

DOORWAYS 9

a postcard to an abandoned home

composed for orchestra for the earth
maja osojnik, 2022

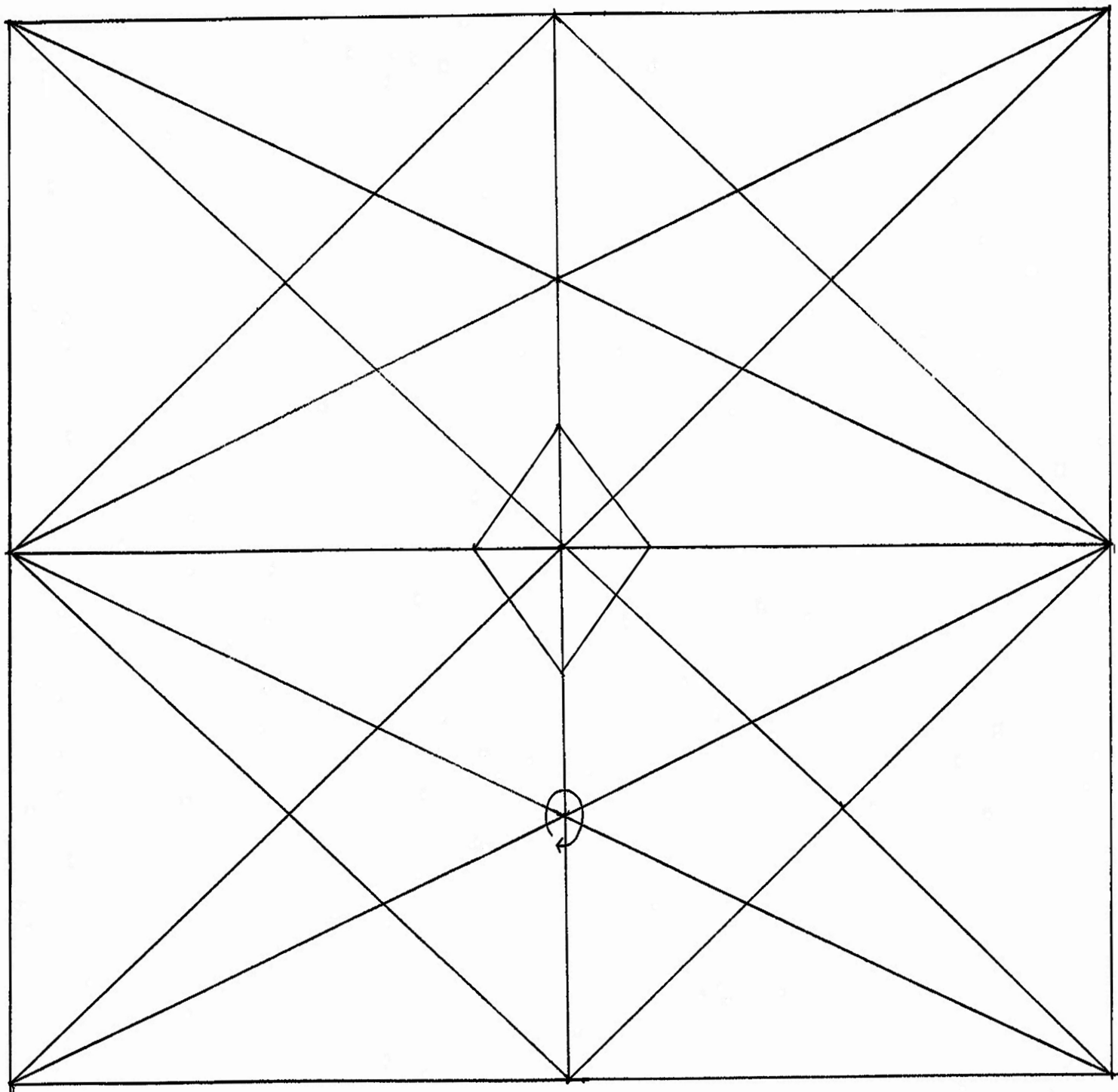
[length: 21'05'']

