6; Eitz 2016:19):

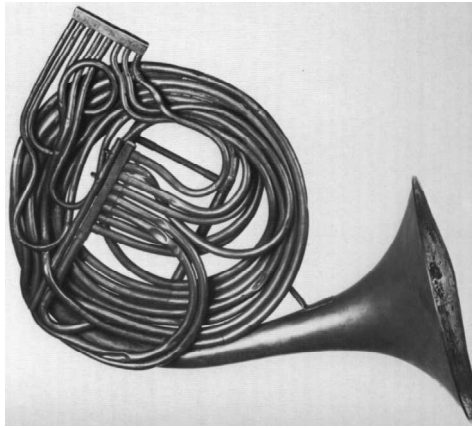


Figure 6

In the field of experimental alphorn playing (for example, Balthasar Streiff), there are comparable constructions, but the musical intention involved is quite another (Figure 7; www.kuessnacht.ch/dl.php/de/551191a6ac2ca/1._Konzert_vom_14._Juni_2015.pdf):



Figure 7

The solution (1814/15) was the fully chromatic 'Ventilhorn' (Eitz 2016:20; Figure 8):



Figure 8

Already sixty years ago (seen from the present) similar technical systems for the alphorn were built. Currently, the respected Swiss brass instrument maker Willson offers the 'Rotax Adapter for Alphorn', which was launched in 2012 (c.f. Hofer 2014; Figure 8). A friendly trombonist, who also occasionally practices with the head of the company mentioned, told me that the director received numerous phone calls, including death threats, as a result of the introduction of this technical system. In any case, the 'Rotax Adapter' is no longer available:



Figure 9

(www.alphorn.us/alphornusa/wp-content/uploads/2011/05/IMG_2114.jpg)

Again: What has happened?

How is it that a technical improvement for the alphorn generates such hatred that goes as far as anonymous death threats?

By 1800, the alphorn had largely disappeared in Switzerland:

In 1805, in the village of Interlaken the Swiss Alps experienced its first grandiose folklore display event. The occasion was called the *Unspunnenfest*. The emphasis at this event was the display of costumes and costumes of the cowherds from the surrounding area. The audience, composed of dignitaries and many foreign guests, was treated to a display of dance, music, and song by costumed natives, and sport competitions unique to the area such as open-air wrestling (called *Schwingen*) and heaving heavy boulders as far as possible. (Bendix 1989:131)

However, for this first 'Unspunnenfest' just two alphorn players could be found who shared the competition prize announced: ironically, two black sheep (cf. Bachmann-Geiser 1987:31).

The already mentioned crossover of musical paths with respect to the alphorn and the French horn can now be specified in the following way:

At the same time that the French horn became a full-fledged orchestral instrument under the dictate of tempered tuning, the alphorn was reinvented – not in a technical way, but in a different way, which I will explain in the following section.

The peculiar fading of pitches in ‘traditional’ Swiss alphorn playing has to be seen in a larger context:

This is one of the hard facts of the occidental history of civilization. ‘Distantic’ music-making was sorted out from it. Didn’t therefore those persons who believed (unknowingly) in it have to be moved to the periphery of culture? Could it be that so called unmusical persons were not incompetent or handicapped at all, that they were rather DIFFERENT? Did they, by listening ‘out of tune’ or singing ‘out of tune’, sing and listen according to distance standards? What are tests and special programmes that separate the talented from the untalented, the sheep from the rams then good for? What would happen to the labour and training market, if there existed several musicalities, *diametrically opposed* musicalities? (Kaden 2004:283; trans. T.H.)

Christian Kaden, one of my favorite musicologists, refers here to two fundamental musical principles: the ‘principle of consonance’ on the one hand, and the ‘principle of dissonance’, on the other.

The principle of consonance was postulated by Hermann von Helmholtz and Hugo Riemann; it states that tones harmonize well with each other when their overtones interleave each other like templates, so that the partials of the second note confirm the partials of the first; the principle of dissonance (Carl Stumpf, Erich Moritz von Hornbostel), on the other hand, is not supported by spectral similarities, but assumes deviations as a musical organizing principle, which can be very small (seconds, micro-intervals, acoustic beats; cf. Kaden 2015:5 f.; *Figure 10*, *ibid.*:4):

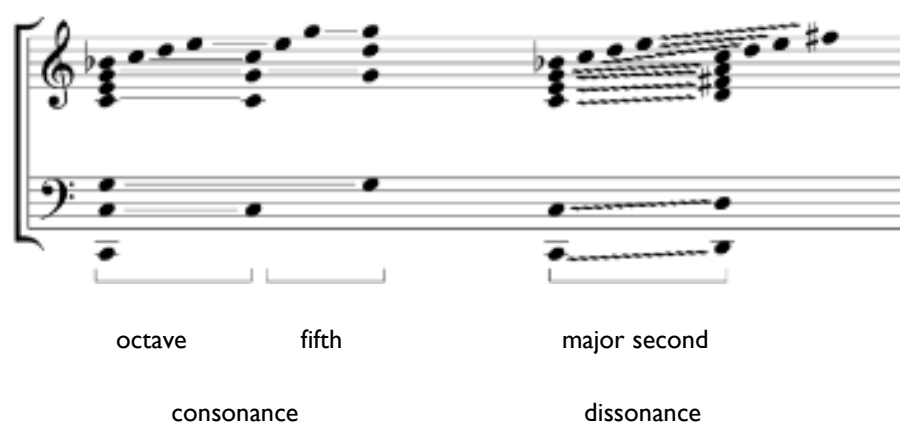


Figure 10

Christian Kaden's dissertation deals with herdsman signals played on natural horns in the former GDR (Kaden 1977). However, the tubes of these horns were not as long as those of the alphorn, so that the critical natural tones (number 7, 11, 13, and 14) could not be played. Kaden points out that the pastoral signals are part of an entire ecosystem that is organized through music practices (whistles, sticks with rattles, singing through milk funnels, tuned animals bells):

Thought in a minimalist way, mere tooting or the production of howling sounds would also serve the purpose. In reality, shepherds not only blow for a fairly long time (per signal station up to one minute), but also in a „nice“ way. (Kaden 2014:90; trans. T.H.)

Aindrias Hirt (*Hirt* ist the German word for *shepherd*), in contrast to Christian Kaden, has dealt extensively with longer natural horns that can produce more overtones. Even – or just because – Hirt does not refer to Kaden, his theory of a European folk scale is extremely exiting for our context, because it deepens and in some ways confirms Kaden's thoughts:

My investigations over the last ten years had led me to the conclusion that folk music is not, in fact, “folk music” at all; rather, it is “pastoral music”. It is the music created by pastoral societies on pastoral instruments [...]. The world of the shepherd is not the world of the music researcher. [...] Very few trained art musicians in the last few hundred years have researched the properties of natural instruments, and even if they have read of the natural scale and perhaps done theoretical work with it, they have never actually heard it. Therefore they speculate that folk music is based on the ecclesiastic modes when in fact the tunes are all ending on specific pitches which correlate to the natural scale. Those pitches may be very well of the natural scale, not exclusively the diatonic scale. I believe that this confusion occurred because of the rise of cities/civilization and the diminution of pastoral society. (Hirt, 2014:3; 21)

Hirt illustrates his theory with the following graphic (Hirt 2014:21; *Relative Importance of the Diatonic Scale and the Natural Scale*):

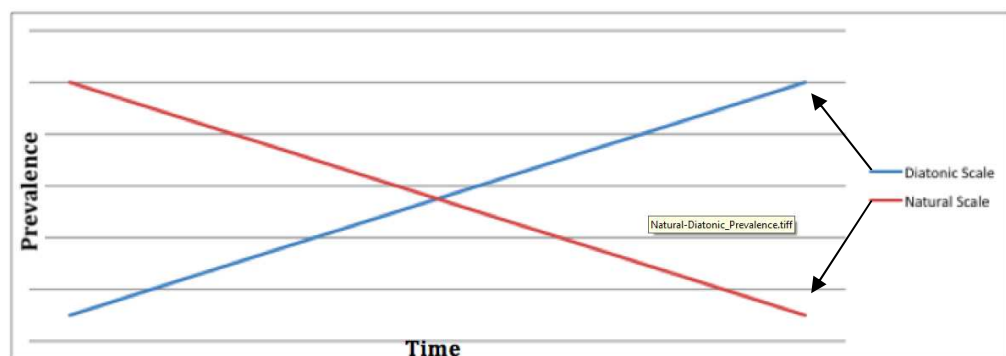


Figure 11

Hirt comments on this graphic, which is very inaccurate in terms of music history, in the following way:

If you observe the above figure [...], you might see at least three possible time points of interest. To the far left of the above figure is my speculation that the natural scale was more prevalent quite a while ago with only some sporadic traces of the diatonic scale. The middle area of the above figure where the two lines intersect indicates a time when both scales were on an equal footing. The area to the far right is the present day where the diatonic scale is the only scale heard for the most part in the mass media in Europe and North America. (Hirt 2014:22)

As long as the alphorn was a tool of shepherds to guide their animals acoustically, it was always played as a solo instrument using all the sounds that were producible depending on the player's embouchure (cf. Baumann 1977). The two alphorn players, who could still be found on the occasion of the first 'Unspunnenfest' in 1805, represent this function of the alphorn as a tool, even if they have dealt it with creativity. As a means of communication between shepherds, however, the alphorn may have been less suitable; although it is widely audible, it is difficult to locate, especially as the echo in mountains makes localizing even more difficult. The mountain echo is repeatedly quoted in the discourse about the *true* sound of the alphorn, as well as being simulated in 'traditional' pieces.

Although it is "nonsensical to establish aesthetic norms under the consonance principle or to determine how 'beautiful music' is to be composed" (Ebeling 2015:12; trans. T.H.), in the case of alphorn playing this happened precisely, even if the protagonists knew nothing about this principle.

Georg Friedrich Haas, a very successful composer of contemporary music and professor of composition, who grew up in the Alps near my hometown, has written a very 'distantic' "Concerto grosso Nr. I for four Alphorns and Orchestra"; he states with reference to the 'traditional' alphorn music:

No culture known to me is interested in making music in the style of the Swiss alphorn, although this would actually be 'natural' and obvious. Nothing is easier than taking five tubes, all of the same length, and blowing different overtones. (Moosbrugger 2009:3; trans. T.H.).

To save the honor of the Swiss, the following must be added: There are also cultures in the world, which find their way with only two or three notes within an octave – which does not necessarily mean 'simplicity', because there are very different criteria of importance (cf. Kaden 2013:6).

Since the first 'Unspunnenfest' in 1805, which served as a means for the purpose of 'nation building', the alphorn was no longer a tool, but a long, simple wooden tube, which was to take over new tasks, and the music played a rather subordinate and subordinating role. The second 'Unspunnenfest' in 1808 (after which there was a break until 1905), which was originally supposed to be under the motto "In Honor of the Alphorn" probably became an involuntary

cacophonous and 'distantic' event. Seven alphorn players blew in different groups from different hills in the direction of the fairground:

One wonders how this ensemble playing of individual alphorns in different tunings could have sounded. This polyphonic alphorn blowing was less of a tradition but rather more an idea for that holyday – and it certainly sounded anything but pure. (Bachmann-Geiser 1999:44; trans. T.H.)

This scenario is somewhat reminiscent of a musical action by Edgar Varèse: about 100 years later, he instructed several brass bands to march towards him while playing different pieces – a real connoisseur of 'distantic' music making. There is a lot of irony in the fact that the initiation of the modern-traditional Swiss alphorn blowing was kind of a big free jazz session.

While this retrospective irony may give pleasure intellectually, it does not explain why the number of 'allowed' notes on the alphorn has been increasingly reduced. The 'traditional' alphorn scene is very skeptical of technological advances (such as 'Rotax') and alternative materials (e.g., carbon instead of wood) – so much so that even death threats will be ejected, as stated earlier. What is behind it?

The history of the alphorn remains incomprehensible without the ideological component; for the longest time it served less musical purposes than ideological ones. (Kuesgens 2014:111; trans. T.H.)

1.2 'Invented Tradition' versus 'Real Tradition'

Traditions are always defined in the present, and the actors doing the defining are not concerned about whether scholars will perceive a given festival or piece of art as genuine or spurious but whether the manifestation will accomplish for them what they intend to accomplish. "Inventing traditions" is then not an anomaly but rather the rule [...]. (Bendix 1989:132).

The modern alphorn is today considered the invention of the urbanites around 1800, when "the intelligentsia quickly realized that folk music could help shape society in their own image" (Slobin 2011:53). Kuesgens even mentions, that the townspeople would have taken the alphorn back into the wilderness like a rare bird species (DeBelle 2016:19):

One projected his/her homeland love with the instrument from the city into the mountains, and as a sign of longing for nature and for the origin, it was not too bad for commerce: At about the same time as valves were invented for modern brass, the extra-primitive alphorn was put into the service of the onset of travel capitalism, amazed by travelers from the early industrialized England. It's a wonder that the inhabitants of the mountains (and the villagers) made the instrument their own.

Exploiting it for tourist purposes might have been a minor matter for them. And whether it belonged to Hobsbawn's invented or the real traditions, they probably did not care. (Schroeder 2016:23; trans. T.H.)

The wonder that Schroeder mentions was, however, implemented in terms of music pedagogy. Ferdinand Fuerchtegott Huber (1791-1863), for example, composed for the alphorn, while at the same time initiating a connection to the yodel, whereby the autonomy of the instrumental music was withdrawn, which up to the present has a great influence on the 'traditional' alphorn aesthetics (cf. Kammermann, Wey, Ammann 2016; Sommer 2019).

At the root of this conception of the Alps is the distinction between culture and nature proposed by Rousseau and taken up later in the eighteenth century by Herder. Rousseau had associated alpine purity with a natural state of grace unsullied by the deceptively progressive march of civilization. It is an ideal elaborated upon in Herder's conception of an authentic culture rooted in a *Volk*, itself the embodiment of its locality and landscape [...]. (Morris 2016:6)

Aesthetic resistance on the part of the Swiss mountain population was rather unlikely.

In 1867, Heinrich Szadrwoski, an ethnomusicologist *avant la lettre*, describes the Swiss mountaineers as musically rather uncreative compared to the mountain dwellers of Tyrol:

It should not go unmentioned that the Swiss mountain population is not really musical. Music making is more re-productive than productive; they love to hold on what has become customary and to repeat the sound sequences indefatigably – or even insatiably. (Szadrwoski 1867:281; trans. T.H.)

The alphorn and those who originally played it were attributed to 'nature' – in line with the mountains.

As late as the 19th century, medical officers described the country and rural life as a wild state from which it was better to stay away: Farmers, they wrote, lived like animals, shared housing and food with their animals, cooked their food and animal feed on the same stove, yes in the same pot. (Koestlin 1998:316; trans. T.H.)

In the Romantic period not only the alpine regions, which had previously been considered dangerous and inhospitable, were stylized and reinterpreted as places of longing. Moreover, the concept of the 'noble savage' was applied to the inhabitants of these landscapes (cf. Kirchengast 2008:75). Koestlin calls this reinterpretation in terms of landscape and people "exoticism of the near":

In is in fact a breathtaking change of perspective when ,the peasant', who in the eighteenth century was compared even more to the wild animal than to the civilized man, suddenly becomes as transfigured as before the 'noble savages' in China or Egypt. (Koestlin 1999:110; trans. T.H.)

The Alpine inhabitants accepted this role assignment because it conveyed – in a kind of “self-transfiguration” (cf. Ruehl 2012:135) – something like ‘dignity’ and ‘purity’.

The myth of *homo alpinus* was proudly held up as a national emblem in the cities where new industrial economics arose more quickly than in the countryside, establishing an organic bridge between the tranquil, archaic way of life of Alpine people and the agitated life of the city, inasmuch as it put a brake on tendencies toward modernity. (Piccardi 2008:254).

In fact, the process of installing the alphorn as a ‘living tradition’ was not without friction. The aforementioned Ferdinand Fuerchtegott Huber conducted alphorn courses in the 1820s, which were rather more of an attempt “to apply principles of art music to the alphorn than to revive a tradition and preserve it unchanged” (Kuesgens 2014:114; trans. T.H). In addition to the introduction of music notation, Huber also tried for the first time the polyphonic music making, using three alphorns of different lengths, which is particularly interesting in our context. However, one can only speculate about how the polyphonic alphorn playing may have sounded in Huber’s courses (Amann, Kammermann, Wey 2019:81):

In summary, three types of polyphony on the alphorn can be suspected for the early 19th century: First, the alphorn took place as an alternating sounding of differently positioned musicians. Second, several instruments of the same tuning were used for the interaction. The third variant is polyphony on horns of different lengths and tunings [...]. (Ibid.:85; trans. T.H.)

However, Huber’s efforts did not have much success. Johann Rudolf Krenger (1854-1925), a teacher and choirmaster in Interlaken, followed in Huber’s footsteps:

Nearly a century had passed since Huber’s classes, and many refresher courses had failed to install the alphorn as a living custom. Huber’s initial situation in 1827 is strikingly similar to that of Krenger in 1922. Both tried to install (or revive, as they believed) a tradition with donated instruments, both of them had themselves worked on the publication of suitable musical material, and in both cases the desired result was lost. (Kuesgens 2014:118; trans. T.H.)

At the founding of the ‘Federal Yodel Association’ in 1910, which has its own subsection for alphorn, only one alphorn player was present; in 1920, six alphorn players were members of the association and only in the 1930s, more than 50 were achieved (cf. Kuesgens *ibid.*)

The installation of the alphorn on the lips and in the heads of the Swiss mountain population required a 200-year ‘brainwashing’ in changing historical contexts, which finally lead to innovation being rejected instinctively in the ‘traditional’ alphorn scene – as if one wanted to take off the summit of the Matterhorn. First of all, inertia (some call it ‘peasant shrewdness’) had to be overcome by telling the mountain people that the alphorn was an almost forgotten tradition that not only did not have to be lost; in addition, this tradition should definitely be

exercised by them with the instrument. It was evidently a tedious but ultimately successful ‘missionary’ proclaiming the ‘God News of the Alphorn’... Kuesgens notes:

Customs are alive and undergoing changes as tradition is defined once and then remains static. (Kuesgens 2014:120; trans. T.H.)

The great irony here is that – within the scene of ‘traditional’ alphorn players – „an estimated 98 percent of today’s alphorn music consists of compositions created since 1970“ (Vignau 2013:52); in view of the extreme musical restrictions that the ‘Federal Yodel Association’ still sets today, and which I will discuss in more detail in the following section, *Alphorn-Switzerland* may be considered as the largely unnoticed contemporary world center of *Minimal Music*.

It is noteworthy that Dieter Ringli – (ethno)musicologist and lecturer at various universities in Switzerland – relates the criticism raised by various authors on this ‘brainwash’ and represents the construct of Swiss folk music as ‘the real thing’:

It is misjudged that the idea of Swiss folk music, with all its myths and clichés, exists as real as the musical-structural and historical facts. The – quite Swiss – common denominator of folk music is not musical, but just this myth, the idea of Swiss folk music. Although this myth has proven to be historically flimsy or musically and structurally undetectable, it undoubtedly has an effect on it that often exerts greater influence on the situation of folk music than that what is historically correct. [...] Swiss folk music is therefore rather a collective idea than a genre that can be assigned according to musical criteria. (Ringli 2002/2003:9 f.; trans. T.H.)

An Austrian ethnomusicologist, for example, who deals with ‘folk music’, could never argue so impartially, if only because the historical appropriation of the term ‘folk’ by the National Socialists forbids it. Certainly Ringli speaks of a specifically “Swiss common denominator”. But in times when nationalisms are getting stronger again, I expect a differentiated view of things from humanities scholars - especially if it is a music ethnologist who deals with his own society and therefore has to take a systematically alienating perspective.

1.3 'Institutionalized' versus 'Wild' Alphorn Players

Charlotte Vignau estimates that in the alphorn section of the 'Federal Yodel Association' 2500 alphorn players are active members; in addition, there are about two thousand so called 'wild players' (cf. Vignau 2013:45/68; according to Amman/ Kammermann/Wey 2019:13 the number of organized alphorn players is more than 2100). The following statement may be true only with reference to the alphorn players – only since 1973 women can be members – organized in the association:

Concerned the alphorn phenomenon [...] Switzerland is the center of the activity, and it can be stated that in general, the most alphorn-related knowledge resides here, such as alphorn-making and alphorn-teaching. [...] Since Switzerland is seen as the center, the host societies [*practicing alphorn outside Switzerland*] can be named "diasporic cultural formations" in a figurative sense here. [...] while the Swiss side is connected to all the other sites, the sites outside Switzerland are usually not connected with each other. (Vignau 2013:22-23).

In other words: Switzerland is the 'Vatican' of alphorn playing (the analogy to the hierarchical and centralized Christian church, which promulgates and supervises the 'pure doctrine', is close to the alphorn playing, as already said), wherever alphorn may be played in the 'traditional' style. The 'peripheral centre', since it is imagined as scattered in the Swiss Alps, determines where to go or how it should stay (which in this case is the same). Creative input from outside, from alphorn players outside of Switzerland is not provided, the communication structure is that of the military or the proselytizing. Global-local adoptions of the 'pure alphorn doctrine' are set on the right path by visits – or, for example, Japanese alphorn groups make a pilgrimage to Switzerland as the 'promised land' of the alphorn. The 'original' is in the Swiss Alps, everything beyond it is a 'copy', because the alphorn from the point of the 'Federal Yodel Association' is exclusively Swiss.

The association's guidelines for the alphorn players have recently been updated (March 2019), that is, the limits of what is allowed have been tightened even more. A functionary in the association, who plays a key role in questions of alphorn playing, is Hans-Juerg Sommer. In 1980, as a trained guitar teacher, but an unbiased alphorn beginner, he wrote a now legendary and often played piece for alphorn called "Moosruef". This alphorn piece in no way complies with the guidelines of the 'Federal Yodel Association' (EJV); even otherwise Sommer has composed quite a few pieces that are not in conformity with the association. Sommer is still Janus-headed, but as an official he has clearly changed from Saul to Paul. As such, he feels obliged to comment on the new guiding principles of the EJV, because the alphorn 'infantry' can't comprehend certain concepts (in fact, they are semantic-ideological couplings). The guiding principles that cause headaches are:

Guideline 1

We cultivate the regional peculiarities and promote traditional and authentic music making with the alphorn and the Buechel.

- Regional peculiarities are reflected in the different melodies and their interpretations, analogous to the dialect variety in the language.
- By tradition, we understand the idiosyncrasies of the alphorn and Buechel playing like e.g. free meter and distinctive agogic design and Yodel-like music making with the instrument.

Guideline 2

Melodies and types of performance at yodeling festivals are based on the Swiss customs-related alphorn music.

- Hits, etude-like melodies, fanfare and hunting horn music, hymns, musical forms of foreign music genres or cultures / countries and movement music (e.g. Polkas, marches, waltzes, etc.) are not part of the traditional Swiss alphorn music.

(Sommer 2019:4; trans. T.H.)



Figure 12

Short addition: “Buechel” is the name for a shorter and folded alphorn (see *Figure 12*; europeana.eu/portal/de/record/09102/_spk_obj_255454.html).

Before I go into more detail on these principles, I would like to take a closer look at two alphorn pieces from the alphorn periphery.

1.3.1 Two Alphorn Pieces from the ‘Periphery’, the Alphorn as Pencil, the Game of GO, and “Akyanoblepsia”

The first composition is called “Beautiful Oyama Mountain” by the Japanese trumpet and alphorn player Hisanori Maehara (*Figure 13*; Maehara 2018:8), a member of the Tamagawa Alphorn Club (cf. Vignau 2013:198 ff.):

7 *Schöner Oyama Berg*
美しい大山 H. Maehara

The musical score is presented in three systems, each containing three staves. The notation includes various rhythmic values, including eighth and sixteenth notes, and several triplet markings. The score is marked with measure numbers B 7, B 19, B 22, 23, and 25. The piece concludes with a 'TANC' marking.

