

Regin Petersen

Soundtrack to self

*Dedicated to Nicolai Worsaae
and Cikada*

**Conception for String quartet
2014**

STATENS KUNSTFOND

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regin@dygong.dk

On the count of one your world is gone.

I got a commission from a string quartet from Spor and Cikada in 2014

On the count of two you are in my land.

*For this occasion I hypnotized my friend and colleague Nicolai Worsaae.
In trance he composed this piece.*

On the count of three you hear the music...

Concept (important):

Soundtrack to Self is a highly conceptual piece. The idea behind the piece is very simple but it is imperative to understand the concept in order to play the piece!

The simplest way to explain the piece and the challenges in playing it can be put as follows:

A number of pre-recorded audio "instructions" are triggered by a performer or sim. The "instructions" (the recorded voice of Nicolai Worsaae) guides the performers. It is possible to perform a version of *Soundtrack...* without the use of the score only listening to "Nicolai's" voice and improvising an appropriate response.

However a graphical score is provided to help form the piece and to give the performers ideas of structure and material. However EVERYTHING provided in the score are merely suggestions and can be applied as wished - even the material notated "classically".

Performance notes:

Secondary (cheaper) instruments Violin 1 are suggested for play.

Violin 1, violin 2 and viola should be re-tuned before performance. The two lower strings should be tuned extremely deep to the point where actual pitch are barely recognizable.

A lot of graphical notation are used. These are up for free interpretation. Use your imagination and it should be possible to deduct pitch, type, dynamic and more.

Production notes:

Audio:

A decent speaker system as well as a computer or other audio player is required.

Audio/Video material:

The producer may choose to use eighter audio files or videofiles with subtitles.

If video is chosen a projector or screen should display the video above the performers in clear view.

Several formats and methods of execution can be downloaded from the link below.

A. Audio only

a folder containing 14 audio files numbered from 0 to 13. The numbering correspond to the "A/V track no." in the score. The corresponding track should be triggered when accuring in the score. This can be done with iTunes or similar programs.

B. Video with subtitles and ext. intro/end

it is recommended to use the video files when possible. The files are almost identical to the audio files but contains subtitles and prolonged intro as well as ending.

Three formats are available: B1 full format concert version, B2 DVD imagefile (easy for rehearsal) and B3 with 14 individual video "bits" for alternative application.

All material can be downloaded freely from:

<http://reginpetersen.dk/soundtrack/soundtrack.html>

Printing instructions

For printing purposes please apply the following formats:

The score layout are formatted for B4 (25.00x35.30) portrait.

It should be printed as duplex with first page being the front page: even numbers should be left side pages and odd numbered pages should be right sided.

No instrumental parts currently exists.

For general and copyright questions contact:

Regin Petersen
regin@dygong.dk

Soundtrack to Self

Regin Petersen 2014

*Dedicated to Nicolai Worsaae
and
Cikada*

The piece starts with a recorded spoken introduction by the composer.

Throughout the piece listen to the initiated spoken "instructions" (here after called "Nicolai") that are triggered at the written cue points.

EVERYTHING in the written score are up for free interpretation and should be regarded as suggestions on interpreting "Nicolai".

For performance it is vital to understand the concept as described in the written instructions above.

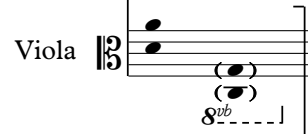
Vl1, vl2 and vla should tune their instruments according to the suggested scordatura.



G and D- string should be tuned very low. It should only barely be possible to distinguish a pitch when bowed



G and D- string should be tuned very low. It should only barely be possible to distinguish a pitch when bowed



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Intro

2'45"
(2'10" without video)

0.

[Video introduction / audio introduction]

"...De sidder i en tom koncertsal. Der er helt mørkt. De spiller for musikken eller sig selv eller for mig eller fordi de har øvet. Nej! Det er en koncertsituation"

Vln. 1

Vln. 2

Vla.

