LEVY OLIVEIRA

Stuck

for bass clarinet and electronics

Belo Horizonte MG
Taubaté SP
Vitória ES
September 2023

NOTAS DE PROGRAMA

O processo de composição de *Stuck* durou dois anos e oito meses (se estendendo de janeiro de 2021 a setembro de 2023). Durante o período, o compositor viveu em quarentena devido à pandemia de coronavírus, trabalhou em três empregos, terminou um doutorado e morou em três cidades situadas em três estados brasileiros diferentes. Inicialmente, o título da peça seria *Burro Empacado*, entretanto, acabou sendo trocado quando o compositor percebeu que, neste caso, o burro empacado era ele mesmo. Sendo assim, a peça passou a se chamar *Stuck,* em referência a uma entrevista dada por Paul Simon no *Dick Cavett Show*, onde o cantor disse que estava 'empacado' (usando o termo "stuck" em inglês) em uma melodia, pois a todo lugar que ia com ela, chegava em um lugar que não queria estar. *Stuck*, para clarone e eletrônica, teve um processo de composição tão longo que seria difícil definir exatamente quais eram as ideias poéticas que inspiraram os primeiros compassos da obra. De certo, pode-se afirmar que, se ela tivesse sido composta em 3 meses, o resultado final teria sido bastante diferente. No entanto, como o compositor estava empacado, rondando por lugares que não queria estar, a peça também tomou novos caminhos. Talvez, o mais interessante seja justamente como essas incertezas e mudanças estão refletidas, de alguma maneira, no discurso musical da peça.

PROGRAM NOTES

The composition process of *Stuck* lasted for two years and eight months (stretching from January 2021 to September 2023). During this period, the composer lived in quarantine due to the coronavirus pandemic, worked three jobs, completed a doctorate, and lived in three cities located in three different Brazilian states. Initially, the title of the piece was supposed to be *Burro Empacado* (Stuck Donkey); however, it was changed when the composer realized that, in this case, the stuck donkey was himself. Therefore, the piece came to be called *Stuck*. It is a reference to an interview given by Paul Simon on *The Dick Cavett Show*, where the singer said he was stuck on a melody because wherever he went with it, he ended up in a place he didn't want to be. *Stuck*, for clarinet and electronics, had such a lengthy composition process that it would be difficult to pinpoint exactly what poetic ideas inspired the initial measures of the work. Certainly, it can be said that if it had been composed in three months, the final result would have been quite different. However, as the composer was stuck, wandering in places he didn't want to be, the piece also took new directions. Perhaps the most interesting aspect is how all these uncertainties and changes are somehow reflected in the piece's musical discourse.

PAUL SIMON: I was stuck there. That was all I had of that melody.

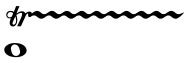
DICK CAVETT: What makes you stuck?

PAUL SIMON: Well... Everywhere I went, led me where I didn't wanna be.

PERFORMANCE INSTRUCTIONS

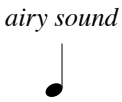
Tremolos are always fast and not measured.

Increase and decrease vibrato's amplitude.



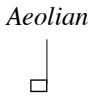
Trills are always played half step above.

Increase vibrato's amplitude



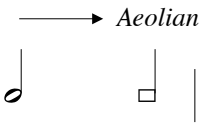
A mixture between aeolian and pitched sound.

Decrease vibrato's amplitude



Air sound (no discernible pitch)

If there is no indications concernig vibrato, the performer can choose if it will be used or not.



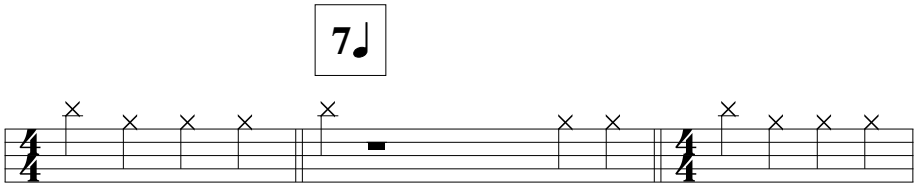
The arrow indicates a gradual transition between two different playing techniques.

Gradual transition from one pitch to the other.

The appogiaturas should be played as fast as possible and before the beat.

The glissando should be lighter at first and heavier near its end.

CLICK AND ELECTRONICS



The piece should be played with a click-track (earphone) to facilitate the synchronism between performer and electronics. Click-track plays every beat. In measures without time signature click-track does not play. Cue to next measure is given two beats before.

There is two files for the electronics (SAMPLE 1 and SAMPLE 2).
SAMPLE 1 shall be played at the beggining of the piece (alongside CLICK1).
SAMPLE 2 shall be played after the improvisatory cadenza of m. 56 (alongside CLICK2).

