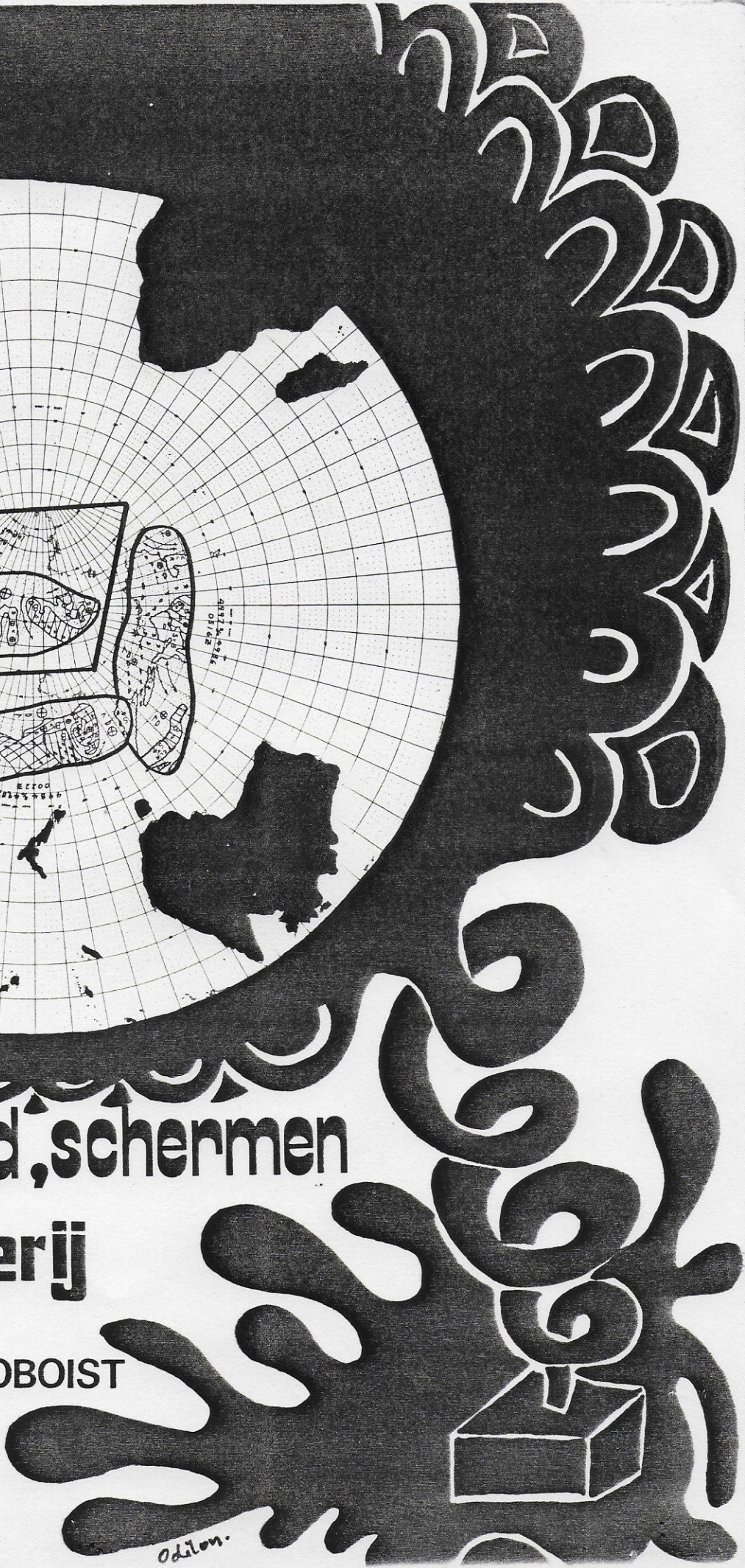


wolken, wind, schermen

~ Een Schilderij

DUET FOR SOLO OBOIST

LEIGH LANDY



Odilon.

