<div align="center">

"Sempre Straniero" (1999)
a vocal nonlinear conduction for piano, synthesizer, 2 live electronics set and 2 singers.

</div>

Environments of meta-composition
6 Music Contexts, inspired by 6 poetic excerpts by poet Giuseppe Ungaretti.

- Each context can be entered by a specific conductor's cues as described in the individual score, column 1.
- Each context is characterized by individual meta-composition attitudes that you will find described on each musician's score (column A-B-C).
- Time evolution on each table is a dynamic interpretation of the whole live context: the musician can cross-activate music behaviors in any progressive order described in the 3 columns.

Topics
Each musician or the entire ensemble are identified by a *linguistic cue*; these *cues* are vocal symbols intended to make clear that the content of the following instructions are referring to a specific musician. Before any cue for a *stylistic status* (modalities), or for an *articulating behaviour* (punctuation marks), you'll always hear "fluently declared" by the conductor the cue enabling the musician to perform the following instruction: the reference is always not ambiguous. It's also possible to cue a ensemble behaviour or a restrictive ensemble: the conductor cues the sequence of names he will conduct. It's possible to cue a stratification of contexts, following a specific "vocal cue" you will find below. *Until the musician cue is not heard, nobody is active and allowed to play.*
- The conduction has entrusted the singing and fluently speaking voice, in all its alterations.

Individual and Ensemble cues

Cues	*Instruction*
- **nulla**	Ensemble cue
- **iniziale**	Solo cue
- **French speaking**	Vocal trio cue
- **foglia**	Cue for female voice
- **simulacro**	Cue for male voice
- **mare**	Cue for electronics
- **ossame**	Cue for piano
- **occhi**	Cue for electronics 2
- **illimitato**	Cue for contexts stratification

modality cues:

interpretation attitudes, controlled by using macro-formal suggestions and music metaphors:

Cues	*Instruction*
syllables staccato fortissimo -	informal state
long breath with little whistle inside -	pointillism
aspirated text -	subtracting elements
very violent high falsetto note -	harmonic/melodic state
overtones on nasal sound -	cue for a song
long calling-like shouts -	timbre alteration
continuous falsetto light staccato notes -	rhythmical over-exposition

punctuation marks:

Cues	*Instruction*
macro punctuation marks	
- **ho**	self referring alternated nucleus

- **è**	loop
- **accecato**	free in an outstanding style
- **passato**	accelerando
- **solamente**	rallentando
- **monotonia**	increasing of density
- **vivere**	silence
- **luce**	rarefaction
micro punctuation marks	
- **si**	pauses
- **sempre**	dynamic Piano
- **stesso**	dynamic Forte
- **io**	Sudden Forte
- **non**	Sudden Piano
- **ma**	dynamic oscillation

To end a context or the event:

a) ensemble cue + dynamic piano cue + silence cue;
b) ensemble cue + pre-defined value of a *word cue* (ex. "padri, pa-dri");

important:
Reiteration of a cue for the enforcement of the cued behavior.

Reflection on analogue morphing:

The morphing attitude.

1) each transformation between contexts or between typologies of interpretation are to be processed by a *transformation process* called *morphing attitude*.

- " → " : this symbol always means a morphing between states. When it's not explicit, the transformation technique is up to the individual.

Morphing typologies.

2) dynamic morphing
3) space distribution morphing
4) time values morphing
5) frequencies morphing
6) harmonic morphing
7) melodic morphing
8) formal morphing
9) textual morphing
10) macro morphing between behavioral families (e.i. human *mass-game* context and *animal hunting*;)
11) texture mapping: to put divergent contents on self-evident shapes.

Different melodies are provided in accordance to the singers' main vocal characteristics.

Following musicians' relative score.

