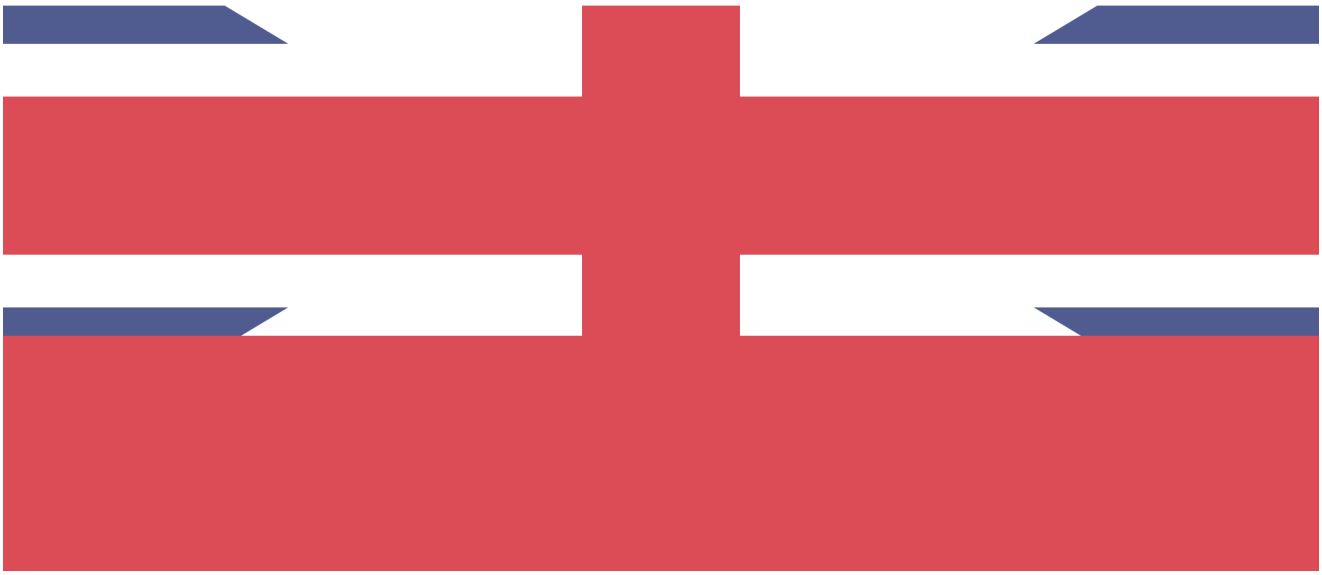

“Transi[*na*]tions”

- score for two players and one instrument -

by Dario Lazzaretto

[On the front two graphic tests of sleve and cover for the vinyl disk which will soon be released in limited numbers]

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Introduction

This is a score for a two players performing on the same piano, as well as homage to Stockhausen's "Hymnen". I developed this musical composition into three parts, each one dedicated to a pair of nations, putting on the same keyboard the portmanteau of two national anthems: the first nation, the host (in this case I chose England, Germany and Italy) and the second nation - according to the *Official European Immigration Charts* 2014/15 - it represents the majority of the migrant population in the first country (according to the rankings, respectively, Poland, Turkey, Romania).

As in the immigration process we can observe three distinct phases: conflict mediation, integration; likewise the musical identity of the nation merges its harmonic characteristics with those of the nation whose citizens are moving in the first nation. From the first situation of conflict - the duration of which will be determined by the ability of performers to share the same keyboard (or rather fight for possession of the same territory) - the harmony evolves into a second movement dedicated to mediation, in which you begin to lose the contours of both national identity and that is the prelude to the third movement: here, each one divided in two variations, is a new harmony of hybridization or the unexpected result - often discordant - obtained by the melting process.

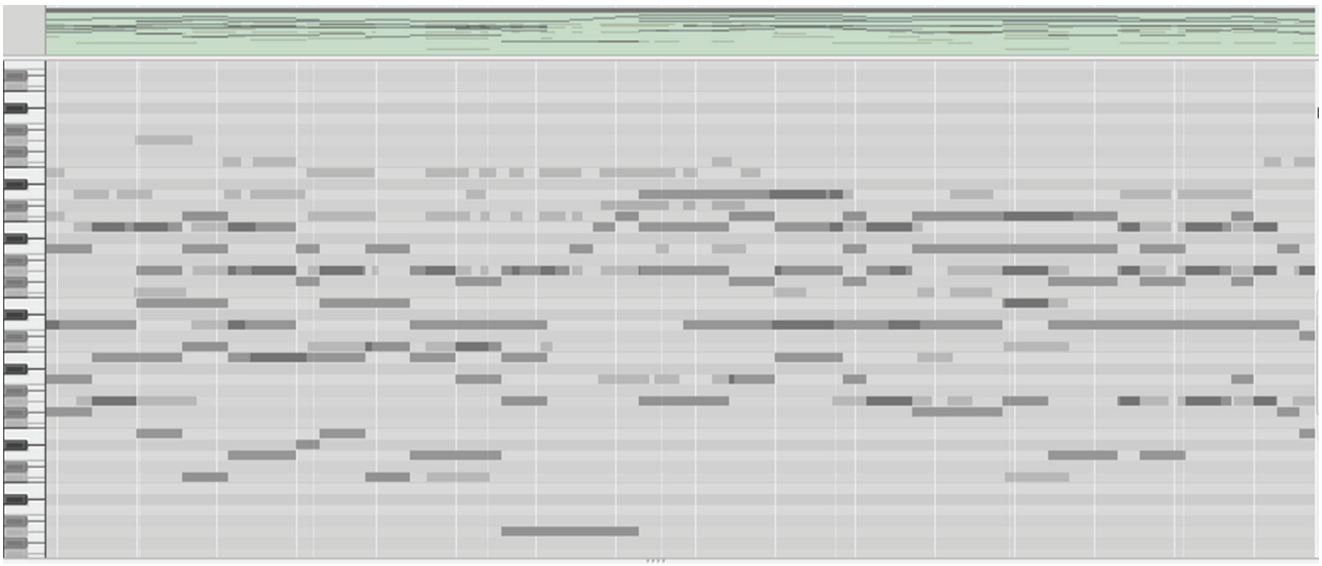


FIg.1 Transi[na]tions - MIDI scheme - pass.1

As well as the great migrations change nations, creating something new and complex, the solemn and pompous martial simplicity of the national anthems thus becomes the chrysalis of the new identity, a shell that should be broken, to free the melody of these new sensitive and troubled souls.

Finally, a decisive role in the technical guidance and methodology that I followed in the development of this work has been played by some considerations about bureaucracy and technophilia, two different but complementary aspects of Western "civilization": I've transformed the score into a graphic process; then I've interpreted "demo-graphically" the visual aspect of the notes on the grid of my MIDI software (Fig. 1&2); finally I've given back to those notes their identity, by transposing the notation on the score conventionally and moreover verifying the feasibility of the score with the performers on the piano.

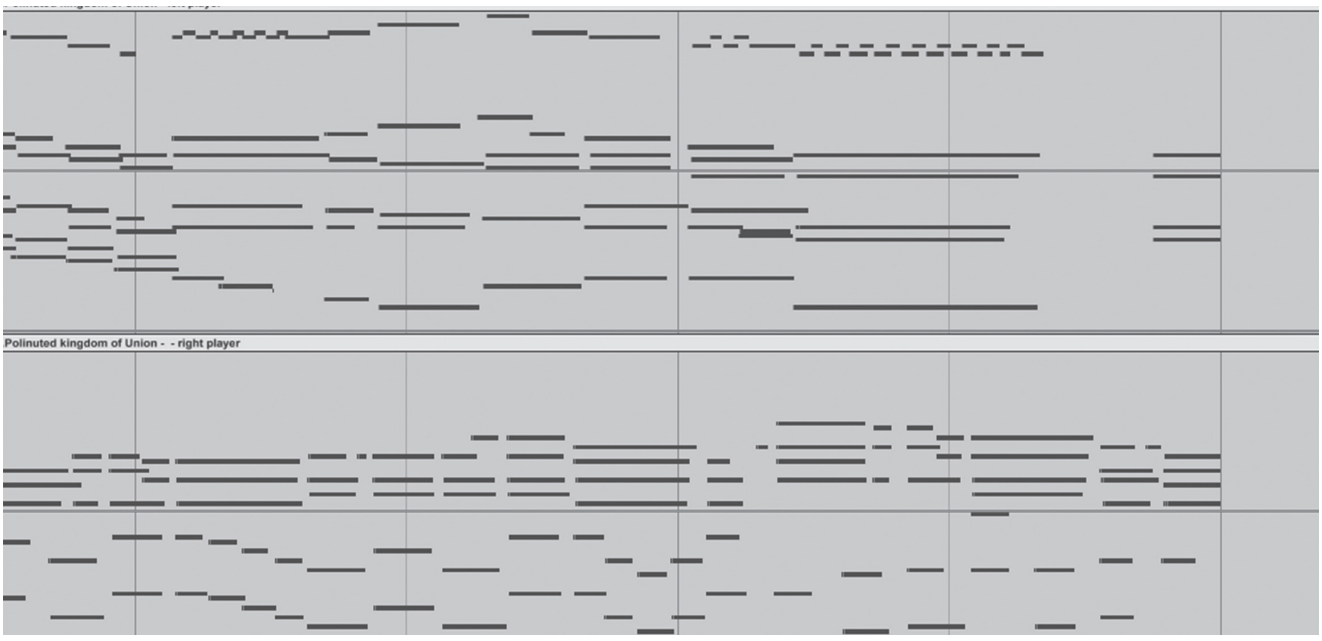


FIg.2 - Transi[na]tions - MIDI scheme - pass.2

The trend, typical of modern culture, of managing the subject of migration as a mere set of numbers to calculate - developing a sense of human detachment, preferring the schematics to a proven direct experience – all this has something in common with the consumer approach to new technologies, where the consumer ignores the process but still uses the product, i.e. exercising choice but not control.

Uplifting our vision from detail of single processes to enjoy the ability to manage complex functionality, which is a virtue required for a statesman, is perhaps similar to the natural condition of the user of a program, whether it is a play on the touch screen rather than a music arranger or a digital synthesizer? Being able to create harmonic sounds ignoring the rules of composition using a machine that does this for us is really a boost to the exercise of freedom of creativity? Maybe it is an invitation to settle for choosing - in the playful ignorance - among a number of options - many, yes, but created by others - at our disposal in the "supermarket of sound", and so let something/someone else put order our imaginationin our place? I wanted to explore the results of this research.

First I've deleted groups separated from the others, as a result of the normalization of the rhythm, as to speak I've killed the individual "seditious" cells, then later I gave space and breath to the notes/unit remaining. So I noticed that the operation of removal and cleaning of the notes in the first two movements of each part it was accomplished with the same detached coldness with which a bureaucrat could look at the grocery list. On the contrary, in the third movement of each part (Var1 & 2) the harmony has been developed listening and not looking at, because it is the listening that allows dialog.

Finally, it is at least fair to conclude by specifying that the essential contribution made to this project by Federico Marchionda (performer, composer, orchestra conductor) is not limited to his arrangement work and performance but was the conceptual cornerstone necessary to the conclusion of project at this preliminary stage of its publication. Here the pianist has treated the notes - the same I managed metaphorically with bureaucratic detachment - with the wisdom and humanity of those who know them deeply, as well as an operator of social services personally addresses the human tragedies which a bureaucrat surely ignores.

Note to performers

Rules

- It is mandatory to perform the score on a single shared instrument;
- it is mandatory to perform the score sitting on a single shared stool;
- it is mandatory to avoid any form of physical violence;
(push away from the keyboard your fellow performer or procuring physical harm)

- it is requested to perform the second and third part of each movement with only one hand on keyboard, where possible leaving the unused hand away from the keyboard, letting your the arm relaxed and approached to your side, the left performer with the right hand, the right performer with his left hand;

- it is recommended to perform this score without altering the time indicated in the parts;
- it is recommended to follow the rule "first come first" to decide who will play what;

Further specifications

In each of the three movements, the first part, the collision between the national anthems, contains the key to understand the whole movement and should be played by both performers respecting these indications with total accuracy.

Anyway, the indications in the text concerning the pedals refer to a version with a grand piano played in a large auditorium. In case of executions in smaller environments, or with a baby grand piano or upright piano, the performers should freely interpret the text and use a more frequent pedal movement to achieve the same acoustic effect.

PART I:

"United_Kingdom_Poland"

(conflict – anthem's theme excerpt)

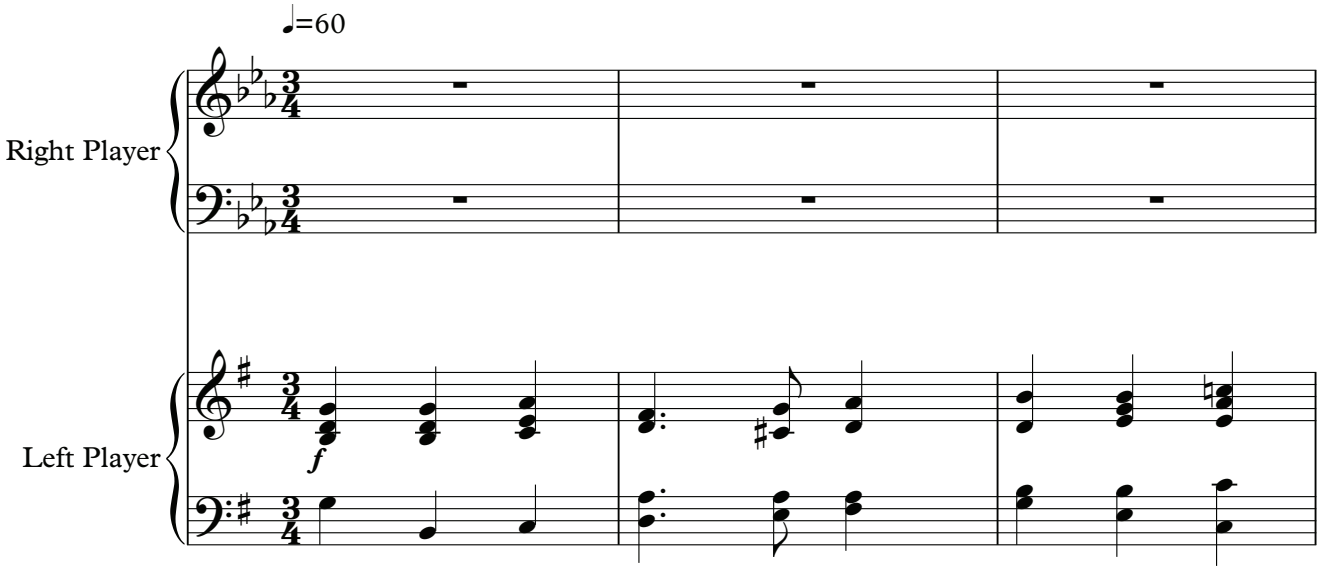
"Kongloudpetindamind"