Figure 13

In my rather intuitive analysis, I focus solely on what transports the score (knowing that traditional Japanese music has a very different sound aesthetic than Alpine space – though I do not know which of these aesthetics is more relevant to the Japanese alphorn players). What strikes me most is the following:

- There are no instructions in terms of tempo and volume.
- There is no lead voice. In contrast to many pieces from Switzerland, where there is often the option that a piece can be performed alone, as a duet, as a trio or even as a quartet, the first voice alone would sound rather lost here (Bell-shaped pieces, however, have a 'long tradition' in Switzerland).
- Triplets, even eights, dotted eights plus sixteenths are found in one bar (e.g., bar 25); in 'traditional' Swiss pieces, subtle rhythmic differences, if any, are usually assigned to different sections. At least they do not occur in such 'agglomerations'.
- The focus is often not on the one of a bar, but on the second beat. (During my research, however, I came across some pieces of 'traditional' Swiss alphorn players who wrote down quite bizarre rhythmic patterns within the given time signature. I suppose that's because they're not well-established in music theory, especially as notation programs require such knowledge. They simply try to record what they have actually played in notes within a framework that sets the classical music theory at the programming level as standard. The question of amateurs versus professionals will be discussed below. In the previous case, however, I assume, that Hisanori Maehara very consciously noted what he wanted to write down.)
- Harmonies of major seconds are not immediately dissolved in harmony, but briefly 'enjoyed' (significant: bar: 19).
- It is played only once an 'ecmelic' Bb at a particularly 'dramatic' place in this piece of music (bar 23). In the following bar a D7-chord is savored, which does not dissolve in Gm, but in the empty fifth G-D. Psychologically, one could interpret this passage as an immediate summit ascent and finite summit victory, especially after the fanfare-like motifs are repeated. This highlight is positioned approximately in the 'golden ratio' with respect to the duration of this piece.
- From this perspective. Maehara's composition follows a classic dramatic pattern (although the Mount Oyama is only 1200 meters high). The

precarious notes of the natural sound row are saved for the dramatic climax, followed by the descent into the everyday routine.

- Harmonic simplicities (like C major triads) are either rhythmically enhanced or used as rest points.
- There are no repetitions, at most the resumptions of rhythmic motifs.
- In sum, I would characterize this piece of music (in the terminology of European music, of course) as *impressionistic* – with the modest means that the alphorn offers. The simple story that is told musically is that of a mountain climb.

At any rate, this piece is incompatible with the ‘pure doctrine’ of the ‘Yodel Association’.

Noteworthy is Maehara’s introductory commentary on his compositions:

Upon first expression, many traditional songs using this wooden instrument sound similar due to the horn’s limited range of tones. However, just like Go (a Japanese strategy board game), alphorn is in reality a complex and subtle instrument. (Maehara 2018:2)

What about alphorn playing and the game of GO? This comparison was new to me and I have not found any similar comparison on the web. The uniqueness, the archaic, the ‘incomparability’ belongs to the mythology of the alphorn. Only Christian Schneider – a player from the traditional alphorn scene, which, according to Franz-Xaver Nager, is “unaccustomed to self-reflection” (Nager 2008:26) – makes a practical-philosophical comparison:

The alphorn can be compared with the originality of a simple pencil. [...] A simple pencil and a piece of paper are enough for a good writer to mediate his feelings, tell about his experience or show his knowledge. Und just all these you may express by blowing your alphorn. [...] If we compare the alphorn with other music instruments it seems completely outdated. No finger acrobatics is required. Nevertheless it is one of the most demanding instruments. The conical pipe is only an amplifier; it needs the blower, the surroundings, the power, the balance to produce the typical sustaining sound of the alphorn. (Schneider 2011: 6; trans. T.H.)

What is remarkable about this quote is that the alphorn is compared to a pencil at all, but also that the pencil is understood only in its function as a writing instrument. Schneider does not see its function as a drawing device, although in my opinion this association is much closer when music is the *tertium comparationis* – at first sight, anyway. If the ‘traditional’ alphorn is indeed a child of modernity and literacy, Schneider’s unilateral comparison reveals this involuntarily.

The literary construct suggests the following 'picture' as a sounding still life:

The alphorn player(s) (mostly male) is/are located in a high alpine landscape. Not only does the musician stand upright due to the length of the instrument (firmly anchored on the alpine ground with both feet), but he is also a part of a static idyll; in it powerful snow-laden mountains, lush meadows, a bright blue sky, peasants and animals (usually cows), sounds, and sound space interpenetrate each other. Making music is not imagined as an active process of musical creation, but rather as a kind of resonance. Nature, so to speak, penetrates into the natural people and makes them sound, whereby these sounds are amplified by the natural-sound instrument alphorn, whose sounds are in turn attributed to nature: a process of feedback, an eternal cycle of alpine existence, a perpetual mountain summer that blocks out the disturbing.

In this alpine image as an urban construction, alphorn players do not act as creators (whether 'drawing' or 'writing' in a musical way), but as passage stations and transformers of the environment; yes, they become part of the environment, which in turn is a literary fiction. The literati and cultural activists of the Romantic period and the cultural programmers of the following periods cooked up a 'script' or at least a never-ending play for 'folk music' in which there are no dramatic figures and heroes, but only extras. That reminds me a lot of the movie "The Truman Show" (1998), in which the producers aim to create „a utopia where there are no miseries and sadness“ (Bharati/I 2018:3).

Let's return to Maehara's comparison of Go and alphorn playing. Since I hardly know Go, I rely on profound experts and connoisseurs of this game such as William S. Cobb. There are two quotes that I can relate well to the alphorn playing, especially as far as the interaction with horns of different lengths is concerned:

- [...] the point of playing is clearly understood as not that of winning games [...], but of exploring the possibilities to be found in particular arrangements of stones. You seek to create interesting games, and that requires becoming a strong player by acquiring a greater understanding of the game. (Cobb 1999:2)
- What we aim at in playing is understanding and appreciating the possibilities of the game, not triumphing over others. This requires serious, reflective, attentive cooperation. It is the exploration of the unfolding patterns in the game that is important, and that is something the players share in. Thus, it is the stones that win and lose, the stones that play the game. The players enable the game to play and exist by sharing. Satisfaction comes from the quality of the play. Particular wins and losses are not the point. The point is the game. (Cobb 1995:23)

Cobb stresses that playing Go requires "serious, reflective, attentive cooperation"; this applies especially to the simultaneous playing of alphorn with tubes of different lengths. Each player

here is forced to listen to the pitches blown by the other horns - otherwise he or she can't find the pitch required by him.

Furthermore Maehara's comparison reveals a playful approach to composition, which for him consists primarily in the creative exploration of possible and most interesting patterns with the relatively few playable pitches of the alphorn.

Finally, Maehara's comparison of the alphorn playing with Go shows that it has a different status in Japan than in Switzerland. There, the alphorn is now a national symbol, in dealing with it therefore exact rules have to be observed (with the institutionalized scene anyway). In Japan, an unbiased approach is possible, so that the playful character and cooperation with the fellow musicians is more important. Competitions therefore play no role, what matters is the making of music itself, which also includes the writing of interesting pieces. In Switzerland however, the competitions of the 'Yodel Association' are a very important instrument for spreading and consolidating the 'pure doctrine'.

If, in return, I were asked which game I would like to compare to the alphorn, I would be at a loss first. Most likely I would compare it to 'nine men's morris', especially if it should characterize the limited and normalized alphorn playing and repertoire of the institutionalized scene. In Switzerland, nine men's morris is called 'Nünistei' ('*nine stones*'); most of the 'traditional' pieces for alphorn find their ending with only nine pitches (see *Figure 3*). A more anecdotal evidence can be found in the book of Vignau:

When I was in Switzerland with the Tamagawa Alphorn club in 2005, two members [...] commented to me: "no fa," "no "B," which amused them quite a lot – they were talking about the alphorn pieces chosen by the Swiss teachers, which most of the time left out the 7th and 11th harmonic. This means that the compositions were all according to functional harmony and therefore, due to the tones available on the alphorn, in the major key. [...] most of the Japanese would [*thanks to their socialization with the so called Hogaku-music; T.H.*] probably have more flexibility in using B and fa on alphorns, which implies pentachordal compositions, and would feel less disturbed by these tones than possibly most Swiss. The reason that the Japanese alphorn players usually avoid them in their compositions is more likely that they learned from official-Swiss compositions that this is "how it is done". Also, they have no contact with creative-Swiss alphorn players. (Vignau 2013:202)

However, it is not true that in Switzerland there are only the traditional alphorn players on the one hand and creative ones on the other hand; rather, there is a wide-ranging scene (see the following section). In the sense of an approach inspired by the discourse analysis, the comparison of Maehara's piece with the 'canonical compositions' of the 'Yodel Association' can be considered – at least in terms of distance – as 'maximal contrast' (cf. Keller 2006:38). Where there is a 'maximal contrast', according to the method of discourse analysis, it also needs a 'minimal contrast'.

In the present case, this should be a Swiss alphorn player and composer (the personal union of composer and performer is not the exception in this area) who is rooted geographically and in his self-understanding in the traditional scene, but also enters new musical territory, at least from a subjective point of view, which is why he does not conform to the 'Yodel Association'.

In Beat Weibel I found such a person. In contrast to the 'powerful' website of Hans-Juerg Sommer (alphornmusik.ch), who is a central figure in the Swiss traditional alphorn scene, Weibel runs a smaller site (alphorninspiration.ch); however, the last entries date from 2015, so I do not know if Beat Weibel from Waedenswil near Lake Zurich is still active. I have tried to contact both Mr Maehara and Mr Weibel, but in both cases it has been unsuccessful. Thus I can only refer to the scores of the two Alphorn composers published on the internet. On the one hand this is a pity, on the other hand it makes no serious difference, since in this paper I mainly aim at the pitches and treat other essential musical components such as duration, timbre, and intensity only marginally (cf. Slobin 2011:9 ff.).

Analyzing folk music, researchers often go for its bones, the skeletal outline of melodies, tune families, ragas, modes, rhythmic structures, the way that musical instruments are built – everything that's a hard surface, able to reflect the scholar's light and offer a satisfying scientific image. (Ibid.:19)

The 'Tantermauses Alphorn Consort' rehearsed some of Weibel's pieces and performed three of them repeatedly. In that sense, I not only know their skeleton, but also their performance qualities. Weibel also writes jazzy pieces for alphorn trio in the same tuning, but due to the few harmonic possibilities of such an ensemble these pieces sound relatively uninteresting.

One of Weibel's pieces called "Hinter dem Horizont / Behind the Horizon" (alphorninspiration.ch/noten) we like especially because it is long (but without repetitions) and the lips are not overexited (since only eight tones of the natural tone series are used, and there are no typical alphorn 'blue notes'). Nevertheless, it has a character all of its own that distinguishes it from the usual pieces of the traditional scene. Even the composition's title falls out of the frame of the picture of the ideal alphorn player, as sketched above.

The institutionalized way of making of music on the alphorn stages the high mountains that border the horizon as source of inspiration and self-affirming echo space. Weibel, on the other hand, writes a piece of alphorn music for what is or may be beyond the horizon. Although the music tends to a climax (like Maehara, drawing a mountain peak), but then it falls into the depth – realized on the alphorn by playing the 1st tone of the overtone series (the so called 'pedal tone'), which is almost never played in 'traditional' alphorn music.

The system theoretically oriented sociologist Dirk Baecker, who as such can write something to anyone and everything, also wrote an essay in 2015 entitled "The Call of the Alphorn"; his

reflections may not apply to the ‘traditional’ alphorn music, but for the piece by Weibel, who is located on the Swiss periphery of the institutionalized alphorn scene, Baecker’s comments may be correct:

With Mary Douglas one can say that in Swiss culture there are as many elements of an internal orientation (*group*) that create community and identity as there are elements of an external orientation (*grid*), which is individual and seeks happiness in the distance. Worse, you can even say that as a Swiss you always tend to combine one with the other, to gain identity by looking for it in a distance, which will only understand if she or he knows to hear the call of the alphorn. You return and at the same moment you are leaving again. This restlessness is topographically conditioned, as it is impossible to climb a mountain without dreaming of the next summit. (Baecker 2015:4; trans. T.H.)

Similar to Maehara’s preface, Beat Weibel writes the following on his homepage:

The alphorn fascinates, the alphorn inspires.
It is challenging to play this instrument, as it is challenging to develop melodies for a natural tone-instrument. But you can’t really go wrong, because almost everything that is playable sounds kind of appealing (okay, we can discuss that later...). The fascination is probably just in the limited number of tones that are available.
(www.alporninspiration.ch/home; trans. T.H.)

At this point, however, I would like to elaborate on another piece by Beat Weibel called “Launisch/Moody” (*Figure 14*), yet it is not compatible with the ‘Yodel Association’s’ credo. I add my comments right next to the music text:

Launisch - Moody
Alphorntrio

$\text{♩} = 80$

Figure 14

(<https://docs.google.com/viewer?a=v&pid=sites&srcid=ZGVmYXVsdGRvbWFpbm9uYXV3JuaW5zGlyYXRpb258Z3g6NGU2Zml0ZjNiM2UxM2ViZA>)

In this staff the alphorn 3 starts with a simple triad decomposition, which is repeated by the alphorn 2 an octave higher.

The three-bar rhythmic pattern is sustained throughout the piece. One voice plays a C major arpeggio, while the other two voices endure triadic notes.

Above a G drone the melody becomes alphorn-Lydian (*fa*).

The drone continues, for the first time an alphorn-Bb appears in the melody as passing note and in bar 28 as sustained note, which is not compliant with the specifications of the 'Yodel Association'. Afterwards, two voices play the consistent rhythmic pattern in thirds, using the alphorn 'blue notes'. Bar 31 brings a first climax (*fortissimo*) in the form of a G minor chord in alphorn mode, again followed by third strings with 'blue notes'.

From bar 34, there are only triad decompositions in C major, but first played by all three voices.

Bar 37 brings a second Climax in C major, after which the piece falls off and does not end in a final chord, but in a C played in three octaves.

In 'traditional' alphorn music, the *diabolus in musica* doesn't seem to be the triton, especially as Marcello Sorce Keller just highlights its use in melodies and harmonies as one of the important elements of the music of the Alpine countries (Keller 2006:9). In addition, on the alphorn only 'ecmelic' triton intervals can be played (Figure 15):

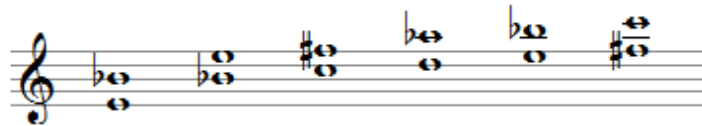


Figure 15

A certain Hans Gehringer, who undoubtedly belonged to the 'traditional' alphorn scene, published several alphorn trios in 1993. In many pieces he systematically uses the double dominant 7 (D7/C), for example "Im Adler" (the name of a mountain inn; Figure 16):

Edition * PRO LITUO ALPINO / 1993

Figure 16

Apart from the fact that playing at this pitch requires a very good alphorn technique, the nearby G minor dissolution is systematically avoided (Figure 17):

Figure 17

Gehring doesn't add a cross (#) to the alphorn *Fa* – with good reason, because what he actually wants to suggest is the following (Figure 18):

Figure 18

I conclude that in the 'traditional' alphorn scene the G minor chord is considered to be the real 'devil in music' (which, however, forms the first climax in bar 31 in Weibel's piece). The alphorn 'blue notes' *A* and *F* are handled according to functional harmony, the non-playable major third (as well as the minor seventh) in the G major chord is merely imagined as a 'logical' sound, without really sounding. In this respect it can be said that for the 'traditional' alphorn music the G minor chord is taboo, even though Hans-Juerg Sommer's fame is based on the fact that he wrote as an unbiased alphorn novice his famous 'Moosruef' in this key. At any rate, a strange and contradictory world of sound opens up before our ears: something is heard that doesn't sound; one and the same tone is perceived as a semitone higher, half a second later a semitone lower. What the hell is going on?

Figure 1 showed a sketch made by Johann Wolfgang von Goethe in which the 'natural tones of the waldhorn' are precisely notated as the basis of a 'theory of acoustics' (*Tonlehre*) that he intended to write. Goethe also worked on a 'theory of colours' (*Farbenlehre*); in his preparation for a symposium dealing with the periphery in the middle of Europe, Matthias Theodor Vogt picks up a concept from Goethe 'theory of colours' in order to characterize metaphorically the periphery: it is, in his eyes, the sight deficiency of 'ankyanoblepsia', the inability of the provincials to see the colour blue. 'Blue' is a popular colour in the poetry of the

Romantic period, also symbolizing the distance, the divine, and the spiritual (cf. Vogt 2009:45). If we look and listen to the strange contortions of the ‘traditional’ alphorn scene (see above), then I’m sure it’s a provincial phenomenon (like the present paper, I don’t fool myself). But perhaps the villages and rural towns along with their musical culture became ‘peripheral’ and ‘development projects’ only because urbanities declared them to be human cultural biotopes to which they projected their yearnings for an unadulterated life.

Meanwhile, listening has changed among the alpine dwellers. If they still play the alphorn ‘blue notes’ and aren’t satisfied with C major triads and an additional *D*, then their ears begin to wobble, and then they press the ‘diabolical’ notes up or down with their lips, without ever being right in the sense of the ‘equally tempered’ twelve tone tuning.

Vogt’s metaphor of ‘akyanoblepsia’ has a certain consistency, at least in the acoustic field of alphorn music: As long, as they were even attributed to the animal than to civilization and before they were stylized to ‘noble savages’, the Alpine shepherds played freely on their horns, especially since their audience consisted primarily of animals. In that sense, they were somewhat deaf to the ‘blue notes’, which they blew out on their alphorns. In the present, institutionalized alphorn playing has become a strictly regulated ritual, reviewed at competitions by a selected jury that focuses on bugs. However, this development is only consistent with the fact that modern ‘traditional’ alphorn blowing originated in a competition in 1805.

It could even be said that a handful of jurors set the aesthetics of yodeling and alphorn music for the whole nation. (Ammann 2015:5; trans. T.H.)

1.3.2 ‘Conservative’ versus ‘Innovative’ Alphorn Music, ‘Amateur’ versus ‘Professionals’, and the Notion of ‘Folk Music’

So what about the estimated 2000 ‘wild’ alphorn players in Switzerland?

Charlotte Vignau lets some protagonists of this ‘wild scene’ have their words without specifying it more precisely. In her master thesis from 2017, Sharonne K. Specker deals more closely with the ‘wild musicians’ in the Swiss folk music scene; she describes the two ‘fractions’ like this:

[...] that of traditional folk music aficionados who see folk-music as a convention-bound custom to be safeguarded from change; and that of musicians who see folk music as a dynamic, living practice that changes with time while retaining its pedigree. However, these perspectives have in common a sense of shared heritage and a feeling of depth through time, as well as a consensus that it is something that must be grounded

in this collective history in order to be meaningfully carried on into the future.
(Specker 2017:6-7)

This similarity between 'traditional' and '**New** folk music' also critically underscores the musicologist Theresa Beyer:

Even though the history books tell others, the musicians imagine Swiss folk music as a cultural practice that has absorbed a diffuse, long-backward past. The genesis of this music seems to have long ago faded into a mythical primal time [...]. The musicians of the **New** folk music scene see themselves in the role of appropriating Swiss folk music from the (imagined) past in the present and thus to carry it further into an (imagined) future. Last but not least, they also take on the role of preservers: If this "Swiss" music would be "forgotten", identity loss and alienation could threaten. (Beyer 2014:20; trans. T.H.)

In other words, the brainwashing already mentioned is equally effective in both 'fractions', even if some cultural journalists use it to stage a "cultural clash in the Swiss mountains" (Stolzmann 2005); obviously it is kind of a sham fight.

How Vignau comes to the number of 2000 'wild' alphorn players remains unclear. Polarizing, to symbolize a certain drama, which may not be so great in reality, apparently also finds its way into the humanities. Karoline Oehme-Juengling (2016), on the other hand, describes the different scenes in Swiss folk music in a much more subtle way:

- Institutionalized scene
 - The Federal Yodel Association
 - The Association of Swiss Folk Music
- Regional scene
 - Regional singing
 - Instrumental folk music in a regional and private context
 - Folk music in a local and family context
 - Individually motivated folk music
- Artistic scene
 - Historical folk music
 - **New** folk music
 - Folk music cross-over
 - Experimental folk music
 - ‚Folklore imaginaire‘
- Folksy popular music („*volkstuemliche Musik*“)

(Oehme-Juengling 2016:155-202;
trans. T.H.)

The organized alphorn players can be found (as mentioned) in the alphorn section of the 'Federal Yodel Association', the remaining estimated 2000 alphorn players can be assigned to the other scenes. However, the musicians of the artistic scene (especially *cross-over* and *folklore imaginaire*) receive the most media attention, leading to suspicion on the one hand, to the journalistic construction of a 'cultural clash' between tradition and innovation on the other.

In 2014, the Italian-Swiss music ethnologist Marcello Sorce Keller presented a check-list with which the degree of innovation of a folk piece can be determined:

If when confronted with any kind of "Volksmusik" we wish to weigh the amount of innovation it contains, the first questions to ask are probably the following:

- a) Is the musical grammar new? (That is only very seldom the case; grammars are very resistant to change; in the West we have been using functional harmony for 400 years...)
- b) Is the metric articulation new? Has it become irregular? Additive – like in the Balkans or in India? (unlikely too)
- c) Is harmonic rhythm new? (possibly)
- d) Are there unusual forms of polyphony or heterophony entered the practice? (neither very likely)
- e) Are there new instruments? New sounds and textures? (quite possible)
- f) New forms of vocal production?
- g) New ways of listening or relating to the music? (rather likely)
- h) New ways of dancing to it? (possible but not frequent)
- i) New ways of finding it meaningful? (possible too)
- j) Has the audience-base of music significantly changed, say over the last 50 years? (something I always would like to know, for all repertoires)

When the whole picture is put together, one usually comes to the conclusion that the "old" weighs the "new" by far. But if the few real novelties are perceived as strikingly innovative, it usually means the tradition is conservative. When traditions are change-oriented (which is rare), innovation is hardly noticed.

(Keller 2014:44-45)

I think that Keller here presupposes a conception of innovation that actually comes from the musical avant-garde and has little to do with folk music. The 'New Music', which is as old as the 'Federal Yodel Association', conserves an understanding of innovation, which meanwhile can already be called 'traditional' and also produces corresponding results, which are quite clichéd and can't be made more interesting by explanatory comments and reflective discourses. Nevertheless, this music is still written with a capital letter in 'New' – as does the 'New folk music', which is already at least 40 years old.

Many musicians therefore reject the designation for their own music, especially since the 'New Folk Music' has brought little change in the grammar and metric articulation, but often brought new instruments, new sounds and textures and new forms of hearing and new patterns of meaning (Ruehl 2017:257; trans. T.H.)

As we have already seen, "the main idea of folk music in the collective memory of Switzerland is an invention":

It is referred to a tradition that did not exist. (Ruehl 2012:134; trans. T.H.).

Dieter Ringli, however, legitimately notes that the concept of tradition itself has changed as well:

Every kind of folk music was once new, fresh, lively, and innovative at the time of its creation. And because new things have always been created, this liveliness has always been the hallmark of folk music until after the Second World War. Only then did it stagnate in its development, because in the years after the war a fundamental paradigm shift took place in the elite of folk music: Before that, tradition meant “developing one’s own on the foundations of heritage”, after the war it meant “preserving the past”. (Ringli 2005:7; trans. T.H.)

For Ringli, folk music in Switzerland is currently ‘conservative’ in that the heads of the great folk music associations are still largely devoted to a picture of mankind „in which every change is negatively connoted or at least viewed with skepticism” (ibid.:6; trans. T.H.). Ringli defines tradition, as it once was, as „constant engagement with the changing environment and the appropriation of foreign influences into one’s own cultural form of expression“; exactly this would be the ‘old’ and ‘permanent’ in the tradition (Ringli 2006:11; trans. T.H.).

Basically, two different conceptions of tradition and innovation can be observed: on the one hand, an understanding that in both terms sees the outer edge of two opposite poles, and on the other, one that sees both terms as two interacting processes that can’t be viewed independently of one another. (Oehme-Juengling 2016:258; trans. T.H.)

A conservative understanding of tradition is characterized by the accumulation of old customs, by a bond to the past, by the unquestionable acceptance of customs, by legitimating these customs and symbols through the past, and by the idealistic enhancement of the past under the sign of holiness (cf. Luger 2010:21):

A conservative tradition therefore serves an unchanged preservation. From a formal point of view, conservatism consists of holding on – both to the content (the core) and to the external form or shape of the traditional material. This takeover metaphor (tradition means that one thing is contractually transferred to the other) is still contained in the English word *trade*. On the other hand, there is the reinterpretation of tradition: the process of appropriation becomes a critical method, an examination. As a result, in the process of tradition the recipient becomes an accipient, an active participant who decides on the value of material as tradition. What shapes the modern age and makes it a modern society is not a loss of tradition, but the pluralization of traditions. (Ibid.; trans T.H.)

