

# **UCLA**

## **Contemporary Music Score Collection**

### **Title**

..stRrrct..

### **Permalink**

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destructive character tolerates misunderstanding; he does not promote gossip.

The destructive character is the enemy of the étui-man. The étui-man looks for comfort, and the case is its quintessence. The inside of the case is the velvet-lined trace that he has imprinted on the world. The destructive character obliterates even the traces of destruction.

The destructive character stands in the front line of traditionalists. Some people pass things down to posterity, by making them un-touchable and thus conserving them; others pass on situations, by making them practicable and thus liquidating them. The latter are called destructive.

THE DESTRUCTIVE CHARACTER SEES NOTHING PERMANENT. BUT FOR THIS VERY REASON HE SEES WAYS EVERYWHERE. WHERE OTHERS ENCOUNTER WALLS OR MOUNTAINS, THERE, TOO, HE SEES A WAY. BUT BECAUSE HE SEES A WAY EVERYWHERE, HE HAS TO CLEAR THINGS FROM IT EVERYWHERE. NOT ALWAYS BY BRUTE FORCE; SOMETIMES BY THE MOST REFINED. Because he sees ways everywhere he stands at a crossroads. No moment can know what the next will bring. What exists he reduces to rubble—not for the sake of the rubble, but for that of the way leading through it.

THE DESTRUCTIVE CHARACTER LIVES FROM THE FEELING NOT THAT LIFE IS WORTH LIVING, BUT THAT SUICIDE IS NOT WORTH THE TROUBLE.

Translated by Edmund Jephcott.  
From: *Selected Writings*, Vol. II.2, 1931–1934.  
Harvard University Press, 1999, 541–2.

*This piece is my response to Dick Raaijmaker's response (1999) to Walter Benjamin's The Destructive Character (1931). With a selection of their words, i'm not trying to unfold some sort of narrative or morale, it just so happens that certain phrases by both authors intrigued me a lot – and still do. Not only did the words resonate deeply due to my personal destructions at that time (and tendencies in general), they also filled me with some answers and many questions. This all occurred while i started working on a composition for my first Soundlings project. Then the two intertwined<sup>i</sup>. – Gagi Petrovic*

### **. Building blocks .**

- starting out by writing three separate solo's and putting them together, roughly.
- an attempt to bring together different musical practices<sup>ii</sup>, using a.o. my fascination for the Digital-Acoustic.
- great input from the performing musicians

### **. Fermata .**

 short fermata    normal fermata    long fermata    very long fermata

### **. Harp .**

Detune two strings beforehand:

- C6<sup>iii</sup> to approximately a quarter tone lower.
- E5 to F, so you can create the triple string tremolo from bar 95 until the end.

### **. Voice .**

When pronouncing the text, be serious and dry, but don't make it sound too heavy. Additionally, pay attention to the lay-out of the text: follow its rhythm.

### **. Electronics .**

Put together several devices, or create a custom instrument (hardware, software or both) to perform the electronics. The original set-up for example, consisted of a customized electric guitar with only two bass strings (tuned almost unisono) and a built in delay pedal in combination with a circuit bent mixer.

### **. Vocal ensemble .**

Preferably 4 or more additional vocalists are needed for this performance, positioned in the audience – incognito. Otherwise, the remaining two members of the trio should take over the role of the ensemble. For further instructions, please see the final page of the score.

### **. Necessary equipment .**

- 2 mics (for voice and harp)
- 3 amplifiers (one for each instrument; amplify it locally and as natural as possible)
- necessary equipment for the (created) live electronics device(s).

*duration: ca. 9 minutes*

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<sup>i</sup> While reflecting on this process, it actually is quite an autobiographic piece; at least in a way. Try to find your connection to the text and make it part of the performance.

<sup>ii</sup> Ensemble, band and structured electronic improvisation.

<sup>iii</sup> I use C4 as reference to the middle C.

to Soundings  
**..stRrrct..**

for harp, voice, electronics and more voices

GAGI PETROVIC

Trio No. 2

(2013)

i.a.w. Idske Bakker (harp), Stephanie Pan (voice) and Tijs Ham (electronics)  
 text selected from *The Destructive Character* by Dick Raaijmakers

**Tense (free metre)**

Thunder (vary timbre intensely with pedals, ad lib.)

