

j a c o b a n d e r s k o v



t h e g e m s t o n e s e p i e s

20 Sonic Complexion Miniatures

Jacob Anderskov

The Gemstone Series

20 Sonic Complexion Miniatures

ILK Publishing

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... Preface and all sheet music pages are omitted for this excerpt version.

a few photos of the book, including the music pages,
are shown in the following

J a c o b a n d e r s k o v



t h e d e m s t r a t i o n s e r i e s

20 Sonic Complexion Miniatures

Preface

In this "Gemstone Series" collection you will find 20 compositions, for one to six musicians – the exact number of performers is flexible for all compositions.

Some suggestions to the interpreting musicians

Aim for a sonic curiosity. Be creative with choices of instruments, playing techniques and registers. The written orchestration is not necessarily central to the music. Tempo indications are only suggestions, and can be deviated from. Try things out, and don't follow the instructions too literally.

Even though the harmonic language in the series might be unfamiliar, try to activate your improvisational intuition all along, also while playing the written material. The participatory, creative contributions by the musicians are central to the fulfilment of the energetic concept of the compositions.

Be free to add improvised elements at any point, whether before/after the written material, on top of it. Do not be afraid to overlay other kinds of timbres, textures, registers, feelings, dynamics, vibrations, (etc.), than what you perceive is on the version loyal to the concept is one that re-interprets the material.

Freedom in improvising on top of these harmonies might call for some freedom, but it is always also an option to move away from the written material, to something structurally different. Both such approaches (and more) between the recorded versions, most obviously so on the album.

Consider possible linear concepts over these harmonies. Without chord changes, try to consider any note outside of the written chord as inside the chord, that you create by adding a melodic or textural statement on the material. As a thought experiment, instead of translating the material into a scale, how about considering the notes in the chord as inside the scale, and all the non-chord notes as your improvisational material?

Try to experience a broad, tender, resonant pantonality. Or you could say, experienced as consonant. To let the harmonies be experienced as consonant might require a soft (did I say non-colonial?) approach, ahead and prove me wrong on this if you wish.

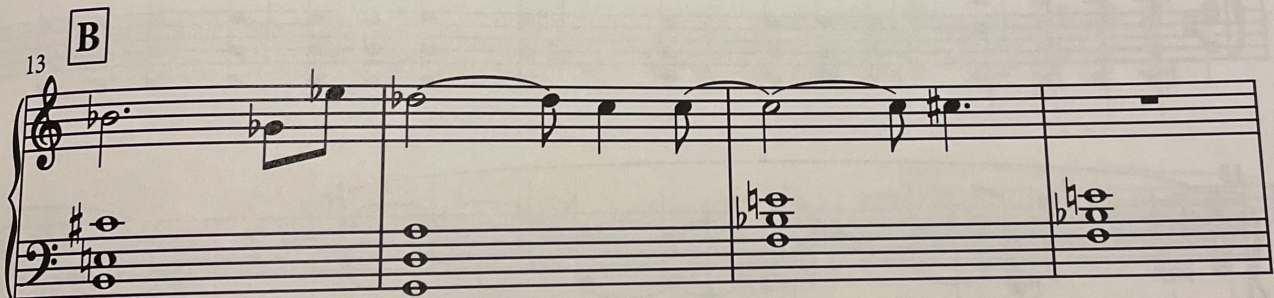
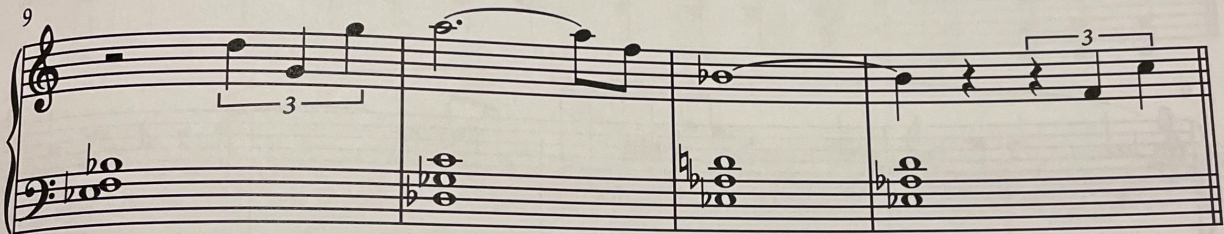
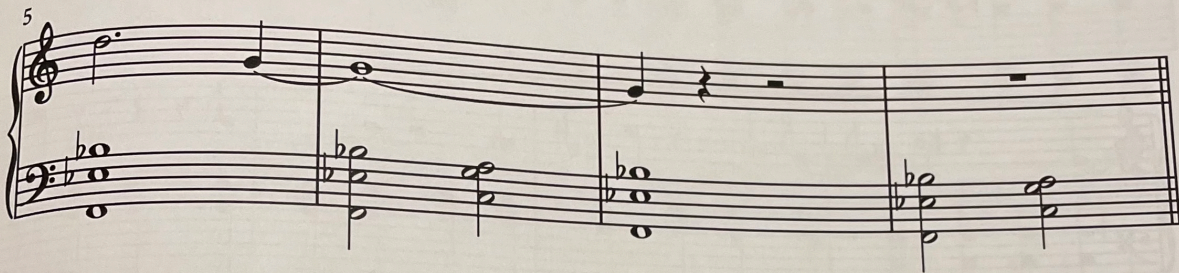
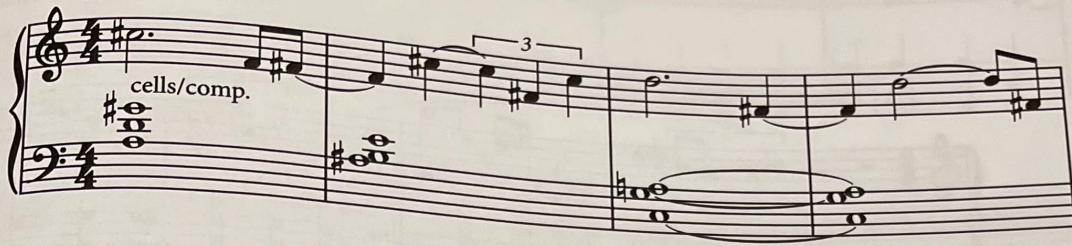
Like all the pieces in this series are more miniature in scale, stated orchestration, more consistently pantonal, in much of my other work.

