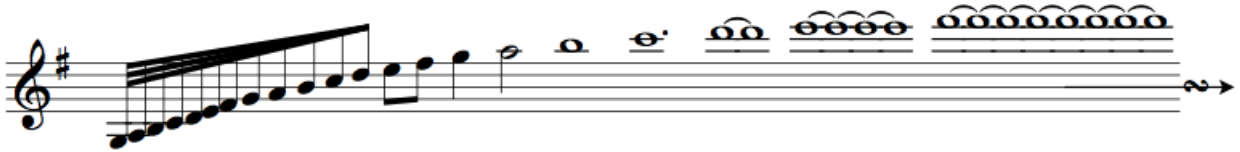


G-spot

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"G-spot" is a piece which illustrates a tendency - a "molto ritardando" - along an ascending G-major scale

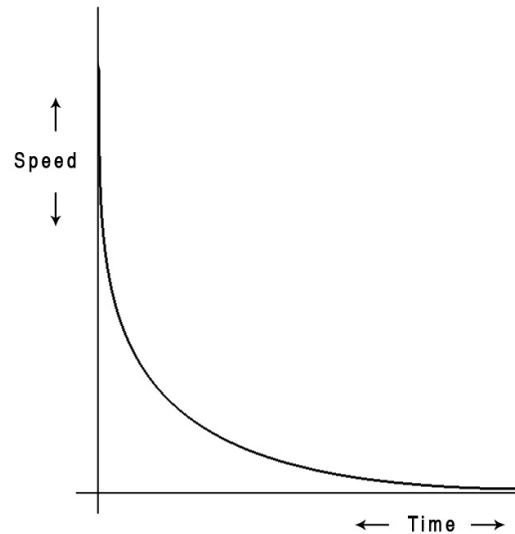
The piece is not written for a specific number of players, thus it can be performed solo or in any larger constellation. Whether the player/s is/are able to execute the exact written material is irrelevant as long as the tendency, the concept, is maintained: to transform movement into standstill, or, in other words, a scale into cross-sections (soundscapes) of that same scale. Furthermore the piece seeks to explore the relation between these two extremes.

INSTRUCTIONS

1. The players, if more than one, can choose to start the piece simultaneously or in a random, successive order. In each case the speed of the line and the grade of retardation should be approximately the same for all players
2. At each step of the scale, and as long as the tendency is maintained, the players can choose to do one of the following:
 - 2.1. Explore and develop timbre within the current cross-section of the scale
 - 2.2. Explore and develop microtonality within the current cross-section of the scale
 - 2.3. Da Capo
 - 2.4. Da Capo, but using another scale or melodic material
 - 2.5. Retrograde
3. The piece ends when it ends

VARIATIONS AND DISCUSSION

The piece is, as implied, a tendency, and a quality of a tendency is that it actually never reaches anything; it is only pointing towards something. Hence the movement actually never seizes to stop, it just keeps on slowing down more and more (see illustration) and projects itself as a notion rather than an absolute. The following will discuss the alternatives listed in step 2. of the instructions, and how these can be applied in a way that brings depth and diversity to the concept without it loosing it's original intention.



Alternative 2.1. - Exploring/developing timbre

This is a parameter which at first glance seems more applicable to the “right” part of the piece - when the durata of the current cross-section (hereafter pitch) gives the player enough time to alter the sonic qualities within the given pitch. There are however several more ways to use timbre as an active ingredient: If the piece is played by several players, the parameter of timbre does create for an interesting study in the countless possible relations in timbre in between the players playing the same pitch. A world of sonic complexity does also emerge if two or more different pitches are presented at the same time, something which will occur if the players do not start off simultaneously, or/and if step 2.3. and 2.4. are executed.

In addition, each player does also have the possibility to alter timbre in between each presented pitch, which offers many possibilities to the “left” part of the piece. And of course - all the variations listed above can be combined or mixed in many, many different ways.

Alternative 2.2. - Exploring/developing microtonality

All of the variations listed above do also apply for this alternative. A rationalized recap in how to apply this alternative:

- Develop a single pitch
- Develop the relation between several equal pitches played simultaneously
- Develop the relation between several different pitches played simultaneously
- Alter the relation in between each pitch along the scale.

By applying the last option, the alternative of microtonality may also be used so that it overlaps into the alternative of altering the melodic material (see step 2.4.), which, for practical reasons, will be discussed later on.

Alternative 2.3. and 2.4. - Da Capo without/with altering the melodic material

No matter at which scale degree/cross-section a player is located, just repeating the piece can be very effective in establishing the wanted tendency. By starting off at different tempi, it can also be effective in terms of varying the piece without drifting away from the actual written material.

