

oxygen and reality

for Laura Cocks

piccolo, ballons + washers, electronics

Bethany Younge

oxygen and reality

*whispers of our descent
roll off the tongues
of unknown gods*

*a ship through space will deflate
and the crew will lose touch
with oxygen and reality*

*the spines of stars
lose their luminous gate
and sink into foreboding landscapes*

Instructions:

The performer should use thick balloons that are less likely to pop during the performance.

The performer will need 3 balloons. Balloon 1 should be pre-blown and tied with 4-5 tiny washers inside. Balloon 2 should also have washers inside, but should not be blown up ahead of time. Balloon 3 should have no washers inside and should not be blown up ahead of time. Balloon 3 will need to be tightly secured to the end of the piccolo in the last half of the piece. The performer may need to use a rubber band to ensure air will not escape.

The performer must use provided click track throughout the piece. Seconds are provided in series of 5 except for sections in the score that have durational numbers in red. Technician is responsible for following the score and triggering all electronic cues. The technician is not required to follow a stopwatch, therefore it is important that performer makes clear cues for when electronics and playing are synchronized (as is the case for all flute-screams). Triggers are labeled in the score with numbers (1), which correspond to the triggers within the MaxMSP patch provided.



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Other Notes:

Lighting Instructions are provided within the score. Two floor lamps should be used and angled in such a way to illuminate only part of the players face/body. No additional lighting should be used unless absolutely necessary.

It may become necessary to breath through the nose during the final section where the performer must blow up / release balloon 4. The performer may also need to plug embouchur hole with tongue during parts when balloon 4 is blown several times in a row. The tongue will prevent any air from escaping the instrument.

When instructed to speak into instrument, performer should **not** place *entire* mouth over embouchur hole. Let consonants naturally resonate within the instrument while keeping the text clear. Be sure to speak calmy with a low, chant-like voice.

Notation:

 the piece beings in closed position. Only keys that enclose air when depressed are represented. The trill keys do little to change the sound when released and the D# key cannot be accessed since the **flutist must plug the end of the piccolo with her pinky finger.**

 when a key is released, the flutist should exhale so that the air escapes from the key hole. The pinky will plug the end for the entire first half of the piece. No air should escape through the end of the instrument.

————○ gradually moving into keyclicks without air

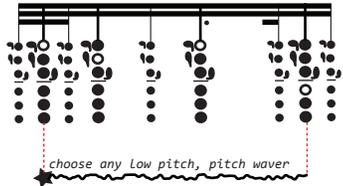
 airy, staccato

 - -> any sounds notated within a box followed by a dotted arrow should be repeated fo rthe represented duration.

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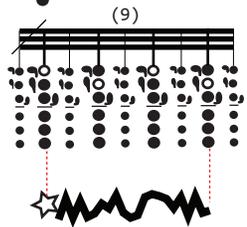
Notation (continued):

 rectangular boxes following a released key symbolize the sustaining of the air being blown through that key.

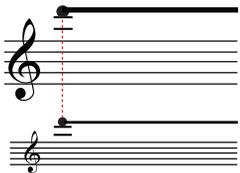


stars with wavy lines denote the use of the voice. the performer should choose any low pitch and produce an unstable pitch waver. the sound should be sustained even through closed fingerings. be sure to start/stop this effect as represented with the dotted red line.

 red rectangular boxes following a released key symbolize the sustaining of the air being inhaled out of that key.



larger transparent stars with thick wavy lines denote the use of the voice. the performer should produce a low, unstable and distorted growl. the sound should be sustained even through closed fingerings. be sure to start/stop this effect as represented with the dotted red lines.



the top treble clef represents the pitch produced on the piccolo. the bottom treble clef represents what is sung/screamed while playing. these will always occur in unison with the electronics 1 part.

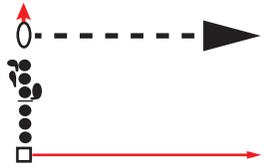
 exhaling/blowing up balloon 4 for the duration represented by the arrow.
 the box with the red arrow represents any release from the blown up ballon 4.

 release the blown up balloon 4 by letting air out through the embouchure hole. keep all key holes closed.

