

# *The Stillpoint*

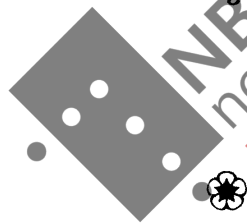
*for chamberensemble and the electronic tape*  
*G e r m i n a t i o n*

*(C and D of SEED)*

*Ida Helene Heidel*

1 9 9 6

*durata 16.50 m. short version*  
*22.50 long version*



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*Flute*  
*Bassoon*  
*Percussion 1*  
*Tape*  
*Piano*  
*Double Bass*  
*String quartet*

## *Stillpoint for chamberensemble and electronic tape*

*(C and D of SEED)*

*is the written part of  
the electronic piece "Germination" (11.50 /17.50)  
starting at 8.40 (14.40) and prolonging this.*

*The first part (A and B of SEED) is improvisation to the tape, following  
certain rules included in this score.*



## *Stillpoint for piano solo*

*It can also be played as a solo piano piece (has it's own  
score) with the tape "Germination"  
-or plainly solo,  
without the tape*



*The difference between long and short version  
- is 6 min. in the beginning of the tape.*

*Germination can likewise be played solo - just as an electronic piece*

*SEED is a bigger piece (47 min.) with it's own score*

# Details concerning the electronic quadraphonic tape

## "*G e r m i n a t i o n* "

*by Ida Helene Heidel:*

The composing process took more than 1 year - from the first samplings of the sound material to the final 16 tracks product, mixed down to 4 channels. From August - 94 to October 95, the past 5 months, I worked nearly everyday with this, often 10 - 14 hours a day. The samplings are from the Norwegian composer Arne Nordheims voice, reading "One finger, one thought, one fingerthought, one thought finger - in Norwegian. And a flute and some bells.

**Soundstudio :** The Norwegian Academy of Music and NOTAM

**Programs:** *Sounddesigner, Soundtools, Studiovision pro, samplecell, Soundhack, Protools and different sound processing programs and techniques.*

**Listening conditions:** An 8 tracks machine and 4 powerful loudspeakers are needed for the quadraphonic tape. There is also a stereo version on a DAT tape

**Instructions concerning the plug in of the loudspeakers:**

The plug ins of the 4 loudspeakers into the 8 tracks tape player (and subsequently the placement of the loudspeakers in the concert hall) are as follows

<b>1</b>	<b>2</b>
<b>4</b>	<b>3</b>

**NB: 3 and 4 must not change place! This is very important!** *Whereas 1 2 can, as a pair switch place with the pair 4 3, depending on the quality of the loudspeakers. Most of the deep bass sounds are in the tracks 4 and 3 - and supposed to be placed behind the public.*

# The compositional dramaturgy of "Germination"

by **Ida Helene Heidel**,

*first part of "SEED" (A - D):*

Length:

There are two versions: Short version: 11.50

Long: 17.50

The difference of length is the first 6 min. The long version is meant to start in the  
brake, with or without instrumental improvisations and performance, gags etc.

## Recommended instructions:

### A

- **STATE** (First 6 min. + ca 4min. 40 sec.)  
Timelessness. Latent potentiality with an incorporated friction. A cell,  
waiting, before it starts to grow. Quivering without progress.

**The 4 channel electronic tape "Germination" (long version)**  
starts before the public enters the concert hall. With loudspeakers in the  
entrance hall.

Musicians are spread around, improvising sparsely and carefully to the tape.  
Musically merging with the tape – trying to produce sounds corresponding to its  
world of timbre and sonority.

Walking slowly, or just standing / sitting discreetly in the entrance hall.

**No piano here.**

**6 min.** of this before the doors to the concert hall are opened, and before the  
timing of the piece starts. ("Germination" in a shorter version is without these 6  
min.)

Inside, some musicians are placed within the public area – some on the scene  
(the piano preferably in the middle), some walk to the scene. Improvisation  
continues.

**If the piano wants to take part, it should not be using a melodic nor an  
harmonic material – but sounds that we cannot necessarily identify as  
coming from a piano....(percussiv, pianostrings etc...)**

Gradually the piece evolves and builds up, **in waves**, as follows:

## B

- **TRIGGER** (At ca. 6 min. + 4.40)  
Off latent energy/potentiality.  
A moment, a touch, a stir.  
Release of friction

The tape: A deep bass drone starts – lasting until point C. Waves of sound / activity contra calmness gradually builds up and evolves – in length, dimensions and intensity.

- **PROCESS**  
Revolution, change starts, on a subtle level.  
Progress towards subclimax

It is important to listen carefully to the tape and be sensitive and alert to all the details of the soundpicture. The improvised music should not kill the tape – the tape is the conductor and carries the dramaturgical structure of the music. Better to play too little than too much. Many pauses in between sprouts or outbreaks of energy are good. The improvisation should be related to the sounds and structure on the tape. Merging with the waves and filling in with similar colours and atmosphere.

**The piano can slowly introduce spread material from the written part (Stillpoint).**

## C

- **TRIGGER** (at ca. 6 min. + 8.40)  
Explosion, something brakes through, is fulfilled, releasing a new friction.  
A new progress is later germinating from this event. But first:

**SUBCLIMAX on tape; followed by a long echo of long, thin & high notes**

- **STATE**  
Freezing the moment, diving into the long echo, entering a stillpoint (T.S. Elliot), resting in this moment of lightness and latent potentiality, before the next progress starts.

