

# *For London*

*(a performable radio-play)*

for Piano, Electronics, Electric Guitar, Sroda Organ and Answering Machine

David Pocknee

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This set of three pieces should ideally be played as a 30 minute suite, with all the ends and beginning of pieces overlapping with each other.

There is also a fixed media, radio-play version of the piece performed by David Pocknee, Leo Svirsky and Robert Blatt.

### Form:

The piece consists of three sections which should be performed directly after each other with no break.

In an ideal performance the players should be free about the starting and stopping of each section, being more concerned with the musicality and overall atmosphere of the work, than a strict adherence to the timing.

*For London No. 1* – for piano, electronics, and answering machine (approximately 10')

*For London No. 2* – for electric guitar, piano, electronics, and answering machine (approximately 10')

*For London No. 3* – for electric guitar, Środa Organ, electronics and answering machine (approximately 10')

### Set-up:

#### *General*

The performance area should be set up with the guitar, piano, organ, laptop and answering machine spread out over the space.

The distance between the instruments should be such that they can still be very faintly heard in the delay loop of the laptop when it is running.

#### *Electronics*

The electronics in the piece consist of a Max/MSP patch run on a laptop which has built in speakers and an internal microphone.

The laptop should not be amplified, all of the sound coming out of its internal speakers. It should be placed close enough to the audience that it is audible without amplification.

The Max/MSP patch will automatically fade itself out at the end of the piece.

#### *Electric Guitar*

This piece should ideally be played in a space with a decent amount of natural reverb (a school sports hall is ideal). If this is not possible, an artificial reverb pedal should be used to subtly colour the sound and its decay (again, using a school sports hall as an ideal model for the sound).

A metal or glass slide should be used for the entirety of *For London No. 3*.

#### *Środa Organ*

In this piece a Środa Organ is used. This is an instrument designed by Grzegorz Marciniak and David Pocknee, that makes sound using hair-dryers to suck air across the tops of four glass bottles of different sizes. The pitch of each bottle can be altered by using a set of four syringes (one for each bottle) to pump water in or out of the bottle.

#### *Answering Machine*

The answering machine should contain the three messages included with the score, ideally as one half-hour long message, directly copied from the accompanying CD. If this is not technically possible, a cassette recorder should be used. The degrading of the sound created by an answering machine or cassette player is an important aspect in contributing to the believability of the messages (i.e. it should sound to the audience as if they are real messages, even though they are not).

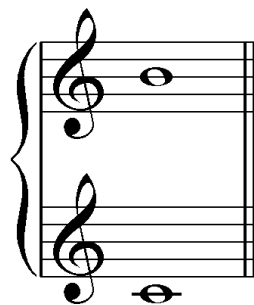
# *For London No. 1*

for piano, electronics and answering machine

The performer that is closest to the laptop should start the Max/MSP patch running by pressing the spacebar. Simultaneously, whoever is closest to the answering machine/cassette player, should start that playing. There will be 10 seconds of silence before a sound comes out of the laptop. In this silence, all performers should be as quiet as possible. The pianist should wait 30 seconds from the first sound made by the laptop before playing.

All notes should be played without pedal. Following the durational grid on the right, the pianist should alternate sound and silence. The grid indicates the number of beats (at ♩ = 46) that a sound or silence should last. The grid should be read from the top to the bottom of the first column, then from the top to the bottom of the second column, and finally, from the top to the bottom of the third column.

The pianist should start with the chord below, with one note in each hand. This is the first “sound”, lasting 5 beats, at the top of the first column. This is followed by a silence of 2 beats.



At further indications to play a “sound”, the pianist should play a two note chord consisting of:

- a note with their right hand that is higher by anywhere between a minor second and a major third than that played in the previous “sound”, and
- a note with their left hand that is lower by anywhere between a minor second and a major third than that played in the previous “sound”.

Once one of the pianist's hands has reached the end of the piano, they should return to the original chord, above although, they should carry on moving through the durations on the grid.

Once they have reached the end of the grid, the performer should start performing the piano part of *For London No. 2*.

♩ = 46

Sound	Silence
5	2
3	3
3	5
6	2
10	5
5	3
4	2.5
8	4
3	3
4	2.5
10	3
3	4
3	1.5
5	4
10	5
8	5

Sound	Silence
4	5
3	4
8	4
10	3
6	5
3	4
10	5
10	3
4	3
8	4
3	5
4	3
10	5
6	2
6	6
3	4

Sound	Silence
5	3
8	2.5
4	1.5
6	4
8	4
5	1.5
6	5
3	2
5	5
10	3
4	1.5
4	4
3	5
8	-

*attacca*

## *For London No. 2*

for electric guitar, piano, electronics and answering machine

### Guitar Part:

The guitarist should play only harmonics, with each consecutive harmonic being on a different, non-adjacent string, and at a different fret to the previous harmonic played.

Each harmonic should be accompanied with an upwards pitch bend, using either pressure at the bridge, or pressure applied to the string, between the machine-heads and the lowest fret.

Let all notes ring, do not dampen them.

The amount of harmonics and their timing is given below, with the timings starting 1 minute after the end of the first monologue:

#### *Guitar:*

3 x 1 harmonic every 6 seconds

3 x 1 harmonic every 5 seconds

4 x 1 harmonic every 4 seconds

5 x 1 harmonic every 3 seconds

8 x 1 harmonic every 2 seconds

16 x 1 harmonic per second

32 x 2 harmonics per second

54 x 3 harmonics per second

20 x 2 harmonics per second

10 x 1 harmonic per second

5 x 1 harmonic every 2 seconds

3 x 1 harmonic every 3 seconds

3 x 1 harmonic every 4 seconds

2 x 1 harmonic every 5 seconds

2 x 1 harmonic every 6 seconds

### Piano Part:

Two scores for the piano part can be seen both on this page and the next.

