



UNIVERSITY OF GOTHENBURG  
ACADEMY OF MUSIC AND DRAMA

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# COMPOSITION DIARY

Song Of Myself

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*I would like to give my most special thanks to my adviser*

*Harald Stenström;*

*Thank you for your amazing guidance and support!*

*I am also deeply grateful to the musicians that volunteered to play in the premiere of my piece on November 17<sup>th</sup> 2011.*

*Alberto García de León, Luigi Bozzolan and Lief Moxon;*

*This would not have come to light without you!*

## **A FEW WORDS OF INTRODUCTION**

This as an introduction to the reader about what is to be expected in the text and notes of this work. The way I decided to write my thesis is in a diary-like form. The reason why I chose this is because I wanted to document the process of how I compose a piece step by step, taking notes right away after my daily work. Please, notice that I am analysing the work of a composer as a form of research. This composer happens to be me, thus, I refer to myself constantly. My work is a subjective introspection of the process of composing.

I figured I would focus my thesis on one single composition; and so I decided to write a piece for electric cello, or better said an amplified cello. This way I could focus on my favorite thing, which is making new music. I decided to make something planned.

When I had the idea ready to cook in my head, I needed the ingredients and all of the seasoning to mix all together and well. So, I started to seek for different reasons to trigger my inspiration and outcome for my material. My first extra ingredient that popped out of my head was to have a recorded track playing along with the cello while executing the piece, this way the piece could have more ambience and some musical accompaniment. I also thought that it would be great if I could seek inspiration in a poem, this way I could also follow some pre-established direction. I chose Walt Whitman's Song of Myself, a poem I read over the summer of 2009 and liked a lot.

## **COMPOSITION PROJECT PLAN FOR AMPLIFIED CELLO, NARRATOR, PERCUSSION AND A TRACK PLAYER INSPIRED ON "SONG OF MYSELF" BY THE AMERICAN POET WALT WHITMAN (1819 – 1892)**

- Write music for cello. The instrument should be amplified and processed. Explain how you amplify your instrument.
- Choose a part of the poem that can inspire you to write the music.
- The music should resemble the poem and represent your feelings towards the poem.
- Write different themes that represent the poem's lines.
- Attach different effects to different themes in order to illustrate the music and blend it with the text. Explain why you have chosen these effects, how do they blend with the music, also explain the function of the effects.
- Use a track player that can accompany the cello while executing the music
- The track can play ambient and musical accompaniment.
- Try to find a recording or a narrator reciting the poem and record it.
- Record the piece, both cello and pre-recorded track, and, only pre-recorded track, so you can play the composition for an audience when you present your project.
- Write a diary to document your process.
- Record and write a part for the Percussion.

## **The Poet and the Poem:**

The following information was found on Wikipedia.com on November 15, 2011.

Link: [http://en.wikipedia.org/wiki/Walt\\_Whitman](http://en.wikipedia.org/wiki/Walt_Whitman)

**Walter "Walt" Whitman** (May 31, 1819 – March 26, 1892) was an American poet, essayist and journalist. A humanist, he was a part of the transition between transcendentalism and realism, incorporating both views in his works. Whitman is among the most influential poets in the American canon, often called the father of free verse. His work was very controversial in its time, particularly his poetry collection *Leaves of Grass*, which was described as obscene for its overt sexuality.

Link: [http://en.wikipedia.org/wiki/Song\\_of\\_Myself#cite\\_note-Greenspan-0](http://en.wikipedia.org/wiki/Song_of_Myself#cite_note-Greenspan-0)

**"Song of Myself"** is a poem by Walt Whitman that is included in his work *Leaves of Grass*. It has been credited as "representing the core of Whitman's poetic vision."

This particular poem has 52 songs, but I have limited myself to work only on the first one.

### **Song of Myself**

#### *Song 1*

#### **PARAGRAPH 1:**

*I celebrate myself, and sing myself,  
And what I assume you shall assume,  
For every atom belonging to me as good belongs to you.*

#### **PARAGRAPH 2:**

*I loafe and invite my soul,  
I lean and loafe at my ease observing a spear of summer grass.*

#### **PARAGRAPH 3:**

*My tongue, every atom of my blood, form'd from this soil, this air,  
Born here of parents born here from parents the same, and their  
parents the same,  
I, now thirty-seven years old in perfect health begin,  
Hoping to cease not till death.*

#### **PARAGRAPH 4:**

*Creeds and schools in abeyance,  
Retiring back a while sufficed at what they are, but never forgotten,  
I harbor for good or bad, I permit to speak at every hazard,  
Nature without check with original energy.*

**Week 1** (September 27<sup>th</sup> to October 3<sup>rd</sup> of 2010).

After presenting my idea to my thesis supervisor, Dr. Harald Stenström, I began working on my Piece.

I chose for the main theme of my work a tiny piece of music that I wrote ten years ago. More than a tiny piece, it is just eight bars of music, just an idea that never came to completion, so then, what better time than now, to develop my idea into my own Sonata, the seed into the offspring.

The reason why I chose this to be the Main theme for my work, is because I thought it would be great if I could represent the poet's words with my music, thus, since the poem's name is Song of Myself, I decided to be literal and use a "Song" that I "myself" wrote. This way it could literally be a Song of Myself. You can hear this on the 8<sup>th</sup> recording. The score of the music is on the upper part of Sketch Page 1.

### **PARAGRAPH 1**

To understand better the following information, please follow the music notation provided on Sketch Page 1.

I divided my main theme into three main figures in order to represent the poet's words better.

Figure A will represent the word "I" and everything related to "me", "myself" and so.

Figure B will represent the word "You", "your", "yourself" ....

The bass line represents the phrase: "Nature without check with original energy" since it is the "original energy" provided for "you" and "I", Figures B + A (The Main theme melody).

For the phrase: "For every atom belonging to me as good belongs to you" I use elements (notes = "atoms") from figures A + B ("me" + "you").

And to represent this phrase I alternate:

The First note of Figure A ("me) with the Last note of Figure B ("you")

Then,

The Second note of Figure A ("me) with the Second to Last note of Figure B ("you")

Then,

The Third note of Figure A ("me) with the Third to Last note of Figure B ("you")

And so on...

This I call Figure C.

Figure C has an alternative version, a slight variation of ranges and shapes from the original Figure C. This I leave for future options.

## EXPLANATION OF FIGURES:

**Figure A** = First half of the Main theme. It stands for expressions which refer to “me”.

**Figure B** = Second half of the main theme. It stands for expressions which refer to “you”.

**Figure C** = Mixed element of Figure A and Figure B. It stands for expressions which refer to “me and you”. It has two alterations: Figure C (Altered)<sup>1</sup> and Figure C (Altered)<sup>2</sup>.

**Figure C1** = It is the first half of *any* of the C Figures, be it Figure C, Figure C (Altered)<sup>1</sup> or Figure C (Altered)<sup>2</sup>.

**Figure C2** = It is the second half of *any* of the C Figures, be it Figure C, Figure C (Altered)<sup>1</sup> or Figure C (Altered)<sup>2</sup>.

**Figure D** = Sliding chords, material for paragraph 2. It stands for the words “*observing a spear of summer grass*”.

**Figure R** = Random pitch, material for paragraph 2. It stands for the words “*I lean and loafe at my ease*”

**Bass Line Figure**=it is the bass line of the Main theme. It appears in the cadenza, and stands for the words “*Original Energy*”.

**Week 2** (October 11<sup>th</sup> to 17<sup>rd</sup> of 2010).

This week I worked on the material for **paragraph 2** which has been coming out in my spare time while being bored in the practice room. For the words “I loafe and invite my soul...” I have been improvising a so called “Random pitch” passage, which means that no specific notes are necessary to illustrate the effect that I am looking for here. Only the motion of the pitch is what matters ... not the notes. This is to illustrate what the poetry means to me. In other words, I think Walt Whitman is giving us a sense of “letting life be” : to “lean and loafe at my ease”.

## PARAGRAPH 2

To understand better the following information, please follow the music notation provided on Sketch Page 1.

I represent this on my instrument by moving my fingers randomly over the fingerboard trying to follow the shape and rhythm of the main theme melody. On the music sheet of my sketchbook I have notated the strings on which the fingers should move (I, II, III or IV) and the register of the string; In such case

L = stands for low register of the indicated string,

M = stands for middle register of the indicated string,

and

H = stands for high register of the indicated string.