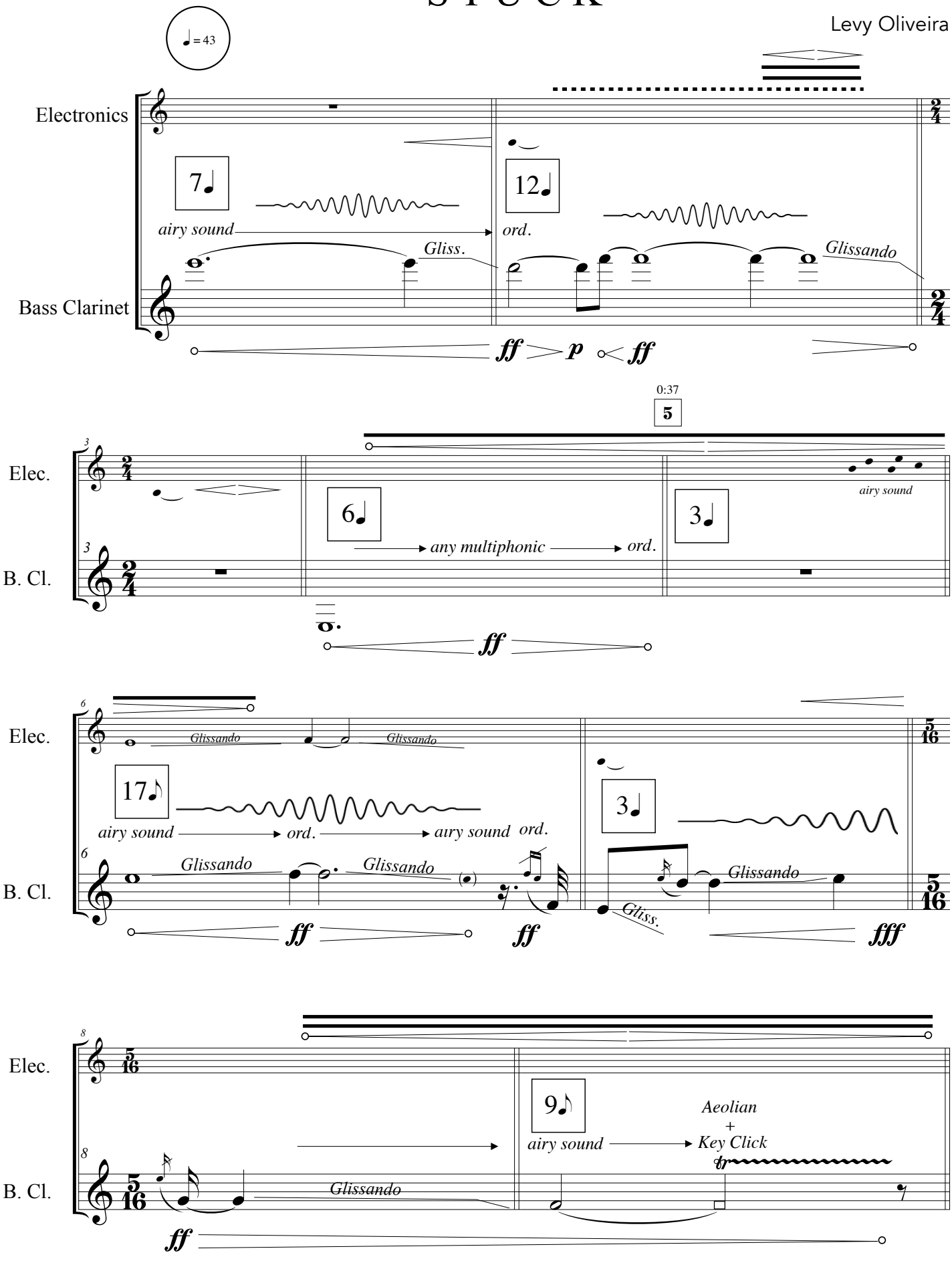
PERFORMANCE INSTRUCTIONS

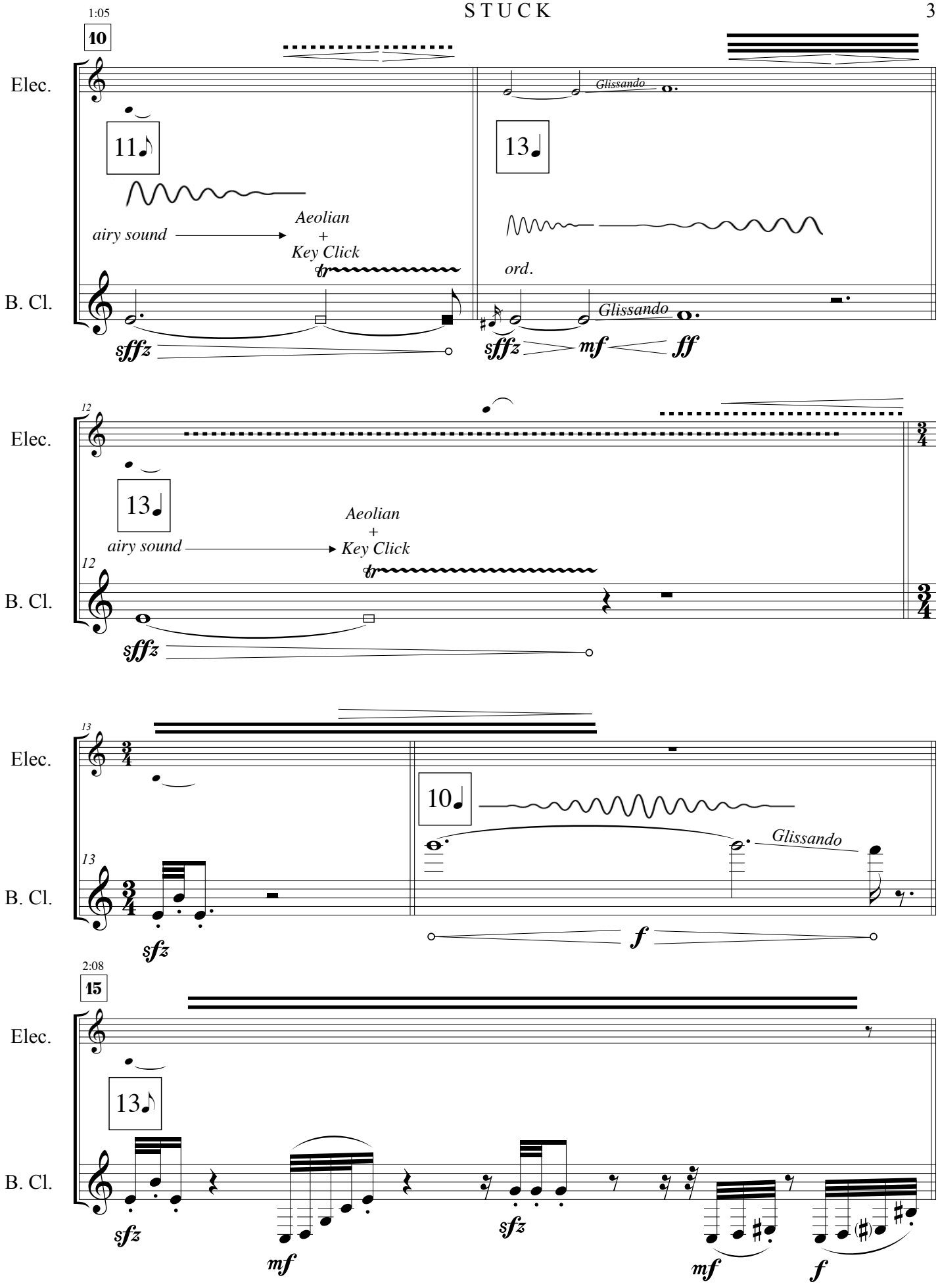
Other instructions may appear in the score.
