

Re: All

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

(2012)

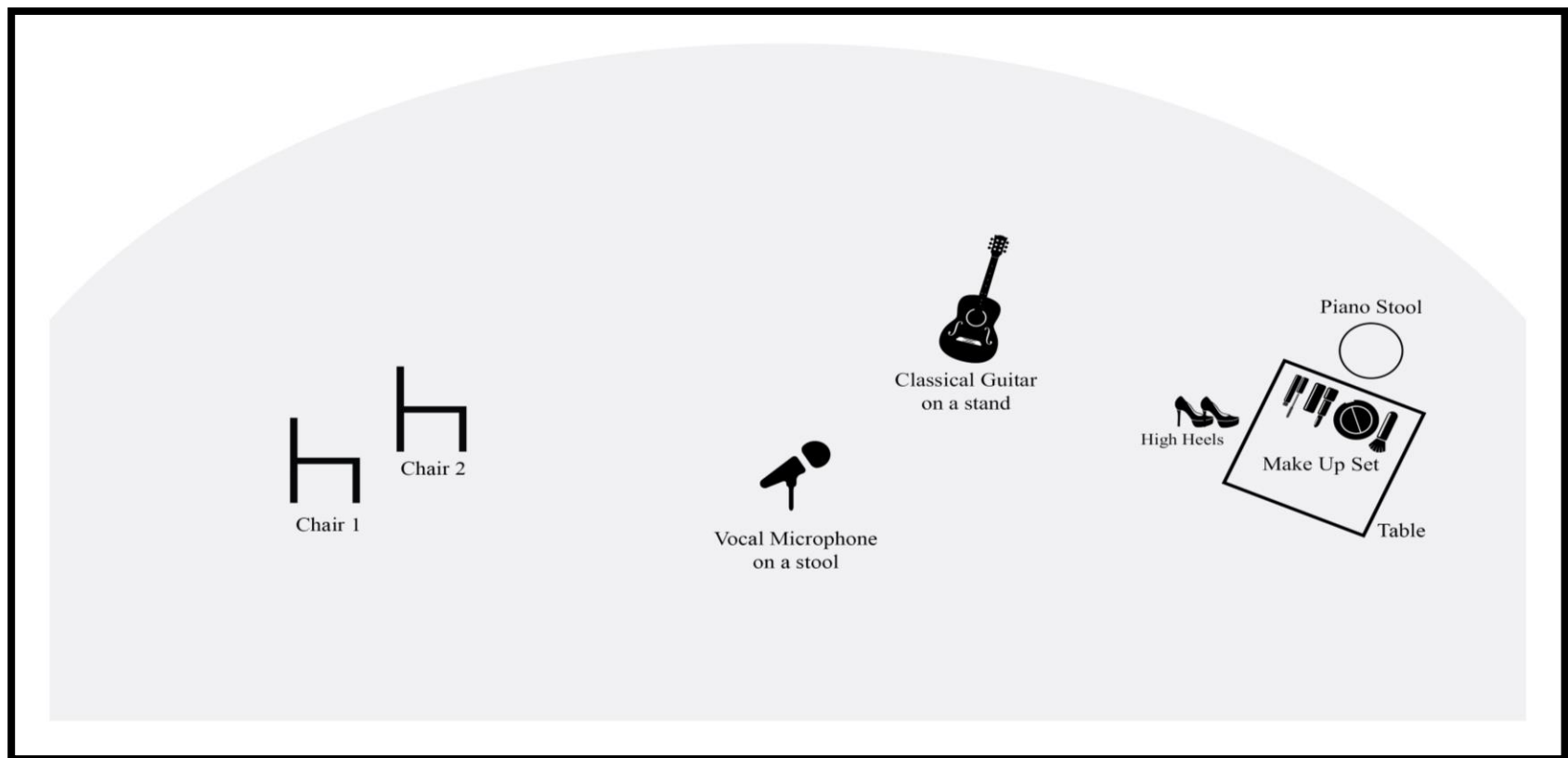
Transcribed score and stage directions.

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.

