Stefano Giannotti

LA CITTA' SONORA

For different groups of instruments, tapes and electronics

1997

TdF Scores 001

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

Comune di Lucca
Teatro del Giglio

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SFB 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, 1st 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!"

Stefano 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 1st).
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"; expecially 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 where respectively 12 and 13 years old). "Saxophonia" was another orchestra in the school (a jazz saxophone ensemble leaded 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 MüSIC", 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 of Capannori, and expecially 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.

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

2nd 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)

3rd movement: **"Megaphono"**: for trombone, electric guitar, pop-orchestra (live or on tape), tapes and live electronics
4th movement: **"Senza Titolo" - parte II** ("Untitled" - part II) for tape (pre-recorded female voice) and 4 celloes

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 2nd 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

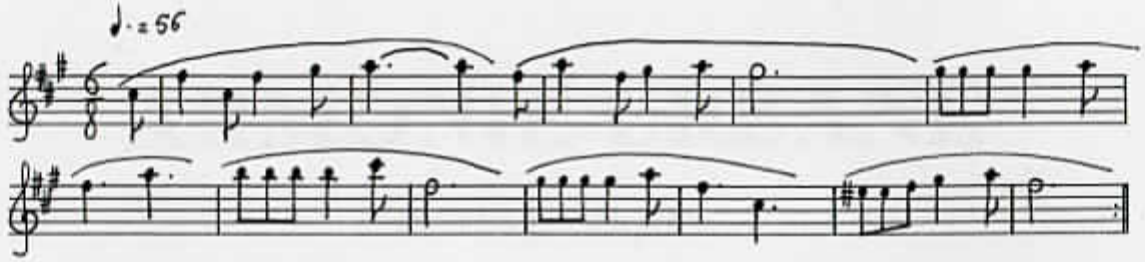
SENZA TITOLO

(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"

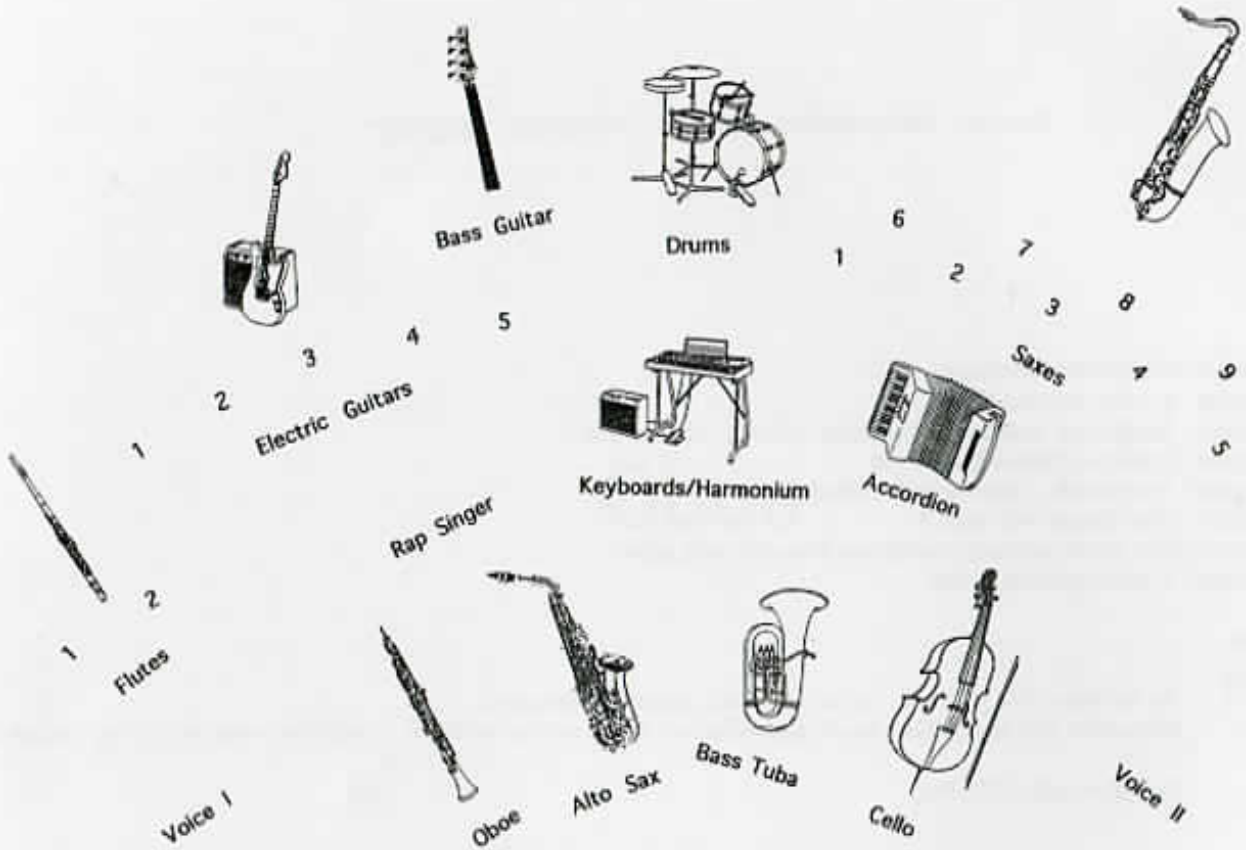
Public Domain

Elaboration by: S. Giannotti

ARMONIE URBANE

for a large ensemble

ARMONIE URBANE



The Orchestra

Oboe
Alto sax
Bass Tuba
Cello

2 Flutes
5 Electric guitars
Bass guitar
Keyboards/Harmonium
Accordion
Drums

9 Saxes
(2 sopranos, 3 altos, 3 tenors, 1 baritone)

Voice I (contemporary music male singer)
Voice II (male blues singer also playing harmonica)
Rap singer (male)

Conductor

Amplification

All the instruments are amplified

Conductor

General information about "ARMONIE URBANE"

The piece is divided into 7 sections.
1st Section 4 solos and pop group
2nd Section Saxophone ensemble, pop group, soloists, voices I and II
3rd Section Collective improvisation, rap
4th Section Promenade, tapes and churchbells
5th Section Slow theme and voice II
6th Section Pop group, soloists, saxophone ensemble and tapes
7th Section 4 solos and pop group

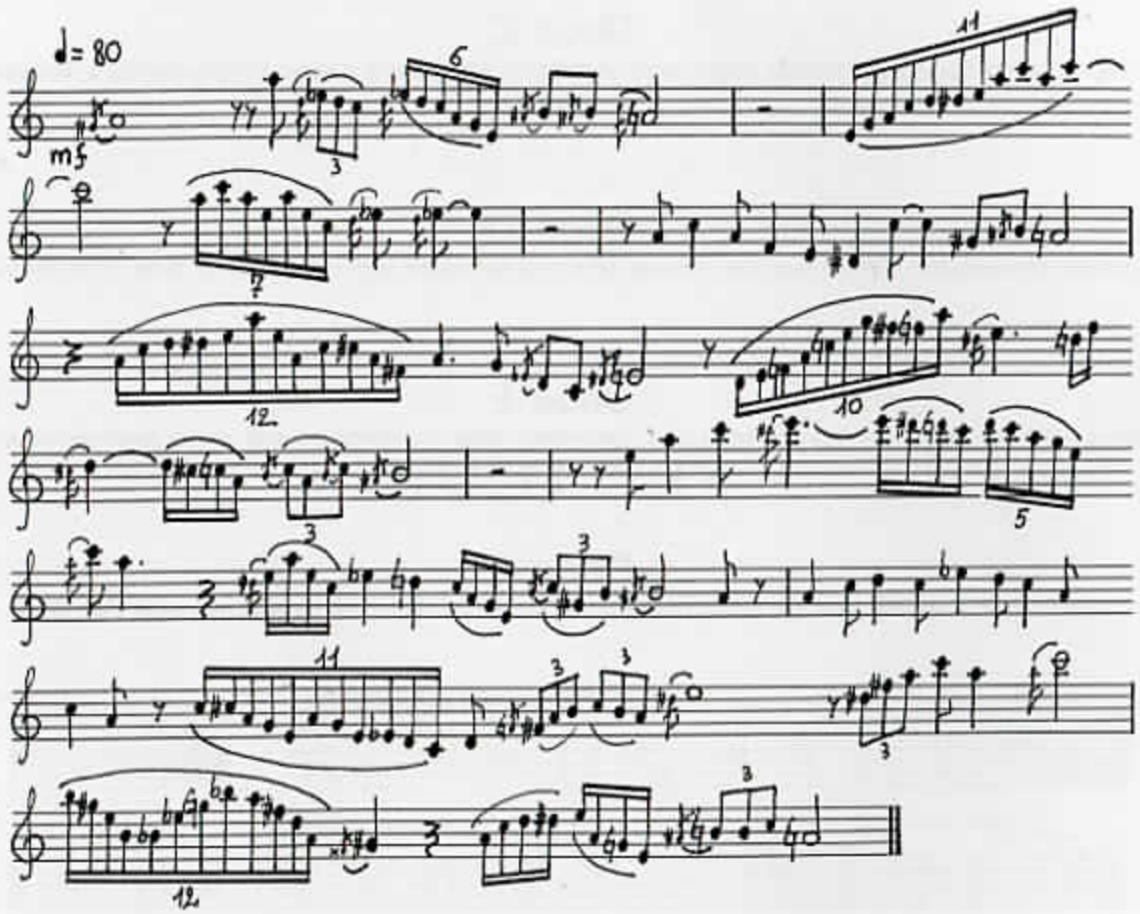
Symbols

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



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

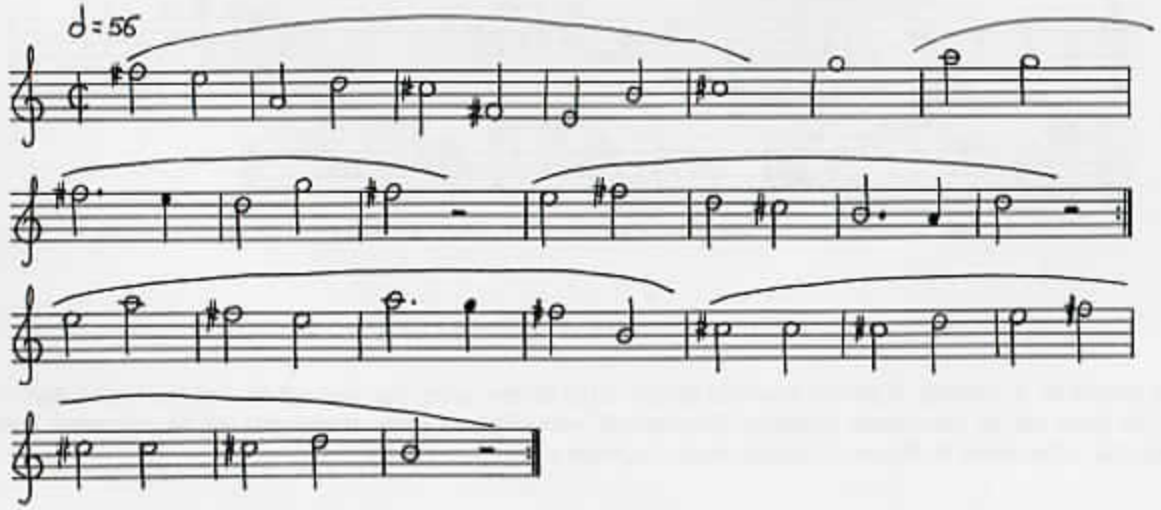
Rap. Rhythmical improvisation. The style of the previous section synchronized with the rhythmical base of the drum-machine.

Oboe E

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

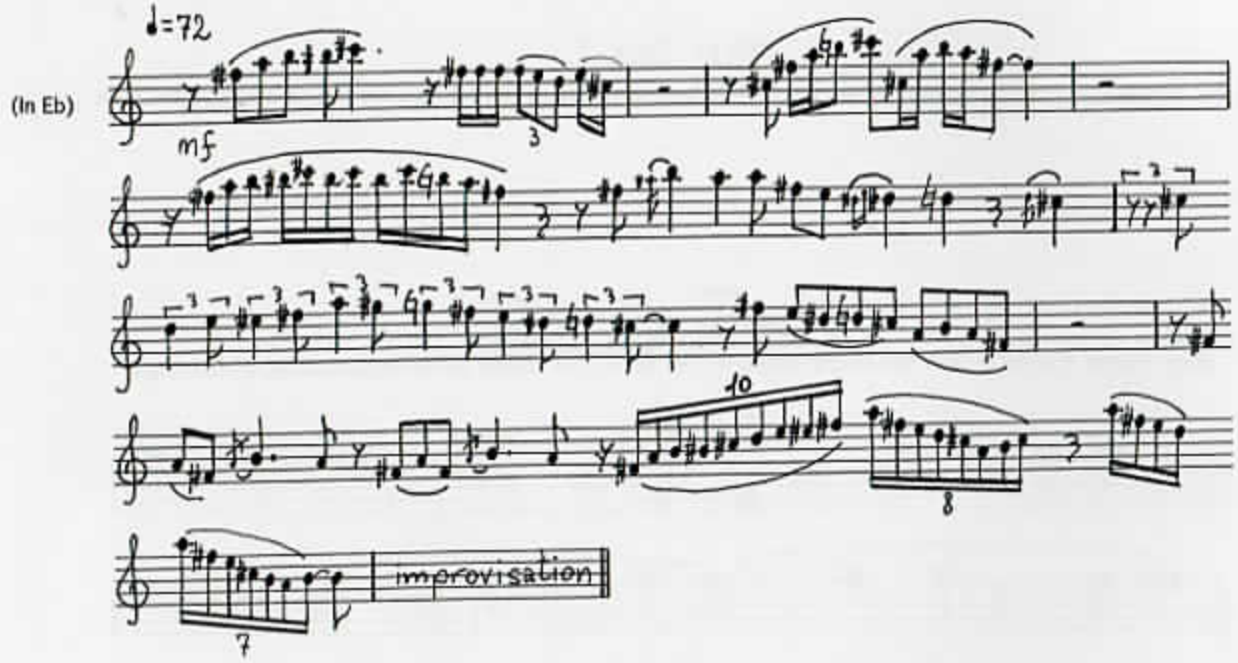
Oboe F

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



Alto Sax

Alto Sax A



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

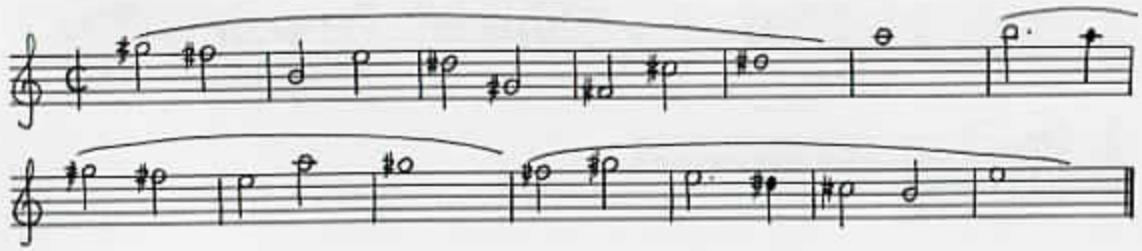
Improvised solo (cantabile)

Alto Sax C

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

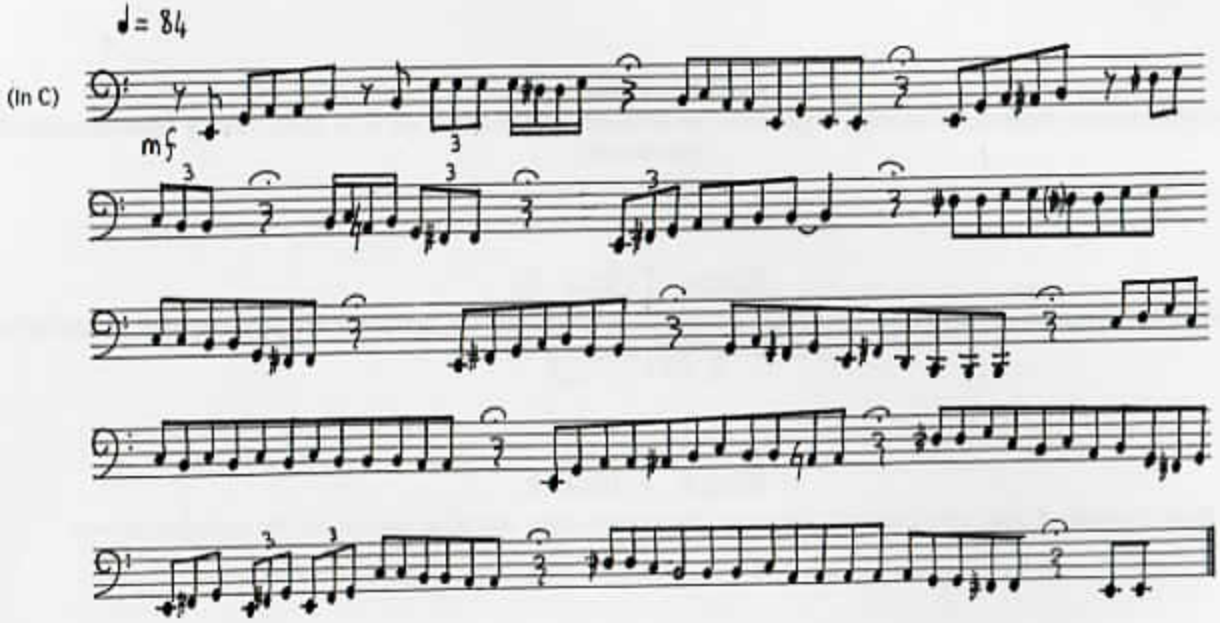
Alto Sax D

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



Bass Tuba

Bass Tuba A



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

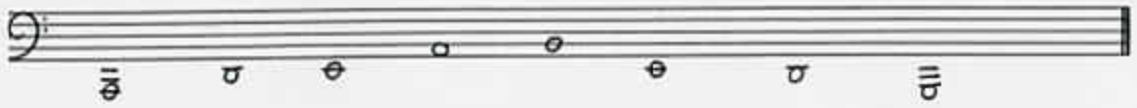
Rap. Improvised solo on very high tones, where the instrument sounds like an elephant. The performer will play very fast, producing noise as well, synchronized with the drum-machine.

