

amid

for flute, clarinet, piano, guitar, percussion, violin & cello

by Simon Steen-Andersen 2004

Instrumentation:

- Flute (removing mouthpiece during the piece) *₁
- Clarinet (Bb) (without mouthpiece) *₁
- Piano (slightly prepared, closed and covered)
- Guitar *₂
- Percussion (paper, sandpaper and “gravity-guiro”)
- Violin (with metal practice mute/hotel sordino/ton-wolf)
- Cello (with metal practice mute/hotel sordino/ton-wolf)

*₁ Note that the clarinet and the flute not are sounding the written notes, when tapping the opening of the instrument without the mouthpiece.

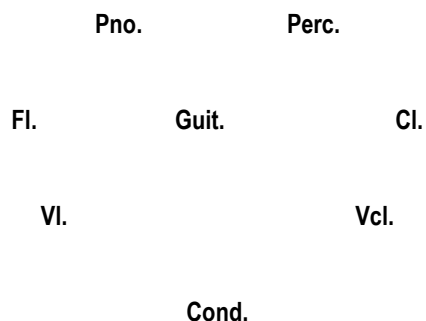
*₂ Note that the guitar is not sounding the written notes (because of scordatura and damping the strings at the bridge only letting the part of the string “behind” the taken note sound).

General notes to dynamics, possible amplification and staging:

There are only two main dynamics in the piece: 1) The (fff)/pno: mf. The dynamic in parenthesis is an action dynamic indicating maximum energy even though the resulting dynamic isn't very loud. The piano's mf should be adjusted to blend into the general dynamic of this tutti action. 2) The ppp, which is a general/shared dynamic of all the instruments. Non should stick out and all should be audible. The biggest problem is the guitar which either has to dictate the general dynamic more or less or has to be amplified a little bit.

If performed in a large or noisy hall, general amplification can be applied. This amplification should then be adjusted to even out the dynamic differences as much as possible. If a general amplification is applied, the (fff)/mf dynamic should be ~equal to a loud forte fortissimo.

The instruments should be seated rather close to each other, something like this:



A lot of the time the piano only sounds from the actual keyboard. The piano should therefore (if unamplified) be placed in a way, so that it does not cover too much the fragile keyboard sounds for the audience seated in the right side of the hall, "behind" the piano.

General notes to "potential percentage notation" (and general ideas of movement in the piece):



A general idea in the piece is, that before you can breathe in/bow up/pull weight, you have to complete the opposite movement – breath out/bow down/release weight. In all cases it's about building a tension and releasing it. Full tension (lounches full/ bow at the frosh/weight lifted completely) is indicated by 100%, no tension (lounches empty/bow at the point/ weight at the floor) is indicated by 0%. To help distribute the movement, the approximate percentages are written out, when movements starts to break/freeze (fx 100%- - - 50%). It is important that as little movement is done in between the written movements as possible – there are therefore no real breaks for relaxing in this piece. The wind instruments should stick to the written breathing as long as possible, holding the breathe in the breaks to create a real tension. When it is no longer possible to hold the breath - when the breaks get longer – breathe inaudible and as invisible as possible. Non of the freezing action should be the least theatrical – just stop the movement and wait for it to go on, or maintain the position as long as possible before breaking of into a different playing technique. In the end it loosens up and the movements gets "free" (except for the deep tone in the cello). In short: the movement in the (fff) tutti sections are always 100%-0% (supposedly releasing the tension) – the ppp sections are all 0%-100% (supposedly building up the tension). The general development of the piece is starting in the (fff) music in which it is necessary to "reload" to repeat and slowly moving into a ppp music extracted from or transformed from this previous necessity/reload action. A zoom in on the up beat – a music in up bow/inhalation.


Duration ~ 10 min.


Flute:


Preparation: There are no preparation, but in measure 165 the mouth piece is removed. The removal produces a sound/tone that is a part of the music. (The violin has to adjust a certain repeating tone exactly after this tone that this particular instrument produces.) Put it aside after removal without making it sound again. The rest of piece is played without the mouthpiece.


