for Giacomo Pozzuto

A performer-specific, music theatre work for cor/ oboe, water, grand piano and tape **[ca. 7'45"].**
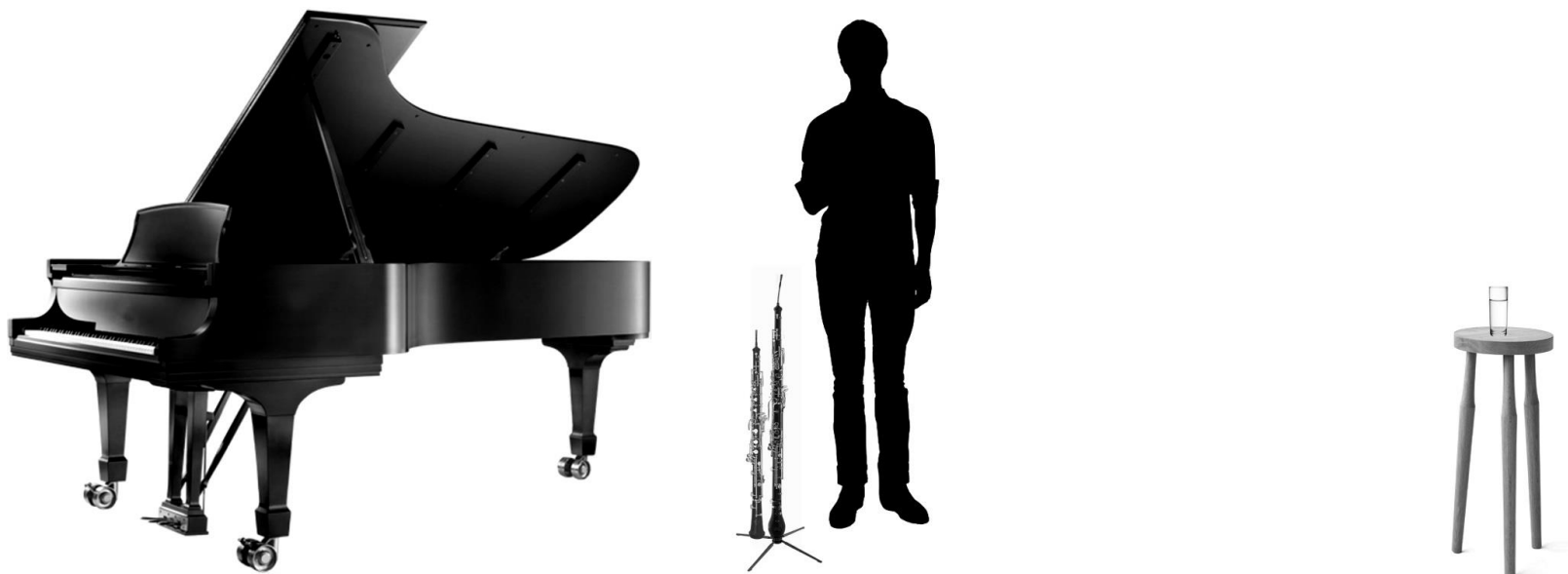
(2013)

Transcribed score and stage directions.

Nektarios Rodosthenous

Instruments and props

- **Oboe/ Cor Anglais** : Performer-specific work for Giacomo Pozzuto.
- **Grand piano:** The piece starts with closed fallboard. Have the lid throughout the performance; it is required for the final sequence.
- **Props**:
    - A glass of drinking water on a tall stool/table, placed two meters away from the performer
    - Stopwatch
- **Tape**: includes voice-overs and recordings by the oboist Giacomo Pozzuto.

Stage Layout

for Giacomo Pozzuto (2013)

Nektarios Rodosthenous

A: Intro

Allemande ♩ = *83*

Pre-existing: Start the follwing passage (from J.S.Bach's Partita for Solo Oboe, BWV 1030, bars 1-8.), straight after the first two notes of the tape part (*a tempo*).

Cor Anglais

tacet

mf *espress.* Stay on an equal dynamic with the tape part.

Piano (open lid)

Closed fallboard.

tacet

Giacomo's voice-over.

Pre-recorded: *Cor Anglais*

Pre-existing: The follwing passage is taken from a recording of J.S.Bach's *Aria* in Cantata No.1, for Soprano and oboe ('*Wie schon leuchtet der Morgenstern*', bars 1-8.), by Giacomo P.