In 2012, the leaders of the ‘Yodel Association’ commissioned a study at the Lucerne School of Music in order to ascertain how the association’s members understand tradition. It can’t be answered here whether there were any doubts behind the research assignment, whether the path taken in the direction of foreclosure and self-musealization would be correct, or whether

it was intended to have the conservative concept of tradition sanctioned by the members. In this study, the members of the association were inter alia asked about the internationally successful exponents of the ‘artistic scene’:

Most of them play concerts regularly, have numerous engagements at home and abroad, and they and their music are often featured in the media. They are professional or semi-professional and therefore their virtuosity can’t be compared to that of an amateur who does his hobby once or twice a week. More than half of the respondents, however, criticized a ‘lack of heart’ and ‘not reaching’ an emotional level. But this would be a fundamental factor in alphorn blowing and yodeling that these musicians would not achieve. (Ammann 2015:6 f.; trans. T.H.)

The musicians of the ‘new scene’, however, embody exactly the original concept of tradition, as Ringli described above, at least as far as the creative handling of the ‘material’ is concerned. Parts of the tradition are broken out, they are treated as ‘material’ and incorporated into other contexts – perhaps it is this approach that the institutionalized musicians accuse the creative ones that they lack ‘heart’. This fits in with the reproach of Nager that much of what is attributed to the ‘new folk music’ would in fact be “nothing other than jazz, pop or classical music lent a touch of Swiss ‘couleur locale’” (Nager 2008:26).

Tradition and innovation no longer have an unbridgeable distance. As a variation of the same theme, the actual break is now increasingly elsewhere. In the **N**ew folk music scene almost exclusively well educated professional musicians are active, which completely contradicts the concept of folk music of the amateurs. The music of most ensembles has reached a level of complexity that can’t be replicated by the amateurs and thus allows no further transmission. (Ruehl 2017:256f; trans. T.H.).

The reproach of a ‘lack of heart’ or the ‘failure to reach an emotional level’ deserves more attention. It would be too easy to refer to this wording as trivial phrase or self-defense claim against the technical superiority of virtuosos. I think that Nager’s objection is basically justified:

Swiss Folk music, which until recently has been transmitted orally, has a short memory and a low depth of reflection. Due to decades of demarcation and exclusion of folk and art music, folk music lacks referential tools for theoretical and aesthetic self-location. (Nager 2006:21; trans. T.H.)

What Nager, pointedly, wants to say, is: The folk musicians do not master academic slang, which is why such translators and educators like him are needed. I believe, however, that the phrase ‘lack of heart’ as an Esperanto music criticism is a description that 90% of the world’s population can easily understand, even if it may be absolutely undifferentiated for musicologists.

Hans-Juerg Sommer, whom I have repeatedly cited as an important person at the interface between institutionalized and independent scenes, clearly positioned himself in 2014 in the question of ‘New Swiss folk music’:

The icons of the so called “new folk music“ also belong to the “people“. Within the entire state people, however, they belong to a small elite grouping, which cultivates a music that neither the “simple people” can understand nor imitate. [...] It would certainly be more honest and more appropriate to use the term “experimental, elitist music with folk instruments” instead of the term “new Swiss folk music”. [...] It is deliberately ignored that many of these virtuosos – in contrast to the amateur players – have enjoyed a (mostly) profound training. So you compare without hesitation the footballers of the FC Madrid with the players of FC Hicksville from the 5th league. This comparison is not only extremely unfair, no, it is simply inadmissible and more likely an own goal! (Sommer 2014:4 f.; trans. T.H.)

Sommer thus confirms the shift of a break line between amateurs, semi-professionals, and professionals as noted by Johannes Ruehl. Karoline Oehme-Juengling addresses this topic under the title ‘The Topos of Individual and Community’:

Many representatives of the institutionalized scene still see in the recent developments in the field of art a very artificial, “over-sophisticated” practice that can’t be reconciled with their understanding of folk music. In this way, the artistic approach to the field of folk music is still partially understood as an intervention, as a colonization of the folk music terrain from the outside. (Oehme-Juengling 2016:261; trans. T.H.)

After over 200 years of persuasion of the ‘invented tradition’ and painstaking implementation of alphorn blowing not only in the minds but also in practicing and aesthetic preferences of the alphorn players, the exponents of the independent scene, ‘spoiled’ by the media and also by the academic discourse, sometimes seem to be demystifying or disturbing to the basis of the institutionalized alphorn players – but in any case they have this effect for the elite of Swiss folk music associations.

The traditionalist position clearly sees folk music as a common practice. [...] The topos of community is paradigmatic, above all, for the institutionalized scene, in which the focus is on cultivating community, that is, the social interaction of the musical group. [...] In addition, these members of the associations see themselves, above all, as part of an amateur culture, and they hardly seek technical or otherwise high-altitude flights.

On the other hand, musicians are in search of individuality, musicians, who see themselves as artists and regard folk music as starting point or source material for a creative and aesthetic exploration of their own musical traditions.

(Oehme-Juengling 2016:260; trans. T.H.)

A relatively new psychological study describes the following statistically significant differences between professional and amateur musicians:

The professional musicians in comparison with amateur musicians are prone to autonomy, independency, personal growth, a sense of continuous self-development and self-perfection with time; they are capable to resist social pressure. At the same time they have higher level of anxiety, neuroticism and asthenic features as well as low level

of tolerance to unfavorable factors of professional activity particularly under stressful situations.

The amateur musicians show a highly developed capacity of socialization, adequate self-appraisal of their role in a group, orientation to maintenance to normative behavior as well as high level of emotional stability in comparison with professional musicians. (Arashava/Kutepova-Bredun 2015:54)

Why do I cite this study? Mainly to insert a retarding empirical element confirming Oehme-Juengling's statement, because the topos of 'community and individual' also makes the theoretical debate boil and provokes binary oppositions that favor rather one-sided positioning, than that they meet the realities.

Thus, to give an example from the Swiss alphorn scene, there is also a 'hostile' music scene at the level of local and regional amateur music making that exerts 'bad influences' – for Hans-Juerg Sommer, these are in particular musicians who have been musically socialized in the wind and brass music scene and now turn to the alphorn:

With the increasing popularity of the instrument (in the past 60 years), former brass musicians in particular found their way to the alphorn. Their influence has had many effects. In the field of melody: the alphorn-typical notes *B* and *Fa* (seventh and eleventh overtone) were avoided because they sounded wrong in the tempered-trained ears of the brass players. The pieces sound often like processional marches, hiking songs or dances in their melodic design. In the field of blowing-technique: rather hard and pointed sounds and slurs, Legati are usually made only downwards (this is technically much easier than upwards). (Sommer 1997/2018:4; trans. T.H.)

...quite apart from the 'harmful influences' of wind music, as far as the repertoire is concerned, because brass bands are kind of musical sponges, musically absorbing almost everything, if it promises popularity. This also explains why the new guidelines of the 'Federal Yodel Association' tighten the corset even more (see above); the stricter rules are thus not to be seen as an answer to musical experiments from the scene of the new folk music, but as a demarcation to tendencies that come partly from the base:

Hits, etude-like melodies, fanfare and hunting horn music, hymns, musical forms of foreign music genres or cultures / countries and movement music (e.g. Polkas, marches, waltzes, etc.) are not part of the traditional Swiss alphorn music.

This is kind of a 'purity discourse' that seeks to narrow the canon of the permitted and to exclude other local musical practices and their handling of diversity. It also includes Sommer's insistence on the alphorn 'blue notes' citing old sources. However, the alleged link between yodeling and alphorn playing was not confirmed by musicology, it is best seen as a powerful hypothesis in the 200-year history of modern 'traditional' alphorn blowing, which has naturally evoked effects in alphorn practice and aesthetical preferences (cf. Ammann 2019).

In fact, folk music as a mainly amateurish activity is articulated in doing and not in academic debates. At this level of “Musicking” (Small 1998), the aforementioned Christian Kaden makes a plea for ‘folk music as a way of life’, which he opposes to ‘performance music’:

Especially in times of need and IN SPITE OF EVERYTHING, for centuries it has maintained structures of an original communism that does not super- or subordinate people to one another, but equates them; a communism in which the social is not determined by objects, but which can be experienced and influenced by the individual as social. Folk music – a *music of brotherhood* (if you don’t want to shy away from pathos). [...] Folk music can’t stand for exploitation and lazy compromise. It can’t be kept alive by half force, a bit in the museum, a bit at the homeland festival. Above all, it blocks the expropriation of its essential features. Singing the OLD WAYS again [...] can never be enough. In melodies and rhythms, life itself is not yet. [...] What can remain of folk music, which does not need to go down at all, are the deep social structures and its social principles: the sense of human togetherness, of human symmetry, of the beauties of the imperfect. (Kaden 1993: 45 f.; trans. T.H.)

Kaden’s plea tends in the same direction of understanding of folk music, as Ringli has sketched it as characteristic of the Swiss scene until after the Second World War. In a discussion that included the professionalization and academization of folk music in Switzerland, Claudio Danuser noted:

The professionalization leads to a distancing from the people, from the amateurs. That’s a contradiction in terms: professionalized folk music. This goes in the direction of art music. (Bossart 2012:102; trans. T.H.)

Nager had similar fears earlier:

As an independent cultural tradition and form of expression, Swiss folk music can only survive if it is preserved in all its stylistic variety and remains accessible to broad sections of the population. Folk music would lose its meaning and soul if its protagonists were to slip into the elitist air of highly subsidized art music. (Nager 2006:22; trans. T.H.)

Cryptically he adds:

For example, the experience gained with vocational jazz training has shown that concerns about an ‘academization of folk music’ can’t be dashed into the wind. (Ibid.:18; trans. T.H.)

In 2012 Ringli gave a first summary of the experiences of professionalizing folk music in Switzerland:

On the one hand, clearly a higher technical level, but on the other hand, a stronger standardization of the music. In the past, you could hear musicians who had very individual playing techniques because they had developed the music themselves. Such peculiarities are likely to become rarer. (Ringli in Bossart 2012: 102; trans. T.H.)

In terms of jazz, given an imagined entrance exam at a jazz university, for example, this would mean: *Unfortunately, dear Mr. Thelonius Monk, you will probably have no future on the piano...*

In 2018 Corinne Holtz summarized the experiences with the academization of folk music and the relationship between traditional and new folk music as follows:

The spirit of optimism in the folk music scene could also mean an opening of their social attributions. So far, folk music has mostly belonged to the lower and middle classes, while the upper class was interested in classical music and jazz. In addition, folk music in Switzerland has a 200-year history of monopolization. However, music is not a property, it is permeable according to its ephemeral appearance. (Holtz 2018:45; trans. T.H.).

Translated: If the daughters or sons of wealthy Swiss families don't know what to study, but like to make music, then a master's degree in folk music would be an option – before they get into real business.

This sequence of quotations, which is intended to illustrate the music journalistic and musicological discourse on folk music in Switzerland, is partly in a strong contrast to the idea of folk music as it was formulated by Christian Kaden in 1989. Thomas Turino, on the other hand, comes much closer to Kaden's intentions by distinguishing between "participatory" and "presentational performances":

Briefly defined, *participatory performance* is a special type of artistic practice in which there are no artist-audience distinctions, only participants and potential participants performing different roles, and the primary goal is to involve the maximum number of people in some performance role. *Presentational performance* in contrast refers to situations where one group of people, the artists, prepare and provide music for another group, the audience, who do not participate in making the music or dancing. (Turino 2008:26)

Compared with additional other forms of 'musicking' (*High fidelity* which refers to the making of records, and *Studio audio art* that involves the manipulation of sounds in a studio or in a computer), "participatory performance is the most democratic, least competitive, and least hierarchical" (Bithell 2014:40). Therefore it exists "beneath the radar of mainstreams official and popular attention" (Turino 2008:36).

In 2018 Ringli summarizes the experience with the new Swiss folk music in a rather sobering way:

The 'Sturm und Drang' period of the folk music is over. There is nothing left to break open and shake up. The arts experiments were important for the acceptance of folk music in broad social circles. Dance and pub music doesn't work there, so you need sophisticated musical structures and other forms of presentation. This artificial processing of folk music elements will continue [...]. This creates a lot of exiting music, but it isn't folk music [...]. Folk music lives, whether new or old – the new one rather

on stage, the old one more as a music practice, as a musical dialect in which everyone can communicate spontaneously and without problems. (Ringli 2018:16 f.; trans. T.H.)

You could leave it at that, especially since the traditionalists soon noticed that they were not being supplanted by these innovations, on the contrary, they benefited from it and folk music regained its reputation (cf. *ibid.*:16). Apart from the fact that Ringli assigns the new folk music (now written without capital *N* and without quotes) according to Turino's distinction to the "presentational performance", whereas the old folk music should be assigned to the "participatory performance", his judgment is irritating, that this would create a lot of exiting music, but not folk music. As one of the best connoisseurs of the new folk music scene in Switzerland, in 2018 he therefore shares the same opinion as Hans-Juerg Sommer in 2014.

1.3.3 ,Agglofolk‘, ‘Postmoderism‘, ,World Music‘, and an Interim Summary

Dieter Ringli is also a musician himself; as such, he applies the conceptual creation of "Agglofolk" to his music practice with his bands "Zweidieter" and "Druedieter". On the homepage of the "Narrenschiff" label, which sells the CDs of these bands, you can read about the CD "Agglofolk" of the "Zweidieter" group released in 2010:

Switzerland is hardly cosmopolitan and only rarely rural – Switzerland is "agglo" and "Agglofolk" is a representative form of folk music of the 21st century. We respect traditional Swiss folk music. But we grew up more with the blues than with de "landler", in our area you learned the guitar and flute and not "Schwyzeroergeli" [Swiss diatonic button accordion] or clarinet. And yet – if one threatens to get lost somewhere between Joe Strummer, John Zorn, West Africa and North India – the need for a kind of music that is anchored here, but also now, is growing. Some things of local music are stuck in the memory, others are rediscovered. (Ringli 2010; trans. T.H.)

"Agglo" is the Swiss name or abbreviation for "agglomeration"; Borsdorf uses the term "postsuburbia" to denote the same situation regarding the spatial reorganization and gives a brief historical outline:

Since the city of the early 19th century, whose perimeter still had a clear definition through a straight form and the form of its expansion, and which remained strongly related to the countryside (so-called urban-rural dichotomy), the urban growth expanded into suburbia, the territory which becomes more and more complex, uncontrolled and vague. In the 20th century the spatial fusion of surrounding minor centres with the major cities and their suburban zones is taking place by interaction and mutual growth.

In the last decades both tendencies overlap, inducing conversely forces: from centripetal to centrifugal, the “in” becomes “out”. The dynamics of transformation and the shape of appearance of this intermediate space – while staying in interaction with cities – developed an undeniable autonomy: it is a new urban category. In its spatial interlacing, the major cities maintain their role of cultural cores, but their polarizing force is weakened. A new spatial pattern, a patchwork formed by diverse and specialised spatial units with some urbanity, is replacing the old hierarchies.

The spatial system between city and countryside is no longer structured in a modern, rational way. Randomness and diversity are characteristics not only of post modernity, but of postsuburbia as well. (Borsdorf 2012:182 f.)

In this respect, “postsuburbia” would be the equivalent of cultural postmodernism in the area of socio-spatial organization. With his term “agglofolk” Dieter Ringli brings these two phenomena together. I am a few years older than Ringli and grew up in a rather similar environment in the Austrian Alps near the border with Switzerland and I have been socialized musically in a similar way and therefore can conform his experience from my own biography. To give a symptomatic example: I had already blown into a didjeridu over 30 years before I got an alphorn for the first time (too expensive!). Similarly, reports about playing the alphorn often contain the description of this instrument as ‘Alpine didjeridu’ or ‘Alpine mobile phone’. The mere fact that “alpine” is now a specifying adjective for these *zeitgeist* nouns indicates a distortion of the current situation – conversely, I did a simple web search for the term “Australian alphorn” and found only two entries related to the didjeridu. Twenty years ago, Marjorie Kibby did intensive web research on didjeridu; in the following quotes “didjeridu” could easily be replaced by “alphorn”:

On both New Age and World Music sites, the didjeridu seems to offer a way of contemporary urbanities to enter the world of the primitive. Along with hanging Native American ‘dream catchers’, drumming, turning to ‘natural’ foods and medicines, wearing ‘peasant’ clothing, and listening to Andean pan pipes, playing the didjeridu is a way of locating and possessing the primitive. Consuming the primitive is a mechanism for dealing with the unknown and uncertain. [...] The didjeridu is presented as a holistic experience that creates a sense of unity between past and present, between the earth and the people, and between the spirit; a unity that is felt was once primal but is now lost. (Kibby 1999:63 f.)

Kibby draws a picture of alternative searchers for the meaning of life in the field of music that is no longer seen so often today; they seek “to create a ‘universal mankind’ in the space of the primitive” (ibid.:64). Oehme-Juengling notes, however, that numerous folk music courses in the direction of esotericism are now being offered in Switzerland:

Many of the courses offered refer to the interest of the participants in a holistic approach to folk music in the context of body experience, meditation, and esotericism. Folk music is often attributed the power to restore the lost unity of body and mind. (Oehme-Juengling 2014b:109 f.; trans. T.H.)

Brigitte Bachmann-Geiser adds:

The alphorn is used for meditation under the influence of Asian, especially Indian religions. Breathing in the open air, if possible in pure mountain air, is practiced for psychological and physical hygiene, whereby alphorn blowing is becoming increasingly therapeutic. (Bachmann-Geiser 2019:158; trans. T.H.)

However, twenty years ago it would have been unthinkable for teenagers and younger adults to voluntarily put on 'dirndls' and 'lederhosen' (mass-produced in China), which they are doing now in large numbers. Lack of meaning in life, neo-nationalism, disappointed promises of globalization, and the longing for a simple world form a dangerous and stupid alliance.

However, the following quote can still be applied to the traditional alphorn scene in Switzerland, provided that "didjeridu" is replaced by "alphorn" and "Aboriginal" by "Swiss":

Other beliefs recently attached to the didjeridu are concerned primarily with its status as a musical instrument with a cultural tradition; an instrument that is easy to play, but difficult to play well, and almost impossible to play in the style of traditional Aboriginal musicians. (Kibby 1999: 72 f.)

But let us first return to Ringli's claim that Switzerland would now be mainly „agglo“; Christian Schmid, a Swiss Geograph und urban researcher, explains what Borsdorf calls "postsuburbia" for Switzerland as follows:

Switzerland is today a completely urbanized country with new urban landscapes that can no longer be apprehended with the classic understanding of the city. There are still a lot of cows on the Swiss meadows, but we have to recognize them as urban cows, even if they are still widely viewed as symbols of bygone, rural ways of life. Indeed, many contemporary images and spatial representations continue to reproduce the stereotypical visions of Switzerland as a basically rural country. Such representations have a strong influence not only on the specialized discourses of planning and urbanism, but also in the public sphere: they inform political debates, popular understandings and even imaginations of the future. (Schmid 2014:398).

Above I have sketched an idealized sounding still life of the alphorn blowing, which presents Switzerland as exclusive "nature". A variant of this picture is the one that Antoine Cherbuliez described in 1929 and which already conjures up the "lost unity" and holistic closeness to the world, which, like the didjeridu, predestine the alphorn as esoteric-archaic instrument:

The Alphorn is the exact opposite of a salon instrument; if you really want to grasp the nature of the alphorn, you have to experience it in God's free nature! Its suitable surroundings are rough, cyclonic rock formations, limitless expanses, fissures, chasms, and steep meadows. From far away, from rock to rock, from ridge to ridge, mixed with manifold echoes, from a steep rock face its tone must sound. Up there, in the lonely wilderness, as the high mountain twilight falls, its mighty, almost primeval tone appears in the right surroundings; it sounds majestic, measured, but also wistfully distant; only then you can understand all the magic that emanates from it, it becomes

an unforgettable memory of the genuine life of the alpine herdsmen, of the simple but deeply felt art of mountain shepherds. (Cherbuliez 1929:55 f.; trans. T.H.)

However, the current state of the discussion is completely contrary. The Swiss architect Marcel Meili therefore asks the at first glance paradoxical and provocative question: “Is the Matterhorn city?”

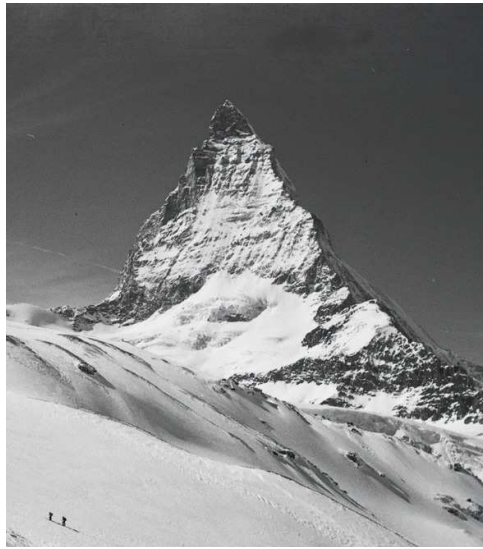


Figure 19

(https://commons.wikimedia.org/wiki/Category:Matterhorn?uselang=de#/media/File:ETH-BIB-Matterhorn,_General_Milch-Inlandf%C3%BCge-LBS_MH05-60-07.tif)

Meili answers the question he asked himself as follows (whereby I graphically emphasize his answer as a counterpart to the aforementioned still life):

Is the Matterhorn now an urban locality? It probably is: being Switzerland’s most ubiquitous mountain, it has also become a vehicle for a host of different connotations or traits. No other place in the Alps is as symbolically laden and invested with so many different and contradictory interpretations. Its image stands for a mountain world that has taken over all urban functions, and its various simultaneous meanings have long since become entangled in conflicts that can no longer be resolved. Its image and its reality have moved close to or right into the centers. Conversely, the mountain is scarcely used or experienced as anything other than an urban monument, an athletic playground, or a nature museum. If someday soon the urban topography of Switzerland, that boundless urban landscape, penetrates not only the everyday lives of its residents but also their consciousness, it will not be the Twin Towers or a cathedral dome that are

symbols of this urban structure but presumably the Matterhorn, invisibly transformed. The distances that once separated and isolated the mountains from other regions and cities are at most only transitions now, and the boundlessness ultimately makes it impossible to localize the mountain. The Matterhorn no longer lies elsewhere but somewhere – and that somewhere is quite close.

(Meili 2014:108)

This picture (without alhorn blowers) doesn't match the previously drawn pictures in any way. In reality, however, it reveals what happened over 200 years ago, or what has happened since then, and what had happened before:

This classic adaptation [„*Rondo all Turca*“ by Mozart] already indicated a relationship between center and the periphery, in which technically elaborated musicians who were employed at urban courtyards or who made music as bread and butter, explored and appropriated folk traditions from the nearer or further afield – either by naming the source or without naming it. (Leggewie 2014:71; trans. T.H.)

