

Lasse D. Hansen

Face the Music

{ Musikken har ordet }

for PechaKucha speaker, four musicians et al.

Approx. duration: 20 min.

to my friends and fellow musicians Anna, Anja and Frederik

in celebration of the 50th anniversary of AUT: Aarhus Unge Tonekunstnere

in collaboration with PechaKucha AAR

December 2016

About facing the music and about getting carried away.
About our basic search for meaning and about our urge to
tell a coherent story.

**Om at se musikken i øjnene og om at lade sig rive med.
Om vores grundlæggende søgen efter mening og om vores
trang til at fortælle en sammenhængende historie.**

<u>Production</u>	
AUT: Aarhus Unge Tonekunstnere	
Aarhus Young Sound Artists	
video animations:	Simon Gorm Eskildsen Illustration
Max programming:	Morten Elkjær
metronome engineering:	DimsOs
light design:	Pappagallo
recordings and mix:	Morten Olsen
sound design:	Lasse D. Hansen
head of production:	Louise Kirkegaard
translation:	Laura Marie Klindt Nielsen

<u>Pre-recorded voices and music - first performance</u>	
the Speaker:	Jens Kepny Kristensen
the Ex-girlfriend and Mum:	Winni Ellegaard Nielsen
the Jazz singer:	David Kragh Sørensen
PechaKucha organiser:	(an actual organiser from the very same PechaKucha Night)
a Female speaker:	(an actual speaker from the very same PechaKucha Night)
guitar:	Frederik Munk Larsen
string orchestra:	<u>violins</u> : Anna Jalving, Daniel Tølbøll Mortensen, Emilie Rønnencamp Callesen <u>violas</u> : Mikkel Schreiber, Kirsten Buus Andersen <u>celli</u> : Malthe Volfing Højager, Asger Agerskov Buur <u>double basses</u> : Frederik Sakham, Agnes Holmberg Lundevall

Words on the performance

Face the Music is written to be performed as a part of the worldwide presentation format PechaKucha, an informal and fun gatherings where creative people get together and share their ideas, works, thoughts, holiday snaps -- just about anything, really -- in the PechaKucha 20x20 format where you show 20 images, each for 20 seconds. The images advance automatically and you talk along to the images.

This piece is announced as one in a series of talks on a so-called PechaKucha Night, and thus the audience do not know in advance what will happen. The actor's role and other surprises are to be kept secret prior to the performance.

The experience is composed of lecture, concert music, acting, theater props, lighting, sound design and film animation. This score shows the best and most complete sheet music: tones and rhythms. With a good dose of imagination you will be well equipped to browse your way through the following pages.

The essence is to create a framework for the performance, where nothing will give the audience the impression that something unusual is about to happen and where everything around and prior to the performance therefore seem 'as usual'.

Words on instruments, transpositions and balance

Three of the four instruments are not specified, but listed as ①, ② and ③ and can freely be selected amongst all the instruments that can perform the listed registers or possibly octaves. In order to ensure balance between the actor's spoken words, the musicians playing and the rest of the sound design, the actor and the musicians should be wearing wireless microphones, which also makes it possible for the musicians and actor to move freely in the room.

Words on the technical stuff

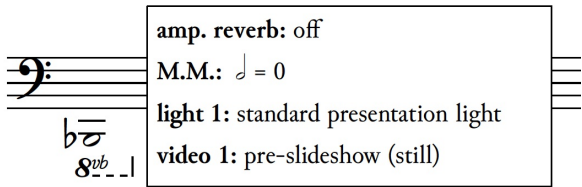
The fourth instrument, the sampler, plays two parts:

- 1) a pianist part
- 2) a part which executes the 5-channel sound design, the lighting, the slideshow animations and the mechanical metronome

The pre-recorded 5-channel audio is routed to a sound system, surrounding the audience:

All this is set in in the score's sampler part and run through the Max patch *Musikken bar ordet / Face the Music*.

To reset all technique prior the performance:



Panic Button (to stop video while plating if necessary):



- c1: front left, actor, musicians, piano
- c2: front right, actor, musicians, piano
- c3: rear left
- c4: rear right
- c5: effect channel, placed on stage next to the metronome

SCORE IN C

Face the Music

{ Musikken har ordet }

Lasse D. Hansen, 2016

EXT. PECHAKUCHA NIGHT

A seminar setup. On stage is a small table with a classic cone-shaped metronome. A PowerPoint presentation reads:

FACE THE MUSIC
Lasse D. Hansen
[concert organisation name]

The audience has heard the first four or five presentations of the evening and now A PECHAKUCHA ORGANISER presents the next speaker and the four musicians:

PECHAKUCHA ORGANISER
(to the audience)

Our next speaker will take us on a journey into music. Or rather, he will at least try to enlighten us as to what happens when we have strong, unforgettable experiences with music. With him he has brought four musicians from [ensemble], who will play to us along the way. Please bid a warm welcome to the guitarist and composer [name] from [organisation]!

THE SPEAKER

It's been quite a few years since I last played the guitar. These days I'm only interested in music science research.

THE SPEAKER starts the metronome and gives the musicians the signal to play. He talks to the audience over the music.

EXT. PECHAKUCHA NIGHT

Et foredragssetup. På scenen står et lille bord med en klassisk, kegleformet metronom. På power point-præsentationen står der:

MUSIKKEN HAR ORDET
Lasse D. Hansen
[evt. koncertforeningens navn]

Publikum har hørt aftenens første fire-fem oplæg, og en PECHAKUCHA-ARRANGØR præsenterer nu den næste oplægsholder og de fire musikere:

PECHAKUCHA-ARRANGØR
(til publikum)

Vores næste taler vil tage os med på en rejse ind i musikken. Eller: Han vil i hvert fald prøve at gøre os klogere på, hvad der sker når vi har stærke, uforglemmelige oplevelser med musik. Han har medbragt fire musikere fra [ensemblets navn], der vil spille for os undervejs. Tag godt imod guitaristen og komponisten [skuespillers navn] fra [koncertforeningens navn]!