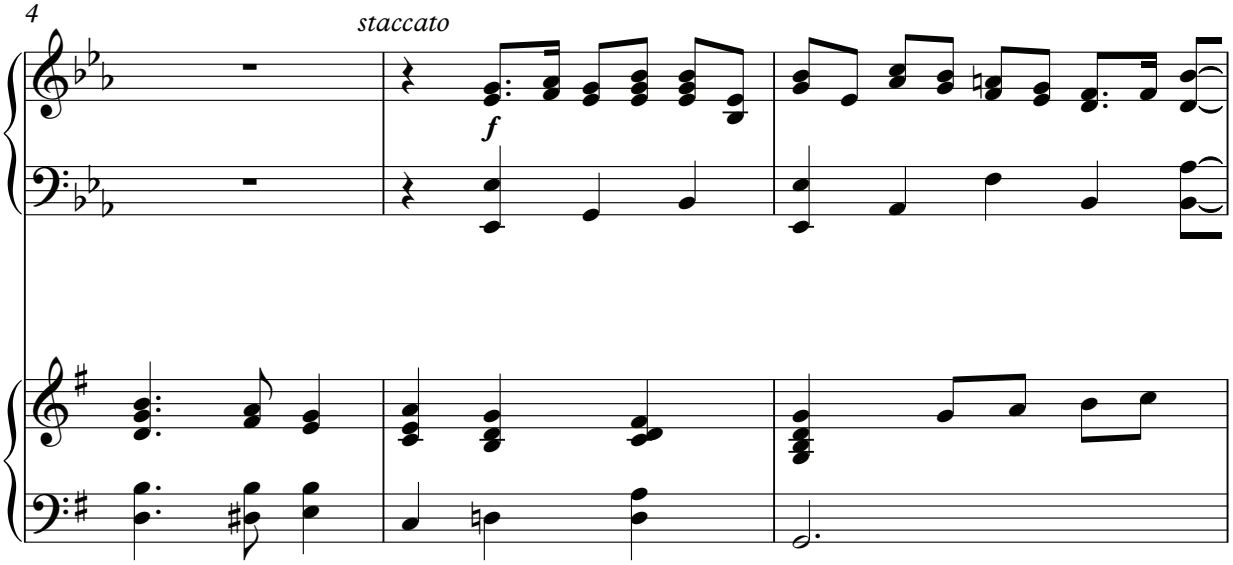
(mediation)

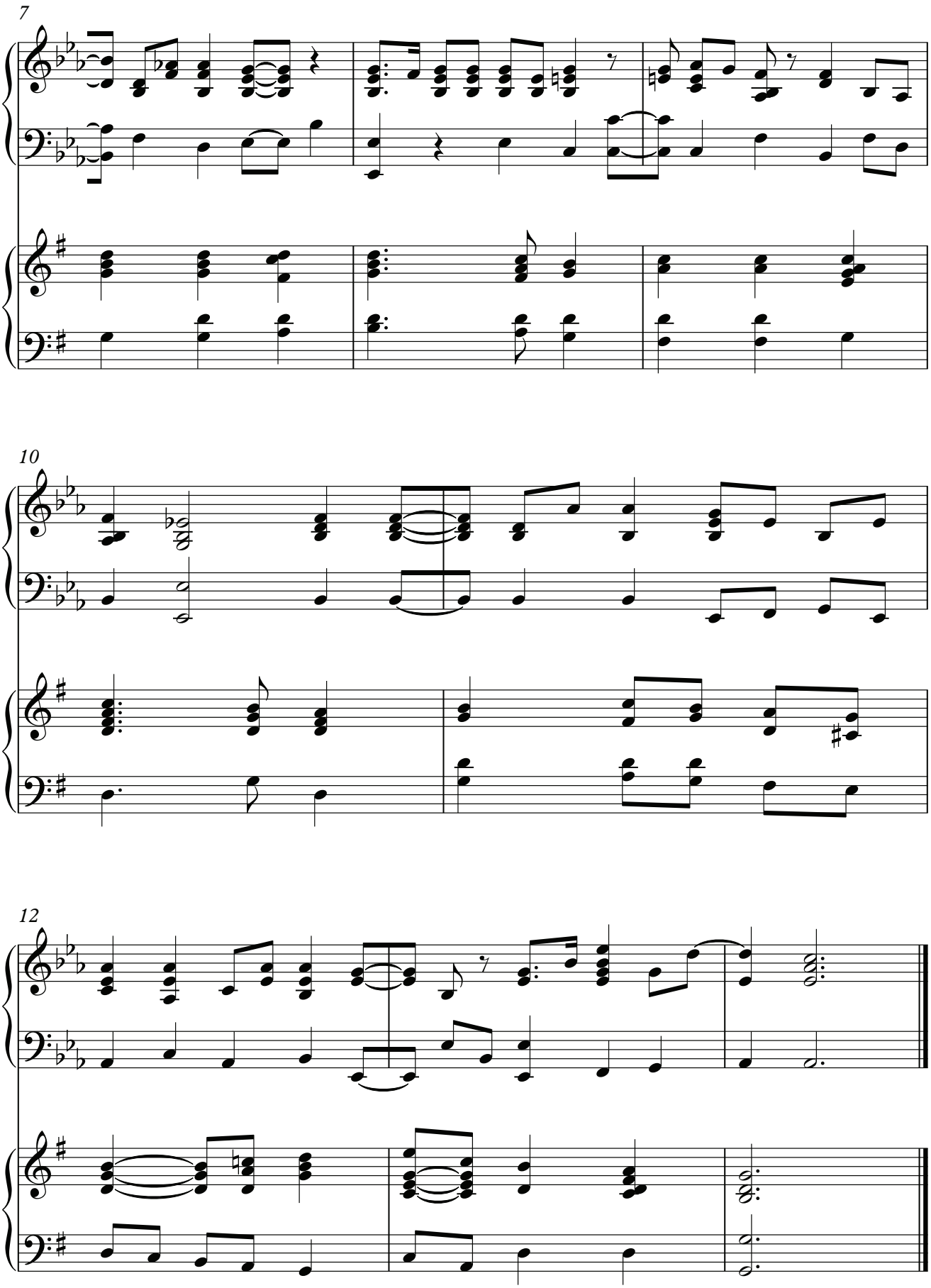
"A lidded gunpoint monk"

(integration- var.1&2)

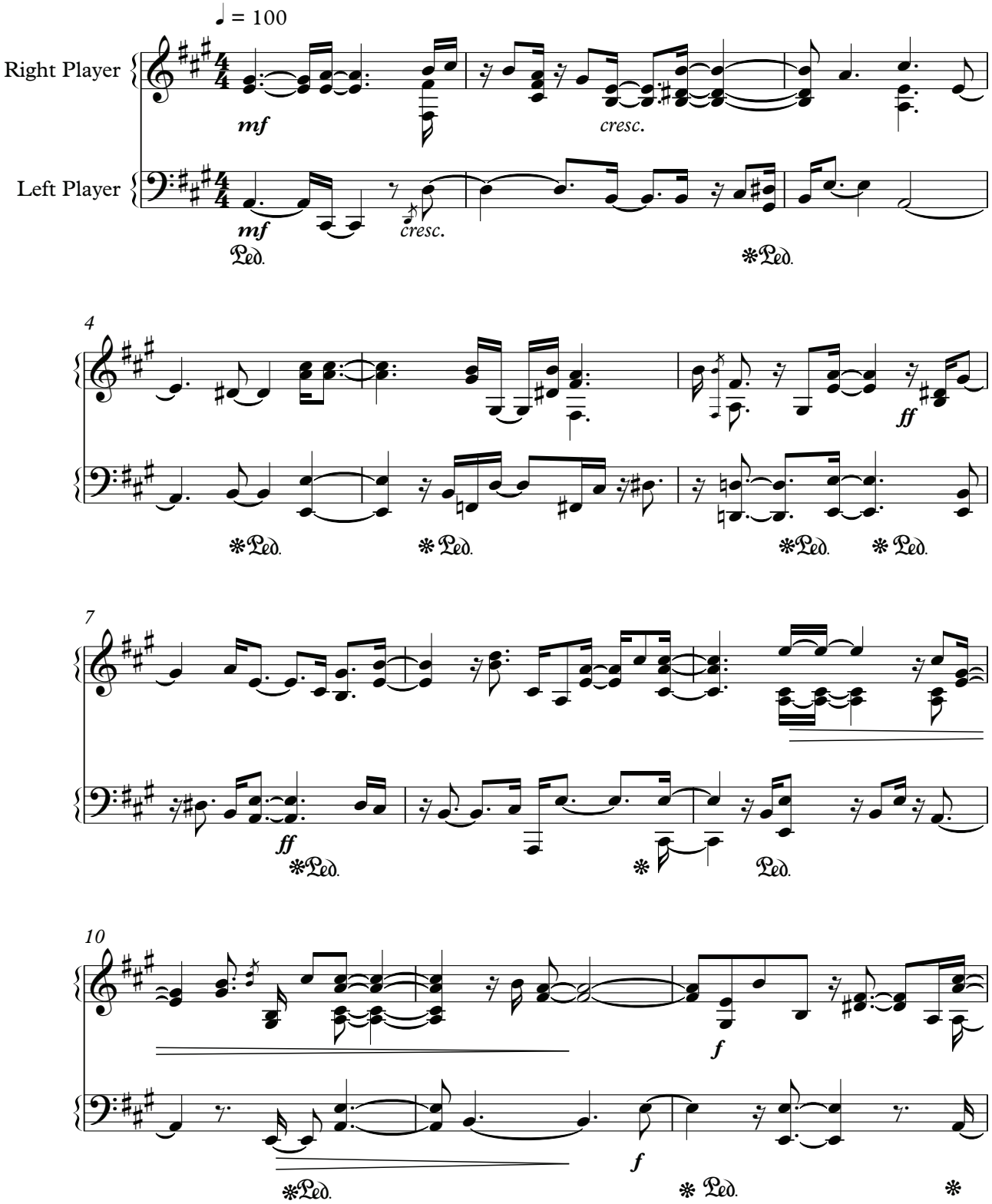
"***United_Kingdom_Poland***"
(conflict – anthem's theme excerpt)

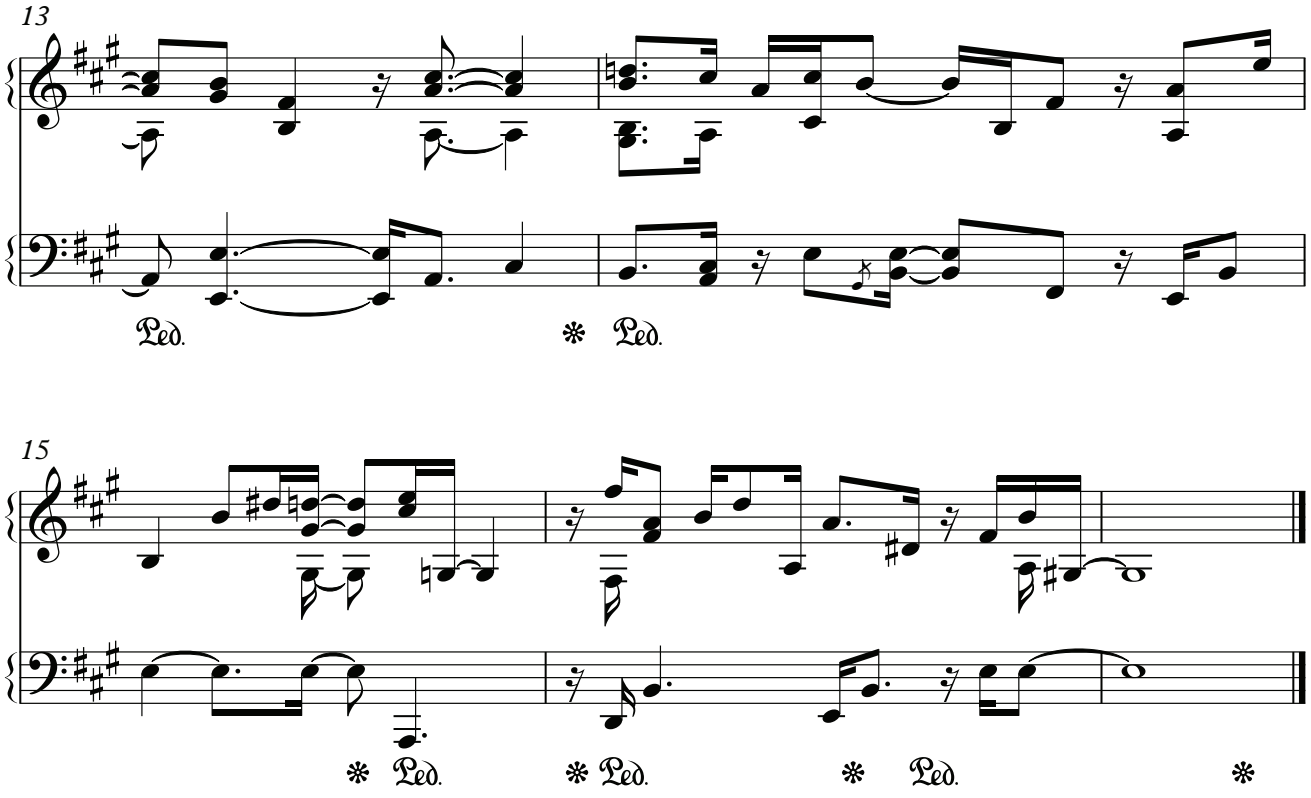





7
10
12

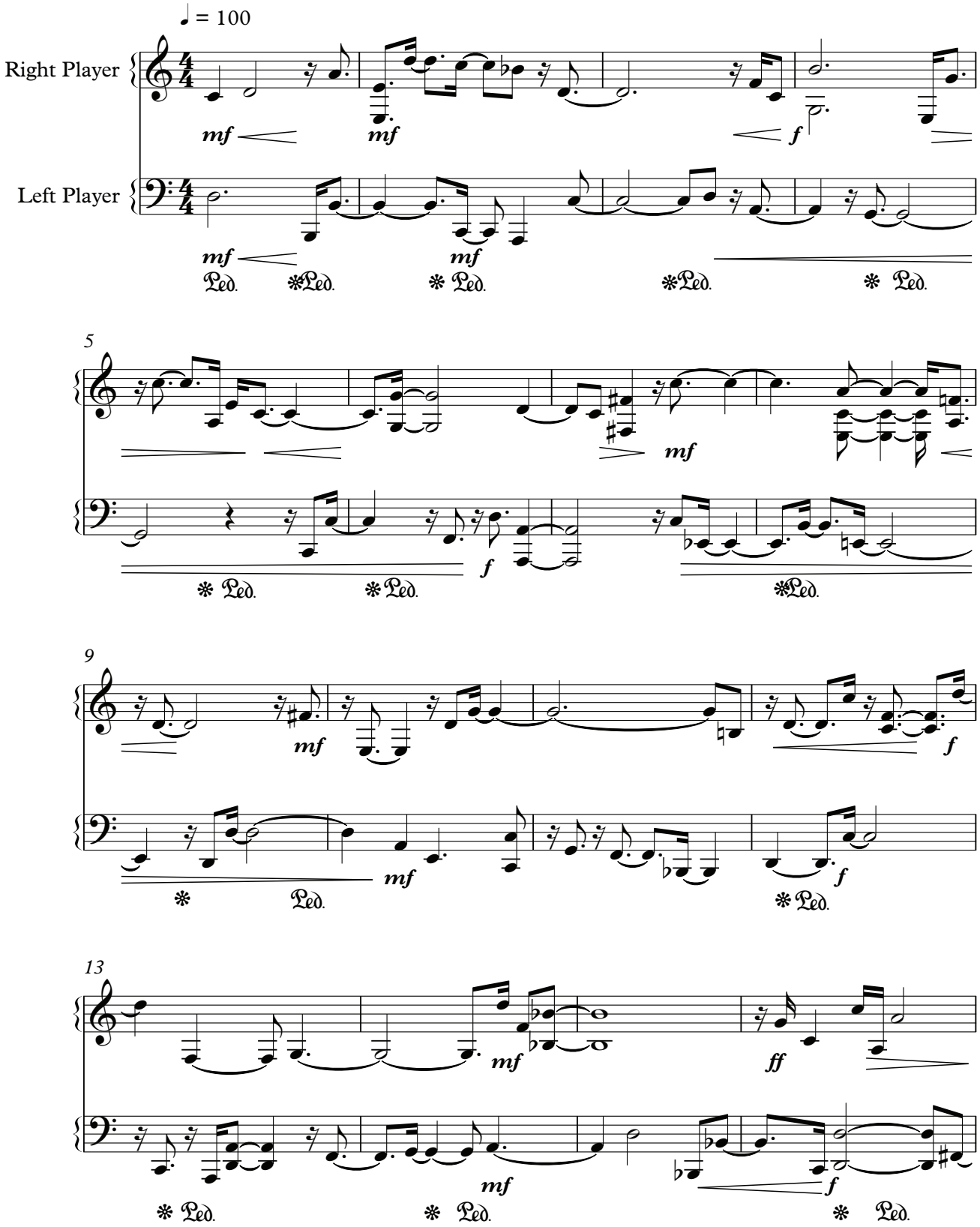
“*Kongloudpetindamind”*
(mediation)