Harp *sim.*  
*f possible*  
*mp*  
*Sub*

Voice  
 sharp "S"  
 unstable "F"  
 uv (unvoiced)  
*p* *f* *p* *mf* *f* *p* *mp*  
 tfff s fff ss f ss frr - fff tfff\_s  
*rough and loud*  
*follow harp dynamics*

Electronics  
 II *4/4*

Vocal Ensemble  
*4/4* wait and listen

**Tense and isolated**  
 (♩ = ca. 58, rubato)

hrp. 6 L.V. ord.  
*mf* *ff* *ppp* *p*  
*Sub*  
*fast tremolo*

voc.  
*mf* *mp* *ff* *p*  
 tff fff (etc.) tss ff  
*p* (vary dynamics subtly)  
 fff (etc.)  
*follow harp dynamics*

elc. II *3/4*

hrp. 12  
*fast tremolo*

voc.  
 fff (etc.) fa fa fa fff (etc.)  
*unstable (not too loud)*

elc. II *5/4* *4/4*

\* let all plucked strings vibrate until rests (al fine); on accent: damp strongly with finger

16

hrp. *loose* *8va* *mechanic* *mf* *mp*

fast tremolo

voc. slightly add occasional voiced consonant  
f f v f (etc.) fi fi unstable "V" unstable "F"

clear (but dirty!)

elc. rough

19

hrp. *8va* *p*

fast tremolo

voc. unstable "V" unstable "F" *mp* vc (voiced) uv *mf*  
fe fe fe (etc.) v v v t t t (hold F) fi fi

thinner

elc.

25

hrp. *8va* *loose* *mp* *pp* *p* *mf*

fast tremolo

voc. *mp* vc  
t t t (hold F) d d d (hold V)

elc.

28

hrp. *8va* *mp* *mf* *p* *mp*

fast tremolo

voc. high low *f* fast tremolo  
d d d (hold V) verr d d d (hold V) de De

elc.

### Slightly faster

*Sva*  
**mechanic (sempre)**

hrp. *mp* *sim.*

voc. *f* *mp* *ff*  
d t dvvv\_ vvv\_ *add and increase graininess freely*

elc. **Yes, do it!**  
fall silent (sharply) on start of text

*Sva*  
**repeat until vocalist is done with current phrase**

hrp. *pp*

voc. **speak clearly: (take your time; listen while speaking)**  
high  
low

The destructive character  
is young and cheerful.

For destroying rejuvenates, because  
it clears awa-  
-ay

elc.

*Sva*  
**follow voice and restart pattern (don't wait to complete a cycle)**

hrp. *mp*

voc. *(sprechstimme)* high  
low  
the the the traces of our own age (...). the

elc. *clean and thin (al fine)*  
*dirty rumble (al fine)*

# Faster

(♩ = ca. 64, follow voice)

41 *Sua*

hrp. *p*

voc. *f mf p mf pppp*  
*uv* *vc*  
*slow rolling*  
*k - rrr* *D!* *his his his his his his his his his his his his*

elc. *fast pulses (thin and regular glitchy pattern)*

(4x) *Sua*

45

hrp. *mf pp*

voc. *vary with slight accents* *high* *prominently*  
*low*  
*mp* *f* *mf*  
*(etc...)* *hisszzss* *work:*

elc. *follow voice dynamics* *(morph from "his")*

49 *Sua*

hrp. *mp* *mf*

voc. **speak more clearly: (take your time and follow harp)**

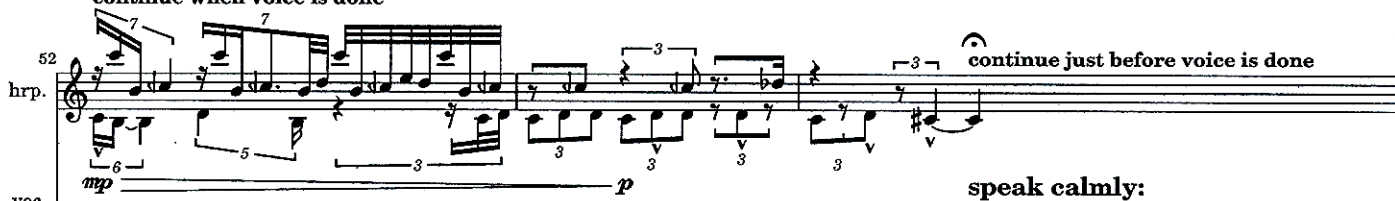
The destructive character does his work:  
 the only work he avoids is creative. (last word right after harp falls silent, but as a fluent sentence)

Just as the creator seeks solitude,  
 the destroyer must be constantly surrounded by people,  
 witnesses of his efficacy.