Bass Tuba E

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

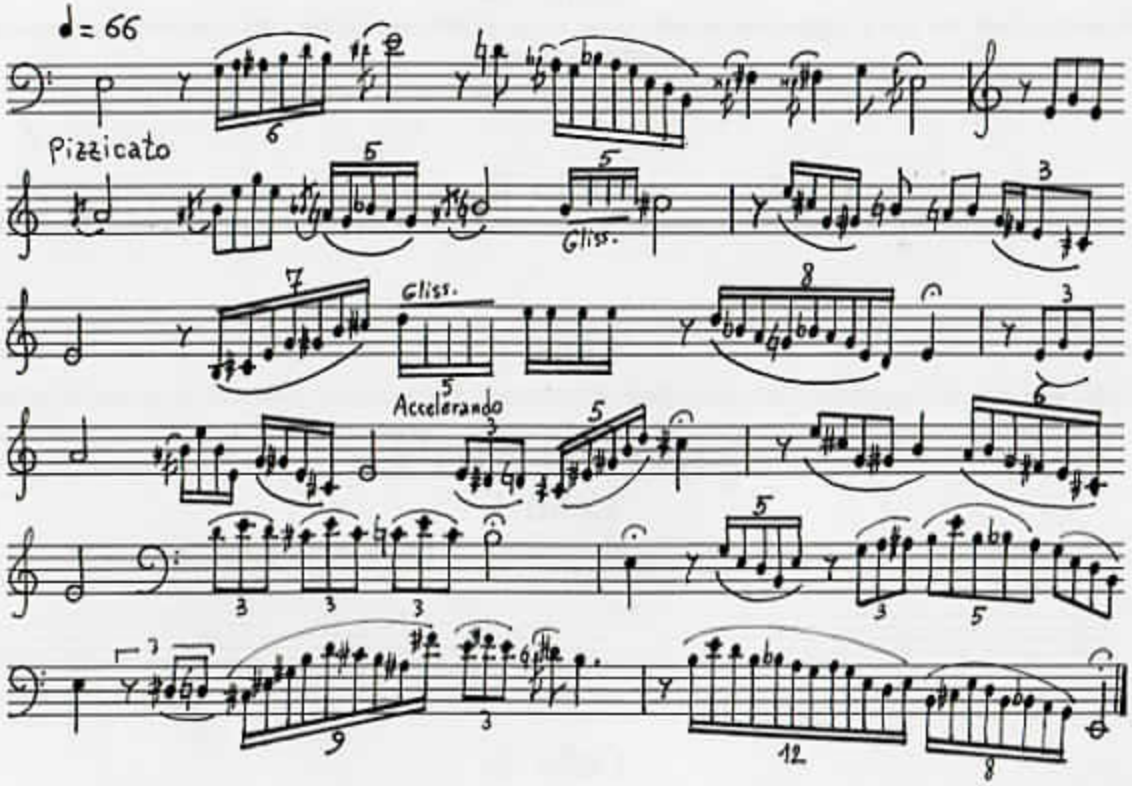
Bass Tuba F

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



Cello

Cello A



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

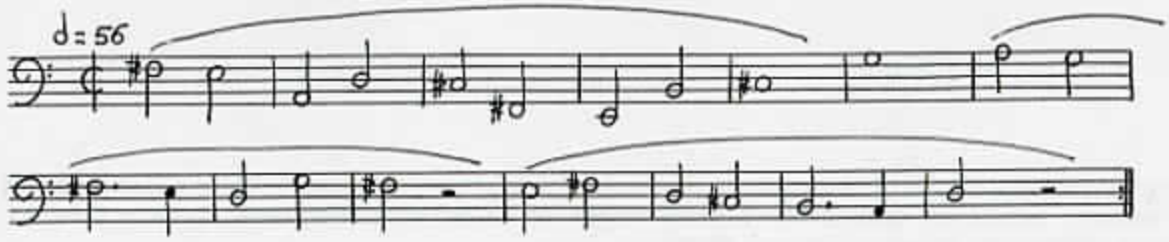
Short improvised solo, very free and aggressive. Fast notes (both with the bow and pizzicato) noise and other sounds can be employed as well.

