

Silvia Rosani

CERA

for cello and live electronics (2015)

for Esther Saladin

Instructions for performance

Cera is based on *Narihoa*, a song by Kuela Kiema, and the performer should listen to the recording of it via the British Library Sound Archive before approaching my composition (the recording is available at <<http://sounds.bl.uk/World-and-traditional-music/John-Breareley-Botswana/025M-C0065X0050XX-1300V0>>).

The first section of the piece includes the free repetition of the mbira ostinato (step 2) and as many repetitions of the fragments in the score in whatever order, freely interpolated or overlapped by the above mentioned ostinato (transcribed in the score).

At the beginning of the second section, the performer needs to go to step 4 and immediately start playing the cello ostinato three times in a row. After the third repetition, the performer needs to go to step 5. The performer is free to choose the technique, with which to play the ostinato (see score) as far as the pitch is clearly audible.

The steps between 6 and 19 need to be repeated so that all E1-E10 situations have occurred. In any moment of the second part and for as many times, the performer can play the cello ostinato, whether during the electronic playback or in between.

The performer may include a moderate use of his/her voice to reproduce the extended singing techniques played by Kuela Kiema in the original song, thus the two kinds of clicks.

Live electronics

Press 'r' to reset the main patch.

[Section 1]

2. plays the mbira ostinato (see score);

3. stops mbira ostinato;

[repeat steps 2 and 3 as many times as wished]

[Section 2]

4. starts recording the cello ostinato (see score), which needs to be repeated 3 times in a row;

5. stops the recording of the cello ostinato;

6. plays E1(=E4);

7. stops E1(=E4);

8. plays E2(=E7);

9. stops E2(=E7);

10. plays E3;

11. stops E3;

12. plays E5(=E8);

13. stops E5(=E8);

14. plays E6;

15. stops E6;

16. plays E9;

17. stops E9;

18. plays E10;

19. stops E10;

mbira ostinato

Cello ostinato

cello 1

pont2

pp

p

sfmp

pp

3

3

cello 2

pont2

ord

pont1

ord

pont1

ord

pont2

pont1

2

1

15

sfmp

pp

mp

p

mp

p

mp

sfp

sfmp

sfmf

pp

sfmp

pp

cello 3

pont1

pont2

pont1

pont3

pont1

pont2

pont2

ord

7

7

5

6

sfzmp

p

p

sfmp

p

sfmp

p

p

mp

pp

p

sfp

pp

cello 4

pont2

ord

pont2

tasto

pont2

pont4

ord

pont2

cello 5

ord → pont2

mp < *sfmp* > *p*

ord → pont2

mp < *sfmp* > *p*

cello 6

ord → pont1 3 ord 3 pont3 ord → pont1 7 pont3 ord → pont1 ord 7 pont3 pont2 ord 6 pont2 6

sfp < *mp* *sfp* < *mp* *pp* *sfp* < *mp* *sfp* < *mf* *sfmp* > *p* *sfmp* > *p* < *mf* *sfmp* > *sfp* > *pp* *sfp* < *sfmp* > *pp* *sfp* > *pp*

cello 7a

pont1 → pont3 → pont1 ord

sfmp > *sfmp* < *mf* > *pp* *sfp*

cello 7b

19 II

sfmp *sfmp*

cello 8a

pont1 → ord → pont1 → pont2 → ord

6

sfmp < *mf* > *p* *sfp* *sfmp* *sfmf* > *p*

cello 8b

pont1 → ord → pont1 → pont2 → ord

6

< *mf* > *p* *sfp* *sfmp* *sfmf* > *p*

ponte1

pont2 II8

mp > *p* *sfmp*

ponte2

ord pont2 II5 III7

mf

ponte3

pont2

mf > *p*

cello 9

tasto

pont1

tasto

p *sfmf* *p*

ponte4

ord

mp > *p*

cello 10

ord

pont2

ord

pont2

ord

pont2

pont3

pont1

pont3

ord

pont2

ord

sfmf *sff* *p* *sf* > *mf* *mp* *mf* *p* *mf* > *p* *sfmp* > *p* > *pp* *sfmp* > *p* > *pp* *sfmp* *pp*

cello 11

ord

pont1

ord

pont1

tasto

pont2

pont1

pont3

pont2

pont1

ord

pont1

ord

pont1

ord

mp *sff* *pp* *sfmf* > *p* > *pp* *sfmf* > *mp* *sfmp* > *p* *sfmf* > *mp* *sfmp* > *p* *sfp* *pp*

cello 12

ord

tasto

ord

pont2

pont3

pont2

pont3

pont2

pont1

ord

pont1

ord

mp > *pp* < *mp* > *p* *f* *sfmp* *sfmf* > *mp* *sfmf* *sfmp* > *p* *mf* > *p* *mf* > *p*