Tune Park

Øyvind Torvund 2006

Written for the Plus Minus Ensemble

The piece may be performed with any combination of these instruments:

-Bass clarinet
This part is coupled with an optional part for portable cd-player, which is controlled by a second player.

-Electric guitar
With portable cd player placed behind the amp (controlled by the guitarist).

-Piano 4 hands
With portable cd player placed on piano (controlled by the 2nd pianist).

-Accordeon
played by 2nd pianist.

-Violin

-Violincello

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Instructions:

This piece consists of two types of material, verse and refrain. There is no complete score, only the individual parts.

VERSE

Each musician has their own "verse-page", which consists of separated sound events. These events are of unequal length, and are grouped into categories labelled A, B and (for some instruments) C. These are the building blocks that should be put together by the players in new forms for each verse.

Each verse should have a unique and consistant identity, which is a result of rules or patterns that the group makes collectively. For instance, in example 1 there are two decisions:

(1) the instruments all form a chain with each player beginning an event 2 seconds after the other.
(2) Each instrument alternates between their two or three material categories.

EXAMPLE 1.

```
              Vcl A                    Vcl B                    etc
         Pno A                    Pno B                    Pno C
      Vn A                    Vn B                    Vn A
   Bcl A                   Bcl B                   Bcl C
Guit A                  Guit B                  Guit A
```

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This chain would remain as a constant throughout the duration of the verse. Each player may choose events freely within these restrictions. As some events are shorter then two seconds silences may occur, and as some are longer, overlapping between instruments may occur.

Example 2 illustrates that group decisions may relate to the pairing of instruments, and may incorporate silence.

EXAMPLE 2:

```
B.Cl A              B.Cl A              etc.
Vn   A              Vn   A
     Vcl B               Vcl B
     Pno B               Pno B
          Silence        Guitar A-B
```

There is no need for instruments to have an equal role within a verse. For instance, this could be a set of instructions for a verse:

- All instruments except for the cello should only play one event in this verse.
- The cellist should play constantly with only short breaks between events, playing predominantly its category B events.

Some further rules and advice:

- Within a verse, no event may be repeated.
- Group instructions should determine when each musician may play, and sometimes from what category, but the player should in general have the freedom to choose which event they want to play.
- Silences are good, if they are a clear part of the pattern. In a verse, the silence should be treated as, and have the same length as of one of the A-B-C sounds.
- Inside each soundevent, variation is encouraged: The musicians may change dynamics and tempo, and even leave out notes within a sound event.

A verse could last minimum 30 seconds and up to ca. 3 minutes.

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REFRAIN

Refrains occur between verses.
Each musician has their own refrain-page, which they play independently of one another (i.e. in different tempos, without concern for vertical allignment).
During, or after a verse, any instrumentalist may trigger a refrain by beginning their refrain-page. When this occurs, all other musicians should begin their respective refrain-page within 6 seconds. As the order in which instruments begin will be different each time, there will be slight variation in the overlaying of the refrain pages.

After the refrain is finished, another verse starts.

The refrain has two parts, a main part and an optional coda.

Not all of the musicians need to play the coda.

-Tune Park- Notation:

Accidentals: (valid throughout the bar)

= eight tone up

= a quarter tone up

= eight tone down

= quarter tone down

Bass clarinet

= flutter

x = key click

\+ = slap tongue or percussive <ka>

= airy tone

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Octave trills: the quality of sound should be the main focus, not the exact intonation. Preferably the key noise is not louder than the pitches.

Refrain should be interpreted sostenuto with extreme contrasts between pp and ff, like a Hurdy gurdy.

Portable Cd player part:

The portable cd player has a cd which should play track 1 on repeat. The volume should in general be off. The notated rythms are to be regarded as a suggestion, improvisation is encouraged. The result should blend dynamically with Bass Clarinet, as if beeing one instrument.

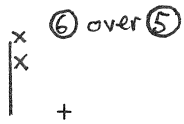
The Bass clarinet player has to give clear signs on which event to play.

Electric guitar:

= Bartok pizz

= lift string with l.h. and r.h. fingers, semi violent release.

x = tap on fret.

 = cross strings in position by pitch.

\+ = l.h pizzicato

= mute all strings completely

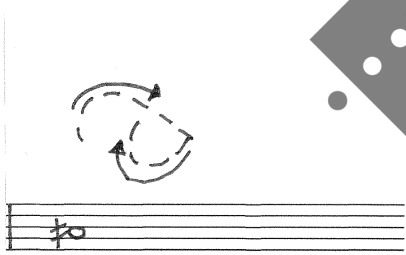
= mute all strings while playing the phrase.

= small and fast vibrato.

= increased pressure on string with plectrum.

Sff indicates acoustic dynamics
(vol pp) indicates volume pedal action, almost at lowest volume. This is valid only for the note above the.

Letter movement:



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Tap/gliss with fingers or plectrum across the strings in the shape of the letter, as you would write the letter. All strings except the main note should be muted with left hand. To make the shape you may use from 3 to all 6 strings. It does not matter of you touch the main note. The position is indicated e.g: between 13th and 19th fret.

Accordeon:
played by 2nd pianist.

Contours on keys are indicated in the same way as in the piano notation.

Extreme contrasts between pp and ff.

Piano 4 hands:
With portable cd player placed on piano (controlled by the 2nd pianist).

Senza pedala

Sloppy hand movement:
Hand action on keys (with approximate result.)
A sloppy expression is intended.

The main note decides the duration.
A contour shows the glissando movement.
The contour often outlines the shape of the letter of the tone that the other hand is playing.
E.g playing the key a and "writing" the letter a.
Noise from the keys should be avoided.

If pitch is not specified:

= white keys

= black keys

= mix

Using:

= play with fingers with a flat hand, in the movement of washing a window, 3-4 fingers at the same time. Use the whole fingers, not only the fingertips.

= play with back of fingers

= play with palm.

When arrows are used between these symbols, exagerate the transition between one state to the next, letting the hand stick to the keys like glue on the way.

The pp tremolo should if possible be played by shaking the whole arm.

The ordinary notated material should be played very precicely, as opposed to the sloppy hand movement.

In the refrain player 2 improvises with the volume of the cd player in the bars indicated with freely.

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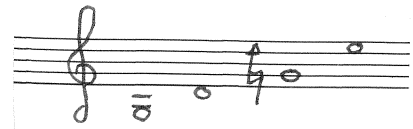
Violin/ Violincello

<u>Violin:</u> scordatura:
tune a-string down to g eight tone sharp.



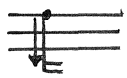
(The part is notated as it sounds.)

\+ = left hand pizzicato

X = tap with left hand on fingerboard

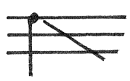
= half pressed tone between ord. and harmonic.

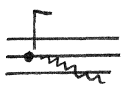
Upper staff indicates bow movement/ position from molto s.p. to extreme tasto.

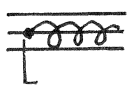
 = brushing sound sideways

= brushing, continous motion.

= brushing sound sideways, continued by ordinary bowing sul pont.

 = ordinary bowing while moving bow towards tasto.

 = irregular, almost bouncing movement.

 = circular bowing

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Dynamics of bow movement is the same as general dynamics, unless specified.

= increased bow pressure.

= mute strings by laying left hand on all four strings.

<u>Refrain:</u> as much as possible of the material should be played on one string, possibly also with only one finger.

Flautato: minimal bow pressure, the intrinsic weight of the bow must eventually be counterbalanced. Extremely airy, impure. Allways quite fast, in irregular rythm.

