

**Federico Pozzer, 2017**

# ***Sfz* in C**

**(for 2 or 3 performers)**

## Introduction

In *Sfz in C* two time regulators are used, metronome and players' breathing. Performers are asked to play the same set of musical materials firstly following the same digital metronome shared by all the players, and then following the pace of their own breathing. The transition from metronome to breathing should here be conceived as a shift from an objective timekeeping device to a changeable and subjective regulator.

2 or 3 performers can play. Instruments are not specified but each player should be able to play a C4. Throughout the entire piece each player is asked to play 3 sounds: C4 and 2 sounds of his/her own choice. The two sounds should be freely chosen and arranged in the score by each player before the performance. The two chosen sounds can be either pitches or noises.

Performers should place themselves close to each other. Each player should have a pair of headphones. As they will all need to listen to the same digital metronome, audio jack dual splitters should be provided.

Duration of the piece: 4–7 minutes.

## Score

The score consists of one page made up of a 100-box table. Below there are three different pages and each player is given randomly one page.

### Boxes

Each page consists of 100 boxes. Some boxes are empty, while some of them include dynamics indications (*sfz*, *p* and *ppp*). While *sfz* boxes are arranged equally in each page, the 12 *ppp* and 12 *p* boxes are organised differently in each page.

- Empty boxes: performers should not play
- *p*, *ppp* boxes: whenever *p* and *ppp* boxes occur, each musician should play one of the two sounds chosen before the beginning of the performance, following the dynamics indications in the box (*p* or *ppp*). Players should alternate the two sounds continuously, however, in case two dynamics boxes are arranged close to each other (without empty boxes in between), musicians should play the same sound within each box.
- *sfz* boxes: whenever *sfz* boxes occur, performers should play the note C4, following the dynamics indication (*sfz*). In case *p* and *ppp* boxes follow the *sfz* ones (without empty boxes in between), players should continue to play C4 even if dynamics are *p* or *ppp*.

## **Dynamics**

- *sfz* = sudden and strong accent
- *p* = soft
- *ppp* = barely audible

## **Time Regulators:**

The score should be read from left to right (1A, 1B, 1C, 1D, 1E, 2A, 2B etc.).

- Metronome: From boxes 1A to 10E, players should perform the piece following the tempo given by the metronome (each box = two metronome beats of 60bpm). When dynamics indications occur, sounds should be played on the first beat of each box and last for the duration of two beats.
- Breathing: After box 10E, performers should stop following the tempo given by the metronome and remove their headphones. From boxes 11A to 20E, the timing of each box corresponds to one breath (one breath = inhalation + exhalation). Performers should follow the pace given by their own breathing. When dynamics indications *ppp* and *p* occur, performers should play the sound when they are exhaling, whereas when *sfz* is indicated, they should play C4 when they are inhaling.

## **Beginning of the piece**

In order to start together, it may be helpful to count 2 beats of the metronome before performing the score.

**N.B:** At the end of the document, there is a score sample that shows how the sounds should be arranged within the box.

	A	B	C	D	E
1		<b>sfz</b>	<i>p</i>		
2		<i>ppp</i>			<b>sfz</b>
3		<i>ppp</i>		<i>ppp</i>	
4		<b>sfz</b>		<i>ppp</i>	<i>p</i>
5			<i>ppp</i>		
6		<b>sfz</b>			<i>p</i>
7	<i>p</i>				<b>sfz</b>
8			<i>ppp</i>	<i>p</i>	
9			<i>p</i>		
10			<b>sfz</b>	<b>sfz</b>	
11				<i>p</i>	
12	<i>p</i>		<b>sfz</b>		
13	<b>sfz</b>	<i>p</i>	<b>sfz</b>	<i>ppp</i>	
14		<b>sfz</b>			
15	<i>ppp</i>				<i>p</i>
16			<i>ppp</i>	<b>sfz</b>	
17			<i>ppp</i>	<i>p</i>	
18				<b>sfz</b>	
19	<i>p</i>		<i>ppp</i>	<i>ppp</i>	
20		<b>sfz</b>		<b>sfz</b>	