Notation:

  Breathe in / out

 Blow ~5 cm. from the mouthpiece.

 Air/noise sound produced by breathing through the instrument with the indicated fingering. (When breathing in, always with [F]-like sound/mouth position.)



 Key sound. Sometimes indicated by fingering (fx a fast following of notes), sometimes by the actual key number according to the Boehm System – releasing all other keys, only playing/tapping the indicated one.

 Hitting/tapping repeated as quickly as possible with either the palm or the (index) finger (as indicated) of the right hand while taking the indicated fingering with the left. The difference between hitting with the palm and the finger is, that the palm produces a tone in a closed tube, hence sounding deeper than the finger that produces a tone in an open tube. (When using finger, use the middle of the finger and not the finger tip, which produces yet another tone.)


Clarinet:


Preparation: The clarinet is played without the mouthpiece.


Notation:

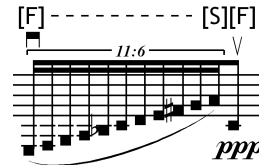
  Breathe in / out

[F] - - - [S] Gradual transition from blowing an [F] sound to a very sharp [S] sound.

 Key sound. Sometimes indicated by fingering (fx a fast following of notes) or by the actual key number according to the Boehm System – releasing all other keys, only playing/tapping the indicated one.

 Air/noise sound produced by breathing through the instrument with the indicated fingering.


 Hitting/tapping repeated as quickly as possible with either the palm or the (index) finger of the right hand while taking the indicated fingering with the left. The difference between hitting with the palm and the finger is, that the palm produces a tone in a closed tube, hence sounding deeper than the finger that produces a tone in an open tube. (When using finger, use the middle of the finger and not the finger tip, which produces yet another tone.)



To be performed as a (natural) movement filling out the given space rather than an audible complex rhythm.

Piano:

Preparation: The two highest strings (h and c) should be damped completely inside the piano. The piano should be closed and covered with its "coat". The una corda pedal should be fixed down with fx a piece of rubber in the gap that appears behind the pedal when pressed down.

The glissando: In the mf action – which is always the same but varies in length – the pianist should hold a piece of thin cardboard (or creditcard) between the left hand and the black keys during the glissando (indicated by ). In the right he should have a piece of cloth or finger gloves to prevent the fingers from getting "burned" making the glissando on the white keys. Both the notes and a "guiro" sound should sound from the left hand glissando and the guiro sound should be made equally present as the notes choosing the right quality of cardboard/creditcard.

Other: The pedal should only be used when indicated.

Notation:



Indicates a key action that does not produce a tone. Either by making a "guiro" glissando with the finger nails over the keys (starting note indicates if white or black) or by tremolating with two hands on the indicated key with finger nails.



"Gradual transition" from tapping sound to tones and back to tapping sounds – only letting a few very light tones sound (and using both hands all the time).

Guitar:

Preparation: The first string is to be tuned down a large second (d) and then about one eighth of a tone up. The music is notated as to be played – not as it sounds.

Slide: The slide is used in different ways which makes it necessary to change the way of holding the slide a lot. Some choreographing is necessary to make it work out – a place to put it aside (without making a sound) is necessary. The slide is always used for the glissando in the (fff) sections on 2nd, 3rd, 4th, 5th and 6th string – leaving the first string open. When choosing a slide, note that the tone of produced by hitting the slide with the palm should be close to the E 2 octaves and a third above the "keyhole c". When tapping with the slide, tap above the fret above the note (the fret that would stop the note if playing the tone normally). A quartertone up / down means tap above the middle of the indicated frets and the one above / below.

The second system: The second system shows the damping action of the right hand close to the bridge. A lot of the time only the part of the string "behind" the taken note is sounding by damping with the right hand and tapping/hammering the indicated tone with the left hand (which results in a different tone than the written/taken one). When no damping is indicated it does not mean that you may not damp the strings.