So, while trilling with glissando the left hand shapes the main theme melody over the entire register of the cello without specifying any note. This is to illustrate the sense of nothingness and self independence this paragraph depicts to me.

For the phrase: *"I lean and loafe at my ease observing a spear of summer grass"* I have chosen a chord progression that I have always loved to play on my cello. As you may see, on my music sheet, this glissando chords may turn to sound a little Hawaiian-like, which gives me a sense of summer.

### **PARAGRAPH 3**

For the phrase "... every atom of my blood..." of Paragraph 3 I relate the word "atom" with the phrase of paragraph 1 " For every atom belonging to me as good belongs to you ..."

In my sketch book, the music for such phrase is identified with Figure C (alternating notes of Figures A and B). You can see this on Sketch Page 1.

This Figure C presents an "Altered" Version in my sketch book (Sketch Page 1), and for this occasion in Paragraph 3 I have now altered it for a second time. Thus, this figure is now called

Figure C (A)<sup>2</sup> = stands for Figure C (Altered)<sup>2</sup>

For the following information look at Sketch page 3:

This Second Alteration of Figure C has two parts: Figure C1 and Figure C2. Note that Figure C2 is not the same as Figure C (Altered)<sup>2</sup>. Figure C2 is the second part of any of the C Figures including Figure C (Altered)<sup>2</sup>. Thus, Figure C1 is consequently the first part of any of the C Figures, including Figure C (Altered)<sup>2</sup>.

Figure C1 corresponds to the text:

*"My tongue, every atom of my blood, form'd from this soil, this air,  
Born here of parents born here from parents the same, and their  
parents the same, ... "*

As in the text, the words repeat themselves to represent a more agitated expression, the notes of the first part of Figure C (A)<sup>2</sup> also do so. These notes come from the first half of the original Figure C.

The second half of Figure C (A)<sup>2</sup> is Figure C2. It takes notes of the second half of the original Figure C.

This notes are slower and correspond only to the phrase of the text:

*"Born here of parents born here from parents the same, and their  
parents the same, ... "*

To illustrate the word “here” I make the melody slow down and stop on the note A (which means “here” = the tonality), and to illustrate the repetitive idea of the above mentioned phrase, and specifically the words “the same” I repeat the A note until coming to a culmination in harmonics escalating to the top of the A string and naturally producing a major 7<sup>th</sup> chord. This is illustrated in the circled notes of my sketch book. (sketch page 3).

To conclude this third paragraph, the phrase :

*“I, now thirty-seven years old in perfect health begin,  
Hoping to cease not till death. “*

This phrase is to be represented by the Original Main Theme. It is “now” executed for the first time with both voices. Until now, I have not had the intention of it appearing with both voices, only pieces of it should appear until this point. This is how I want it to be on the final score. The reason is because, it seems to me, that at this part of the text, the poet has found himself finally in the present.

“I, now”... thus the Main theme appears.

The age of 37, specified by the poet, is to be represented in my music by recording the sound of 37 timpani hits.

I have had the offer of my friend Alberto Garcia, a percussionist from SNOA, for his collaboration in assistance with my work.

Thus on the recorded track there should be 37 hits of low tuned timpani (maybe D or A) starting slow and going faster and faster, until they come to a distortion effect.

This is to illustrate the words

*“Hoping to cease not till death. “*

### **Week 3** (October 25<sup>th</sup> to 31<sup>st</sup> of 2010).

The first try of the score has begun. I have put together the music for Paragraph 1. I have used the sketched ideas and put them into the score following the text’s order. I have altered some notations here and there, but the main characters are still there. You can see this on Score page 1.

I have also come to the conclusion that I do want percussion in my piece. I have to admit that I am completely ignorant as far as writing for percussion is concerned. So for now I will just vaguely try to write on the percussion score what I imagine that I want to hear. Then Alberto will help me make it look professional.

For now the composition goes like this:

In the beginning I want to emulate a big bang sound. In the sense of that the poem tells us that Whitman is inviting the reader to celebrate the self, thus the big bang is an awareness of existence, but above all, of human existence. So the music starts with an explosion of a crowd’s noise as a representation of the big bang. I will look and see if I can find this sound on the internet.

For the following information, look at score page 1. I imagine the sound of a big cymbal exploding; this is the big bang itself. The cello begins the main theme, and following the text, Figures A and B emerge. Figure C is separated into C1 and C2. This Figure differs from the sketch in that now it goes with fifths. It is accompanied by a *fast electronic break beat* on the track.

When this ends, the timpani beat three times and the cello plays a tremolo over C and G open strings and octave higher harmonics. This is to set the mood for the recitation of the poem. The track now begins with reciting the poem. Alberto showed me some amazing Zen sounding percussive instrument, and I want them to go here.

In the next measure Figure C2 appears continuing with the music. It is changed a little from the original sketch.

Figure C (altered) is followed by Figure C2 as a final cadence of this episode. Thus Paragraph 1 concludes with three timpani hits.

#### **Week 4** (January 24<sup>th</sup> to January 30<sup>th</sup> of 2011).

I have finally decided to record some tracks. So I plugged in my equipment and recorded the first page of my score. Based on what I had written before, I wrote again some material using Figures A, B C1 and C2. By the time I finished recording what I had thought would be just the beginning of a big sonata or a big movement, I realized it sounds good just up till there, and it is only 1:30. So I decided to leave it like this and make out of that the first movement of the sonata. I changed some of the bow effects I had initially thought of for different and new electric effects.

I decided I didn't want to be totally reliable on what I had thought for the other parts (the non cello ones). So I sent the recording to Alberto and I asked him if he can come up with something for the percussion part. This way he would have more freedom and not be obliged to do strictly what is on the paper. I still might use my original ideas, but I want to see if he can come up with something better first. I don't want him to know what I have intended yet. I plan to record him soon and add his percussion to the sonata. Then, write out his part.

I also want to have recorded the voice of a poet reading the poetry. I will look on YouTube and add it to the track.

I also decided to play a little in an improvising style with the effects after the percussion is recorded, and add some additional noise to the track.

For the second movement I want to use the rest of the figures that I have and turn them into a fast *spiccato* movement.

#### **Week 5** (February 7<sup>th</sup> to February 13<sup>th</sup> of 2011).

I have been listening to the First Recording and have come to the conclusion that some things don't completely satisfy me. For now I am not sure whether I should record the 1<sup>st</sup> Recording (Cello - January 30<sup>th</sup>). I think the volume might be too low. But, on minute 0:35 of this 1<sup>st</sup> Recording (Measure 10 of Score Page 1) I use a very low-bass effect, which I am afraid might

distort the sound if the overall volume is turned up. I might have to edit this when the whole recording process is done by the end of the work.

I do not like the use of the effect in measure 10, neither do I like the end of this 1<sup>st</sup> Recording measures 16 & 17. Sometimes I think that these effects do not portray well the character of the Poetry. On the other hand, I am conscious that both times these effects appear I use the material from Figure C which corresponds to the words: *"From every atom belonging to me as good belongs to you"* thus, sometimes when I listen to the recording, these effects resemble to my ears the word "atom" and make a determinate different sound than the bass effect establishing a unity in the same measure of music.

It is a duality, sometimes these previously mentioned effects sound good to me, other times ridiculous. I will reserve this for my 25% presentation and ask the opinion of the audience to see if there are suggestions.

#### Fast Electronic Break Beat

As you might have noticed, on the music of the "First Score: Song Of Myself" on measure 10 I have written indications for a *"fast electronic break beat"* to take place. My principal idea was to look for such beat online. And yes, I have found something quite soothing. On *youtube.com* I have found a video of a user called: xXtortionXx. The link is as follows:

<http://www.youtube.com/watch?v=3as4DcN85HY>

Then, I hooked my laptop to my portable studio and recorded the sound of this video, also I triggered it by using Effect number 4 of the portable studio giving it a little delay and compression. The delay makes the high-hat sound twice as fast and echoing. It is a great effect. The example of this you can hear on the 2<sup>nd</sup> recording (Breakbeat – February 13 2011). I plan to use this on the final mix.