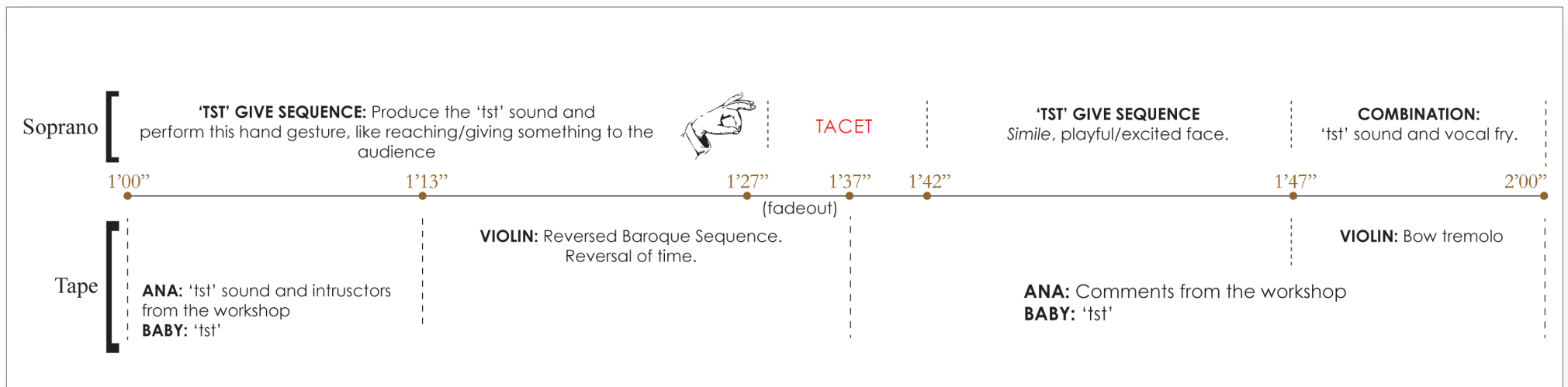
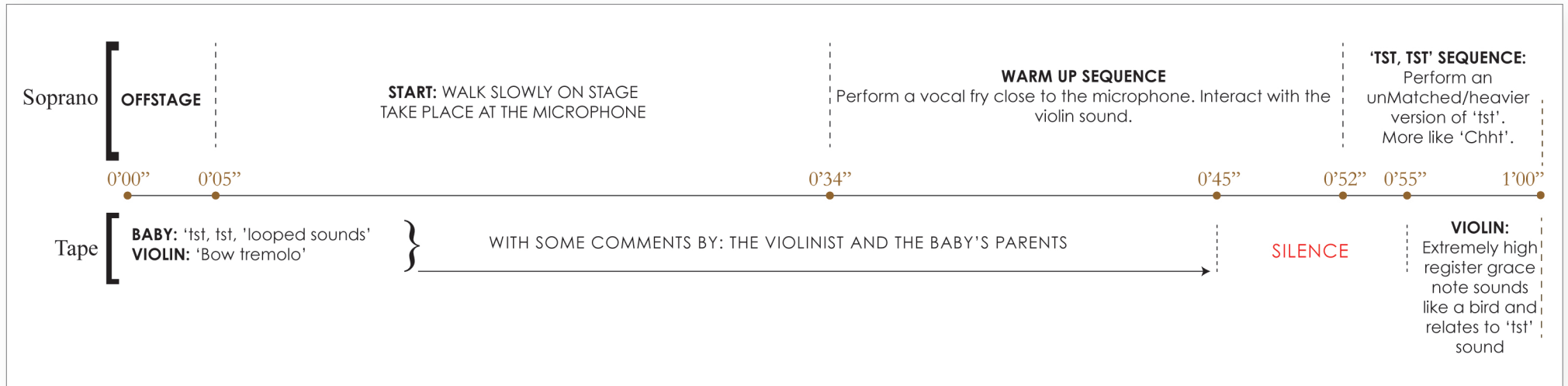
Stage Layout