STRATUS CLOUDS

PLAYER PIANO ROLLS SEEN, SIDEWAYS

their density and color

are very musical

Magritte was one of the first to see this.

CLOUDS/WIND/SCREENS depends on the environment: the performance space, its town, its country, and nature.

One or two players are involved.

The oboist has two roles:

to perform on stage; while the oboe is the most important instrument, the oboist may use any or all instruments he or she desires to and can play with some virtuosity, and to create tape(s) to accompany the live performance.

The second (optional) "performer" is a technician; he or she helps in recording and editing the tape(s). Other roles may include mixing sounds, i.e., "choreographing" the performance.

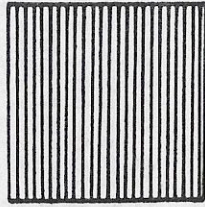
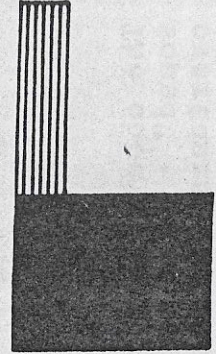
Nature holds the work together; realizations of it should not be too contrived. Still, the performer(s) must make all decisions concerning a performance long before the oboist steps on stage. A "time-scheme" must be created.

The time-scheme may be a performer's permanent score, or a different score may be used for every or any performance. But what is natural for one is often not so for another: one performer's time-scheme should not be used by another performer.

Concerning the Time-Scheme and the Live Performance

All decisions concerning time are written on the time-scheme. First the length of the performance must be decided. Then after the tape(s) are made, when they are to be played must be decided (all at once or in time-sequenced segments).
(Please refer to the sample time-scheme.)
Then the oboist must decide on his or her performing sequence, which is to be mapped on the "wind" and "screens" lines.
Finally, the added ornaments - in this example a "replay of live material" tape and a feedback of audience sounds, both described below - are to be entered in time sequence.
Therefore the combination of the time-scheme and a (digital) clock serves as conductor.

The next descriptions concern what screens, wind, and clouds mean to the live performer.



SCREENS

The oboe is the finest instrument for creating "screens of sound" - that is, sound clusters which include nonharmonic overtones that sound unusual to the trained ear.

There are many ways of creating these screens - some vary with the individual performer. Multiphonics, the use of teeth in the low register, and the creation of beating harmonics by fingering one sound and changing embouchure are among the methods of playing these screens.

To read the graphic which is the first page of the three-page performance score (the wind page follows and the time-scheme is page 3), the following information should serve as key.

The time-scheme tells the performer when to play the "screens," for how long, and in what direction the page is read (the graphic may be turned around in any of the four directions during the performance).