OPLÆGSHOLDEREN

Det er efterhånden mange år siden, jeg sidst spillede guitar. Nu interesserer jeg mig kun for musikvidenskabelig forskning.

OPLÆGSHOLDEREN starter metronomen og giver musikerne tegn til at spille. Han taler til publikum over musikken.

Elevator music, ♩ = 64

strings: sempre pizz. et stacc.
brass: sempre con sord. et stacc. winds: sempre stacc.

① (metr.)

② (metr.)

③ (metr.)

sampler

keyboard sound: piano

M.M. ♩ = 64

video 2: slideshow EXT.

5

①

(*p*)

②

(*p*)

③

p

THE SPEAKER
(to the audience)

Music exists in all cultures of the world in many different forms and it constantly develops in new directions. These simple facts help to explain why music means so much to humans. I research in music psychology, a field of study dealing with our experiences in connection with the act of listening to music.

Musik findes i alle kulturer verden over i mange forskellige former, og udvikler sig konstant i nye retninger. Disse simple fakta er det bedste bevis på musikkens betydning for mennesker. Jeg forsker i musikpsykologi, der som forskningsområde vil sige alt det, der handler om vores oplevelser i forbindelse med musiklytning.

sampl.

(*p*)

strings: sempre pizz. et stacc.
brass: sempre con sord. et stacc. winds: sempre stacc.

THE SPEAKER (CONT'D)
As music can vary infinitely, so too do our reactions to it. The same piece of music can elicit completely different reactions in

På samme måde som musikken kan variere i det uendelige, kan vores reaktioner på musikken også gøre det. Det samme stykke musik kan
skabe helt forskellige reaktioner hos

(MORE)

19

① *(p)*

② *(p)*

③ *(p)*

THE SPEAKER (CONT'D)

different people, and a person can react differently to the same piece of music on different occasions. Individual factors, such as how you feel, how accustomed you are to listening to music, if you are familiar with the music already, what your taste in music is, what type of personality you have, and many other details

forskellige mennesker, og den samme person kan reagere forskelligt på det samme stykke musik ved forskellige lejligheder. Individuelle faktorer - såsom hvordan du har det, hvor vant du er til at lytte til musik, om du kender musikken på forhånd, hvad din musiksmag er, hvilken type personlighed du har og en masse andre

(MORE)

sampl. *(p)*

keyboard sound: piano

26

①

(p) mf

②

(p) mf

③

(p) mf

THE SPEAKER (CONT'D)

can all play a large and sometimes crucial role in how you react when listening to music. In a similar way, the experience can be influenced by the particular situation you are in. For instance, where and when you hear the music - at home, in your car, at a concert, during the day, in the evening

ting - kan spille en stor og somme tider helt afgørende rolle for hvordan du reagerer når du lytter til musik. På en tilsvarende måde kan oplevelsen påvirkes af den specifikke situation du befinder dig i, for eksempel hvor og hvornår du hører musikken - hjemme, i din bil, til koncert, i løbet af dagen, om aftenen

(MORE)

saml.

(p) mf

33

①

②

③

(mf)

(mf)

THE SPEAKER (CONT'D)

- if the acoustics are good or bad, and if you are alone, or together with others. The experience is therefore determined by a complex combination of elements.
- om akustikken er god eller dårlig og om du er alene eller sammen med andre. Oplevelsen er således bestemt af et komplekst samspil af faktorer.

A female voice humming along with the music. The light and slideshow are unstable for a moment.
En kvindestemme nynner med på musikken. Samtidig klumper lyset og slideshowet.

His mobile phone rings.
Hans mobiltelefon ringer.

sampl.

(mf)

8^{vb}

light 2: overexposed presentation light
sound 1: humming voice fading in ...

sound 1 (cont'd): ... telephone signal fading in

sound 1 (cond't): ... telephone ringing

39

① *mp*

② *mp*

③ *mp*

He switches the phone off and places it on the table. THE SPEAKER (CONT'D)
Where was I?

Han slukker mobiltelefonen og lægger den fra sig på bordet. Hvor var jeg?

sampl. (pno.) (8vb)

(8vb)

(8vb)

(8vb)

(8vb)

(8vb)

(8).....

B

45

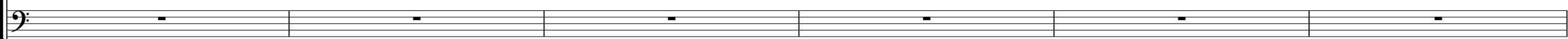
①



②



③



THE SPEAKER (CONT'D)

With all these different factors at play, it's obviously difficult to say anything specific about what it is that creates a good, strong musical experience. It is fundamentally an individual experience. However, different research projects highlight two primary functions of music: 1) to evoke a

Med alle disse forskellige faktorer i spil er det klart, at det er svært at sige noget generelt om hvad der skaber en god, stærk musikoplevelse, da det i alle tilfælde vil være meget individuelt. Forskellige forskningsprojekter peger dog på, at vi primært bruger musik til to ting: 1) til at komme i en

(MORE)

sampl.





(8)....]

light 1: standard presentation light

INT. INSIDE THE MUSIC

Inside the speaker's head. We hear his thoughts. We can sense 'reality' on the other side, as if experienced through a filter: He continues talking, but we cannot hear the exact words

Inde i OPLEGSHOLDERENS hoved. Vi hører hans tanker. Man kan fornemme "virkeligheden" på den anden side, som oplevet igennem et filter: Han snakker videre, men man kan ikke høre de konkrete ord.

C

"miming", play without any sound

51

① *(p)* *f* "miming", play without any sound

② *(p)* *f* "miming", play without any sound

③ *(p)* *f* "miming", play without any sound

THE SPEAKER (CONT'D)
 specific mood - and 2) to maintain a specific mood.
 bestemt stemning - og 2) til at forblive i en bestemt stemning.