In case of any doubts, please contact the composer at pacheco.levy@gmail.com

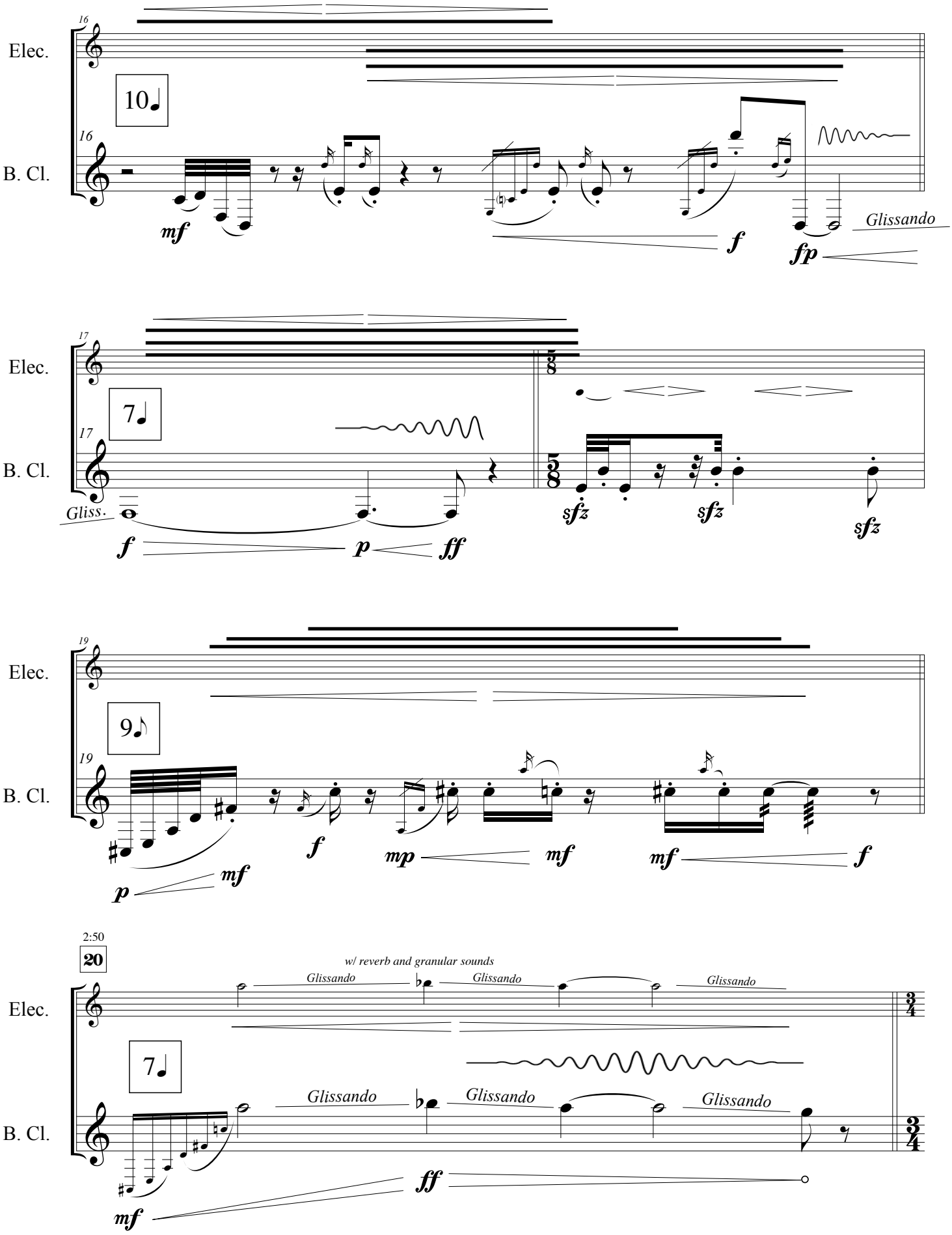
For further information about the composer, please visit: www.levyoliveira.com

