

# **BESIDE BESIDES**

(or "Next To Beside Besides #0")

## **for (amplified) cello solo**

(or as movement or part in any combination of pieces from the NTBB series)

Simon Steen-Andersen 2003/2005

**Mute:**

The piece should be played with a metal practise mute.

**Scordatura:**

2<sup>nd</sup> string down one quarter of a tone.

4<sup>th</sup> string down between a large sixth and an octave – until the string starts vibrating (percussively) against the fretboard when played *mf* or louder (and with a relative high bow pressure).

On some instruments the vibrating percussive sound comes rather easy, on others it's almost impossible to make work. In that case one can bend the string outside the fretboard for a more secure vibrating sound. This can also be done gradually at the places where crescendoing and diminuendoing. (The music is notated where it should be played - not as it sounds.)

**Dynamics:**

Action dynamics are written in parenthesis (*fff*) and indicate the amount of energy to be put into an action even though the resulting sound is much softer. The *ppp* (without parenthesis) should be the softest possible *even* dynamic (trying to match all the soft events).

Crescendos and diminuendos should be performed "exponentially" (very late cresc. with much direction, etc.). When ending or starting in an accentuated point, the point should always be a bit louder than the crescendoed or diminuendoed sound in order to make the two sounds "melt together", like a zoom (reverse reverb) or "natural" reverb of the accentuated point.

**In general:**

The piece should be played as "dry" as possible, not letting open strings or harmonics ring out.

**Amplification:**

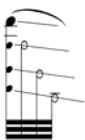
The cello may be amplified – if amplified it should be as much as possible without it being unpleasant – and at least loud enough to give a feeling of zooming in on the very soft sounds.

When played together with other versions of NTBB the amplification should level out the dynamic differences between the instruments as much as possible.

**Signs and abbreviations:**

Bowing on the body of the instrument. If the sign is above the system it indicates the body on the treble side of the instrument – below the system indicates the bass side of the instrument.

When going legato from string to body, use the same tilting technique as when changing back and forth between two strings in one bow.



Simultaneous glissando and arpeggio (or in general: changing string within a glissando). The first cord indicates the relative finger positions (almost always minor 6ths on top of each other - chosen for easiness). The large note is the first one to be played and then changing string in the indicated rhythm while performing the indicated glissando.



Gradual transition from pure tone to pure noise (no recognisable pitch).



Hit indicated string(s) with left hand for percussive sound.



'Press' the fourth string with left hand to touch the wood shortly for a dry delicate 'click' sound (no pitch). In the case of a small note above the cross, press the indicated note and keep it down for the notated length (audible pitch).

c.l.b. Col legno battuto (while damping string).

+ Left hand pizzicato.

Tremolo is always unmeasured and to be performed as dense as possible.

Staccato is always as short as possible (no matter the length of the note).

**Beside Besides**  
- fragment for cello solo

Beside Besides har egentlig en længere forhistorie i form af et stykke musik, Besides, for tre kraftigt forstærkede og tre kraftigt dæmpede instrumenter. Både i den samlede form og som fragment drejer det sig om et desperat forsøg på en ny start. Nogle få elementer samler sig langsomt i retning af noget, der måske kunne blive til en musik. Udover at betyde *desuden...* og *b-sider* eller *bagsider*, er "Besides" den ikkeeksisterende flertalsform af at være ved siden af: *ved-siden-af'er*.

Beside Besides is actually the ending of a longer piece, BESIDES, for three amplified and three damped instruments. In the global form as well as in the form of a fragment this piece is - among other things - a search for a new beginning. A few elements are contracting and slowly moving towards something that might become a music. Beside *Besides...* and *b-sides* or *backsides*, BESIDES is the nonexisting plural form of *being next to...*

## **Next To Beside Besides – en “re-cyklus”**

*Et abstrakt konciperet musikstykke vil stadig være det samme stykke, selvom det spilles på instrumenter med grundlæggende forskellige typer af bevægelser. Men hvad hvis den abstrakte komposition rettede sig imod bevægelserne? Hvad hvis kompositionen blev set som en koreografi for musiker og instrument – med lyd til følge? Så ville det samme stykke lyde vidt forskelligt på instrumenter med grundlæggende forskellige forhold mellem bevægelse og lyd. Og ville det så overhovedet være det samme stykke?*