Bass Clarinet

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VERSE

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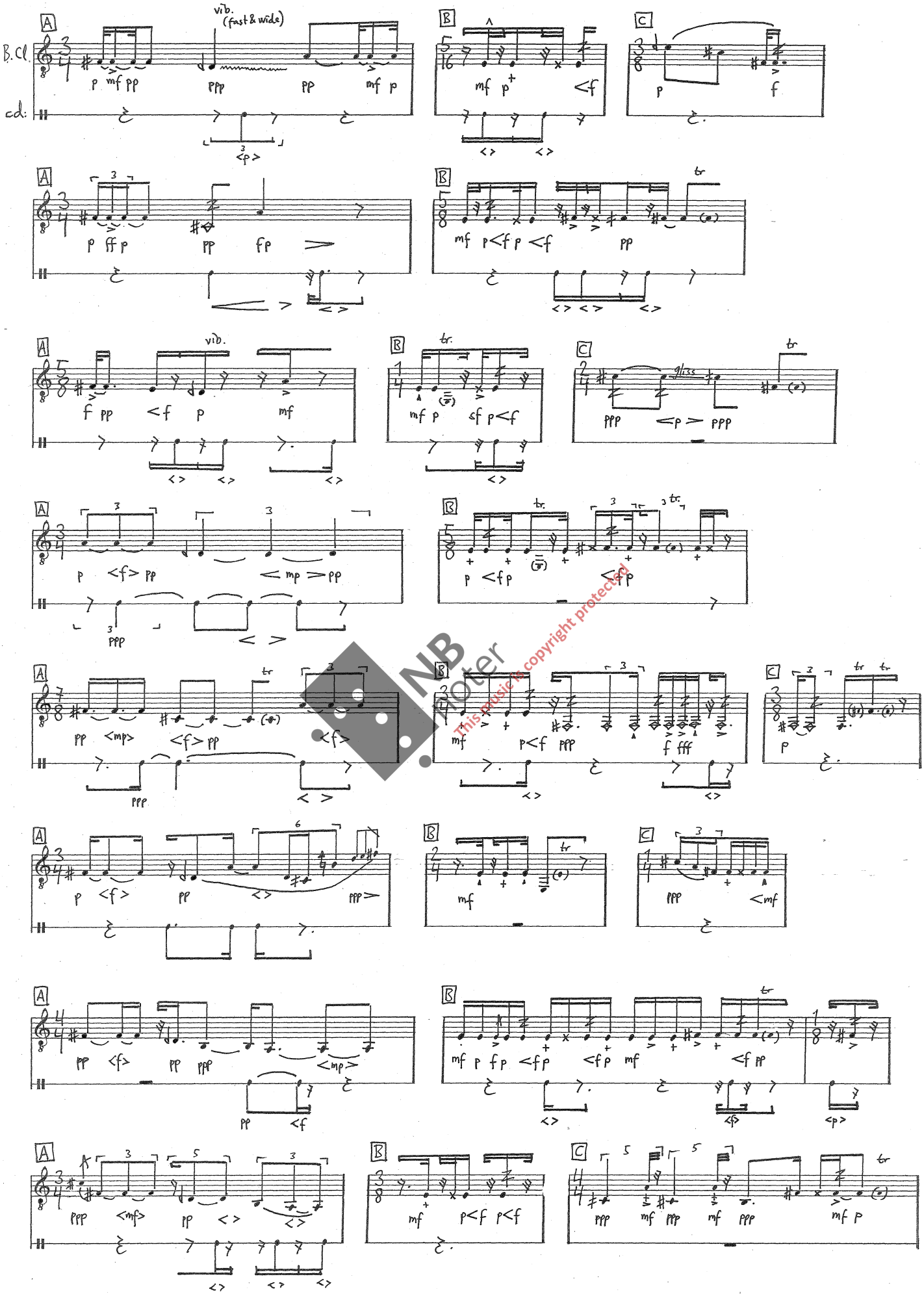

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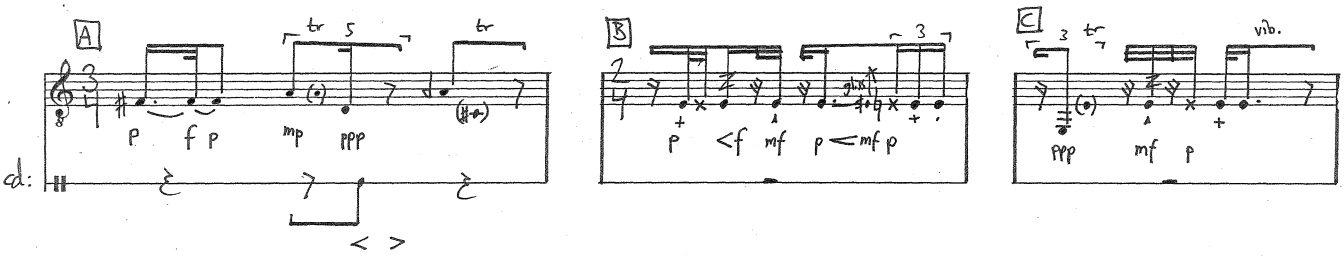

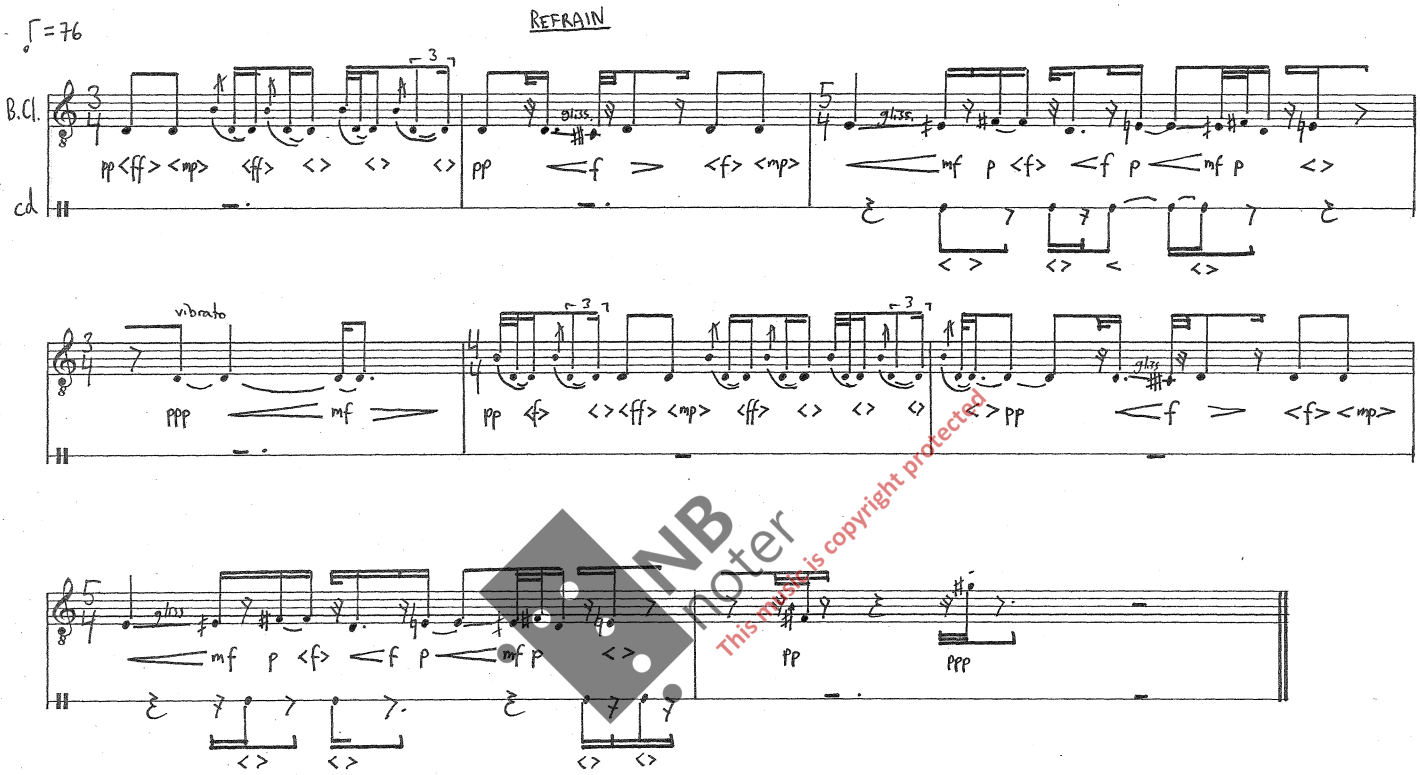

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Electric Guitar.

