

Richard Felciano

The Hollow Woods

**for Tenor & Bass Recorders
and live electronics**

Commissioned by the Noh Oratorio Society

PERFORMANCE INSTRUCTIONS

Players

Accidentals are valid throughout the measure and when tied across barlines.



a slash = as fast as possible.



ad libitum rest (not 4 beat minimum).

The piece should be played non vibrato, as a general characteristic.



fade to nothing.

Electronics and Spatial Disposition

The two players should be at opposite ends of the stage or in some way separated spatially, though an enormous distance may be neither practical nor desirable. A modest left-right frontal separation may be best.

The Tenor is miked and connected to the configuration below, which should allow the Tenor to be heard in any of the following configurations:

*dry (acoustic only; no amplification; accomplished by having potentiometer control of the mike directly by the technician; this will allow the sampling unit to generate material while the live performer is playing different music which is being neither sampled nor amplified.).

*reverberated only (bypassing the delay unit).

*delayed only (bypassing the reverb unit)

*delayed and reverberated together

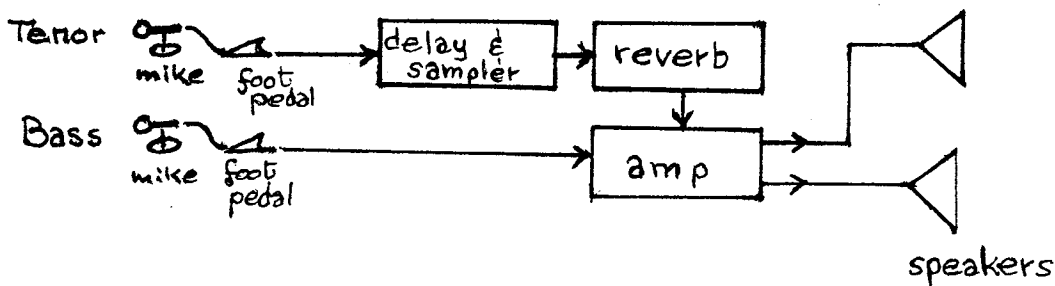
The Bass plays acoustically, unamplified until M. 148, where it is amplified, as well.

The speaker(s) should be located in a different spatial location (though not necessarily exaggeratedly so) from the two players.

The delay unit should have a regenerating capability, sending the delayed sound back into the unit to be delayed again. It should also have a sampling capability.



↑ TS indicates that a recorded sample is to be triggered at the rhythmic point indicated.



delay of Tenor set at 5"; moderate amount of reverb. on Tenor, both direct signal and delayed signal
 No regenerated signal -

$\text{♩} = 60$

ca 8" release note any time after you hear delay enter at slightly lower dynamic level

Tenor Recorder: *mf* (background) ca 8" let delay fade away no break let delay fade completely away; 2" silence then go on

Bass Recorder (sounds 8va sopra): bass in foreground *mf* *f* 3 3 6

Tenor: entry should overlap delay entry should overlap delay

Bass: $\text{♩} = 60$

7 *libero* stop delay $\text{♩} = 60$ Amplification off

Tenor: let delay fade; intercept end of fade with Bass entry

Bass: *presto!* segue (both parts unamplified) *mf*

Tenor: *no break*

Bass: *no break*

Tenor: *ss subito*

Bass: *ss subito*

set REGEN at 2/3 one breath's length

1" silence

slowly introduce delay and reverb. during note

2 2 d=60 ca. - make no attempt to sync. with delay

sustained,
overlap delay

17

Tenor

(delay & reverb continues)

Bass

marcato

24

Tenor

Bass

29

Tenor

Bass

mf lightly but speak pitch clearly

36

Tenor

Bass

43

Tenor

Bass

unamplified

fade amplification

non ritardando!

unamplified

51)

Tenor

Bass

58)

Tenor

Bass

PREPARE SAMPLER

64)

Tenor

Bass

70)

Tenor

Bass

SAMPLER ON mf

SAMPLER OFF

Irregular durations; change fingering on each note so as to vary timbre

Record Sample (not amplified)

continue until Tenor re-enters, at which point stop playing

72)

Tenor

Bass

Amplify sample only, not Tenor

short reverb, sample only (2*)

TRIGGER SAMPLE

TS

mp sustained

4 NB: in this passage, the instruments are not amplified. The sample is heard mp, quasi lontano, and reverberated (2" max).