Cello F

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

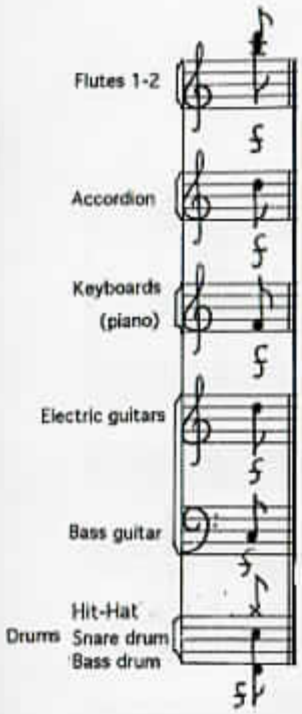
Cello G

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

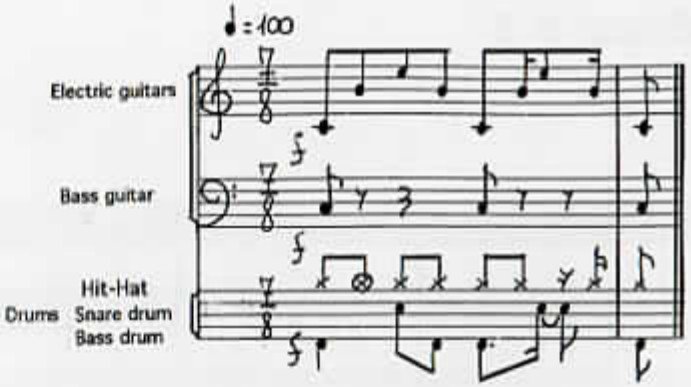


Pop Group

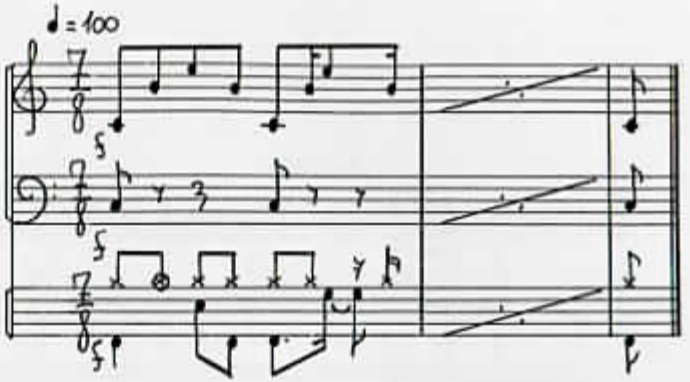
Pop Group A



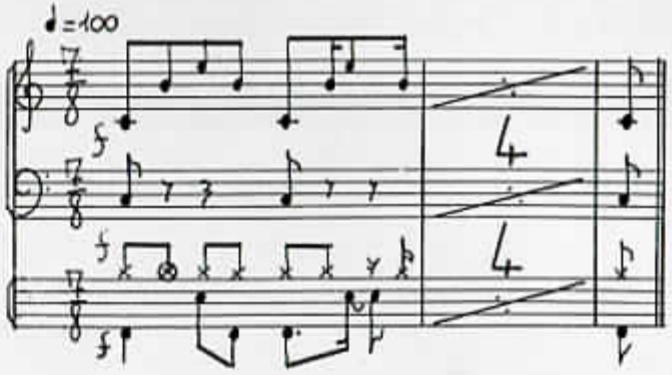
Pop Group B-1



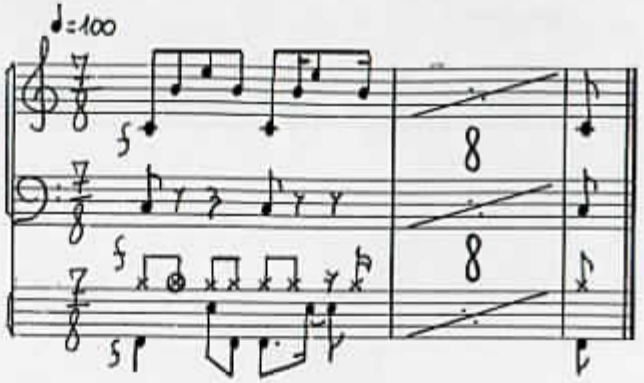
Pop Group B-2



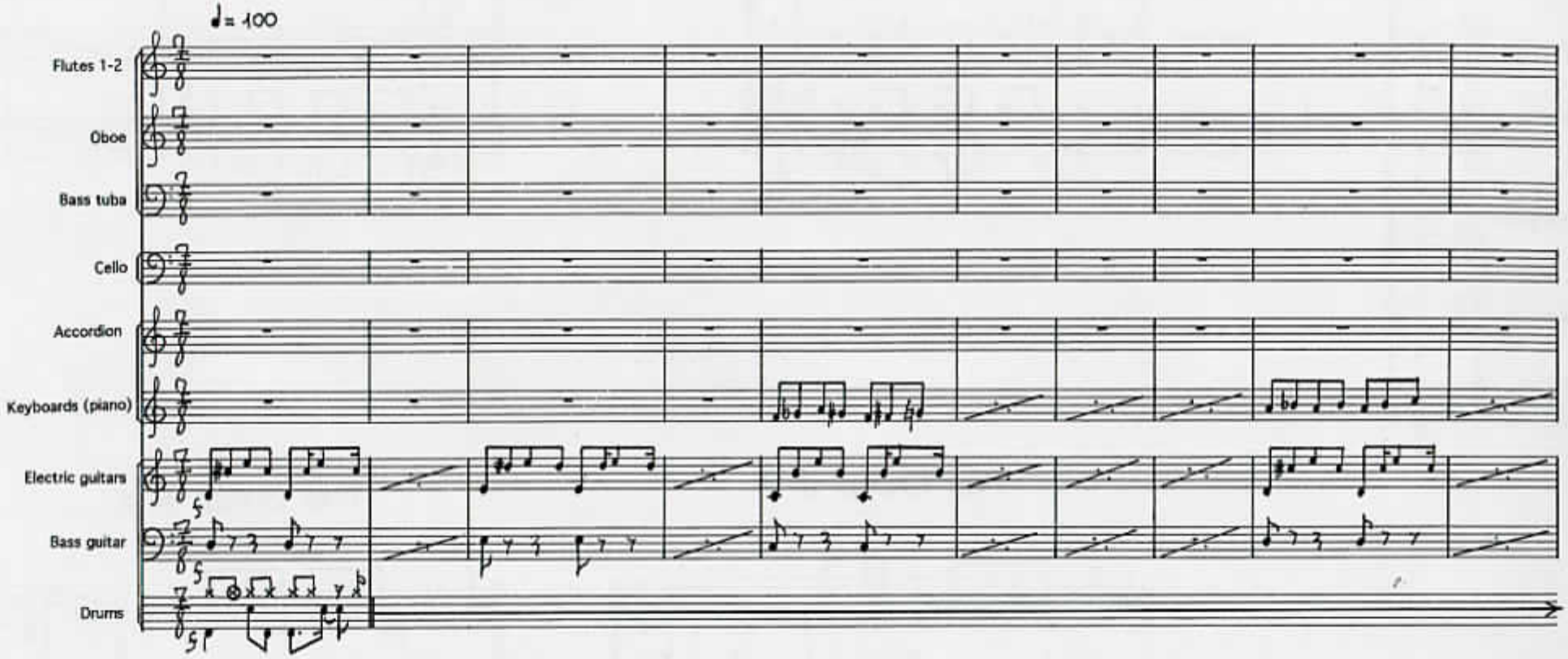
Pop Group B-3

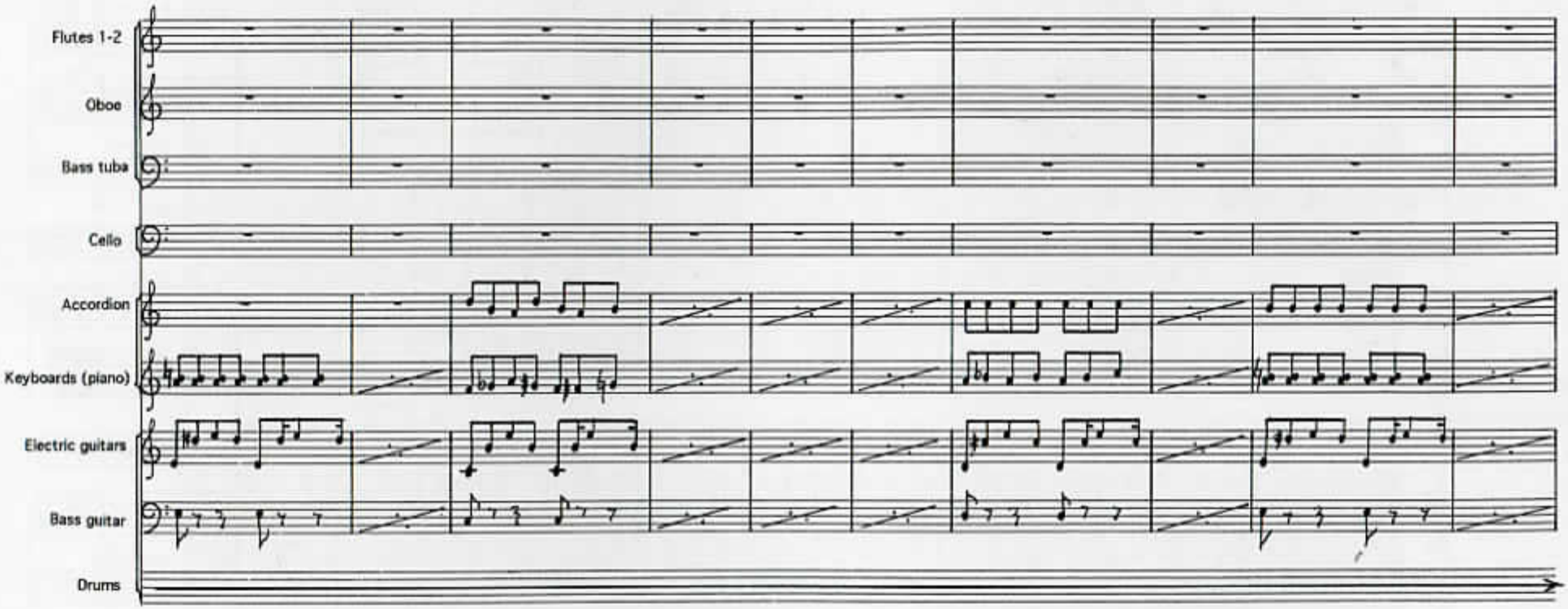


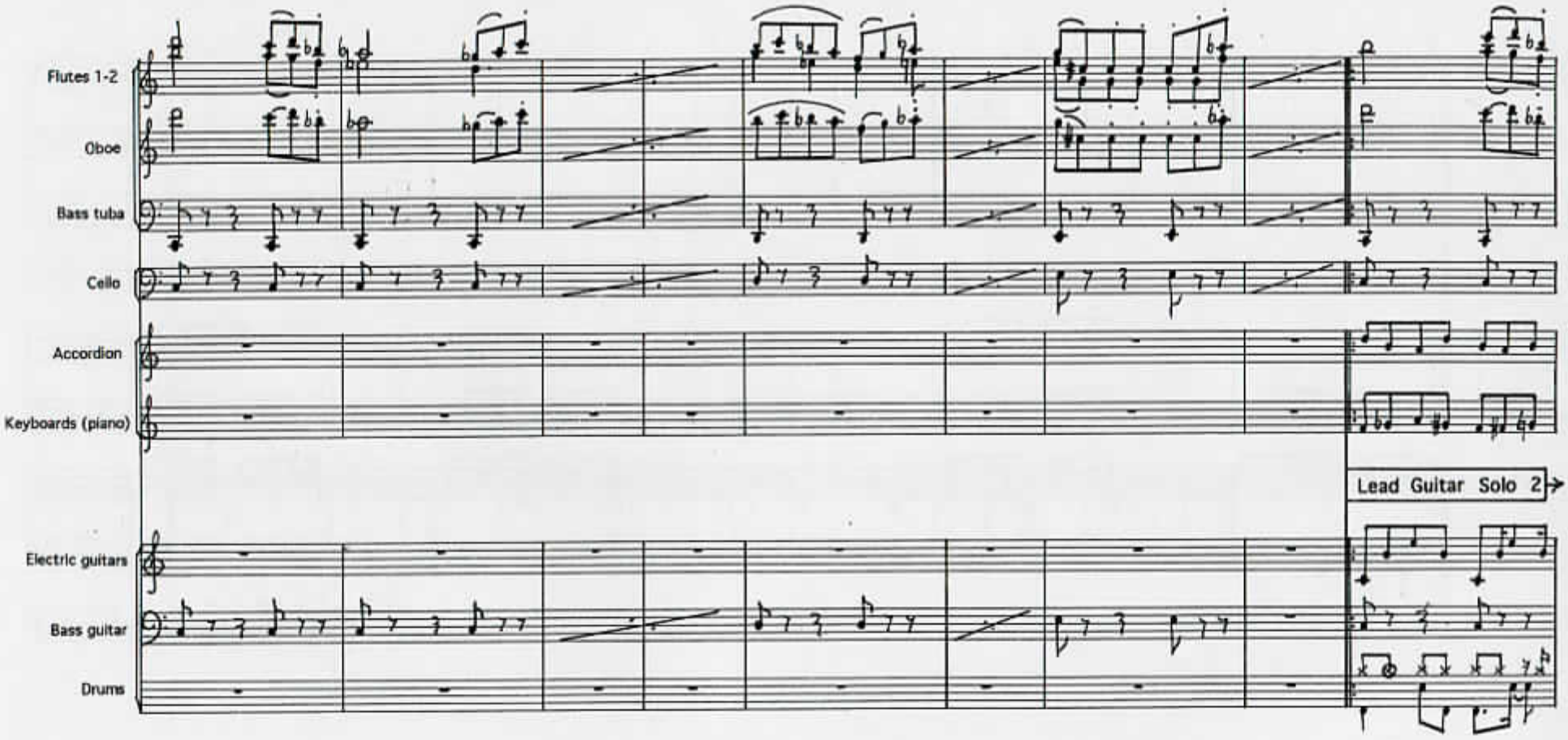
Pop Group B-4

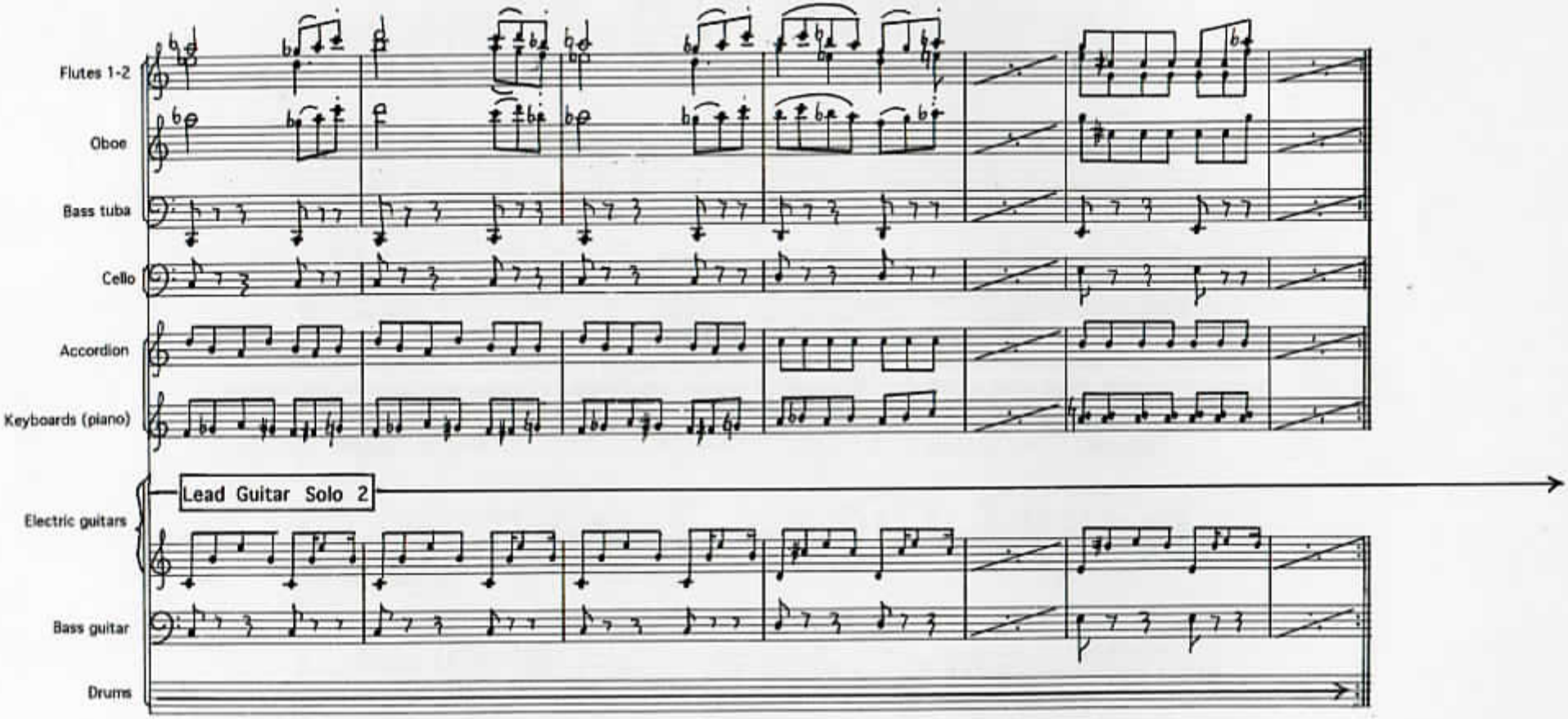


Pop Group B-5


♩= 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


Flutes 1-2
Oboe
Bass tuba
Cello
Accordion
Keyboards (piano)
Lead Guitar Solo 2
Electric guitars
Bass guitar
Drums



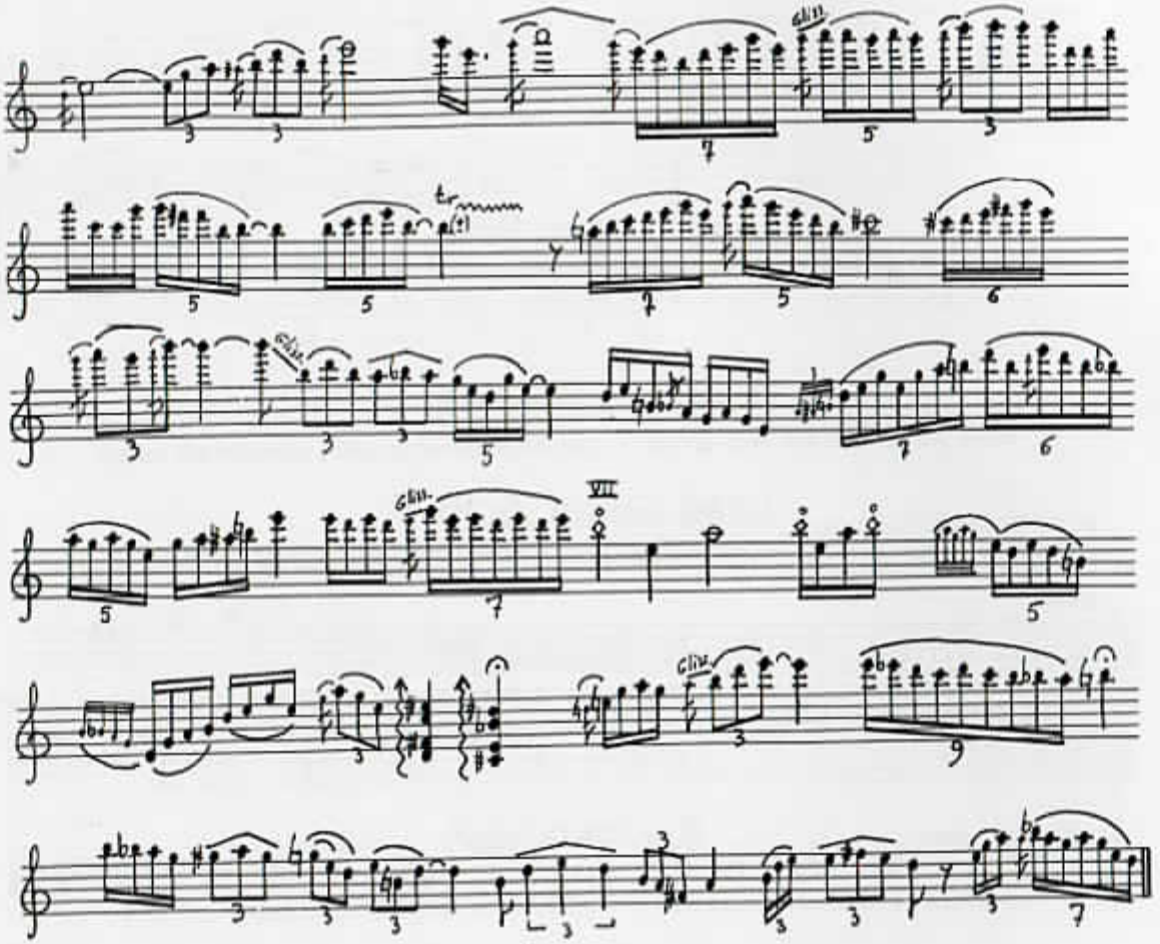
Play the last section 3 times

The guitar solo goes on until the end of 3rd 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



Lead Guitar Solo 2

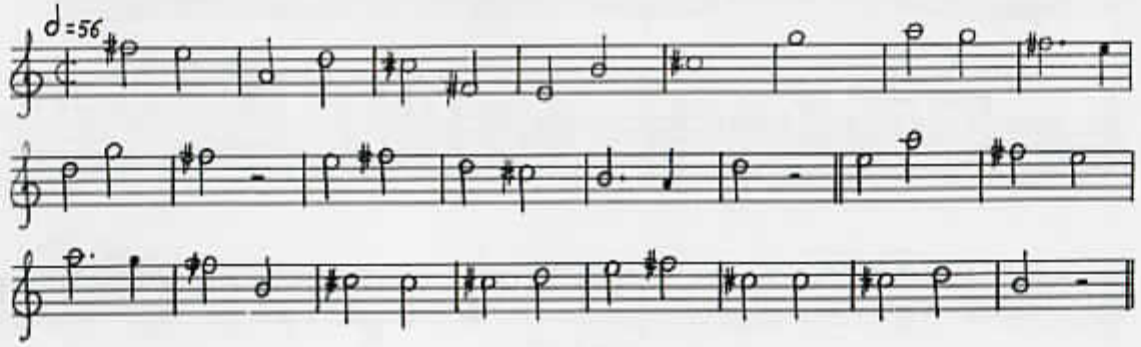
Improvised solo with slider, distorsion and digital delay. Long substained high tones like a sort of music carpet