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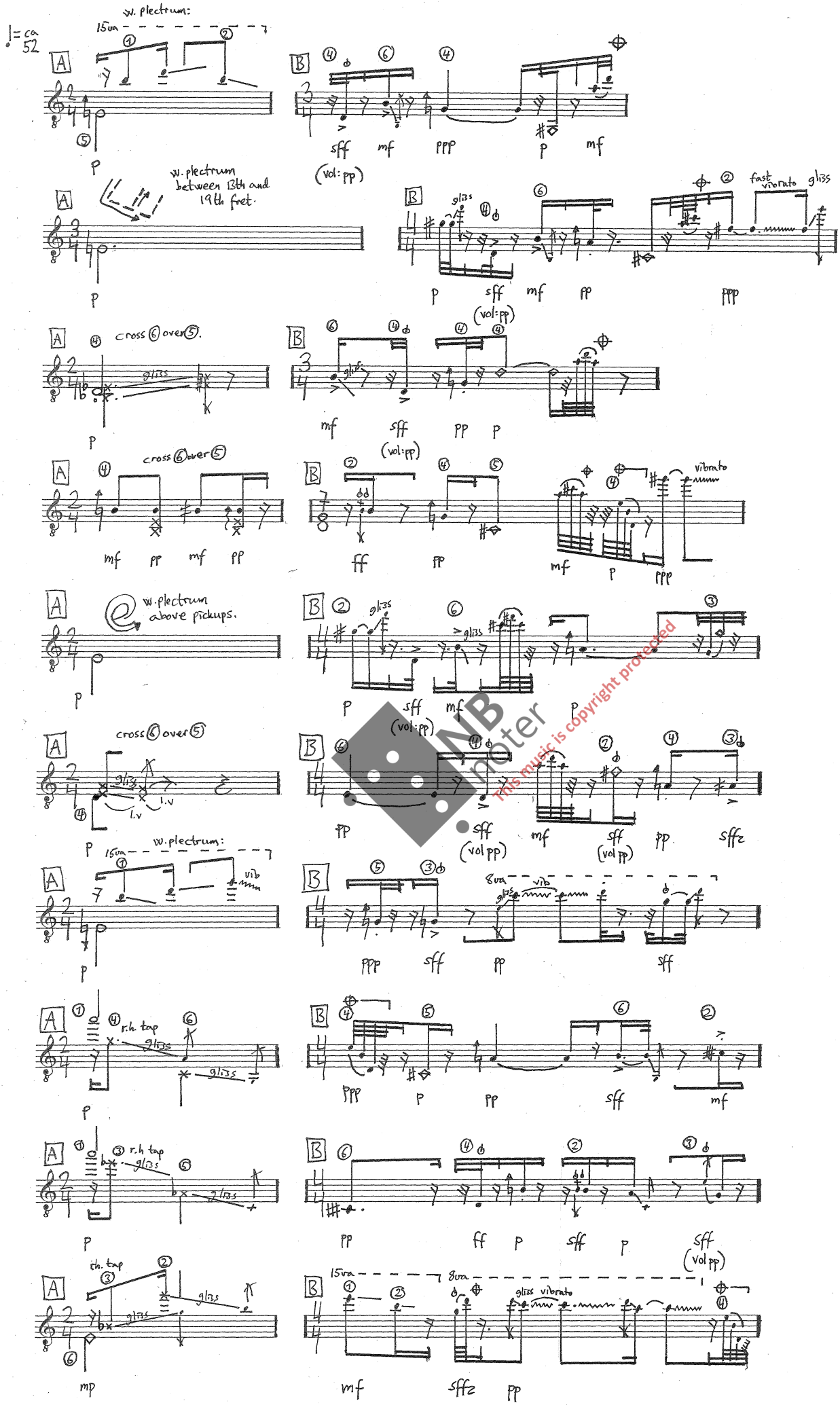

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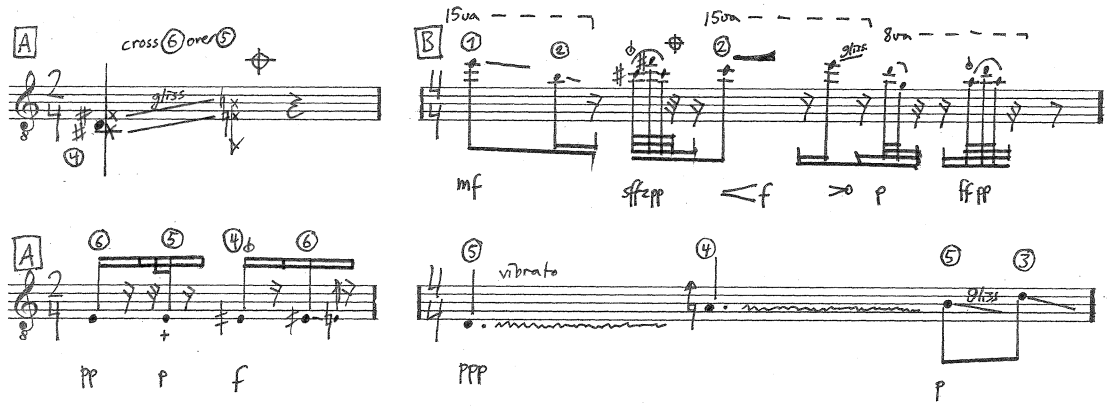