The implementation of the alhorn in the minds and mouths of the Swiss mountain dwellers, the 'reintroduction', 're-homing' of this 'extinct' instrument, however, are of a special quality. Borsdorfer illustrates the above-mentioned development towards "postsuburbia" with the following graphic:

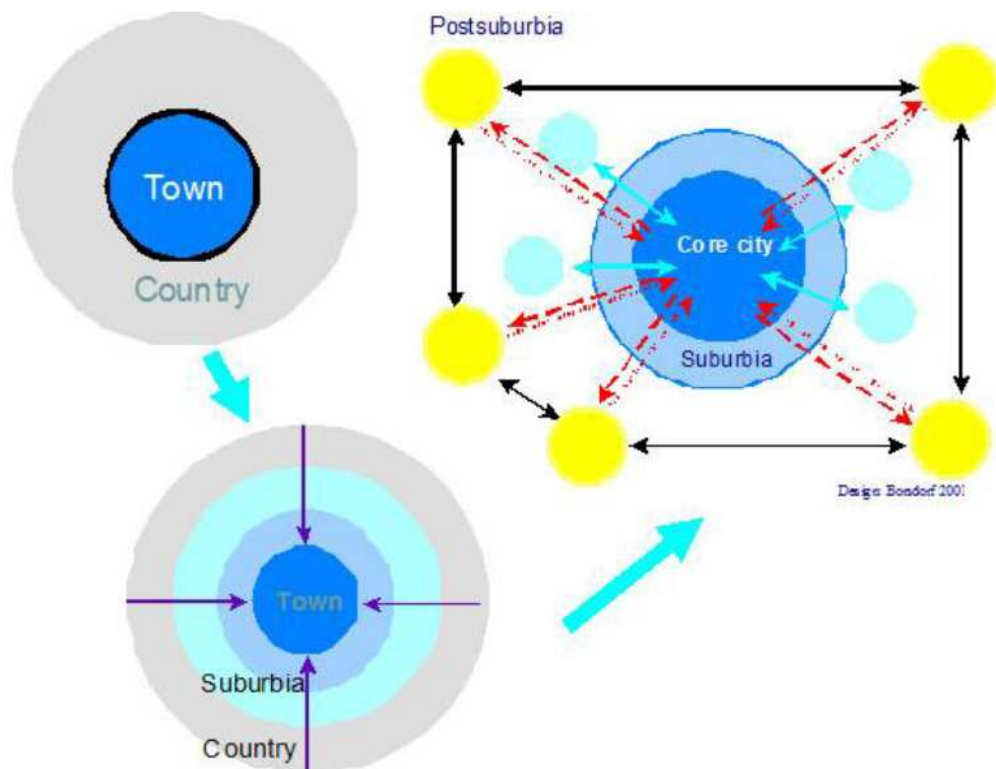


Figure 20

The paradox of the urban implementation of the alphorn in the rural population after the disappearance of this instrument as a sounding tool around 1800 is that the direction of development went exactly in the other direction. Modern alphorn playing, which was supposed to establish a new tradition, was placed under the responsibility of urban educated music educators who had been trained in the cities but were now active in the country as multipliers. The subjects of the educational efforts were members of the rural population who were to actively acquire the alphorn as a tradition that was already unknown to them at that time, but was worth preserving – and it also included the new functions of a tourist attraction and a sideline job.

However, as soon as they were convinced that the alphorn was the real, their own archaic instrument, these alphorn players were also granted the right to develop their own music – exactly according to the "postsuburbia" pattern as small, decentralized centers. Perhaps this happened because it was assumed that these musicians were hardly musically creative, rather they were attested to be tirelessly repetitive. Exactly this strange movement, of course not in relation to the reactivation of the alphorn, but in a larger frame, Marte Petruszewicz analyzes in her essay "Rethinking Centre and Periphery in Historical Analysis":

The case considered here is that of nineteenth-century Europe and its internal peripheries in the period preceding the consolidation of the political economy dogma.

In that time and place, a peripheral alternative model of modernization was elaborated and implemented by a transnational cohort of rural modernizers. [...] The process of modernization was to be slow and gradual, with land and its centre, and landed elites in charge. [...] It was to be a ‚harmonious‘ modernization. The word ‚harmony‘ appeared frequently in reformers‘ writings, in a variety of applications: preserving existing social and family hierarchies; engaging local traditions and knowhow; achieving social (class) harmony; and maintaining harmony between economy and nature, between change and continuity, between art and industry. [...]

‘Harmonious‘ modernization was the proclaimed alternative to the ‘Manchester civilization‘ with its permanent class antagonism and monetization of all relations. (Petrusewicz 2019:18 and 23).

In fact, these ‚decentralized centers‘ of alphorn music have met the expectations placed in them: repetitiveness, harmonization (with regard to the exclusion of unwanted pitches as well as musical crossheads), and pseudo-traditionality. Broadly speaking, it can be said that the ‘traditional‘ alphorn scene (according to that what has been said above: the alphorn scene of an alternative, rural modernization) has moved in exactly the opposite direction to the agglomerations or the process of post-suburbanization. What may appear from the outside to be a musical standstill or aesthetic paralysis is actually the result of a great effort – the invention of a tradition until it is felt to be archaic and the suspicious observation that no improper changes are made to it (with the leaders in the folk music associations as guards).

„Agglo“ is therefore not a new phenomenon, at least since the industrial modern age a city-country continuum has developed; even in the few rural areas that are left, „urban ideas and values play an important role, especially since newcomers and long-established residents confront each other and commuter’s life plans meet those of local people“ (Hengartner in Hardegger 2018b:2; trans. T.H.):

Much of what we call customs was found of invented by members of the educated middle class, by townspeople or people with city experience. What we consider to be folk music and an evidently traditional form of musical expression in rural areas is a modern phenomenon. (Ibid.; trans. T.H.)

Carl Amery published an anthology called „The Province“ in 1964 with the subtitle “Critique of a Way of Life“. Since “agglo” is apparently also nothing new and basically means the same as the expansion and intensification of the “province”, the specifics which, according to Amery, would be characteristic of this form of existence should be mentioned here; the provincial “delay in cultural signals” also sheds new light on the ‘repetitiveness‘ of the ‘decentralized centers‘:

Cultural signals can only be picked up if they become conventionable, if they release a new convention from themselves – or if they can be adapted to the existing convention. There is hardly an unconventional element in the province. If you really want to be unconventional (and if you can do it), you will necessarily become a hermit,

a 'St. Jerome in His Study'. Depending on the landscape (Bavaria and Alemannic districts have more talents of this kind) you can find these hermits everywhere in the province. They are culturally sterile; that is, in very few cases they are only 'fertile' for the 22nd century. Just as good (and they are much more) are the coots, the inventors of the long-invented, the thinkers of the long-thought, the crossheads, the transverse, and the 'cross-shooters'. They do not produce new signals, at least none that can be read meaningfully, and their neighbors, from whom they lock themselves, do not understand their language. (Amery 1966:12; trans. T.H.)

Amery's diagnosis must be relativized for the present. The 'cultural signals' are actually omnipresent, provided you have a good connection to the WWW. This connection is probably better on the Matterhorn than in some areas of Germany, where in addition to the classic infrastructure (road, rail, or public facilities) the virtual infrastructure was neglected as part of the austerity policy:

The difficulty of isolated rural municipalities lies primarily in the ubiquitous spread of an urban lifestyle, which the peripheral country in particular cannot keep up with. The difference to the expected urban lifestyle results in a peripheral lifestyle in which media mediations take on socializing and space-orientating functions that are traditionally created in cities from a vibrant urban life. (Eckardt 2019:206; trans. T.H.)

As a result of research into such peripheral forms of existence, a new word creation has emerged alongside 'aggló', 'postsuburbia' ect., namely "rurbanitnty" as a contraction of 'rurality' and 'urbanity':

The term 'rurban landscapes' encompasses the current dynamic spatial relationships detached from a dualistic approach in the categories of city and country – and without neglecting the attributions and idiosyncrasies associated with ,the' urban and ,the' rural in different contexts of meaning. The perspective of the 'rurban' aims at two things: On the one hand, it requires a simultaneous and equal consideration of urban and rural practices, spatial structures and imaginations; on the other hand, it clarifies the ambiguity of the categories 'city' and 'country' and therefore requires a critical examination of the attributions associated with these categories. (Langner/Froehlich-Kulik 2018:15; trans. T.H.)

With reference in particular to teenagers, adolescents, young adults in the German Federal State of Thuringia and possible 'returnees', but also 'refugees' from the city and real asylum seekers – in a context that at first glance has little to do with the 'home' of the alphorn – Frank Eckardt demands the following requirements for staying, coming or returning:

It is crucial that at least the virtual access to the central locations of society can be reached from a peripheral location, so that one can overcome the disadvantages of the remote location and its deficits in infrastructure and supply (i.e. to deterritorialize them). If this is not possible, the small town becomes a prison and nothing can keep the young people there, neither the landscape nor the family or even a very good job. A return – in an imaginary or physical way – is only possible if the local connection can

be negotiated and permanent interchangeability between different worlds remains possible. This has to be symbolically recognizable in social space through social networks and elements in the aesthetic-design area to ensure that you can not only be at home in front of the computer and locked up in your own walls. (Eckardt 2019:215; trans. T.H.)

In the given context, I find the wording “permanent interchangeability between different worlds” particularly interesting:

In all cultures, music builds bridges between the worlds, the generations, the different times. And by being at home in and between the worlds, it gives help for live and survival. [...] *Music as home*. (Kaden 2014:102; trans. T.H.)

This quote comes from the last publication by Christian Kaden and has a conciliatory character. It also points out that ‘elements in the aesthetic-design area’ are much more than monuments.

In this respect, the history of the ‘modern’ alphorn compared to the development of the natural horn into a full orchestral instrument is particularly worth mentioning. The alphorn is generally considered to be very attractive, if only because of its size and its ability to produce archaic tones. From the perspective of instrument making, it was frozen to an inferior technical level (a monument or fossil, so to speak), which made it possible to recharge it symbolically (which also includes contemporary recharges and reinterpretations).

The natural horn, on the other hand, mutated into an orchestral instrument, thus serving a petrified musical institution and perspective that, while generating virtuosity and even new playing techniques, keeps the instrument trapped in the very tenacious developmental logic of ‘classical’ music.

The ‘modern’ alphorn in turn – ideologically refined into a long wooden tube with a horn mouthpiece – was invented as a symbolic projection sound device, which semantically allows much more charging than the domesticated counterpart in the globally distributed cosmos of classical music: rock, jazz, pop, esoteric music, techno, old, new, invented folk music, etc.

Eckardt writes that the small town (which also stands for ‚agglo‘, ‚pustsubergia‘ or ‚rurbanity‘) is threatening to become a prison. With the help of Vilém Flusser’s distinction between dialogue and discourse, this connection can be understood more globally. According to Flusser, the dialogical form of communication serves to generate new information by people exchanging existing information – in the hope of synthesizing new information; the discursive form of communication, on the other hand, serves to preserve information by disseminating it in order to keep it from being forgotten (cf. Flusser 1998:16):

In fact, it can be said that communication can only achieve its intent to overcome loneliness and give meaning to life if discourse and dialogue are balanced. If, as today,

the discourse prevails, people feel lonely despite constant connection with the so-called 'information sources'. And if, as before the communication revolution, the rural dialogue prevails over the discourse, people feel lonely despite the dialogue because they are 'cut off from history'. (Ibid.:17 f.; trans. T.H.)

Let's return to "agglo" and folk music; for the present Suzel Reily generalizes Ringli's diagnosis of "agglo" for all of Europe and draws far-reaching conclusions:

Without doubt, in Europe the peasantry has all but disappeared; indeed, even the distinction between the rural and the urban has become increasingly meaningless, given the ease of transport and the accessibility of technological advances even in the most remote of areas. [...] Thus, the clear class differences that promoted marked forms of cultural segregation have been reduced, and access to a wide range of musical universes is now possible for ever larger numbers of people. [...]

In the western world one can *choose* which musical universe one wishes to participate in [...]. People can also choose to engage in musical forms commonly identified as folk music – or 'new folk music', as it is referred to by some. Clearly the legions of European performers of these genres are not peasants and the performances they are involved in are not 'functionally' linked to a peasant life style. However, in this sphere, participants can invoke the memory of a past era in which life was simpler and more communally oriented than it is in the modern world of today. Importantly, this was an era that somehow 'we' – our nation – lost. Thus, folk musics might be viewed as focal points for the expression of national sediments and nostalgia for 'our' past, and the revival movements emerging from them have led to the invention of countless traditions aimed at restoring a sense of community in the highly competitive, commoditized and undifferentiated cosmopolitan world that we now live in. (Reily 2007:4 ff.)

Reily concisely summarizes a lot of what has been explained so far. However, her presentation is one-sided in that it generalizes the perspective of amateur musicians. The professional and semi-professional musicians of the new folk music scene, on the other hand, often had a (not only symbolic) odyssey in the global supermarket of options before they dealt with the supposedly own musical tradition or thought they could find it in this construct:

What is new is that today's artists do not position themselves outside the negotiated folk music-related are (i.e. as representatives of a high culture who turn to folk culture), but see themselves as part of it. (Oehme-Juengling 2016:260 f.; trans. T.H.)

Exactly this self-positioning of the mostly academic 'artists' (as well as their claim to do better, but at the same time to be part of the tradition) is probably quite an affront to the traditional and institutionalized folk music scene that has grown over centuries. Angelika Hardegger outlines an exemplary short musical biography of a trained jazz and soul singer (under the telling title "Folk music returns to the city"):

Zurich, 1980s: Flavia Vasella, an academic child from District 8, sews rivets on her sweaters and dyes her hair black. She listens to punk music, new wave – everything

except commercial music. The only thing worse for this teenager is: the 'petite bourgeoisie' [*das Buenzlige*]. Because what is petty-bourgeois that is fascine ["fascho"]. For example: folk music. [...]

Flavia Vasella actually discovered folk music right after punk - just not the Swiss version of it. She learned Indian dance, heard Hungarian folk and traveled to Ghana to get to know the traditional music there. [...]

Flavia Vasella wouldn't be an isolated case, says Dieter Ringli. With the spread of world music, folk music would have become hip again "among townspeople who knew everything about the use of the nose flute in the Amazon region, but had never heard a natural yodel." (Hardegger 2018:1 ff.; trans. T.H.)

In the given case, which, according to Ringli, isn't an isolated case, the same movement of musical exoticism emerges as it was evident 200 years ago (and before that): an exoticism of the distant ("world music") that transforms into an exoticism of the near ("Swiss folk music"). From a subjective point of view, such a search for other music in the world and alternative music aesthetics may have been an expression of curiosity and openness, but also dissatisfaction with one's own cramped cultural conditions in a time of propagated multiculturalism and the postmodern multi-optional society as a hunger for the new and the unknown:

Metaphors relating to eating, and more specifically cannibalism, abound in the critical literature on postmodernism and cultural appropriation. [...] world music becomes one more object of the West's insatiable appetite. (Bithell 2014: 37)

The postmodern principle of "anything goes" and the desired confrontation with other styles of music, sometimes the often doomed attempt to immerse oneself in other music cultures, often led to the feeling of being lost, which in turn led to the longing for what was supposed to be the cultural "own" than the easier and more accessible. In the meantime, the postmodern euphoria has long since evaporated, the idea of any choice has given way to the "compulsion to choose", whereby the responsibility for a choice once made is shifted onto the subjects:

Constantly bombarded by so-called 'free choices', forced to make decisions for which we are mostly not even properly qualified (or about which we possess inadequate information), increasingly we experience our freedom as what it effectively is: a burden that deprives us of the true choice of change... (Zizek 2019:42; trans. T.H.)

As early as 1990, Christian Kaden made a fairly forward looking statement on the subject of "cultural identity as a living issue":

It is difficult to estimate how many competing, incompatible music concepts a person can absorb and adopt in a lifetime. But there is reason to believe that the number does not strive towards infinity. [...] One could put this in analogy to a finding in clinical psychology, according to which each biography is set its own measure of what can be lived through. Critical accumulations of so-called "life events", the death of a close person, the separation from the loved one, the loss of home and residence lead to

serious irritation of the vital functions and even cancer illnesses. This does not claim that musical acculturation (or transculturation) is itself a carcinogenic factor. But one should not underestimate the mental and emotional burden that come with it. Perhaps it has a deeper meaning that the birth of jazz, surely the most prominent fusion product of recent music history, did not affect the constitutive social structures of African Music: its insistence on “democratic” interaction, on an a priori adaptability, on the principle of improvisation. (Kaden 1993:226; trans.. T.H.)

Perhaps that other side of the traditions in Swiss folk music, which is sometimes only suspected, but can also be found and reconstructed in remnants – in contrast to organized folk music as a modern phenomenon – is the ‘own’ that the musical ‘returnees’ attracts.

Timothy D. Taylor, professor of ethnomusicology at the University of California and an excellent connoisseur of the “world music”-scene, sums up in 2014 quite bitterly:

Nearly thirty years have passed since the music industry’s adoption of the term „world music“ [...] but nothing much has changed, or so it seems to me. The western-dominated music industry is still racist, sexist and xenophobic, ignoring most of the planet’s music unless it perceives an easy path to profit. [...] The musics of the world, when noticed by the West, are still frequently viewed as raw materials that can be drawn upon to enhance or renew the musics of the West. (Taylor 2014:192).

In 2005 David Bennett distinguished two narrative strands in the debate about “world music”: ‘celebratory narratives’ on the one hand (the discourse of *hybridity*, *pluralism*, and *intercultural cooperation*), ‘anxious narratives’ on the other (the discourse of *authenticity*, *ownership* and *appropriation*). These narratives can also be found in the debate about new versus old folk music in Switzerland.

The discourses are complementary as much as contradictory, fitting together like Marxism’s economic base and ideological superstructure. The celebratory can provide the ideological legitimation for the very processes of appropriation, exploitation and alienation that are plotted in the anxious narratives. At the same time, an insistence on creolisation and hybridity a sign of health and growth, not of contamination and weakening of stock, can function as critique of ethno-essentialism and cultural purism as well as an argument for the endless expansion of the endless expansion of world markets and marker-niches. The persisting tension between the two discourses is a reminder that the political meanings of an aesthetic practice are always context-dependent [...]. (Bennett 2005:13)

According to Bennett’s distinction, Taylor’s resume could be classified as an example of the ‘anxious narratives’. Ethnomusicologists are practically the postmodern professionals in exploring the different music cultures of the world. And they usually make music themselves, but mostly without professionalism; Ringli does “Agglofolk” and Taylor plays Irish traditional music. On this basis, Taylor thematizes various “values” in the world of “world music”:

„Commodification“ is what we usually call the complex set of processes by which different regimes of values are subordinated to economic regimes or made commensurate with them. But the strategies, forms, and histories of these value transformations vary considerably from one music to the next; commodification is not one single, or simple, phenomenon. Even after a traditional music has been brought into the realm of “world music” – placed in an economic regime of value – that music can exist in other regimes, and not just its former ones. Any music produced as a commodity can still exist in different regimes of value. (Taylor 2015:103 f.)

In view of the following quotation, one can ask whether a university professor (born in 1961) committed to ‘objectivity’ makes academic statements from the low-angle perspective of an amateur musician:

The sort of value, I am concerned with here, value-in/as-action, apart from productive labor, while it can be commodified, it is less likely to be because of the difficulty in doing so. This sort of value is created from human action, and needs to be continually re-created and renewed. [...] That is, music is the modality of togetherness of sociality, the currency of sociality for those involved in Irish traditional music. [...] Even if we don’t much use binaries such as “traditional/modern” anymore, the ghosts of that and other binaries still hover over newer ones, present but not always articulated, such as “pre-commodified”/commodified, pre-globalization/globalization, and many more that underlie a good deal of recent scholarship about music and other forms of cultural production. (Taylor 2017: 114 f.)

Or is it a bird’s eye view? However, this is certainly an age perspective...

Despite all the stylization of authentic folk music as the only true and the real thing, the fact remains that the folk music ‘returnees’ not only have the know-how in music anthropology and music history, how „treasures“ are to be found in archives, they also have the business and event-related knowledge to present their finds to the public.

Taylor practices what is typical of a (real) city dweller:

The city dweller gains his much-mentioned freedom from having become a hunter again; man, fellow human being is for him the member of his clan, or of several clans, which are formed by the plurality of his interests. With them, his clan companions, he hunts in the jungle out of stones, asphalt, cars and individuals whom he does not know and who do not concern him. (Amery 1966:10; trans. T.H.)

City dwellers can also re-enact village structures, which is obviously the case with Taylor. As a basis for ethnomusicological research and evaluations, however, such exile music scenes seem rather questionable to me.

If we take a closer look at the wide-ranging Swiss scene of folk music that Oehme-Juengling has listed (1.3.2), it is striking that this scene is as differentiated as that of “classical” music, although there are far fewer musicians involved. In the context of the new folk music scenes

(which also have their own 'historical scene' analogous to the 'historical performance practice' of the classical scene), festivals have a very different value than that of the institutionalized folk music scene. Here they are a kind of competition between rival music groups that try to come closer to ideals that are binding for all members, whereby the boundaries are also sometimes exhausted, which ultimately contributes to their confirmation by provocation. Festivals of new folk music, on the other hand, are primarily curated events with curators who program exciting events every year and national as well as international acts that are intended to attract as much audience as possible. In fact, however, the potential audience is not very large; in order to be able to live halfway from the music in the new scene, desperate self-marketing is needed, since it is about the economic existence of its protagonists – often on the border to the so-called “precarity”, especially since freelancing in the area of new folk music is close to begging. But this closes an open circle again: the ‘modern’ alphorn was introduced as a “begging instrument”, along with other functions it was supposed to fulfill.

Max Peter Baumann, a Swiss doyen of music ethnology, wrote the following in 2000 under the title “Traditional Musical Instruments and Modernization“:

Past and new values are negotiated between musicians of *individual* groups on the one side and producers and listeners on the other. This negotiation of tradition and the modern, of authenticity and syncretism, of resistance or transformation even to the point of commercialization of culture – this negotiation demands specific grounds for decision -making on the part of each musician, for each individual piece. (Baumann 2000:138)

Even 20 years later, Baumann sticks on this belief – and he expands his list of demands on the musicians considerably:

Intercultural procedures and transculturation demand practical decisions from every musician and from every music group from every single piece of music. Last but not least, these semantically move between questions of economization, aestheticization, and mass media distribution of music and musical styles. With each piece of music, traditional values, forms and sounds and practices are negotiated, but especially questions of artistic or political hegemony, aesthetics, spirituality, and of course the power of the media, of commerce, fees, and copyright: How does the individual or a music group behave in the context of multiple cultural affiliations? How do you communicate (1.) to the other, to other pieces of music and music styles in your own internal cultural environment (*intra*-culturally)? (2.) How do you differentiate yourself from other musicians and “foreign“ music styles (*inter*-culturally) and (3.) how do you behave towards the *trans*-cultural conception of musical fusions and their de-territorialized sound phenomena that ultimately have lost their origins and narrative memories in hyper-cultural space? (Baumann 2019:73 f.; trans. T.H.)

This is a very demanding questionnaire. In comparison, the demand of classical avant-garde music that every new piece should also have a new aesthetic is rather simple, especially since it

was primarily about the “progress of musical material” and the social and political dimensions were excluded (that’s why it was “absolute” music). However, I dare to doubt that there is any musician or music group in the field of new folk or world music who actually makes the “practical decisions” listed by Baumann. While Sorce-Keller’s checklist for musical innovation in the field of folk music (1.3.2) focuses primarily on criteria inherent in music, Baumann’s questionnaire is much broader. If someone took all these criteria into account and answered the questions raised in the various dimensions of making music, he would never be able to make music (at best, he would become an ethnomusicologist who makes music as a leisure activity without worrying much about it). Certain motifs such as musical rebellion in the rather early phase of new folk music can very well be conscious if not dominant; the full awareness of all dimensions of your own “musicking” is an illusion and would block any vitality in making music.

Christian Kaden’s resume on the subject of ‘cultural identity’ seems to me to be much more appropriate:

Cultural identity, as I see it, is less a specifically national or ethnic phenomenon, that which establishes idiosyncrasies, intrinsic value, and propriety - above all, it is a sensor for social well-being, for lust of life. I therefore think it is only of secondary importance (i.e. not unimportant) that nations, ethnic groups etc. express unchangeable and unmistakable cultural significance. It seems to be crucial that culture and life needs come together and know how to respond to each other. Even the preservation of traditional music cannot be a formal occupation, a mere veneration of sacred obelisks. Often enough tradition stands in the way of the living with claims to rule, often enough a departure from the burden of tradition can have a serious liberating effect. On the other hand, where incorporated behavior patterns are negated and crossed out without substitution, severe individual damage can grow and an orientation vacuum can arise. Neither addiction to innovation, neither a vote for the old nor for the new in itself brings salvation. The problem is not somewhere in the middle either. The question is whether, how and to what extent music makes life worth living. (Kaden 1993:226 f.; trans. T.H.)

Let us briefly summarize what has been said so far:

The current ‘traditional’ Swiss alphorn music is the result of a construct of the ‘modern age’, initiated by urban elites over 200 years ago as a tool in the process of ‘nation building’. The target persons of this alleged ‘development aid’ were the inhabitants of those areas in which the alphorn could still be found as an antiquated shepherd signaling instrument. City-trained music educators and occasional composers acted as ‘development workers’; the alphorns were made available to the locals as gifts or on loan. After a rather long physical and psychological implementation process, the further development of the musical alphorn repertoire was left to

the local population, which was considered to be less creative but mainly repetitive. At the organizational level, this led to the founding of an alphorn association, which monitored that an almost immovable musical aesthetic was canonized; as a means of enforcing the musical norms set by regionally networked judges, annual competitions were installed.