#### Narrator's voice

On *youtube.com* I found a narrated recording of the First Two Verses of the Poem. It is very well narrated and expressed. The link is:

<http://www.youtube.com/watch?v=MBAMPc5TUgA>

You can hear this on the 3<sup>rd</sup> Recording. I plan to use this on the mix for the track.

#### Crowd's Noise

I had intended to start the sonata with a crowd cheering representing *"Celebration of Self"*.

The link with this sound sample was found on this link:

<http://www.youtube.com/watch?v=RaxVwD-HvNU&feature=related>

You can hear this on the 4<sup>th</sup> recording

#### Mix

This is the 5<sup>th</sup> Recording. I have mixed the first four recordings into a single track. The cello had to be compressed. There was a lot of bass for the music of measure 10. I regulated the volumes of each track to make it sound as I had imagined it when writing the score. I am still missing Alberto's percussion. This is a first intention of the beginning of the piece.

**Week 6** (March 14<sup>th</sup> to March 20<sup>th</sup> of 2011).

After letting the First movement sip in my head I have decided that I actually like it. I did my 25% presentation to the rest of my colleges and it seemed to me that I got a pretty good feedback. The things that I criticized on the *Self-criticism of the 1<sup>st</sup> recording* seem to have been repaired by just adjusting the volumes and mixing it with the track. You can hear this outcome on the 5<sup>th</sup> recording.

As a conclusion of my 4<sup>th</sup> week experience, after listening to the first recording, I wrote in this diary that I wanted to turn the second movement into a *fast spiccato* one.

But, I notice that the end of paragraph 1, which is the music for the 1<sup>st</sup> movement, says:

*“For every atom belonging to me as good belongs to you”.*

To represent this, I wanted to *invert backwards* the pitch values of the First movement and make *that* into a *fast spiccato* bridge that leads into the second movement. The rhythm though is different. Every note is an atom. And they are the same but inverted, like the phrase: *to me as good belongs to you*. You can see the music for this on Score Page 2

This way, I satisfy my needs for *fast spiccato*, but don't damage the portrayed message by Walt Whitman in the second paragraph. The words are:

*PARAGRAPH 2:  
I loafe and invite my soul,  
I lean and loafe at my ease observing a spear of summer grass.*

I don't consider these words to be proper for a fast movement. In fact I have already written an Idea for the music of paragraph 2. You can see this on Sketch page 2.

I also elaborated two new mixes. One is the Track list for the First Movement. This mix is identical to the 5<sup>th</sup> Recording, excepting the cello. You can hear this on the 6<sup>th</sup> Recording.

The other mix is only the Cello of the 5<sup>th</sup> Recording. In other words, this is the 1<sup>st</sup> Recording compressed and synchronized with the track. You can hear this on the 7<sup>th</sup> Recording.

5<sup>th</sup> Rec. = 6<sup>th</sup> Rec. + 7<sup>th</sup> Rec.

6<sup>th</sup> Rec. = 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> Rec. synchronized with 7<sup>th</sup> Rec.

7<sup>th</sup> Rec. = 1<sup>st</sup> Rec. compressed and synchronized with 6<sup>th</sup> Rec.

I make all these mixes to have everything in order for the final mix.

### **Meeting with The Percussionist.**

Today, March 19<sup>th</sup> of 2011, was the first meeting concerning the project with my friend Alberto, the Percussionist. We recorded some tracks based on the notation I made for the First Movement of the Sonata. The first thing we did was the Tam-Tam Hit on measure 3 of the Score Page 1, the one that resembles the big bang as self-celebration. You can hear this take on the 11<sup>th</sup> Recording.

Then we did the Timpani triplet hits on measures 14 and 15 of the Score page 1 which can be heard on the 12<sup>th</sup> Recording. Followed by this we recorded the so-called “Zen sounding

percussive instrument” that I wrote about on Week 3 in the beginning of this thesis. By that time I did not know that they are actually called Tibetan Bowls. This can be found on measure 16 and heard on the 13<sup>th</sup> recording.

This is so far the end of the recording process of the First Movement. You can hear the final mix on the 14th recording.

#### **CONCLUSION OF THE FIRST MOVEMENT:**

*“I sing and celebrate myself”*

This movement is based on the words of paragraph 1 of the Poem. It resembles self-celebration. In the beginning it simulates a big bang with the tam tam on measure 3. Also there is a crowd of people shouting and clapping on measure 1, as a picturesque form of expressing:

Celebration = crowd’s noise

Life= big bang (triggered by the tam tam)

The music is based on the Main Theme of the Sonata (Rec. 8<sup>th</sup>). It uses musical figures that stand for words and expressions:

Figure A = *“myself”*

Figure B = *“you”*

Figure C = *“for every atom belonging to me as good belongs to you”*

Figure C = mixed elements of Figure A and B=

First Note of Fig. A with Last note of Fig. B;

Second note of figure A with penultimate note of Fig. B

etc...

Fig C1 = First 2 Measures of Figure C

Figure C2 = Second 2 Measures of figure C

You can see these figures on Sketch Page 1.

The order of the figures goes as follows:

Figure A= mm. 4 – 7

Figure B = mm. 8 – 10

Figure C1= mm. 11 – 15

Figure C2 = mm. 16 – 18

The timpani on measure 13 prepare the terrain for the narrator to come in to place.

Before the narrator states: “for every atom belonging to me as good belongs to you” the music is synchronized with the lyrics and thus Figure C1 and C2 are played.

The movement ends ready to *attacca* the Bridge.

And I also believe that in the end all the music should be one single piece where all the movements go forward without pauses in between.

Today, March 19<sup>th</sup> of 2011:

I recorded Main theme of the Sonata on the Piano, just the way I composed it back in 2000. You can hear this on the 8<sup>th</sup> Rec.

I recorded Alberto playing a Marimba Improvisation based on the 4 first notes of the Main theme. The Notes A, E, F, E repeat constantly while other notes (like B flat, G, E flat and C) appear once in a while. I don't know where I will use this yet. You can hear this on the 9<sup>th</sup> Rec.

I recorded Alberto playing Bamboo Chimes shivering, an idea that I had for later, maybe it will go well with the narrator. You can hear this on the 10<sup>th</sup> Rec.

I mixed the Percussion Track for the First Movement. You can hear this on the 15<sup>th</sup> Rec.

I did the Final Mix of the First Movement. You can hear this on the 14<sup>th</sup> Rec.

**Week 7** (April 4<sup>th</sup> to April 10<sup>th</sup> of 2011).

Last week I acquired, and “celebrated” myself with some toys. I bought the **SE-X1** condenser microphone to record some acoustic sounds. I thought that I could mix acoustic and electronic sounds in my Sonata although that is not for sure yet. Anyway, I needed the microphone.

And so, since I don't know yet exactly what effects to use for the Bridge of my Sonata, I recorded it acoustically. Later on I will experiment with electronics, and see what suits it best.

You can hear this acoustic take on the 16<sup>th</sup> Recording.

I also decided to do a free improvisation experiment.

This consisted of:

1. Read with full concentration the First Song/Poem of Song of Myself by Walt Whitman
2. Play freely the cello thinking about the Poem and simultaneously record it

You can hear this on the 17<sup>th</sup> Recording

I plan to use this Free Improvisation material for reference and inspiration for the future of the project.

#### **WORK RESUME UNTIL NOW:**

For 7 weeks work I have done:

- A Finished first movement based on the First paragraph of the Poem. (Score page 1 Recording 14<sup>th</sup>)
- A bridge which is written and acoustically recorded which is *in progress* (Score page 2 Recording 16<sup>th</sup>)

- Written material for paragraph 2, 3 and 4 of the First Song in the Poem. (Sketch pages 1, 2 and 3)
- Free Improvisation recorded material for future reference. (Recording 17<sup>th</sup>)

## SUMMER OF 2011

It's already June and I have not worked on my composition for almost two months. I was extremely busy during May, and so I decided to postpone my work. But now I feel fresh and ready to go on. Sitting here in my home in Spain, during a nice hot summer gives me a great inspiration to continue working on my project. It is a perfect environment for Walt Whitman. I sit and read the poem again and again but only the first song, which is the material for my composition. I sink into the marvelous poem and try to reflect it on myself. Then, I open my cello and hook it to the effects processor. Open my Sketches and my Scores, read over the Diary until this point, correct it here and there, and begin composing and documenting my process.

