

If – then – else

For woodwind ensemble

To be performed within the museum space of the Giabra-Pierides Archeological Collection, on the mezzanine of the BoCCF. Part of a sound installation will be playing constantly during the performance and audience members will be moving within the exhibition space and around the musicians as they play.

Performers place themselves between the museum’s display cabinets (one person between two cabinets) and spread out to cover as much of the exhibition space as possible while still maintaining eye-contact with at least two other performers.

The notated part of this score offers pitch series and options for improvisation. Performers are required to improvise using this limited material so that their sounds match the tones produced by the sound installation.

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0:00-3:00 For the first 3 minutes of the performance, all performers remain silent and stand in the spots they have chosen to start the piece in. After minute 2:00 performers raise their instruments in preparation to play.

3:00-4:00 Start from any note in the pitch series from line A. Start softly, playing a long held note in pianissimo. This should produce a random chord.

4:00-6:00 At minute 4:00 begin exchanging locations with a chosen partner (performer closest to you) in regular intervals. When standing in a spot, keep playing one pitch from the series (pitches can change throughout the piece). While walking to exchange spots, you can change the note you are playing and move on to the next notes in the series. You may repeat any note or return to any previous part of the series and carry on playing from there. You may not skip notes but you may choose to play some notes shorter and others longer, you may play some parts faster, you may add rests, use different articulations or accent notes ad libitum. You can make these adjustments as the piece develops, listening to the other performers and corresponding to movement (speed, group numbers) of audience members around you. Always walk in a straight line, avoiding obstacles where necessary. Pace of walking should be slow. Dynamics should remain at a soft level – up to mezzo forte at this point.

6:00-7:00 Pitch series from line B. Eventually you can create melodic passages using the material you have in each line (see example at the bottom of the notated page). Keep exchanging spots as before. Improvise melodies only when walking, play held notes when standing. Take breaks to rest at any point but avoid taking them all together.

7:00-8:00 Pitch series from line C. Movement as before, but happening increasingly more often.

8:00-10:00 Build up speed and add options from Lines D and C. For Line D you must choose two multiphonic tones you can produce easily on your instrument. If playing from Line D you must stop walking until the line is complete. For Line E you may use the fingering for the pitches from any of the first 3 lines but play them as percussive or breathy sounds.

10:00-15:00 Build up dynamics eventually reaching a level of forte playing. Exchange positions with each other in increasing frequency. If two performers meet in the same place (between display cabinets) one must leave. By minute 15:00 all performers must transition from exchanging places (walking and standing at a new spot) to constantly walking. Pace of walking should be relatively slow. Speed of improvisation (how often you change notes etc.) should reflect the speed of walking whenever possible.

15:00-20:00 Performers spread out into the staircase and elevator space and move back and forth between there and the museum exhibition space. As they are walking slightly faster, their improvisation can build up in speed and intensity. Performers take care to keep the majority of their group within the museum exhibition space (BoCCF Mezzanine). In other words there should be at least 3 performers remaining in the museum space at any given time.

20:00-25:00 Building up in intensity, density, tempo and dynamics in improvisation. Performers may now also move into the “Rethinking Craftsmanship” and “Identity Objects” exhibition spaces (where strings and brass players will be originally), the foyer, the staircase, and back into museum space. Performers try to always walk in a straight line and change direction only when they meet an obstacle or a wall. At this point performers seek out improvising partners. These partners may come from another family of instruments (percussion, brass etc). Whenever they meet another performer (i.e. their trajectories in the space cross or overlap) they stop walking for a bit and improvise according to the sounds of their partner. They leave their partner after about a minute, moving in opposite directions.

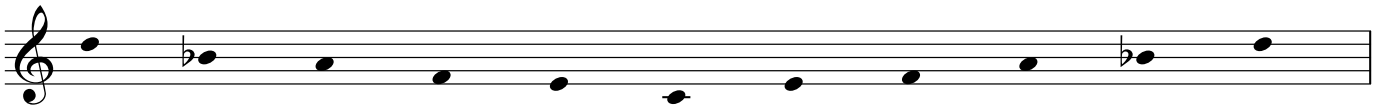
25:00-30:00 Starting as before, performers eventually converge back into the Giabra-Pierides archeological collection (Museum) space and slow down the pace of their walking. Their improvisation must also slow down and eventually reach the point where only long held drones are produced by all players, combined into a random chord. The dynamics should drop to piano (TBC in rehearsal).