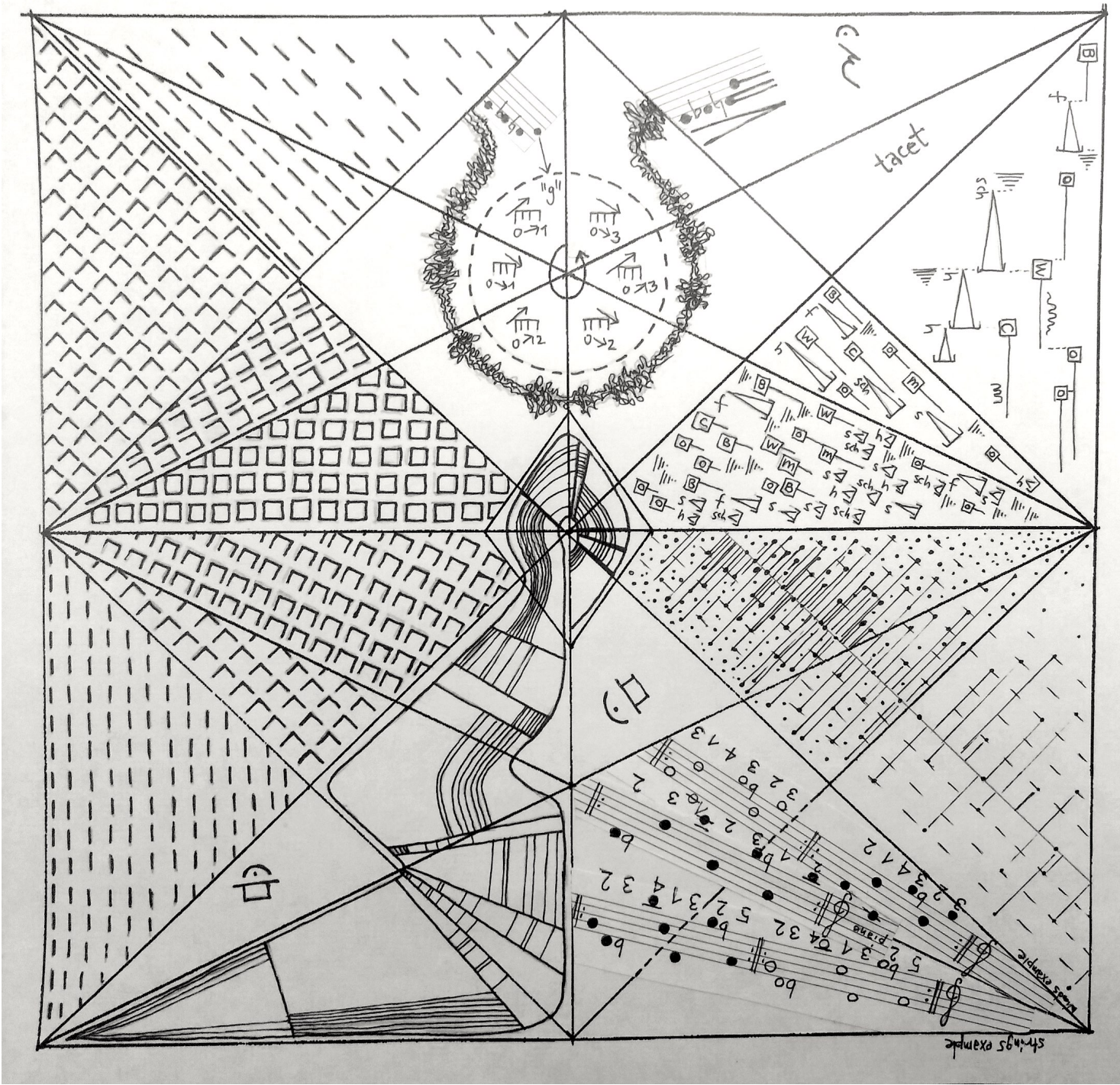
commissioned by Mahler Forum in cooperation with section.a

Sound installation EXPOSITION #01 offers a carpet of sound for the instrumental work Doorways 9 to be layered upon, to interweave with it. This performance can be experienced as a kind of augmented reality. The sound image is supplemented, superimposed. The ensemble forms an active participation in the design (mapping) of the sound cartography and offers the audience a multi-layered auditory experience of the space at the given location.