Live Electronics and djing

conduction cues

I Forced high pitch arabic melismatic chant	A	B	C
text: **"*Mi è venuto a ritrovare il mio compagno arabo che s'è ucciso l'altra sera*"**	Bambini	Bach grammophone ptch..	
	Mt[1] Bach organ	Barrett/Drake: voices	Mt Parmegiani/Rubin: noise drumming
		Mt Popular Brass Bands	Mt Spooky Drumming

II quotation from Bach's "Music Offer"			
text: **"*Si sta come d'autunno sugli alberi le foglie*"**	Mt Schnittke strings	Mt Bomporti: violin progression	voices like leaves
	Cicling strong strings	Bali howling crowd	Hildegarda virtual poliphony
	Mt Bach "sleepers"	→ streets → Meta Coltrane (voice and sax)	Meta Bach-Siciliano

III Wide multiphonics, searching melody inside			
text: "***M'illumino d'immenso***" → flourished 1300 in falsetto: "**Sono stato uno stagno di buio**" → drone → gradual concentric glissando (falsetto)	Mt Schoenberg part I	Mt Lindsay	Pop colours (patchworking with the Beatles)
	Respighi Ambient	Vocal swords	Noise *Flagellatio*
	Voci without attacks	→ Meta Hendrix	→ Pure informal choir

IV Antiphony			

---

[1] "Mt" sta per trattamento di editing nonlineare, trasfigurante le relazioni musicali originarie.

text: "*mi riconosco sempre straniero nascendo sempre straniero* **tornato da epoche troppo vissute** *sempre straniero* **morire come le allodole assetate** *sempre straniero sul miraggio godere un solo minuto di vita iniziale sempre straniero ma non vivere di lamento come un cardellino accecato*"	Mt Mozart Don Giovanni/Faust-Gounod	Mt Mozart (abstract)	Elettrolives
	Mt D'nb	Mt Ferrari/Mt Lucier/ Mt Parmegiani: concrete lights	Stockhausen concrete scratched
	Debussy scratching on piano preludes	→ Meta Subotnik-high pitched	Radical Expressionistic strings (from Schoenberg trii)

V 3 voices Lullaby: introduction on "*Ora*"	M.2.8.		
text: "*Ora dormi, cuore inquieto, Ora dormi. Ora dormi, cuore inquieto, su, dormi* **Dormi, inverno Ti ha invaso, ti minaccia, Grida: "T'ucciderò E non avrai più sonno". La mia bocca al tuo cuore, stai dicendo, Offre la pace, Su, dormi, dormi in pace, Ascolta, su, l'innamorata tua, Per vincere la morte, cuore inquieto*"	vocal whistle	Mt Rossellini "Europa '51"	→ Low Percussions….
	Walking Mingus	Mt Jazz	
	Noise fire	Mt LaMontYoung: low deepness	→ Meta Bach from cello suites: rhithmical sessions

VI From a growl to a continuous morphing between violence and love			

text: "*Impallidito livore rovina*"	Mt male coursing voices	Mt ethnic percussions	Mt serial strings: "Dedicated to Luigi Nono "
	Mt distorted ambient	→ treatments on Carmelo Bene's voice	
	windy catholic "Rosario"	Mozart meets Sharrock → Speed orchestras…	→ Mt Zappa : voices and bells

Live Electronics

I Forced high pitch Arabic melismatic chant	A	B	C
text: *"Mi è venuto a ritrovare il mio compagno arabo che s'è ucciso l'altra sera"*	Sudden pauses on edited eastern voices	concrete sounds asymmetric sequence	(silence)
	→ "Mass delirium" high pitch voices	→ dense metal vibrations	illogical rhythmical variations
	from 3 to 5 seconds long slices of eastern music	→ pitch down	→ Slow and rarefied asymmetric drum sequence

II quotation from Bach's *Music Offer*			
text: *"Si sta come d'autunno sugli alberi le foglie"*	(silence)	Smooth stratifying children's chants	alternating altered and pure recognizable sounds
	dense wood beats dynamic excursion	→ Birds and dogs and paper ripping	→ create resounances "putting in tune"
	→ electronic snakes	granular processing	→far away tuned reverbs

III Wide multiphonics, searching melody inside			

text: *"M'illumino d'immenso"* → flourished 1300 falsetto: *"Sono stato uno stagno di buio"* → drone → gradual concentric glissando falsetto	(silence)	stone sounds	Multi-typewritings….
	Glass tickling and glittering..	→ a pitch down counter tenor chant (3-4 octaves)	→ insekts' wings and movements
	→ water metaphors	→ gradual concentric glissando	→ various pitch electronic whistles

