

Meso

For Charlemagne Palestine

Instructions

The piece starts with pianist 1 playing box A. The pianists take turns playing box A throughout the piece.

The two pianists then individually in the moment decide one random box to play, either following the written dynamics or inverting them. When the box is finished, another box is chosen and fulfilled, until four boxes have been played. After these four boxes, box A is played again, this time by pianist 2, and thereby concludes one sub-box iteration.

Once the first sub-box iteration a new sequence of four randomly selected boxes with individually selected dynamic alternatives followed by box A is repeated.

After the sub-box iteration has been played three times, the two pianists together play box E from start to finish. When arriving at the end of box E one iteration of the piece has been executed.

After the first iteration of the piece, the two pianists repeat the piece¹ for a second time, but this time doubling one random note in another octave. Pianist 1 is to double the selected note in any octave lower, and pianist 2 is to double the selected note in any octave higher.

Each new box calls for a new selected tone to be doubled, and the doubling is to occur at every instance of said note, meaning either 16 or 32 times depending on if the randomly selected note occurs one or two times in each phrase. Box A and E are not to include any doubled notes.

Once the second iteration of the piece is executed, a third and final one is to begin, with the additional rule that two randomly selected tones are to be doubled in each box.

The boxes are never to be repeated directly after one another by the same pianist, but it is okay to repeat the box with inverted dynamics, resulting in six different boxes as opposed to the three notated.

The two pianists might come to copy each other, playing the same boxes at the same time throughout the piece or they might never play the same box as each other. However, the important thing is that no scheming or discussion of what box is to be played when and by whom is to be done.

The legato pedal is to be constantly used throughout the piece by both pianists.

For overall inspiration and/or just a reason to experience an hour of good music, make sure to listen to *Strumming Music* (1974) by Charlemagne Palestine at least once before performing this piece.

Technical setup

Two microphones and two loudspeakers² are to be placed next to each other, facing inside the pianos whose lids are to be open.

The signal from microphone 1 facing into piano 1 is to be sent into adc~ 1 in the Max/Msp patch. This means that the signal from microphone 2 facing into piano 2 is to be sent into adc~ 2. Obviously, loudspeaker 1 is to be connected to dac~ 1 and loudspeaker 2 is to be connected to dac~ 2.

Levels are to be experimented with during rehearsals and guidelines are placed in the patch, however “loudspeakers and instruments must be equally balanced and equally strong, as they are equal components of the musical whole”³. There’s a golden spectrum where both parts are heard and the feedback is constantly following what the pianos are playing. This is what you want to achieve.

Theodor Kentros, 2021

¹ Except the first instance of box A, which is only played at the very beginning of the piece.

² Preferably Genelec 8010s or other relatively small loudspeakers

³ Marcus Fjellström, from the performance notes for *odboy & erordog episode 2* (2010)

Meso


For Charlemagne Palestine

♩ = 110

Theodor Kentros

A

Piano 1



mf

B

Pno. 1

3



p

Pno. 1

5



f

C

Pno. 1

7



p

Pno. 1

9



f

D

Pno. 1

11



p

Pno. 1

13



f

15 **E**

Pno. 1

mf

mf

17

Pno. 1

mf

mf

19

Pno. 1

ppp

ppp

21

Pno. 1

fff

fff