30:00 – Playing pitches from line options as before, begin moving towards the courtyard of the BoCCF where the ending of the performance will take place. At this point you will follow instructions from a video score.

If - then - else

A. Papapetrou

LINE A



2 LINE B



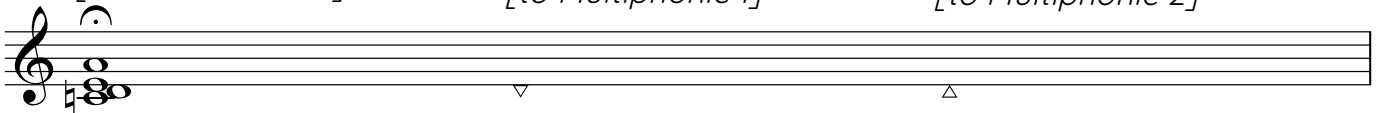
3 LINE C



4 Option D
[note from chord]

[to Multiphonic 1]

[to Multiphonic 2]



5 Option E - Air Sounds (oboes remove reed) or tongue ramming
[no pitch / fingerings as before]



6 [example]
molto rubato

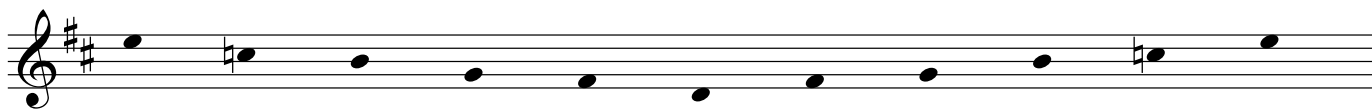


If - then - else

Bb CLARINET

A. Papapetrou

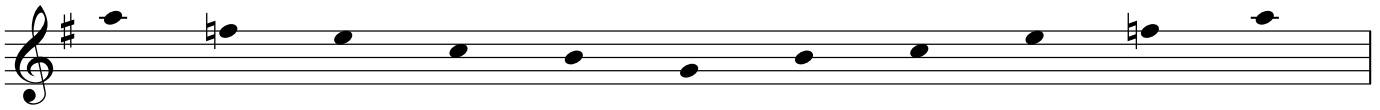
LINE A



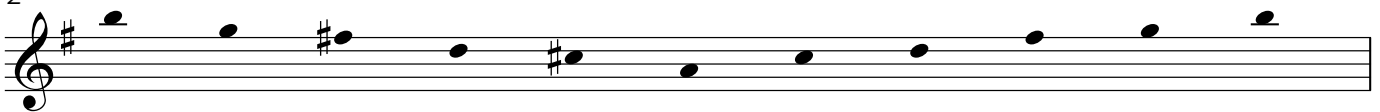
If - then - else

A. Papapetrou

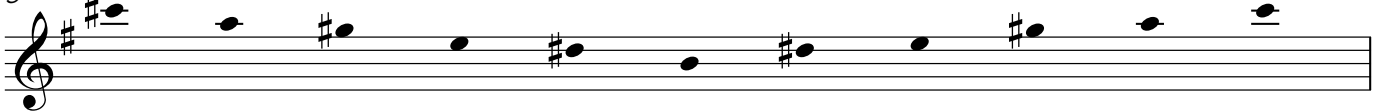
LINE A