IV Antiphony			
text: *"mi riconosco sempre straniero nascendo sempre straniero tornato da epoche troppo vissute sempre straniero morire come le allodole assetate sempre straniero sul miraggio godere un solo minuto di vita iniziale sempre straniero ma non vivere di lamento come un cardellino accecato"*	Sex sounds	scary animals and attacks	Pseudo-Melodic lines made by Bells' attacks
	→ various dynamics clapping fluxus	→ Multi-Jazz double bass	→ stops (made by concrete action noises) and restarts
	→ Shuffling on opera female chant	→ bass pulsing counterpoint	→ Bach Multi-organs

V 3 voices Lullaby:			
introduction on "*Ora*"	(silence)		Crazy Pan on toy instruments

| Text:
"Ora dormi, cuore inquieto,
Ora dormi.
Ora dormi, cuore inquieto,
su, dormi
Dormi, inverno
Ti ha invaso, ti minaccia,
Grida: "T'ucciderò
E non avrai più sonno".
La mia bocca al tuo cuore, stai dicendo,
Offre la pace,
Su, dormi, dormi in pace,
Ascolta, su,
l'innamorata tua,
Per vincere la morte, cuore inquieto" | A circling structure: from a breath to a street | → arpeggios made by micro-media voices | deep reversed drum-kick |
| | → altered wind instrument

→ "forced" and irregular sections | (silence) | → "Screaming tale" evolution of the reversed drum kick |

VI From a growl to continuous mutations between violence and love			
Text: *"Impallidito livore rovina"*	loop of various cinema voices with internal "nucleus" repetitions	distant wars..	whispering in a cathedral
	→ pitch shifting singing fire	dynamical fluxus (F->P) of reverbed "body noises"	→ working noises in a large room
	→ distorted guitars	→ water streams, crowded by micro orchestra presences	→ Deep Techno presences inside a box

Female voice

	A	B	C
I Forced high pitch arabic melismatic chant			
text: *"Mi è venuto a ritrovare il mio compagno arabo che s'è ucciso l'altra sera"*	High range bio-effects	drones	

	→ song: *"Discendente di emiri di nomadi suicida perché non aveva più Patria Forse solo io so ancora che visse"* (twice)	→ dynamic construction around a vowel	gradual morphing of a middle range overtone in pure *filato* drone
		→ neuro vibrato	→ light smiling

II quotation from Bach's "Musical offer"			
text: **"Si sta come d'autunno sugli alberi le foglie"**	"rethoric" attacks (opera, musical...)	Free voice inside the poliphony	scared small animal reactions
	→ song: " *Un'intera nottata / buttato vicino a un compagno massacrato / con la sua bocca digrignata / volta al plenilunio / con la congestione delle sue mani / penetrata nel mio silenzio / ho scritto lettere piene d'amore*"	opera simulation mode without consonants	
	→ fragments of words close to the microphone…	→ high sweet forced melodies	→ strong attacks sillables

III Wide multiphonics, searching melody inside			
"M'illumino d'immenso"	vocal duo Drones counterpoint		Long dynamic waving
→ <u>flourished 1300 falsetto:</u> **"Sono stato uno stagno di buio"** → <u>drone</u>	Sardinian melisma structured by repeatitions: "*Ora sono ubriaco d'universo Ora mordo come un bambino la mammella lo spazio* "	staccato abstract melody	→ rare short dynamic emissions
→ <u>gradual concentric glissando falsetto</u>	→ gentle high pitch drones	→ words decostruction→ recostruction	→ sequence of fast pop quotations

IV Antiphony			

"mi riconosco sempre straniero *nascendo* *sempre straniero* *tornato da epoche troppo vissute* *sempre straniero* *morire come le allodole assetate* *sempre straniero*	Various dynamic declamations	Words alteration obtained by body percussions	Sardinian words game..
sul miraggio *godere un solo minuto di vita iniziale*	→ gradual speed acceleration on text's words	body percussions made on high sounds	ostinato "sempre straniero" (in sardinian)
sempre straniero *ma non vivere di lamento* *come un cardellino accecato"*	→ "Sempre straniero" melody sung asyncronic	freely singing "Sempre Straniero"	clapping and long distance re-calls