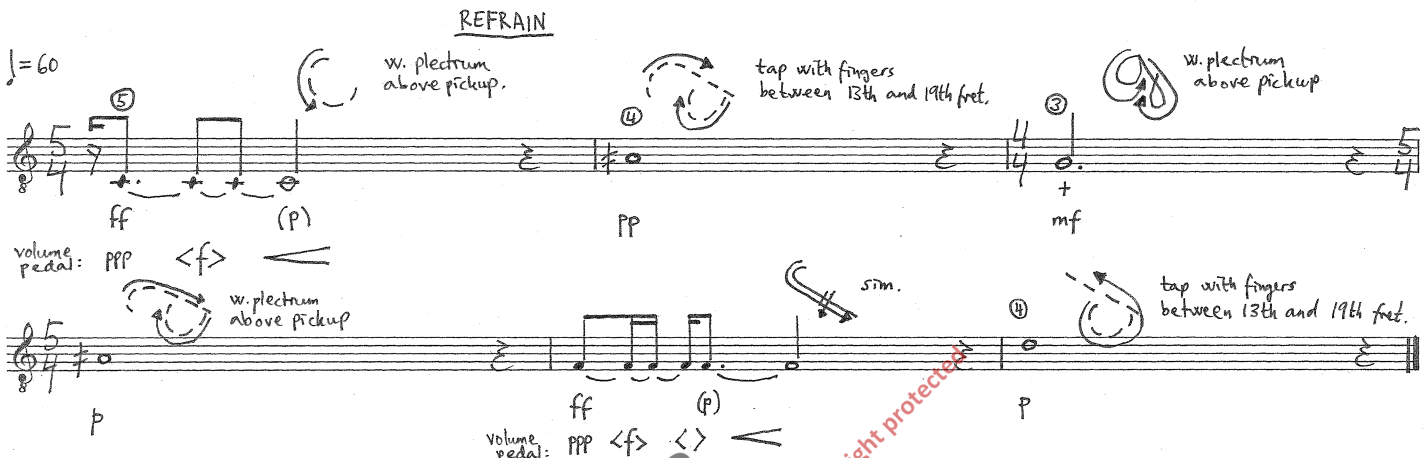

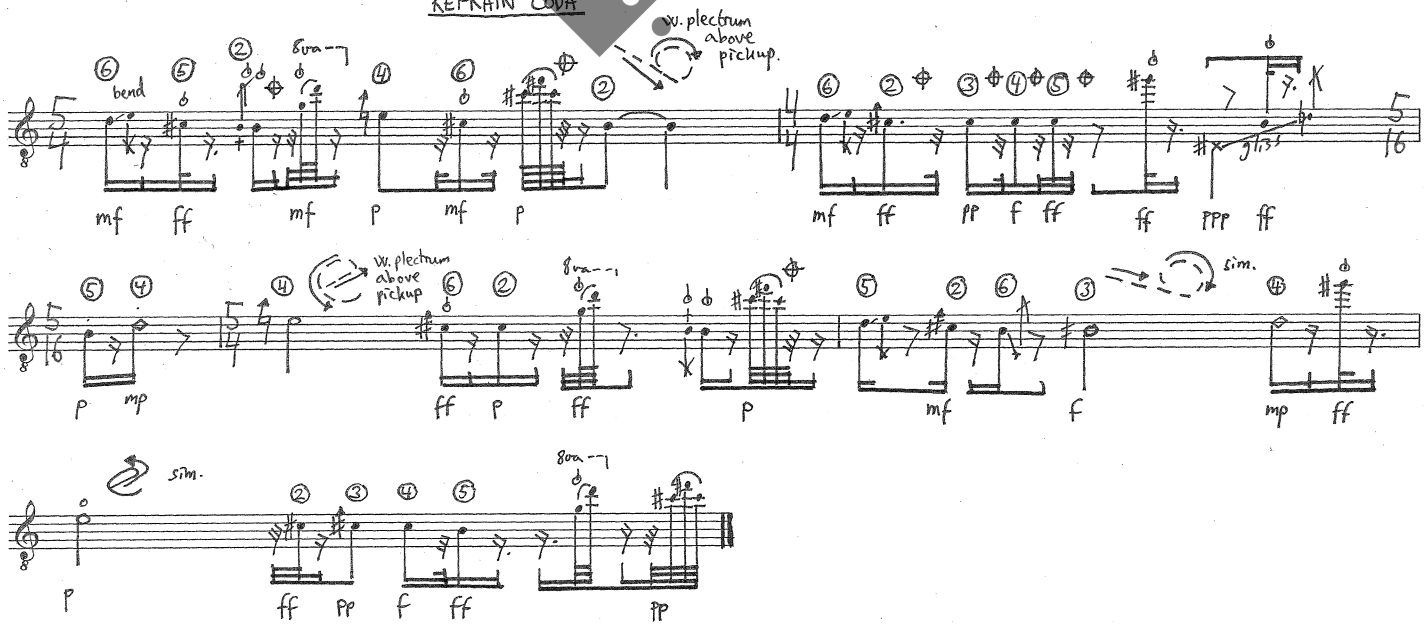

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Piano

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VERSE page 1.

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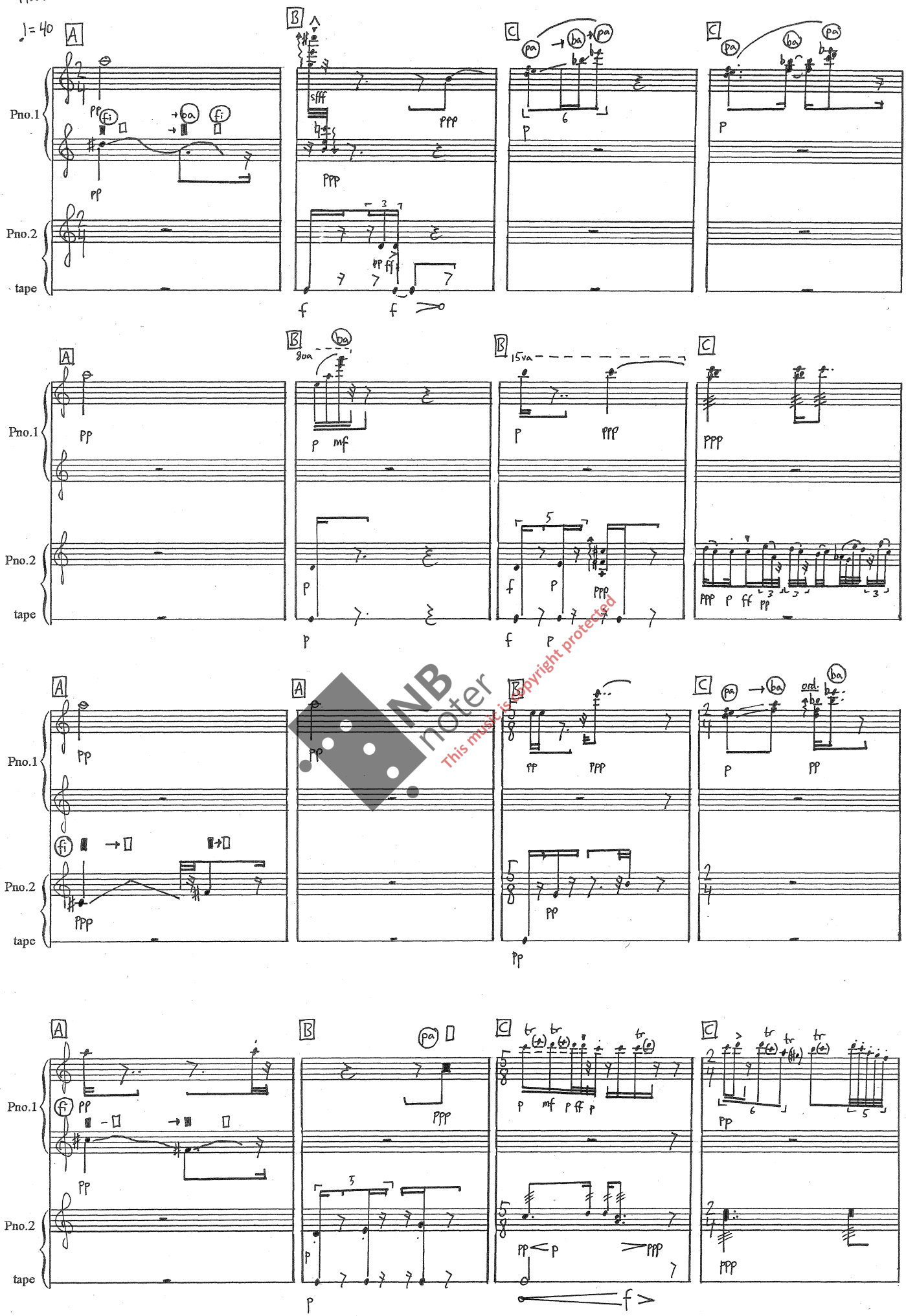

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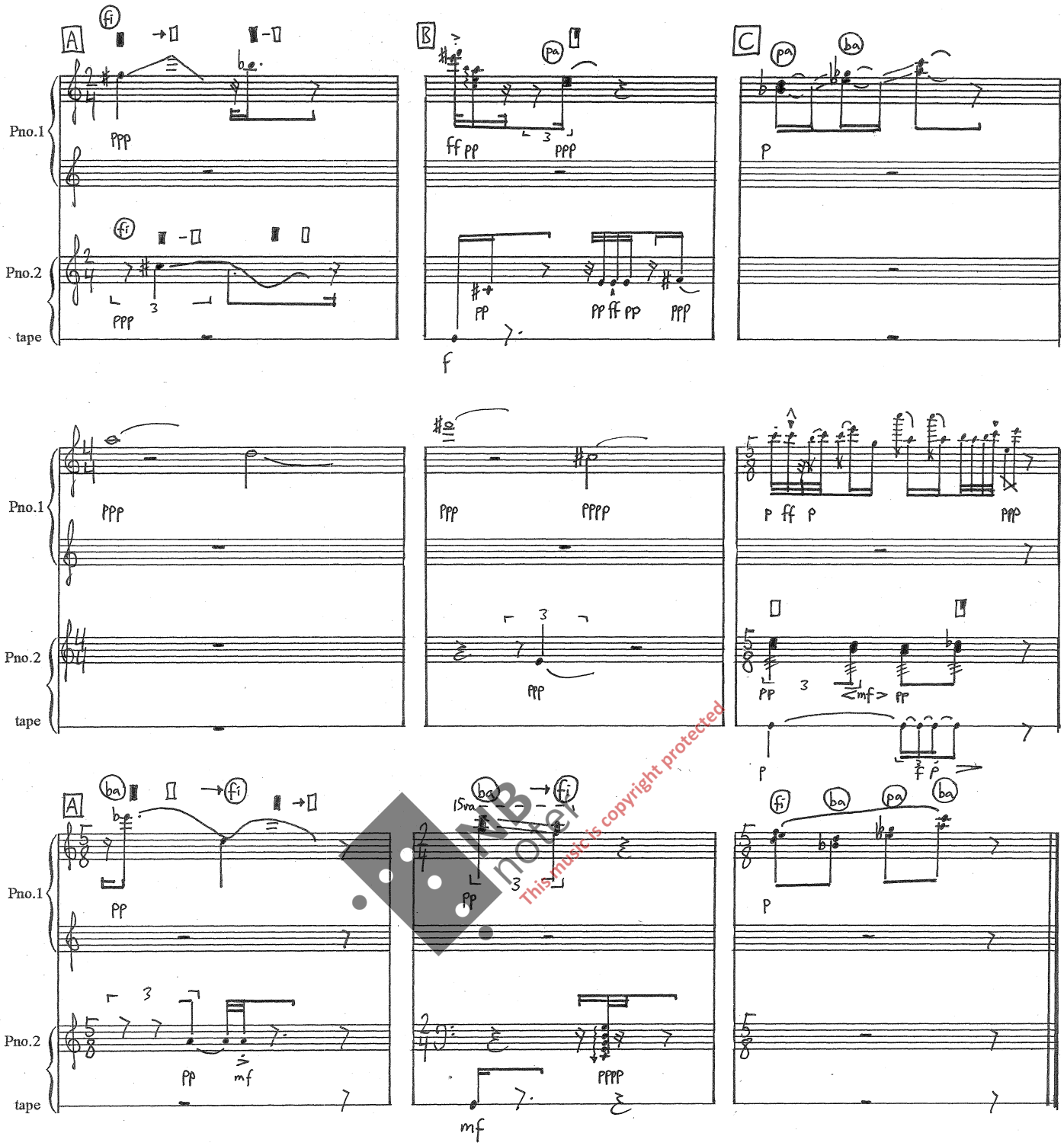

