

Kent Olofsson

ALINEA I - III

-for string quartet, tape and computer

(1997-2000)

ALINEA I - II - III

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Alinea consists of three movements; the first is for tape alone, the second is for string quartet with tape and the third for string quartet and computer.

I started the work with Alinea by composing the second movement. All of the tape-sounds is based on a recorded material of short phrases, effects and chords played by a string quartet. This material were then processed with the computer using AudioSculpt and with the Kurzweil sampler/synthesizer K2000. The mix was done in Cubase VST and ProTools. The string quartet parts was then developed and composed out of the tape material.

In the first movement the tape material of the second movement was further processed and transformed (some of it by using Cubase Interactive Phrase Synthesizer...).

The third and last movement is a kind of transcription of the first movement of tape-music into a movement for string quartet. The whole first movement was analyzed with the help of AudioSculpt, the analysis-data was then taken into Open Music and transformed into notes and rythms which became the material for composing the movement. The string quartet is colored with harmonizers in MSP.

Performance:

When the first movement for tape is played the quartet must already be seated on stage.

All the three parts can be performed with a MAX/Msp patch. In the patch there is the soundfile for the first part, the soundfiles for the second part and harmonizers for the third. One of the players in the quartet triggers the soundfiles and the different harmonizer-settings with a MIDI-pedal, this is marked with arrows and numbers in the score.

For the second movement there is also a version on ADAT with click-track for the quartet, but the version with the MAX/Msp-patch is to be preferred since this gives the musicians more freedom.

The third movement may also be played without the electronics.

The quartet should be amplified.

Technical requirements:

Computer: Mac G3 or G4

A soundcard compatible with the MAX/Msp software

Four microphones for the string quartet, preferably small contact mics that are placed on the bridges of the instruments

Mixer

High quality speakers, (if possible, use several pairs of speakers)

NB! There are different signs for the quartertone-accidentals in the second and third part, this is simple because I changed my use of quartertone signs between composing the second and the last movement....

Duration: 6:30 + 7:30 + 8:00 (= 22:00)

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ALINEA I

for Tape

(1998)

Duration: 6:25

ALINEA II

for String Quartet and Tape (computer)

(1997-98)

♩ = 80

1

Violin I

Violin II

Viola

Violoncello

1

1.

2.

Tape

5

Vln I

Vln II

Vla

Vlc

5

Tape

9

Vln I *f* *pizz.* *p* *mf* *arco* *ppp* *mf* *pizz.* *col legno batt.* *arco* *pp* *mf* *pp* *f* *p* *ppp* *p*

Vln II *pizz.* *pp* *mf* *arco* *f* *ppp* *mf* *f* *arco* *pp* *f* *p* *pizz.* *p* *f*

Vla *pizz.* *pp* *mf* *arco* *ppp* *mf* *ppp* *f* *arco* *pp* *f* *pp* *pizz.* *ppp* *mf*

Vlc *mf* *7:8* *f* *3* *3* *pp* *mf* *f* *3* *col legno batt.* *arco* *pp* *f* *p* *niente* *mf* *pp*

9

3. 4.

Tape

13

Vln I *f* *p*

Vln II *mf* *ff* *3* *arco* *p* *niente* *pp*

Vla *f* *p* *f* *7:8* *p* *arco* *bowing noise only* *ppp*

Vlc *ppp* *mp* *3* *pp* *niente* *pp* *sul pont.*

13

Tape

17

Vln I

Vln II

Vla

Vlc

Tape

f

pizz.

p

f

p

(very hard bow pressure, scrape sound)

pizz.

p

mf

f

p

pizz.

p

mf

f

p

pizz.

p

mf

f

p

fff

p

ppp

(sul pont.)

normal

(very hard bow pressure, scrape sound)

p

f

ppp

5.

21

Vln I

Vln II

Vla

Vlc

Tape

pp

fff

ppp

pizz.

arco

sul A sul D

ppp

pizz.

arco senza vibr.

ppp

pizz.

arco

ppp

ppp

pizz.

arco senza vibr.

ppp

col legno batt.

sul D

sul G

sul C

mf

pp

3

6.

7.

25

Vln I *pp* *mf* *ff* *p* harmonic gliss.

Vln II *pp* *mf* *p* molto vibr. senza vibr.

Vla *pp* *mf* slow gliss....

Vlc *pp* *f* *pp* *p* 3 (sul pont.)

25

Tape 8.