*Re-cyklus'en "Next To Beside Besides" er en åben serie af koreografiske oversættelser af stykket "Beside Besides" (for hotel-sordineret solo cello), der allerede i sig selv er et spin-off fra sekstetten "Besides". ("Besides" var, ud over betydningen "desuden..." og "b-sider", ment som den ikke-eksisterende flertalsform af at være-ved-siden-af).*

*"Beside Besides" indeholder elementer på mange forskellige trin af skalaen mellem ren klang og ren bevægelse og vil således resultere i oversættelser, der svinger mellem nøjagtigt ensklingende passager (dér, hvor musikken er klangligt eller abstrakt konciperet) og vidt forskelligt klingende passager (dér, hvor musikken fx er baseret på glidende lineære bevægelser i forskellige dimensioner).*

*For at opleve disse grader af forskelle kræves naturligvis, at man hører de forskellige versioner op imod hinanden – det være sig forskudt, eller endnu bedre: simultant! Cyklus'en er således ikke blot en åben række af variationer, udgaver eller løsninger på forskellige oversættelsesmæssige problemstillinger og angrebsvinkler, men giver også mulighed for utallige kombinationer af klangligt heterofone, men bevægelsesmæssigt "unison" ensemble-kompositioner, hvor netop forskel og lighed er i fokus, hvor selve oversættelsessituationen bliver et musikalsk parameter.*

*Alle stykker skal kunne spilles alene eller i en hvilken som helst kombination af versioner, samtidigt eller efter hinanden som satser eller mellem andre stykker som fragmenter. Hvert stykke skal være lige tro mod originalen og dermed være lige idiomatisk og tro mod det pågældende instrument!*

## **Next To Beside Besides – a “re-cycle”**

*An abstractly conceived piece of music will still be the same piece even though played on instruments with essentially different types of movements. But what if the abstract composition was directed towards the movements? What if the composition was thought of as a choreography for musician and instrument – with sound as a consequence? Then the same piece would sound completely different on instruments with different relations between movement and sound. And would it then be the same piece at all?*

*The re-cycle "Next To Beside Besides" is an open series of choreographical translations of the piece "Beside Besides" (for solo cello), a piece that already in it self is a spin-off from the ensemble piece "Besides". ("Besides" was, beside the meaning "besides..." or "b-sides", "back-sides", meant as the non-existing plural of being next to).*

*The many different degrees of abstractness and concreteness between pure sound and pure movement in "Beside Besides" will result in translations that contain exactly equally sounding passages (where the music is thought abstract or in sound) and very different sounding passages (where the music for example is based on gradual linear movements in different dimensions).*

*To experience these degrees of differences one has to hear the different versions next to each other – this could be one after another, or maybe even better: simultaneously! The cycle is in other words not just an open row of variations, versions or solutions of different problems and methods of translation – it also gives the opportunity to put together innumerable combinations of heterophonically sounding, but movement wise "unison" ensemble compositions, where difference and equality are in focus – where the translation situation in itself becomes a musical parameter.*

*Every piece can be played alone or in any combination of versions, simultaneously or one after the other as movements or between other pieces as fragments.*

*Every piece must be equally faithful to the original, which also means being equally idiomatic and faithful to the instrument in focus!*

# Next To Beside Besides – *meet the family!*

## **Choreographic Translations for amplified solo instruments or ensembles +**

*Next To Beside Besides* is a series of "choreographic translations" (translations of the movements or actions, rather than an instrumentation of the resulting sounds) of the piece *Beside Besides* for solo cello, which is itself a modification of the ending of the piece *Besides* for three amplified instruments and three dampened instruments. All translations can be played solo or together in any combination simultaneously as ensemble pieces. Solo versions or combinations can be played alone or after each other as movements or between other pieces in a concert (or on different concerts) as ritornellos. The cycle will continue on the internet, where studio recordings of the premiered translations can be heard solo or in any combination, later extended with an interactive web-translation, called *Above Next To Beside Besides*, and more.

## **The Family**

### **Besides (2003) (18')**

*for amplified piccolo flute, piano with whammy pedal and violin plus dampened string trio.*

### **Beside Besides (a.k.a. NTBB #0) (2004) (4')**

*for amplified cello solo.*

### **Next To Beside Besides #1-9 +... (2005-2006) (4')**

*for any combination of amplified double bass, saxophone, accordion, percussion, piccolo flute, violin, piano, guitar and a silent version for close-up camera +... (See [www.simonsteenandersen.dk](http://www.simonsteenandersen.dk) for an updated list.)*

