

STRINGQUARTETT

"Stringquartett" is a tapecomposition in witch I have sought an expression for the inner "concept" of the stringquartett, its soul. To me, the stringquartett as a musical form, means experiencing things in multiple layers. Numerology, myth, tradition, sounding "gestalt" etc. all bring specific and essential meanings in the total perception of the music. The dividing of structures in four has been the main principle running through this composition. There are four layers of different sounding character (four "identities"). Together with these, four different "temperaments" evolve during the piece. One might think of these identities and temperaments as four movements coexisting in time instead of following one after the other. The piece has a strong rhythmic presence witch runs in a meter of 4/4. The four sounding identities are:

1. Harmonics
2. Various types of "frictionsounds"
3. "Normal" stringsounds (arco, tremolo, pizzicato etc.) and some very short fragments of late Webern quartetts.
4. Very short impulses that has been cut out from various stringsounds. These have been used as they are or to act as aggregates in different roomsimulations where the frequensy content of each impuls has been "frozen" in a sustained fashion.

The four temperaments represent:

1. Stillness, order, balans.
2. Aggression, dynamics.
3. Fantasy, association, movement.
4. Distance, transcendens, dissolve.

The different identities and temperament are not necessarily bound to each other, but does natrually affect one another in diffqerent ways. Sometimes they all play together, sometimes some become silent while others take the initiativ. Just like the different parts in a "real" quartett.

In "Stringquartett" I have used the computer basically in two ways.

1. Controlling sounding events (recorded and processed string sounds) in time. This was done using a traditional sequencing software in conjunction with some small algorithmic functions. The sound was reproduced by three Akai S-900 samplers and mixing as well as realtime processing was done with a midi-controlled Sondtracs console and LXP-70 DSP-facility.
2. Sound editing and processing. Basically recorded material was either left as it was or was reorganized (cut and paste), processed (filtering, FFT and resynthesis, spectral shifting, spectral distortion etc) and resampled.