Vlc

30"

Very slow

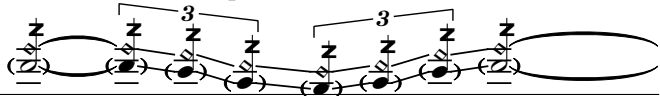
1.

accel poco a poco

"Den er helt svag. Det lyder ikke helt som den strygekvartet der."

Slow. No counting.
Written technique are suggestive,
Follow each other up and down in waves.

Extreme low bow pressure



Vln. 1

ppp

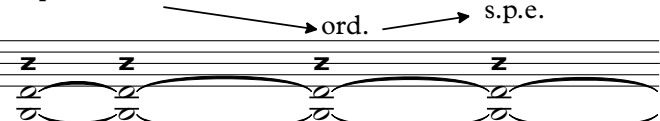
poco cresc.

Extreme low bow pressure

Sul pont extreme

ord.

s.p.e.



Vln. 2

ppp

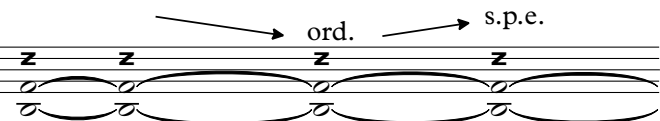
poco cresc.

Sul pont extreme

Extreme low bow pressure

ord.

s.p.e.



Vla.

ppp

poco cresc.

Vlc

A

25"

2.

Modest tempo

(accel.)

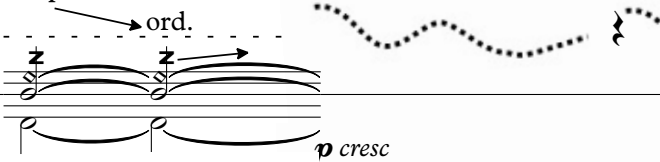
3.

"Der kommer huller og det er som om instrumenterne er stemt ned for de er svære at spille på"

"Der er et fald fra det højeste til det laveste"

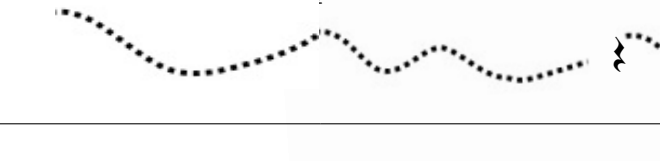
Gradual transition.
Use bow to create the
"wave"-movement
s.p.e.

Deeper and deeper waves.
Faster and faster.



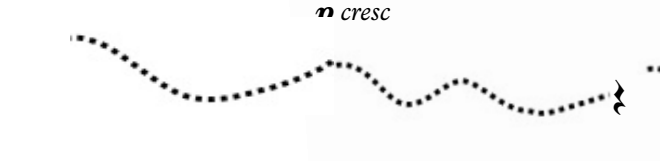
Vln. 1

p cresc



Vln. 2

n cresc



Vla.

p cresc

Vlc.

B

20"

Fast (accel.)

Very fast

"Nic."

More violent.
Starts to be more abrupt.
Improvise common breaks
that intensifies

Gradual transition
s.p.e. → ord

Vln. 1 *mp cresc* *f cresc* *ff*

Vln. 2 *mp cresc* *f cresc* *ff*

Vla. *mp cresc* *f cresc* *ff*

Vlc.

2.

10"

C

15"

D

14"

"Nic."

4. "Det er noget mærkeligt boble
som myldrer rundt om mig"

5. "Det er som om der er
femten kontrabasser."

Wait for "Nicolai" to finish

Improvise freely. "Bubble" sound

Vln. 1 *pizz* *p* 3 3 3

Vln. 2 *colegno battuto* *pizz* *p* 3 3

Vla. *pizz* *p* 3

Vlc.

E

20"

"Nic."

"Den growler et eller andet mærkeligt."

Cello play fast

Cello suddenly starts "growling".
The others continue as before

Vln. 1

Vln. 2

Vla.