### **Self-reflecting Next To Beside Besides**

*Two or more translations performed by the same player with video; the second translation played together with a video recording of the first, the third translation played together with a video recording of the second performed with the video recording of the first, etc. Other instruments can be added - only criteria is that at least one player should perform live every time together with a video recording of him self performing a different translation.*

*For now there is only material for a percussion player to perform combinations of the versions for percussion, piccolo and camera with video. Several more alternative versions are planned for all strings, guitar and percussion. (See [www.simonsteenandersen.dk](http://www.simonsteenandersen.dk) for an updated list.)*

## **Future Generations**

### **Above Next To Beside Besides (2007)**

*Interactive web-piece / "Virtual Sinfonietta". Meta-work in the sense that it displays general ideas behind the series. Interactive in the sense that it's a web instrument ideal and easy to play a translation of NTBB on – or to improvise on or compose for. Will include various didactic elements as well.*

### **Around Next To Beside Besides**

*Translation of the movements in Next To Beside Besides to spatially staged sinfonietta. Can be performed by itself as an ensemble piece or with any of the solo-translations in front as a solo concerto or with a combination of solo-translations in front as a concerto grosso. The instruments can change positions/parts and in this way generate various different versions.*

### **Behind Self-reflecting Next To Beside Besides**

*Continuation of a performance of Self-reflecting NTBB into a room-installation (three projections of pre-recorded video and one live-projection of the spectators watching the installation).*

# Beside Besides

Simon Steen-Andersen 2003

(or Next To Beside Besides #0)

*fragment for cello solo*

*(pianissimo) furioso*

♩ = 60

metal practise mute

Musical notation for measures 1-6. The piece is in 4/4 time. It features a series of sixteenth-note triplets on the 4th string, starting with a bowing mark (V) above the first measure.

*(fff)* 4th string is to be tuned about a large sixth down so that a percussive continuous slapping of the string against the wood occurs when playing - (mf) or louder (with relative hard bowpressure)...

Musical notation for measures 4-6. Measure 4 continues the triplet pattern. Measures 5 and 6 show a change in dynamics to *ppp* and the introduction of 15th-fret natural harmonics (15<sup>ma</sup>) with a 5-finger fingering.

Musical notation for measures 7-9. Measure 7 includes a 5-finger fingering and a 15<sup>ma</sup> harmonic. Measure 8 features a triplet. Measure 9 returns to the triplet pattern with a bowing mark (V) above it.

Musical notation for measures 10-13. Measure 10 has a triplet and a 15<sup>ma</sup> harmonic. Measure 11 includes a 5-finger fingering and a 15<sup>ma</sup> harmonic. Measure 12 features a 5:3 interval and a triplet. Measure 13 has a triplet and a 15<sup>ma</sup> harmonic.

Musical notation for measures 14-18. Measure 14 has a 15<sup>ma</sup> harmonic and a 5-finger fingering. Measure 15 includes a 5-finger fingering and a 15<sup>ma</sup> harmonic. Measure 16 features a 5-finger fingering and a 15<sup>ma</sup> harmonic. Measure 17 has a 15<sup>ma</sup> harmonic and a 3-finger fingering. Measure 18 includes a bowing mark (V) and a triplet.

Musical notation for measures 19-22. Measure 19 has a 15<sup>ma</sup> harmonic and a 5-finger fingering. Measure 20 includes a 15<sup>ma</sup> harmonic and a 5-finger fingering. Measure 21 features a 15<sup>ma</sup> harmonic and a 3-finger fingering. Measure 22 has a 15<sup>ma</sup> harmonic and a 5-finger fingering. The piece ends with a bowing mark (V) and a triplet.

23

*fff* *ppp*  $15^{ma+}$  3 5 5 3 5

27

$15^{ma+}$  5 3 5

29

*ppp* (*mf*) *ppp* 5 3 3 5

34

$15^{ma+}$  (*mf*) *ppp* 3 5

39

*fff* *ppp* 8va----- 3

43 (keep bow on wood)

(*mf*) *ppp* p.  $15^{ma+}$  8va+ 3 5

46

*f* *ppp* 9:4 8va+ (IV) *fff* 3 5

51 *8va* *8va*

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

56

*f* *ppp* *n* *mf* *fff* *ppp*

60

*n* *mf* *fff* *ppp*

knock on wood  
pizz.  
c.l.b.

65

*mf* *ppp* *n*

68

*n* *ppp* *n* *mf* *ppp* *n*

71

*mf* *ppp* *n* *mf* *ppp*

fine: bcn oct.03  
/ ba dec.03

Dur.: 3.30-4.00 min.