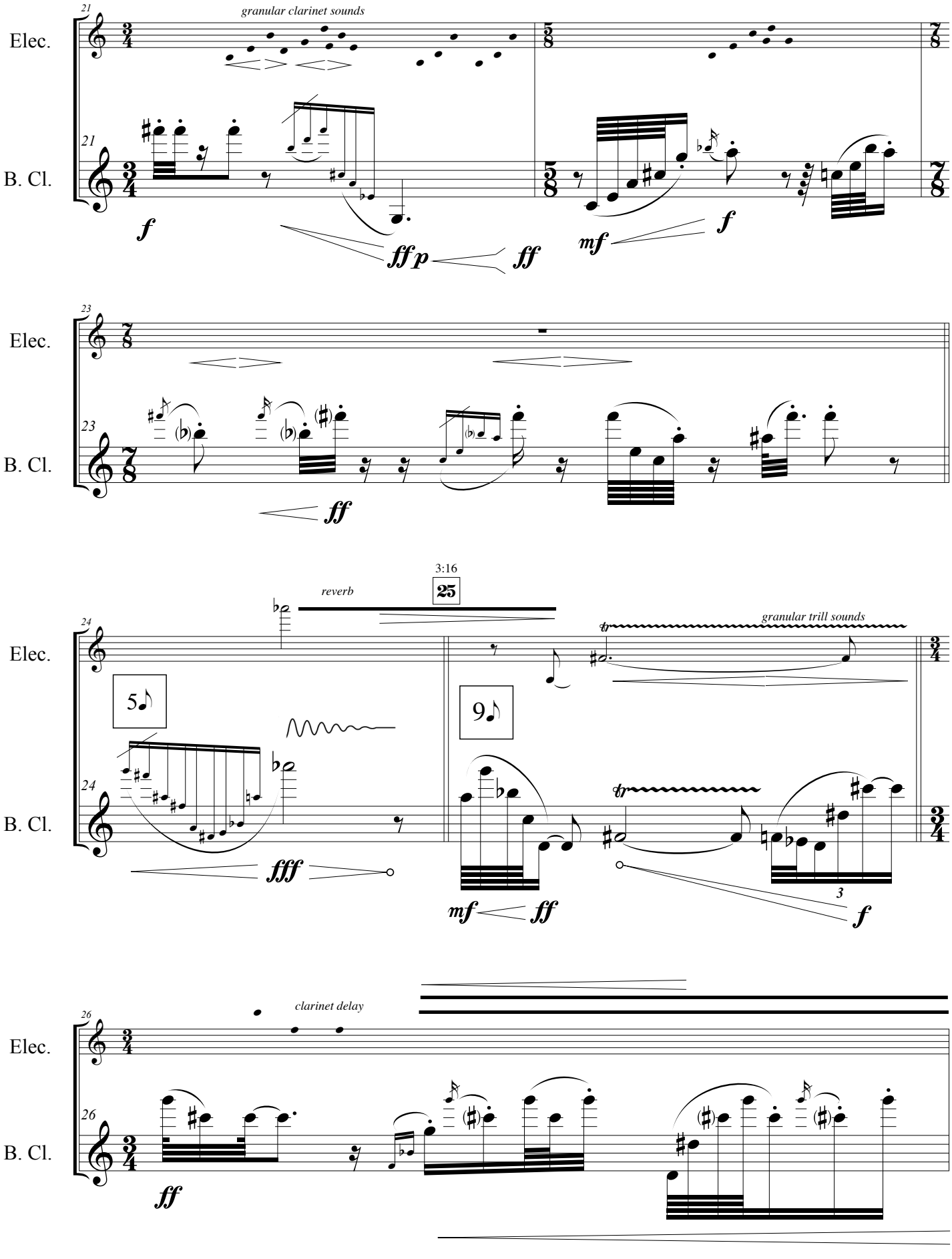
S T U C K

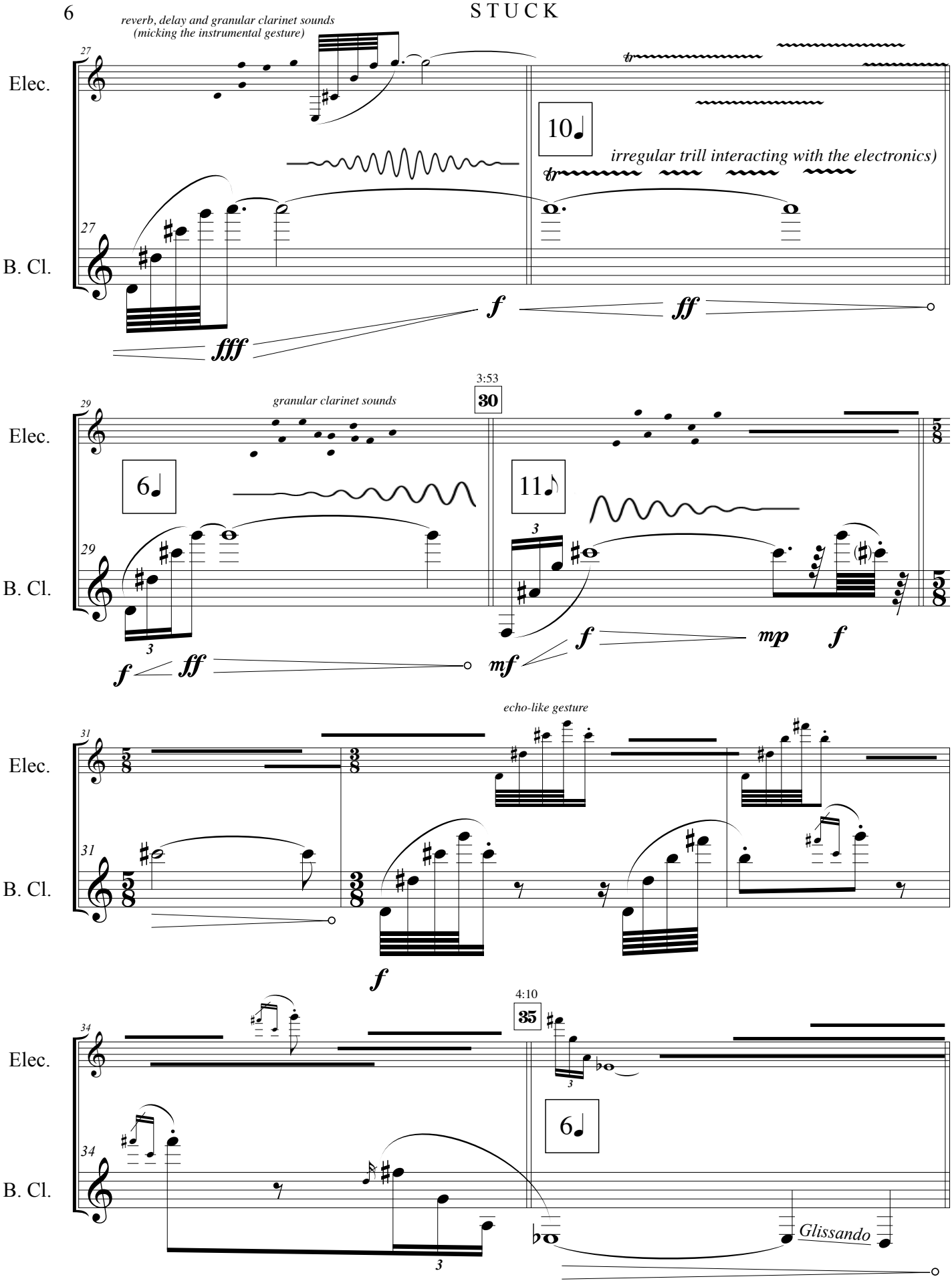
Levy Oliveira

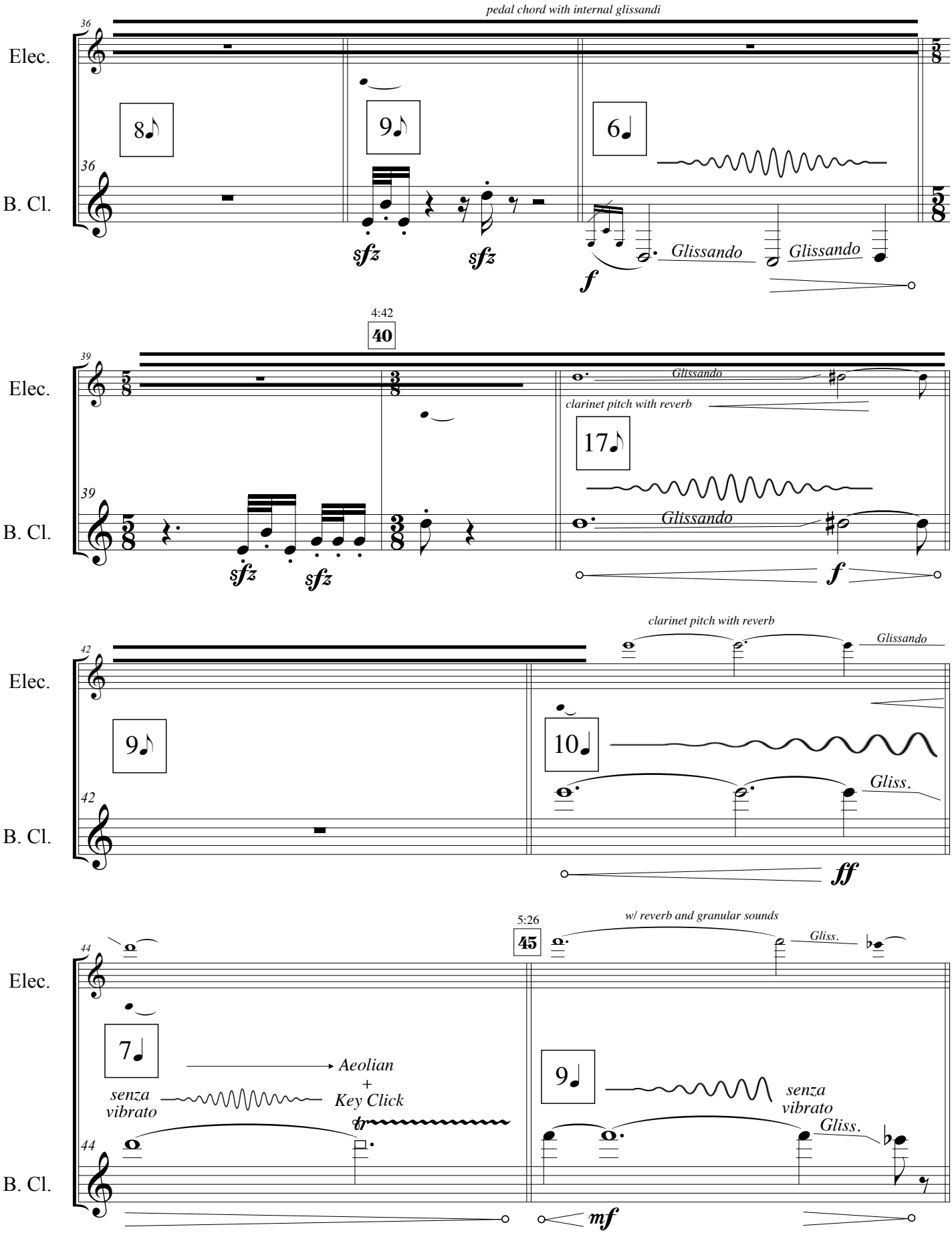