29

Vln I *ff* *ppp* *ff* *ppp* *ff* *pp* pizz. arco pizz. arco harmonic gliss. sul D sul G

Vln II *ppp* *ff* *ppp* *ff* *ff* *p* arco pizz. arco

Vla *ff* *ppp* *ff* *ppp* *ff* *p* pizz. arco pizz. arco harmonic gliss. sul G sul C

Vlc sul pont. *f* *p* *mf* *p* *pp* *ff* *pp* arco 3

29

Tape 9. 10.

33

Vln I

Vln II

Vla

Vlc

Tape

11.

12.

pizz.

fff

ff

f

p

arco

niente

pp

ppp

sul G - 1

7-8

6

3

6

8va

sul pont.

niente

ppp

ppp

ppp

ppp

37

Vln I

Vln II

Vla

Vlc

Tape

3

niente

ppp

p

5

niente

pp

(sul pont.)

pp

3

trm trm

sul pont.

ppp

p

5

ppp

sul tasto

pp

niente

37

ppp

ppp

ppp

ppp

41

Vln I *ppp* *pizz.* niente *mf* *p* *pp*

Vln II *pizz.* *p* *ff*

Vla *ppp* *pizz.* *pp*

Vlc *pizz.* *ppp* *ff*

41

Tape 13.

45

Vln I *arco* *p* *f* *mp* *f* *p* *ff*

Vln II *arco* *p* *ppp* *f* *normal* *p* *f* *p* *ff*

Vla *f* *fff* *pp* *mf* *pp* *f* *p* *pp* *f* *ff*

Vlc *mf* *fff* *pp* *mf* *pp* *f* *p* *pp* *f*

45

Tape 14.

49

Vln I *sul G*
pp *f* *p* *mf* *ff* *p* *fff*
 (very hard bow pressure, scrape sound)

Vln II *harmonic gliss.*
p *f* *pp* *ff* *mf* *fff*

Vla *harmonic gliss.*
p *ff* *sul G* *harmonic gliss.*
pp *mf* *fff* *ff* *p* *fff*
 (very hard bow pressure, scrape sound)

Vlc *senza vibr.*
mf *ff* *sul G* *harmonic gliss.*
f *sul C* *fff*

49

15.

16.

Tape

53

Vln I *sul D*
sul G
subito ppp *niente* *ff*

Vln II *sul A*
sul D
subito ppp *niente* *p* *f* *ff*

Vla *sul C*
sul G
subito ppp *niente* *p < ff* *p < ff* *p < ff*

Vlc *sul G*
sul C
subito ppp *niente* *p < ff* *mf < ff*

53

17.

Tape

57

harmonic gliss. and tremolo

col legno batt.

Vln I

sul D

niente

p

f

p

harmonic gliss. and tremolo

sul D sul G

f

p

mf

ff

ppp

f

5

Vln II

sul A

pp

mf

p

harmonic gliss. and tremolo

sul A sul D

ppp

mf

ff

ppp

Vla

sul C

pp

harmonic gliss. and tremolo

p

sul G sul C

ppp

mf

ff

pp

mp

3

tr

tr

Vlc

sul G

pp

mf

harmonic gliss. and tremolo

sul G sul C

pp

mf

ff

ppp

18.

Tape

col legno batt.

61

Vln I

mf

p

Vln II

jeté

f

jeté

6

Vla

sul G

p

4:3

f

6

6

6

6

sul C- harmonic gliss.

p

mf

f

p

f

normal

III.

7:8

Vlc

61

Tape

65

senza vibr. molto vibr.

Vln I *pp* *f* *p* *f*

Vln II *pp* *f* *pp* *mf* *p*

Vla *pp* *f* *pp* *mf* *p*

Vlc *ppp* *ff* *pp* *f* *p* *f*

19.

Tape

senza vibr. molto vibr.

69

Vln I *mf* *ff*

Vln II *mf* *p* *mf* *p* *f* *p*

Vla *p* *mf* *pp* *mf* *ppp* *fff*

Vlc *p* *mf* *pp* *mf* *ppp* *fff*

69

Tape

73 *senza vibr.*

Vln I *mp* *ff* *mf*

Vln II *pp* *mp* *f* *ff* *arco* *niente* *f* *mf* *pizz.*

Vla *arco* *niente* *pp* *mp* *f* *pizz.* *ff* *arco* *p* *niente* *p*

Vlc *arco* *pp* *mp* *f* *p* *ff* *pizz.* *ff* *pp* *niente* *mf* *arco* *mf* *pizz.*

Tape 20. 21.