Hints of the woman's voice again.
 Antydninger af kvindestemmen igen.

sampl. *(p)* *f* "miming", play without any sound

THE SPEAKER (V.O.) (inner monologue)
 No, not that one. Think- think of something else. It was going so well. Just smile.
 Nej, ikke den. Tænk på- tænk på noget andet. Nu går det lige så godt. Bare smil. (MORE)

light 2: overexposed presentation light (fading in)
 sound 2: humming voice fading in

amplification: mute
 keyboard sound: piano mute
 light 3: blurred presentation light

57

①

②

③

He smiles.

Han smiler.

He emphatically moves his hands.

Han bruger hænderne.

The phone rings again. It can be heard from inside the music.

Telefonen ringer igen. Den kan høres fra indersiden af musikken.

sound 3 (cont'd):

THE SPEAKER (V.O.) (inner monologue)

And remember to gesticulate to emphasise your points.

Og husk at bruge hænderne til at understrege pointerne.

My phone! Why don't I turn it off?

Min telefon! Hvorfor slukker jeg den ikke?

(MORE)

⑧

sound 3 (cont'd): ... telephone ringing

64

①

②

③

THE SPEAKER (V.O.) (inner monologue)

sound 3 (cont'd):

Now they will all realize that I haven't even written the music myself. I just rewrote my ring tone. Four musicians from [ensemble] are playing my ring tone. Why can't I ever create something original? This is pathetic! (he wonders) Where am I?

Nu opdager de alle sammen at jeg slet ikke har fundet på musikken selv. Jeg har bare skrevet lidt om på min ringetone. Der står fire musikere fra [ensembllets navn] og spiller min ringetone. Hvorfor kan jeg aldrig finde på noget originalt? Det er ynkeligt! Hvor er jeg?

(8)

D

EXT. PECHAKUCHA NIGHT

E

INT. INSIDE THE MUSIC

F

EXT. PECHAKUCHA NIGHT

69

①

②

③

"miming", play without any sound

"fade in" *mf* "fade out"

"miming", play without any sound

"fade in" *mf* "fade out"

"miming", play without any sound

"fade in" *mf* "fade out"

Errm...

Øhh...

The female voice is now very clear.

Kvindestemmen er nu meget tydelig.

THE SPEAKER (confused)

"miming", play without any sound

sound 4: THE SPEAKER (V.O.) (inner monologue)

What's wrong with the music? Okay, concentrate!

Hvad er det med musikken? Okay, koncentrer dig!

instr. amplification: unmute

keyboard sound: piano unmute

light 1: standard presentation light

instr. amplification: mute

keyboard sound: piano mute

light 3: blurred presentation light

④

⑤

THE SPEAKER

My research is based on these

Min forskning tager udgangspunkt i disse

(MORE)

sound 5: My research is based on- (V.O. fade out)

Min forskning tager udgangspunkt i- (V.O. fade out)

instr. amplification: unmute

amplification reverb: cresc. in 6,5 sec. to sub. *n*

keyboard sound: piano unmute

light 1: standard presentation light

77

① *(mf)*

② *(mf)*

③ *(mf)*

THE SPEAKER (CONT'D)

two considerations: that mentally, music can move us from one place to another, but at the same time it can keep us in a specific place where we wish to stay.

to betragtninger: at musikken kan kan flytte os fra ét sted til mentalt sted til et andet, men at den samtidig kan fastholde os et bestemt sted hvor vi ønsker at blive.

(MORE)

saml.

⑧ ----|

84

The musical score consists of four staves. Staves 1, 2, and 3 are for a piano (pno.) and are marked with dynamics *mp* and *(mf)*. Staff 4 is for a sample (sampl.) and is marked with *(mf)*. The score is in 2/2 time and features a complex melodic line with many slurs and ties. The piano part has a steady rhythm of eighth notes. The sample part has a more melodic, flowing line. The score is divided into two systems by a double bar line. The first system contains measures 1 through 10, and the second system contains measures 11 through 16. The score ends with a double bar line after measure 16.

THE SPEAKER (CONT'D)

Many people therefore describe that they experience a loss of the sense of time and space when they listen to music or have great emotional experiences with music, and that they can almost feel that they are able to disappear into the music and away from their own reality.

Mange mennesker beskriver derfor at de oplever at miste fornemmelsen af tid og rum når de lytter til musik eller har store følelsesmæssige oplevelser med musik, og at de på den måde nærmest føler at de kan forsvinde ind i musikken og væk fra den virkelighed de befinder sig i.

G Quasi senza misura*)

strings:

● = pizz.
○ = arco

①

91

sempre sim.

Place the fermata over a new note for every repeat until OPLÆGSHOLDEREN has finished his line, then do a last repetition and wait at a last fermata for sampl. to cue **H**

strings:

● = pizz.
○ = arco

②

sempre sim.

Place the fermata over a new note for every repeat until OPLÆGSHOLDEREN has finished his line, then do a last repetition and wait at a last fermata for sampl. to cue **H**

He slowly disappear into the music. The slideshow image splits. The metronome beats progressively slower.

Han forsvinder langsomt ind i musikken. Slideshowets billede splittes. Metronomen slår gradvist langsommere.

THE SPEAKER (CONT'D)

And this also applies to music to which we have already formed a certain emotional attachment. Because even when the music does not play any longer, we humans have the exclusive ability to imagine music and to replay it for ourselves, in the same way as we are able to replay memories.

Og dette kan også gælde musik, som vi allerede har dannet en særlig følelsesmæssig tilknytning til. For selv når musikken ikke længere spiller har vi mennesker som de eneste levende væsener evnen til at forestille os en musik og genspille den for vores indre øre, på samme måde som vi kan genspille minder fra vores hukommelse.

(MORE)

sampl.

①

sempre sim.

amp. reverb: small room
M.M.: rit. to ♩ = 0
light 4: fragmented light
sound 6: room
video 3: slideshow INT. I

*) In the **Quasi senza misura** sections the tempo and the note lengths are only indicative. Each player performs their part as gliding away from the others. Changes in tempo (*accel.* and *rit.*) are performed individually.

**) Fermatas are sustaining the note lengths between the double and the quadruple length.

LEAVE THE STAGE

This page should be learned by heart by the musicians.