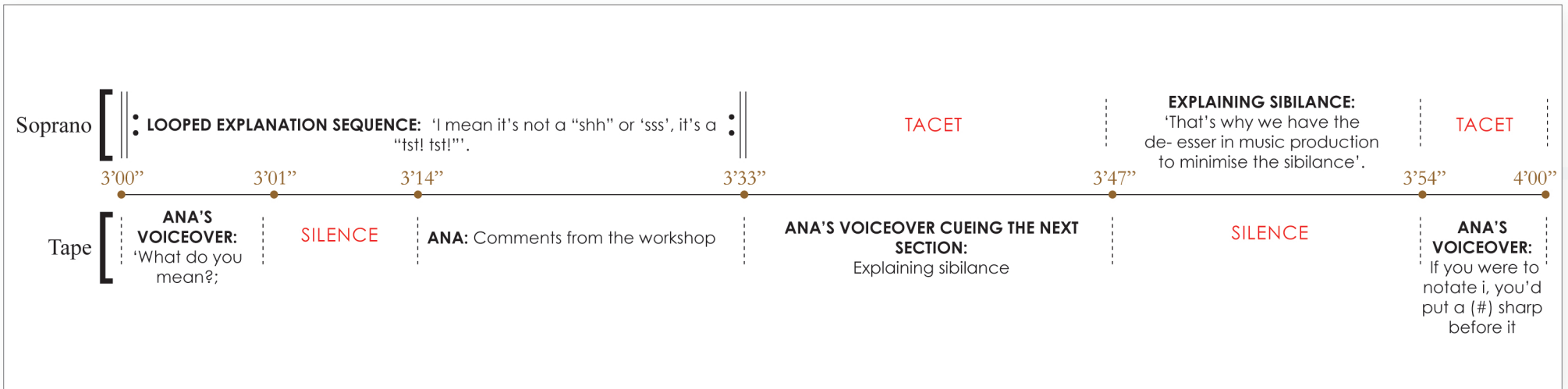
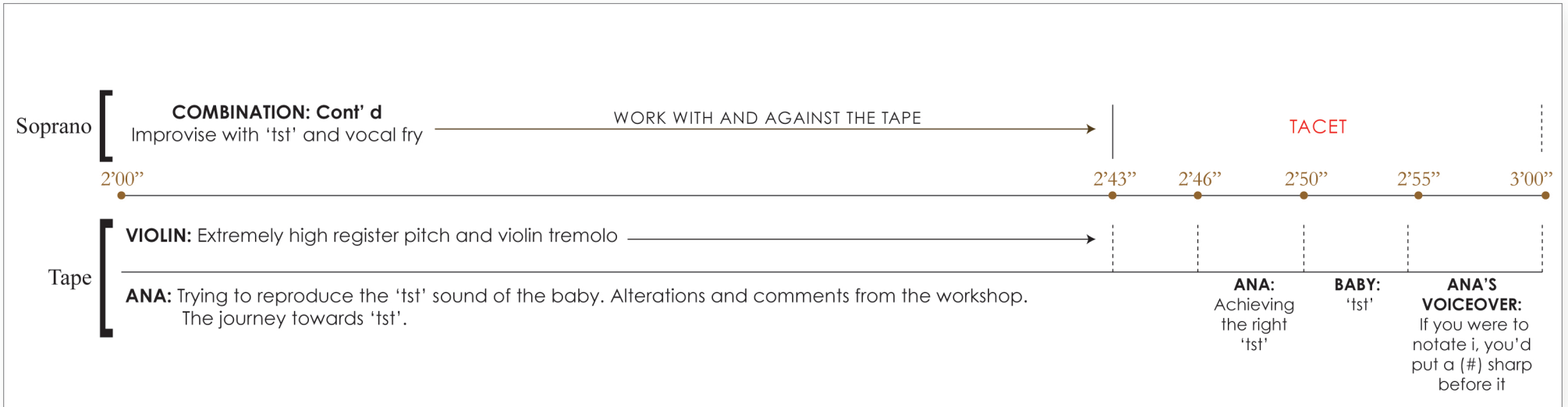


RE: ALL (2012)

Dedicated to Aphrodite Balafa

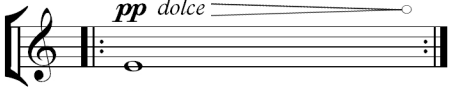
Nektarios Rodosthenous (b.1986)





Soprano

TO GUITAR: WALK AND TAKE PLACE BY THE GUITAR

Sing  *pp dolce*
eee

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

TACET TO MICROPHONE
Walk back to the mic stand.