Tape

I will just play you a little piece. A bit of Bach...

mf *animato*

C. A.

Tape

rit.

C. A.

Tape

B: 0'29"

C. A. t a c e t

mf animato. Stay on an equal dynamic with the tape part.

Giacomo's voice-over. | **Pre-recorded:** *Cor Anglais*

Tape *Oh, let me do that one more time…*

mf *animato* *tr*

sing: concert pitch

mp staccato

C. A.

pam

Tape

C: 1'02"

Spoken: Look at the audience and say the following text in a natural tone, as if presenting at a lecture recital. You have 20".

C. A. **t a c e t** C *mf* *Ladies and gentlemen, as some of you may know, that was a passage from Cantata number 1, by J. S. Bach.*

Pre-recorded: **Pre-existing:** from a recording of J.S.Bach's *Aria* (cont'd).
Cor Anglais

Tape

mp The volume is of this passage is quieter than before to act as a background to the live voice presentation.

C. A. C *Now, in a full performance, one would have a soprano soloist, hence creating a sense of antiphony. Erm, Nicky, you are marking this; what do you think? Hang on a minute, sorry.* **Turn to the pianist and say:** *Mark, what do you think?* **t a c e t**

Pno. **t a c e t**

Spoken: Look toward the oboe player and say positive comments on his previous performance when asked.

Giacomo's voice-over.

Tape *9*

CUT! **s i l e n c e**

Instrument change: Straight after the 'sarcarm' sample turn away from the pianist, place the *Cor Anglais* on the instrument stand and pick up the oboe.

C. A.

t a c e t

Giacomo's voice-over: speech.

Giacomo's voice-over: singing with a fair amount of reverberation (concert pitch).

Tape

No, no. It wasn't. Don't give me that… sarcasm.

C: 1'47"

Giacomo's voice-over.

Tape

Yeah but that's why, that's why you have the… what's it called like… you know how you had the electroacoustics, the movement, then you had the… the…well the French one is: 'Musique Instrumentale Concrete', isn't it?

1'55"

Multiphonic no.1: perform and develop the organic beat/ringing, produced by the specific fingering of this multiphonic (by working with and against the rhythm of the tape part). You may also perform a semi-tonally, ascending lip bend. It is preferrable if the whole passage is performed in one breath.

0'35"

Ob.

ff *poss, mechanically*

sfz *subito*

Pre-recorded: *Cor Anglais*

Multiphonic: The pre-dominant note is F (concert pitch).

Tape

D: 2'30"

Giacomo's voice-over.

Tape *But it is, it is completely different to ah… oboe though, because you just get like a depth of sound. Yeah like a bigger sound, BUT, the multi-phonics aren't as easily accessible. There is one or two…*

2'45"

Multiphonic no.2: start 3" after the first multi-phonic in the tape part.

2'52" **Multi-phonic no.3.**

2'57" **Multi-phonic no.4.**

3'00" **Multi-phonic no.5.**

3'01" **Multi-phonic no.4.**

3'05"

Multiphonic no.4.: Play and manipulate other keys at random. i.e. - RH: 2,3,4 - LH: 5

Ob.

(3") *f* *mf* *f* *fff* *poss*

8va

Pre-recorded: *Cor Anglais* **Pre-recorded:** *Oboe*

Tape

Multiphonic: The pre-dominant notes are the above (concert pitch: 8ve higher except low B+Bb).

Multiphonic: Repeat the all of the previous multi-phonics (*ad lib.*).

E: 3'20"

Giacomo's voice-over.

Tape *No, no, it all goes… there's a couple of notes that you, I have to use/doublicate keys, so… like, different keys. So, …*

6

Ob.

Trill: the effect of trill is produced by doublicating the keys (same note).

simile

tacet

f legato

mf

Pre-recorded: *Cor Anglais*

gliss.

3'32"

Giacomo's voice-over.

And then...

Largo

Tape

Ob.

tacet

Duration: The following voice-over interrups the live performance.

8"

simile

fff poss

tacet

Pre-recorded: *Oboe*

3'57"

Giacomo's voice-over.

It's like proper electroacoustic music, innit? That's good!

f — *ff*

Tape

Ob.