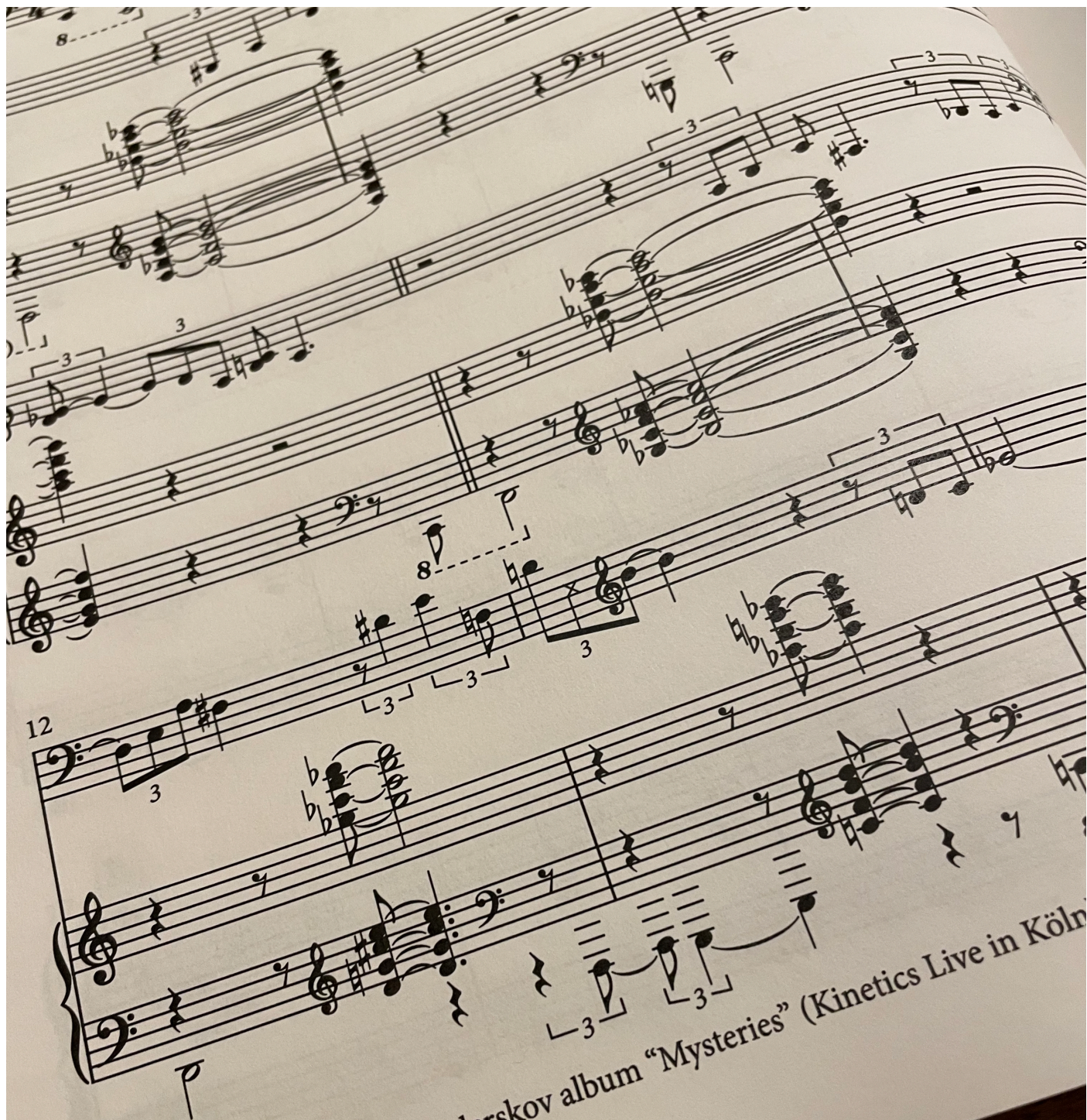
Harmony and melody is found at multiple places in