However, playing the alphorn (in the prescribed style) should be open to everyone, so that a role change from listener to active player was possible at any time. Technically and compositionally ambitious alphorn players from the classical scene were sometimes invited to promote the motivation of the members, but they were the exceptions that confirmed the rules. Forty years ago, as a beginner of the alphorn, Hans-Juerg Sommer opened the meanwhile 'traditional' Swiss alphorn scene with his piece "Moosruef", without really intending to. As a result, prominent jazz and freely improvising musicians discovered the alphorn for themselves, sometimes as a surrogate for the 'exotic' didjeridu. These musicians, who performed in concert, received much more attention from the media than those from the traditional alphorn scene. In addition to this professional scene, which uses the alphorn as a "world music" instrument with sentimental nostalgia, and in addition to the institutionalized 'traditional' alphorn scene, which consciously and confidently uses all clichés about the alphorn as a Swiss national symbol, there are also 'wild' alphorn players who do not belong to either scene. Be it that they blow the alphorn somewhere in a distant corner of the world, or be it that they produce eerie sounds in the basement of Switzerland, without ever appearing on the radar of the media or the musical public.

The "black hole" within the discursive universe around the alphorn is, however, "improvisation".

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2 Practical Exploration

2.1 Available Instruments

Relatively inexpensive alphorns from the Austrian brand 'Heimatklang' (*sound of home*) are used for practical exploration; this company currently produces three-part alphorns, with six different hand tubes available. Depending on the hand tube, the following total lengths result:

- | | |
|------------------|--------|
| • Alphorn in Eb: | 405 cm |
| • Alphorn in F: | 363 cm |
| • Alphorn in Gb: | 334 cm |
| • Alphorn in G: | 327 cm |
| • Alphorn in Ab: | 309 cm |
| • Alphorn in Bb: | 257 cm |

For reasons of clarity, I limit myself to the first twelve tones of the natural tone series; this results in the following tonal ranges (the alphorn 'blue notes' are on the 7th and 11th level):

The image displays six columns of musical notation, each representing a different alphorn tuning. Each column consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notes are arranged in a way that shows the natural harmonic series for each tuning. The tunings are labeled below each column: Alphon in Eb, in F, in Gb, in G, in Ab, and in Bb.

The basic alphorn is designed for the tuning in F; with the hand tubes for the tuning in Eb and Gb there are hardly any intonation problems. The shorter the tubes, the more nasal and thinner the sound of the alphorns; intonation variants also occur for example, the 7th overtone of the alphorn in G is very flat, i.e. almost a middle E.

Despite the production of these alphorns in relatively large numbers according to uniform construction plans, each alphorn still sounds different with each alphorn blower – on the one hand, because the material wood continues to 'work' due to the temperature and especially the humidity, on the other hand, provided the instrument is well cared for, because the manner in which an alphorn player blows, as well as the consistency of a musician's saliva 'impregnate' an instrument. However, what can be 'good care' is very relative: an alphorn player I know told me that his instrument (a much more expensive one than mine) would

sound best if it were dampish, which is why he pours beer into it before performing (I don't want to imagine it exactly, especially as far as the resulting smell is concerned).

With regard to the sound of an alphorn, the mouthpiece used is also of great importance. Larger mouthpieces sound fuller and better in the lower register – but they also sound less nasally in the higher register than smaller mouthpieces. With short alphorns, however, this reduces the number of playable notes.

There are some descriptions of the sound characteristics of alphorns of different lengths; only those horns that are available to me are listed here:

The **Gb Horn** has a good balance between round, soft harmony and agility [...]

The **F-Horn** sounds a bit fuller and darker than the Gb Horn. [...]

The **Eb Horn** has a very powerful, round sound. Due to its length, it is easy to blow up, but it is quite immobile and risky and is only suitable for a relatively slow style of playing. [...]

The **Ab Horn** is very bright and flexible and is therefore well suited for fast passages. It must not be blown with a mouthpiece that is too small, otherwise it will sound extremely hard, almost like a trumpet [...]. (Schuessele 2000:17; trans. T.H.)

Another description is as follows:

In Switzerland, the **F# or GB horn** is the standard size. The reason lies largely in the sound of the F# horn, it is bright and yet typically soft. [...]

The **F horn** is a little less bright, but softer than the F#/Gb horn. [...]

The short **Ab horn** is mainly blown in Central Switzerland. It sounds brighter, more distinctive. [...]

Additional tuning can be achieved with intermediate tubes. [..] Here and there you will also encounter very short alphorns in the tunings of Bb or C. But these are more to be regarded as a gag and are rarely used as serious everyday instruments. (Schneider 2011:18 f.; trans. T.H.)

3.2 Combinations and Intervals

Here is a list of all possible combinations (duets, trios, quartets, quintets, and one sextet) without redundancy.

This means: combinations of for example of two alphorns in F with one alphorn in Bb are not listed (nonetheless there will be presented the tonal options – in the given case within the chapter 'Duets' and not in the chapter 'Trios').

Furthermore: What counts are the intervallic structures; even if the combination of an alphorn in Eb with one in F may sound different from those of an alphorn in Ab with one in Bb, from the point of intervallic structures they are identical. Questions like sound quality, playability, and emotional impact will be answered later on.

Abbreviations

Alphorns / Combinations			
•	E _b	=	1
•	F	=	2
•	G _b	=	3
•	G	=	4
•	A _b	=	5
•	B _b	=	6

Intervals	
•	1 = minor second
•	2 = major second
•	3 = minor third
•	4 = major third
•	5 = perfect fourth
•	7 = perfect fifth

2.2.1 Duets

a) Instrumental Combinations

	Combinations	Alphorns in...	Intervals
a)	1-2	E _b -F	2 = g) / k) / o)
b)	1-3	E _b -G _b	3 = h) / n)
c)	1-4	E _b -G	4 = l)
d)	1-5	E _b -A _b	5 = i)
e)	1-6	E _b -B _b	7
f)	2-3	F-G _b	1 = j) / m)
g)	2-4	F-G	2 = a) / k) / o)
h)	2-5	F-A _b	3 = b) / n)
i)	2-6	F-B _b	5 = c)
j)	3-4	G _b -G	1 = f) / m)
k)	3-5	G _b -A _b	2 = a) / g) / o)
l)	3-6	G _b -B _b	4 = c)

m)	4-5	G-Ab	1 = f) / j)
n)	4-6	G-Bb	3 = b) / h)
o)	5-6	Ab-Bb	2 = a) / g) / k)

b) Intervallic Reduction

	Intervals	Combinations	Title
1.	1	F-GB / Gb-G / G-Ab	Duet # 1
2.	2	Eb-F / F-G / Gb-AB / Ab-Bb	Duet # 2
3.	3	Eb-Gb / F-Ab / G-Bb	Duet # 3
4.	4	Eb-G / Gb-Bb	Duet # 4
5.	5	Eb-Ab / F-Bb	Duet # 5
6.	7	Eb-Bb	Duet # 6

2.2.2 Trios

a) Instrumental Combinations

	Combinations	Alphorns in...	Intervals
a)	1-2-3	Eb-F-Gb	2 / 1 = n)
b)	1-2-4	Eb-F-G	2 / 2 = s)
c)	1-2-5	Eb-F-Ab	2 / 3 = o)
d)	1-2-6	Eb-F-Bb	2 / 5
e)	1-3-4	Eb-Gb-G	3 / 1
f)	1-3-5	Eb-Gb-Ab	3 / 2 = p)
g)	1-3-6	Eb-Gb-Bb	3 / 4
h)	1-4-5	Eb-G-Ab	4 / 1
i)	1-4-6	Eb-G-Bb	4 / 3

j)	1-5-6	Eb-Ab-Bb	5 / 2
k)	2-3-4	F-Gb-G	1 / 1 = q)
l)	2-3-5	F-Gb-Ab	1 / 2 = t)
m)	2-3-6	F-Gb-Bb	1 / 4
n)	2-4-5	F-G-Ab	2 / 1 = a)
o)	2-4-6	F-G-Bb	2 / 3 = c)
p)	2-5-6	F-Ab-Bb	3 / 2 = f)
q)	3-4-5	Gb-G-Ab	1 / 1 = k)
r)	3-4-6	Gb-G-Bb	1 / 3
s)	3-5-6	Gb-Ab-Bb	2 / 2 = b)
t)	4-5-6	G-Ab-Bb	1 / 2 = l)

b) Intervallic Reduction

	Intervals	Combinations	Title
1.	1 / 1	F-Gb-G / Gb -G-Ab	Trio # 1
2.	1 / 2	F-Gb-Ab / G-Ab-Bb	Trio # 2
3.	1 / 3	Gb-G-Bb	Trio # 3
4.	1 / 4	F-Gb-Bb	Trio # 4
5.	2 / 1	Eb-F-Gb / F-G-Ab	Trio # 5
6.	2 / 2	Eb-F-G / Gb-Ab-Bb	Trio # 6
7.	2 / 3	Eb-F-Ab / F-G-Bb	Trio # 7
8.	2 / 5	Eb-F-Bb	Trio # 8
9.	3 / 1	Eb-Gb-G	Trio # 9
10.	3 / 2	Eb-Gb-Ab / F-Ab-Bb	Trio # 10
11.	3 / 4	Eb-Gb-Bb	Trio # 11
12.	4 / 1	Eb-G-Ab	Trio # 12
13.	4 / 3	Eb-G-Bb	Trio # 13

14.	5 / 2	Eb-Ab-Bb	Trio # 14
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2.2.3 Quartets

a) Instrumental Combinations

	Combinations	Alphorns in...	Intervals
a)	1-2-3-4	Eb-F-Gb-G	2 / 1 / 1
b)	1-2-3-5	Eb-F-Gb-Ab	2 / 1 / 2 = m)
b)	1-2-3-6	Eb-F-Gb-Bb	2 / 1 / 3
c)	1-2-4-5	Eb-F-G-Ab	2 / 2 / 1
d)	1-2-4-6	Eb-F-G-Bb	2 / 2 / 3
e)	1-2-5-6	Eb-F-Ab-Bb	2 / 3 / 2
f)	1-3-4-5	Eb-Gb-G-Ab	3 / 1 / 1
g)	1-3-4-6	Eb-Gb-G-Bb	3 / 1 / 3
h)	1-3-5-6	Eb-Gb-Ab-Bb	3 / 2 / 2
i)	1-4-5-6	Eb-G-Ab-Bb	4 / 1 / 2
J)	2-3-4-5	F-Gb-G-Ab	1 / 1 / 1
k)	2-3-4-6	F-Gb-G-Bb	1 / 1 / 3
l)	2-3-5-6	F-Gb-Ab-Bb	1 / 2 / 2
m)	2-4-5-6	F-G-Ab-Bb	2 / 1 / 2 = b)
n)	3-4-5-6	Gb-G-Ab-Bb	1 / 1 / 2

b) Intervallic Reduction

	Intervals	Combinations	Title
1.	1 / 1 / 1	F-Gb-G-Ab	Quartet # 1
2.	1 / 1 / 2	Gb-G-Ab-Bb	Quartet # 2
3.	1 / 1 / 3	F-Gb-G-Bb	Quartet # 3
4.	1 / 2 / 2	F-Gb-Ab-Bb	Quartet # 4

5.	2 / 1 / 1	Eb-F-Gb-G	Quartet # 5
6.	2 / 1 / 2	Eb-F-Gb-Ab / F-G-Ab-Bb	Quartet # 6
7.	2 / 1 / 3	Eb-F-Gb-Bb	Quartet # 7
8.	2 / 2 / 1	Eb-F-G-Ab	Quartet # 8
9.	2 / 2 / 3	Eb-F-G-Bb	Quartet # 9
10.	2 / 3 / 2	Eb-F-Ab-Bb	Quartet # 10
11.	3 / 1 / 1	Eb-Gb-G-Ab	Quartet # 11
12.	3 / 1 / 3	Eb-Gb-G-Bb	Quartet # 12
13.	3 / 2 / 2	Eb-Gb-Ab-Bb	Quartet # 13
14.	4 / 1 / 2	Eb-G-Ab-Bb	Quartet # 14

2.2.4 Quintets

a) Instrumental Combinations

	Combinations	Alphorns in...	Intervals	Title
a)	1-2-3-4-5	Eb-F-Gb-G-Ab	2 / 1 / 1 / 1	Quintet # 1
b)	1-2-3-4-6	Eb-F-Gb-G-Bb	2 / 1 / 1 / 3	Quintet # 2
c)	1-2-3-5-6	Eb-F-Gb-Ab-Bb	2 / 1 / 2 / 2	Quintet # 3
d)	1-2-4-5-6	Eb-F-G-Ab-Bb	2 / 2 / 1 / 2	Quintet # 4
e)	1-3-4-5-6	Eb-Gb-G-Ab-Bb	3 / 1 / 1 / 2	Quintet # 5
f)	2-3-4-5-6	F-Gb-G-Ab-Bb	1 / 1 / 1 / 2	Quintet # 6

In this case, intervallic reduction is not possible.

The composition project at hand therefore compromises 6 duets, 14 trios, 14 quartets, 6 quintets, and one sextet with all available alphorns, for a total of 41 pieces.

2.3 Performance and Aesthetics

As already mentioned, the pieces created in the course of this composition project are to be rehearsed by the “Tantermauses Alphorn Consort”. However, this only compromises three

alphorn players; to achieve the sextet size, loopers are used starting with the quartet ('Ditto Mic Looper', TC Helicon).

The compositions are notated in C using the 8vb treble clef; for practical music making, they have to be transposed for each individual instrument. This is particularly important in our context of using alphorns of different lengths, since the pieces sometimes require large register changes, so that a required target note can only be found with the help of the previous note played by another horn in a different tuning.

In general, the compositions presented can and should be realized and combined very freely, whereby improvisation in all possible varieties (e.g. obstinate or overlapping loops as a basis) should be given a lot of freedom. Since this thesis is primarily about exploring the tonal possibilities in the simultaneous interaction of alphorns of different tunings – apart from tempo information – no further instructions are given. Each composition, however, is preceded by short splinters of thought that indicate the underlying idea and mood; sometimes the opinions of fellow musicians and, if possible, voices from the audience are given.

The given instruments and the resulting possible (still limited) sound spaces as well as the necessary use of technical auxiliary devices (with their restrictions they impose) narrow the space of compositional possibilities quite considerably. Compared to traditional alphorn playing, however, this space exponentially expands.

In addition to these technical requirements, which logically have an impact on the compositional output, I pursue the strategy of the greatest simplicity with reasonable complexity: no empty virtuosity, no overloaded scores, especially since ambitious alphorn players from the amateur scene should be inspired to undertake their own musical experiments in this direction.

In view of the location of this alphorn exploration in the 'agglo', I do not impose any other filters, bids or prohibitions in addition to these general conditions and the instrumental and technical requirements. I would like to allow what comes to my mind in view of the possible combinations of alphorns in different tunings and which I think is interesting in some way. After more than 50 years (active and passive) with a variety of musical aesthetics, according to Christian Kaden, I should actually have a musical burnout (I know this from many musician colleagues; especially with older instrumental teachers, it manifests itself in the fact that they suffer from tinnitus – apart from the fact that they show specific physical wear and tear and misalignments due to the physical curvatures that they have to perform every day to operate their instruments).

Seen in this way, I continue to maintain the already sketched pictures of playing alphorn: I blow out of it what has already penetrated me. That can very well be experiences in alpine nature,

but just as well everything that I have heard, processed or worked out so far and which lingers or can be made to sound under these special conditions.

I have been composing music for over 40 years and have always found 'weird birds' to make it happen. The 41 pieces of this composition project are therefore not 'stillbirths' or works for the drawer, but have been rehearsed or performed at least once. Nevertheless, they will probably not go down in the annals of 'music history' because they are 'agglo' and do not operate the large information machine. Even before they are written, they are forgotten futures. Their mode is 'future perfect'...

2.4 Duets

The duets at hand have the character of an introduction to simultaneous playing with alphorns of different lengths. On the one hand, it is about showing which intervals can sound at the same time, on the other hand, it is about listening to and playing in sound spaces that are unusual for alphorns.

Technically, these duets are not as easy to play as a first glance at the various scores might suggest. In particular, it already becomes very clear here that it is essential that the other voice is also read and listened to, because otherwise it is hardly possible to strike the right note.

2.4.1 Duet # 1

a) Ranges

The image shows a musical score for two alphorns. The top staff is labeled 'Alphorn 1 in Gb' and the bottom staff is 'Alphorn 2 in F'. Both staves show a melodic line with various intervals and accidentals. The notes are written in a style that suggests chromatic movement and specific intervallic relationships.

b) Comment

The first duet with two alphorns, tuned at intervals of a minor second (F+Gb, F#+G, G+Ab) offers, from the available intervals, excellent possibilities – both sequences in thirds as well as fourths and fifths. Chromatics is practically possible in the higher register, which makes this combination very interesting, but technically challenging. It is very solemn and is suitable for example as an opening music or a slow fanfare.

c) Score

Duet # 1

Quarter note = 46 (Duration: 2 min 30 sec)

Alphorn 1 in Gb (G/Ab)

Alphorn 2 in F (Gb/G)

2.4.2 Duet # 2

a) Ranges

Alphorn 1 in F

Alphorn 2 in Eb

b) Comment

The second duet with two alphorns, tuned at intervals of a major second (Eb+F, Gb+Ab, F+G, Ab+Bb), offers fewer options in terms of chromatics than the first duet. The slow intro explores the sound space using large intervals; a funky part in double time follows, which gets a bit out of joint in order to illustrate the tonal possibilities in the small interval range.

c) Score

Duet # 2

Quarter note = 54 (Duration: 4 min)

Alphorn 1 in F (Ab/G/Bb)

Alphorn 2 in Eb (Gb/F/Ab)

7

14

22

30

37 Quarter note = 108

1.

43 2.

48

53

2.4.3 Duet # 3

a) Ranges

b) Comment

The intervallic possibilities of this combination of alphas predestine it for a piece in the style of blues-rock. In this duet, small intervals are not avoided, but deliberately sought and often used to increase the intensity.

c) Score

Duet # 3

Quarter note = 136 (Duration: 3 min 15 sec)

Alphorn 1 in Gb (Ab/Bb)

7

13

20

27

33

39

45

52

62

71

79

86

91

2.4.4 Duet # 4

a) Ranges

Alphorn 1 in G

Alphorn 2 in Eb

b) Comment

This duet is rather lyrical; although here too there are relatively many dissonances, their character is different than in ,Duet # 3'. A parallel movement in major thirds (bars 21-23) serves as a contrast.

c) Score

Duet # 4

Eighth note = 72 (Duration: 4 min)

Alphorn 1 in G (Bb)

Alphorn 2 in Eb (Gb)

7

13

18

22

25

30

12

2.4.5 Duet # 5

a) Ranges

Alhorn 1 in Ab

Alhorn 2 in Eb

b) Comment

This duet is inspired

by the medieval organum. Part A uses only perfect and alhorn fourths, part B alternates between fourths and fifths (perfect and alhorn fifths), part C only uses fifths.

c) Score

Duet # 5

Quarter note = 7 (Duration: 3 min)

Alhorn 1 in Ab (Bb)

Alhorn 2 in Eb (F)

A

B

C

2.4.6 Duet # 6

a) Ranges

Alphon 1 in Bb

Alphon 2 in Eb

b) Comment

This duet uses the two alphonns with the greatest difference in length and sound (Eb and Bb). It uses a constant rhythmic pattern with some resting points. The lead voice changes between the two horns; they only mix in the final phrase (from bar 33), although the rhythmic pattern is retained.

c) Score

Duet # 6

Quarter note = 50 (Duration: 3 min 30)

Alphon 1 in Bb

Alphon 2 in Eb

2.5 Trios

The present trios can be realized by the “Tantermauses Alphorn consort” (trio) without technical aids (looper). The logical link to the duets is provided by ‘Trio # 7’ – in the first round it is played in pairs, in the second round a third voice is added.

In general, this musical material should be used freely; especially riffs and patterns can be used as accompaniment for improvisations.

2.5.1 Trio # 1

a) Ranges

Alphorn 1 in G

Alphorn 2 in Gb

Alphorn 3 in F

The image shows three staves of musical notation. Each staff is labeled with an instrument and its key signature: 'Alphorn 1 in G', 'Alphorn 2 in Gb', and 'Alphorn 3 in F'. Each staff contains a sequence of notes, with some notes marked with a '♭' (flat) and a '♯' (sharp). The notes are arranged in a way that suggests a specific melodic line for each instrument.

b) Comment

This trio with three alphas at half-tone intervals first explores this unusual tonal space in chorale style; the riffs of the intermediate part in double time (bars 25-50) should be used as a basis for improvisation before it is played as written. At the end there is again a chorale-like conclusion.

c) Score

Trio # 1

Quarter note = 50 (3 min)

Alphorn 1 in G (Ab)

Alphorn 2 in Gb (G)

Alphorn 3 in F (Gb)

9

The image shows the musical score for Trio # 1. It consists of three staves of musical notation, each labeled with an instrument and its key signature: 'Alphorn 1 in G (Ab)', 'Alphorn 2 in Gb (G)', and 'Alphorn 3 in F (Gb)'. The score is written in 3/4 time. The first staff starts with a quarter note, followed by a half note, and then a quarter note. The second staff starts with a quarter note, followed by a half note, and then a quarter note. The third staff starts with a quarter note, followed by a half note, and then a quarter note. The score is marked with a '9' in a box at the beginning of the first staff.

17

25 Quarter note = 100

31

36

41

46

51 Quarter note = 50

58

2.5.2 Trio # 2

a) Ranges

Alphorn 1 in Ab

Alphorn 2 in Gb

Alphorn 3 in F

b) Comment

This trio is a kind of blues over a walking bass, which is played alternately by two alphorns. The challenge is that there really is a continuous pulse.

c) Score

Trio # 2

Quarter note = 92 (4 min 30)

Alphorn 1 in Ab (Bb)

Alphorn 2 in Gb (Ab)

Alphorn 3 in F (G)

5 Ist time: Solo; 2nd time: as written

Play both times!

Play both times!

11

17 *Play both times!*

1st time: as written; 2nd time: Solo

23

29 *1st time: Solo; 2nd time: as written*

Play both times!

35

41 *Play both times!*

Play both times!

1st time: as written; 2nd time: Solo

47



2.5.3 Trio # 3

a) Ranges

Alphorn 1 in Bb

Alphorn 2 in G

Alphorn 3 in Gb

b) Comment

The structure of this trio is similar to the previous one. However, the accompanying pattern expands twice and then shrinks before ending in a very harsh dissonant signal. Sometimes the piece has an oriental character, which results from the different alphorn tunings. Still, I would describe it as a blues.

c) Score

Trio # 3

Quarter note = 100 (4 min 40) 1st time: Solo; 2nd time: as written

Alphorn 1 in Bb

Alphorn 2 in G

Alphorn 3 in Gb

11

Musical notation for measures 11-15. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music features a mix of eighth and quarter notes with some rests.

16

Play both times!

1st time: as written; 2nd time: Solo

Musical notation for measures 16-20. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. A double bar line is present at the end of measure 18, with the instruction '1st time: as written; 2nd time: Solo' written below it. The music continues with eighth and quarter notes.

21

Musical notation for measures 21-25. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music continues with eighth and quarter notes.

26

Musical notation for measures 26-30. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music continues with eighth and quarter notes.

31

Musical notation for measures 31-35. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music continues with eighth and quarter notes.

36

1st time: Solo; 2nd time: as written

Musical notation for measures 36-40. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. A double bar line is present at the end of measure 38, with the instruction '1st time: Solo; 2nd time: as written' written below it. The music continues with eighth and quarter notes.

2.5.4 Trio # 4

a) Ranges

b) Comment

This trio is constructed fairly geometrically. It explores the tonal space in pendulum movements with bell-like entrances of the instruments and rough dissonances; only the end is harmonious.

c) Score

Trio # 4

Quarter note = 52 (4 min 43)

Alphorn 1 in Bb

Alphorn 2 in Gb

Alphorn 3 in F

The first system of the score consists of three staves. The top staff is for Alphorn 1 in Bb, the middle for Alphorn 2 in Gb, and the bottom for Alphorn 3 in F. The music is in 3/4 time and features a mix of quarter, eighth, and sixteenth notes, often beamed together. There are several rests throughout the system.

The second system of the score, starting at measure 9, continues the musical themes. It features more complex rhythmic patterns with beamed eighth and sixteenth notes, and some longer note values. The bottom staff has a prominent bass line.

The third system of the score, starting at measure 17, shows a continuation of the melodic and harmonic development. The top staff has a melodic line with some grace notes, while the other staves provide harmonic support.

The fourth system of the score, starting at measure 25, features a more active rhythmic texture. There are many beamed eighth and sixteenth notes across all staves, creating a sense of forward motion.