**Week 8** (May 30<sup>th</sup> to June 5<sup>th</sup> of 2011).

This week I have decided to round up the Bridge from Movement 1 to Movement 2. I realized that even though I like the acoustic sound of the cello I would like to keep the electronics throughout the entire piece (except the *cadenza*). Well, off course I love the acoustic cello sound, I am a cellist after all, but don't get to play with electronics that often. This is why I mixed the acoustic cello sound of the 16<sup>th</sup> Rec. with some Delay. The delay gives us a sense of repetition.

*"Every atom belonging to me as good belongs to you."*

You can hear this mix on the 21<sup>st</sup> Rec. You can read this music on Score Page 2.

Then for some ambient I did another mix.

As I had already stated in week 6:

*"I wanted to invert backwards the pitch values of the First movement and make that into a fast spiccato bridge that leads into the second movement. The rhythm though is different. Every note is an atom. And they are the same but inverted, like the phrase:*

*"Every atom belonging to me as good belongs to you."*

This is why I wanted the phrase *"as good belongs to you"* to be going on permanently on the track while the cello was playing the Bridge. The way I did this was:

First, I recorded the phrase *"as good belongs to you"* of the Narrator's track (3<sup>rd</sup>. Rec.) and looped it in my portable studio for 20 times. You can hear this on the 18<sup>th</sup> Rec.

Then, I mixed that with some Echo effects. I kept the original track and added the same track with some chorus and delay. So now I have two tracks going on, one after another. You can hear this on the 19<sup>th</sup> Rec.

Then I adjusted the volumes of this 19<sup>th</sup> Rec. so it starts softly and does a *crescendo* until the end of the Movement. This I did with the mixer. You can hear this on the 20<sup>th</sup> Rec.



Then I mixed the 20<sup>th</sup> Rec. with the 21<sup>st</sup> Rec. (Voice on Track + Cello with Delay). You can hear this on the 22<sup>nd</sup> Rec. which is the Final mix of the Bridge!

**Week 9** (June 6<sup>th</sup> to June 12<sup>th</sup> of 2011).

Time has come to start working on the music for Paragraph 2. I already have some Ideas written down. This you can read about on the information of Week 2 and Sketch page 2.

So I have two figures, two ideas to develop.

- Figure R (Random Pitch) corresponds to the phrase:  
*I loafe and invite my soul*
- Figure D (At Ease) corresponds to the phrase :  
*I lean and loafe at my ease observing a spear of summer grass.*

But before that, I go on You Tube and search for a nice ambient sound where the Narrator of my piece can speak the words of the poet. This sound obviously must correspond to the mood of the words of Paragraph 2.

I type in the words: “most relaxing sounds” and there pop tons of videos with beautiful nature relaxing sounds. I stumble onto one, quite a relaxing one. You can find it on You Tube at:

<http://www.youtube.com/watch?v=ejyJ3-r8yBE&feature=fvwrel>

Then I record acoustically Figure D and Figure R. I use the material I wrote on Sketch page 3 and improvise a little on both figures. In the end of the recording (01:43) there is a little improvised Coda that resolves in A Major. You can hear this example on the 23<sup>rd</sup> Recording. `

Then, I mix the You Tube sound with the sound of Figure D (00:13 – 01:00) from the 23<sup>rd</sup> Recording and I add to the cello part the FX 5 on score page 3. It gives me a sense of relaxation. It has short delay, chorus and warm distortion. For a close explanation of any effect, please look at the Effects Instructions Section.

With this specific effect, Figure D sounds like the weather is hot, and it is summer, just like on the poem.

Followed by this, I mix in the narrator’s voice of paragraph 2. This comes after Figure D.

Then, I mix in Figure R (01:06 – 01:41) from the 23<sup>rd</sup> Recording with the FX 6 on score page 3. It has a clean sound. I think the acoustical effect is good enough; the music only needs a little electronic coloring. Yes, this is a project that experiments with electronics.

I think Figure R portrays the flying imagination of someone who is “*at ease... observing a spear of summer grass*”. It resembles that the mind is wandering free among the naked nature. At least this is how I imagine this musical picture.

At last, I mix in the little Coda that resolves in A Major with FX 7 on score page 3.

You can hear the Cello processed with effects on the 24<sup>th</sup> Recording, the You Tube's Nature Relaxing Sounds on the 25<sup>th</sup> Recording; and the final mix of the Second Movement on the 26<sup>th</sup> Recording.

You can also read the music of this second movement on Score Page 3.

**Week 10** (June 20<sup>th</sup> to June 26<sup>th</sup> of 2011).

Before going on to the third movement I thought I could use another bridge, a little piece of music that goes from the Second to the Third movement. For this I chose the Marimba Improvisation I asked my friend Alberto to do back in March. You can hear this on the 9<sup>th</sup> Recording.

I remember that I asked Alberto to do a short Improvisation over the notes A, E, F, E. I asked him to them repeatedly and to add on some extra notes as he pleased. The reason I chose those specific notes was because they are the first 4 notes of my main theme.

The result was quite pleasant to my ears, enigmatic music, and perfect for the preparation of the Third Paragraph (Third Movement).

I just wrote out his improvisation and you can see this on the Score Page 4. As you read through the music you will see how I ask the percussionist to *also* improvise. There is an *ostinato*: A, E, F, E... in sixteen notes, then there is a text that states:

"Using the *ostinato* figure, improvise for 18 measures adding here and there the following pitch values: "

Under this text there are, written out, the pitch values that I had asked Alberto to use.

After this, Alberto stayed on the *ostinato* figure for 10 measures and played out a beautiful game with the dynamics. Decrescendo, crescendo and decrescendo to pianissimo.

I wrote all this out on the music sheet of Score Page 4. This is yet another example of music that comes out of Improvisation. Nevertheless, I still ask the interpreter both to imitate Alberto's first and only try, and to play a little of his own improvisation. Song Of My Self; a piece that involves the *self*.

**Week 11** (June 27<sup>th</sup> to July 3<sup>rd</sup> of 2011).

This week I worked on The Third Movement (Paragraph 3).

I carefully read the plans I had made back in week 2. They instructed me exactly what to do and write for this movement.

As you can see on my Sketch Page 3, I had written some material for the music of the Third Paragraph of the Poem. This theme I called Figure C (A)<sup>2</sup>. The reason is because it derives from the original Figure C (*First note of Figure A with Last note of Figure B and so on*), but it is the Second Alteration I did to it. So therefor I named it Figure C (A)<sup>2</sup> = Figure C (Altered)<sup>2</sup>.

This musical material I wrote it thinking about my cello in an acoustical way. Now that I started to record the music, I thought I could use a Long Delay effect (FX 8 on Score page 5) and create a repetitive effect.

On sketch page 3 you can see how the notes A, D and E repeat. Yet on Score Page 5 they don't. This is because, the delay repeats automatically instead of the player. So, instead of repetitions I wrote silences. I also omit the D note on the A-D-E musical figure until Measure 15 Score Page 5. This is only to make some variations. The trills on Sketch Page 3 are written as the symbol *Tr.*, yet on score Page 5 they are written out as notes. The same thing happens with the tremolos on the F octave. I did all of this to create some variations to the original sketch. You can hear this example on the first half of the 27<sup>th</sup> Recording. It is very important that the cellist plays a steady tempo here (quarter = 92), because the delay effect is configured at that exact same speed, and if the player does not obey the tempo in a *metronomic* way, the effect would not make the intended rhythms. This is why I write the word *steady* on the tempo indications.

Then the narrator states the first part of Paragraph 3 until the words: *and their parents the same.*

Right after those words the cello plays The Second Part of Figure C (A)<sup>2</sup> with a Distortion Effect (FX 9 on Score Page 6). To illustrate the words: *their parents the same* I wrote natural harmonics escalating over the A string showing the notes that can come out of *the same* string. A is also the tonic of this very tonal piece. You can see this on Sketch page 3 and Score Page 6. You can hear this on the second part of the 27<sup>th</sup> Recording.