Notation:



A squared note head indicates a noise sound – in this case by sliding the left hand over the strings as indicated – as if changing position in slow-motion.



Fast taps with the slide on the indicated string above the indicated note.



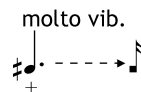
Pluck with left hand – always "behind" the indicated note.



Pluck with the left hand the part of the string between the stop and the tuning peg. Only used on 1st and 6th string – indicated by the tone of the corresponding open string.



"Hammer-on". Tapping tone rather hard.

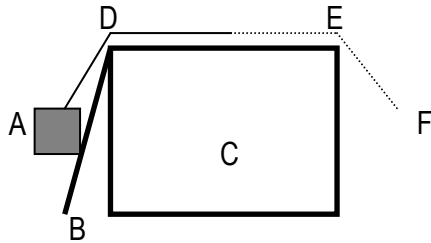


Gradual transition from extreme vibration with slide tone to a noise tremolo by slowly damping the strings (left hand) while maintaining movement up and down.

Percussion:

Instrumentation:

Notated on the top line of the system: the Gravity Guiro:



The Gravity Guiro consist of a table (C) with a slide (B), on which a weight (A) can slide up and down attached to a piece of string passing the corner of the table (D). The string is attached to a piece of string with lumps (fx the kind that is sometimes used for hanging in doorways) either passing the edge (E) and therefore making a “guiro” sound when pulled or released, holding the end (F), or lifted above the edge (E) and therefore only sounding the soft sliding sound from (A) and (D) when pulled or released. The string is always lifted above (E), when pulled – indicated by √ - and always lowered to pass the edge (E) when released – indicated by ▣ . Something soft should be placed on the floor at (B) so that (A) doesn't sound when hitting the floor.

Notated on the bottom line of the system: block with sand paper on one side and normal paper on another side (not the opposite side) – to be slid back and forth on a large/long piece of cardboard. When sliding away from yourself, indicated by ▣ , always use sandpaper (always fff), when sliding towards yourself, indicated by √ , always use paper (always pppp/ppp/pp). When indicated, tremolating with the paper by sliding back and forth with very small (unmeasured/unsynchronized) movements.

Violin/cello:

Preparation: The whole piece is played with a metal hotel mute (also known as practice mute/ton-wolf).

The violins 3rd string is to be tuned down 1/8 of a tone.

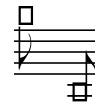
The cellos 3rd string is to be tuned down about one quarter of a tone. The cellos 4th string is to be tuned down about a large sixth – so low that the strings starts to vibrate percussively against the fret board when play mf/f or more.

Quarternote notation:



Other (violin): The many times occurring quartertone raised d harmonic in the violin should match the pitch produced when removing the mouthpiece of the flute. If the tone of the flute differs from the written harmonics, all these should be changed to match the flute.

Notation:

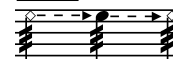


Bow on the edge of the body of the instrument. Above system: on the treble side of the strings. Below system: on the bass side of strings. When going legato from string to body or vice versa: bow molto sul tasto, at the point where the body is widest, using the same “tilting” technique as when changing between strings.



Changing string while making a glissando. Move the relative start position to the end position, changing string as indicated by the small round white note heads, starting with the large note of the starting position. Here: 2nd, 3rd, 4th, 3rd, 2nd, 1st. Also occurs with harmonics and a mix of harmonics and normal notes.

pizz.



Pizzicato repeated as fast as possible (unsynchronized/unmeasured) while gradually increasing pressure on harmonic until it has got a normal notes pressure and then releasing pressure again. Only let a few notes be with full pressure. Also occurs while making a glissando.



Highest note possible (on indicated string).