Vlc.

extreme bow pressure
scordatura G
tune up

Start subito when "Nicolai" stops

scordatura Bb
tune down

sim. impovise
Imitate sound and rhythm
of a "growling" voice.
Speak a sentence with the inst.!

Detailed description: This section of the score is for a 20-second duration. It features a vocal line for "Nic." and four string parts: Violin 1, Violin 2, Viola, and Cello. The vocal line contains the text "Den growler et eller andet mærkeligt." The Cello part is marked "Cello play fast" and includes a box stating "Cello suddenly starts 'growling'. The others continue as before". The Cello part begins with "extreme bow pressure scordatura G tune up" and "Start subito when 'Nicolai' stops". It features three triplet markings and a "scordatura Bb tune down" instruction. The final part of the Cello part is marked "sim. impovise" and "Imitate sound and rhythm of a 'growling' voice. Speak a sentence with the inst.!". The string parts (Vln. 1, Vln. 2, Vla.) are represented by dots and crosses on a staff, indicating specific notes and rests.

F

15"

(Fast)

"Nic."

After a little while the other instruments join the cello.
Improvise homogenios movements by imitating the movement by the cello

Sul d+g sempre
Imitate sound of a "growling" voice.
Follow the cello
Ext. high bow bow pressure

Sul d+g sempre
Imitate sound of a "growling" voice.
Follow the cello
Ext. high bow bow pressure

Sim. follow the cello

Sim. follow the cello

Sim. follow the cello

Sim. follow the cello

Vln. 1

Vln. 2

Vla.

Vlc.

Imitate sound of a "growling" voice.
Follow the cello
Ext. high bow bow pressure

fff

fff

fff

Detailed description: This section of the score is for a 15-second duration, marked "(Fast)". It features a vocal line for "Nic." and four string parts: Violin 1, Violin 2, Viola, and Cello. The vocal line contains the text "After a little while the other instruments join the cello. Improvise homogenios movements by imitating the movement by the cello". The Cello part is marked "Sul d+g sempre" and "Imitate sound of a 'growling' voice. Follow the cello. Ext. high bow bow pressure". It features three triplet markings and a "fff" dynamic marking. The string parts (Vln. 1, Vln. 2, Vla.) are marked "Sim. follow the cello" and also feature triplet markings and "fff" dynamics. The Cello part is marked "fff" and "Sim. follow the cello". The string parts (Vln. 1, Vln. 2, Vla.) are represented by dots and crosses on a staff, indicating specific notes and rests.

G

20"

"Nic."

6. "Den vil ha' at man skal høre hvad den siger men den ville ønske den var en kontrabas"

Sub PP while "Nicolai" talks
All but the dynamic stay the same

Vln. 1
sub pp

Vln. 2
sub pp

Vla.
sub pp

Vlc
sub pp

3.

20"

"Nic."

7. "De tre øverste strygere spiller på deres slappe strenge nogle lyde som de overtager fra hinanden"

VI 1, VI2, Vla plays on the low/detuned strings.
Experiment with contrasting sounds and imitate the sounds like a free canon

Vln. 1
p < f > ff
sul G

Vln. 2
(pp)

Vla.
(pp)

Vlc
(pp)

"Nic."

Vln. 1

Vln. 1

Vla.

Vlc

(cue arrow)

sul G

ff

(cue arrow)

sul G

ff

3

3

Slowly return to the correct tuning while playing faster and more violent

ord. scordatura

cresc

f cresc molto < fff

4.

20"

H

15"

"Nic."

8.

"Under det er der en cellostemme der lyder fjern og falsk. Den spiller en mikrotonal melodistump under"

Cello starts a melodi
The rest continues and the material becomes more and more fluent

Use boxed pitches to improvise a microtonal melody.
The melody starts slow, smooth and beautiful.

Vln. 1

Vln. 2

Vla.

Vlc

p cresc poco a poco sempre

I 13" **J** 15"

9. **Freeze!** **A little faster**

"Nic." "Han kæmper med denne her melodi som ligger højt og kompliceret. Men alt det andet Der ligger udenom det flyder bare."

