

**Stefano Giannotti**

# **LA CITTA' SONORA**

For different groups of instruments, tapes and electronics

**1997**



Stefano Giannotti

LA CITTA' SONORA

("The City Of Sounds")

I Senza Titolo (parte prima)

("Untitled" - Part I)

II Armonie Urbane

("Urban Harmony")

III Megaphono

IV Senza Titolo (parte seconda)

("Untitled" - Part Two)

A production by Stefano Giannotti for il Teatro del Giglio, Lucca 1997 and Sender Freies Berlin  
1998

Translations by Lia Stefani



© and ® 1997 S.I.A.E. All rights reserved



Sender Freies Berlin  
14046 Berlin



I

The city. Meeting place, escape and refuge. City as centre, division and the whole world. City as counterpoint of infinite social spaces. There is no "crescendo", but continuity and suspension, a stream of information, the idea of a simple, primitive listening without asking why. Opening ourselves to the urban harmony, to the sound-map which originates from the stratification of events inside the community. City as addition and subtraction. As a concert. A feast.

II

Lucca, 1<sup>st</sup> of May 1997. A mixed orchestra formed by a pop group, a saxophone jazz band, oboe, cello, accordion, voices, tapes, pedestrians. The church bells of S. Michele. A project in which everybody can play: professionals, students, "non-musicians", without any age limitation, mixing into the same context blues, rap, trash, improvisation, didactics and radio-art.

III

A big empty square with columns and flights of steps, as in De Chirico's pictures or in Greenaway's scenographies. A lonely passerby seems to be running away. A strange unusual machine is moving slowly towards the middle of the space, disturbing the peace with a constant flow of noise, loops of sound garbage, electroacoustic informations. A delirium of amplification through the sounds of broken records, melodies out of tune, hysterical fragments, guitars avoiding heavy-metal riffs, small and big loudspeakers everywhere. A sort of solemn "Concertato" among Russolo, Cage and Purcell. We are loosing ourselves in a "web" of DJ programs, radio waves, jingles and signals from abroad. "E' fantastico!"

*Enrico Giannotti 1997*







In 1997 I was asked by "Il Teatro del Giglio" of Lucca to compose a piece to be performed in a city square for Labour Day (May the 1<sup>st</sup>).

The piece should have been structured partly as a traditional concert, with the musicians located on the stage, partly as a roaming sound event, a sort of feast, employing the audience too as part of the performance.

I started looking for something which could sound very popular but at the same time learned. As I started working on the project, I realized that I needed to move on the edge, to use pre-defined genres, to explore them and to take them away from their usual context. I decided to create a sort of elaborated counterpoint frame where to combine materials which really sound "contemporary"; especially taken from youth context; like blues, rap, trash and teen-agers' slang; in the background the city was resounding like a big loudspeaker. The idea of bringing metropolitan chaos inside Lucca which is a little medioeval town, where people are not used to big dimensions and remote landscapes fascinated me very much, like a sort of devil's temptation. The piece would have developed on the border between rigorous structure and chance, written and improvised music, classic and popular; a sort of "controlled anarchy" ironic and vaguely irritating which would have involved not only the music itself, but also the performing space. A radical order which degenerates into disorder, and back to order again. Constantly. As our lives. Through this elastic process we would have been able "to hear people"; a melancholic melody, a shout, a bell ringing, a looped text, a tribe and a smile.

At the same time I felt that the strength of such a project dwelt as well inside the idea of creating a sort of didactical laboratory for young musicians. Since 1994 I was leading a pop orchestra of students (named Panta Rei) at the "Civica Scuola di Musica" in Capannori, a small but very active town in the outskirts of Lucca; the group (which successively changed its name into "Vaga Orchestra") was made up from 10 to 15 people of different age (at that time Mirko and Alessandro were respectively 12 and 13 years old). "Saxophonia" was another orchestra in the school (a jazz saxophone ensemble led by the alto-sax player Giancarlo Rizzardi, also artistic director of the well known Italian Festival "Barga Jazz"). I gathered these two groups of students together with "Il Teatro del Faro", my actual ensemble, made up from 3 to 5 contemporary music professional musicians whom I decided to employ just as soloists. Thus, I had got an odd, unconventional large ensemble playing 7 electric guitars, 9 saxophones, 2 flutes, oboe, bass tuba, trombone, cello, bass guitar, keyboards and accordion; I also asked friends and passers-by to walk in the square playing tape-recorders. The priest of the church of S.Michele was happy to play the churchbells in the middle of the piece. What's more, everybody was enthusiastic and ready for everything. The atmosphere was joyous and tribal. There was space for everybody.

After the premiere, a first recording of the piece was produced in studio between 1997 and 1998, with the support of Sender Freies Berlin (the radio of Berlin). In 1998 this version was published by the Italian CD Label "MØRE MUSIC", in a limited edition of only 500 copies. Peculiar characteristic of this recording was the mixing of studio settings and live materials taken from this first concert (well recorded sounds together with "occasional recordings").

Separated parts of "LA CITTA' SONORA" have been successively played several times on stage by "Vaga Orchestra", and by "Il Teatro del Faro" sometimes elaborated in different versions.

The piece was first broadcasted (entirely) by SFB in July 2000.

I want to thank all those who have collaborated in the project: Manfred Mixner (the head of the Drama Department of Sender Freies Berlin), Martin Nimbach, Tullio Angelini, Il Teatro del Giglio of Lucca, Civica Scuola di Musica di Capannori, and especially my students for their enthusiasm and their energy.

S.G. 2000



#### General idea

"LA CITTA' SONORA" ("The City Of Sounds") is a music piece on the theme of the city and its stratification of human events; far from being a representation of good and bad aspects of the metropolis, the piece is a sort of big counterpoint between urban rhythms and noise, metropolitan atmospheres and languages, ethnic chaos and electronic landscapes; all these elements are harmonized into a sort of symphonic frame arranged for an unusual orchestra of musicians, "non-musicians", people walking and speaking, loudspeakers and churchbells. The piece develops through a series of excursions into popular genres like blues, rap, heavy-metal, and learned explorations in the fields of sound-research, radio-art, electro-acoustic music, acousmatic spaces, etc.

#### Performing area

Though it is not indispensable, it's advisable to perform the piece in a city square, possibly with a belfry playing its churchbells. In any case the elastic structure of the piece consents its performance also in more conventional spaces, like theatres or concert-halls. (in that case the churchbells can be pre-recorded only)  
The performing area should be a space delimited by an installation of 8 loudspeakers located all around the audience. Every loudspeaker is part of a 8-channel tape recorder system ADAT (the system can be also built with 8 different tape-recorders or CD-players), from which the tape-parts of the piece are diffused. In front of the audience there is the stage with a supplementary amplification system (2 loudspeakers, monitors, etc.) necessary to amplify the musicians. A simpler arrangement consists of having only one amplification system (the stage one) In such case the tape parts are recorded on one audio-cd played by one cd-player.

#### Instrumentation

The piece is divided into 4 movements. Every movement is orchestrated for a different group of instruments. Every instrument is amplified.

1<sup>st</sup> movement: "Senza Titolo" - parte I ("Untitled" - Part I): for tape (or person walking).

2<sup>nd</sup> movement: "Armonie Urbane" ("Urban Harmony"): for a large ensemble formed by different groups of instruments and soloists:

- (1) 4 soloists: oboe, alto sax, bass tuba and cello
- (2) A contemporary music male singer
- (3) 1 blues male singer (possibly playing harmonica as well)
- (4) A pop orchestra playing: 2 flutes, accordion, harmonium, 5 electric guitars (1 lead guitar + 4 group guitars, also playing tapes on little cassette-players), bass guitar, keyboards, drums, 1 rap-singer
- (5) A jazz wind ensemble which can be a saxophone consort (2 sopranos, 3 altos, 3 tenors, 1 baritone) or a brass consort (2 trumpets in Eb, 3 in Bb, 3 trombones in Bb, 1 tuba). The following score is orchestrated for a saxophone ensemble.

Furthermore, in this movement the belfry playing churchbells is required (in case the piece is performed in a city-square)

3<sup>rd</sup> movement: "Megaphono": for trombone, electric guitar, pop-orchestra (live or on tape), tapes and live electronics

4<sup>th</sup> movement: "Senza Titolo" - parte II ("Untitled" - part II) for tape (pre-recorded female voice) and 4 cellos

#### The score

The final score is organized partly as a sort of scheme based on minutes and seconds, partly as a real traditional score, according to the different characteristics of the single movements.

The scheme based on minutes and seconds (noted on millimetre paper) represents the global organization of the several sound-sources employed in the piece (written parts, improvisations, electronics, etc.) and their way to relate to each other. Time indications are approximated.

For the 2<sup>nd</sup> movement, which is the nucleus of the entire composition, there are some pages left of presentation and explanation of the music parts played by the single instruments or groups; in the following pages these instrumental events are noted on millimetre paper.

To Franco and Silvia

**SENZA TITOLO**  
**(Parte I)**

for tape or person walking



### Tape Score

"Fade in" on city noise in the distance. A person walking is slowly approaching, while kicking a tin and whistling the following old Polish popular theme:



slowly, still whistling and kicking the tin, he goes away.

For the stage version the oboist is required to approach the stage walking, whistling and kicking the tin through the performing area.