Lydens bevægelse/bevægelsens lyd; betingelsen for det væsentlige/betingelsens væsen; udsagn som rum? En opstrøgets og indåndingens musik.

amid

The movement of the sound/the sound of the movement; condition for the essential/essence of the condition; object as space? A music of the up-bow and inhalation.

amid

El movimiento del sonido/el sonido del movimiento; condición de lo esencial/esencia de la condición; ¿objeto como espacio? Una musica de la arco-arriba y la aspiración.

♩=60

blow -5 cm.
from mouthpiece.
(sounding approx.
1 semitone higher)

breath in
through
instrument
([F])

sempre

Fl.

100% ----- 0% ----- 100% sempre

fff *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp*

Cl. prep.

100% ----- [S] [F] ----- 0% ----- 100% sempre

fff *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp*

11:8 11:8 11:10 11:8 11:8

Pno.

mf *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp*

guiro gliss. on black keys
with credit card or sim.

8va

-for gliss. on white keys
use cloth or sim. to
avoid burning fingers

mute guiro
gliss. on white
keys with
fingernails

Guit.

rasgueado
hold slide between
thumb and 4th finger

gliss. poss.1
(4-5 cm from
bridge)

sempre

ppp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

(slide only on str. 2,3,4,5,6)

Rh.damp

The quarter tone chord
means: angel slide a bit to
avoid the quarter stable sound
- exact notes unimportant

keep slide on strings on
the way back but also
touching/damping
strings with side of hand

Perc.

gravity-guiro

100% ----- 0% ----- 100% sempre

fff *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp*

sandpaper & paper

Vl. (h-sord)

100% ----- 0% ----- 100% sempre

fff *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp*

Vlc. (h-sord)

100% ----- 0% ----- 100% sempre

fff *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp*

This musical score is arranged in a system of seven staves. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, 8/8 time signature. The part consists of a series of notes with dynamic markings of *fff* and *ppp*, and breath marks (V).
- Cl. prep. (Clarinet):** Treble clef, 8/8 time signature. The part features complex rhythmic patterns with dynamic markings of *fff* and *ppp*, and breath marks (V). It includes articulation marks such as [F] and [S].
- Pno. (Piano):** Grand staff (treble and bass clefs), 8/8 time signature. The part uses a *quasi* (*quasi*) marking and features dynamic markings of *mf* and *ppp*.
- Guit. (Guitar):** Treble clef, 8/8 time signature. The part is highly complex, with many notes and dynamic markings of *fff* and *ppp*.
- Rh. damp (Right Hand Damp):** Percussion staff, 8/8 time signature. It shows rhythmic patterns with dynamic markings of *fff*.
- Perc. (Percussion):** Percussion staff, 8/8 time signature. It features rhythmic patterns with dynamic markings of *fff* and *ppp*.
- VI. (h-sord) (Violin):** Treble clef, 8/8 time signature. The part consists of notes with dynamic markings of *fff* and *ppp*, and breath marks (V).
- Vlc. (h-sord) (Viola):** Bass clef, 8/8 time signature. The part consists of notes with dynamic markings of *fff* and *ppp*, and breath marks (V).

14

Fl.

100% --- 50% (non-theatrical 'freeze' - hold breath) -50% --- 0%

Cl. prep.

[F]-----[S][F] [F]-----[S][F] [F]-----[S][F] [F]-----[FS] [FS]-----[S][F] [F]-----[S][F]

100% --- 50% (non-theatrical 'freeze' - hold breath) -50% --- 0% as before

Pno.

8va --- 8vb 8va --- 8vb 8va --- 8vb 8va --- 8vb 8va --- 8vb 8va --- 8vb

(non-theatrical 'freeze')

Guit.

(non-theatrical 'freeze') (continue movement)

-XIV -XIV

Rh. damp

Perc.