Lead Guitar Solo 3

Improvised solo with distorsion, 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.

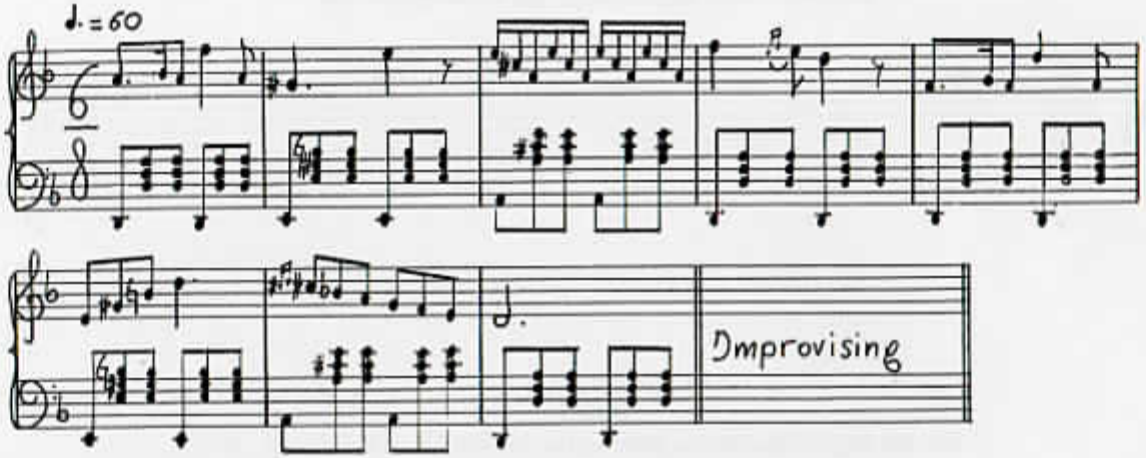


Lead Guitar Harmonics

Slow harmonics on the XII, VII and V frets.

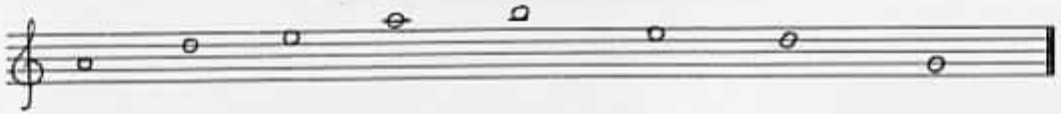
Accordion 1

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:

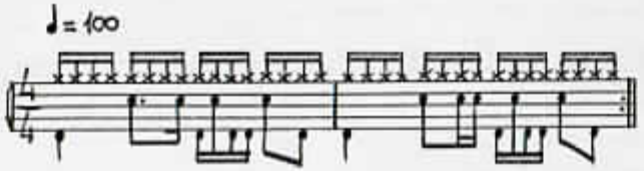


Keyboards A

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.

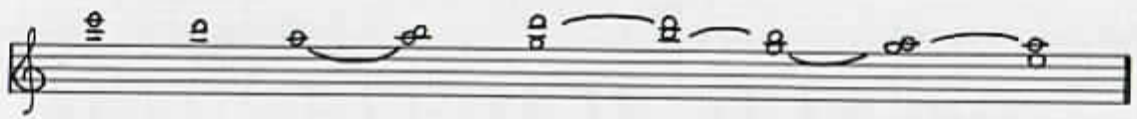
Keyboards B

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



Harmonium

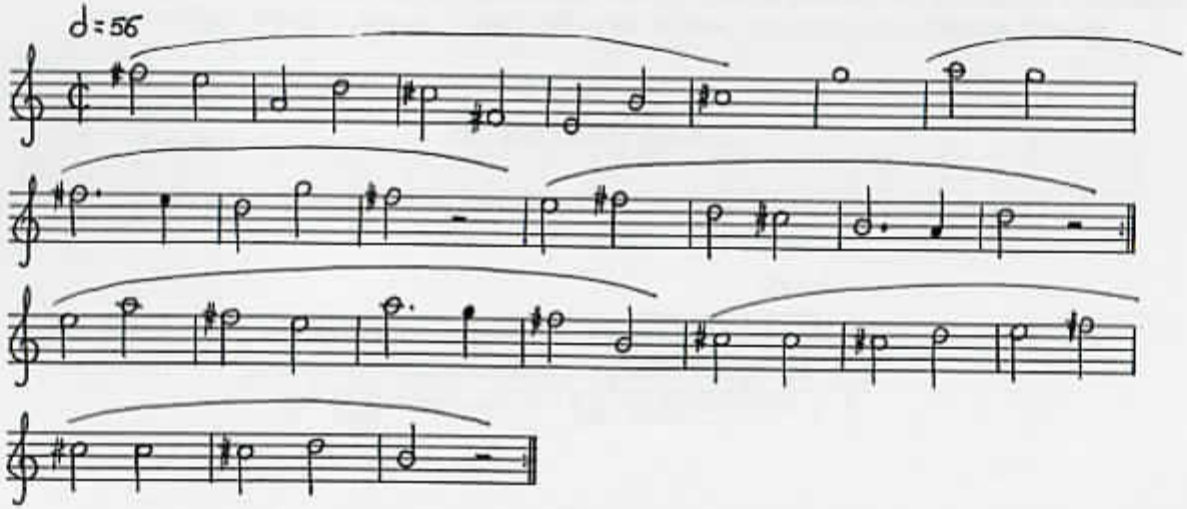
Improvise some harmonies on the following example:



Rap

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

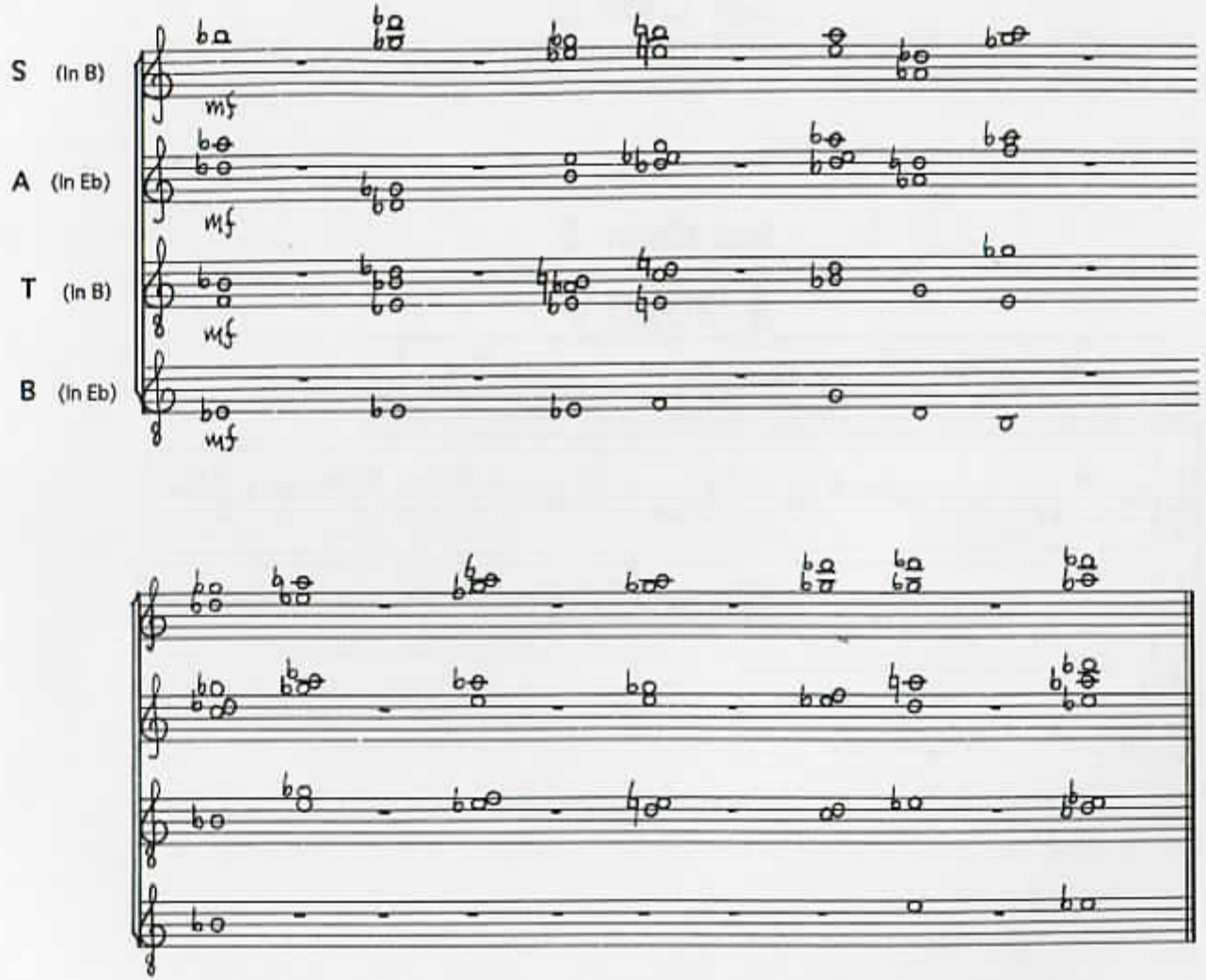
Flute 1 - Slow theme



Sax Ensemble

Sax Choir 1

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

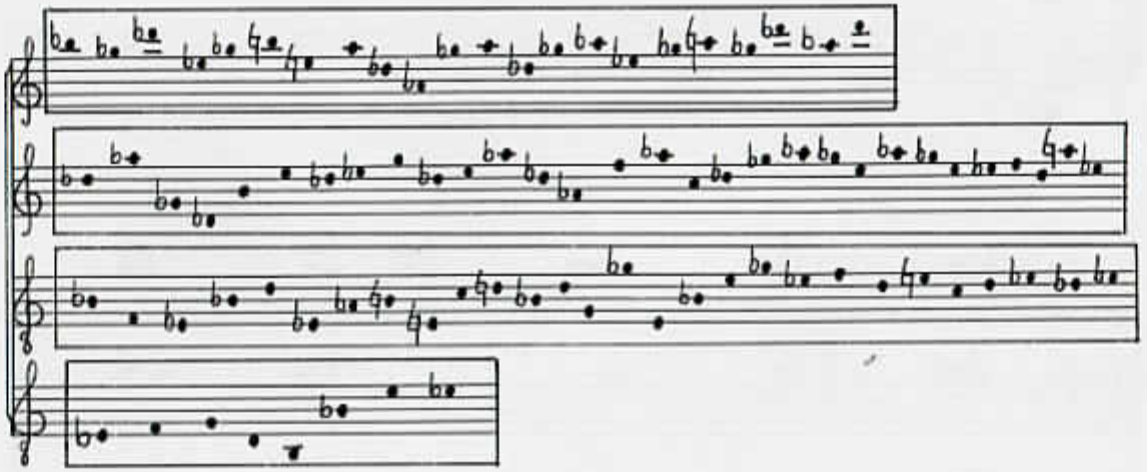


Sax Choir 2

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

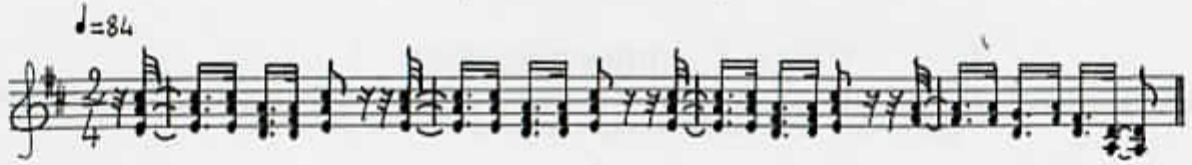
Improvise some blues lines in the style of Robert Plant, alternating harmonica parts