Doorways 9 is a part of a series of graphic scores I've designed for various line-ups and ensembles over the years. This graphic composition gives clear and distinct tasks as far as the sound material is concerned or attitudes, atmospheres and lengths of the single parts, but leaves room for temporality and configuration, variation in-between: the tempo at which one moves through the parts of the score, how long one stays where, remains open or is left to the ensemble to decide. The score is therefore always asking for the communication to take place, with oneself and with others. The focus lies on the responsibility and the relationship between the individual and the collective, not "in versus" but "in cooperation". Likewise the question of free design, the relationship between interpretation and improvisation in the given framework that a graphic score per se entails. The ensemble is therefore given the task of working on the clearly defined material as interpreters, but has freedom of variation and co-creation of the final end result. Doorways is a mobile construction that is in constant metamorphosis and variation and requires a careful examination of space and time each time. Inspired by Vincenzo Natali's 1997 film Cube.

THE PRINCIPLE / MODULAR CONCEPT OF PERFORMING DOORWAYS IN COMMON:





Doorways is a graphic score with focus on two elements, your own path configuration and the so called meeting points, where the paths meet and musicians change the task together. The idea behind consists of moving virtual construction that is in a constant metamorphosis. As a template for the piece, there is a fixed graphic modul draft, that can be changed: you can add new functions, more detailed tasks to the fields (material, dynamic), draw new geometric scores and with that create new Rules and Spaces. You can also take Number 9, the one that was composed for you and by the next Performance change Paths of each individual Player and decide new Length(s).

Rules / An instruction for the path configuration:

- + When the players enter the new field, they need to carry along some music elements from the field they have just left. You can of course then change the action / element / material according to the new task. The Idea is, that the transition is soft (add new material, abandon old material slowly). How the path inside the field looks like is free for the player to interpret, of course within the frame of the written material.

- + the silence in between the fields gives a freedom to a composer, but also to a player to decide whether they keep the material from before or to start with something new.

- + The meeting points are musical actions, where players meet and match their paths to a collective musical action, a „unisono“ like, for example they all play an accelerando, maybe starting a bit shifted, one after another, but more or less in the same gesture. These meeting points, if not written by a composer, need to be fixed by the ensemble before the performance. Meaning, with a complete empty draft, players become a collective of composers, or if score given by a composer, they can arrange their own versions.

Length of the piece is ad libitum, also the number of players.

DOORWAYS 9 is a peaceful, airy, but highly concentrated composition. It needs a calm attitude! Also where there are mechanical parts (LOOPS towards the end of the piece), musicians should play these in a mechanical automated attitude and let multi rhythmical structures appear, if the loops get tense or fast, enjoy them as an art of the clockwork mechanics and stay calm!

THIS PIECE is already an arrangement by composer, a new Layer to the Sound Installation, "Tape" for 9 mobile speakers. There is a clear time line for the parts (see the extra linear score). the piece can be played with a stopwatch or one conducts the points where the change happens / part coming to an end / part beginning. the piece starts with the tape. everybody presses their speaker at the same time.

To understand the composition / you can put it into 6 major groups!

1. "EVERYTHING IS A TRIGGER, EVERYTHING CAN BE A TRIGGER" - playing with an idea of domino effect, one action provokes, sparks the other one. these actions can be short or a bit longer, work inside one's own figuration but also among all the players. through different positions in space there becomes an interesting 3D - spacial effect.

In Doorways 9 it starts with slow and sparse contribution. Be aware of the whole group sound contribution, so you don't start with too dense figuration, as there is a limit to where it leads, when it then really should be more dense towards the end of the first block. A little Help: active silence, an active pause is also an element, an action on its own!