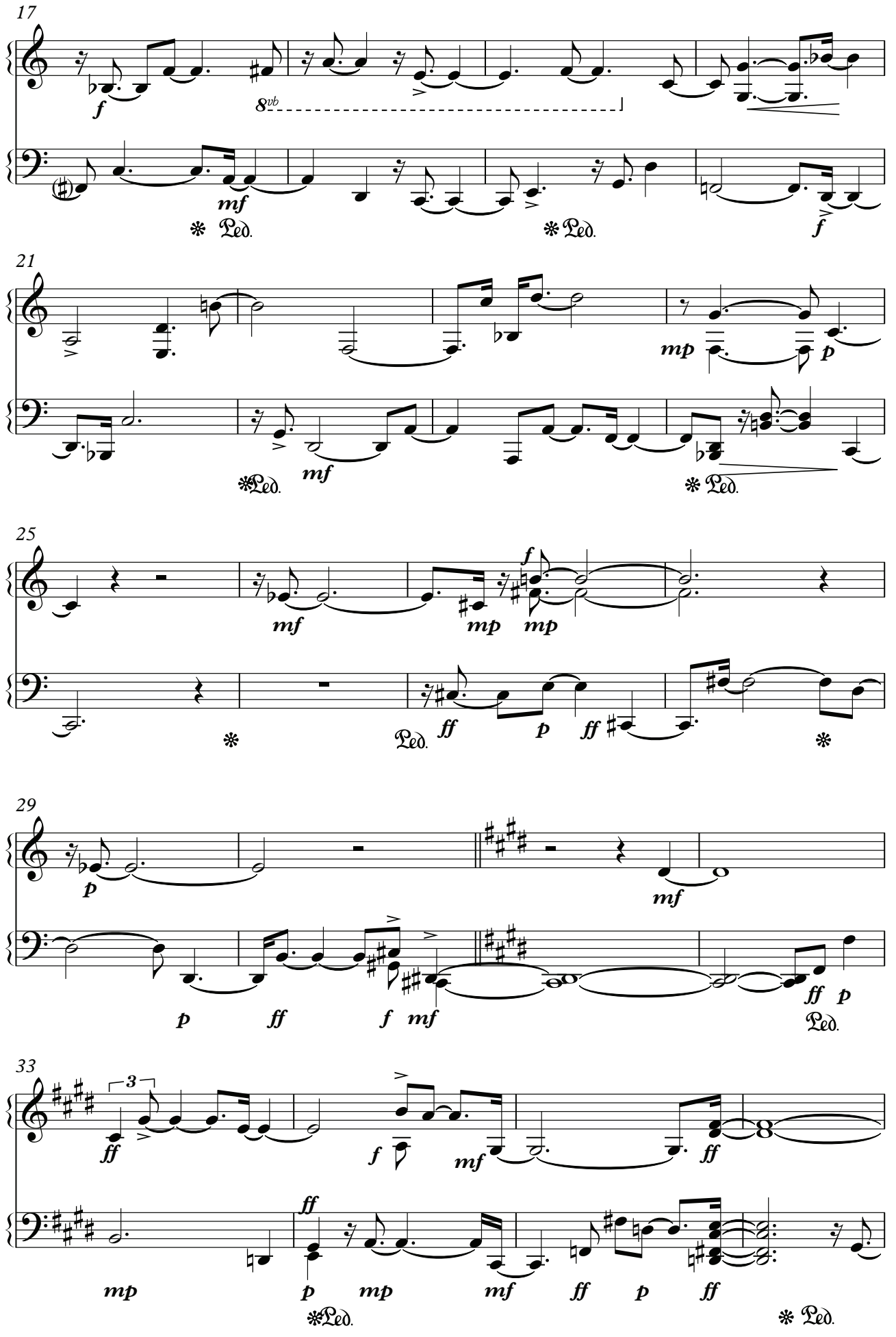


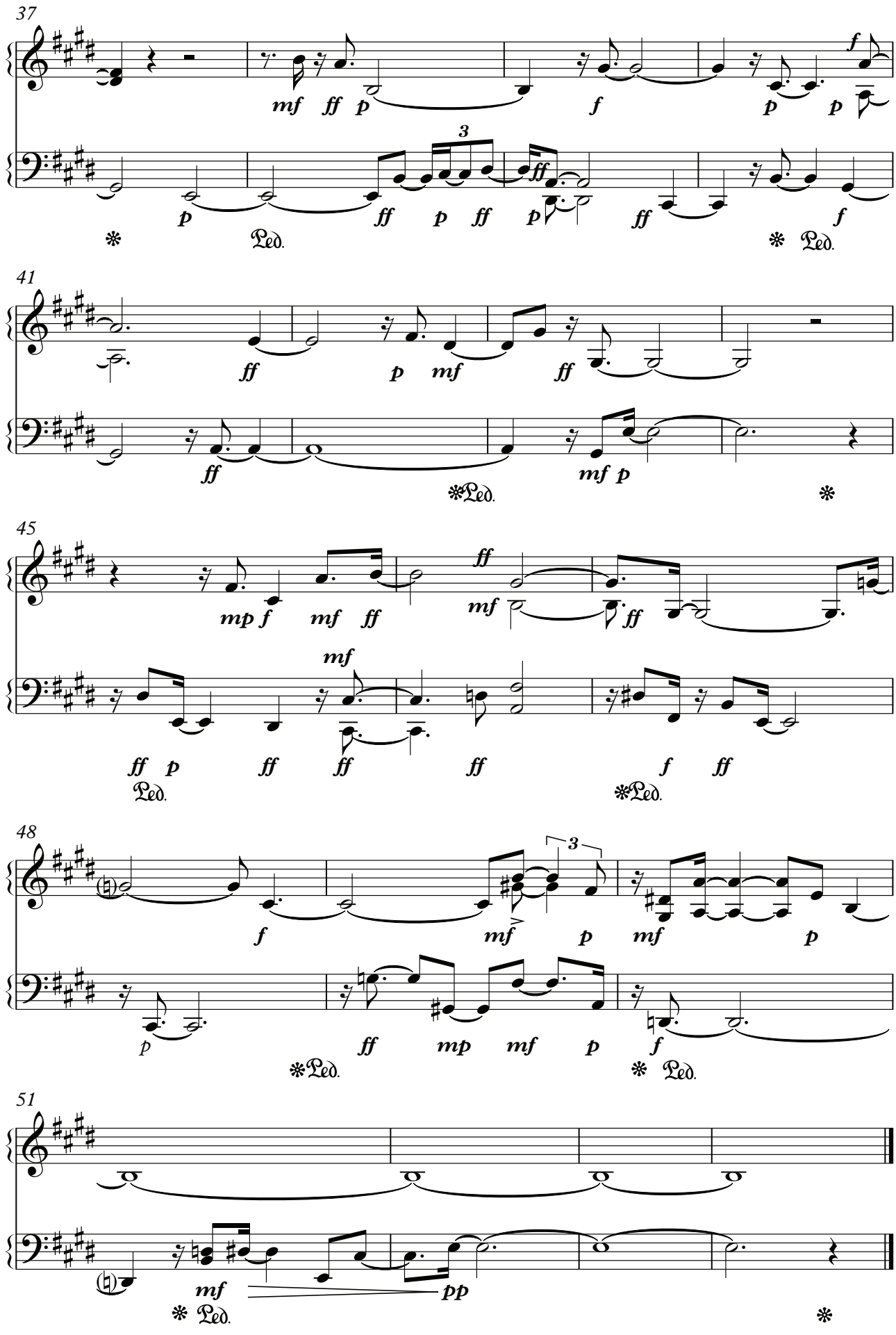

13
Ped.
Ped.

15
Ped.
Ped.
Ped.

“*A lidded gunpoint monk”*
(integration- var.1&2)




17
8vb
Ped.
21
25
29
33
3


37
mf ff p
f
p p
f
3
p
ff p ff p
ff
f
Ped.
Ped.
41
ff
p mf
ff
ff
mf p
Ped.
45
mp f
mf ff
ff
mf
ff
mf
ff p
ff
ff
ff
f ff
Ped.
Ped.
48
3
f
mf
p
mf
p
p
ff mp mf p
f
Ped.
Ped.
51
mf
pp
Ped.

PART II:

"Germany_Turkey"

(conflict – anthem's theme excerpt)

"Rugretmanykey"

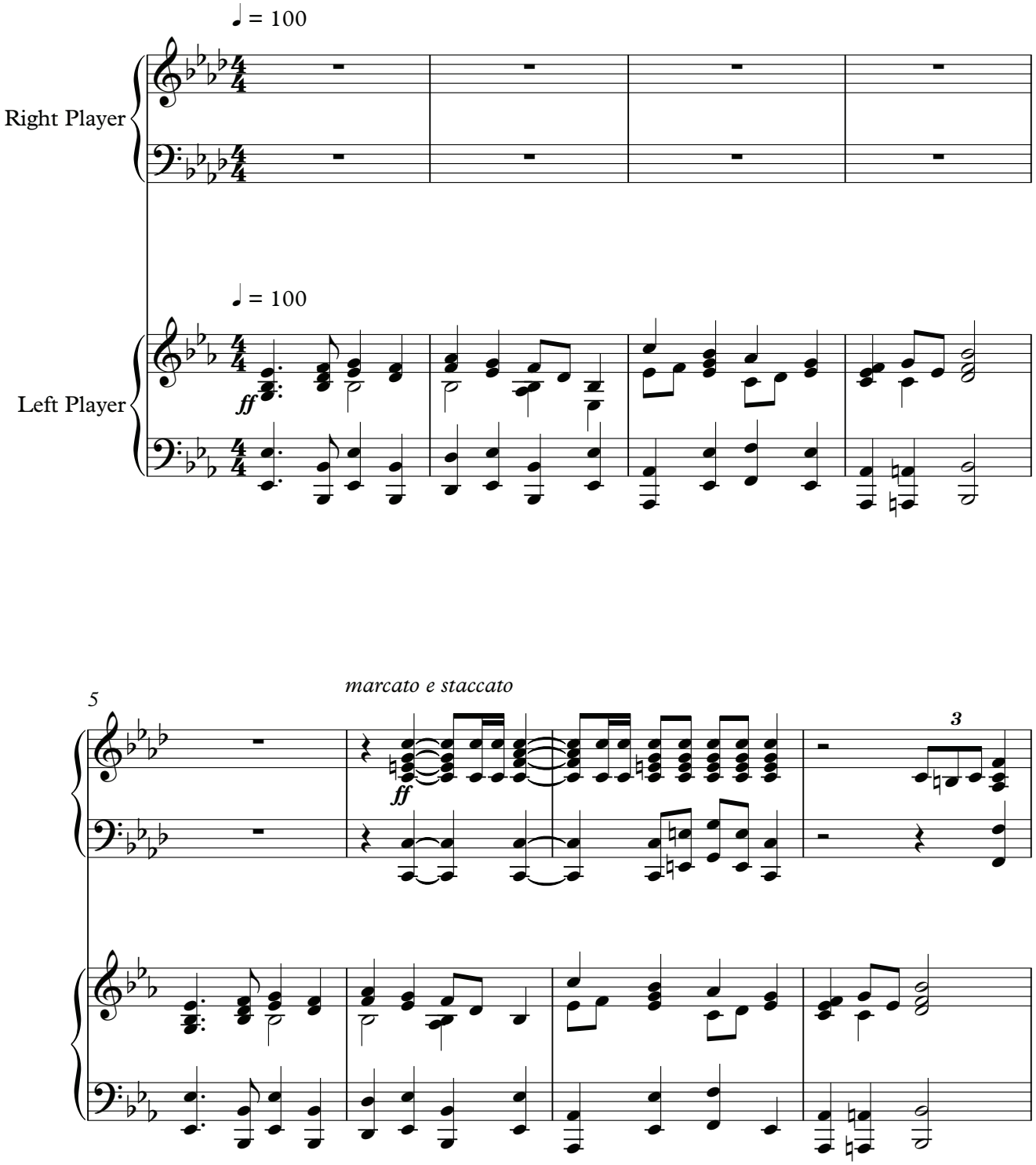
(mediation)

