

ZENSIM

For Six Accordions

2022

Jan Foote

Instrumentation:

Accordion 1
Accordion 2
Accordion 3
Accordion 4
Accordion 5
Accordion 6

All parts sound as written.

Duration: ca. 12:30

Performance notes:

- Whenever possible, the end of every note should diminuendo to silence. Unless stated otherwise.
- When a note has a marcato symbol above it, the attack of the note should be heard. This should be quite a subtle sound, like a ripple in the drone-like sound world of the piece.
- When a note starts **without** a marcato symbol above it, it should blend in as subtly and seamlessly as possible. It should sound like a thickening of the overall texture of the piece.

All of the accordions should sound as one instrument.

The dynamics swells need to be precise as they are all interlocking. This is to create a slow shifting of the spectral field. It is very important that the dynamics between the interlocking accordions are very well balanced.

A note of the composition:

I got the idea for this piece when listening to an interview given by the composer/producer Oneohtrix Point Never (Daniel Lopatin).

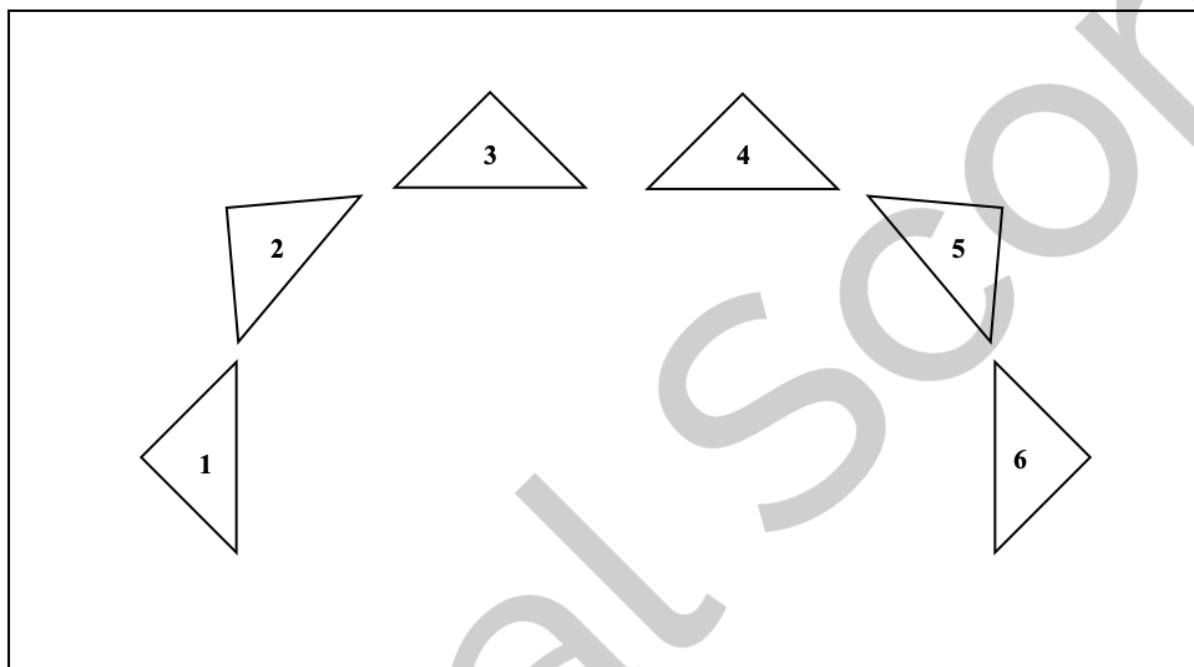
I was listening to so many New Age records and they were undeniably bad records, but there was something about them that I was listening to and enjoying, and I was [...] fixated on this idea that you could use the tropes of New Age music to [...] describe [...] something beyond [the] cliché that is New Age music, like chillout and like be in your [...] zen cave amongst nature. [...] But I was like, that's an interesting idea that people would want to do that or make music that [...] created a simulated zen forest vibe and I was like that's a terrible idea, we should never do that.

From his interview on the Red Bull Music Academy YouTube Channel.

I took the idea that Lopatin describes 'you could use the tropes of New Age music to describe something beyond a cliché', and I've tried to make a piece of music which sounds cliché with a sterile, corporate, simulated-feel-good vibe, but that is simultaneously impactful and an interesting listening experience, that is full of microdetails and constantly moving.

Stage Layout

The players should be seated in a wide semi-circle facing the audience, with accordions 1 & 6 on the outer edges. They should be far enough apart so that the changes in the stereo field are audible, but not so far away from each other that the sound feels disjointed or broken. It is important that accordion 1 can seamlessly crossfade with accordion 6.



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♩=50 As a unified whole. Calm.
A constant, but subtly shifting soundworld, with internal movements.