Sub. All instruments freeze simultaneously or fall into tiny loops! - like a CD-player freezing in its track. Sub PP

Start simultaneously where you stopped. The "canon" of vl1, vl2, and vla now becomes very fluent

Vln. 1 Sub. freeze! *sub pp*

Vln. 2 Sub. freeze! *sub pp*

Vla. Sub. freeze! *sub pp*

Vlc Sub. freeze! *sub pp*

a little faster

K 11" **L** 7"

10. **Freeze!** **Counted (♩ = 60) acc poco a poco**

"Nic." "Jeg hører at celloen kæmper sig nedad, som om melodien konstant bevæger sig nedad."

Sub. All instruments freezes like before

Regular bars. The transition from SM to measure should be unaudiable

Vln. 1 Sub. freeze! *cresc. poco a poco*

Vln. 2 Sub. freeze!

Vla. Sub. freeze!

Vlc Sub. freeze! a little faster. The melody starts to be abrupt

a "hidden sub-rhythm starts to appear within the melody (eg. as accents). The subrhythm is very slow but accelerates

("invisible" sub rhythm)

M

13"

(♩ = 70) **acc poco a poco**

"Nic." 11. "Afstanden bliver større på fingrene. Der er et cresc. og et acc."

Continue playing while "Nicolai" talks. Make room for "Nicolai" and try to incorporate his sound and rhythm into the playing

Vln. 1

Vln. 2

Vla.

Vlc

even faster very abrupt. The subrhythm becomes clear

13"

(♩ = 80) **acc poco a poco**

Vl1, vl2, vla starts to join the cello's sub rhythm. Gradual transition

Gradually join sub rhythm. Begin to use all strings (Suggestion)

Gradually join sub rhythm. Begin to use all strings (Suggestion)

Gradually join sub rhythm. Begin to use all strings (Suggestion)

Sence of a loop

Vln. 1

Vln. 2

Vla.

Vlc

Sul E+A

Sul E

Sul A

Sul A

Sul D

("invisible" sub rhythm)

("invisible" sub rhythm)

("invisible" sub rhythm)

5.

15"

N

Rhythmic ♩ = 85

12.

"Den slutter med en rytmisk struktur.
Den er synkoperet. Den siger..."

da, da, da, da, da
x x x x x

da, da, da, da,
x x x x

Listen to "Nicolai". Play on top of his voice and fall into his rhythm

Feeling of a loop

15" section musical score for Vln. 1, Vln. 2, Vla., and Vlc. in 4/4 time. The score is divided into two measures by a vertical dashed line. The first measure contains notes and rests. The second measure is marked with *sub ff* and includes dynamic wedges and accents. Above the staves, there are rhythmic diagrams showing a sequence of notes with accents and slurs, labeled "Feeling of a loop".

20"

20" section musical score for Vln. 1, Vln. 2, Vla., and Vlc. in 4/4 time. This section is divided into four measures. The first measure contains notes and rests. The second measure is marked with *dim poco a poco*. The third and fourth measures also contain notes and rests. Above the staves, there are rhythmic diagrams showing a sequence of notes with accents and slurs, labeled "Feeling of a loop".

6"

6"

13.

"Jeg kan ikke høre slutningen endnu. Måske slutter den bare med et cut!"

"Nej, jeg forestiller mig de går ud mens de spiller det."

All stop simultaneously **Wait for "Nicolai" to finish**

Cut! Cut! Cut! Cut!

Vln. 1
Vln. 2
Vla.
Vlc

(p) dim.

6.

Repeat until players are out of the room

(14.)

[Optional: video ending with subtitles]

Start again. Play something simple but similar to before. Stand up and walk out while playing.

Walk out while playing

Walk out while playing

Walk out while playing

Walk out while playing

mf

mf

mf

mf

Vln. 1
Vln. 2
Vla.
Vlc