

RECIPE

for OUTPOST-pieces

Are you wondering how you can compose a piece for OUTPOST? Well, you're in luck, because here is the recipe.

FIRST STEP

First you need to choose how many instruments you want. You should not choose specific instruments, but just a number. F.ex. "this piece is for *five instruments*". By doing it that way, more people can perform the pieces. You will also make the instrumentalist a more active part of the process.

SECOND STEP

The second step is to choose a sentence, just a few words, that describes the piece you want to compose. This is the thematic and conceptual background of your composition. The sentence should have some relation to yourself and/or your surroundings. It should also be in your first language as well as an english translation. Here are a few examples:

The feeling of wind piercing your jacket.

This is the sound of my neighbour?

My idea of greatness.

I hope for joy.

THIRD STEP

The third step is to choose musical elements. You can decide the amount yourself. Here is a list of elements you can use when composing the piece, but you can also add your own. Just remember that it can't be too specific. Every instrument should be able to create the sound you are describing.

- a soft or hard sound
- a long or short sound
- a number of pitches that you or the performers can specify
- a specific rhythm or ask the performer to create a rhythm themselves
- draw a figure that the performers should interpret audibly

FOURTH STEP

Now you shall compose the piece and notate it. The piece should be written as a text score, but please add musical or graphic notation if you feel that's necessary. Divide your piece into one to five parts.

You have to decide the length of the parts. You can either write down exactly the length, f. ex. 00:00-00:40 (forty seconds), and then the performers can use the stopwatch on their phones when performing. Another way is to say an approximately timing, f.ex. approx. one minute or play this for a short while. A third way is to write things like *play until you are bored* or *until a person in the audience yawns*.

The performers should be notated by numbers, f.ex. performer 1, performer 2 etc. They can either be playing their own material or you can let some performers play the same material.

When you have decided how many parts and how long they should be, you should put in the musical elements. Always remember that you can go back and forth between these steps until you are satisfied with your composition.

You will find two pieces attached that are written by Birgit Djupedal and Ásbjörg Jónsdóttir that you can use as inspiration.

THAT WAS A TERRIBLE VIDEO CHAT

Birgit Djupedal

PREPARATIONS - Piece for 6-12 voices

The performers should be divided into two lines on stage and face each other. No one should look into each others eyes for the whole performance, but move your glance above or below the faces of the other performers.

PART ONE - approx. 30 seconds

Breath in as if you were about to start talking. If someone of the other performers notice this, interrupt by also breathing in as if you were about to talk. No one should actually start talking, just breath in and stop, and breath out. Do this individually and freely within the group.

PART TWO - approx. 30 seconds

Repeat the same steps as above, but now you can say one word before you stop. It should be in your mother tongue, and it should be a word you would typically start a sentence with. Use the same word again and again.

PART THREE - approx. 1 minute

One of the performers takes on the role as the “moderator” (or conductor) and walks out of the line to stand somewhere where everyone can see what they are doing. The moderator gives a sign to the performer of their choosing to start making sounds. The sign to *start* is to point a finger, and to *stop* is a flat hand facing down. The performers that are given the signs choose if they want to sing a long note (if you run out of breath, breath in and start again) or repeat a single word (free rhythm). The word should be the same as the one you used in part two. There should only be three performers making sounds at the same time.

PART FOUR - approx. 20 second

The moderator will now give everyone a sign to start, and not stop anyone. This should happen gradually over the course of 20 seconds until everybody has joined in.

PART FIVE

The moderator mimes that they are closing their laptop, kind of ending the videochat, so that when the moderators' palms meet, the performers stop making sounds and bow their heads immediately.

Hold the pose and wait for applause.

Noticing my almost unconscious gestures

for five instruments*

Ásbjörg Jónsdóttir

Instrument 1 and 2 start to imagine the pace of their walking when they are on a nice walk with their family or friends. Play a soft sound on each "step" (start anywhere you like and change the pitch every third time). Repeat this for approx. one minute.

Instrument 3, 4 and 5 play an aggressive sound on the note C, and each time they need to blink their eyes. Choose an octave and change the octave for every note, and repeat this 10 times. They start when Instrument 1 and 2 have played for about 30 seconds.

When all the instruments are done they all take a deep breath and release 3 times together. On the fourth breath they all start making a rhythm out of their breath's rhythms, either playing one long note on each breath in and each breath out or dividing the in and outs to shorter notes. The sounds should be the softest you can make. You can choose the pitch yourself but use one pitch for an inbreath and another one for an outbreath. Don't change when you've chosen the pitches. Keep the pace of a deep breath. Repeat this for about 1 and a half minutes.

When all the instruments are done (they should not finish at the same time) you all watch the last one and prepare yourself to play one last note together on the lowest G you can possibly make on your instrument. The last note should be played all together. Prepare yourself to play a hard sound that immediately changes into a soft sound. The note should be long, and you all stop playing at the same time.

*If you have a voice as one of the instruments you can either use a pitch fork or start when you've heard one of the instruments play the note.