Duration: about 45"

Public Domain

Elaboration by: S. Giannotti



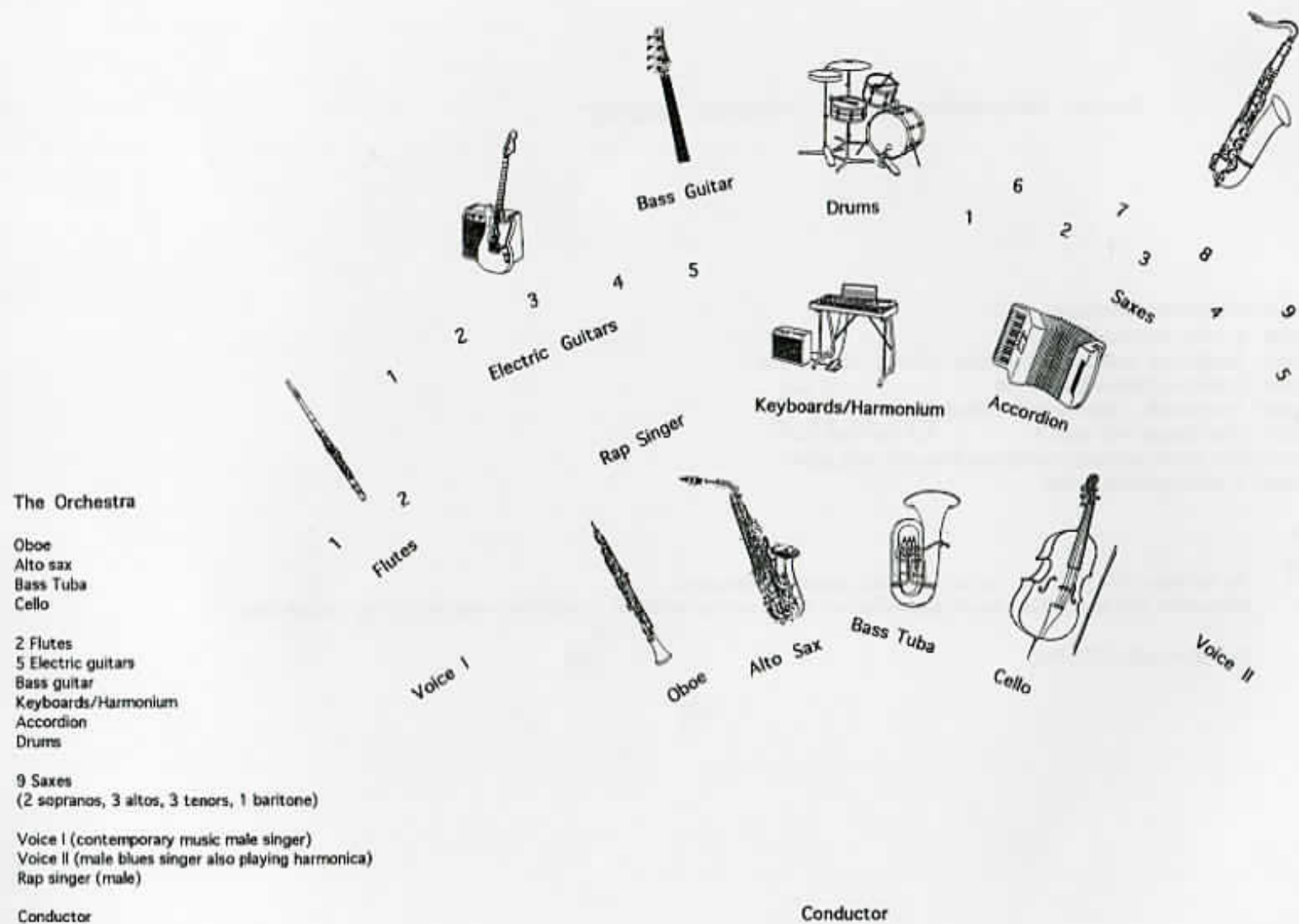
# **ARMONIE URBANE**

for a large ensemble



ARMONIE URBANE

# ARMONIE URBANE



Amplification

All the instruments are amplified

## General information about "ARMONIE URBANE"

The piece is divided into 7 sections.

- 1<sup>st</sup> Section 4 solos and pop group
- 2<sup>nd</sup> Section Saxophone ensemble, pop group, soloists, voices I and II
- 3<sup>rd</sup> Section Collective improvisation, rap
- 4<sup>th</sup> Section Promenade, tapes and churchbells
- 5<sup>th</sup> Section Slow theme and voice II
- 6<sup>th</sup> Section Pop group, soloists, saxophone ensemble and tapes
- 7<sup>th</sup> Section 4 solos and pop group

### Symbols



As the time (4/4, 2/4 etc.) is not specified, triplets, quintuplets, sextuplets etc. have to be played approximately and in relation with the context or frame which they are put into.



Drums notation (Hit-Hat)

Oboe



# Oboe A

The musical score for Oboe A consists of seven staves of music. The tempo is marked as  $\text{♩} = 80$ . The first staff begins with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes, a sixteenth-note run, and a sixteenth-note scale. The second staff features a triplet of eighth notes, a sixteenth-note run, and a sixteenth-note scale. The third staff includes a sixteenth-note run, a sixteenth-note scale, and a sixteenth-note run. The fourth staff features a sixteenth-note run, a sixteenth-note scale, and a sixteenth-note run. The fifth staff includes a sixteenth-note run, a sixteenth-note scale, and a sixteenth-note run. The sixth staff features a sixteenth-note run, a sixteenth-note scale, and a sixteenth-note run. The seventh staff includes a sixteenth-note run, a sixteenth-note scale, and a sixteenth-note run.

This solo has to be played for 4 minutes. If shorter than the length noted on the score, the solo will be repeated more than once. At the end of the fourth minute the piece will be interrupted suddenly. Successively, some shorter parts of this solo will be presented again twice, signed as Oboe A1 and Oboe A2. The oboist is allowed to choose which fragment of the solo to play.

## Oboe B

The oboe plays together with the pop group (see the Pop Group Score)

## Oboe C

Free collective improvisation: fragmented sounds, single notes on different pitches with a nervous style, making a dialogue with the other instruments.

## Oboe D

Rap. Rhythmical improvisation. The style of the previous section synchronized with the rhythmical base of the drum-machine.

## Oboe E

Short improvised solo, very free and aggressive. Fast notes, noise and double-sounds can be employed as well.

## Oboe F

Slow theme. If shorter than the length noted on the score, the theme will be repeated more than once





Alto Sax



## Alto Sax A

(In Eb)

$\text{♩} = 72$

*mf*

3

4

6

8

improvisation

7

this solo has to be played for 2 minutes (it starts about 2 minutes after the beginning of the oboe). If shorter than the length noted on the score, the theme will be repeated more than once. At the end of the fourth minute (on the score), the piece will be interrupted suddenly.

In the orchestral sax sections the soloist plays together with the other saxes

## Alto Sax B

Improvised solo (cantabile)

## Alto Sax C

Short improvised solo, very free and aggressive. Fast notes, noise and other sounds can be employed as well.

## Alto Sax D

Slow theme. If shorter than the length noted on the score, the theme will be repeated more than once



# Bass Tuba



## Bass Tuba A

$\text{♩} = 84$

(In C)

*mf*

The musical score is written for Bass Tuba A in common time (C). It begins with a tempo marking of 84 beats per minute and a dynamic marking of mezzo-forte (mf). The score consists of five staves of music. The first staff starts with a quarter rest followed by a series of eighth and sixteenth notes, including a triplet. The subsequent staves continue the melodic line with various rhythmic patterns, including more triplets and sixteenth-note runs. The piece concludes with a double bar line.

this solo has to be played for 1 minutes (it starts about 3 minutes after the beginning of the oboe). If shorter than the length noted on the score, the theme will be repeated more than once. At the end of the fourth minute (on the score), the piece will be interrupted suddenly.



## Bass Tuba B

The bass tuba plays together with the pop group (see the Pop Group Score)

## Bass Tuba C

Free collective improvisation: fragmented sounds, single notes on different pitches with a nervous style, making a dialogue with the other instruments.

## Bass Tuba D

Rap. Improvised solo on very high tones, where the instrument sounds like an elephant. The performer will play very fast, producing noise as well, synchronized with the drum-machine.

## Bass Tuba E

Short improvised solo, very free and aggressive. Fast notes noise and other sounds can be employed as well

## Bass Tuba F

Repeat the following series of notes, slowly and (p) for the time indicated on the score



Cello



# Cello A

The musical score for Cello A consists of six staves. The tempo is marked as  $\text{♩} = 66$ . The first staff begins with a *Pizzicato* instruction. The second staff includes a *Gliss.* (glissando) instruction. The third staff also features a *Gliss.* instruction. The fourth staff is marked *Accelerando*. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 6, 5, 7, 8, 3, 5, 6, 3, 3, 3, 9, 3, 12, 8). The key signature has one sharp (F#).

this solo has to be played for 3 minutes (it starts about 1 minute after the beginning of the oboe). At the end of the fourth minute the piece will be interrupted suddenly. Successively, some shorter parts of this solo will be presented again twice, signed as Cello A1 and Cello A2. The celloist is allowed to choose which fragment of the solo to play.

## Cello B

The cello plays together with the pop group (see the Pop Group Score)

## Cello C

Free collective improvisation (with the bow): fragmented sounds, single notes on different pitches with a nervous style, making a dialogue with the other instruments.

## Cello D

Rap. Rhythmical improvisation. The style of the previous section synchronized with the rhythmical base of the drum-machine.

## Cello E

Short improvised solo, very free and aggressive. Fast notes (both with the bow and pizzicato) noise and other sounds can be employed as well.

## Cello F

Repeat this series of notes with the bow, slowly and (p) for the time indicated on the score



## Cello G

Slow theme. If shorter than the length noted on the score, the theme will be repeated more than once.



## **Pop Group**





## Pop Group A

Flutes 1-2

Accordion

Keyboards  
(piano)

Electric guitars

Bass guitar

Hit-Hat  
Drums Snare drum  
Bass drum

## Pop Group B-1

Electric guitars

Bass guitar

Hit-Hat  
Drums Snare drum  
Bass drum

$\text{♩} = 100$

## Pop Group B-2

$\text{♩} = 100$

## Pop Group B-3

$\text{♩} = 100$

## Pop Group B-4

$\text{♩} = 100$

## Pop Group B-5

$\text{♩} = 100$

Flutes 1-2

Oboe

Bass tuba

Cello

Accordion

Keyboards (piano)

Electric guitars

Bass guitar

Drums

Flutes 1-2

Oboe

Bass tuba

Cello

Accordion

Keyboards (piano)

Electric guitars

Bass guitar

Drums

This musical score is for page 39 and features ten staves for different instruments. The Flutes 1-2, Oboe, Bass tuba, and Cello staves are mostly empty, indicating they are silent for this section. The Accordion, Keyboards (piano), Electric guitars, and Bass guitar staves contain musical notation. The Accordion and Keyboards parts consist of eighth-note patterns with frequent slurs. The Electric guitars play a similar eighth-note pattern. The Bass guitar part features a more complex rhythm with eighth and sixteenth notes. The Drums staff is represented by a single line with a right-pointing arrow, indicating a continuous drum pattern.

Flutes 1-2

Oboe

Bass tuba

Cello

Accordion

Keyboards (piano)

Lead Guitar Solo 2 →

Electric guitars

Bass guitar

Drums

The musical score is arranged in a multi-staff format. The top section includes Flutes 1-2, Oboe, Bass tuba, and Cello. The middle section includes Accordion and Keyboards (piano). The bottom section includes Electric guitars, Bass guitar, and Drums. The score is divided into measures by vertical bar lines. Dynamic markings such as 'p' (piano) are present. The 'Lead Guitar Solo 2' section is indicated by a box with an arrow pointing to the right. The instruments play various musical parts, including melodic lines, harmonic support, and rhythmic patterns.