	A	B	C	D	E
1		<b>sfz</b>			
2		<i>ppp</i>		<i>p</i>	<b>sfz</b>
3			<i>p</i>		<i>ppp</i>
4		<b>sfz</b>			
5	<i>ppp</i>	<i>p</i>			
6		<b>sfz</b>		<i>ppp</i>	<i>ppp</i>
7					<b>sfz</b>
8					<i>p</i>
9			<i>ppp</i>		<i>p</i>
10		<i>p</i>	<b>sfz</b>	<b>sfz</b>	
11	<i>p</i>		<i>ppp</i>		<i>p</i>
12	<i>ppp</i>		<b>sfz</b>		<i>ppp</i>
13	<b>sfz</b>		<b>sfz</b>		
14		<b>sfz</b>			<i>p</i>
15	<i>p</i>				<i>ppp</i>
16	<i>p</i>		<i>ppp</i>	<b>sfz</b>	
17					
18				<b>sfz</b>	<i>ppp</i>
19	<i>p</i>				
20		<b>sfz</b>		<b>sfz</b>	

	A	B	C	D	E
1		<b>sfz</b>	<i>ppp</i>		
2				<i>p</i>	<b>sfz</b>
3				<i>ppp</i>	<i>p</i>
4		<b>sfz</b>	<i>ppp</i>		
5			<i>ppp</i>		
6		<b>sfz</b>	<i>p</i>		
7		<i>ppp</i>		<i>p</i>	<b>sfz</b>
8	<i>p</i>			<i>p</i>	<i>ppp</i>
9					
10			<b>sfz</b>	<b>sfz</b>	
11				<i>p</i>	<i>ppp</i>
12			<b>sfz</b>	<i>p</i>	
13	<b>sfz</b>		<b>sfz</b>		
14		<b>sfz</b>	<i>p</i>		
15		<i>ppp</i>	<i>p</i>		
16			<i>ppp</i>	<b>sfz</b>	
17		<i>ppp</i>	<i>ppp</i>		<i>p</i>
18				<b>sfz</b>	
19		<i>ppp</i>		<i>p</i>	
20		<b>sfz</b>		<b>sfz</b>	

Sfz in C (sample)

	A	B	C	D	E
1		C4 <b>sfz</b>			
2		Sound 1 <i>ppp</i>		Sound 2 <i>p</i>	C4 <b>sfz</b>
3			Sound 1 <i>p</i>		Sound 2 <i>ppp</i>
4		C4 <b>sfz</b>			
5	Sound 1 <i>ppp</i>	Sound 1 <i>p</i>			
6		C4 <b>sfz</b>		Sound 2 <i>ppp</i>	Sound 2 <i>ppp</i>
7					C4 <b>sfz</b>
8					Sound 1 <i>p</i>
9			Sound 2 <i>ppp</i>		Sound 1 <i>p</i>
10		Sound 2 <i>p</i>	C4 <b>sfz</b>	C4 <b>sfz</b>	
11	Sound 1 <i>p</i>		Sound 2 <i>ppp</i>		Sound 1 <i>p</i>
12	Sound 1 <i>ppp</i>		C4 <b>sfz</b>		Sound 2 <i>ppp</i>
13	C4 <b>sfz</b>		C4 <b>sfz</b>		
14		C4 <b>sfz</b>			Sound 1 <i>p</i>
15	Sound 1 <i>p</i>				Sound 2 <i>ppp</i>
16	Sound 2 <i>p</i>		Sound 1 <i>ppp</i>	C4 <b>sfz</b>	
17					
18				C4 <b>sfz</b>	C4 <i>ppp</i>
19	C4 <i>p</i>				
20		C4 <b>sfz</b>		C4 <b>sfz</b>	