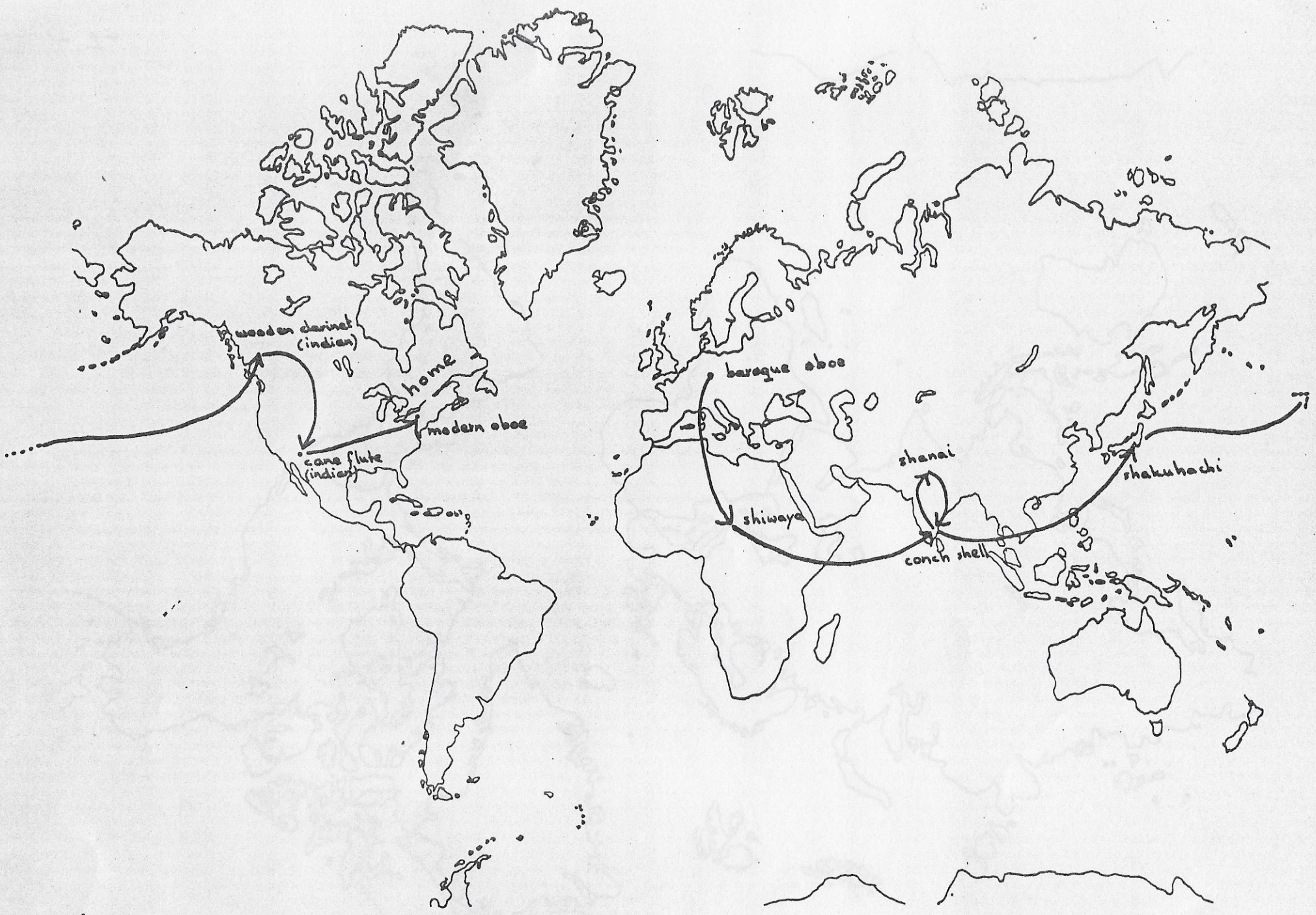
The way of reading the grid is up to the performer - only the oboe and/or the english horn should be used for this page of the score.

The rectangles provide some sort of time assistance for the performer and also describe the extent of the screens and their loudnesses.

Solid rectangles are played relatively (but not very) loudly, rectangles with parallel lines that are perpendicular to the sides are played relatively softly, and rectangles with parallel lines that intersect the borders diagonally are played as softly as possible.

Pitch and duration decisions are to be decided by the performer.

Several of these sounds may be considered ugly and unnatural. Therefore this graphic represents great contrasts in the piece.





WIND

"Wind" sends the performer on a world tour during the performance. One such tour is provided (the blank map is for the performer to photocopy for each performance tour).

The instruments in the sample tour correspond to instruments found in the specific cultural areas. The oboist who possesses all these instruments could conceivably make this tour.

At each stopping point the player picks up an instrument of or analogous to an instrument of a geographical region (but not necessarily constructed in that area - e.g., any conch shell is acceptable for So. India) and plays in a style of that cultural area - classical, folk; or so-called popular - as best as he or she can.