When THE SPEAKER's speech is interrupted the musicians should leave the stage to take their alternate positions surrounding the audience while playing.

92

①

②

③

strings:
● = pizz.
○ = arco

The metronome has now stopped completely.

Metronomen er nu gået helt i stå.

THE SPEAKER (CONT'D)

We all know the feeling of having a song stuck in our heads that we cannot forget.

Vi kender alle sammen det, at vi har fået en sang på hjernen, som vi ikke kan glemme-

He looks around confused.

Han kigger sig forvirret omkring.

What is happening with the music?

Hvad sker der med musikken?

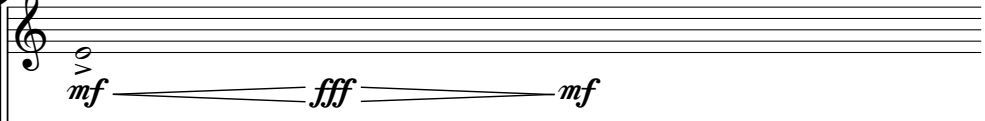
(MORE)

sampl.

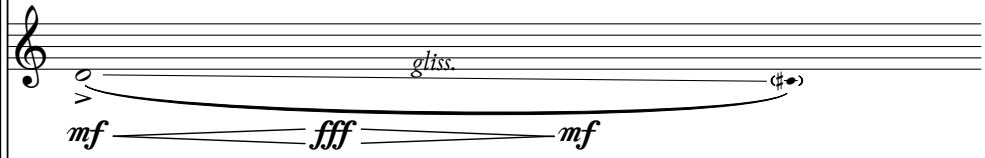
*) Fermatas are sustaining the note lengths between the double and the quadruple length.

93

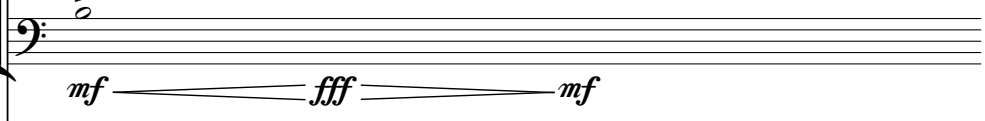
①



②



③

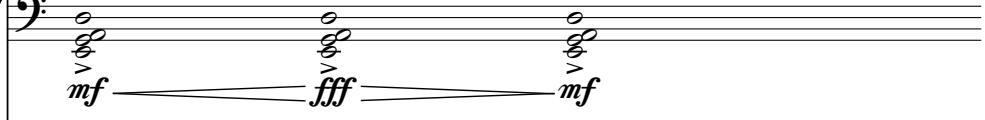


A loud music. He ducks.

En kraftig musik. Han dukker sig.

sampl.

(pno.)



light 5: overexposed fragmented light

video 4: slideshow INT. II

sound 7: room

94

①

sempre sim.

p f p f p f

wait for ③ to cue bar 95

②

sempre sim.

p < f p < f p < f p < f p < f

wait for ③ to cue bar 95

③

sempre sim.

p < f p < f p < f p < f p < f

gliss. ö

when everyone is finished cue bar 95

mf

THE SPEAKER (to the musicians)
Hey? Where are you going?
Hallo? Hvor skal I hen?

light 6: fragmented light

sempre sim.

p f p f p f

wait for ③ to cue bar 95

mf

95

A tempo, ♩ = 64

Quasi senza misura*)

wait for ③ to cue bar 97

①

gliss.

ppp ————— *ff*

②

ppp ————— *ff*

wait for ③ to cue bar 97

③

(mf) ————— *ff* *p* < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f* *mf*

when everyone is finished
cue bar 97

sampl.

(mf) ————— *ff* *p* ————— *f* *p* ————— *f* *mf*

wait for ③ to cue bar 97

M.M.: ♩ = 64

amp. reverb: *n*

light 7: overexposed fragmented light

sound 8: room + humming voice

video 5: slideshow INT. III

♩ = 32 (in 5.5 sec.)

large hall (in 5.5 sec.)

fragmented light (in 5.5 sec.)

97

A tempo, ♩ = 64

①

ppp ————— *fff*

slide loosely between pitches

②

mf ————— *fff* *p* ————— *f* *p*

slide loosely between pitches

③

(mf) ————— *fff* *p* < *f* *p* ————— *f*

sampl.

(mf) ————— *fff* *p* ————— *f*

M.M.: ♩ = 64

amp. reverb: *n*

light 7: overexposed fragmented light

sound 9: room + humming voice

video 6: slideshow INT. IV

♩ = 0 (in 11 sec.)

large hall (in 5.5 sec.)

fragmented light (in 5.5 sec.)

99

①

p *f* *p* *f* *sempre sim.*

②

p *f* *p* *f* *sempre sim.*

③

p *f* *p* *f* *sempre sim.*

		(to himself)
THE SPEAKER		
Hello, I-	<i>He walks around confusedly.</i>	Okay. Think- think of, erm...
Hallo, jeg-	<i>Han går forvirret rundt.</i>	Okay. Tæk på- tæk på, øhm...

The image displays a musical score for the song "The Rose Tree". It consists of two systems of music. The first system features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a half rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by another half rest, then another series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The final measure of the first system contains a half note G4 and a half rest. The piano accompaniment in the first system starts with a whole note G3, followed by a whole note A3, and then a whole note B3. The second system continues the vocal line with a half rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by another half rest, then another series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The final measure of the second system contains a half note G4 and a half rest. The piano accompaniment in the second system starts with a whole note G3, followed by a whole note A3, and then a whole note B3. The score includes dynamic markings of *p* (piano) and *f* (forte) for the vocal line, and a *sempre sim.* (sempre similes) marking for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4.

①

100 ♩ = ca. 32 poco accel.

(accel.) ♩ = ca. 64 poco rit.

Follow OPLÆGSHOLDEREN and continue on »... og uuud.«

②

♩ = ca. 32 poco accel.

(accel.) ♩ = ca. 64 poco rit.

Follow OPLÆGSHOLDEREN and continue on »... og uuud.«

③

①

♩ = ca. 32 poco accel.

