

NEXT TO BESIDE BESIDES #5

for amplified piccolo flute solo

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

Simon Steen-Andersen 2003/2006

Preparation:

The piece is played without mouthpiece.

Amplification:

The piccolo flute 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.

For the microphone setup one can for example use the kind of headset normally used for singers.

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.

In general:

The use of the piccolo flute in this piece has very little to do with the normal way of playing the instrument. It therefore hardly gives any advantage being a flute player, when playing this piece. If there should be an advantage it would be a certain control of the air stream and breathing - and the ownership of a piccolo. But the piece can just as well be played by recorder players or even percussion players.

The notation is basically action notation (in opposition to the normal result notation showing or describing in some degree the resulting sounds). The notation mainly goes to show where to blow (or position the instrument relatively to the mouth) and secondly how to blow and if a key action is to be performed.

The sounds are mainly produced by blowing ON the instrument, rather than *in* or *through* the instrument. The distance between the lips and the instrument is mostly between 0.1 and 1 cm.

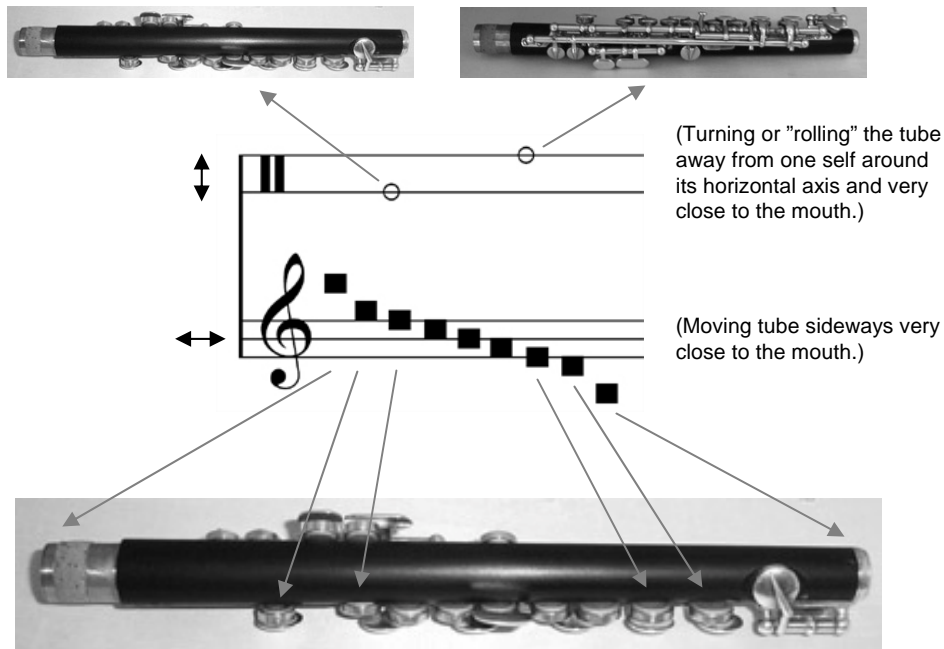
The main system (the lower system) shows the horizontal position of the tube relative to the mouth (the tube moving sideways from the edge of the one end to the edge of the other end). And it shows (as normally) the key action and other actions. The flute should be positioned horizontally so that the key corresponding with the “note” in the three-line system (from d to c – as a normal system but missing the two upper lines) is centred before the lips. A note floating above the system means ON the metal edge of the tube in the “treble” end (where the mouth piece should have been), “floating” below the system means ON the metal edge in the “bass” end of the tube.

The secondary system (the upper system) shows how to turn the tube around its horizontal axis. The lower line is the position where the air stream would hit the underside of the keys – in other words the flute is held up side down. The upper line is the position where the air stream hits the edge of the mechanics on which the keys are attached – in other words more or less the normal position of the flute. To reach the “upper” position of the mechanics the tube is turned or “rolled” away from one self, and rolled back towards one self to get back to the “lower” position. The glissando line between the two positions indicates this rolling movement.

(A horizontal position indicated in the lower system by a note or a key in combination with the “mechanics position” (upper line) in the upper system therefore means to blow on the mechanics at the horizontal position that corresponds with this note or key.)

Suggested way of holding the instrument:





- Air noise by a rather focused air stream – on edges or key holes or on the wood in between. (Noisier than the very focused air stream, but not necessarily completely without whistletones.)
- ◇ Whistle tone by a very focused air stream (also dependant of distance and air speed). (Clearer high pitch(es), but not necessarily completely without air noise or completely stable.)



Blow through the tube (from the "bass" end) with the mouth completely closed around the opening.

Fast trill on the key that is blown on.



Focused air in and out as fast as possible (with the mouth – not with the lounges as in hyper ventilating).



∨ ■ Air in / air out. If nothing else is written always air out.

○ Press down a single key (a bit exagerrated in order to make a clear sound), (If not followed by a "lift key" sign, release silently.)

∅ Lift a single key (a bit exagerrated in order to make a clear sound).

／ Snap release a single key: If allready down, by sliding off the key while pressing down – if unprepared, by passing it downwards. In both cases the resulting sound should be louder and clearer than by simply lifting the key.

+ Tounge start or tounge stop. Not slap tounge but clearly distinctable from a normal attack.

× 1) Within the system: Normally notated key run (not just single keys).
2) Above / Below system: Hit treble / bass end opening with the palm of left / right hand.

Staccato always as short as possible – no matter the note value.

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 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 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).

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(pianissimo) furioso

♩ = 60

Simon Steen-Andersen 2006

fff
(breathe through the flute from the "bass end" = wrong end)

ppp (r.h. thumb)

fff

f *ppp* *f* *ppp* (l.h. thumb) *fff*

ppp *mf* *fff*

(air sound a bit softer than the key click in order for the two sounds to "melt" together)

(sim.: air sound a bit softer than the key click in order to "melt" together)

*) whistle tone inside mouth - as close as possible to the pitch of the whistle tone produced by blowing on the metal edge

19

23

27

29

34

39

43

46

f *ppp*

51

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

(hit bass end opening with r.h. palm)

56

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

60

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

(keep end closed) (blow into thumb key hole)

hit treble end opening with l.h. palm

hit bass end opening with r.h. palm

r.h. finger gliss. on keys

hit chest with the bass end of the flute

65

mf *ppp*

(keep key pressed down)

68

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

(release key silently)

71

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

7:4

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

Dur.: 3.30-4.00 min.