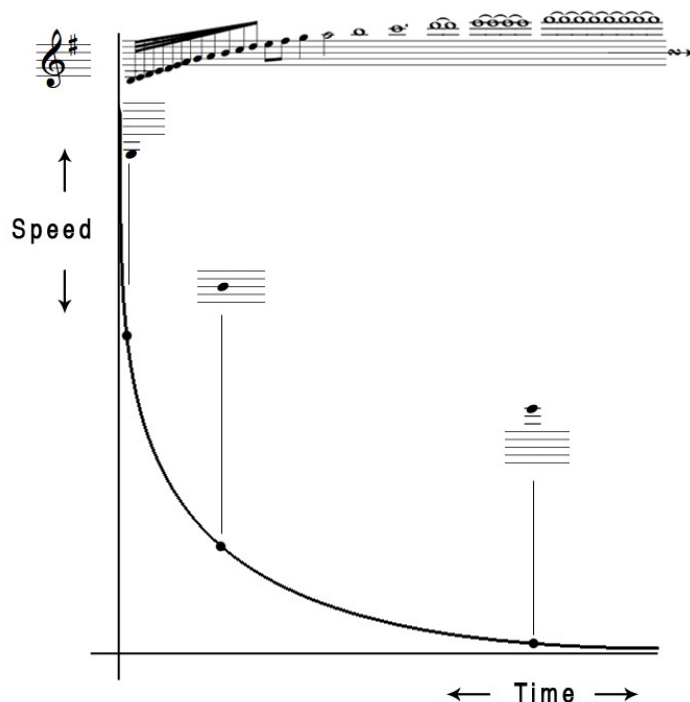
Repeating the piece while adding an alteration to- or completely change the melodic material is also an alternative. Here the possibilities are endless, and is ultimately limited by the given instrument or by the player's abilities and/or imagination. There is nonetheless a crucial factor which should be discussed before leaving this topic: Altering the melodic material does include the possibility of increasing/decreasing the amount of steps within a scale, that is if the material is presented as a scale whatsoever. To establish the tendency presented in this piece, it is essential to have enough impulses to imply it. It takes at least three impulses to establish a rhythmic relation, but the actual tendency can be hard to extract from such scarce information. When the tendency has been established however (e.g. by repeating step 2.3.), it is possible to subtract the number of impulses while still maintaining the original idea. Furthermore, the piece has a melodic structure/ direction (it is ascending). Matching this structure, as in the example below, would result in



strengthening the actual tendency.

In other words: if a player chooses to play only three impulses to match the original line, big intervals correlate better to the piece rather than playing just the first three tones of a, for example, G-major scale. The latter creates an interesting effect/contrast, and is of course doable, but in terms of "keeping in character", that is; implying both the rhythmical and melodically aspect of the piece, it should be used with care.

Looking at the illustration to the right, this can best be visualized by thinking that the actual piece as written is represented by the curved line. Any amount of impulses which represent this line would also represent the tendency (as long as they count three or more). In the example, the material from the illustration



above is scattered along the line in such a fashion that they mirror the actual composition. When playing a third impulse, a rhythmic relationship has been established, and because the line really never reaches zero, there is actually always an infinite of impulses waiting patiently along the timeline (in both directions). Unless the tendency is broken by applying alternative 2.3., 2.4. or 2.5. it is therefore inevitable to be confronted with a new impulse. Due to the fact that all instrument's have a given range it is however impossible to carry on with the example above, if at all, much further.

Ultimately it is the note material which decides how far this alternative can be stretched. If for example thinking microtonal, the scale material within an octave can be vastly enriched, giving room for a great amount of impulses. Then again; if the intervals are too small, the player will most likely have a hard time matching the melodic line, and in its most extreme form the intervals will be so small that there is impossible to detect any difference in pitch between the different impulses. When the melodic line is not preserved, it is, as mentioned earlier, even more important that the rhythmic tendency is maintained. This option actually legitimize the concept to include non-pitched players. Wether the music will gain anything from this is another discussion.

Step 2.5. Retrograde

The retrograde alternative does not only involve that the melodic line changes direction, also the rhythmic parameter must be inverted. It may be argued that this alternative does imply the exact opposite of the actual tendency, but in doing so it is also strengthening it. As long as the intended tendency has been established first, a retrograde will highlight the original tendency simply because the difference between the two are so clear. One can not, however, deny that a retrograde simultaneously provoke a completely new tendency. But is that necessarily bad?

"G-spot" can be performed as a composed piece with or without variations. But it can also, as all composed music, be used as a dummy, a starting point, a part of- or as a goal for an improvisation. Having that said, implying new tendencies is not bad or wrong as long as the player/s can justify the reason(s) for doing so. There are countless ways to leave or approach this piece, some more delicate than others. Below are a couple more examples which are all related to the retrograde alternative, and which because of their similarities to the original tendency, has been added:

- Inverting the melodic line, but continuing the rhythmical direction
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- Retrograde back and forth = a player never really has to leave a current cross-section