The fifth system of the score, starting at measure 33, continues the intricate rhythmic patterns. The music is dense with notes, particularly in the upper staves.

The sixth system of the score, starting at measure 41, concludes the piece with a final melodic flourish in the top staff and a steady bass line in the bottom staff.

2.5.5 Trio # 5

a) Ranges

b) Comment

This trio has a very dramatic character and is quite dissonant. Although it only has three voices, it develops a very full sound due to the different sub-tone spectra (at least it almost knocked us out when we played this trio – doubled with three electric guitars).

c) Score

Trio # 5

Half note = 50 (4 min)

Alphorn 1 in AB (Gb)

Alphorn 2 in G (F)

Alphorn 3 in F (Eb)

11

19

28

36

45

Musical score for measures 45-52. The system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a complex melodic line in the top staff with many accidentals (flats and naturals) and a rhythmic pattern of eighth and sixteenth notes. The middle and bottom staves provide harmonic support with sustained notes and chords.

53

Musical score for measures 53-60. The system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with a similar melodic and harmonic structure to the previous system, featuring intricate melodic lines and complex accidentals.

61

Musical score for measures 61-68. The system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with a similar melodic and harmonic structure to the previous systems, featuring intricate melodic lines and complex accidentals.

70

Musical score for measures 70-76. The system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with a similar melodic and harmonic structure to the previous systems, featuring intricate melodic lines and complex accidentals.

77

Musical score for measures 77-84. The system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with a similar melodic and harmonic structure to the previous systems, featuring intricate melodic lines and complex accidentals.

2.5.6 Trio # 6

a) Ranges

Alpha 1 in G

Alpha 2 in F

Alpha 3 in Eb

b) Comment

This trio is kind of strange calypso, which in its cheerful manner is a counterpoint to the gloom of the previous trio. Bars 33-58 form a recitative contrast that explores the chordal possibilities of this combination of instruments.

c) Score

Trio # 6

Half note = 66 (4 min 10 sec) Play 6 times! SOLO

Alpha 1 in G

Alpha 2 in F

Alpha 3 in Eb

6

12

17 Play 6 times!

SOLO

23

29

36

43

51

59 Play & strum!

SOLO

65

71

2.5.7 Trio # 7

a) Ranges

Alpha 1 in Ab

Alpha 2 in G

Alpha 3 in F

b) Comment

As already mentioned, this trio is the link between the duets and the trios. In the first round it is played as a duet, in the repetition a third voice is added.

c) Score

Trio # 7

Quarter note = 50 (Duration: 6 min)

Alpha 1 in Bb (Ab)

Alpha 2 in G (F)

Alpha 3 in F (Eb)

Play only 2nd time!

9

17

25

33

2.5.8 Trio # 8

a) Ranges

Alpha 1 in Bb

Alpha 2 in F

Alpha 3 in Eb

b) Comment

This trio has a solemn character and uses comparatively mild dissonances and many open fifths. It is therefore well suited as opening music.

c) Score

Trio # 8

Quarter note = 50 (3 min 10)

Alpha 1 in Bb

Alpha 2 in F

Alpha 3 in Eb

8

16

23

31

2.5.9 Trio # 9

a) Ranges

Alphon 1 in G

Alphon 2 in Gb

Alphon 3 in Eb

b) Comment

This trio is based on the constant alternation between major and minor thirds. This combination of alphorns results in a late romantic, strongly chromatic sound that puts you in a mood of heaviness.

c) Score

Trio # 9

Quarter note = 50 (3 min 39 sec)

Alphon 1 in G

Alphon 2 in Gb

Alphon 3 in Eb

9

17

25

33

41

2.5.10 Trio # 10

a) Ranges

Alphon 1 in Ab

Alphon 2 in Gb

Alphon 3 in Eb

b) Comment

This trio uses an accompaniment pattern typical of Philip Glass. Due to the extreme register changes, this piece is a great challenge for the alphon players, which can only be mastered by very good listening.

c) Score

Trio # 10

Des. Quintet no. 1 = 60 (♩ min 48)

Alphorn 1 in Ab (Bb)

Alphorn 2 in Gb (Ab)

Alphorn 3 in Eb (F)

4

8

12

16

20

24

28

32

36

40

44

2.5.11 Trio #11

a) Ranges

Alphon 1 in Bb

Alphon 2 in Gb

Alphon 3 in Eb

b) Comment

This trio begins with the grand gesture of a big band intro; from bar 14, the alphon blue notes stutter the harmony. From bar 20, the rhythm stutters before a hectic 7/4 pattern forms the basis for improvisations of the various alphorns. From bar 28 there are long melody arches over the ostinati, which suddenly flip back into the beginning mood (from bar 49).

c) Score

Trio # 11

Quarter note = 96 (3 min)

Alphon 1 in Bb

Alphon 2 in Gb

Alphon 3 in Eb

7

14

20

Musical score for piano, measures 24-38. The score is written for three staves (treble, middle, and bass clefs) and is in 3/4 time. The key signature has one flat (B-flat). The score is divided into systems of two measures each, with measure numbers 24, 26, 28, 30, 32, 34, 36, and 38 indicated at the beginning of each system. The notation includes eighth notes, quarter notes, and half notes, with some measures containing slurs and ties. The score concludes with a double bar line and repeat dots at the end of measure 38.

2.5.12 Trio # 12

a) Ranges

b) Comment

This trio uses – apart from the interludes and the final part – the same rhythmic pattern throughout (4 dotted quarter notes + 2 quarter notes), using only four pitches (divided into two alphorns); this results in four-bar riffs. With the change of the alphorns in melody function, these become longer, just like the interludes (or the closing part).

c) Score

Trio # 12

Quarter note = 112 (5 min 45 sec)

3 times

8



System 8: Treble clef, 2/4 time. Measures 8-14. The right hand plays a rhythmic pattern of eighth notes and quarter notes. The left hand plays a bass line with quarter notes and eighth notes. Measure 14 ends with a double bar line.

15



System 15: Treble clef, 2/4 time. Measures 15-22. The right hand continues the rhythmic pattern. The left hand has a more active bass line with eighth notes. Measure 22 ends with a double bar line.

23



System 23: Treble clef, 2/4 time. Measures 23-30. Measure 23 starts with a double bar line. The right hand has a melodic line with eighth notes. The left hand has a bass line with quarter notes. Measure 30 ends with a double bar line.

30



System 30: Treble clef, 2/4 time. Measures 30-37. The right hand has a melodic line with eighth notes. The left hand has a bass line with quarter notes. Measure 37 ends with a double bar line.

38



System 38: Treble clef, 2/4 time. Measures 38-45. Measure 38 starts with a double bar line. The right hand has a melodic line with eighth notes. The left hand has a bass line with quarter notes. Measure 45 ends with a double bar line.

45



System 45: Treble clef, 2/4 time. Measures 45-52. The right hand has a melodic line with eighth notes. The left hand has a bass line with quarter notes. Measure 52 ends with a double bar line.

53



System 53: Treble clef, 2/4 time. Measures 53-60. The right hand has a melodic line with eighth notes. The left hand has a bass line with quarter notes. Measure 60 ends with a double bar line.

60



System 60: Treble clef, 2/4 time. Measures 60-67. The right hand has a melodic line with eighth notes. The left hand has a bass line with quarter notes. Measure 67 ends with a double bar line.

67

75

82

90

98

106

2.5.13 Trio # 13

a) Ranges

Alphorn 1 in Bb

Alphorn 2 in G

Alphorn 3 in Eb

b) Comment

This trio strives for lyrical harmony. After two rhythmically identical parts in 4/4 time, a part in 3/4 time follows, which explores the possibilities of octaves, fifths, and fourths with the specified tunings. The last part (in 4/4 time again) takes up the starting motif and sharpens it to a rough alphorn dissonance; the final chord is not necessarily peaceful either. Technically, the focus is again on the problem of generating a comprehensible melodic line from a melody divided into different alphorns. Bars 1-45 are a good intro to a groovy piece, bars 46-54 would then form the end.

c) Score

Trio # 13

Quarter note = 50 (3 min 45 sec)

Alphorn 1 in Bb

Alphorn 2 in G

Alphorn 3 in Eb

The score is presented in four systems of three staves each. The first system shows the initial 4/4 time signature. The second system, starting at bar 7, shows a change to 3/4 time. The third system, starting at bar 15, shows a change to 3/4 time. The fourth system, starting at bar 26, shows a change to 4/4 time. The music is written for three alphorns: Alphorn 1 in Bb, Alphorn 2 in G, and Alphorn 3 in Eb. The notation includes various rhythmic values, accidentals, and dynamic markings.

2.5.14 Trio # 14

a) Ranges

b) Comment

This trio has a rather bombastic character due to the frequent use of fourths and fifths in the accompanying voices, which are suggested by the tunings of the different alphorns. After a short intro/interlude, rhythmic patterns of different lengths (11, 13, and 15 beats) follow as the basis for improvisations or long stretched melodies. The conclusion is a considerably expanded version of the introduction.

c) Score

Trio # 14

Quarter note = 92 (5 min 45 sec)

7 *1st time: as written; 2nd time: Solo*

13

19

24 *Play both times!*

1st time: Solo; 2nd time: as written

29

33 *1st time: as written; 2nd time: Solo*

Play both times!

38

43

48 *Play both times!*

1st time: Solo; 2nd time: as written

54

60

65

70

76

2.6 Quartets

Although the temptation is great to approach the process of composing for quartets with a systematic inventory of possible techniques of the four-part set and to select certain techniques as particularly suitable for certain combinations of four alphorn in different tunings, I refrain from doing so. This is because the primary aim here is to sound out the various combinations in terms of pitch. Traditional musical forms and techniques should not be put over this experimental arrangement they rather should result from the playful testing from the sonic possibilities as a 'breeding ground'. Of course, my individual musical imprint will help to determine the results – as a necessary subjective filter that will shape four pieces of wood into new tonal realities that cannot deny their origin.

In addition, I refrain from the requirement that technical devices ('loopers') should be used starting with the ensemble size of a quartet. On the one hand, the technique of looping on stage considerably narrows the compositional possibilities; although reduction is a useful trick when composing, in the present case the reduction specified by the device would also mean a distraction of attention – away from the new tunings towards the necessary precision of the electronics to be operated. On the other hand, I advertise this new form of an 'alphorn consort' in the brass scene, so that I have already found some interested musicians, which will soon lead to the required ensemble size of a sextet. In the meantime, three guitarists (with different types of guitars) not only serve as 'surrogates' for the three remaining alphorn players. With three guitars it is basically possible to duplicate the alphorn sextet. In addition, certain melody lines that can result from the interlocking of different alphorns can be highlighted in terms of tone color.

I also asked myself whether percussion instruments are necessary. Sometimes yes, to keep the voices together, because the use of a conductor seems absurd to me in the context of an alphorn ensemble. However, we do not need our own percussion player, since the alphorn players have three extremities free (or can also set rhythmic pulses by striking the mouthpiece), and foot percussion is possible with the guitarists. Personally, I like the smaller and larger arrhythmias that result from the division of the drum function among other instruments much more than those that are generated by the inexact handling of loopers.

2.6.1 Quartet # I

a) Ranges

Alphon 1 in Ab

Alphon 1 in G

Alphon 2 in Gb

Alphon 4 in F

b) Comment

In compositional terms, Quartet # I connects directly to Trio # 14. Because of the four voices and the tunings of the alphorns in minor seconds, it sounds rougher, but the scheme of expanding (and ultimately shortened) riffs is adopted (15/4, 17/4, 21/4, 13/4), interrupted by two parts of improvisation.

c) Score

Quartet # I

Quarter note = 92 (5 min 30)

Alphon 1 in Ab

Alphon 2 in G

Alphon 3 in Gb

Alphon 4 in F

1st time tacet

7

13

Musical score for measures 13-18. The score is written for four staves. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 13 starts with a treble clef and a key signature change to two flats. The music features a mix of eighth and quarter notes with various accidentals.

19

Musical score for measures 19-24. The score is written for four staves. The key signature has two flats. The time signature is 3/4. Measure 19 starts with a treble clef. The music continues with eighth and quarter notes, including some rests.

25

Musical score for measures 25-29. The score is written for four staves. The key signature has two flats. The time signature is 7/4. Measure 25 starts with a treble clef. The music features a mix of eighth and quarter notes with various accidentals.

30

Musical score for measures 30-34. The score is written for four staves. The key signature has two flats. The time signature is 7/4. Measure 30 starts with a treble clef. The music continues with eighth and quarter notes, including some rests.

35 4 times

Musical score for measures 35-40. The score is written for four staves. The key signature has two flats. The time signature is 3/4. Measure 35 starts with a treble clef. The first four measures (35-38) are marked with a repeat sign and a slash, indicating they are to be repeated four times. The music then continues with eighth and quarter notes.

41

4 times

47

53

59

65

2.6.2 Quartet # 2

a) Ranges

Alphon 1 in Bb

Alphon 1 in Ab

Alphon 2 in G

Alphon 4 in Gb

b) Comment

The second quartet follows the formal scheme slowly /quickly. After a slow introductory duet (alphorns 3+4; letter A) with four-part chords as resting points, a fast part (letter B) with paired overlays of similar phrases follows (alphorns 1+4: 8/4; alphorns 2+3: 7/4). The slow part C initially brings a trio that ends in cluster of four minor seconds. This is followed by a bizarre waltz (letter D). The conclusion is the attempt to double a two-part line (in unisons or in octaves), which is only possible to a very limited extent with this instrumentation.

c) Score

Quartet # 2

Quarter note = 52 (5 min 30)

A

Alphon 1 in Bb

Alphon 2 in Ab

Alphon 3 in G

Alphon 4 in Gb

10

20 **B**

24

27

30 **C**

36

This musical score consists of four staves of music, numbered 20 through 36. The score is divided into three systems. The first system (measures 20-23) is marked with a 'B' in a box. The second system (measures 24-26) and the third system (measures 27-29) continue the musical piece. The fourth system (measures 30-35) is marked with a 'C' in a box. The fifth system (measures 36-39) concludes the page. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'z' (zaccato).

36

Musical score for measures 36-45. The score is written for four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The music consists of eighth and quarter notes, with some rests and ties.

46

Musical score for measures 46-55. The score is written for four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The music consists of eighth and quarter notes, with some rests and ties.

56 **D**

Musical score for measures 56-59. The score is written for four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The music consists of eighth and quarter notes, with some rests and ties. There are three slanted lines (///) above the first staff in measures 56, 57, and 58.

60

Musical score for measures 60-63. The score is written for four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The music consists of eighth and quarter notes, with some rests and ties. There are three slanted lines (///) above the first staff in measures 60, 61, and 62.

64

Musical score for measures 64-67. The score is written for four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The music consists of eighth and quarter notes, with some rests and ties.

2.6.3 Quartet # 3

a) Ranges

b) Comment

The third quartet is both dance and gemotric, the mood is rather sad, although highlights and rhythmic dynamics are built in. You could probably call it an anthem. However, at the latest with this quartet it becomes clear that the increase in the number of alphorns of different lengths increases the risk of chromatic 'adiposity' in the sense of late musical romanticism, which is associated with a loss of clarity and conciseness.

Clarity and conciseness *per se* are not aesthetic maxims – what is indicated, what is washed out, what is not contoured, what flows into one another also has its aesthetic appeal.

In any case, it becomes clear to me at this point that with an increasing number of alphorns in different tunings, the aesthetic 'thinning' through clever conceptual 'fasting' is more important than ever. Precisely because I was aware from the start of this project that it would put my routines to the test, I have accepted this challenge.

c) Score

Quartet # 3

Quarter note = 96 (6 min 30)

Alphorn 1 in Bb

Alphorn 2 in G

Alphorn 3 in Gb

Alphorn 4 in F

5

1st time: Solo; 2nd time: as written

9

13

1st time: as written; 2nd time: Solo

17

Musical score for measures 17-20. The score is written for four staves. The first staff is the melody, the second is the alto part, the third is the tenor part, and the fourth is the bass part. The music is in 4/4 time and features a mix of eighth and quarter notes.

21 3 times; 1st and 2nd time: Solo; 3rd time: as written

Musical score for measures 21-25. The score is written for four staves. The first staff is the melody, the second is the alto part, the third is the tenor part, and the fourth is the bass part. The music is in 4/4 time and features a mix of eighth and quarter notes. A repeat sign is present at the beginning of the system.

26

Musical score for measures 26-30. The score is written for four staves. The first staff is the melody, the second is the alto part, the third is the tenor part, and the fourth is the bass part. The music is in 4/4 time and features a mix of eighth and quarter notes.

31

Musical score for measures 31-34. The score is written for four staves. The first staff is the melody, the second is the alto part, the third is the tenor part, and the fourth is the bass part. The music is in 4/4 time and features a mix of eighth and quarter notes.

35

Musical score for measures 35-38. The score is written for four staves. The first staff is the melody, the second is the alto part, the third is the tenor part, and the fourth is the bass part. The music is in 4/4 time and features a mix of eighth and quarter notes.

39

Musical score for measures 39-42. The score is in 3/4 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The music features a mix of eighth and quarter notes, with some rests and ties.

43

Musical score for measures 43-46. The score is in 3/4 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The music continues with eighth and quarter notes, including some rests and ties.

47

Musical score for measures 47-50. The score is in 3/4 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The music features a mix of eighth and quarter notes. A first ending bracket is present in the first staff, with the instruction "1st time: Solo; 2nd time: as written" written below it.

51

Musical score for measures 51-54. The score is in 3/4 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The music features a mix of eighth and quarter notes, with some rests and ties.

55

Musical score for measures 55-58. The score is in 3/4 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The music features a mix of eighth and quarter notes, with some rests and ties.

2.6.4 Quartet # 4

a) Ranges

The image shows a musical score for four alphorns. The parts are labeled on the left: Alphorn 1 in Bb, Alphorn 1 in Ab, Alphorn 2 in Gb, and Alphorn 4 in F. Each staff contains a melodic line with various notes and rests, and a dynamic marking of '84' is present on each staff.

b) Comment

This quartet picks up an older piece that I originally composed in 2007 for a saxophone quartet and that I subsequently arranged for a larger ensemble (cf. Heel 2011:11-13). At that time I described this piece as ‘structurally impressionistic’; in the context now given, it functions as a type of relay that switches from an impressionism that arises from the harmonious possibilities of alphorns of different lengths to a more formal approach in which pitches are less important in favor of other organizational principles.

Of course, this arrangement for alphorns can only represent part of the original work’s tonal construction; however, the temporal organization was in the foreground in the original piece – and resulting dissonances or harmonies were (and are) simply accepted. I think that in the new arrangement for four alphorns the linear four-part polyphony as well as the generous timeframe of the original piece can be experienced.

In terms of duration and technical requirements, this quartet is at the limit of what is feasible for alphorns, if not beyond. Although: the audience’s response to saxophone performances has always been surprisingly positive.

With regard to the pieces still to be composed (10 quartets, 6 quintets, 1 sextet), I need reversing glasses – otherwise I threaten to be strangled by the task I have given myself as if by a python...

c) Score

Quartet # 4

Quarter note = 50 (11 min 30)

Alphorn I in Bb

8

16

Ah I (Bb)

Ah 2 (Ab)

23

31

Ah I (Bb)

Ah 2 (Ab)

Ah 3 (Gb)

Ah 4 (F)

38

46

54

Musical score for measures 54-60. The score is written for four staves. The first staff (treble clef) contains the melody, starting with a whole rest in measure 54, followed by quarter notes G4, A4, B4, and C5. The second staff (treble clef) contains a piano accompaniment with eighth notes. The third staff (treble clef) contains a piano accompaniment with quarter notes. The fourth staff (bass clef) contains a piano accompaniment with quarter notes.

61

Musical score for measures 61-65. The score is written for four staves. The first staff (treble clef) contains the melody, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff (treble clef) contains a piano accompaniment with eighth notes. The third staff (treble clef) contains a piano accompaniment with quarter notes. The fourth staff (bass clef) contains a piano accompaniment with quarter notes.

66

Musical score for measures 66-71. The score is written for four staves. The first staff (treble clef) contains the melody, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff (treble clef) contains a piano accompaniment with eighth notes. The third staff (treble clef) contains a piano accompaniment with quarter notes. The fourth staff (bass clef) contains a piano accompaniment with quarter notes.

72

Musical score for measures 72-76. The score is written for four staves. The first staff (treble clef) contains the melody, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff (treble clef) contains a piano accompaniment with eighth notes. The third staff (treble clef) contains a piano accompaniment with quarter notes. The fourth staff (bass clef) contains a piano accompaniment with quarter notes.

77

Musical score for measures 77-81. The score is written for four staves. The first staff (treble clef) contains the melody, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff (treble clef) contains a piano accompaniment with eighth notes. The third staff (treble clef) contains a piano accompaniment with quarter notes. The fourth staff (bass clef) contains a piano accompaniment with quarter notes.

82

Musical score for measures 82-87. The score consists of four staves. The top staff (treble clef) features a melodic line with eighth-note patterns and rests. The second staff (treble clef) provides harmonic support with chords and eighth-note accompaniment. The third staff (treble clef) continues the melodic and harmonic development. The bottom staff (bass clef) provides a steady bass line with eighth-note patterns.

88

Musical score for measures 88-93. The score consists of four staves. The top staff (treble clef) has a melodic line with eighth-note runs. The second staff (treble clef) has a more active accompaniment with eighth-note patterns. The third staff (treble clef) continues the melodic and harmonic flow. The bottom staff (bass clef) has a bass line with eighth-note patterns.

94

Musical score for measures 94-100. The score consists of four staves. The top staff (treble clef) features a melodic line with eighth-note patterns. The second staff (treble clef) has a complex accompaniment with eighth-note patterns. The third staff (treble clef) continues the melodic and harmonic development. The bottom staff (bass clef) has a bass line with eighth-note patterns.

101

Musical score for measures 101-106. The score consists of four staves. The top staff (treble clef) has a melodic line with eighth-note patterns. The second staff (treble clef) has a complex accompaniment with eighth-note patterns. The third staff (treble clef) continues the melodic and harmonic development. The bottom staff (bass clef) has a bass line with eighth-note patterns.

107

Musical score for measures 107-112. The score consists of four staves. The top staff (treble clef) features a melodic line with eighth-note patterns. The second staff (treble clef) has a complex accompaniment with eighth-note patterns. The third staff (treble clef) continues the melodic and harmonic development. The bottom staff (bass clef) has a bass line with eighth-note patterns.

114

Musical score for measures 114-118. The score is written for four staves (treble and bass clefs). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, particularly in the upper staves. The key signature has two flats (B-flat and E-flat).

119

Musical score for measures 119-124. The score continues with four staves. The rhythmic complexity is maintained, with a mix of eighth, sixteenth, and thirty-second notes. The key signature remains two flats.

125

Musical score for measures 125-131. The score continues with four staves. The rhythmic complexity is maintained, with a mix of eighth, sixteenth, and thirty-second notes. The key signature remains two flats.

132

Musical score for measures 132-138. The score continues with four staves. The rhythmic complexity is maintained, with a mix of eighth, sixteenth, and thirty-second notes. The key signature remains two flats.

139

Musical score for measures 139-144. The score continues with four staves. The rhythmic complexity is maintained, with a mix of eighth, sixteenth, and thirty-second notes. The key signature remains two flats.

2.6.5 Quartet # 5

a) Ranges

Alphorn 1 in G

Alphorn 1 in Gb

Alphorn 2 in F

Alphorn 4 in Eb

b) Comment

This quartet merely provides a musical and harmonic 'carpet' over which the individual soloists can develop freely. The character of the piece is meditative and the soloists should enjoy the sometimes idiosyncratic harmonic sounds.

c) Score

Quartet # 5

Alphorn 1 in G

Alphorn 2 in Gb

Alphorn 3 in F

Alphorn 4 in Eb

5 Quarter note = 96 (9 min 30)

11

19

27

System 1 (measures 27-34): The score consists of three staves. The top staff (treble clef) contains a melodic line with eighth and quarter notes. The middle staff (treble clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a bass line with eighth and quarter notes.

35

System 2 (measures 35-42): The score consists of three staves. The top staff (treble clef) contains a melodic line with eighth and quarter notes. The middle staff (treble clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a bass line with eighth and quarter notes.

43

System 3 (measures 43-50): The score consists of three staves. The top staff (treble clef) contains a melodic line with eighth and quarter notes. The middle staff (treble clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a bass line with eighth and quarter notes.

51

System 4 (measures 51-58): The score consists of three staves. The top staff (treble clef) contains a melodic line with eighth and quarter notes. The middle staff (treble clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a bass line with eighth and quarter notes.