"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 3a-3b

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

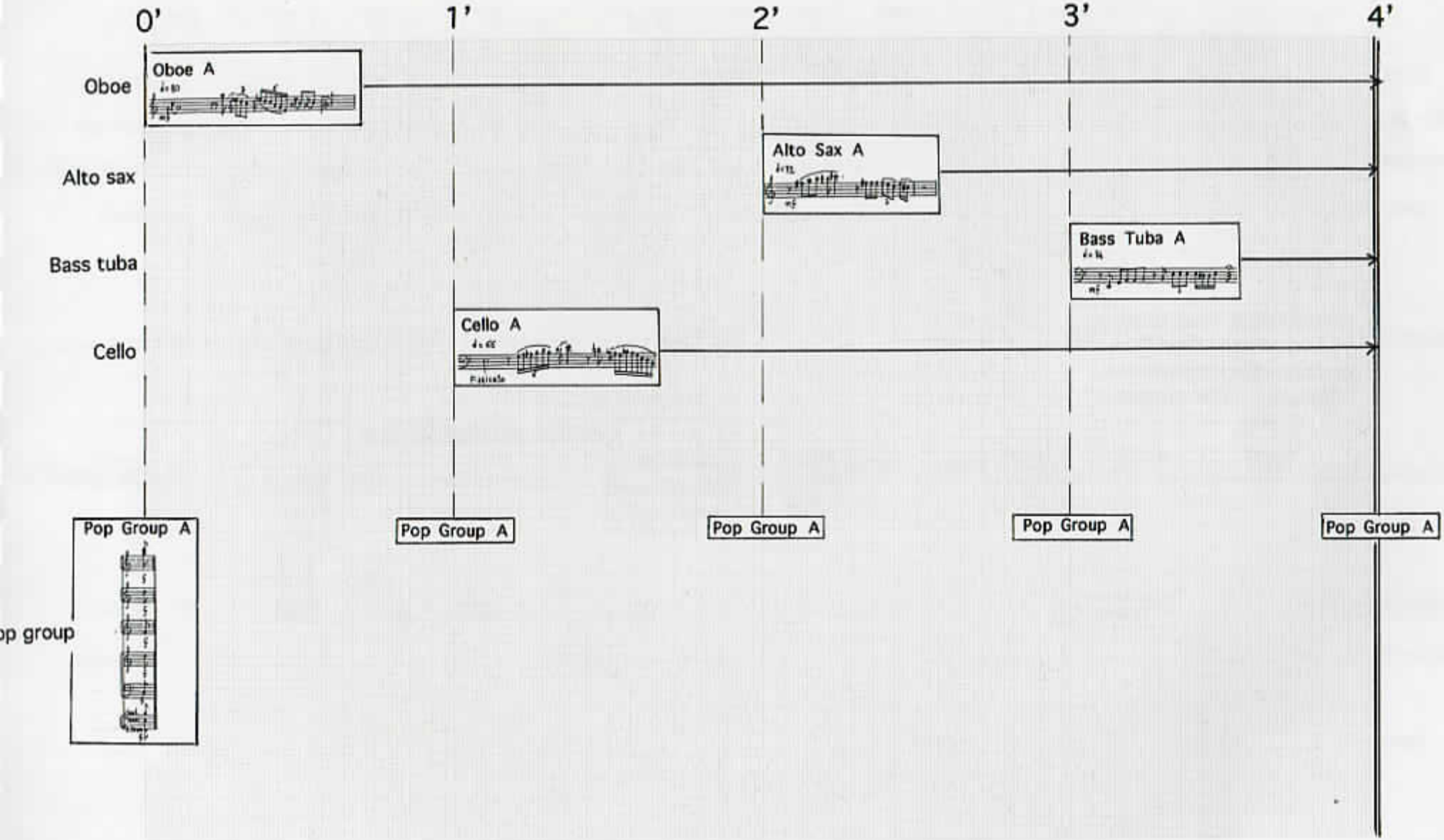
Churchbells

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

Score

ARMONIE URBANE

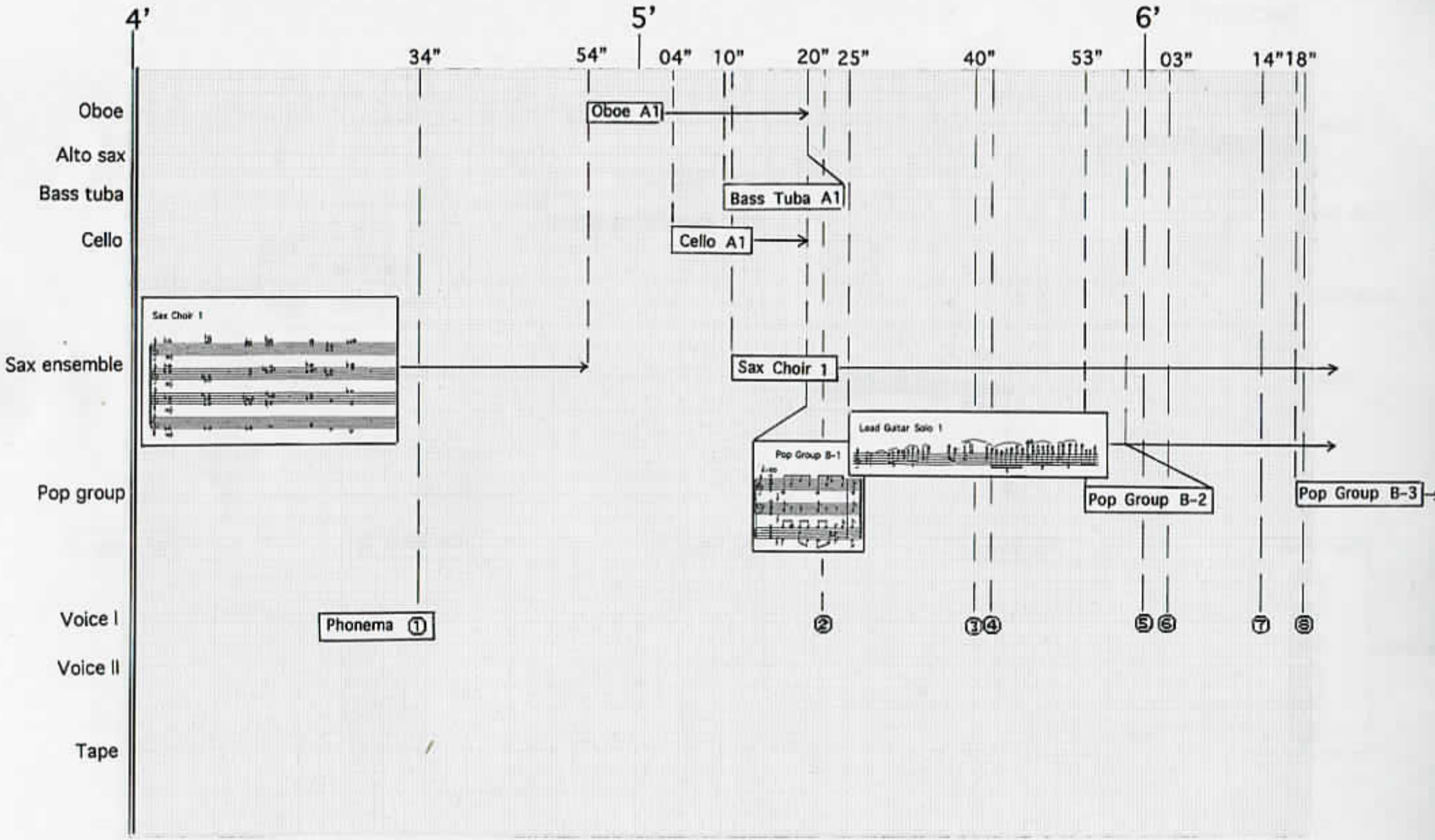
Section I



Solos

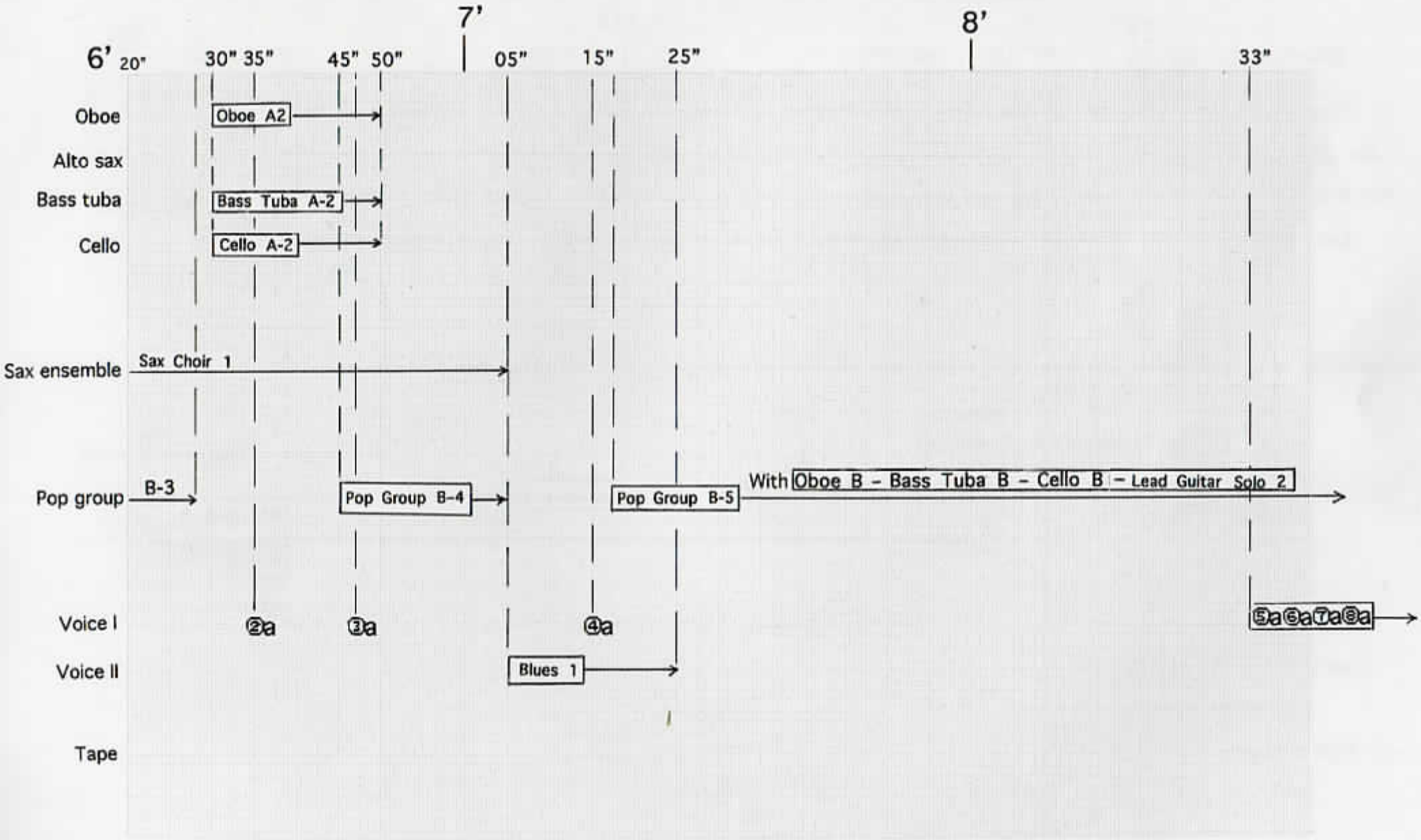
1 minute = 7 cms

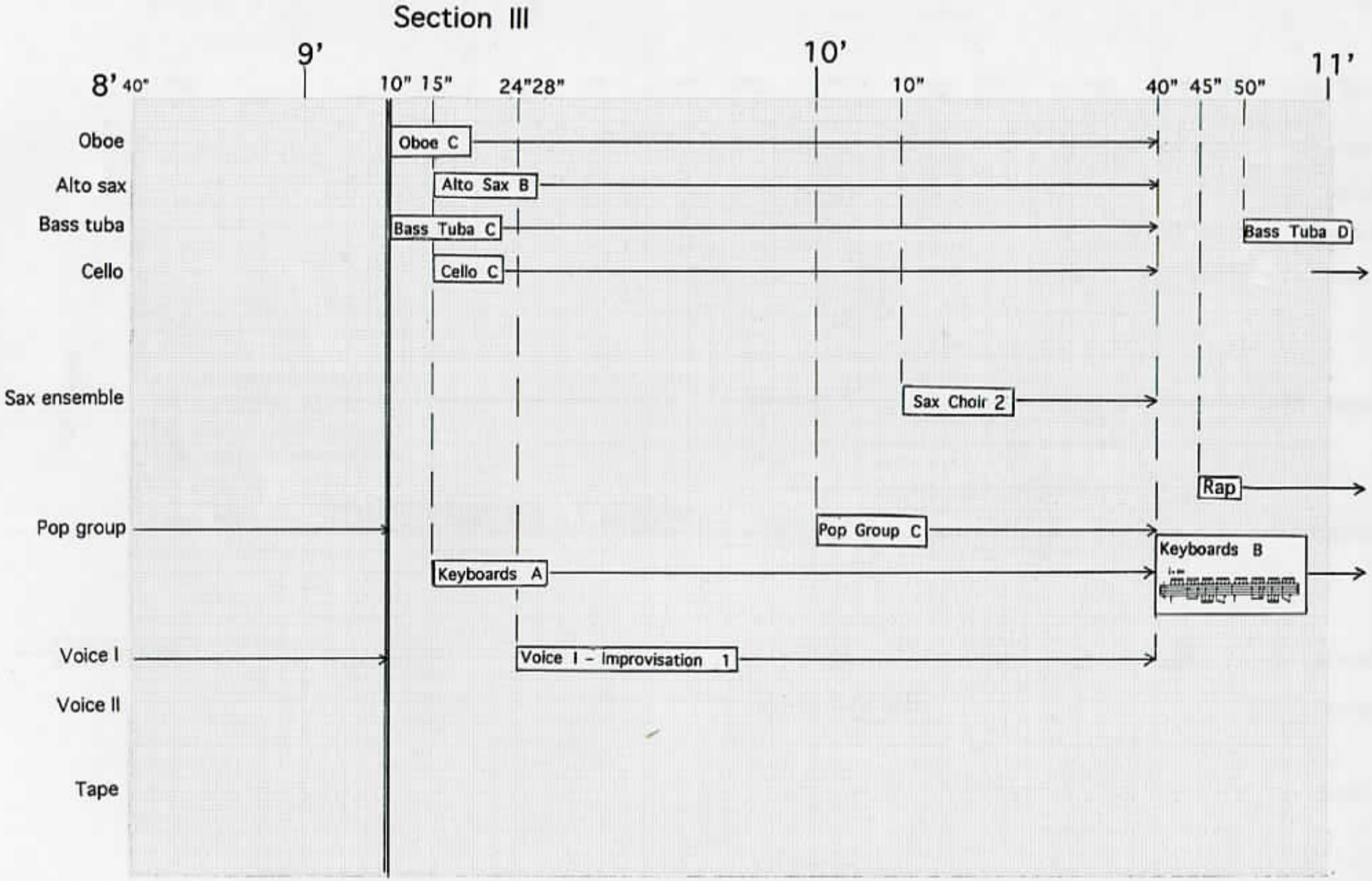
Section II



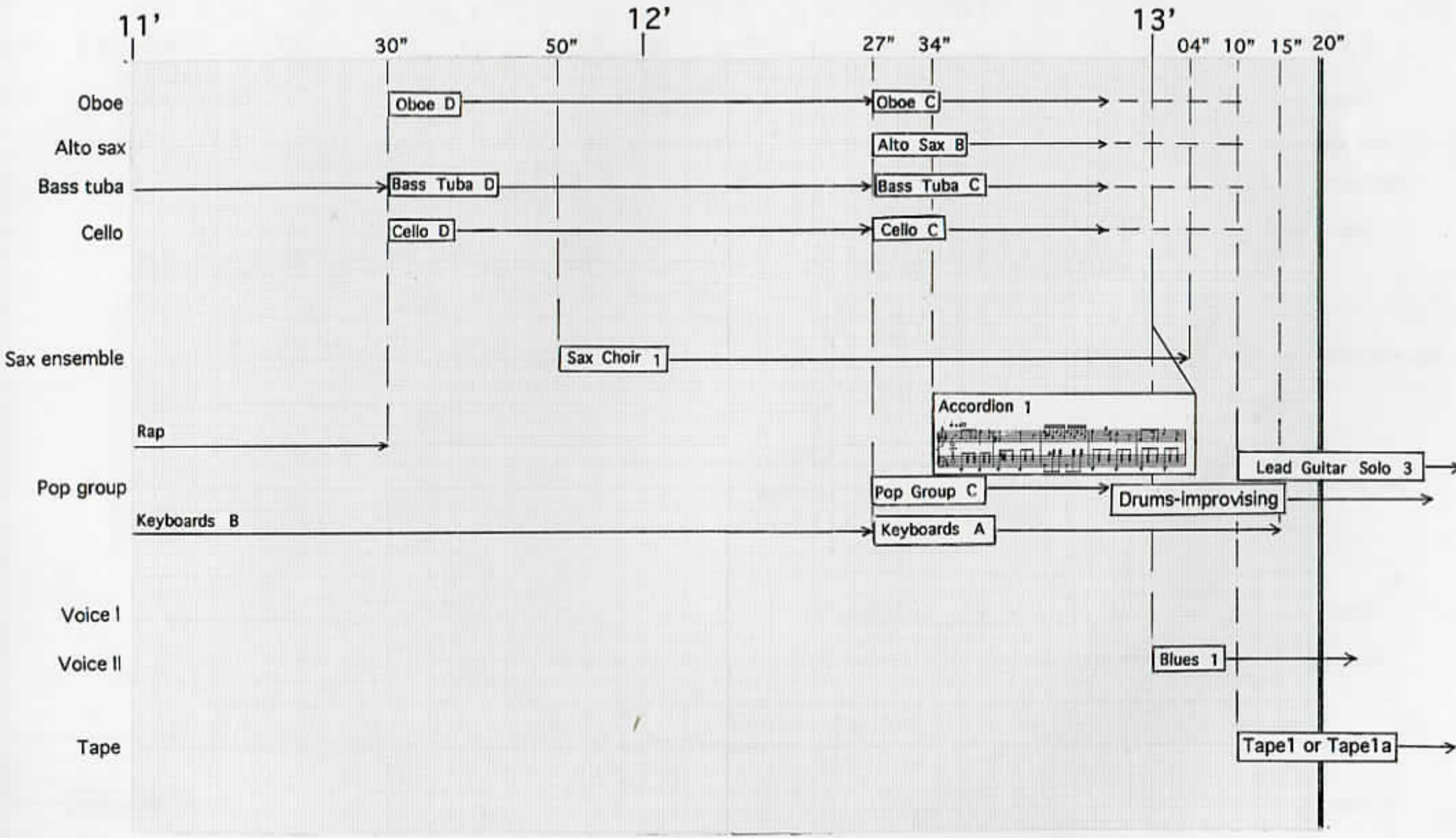
Counterpoint I

1 minute = 12 cms

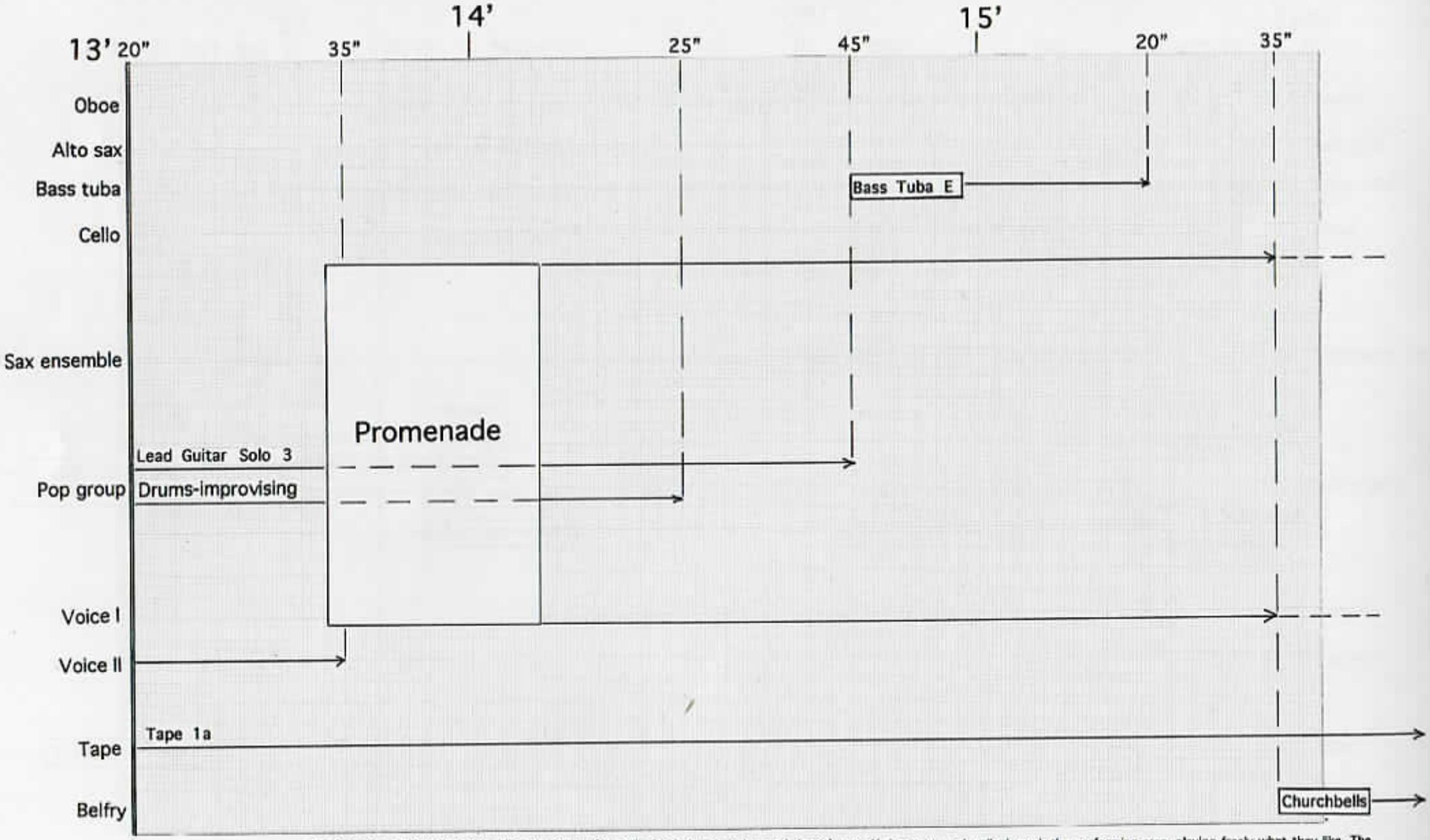

6'
20"
30"
35"
45"
50"
7'
05"
15"
25"
8'
33"
Oboe
Alto sax
Bass tuba
Cello
Oboe A2
Bass Tuba A-2
Cello A-2
Sax ensemble
Sax Choir 1
Pop group
B-3
Pop Group B-4
Pop Group B-5
With Oboe B - Bass Tuba B - Cello B - Lead Guitar Solo 2
Voice I
②a
③a
④a
⑤a⑥a⑦a⑧a
Voice II
Blues 1
Tape



Collective Improvisation / Rap

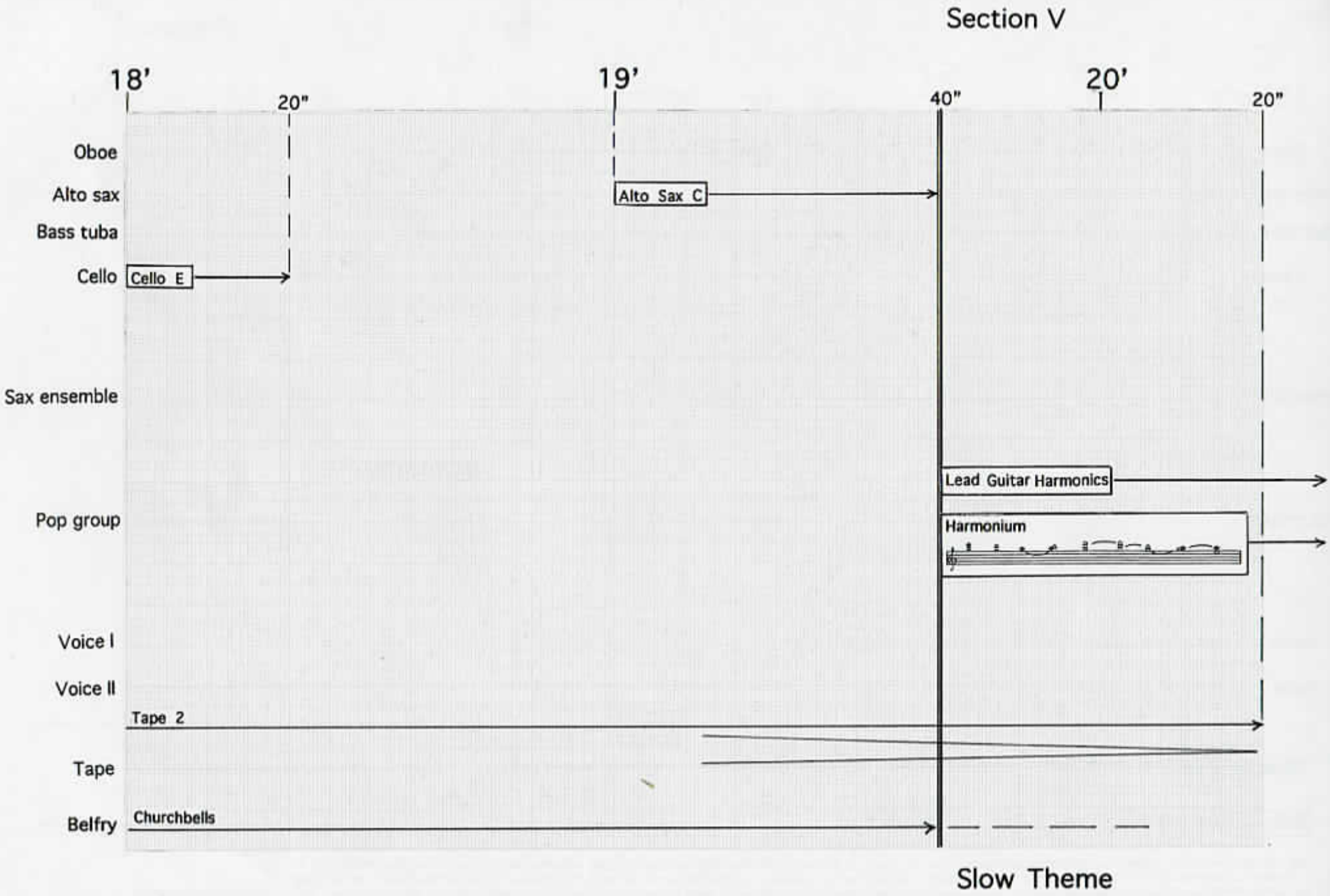

11'
12'
13'
30"
50"
27"
34"
04"
10"
15"
20"
Oboe
Alto sax
Bass tuba
Cello
Sax ensemble
Rap
Pop group
Keyboards B
Voice I
Voice II
Tape
Oboe D
Oboe C
Alto Sax B
Bass Tuba D
Bass Tuba C
Cello D
Cello C
Sax Choir 1
Accordion 1
Lead Guitar Solo 3
Pop Group C
Drums-improvising
Keyboards A
Blues 1
Tape1 or Tape1a