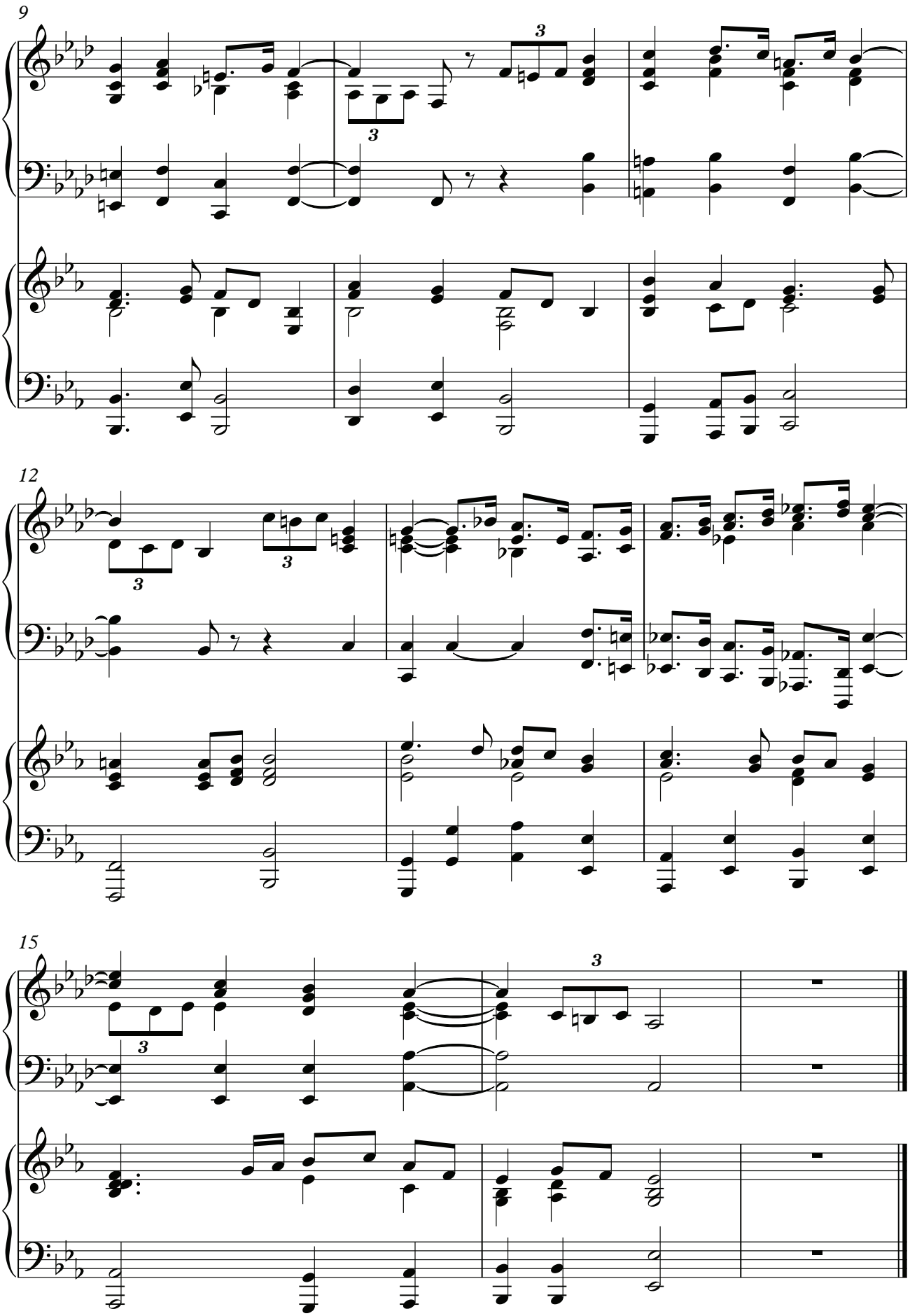
"A grey murky net"

(integration - var.1&2)

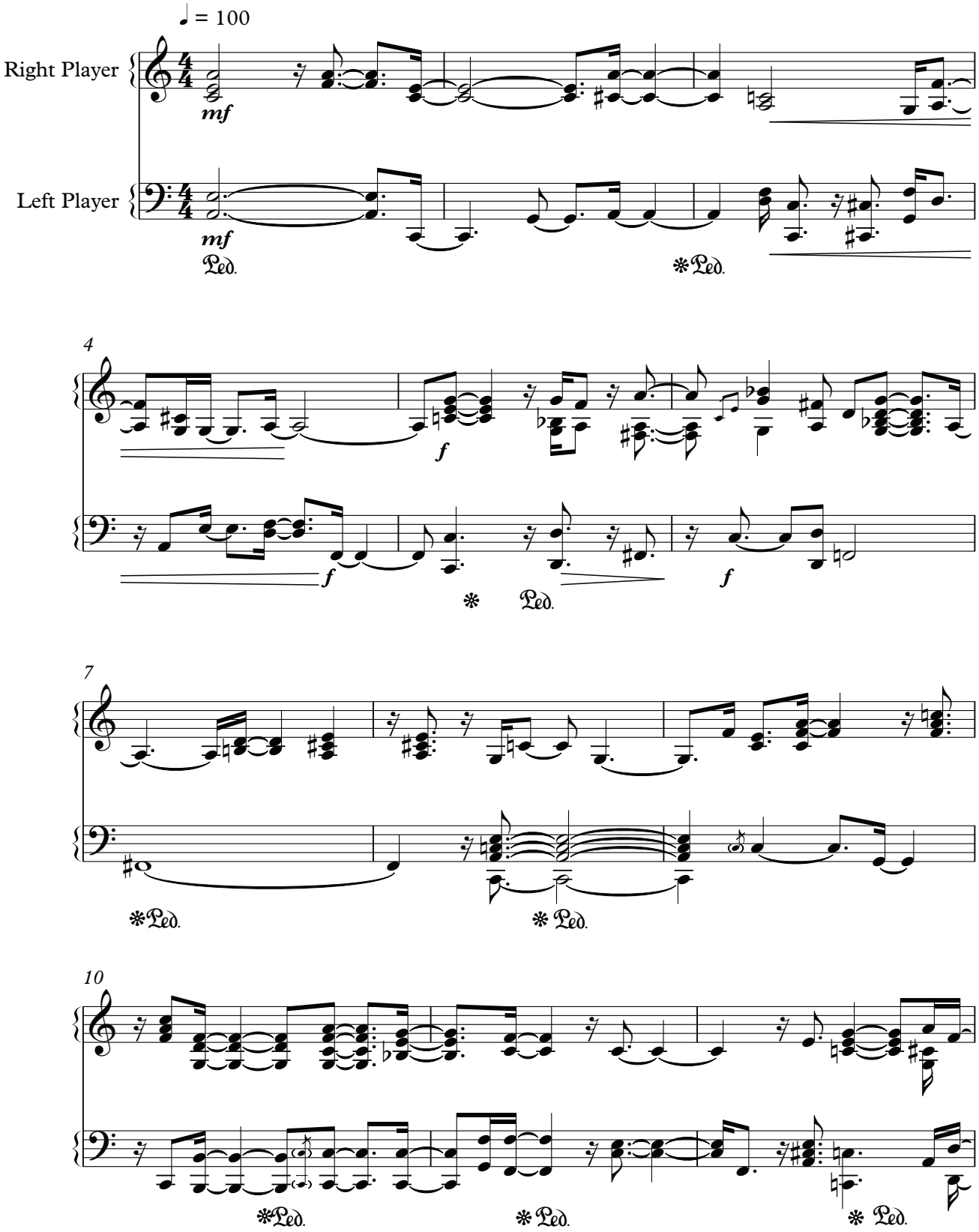
“Germany_Turkey”

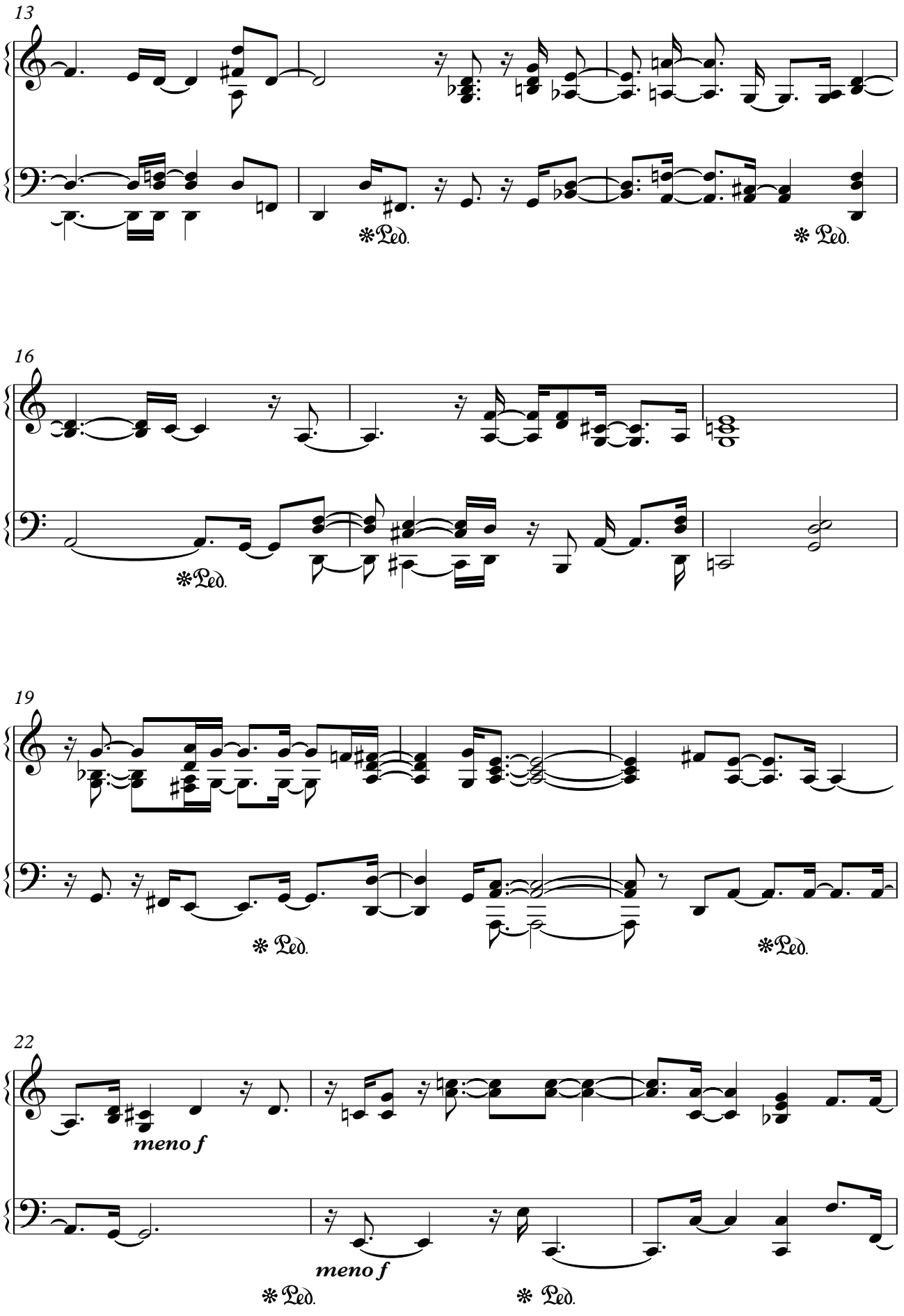
(conflict – anthem's theme excerpt)

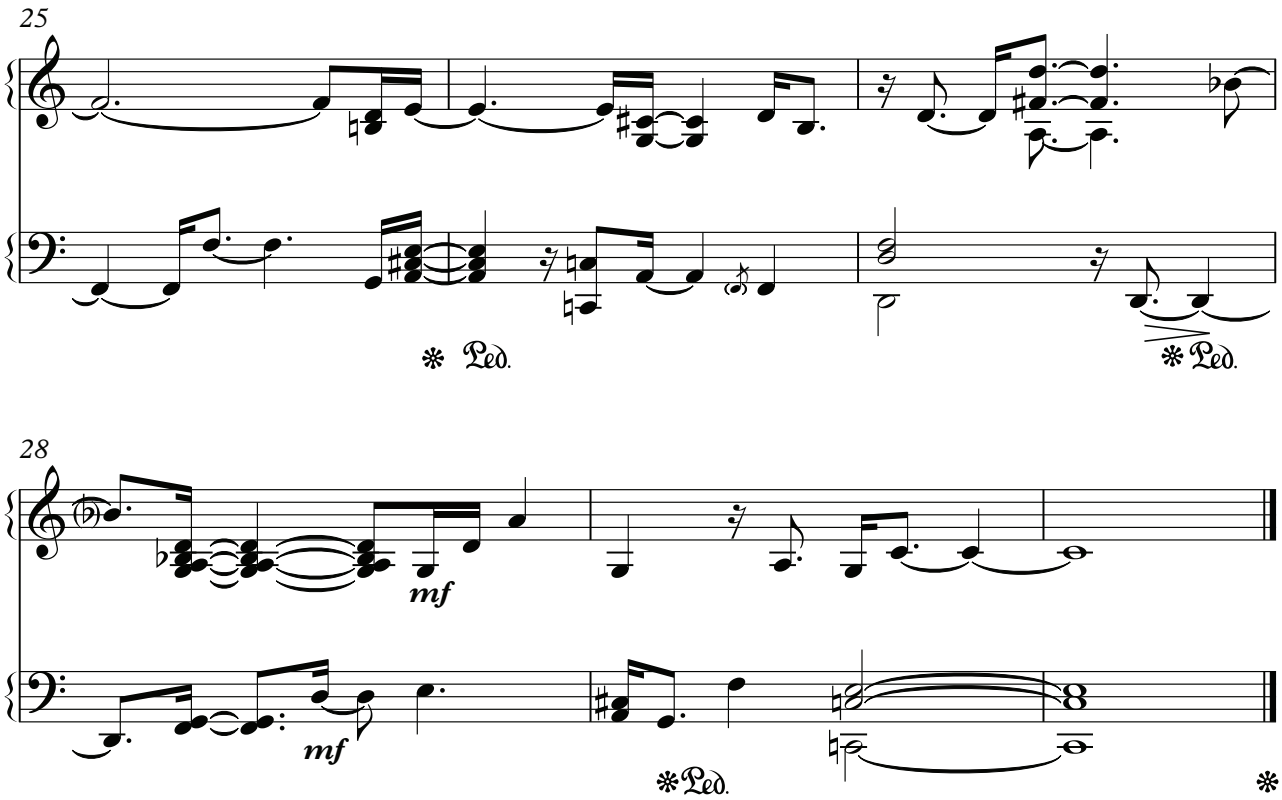



9
12
15

“*Rugretmanykey*”
(mediation)