(accel.) ♩ = ca. 64 poco rit.

Follow OPLÆGSHOLDEREN and continue on »... og uuud.«

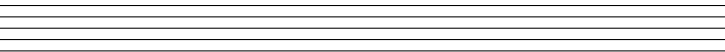
THE SPEAKER (recognizes the humming female voice in the music)
No, not that one! Erm... Think about something else. Think about- how does it go? *Deep breath.*

Nej, ikke den! Øhm... Tænk på noget andet. Tænk på- hvordan er det nu den lyder? *Dyb indånding.*

"Don't let your thoughts roll away like a snowball. They will turn into an avalanche if you don't stop them. Concentrate on your breathing. Feel the contact between neck and pillow"... oh, right. "Breathe in..."

"Lad ikke tankerne trille af sted med dig som en snebold. Den vil blive en lavine, hvis du ikke stopper dem. Koncentrer dig om dit åndedræt. Mærk kontaktfladen mellem nakke og hovedpude" ... nå ja. "Ånd ind ..."

saml.



M.M.: *accel.* to ♩ = 58

light 8: overexposed fragmented light

sound 10: humming voice fading in

101

Senza misura $\text{♩} = \text{ca. 4 sec.}$

1

p

2

p

3

p

THE SPEAKER

"... aaaand out. Now, slowly you will feel..."

"... og uuud. Du vil nu langsomt føle..."

sound 11:

MUM

Now, slowly you will feel your body becoming heavier.

Du vil nu langsomt føle, at din krop bliver tungere.

light 6: fragmented light

video 7: slideshow (INT. V)

102

1

sim.

2

sim.

3

sim.

sound 11 (cont'd):

MUM

sim.

You will feel how all your body weight pulls you towards the contact area. You will become calm.

Du vil mærke hvordan hele kroppens vægt trækker dig ned mod kontaktfladen. Du vil blive rolig.

sampl.

I

INT. INSIDE THE LULLABY

Mum?
Mor?

THE SPEAKER

THE SPEAKER
But, the presentation?
Jamen oplægget?

104

sound 13 (cont'd):

MUM (as to an infant)
There, there, just lie down to sleep.
Så, så, så, læg du dig bare til ro.

MUM (as to an infant)
Shh, shh, shh, shh.
Shh, shh, shh, shh.

amp. reverb: small room
light 10: lullaby
sound 13: lullaby
video 9: lullaby



THE SPEAKER (on the verge of falling asleep)
And the music... It's all... I don't understand?
Og musikken... Den er helt... Jeg forstår det ikke?

THE SPEAKER (yawns)
...just three more minutes.
...bare tre minutter mere.

105

sound 13 (cont'd):

MUM (as to an infant)
Go to sleep...
Fald til rooooo...

M.M. $\text{♩} = 0$ *accel. poco a poco* M.M. $\text{♩} = 64$

106 strings: arco

①

ppp

When the metronome finds a steady tempo,
slide loosely between pitches

strings: arco

②

ppp

When the metronome finds a steady tempo,
slide loosely between pitches

strings: arco

③

ppp

When the metronome finds a steady tempo,
slide loosely between pitches

Metronome starts beating, gradually faster and faster.

Metronomen begynder at slå, gradvist hurtigere og hurtigere.

THE SPEAKER (he wakes up again slowly and recognizes the music) (childlike)
There it is. That's my music! Listen! Mummy...?!

Der er den. Det er min musik! Prøv at hør! Moar...?!

keyboard sound: piano

ppp

sound 13 (cont'd): THE SPEAKER (V.O.)
(the PechaKucha talk heard from the music)
... a part of the research showed that, among other things, music is one of the best tools against insomnia...
... En del af forskningen viste blandt andet at musik er et af de bedste hjælpemidler mod søvnbesvær ...

M.M.: *accel.* to $\text{♩} = 64$

amp. reverb: large room
sound 14: humming voice fading in
video 10: humming voice + jazz ballad

J

INT. INSIDE THE JAZZ BALLAD RECORD

strings: sempre pizz.
ord.

109

①

(mf) *fff*

②

(mf) *fff*

③

(mf) *fff*

Senza misura

THE SPEAKER (he recognizes the woman's voice, humming again)

No! Not that one. Think about something else.

Nej! Ikke den. Tænk på noget andet.

He tries frantically to move away from the woman's voice. The music is interrupted by a phonograph needle that exceeds the plate. Out of the scratchy phonograph sound a new music gradually evolves: a nostalgic string orchestra plays the prelude to a jazz ballad.

Han prøver panisk at bevæge sig væk fra kvindestemmen. Musikken afbrydes af en grammofoonål, der skrider af pladen. Ud af den skrattende grammofoonlyd samles gradvist en ny musik: Et nostalgisk strykeorkester spiller forspillet til en jazzballade.

sampl.

(mf) *fff*

sound 14 (cont'd): MUM

Ja, ligesom da du var lille. Der afledte du også altid de grimme tanker med musik.

Yes, just like when you were little. Back then you also always distracted yourself from the ugly thoughts with music.

light 11: lullaby overexposed

amp. reverb: small room

M.M.: $\text{♩} = 0$

light 10: lullaby

THE SPEAKER (awkward as a teenager)
No, mum, not that one.
Nej, mor, ikke den.

THE SPEAKER
Mum, honestly. It's so many years ago.
Mor, helt ærligt. Det er så mange år siden.

112

sound 14 (cont'd):

MUM

Do you remember it?

Kan du huske den?

MUM

You always heard it when you were afraid of something. Then you sat under your covers all alone, humming along and immersed yourself in the music. Oh, what is it called?

Du hørte den altid når du var blevet bange for et eller andet. Så sad du under dynen helt alene og nynnede med og lod dig opsluge af musikken. Årh, hvad er det nu den hedder?

light 12: jazz ballad

Jazz ballad, $\text{♩} = 58$
molto legato e vibrato
vln. and vla.
p

poco rit.

A tempo

poco rit.