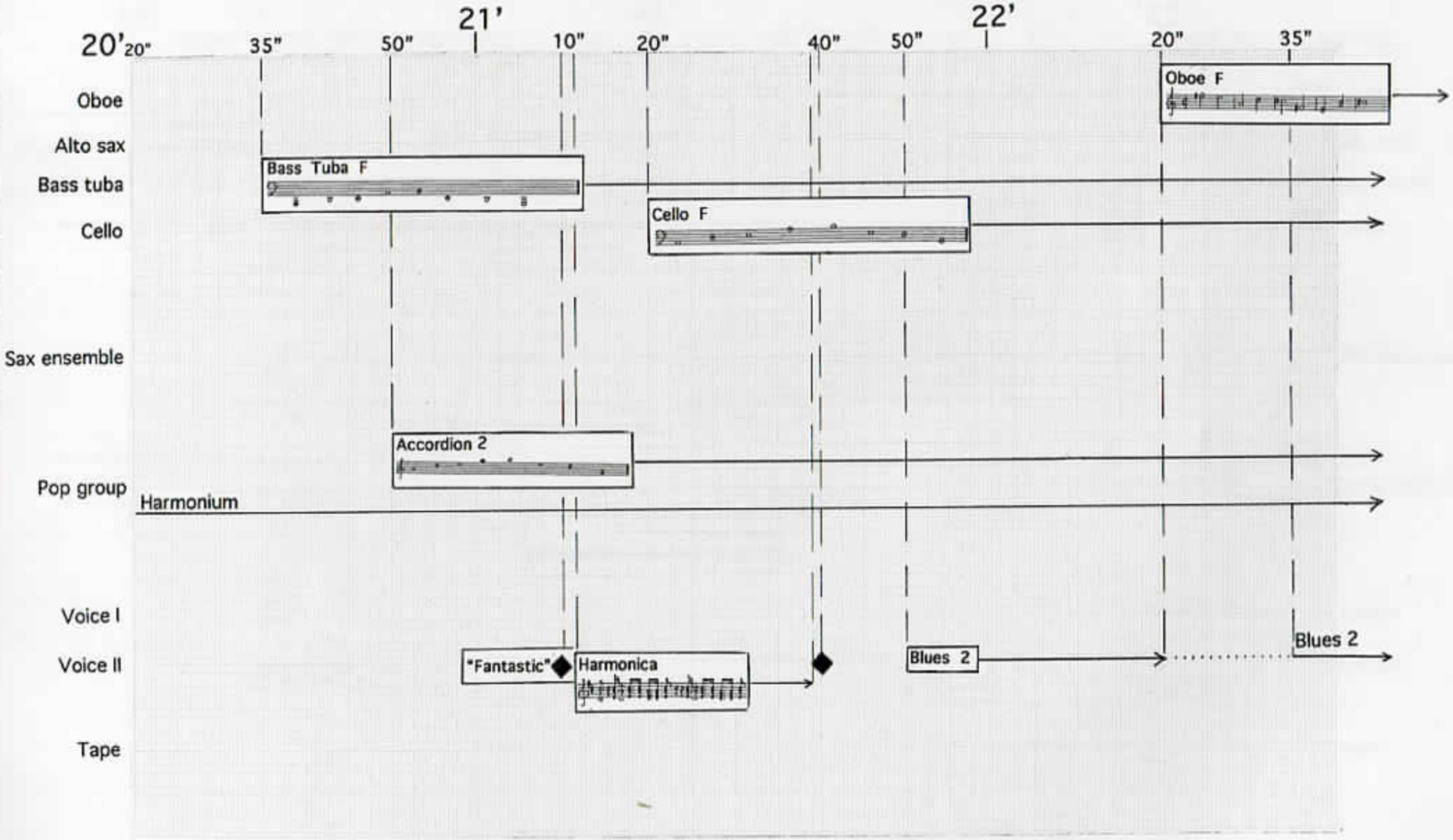
Section IV

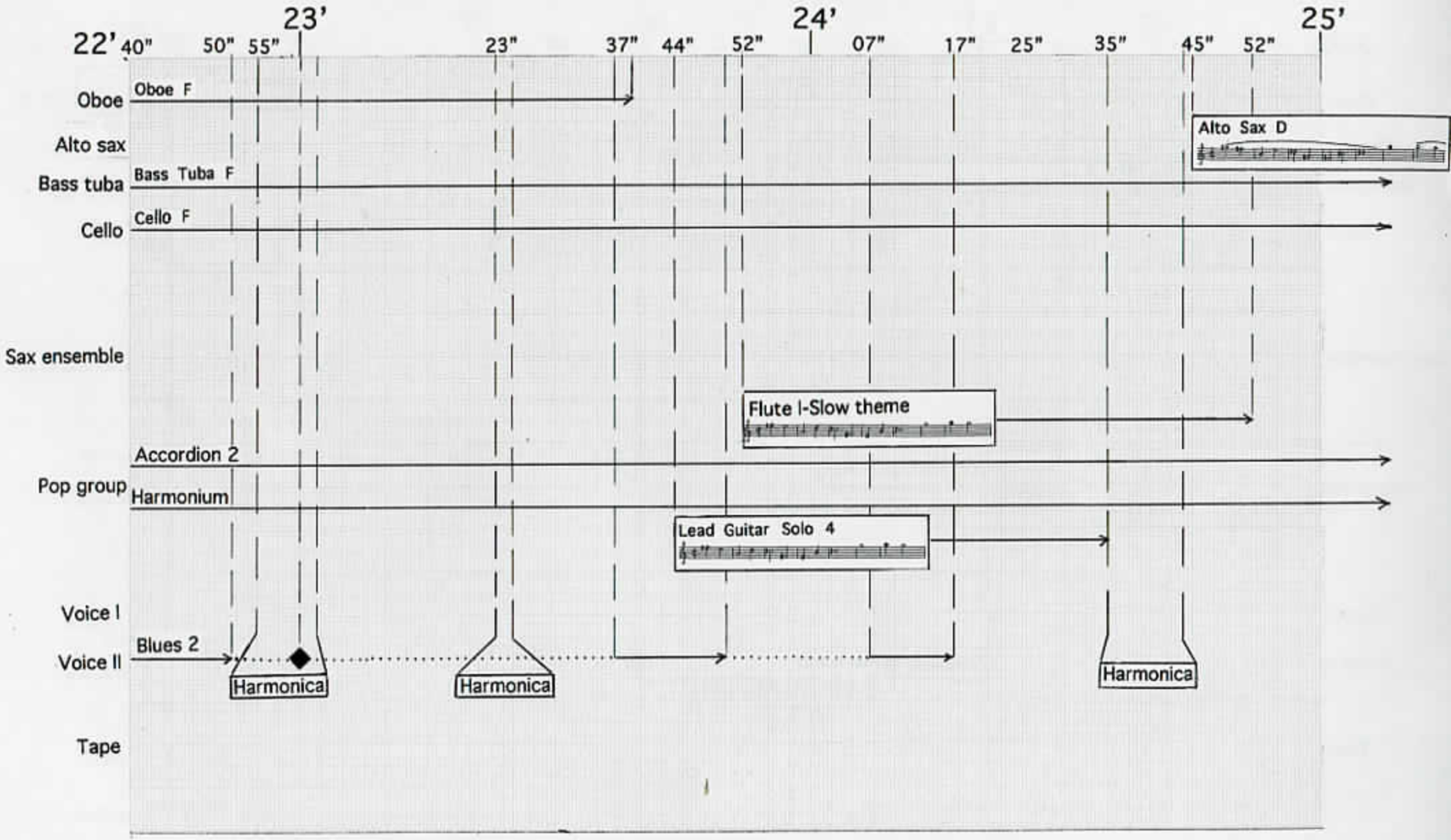


Promenade

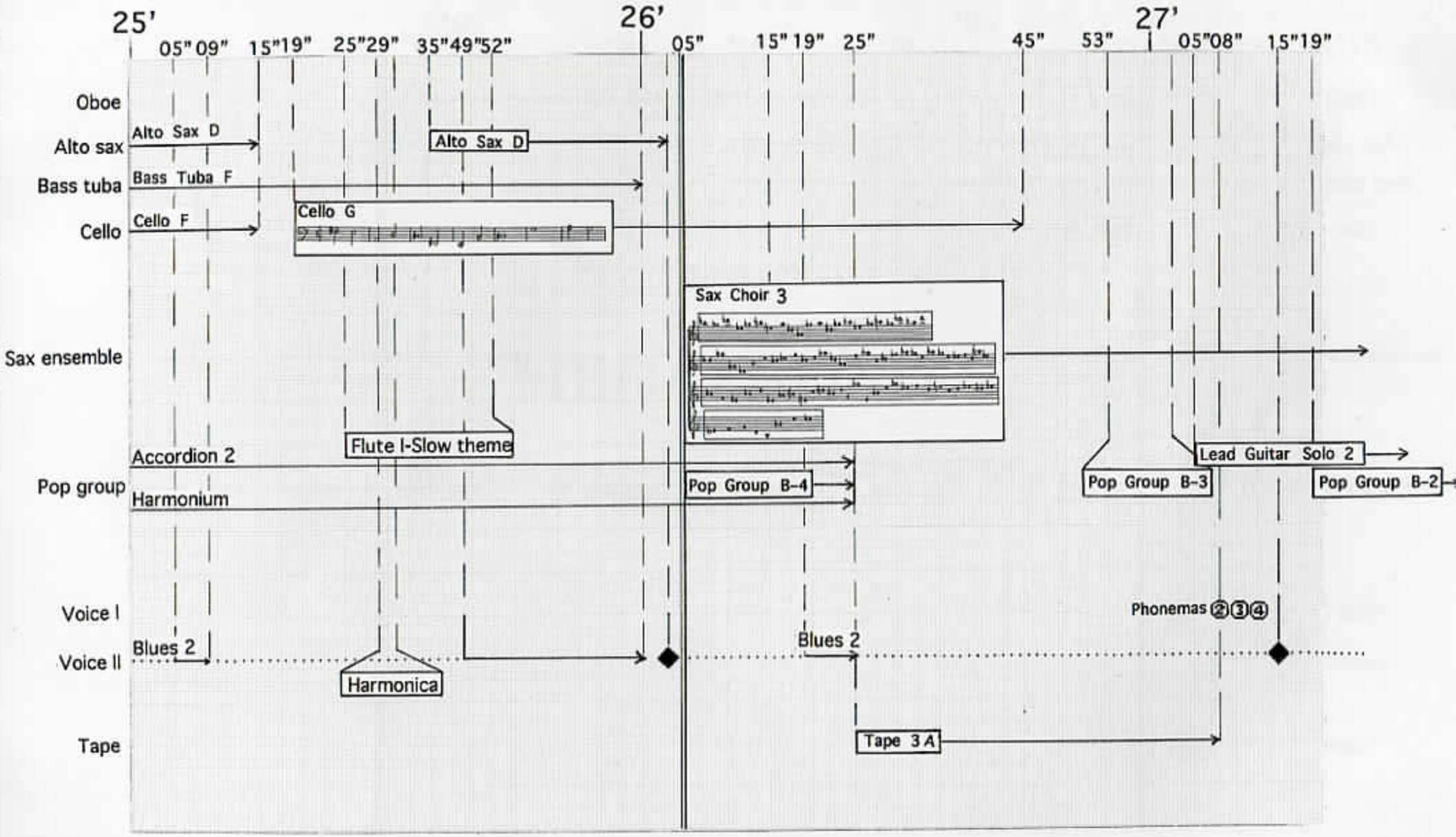
All the musicians (except oboe, alto sax, bass tuba, cello, lead electric guitar and drums) get off the stage and walk through the performing area, playing freely what they like. The guitarists, the bassist and the keyboard-player carry little tape-recorders playing recordings of different ethnic music (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
18'
20"
19'
40"
20'
20"
Oboe
Alto sax
Bass tuba
Cello
Cello E
Alto Sax C
Sax ensemble
Lead Guitar Harmonics
Pop group
Harmonium
Voice I
Voice II
Tape 2
Tape
Belfry
Churchbells
Slow Theme


20'20"
35"
50"
21'
10"
20"
40"
50"
22'
20"
35"
Oboe
Alto sax
Bass tuba
Cello
Sax ensemble
Pop group
Voice I
Voice II
Tape
Oboe F
Bass Tuba F
Cello F
Accordion 2
Harmonium
"Fantastic"
Harmonica
Blues 2
Blues 2

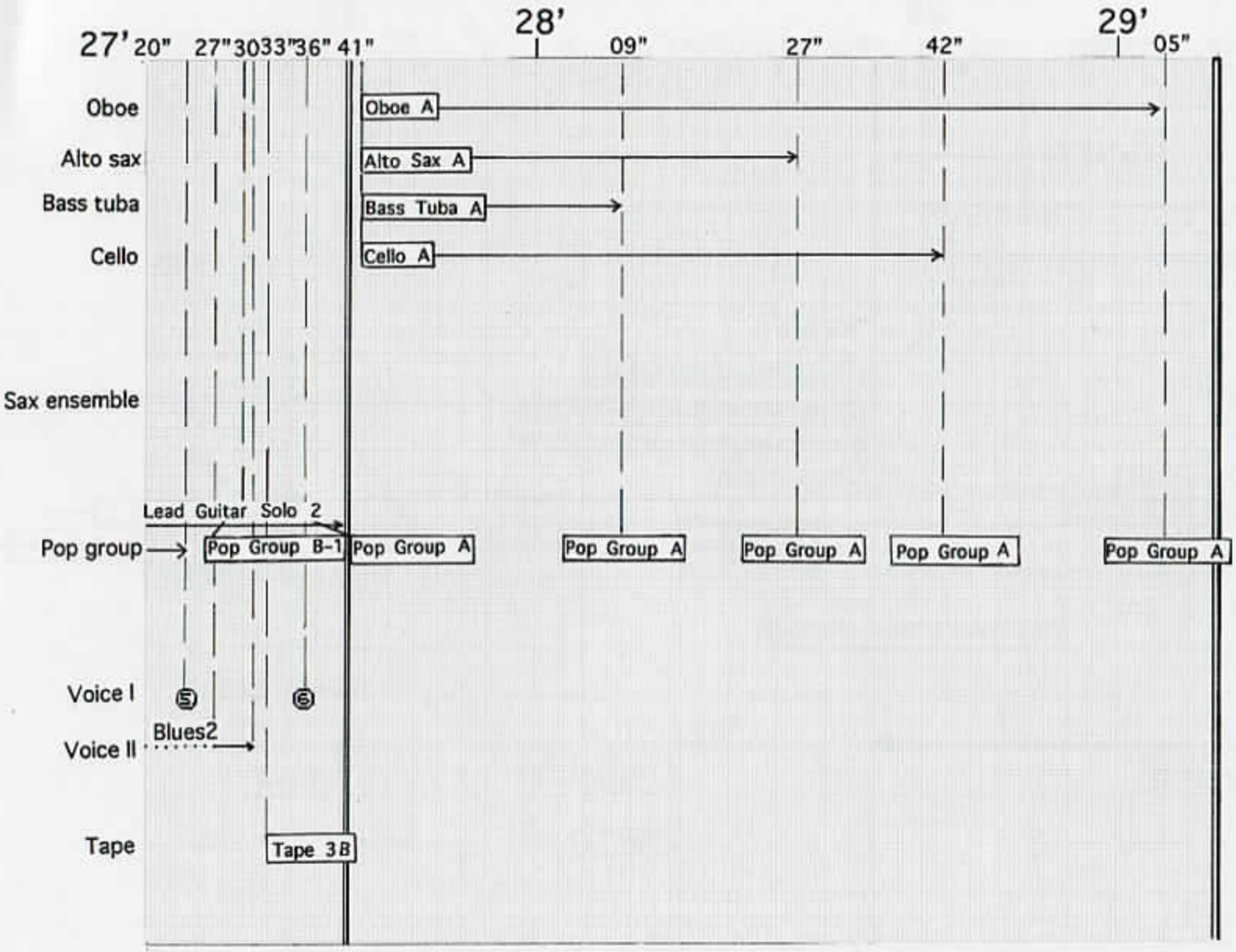

22'
23'
24'
25'
40"
50"
55"
23"
37"
44"
52"
07"
17"
25"
35"
45"
52"
Oboe
Oboe F
Alto sax
Alto Sax D
Bass tuba
Bass Tuba F
Cello
Cello F
Sax ensemble
Flute I-Slow theme
Accordion 2
Pop group
Harmonium
Lead Guitar Solo 4
Voice I
Voice II
Blues 2
Harmonica
Harmonica
Harmonica
Tape

Section VI



Counterpoint II

SectionVII

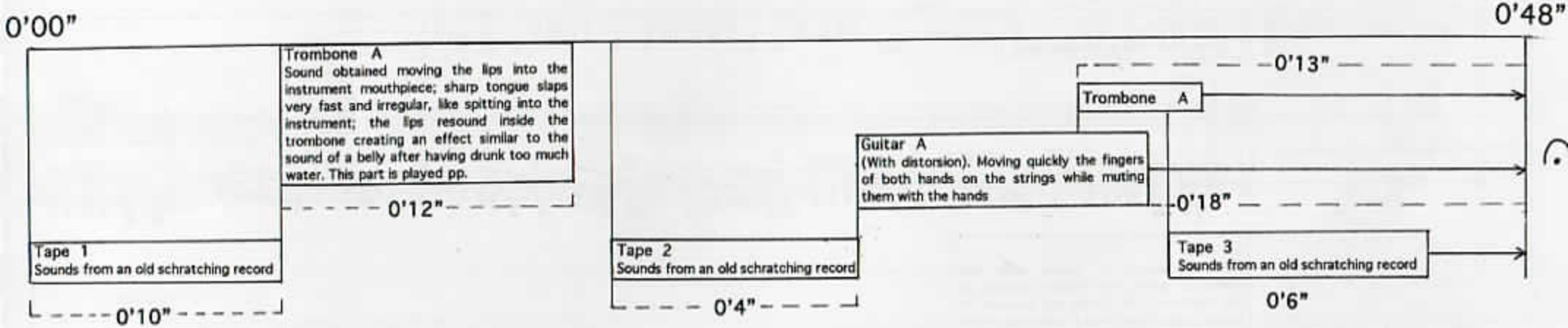


Finale

MEGAPHONO

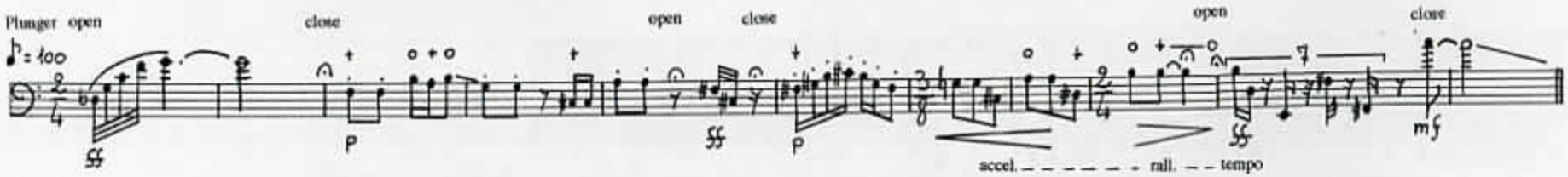
For electric guitar, trombone, pop group (live or on tape),
tapes and electronics

Section I



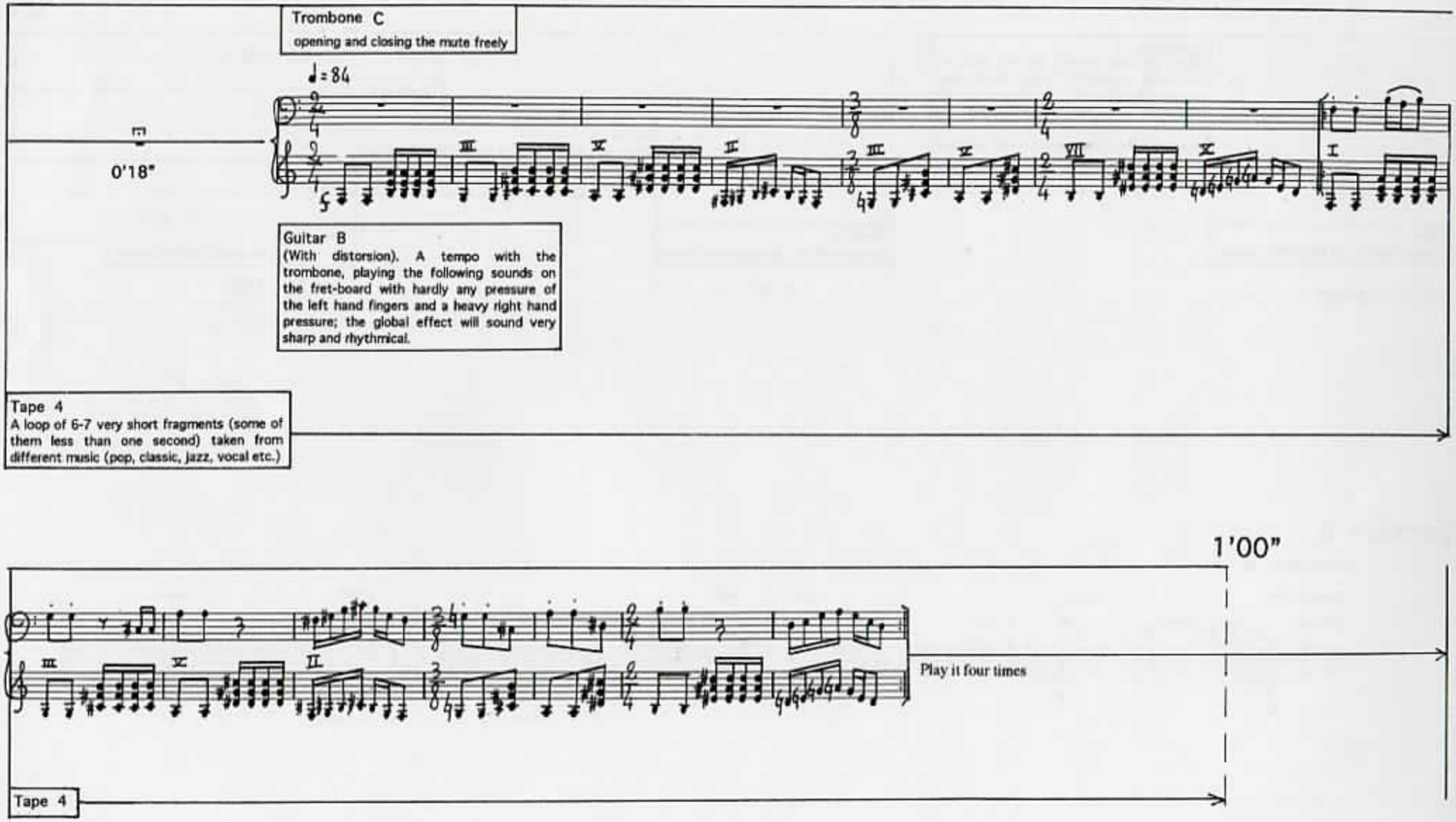
Section II

Trombone B

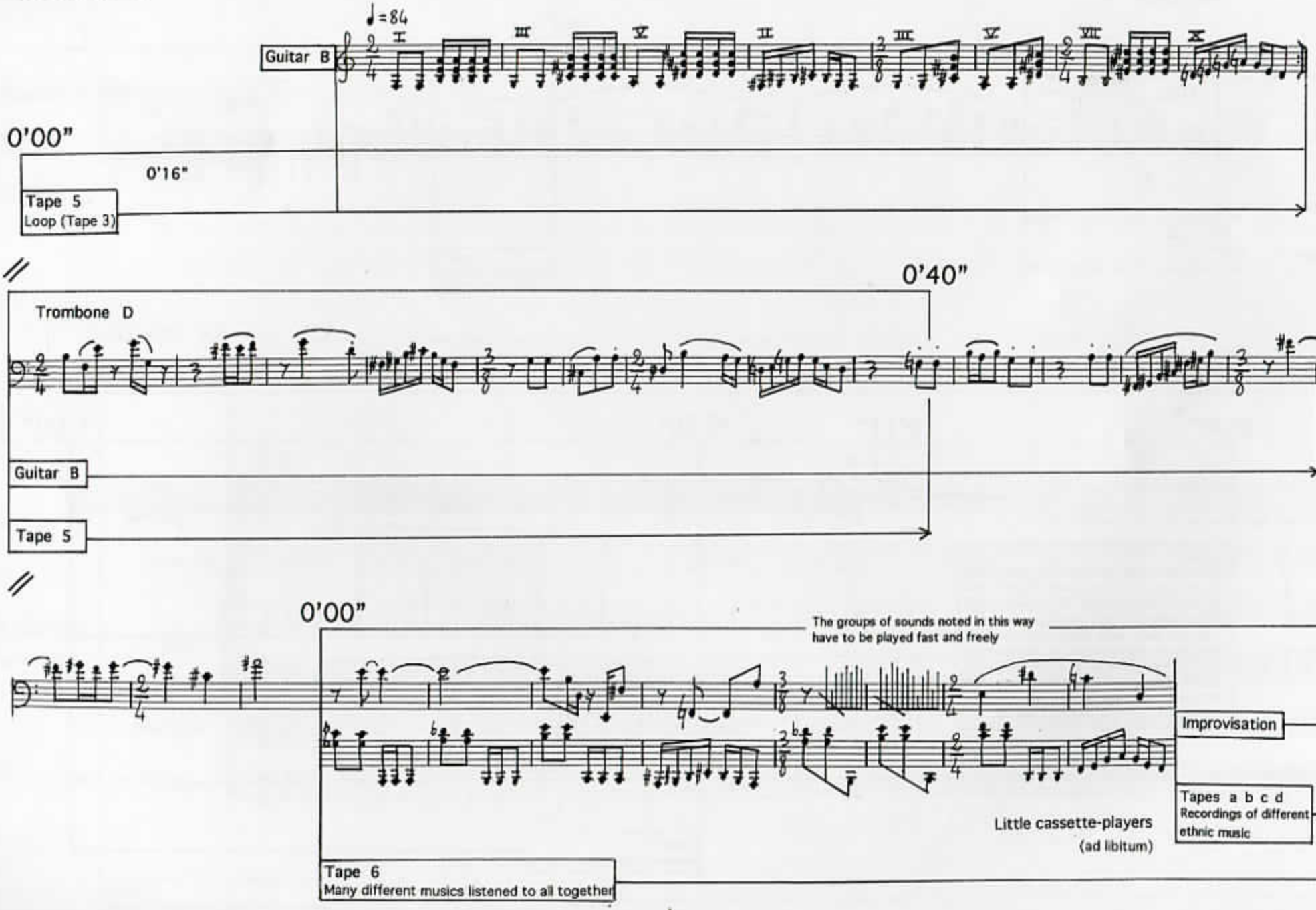


Section III

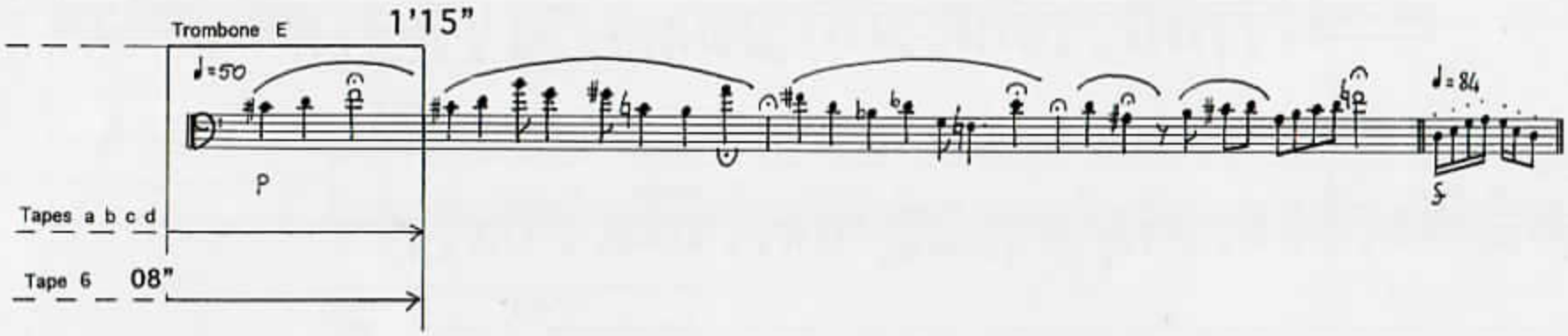
0'00"