Then the narrator continues: *I, now thirty-seven years old in perfect health begin,*

Right after the word *begin* the cello plays The *Main Theme Cadenza* of the piece acoustically. It is the first time that the main theme is played with both voices included. The reason is because I find that this particular place in the poem means an awareness of the present. The reason why it is acoustical is because I wanted to differentiate the main theme from all the other music. This is the only place where the cello plays acoustically in the piece. On the third to last measure of this Third Movement, the cello has a *comma*, and this is where the Narrator says the words:

*Hoping to cease not till death.*

At this point, the track player starts playing The 31<sup>st</sup> Rec. This recording is a loop of timpani playing A. The loop I made taking the 12<sup>th</sup> Rec. and looping the second and the third hit. Then I repeat these hits 37 times to represent the poet's age. You can hear this on the 30<sup>th</sup> Recording. What I did on the 31<sup>st</sup> Recording is that I did a distortion *crescendo* with the 30<sup>th</sup> Recording. The 31<sup>st</sup> Recording starts with little gain and ends totally distorted. This is the recording that the track player plays at this point. The distortion represents the word "death" and the 37 hits represent the poet's age. The track player must start with the volume on zero and slowly and progressively turn it up, until reaching full power at the end of the recording.

In the cello part, on the last measure of the Main Theme Acoustic Cadenza, you can see a little reminiscence of the Second Movement *slow-glissando-left-hand* effect.

You can see this music on the Score Page 6. You can hear this *cadenza* on the 28<sup>th</sup> Recording.

You can hear the final Mix of the Third Movement on the 29<sup>th</sup> Recording.

Everything I have written and done until now, concerning the Third Movement, I had planned to do already on Week 2.

#### **Fourth Movement.**

This is a peculiar Movement because it starts from the Third Movement. The 31<sup>st</sup> Recording plays on the last 23 seconds of the cadenza and blends into the Fourth Movement. It begins on the 24<sup>th</sup> second of the 31<sup>st</sup> Recording. Right at this point the percussionist must break a glass. The reason is because 2 seconds later the Narrator starts Paragraph 4 with the words:

*Creeds and schools in abeyance,*

So, I thought that if something breaks on stage it would create some suspension. Also, I have never heard a piece that uses this sound. So, I thought it would also be appropriate for the words:

*Retiring back a while sufficed at what they are, but never forgotten,*

You can hear this glass breaking on the 32<sup>nd</sup> Recording. The sound I found on You Tube on July 2<sup>nd</sup> of the year 2011. The link is:

<http://www.youtube.com/watch?v=Dc1cN7FE-pk>

Nevertheless, I insist that it should *not* be played by the track player. It *must* be played by the percussionist.

The crescendo timpani loop (31<sup>st</sup> Recording) keeps increasing. Every time there is more volume and more distortion. By the time the Narrator says:

*I harbor for good or bad, I permit to speak at every hazard,*

There is so much noise coming from the track, that it really blends well into the meaning of this phrase.

The track stops on the 42<sup>nd</sup> second. Only then should the Narrator say the last word of the Paragraph: *Energy*.

#### **Note:**

*Since it is so difficult for the cellist, the narrator and the percussionist to be exactly in sync with the track player, I decided that there **must** be a 4<sup>th</sup> person who is in charge of the Track. This person should play the tracks on the right time, adjust the volumes for effects and a nice balance, and give entrances to the other musicians. This 4<sup>th</sup> person is crucial for the piece, because the track cannot adjust to the rest of the interpreters. Therefore, the track player is responsible for the synchronization between the track and the group.*

You can hear the music of the Fourth Movement on the 33<sup>rd</sup> Recording. You can read the music on Score Page 7.

You can hear the final mix of the Third Movement and Fourth Movement on the 34<sup>th</sup> Recording.

You can hear the final mix of the piece on the 35<sup>th</sup> Recording.

I did not use any of the following recordings because I found them useless:

8th Rec. (Main Theme on Piano – March 20th 2011)

10th Rec. (Bamboo Chimes – March 19th 2011)

17th Rec. (Free Improvisation on Acoustic Cello - April 4 2011)

### **RESUMING THE PIECE**

Song of Myself is a piece for amplified cello, narrator, percussion and a track player. The music is based on the poem by Walt Whitman. It derives from a single theme (Sketch Page 1, 8<sup>th</sup> Rec) which changes shapes. The theme is separated into figures that represent words. These figures also represent the phrases that refer to those words.

**Figure A** = First half of the Main theme. It stands for expressions which refer to “me”.

**Figure B** = Second half of the main theme. It stands for expressions which refer to “you”.

**Figure C** = Mixed element of Figure A and Figure B. It stands for expressions which refer to “me and you”. It has two alterations: Figure C (Altered)<sup>1</sup> and Figure C (Altered)<sup>2</sup>.

**Figure C1** = It is the first half of *any* of the C Figures, be it Figure C, Figure C (Altered)<sup>1</sup> or Figure C (Altered)<sup>2</sup>.

**Figure C2** = It is the second half of *any* of the C Figures, be it Figure C, Figure C (Altered)<sup>1</sup> or Figure C (Altered)<sup>2</sup>.

**Figure D** = Sliding chords, material for paragraph 2. It stands for the words “*observing a spear of summer grass*”.

**Figure R** = Random pitch, material for paragraph 2. It stand for the words “*I lean and loafe at my ease*”

**Bass Line Figure**=it is the bass line of the Main theme. It appears in the cadenza, and stands for the words “*Original Energy*”.

### **THE PIECE'S FORM:**

- **First Movement** = First Paragraph = Figures A, B, C
- *Bridge 1* = Inverted pitch values of First Movement
- **Second Movement** = Second Paragraph = Figures D and R
- *Bridge 2* = Improvisation on Marimba based on the Main Theme
- **Third Movement** = Third Paragraph = Figure C (A)<sup>2</sup> separated into Figure C1 and Figure C2. + Main Theme on Acoustic Cello
- **Fourth Movement** = Third and Fourth Paragraph = 37 distorted Timpani Hits

### **THE PIECE'S SET UP:**

The cello is amplified and is processed through sound effects, except on the Main Theme. These effects are: Phaser, Flanger, Chorus, Delay and Distortion. The right amplifier and effect processor are to be chosen by the cellist.

The percussion plays on Tam-Tam, Timpani, Tibetan Bowl, Marimba and a Glass.

The Track Player plays 5 tracks throughout the piece regulating volume and giving entrances to the other players.

The narrator reads the poem when indicated.

The approximate duration of the piece is 7:25 minutes

### **A PERSONAL REFLECTION: WHAT DID THIS PROCESS DO TO ME AS AN ARTIST?**

With this diary of a composition, I documented my process as an artist who is searching for an outcome that has not been taught in school. I found my own sound through electronics, and this helped me see the cello through another perspective.

Writing my own music, with new sounds that come out of my instrument opened new doors for my artistic career. Now I know that I can combine my classical career with my composing. I have realized that I can continue writing for my instrument, using electronics and discovering new sounds that cannot be made acoustically. I can also play and perform my music in recitals that are combined with classical music.

### **SOME OPINIONS OF OTHER PROFESSIONAL MUSICIANS**

I have asked some professional musicians for an opinion of my music. None of them know each other, yet they all agree in that there is a fusion of urban American music. Through them I realized that I have seen Walt Whitman through the modern, urban world, and I have made music that sounds American, just like the poet himself.

*“Nice effects and colors, creative. Good fusion of elements which are reminiscent of contemporary urban music. I get the idea of an “American” sound. In general I find the work beautiful, interesting and creative”*

Moisés Bertrand, composer from Barcelona, Spain.

*“It reminds me a little of some music of Frank Zappa”*

Daniel Berg, Marimba soloist;  
Teacher in University College of Music in  
Örebro and Gothenburg, Sweden

*“I heard urban music; it reminds me of New York”*

Rossi Dean, Double Bass in San Francisco Symphony Orchestra:

# SONG OF MYSELF

*A piece for  
Amplified Cello, Narrator, Percussion and a Track Player*

*Composed as an Outcome of his Master Thesis  
"Composition Diary"  
By Nikolay Vassilev in 2011*

*Based on the First Song of the Poem:  
"Song Of Myself" by Walt Whitman (1819-1892)*

*Approximate Duration is 7minutes with 25 seconds*

## **Necessary equipment:**

### Cello:

- Pickup, Pre-amp and Effects Processor by own choice.
- Recommended Pickup: Schertler's Stat-C (includes Pre-amp Stat-Pre)
- Recommended Effects Processor: Digitech Vocal 300 (*tested and highly qualified for the performance*) or Boss Micro BR (*in this case the track player will be responsible for switching the effects; the Micro BR does not include pedals*)
- All is to be hooked to an amplifier of choice.

