

# oxygen and reality

*for Laura Cocks*

piccolo, ballons + washers, electronics

Bethany Younge

# oxygen and reality

*whispers of our descent  
roll off the tongues  
of unknown gods*

*a ship through space will deflate  
and the crew will lose touch  
with oxygen and reality*

*the spines of stars  
lose their luminous gate  
and sink into foreboding landscapes*

## Instructions:

The performer should use thick balloons that are less likely to pop during the performance.

The performer will need 3 balloons. Balloon 1 should be pre-blown and tied with 4-5 tiny washers inside. Balloon 2 should also have washers inside, but should not be blown up ahead of time. Balloon 3 should have no washers inside and should not be blown up ahead of time. Balloon 3 will need to be tightly secured to the end of the piccolo in the last half of the piece. The performer may need to use a rubber band to ensure air will not escape.

The performer must use provided click track throughout the piece. Seconds are provided in series of 5 except for sections in the score that have durational numbers in red. Technician is responsible for following the score and triggering all electronic cues. The technician is not required to follow a stopwatch, therefore it is important that performer makes clear cues for when electronics and playing are synchronized (as is the case for all flute-screams). Triggers are labeled in the score with numbers (1), which correspond to the triggers within the MaxMSP patch provided.



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## Other Notes:

Lighting Instructions are provided within the score. Two floor lamps should be used and angled in such a way to illuminate only part of the players face/body. No additional lighting should be used unless absolutely necessary.

It may become necessary to breath through the nose during the final section where the performer must blow up / release balloon 4. The performer may also need to plug embouchur hole with tongue during parts when balloon 4 is blown several times in a row. The tongue will prevent any air from escaping the instrument.

When instructed to speak into instrument, performer should **not** place *entire* mouth over embouchur hole. Let consonants naturally resonate within the instrument while keeping the text clear. Be sure to speak calmy with a low, chant-like voice.

## Notation:

 the piece beings in closed position. Only keys that enclose air when depressed are represented. The trill keys do little to change the sound when released and the D# key cannot be accessed since the **flutist must plug the end of the piccolo with her pinky finger.**

 when a key is released, the flutist should exhale so that the air escapes from the key hole. The pinky will plug the end for the entire first half of the piece. No air should escape through the end of the instrument.

—————○ gradually moving into keyclicks without air

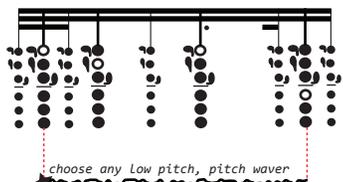
 airy, staccato

 - - ► any sounds notated within a box followed by a dotted arrow should be repeated fo rthe represented duration.

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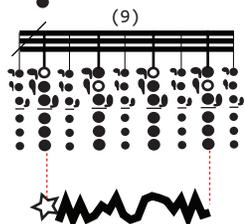
Notation (continued):

 rectangular boxes following a released key symbolize the sustaining of the air being blown through that key.

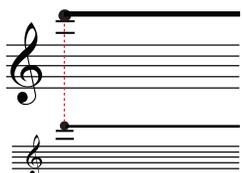


stars with wavy lines denote the use of the voice. the performer should choose any low pitch and produce an unstable pitch waver. the sound should be sustained even through closed fingerings. be sure to start/stop this effect as represented with the dotted red line.

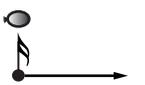
 red rectangular boxes following a released key symbolize the sustaining of the air being inhaled out of that key.



larger transparent stars with thick wavy lines denote the use of the voice. the performer should produce a low, unstable and distorted growl. the sound should be sustained even through closed fingerings. be sure to start/stop this effect as represented with the dotted red lines.



the top treble clef represents the pitch produced on the piccolo. the bottom treble clef represents what is sung/screamed while playing. these will always occur in unison with the electronics 1 part.

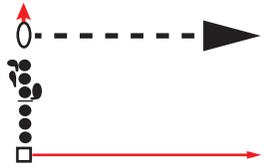
 exhaling/blowing up balloon 4 for the duration represented by the arrow.  
 the box with the red arrow represents any release from the blown up ballon 4.

 release the blown up balloon 4 by letting air out through the embouchure hole. keep all key holes closed.

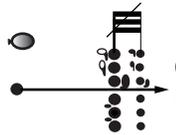
 if "wah oh wah oh" is written above, shape the air as it escapes with the mouth.

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Notation (continued):



the vertical red arrow indicates that performer should suck air out of balloon through the embouchure hole.



quickly release key hole *while* blowing up the balloon. the air being blown into the balloon should remain uninterrupted.



quickly use one hand (most likely the right) to violently swirl the washers in balloon 3. Each circle+arrow represents one circular swirl. If 2 circle+arrows, swirl washers twice.



release air through both keys and embouchure hole. Keep embouchure hole open the entire time.



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2

50

piccolo

*mp* *f* *mf* *mp*

(15) (25) moving into keylicks

1.00

piccolo

*rubato, ad Lib* *f*

1.10

piccolo

(37)

1.20

piccolo

3 3 3

1.30

piccolo

voice

choose any Low pitch, voice comes from diaphragm

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3