'EYA EYA minor' sequence
Look at and interact with the audience.

4'00" 4'02" 4'05" 4'23 4'38 4'39 4'40 4'45 4'50 5'00"

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

→ *Sim.*

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'

5'00" 5'05" 5'10" 5'15" 5'45" 5'50" 5'52" 5'55" 6'00"

Tape

ANA'S VOICEOVER: 'Eya eya fast' motif


SILENCE

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

SILENCE

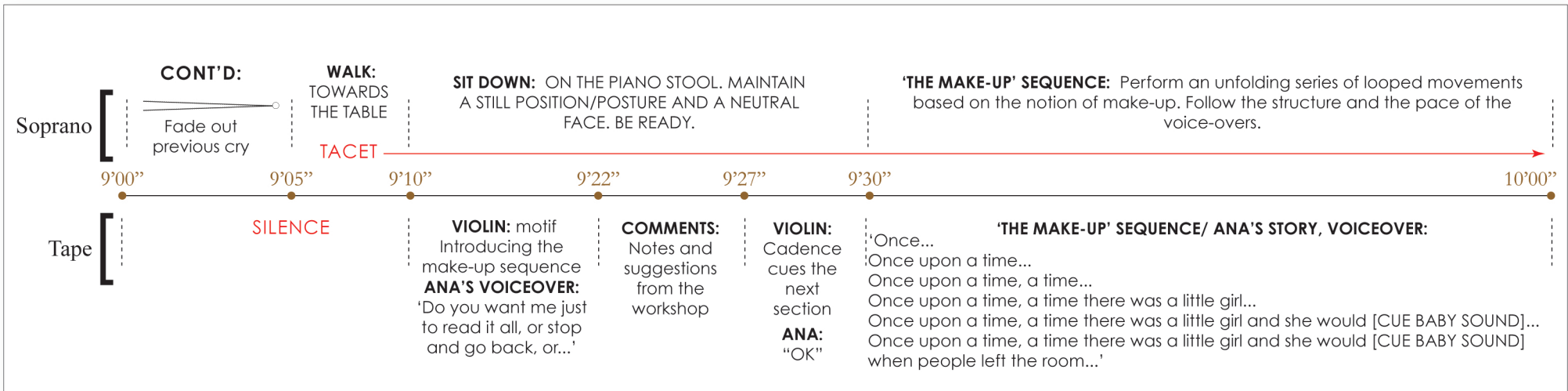
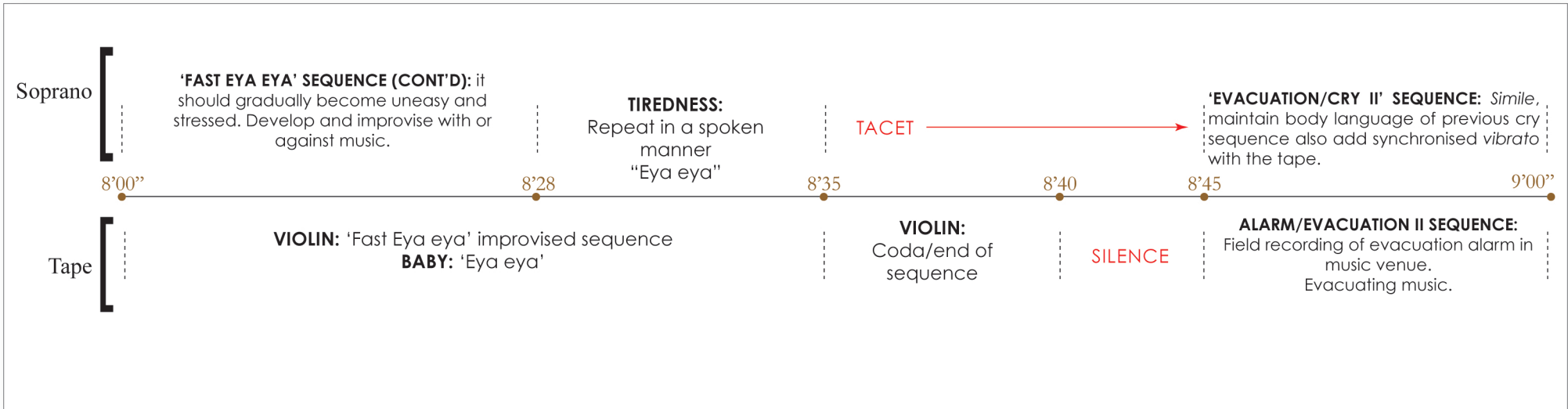
VIOLIN: One note cue for the audience member to get offstage.