F: 4'01"

tacet

Walk towards the stool with the glass of water.

Pick up the glass while still holding the oboe with the other hand (RH).

Andante ♩ = 80
Pre-recorded: *Oboe*

gliss. *gliss.*

4'08"

Giacomo's voice-over.

That's cause I've got water in there as well, so I get... See? It's annoying.
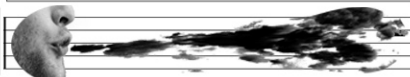*That's another thing about **playing**...*

Tape

mf

G: 4'18"

Blow air in the oboe keys once, to get rid of the water that may be in the instrument. Hold the oboe side-ways like playing the flute.

Ob. | t a c e t

Drink up some water from the glass of with the LH, and put it back to place.

Walk back to the initial position, center stage.

subito furioso **f** *poss*

4'20"

Pre-recorded: Random Air sounds and reverberation.

Sounds: blowing air in the key holes randomly to take the water out of the oboe.

Giacomo's voice-over: cont'd.

Tape | *…the woodwind instrument is **that**… no matter what the time is of the day, you always gonna get like water everywhere, like now anyway…It's just cause, you know, there's so much water in this that you **will**…*

s i l e n c e

H: 4'36"

Sucking in air: through the reed, to produce squeacking, high register fragments. Work with and against the tape to create an acousmatic dialogue. Face towards/look at individual members of the audience and perform as if you are having a conversation with these sounds instead of words (*ad.lib*).

Ob. | t a c e t

f *quasi scherzando*

Sucking in air through the reed.
Pre-recorded: *Oboe*

Giacomo's voice-over.

Tape | *Like sampling and manipulation. We always just did the standard sort of like…*

mf *staccato*

Sucking in air through the reed: cont'd.

Ob.

simile

Sucking in air through the reed: it gets busier and more intense after the heavy metal voice-over.

incalzando

ff *poss*

4'44"

5'02"

Giacomo's voice-over: cont'd.

Sucking in air through the reed: it gets busier and guitar distortion is added after the voice-over.

simile

4'53"

Tape

Oh, it's just sucking in. Yeah, yeah.

Yeah sucking in through the reed...It's sucking in through the reed.

Yeah, you fan of... heavy metal music by any chance? Heeey [Cheering].

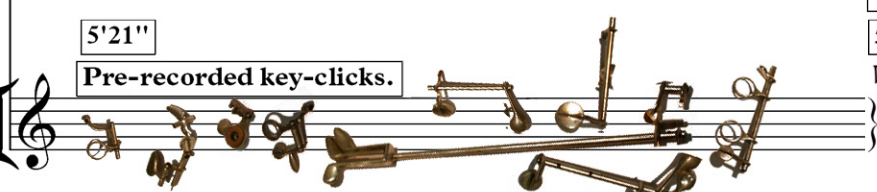**I: 5'13"**

Giacomo's voice-over.

Tape

Well I don't know. I'll have to play something cause otherwise I'm consciously thinking about it. So if you go... Let's go from, If I just do this...

Ob.

Key-clicks: take a loud/full inbreath and perform a series of improvised key-clicks, as if performing an extremely difficult piece. The theatricality of this scene reflects to the body language of the soloist; it looks like he is struggling to produce sound.

f *poss, agitato e espress.*

Giacomo's voice-over.

5'21"

5'24"

5'28"

Pre-recorded key-clicks.

Well...

Have a listen to this and see what you think...

Tape

Key-clicks: cont'd. Give the impression that you are triggering the the tape part.

J: 5'36"

simile →

Ob.

Key-clicks: carry on performing a series of random key-clicks, with hints of clear pitch 'jumping out' of the sequence (*ad. lib*). Start sparsely and gradually build-up with more clean notes than key-clicks (*a piacere*).

Key clicks: **ff** *poss, legato*

Clean pitch: **f** *subito molto energetico*

5'46"

Wavy fragments: perform a series of random 'waves' produced by finger and hints of nail arpeggiation on the surface of the closed fallboard. Sync to the tape rythm.

5   5   5   5

5   5   5   5

etc...

Pno.

Closed fallboard.

t a c e t →

5'36"

Pre-recorded, looped key-clicks: creating a steady, wave-shaped pulse with the help of additional delay. →

10"

5   5   5   5

Tape

s i l e n c e

Giacomo's voice-over.