V 3 voices Lullaby: introduction			
"Ora dormi, cuore inquieto, *Ora dormi.* *Ora dormi, cuore inquieto,* *su, dormi* *Dormi, inverno* *Ti ha invaso, ti minaccia,* *Grida: "T'ucciderò* *E non avrai più sonno".* *La mia bocca al tuo cuore, stai dicendo,* *Offre la pace, Su, dormi, dormi in pace.* *Ascolta, su, l'innamorata tua,* *Per vincere la morte, cuore inquieto"*	Trio lullaby	Trio lullaby → Altering vowels	Trio lulluby
Repeating in relative canone	repeating in relative canone	→ changing frequently register	→ counterpoint on one note
Freely harmonizing	freely harmonizing	→ morphing from melody to humming, and back	

VI growl → continuous mutations between violence and love			
text: *"Impallidito livore rovina"*	wide dynamic excursion: "*Memoria, buio del sangue*"	sung human sexsual intercourse	
"tu ti spezzasti *la vita*	→ strong short staccato	sillables game articulation	violent metalinguistic construction
in fondo alla gola *una roccia di gridi"*	widest dynamic excursion: "*Memoria, buio del sangue*"	fast words	→ slow morphing from rage to love

Male voice

I Forced high pitch arabic melismatic chant	A	B	C
text: *"Mi è venuto a ritrovare il mio compagno arabo che s'è ucciso l'altra sera"*	breath drones	low pitch drones →	forte whisper staccati
	→ pure singing-sigh from Monteverdi madrigals	→ Rising of fragments from "Carmina Burana"	→ sequence of madrigals: first sentences
<u>Pure text</u>: *"Forse solo io so ancora che visse"*	→ micro-ethnic presences	→ smooth vibrato drones	→ drones

II **quotation from Bach's "Offerta musicale"**			
"Si sta come d'autunno sugli alberi le foglie"		Poliphonic evolution: "Foglia appena nata"	
	Shouted poliphony	repeat the fading away…	words subtraction
	→ jumping registers	Fragment from Bach "Music offer", deep and low	→rithmical deconstruction

III Wide multiphonics, searching melody inside			
"M'illumino d'immenso"	tuned blows	Drones counterpoint	
→ <u>flourished 1300 falsetto</u>: *"Sono stato uno stagno di buio"* → drone	Harmonizing the falsetto	→ gradual concentric glissando	→ cover you mouth, whatever you are singing
→ <u>gradual concentric glissando falsetto</u>	High drones, moving for 5th And 4th	→ gradual concentric glissando	High points inside the concentric glissando

IV Antiphony			
text: *"mi riconosco sempre straniero nascendo sempre straniero tornato da epoche troppo vissute sempre straniero morire come le allodole assetate sempre straniero*	singing the text with a specific opera melody	slow and low pitch: "Sempre straniero"	quit the microphone, howling a romantic theme all around the stage

sul miraggio *godere un solo minuto* *di vita iniziale* *sempre straniero* *ma non vivere di* *lamento* *come un cardellino* *accecato"*	→ towards a loughing heavyness of "Sempre straniero"…		→ Distortion of the theme
	→ whistling	→ creating relative chords	

V 3 voices Lullaby: introduction on "*Ora*"			
text: *"Ora dormi, cuore inquieto,* *Ora dormi.* *Ora dormi, cuore inquieto,* *su, dormi* *Dormi, inverno* *Ti ha invaso, ti minaccia,* *Grida: "T'ucciderò* *E non avrai più sonno".* *La mia bocca al tuo cuore, stai dicendo,* *Offre la pace, Su,* *dormi, dormi in pace.* *Ascolta, su,* *l'innamorata tua,* *Per vincere la morte,* *cuore inquieto"*	High pitch lulluby	Lulluby	
repeating in canone	repeating in canone		rhythmically free
freely harmonizing	Freely harmonizing	→ to an environmental cluster	