String orchestra (sound)

vlc. and cb., pizz.

f

p

mf

p

120

①

furious
mf

②

furious
mf

③

furious
mf

(pno.) *furious*
mf

sound 14 (cont'd):

MUM

THE SPEAKER
'Likes', mum. With an s. 'She likes to dance'.
"Likes", mor. Med s. "She likes to dance."

Here is the chorus. Now I remember! SHE LIKE TO DANCE!
Nu kommer omkvædet. Nu kan jeg huske det! SHE LIKE TO DANCE!

M.M.: ♩ = 64
light 13: jazz ballad
overexposed

M.M.: ♩ = 0
light 12: jazz ballad

Colla parte, ♩ = 50

rit.

A tempo, ♩ = 58

THE JAZZ SINGER
(sound)

[mumbling]

She like to dance. And I... [mumbling]

String orchestra
(sound)

p

mf

mp

mf

mp

mf

p

pp

pp

pp

sim. (contine through bars 132-158)

*) Stretch pitch slightly in either direction.



sound 14 (cont'd):

MUM

I DON'T THINK OF WHAT I'M LOSING BY CONSTANTLY REFUSING TO DANCE WITH HER.

I DON'T THINK OF WHAT I'M LOSING BY CONSTANTLY REFUSING TO DANCE WITH HER.

THE JAZZ SINGER
(sound)

132

her ... sweet ro - mance. ... I don't think of what I'm lo - sing by con - stant - ly re - fu - sing to

String orchestra
(sound)

pp *pp* *cresc.*

THE SPEAKER
Isn't that from another song?

Er det ikke fra en anden sang?

The female voice suddenly pops up again and sings another melody that does not fit into the jazz ballad. He hardly can't take it and covers his ears in panic.

Kvindestemmen dukker pludselig op igen og synger en anden melodi, der ikke passer ind i jazzballaden. Han holder det næsten ikke ud og tager sig til ørene i panik.

THE SPEAKER

Okay, think! Think of something else. Think of, erm... "Your arms are getting gradually heavier. Feel the contact between"-

Okay, tænk! Tænk på noget andet. Tænk på, øhm... "Dine arme bliver gradvist tungere. Mærk kontaktfladen mellem"-

rit. A tempo, seasick

THE JAZZ SINGER
(sound)

141

dance with her. She like to sing. And I [mumbling] the love she bring. [mumbling]

String orchestra
(sound)

mf *mp* *p* *pp* *fffpp* *fff* *pp* *fffpp*

gliss. *gliss.* *gliss.*



THE JAZZ SINGER
(sound)

152

I don't think of what I'm lo - sing by con - stant - ly re - fu - sing to hear her...

String orchestra
(sound)

THE SPEAKER
"Feel the contact between floor and"...
"Mærk kontaktfladen mellem gulv og" ...

rit.

K

INT. INSIDE THE GUITAR SONG

159

Senza misura

THE SPEAKER
... guitar.
... guitar.

THE EX-GIRLFRIEND
What kind of guitar is that you've got?
Hvad er det for en guitar, du har dér?

THE SPEAKER
He are reluctant. He will not give in to memory.
Han holder igen. Han vil ikke give efter for mindet.

THE SPEAKER
You know I can't do it while you're here.
Du ved godt at jeg ikke kan når du er her.

sound 15:

picture 2: blackout
light 14: campfire

160

THE EX-GIRLFRIEND
Don't you remember? I asked you: "What kind of gui-"
Kan du ikke huske det? Jeg spurgte dig: "Hvad er det for en guit-"

THE SPEAKER (interrupts her)
Wasn't it me who first said: "I know your voice. It reminds me of something I've heard before"?
Sagde jeg egentlig ikke først: "Jeg kender din stemme. Den minder mig om noget, jeg har hørt før"?

THE SPEAKER

Well, it worked. I thought it was poetic.

Den virkede da. Jeg tænkte at det var poetisk.

161

THE EX-GIRLFRIEND

sound 17: That was probably the worst chat-up line I've ever heard. I think I chose to ignore it.

Det er nok den dårligste scorereplik, jeg har fået. Den valgte jeg vidst at overhøre.



THE SPEAKER (instinctively, without thinking. As if controlled by the memory)

What, this? It's just a normal Spanish guitar.

Nå, den her? Det er bare sådan en almindelig spansk guitar.

162

THE EX-GIRLFRIEND

sound 18: But then I asked: "What kind of guitar is that you've got?"

Men så spurgte jeg: "Hvad er det for en guitar, du har dér?"



A sudden, temperamental guitar chord sounds and he is shocked.

En pludselig, temperamentsfuld guitarakkord lyder, og han får et chok.

THE SPEAKER (he recognizes the memory that controls him)

It's been quite a few years since I last played the guitar. These days I'm only interested in music science research.

Det er efterhånden mange år siden, jeg sidst spillede guitar. Nu interesserer jeg mig kun for musikvidenskabelig forskning.

163

sound 19: THE EX-GIRLFRIEND

Won't you play for me?

Giver du ikke et nummer?

sound 19 (cont'd): hectic spanish sounding guitar chord

THE EX-GIRLFRIEND

sound 20: Oh-

Nå-

sim. (continue through bars 165-188)

video 11: guitar humming

She starts to hum. He raises his arms as if holding an invisible guitar, still against his will and controlled by the music and the memory. He accompanies involuntarily her humming on the air guitar.

Hun begynder at nynne. Han hæver, stadig mod sin vilje, styret af musikken og mindet, armene som holdte han en usynlig guitar. Han akkompagnerer ufrivilligt hendes nynnen på luftguitaren.

THE EX-GIRLFRIEND
(sound)

165 $\text{♩} = 50$
[humming]
p

Guitar
(sound)
l.v.
p

THE EX-GIRLFRIEND
(sound)

173
mp *ff* *p* rit.

Guitar
(sound)
mp *ff* *p*

sound 20 (cont'd):

THE EX-GIRLFRIEND
Is there no more? Was that it?
Er der ikke mere? Var det det?

THE SPEAKER
It's not any longer than that.
Den er ikke længere.