Agate

A ♩ = 118

Jacob Anderskov
October 2018





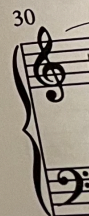
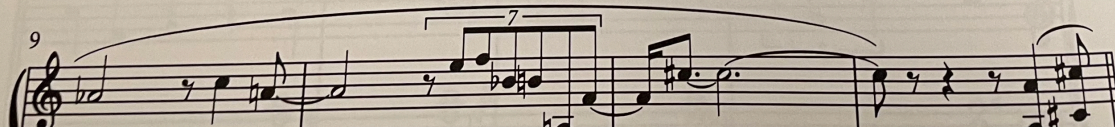
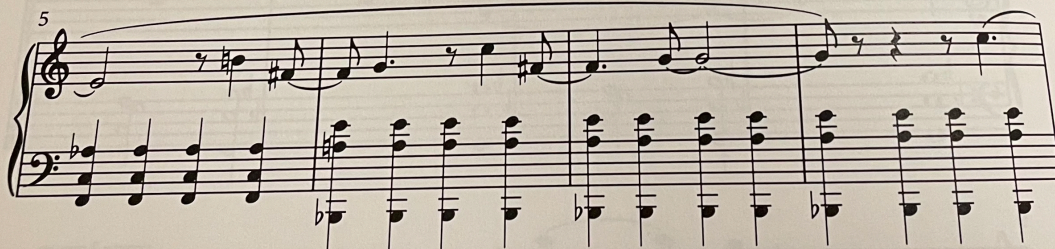
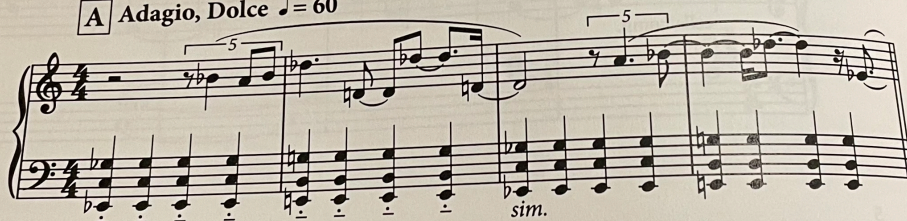
Released on the Jacob Anderskov album "Mysteries" (Kinetics Live in Köln)

Piano solo version (1 chorus) was Commissioned by Klaus Ib Jørgensen/
Fondation Danoise, Paris, for Katrine Gislinge

Amber

Jacob Anderskov
October 2019

A Adagio, Dolce ♩ = 60



Ruby

Jacob Anderskov
October-November, 2018

$\text{♩} = 60$

5

10

**In this collection you will find 20 compositions
by Jacob Anderskov.**

Agate
Amber
Amethyst
Beryl
Bloodstone
Celestite
Colour Shout
Elkhorn Coral
Emerald
Et Tu, Tselec
Flourite
Mysteries
Opal
Origami Megalith
Pearl
Ruby
Sapphire
Silence of the Stones
Smoky Quartz
Sunstone

The pieces are for 1 to 6 musicians – the exact number of performers is flexible for all compositions. All pieces include improvised sections.

Some of the pieces are released on the Anderskov albums "Emerald", Kinetics' "Mysteries", and Fosterchild's "Dear Earthling". Other pieces have been performed, but not yet recorded, by these ensembles, as well as by Resonance and Allusion.

This series of compositions is among the offsprings of Anderskov's artistic research project Sonic Complexion (2018–2021).