### Percussion:

- Tam-Tam, Timpani, Tibetan Bowl, Marimba
- A Glass which is to be broken during the performance. You can substitute this sound by dropping 5 metal chimes on the floor from your chest's height.

### Track Player:

- A laptop which is amplified into a stereo PA by choice.



## **For the Track Player:**

The musician responsible for the Track Player should click on the designated tracks on the right time; adjust the volumes if needed for good balance, and give entrances to the other musicians. This is crucial for the piece, because the track cannot adjust to the rest of the interpreters.

*Search for these files in attached CD:*

- 4<sup>th</sup> Rec. (Crowd from youtube – February 13<sup>th</sup> 2011) = TRACK 4
- 2<sup>nd</sup> Rec. (Break beat from youtube.com – February 13<sup>th</sup> 2011) = TRACK 2
- 20<sup>th</sup> Rec. (As good Final = 19<sup>th</sup> Rec. + adjusted volumes June 2 of 2011) = TRACK 20
- 25<sup>th</sup> Rec. (You Tube's Nature Relaxing Sounds - June 7<sup>th</sup> of 2011) = TRACK 25
- 31<sup>st</sup> Rec. (30<sup>th</sup> Rec. + Distortion – June 30<sup>th</sup> of 2011) = TRACK 31

## **For the Cello Player:**

*Read attached Amplification and Effects instruction on the following pages.*

## **For All the Players:**

*To understand this piece better:*

- Search for the Final Mix of this Piece in attached CD. 35<sup>th</sup> Rec. = TRACK 35
- Look through the Map of Figures and Sketch Pages attached.

## CELLO AMPLIFICATION INSTRUCTIONS

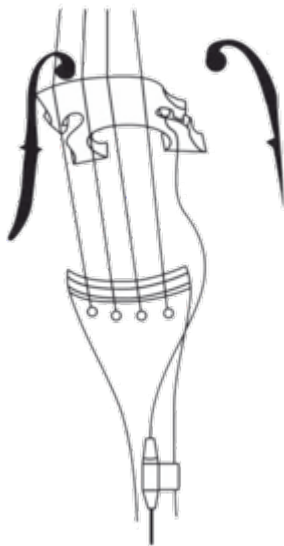
Amplify the cello with a pickup of your own choice.

|| Schertler's Stat – C.

The standard STAT-C Set includes pick-up, cable and the battery-powered STAT-PRE preamplifier with volume control.



Ask your instrument maker to adapt the cork to your bridge or vice versa and set the pickup as follows:



Screw to set the chinch to tailpiece and plug the cable to the pre-amp.

Find more info at:

[http://www.schertler.com/homepage\\_schertler/statcset-en.html](http://www.schertler.com/homepage_schertler/statcset-en.html)

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## **CELLO EFFECTS INSTRUCTIONS**

Hook your pickup preamplifier to an effects processor of your *own* choice. I don't recommend *any* particular one because the musician should be able to find his or her own sound, just like when playing acoustically the composer does not recommend any specific strings, bows or instruments.

Nevertheless, there *is* an important ratio between the levels and intensity of the effects I have chosen. These represent the dynamics in this piece.

If it helps, for the original recording of the piece I have used the effects of my Boss MICRO-BR portable studio. To find more information about this product go to:

[http://www.roland.com/products/en/MICRO\\_BR/](http://www.roland.com/products/en/MICRO_BR/)

The following instructions are meant to be applied with *common sense* to any effect processor chosen by personal taste of the musician. This means that certain things will not be exactly the same on all the effects processors on the market. The Micro BR is a guitar processor, thus, it uses guitar amp and speaker simulators. If your processor does not have the exact same simulators does not mean that it would not do a good, or even a better job than mine. Please feel free to listen to my recordings to get a taste of how I want it to sound. Then with your *common sense* apply the information given on the following tables to your *own favorite* processor and try to match the sound of my recordings. Feel free to make subtle adjustments if my instructions do not suit your effects processor. Whatever you decide, consider that the most important things are the EQ adjustment ratios and the type of the effect. This is something any effect processor should have.

- Set up all the effects in ascendant number starting from Effect Number 1 and on. When you play the piece you should just be switching one single pedal starting from Effect Number 1, to Effect Number 2, and so on. The effects on the score are shown like such:

FX1 FX2 FX3 etc...
--------------------

## FIRST MOVEMENT EFFECTS TABLE

### FX 1 & 3 (PHASER)

	TY PE	VO LU ME	B A S S	M I D D L E	TR E B L E	PRE SE NC E	M A S T E R	BR I G H T	M I C . S E T	M I C . L E V E L	DI R . L E V E L	THR E S H O L D	REL E A S E	R A T E	D E P T H	M A N U A L	RES O N A N C E	D E L A Y T I M E	FEE D B A C K	L E V E L	
PRE AMP	JC- 12 0	40	5 5	55	65	45	92	OF F													
SPE AKE R S I M	M A T C H								3 C M	1 0 0	0										
NOI SE S U P P R E S S O R												30	30								
EFFE CT	PH A S E R													3 5	55	45	50				
DEL AY	SI N G L E																	5 5 0 M M S	20	3 0	

### FX 2 (FLANGER)

	TY PE	VO LU ME	B A S S	M I D D L E	TR E B L E	PRE SE NC E	M A S T E R	BR I G H T	M I C . S E T	M I C . L E V E L	DI R . L E V E L	THR E S H O L D	REL E A S E	R A T E	D E P T H	M A N U A L	RES O N A N C E	D E L A Y T I M E	FEE D B A C K	L E V E L	
PRE AMP	CL E A N	50	5 5	50	55	70	52	0 N													
SPE AKE R S I M	M E T A L								3 C M S	1 0 0	0										
NOI SE S U P P R E S S O R												40	30								
EFFE CT	FL A N G E R													5 0	50	70	50				
DEL AY	OF F																				

**BRIDGE I-II MVMT EFFECTS TABLE:**

**FX 4 (DELAY)**

	TY PE	VO LU ME	B A S S	M I D D L E	TR E B L E	PRE SE NC E	M A S T E R	BR I G H T	M I C . S E T	M I C . L E V E L	DI R . L E V E L	THR E S H O L D	REL E A S E	R A T E	D E P T H	M A N U A L	RES O N A N C E	D E L A Y T I M E	FEE D B A C K	L E V E L	
PRE AMP	JC- 12 0	42	5 5	55	65	40	95	OF F													
SPE AKE R S I M	VO D R I V E								4 C M	1 0 0	0										
NOI S E S U P P R E S S O R												30	30								
EFFE CT	CH O R U S													3 5	55						1 0 0
DEL AY	SI N G L E																	5 0 0 M S	20	2 4	

**SECOND MOVEMENT EFFECTS TABLE:**

**FX 5 (DISTORTION + CHORUS)**

	TY PE	VO LU ME	B A S S	M I D D L E	TR E B L E	PRE SE NC E	M A S T E R	BR I G H T	M I C . S E T	M I C . L E V E L	DI R . L E V E L	THR E S H O L D	REL E A S E	R A T E	D E P T H	M A N U A L	RES O N A N C E	D E L A Y T I M E	FEE D B A C K	L E V E L	
PRE AMP	SL D N	10 0	5 0	12	75	0	84														
SPE AKE R S I M	M E T A L								7 C M	1 0 0	0										
NOI S E S U P P R E S S O R												40	10								
EFFE CT	CH O R U S													3 0	50						1 0 0
DEL AY	SI N G L E																	50 0 M S	20	5 0	

### FX 6 (CHORUS)

	TY PE	VO LU ME	B A S S	MI D DL E	TR EB LE	PR ESE NC E	M AS TE R	BR IG HT	MI C. SE T	M I C · L E V E L	DI R · L E V E L	THR ESH OLD	REL EA SE	R A T E	D EP T H	M AN UA L	RES ON ANC E	D EL A Y TI ME	FEE DB AC K	L E V E L	
PRE AMP	JC- 12 0	35	7 0	60	55	71	80	OF F													
SPE AKE R SIM	M S ST K								CE NT ER	1 0 0	0										
NOI SE SUP PRE SSO R	O N											40	30								
EFFE CT	CH OR US													2 3	7 7						1 0 0
DEL AY	SI N GL E																	4 6 0	31	2 0	