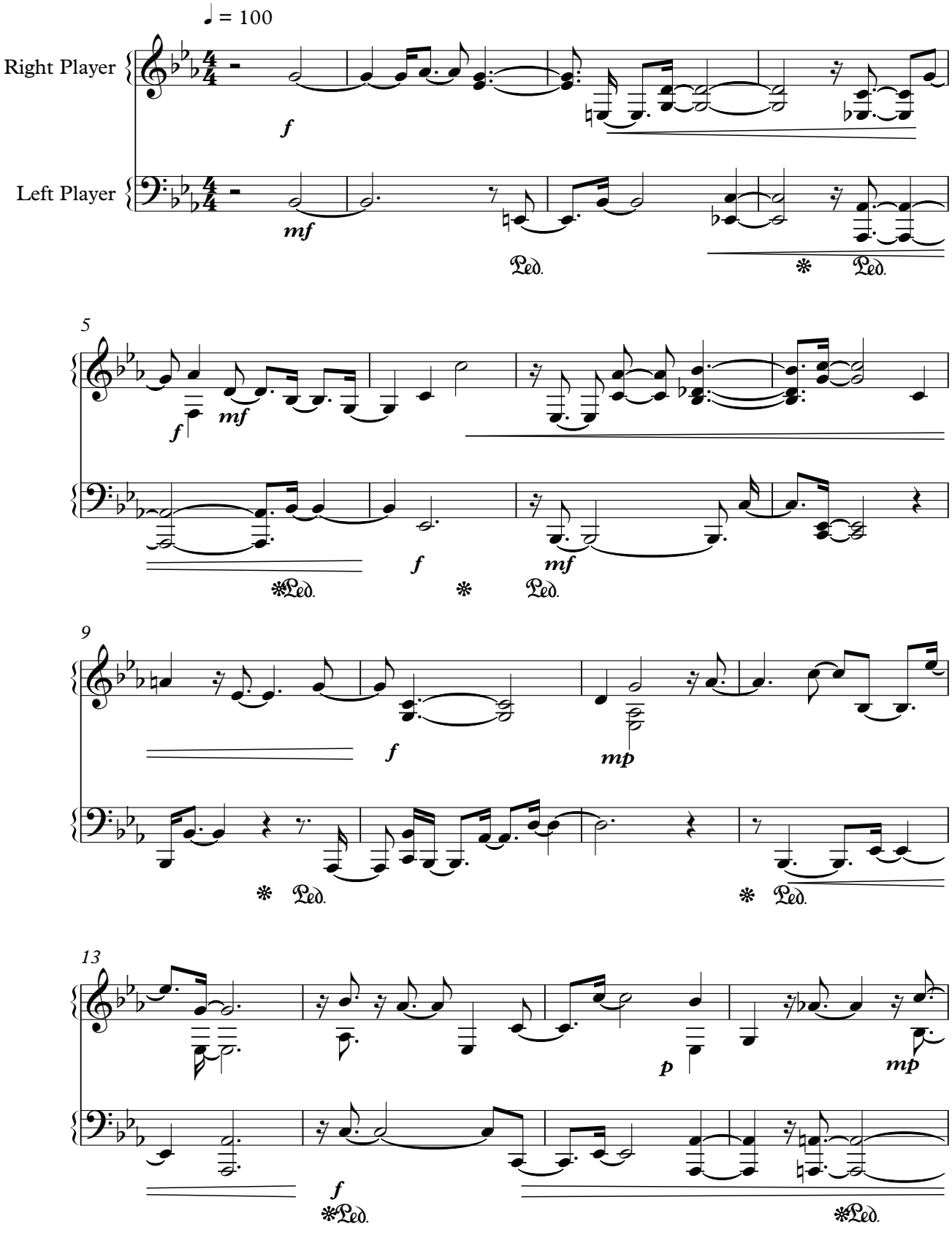


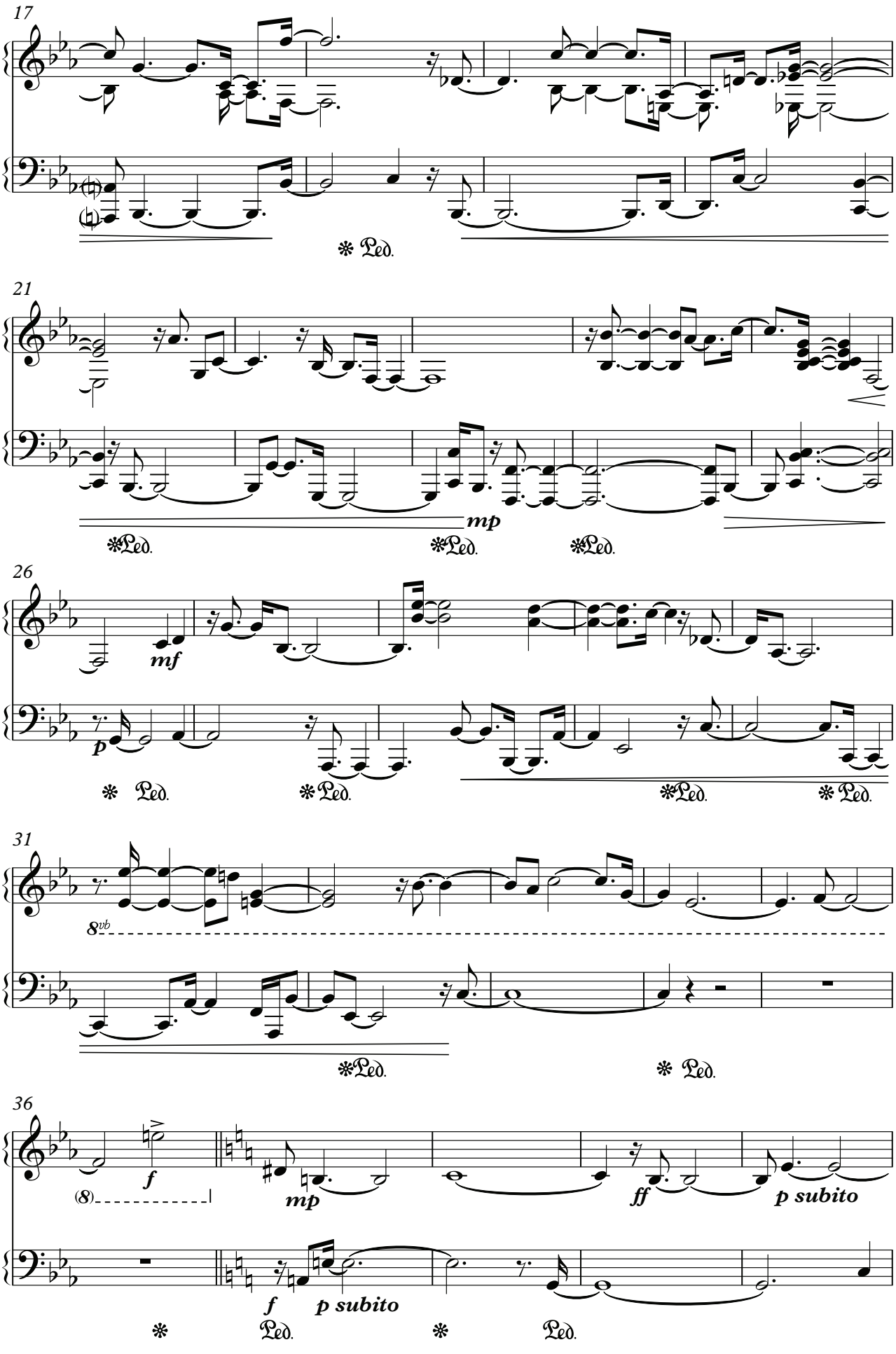

13
Ped.
Ped.
16
Ped.
19
Ped.
Ped.
22
meno f
meno f
Ped.
Ped.

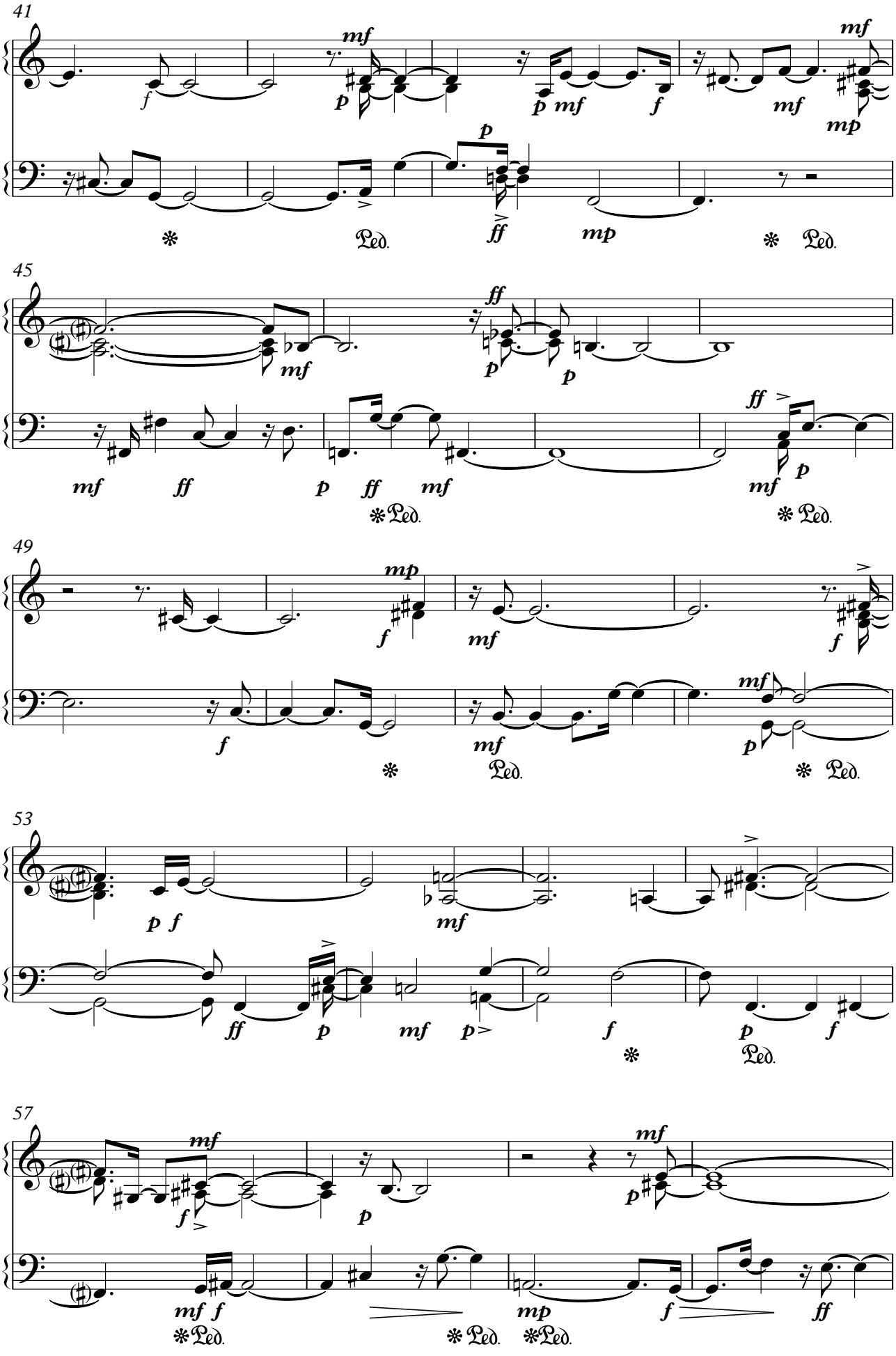

25
Ped.
Ped.

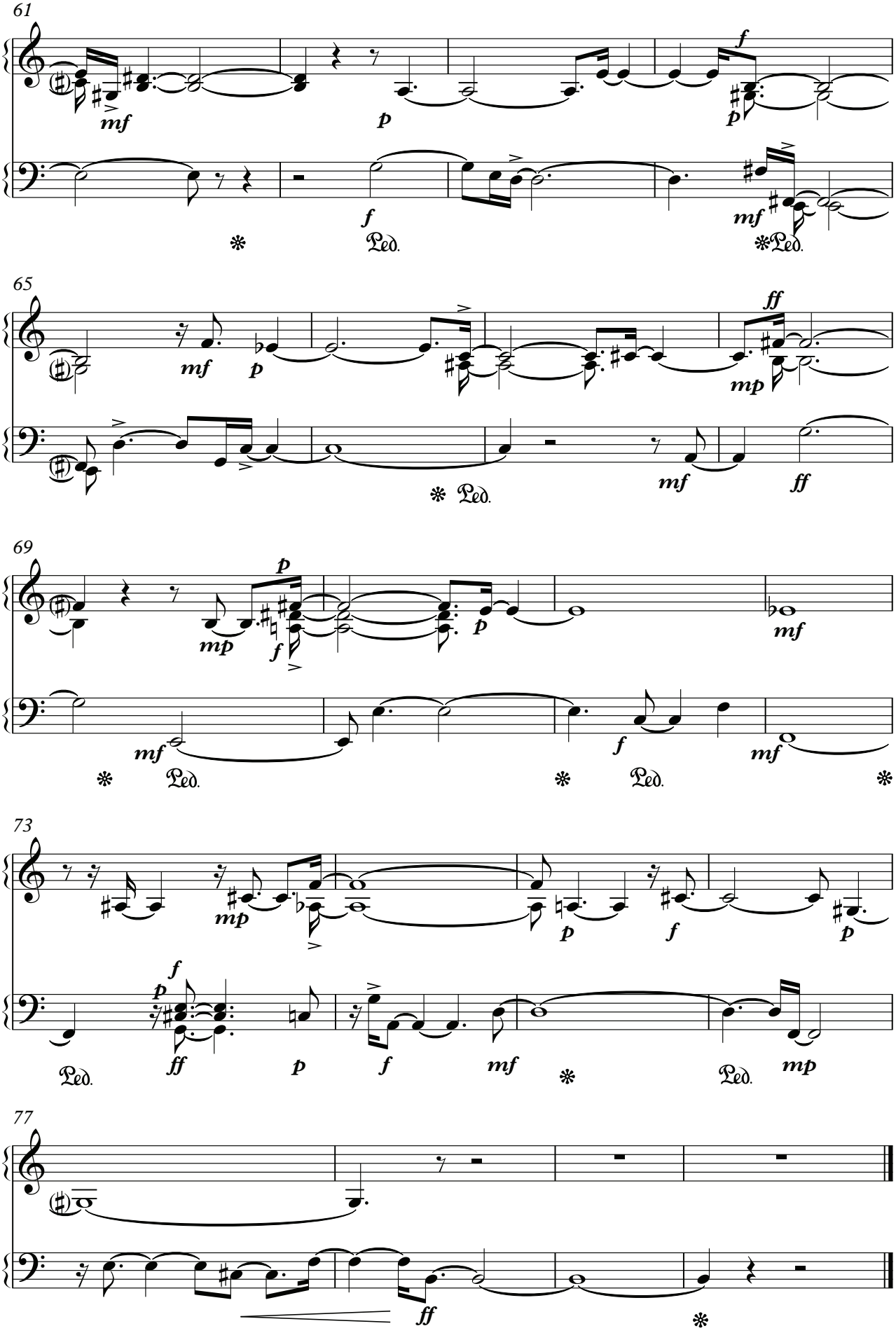
28
mf
mf
Ped.

"A grey murky net"
(integration - var.1&2)




17
Ped.
21
mp
Ped.
Ped.
Ped.
26
mf
p
Ped.
Ped.
Ped.
Ped.
31
8vb
Ped.
Ped.
36
f
(8)
mp
ff
p subito
f
p subito
Ped.
Ped.


41
45
49
53
57
Ped.


