

# **NEXT TO BESIDE BESIDES #7**

for amplified piano solo with whammy pedal  
(or as movement or part in any combination of pieces from the NTBB series)

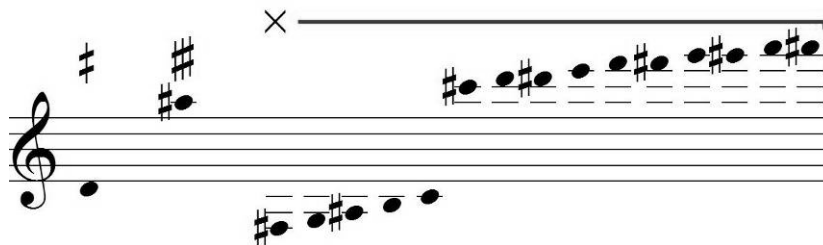
Simon Steen-Andersen 2003/2006



### Inside preparation:

The 2 first notes should be raised respectively  $\frac{1}{4}$  and  $\frac{3}{4}$  of a tone by inserting a screw or a bolt between the two right side strings (the string furthest to the left is not sounding because of the una corda pedal) close to the end furthest away from the hammers.

The notes marked with crosses should be dampened completely (no audible pitch) - fx with "sticky tag".



### Outside preparation:

The "una corda" pedal should be fixed down. The piano should be completely closed and preferably "coated" and even dampened underneath to avoid hearing the acoustic / unamplified sound.

### Amplification:

The piano 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.

The microphones should be placed inside the closed piano.

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

### Whammy pedal:

The amplified signal should go through a "whammy pedal", which is a "glissando" pedal designed by "Digitech". (A midi-pedal and a max-patch may also be used). The whammy pedal should be set to "2 octaves up". The pedal is controlled by the player and notated in a 3rd system of 2 lines: Lower line - heel down, no transposition, upper line - toes down /pressed forward, transposed 2 octaves up. Notes in between the 2 lines are only intended as approximate or relative positions.

### Dynamics:

The (f) dynamic should be very energetic but not too loud though. The ppp (without parenthesis) should be the softest possible *even* dynamic (trying to match all the soft events).

(Crescendos and diminuendos should, when possible, 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.)

### Glissando:

Most glissandos are two hand glissandos: left hand playing the black keys and right hand playing the white keys. The player may need finger gloves or pieces of cloth to avoid burns.

## **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).*

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for amplified piano solo with whammy pedal

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

Outside preparation: fix down the una corda pedal, close piano completely, piano may be "coated" and polstered underneath to avoid an audible acoustic signal.

Inside preparation: see preface.

♩=60 (*pianissimo*) *furioso*

repeat as fast as possible (notes dampened completely inside the piano)

Musical score for measures 1-3. The score is written for piano with a whammy pedal. The right hand has a treble clef and a 4/4 time signature. The left hand has a bass clef and a 4/4 time signature. The music starts with a forte (*f*) dynamic. A thick black bar above the staff indicates a repeat of the first measure. A note in the left hand is marked with a downward-pointing triangle and a star, indicating it is to be dampened. A text box below the staff reads: "(whammy pedal heel down - no transposition)".

Musical score for measures 4-6. The score is written for piano with a whammy pedal. The right hand has a treble clef and a 2/4 time signature. The left hand has a bass clef and a 2/4 time signature. The music starts with a *ppp* dynamic. A text box above the staff reads: "match all three sounds dynamically". A note in the left hand is marked with a downward-pointing triangle and a star, indicating it is to be dampened. A text box below the staff reads: "(whammy pedal toes down (forward) - signal transposed two octaves up)".

Musical score for measures 7-9. The score is written for piano with a whammy pedal. The right hand has a treble clef and a 6/4 time signature. The left hand has a bass clef and a 6/4 time signature. The music starts with a forte (*f*) dynamic. A note in the right hand is marked with a downward-pointing triangle and a star, indicating it is to be dampened. A text box above the staff reads: "sempre".

Musical score for measures 10-12. The score is written for piano with a whammy pedal. The right hand has a treble clef and a 3/4 time signature. The left hand has a bass clef and a 3/4 time signature. The music starts with a *ppp* dynamic. A note in the left hand is marked with a downward-pointing triangle and a star, indicating it is to be dampened. A text box below the staff reads: "(silently pressed down key)". A note in the right hand is marked with a downward-pointing triangle and a star, indicating it is to be dampened. A text box below the staff reads: "(accelerating glissando)".

14

*ppp* *mp* *ppp* (*f*)

19

*mp* *ppp* *mp* *ppp*

23

*f* *ppp*

27

(non-theatrical freeze)

29

*ppp* *mp* *ppp*

(raised ~1/4 tone and distorted by preparation)





56

*mp* *ppp* *mp* (*f*) *ppp*

60

*n* *mp* (*f*) *ppp* *mp*

(2 unsynchronized major 2nd trills: lh: Dd-Ed, rh: C-D) *sempre*

r.h. knock on wood (crossing l.h.)

65

*mp* *ppp* *n*

68

*n* *ppp* *n*

(silently press down key until it meets "resistance")

(press down all the way)

(ord.)

70

*mp* *ppp* *n* *mp* *ppp* *n* *mp* *ppp*

fine: bcn oct.03  
/ ba dec.03  
/ darmst. aug. 06

Dur.:  
3.30-4.00 min.