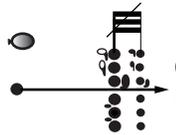
 if "wah oh wah oh" is written above, shape the air as it escapes with the mouth.

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Notation (continued):



the vertical red arrow indicates that performer should suck air out of balloon through the embouchure hole.



quickly release key hole *while* blowing up the balloon. the air being blown into the balloon should remain uninterrupted.



quickly use one hand (most likely the right) to violently swirl the washers in balloon 3. Each circle+arrow represents one circular swirl. If 2 circle+arrows, swirl washers twice.



release air through both keys and embouchure hole. Keep embouchure hole open the entire time.

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for Laura Cocks

Bethany Young

piccolo

NO LIGHTING - ONLY SOFT LIGHT FROM IPAD OR STAND LIGHT

gentle, lightly tongued release of air, robotic

The musical score is presented on four staves, each representing a measure of music. The notation uses a staff with a clef and a dotted line, with notes represented by black dots and stems. Dynamics and articulation are indicated by letters and symbols.

- Staff 1 (Measures 1-6):** Starts with a dynamic of *p*. Measures 1-6 contain sparse notes with stems. Measure 6 ends with a vertical dashed line and the number 10.
- Staff 2 (Measures 7-12):** Measure 7 has a dynamic of *p*. Measure 8 has a dynamic of *mf* and contains a dense cluster of notes with a circled number (8) above it. Measures 9-12 contain sparse notes with stems. Measure 12 ends with a vertical dashed line and the number 20.
- Staff 3 (Measures 13-18):** Measure 13 has a dynamic of *mp* and contains a dense cluster of notes with a circled number (10) above it. A red star with the number 1 and a downward arrow points to the end of this measure. Measure 14 has a dynamic of *f*. Measure 15 has a dynamic of *mf* and contains a circled number (6) above it. Measure 16 has a dynamic of *mf* and contains a circled number (18) above it. Measure 17 has a dynamic of *mp*. Measure 18 has a dynamic of *mp* and contains a circled number (18) above it. A note in measure 18 is marked with a circled 'o' and the text "moving into keylicks" above it. Measure 18 ends with a vertical dashed line and the number 30.
- Staff 4 (Measures 19-22):** Measure 19 has a dynamic of *mf*. Measure 20 has a dynamic of *mf* and contains a circled number (9) above it. Measure 21 has a dynamic of *mf*. Measure 22 has a dynamic of *mf* and contains a circled number (8) above it. Measure 22 ends with a vertical dashed line and the number 40.

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2

moving into keyclicks

(28)

piccolo

mf *mp*

(5)

mf *mp*

50

moving into keyclicks

(15)

piccolo

f *mf* *mp*

(25)

mf *mp*

1.00

rubato, ad Lib

piccolo

f

f

3

1.10

(37)

piccolo

3

1.20

piccolo

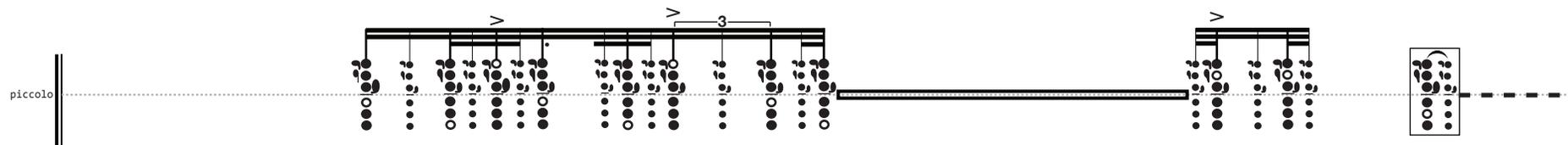
3

1.30

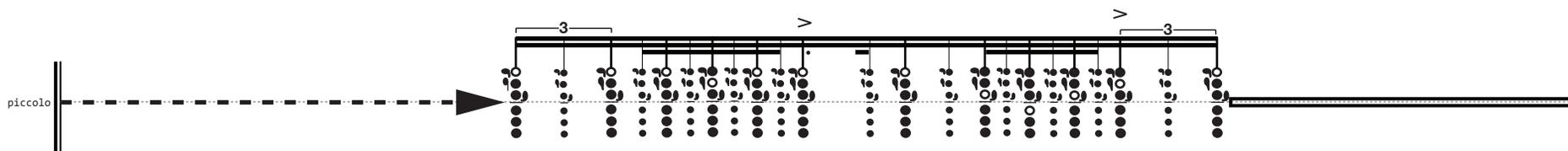
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3