### FX 7 (ECHO)

	TYP E	VO LU ME	B A S S	MI D DL E	TR EB LE	PR ESE NC E	M AS TE R	BR IG HT	M I C · S E T	M I C · L E V E L	DI R · L E V E L	THR ESH OLD	REL EA SE	R A T E	D EP T H	M AN UA L	RES ON ANC E	D EL A Y TI ME	FEE DB AC K	L E V E L	
PRE AMP	CLE AN	30	5 0	50	60	20	85	OF F													
SPE AKE R SIM	TW IN								3 C M	1 0 0	0										
NOI SE SUP PRE SSO R	O N											30	30								
EFFE CT	TRE MO LO													2 0	8 5						
DEL AY	SIN GL E																	50 0 M S	49	4 0	

### THIRD MOVEMENT EFFECTS TABLE:

#### FX 8 (LONG DELAY)

*It is very important that the cellist plays a steady tempo here (quarter = 92), because the delay effect is configured at that exact same speed, and if the player does not obey the tempo in a metronomic way, the effect would not make the intended rhythms.*

	TYPE	VO LU ME	B A S S	MI D DL E	TR EB LE	PR ESE NC E	M AS TE R	BR IG HT	MI C. SE T	M I C L E V E L	D I R L E V E L	THR ESH OLD	RE LE ASE	R A T E	AT TA CK	SU ST AIN	RES ON ANC E	D EL AY TIM E	FEE DB ACK	L E V E L	
PRE AMP	JC- 120	55	6 0	50	63	53	75	OF F													
SPE AKE R SIM	MS STK								CE N TE R	9 9	0										
NOI SE SUP PRE SSOR	ON											40	30								
EFF ECT	CO MPR ESS OR														10 0	44					8 0
DEL AY	SING LE																	6 3 9 MS	73	9 6	

### FX 9 (DISTORTION)

	TY PE	VO LU ME	B A S S	M I D D L E	TR E B L E	PRE SE NC E	M A S T E R	BR I G H T	M I C . S E T	M I C . L E V E L	DI R . L E V E L	THR ESH OLD	REL E A S E	R A T E	D E P T H	M A N U A L	RES ON A N C E	D E L A Y T I M E	FEE D B A C K	L E V E L
PRE AMP	SL D N	10 0	5 5	60	65	45	75													
SPE AKE R SIM	M A T C H								2 C M	1 0 0	0									
NOI SE SUP PRE SSO R	O N											40	30							
EFFE CT	OF F																			
DEL AY	OF F																			

### FX 10 ACOUSTIC

(TURN DOWN THE MASTER VOLUME FOR THIS EFFECT)



### **List of Recordings of Attached CD:**

The following recordings are in MP3 Format. You can find them in the attached CD on the back of this work.

#### **First Movement Recordings:**

- 1st Rec. (Cello - January 30th 2011) = TRACK 1
- 2nd Rec. (Break beat from youtube.com - February 13th 2011) = TRACK 2
- 3rd Rec. (Narrator's Voice from Youtube - February 13th 2011) = TRACK 3
- 4th Rec. (Crowd from youtube - February 13th 2011) = TRACK 4
- 5th Rec. (Mix of Cello, Break beat, Narrator and Crowd - February 13th 2011) = TRACK 5
- 6th Rec. (5th Rec. without Cello - March 17th 2011) = TRACK 6
- 7th Rec. (5th Rec. only cello - March 17th 2011) = TRACK 7
- 11th Rec. (Tam Tam Hit - March 19th 2011) = TRACK 11
- 12th Rec. (Timpani - March 19th 2011) = TRACK 12
- 13th Rec. (Tibetan Bowl - March 19th 2011) = TRACK 13
- 14th Rec. (Final Mix First Movement = 5th Rec. + Perc. - March 20th 2011) = TRACK 14
- 15th Rec. (Only Percussion - March 20th 2011) = TRACK 15

#### **Bridge I-II Movement:**

- 16th Rec. (Acoustic Cello Bridge April 4 2011) = TRACK 16
- 18th Rec. (As good belongs to you June 2 of 2011) = TRACK 18
- 19th Rec. (18th Rec. + Echo June 2 of 2011) = TRACK 19
- 20th Rec. (As good Final = 19th Rec. + adjusted volumes June 2 of 2011) = TRACK 20
- 21st Rec. (16th Rec. + Delay June 2 of 2011) = TRACK 21
- 22nd Rec. (Bridge Final Mix = 20th Rec. + 21st Rec. June 2 of 2011) = TRACK 22

#### **Second Movement:**

- 23rd Rec. (Figures D and R accoustically - June 7th of 2011) = TRACK 23
- 24th Rec. (23rd Rec. + Effects - June 7th of 2011) = TRACK 24
- 25th Rec. (You Tube's Nature Relaxing Sounds - June 7th of 2011) = TRACK 25
- 26th Rec. (Final Mix Second Movement - June 7th of 2011) = TRACK 26

#### **Bridge II-III Movement:**

- 9th Rec. (Bridge 2 - Impro Marimba - March 19th 2011) = TRACK 9

#### **Third Movement:**

- 27th Rec. (Cello + Effects Third Movement - June 24th of 2011) = TRACK 27
- 28th Rec. (Main theme for Acoustic Cello - June 28th of 2011) = TRACK 28
- 29th Rec. (Final Mix Third Movement = 27th Rec. + 28th Rec. + Narrator- June 28th of 2011) = TRACK 29

#### **Fourth Movement:**

- 30th Rec. (Timpani Loop 37 hits - June 30th of 2011) = TRACK 30
- 31st Rec. (30th Rec. + Distortion - June 30th of 2011) = TRACK 31
- 32nd Rec. (Glass Break from You Tube - June 30th of 2011) = TRACK 32
- 33rd Rec. (Final Mix 4<sup>th</sup> Movement = 31st + 32nd Rec + Narrator - June 30th of 2011) = TRACK 33

#### **Recordings that I did not use for the Final Mix:**

- 8th Rec. (Main Theme on Piano - March 20th 2011) = TRACK 8
- 10th Rec. (Bamboo Chimes - March 19th 2011) = TRACK 10
- 17th Rec. (Free Improvisation on Acoustic Cello - April 4 2011) = TRACK 17
- 34th Rec. (Final Mix 3<sup>rd</sup> Movement + 4<sup>th</sup> Movement = 29th Rec + 33rd Rec - June 30th of 2011) = TRACK 34

#### **FINAL MIX OF THE PIECE:**

- 35<sup>th</sup> Rec. (Final Mix Of The Piece = 14<sup>th</sup> Rec. + 22<sup>nd</sup> Rec. + 26<sup>th</sup> Rec. + 9<sup>th</sup> Rec. + 34<sup>th</sup> Rec. – July 1<sup>st</sup> of 2011) = TRACK 35

#### **Recordings for The Track player:**

- 4th Rec. (Crowd from youtube - February 13th 2011) = TRACK 4
- 2nd Rec. (Break beat from youtube.com - February 13th 2011) = TRACK 2
- 20th Rec. (As good Final = 19th Rec. + adjusted volumes June 2 of 2011) = TRACK 20
- 25th Rec. (You Tube's Nature Relaxing Sounds - June 7th of 2011) = TRACK 25
- 31st Rec. (30th Rec. + Distortion - June 30th of 2011) = TRACK 31

**SONG OF MYSELF by Walt Whitman**  
**Map of FIGURES**

<b>Par. 1</b>	<p>I celebrate <b>myself</b>, and sing myself,          And what I assume <b>you</b> shall assume,          For every atom belonging to me          as good belongs to <b>you</b>.</p>	<p><b>Fig A</b>  <b>Fig B</b>          +  <b>Fig C</b></p>
<b>Par. 2</b>	<p>I loafe and invite my soul,          I lean and loafe <b>at my ease</b>          observing a <b>spear of summer grass</b>.</p>	<p><b>Fig R</b>  <b>Fig D</b></p>
<b>Par. 3</b>	<p>My tongue, every <b>atom</b> of my blood,          form'd from this soil, this air,          Born here of parents          born here from <b>parents the same</b>,          and their parents the same,</p> <p><b>I, now thirty-seven</b> years old          in perfect health begin,</p> <p>Hoping to cease not till <b>death</b>.</p>	<p><b>Fig C1</b>  <i>Altered 2</i></p> <p><b>Fig C2</b>  <i>Altered 2</i></p> <p><b>M.T.</b>          +  <b>Timpani</b>  <b>Loop</b></p>
<b>Par. 4</b>	<p>Creeds and schools in abeyance,          Retiring back a while sufficed at what they are, but          never forgotten,          I harbor for good or bad, I permit to speak at every          hazard,          Nature without check with <b>original energy</b>.</p>	<p><b>Bass</b>          from  <b>M.T.</b></p>

"MYSELF" "YOU"

MAIN THEME FIG A FIG B

"ORIGINAL ENERGY"  
(PARAGRAPH 4)

FIG C

FIG C 1 FIG C 2

FIG C = "FOR EVERY ATOM BELONGING TO ME  
AS GOOD BELONGS TO YOU"

MIXED ELEMENTS OF FIG A + B

FIRST NOTE OF FIG A + LAST NOTE OF FIG B

THEN

SECOND NOTE OF FIG A +

SECOND-TO-LAST NOTE OF FIG B

AND SO ON...