61
mf
p
f
p
f
Ped.
mf
Ped.
65
mf
p
mp
ff
Ped.
mf
ff
69
p
mp
f
p
mf
mf
Ped.
Ped.
f
mf
73
mp
p
f
p
f
p
Ped.
ff
p
f
mf
Ped.
mp
77
ff

PART III:

"Italy_Romania"

(conflict – anthem's theme excerpt)

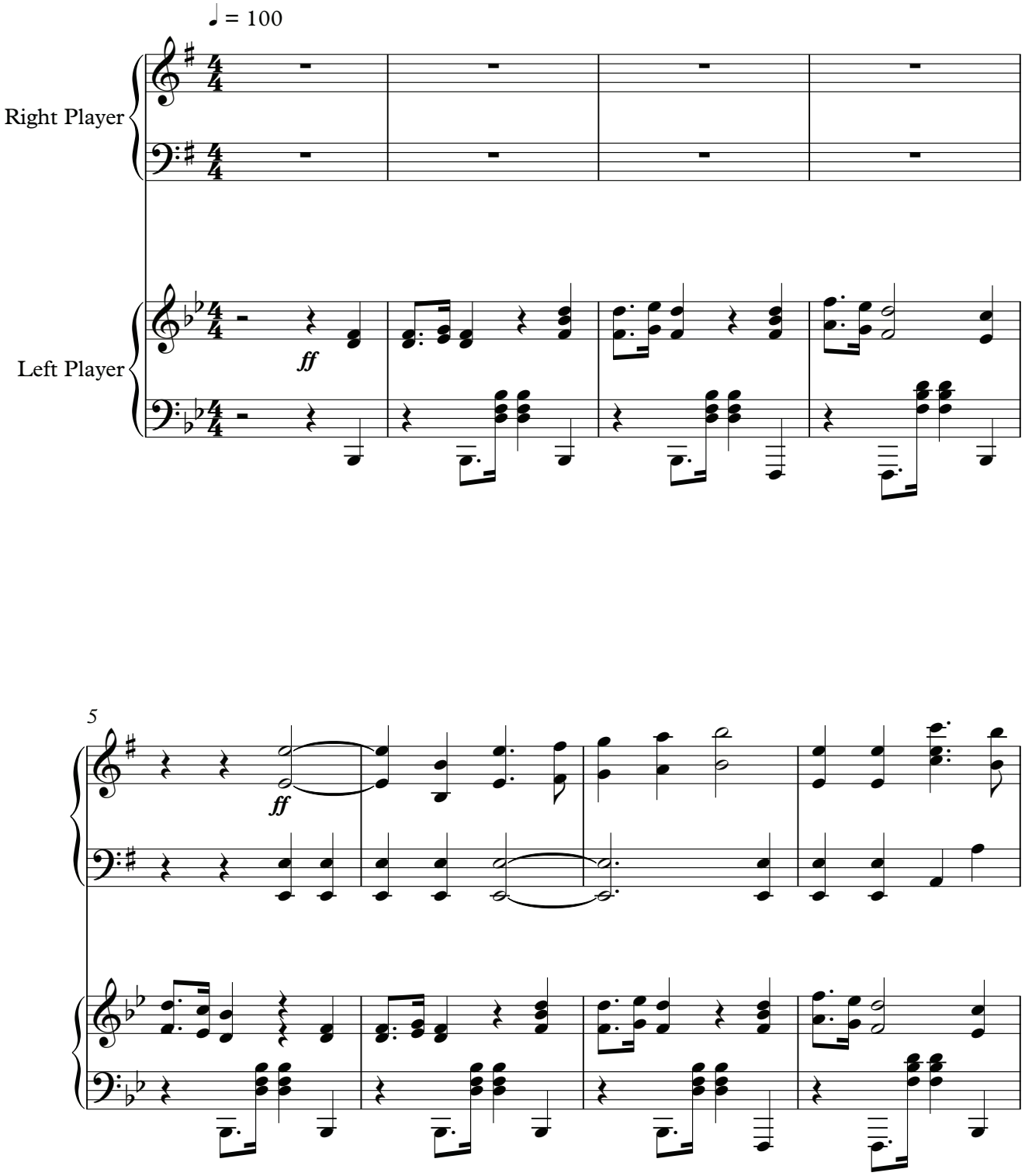
"Mainlyairoat"

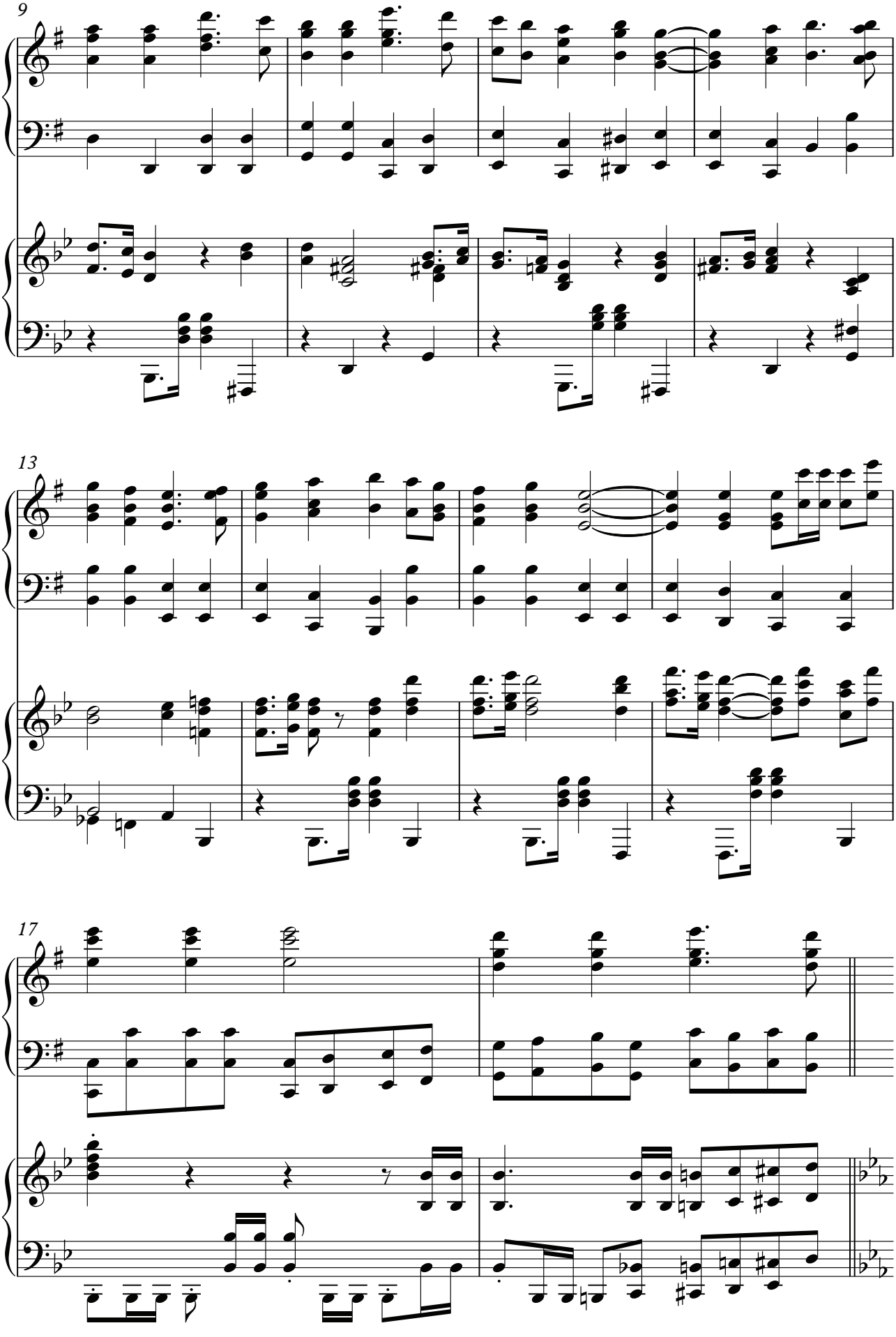
(mediation)

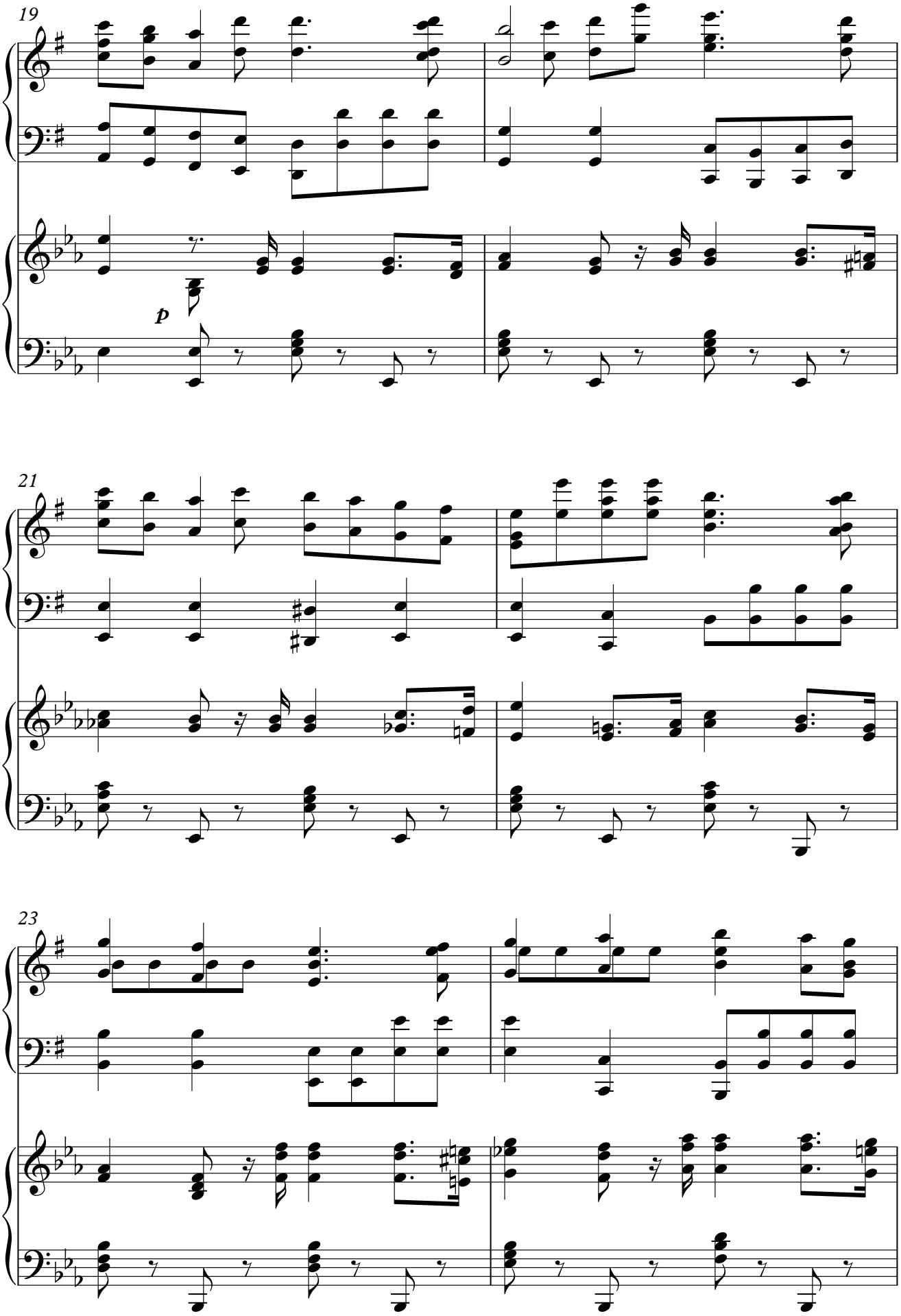
"A liar main toy"

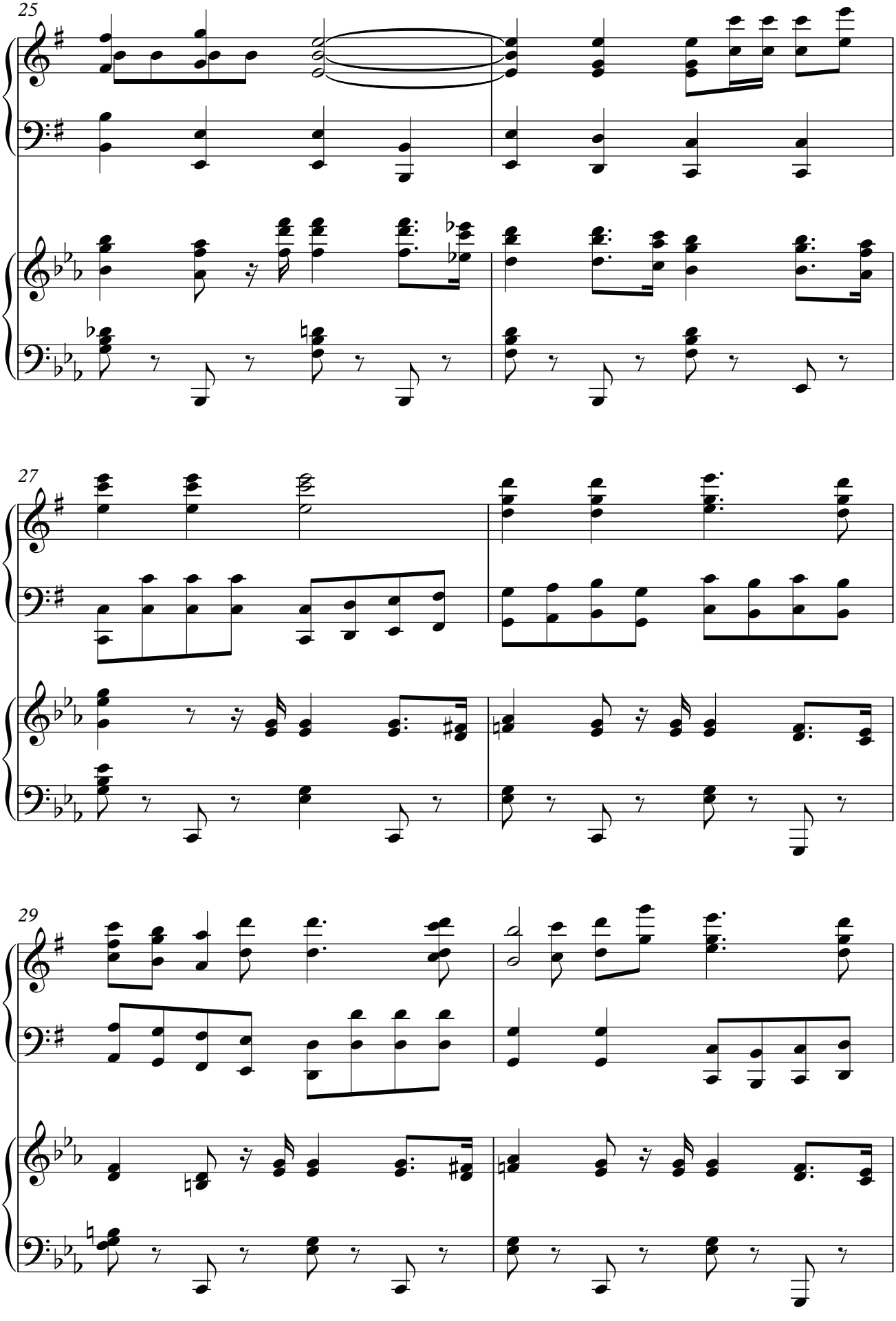
(integration – var.1&2)