SILENCE

Soprano	<p>AUDIENCE: GO BACK TO THE SEAT</p> <p>ANA: GO BACK TO THE MIC / PERFORMANCE STATE</p>	<p>'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.</p>							
	<p>GRIMACE: sad face becomes cheeky</p>	<p>'EYA EYA MAJOR' MOTIF: perform hand gesture and sing in unison</p> 							
TACET									
Tape	<p>SILENCE</p>	<p>VIOLIN: 'ALARM/EVACUATION I' SEQUENCE: Layers of slowly ascending violin <i>glissandi</i> with scratch-tone hints. It gets busier but it finally ends with solo violin.</p>	<p>COMMENTS: Workshop Comments</p>	<p>ANA'S VOICEOVER: Laughter</p> <p>BABY: Happiness excitement</p>	<p>VIOLIN: 'Eya Eya major' motif</p>	<p>VOICEOVER: Comments by the violinist</p>			
6'00"		6'05"		6'39		6'47		6'51	
								6'58	
								7'00"	







Soprano	<p>'EYA EYA MAJOR' MOTIF: <i>Simile</i>, work mainly in tonal unison with the tape but try to keep a rhythmic gap to create a short delay and a sense of echo. Maintain the same hand gesture and interaction with the audience.</p>								
	<p>'FAST EYA EYA' SEQUENCE: Start in unison with the tape and slowly break away and improvise.</p>								
TACET									
Tape	<p>VIOLIN: Overdub with slight delay of 'eya eya major' motif. It gets busier with more violin layers acting as echo.</p>	<p>BABY: Fast 'eya eya' motif which acts as a violin echo</p>	<p>SOLO BABY: Fast 'eya eya'</p>	<p>VIOLIN: 'Fast eya eya' sequence</p>					
7'00"		7'27"		7'42"		7'44"		8'00"	



Soprano	TACET	
	<p>'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</p>	<p>You should have 90% of the intended make-up on by now.</p>
Tape	<p>'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].</p>	<p>COMMENTS: Notes and presentation of the main idea by the composer.</p>
	10'00"	10'52" 11'00"



Soprano	TACET		<p>'GHOST SELF' SEQUENCE: Break away from the still position. Engage visually with the audience. Your a cousmatic self is telling them a story.</p>	<p>'GESTURAL TIME-LAPSE' EXPLORATION: Start by saying a baby-like "eya eya" with this hand gesture  and then transform it to a sensual invitation by saying "ela ela": with this hand gesture  It then leads to a "ts ts" rejection with this hand gesture  which then transforms to a baby like "tst". </p>	<p>FINAL THOUGHTS: Say "Love grows, love fades" in a serious manner.</p>
	<p>'THE MAKE-UP II' SEQUENCE (CONT'D): Final touches of make-up pack and tidy up the set.</p>	<p>WALK: TO THE MICROPHONE. MAINTAIN A NEUTRAL POSITION.</p>			
Tape	<p>COMMENTS: Notes and suggestions on the mood by the composer. This links to the next section.</p>	SILENCE	<p>'THE WHOLE STORY'/ANA'S VOICEOVER: The previous story presented in one take, with no loops or interruptions.</p>	SILENCE	
	11'00" 11'10" 11'21" 11'25" 11'35" 11'38" 11'55" 12'00"				