**“Stillpoint “ – piano solo – starts here.**

**Just when the calm part begins - coming out of the explosion as part of the echo**

**The piano should be played with the sounds on the tape. The tempo is 30 – but can fluctuate slightly around this – as long as it is kept in the mind.**

**Must indicate the end of solo to the conductor when arriving at the deep Db and rhythmical figure, upbeat to measure 20.**

## D

- **TRIGGER** at measure 20 (at ca. 6 + 11 min. 50)  
Trigger off latent energy/potentiality.  
A moment, a touch, a stir.  
Release of friction

### End of tape about here (fading out)

- **PROCESS**  
Transformation (change of form).  
Outburst of energy  
Quivering with progress

**Strings enter at measure 21 – percussion and woodwinds at 22.**



## General information about the total piece SEED (45 min.)

The total piece SEED is a ballet written for 30 performing children and 13 musicians, a choir (s. a. t. b.), a baritone voice soloist and 4 channel tape.

There are two climaxes – or "births" in the total piece "SEED";  
First the subclimax; a physical or "material birth" (out of the "shell") - followed by a transformation (change of form).  
Later a "spiritual birth", in to the heart - representing the climax of the composition - followed by a transmutation (change of content).

**"Germination"** – *improvisation with the electric tape - merging into*  
**"Stillpoint"** *(for piano solo with, bassoon, flute, percussion and string quintet)*  
Represent the first "birth" and is a piece in itself. (As much as both Germination and Stillpoint (solo or chamber) are independent pieces.

The piece begins with the waiting of the seed - before it starts to grow - and ends with generating new seeds - after its fulfilment. The eternal circle of life and death - and the in-between.

This in itself is a cell – and smaller forms within bigger forms. As a Chinese box. The first part has this form – as has the whole piece.



SEED  
The Stillpoint

Ida H. Heidel

Fl. 12

Bsn. 12

Perc.1 12

Tape 12

Pn. 12

C.b. 12

V.A. 12

V.B. 12

Vla. 12

C. 12

Fl. 17

Bsn. 17

Perc.1 17

Tape 17

Pn. 17

C.b. 17

V.A. 17

V.B. 17

Vla. 17

C. 17

**D**  $\text{♩} = 30$

ca.11.50 (17.50 long version)  
STOP tape when it has faded out

Mark the tempo from here for the conductor

(end solo)

Cymbals

Pizz. pp

Pizz. ff

Arco

Arco



SEED  
The Stillpoint

Ida H. Heidel

Fl. 23

Bsn. 23

Perc.1 23 **GONG** *ff*

Tape 23

Pn. 23 *f* *sea* *ff*

C.b. 23 *gliss* *f* *ff*

V.A. 23

V.B. 23

Vla. 23

C. 23

Fl. 26

Bsn. 26

Perc.1 26 **Tom toms** *fff*

Tape 26

Pn. 26 (L.h) *mf* *fff*

C.b. 26 *(as fast as poss.)* *ppp* *ff* *mf* *fff*

V.A. 26 *fp* *p*

V.B. 26 *(as fast as poss.)* *pp*

Vla. 26 *(as fast as poss.)*

C. 26 *ff* *mf*

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# SEED The Stillpoint

Ida H. Heidel

Fl.

Bsn.

Perc.1

Tape

Pn.

C.b.

V.A.

V.B.

Vla.

C.

Fl.

Bsn.

Perc.1

Tape

Pn.

C.b.

V.A.

V.B.

Vla.

C.

SEED  
The Stillpoint

Ida H. Heidel

(Smoothly, airy and trill-like, as fast as possible...)

FL. *Tr.* *p* *f*

Bsn. *p* *f*

Perc.1 *(sim.)* *p*

Tape

Pn. *f*

C.b. *f*

V.A. *p* *f*

V.B. *p* *f*

Vla. *p* *f*

C. *p* *f*

FL. *Tr.* *f*

Bsn. *f*

Perc.1 *(sim.)* *f* *Marimba* *ff* *p sub* *mf*

Tape

Pn. *f*

C.b. *(as fast as poss.)* *pp* *ff* *ff* *p sub*

V.A. *pp* *ff* *ff* *p sub*

V.B. *pp* *ff* *ff* *p sub*

Vla. *Pizz.* *ff* *p*

C. *Pizz.* *ff* *p*

*f p* *ff* *ff* *p*

# SEED The Stillpoint

Ida H. Heidel

Fl.  
Bsn.  
Perc.1  
Tape  
Pn.  
C.b.  
V.A.  
V.B.  
Vla.  
C.

Fl.  
Bsn.  
Perc.1  
Tape  
Pn.  
C.b.  
V.A.  
V.B.  
Vla.  
C.

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43

*Marimba*  
*GONG*  
*GONG*

*p*  
*ff*  
*ff*  
*ff*

*mf*  
*mf*  
*ff*

*Arco*  
*Arco*

*slower...*  
*(as fast as poss.)*

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SEED  
The Stillpoint

Ida R. Heidel

46

Fl.

Bsn.

Perc.1

Tape

Pn.

C.b.

V.A.

V.B.

Vla.

C.

49

Fl.

Bsn.

Perc.1

Tape

Pn.

C.b.

V.A.

V.B.

Vla.

C.

SEED  
The Stillpoint

Ida H. Heidel

FL.

Bsn.

Perc.1

Tape

Pn.

C.b.

V.A

V.B.

Vla.

C.

ppp

pp