The musical score is arranged for the following instruments:

- Flutes 1-2**: Treble clef, key signature of one flat. The melody features eighth and sixteenth notes with various accidentals.
- Oboe**: Treble clef, key signature of one flat. The melody is similar to the flutes but with some variations in phrasing.
- Bass tuba**: Bass clef, key signature of one flat. The part consists of a steady eighth-note pulse.
- Cello**: Bass clef, key signature of one flat. The part consists of a steady eighth-note pulse.
- Accordion**: Treble clef, key signature of one flat. The part consists of a steady eighth-note pulse.
- Keyboards (piano)**: Treble clef, key signature of one flat. The part consists of a steady eighth-note pulse.
- Electric guitars**: Treble clef, key signature of one flat. A box labeled "Lead Guitar Solo 2" is placed above the staff, with an arrow pointing to the right. The solo consists of eighth-note patterns.
- Bass guitar**: Bass clef, key signature of one flat. The part consists of a steady eighth-note pulse.
- Drums**: Represented by a single line with a right-pointing arrow at the end.

The score is divided into measures by vertical bar lines. Some measures contain slurs or other musical markings. The overall tempo and feel are suggested by the consistent eighth-note patterns in the lower instruments.

Play the last section 3 times

The guitar solo goes on until the end of 3<sup>rd</sup> time

## Pop Group C

Collective improvisation: the drummer is the first one (in the pop group) to start, followed by the other instruments.  
fragmented sounds, single notes on different pitches with a nervous style, making a dialogue with the other instruments.

At the end everybody plays freely fast chords and passages *ff* and in a very aggressive way.

# Lead Guitar Solo 1



A musical score for a lead guitar solo, consisting of six staves of music. The notation is in treble clef and includes various guitar-specific techniques and fingerings. The first staff begins with a triplet of eighth notes, followed by a series of sixteenth-note runs. The second staff features a trill (tr) and a grace note (y). The third staff includes a grace note (y) and a triplet. The fourth staff has a grace note (y) and a triplet. The fifth staff includes a grace note (y) and a triplet. The sixth staff includes a grace note (y) and a triplet. The score is written in a style typical of guitar tablature, with many notes beamed together and fingerings indicated by numbers 1-5.

## Lead Guitar Solo 2

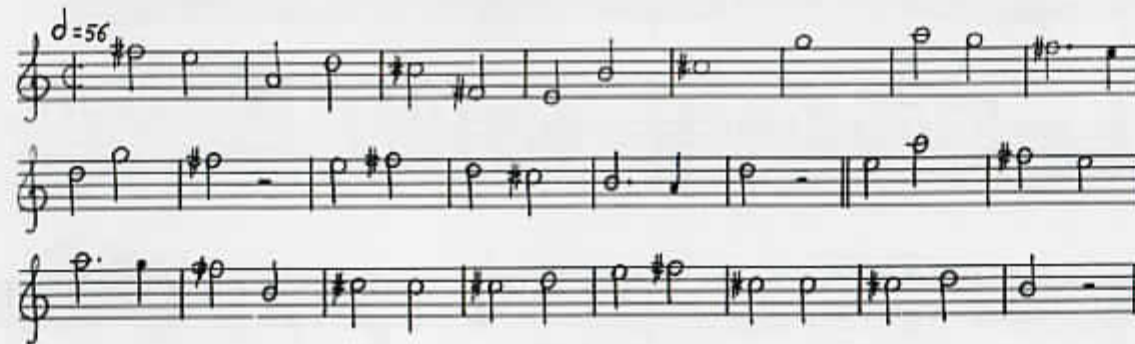
Improvised solo with slider, distortion and digital delay. Long sustained high tones like a sort of music carpet.

## Lead Guitar Solo 3

Improvised solo with distortion, in heavy-metal style, with quotations from famous standard melodies.

## Lead Guitar Solo 4

Slow theme. If shorter than the length noted on the score, the theme will be repeated more than once.



## Lead Guitar Harmonics

Slow harmonics on the XII, VII and V frets.



## Accordion 1

Repeat the following waltz for the time indicated on the score:



## Accordion 2

Repeat the following series of notes, slowly and (p) for the time indicated on the score:

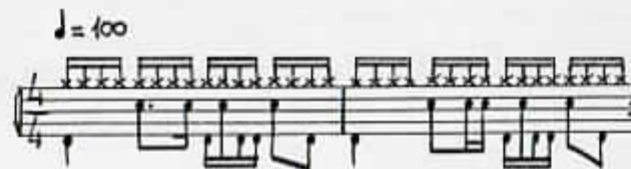


## Keyboards A

Collective improvisation. A choice from the following sounds: synthetic sounds like the ones used in Advertising, Techno-Music sounds, "space-sounds", sampled percussions and sampled voices like "robots", sounds of pinball machines, other.

## Keyboards B

Rap. Drum-machine programmed on a rap rhythm with some rhythmical "arrangments"



Improvise some harmonies on the following example:

The rap singer improvises a short rap on the rhythm of Keyboards B

d = 56

The image shows a handwritten musical score for the song 'The Rose Tree'. The score is written on four staves in treble clef, with a key signature of one sharp (F#) and a tempo marking 'd = 56'. The melody is written in 3/4 time. The first staff contains the first line of the melody, the second staff the second line, the third staff the third line, and the fourth staff the final line ending with a double bar line. The melody is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'd = 56'.

## **Sax Ensemble**



# Sax Choir 1

Long substaisted tones. Every tune played by the ensemble is about 5 seconds long

Handwritten musical notation for the first system of Sax Choir 1, featuring four staves labeled S (In B), A (In Eb), T (In B), and B (In Eb). The notation includes notes, rests, and dynamic markings (mf).

**S (In B)**  
 Notes: B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2.  
 Dynamic: mf.

**A (In Eb)**  
 Notes: B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2.  
 Dynamic: mf.

**T (In B)**  
 Notes: B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2.  
 Dynamic: mf.

**B (In Eb)**  
 Notes: B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2.  
 Dynamic: mf.

Handwritten musical notation for the second system of Sax Choir 1, featuring four staves. The notation includes notes, rests, and dynamic markings (mf).

**S (In B)**  
 Notes: B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2.  
 Dynamic: mf.

**A (In Eb)**  
 Notes: B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2.  
 Dynamic: mf.

**T (In B)**  
 Notes: B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2.  
 Dynamic: mf.

**B (In Eb)**  
 Notes: B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2, B $\flat$ 2.  
 Dynamic: mf.

## Sax Choir 2

Collective improvisation. Everybody plays freely fast scales and passages *ff* and in a very aggressive way.

## Sax Choir 3

Repeat freely (slowly) the following series of notes.



**Voice I**

**Voice II**





## Voice I

(A contemporary music male singer)

### Phonema ①

The performer says the word: "start"

### Phonemas ② ③ ④ ⑤ ⑥ ⑦ ⑧

Phonemas and spoken words in an invented language: these words are simply enounced without any form of declamation.

### Phonemas ②a ③a ④a ⑤a ⑥a ⑦a ⑧a

The same words and phonemas declamed and/or sung.

## Voice I – Improvisation 1

Collective Improvisation. Improvisation halfway between speaking and singing; the performer can use language, sounds, overtone singing, every kind of vocal experimental technique (avoiding Blues and Jazz styles)

## Voice I – Improvisation 2

Promenade. The performer walks through the performing area singing and speaking nonsense.

## Voice II

(A blues singer, possibly playing harmonica as well)

## Blues 1

Improvise a blues fragment (the duration is indicated on the score) in the style of Otis Redding or other singers of that period.

## Blues 2

Improvise some blues lines in the style of Robert Plant, alternating harmonica parts

## "Fantastic"

The performer says "E' fantastico!" (in a very calm way)

## Harmonica

Improvise on the following idea:



**Tapes**

**Churchbells**

## **Tape 1**

Churchbell sounds elaborated with pitches, delays, different kinds of reverberation and other effects.

## **Tape 1a**

(in case in the performing area the 8-channel system is installed) A 8 track tape playing 8 different churchbells sounds elaborated with pitches delays, different kinds of reverberation and other effects.

## **Tape 2**

Sounds of the market square

## **Tape 3 a- 3b**

The voice of Franco Russo, an Italian jazz composer and conductor explaining in English his idea of orchestral arrangement

## **Churchbells**

A belfry playing its churchbells for about 4 minutes (in case the piece is performed in a city-square).