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Piano

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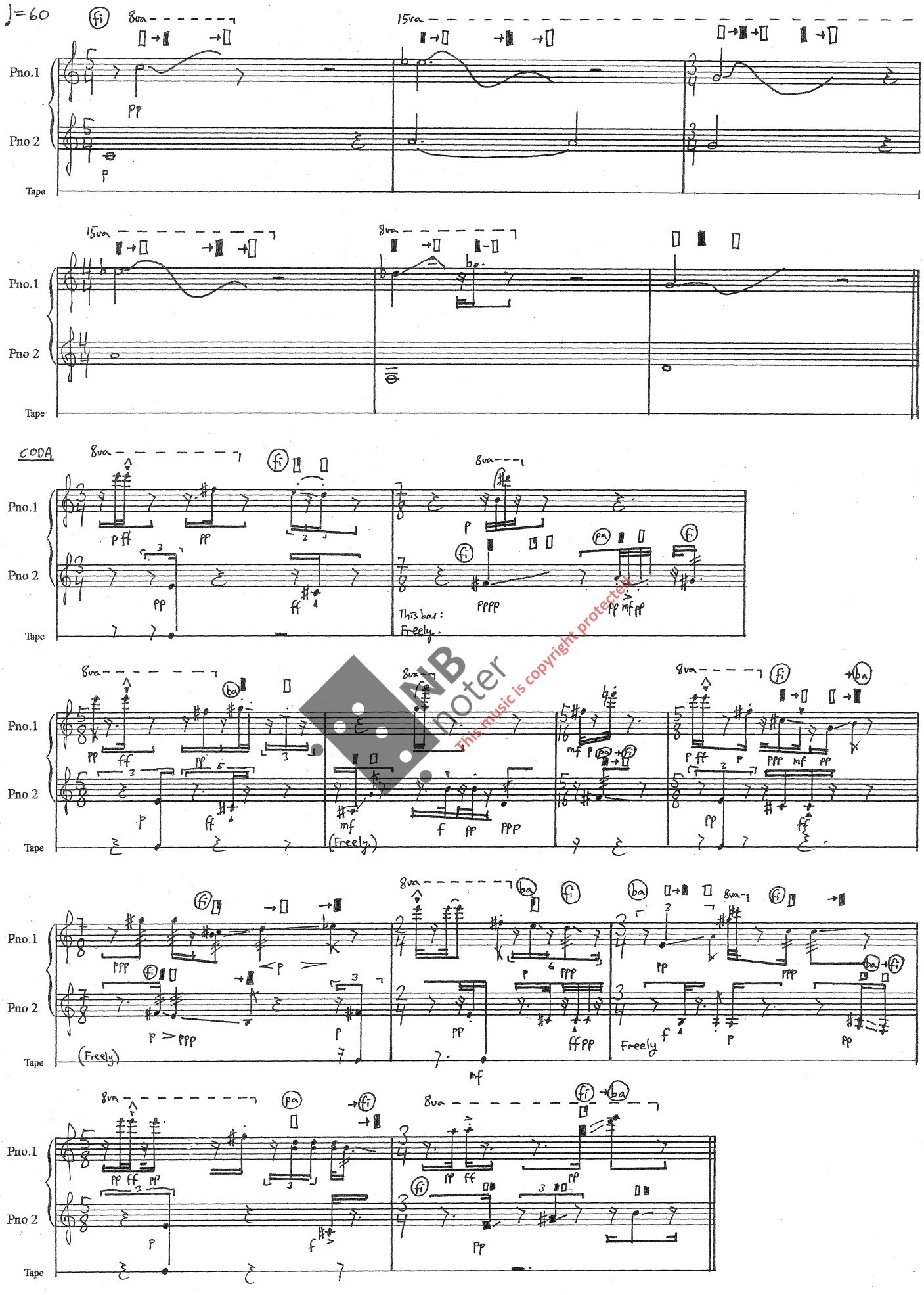
REFRAIN



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Accordeon

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REFRAIN

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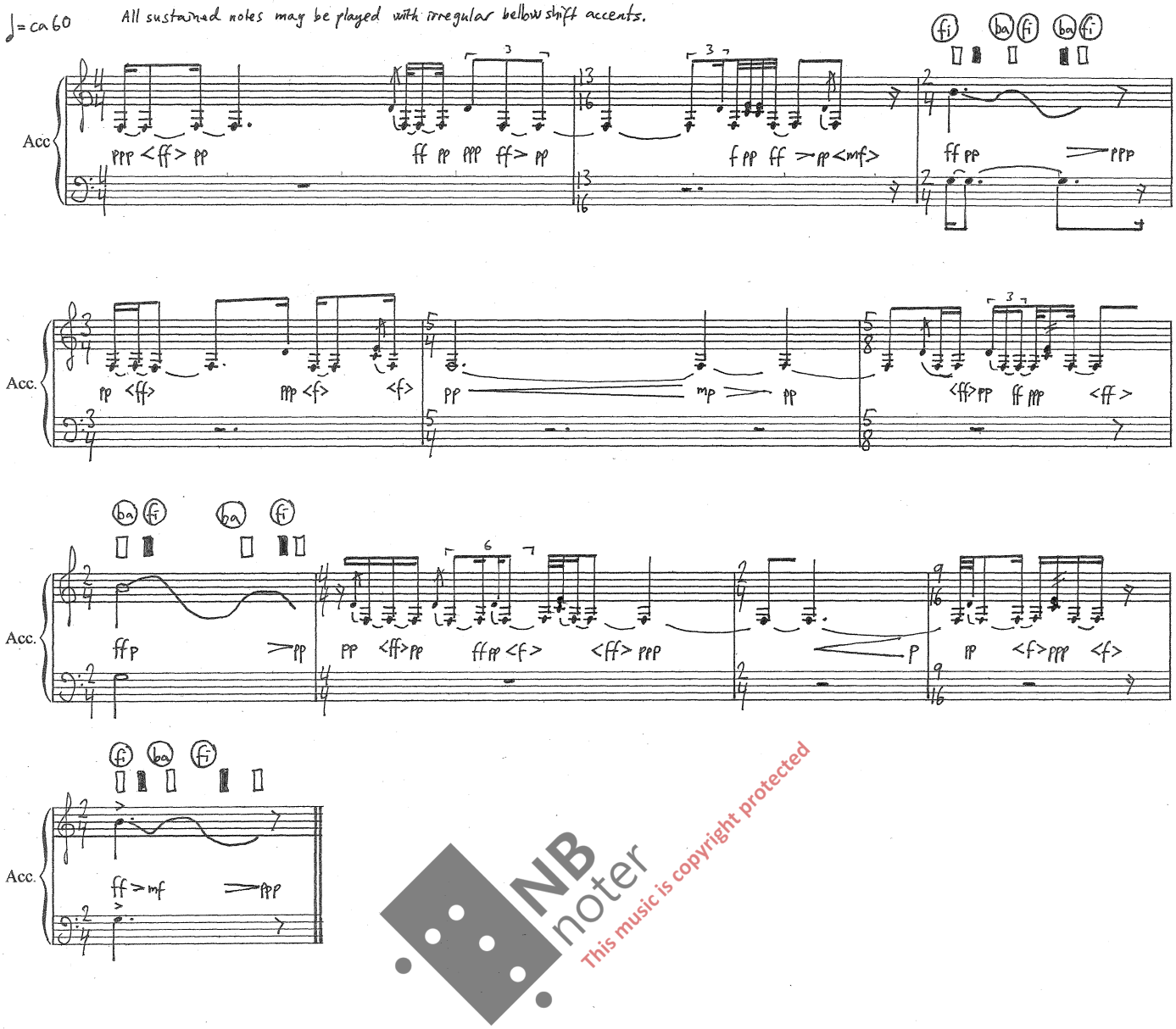
♩= ca 60 All sustained notes may be played with irregular bellow shift accents.