100% --- 50% (non-theatrical 'freeze') -50% --- 0%

Vl. (h-sord)

100% --- 40% -60% --- 0% as before

Vlc. (h-sord)

100% --- 50% (non-theatrical 'freeze') (keep bow on string) -50% --- 0%

This musical score is for a chamber ensemble consisting of Flute (Fl.), Clarinet (Cl. prep.), Piano (Pno.), Guitar (Guit.), Percussion (Perc.), Violin (VI. (h-sord)), and Viola (Vlc. (h-sord)). The score is divided into two systems, each containing seven staves. The first system includes Flute, Clarinet, Piano, Guitar, Percussion, Violin, and Viola. The second system includes Flute, Clarinet, Piano, Guitar, Percussion, Violin, and Viola. The score is written in 2/4 time and features a variety of dynamics, including *fff* (fortissimo) and *ppp* (pianissimo). The Flute and Clarinet parts are marked with *fff* and *ppp* dynamics. The Piano part features a complex rhythmic pattern with *mf* and *ppp* dynamics. The Guitar part is marked with *ppp* and *fff* dynamics. The Percussion part is marked with *fff* and *ppp* dynamics. The Violin and Viola parts are marked with *fff* and *ppp* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)*

Cl. prep. *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)*

Pno. *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

Guit. *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)*

Rh. damp

Perc. *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)*

VI. (h-sord) *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)*

Vlc. (h-sord) *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)* *ppp* *(fff)*

44 (-----100%)

Fl. *fff* *ppp* *fff* *ppp*

Cl. prep. [F]-----[S] [F] *fff* *ppp* [F]-----[S] [F] *fff* *ppp*

Pno. *mf* *ppp* *mf* *ppp*

Guit. *fff* *ppp* *fff* *ppp*

Rh.damp

Perc. *fff* *ppp* *fff* *ppp*

VI. (h-sord) (-----100%) *fff* *ppp* *fff* *ppp*

Vlc. (h-sord) (-----100%) *fff* *ppp* *fff* *ppp*

59 -----100%

Fl.

Cl. prep.

Pno.

Guit.

Rh.damp

Perc.

VI.
(h-sord)

Vlc.
(h-sord)

key 16

snap-release

key 16

-70%

-70% -----100%

(*fff*)

ppp

[F]-----[S]

(*fff*)

mf

ppp

8^{va}-

(*fff*)

n

(*fff*)

ppp

(*fff*)

ppp

(*fff*)

(*fff*)

-----30%

(*fff*)

(*fff*)

(*fff*)

(*fff*)

Fl. *ppp* -40% -65% when you need to breathe: do it inaudible and invisible. *ppp* -65% 100% *(fff)* sempre (like m. 65) [F] - [S]

Cl. prep. [F] *ppp* -30% *ppp* -30% -65% key 16 when you need to breathe: do it inaudible and invisible. snap-release 100% *ppp* -65% *(fff)*

Pno. *ppp* mute trem. on key with finger nails *ppp* *mf* 8va

Guit. *ppp* -XII *(fff)* -XII

Rh.damp

Perc. very small movements back and forth -30% -50% -50% 100% *ppp* *(fff)*

VI. (h-sord) -30% -30% -70% *ppp* -70% 100% *(fff)*

Vlc. (h-sord) -25% -25% -55% *ppp* -55% 100% *(fff)*

key 13 don't press the key down just tap it lightly.

84

Fl. *ppp* -70% -85% *ppp* poco -85% -100% *fff* keys: n *ppp* -40% -50% air: *ppp* n *ppp*

Cl. prep. *ppp* -65% *ppp* key 16 snap-release [F]---[S] -65% -75% *ppp* -75% -100% *fff* -0% -5% *ppp* n *ppp* -5% -