2. "RAIN REVERSE" - a part that starts with high density of a lot of super short notes, staccato played, that leads with reduction to almost nothing, here and there a "drop". again be aware of the contribution to the whole!

3. "MORPHING SOUNDSCAPE OF CHANGING TONES" - by different lengths of tones of each musician's part, there is a constant fluid change of harmonics in the fluid soundscape.

4. "SPONTANEOUS CHORDS" - they should be conducted. At the premiere, the pianist in this case doesn't play the toy piano but only conducts. if you perform this piece again, with the

concert piano, pianist can perform (open pedal or finding a form of playing so that the attack and release don't strongly differ), another performer can conduct the change of the chord. the idea is that the cords are all the time present - continuum, plain and change only with the indication of dynamics, crescendo, decrescendo.

5. "LOOPS" / mechanical clockwork system / every musician chooses four different materials, go for less is more, for simple material, so you can repeat it easily and recognisably. every musician chooses their own tempo, length of the loop. by adding material the loop gets filled, the breaks get replaced so to speak, by leaving out, more pauses appear again. as the whole it should sound sparse - dense - sparse. poly-rhythmical structures and slow drifting apart or coming together are beautiful effects of this part.

6. "BEEHIVE" / is a part where two actions happen at the same time / the strings are almost "caccia" (chase) like, chasing another with accelerando, ritardando, on one tone... it's about movement, growing and falling dynamic. You can imagine a group of people running, but not searching to achieve the unisono, on contrary going faster and slower, chasing each other, competing in a joyful, playful matter / the winds and piano are forming little microtonal grapes around one note, fast notes, very articulated, unexpected dynamics, random accents, imitating a beehive so to speak...

! THE TAPE END ON 21'00'' ! the ensemble stays on the note they played last and fades out together few seconds after... keep a bit longer the tension of silence. as there is all around you the "original" sound of the woods. this one also plays an important role to the whole piece.

INSTRUMENT TIME

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

violin 01

violin 02

viola

cello

piano

oboe

flute

bass clarinet

french horn

tape

notes material

LOOP SCENE

'EVERYTHING IS A TRIGGER'

3'16" SHOT VERY DENSE

5'30" VERY SILENT

7'10" 0mf 3mp REPEAT 2X 4th slow rttando

10'30" 14'15" 14'50" 18' 30"