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Violin

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VERSE

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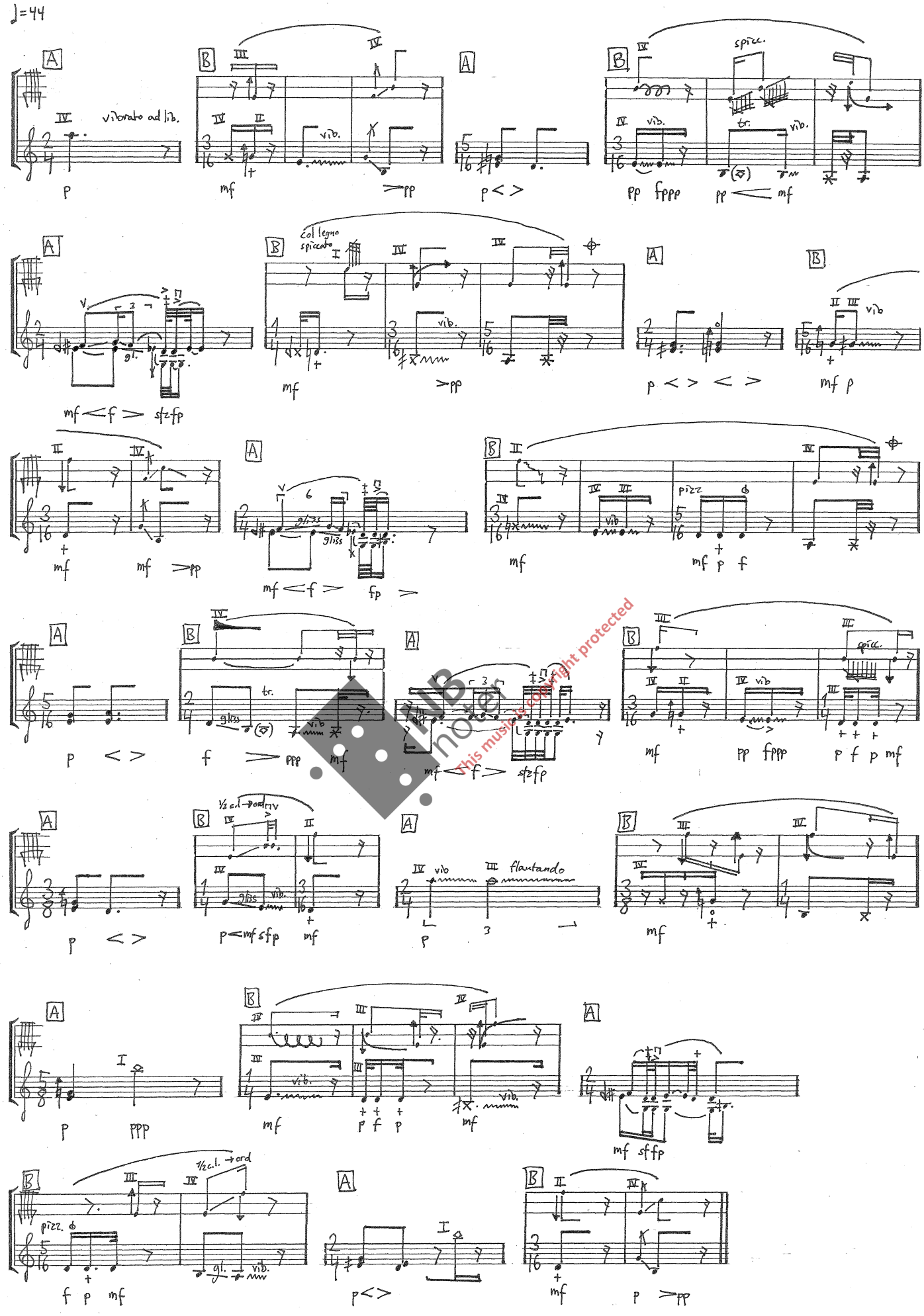
♩=44



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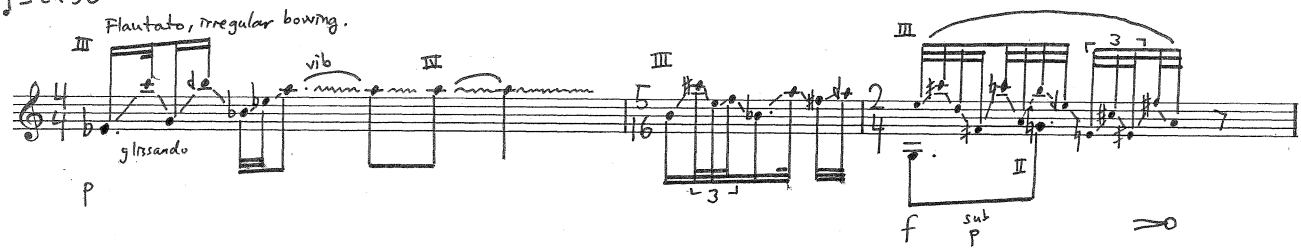
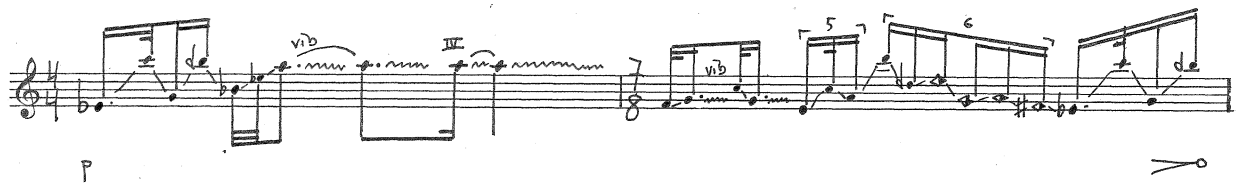
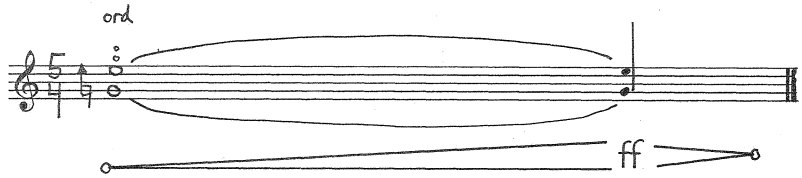
Violin -TUNE PARK- REFRAIN

♩= ca 50

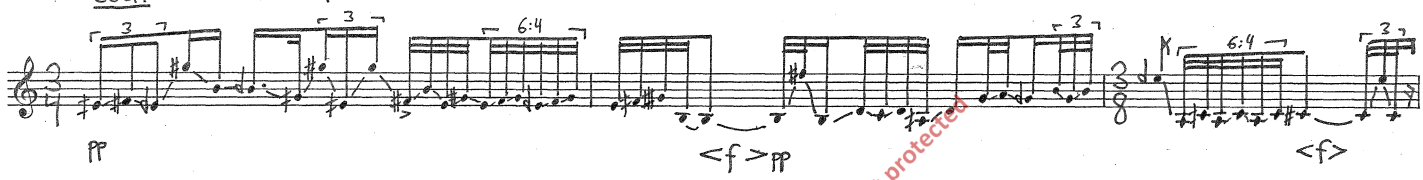
Flautato, irregular bowing.