Pno. *ppp* (just a few sounding notes) *ppp* *mf* 8va 8va *ppp*

Guit. *ppp* slide vib. extremo ④ ⑤ *ppp* *fff* *ppp* vib. extremo

Rh. damp

Perc. very small movements back and forth -50% *ppp* -50% 100% *fff* *ppp*

VI. (h-sord) -40% -100% *ppp* *fff* *ppp* -45%

Vlc. (h-sord) 100% -40% (keep bow on string) *ppp* -40% 100% *fff* *ppp* -45%

125

Fl. *fff* *ppp* *ppp* key 3 key 8

Cl. prep. *fff* *ppp* *ppp* key 14 snap-release (palm) *n* *pp* *n* *pp* *n*

Pno. *mf* *ppp* *ppp* *ppp* *ppp*

Guit. *fff* *ppp* *ppp* *pppp* *ppp* accelerating movement slide tap ① ② ③ ④ *ppp* *pp* *n* *pp*

Rh.damp

Perc. *fff* *ppp* *ppp* *ppp* *ppp* *ppp* *pp* *n* *pp* *pizz.*

VI. (h-sord) *fff* *ppp* *ppp* *ppp* *ppp* *pppp*

Vlc. (h-sord) *fff* *ppp* *ppp* *poco* *ppp* *pizz.* *n* *pp* *n* *pp*

-50% -25% -25% -75% -20% -20% -30% -80% -35% -35% -80%

141

Fl. *hyper ventilate* *ppp* *ppp* *(fff)*

Cl. prep. (palm) *ppp* *n* *pp* *n* *key 13* *ppp* *(fff)* *[F]* *[S][F]*

Pno. *n* *ppp* *n* *ppp* *mf* *ppp*

Guit. (slide tap) *vib. estremo* *slide tap* *slide tap* *pp* *ppp* *(fff)*

Rh.damp

Perc. *-80% (paper)* *ppp* *ppp* *n* *ppp* *(fff)* *ppp*

VI. (h-sord) *pizz.* *III* *n* *ppp* *n* *pppp* *ppp* *(fff)* *pppp*

Vlc. (h-sord) *100%* *-80%* *pppp* *pp* *pppp* *pppp* *pp* *ppp* *(fff)* *ppp*

-50% *-75% - 100%* *-50% - 100%* *-0% - 15%* *-80%* *-80%* *-75% - 100%* *-80% - 100%* *-0% - 10%*

8^{va} *8^{va}* *8^{va}* *8^{va}* *8^{va}* *8^{va}* *8^{va}* *8^{va}* *8^{va}*

Fl. *ppp* *ppp* -30%-----100% *fff* *ppp* *ppp*

Cl. prep. *ppp* *ppp* *fff* *pp > n* *ppp* *n < ppp > n*

Pno. *ppp* *mf* *ppp* *molto leggiero* *molto leggiero*

Guit. *ppp* *fff* *ppp* *ppp n < ppp >*

Rh. damp

Perc. *pp* *ppp* *fff* *ppp* *n < ppp >* *ppp < pp*

Vl. (h-sord) *ppp* *fff* *ppp < pp > n* *ppp*

Vlc. (h-sord) *ppp* *ppp* *fff* *ppp* *n < pp > n*

Annotations: 'mouth hole' uncovered, covered (with mouth), key 7, (blow -5 cm. from hole), palm, n < ppp > n, keep the other keys down while reactivating tone with key K, [F]-----[S], finger, n < ppp > n, palm, ppp, slide, (slide tap), n, -65% (paper), -65%-----100%, 100%-----0%, 0% (paper), (paper), -55%-----100%, (take position), 16.6, -55% arco, 100%-----85%, (100%), pizz. +, n < pp > n

208 finger finger finger finger

Fl. *ppp* *ppp* *ppp* *ppp*

Cl. prep. *ppp* *ppp* *ppp* *ppp*

Pno.

Guit. *ppp* *ppp* *ppp* *ppp* gliss.

Rh.damp

Perc. *ppp* *ppp* *ppp* *ppp*

Vl. (h-sord) *ppp* *ppp* *ppp* *ppp*

Vlc. (h-sord) *ppp* *ppp* *ppp* *ppp*

100% -55% 100% -50% 100% -30% 100% -0%

ppp *ppp* *ppp* *ppp* n