59

System 5 (measures 59-66): The score consists of three staves. The top staff (treble clef) contains a melodic line with eighth and quarter notes. The middle staff (treble clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a bass line with eighth and quarter notes.

67

System 6 (measures 67-74): The score consists of three staves. The top staff (treble clef) contains a melodic line with eighth and quarter notes. The middle staff (treble clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a bass line with eighth and quarter notes.

75

System 7 (measures 75-82): The score consists of three staves. The top staff (treble clef) contains a melodic line with eighth and quarter notes. The middle staff (treble clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a bass line with eighth and quarter notes.

2.6.6 Quartet # 6

a) Ranges

b) Comment

This quartet is based on a mathematical notation method for medieval labyrinths by Jaques Hébert (Hébert 2004) with the numbers 1 to 12 and various additional characters, which I apply to the overtone series of the alphorns. The different labyrinths are assigned to the individual alphorns at random; my only requirement was that there should be a duet at the beginning, followed by a quartet:

	Bars 1-25	Bars 26-50	Bars 51-75
Alphorn 1		Sens	Sens
Alphorn 2			Reims
Alphorn 3	Liber Floridus		Solomon
Alphorn 4	Chartres		Bayeux (57-75)

To my great surprise, however, there was a three-part structure for the piece (with 25 bars each); since the Labyrinth of Sens requires a much longer way (exactly twice as long as that of Chartres, Reims, Solomon or the labyrinth from Liber Floridus), there is a 25-bar solo middle section that was not intended at all. Only the labyrinth of Bayeux 'lags' somewhat (alphorn 4), because it is smaller.

c) Score

Quartet # 6

Quarter note = 50 (6 min)

Alphorn 3 in F

Alphorn 4 in Eb

9

17

26

Alphorn 1 in Ab

33

43

51

Alphorn 1 in Ab

Alphorn 2 in Gb

Alphorn 3 in F

Alphorn 4 in Eb

59

2.6.7 Quartet # 7

a) Ranges

b) Comment

This relatively short waltz draws a musical mood from the corona quarantine on the night of March 14-15, 2020. Everyone avoids physical contact and keeps the greatest possible distance. Public life is largely at a stillstand, cultural and other events have been canceled.

Even my fellow musicians no longer dare to attend the rehearsal scheduled for this day, even if we would keep a distance of three meters. After people have cleared the supermarkets (with a particular focus on toilet paper and potatoes), the fear is now around – indefinitely.

This scenery reminds me little of the situation on the occasion of the Chernobyl disaster in 1986, when people were hiding in their apartments. In contrast to then, balconies are now considered safe. After corona balcony concerts have already taken place in Italy, there should be concerts in Austria on March 15th at 6:00 p.m. A nice gesture: music as a form of touch; it's also nice that people are not asked to play music on the streets from their smartphones, but actually to make music and to sing – or to play the alphorn...

c) Score

Quartet # 7

Quarter note = 76 (3 min)

Alphorn 1 in Bb

Alphorn 2 in Gb

Alphorn 3 in F

Alphorn 4 in Eb

9

17

25

33

41

Musical score for measures 41-48, featuring four staves with complex rhythmic patterns and melodic lines.

49

Musical score for measures 49-56, featuring four staves with complex rhythmic patterns and melodic lines.

57

Musical score for measures 57-63, featuring four staves with complex rhythmic patterns and melodic lines.

64

Musical score for measures 64-70, featuring four staves with complex rhythmic patterns and melodic lines.

71

Musical score for measures 71-78, featuring four staves with complex rhythmic patterns and melodic lines.

2.6.8 Quartet # 8

a) Ranges

The image shows a musical score for a quartet of alphorns. It consists of four staves, each representing a different instrument and key signature:

- Alphorn 1 in Ab
- Alphorn 1 in G
- Alphorn 2 in F
- Alphorn 4 in Eb

The music is written in 4/4 time and features a continuous melodic pattern across all parts. The notes are primarily eighth and quarter notes, with some rests. The overall texture is a dense, overlapping melodic line.

b) Comment

This quartet is also a corona quartet. Some of the following pieces will also be created under the conditions of a de facto curfew and quarantine. One could speculate that an almost unexpected ‘vacation’ and a retreat into isolation would be good for composing. On the one hand, this isolation is not a self-chosen one and I share it with my wife and two sons (as well as with my demented mother and her nurse one floor below). On the other hand, this situation is certainly not conducive to composing, but composing for the present project is conducive to the fact that it offers me a kind of mirror in which I can put the scenes, processes and dynamics at a certain distance. At first glance, this may not sound very emphatic, but it is about ‘safety in the aesthetic illusion’ – a term that the psychoanalyst Ernst Kris coined and which he illustrated with the following anecdote from the Second World War:

A captain of a marine detachment on one of the Pacific Islands heard from one of the outposts a dim noise of voices. Though the enemy was at safe distance, a gathering of several men required the captain’s attention.

He approached the spot and found one of his men with a radio set tuned in to an American short-wave station [...]. [The captain] found himself within a short time engrossed in the story: it dealt with outposts of marine detachments waiting on a Pacific Island for a Japanese attack. No clearer example of ‘vicarious participation’ is known to me. Safety in the aesthetic illusion protects from the danger in reality. (Kris 1977:47; trans. T.H.)

The fact is that I’m thinking about watching a catastrophe movie related to a virus pandemic after this comment. This quartet itself already addresses the contagion possibilities in the given setting: over a continuous pattern (11/4) that is played in different pairs, different pairs try to play non-infectious melodies – i.e. those that do not produce too violent discrepancies. All combinations are played through, even with repetition. The paired overlays of the patterns already played form the coda.

c) Score

Quartet # 8

Quarter note = 80 (7 min 45)

Alphorn 1 in Ab

Alphorn 2 in G

Alphorn 3 in F

Alphorn 4 in Eb

7

13

19

25

31



Musical score system 31, measures 31-36. The system consists of four staves. The top staff has a treble clef and a key signature of one flat. The music features a melodic line with a long note in measure 31, followed by eighth and quarter notes. The second staff has a treble clef and contains a rhythmic accompaniment of quarter and eighth notes. The third staff has a treble clef and contains a melodic line with long notes. The fourth staff has a bass clef and contains a rhythmic accompaniment of quarter and eighth notes.

37



Musical score system 37, measures 37-42. The system consists of four staves. The top staff has a treble clef and a key signature of one flat. The music features a melodic line with a long note in measure 37, followed by eighth and quarter notes. The second staff has a treble clef and contains a rhythmic accompaniment of quarter and eighth notes. The third staff has a treble clef and contains a melodic line with long notes. The fourth staff has a bass clef and contains a rhythmic accompaniment of quarter and eighth notes.

43



Musical score system 43, measures 43-48. The system consists of four staves. The top staff has a treble clef and a key signature of one flat. The music features a melodic line with a long note in measure 43, followed by eighth and quarter notes. The second staff has a treble clef and contains a rhythmic accompaniment of quarter and eighth notes. The third staff has a treble clef and contains a melodic line with long notes. The fourth staff has a bass clef and contains a rhythmic accompaniment of quarter and eighth notes.

49



Musical score system 49, measures 49-54. The system consists of four staves. The top staff has a treble clef and a key signature of one flat. The music features a melodic line with a long note in measure 49, followed by eighth and quarter notes. The second staff has a treble clef and contains a rhythmic accompaniment of quarter and eighth notes. The third staff has a treble clef and contains a melodic line with long notes. The fourth staff has a bass clef and contains a rhythmic accompaniment of quarter and eighth notes.

55



Musical score system 55, measures 55-60. The system consists of four staves. The top staff has a treble clef and a key signature of one flat. The music features a melodic line with a long note in measure 55, followed by eighth and quarter notes. The second staff has a treble clef and contains a rhythmic accompaniment of quarter and eighth notes. The third staff has a treble clef and contains a melodic line with long notes. The fourth staff has a bass clef and contains a rhythmic accompaniment of quarter and eighth notes.

61

Musical score for measures 61-66. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 3/4. The music features a mix of eighth and quarter notes, with some rests. The first staff has a melodic line with some grace notes. The second and third staves provide harmonic support with chords and moving lines. The fourth staff has a bass line with some sustained notes.

67

Musical score for measures 67-72. The score continues with four staves. The melodic line in the first staff shows some rhythmic variation with eighth notes. The harmonic accompaniment in the other staves remains consistent in style, providing a steady accompaniment.

73

Musical score for measures 73-78. The score continues with four staves. There are some rests in the first staff in the early part of this system. The overall texture remains consistent with the previous systems.

79

Musical score for measures 79-84. The score continues with four staves. The first staff has a melodic line with a long note in the first measure. The accompaniment continues with similar rhythmic patterns.

85

Musical score for measures 85-90. The score continues with four staves. The first staff has a melodic line with a long note in the first measure. The accompaniment continues with similar rhythmic patterns.

2.6.9 Quartet # 9

a) Ranges

b) Comment

This quartet is an antidote to quarantine depression. Europe is currently under the spell of the corona pandemic, everyday life is only a shadow. In this situation, it is difficult for me to artificially or artistically put myself in a positive and optimistic mood. That's why I fall back on a piece that I wrote for trumpet and guitar about three years ago and then arranged for three alphorns in F. It reflects the mood on a small lake in the mountains and evokes a vastness that stands in sharp contrast to the current feelings of anxiety.

The four alphorns are relatively well compatible in terms of tunings (Eb, F, G, and Bb), as long as some tones are left out. On the basis of an ostinate riff in 15/4 time, a two-part melody unfolds without stress, which is rhythmically not easy, but evokes an open and playful spirit – which we need right now.

c) Score

Quartet # 9

Quarter note = 60 (9 min 30)

Alphorn 4 in Eb

7

12 Quarter note = 120

Alphorn 1 in Bb

Alphorn 2 in G

Alphorn 3 in F

Alphorn 4 in Eb

16

20

24

28

32



System 32: Four staves of music. The top staff is a vocal line with a melodic line. The second and third staves are piano accompaniment. The bottom staff is a bass line. The system contains four measures of music.

36



System 36: Four staves of music. Similar to system 32, it features a vocal line, piano accompaniment, and a bass line. The system contains four measures of music.

40



System 40: Four staves of music. Similar to system 32, it features a vocal line, piano accompaniment, and a bass line. The system contains four measures of music.

44



System 44: Four staves of music. Similar to system 32, it features a vocal line, piano accompaniment, and a bass line. The system contains four measures of music.

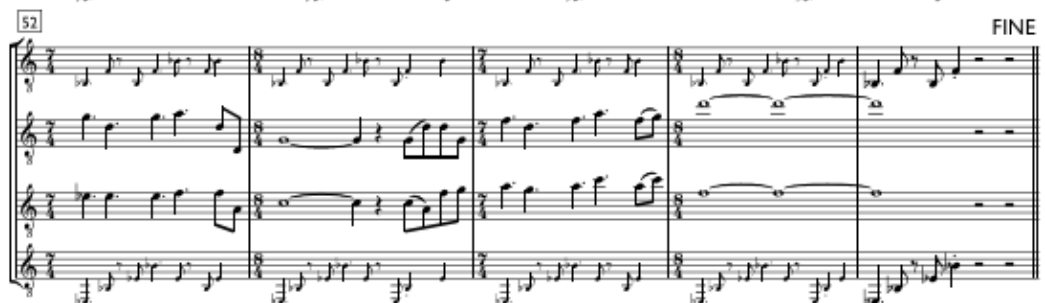
48



System 48: Four staves of music. Similar to system 32, it features a vocal line, piano accompaniment, and a bass line. The system contains four measures of music.

52

FINE



System 52: Four staves of music. Similar to system 32, it features a vocal line, piano accompaniment, and a bass line. The system contains four measures of music, ending with a double bar line and the word "FINE".

57 Alphon I: Solo

61 Alphon I: Solo continues

67

73 Alphon I: Solo continues Dal Segno apo al Fine

2.6.10 Quartet # 10

a) Ranges

Alphon I in Bb

Alphon I in Ab

Alphon 2 in F

Alphon 4 in Eb

b) Comment

I sketched this piece for trumpet and guitar almost two years ago on a holiday in Brittany. In midsummer it only had temperatures of 16-18 degrees Celsius, which is why the area there is probably called 'Finistère' (*end of the world*). In terms of mood, it certainly fits the current situation.

Harmioniously, this version is relatively far from the original (due to the tunings of the alphorns), rhythmically and in terms of melody it is similar, but an independent composition (bars 88-107 are reserved for an end-time blues solo of alphon 3). The technical requirements are quite high.

c) Score

Quartet # 10

Quarter note = 100 (8 min 45)

The musical score for Quartet # 10 is presented in four staves, each representing a different alpha instrument. The key signatures are Bb, Ab, F, and Eb, and the time signature is 3/4. The score is divided into measures, with measure numbers 7, 13, 20, 26, and 33 marked at the beginning of their respective systems. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings. The overall structure is a continuous piece of music with a consistent tempo of 100 quarter notes per minute, lasting 8 minutes and 45 seconds.

Alpha 1 in Bb

Alpha 2 in Ab

Alpha 3 in F

Alpha 4 in Eb

7

13

20

26

33

39



Musical score system 39, featuring four staves of music in 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

46



Musical score system 46, featuring four staves of music in 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

52



Musical score system 52, featuring four staves of music in 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

59



Musical score system 59, featuring four staves of music in 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The word "FINE" is written at the end of the system.

65



Musical score system 65, featuring four staves of music in 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

73



Musical score system 73, featuring four staves of music in 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

80

88

95

102

106

116

123

Da Capo al Fine

2.6.11 Quartet # 11

a) Ranges

Alphorn 1 in Ab

Alphorn 1 in G

Alphorn 2 in Gb

Alphorn 4 in Eb

b) Comment

This piece also reacts to the current mood of the virus panic under quarantine. It is kind of a corona fanfare, which is inspired by the diverse curve models of the infection rates – via constant patterns in 5/2 time. At the beginning, this piece still has a certain minimalist charme, which soon gives way to a bad relentlessness.

c) Score

Quartet # 11

Quarter note = 120 (3 min 38)

Alphorn 1 in Ab

Alphorn 2 in G

Alphorn 3 in Gb

Alphorn 4 in Eb

4

9

12



System 12: Four staves of music. The top staff has a long melodic line with a fermata. The second and third staves have rhythmic accompaniment. The bottom staff has a bass line with a fermata.

16



System 16: Four staves of music. The top staff has a long melodic line with a fermata. The second and third staves have rhythmic accompaniment. The bottom staff has a bass line with a fermata.

20



System 20: Four staves of music. The top staff has a long melodic line with a fermata. The second and third staves have rhythmic accompaniment. The bottom staff has a bass line with a fermata.

24



System 24: Four staves of music. The top staff has a long melodic line with a fermata. The second and third staves have rhythmic accompaniment. The bottom staff has a bass line with a fermata.

28



System 28: Four staves of music. The top staff has a long melodic line with a fermata. The second and third staves have rhythmic accompaniment. The bottom staff has a bass line with a fermata.

32



System 32: Four staves of music. The top staff has a long melodic line with a fermata. The second and third staves have rhythmic accompaniment. The bottom staff has a bass line with a fermata.

2.6.12 Quartet # 12

a) Ranges

b) Comment

When I started this quartet on this day (March 22nd, 2020), I actually wanted to create something like ‘harmony’ in the sense of traditional alphorn music. But when I was composing, the creative process became independent. This means that the current crisis situation was involuntarily expressed in this quartet. Although this piece uses four-tone harmonies, in each section with alternating pedal tones (second and third overtone), hardly anyone could compose such chord progressions on the piano. These are primarily the consequence of the specified alphorn tunings. The rhythm is irrelevant in this piece.

When I listened to the result, I immediately felt reminded of the “Three Equale” for four trombones by Beethoven. ‘Equales’ were – according to wikipedia (en.wikipedia.org/wiki/Equale) – conventionally used in Austria to commemorate the dead, they were also performed to funerals. I could now make me important and say that on the occasion of Beethoven’s 250th birthday I composed the first Equale for four alphorns of different lengths. Given the current situation, in which no public funerals are allowed and in Lombardy, the bodies are taken by the military to other parts of the country to be cremated there because the regional crematoriums no longer have any capacity, any vanities are absolutely empty.

c) Score

Quartet # 12

Quarter note = 46 (4 min 30)

Alphorn 1 in Bb

Alphorn 2 in G

Alphorn 3 in Gb

Alphorn 4 in Eb

9

17

25

33

2.6.13 Quartet # 13

a) Ranges

b) Comment

When I tested the harmonic possibilities of the given combination of alphorns on my guitar today, it was already clear to me that the desired 'harmony' would not be achievable with this either, especially since this constellation suggests a bluesy piece. But what I actually stumbled upon is an $11/8$ pattern (I write it down as $5/4$ plus $6/4$, because it is easier to play, but in fact it is the auditory impression of two $11/8$ measures).

This peculiar rhythm has developed 'naturally', whereby I assume that the current social lockdown and the associated experience of diffusion of predetermined social time rhythms is partly responsible of this. In fact, this has resulted in an almost traditional long meter

blues, which harmoniously dispenses with specific 'dirty notes' because the continuous rhythm pattern already has enough potential for 'uncleanliness' or 'infection'.

This score has the character of a lead sheet, with the stated duration assuming that letter A is played three times. A playful handling of the sheet is mandatory...

But I think that this piece nevertheless has a certain 'lightness', on the one hand, because the melody parts are very transparent (fourths and fifths), and on the other hand because the rhythm is as present as the melody, if not more present.

c) Score

Quartet # 13

Quarter note = 126 (7 min 15)

The score is written for four guitar parts and a vocal line. The guitar parts are labeled as follows:

- Alphorn 1 in Bb
- Alphorn 2 in Ab
- Alphorn 3 in Gb
- Alphorn 4 in Eb

The score is in 3/4 time and consists of 12 measures. The tempo is marked as Quarter note = 126 (7 min 15). The key signature is one flat (Bb). The score is divided into two systems of four staves each. The first system contains measures 1-4, and the second system contains measures 5-8. The third system contains measures 9-12. A section labeled 'A' begins at measure 5. The vocal line is written in the first staff of each system. The guitar parts are written in the remaining staves of each system. The score is a lead sheet, with the duration assuming that letter A is played three times.

13

1. 2.

17

21

25

29

33

37

41

2.6.14 Quartet # 14

a) Ranges

Alphorn 1 in Bb

Alphorn 1 in Ab

Alphorn 2 in G

Alphorn 4 in Eb

b) Comment

This quartet is a kind of chorale that tries to create euphony with the given alphorns – as far as possible. From bar 30, the chorale is played in an exact retrograde, apart from the final chord. When I was writing this piece, I had the infection curve of the corona virus in my mind – no wonder, because you see it all the time in the media.

c) Score

Quartet # 14

Quarter note = 48 (4 min 30)

Alphorn 1 in Bb

Alphorn 2 in Ab

Alphorn 3 in G

Alphorn 4 in Eb

9

18

26

34

Musical score for measures 34-40. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 4/4. The music features a complex rhythmic structure with frequent changes to 2/4 and 3/4 time signatures. The melody is primarily in the upper staves, while the bass line provides harmonic support with various chordal textures.

41

Musical score for measures 41-49. The score continues with the same four-staff format and key signature. The time signature changes to 2/4 and 3/4. The melody in the upper staves shows more active movement, including some triplets and slurs. The bass line continues to provide a steady harmonic foundation.

50

Musical score for measures 50-56. The score concludes with the same four-staff format and key signature. The time signature changes to 2/4 and 3/4. The melody in the upper staves features a prominent melodic line with slurs and ties. The bass line provides a final harmonic resolution.

2.7 Quintets

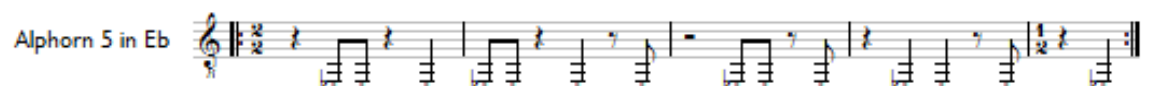
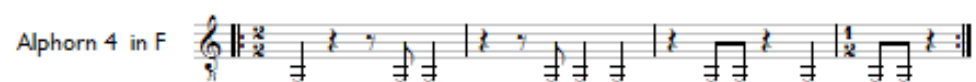
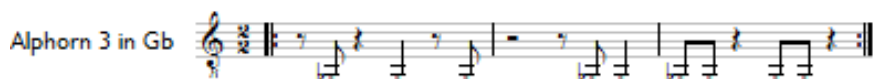
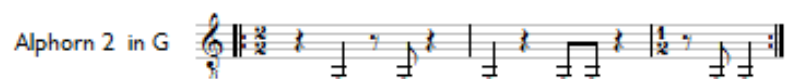
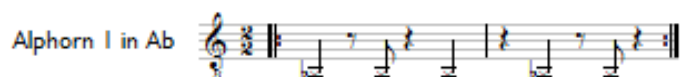
2.7.1 Quintet # 1

a) Ranges

Since in the first quintet the alphorn players do not blow on their instruments but hit their mouthpieces with the palms of their hands and thus only produce basis notes, in this case it is not necessary to have an overview of the ranges of the individual instruments (Alphorn 1 in Ab, Alphorn 2 in G, Alphorn 3 in Gb, Alphorn 4 in F, Alphorn 5 in Eb).

b) Comment

The alphorns are used as percussion instruments in this quintet. Different rhythm patterns are overlaid:



Due to the different lengths of the patterns (4/2, 5/2, 6/2, 7/2, 9/2), there will be no repetitions, even this would mathematically possible – but given the expected temporary loss of control of the percussively active alphorn players it's pretty unlikely. After about four minutes, alphorn 1 gets out, then alphorn 2 and so on, until alphorn 5 plays its pattern alone once.

Somehow this piece – like the last quartets – is infected by the corona virus. On the one hand, the depiction of the different patterns evokes a dangerous curve, on

the other hand they cause everyone to come into contact with everyone several times so that often all five alphorns have simultaneous beats. However, it makes no sense to notate everything.

c) Score

Quintet # I

Quintet size = 105 (5 min)

Slap the mouthpieces with the palm of your hand!

Alphorn 1 in Ab

Alphorn 2 in G

Alphorn 3 in Gb

Alphorn 4 in F

Alphorn 5 in Eb

8

13

20

25

and so on

2.8.2 Quintet # 2

a) Ranges

The image shows a musical score for five alphorns. Each staff is labeled with its instrument and key signature: Alphon 1 in Bb, Alphon 2 in G, Alphon 3 in Gb, Alphon 4 in F, and Alphon 5 in Eb. The notes are written in a sequence that moves across the staves, with some notes marked with '8va' to indicate octave transposition. The score is presented in a single system with five staves.

b) Comment

The individual parts of this quintet have the character of a warm-up exercise for alphorn. In letter A, the alphorns 2, 4, and 5 begin with an upward movement, the alphorns 1 and 3 with a downward movement; in letter B it is the other way round. From bar 90, the pauses between the different phrases are reduced from two to one bar (exceptions: alphorn 4 – bars 101/102; alphorn 2 – omission in bar 107). Until then, three instruments will sound at the same time, then four alphorns, and finally all five. The results are sometimes surprisingly harmonious, but often quite dissonant.

It now becomes quite clear to me that from an ensemble size of five alphorns of different lengths it is no longer possible to set any tonal centers from which the required notes can be controlled. Even listening to each other does not guarantee security. The individual player cannot rely on the fact that the players next to him actually play the 'right' note within a tonally diffuse world of sound.

Therefore, from this group size, other musical action and design techniques must be used, e.g. the repurposing of the alphorn to a percussion instrument (*Quintet # 1*) or, as here, the overlaying of relatively (!) simple phrases that ensure that the next note to be played is right next to the last one within the natural tone series, because this is not about pieces for specialists in 'new music', but suggestions for an expanded playing practice also by ambitious amateurs.

c) Score

Quarter note = 52 (8 min 30)

A **Quintet # 2**

Alphorn 1 in Bb

Alphorn 2 in G

Alphorn 3 in Gb

Alphorn 4 in F

Alphorn 5 in Eb

13

25

37

The score is written for five alphorns, each in a different key signature: Alphorn 1 in Bb, Alphorn 2 in G, Alphorn 3 in Gb, Alphorn 4 in F, and Alphorn 5 in Eb. The music is in 3/4 time. The score is divided into three systems, with measures 13, 25, and 37 marked. The music consists of a series of melodic lines with various rhythmic patterns and dynamics. The first system (measures 1-12) shows the initial entry of the five alphorns. The second system (measures 13-24) continues the melodic development. The third system (measures 25-36) features more complex rhythmic patterns and dynamics. The score concludes with a final cadence in measure 37.