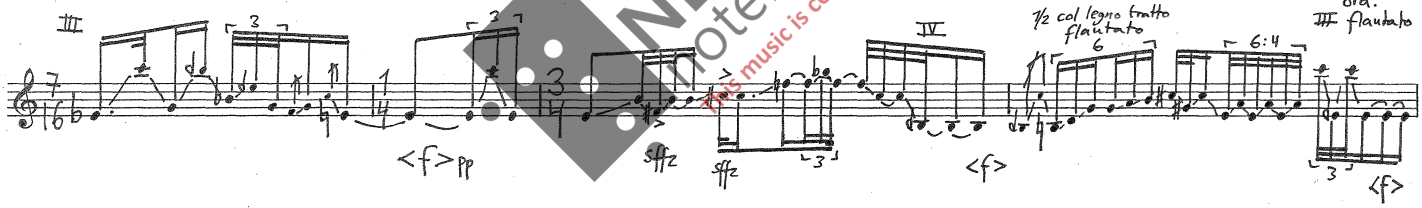


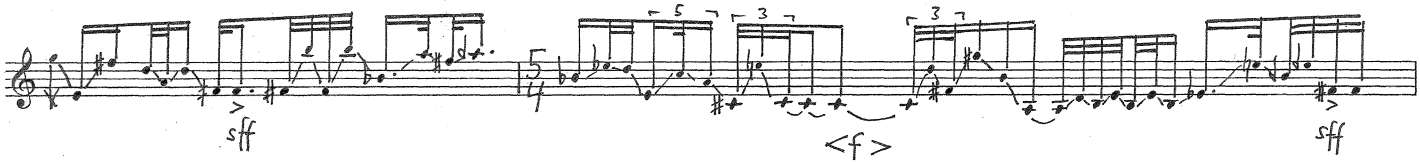


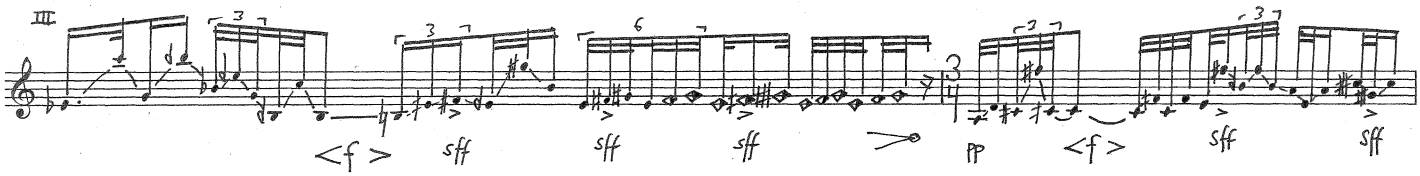


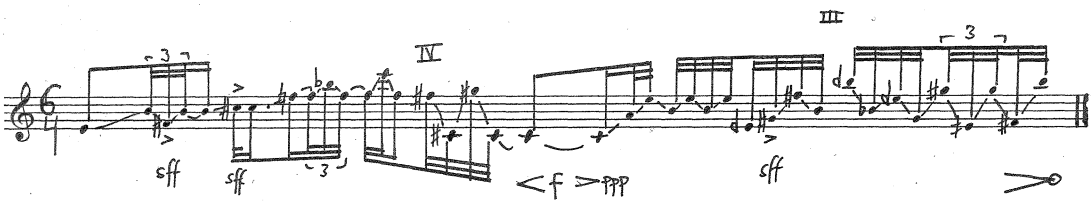
CODA Flautato sempre.











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Violin Cello

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VERSE

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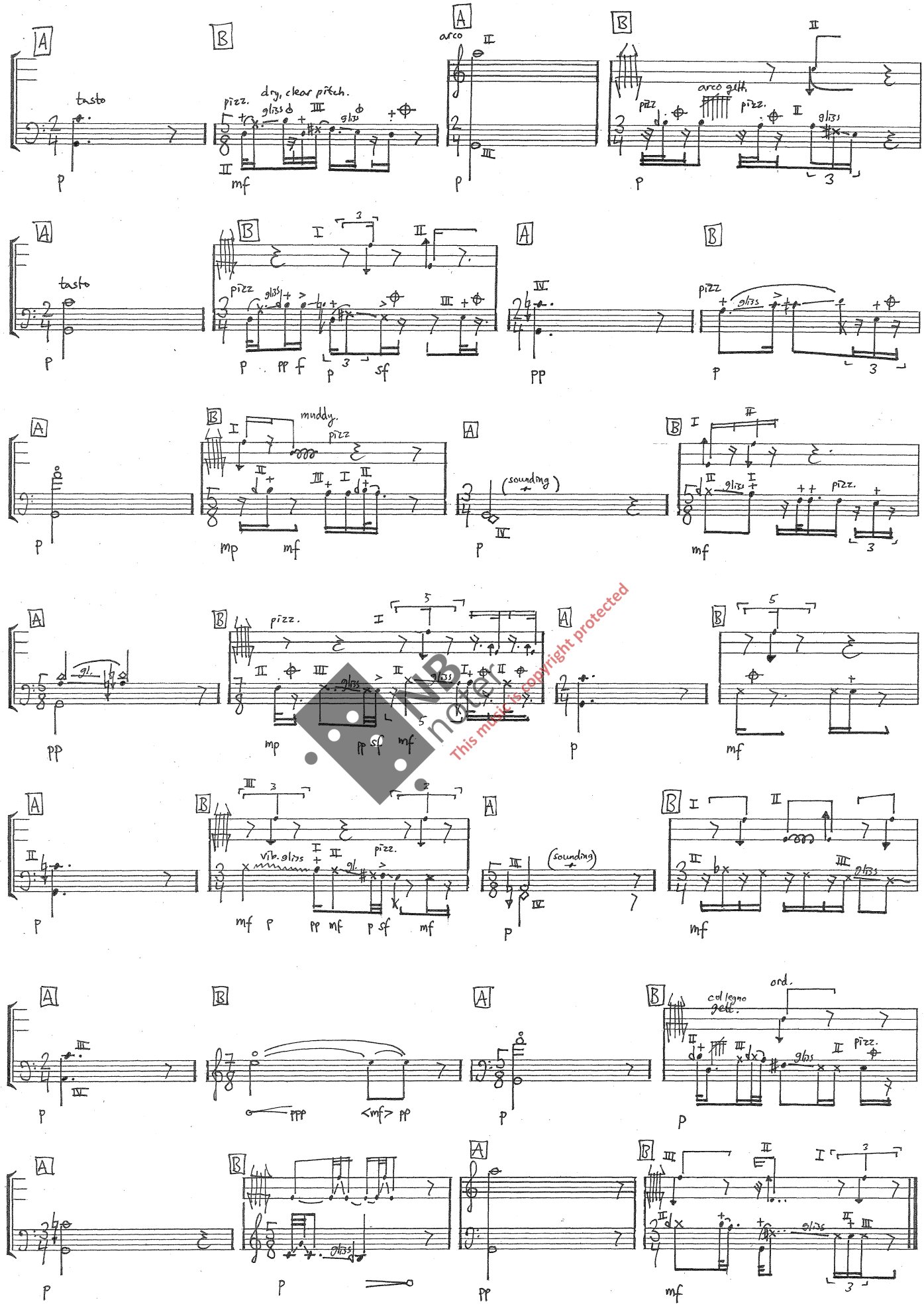
♩=44