Several areal limitations are immediately seen. If the performer can play no instruments found in a certain area or is not familiar with the music of that area, the area must be passed over.

The number of stops on the tour must be decided on and entered into the time-scheme (as are all "stops" in the screens section by designating where, when, and for how long one stays.

These tours might be created with a current satellite cloud map or similar tabulation (e.g., Weather Page of the "N.Y. Times") so that one takes an only cloudy or only sunny tour.

A world tour may be specified for each performance or for each performer - do not use someone else's tour.

Finally the last stop on the tour must be in the area of the performance (city, country, etc.). Here the tour ends (as does the live element of the piece) by synthesizing/cadencing the "screens" with the "wind" with the "clouds" - therefore the last live performance instruction of the time-scheme should represent this specific synthesis, coming home. Anything of a local variety is acceptable (e.g., country western oboe in Buffalo).

CLOUDS

For the live performer the "clouds" parameter has little significance and does not appear on the time-scheme.

A map of an observed cloud (e.g., stratus) path might be used to determine sound density.

Satellite maps could be used to determine "wind" tours. Clouds represent the immediate environment, which is best explored on tape.

THE TAPE PLUS ...

At this point the description of the contents of the time-scheme can be completed.

The first line on the plan after the live-performance lines is for pre-fabricated tape(s).

These tape(s) may contain as many channels as are desired/needed/feasible. As mentioned above, one of two methods for tape performance may be employed; they (it) may be played all at once or in segmentation.

In either case a layout of what is on tape (per channel) may help the soloist to find his or her cues.

The tape(s) contain recorded segments of "wind," "screens," and "clouds." Here the "screens" have more or less the same significance as for the live performance.

Therefore, the oboist may play (wind-) screen duets with a tape. Modification, perhaps through a synthesizer, is also possible here. N.B.: Tape sounds may be distributed anywhere throughout the performing space.

The meaning of "wind," too, is similar to that of the live performance.

Here recorded samples from the areas "visited" during the wind-tour could also appear on tape. Films or field recordings could be projected during the tape performance.

The "wind-visited" areas should be plotted on the time-scheme for the oboist's convenience.

Finally, "clouds" refers to the immediate environment.

Recordings of the environment may be made in the performance space or an adjacent area. They may also be made in an airplane or a pasture. Still, it must be evident that these segments are local.

The synthesis comes at the end of the piece when the oboist merges the "wind" with the "screens" and the "clouds."

At this point the tape(s) can either be faded out or continue to play sound where "clouds" and "wind" are the same, i.e., a further synthesis (local environment sounds with live local music).

With this in mind it may be seen that the most contrived part of this piece, the pre-fabricated tape(s), allows the most freedom through the availability of a greater diversity of sounds than elsewhere.

OPTIONAL PLUSES

If a second performer as well as equipment are available, then a performance feedback mechanism may be created where during the first N% (e.g., 40%) of the performance all sounds present in the concert hall are recorded. Then this tape may be replayed either in its entirety or in segments (according to the time-scheme) to cause another "screen" of sound.

Modification of this tape electronically is possible.

The last line on the time-scheme represents what might be considered the "thunder-cloud." A boom microphone (or more than one) is pointed directionally towards the audience with a very loud level maintained.

These mike(s) may be turned on or off according to the time-scheme.

A density diagram from observed clouds may be used to plot where and for how long this feedback stays on.

Suffice it to say that if someone in the audience sneezes, an explosion may be heard.

It has been suggested that the score be projected on a wall. There are many other possibilities for inclusion in the time-scheme - dance, images, whatever is wished and can be done.

One final comment.

This piece has obviously been written especially for each performer's fortès. Nature has no ego, therefore ego is something that must be absent in its performance.

Very special attention must be directed toward the first and most important decision, that is, the length of the performance.

Too short a performance whets the appetite/
too long causes boredom.

It is a question of following the guide in nature.

5-8/76...Friday the 13th
throughout
New York State