48

Musical score for measures 48-58. The score is written for four staves (treble and bass clefs). It features a complex rhythmic pattern with many eighth and sixteenth notes, and some rests. The key signature has one flat (B-flat).

59 **B**

Musical score for measures 59-70. This section is marked with a 'B' in a box. The music is characterized by long, flowing lines with many slurs, suggesting a more melodic or lyrical style. The key signature remains one flat.

71

Musical score for measures 71-82. The music continues with long, flowing lines and slurs, maintaining the melodic style of the previous section. The key signature is one flat.

83

Musical score for measures 83-94. The music continues with long, flowing lines and slurs, maintaining the melodic style of the previous section. The key signature is one flat.

The image displays two systems of musical notation, likely for a brass ensemble. The first system begins at measure 94 and the second at measure 103. Each system consists of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., mf , f , ff). The music appears to be in a key with one flat and a common time signature. The notation is complex, with many notes and rests, suggesting a dense and rhythmic piece.

d) Addendum

You will ask yourself why I am not making a connection to the corona crisis again in this piece, even though the sheet music suggests curvy courses of all kinds. I have already shown that linear concepts no longer work from a certain size of ensemble with alphorns of different lengths; the political concepts to contain the crisis will probably no longer work either.

But: In chapter 1.3.3 the Swiss architect Marcel Meili was quoted with the provocative question: 'Is the Matterhorn city?' The small alpine town of Zermatt at the foot of the Matterhorn gives a very clear answer. On behalf of Zermatt, the light artist Gerry Hofstetter is illuminating the Matterhorn with a 'glow of hope' in the face of the pandemic. On the one hand, this is proof that stupidity is an even greater virus, on the other hand, this promotion clearly answers Meili's question with 'Yes':



(www.zermatt.ch/Media/Pressecorner/Pressebilder-News/Matterhornbeleuchtung/Beleuchtung-24.-Maerz2020-Licht-ist-Hoffnung2; © Zermatt Tourismus)

Figure 21

2.8.3 Quintet # 3

a) Ranges

This quintet quarantines the alphorns in terms of possible pitches:

Alphon 1 in Bb

Alphon 1 in Ab

Alphon 1 in Gb

Alphon 2 in F

Alphon 4 in Eb

The Alphon 4 in F acts as a pseudo-soloist, and the tonal range moves the longest time on the following scale (Eb minor/#4/maj7):

From bar 159 the alphorn in F occasionally plays the critical note G, from bar 189 also the alphorn Bb (11th overtone) which sounds very dissonant in the given harmonic context. The final chord brings 'forbidden' tones until then.

b) Comment

This piece reflects the aspect of boredom caused by forced isolation and the stillness of public life. In fact, it is based on a piece that I wrote for my saxophone orchestra ('Saxofrage') around 2005, although this was much more complex due to the instrumental possibilities.

Actually, in this paper I would like to demonstrate the possibilities that arise with the simultaneous use of alphorns of different lengths. I did not think that this could result in a limitation of the ranges of the various alphorns.

The musical form is minimalistic, patterns of different lengths overlap: Alphorn 5 repeats a phrase with 10 beats, Alphorn 3 repeats a phrase with 12 beats, Alphorn 2 repeats a phrase with 6 beats, and Alphorn 1 repeats a phrase with 22 beats. Alphorn 4 ('solo') plays a larger pattern (with changing tonal fill) with 44 beats.

c) Score

Quintet # 3

Quarter note = 108 (7 min 45)

Alphorn 3 in Gb

Alphorn 5 in Eb

14

Alphorn 2 in Ab

Alphorn 3 in Gb

Alphorn 5 in Eb

24

Alphorn 1 in Bb

Alphorn 2 in Ab

Alphorn 3 in Gb

Alphorn 5 in Eb

35

Alphorn 1 in Bb

Alphorn 2 in Ab

Alphorn 3 in Gb

Alphorn 4 in F

Alphorn 5 in Eb

46

Ah 4

68

Ah 4

90

Ah 4

112

Ah 4

134

Ah 4

156

Ah 4

178

Ah 4

193

Ah 1

Ah 2

Ah 3

Ah 4

Ah 5

2.8.4 Quintet # 4

a) Ranges

Alphorn 1 in Bb

Alphorn 2 in Ab

Alphorn 3 in G

Alphorn 4 in F

Alphorn 5 in Eb

b) Comment

I actually wrote this Quintet # 4 after Quintet # 5. It is a kind of fugato under the restrictive conditions of an alphorn consort. Composing is rather tedious in this case, but the structural analogy to a quarantine situation is obvious.

This quintet is both disturbing and distraught, which is definitely wanted. However, it is not particularly difficult from a technical point of view if the individual alphorn voices are taken into account. The interplay in this piece is more of a challenge.

c) Score

Quintet # 4

Quarter note = 60 (4 min)

The score consists of five staves, each representing an alphorn part. The time signature is 3/4. The key signatures are Bb for Alphorn 1, Ab for Alphorn 2, G for Alphorn 3, F for Alphorn 4, and Eb for Alphorn 5. The score is divided into three systems. The first system contains measures 1-6. The second system starts at measure 7 and contains measures 7-12. The third system starts at measure 13 and contains measures 13-18. The music features a complex interplay of notes and rests, with some parts having longer durations than others.

19

Musical score for measures 19-24. The score is written for five staves. The first staff begins with a treble clef and a key signature of one flat. The music consists of various note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are several rests throughout the passage.

25

Musical score for measures 25-29. The score continues on five staves. The notation includes a variety of rhythmic patterns and melodic lines across the different parts.

30

Musical score for measures 30-36. The score continues on five staves. The music features a mix of sustained notes and moving lines, with some measures containing rests.

37

Musical score for measures 37-42. The score continues on five staves. The notation includes a variety of rhythmic patterns and melodic lines across the different parts.

2.8.5 Quintet # 5

a) Ranges

b) Comment

As I said before, I composed this quintet before the previous one. This is because I had the quarantine blues and because the tunings of the five alphorns of this quintet challenge a blues.

Last week I emailed a friend that we could play alphorn in the forest, but he was afraid that we could be punished for it, even if we played ten meters ore more away. His 'akyanoblepsia' was responsible, among other things, for me getting into the blues.

In this case it is a 'long meter blues' that could only be created with this constellation of alphorns and which gave me the paradoxical power to write 'Quintet # 4'.

c) Score

Quintet # 5

Quarter note = 138 (4 min 40)

A

Alphorn 1 in Bb

Alphorn 2 in Ab

Alphorn 3 in G

Alphorn 4 in Gb

Alphorn 5 in Eb

13

25

37

The musical score for Quintet # 5 consists of five staves, each representing an alphorn part. The parts are: Alphorn 1 in Bb, Alphorn 2 in Ab, Alphorn 3 in G, Alphorn 4 in Gb, and Alphorn 5 in Eb. The score is written in 3/4 time with a key signature of one flat (Bb). The tempo is indicated as Quarter note = 138 (4 min 40). The score is divided into three systems, with measure numbers 13, 25, and 37 marked at the beginning of each system. A section marker 'A' is placed above the first staff at the start of the first system. The notation includes various note values, rests, and dynamic markings.

49

Musical score for measures 49-60. The score is written for four staves. The first staff contains a melodic line with various notes and rests. The second staff contains a bass line with notes and rests. The third and fourth staves contain a piano accompaniment with chords and rhythmic patterns. The key signature has one flat, and the time signature is 4/4.

61

Musical score for measures 61-70. The score continues with four staves, maintaining the same instrumental arrangement as the previous system. The melodic and bass lines show further development of the musical themes.

71

Fine

B

Musical score for measures 71-80. The score concludes with a double bar line and the word "Fine" above the first staff. A section marker "B" is placed above the second staff. The score features a series of slanted lines (trills or tremolos) in the first staff of this system, indicating a final flourish or a specific performance instruction.

81

Musical score for measures 81-90. This system continues the musical piece with four staves, showing further melodic and harmonic development. The notation includes various note values, rests, and articulation marks.

89

97

105

Da Capo al Fine

2.8.6 Quintet # 6

a) Ranges

Alphorn 1 in Bb

Alphorn 2 in Ab

Alphorn 3 in G

Alphorn 4 in Gb

Alphorn 5 in F

b) Comment

The reference to the corona pandemic is slowly becoming too superficial for me. In fact, I enjoy the 'leisure' imposed because it gives me time for my study. The escalation of the pandemic and the upcoming task of writing an alphorn sextet with different tunings is just a stupid, fateful coincidence.

In any case, the sixth quintet was created in a playful manner. I strummed on the guitar, the available tones in the back of my my head, until I got a riff with potential. Of course, this piece is committed to the usual curve of an increase to a climax – with a subsequent rapide decline. The specified duration of this quintet assumes that letter A is used as a basis for improvisations (the introduction – bars 1 to 32 – builds up the riff just like an initially stuttering engine and should therefore be played only once).

In addition, I would like to explicitly remind you once again that the compositions at hand can be combined in any way to create suites. That is why this quintet has no final stroke.

c) Score

Quintet # 6

Quarter note = 132 (♩ min)

The score is written for five alphorns, each with a different tuning:

- Alphorn 1 in Bb
- Alphorn 2 in Ab
- Alphorn 3 in G
- Alphorn 4 in Gb
- Alphorn 5 in F

The music is in 2/4 time, with a tempo of 132 quarter notes per minute. The first system shows the initial development of a riff, with the third and fourth alphorns playing a rhythmic pattern of quarter notes. The second system continues this pattern, with the first and second alphorns joining in with a similar rhythmic motif.

17



Musical score system 17, measures 17-24. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lower four staves are piano accompaniment. The music features a mix of quarter, eighth, and sixteenth notes, with some rests.

25



Musical score system 25, measures 25-32. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lower four staves are piano accompaniment. The music continues with similar rhythmic patterns as the previous system.

33

A



Musical score system 33, measures 33-40. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lower four staves are piano accompaniment. A section marker 'A' is placed above the first measure of this system. The music features a mix of quarter, eighth, and sixteenth notes, with some rests.

41



Musical score system 41, measures 41-48. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lower four staves are piano accompaniment. The music continues with similar rhythmic patterns as the previous system.

49



Musical score system 49, measures 49-56. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lower four staves are piano accompaniment. The music continues with similar rhythmic patterns as the previous system.

57



Musical score system 57-64. It consists of five staves. The top staff is a vocal line with a melodic line and a line of rests. The second staff is a piano accompaniment with a melodic line and a line of rests. The third and fourth staves are piano accompaniment with a melodic line and a line of rests. The fifth staff is a piano accompaniment with a melodic line and a line of rests.

65



Musical score system 65-72. It consists of five staves. The top staff is a vocal line with a melodic line and a line of rests. The second staff is a piano accompaniment with a melodic line and a line of rests. The third and fourth staves are piano accompaniment with a melodic line and a line of rests. The fifth staff is a piano accompaniment with a melodic line and a line of rests.

73



Musical score system 73-80. It consists of five staves. The top staff is a vocal line with a melodic line and a line of rests. The second staff is a piano accompaniment with a melodic line and a line of rests. The third and fourth staves are piano accompaniment with a melodic line and a line of rests. The fifth staff is a piano accompaniment with a melodic line and a line of rests.

81



Musical score system 81-88. It consists of five staves. The top staff is a vocal line with a melodic line and a line of rests. The second staff is a piano accompaniment with a melodic line and a line of rests. The third and fourth staves are piano accompaniment with a melodic line and a line of rests. The fifth staff is a piano accompaniment with a melodic line and a line of rests.

89

B



Musical score system 89-96. It consists of five staves. The top staff is a vocal line with a melodic line and a line of rests. The second staff is a piano accompaniment with a melodic line and a line of rests. The third and fourth staves are piano accompaniment with a melodic line and a line of rests. The fifth staff is a piano accompaniment with a melodic line and a line of rests.

97

Musical score for measures 97-104. The score consists of four staves. The first staff is in treble clef with a key signature of one flat. The second staff is in bass clef. The third staff is in treble clef with a key signature of one flat. The fourth staff is in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

105

Musical score for measures 105-112. The score consists of four staves. The first staff is in treble clef with a key signature of one flat. The second staff is in bass clef. The third staff is in treble clef with a key signature of one flat. The fourth staff is in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

113

Musical score for measures 113-116. The score consists of four staves. The first staff is in treble clef with a key signature of one flat. The second staff is in bass clef. The third staff is in treble clef with a key signature of one flat. The fourth staff is in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

2.8 Sextet

I thought for a while what the final sextet should sound like.

A very elaborate option would have been to compose a large sextet that should utilize all the possibilities that have been tried so far (duets, trios, quartets, quintets) – a real ‘opus’ in the sense of classical music that would occupy me for at least two months and could only be played by masters of the alphorn. However, this would contradict the program of my work.

Instead, I resorted to an old solution, namely an (almost) infinite canon. No matter what alphorn it is (EB, F, Gb, G, Ab, or Bb), all individual parts look like this:

The image displays a musical score for a sextet, consisting of six individual parts labeled 1 through 6. The score is written in 6/8 time and features a variety of rhythmic patterns and melodic lines. Part 1 starts with a double bar line and a repeat sign, followed by a sequence of notes. Part 2 begins with a half note, followed by a quarter note, and then a series of eighth notes. Part 3 starts with a half note, followed by a quarter note, and then a series of eighth notes. Part 4 begins with a half note, followed by a quarter note, and then a series of eighth notes. Part 5 starts with a half note, followed by a quarter note, and then a series of eighth notes. Part 6 begins with a half note, followed by a quarter note, and then a series of eighth notes. The score concludes with a double bar line and a repeat sign.

I suggest 12 rounds with one run lasting 6 minutes, in total that would be 72 minutes); this suggestion should be taken about as seriously as that of Erik Satie, who preceded his piano piece “Vexations” with the instruction that it had to be played 840 times in succession.

Round						
1	6	5	4	3	2	1
2	5	4	3	2	1	6
3	4	3	2	1	5	6
4	3	2	1	6	5	4
5	2	1	6	5	4	3
6	1	6	5	4	3	2
7	2	3	4	5	6	1
8	3	4	5	6	1	2
9	4	5	6	1	2	3
10	5	6	1	2	3	4
11	6	1	2	3	4	5
12	1	2	3	4	5	6

The tonal results are mostly very dissonant, which was to be expected with six alphorns of different lengths. From time to time there are short harmonious moments. Technically speaking, the canons are not particularly difficult, but they do need well-trained lip muscles.

At this point, I do not write down the entire 72 minutes, I just do the first round:

Sextet

Quarter note = 90 (6 min [72 min])

Alphorn 1 in Bb

Alphorn 2 in Ab

Alphorn 3 in G

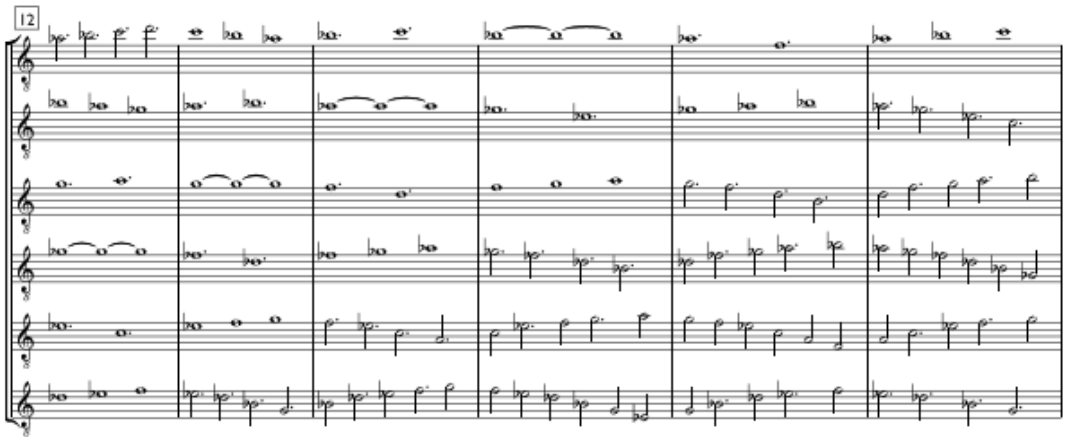
Alphorn 4 in Gb

Alphorn 5 in F

Alphorn 6 in Eb

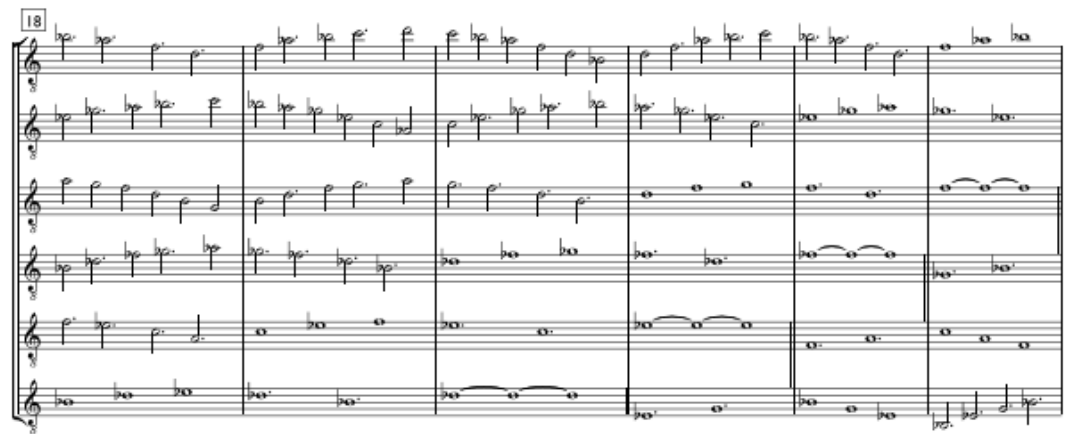
6

12



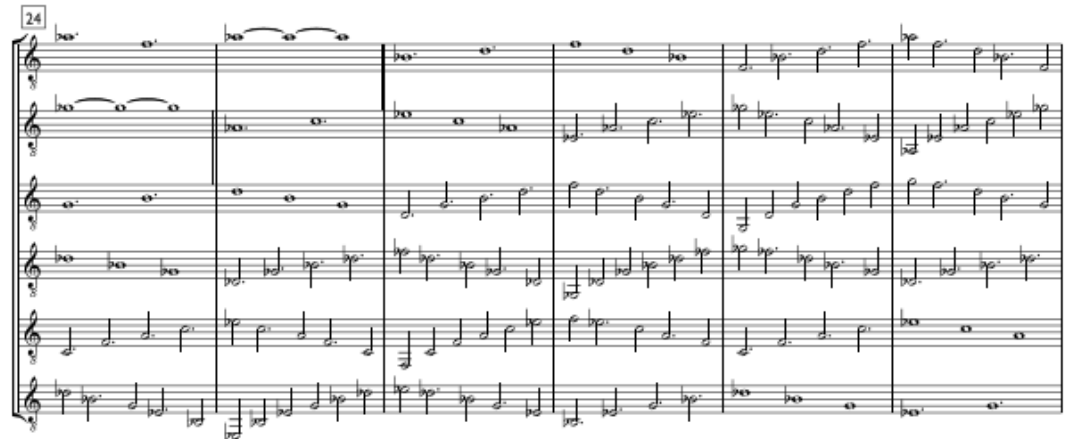
Musical score system 12, measures 12-17. The system consists of five staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom four staves are in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and ties. There are several slurs and phrasing marks throughout the system.

18



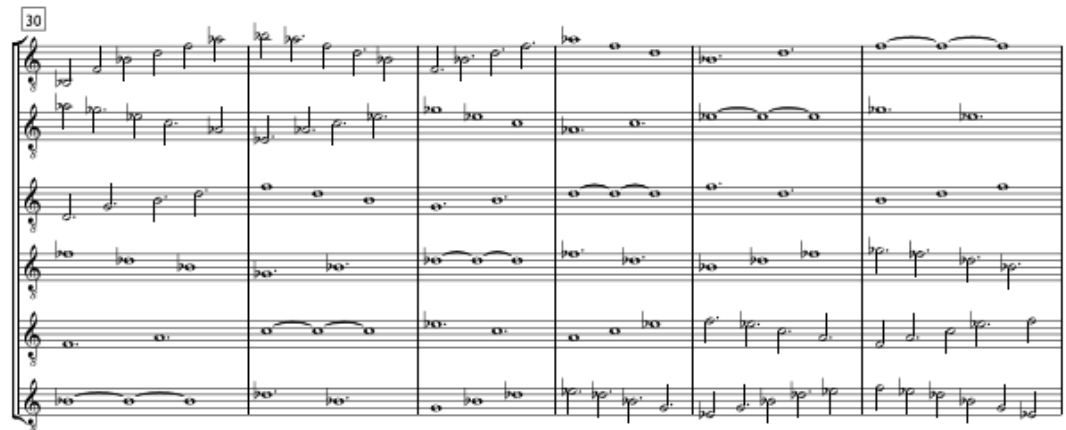
Musical score system 18, measures 18-23. The system consists of five staves. The top staff is in treble clef with a key signature of two flats. The bottom four staves are in bass clef. The music continues with similar rhythmic patterns and melodic lines as the previous system, including slurs and phrasing marks.

24



Musical score system 24, measures 24-29. The system consists of five staves. The top staff is in treble clef with a key signature of two flats. The bottom four staves are in bass clef. The music features a variety of note values and rests, with several slurs and phrasing marks.

30



Musical score system 30, measures 30-35. The system consists of five staves. The top staff is in treble clef with a key signature of two flats. The bottom four staves are in bass clef. The music continues with similar rhythmic patterns and melodic lines, including slurs and phrasing marks.

3 Conclusion

I've been playing the trombone for over forty years. In the fall of 2017 I came across an advertisement that offered a used alphorn at a reasonable price. I bought it, and since then a new musical cosmos has opened up to me. As a trombonist, it was not difficult for me to switch to the alphorn in terms of playing technique, but my musical thinking and my compositional practice have changed significantly as a result.

At the same time I always tried to open the discourse about the alphorn; I like music theory, music sociology, music philosophy, music ethnology and so on, so I was a little disappointed that the level of reflection on the alphorn is quite low. **Chapter 1** is therefore devoted to this topic. Based on my amazement that the traditional scene voluntarily reduces the already modest range of the alphorn, I mainly ask questions in this chapter. In my search for answers, I looked for approaches that could open new horizons. In any case, the theoretical self-assurance was important to me before I started composing (in fact, I started with a few trios earlier). Nevertheless, this section seems to be interesting for others as well, because I have received approval for publication, for whatever reason.

After I had already written about 25 compositions for several alphorns of the same length and combined them with other instruments (e.g. with a jazz combo or a big band) and also given alphorn courses for adult beginners, in summer 2019 a long-time musical friend and trumpeter decided also to buy an alphorn that had all the available hand tubes. That was the initial moment for **Chapter 2**, the practical exploration of the musical possibilities that result from this expansion of alphorn tunings. A basic principle was that the resulting pieces should be playable for ambitious amateurs and therefore there should be no unnecessary virtuosity. Another principle was that improvisation should be given high importance – be it in many pieces themselves, or in the creative combination of pieces or parts of them with one another. The compositional process itself has many improvisational aspects. The structure of the practical exploration – from the duets to the sextet at the end – was a corset, but it also provided support. And: composing is not a 'Glass Bead Game' (Hermann Hesse), but always anchored in social time. Composing does play with time, but the resulting compositions are also 'sonifications' of the respective conditions of origin. In this sense, this work has involuntarily developed into a musical diary of the corona pandemic. Assuming that this pandemic hadn't happened, there would have been other

insanities on the agenda that also had an impact on the compositional result – or the wing beat of a butterfly in Tasmania... But the pandemic has undoubtedly led me to have more mandatory 'leisure' to continue writing this work. I don't know how the result would have been if I had used up the time I had estimated (three months more). It is as it is.

But since the whole project is based on a rather didactic approach anyway and the submitted compositions should serve as suggestions in order to get the taste at all and then make it better oneself, I am satisfied.

This work's initial quote by Kathleen Brennan and Tom Waits, which I primarily related to musical matters ('eradication' of the alphorn-'blue notes'), has taken on a whole new dimension due to the current pandemic, which is why I want to put it at the end, too:

*You can drive out nature with a pitchfork,
but it always comes roaring back again.*