FIG C (ALTERED) 1

FIG R

gliss →

tr tr tr tr tr tr tr tr tr tr tr tr tr tr tr

RANDOM PITCH

" I LOAFE AND INVITE MY SOUL..."

WITH SLOW MOTION, GLISS ON THE INDICATED REGISTER TOWARDS THE NEXT INDICATION

STRINGS

- L = STANDS FOR LOW REGISTER OF THE STRING
- H = STANDS FOR HIGH REGISTER OF THE STRING
- M = STANDS FOR MIDDLE REGISTER OF THE STRING

FIG D "AT EASE" + "SPEAR OF SUMMER GRASS"

PIZZ

" I LEAN AND LOAFE AT MY EASE  
OBSERVING A SPEAR OF SUMMER GRASS"

MARIMBA IMPRO

OSTINATO

OTHER OCCASIONAL NOTES

"... EVERY ATOM OF MY BLOOD ..."

↓ ELEMENTS FROM FIG C

FIG C (ALTERED) 2 ←

FIG C 1 (PART 1)

FIG C 2 (PART 2)

"BORN HERE FROM PARENTS THE SAME..."

"I, NOW 37 YEARS OLD IN PERFECT HEALTH BEGIN..."

PLAY MAIN THEME NOW.  
 FOR THE FIRST TIME WITH BOTH VOICES.  
 MELODY + BASS ('ORIGINAL ENERGY' - PARAGRAPH 4)

→ THE TRACK IS TO PLAY 37 TIMPANI HITS.  
 AT THE END THE TIMPANI SOUND  
 IS TO BE DISTORTED.

"... HOPING TO CEASE NOT TILL DEATH"

# SONG OF MYSELF

APPROX.  $\text{♩} = 69$

**I** 00:12 00:20

CELO 4/4 FX 1 FIG A MP cresc.

PERC 4/4 00:07 mp TAM TAM

TRACK 4/4 4TH REC 4TH REC 4TH REC 4TH REC

ad libitum

CELO f

CELO FIG B f ten. FX 2

CELO a tempo FIG C1

TRACK 2ND REC : 2ND REC 2ND REC :

REPEAT 3 TIMES

CELO 3/4 SLOW GLISS 00:32 FX 3 trem. IV p

PERC f > TIMPANI > p GLISS (ROLL) TIBETAN BOWL

TRACK 2ND REC 2ND REC

00:32

NARRATOR

I celebrate myself, and sing myself,  
And what I assume you shall assume,

CELO FIG C2 p dolce PIZZ pp FIG C2 INVERTED arco

PERC

NARR

For every atom belonging to me  
as good belongs to you.

attacca

PALINDROME

BRIDGE I-II

THE NOTE VALUES OF THE FIRST MOVEMENT ARE INVERTED.

THE PATTERN IS LAST TO FIRST. FOR EXAMPLE:

THE LAST NOTE VALUE OF THE FIRST MOVEMENT CORRESPONDS TO THE FIRST NOTE VALUE OF THE BRIDGE, IN THIS CASE AN -A-.

THE SECOND-TO-LAST NOTE VALUE OF THE FIRST MOVEMENT CORRESPONDS TO THE SECOND NOTE OF THE BRIDGE, IN THIS CASE A -C SHARP-.

AND SO ON...

APPROX.  $\text{♩} = 160$  00:07

CELLO  $\text{FX4}$  00:00  $\text{mf}$  *spiccato*

TRACK  $\text{D}$  20TH REC 20TH REC 20TH REC

CELLO

TRACK  $\text{D}$  20TH REC 20TH REC 20TH REC

CELLO SLOW TO FAST

TRACK  $\text{D}$  20TH REC 20TH REC

CELLO

TRACK  $\text{D}$  20TH REC 20TH REC 20TH REC

CELLO 00:18 00:22

TRACK  $\text{D}$  20TH REC 20TH REC 00:22

attacca



PARAGRAPH 2

II

APPROX  $\text{♩} = 54$  00:15 pizz # GLISS col legno

CELLO

TRACK 25TH REC. PLAYS UNTIL THE END OF THIS MOVEMENT.

00:00 mp 3

CELLO

pizz GLISS col legno

3

CELLO

pizz col legno

CELLO

GLISS col legno 00:58 01:07

NARRATOR

I loafe and invite my soul,  
I lean and loafe at my ease  
observing a spear of summer grass.

sempre tr. sempre GLISS. sempre Legato

APPROX  $\text{♩} = 60$  01:09 FX 6 FIG. R. p #p decresc.

CELLO

CELLO

01:41 01:50

APPROX  $\text{♩} = 76$  01:51 cantabile

CELLO

FX 7 CODA - A MAJOR mp

III II II

attacca

# BRIDGE II-III

## MARIMBA IMPROVISATION

### OSTINATO:

APPROX  $\text{♩} = 132$  *Sempre Legatissimo*

*p* *simile* **x6**

USING THE OSTINATO FIGURE FROM ABOVE,  
IMPROVISE FOR 18 MEASURES  
ADDING HERE AND THERE

### THE FOLLOWING PITCH VALUES:

*cresc.* *mp* *p* *decresc.* **x3**

*cresc.* **x3**

*decresc.* *pp* *n* *attacca*

PARAGRAPH 3



CELLO

STEADY ♩ = 92  
LIKE METRONOME

FIG. C (A2) PART 1

FX 8

(LONG DELAY) 3

pizz TAP p122 p122 p122 TAP + #

(L.H. FINGER PULL)

CELLO

pizz TAP arco

p122

p

CELLO

arco TAP pizz

# p p122 p122 TAP

arco # (COUNT STEADY)

CELLO

TAP TAP pizz

p122 p122 TAP TAP

pp p

CELLO

arco Molto SUL PONTICELLO

MAKE THIS PITCH OUT OF PONT. CELLO

(#) ( ) ( )

FX 9

NARR.

My tongue, every atom of my blood,  
form'd from this soil, this air,  
Born here of parents  
born here from parents the same,  
and their parents the same,

CONTINUE TURN PAGE

LARGO  
APPROX. ♩ = 40

SCORE  
PAGE 6

CELO **FX 9**  
FIG C (A2)  
PART 2

8va

NARR

I, now thirty-seven years old  
in perfect health begin,

### CADENZA

#### MAIN THEME FOR ACOUSTIC CELLO

APPROX ♩ = 69

CELO **FX 10** ( $\sharp$ ) *gliss* *mp*

Molto rit. *p* *cresc.* *A tempo* *legato* *cresc.*

TRACK  $\frac{4}{4}$  00:00 31st REC 31st REC

NARR

Hoping to cease  
not till death.

CELO *Molto rit* *mf* *pizz* *arco* *pizz* *arco* *slow gliss* *pp* 00:20

TRACK  $\frac{4}{4}$  31st REC 00:20

CONTINUE  
TURN PAGE

attacca

IV

FOURTH PARAGRAPH

00:20  
**BREAK GLASS**

PERC II

00:20

TRACK ▷ 31 ST REC

00:38

00:20

00:38

NARR { Creeds and schools in abeyance,  
Retiring back a while sufficed at what they are, but never forgotten  
I harbor for good or bad, I permit to speak at every hazard,

NARR Nature without check with original energy.

00:38

FIN