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Violin Cello

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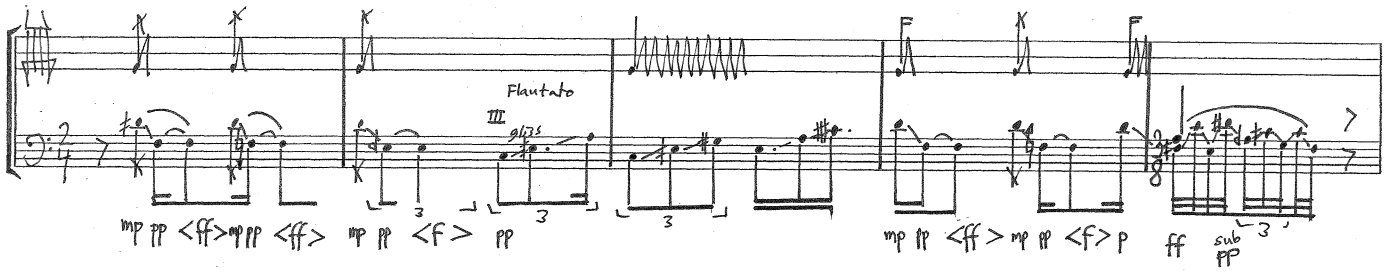
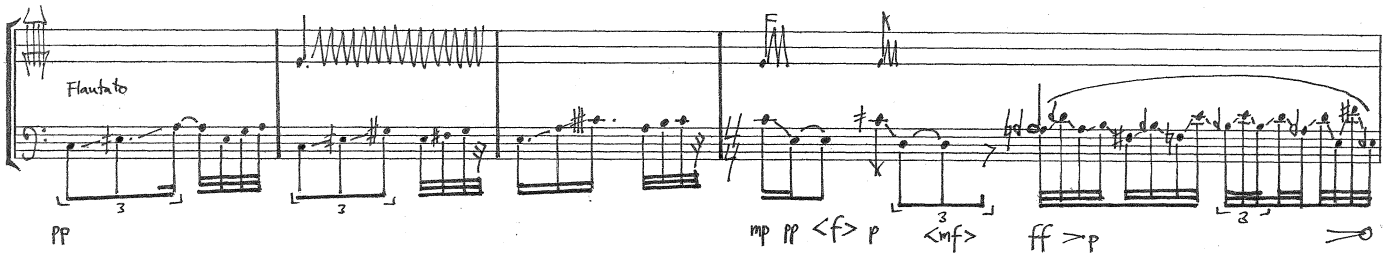
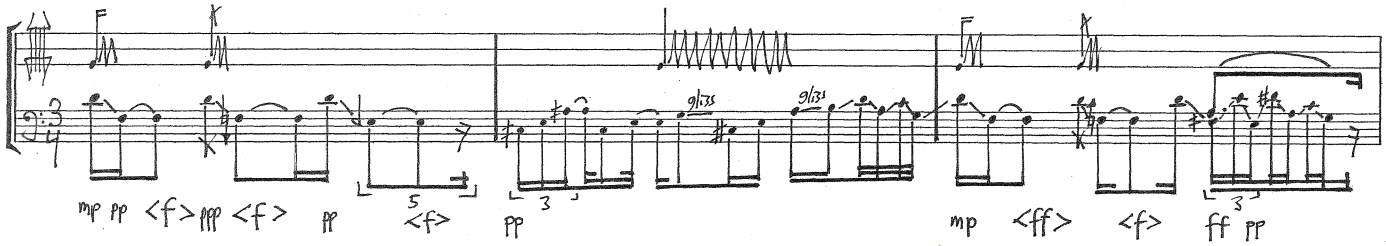
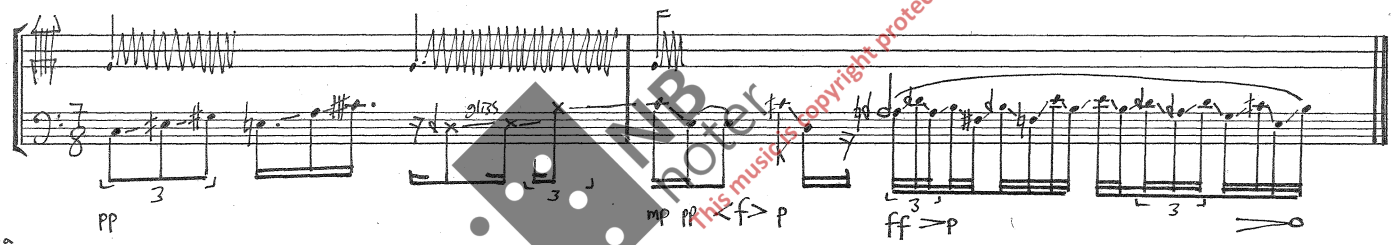
REFRAIN

♩= ca 60

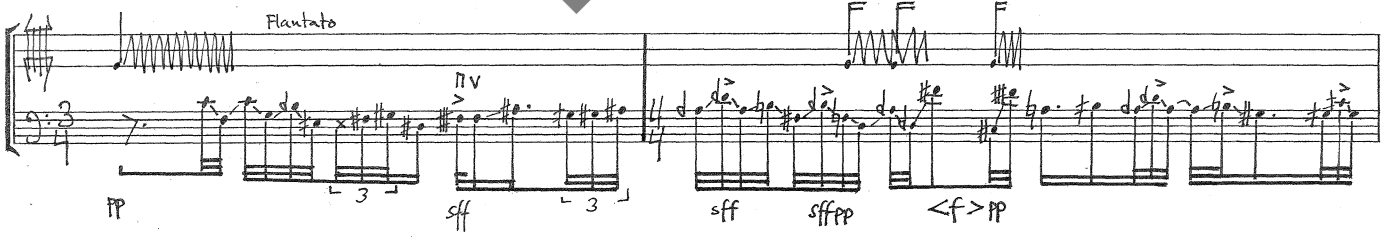


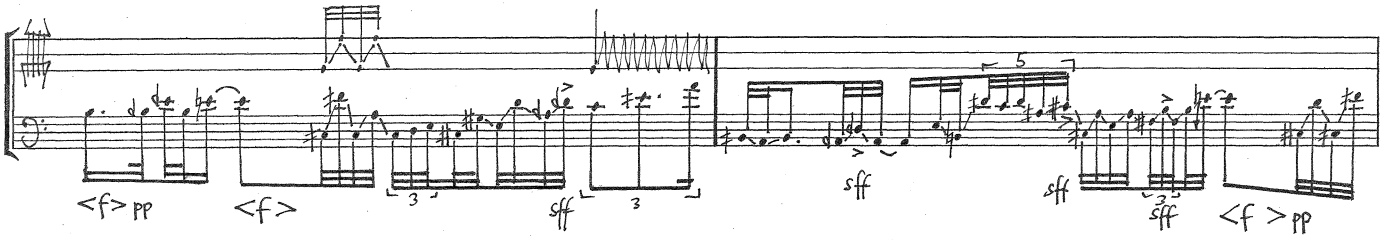


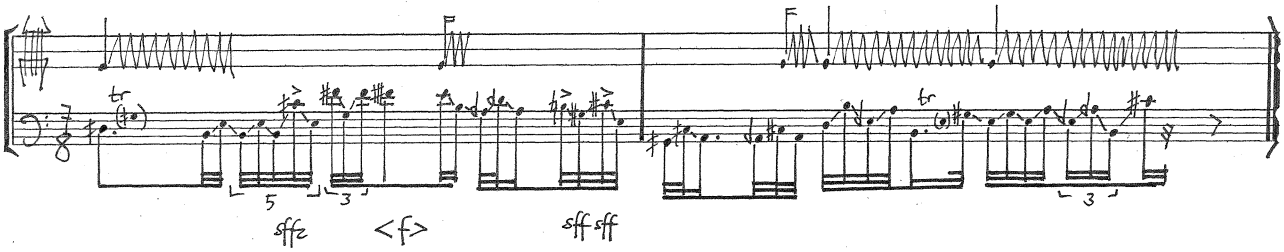




♩= ca 50 CODA







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