Re: All

A performer-specific, music theatre work for soprano, classical guitar, make-up set, audience participation and tape [ca. 12’30’’].

(2012)

Transcribed score and stage directions.

Nektarios Rodosthenous
Instruments

- **Soprano**: Performer-specific work for Ana Beard-Fernández. The voice is amplified with a dynamic microphone on a stand in the centre of the stage.
- **Classical guitar**: on a guitar stand behind the soprano, in the centre of the stage.
- **Props**: Make-up set, table, high heels, a coloured cloth (for the table), two chairs, one piano stool.
- **Tape**: includes recordings by the violinist Dr Ilias Devetzoglou, and sounds by the 19-month old Aphrodite Balafa.

Stage Layout
RE: ALL (2012)

Dedicated to Aphrodite Balafa

Nektarios Rodosthenous (b.1986)

**Soprano**

- **OFFSTAGE**
  - 0'00"
  - 0'05"

**START** WALK SLOWLY ON STAGE
TAKE PLACE AT THE MICROPHONE

**WARM UP SEQUENCE**
Perform a vocal fry close to the microphone. Interact with the violin sound.

**‘TST, TST’ SEQUENCE:**
Perform an unMatched/heavier version of ‘TST’. More like ‘Chht’.

**Tape**

- **BABY:** ‘Tst, tst, ’looped sounds’
- **VIOLIN:** ‘Bow tremolo’

WITH SOME COMMENTS BY: THE VIOLINIST AND THE BABY’S PARENTS

**SILENCE**

**VIOLIN:** Extremely high register grace note sounds, like a bird and relates to ‘Tst’ sound

**Soprano**

- **‘TST’ GIVE SEQUENCE:** Produce the ‘Tst’ sound and perform this hand gesture, like reaching/giving something to the audience
  - 1'00"
  - 1'13"

- **TACET**
  - 1'27"
  - 1'37"
  - 1'42"
  - 1'47"
  - 2'00"

- **VIOLIN:** Reversed Baroque Sequence. Reversal of time.

**‘TST’ GIVE SEQUENCE**
Similar, playful/excited face.

**COMBINATION:**
‘Tst’ sound and vocal fry.

**Tape**

- **ANA:** ‘Tst’ sound and intrusctors from the workshop
- **BABY:** ‘Tst’

**VIOLIN:** Bow tremolo

**ANA:** Comments from the workshop

**BABY:** ‘Tst’
Soprano

COMBINATION: Cont’d
Improvising with ‘tst’ and vocal fry

WORK WITH AND AGAINST THE TAPE

TACET

2’00”

2’43”

2’46”

2’50”

2’55”

3’00”

Tape

VIOLIN: Extremely high register pitch and violin tremolo

ANA: Trying to reproduce the ‘tst’ sound of the baby. Alterations and comments from the workshop. The journey towards ‘tst’.

ANA: Achieving the right “tst”

BABY: “tst”

ANA’S VOICEOVER: If you were to notate it, you’d put a (#) sharp before it

3’00”

3’01”

3’14”

3’33”

3’47”

3’54”

4’00”

Soprano

LOOPED EXPLANATION SEQUENCE: ‘I mean it’s not a “shh” or ‘sss’, it’s a “tst! tst!”’

TACET

ANA’S VOICEOVER: “What do you mean?”

SILENCE

ANA: Comments from the workshop

ANA’S VOICEOVER CUEING THE NEXT SECTION:
Explaining sibilance

ANA’S VOICEOVER: If you were to notate it, you’d put a (#) sharp before it

EXPLAINING SIBILANCE: ‘That’s why we have the de-esser in music production to minimise the sibilance’.
**Soprano**

TO GUITAR: WALK AND TAKE PLACE BY THE GUITAR

TO GUITAR: Strum the open strings of the classical guitar softly with one hand without picking it up.

**GUITAR SEQUENCE**

**Tape**

VIOLIN: 'Lyrical sigh motif on E.
BABY: 'Eya, Eya' and uneasiness

(VIOLIN: Introduce 'Eya Eya major' motif)

VIOLIN: 'Eya Eya minor' motif
BABY: Different versions of 'Eya Eya'.

**Soprano**

WALK TO THE SEATS: BRING AN AUDIENCE
MEMBER ON STAGE

'SIT DOWN' SEQUENCE: Sit next to the audience member on the two chairs and improvise with and against the tape with the words 'tsita' and 'datse'.

SAY: 'It sounds like "Sit down"'

UNCOMFORTABLE SILENCES:

TACET

SAY: 'Ok, you can Go now'

**Tape**

ANA'S VOICEOVER: "Eya eya fast" motif

ANA'S VOICEOVER: Comments from the workshop. Ana is trying to produce 'datse' and 'tsita' sounds.

SILENCE

SILENCE

VIOLIN: One note cue for the audience member to get offstage.