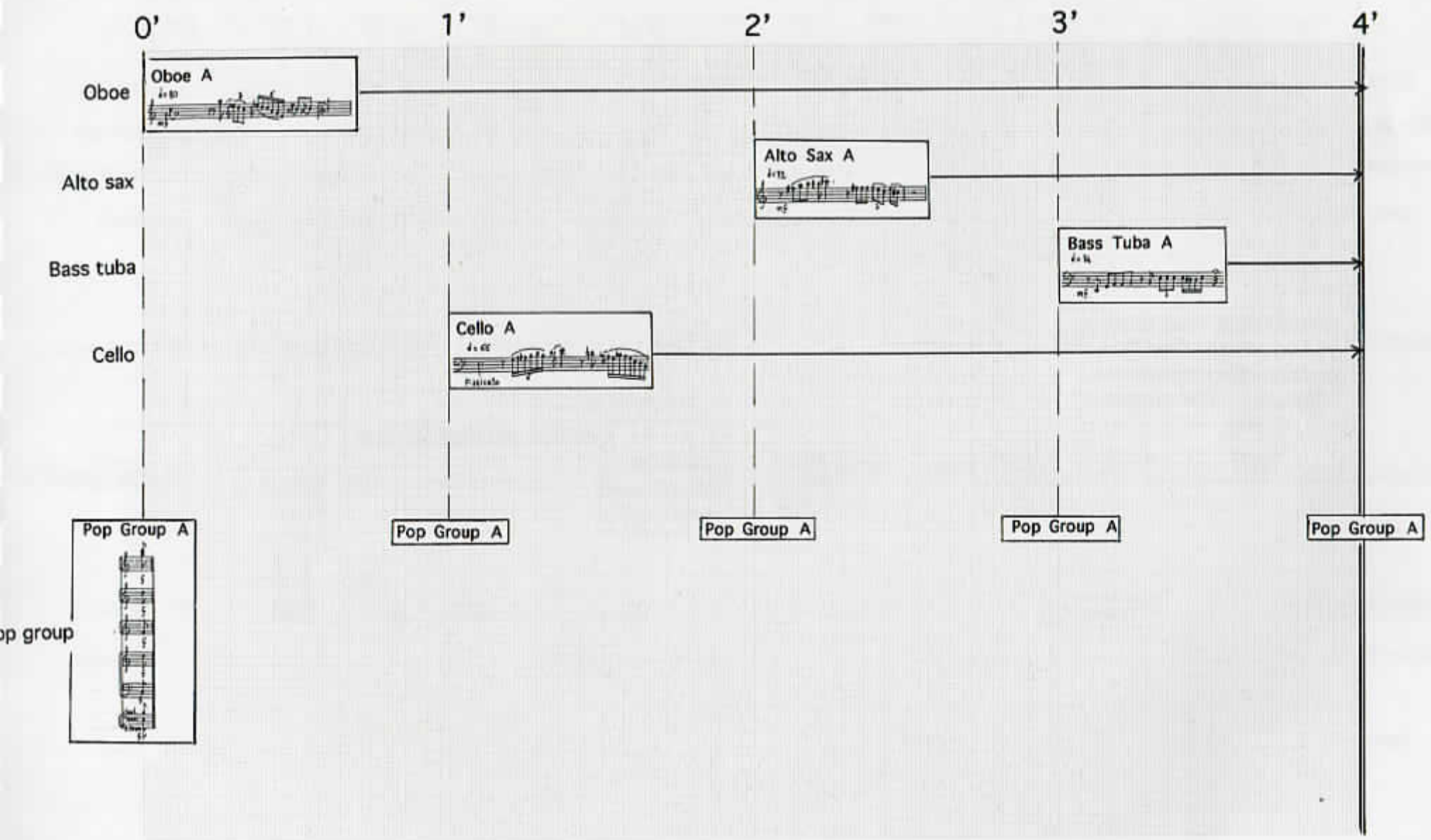


**Score**



ARMONIE URBANE

Section I

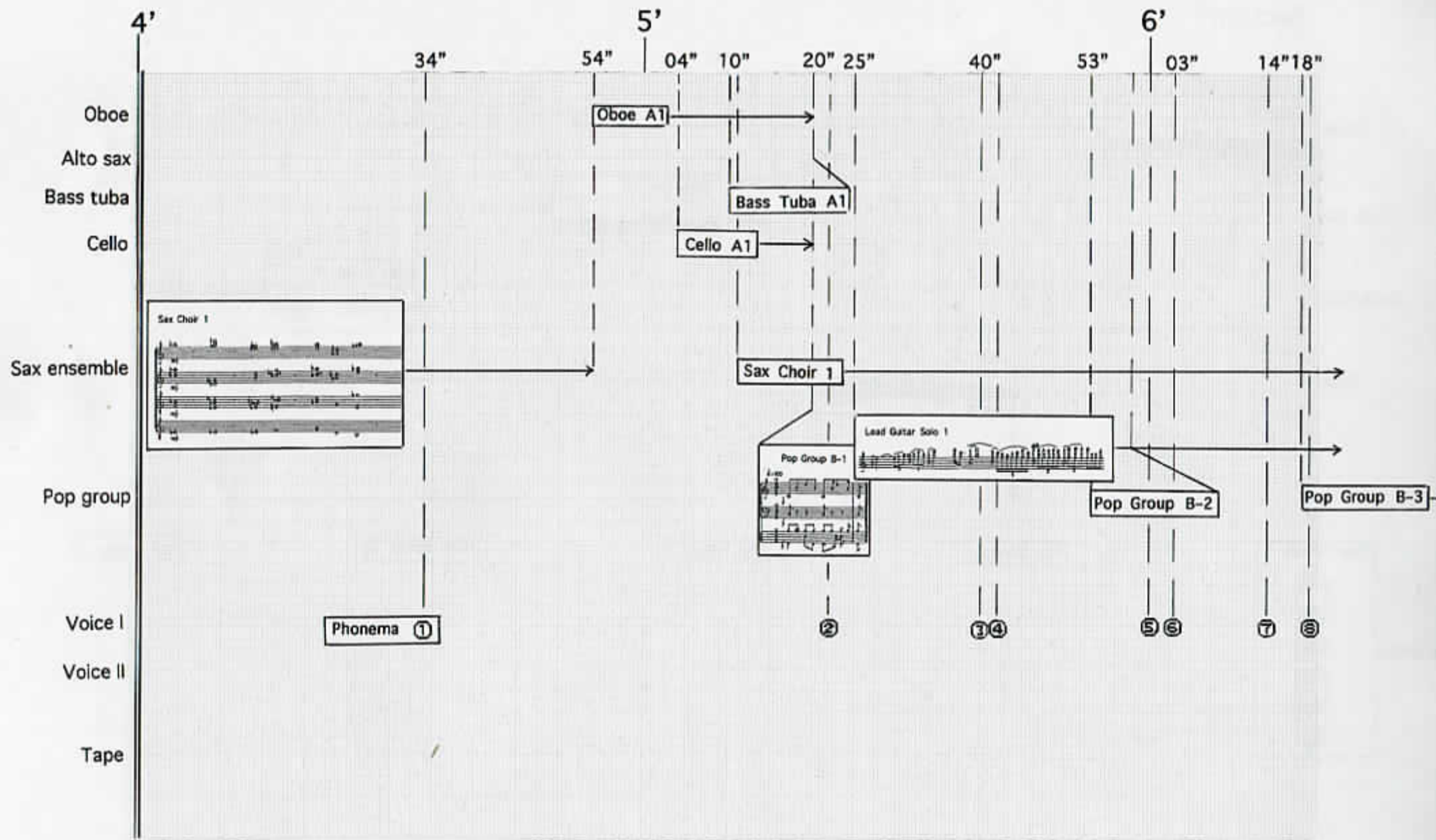


Solos

1 minute = 7 cms

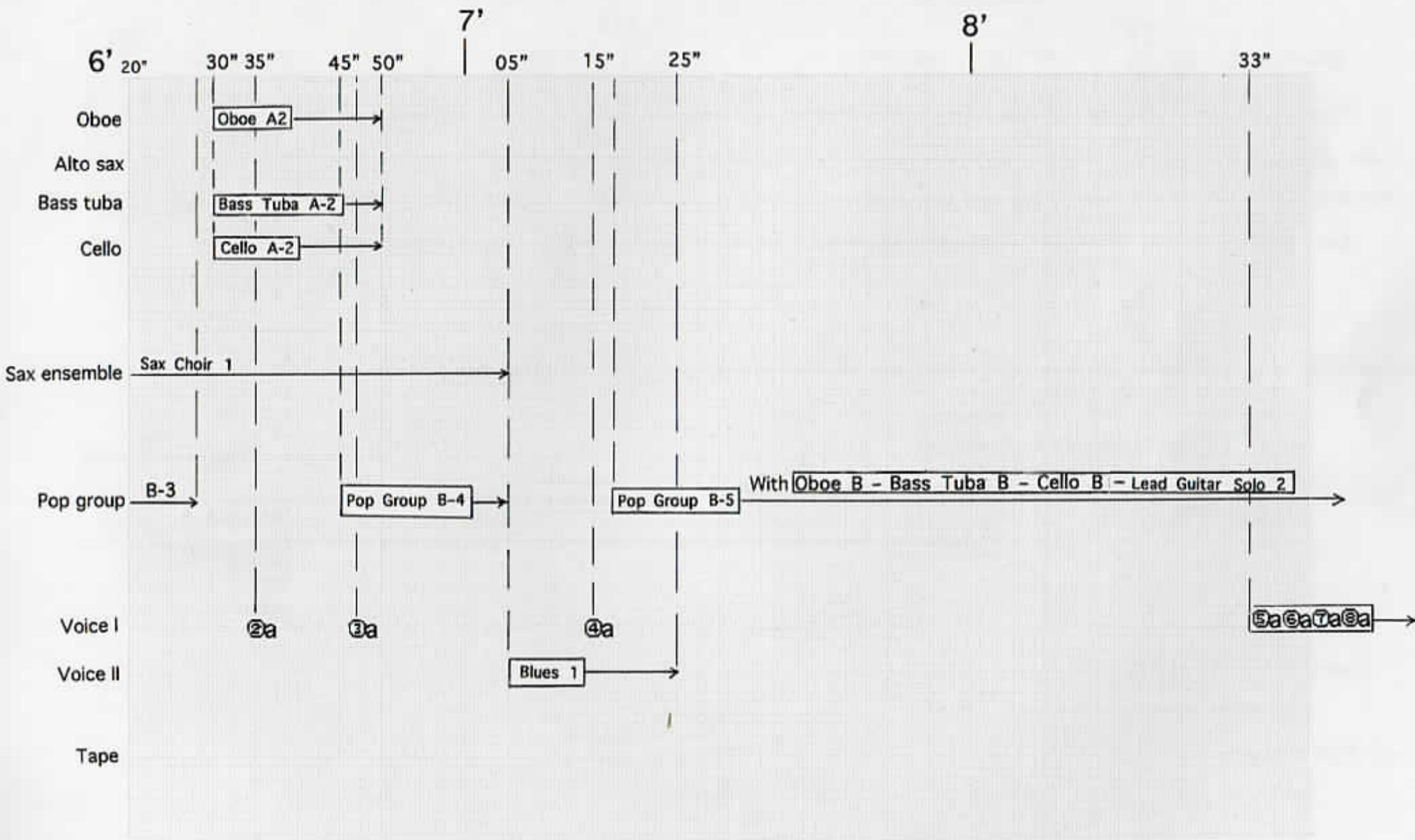


## Section II

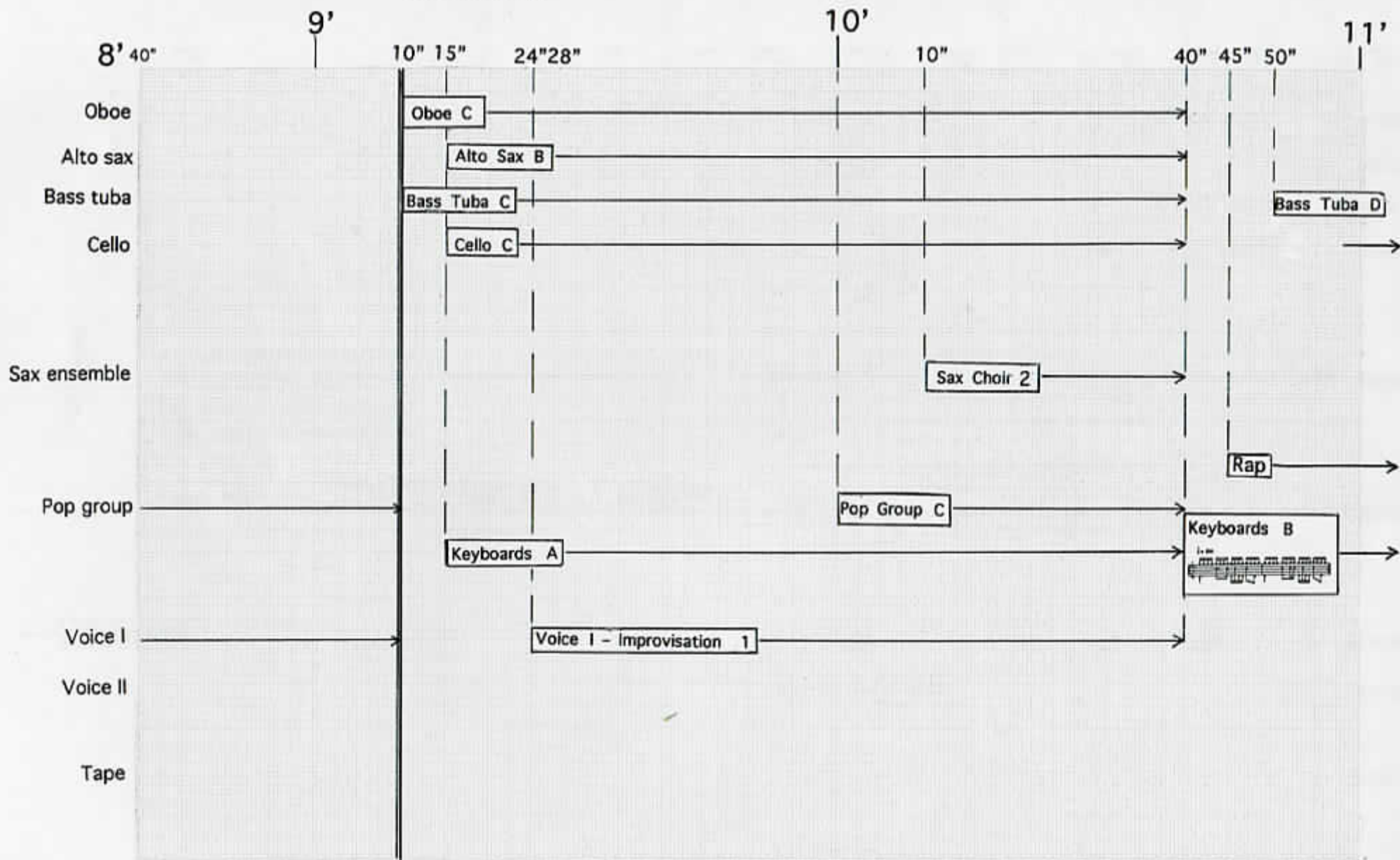


## Counterpoint I

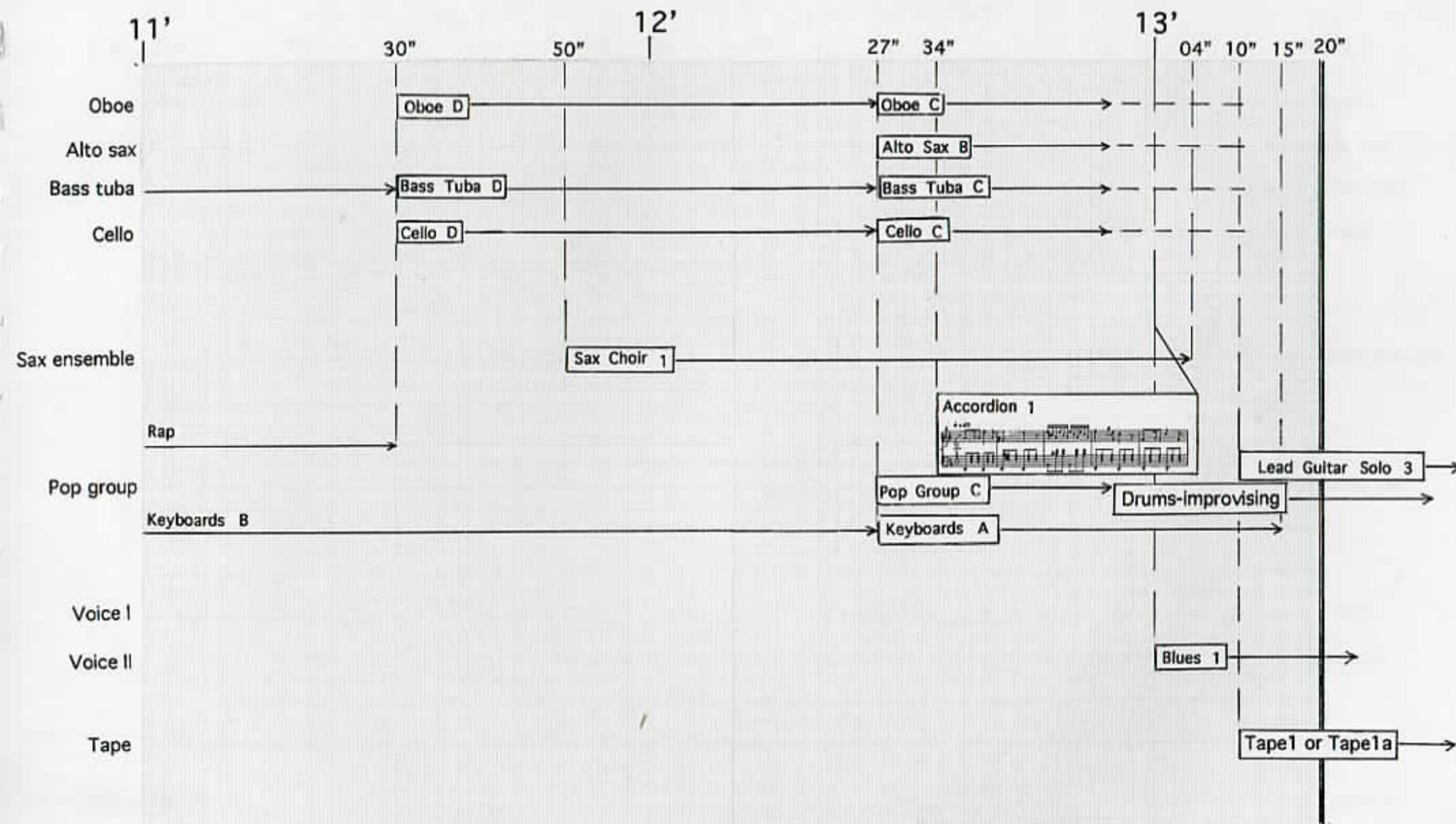
1 minute = 12 cms



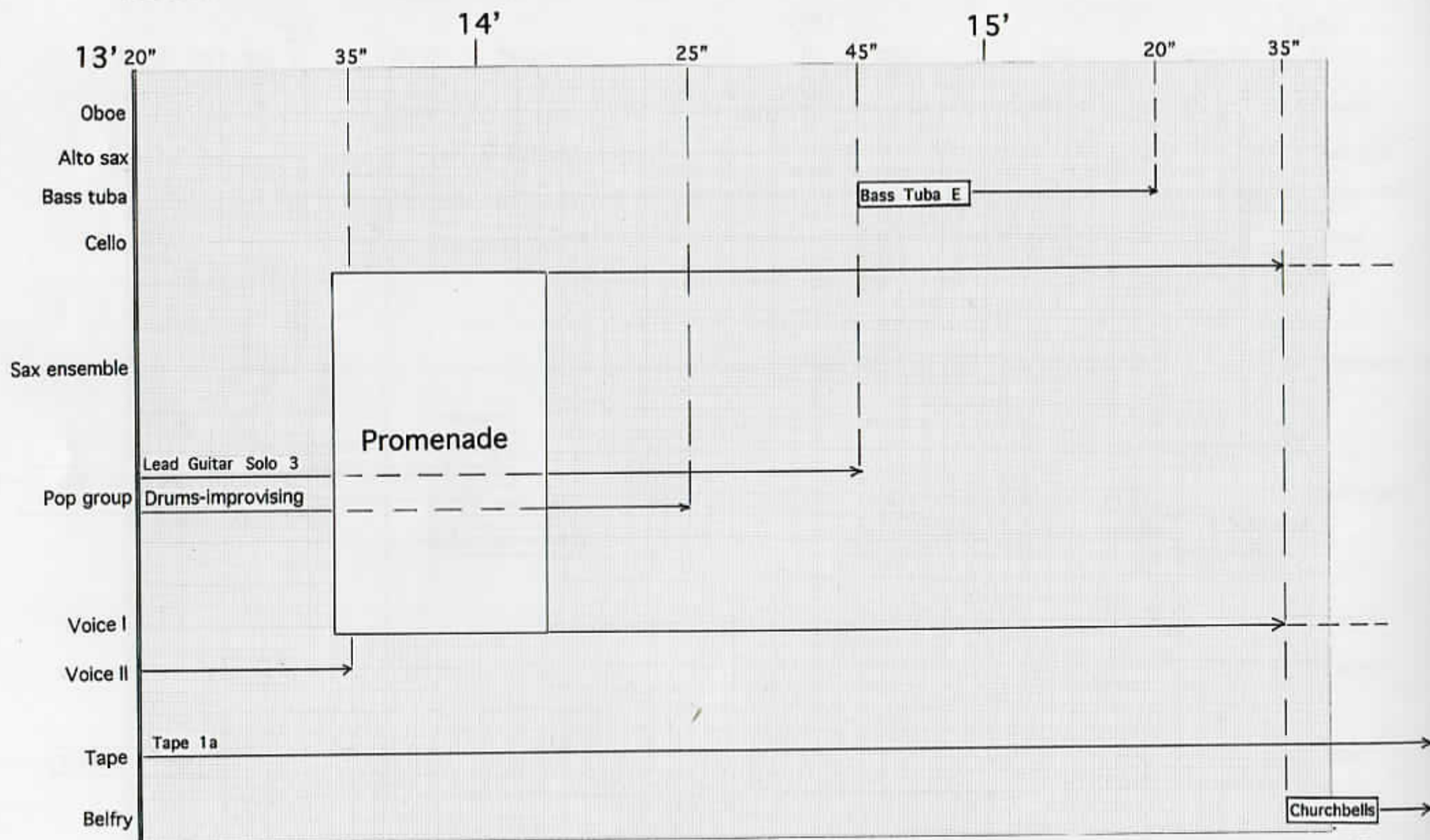
# Section III



Collective Improvisation / Rap



## Section IV



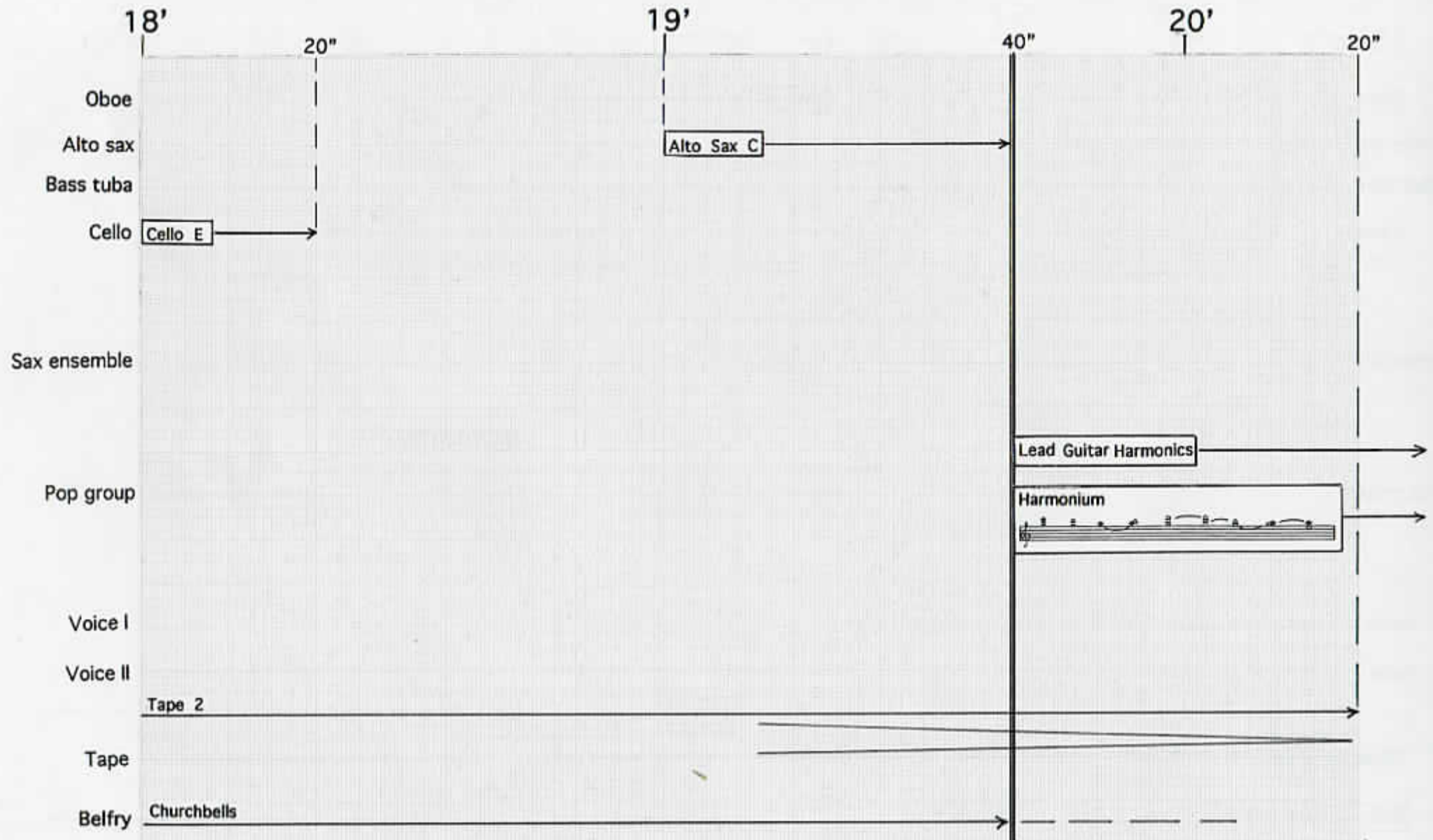
### Promenade

All the musicians (except oboe, alto sax, bass tuba, cello, lead electric guitar and drums) get off the stage and walk through the performing area, playing freely what they like. The guitarists, the bassist and the keyboard-player carry little tape-recorders playing recordings of different ethnic music (Africa, Asia, South America etc.) All the promenade section is 5 to 6 minutes long. The churchbells (live or pre-recorded) start playing about 2 minutes after the beginning of the promenade; as the musicians walking hear the churchbells one by one they stop playing and slowly approach the stage according to the following order: (1) the keyboard player (who will start playing harmonium while the other musicians are still coming back) (2) the accordionist (who will start playing accordion while the other musicians are still coming back) (3) the 2 flutists (4) the guitarists (5) the saxophones. For the time and the general structure of the section see the score.