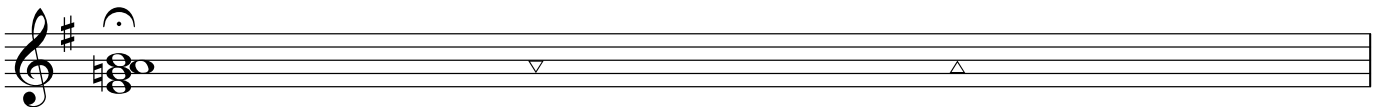
2 LINE B



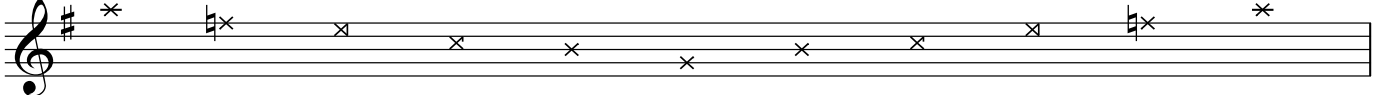
3 LINE C



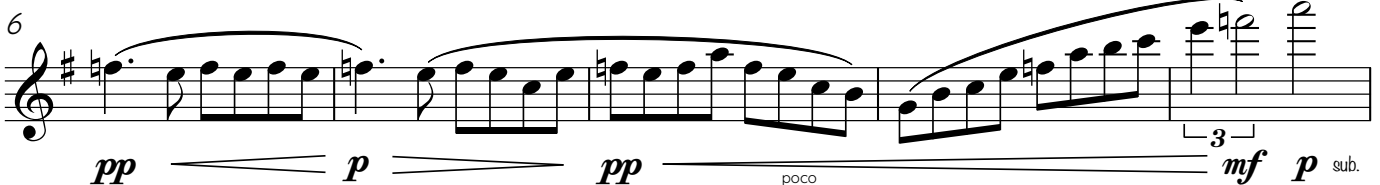
4 Option D
[note from chord] [to Multiphonic 1] [to Multiphonic 2]



5 Option E - Air Sounds (remove reed) or key clicks
[no pitch / fingerings as before]



6 *molto rubato*
[example]

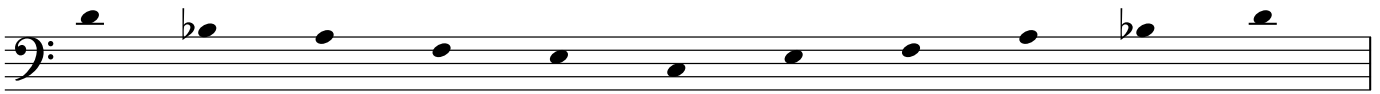


BASSOON
[8vb ad lib.]

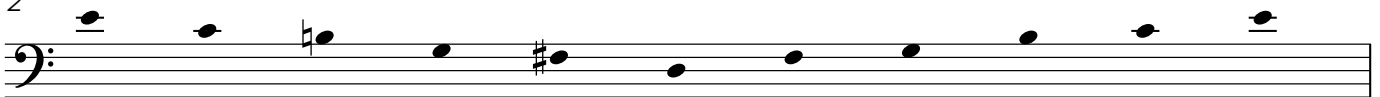
If - then - else

A. Papapetrou

LINE A



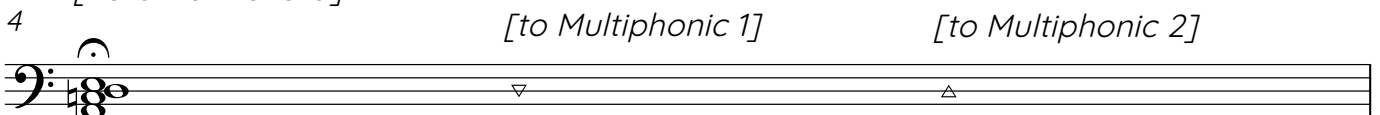
2 LINE B



3 LINE C



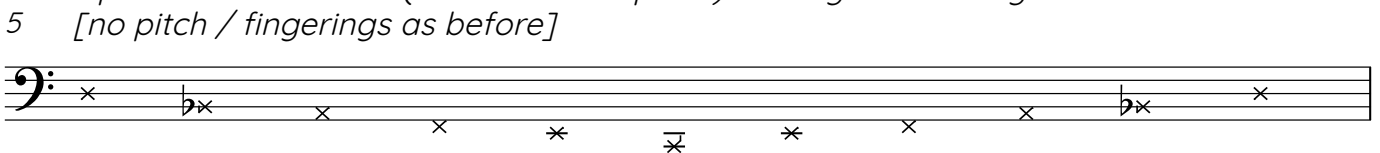
Option D
[note from chord]



[to Multiphonic 1]

[to Multiphonic 2]

Option E - Air Sounds (remove mouthpiece) or tongue ramming
[no pitch / fingerings as before]



[example]

6 *molto rubato*