A tempo

Guitar
(sound)
l.v.
(*p*) *mp*

189

①

②

③

THE SPEAKER

The problem with this melody is that it is too resolved. There's nothing pointing onwards. It sort of just ends and then starts again. I don't know what to do with that ending.

Problemet med den melodi er, at den er for afsluttet. Der er ikke noget, der peger videre. Den slutter ligesom bare og så starter den forfra. Jeg ved ikke hvad jeg skal stille op med den slutning.

THE EX-GIRLFRIEND

Do you wanna dance?

Vil du danse?

sim. (continue through bars 197-241)

Guitar (sound)

(mp)

rit.

strings: arco

p *fff* *p*

strings: arco

p *fff* *p*

strings: arco

p *fff* *p*

gliss.

Ja!

Ja!

sound 20 (cont'd): THE EX-GIRLFRIEND

There were no nostalgic strings. Just the two of us and your guitar. They don't belong in this memory.
Der var ingen nostalgiske strygere. Kun os to og din guitar. De hører ikke til i det her minde.

A tempo

THE SPEAKER

They are my memories. This is how I would like to remember them. I am the composer.
Det er mine minder. Det er sådan, jeg gerne vil huske det. Det er mig, der er komponisten.

197

Guitar (sound)

String orchestra (sound)

p

p arco *pizz.* *sim.*

GΔ *F#m7* *Em7* *FΔ*

sound 20 (cont'd): THE EX-GIRLFRIEND

And anyway, you didn't say yes. You said no, as always. You remember wrongly.
Og du sagde i øvrigt heller ikke ja. Du sagde nej, som du altid gjorde. Du husker forkert.

THE SPEAKER

But the music is real, right?
Men musikken er da virkelig, er den ikke?

THE EX-GIRLFRIEND

Where are you?
Hvor er du?

poco rit.

205

Guitar (sound)

String orchestra (sound)

mp *mf* *f* *ff* *pp*

Bbmaj7(#11) *Bm7(b5)* *Em7* *A9*

mp cresc. *f* *pp*

mp cresc. *f* *pp*

THE SPEAKER
I don't know. I think I disappear into
the music again.
**Jeg ved det ikke. Jeg tror jeg
forsvinder i musikken igen.**

THE EX-GIRLFRIEND
You've always been lost in the music.
Du har altid været væk i musikken.

THE SPEAKER
Excuse me?
Hvad?

THE EX-GIRLFRIEND
You've alsic ben loon ist musen.
Du har alsikken våket i musid.

THE SPEAKER
What are you doing to the music? It doesn't make sense?... No!(thinks to himself) Remember
the music! Okay, think, think. There was a
**Hvad gør du ved musikken? Det giver jo ingen mening? ... Nej!(til sig selv) Husk musikken!
Okay, tænk, tænk. Der var en**

sound 20 (cont'd):

213 A tempo

THE EX-GIRLFRIEND
(sound)

Guitar
(sound)

String orchestra
(sound)

individual oscillations, slow glissandos
between random high notes

gliss.

gliss.

pp

A⁹

6

Is

pp

mf

mf

mf

mf

pizz. individual "dropping" rhythms

scratch sound, excessive string pressure,
strings damped with l.h.

mf

scratch sound, excessive string pressure,
strings damped with l.h.

mf

pizz. individual "dropping" rhythms

pizz. individual "dropping" rhythms

Bartók pizz.

THE SPEAKER
[mentions ①] and a... There was a ①... and a ②... and a ③... and a piano! And they played... erm... What are you doing?! That's not how the music sounded. It is you who don't want to remember it!
[nævner instrument ①] .. og en ② .. og en ③ .. og et klaver! Og de spillede ... øhm ... Hvad gør du?! Sådan lød musikken ikke. Det er dig, der ikke vil huske den!

[illegible]

[illegible]

THE SPEAKER

Why am I even talking to you? You're not even there. It's the memory of you I'm talking to. And the more I talk to you, the further I drift from the real you. I make myself believe that I know who you are. That you are the one I know best - But it's pointless. You're not here anymore. It's over!

Hvorfor taler jeg overhovedet til dig? Du er her jo ikke. Det er jo mindet om dig, jeg taler til. Og jo mere jeg taler til dig, jo fjernere kommer jeg den virkelige dig. Jeg bilder mig selv ind, at jeg ved hvem du er. At du er den, jeg kender allerbedst - men det er jo meningsløst. Du er her jo ikke længere. Det er slut!

[illegible]

①

239

strings: pizz.

individual "dropping" rhythms

fff

Sliding upward in an undetermined number. Just keep going.

39

②

239

strings: pizz.

individual "dropping" rhythms

fff

Sliding upward in an undetermined number. Just keep going.

③

239

strings: pizz.

individual "dropping" rhythms

fff

Sliding upward in an undetermined number. Just keep going.

239

THE EX-GIRLFRIEND

sound 20 (cont'd): Yes! Over!
Ja! Slut!

8

M.M.: accel. to ♩ = 128, then rit. to ♩ = 0
light 16: campfire overexposed (4 sec.)

THE EX-GIRLFRIEND (sound)

fff

Guitar (sound)

individual "dropping" rhythms

fff

Light finger pressure, sliding upward in an undetermined number. Just keep going.

String orchestra (sound)

scratch sound

individual "dropping" rhythms

pizz.

fff

Light finger pressure, sliding upward in an undetermined number. Just keep going.

scratch sound

individual "dropping" rhythms

pizz.

fff

Light finger press, sliding upward in an undetermined number. Just keep going.

N INT. INSIDE THE SILENCE

He is in a no man's land. The music is gone. Everything is dark. He stands in a powerful spotlight and tries to remember the music.
Han befinder sig i et ingenmandsland. Musikken er væk. Alt er mørkt.
Han står i et kraftigt spotlys og forsøger at huske musikken.

241

Senza misura

THE SPEAKER (a relieved breath)
Okay, there was a...
Okay, der var en...

He cannot remember the instrument.
Han husker ikke instrumentet.

There was a... The four musicians were... Were there four?
Der var en... De fire musikere var... Var de fire?

sampl.