elc. *follow harp dynamics*

# Isolated, distant and somewhat lyrical (free metre)

*Sva*-----  
(still mechanic)  
continue when voice is done

hrp. 52 

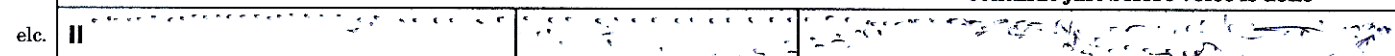
continue just before voice is done

voc. *mp* *p* **Speak calmly:**

The destructive character is a signal.

follow harp dynamics

continue just before voice is done

elc. II 

*Sva*-----  
*loose (take your time)*

hrp. 55 

mp p ff

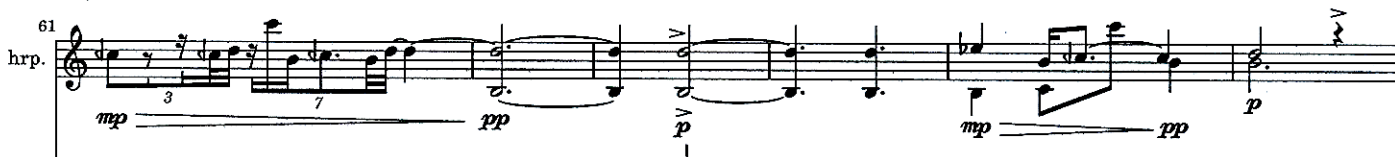
voc.

follow harp dynamics

extremely thin

elc. II 

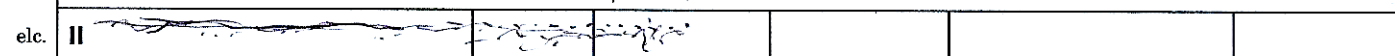
*Sva*-----

hrp. 61 

mp pp p mp pp

voc.

follow harp dynamics

elc. II 





# Approaching (♩ = ca. 65)

8va  
mechanic

hrp. 79 *mp sempre*  
add and increase graininess freely

voc. *high* *uv (reverb-like)*  
*low*  
dvv\_ dvv\_ dvv\_ *f* *fff*  
tfff

elc. *follow voice dynamics*

82

hrp. *ppp* *sim.*

voc. *p*  
na na na na na n n na na tr na na na na na n na na na  
*Big, not too loud (yet!)*

elc.

85

hrp. *pp* *cresc. poco a poco*

voc. *cresc. poco a poco*  
n n na na tr na na na na na n na na na n n na na tr na sig-ni na na na n na na na n n na na

elc.

88 *8va*

hrp. *A* 3 3 3

voc. *mf*  
tr na na na na na n na na na na na na na tr na sig-ni na na na n na na na na tr na sig-ni na na na n

elc. **||**

(3x)  
follow electronics dynamics

91 *8va*

hrp. *mp* *(mf)* *cresc.* *sim.* *(fff)*

voc. *cresc.* *(fff)*  
na na na na tr na sig-ni na na na n na na na n n na rr tr na na n n n n n n n n n d d d

elc. *(mp)* *(fff)*

build it up, make it intense!  
regular pattern (follow harp)

94 *8va*

hrp. *f* *fff* *leg. (open)* *L.V.* *mf* *triple string tremolo*

voc. *fff*  
d d d d d d dr d d daa da!

elc. **||**

Yes, this is it!

Ensemble, get ready

\* half the frequency of harp left hand  
 \*\* tune three strings unisono for a full sound (do this before the piece)

add irregular accents ad lib, vary intensity (al fine).

stronger accents

97

hrp.

voc.

elc.

ens.

*mp* *pp*

unisono with harp

*ppp*

**Follow voice**

(stop on "not" from "not why")

100

hrp.

**speak slowly and softly: (close to the mic)**

To prevent the repairman from not being able to reassemble the construction correctly after the disassembly, and thus lower the chance of an explosion, manufacturers accompany their products with a handbook, aptly called manual.

One can distinguish two categories.

The first one is aimed directly - of course - at the hands of the repairman, at their task. It states how the repairman has to act - not why. (...)

**join ensemble subtly (stop on "not" from "not why")**

elc.

*cresc. poco a poco*

**Create an acoustic soundscape in a few steps:**

1. Create a subtle s-like consonant, high in pitch and thin in texture;
2. Fade in vaguely while listening to the final text;
3. Add tiny sporadic accents and create a small crescendo until the end;
4. Try to interlock with the others, resulting in a spatial soundscape;
5. Stop on "not" from "not why".

ens.