VI growl → continuous mutations between violence and love			
"Impallidito livore rovina"	close to the microphone: a low "sgranato"	neurotic chant on 3 notes: "correre da cieco chiamarti di continuo"	
"tu ti spezzasti *la vita*	rarefied low pitch words		circles of notes, gradually shifting
in fondo alla gola *una roccia di gridi"*	→various pitch vowel points	one note vibration	→ dynamic tone-semitone allocation

piano

	A	B	C
I Forced high pitch arabic melismatic chant			

text: *"Mi è venuto a ritrovare il mio compagno arabo che s'è ucciso l'altra sera"* Pure text: *"Forse solo io so ancora che visse"*	Andante Counterpoint: thinking Monk, from high register to lowregister	"Strappati" made by widely kept chords	(silence)
	→ "metal" drone (high pitch prepared piano strings)	→ slow kept chords	low syntheticdrones
	→ pizzicato grave arpeggios	→ low register arpeggios ocean	→ synth "various pitch" lines

II quotation from Bach's "*Musical offer*"			
text: **"Si sta come d'autunno sugli alberi le foglie"**	circle of notes: dynamic-figure FF→PP→FF time figure		tri-notes chords "shadow" progression for 3th on Bach's "Musical Offer"
text: (howl): **"fratelli"**	→ infinite and essential high pitched melody	Light continuous arpeggios	tri-notes chords staccato progression pointing to a high pitch vibrato synth chord
	→ melody thought by clusters progression	shape: → fast arpeggios stops on a note	Violent, sudden high pitched 5 notes clusters

III Wide multiphonics, searching melody inside			
text: **"M'illumino d'immenso"** → flourished bizantine falsetto: **"Sono stato uno stagno di buio"** → drone → falsetto in gradual concentric glissando	ostinato progression	thinking a very low-slow register blues	
	→ chords long resonances	→ poly-rhythmical bi-notes	melody constructed by repeated notes
	→ middle range notes circularity	→ inarticulated poliy-rhythms	be Melodic by continuous "trilli"

IV Antiphony			

text: *"mi riconosco sempre straniero nascendo sempre straniero tornato da epoche troppo vissute sempre straniero morire come le allodole assetate sempre straniero sul miraggio godere un solo minuto di vita iniziale sempre straniero ma non vivere di lamento come un cardellino accecato"*	hiding Ellington's themes	beeing a clock	gentle "Mayor" synth stratification
	→ low register "ostinati" ….	→ crazy metronome	→neuro-articulated "Minor" synth stratification
	(silence)	→ smily minimal bell	→ reset and restart…..

V 3 voices Lullaby: introduction on "*Ora*"			
text: *"Ora dormi, cuore inquieto, Ora dormi. Ora dormi, cuore inquieto, su, dormi Dormi, inverno Ti ha invaso, ti minaccia, Grida: "T'ucciderò E non avrai più sonno". La mia bocca al tuo cuore, stai dicendo, Offre la pace, Su, dormi, dormi in pace. Ascolta, su, l'innamorata tua, Per vincere la morte, cuore inquieto" Repeating in "canone" Freely harmonizing*	low pitch bending synth gentle drone	Sweet! …….discovering sudden prepared treatments	"Synthetic lulluby"
	→ piano stasis on wellcoming chord	Sudden Registers jump	→ canone on the vocal lullaby
	→piano/synth: harmonize/deharmonize - tuning / detuning	→cruel percussive actions on strings	short ripping and "bubbling" arpeggios, keep the lullaby melody

VI growl → continuous morphing between violence and lightness..			

text: *"Impallidito livore rovina"* *"tu ti spezzasti la vita in fondo alla gola una roccia di gridi"*	dance music structure: bunch of notes, deeply articulated and frequently paused	(silence)	short scratches at the perception of conductor's morphings
	→ Forte and rarefied points	synth gradual chromatic ascension	→ stratified romantic piano
	→ only right hand, high chromatic melody…	→ synthetic Pulsing Basses	→ *forte* Monk memory: progression of ruined bodies-chord