15ma

amp. reverb: large room

video 12: blackout (still)

sound 21: room

light 17: spotlight

THE SPEAKER (he thinks)
Remember the music!
Husk musikken!

Silence.
Stilhed.

(he closes his eyes)
Think, think, think, think, think, think, think of her voice.
Tænk, tænk, tænk, tænk, tænk, tænk, tænk på hendes stemme.

An echo of the woman's voice.
Et ekko af kvindestemmen.

sampl.

(15)

video 13: short buildup

sound 22: pre-echo voice

light 18: quick blackout

O EXT. PECHA KUCHA NIGHT, FLASHBACK

Flashback to earlier that night. A FEMALE SPEAKER from previous emerges on stage in exactly the same place as before after a brief blackout. The slideshow shows a recognizable image from her actual presentation.
Flashback til tidligere på aftenen. EN KVINDELIGE OPLÆGSHOLDER fra tidligere dukker efter et kort blackout op på scenen på nøjagtig samme sted som før. Slideshowet viser et genkendeligt billede fra hendes faktiske oplæg.

243

A FEMALE SPEAKER
(completely identical to earlier that night)
[quotation from her actual presentation]
[replik fra hendes faktiske oplæg]

THE SPEAKER (interrupts her)
But you're not-? Sorry, have you seen the music? Or heard her, I mean? I think the music is over.
Jamen, du er jo ikke-? Undskyld, har du set musikken? Eller hørt hende, mener jeg? Jeg tror musikken er slut.

sampl.

(15)

amp. reverb: off

video 14: [slide from her actual presentation] (still)

light 3: blurred presentation light

P

INT. INSIDE THE SILENCE, FLASHFORWARD

Within a heartbeat he is left in the dark and the intense spotlight.
I løbet af et splitsekund tilbage i mørket og det kraftige spotlys.

Another echo.
Endnu et ekko.

THE SPEAKER (out of breath)
What? Hello?
Hva? Hallo?

(imitates THE EX-GIRLFRIEND's voice)
Erm... "What kind of guitar is that you've got?"
Øhm... "Hvad er det for en guitar, du har dér?"

He closes his eyes. Silence.
Han lukker øjnene. Stilhed.

244

sampl.

sound 23: pre-echo voice II

amp. reverb: large room

video 15: blackout (still)

light 17: spotlight

THE SPEAKER (parodies his own youth voice)
"What, this? It's just a normal Spanish guit-"
"Nå, den her? Det er bare sådan en almindelig spansk guit-"

Deep breath.
Dyb indånding.

(fast talking, manifesting and persistent)
"Music exists in all cultures of the world in many different forms and it constantly develops in new directions. These simple facts help to explain why music means so much to humans. I research in music psychology, a field of study dealing with"...

"Musik findes i alle kulturer verden over i mange forskellige former, og udvikler sig konstant i nye retninger. Disse simple fakta er det bedste bevis på musikkens betydning for mennesker. Jeg forsker i musikpsykologi, der som forskningsområde vil sige"...

sampl.

He looks around the room, searchingly.
Han kigger søgende rundt i rummet.

THE SPEAKER
Hello?
Hallo?

He waits for a reply.
Han afventer.

Erm, helloooo?
Øhm, hallooo?

(shouting)
Hello!!
Hallo!!

sampl.

The echo becomes a deep frequency evolving to the sound of every mobile phone in the hall ringing. They are gradually increasing until:

Ekkøet bliver til en dyb frekvens, der udvikler sig til lyden af hele salens mobiltelefoner, der ringer. De bliver gradvist kraftigere indtil:

Q EXT. PECHAKUCHA NIGHT

Back in presentation room where he started. The slideshow are focusing. The musicians are back and plays without any sound. Only a high pitched tone is heard. A MUSICIAN pokes him on the shoulder.

THE SPEAKER turns off the phone and places it on the table.

OPLÆGSHOLDEREN slukker telefonen og lægger den på bordet.

Tilbage i oplægssalen, hvor han startede. Man blændes af slideshowet, der stiller skarpt. Musikerne er tilbage og spiller lydløst. Kun en høj hyletone høres. EN MUSIKER prikker ham på skulderen.

246

musl.

amp. reverb: small room

video 16: EXT. PechaKucha Night

sound 24: telephone ringing + pre-echo voice

sound 24 (cont'd):

A MUSICIAN (V.O.)

Excuse me? Your phone's ringing.

Undskyld? Din telefon ringer.

light 19: overexposed presentation light (fade to standard presentation light in 20 sec.)

A MUSICIAN points at the PowerPoint presentation.
EN MUSIKER peger på Power Point-præsentationen.

248

musl.

sound 24 (cont'd):

THE SPEAKER (V.O.)

Where was I?

Hvor var jeg?

A MUSICIAN (V.O.)

Last slide.

Sidste billede.

THE SPEAKER (V.O.)

If you would like to know more, you can get hold of me on this infor-

Hvis I har lyst til at vide mere, kan I kontakte mig på disse oplys-

He is interrupted by the metronome which slowly begins to tick again by itself.
Han afbrydes af metronomen, der langsomt begynder at slå igen af sig selv.

M.M. ♩ = 64
When the metronome finds a steady tempo

249

musl.

M.M.: accel. to ♩ = 64

sound 25: room -> music

light 20: grand, big exposed (fade in 8 seconds)

251

Hold each phrase for breath length, ignoring metronome beat

strings: arco

①

fading in, mixing with ringing sound

ppp

pp

p

accel. poco a poco

②

Player ① signals player ② to take over line, as a continuous breath.

ppp

pp

p

accel. poco a poco

strings: arco

③

Player ② signals player ③ to take over line, as a continuous breath.

ppp

pp

p

accel. poco a poco

sampl.

(15)



(accel. poco a poco)

①

(p) mp

mf

(accel. poco a poco)

②

(p) mp

mf

(accel. poco a poco)

③

(pp) p

mp

sampl.

(15)

amp. reverb: off
M.M.: $\text{♩} = 0$
video 17: blackout
sound 26: humming voice + guitar echo
light 18: blackout