loops

strings with 2rit. strings microtonal wings swarming

5 2 3 1 4 3 2 5 2 3 1 4 3 2

4 3 2 3 5 2 4 3 2 3 5 2

3 2 2 3 2 4 3 2 3 2 4

4 5 3 3 2 1 4 5 3 3 2

2 1 3 2 1 3 2

3 2 3 4 1 3 3 2 3 4 1 3

4 3 2 5 3 1 4 3 2 5 3 1

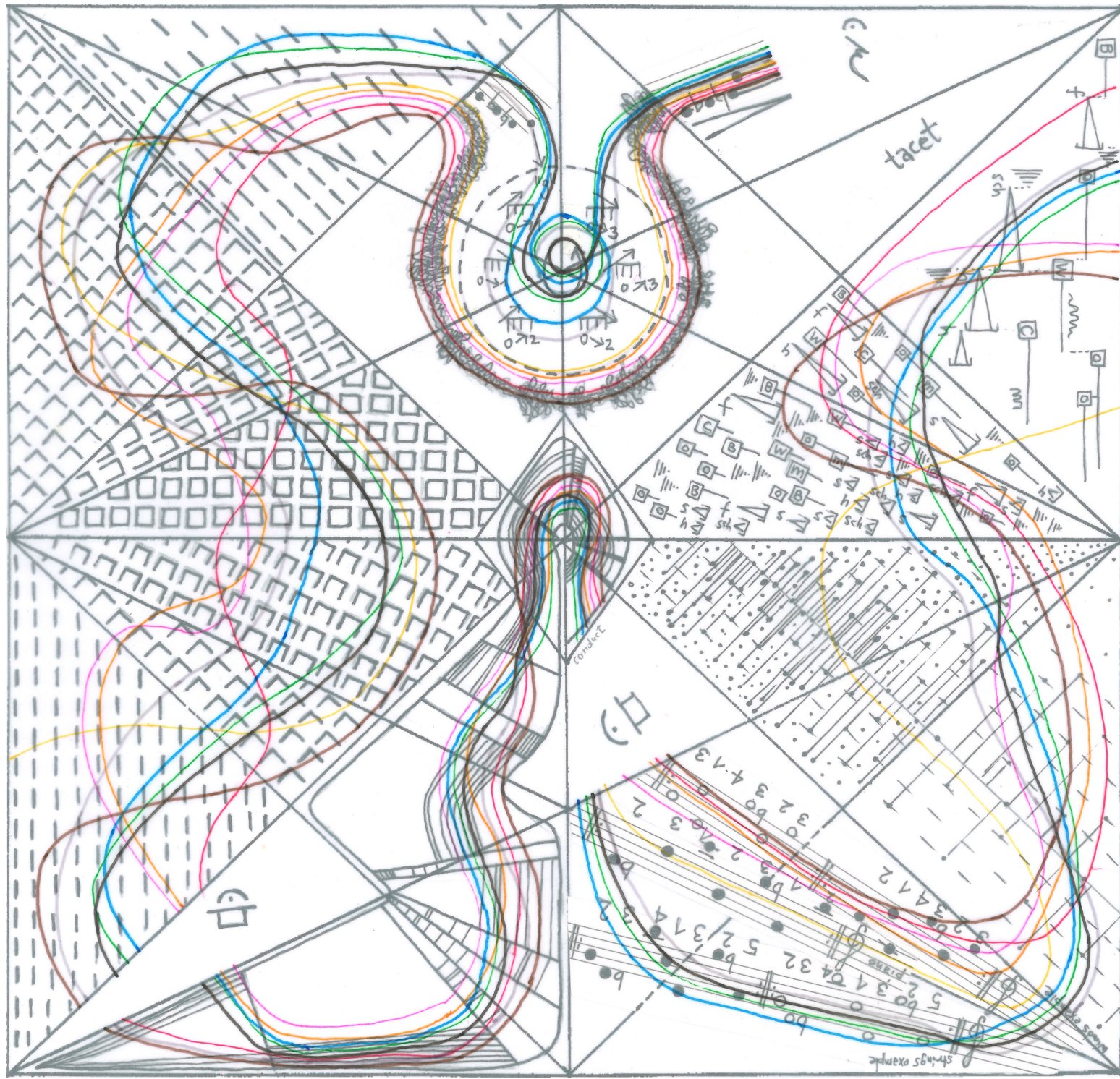
4 3 2 5 3 4 4 3 2 5 3 4

1 2 3 3 4 5 2 3 3 4 5

middle range of the instrument

TACET

DOORWAYS #09 - a postcard to an abandoned home (2022, maja osojnik)
for 9 mobilephone speakers, string quartet, flute, oboe, horn, bass clarinet and toy piano



arco on

B hdd Bridge

W Weist close to f-holes

M muted strings

C cardboard between the strings

Q flageolet or a very high tone

||... jeté (ricochet)

soft noise different colors

Soft → strong → soft vibrato

strong vibrato

soft vibrato

"everything is a trigger"

randomly connect actions

dynamic ad libitum

from long to short

from sparse to dense

f long airy noises on instrument or with voice

s beginning with different consonants

h

sch

length

short ending with cut (hard)

f ; mouth position ø [ö], teeth closed

s ; mouth position i teeth slightly open, tongue between, front

h ; mouth position h ; soft palate

sch ; mouth position i teeth slightly open, tongue more at the back hard palate

very short notes, staccato

each player plays one note and jumps through different octaves

in the beginning very dense then more and more sparse, almost nothing

♩ = 80

• = tones

o = air/soft noise

when playing tones mp

when playing noise mf

dynamik

5 2 3 4 3 2 ← length of notes

← spontaneous chords (notes taken from the scale)

