

Federico Pozzer, 2018

# Noises

(for flute, violin, guitar, cello, percussions and piano)

## Premise

In this piece performers are asked to react to external sounds: following the ascending or descending chromatic scale, each player (except for the pianist) plays one note when s/he hears an external sound from the environment (can be within the performance space or from outside, but not from the ensemble-members). The pianist plays according to his/her own breathing but he is also asked to react to external sounds, changing octave and direction of the scale. Depending on the type of sound-source (inanimate or animate object) that produces the external sound, players respond in different ways changing playing technique, or changing instrument in case of the percussionist.

## Performance Instructions

### **Flute, violin, guitar and cello:**

Following the ascending or descending chromatic scale, play one note just when you hear a sound coming from the environment (not from ensemble-members). Start from the lowest or the highest note. React to sounds coming either from living beings or inanimate objects (not from the ensemble). Your response should change depending on the type of sound you hear (instructions provided below).

### **Percussions:**

Depending on the type of sound you hear, play the bowed vibraphone or the bowed cymbals (instructions below). React to sounds coming either from living beings or inanimate objects (not from ensemble-members). When you come back to play the instrument you have played before, start from the point you have stopped.

**Bowed vibraphone:** Play a note when you hear a sound coming from the environment, following the ascending or descending chromatic scale, starting from the lowest or the highest note.

**Bowed cymbals:** Before the beginning of the performance, arrange the order of cymbals, from the smallest one to the biggest one or vice versa. If you start playing from the smallest one, when you reach the biggest one change direction, from the biggest one to the smallest one, and so on (if you start from the biggest one do the opposite).

### **Piano:**

Play the ascending or descending chromatic scale, according to your breathing. Start from the lowest or the highest note. Notes can last for the duration of your inhalation or your exhalation, interchanging them constantly. Breathing should be calm and regular. When you hear a sound coming either from living beings or inanimate objects (not from ensemble-members), change direction and octave of the scale: play a descending scale, starting from the highest register if you were playing an ascending scale from the lowest register and vice versa. When you come back to the previous octave, play the note that follows the last note you played before (pedal throughout).

**Dynamics and Reactions to External Sounds:**

Dynamics should be generally soft throughout the piece. Sounds coming from the environment should be conceived as triggers for playing but should not be followed by sudden and immediate responses. Reactions should sound natural and calm as much as possible. Musicians are not asked to react immediately to external sounds, rather they should be able to prepare each note without worry.

**Duration and Stopwatch:**

The piece lasts 10 minutes. Each musician needs to have a stopwatch. Each of them starts playing at a specific timing (instructions below).

## Flute

Start playing at 0:00. Each note lasts one breath.

### External sounds:

**Sounds X** = sounds coming from living beings

**Sounds Y** = sounds coming from inanimate objects

### Reaction to external sounds:

#### 0:00-5:00

**Sounds X**= normal / **Sounds Y**= whistle tones

#### 5:00-10:00

**Sounds X**= whistle tones / **Sounds Y**= normal

## Violin

Start playing at 0:00. Each note lasts one bow.

### External sounds:

**Sounds X** = sounds coming from living beings

**Sounds Y** = sounds coming from inanimate objects

### Reaction to external sounds

#### 0:00 - 5:00

**Sounds X**= normal / **Sounds Y**= harmonics

#### 5:00 - 10:00

**Sounds X**= harmonics / **Sounds Y**= normal

### Harmonics:

Resulting pitches can sound one or two octaves higher. Use both natural and artificial harmonics. When it is possible, natural harmonics are preferable.

## **Guitar**

Start playing at 0:00.

### **External sounds:**

**Sounds X** = sounds coming from living beings

**Sounds Y** = sounds coming from inanimate objects

### **Reaction to external sounds**

#### **0:00-5:00**

**Sounds X**= conventional / **Sounds Y**= bending

#### **5:00-10:00**

**Sounds X** = bending / **Sounds Y** = conventional

#### **Bending:**

Very slowly, bend the note and stop to bend it when you raised the pitch of the note by a half tone. Do not come back to the original pitch. Let the sound die.

## Cello

Start playing at 6:00. Each note lasts one bow.

### External sounds:

**Sounds X** = sounds coming from living beings

**Sounds Y** = sounds coming from inanimate objects

### Reaction to external sounds

#### 6:00-8:00

**Sounds X**= bow / **Sounds Y**= pizz.

#### 8:00-10:00

**Sounds X**= pizz. / **Sounds Y**= bow

## Percussions

Start playing at 4:00.

### External sounds:

**Sounds X** = sounds coming from living beings

**Sounds Y** = sounds coming from inanimate objects

### Reaction to external sounds

#### 4:00-7:00

**Sounds X**= bowed cymbals / **Sounds Y**= bowed vibraphone

#### 7:00-10:00

**Sounds X**= bowed vibraphone / **Sounds Y**= bowed cymbals

Let sounds die naturally.

## **Piano**

Start playing at minute 5:00.

### **How to react to external sounds**

#### **5:00-10:00**

Play according to your own breathing as indicated above and react to any sort of external sound, changing octave and direction of the scale.