5'46"   **5'51"**
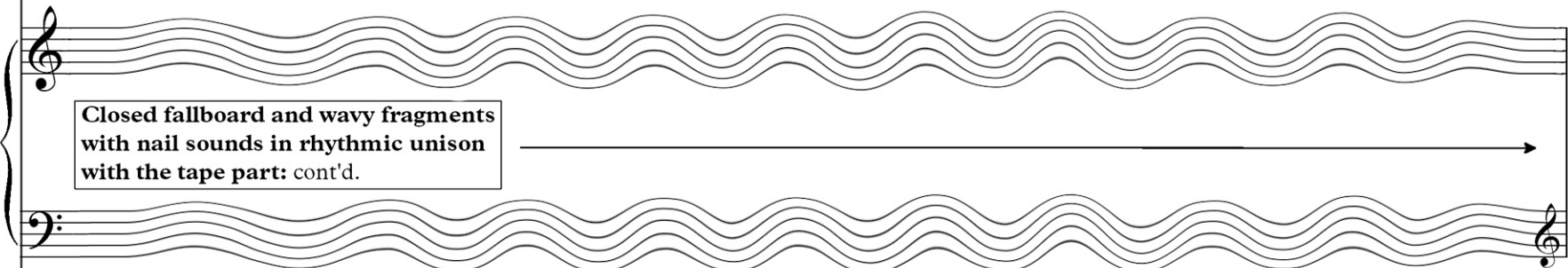
I need more space...   *hmm...*

10

Ob.

Key-clicks and clean notes: cont'd. Add these notes: C6# and D6 (2 8ves above middle C) in the improvised sequence to link to/ prepare the following tonal section.
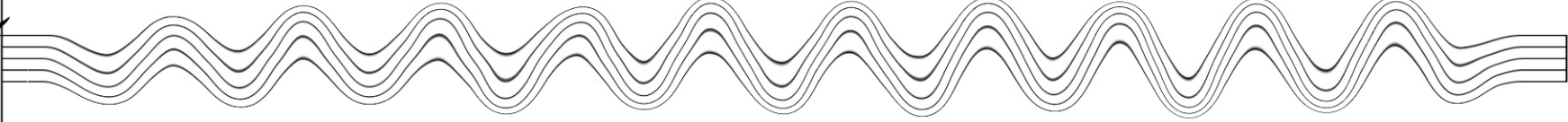
incalzando, a piacere

Pno.

Closed fallboard and wavy fragments with nail sounds in rhythmic unison with the tape part: cont'd.

5'52"

Wavy key clicks with delay: *simile*.

Tape

Yeah, it's very personal. Every player is different, yeah, I'd say...but then you try and...be as standardised as possible, so... we... the way of working with that is to start... so, if I...

6'06"

6'31"

Ob.

Key-clicks and clean notes: cont'd. It gradually becomes more sparse over 25" in order to fade out smoothly and to link this sequence to the next section.

Fade out to silence the previous improvised sequence when the voice-over in the tape comes in. **Walk slowly** towards the body of the piano on your right side, and prepare to perform inside the body of the piano for resonance.

t a c e t

LH

Pno.

RH

15^(ma)

8^(va)

Open fallboard.

f

subito **ff**
lowest cluster

mf

Wavy tonal fragments: perform the given notes with the indicated hands to create a tonal arpeggiation, in rhythmic unison with the tape part (*a tempo*). Play sparse low register clusters (*ad.lib.*).

simile

Wavy key clicks with delay: cont'd.

6'31"

Giacomo's voice-over: repeated with delay, and pitch-shifted in an unrecognisable, lower register.

— 10" —

Tape

Is that… is not a ssa… Is not a sssong iss it… [etc…]

f

K: 7'15"

let ring- - - - - - - - -

Ob.

Improvise with the notes C6# and D6. Create a lyrical melody, with additional notes in between while still playing in the body of the piano for resonance. This functions as a tonal climax that will lead to the end.

Hold note for as long as possible: ca.20".

mf espress.

f poss, sostenuto

fff poss

Pno.

Wavy tonal fragments: *simile*.

Silence straight after Giacomo plays the penultimate note (C6#).

t a c e t

Ped.