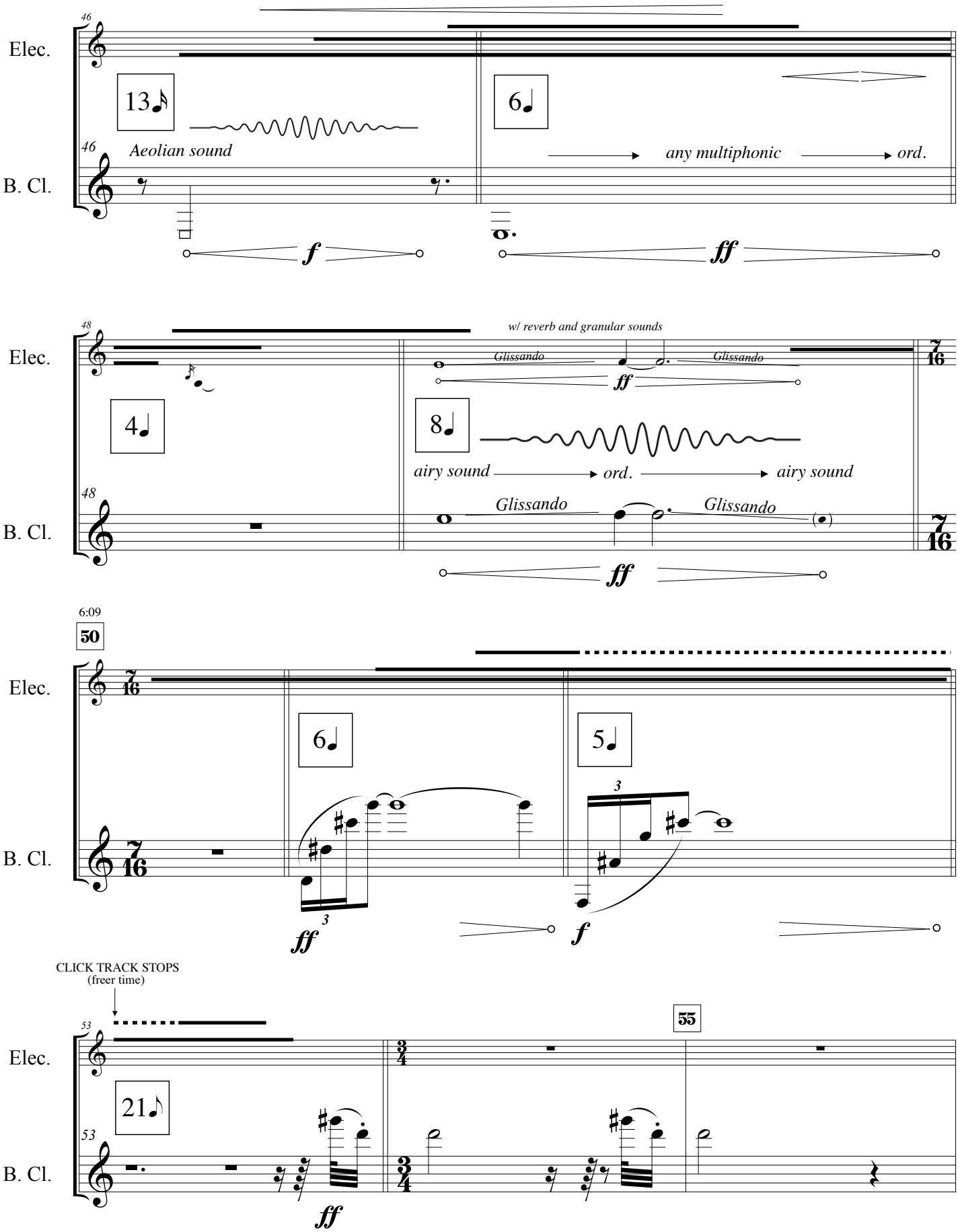

1:05
10
Elec.
11
13
Glissando
airy sound
Aeolian
+
Key Click
tr
ord.
B. Cl.
Glissando
sffz
sffz
mf
ff
12
Elec.
13
airy sound
Aeolian
+
Key Click
12
B. Cl.
sffz
13
Elec.
10
Glissando
13
B. Cl.
sfz
f
2:08
15
Elec.
13
B. Cl.
sfz
mf
sfz
mf
f