79

Tenor

Bass

mp play

mp

83

Tenor

Bass

TS

TS

attack together, then
not synchronized

88

Tenor

Bass

mp

ff subito

ff subito

91

Tenor

Bass

mp

TS f-dry, unreverberated

TS same

95

Tenor

Bass

3

8 broadly

101 (3)

Tenor

Bass

2/4 3/4 2/4 = 72 faster

same TS 2/4 mf 3/4 TS same

clear pitches

f > mf sustained

107

Tenor

Bass

SET DELAY TO CA. 3"

3/4 4

115

Tenor

Bass

3/4 2/4 4/4

120

Tenor

Bass

clear pitches

mp p

127

Tenor

Bass

SET DELAY TO ABOUT 3"

OPEN TENOR MIKE INPUT & SET AMPLIFICATION

(Regenerate OFF)

SET AMPLIFICATION AS AT BEGINNING SO DELAY IS SLIGHTLY SOFTER THAN LIVE SOUND

135

Tenor

Bass

mf

mf broadly

142

Tenor

Bass

(catch-breath permitted after delay has begun)

no break

WHEN DELAY IS HEARD AT PROPER LEVEL, GO ON

ca $\text{♩} = 60$ [$\text{♩} = 240$] but freely: GOOD, CLEAR SINGLE TONGUEING! SHORT NOTES BUT CLEAR PITCHES

147

Tenor

Bass

$\text{♩} = 60$ broadly, do not sync. with Tenor

↑ Beams indicate groups of equal-valued ♩ , NOT irregular beat divisions

↑ do not synchronize with delay or with Bass [count ♩ multiples, not divided ♩]

after 2 times through, repeat this until ready to go on

148

Tenor

Bass

OPEN POT ON BASS MIKE

foot pedal

Repeat until delay catches up

Stagger repeats slightly to avoid coincidence with delay and complexify texture as much as possible

Avoid coincidence with delay!

149

Tenor

Bass

no break

↑ on cue from Tenor

flexible spacing between repetitions;

↑ follow Tenor

Do not coordinate with delay of each other - libero

150

Tenor

Bass

$\frac{5}{16}$

on cue from Tenor

151

Tenor

Bass

152

Tenor

Bass

153

Tenor

Bass

154

Tenor

Bass

choose rich multiphonics
note slowly and is withdrawn
partials by varying wind
pressure

pp f pp

3 3 5 8-8

f short, pitch clear

* repeat is to allow other players to catch up. After both have arrived at repetitive figure, repeat 5" then go on without break

repeat 5" then → GO ON WITHOUT BREAK

155

Tenor

Bass

cue

do not synchronize with delay or each other - libero

156

Tenor

Bass

sustain until same note appears in delay

STOP when sustained F4 enters in Tenor part

157

Tena

A fermata means always

sempre p

background!

move to next note when current note appears in delay

Bass

mfl

foreground

$\downarrow = 60$

$\downarrow = 60$

$\downarrow = 60$

158

Tenor

Bass

always

m.f

$\downarrow = 60$

3

159

Tenor

Bass

(♩=60)

ff aggressively - very sharp tonguing, short notes

160

Tenor

Bass

tenor: slowly reduce Amp. to ∅ before phrase end
fast-pedal

repeat c4 after overlap

end phrase together, live instruments only

bass: lower mike input to ∅
foot-pedal

161

Tenor

Bass

♩=60

clear memory; RESET delay for 1"; REGEN MAX. 4"

mike open amp up sample for infinite repeat

delayed and fading

delay continues

166

Tenor

Bass

similarly

sim-

fade to silence

* fade delay to ∅; reverb. and amp normal

ca. 11'

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