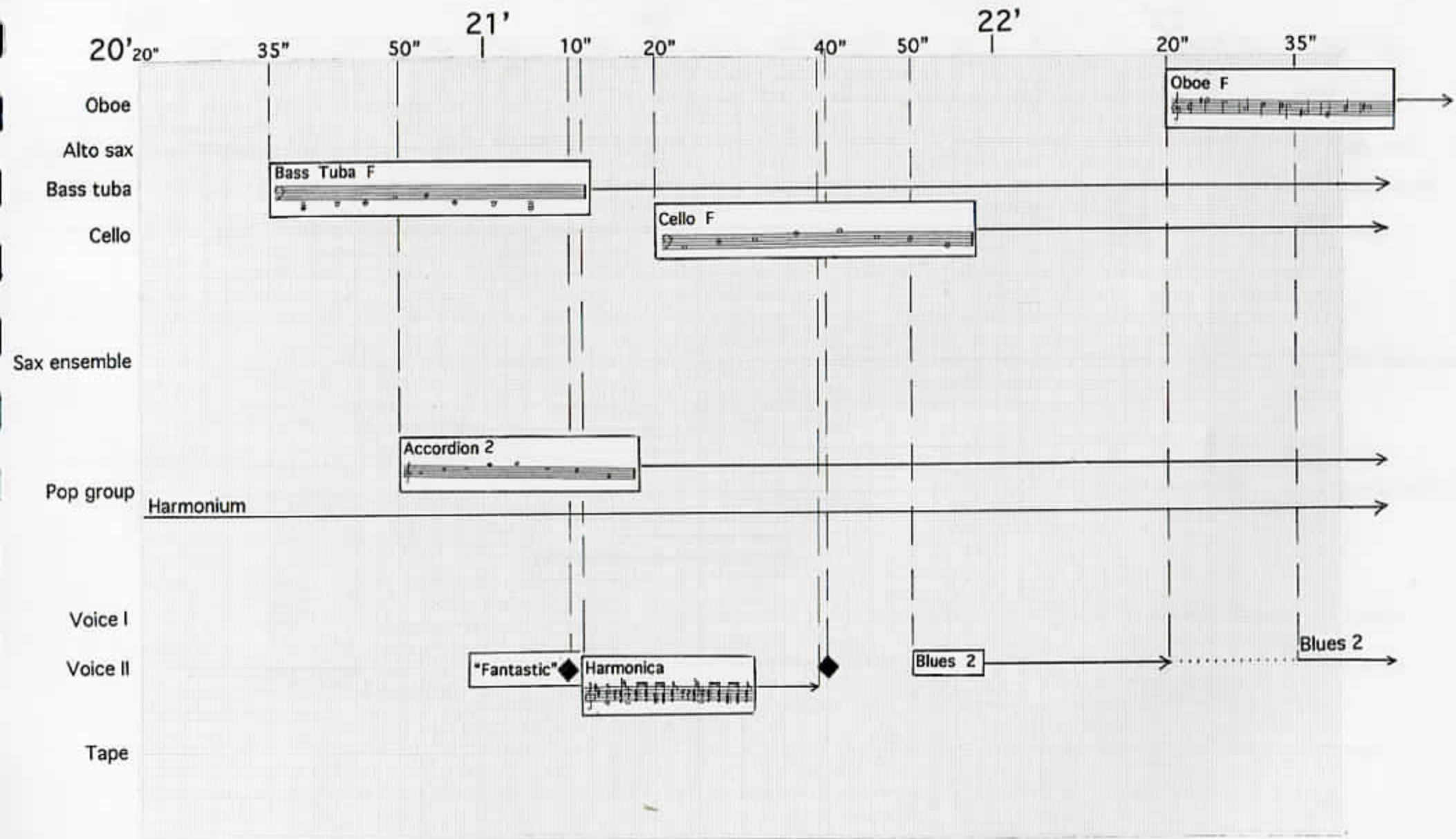




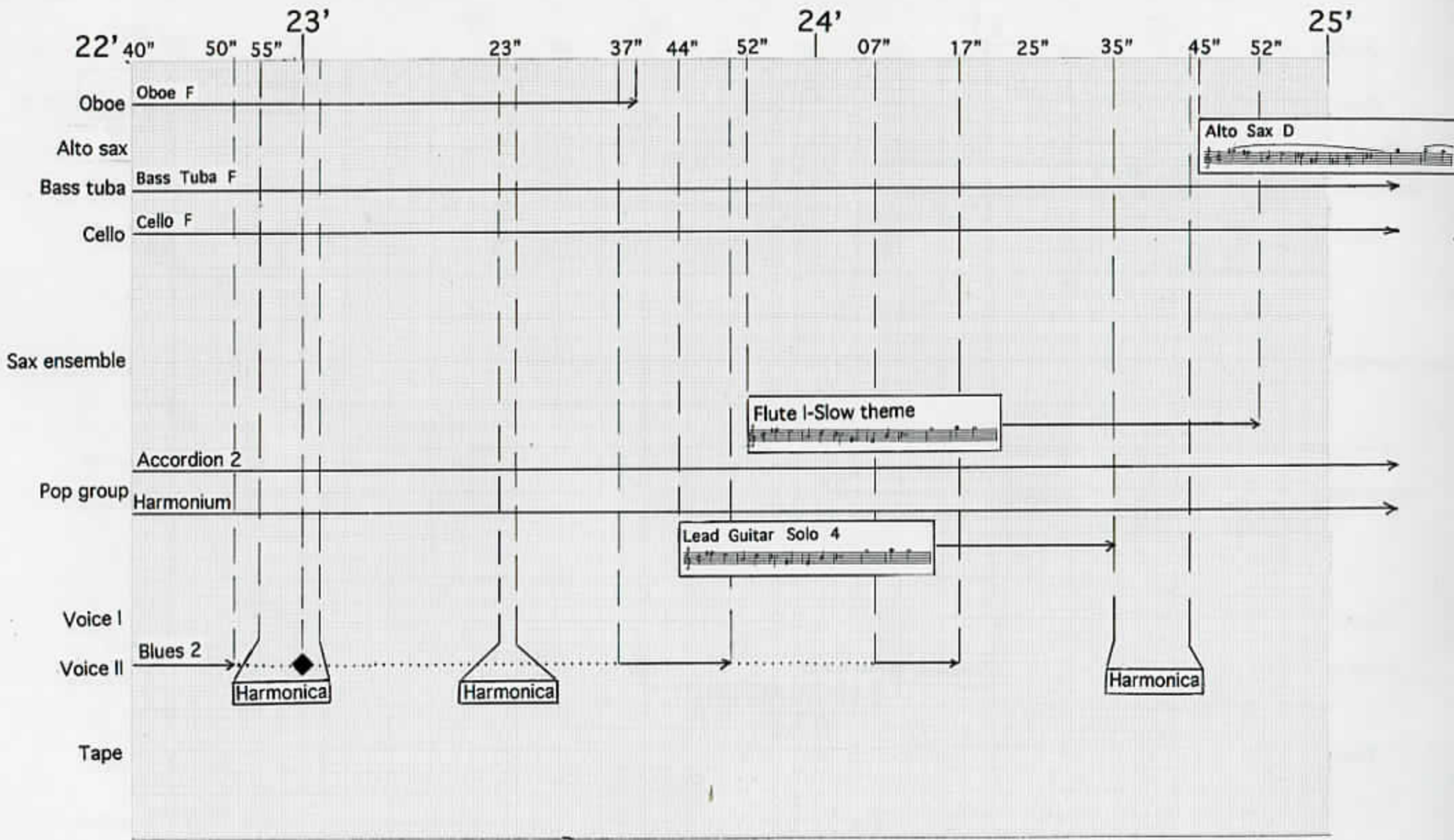
# Section V



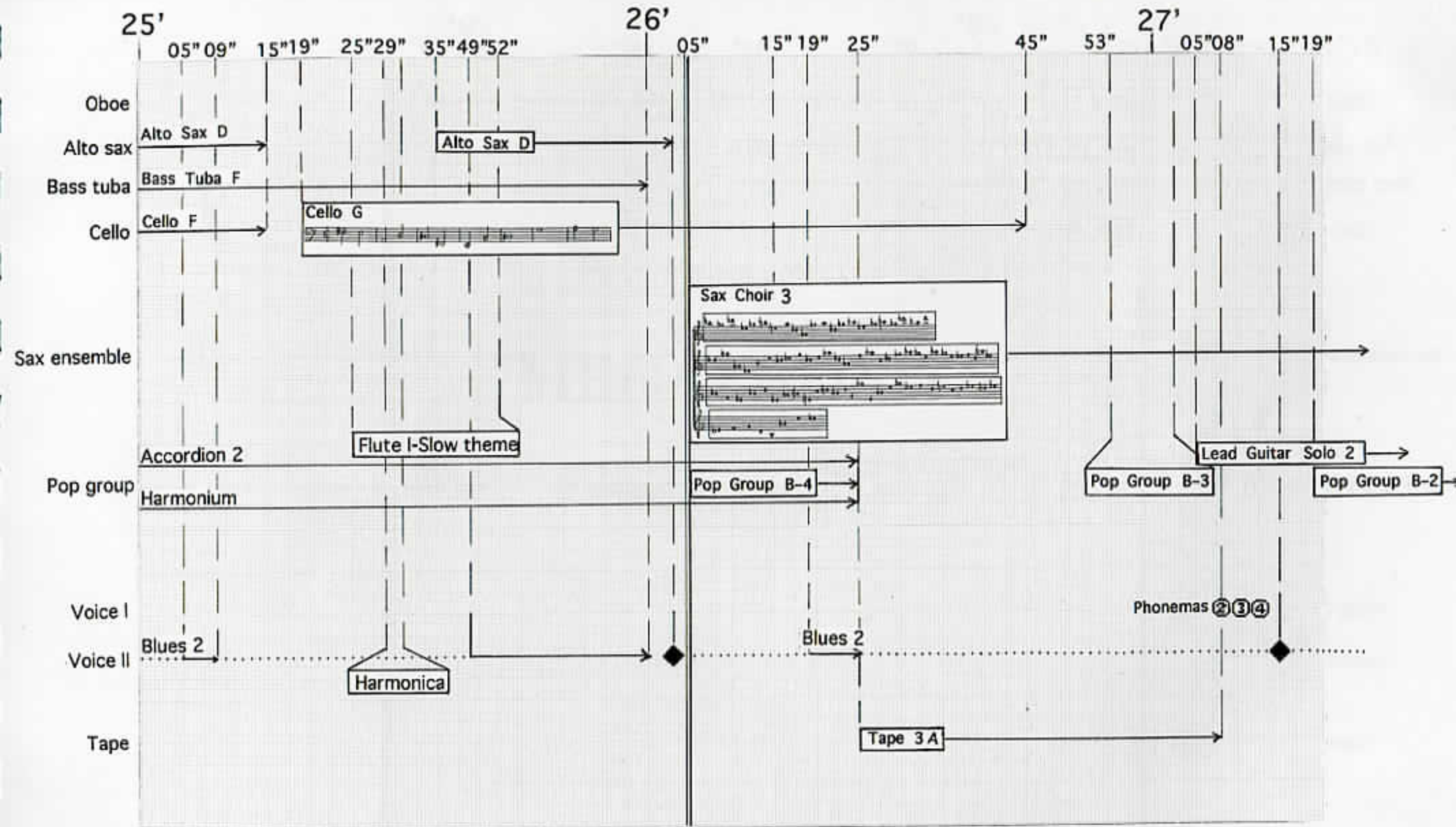
Slow Theme



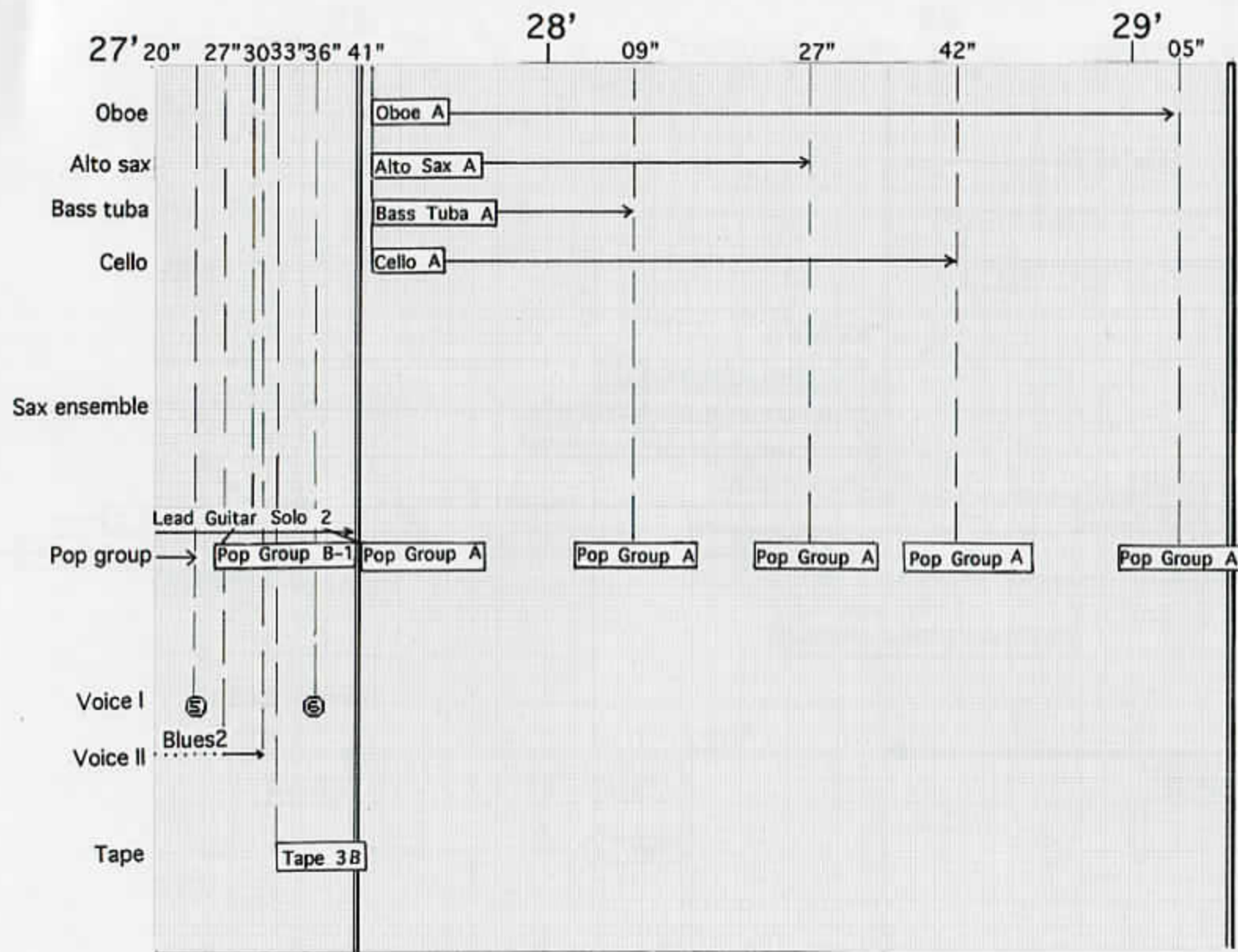




# Section VI



# Section VII



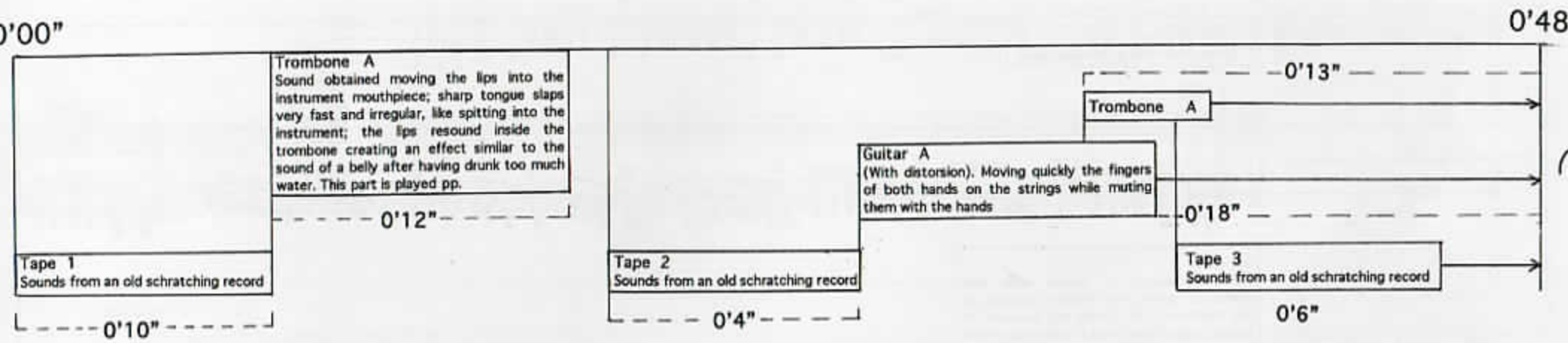
Finale

# **MEGAPHONO**

For electric guitar, trombone, pop group (live or on tape),  
tapes and electronics



Section I



Section II

**Trombone B**

Plunger open close open close open close

$\text{♩} = 100$

$\frac{2}{4}$

$\text{ff}$   $\text{P}$   $\text{ff}$   $\text{P}$   $\text{ff}$   $\text{P}$   $\text{ff}$   $\text{mf}$

accel. ——— rall. ——— tempo

The musical score for Trombone B in Section II is written in 2/4 time with a tempo of 100 beats per minute. It features a series of eighth and sixteenth note patterns. Above the staff, plunger techniques are indicated: 'open' and 'close' are written above groups of notes. Dynamic markings include fortissimo (ff), piano (P), and mezzo-forte (mf). At the bottom, performance instructions 'accel.' (accelerando), 'rall.' (ritardando), and 'tempo' are indicated with dashed lines.