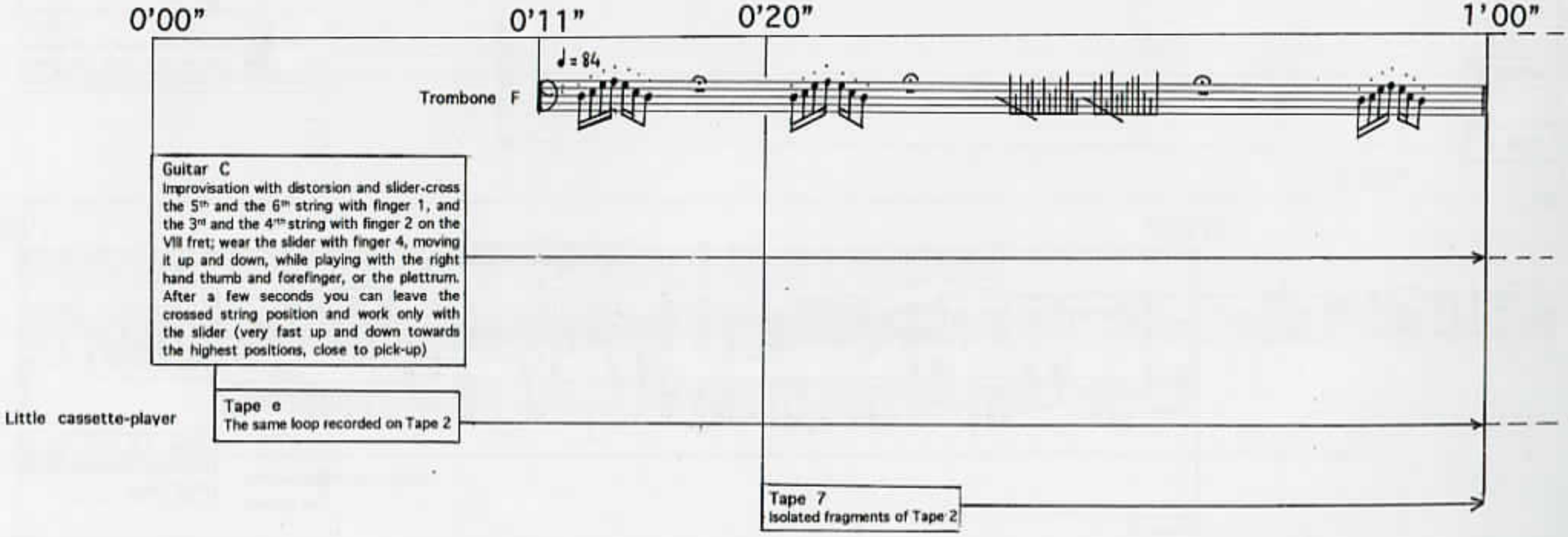
Section IV

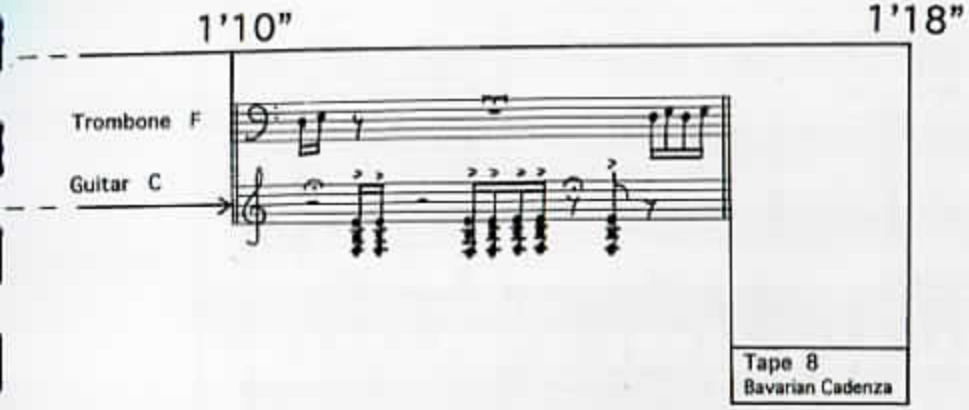

♩=84
Guitar B
0'00"
0'16"
Tape 5
Loop (Tape 3)
0'40"
Trombone D
Guitar B
Tape 5
0'00"
1'07"
The groups of sounds noted in this way have to be played fast and freely
Improvisation
Tapes a b c d
Recordings of different ethnic music
Little cassette-players
(ad libitum)
Tape 6
Many different musics listened to all together

Section V

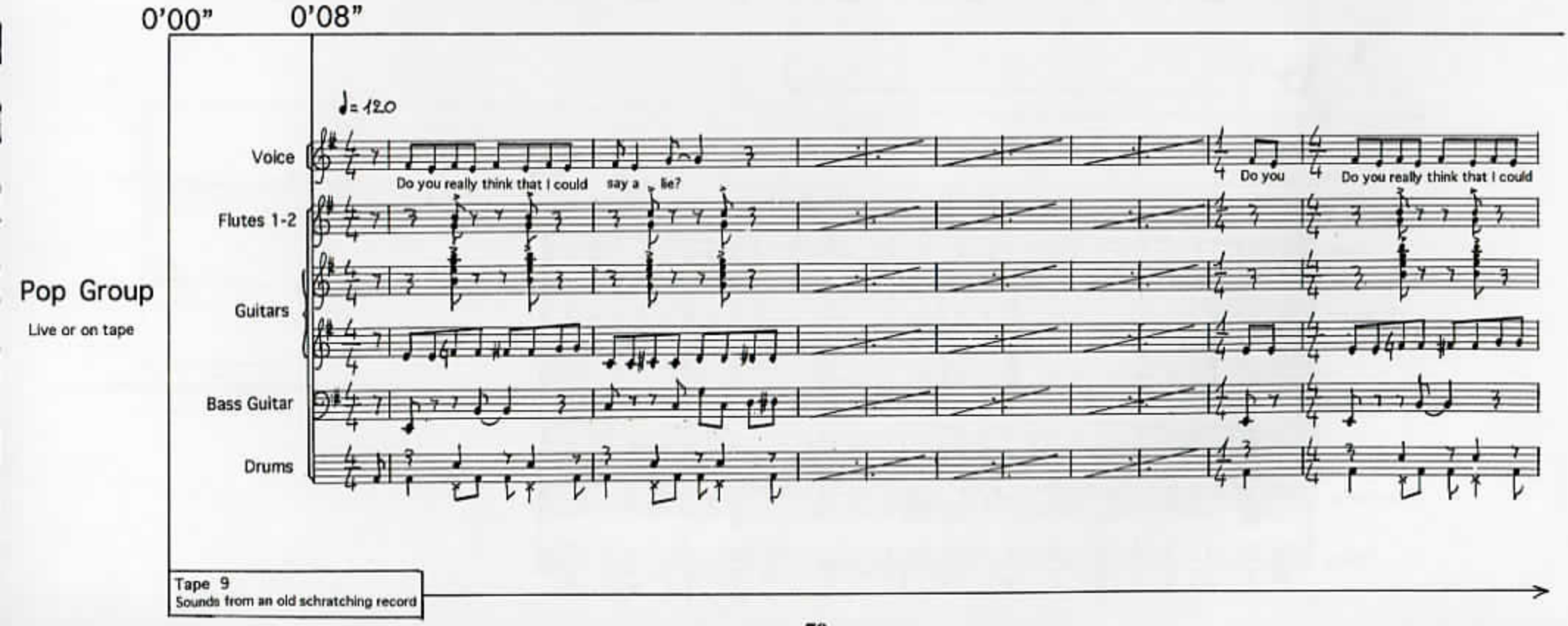


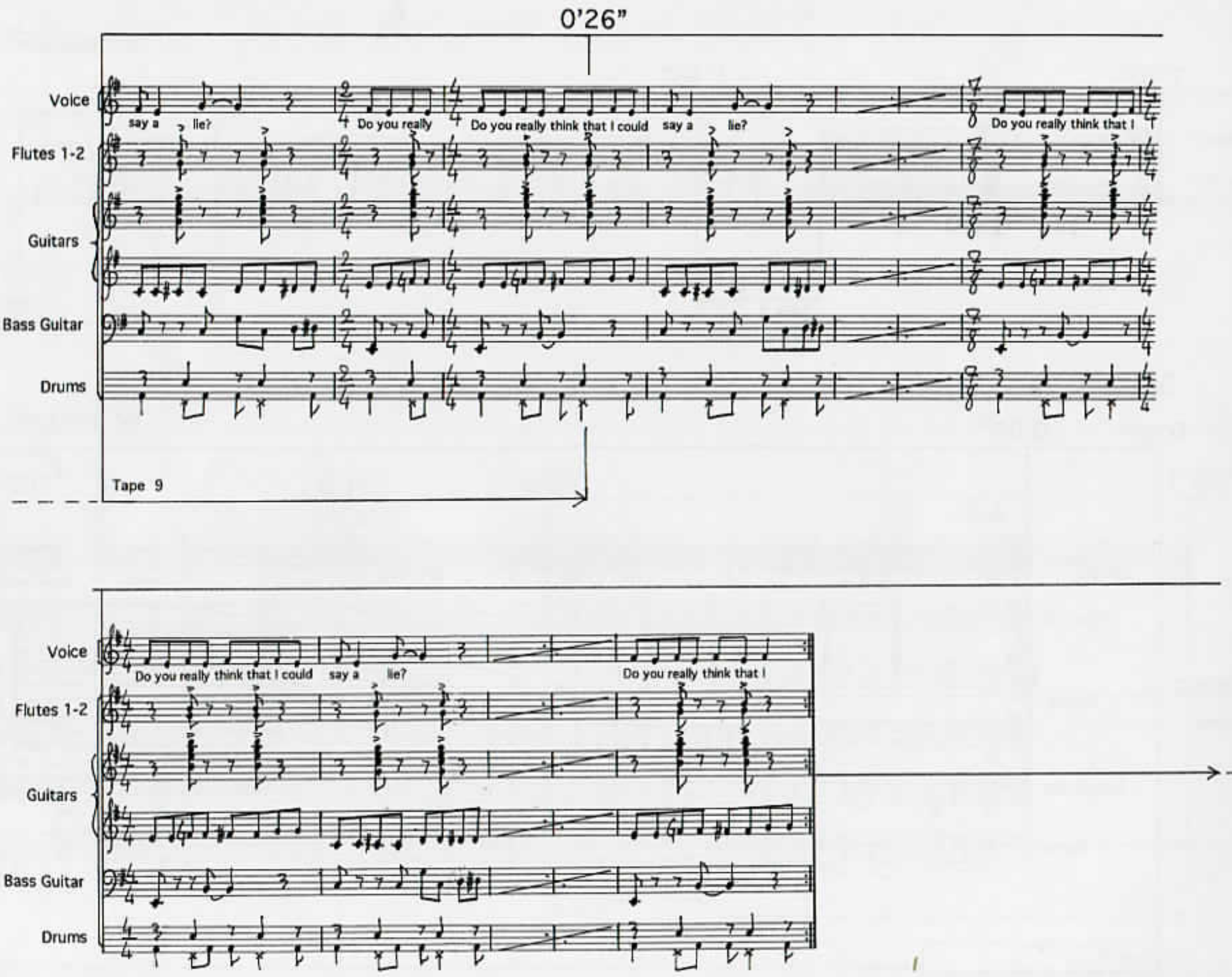
Section VI




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 schratching record

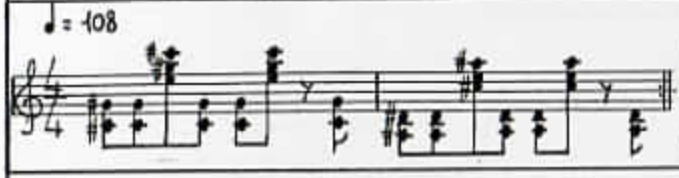

0'26"
Voice
Flutes 1-2
Guitars
Bass Guitar
Drums
say a lie?
Do you really
Do you really think that I could
say a lie?
Do you really think that I
Tape 9
Voice
Flutes 1-2
Guitars
Bass Guitar
Drums
Do you really think that I could
say a lie?
Do you really think that I

0'47"

0'55"

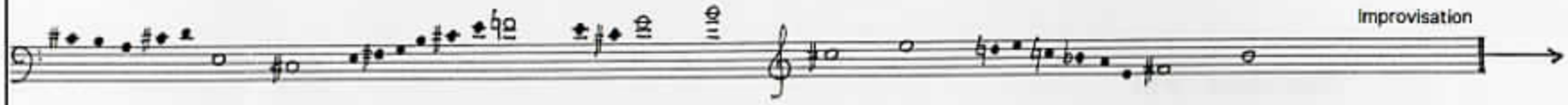
Trombone G With live-electronics: combination of 2 different digital delays :
Delay (a): short (about 1 second long)
Delay (b): long (5 to 8 seconds long)

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



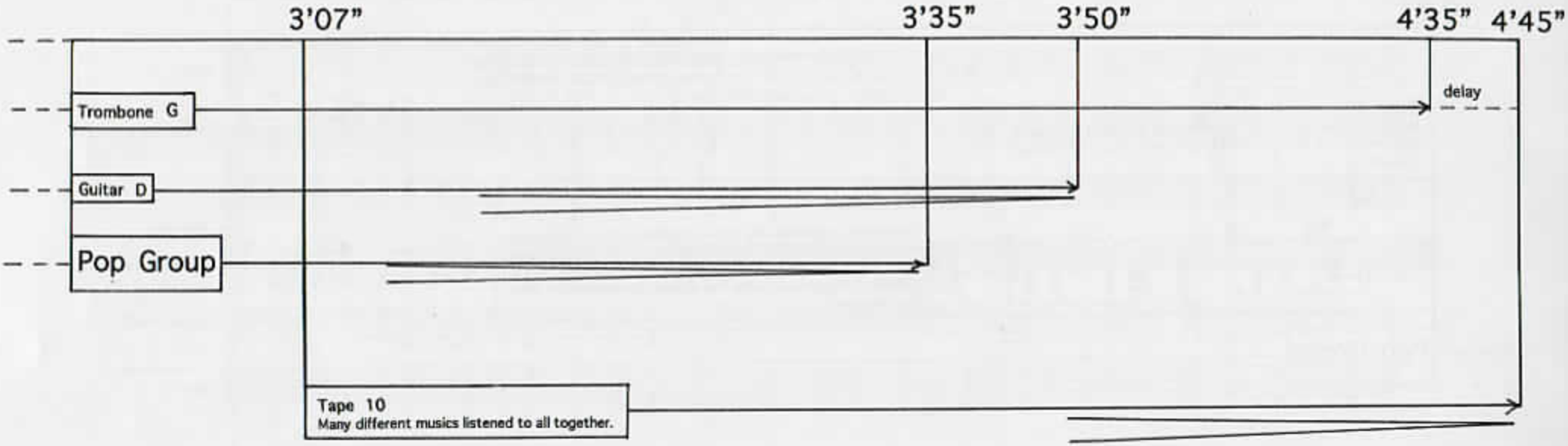
this rhythm, which has the same structure of the riff played by the pop orchestra (live or on tape) has to be played slower than this one. Starting on a different beat it will proceed parallel to the pop orchestra but without synchronization since the beginning.