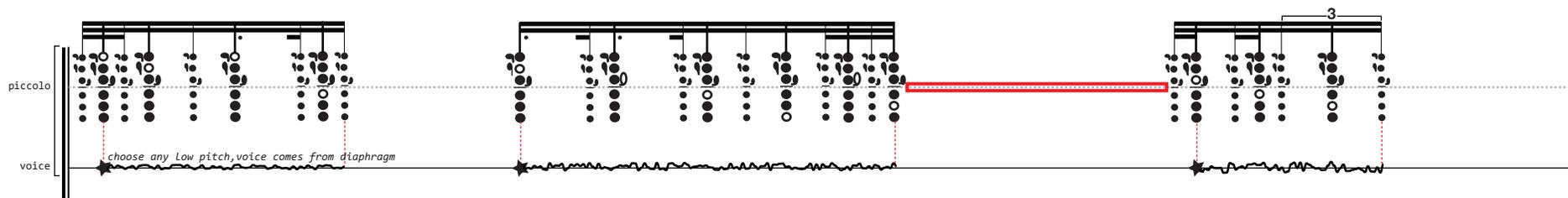
1.40



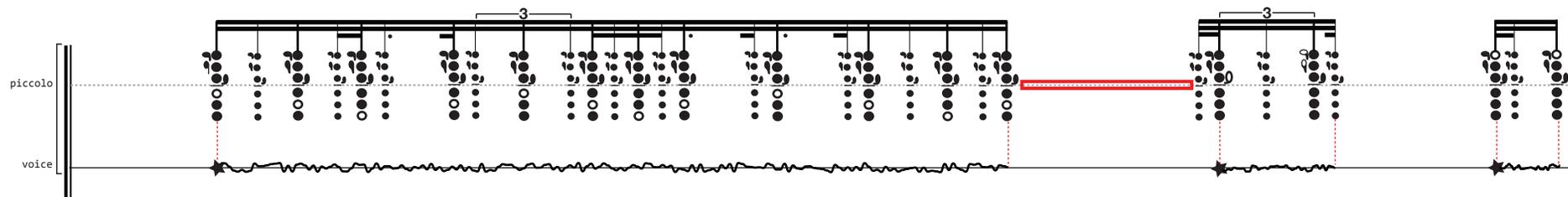
1.50



2.00



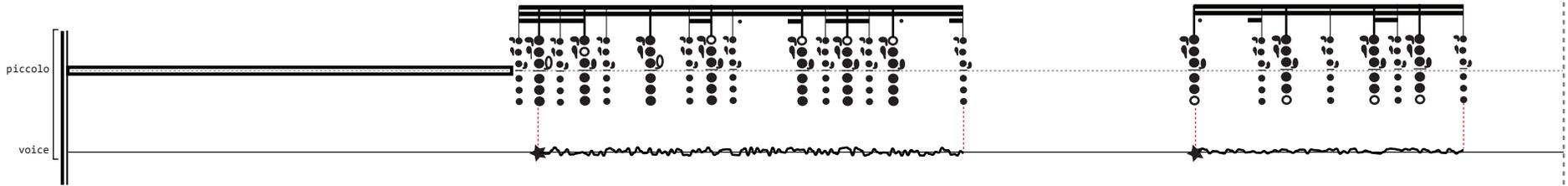
2.10



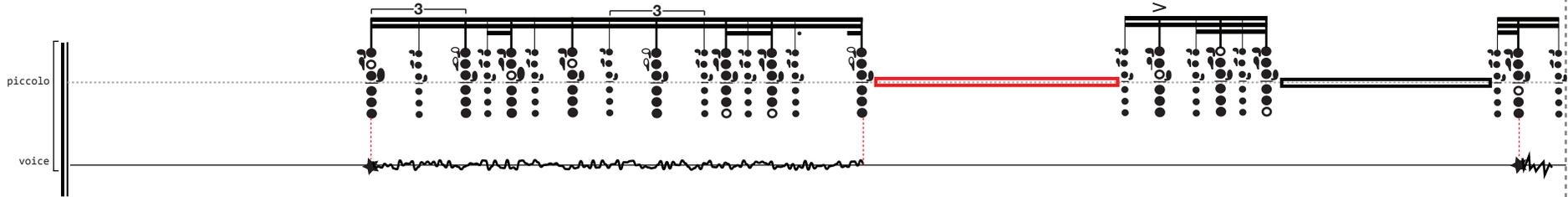
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4

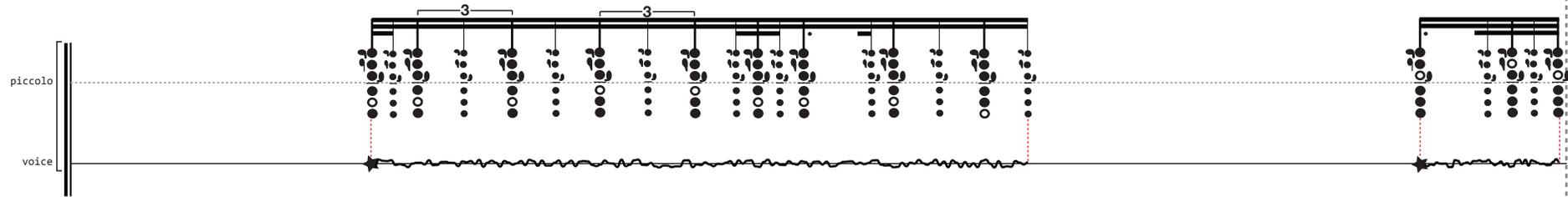
2.20



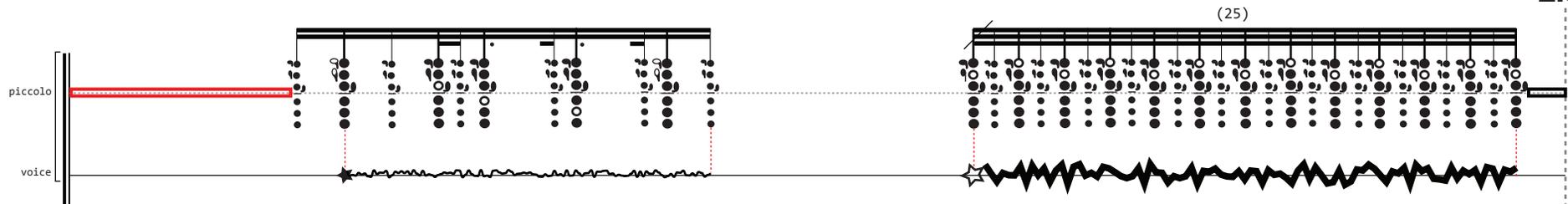
2.30



2.40



2.50



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5

piccolo

voice

(9) (18) (5)

3.00

piccolo

voice

(22) (13)

3.10

piccolo

voice

(6) (35)

3.20

piccolo

voice

(11)

4.42

3.24*WHITE LIGHT ON PLAYER'S LEFT SIDE*

- improvise with the washers in the balloon 1 - techniques:
- bounce washers on balloon walls
 - slowly swirl the washers
 - swirl the washers intensely for a brief second, allowing for the washers to gradually slow down
 - allow for moments of silence between gestures

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4.42 **5** **4.53** **5.06** **5.12** **5.25**

with each decrec., remove air, end with keyclicks, breath through nose during keyclicks

piccolo

f *mp* *f* *mp* *f* *mp* *f* *mp*

5.25 **5.29** **5.34** **5.35** **5.44**

piccolo

voice

f *mp* *f* *mp* *f*

TURN OFF LIGHT FROM LEFT SIDE, TURN ON LIGHT ON RIGHT SIDE

5.44 **8** **9** **7.00**

improvise with the washers with balloon 2 - techniques:

- quickly blow up balloon 2
- begin by swirl the washers intensely for a brief second, allowing for the washers to gradually slow down
- speed up gestures, allowing for the more continuous "electronic" sound of washers
- start to intersperse moments where you slowly let air out of balloon (do not let it squeal) - pulse the air
- continue to swirl washers
- end by slowly releasing balloon, allowing for a tiny bit of the balloon squeal (should sound more as a distortion than a true squeal)

piccolo

10 **7.07** *TURN OF LIGHTING* **7.20**

piccolo

voice

f (*gliss*) *f*

secure balloon 3 to the end of the instrument

oxygen and reality

7

7.30

piccolo

7.40

piccolo

7.50

piccolo

wah oh wah oh...