# Section III

0'00"

Trombone C  
opening and closing the mute freely

$\text{♩} = 84$

0'18"

Guitar B  
(With distortion). A tempo with the trombone, playing the following sounds on the fret-board with hardly any pressure of the left hand fingers and a heavy right hand pressure; the global effect will sound very sharp and rhythmical.

Tape 4

A loop of 6-7 very short fragments (some of them less than one second) taken from different music (pop, classic, jazz, vocal etc.)

1'00"

Play it four times

Tape 4

## Section IV

**Guitar B**  $\text{♩} = 84$

0'00" 0'16"

Tape 5  
Loop (Tape 3)

**Trombone D**

0'40"

Guitar B

Tape 5

0'00" 1'07"

The groups of sounds noted in this way have to be played fast and freely

Improvisation

Tapes a b c d  
Recordings of different ethnic music

Little cassette-players  
(ad libitum)

Tape 6  
Many different musics listened to all together



## Section V

Diagram for Section V showing musical notation and tape connections.

**Trombone E** 1'15"

Tempo:  $\text{♩} = 50$  (initial),  $\text{♩} = 84$  (later)

**Tapes a b c d**

**Tape 6** 08"

The diagram shows a musical staff for Trombone E. The first part of the staff is marked with a tempo of  $\text{♩} = 50$  and a dynamic marking *p*. The second part is marked with a tempo of  $\text{♩} = 84$ . Below the staff, there are two horizontal lines representing tape connections. The first line is labeled "Tapes a b c d" and the second line is labeled "Tape 6 08\"".

## Section VI

Diagram for Section VI showing musical notation and tape connections.

**Trombone F** 0'11" 0'20" 1'00"

Tempo:  $\text{♩} = 84$

**Guitar C**  
Improvisation with distortion and slider-cross the 5<sup>th</sup> and the 6<sup>th</sup> string with finger 1, and the 3<sup>rd</sup> and the 4<sup>th</sup> string with finger 2 on the VII fret; wear the slider with finger 4, moving it up and down, while playing with the right hand thumb and forefinger, or the plectrum. After a few seconds you can leave the crossed string position and work only with the slider (very fast up and down towards the highest positions, close to pick-up)

**Little cassette-player**

**Tape e**  
The same loop recorded on Tape 2

**Tape 7**  
Isolated fragments of Tape 2

The diagram shows a musical staff for Trombone F. The staff is divided into three sections by vertical lines, with time markers 0'11", 0'20", and 1'00" above the staff. The tempo is marked as  $\text{♩} = 84$ . Below the staff, there are three horizontal lines representing tape connections. The first line is labeled "Guitar C" and the second line is labeled "Tape e". The third line is labeled "Tape 7".

1'10"

1'18"

Trombone F

Guitar C

Tape 8  
Bavarian Cadenza

## Section VII

0'00"

0'08"

♩ = 120

Voice

Do you really think that I could say a lie?

Do you

Do you really think that I could

Flutes 1-2

Guitars

Bass Guitar

Drums

Pop Group

Live or on tape

Tape 9  
Sounds from an old scratching record

0'26"

Music score for the first system, starting at 0'26". The score includes staves for Voice, Flutes 1-2, Guitars, Bass Guitar, and Drums. The lyrics for the Voice part are: "say a lie? Do you really Do you really think that I could say a lie? Do you really think that I". A bracket labeled "Tape 9" spans the first four measures of the score.

Music score for the second system, continuing from the first system. The score includes staves for Voice, Flutes 1-2, Guitars, Bass Guitar, and Drums. The lyrics for the Voice part are: "Do you really think that I could say a lie? Do you really think that I".

0'47"

Guitar D

Rhythmic improvisation on the following scheme—with hardly any pressure of the left hand fingers and a heavy right hand pressure:

♩ = 108



this rhythm, which has the same structure of the riff played by the pop orchestra (live or on tape) has to be played slower than this one. Starting on a different beat it will proceed parallel to the pop orchestra but without synchronization since the beginning.

Pop Group

0'55"

Trombone G With live-electronics: combination of 2 different digital delays :

Delay (a): short (about 1 second long)

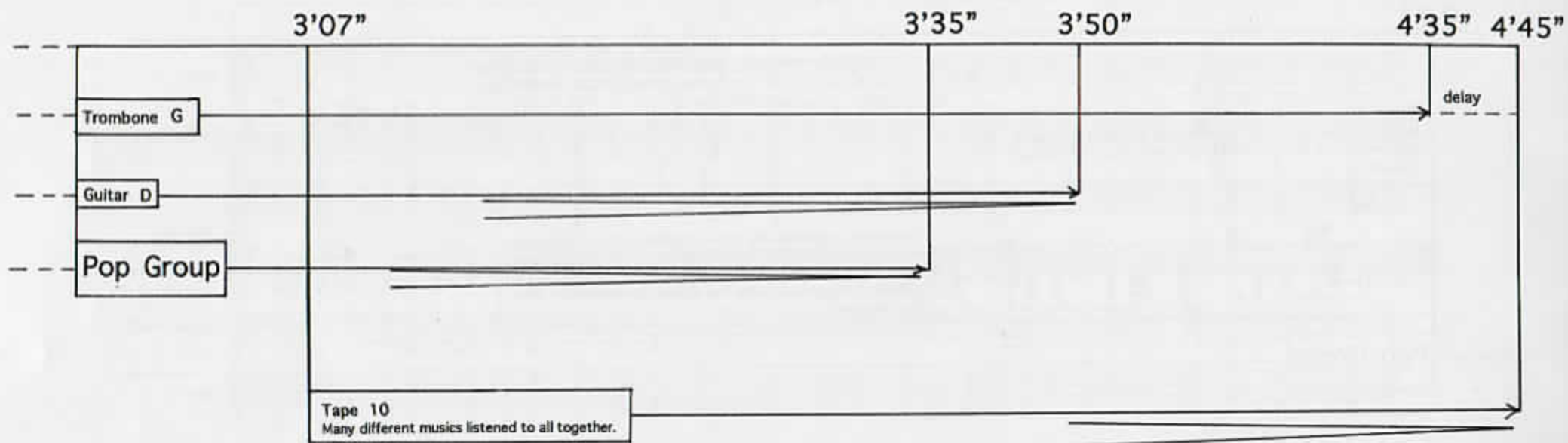
Delay (b): long (5 to 8 seconds long)



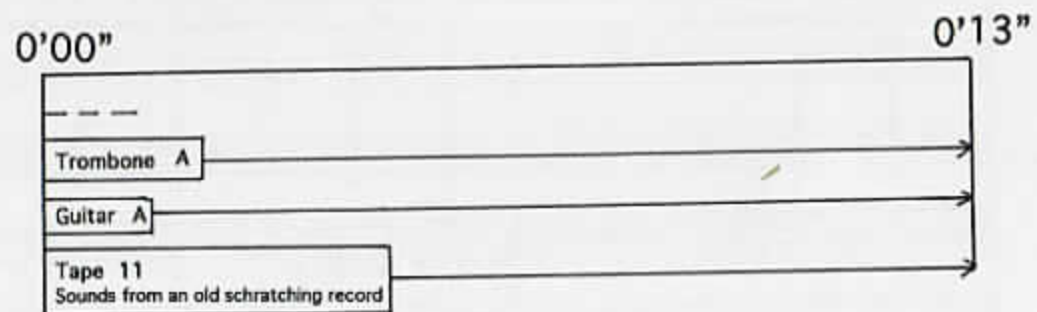
Improvisation

Guitar D

Pop Group



## Section VIII



**SENZA TITOLO**  
**(Parte II)**  
for tape and four cellos





Based on an old Polish poular song

$\text{♩} = 56$

Tape

Zachodźże sło — neczko sko — ro masz za — cho — dzić, bo nas no — gi bo — lą po tym polu chodźć, bo nas no — gi

pre-recorded female voice: Gabi Lukomska

Cello 1

Cello 2

Cello 3

Cello 4



skoro masz za cho—dzić, za—chodźże sło—ne—czko skoro masz za—chodźć. *dropping in pitch* że—bys ty sło—neczko na — za—robku by—

(A)

$\text{♩} = 56$   
pp

—to, to byś ty sło—ne—czko prędzej zacho—dzi—to, to byś ty sło—ne—czko prędzej zacho—dzi—to.

$\text{♩} = 56$

Four staves of music in 6/8 time, key of B-flat major. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. The bottom staff features a more melodic line with longer note values.

dropping in pitch

♩ = 56

Tape

mmm

A single staff of music labeled 'Tape' in 6/8 time. It begins with a tempo marking '♩ = 56'. An annotation 'dropping in pitch' with a curved arrow points to a series of notes that descend in pitch. Below the staff, the letters 'mmm' are written with a horizontal line underneath.

Continuation of the four-staff musical score. Measures 9-16. The notation continues with various rhythmic patterns. The bottom staff ends with a key signature change to 4/4 time, indicated by a double bar line and the new key signature.

Musical score for the first system. The vocal line (treble clef) has a key signature of one flat (B-flat major) and a common time signature. The lyrics are: "Za las słonko za las nie wy—glądaj na nas, przyjdiesz do nas Ju—tro jak będzie ra—niutko, przyjdiesz do nas Ju—tro". The piano accompaniment consists of three staves: a right-hand part with eighth-note chords and a left-hand part with a simple bass line.

Musical score for the second system. It begins with a vocal line (treble clef) with the lyrics "jak będzie ra—niutko." and a key signature of one flat. Below it is a right-hand piano part (treble clef) with a key signature of one flat and a time signature of 6/8. The tempo is marked "♩. = 56". The piano accompaniment continues with a right-hand part (treble clef) and a left-hand part (bass clef) in 6/8 time.



Zachodźże słońeczko skoro masz zachodzić,  
bo nas nogi bołą po tym polu chodzić,  
bo nas nogi bołą po tym polu chodzić.

Nogi bołą chodzić, ręce bołą robić  
zachodźże słońeczko skoro masz zachodzić,  
zachodźże słońeczko skoro masz zachodzić.

Żebyś ty słońeczko na zarobku było,  
to byś ty słońeczko prędzej zachodziło,  
to byś ty słońeczko prędzej zachodziło.

Za las słońko za las nie wyglądaj na nas,  
przyjdiesz do nas Jutro jak będzie raniutko,  
przyjdiesz do nas Jutro jak będzie raniutko.

*Set down, o sun if you must,  
'cause our legs hurt on this field  
'cause our legs hurt on this field*

*Our legs hurt, hurt our hands working  
Set down, o sun if you must,  
Set down, o sun if you must,*

*If you should work  
You'd set down faster, o sun  
You'd set down faster, o sun*

*Don't peep out of the wood  
Come back early tomorrow  
Come back early tomorrow*