← to be conducted

approx. length

LOOPS

1 1 1 1

2 2 2 2

3 3 3 3

4 4 4 4

⇒ ||: 1 > > > ||

||: 1 + 2 > > ||

||: 1 + 2 + 3 > > ||

||: 1 + 2 + 3 + 4 > > ||

||: > 2 + 3 + 4 > ||

||: > > 3 + 4 > ||

||: > > > 4 > ||

Repeat the material; then add #2 - repeat - add #3 - repeat - add #4 - repeat - leave out #1 and so on

material should be simple, ad lib; tone, short, long

noise, short, long

hit, beat, strike

♩ - accelerando

♩ - ritardando

different levels of speeding up or slowing down

0 = 60

1 = 120

2 = 180

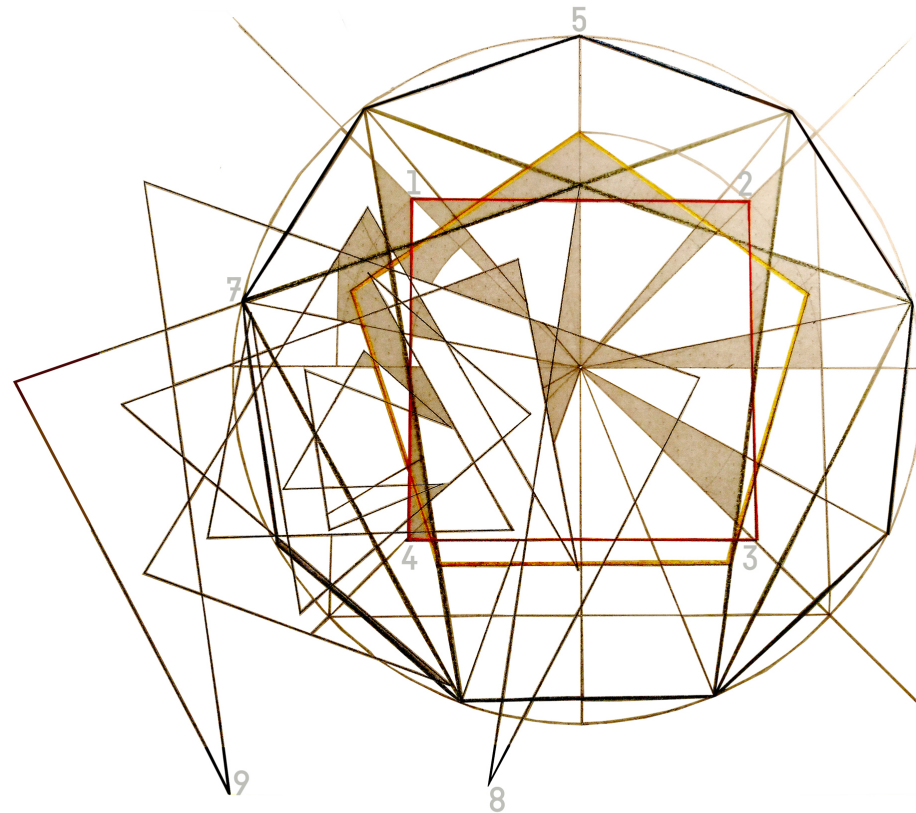
3 = max


ad libitum circling around the tone "d" / microtonal swarming

EXPOSITION #01

a sound postcard to an abandoned home [2022, maja osojnik]
composed for 9 mobilephone speakers

mapping of cards and instruments



 -the square represents the installation by dorit magreiter

- 1 - CARD #01 - violin 1
- 2 - CARD #02 - violin 2
- 3 - CARD #03 - viola
- 4 - CARD #04 - cello
- 5 - CARD #05 - toy piano
- 6 - CARD #06 - oboe
- 7 - CARD #07 - flute
- 8 - CARD #08 - horn
- 9 - CARD #09 - bass clarinet