They both show the same information, and the performer is invited to chose whichever score best suits both their playing style, and the atmosphere of the piece.

Chords	Fingers	Octaves
0:00 – 0:45 Chord every 6 seconds	0:00 – 1:14 – 2 notes	0:00 – 1:25 – Octave 1
0:45 – 1:30 Chord every 4 seconds	1:14 – 2:26 – 3 notes	1:25 – 2:51 – Octave 2
1:30 – 2:15 Chord every 3 seconds	2:26 – 3:40 – 4 notes	
2:15 – 3:00 Chord every 2 seconds		2:51 – 4:57 – Octave 3
3:00 – 3:45 Chord every second	3:40 – 5:00 – 5 notes	
3:45 – 4:30 Chord every 2 seconds		
4:30 – 5:15 Chord every 3 seconds	5:00 – 5:58 – 6 notes	4:57 – 5:42 – Octave 4
5:15 – 5:45 Chord every 2 seconds		5:42 – 7:08 – Octave 5
5:45 – 6:15 Chord every second	5:58 – 6:58 – 7 notes	
6:15 – 6:45 Chord every 2 seconds		
6:45 – 7:15 Chord every 3 seconds	6:58 – 8:00 – 8 notes	7:08 – 8:34 – Octave 6
7:15 – 7:45 Chord every 4 seconds		
7:45 – 8:15 Chord every 5 seconds	8:00 – 8:59 – 9 notes	
8:15 – 8:45 Chord every 6 seconds		8:34 – 10:00 – Octave 7
8:45 – 9:15 Chord every 7 seconds	8:59 – 10:00 – 10 notes	

Octaves (1=top octave / 7 = bottom octave)

For London No. 2

Piano Part

Instructions:

This part consists of a set of freely-chosen chords containing between 2-10 notes from a pitch ambitus, lasting various durations.

A stopwatch should be used to count the time.

Each repeated bar should repeat until the time on the stopwatch has reached the next repeated bar.

On the repeat of each bar, the performer should change the notes played.

The instruction "x notes" indicates the amount of notes you are allowed to play as a single chord

The notes in brackets indicate the extremes of the range in which you can play notes on the first iteration of each repeated bar.

The dotted lines connecting the bracketed notes indicate how this range of available pitches slowly descends down the piano, so the player should estimate the movement of this ambitus over the amount of repetitions that they perform.

attacca

### *For London No. 3*

for guitar, Środa Organ, electronics and answering machine

The two accompanying parts (for electric guitar and Środa Organ) should start being performed simultaneously, approximately 1 minute and 30 seconds after the end of the second monologue.

They should not be synchronized.

#### *Guitar*

All glissandi in the guitar part should encompass the entirety of the duration of both notes to which it is attached.

#### *Środa Organ*

The Środa Organ part indicates, graphically the amount of fluid in the syringe for each bottle.

The cross-hatched parts of the score indicate a movement in the emptying or filling of the syringes.



"For London" No. 3

$\text{♩} = 46$   
Everything w/slide

Electric  
Guitar

①  
②  
3 4  
5 4  
3 4  
5 4  
6 4

(B)  
3 4  
5 4  
6 4

3 4  
5 4  
6 4

(A)  
3 4  
5 4  
6 4

3 4  
5 4  
6 4

\* slightly lower  
3 4  
5 4  
6 4

3 4  
5 4  
6 4

3 4  
5 4  
6 4

3 4  
5 4  
6 4

3 4  
5 4  
6 4

3 4  
5 4  
6 4

3 4  
5 4  
6 4

(A)  
3 4  
5 4  
6 4

3 4  
5 4  
6 4



E♭

April 2011

$\downarrow = 46$

# "For London" No. 3

Soda Organ Part

The score consists of four systems, each with four staves (1, 2, 3, 4). Above the staves are time signatures and rhythmic markings. Shaded areas within the staves indicate when a syringe should be adjusted.

**System 1:** Time signatures:  $\frac{5}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{5}{4}$ ,  $\frac{6}{4}$ ,  $\frac{3}{4}$ ,  $\frac{5}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{5}{8}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ . Shaded areas: Staff 1 (measures 7-10), Staff 2 (measure 2), Staff 3 (measures 4-5), Staff 4 (measures 3, 8, 13).

**System 2:** Time signatures:  $\frac{4}{4}$ ,  $\frac{5}{8}$ ,  $\frac{5}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ ,  $\frac{5}{4}$ ,  $\frac{4}{4}$ ,  $\frac{5}{4}$ ,  $\frac{4}{4}$ ,  $\frac{5}{4}$ ,  $\frac{4}{4}$ ,  $\frac{5}{4}$ ,  $\frac{4}{4}$ ,  $\frac{5}{4}$ . Shaded areas: Staff 1 (measures 1, 6, 15), Staff 2 (measures 4, 7), Staff 3 (measures 2-3), Staff 4 (measures 11-12).

**System 3:** Time signatures:  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{5}{4}$ ,  $\frac{3}{4}$ ,  $\frac{5}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{5}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{5}{4}$ ,  $\frac{3}{4}$ . Shaded areas: Staff 1 (measure 6), Staff 2 (measures 12-13), Staff 3 (measures 4-5), Staff 4 (measures 1, 7).

**System 4:** Time signatures:  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{5}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{5}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{5}{4}$ ,  $\frac{4}{4}$ . Shaded areas: Staff 1 (measures 1-2), Staff 2 (measures 2-3), Staff 3 (measures 6-7), Staff 4 (measures 9-10, 14).

1 = Highest pitched bottle  
4 = Lowest pitched bottle

Graphic indicates how full the syringe should be:  
Shaded areas indicate when a syringe should be adjusted.