Pop Group

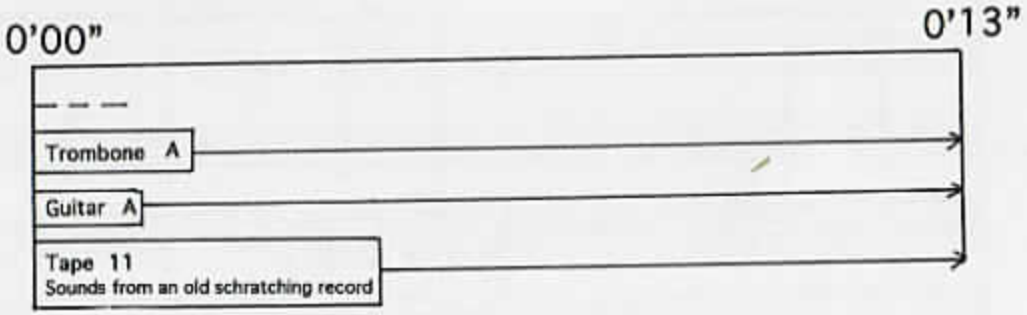


Guitar D

Pop Group



Section VIII

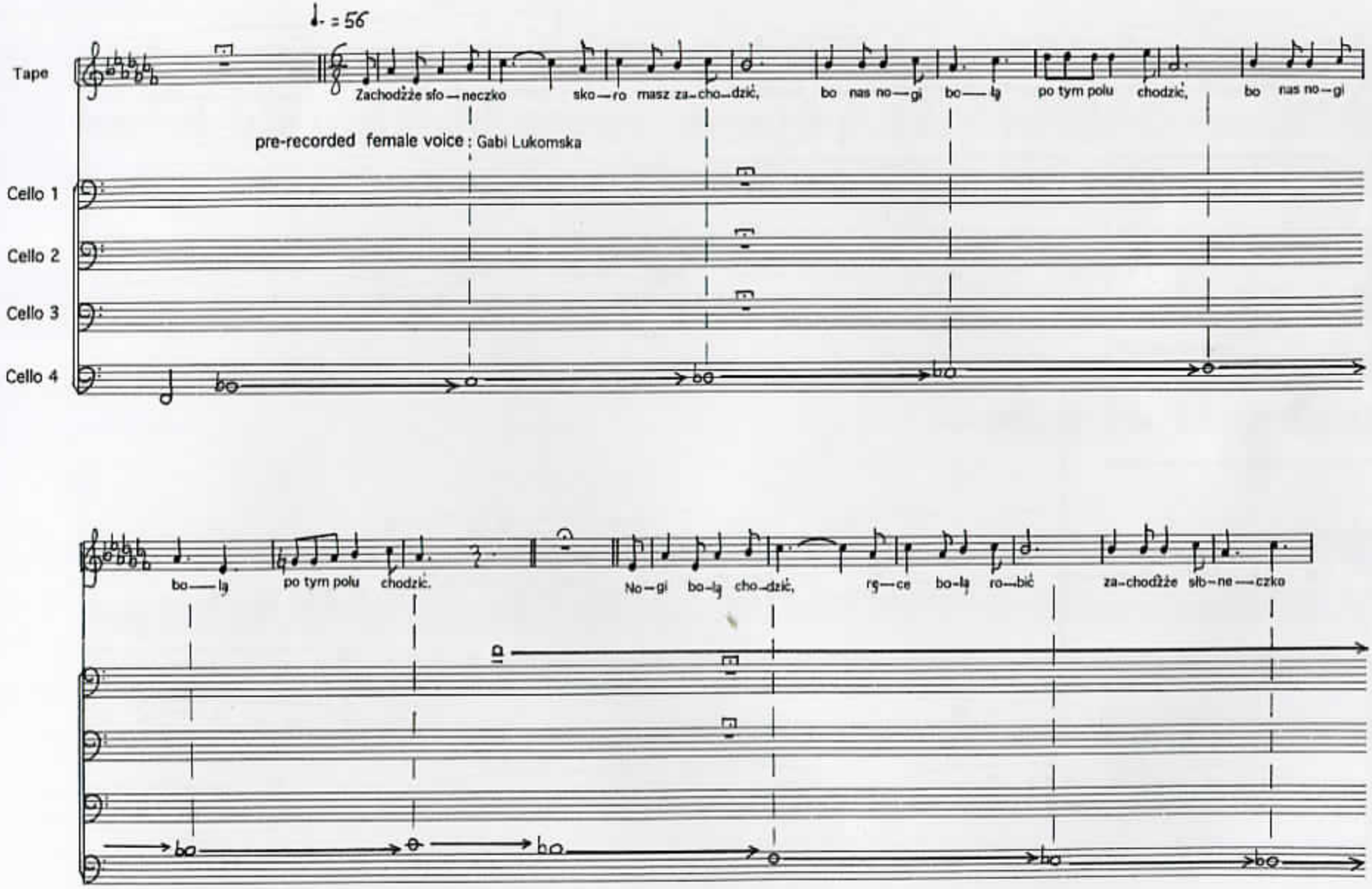


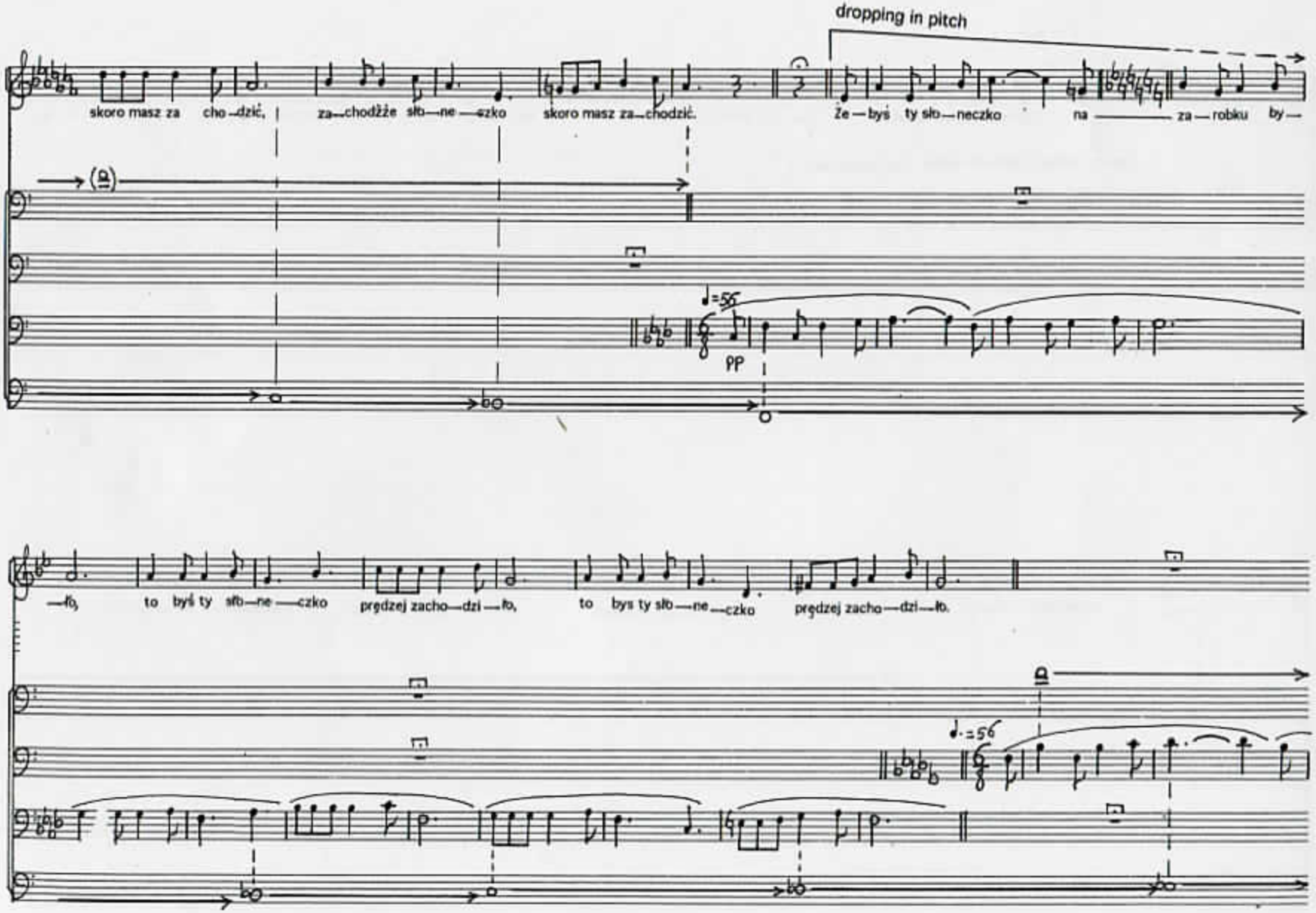
SENZA TITOLO

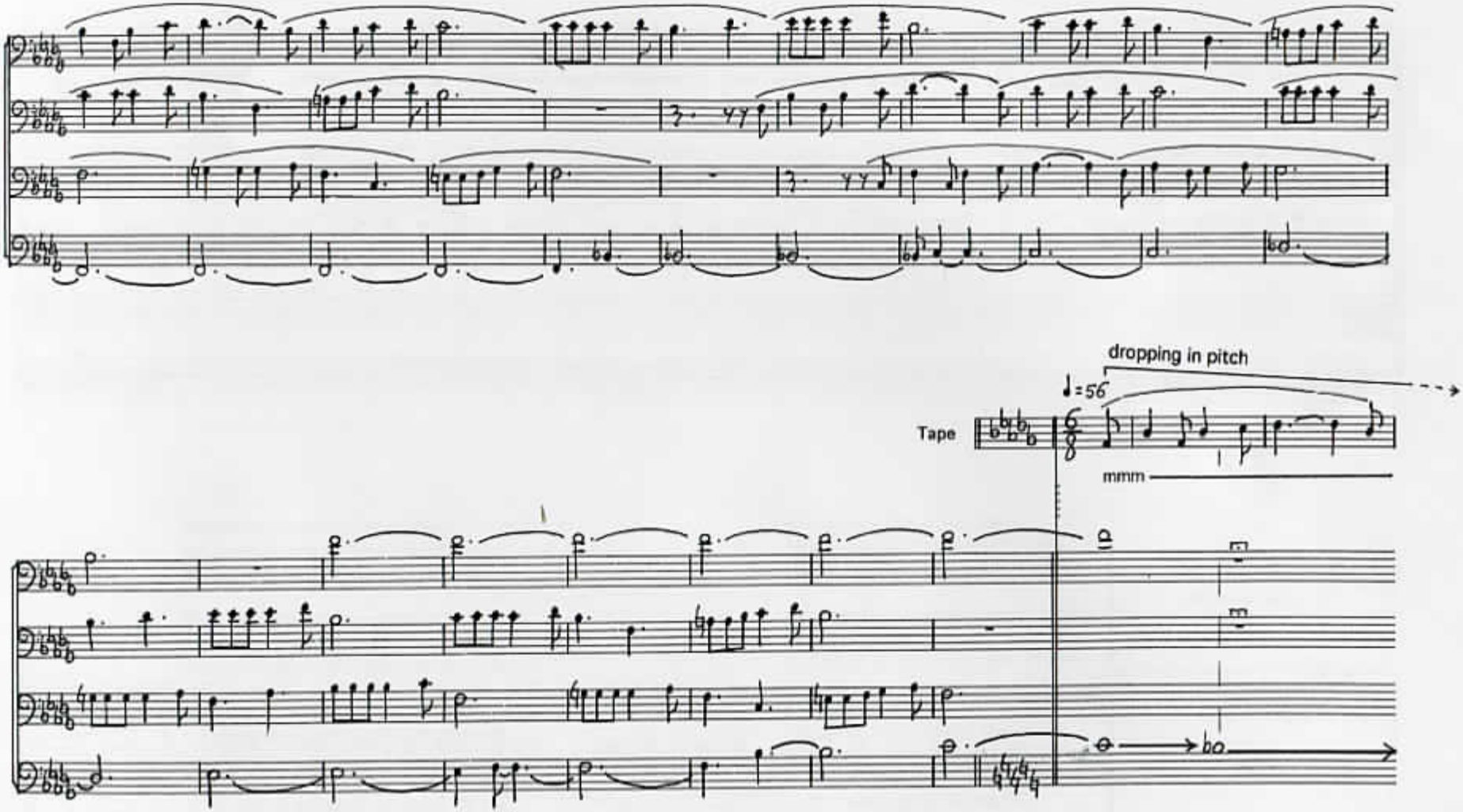
(Parte II)

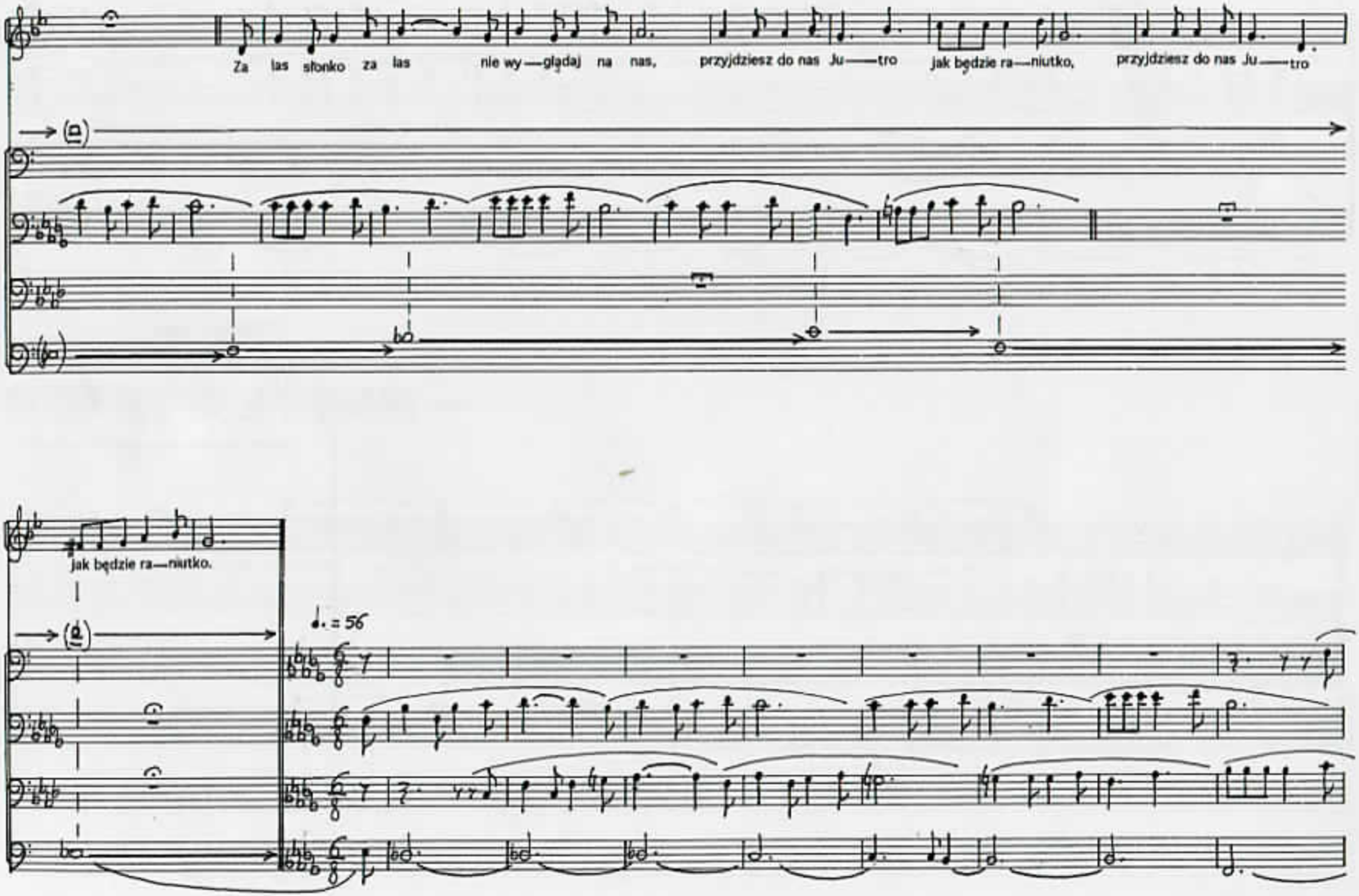
for tape and four cellos

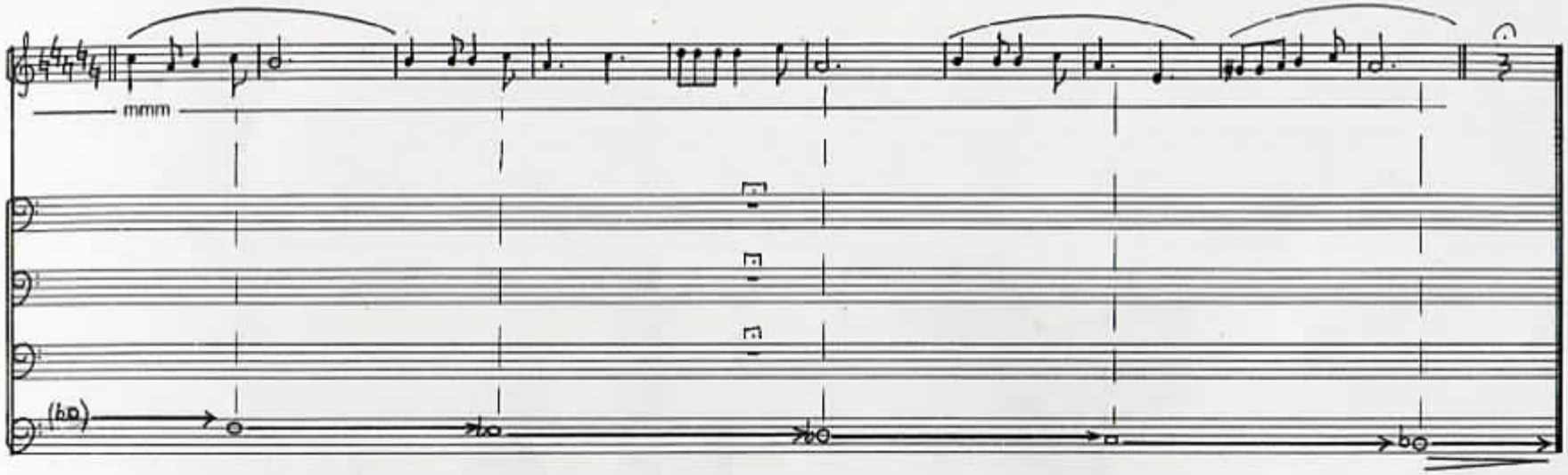
Based on an old Polish poular song




dropping in pitch
skoro masz za cho-dzić, za-chodźże słb-ne-czko skoro masz za-chodzić.
że-byś ty słb-neczko na za-robku by-
(a)
♩=56
pp
-ło, to byś ty słb-ne-czko prędzej zacho-dzi-ło, to bys ty słb-ne-czko prędzej zacho-dzi-ło.
a
♩.=56


dropping in pitch
♩=56
Tape
mmm
bo


Za las słonko za las nie wy—glądaj na nas, przyjdziesz do nas Ju——tro jak będzie ra—niutko, przyjdziesz do nas Ju——tro
jak będzie ra—niutko.
♩. = 56



Zachodźże słoneczko skoro masz zachodzić,
bo nas nogi bolą po tym polu chodzić,
bo nas nogi bolą po tym polu chodzić.

Nogi bolą chodzić, ręce bolą robić
zachodźże słoneczko skoro masz zachodzić,
zachodźże słoneczko skoro masz zachodzić.

Żebyś ty słoneczko na zarobku było ,
to byś ty słoneczko predzej zachodziło,
to byś ty słoneczko predzej zachodziło.

Za las słonko za las nie wyglądaj na nas,
przyjdziesz do nas Jutro jak będzie raniutko,
przyjdziesz 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

Public Domain

Elaboration by: S. Giannotti

www.stefanogiannotti.com