8.00

piccolo

wah oh wah oh...

8.14

piccolo

do not try to sinc gliss with electronics 1 ..or wherever you end up

8.04 8.14

8.14 *BOTH RIGHT AND LEFT SIDE LIGHTS TURNED ON*

9.00

improvise with the washers in the balloon 1 - techniques
- use pre-blown balloon
- quickly and intensely swirl washers with little to no variation
- let washers gradually slow down for the last 5-10 seconds

piccolo

piccolo

9.10

piccolo

*speaking partially into instrument with low, relaxed voice, chant-like:
USE C FINGERING FOR FLUTE RESONANCE*
**whispers of our descent
roll of the tongues
of unknown gods**

9.20

piccolo

*swirl balloon as fast/smoothly
as possible after previous gesture*

9.30

piccolo

9.40

oxygen and reality

9

9.50

piccolo

10.00

piccolo

10.10

piccolo

*speak partially into instrument with low, relaxed voice, chant-like:
USE C FINGERING FOR FLUTE RESONANCE*

**whispers of our descent
roll of the tongues
of unknown gods**

10.20

piccolo

*speak partially into instrument with low, relaxed voice, chant-like:
USE C FINGERING FOR FLUTE RESONANCE*

**A ship through space will deflate
and the crew will lose touch
with oxygen and reality**

10.34

piccolo

*speak partially into instrument with low, relaxed voice, chant-like:
USE C FINGERING FOR FLUTE RESONANCE*

16

26

f

oxygen and reality

10.34

10.40

piccolo

f

piccolo

10.50

piccolo

11.00

piccolo

wah oh wah oh...

11.10

piccolo

11.20

oxygen and reality

11

11.30

piccolo

wah oh wah oh...

This musical score for piccolo starts with a series of eighth notes, followed by a sequence of chords with upward-pointing arrows. A vocal line with the text "wah oh wah oh..." is indicated by a dashed line. The score concludes with a complex chordal structure.

11.40

piccolo

This musical score for piccolo begins with a single note, followed by a chord with an upward arrow, a boxed-in chord, and a series of chords with upward arrows and notes.

11.50

piccolo

oh ee oh ee...

This musical score for piccolo starts with a chord and an upward arrow, followed by a vocal line with the text "oh ee oh ee..." indicated by a dashed line. It continues with a series of chords and notes.

11.50

piccolo

wah oh wah oh...

This musical score for piccolo begins with a boxed-in chord, followed by a series of chords with upward arrows and notes. A vocal line with the text "wah oh wah oh..." is indicated by a dashed line.

11.50

piccolo

This musical score for piccolo starts with a series of chords with upward arrows, followed by a complex chordal structure, and ends with a sequence of eighth notes.

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12

12.00

A musical score for piccolo, consisting of five measures. Each measure begins with a breath mark (a red arrow pointing up) and a dynamic marking (a black triangle). The notes are eighth notes, and there are slurs over each measure. A red arrow points to the right below each measure. The word 'piccolo' is written vertically on the left side of the staff.

A diagram of a piccolo instrument. A red arrow points up from the top of the instrument, and a black triangle is positioned to the right of the instrument's body. The word 'piccolo' is written vertically to the left of the instrument.

Speak partially into instrument with low, relaxed voice, chant-like:

USE C FINGERING FOR FLUTE RESONANCE

whispers of our descent
roll of the tongues
of unknown gods

A ship through space will deflate
and the crew will lose touch
with oxygen and reality

The spines of stars
lose their luminous gate
and sink into foreboding landscapes

12.25

silently wait for electronics
to fade out unless they finish
before you.