

# **NEXT TO BESIDE BESIDES #4**

**amplified percussion solo**

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

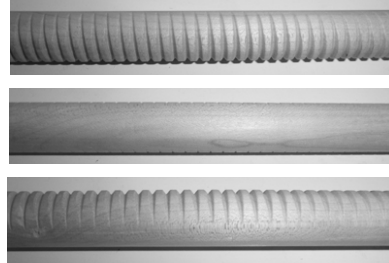
Simon Steen-Andersen 2003/2006



### Instrumentation:

**Snare drum** (with a piece of cloth between snare and skin. Snare off from the beginning).

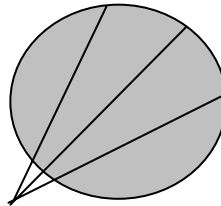
**Modified “reibe” stick:** A rather long (at least 50 cm.) wooden stick with regular chops (like a guiro) on one side and perfectly flat on the other side – the chops gradually increasing from the one side to the other.



**3 “sticks” of different kinds of wood** (or other material) and thickness to give 3 different sound qualities when “bowed” on with the flat side of the reibe stick. The sticks should also be chosen from their ability to give an audible “glissando”, when “bowed” on or hit repeatedly moving from one end to the other.

### Setup:

The 3 “sticks” should be fixed together in one end and spread out in the other. The middle stick should be a bit longer than the others. The sticks should be held with the left hand at the joint and positioned on the drum something like this (the sticks pressing (hard) against the rim and the skin to prevent the skin from sounding too much when hit with the r.h. stick):



The joint end should be flexible in height – changing to facilitate the movements of the right hand. Mostly the sticks are resting like this, but at certain times they are also used to hit the metal border and at one point to make a guiro like effect on the front side of the drum.

**The setup is played like a cello or a double bass, holding the modified reibe stick in the right hand, using it as a bow with techniques similar to the ones of string players. The right hand also “bows” on the metal border of the drum on both sides of the sticks – as if a 5 stringed instrument.**

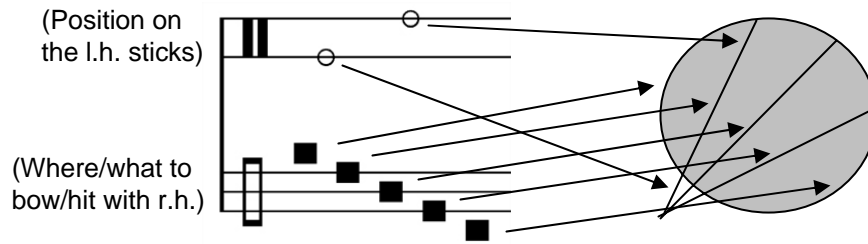
### Amplification:

The setup should be amplified as much as possible without it being unpleasant – 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.

### 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 diminuended sound, in order to make them “melt together”, like a zoom (reverse reverb) or “natural” reverb of the accentuated point.



**Signs:**



“Bowing” (sliding horizontally) with the flat side of the reibe stick.



“Bowing” with the guiro side of the reibe stick.



“Up-bow” / “down-bow”. (Up-bow moving from the “point” towards the hand, down-bow vice versa). (Phrases indicate what do in ONE bow).



Hit with r.h. stick.



Hit and bow with r.h. stick.



Hit metal border with the circled l.h. stick(s). (When “loud” from the air, when soft simply by sliding the sticks a bit out of the position and back again).



Gradual transition (from flat side to guiro side of reibe stick).

**Staccato:** As short as possible no matter the note value.

**Tremolo:** As fast or dense as possible, unmeasured.

## **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).*

# Next To Beside Besides #4

for amplified percussion solo

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

*(pianissimo) furioso*

♩ = 60

(Snare OFF)

(Piece of cloth between snare and skin)

Simon Steen-Andersen 2006

Musical notation for measures 1-3. The staff shows a sequence of notes with dynamic markings *fff* and articulation marks 'V'. The notes are grouped in threes, with the first measure marked "Legato".

Musical notation for measures 4-6. Measure 4 continues the triplet pattern. Measure 5 has a dynamic marking *ppp*. Measure 6 changes to a 2/4 time signature and features a five-measure rest followed by notes with 'x' marks.

Musical notation for measures 7-9. Measure 7 has a five-measure rest. Measure 8 has a dynamic marking *fff*. Measure 9 returns to a 2/4 time signature. A text instruction is placed below the staff: "Slide l.h. sticks on the drum skin from a bit away from the rim and back in position."

Musical notation for measures 10-13. Measure 10 has a dynamic marking *fff*. Measure 11 has a dynamic marking *ppp*. Measure 12 has a dynamic marking *f*. Measure 13 has a dynamic marking *ppp*. Measure 14 has a dynamic marking *fff*. The notation includes various rests, triplet markings, and articulation marks.

Musical notation for measures 14-16. Measure 14 has a dynamic marking *ppp*. Measure 15 has a dynamic marking *mf* and *ppp*. Measure 16 has a dynamic marking *fff*. The notation includes rests, triplet markings, and articulation marks.

19

(*mf*) *ppp* (*mf*)

23

(*fff*) *ppp*

27

"freeze"...

prepare

29

*ppp* (*mf*) *ppp*

34

"freeze"...

(*mf*) *ppp*

39

I.h. sticks still in the air

sound by putting I.h. sticks back in position

(*fff*) *ppp*

43

(*mf*) *ppp*



46

*(f)* *ppp* *fff*

51 *sempre m. 40*

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

56

*(f)* *ppp* *n* *(mf)* *fff* *ppp*

60

*n* *(mf)* *fff* *ppp*

I.h. sticks still in the air

I.h. guiro on the front side of the drum (right to left) r.h. seiding ON

65

*(mf)* *ppp* *n*

68

*n* *ppp* *n* *(mf)* *ppp* *n*

71

*(mf)* *ppp* *n* *(mf)* *ppp*

7:4

fine: bcn oct.03  
/ ba dec.03  
/ cph apr.06

Dur.: 3.30-4.00 min.