77 *pizz.* *arco* *molto sul pont.*

Vln I *mf* *p* *f* *niente*

Vln II *(pizz.)* *arco* *molto sul pont.* *normal* *f* *pppp* *ff* *niente*

Vla *niente* *pizz.* *mf* *arco* *molto sul pont.* *normal* *ff*

Vlc *ff* *ppp* *f*

77

Tape

81

bowing noise only

sul D
sul G

Vln I *pp* < *ff* > *ppp*

Vln II *pp* < *ff* > *pp*

Vla *pp* *ff*

Vlc *p* *ff* *p* < *f* > *mp* > *pp* *mf* *ff* > *p* < *ff* > *f*

normal

7:8

sul A
sul D

sul G
sul C

sul G
sul C

niente

niente

niente

behind bridge

5

III, II, III, I, IV.

I, II, III, IV.

7:8

81

Tape

85

sul D
sul G

Vln I *niente* *p* *niente* *ff* *niente* < *ff* > *pp* *ff* > *p*

Vln II *pp* *fff* *niente* *ff* > *p*

Vla *ppp* *mf* < *ff* > *p* *pp* < *ff* > *pp* *senza vibr.* *f*

Vlc *molto sul pont.* *mp* *fff* *ff* *p* *molto vibr.*

22.

23.

85

Tape

89

Vln I *niente* *mp* *ppp* *ff* *pizz. q*

Vln II *pizz. ppp* *f* *slow gliss sul D* *arco ppp* *mf* *p*

Vla *ff* *niente* *mp*

Vlc *pizz. ppp* *mf* *ff* *p* *ppp* *ff*

89

Tape 24.

93

Vln I *arco* *p* *f* *mf* *ff* *mf* *molto sul pont.*

Vln II *niente* *f* *p* *jeté 7:8* *pp* *f* *pp* *f* *pp* *f*

Vla *ff* *mf* *slow gliss....*

Vlc *arco fp* *f* *ppp*

93

Tape 25.

97

normal

Vln I

ff *p* *fff*

Vln II

7:8 normal

p *fff*

Vla

f *fff*

Vlc

fp *fff*

97

26.

27.

Tape

101

sul pont. normal

Vln I

mf *fff* *ff* *p* *ff* *p* *ff* *p*

Vln II

mf *ff* *mf* *ff* *p* *ff* *p* *ff* *p*

Vla

mf *ff* *pp* *f* *p* *ff* *p* *ff* *p*

Vlc

mf *ff* *p* *ff* *p* *ff* *mf*

101

28.

Tape

105

Vln I *ff* *ff* *f* *p* *f* *mf* *p*

Vln II *fff* *ff* *mf* *f* *pp*

Vla *ff* *ppp* *ff* *pp* *p* *f* *pp* *ff* *ppizz.* *vo*

Vlc *ff* *ppp* *ff* *niente* *ppp*

105

Tape

109

Vln I *mf* *p* *mf* *mp*

Vln II *pp* *f niente* *mf* *pp* *ppp* *mp*

Vla *ppp* *mp* *pp*

Vlc *ff* *p* *f* *mp*

109

Tape

113

sul D

Vln I

Vln II

Vla

Vlc

Tape

mf *pp* niente *ff* *p* *ff* *p* *ff* *p* *mf* *pp* *p*

pp *mf* *pp*

niente niente *f* *p* *mf*

8^{va}

117

(8^{va})

Vln I

Vln II

Vla

Vlc

Tape

pp *p* *mf* *pp*

p *pp* *p* *mf* *p*

niente con sord. *ppp* *p*

121

Vln I *p*

Vln II *p*

Vla

Vlc

ppp *mf* *ppp*

Tape

125

Vln I

Vln II

Vla

Vlc

pp

con sord.

sul punte del arco

6

3

125

29.

Tape

129

Vln I

Vln II

Vla

Vlc

Tape

mf sul ponte del arco
ppp *pp*
 con sord. *p* *ppp*
 sul ponte del arco con sord. *p* *mf* *pp* *mf* *ppp*
 sul ponte del arco *pp* *mf* *pp*

133

Vln I

Vln II

Vla

Vlc

Tape

ppp *mf* *ppp* *p* *ppp* *p*
p *f* *ppp*
p *mf* *pp* *mf* *p*

137

Vln I

Vln II

Vla

Vlc

Tape

137

Vln I

Vln II

Vla

Vlc

Tape

141