Accordion 1

Accordion 2

Accordion 3

Accordion 4

Accordion 5

Accordion 6

The musical score for 'ZenSim' is written for six accordions in 4/4 time, with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 50. The mood is 'Calm'. The score consists of six systems, each for an accordion. Accordions 2, 3, 4, and 5 have melodic lines in their treble staves, while Accordions 1 and 6 are mostly silent. Dynamics include piano (p), mezzo-piano (mp), and accents. A large 'PUBLISHED BY' watermark is visible across the score.

2

23

Musical score for measures 23-31. The score consists of six staves. Dynamics include *p*, *mp*, *mf*, and *p*. Articulations include accents (^) and slurs. The key signature is two sharps (F# and C#).

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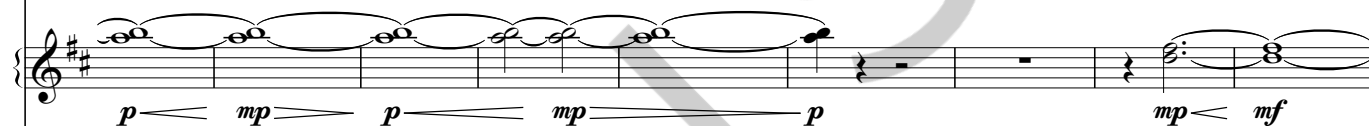
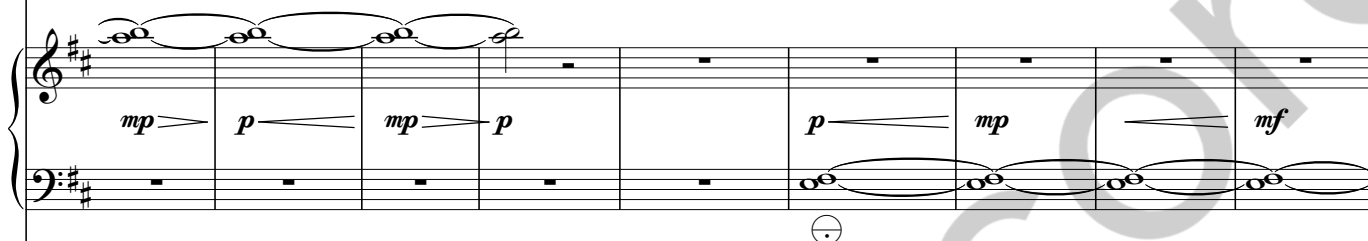
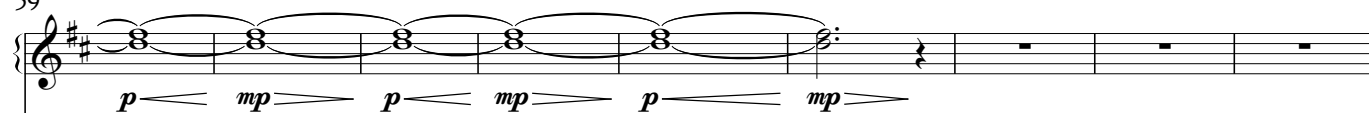
3

32

Musical score for measures 32-39. The score consists of six staves. Dynamics include *p*, *mp*, and *mf*. Articulations include accents (^) and slurs. The key signature is two sharps (F# and C#).

5

59



8va

mp < *mf* >

mp *mf* *mp* *mf* *mp*

mp < *mf* > *f*

mf > *mp* *mp* *mf* *f*

(Left Hand)

mp < *mf* >

(8)

mp < *mf* >

95

8^{va}

f

mp

(V)

f *mf* *f* *mf* *f* *p*

mf *f* *mf* *f* *mf* *mp*

p *mp*

8

8^{va}

112

Musical score for piano, measures 112-117. The score is in D major (two sharps) and 4/4 time. It features six systems of grand staves. Dynamics include *p*, *f*, *pp*, and crescendo/decrescendo markings. Articulation includes accents and slurs. Rehearsal marks with circled numbers 8 and 9 are present. A large "Digital Score" watermark is overlaid diagonally.

8 Gradually move back to initial, calm sound.

126

The musical score is written in D major (two sharps) and begins at measure 126. It consists of six systems of staves. The first system has two staves with a treble clef. The second system has two staves with a treble clef. The third system has a grand staff (treble and bass clefs). The fourth system has a grand staff. The fifth system has a grand staff. The sixth system has a grand staff. The score includes various musical notations such as notes, rests, dynamics (*mf*, *f*), and articulation marks (accents, slurs). A large, faint watermark "Dorland" is visible across the page.

143

mf *mf*

mp *mf*

mp

mp *mf*

p *mf*

mp *mf* *mf*

150

mp *p*

p

mp *mf* *p* *p*

mp *p*

mp

p *p*