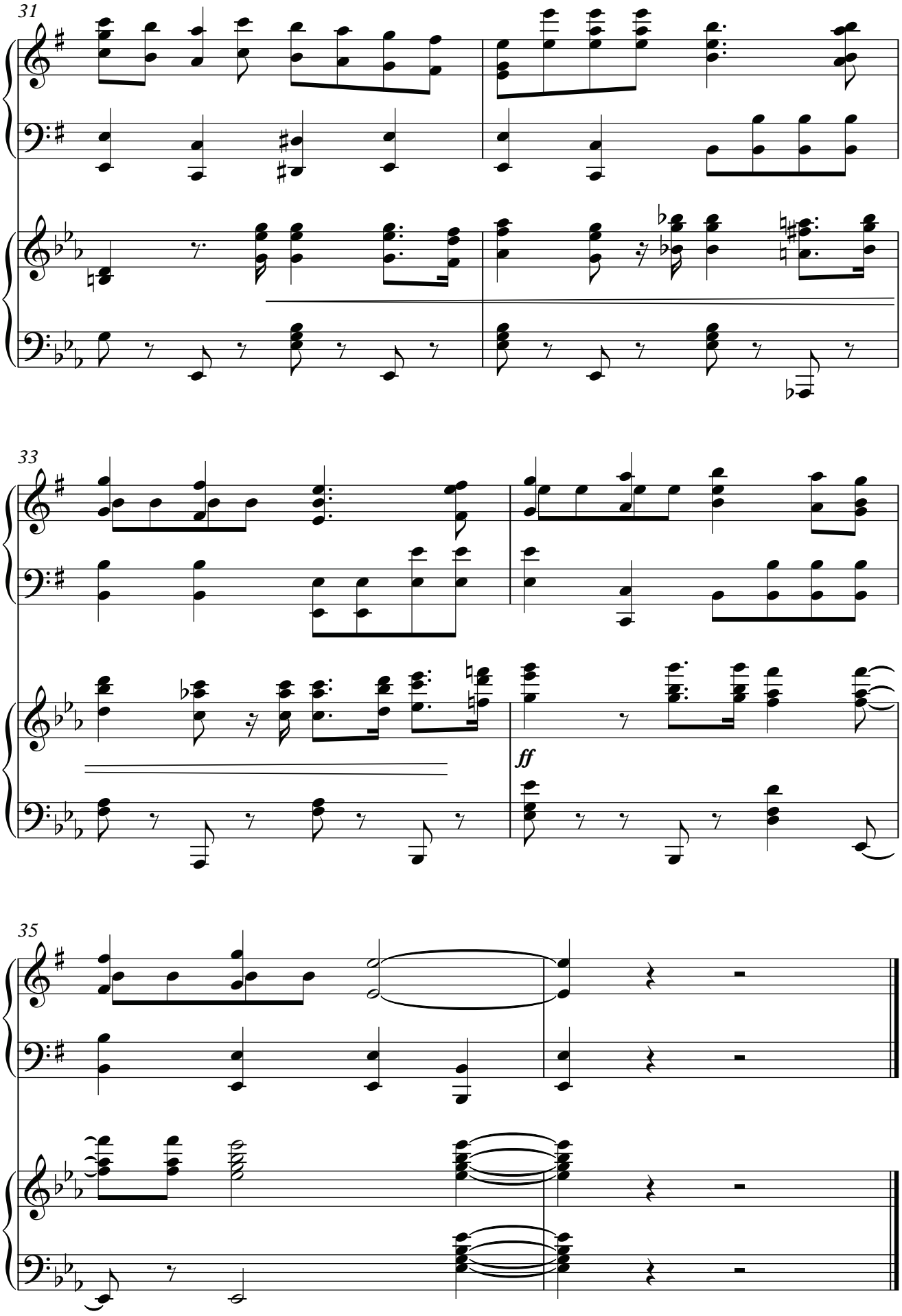
"***Italy_Romania***"
(conflict – anthem's theme excerpt)