SILENCE
**AUDIENCE:** Go back to the seat.

**ANA:** Go back to the mic / performance state.

**SOPRANO:**

- **'EVACUATION/CRY I' SEQUENCE:** Produce crying sounds based on the 'OuOu' vowels, just like a crying baby. Put on a frowned grimace of a sad face with an accompanying posture and body language and with closed 'mm' - shaped mouth.

- **TACET**

**TAPe**

- **SILENCE**
- **VIOLIN:** 'ALARM/EVACUATION I' SEQUENCE: Layers of slowly ascending violin glissandi with scratch-tone hints. It gets busier but it finally ends with solo violin.

**COMMENTS:**

- **Workshop Comments**

**ANA'S VOICEOVER:**

- **Laughter**
- **BABY:** Happiness excitement

**VIOLIN:** 'Eya Eya major' motif

**VOICEOVER:** Comments by the violinist

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**SOPRANO:**

- **'EYA EYA MAJOR' MOTIF:** Simile, work mainly in tonal unison with the tape but try to keep a rhythm gap to create a short delay and a sense of echo. Maintain the same hand gesture and interaction with the audience.

- **TACET**

**TAPe**

- **VIOLIN:** Overdub with slight delay of 'eya eya major' motif. It gets busier with more violin layers acting as echo.

**BABY:** Fast 'eya eya' motif which acts as a violin echo

**SOLO BABY:** Fast 'eya eya'

**VIOLIN:** 'Fast eya eya' sequence

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**GRIMACE:** sad face becomes cheeky

**'EYA EYA MAJOR' MOTIF:** perform hand gesture and sing in unison

**TACET**
**FAST EYA EYA SEQUENCE (CONT’D):** It should gradually become uneasy and stressed. Develop and improvise with or against music.

**TIREDNESS:** Repeat in a spoken manner “Eya eya”

**TACET**

**EVACUATION/CRY II SEQUENCE:** Similar, maintain body language of previous cry; sequence also adds synchronised vibrato with the tape.

**ALARM/EVACUATION II SEQUENCE:** Field recording of evacuation alarm in music venue. Evacuating music.

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**SOPRANO 9’00”**

**WALK:** TOWARDS THE TABLE

**SIT DOWN:** ON THE PIANO STOOL; MAINTAIN A STILL POSITION/POSTURE AND A NEUTRAL FACE; BE READY.

**CONT’D:** Fade out previous cry

**SOPRANO 9’05”**

**TACET**

**SOPRANO 9’10”**

**VIOLIN:** motif Introducing the make-up sequence

**ANA’S VOICEOVER:** “Do you want me just to read it all, or stop and go back, or...”

**COMMENTS:** Notes and suggestions from the workshop

**VIOLIN:** Cadence cues the next section

**ANA:** “OK”

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**THE MAKE-UP’ SEQUENCE:** Perform an unfolding series of looped movements based on the notion of make-up. Follow the structure and the pace of the voice-overs.

**THE MAKE-UP’ SEQUENCE/ANA’S STORY, VOICEOVER:**

‘Once...’

Once upon a time...

Once upon a time, a time...

Once upon a time, a time there was a little girl...

Once upon a time, a time there was a little girl and she would [CUE BABY SOUND]...

Once upon a time, a time there was a little girl and she would [CUE BABY SOUND] when people left the room..."
Soprano

THE MAKE-UP SEQUENCE (CONT'D):

Continue and build-up on the previous movement from the previous sequence by following the voiceovers in the tape.

You should have 90% of the intended make-up on by now.

THE MAKE-UP II' SEQUENCE:

Final touches of make-up as free improvisation. Do not follow the voiceovers. Break the still body posture.

Tape

THE MAKE-UP SEQUENCE/ANA'S STORY, VOICEOVER (COND'T):

"... she should ask them to..."

"... she should ask them to stay. She was only..."

"... she should ask them to stay. She was only small" [Cue baby sound: Eya Eya].

COMMENTS:

Notes and presentation of the main idea by the composer.

Soprano

THE MAKE-UP II' SEQUENCE (CONT'D):

Final touches of make-up pack and tidy up the set.

WALK: TO THE MICROPHONE, MAINTAIN A NEUTRAL POSITION.

SILENCE

THE WHOLE STORY/ANA'S VOICEOVER:

The previous story presented in one take, with no loops or interruptions.

Tape

COMMENTS:

Notes and suggestions on the mood by the composer. This links to the next section.

FINAL THOUGHTS:

Say "Love grows, love fades" in a serious manner.
Soprano

TACET

WALK: BACK TO THE TABLE
SIT: ON THE PIANO STOOL

12'00"  12'05"

'DRESSING UP' I SEQUENCE:
Put both high heels on
(Take off casual clothes to reveal formal dress, if possible).

12'17"  12'32"

EXIT/END: WALK OFF STAGE

Tape

SILENCE