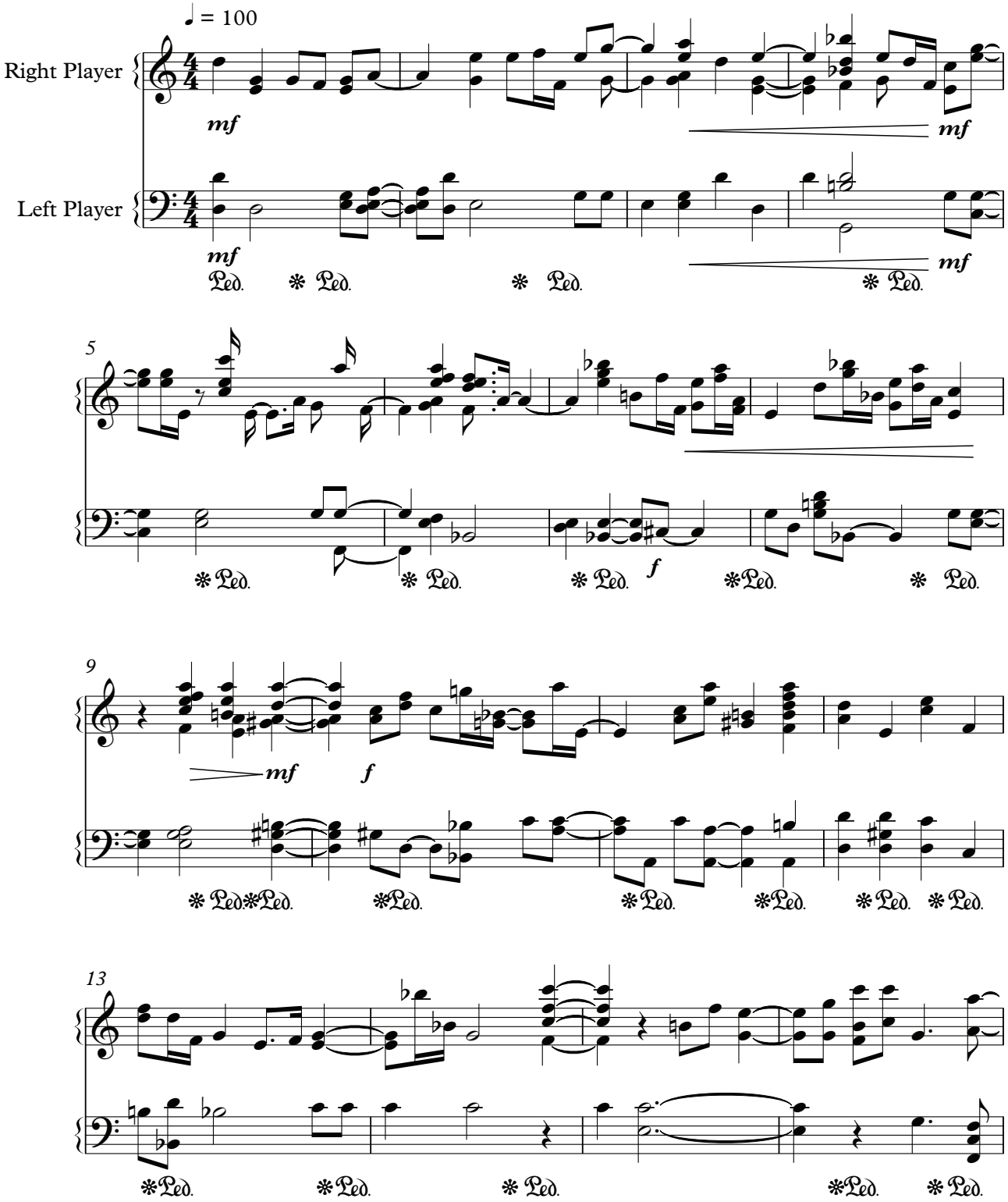

9
13
17

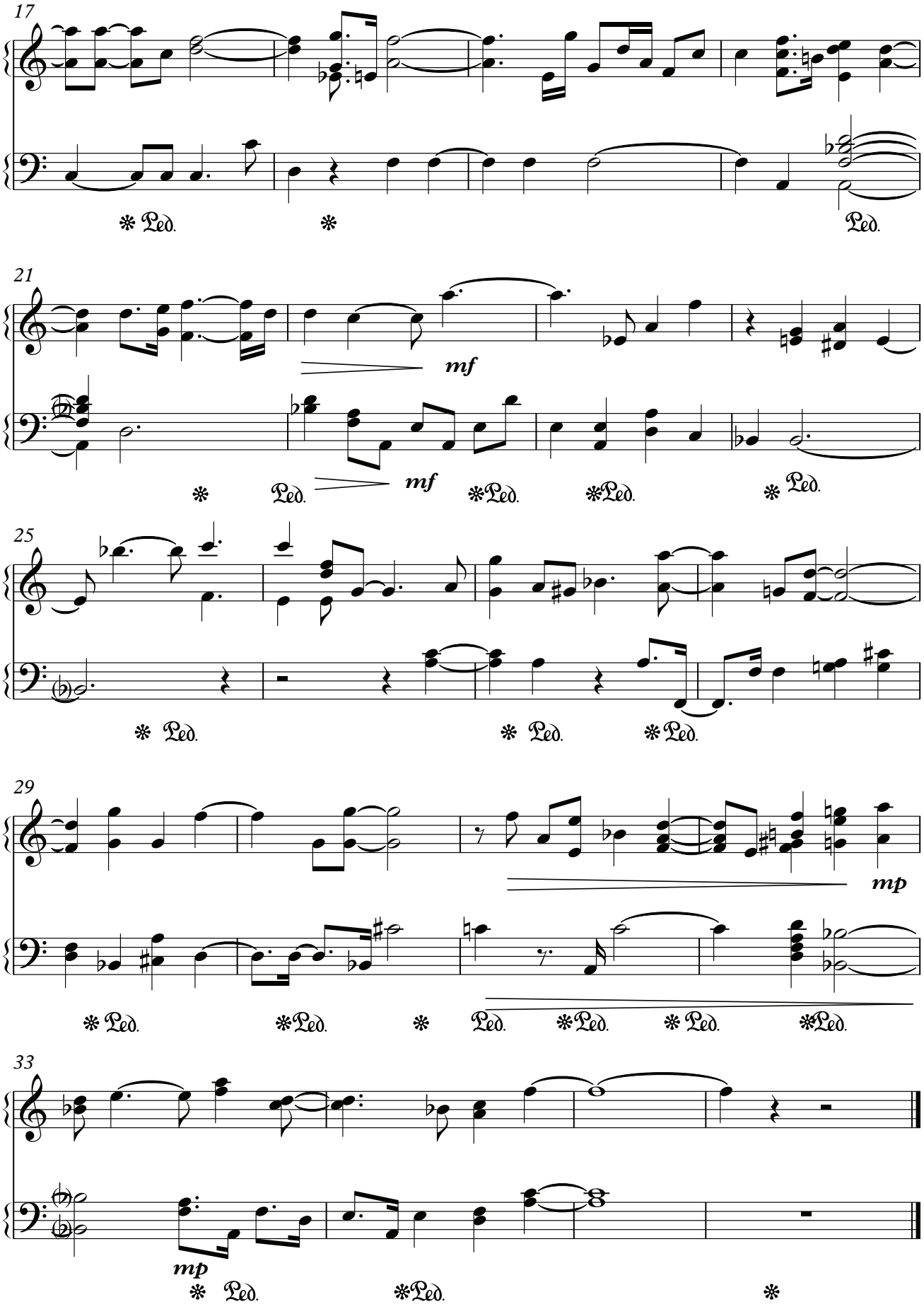

19
p
21
23


25
27
29

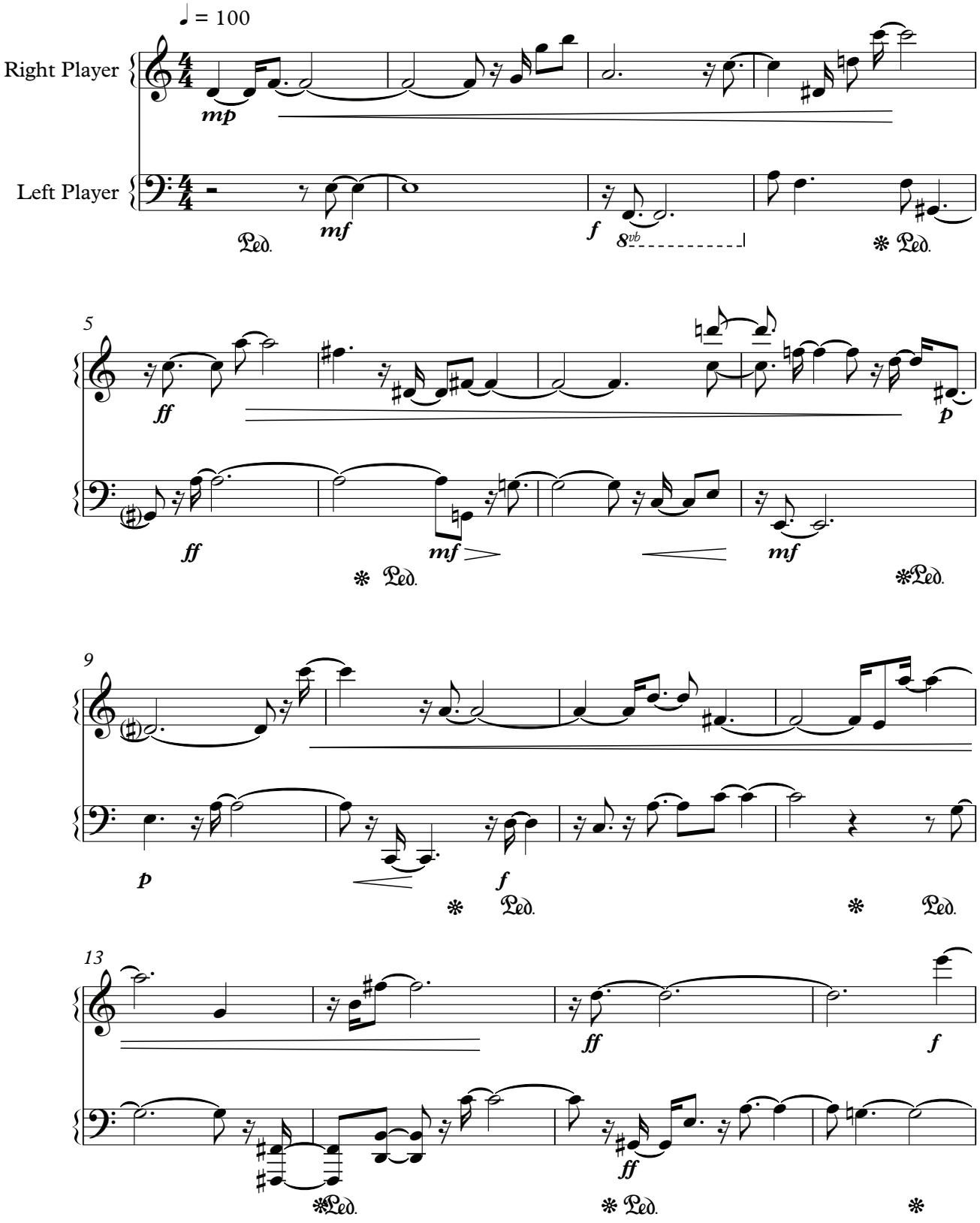

31
33
ff
35

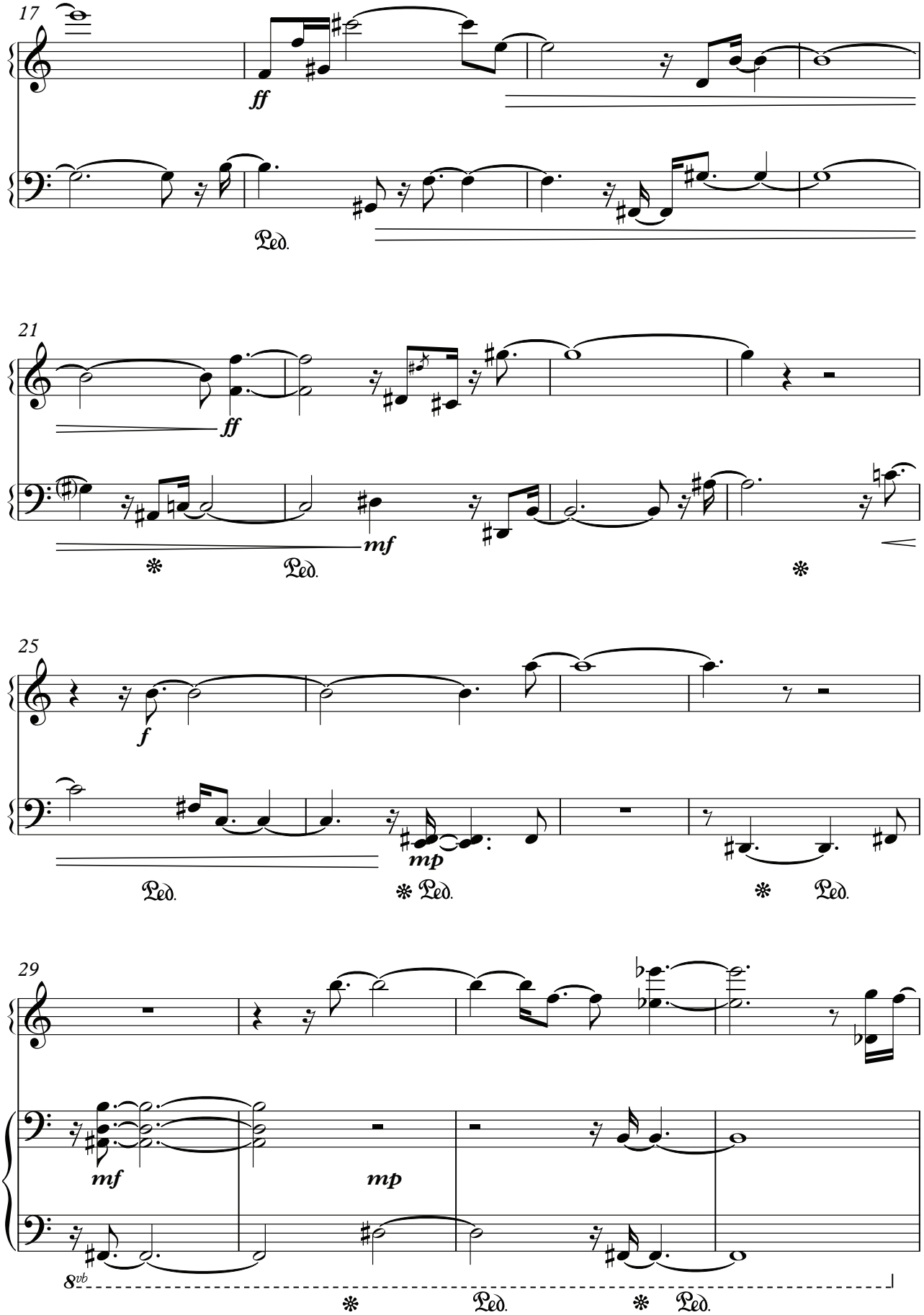
“*Mainlyairoat*”
(mediation)

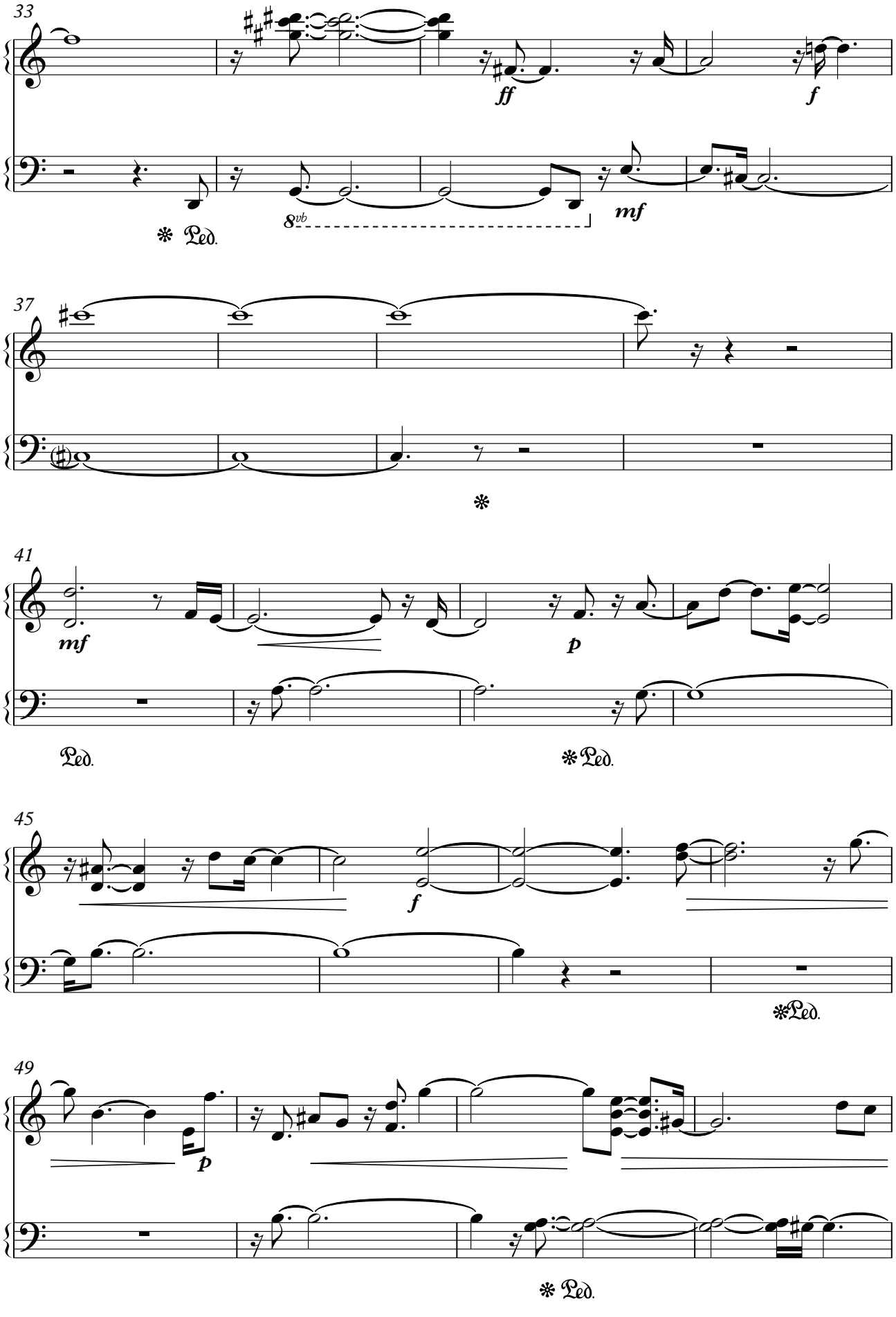


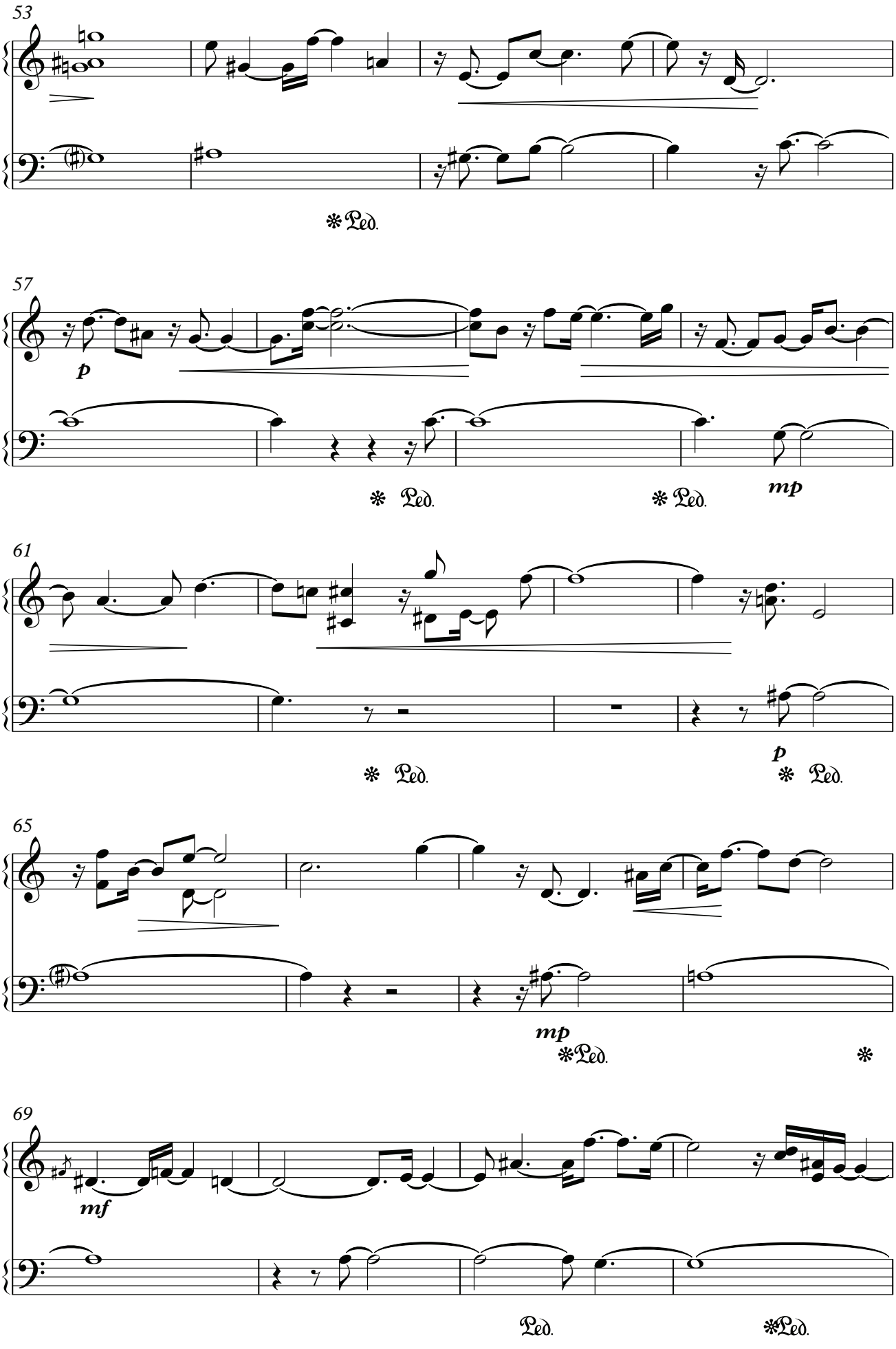

17
Ped.
Ped.
21
mf
mf
Ped.
Ped.
Ped.
25
Ped.
Ped.
Ped.
29
mp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
33
mp
Ped.
Ped.

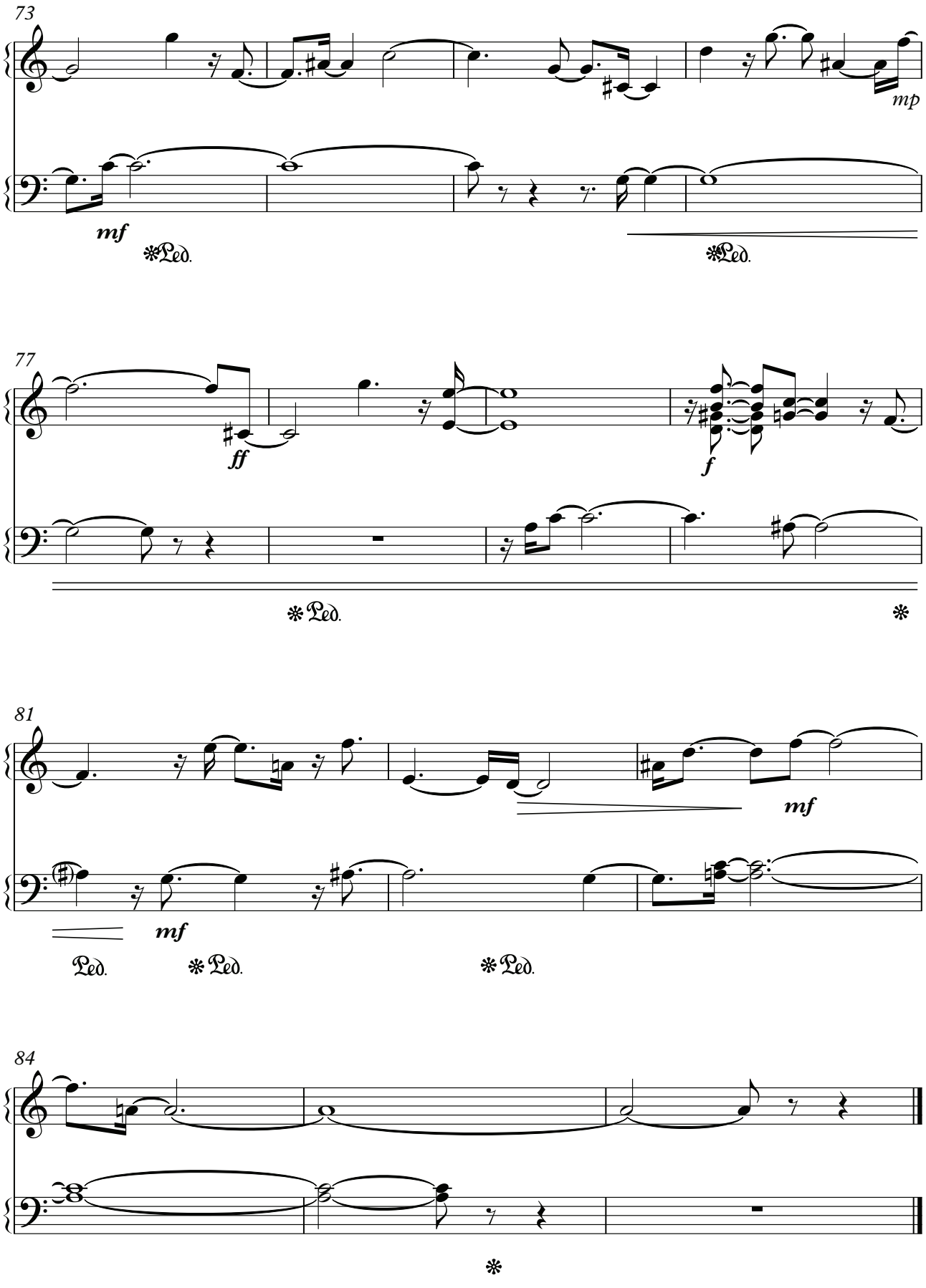
"A liar main toy"
(integration - var. 1&2)




17
ff
Ped.
21
ff
mf
Ped.
25
f
mp
Ped.
Ped.
Ped.
29
mf
mp
8vb
Ped.
Ped.


33
ff
f
mf
8vb
Ped.
37
41
mf
p
Ped.
45
f
49
p


53
Ped.
57
p
Ped.
Ped.
mp
61
Ped.
p
Ped.
65
mp
Ped.
69
mf
Ped.
Ped.


73
mf
mp
Ped.
Ped.
77
ff
f
Ped.
81
mf
mf
Ped.
Ped.
Ped.
84

“ T r a n s i [n a] t i o n s ”

SCORE FOR TWO PLAYERS
AND ONE INSTRUMENT

PROJECT & DESIGN
Dario Lazzaretto

SCORE ARRANGEMENT
Federico Marchionda

TECHNICAL SUPPORT
Fabio Urzi

This project was conceived, developed and concluded in Padova (Italy) between June 2015 and May 2016.

Now is time for new performers to accept the challenge and bring on stage this project wherever they can.