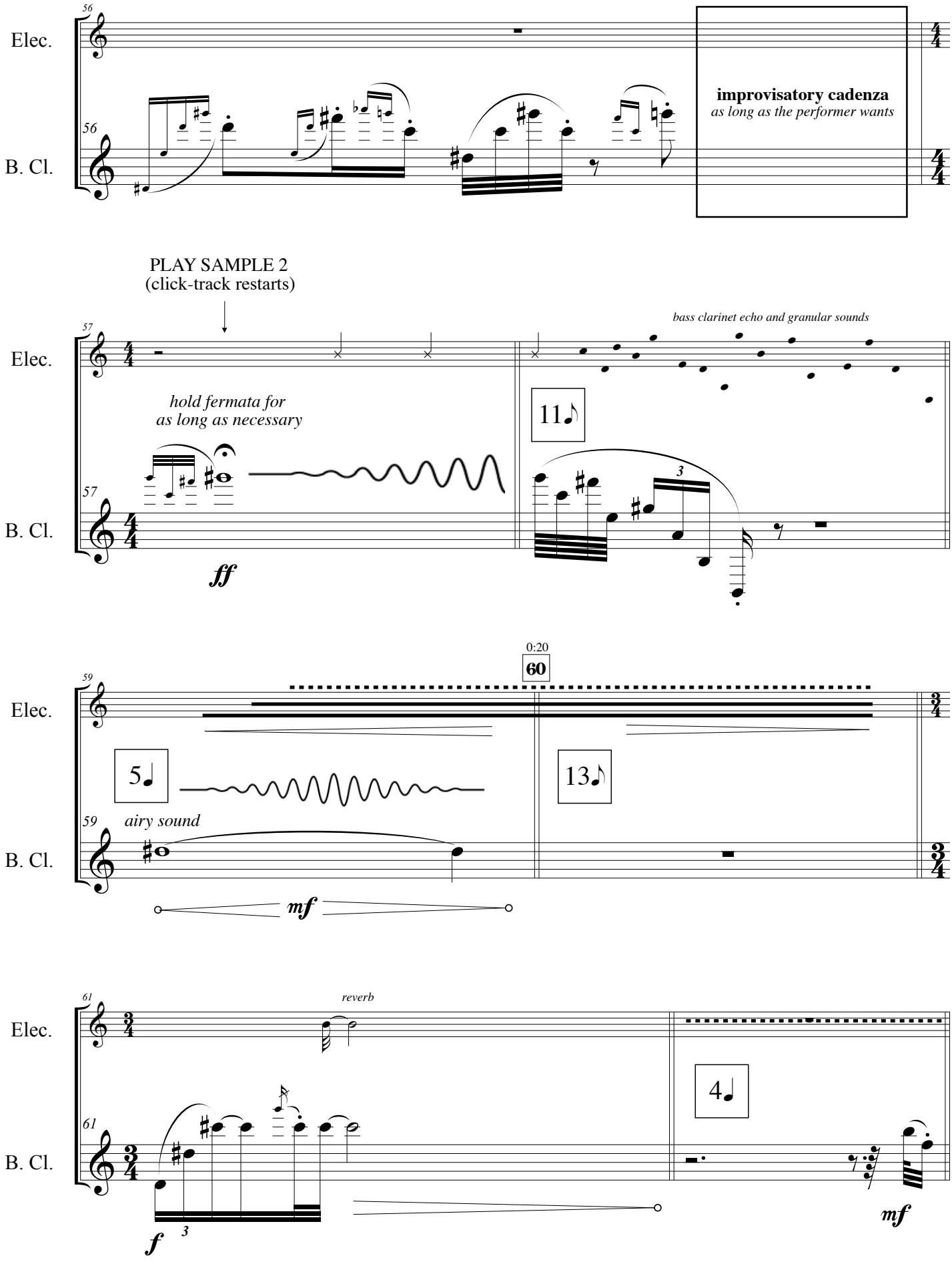

16
Elec.
10
16
B. Cl.
mf
f
fp
Glissando
17
Elec.
7
17
B. Cl.
Gliss.
f
p
ff
sfz
sfz
sfz
19
Elec.
9
19
B. Cl.
p
mf
f
mp
mf
mf
f
2:50
20
w/ reverb and granular sounds
Glissando
Glissando
Glissando
Elec.
7
Glissando
Glissando
Glissando
B. Cl.
mf
ff

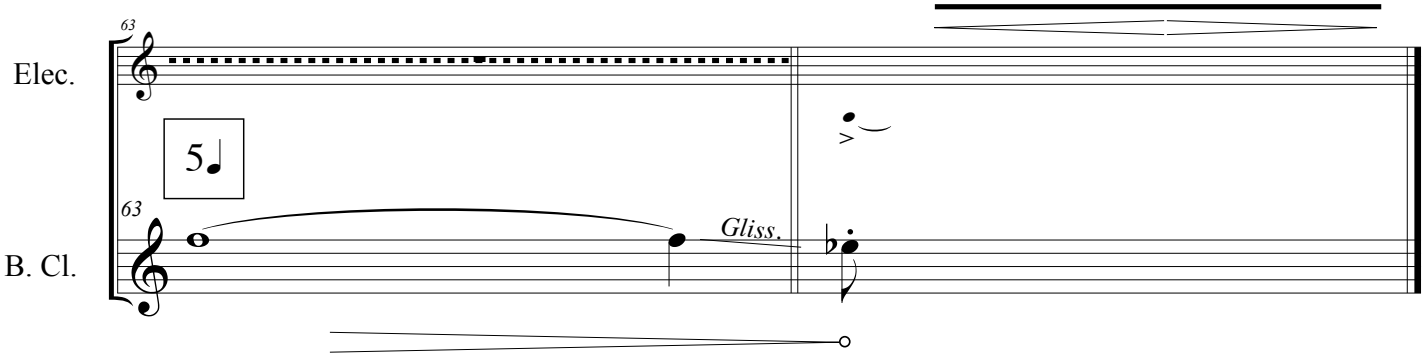

21
granular clarinet sounds
Elec.
B. Cl.
f
ff p
ff
mf
f
23
Elec.
B. Cl.
ff
3:16
25
reverb
granular trill sounds
24
Elec.
B. Cl.
5
9
fff
mf
ff
3
f
26
clarinet delay
Elec.
B. Cl.
ff


reverb, delay and granular clarinet sounds
(micking the instrumental gesture)
Elec.
B. Cl.
irregular trill interacting with the electronics)
granular clarinet sounds
3:53
30
echo-like gesture
4:10
35
Glissando


pedal chord with internal glissandi
Elec.
B. Cl.
36
8
9
6
sfz
sfz
f
Glissando
Glissando
4:42
40
39
Glissando
clarinet pitch with reverb
17
sfz
sfz
Glissando
f
clarinet pitch with reverb
Glissando
42
9
10
Gliss.
ff
5:26
45
w/ reverb and granular sounds
Gliss.
44
7
senza vibrato
Aeolian
+
Key Click
9
senza vibrato
Gliss.
mf


46
Elec.
13
6
46
B. Cl.
Aeolian sound
any multiphonic
ord.
f
ff
48
w/ reverb and granular sounds
Elec.
Glissando
Glissando
ff
4
8
7/16
airy sound
ord.
airy sound
48
B. Cl.
Glissando
Glissando
ff
6:09
50
Elec.
6
5
3
B. Cl.
3
ff
f
CLICK TRACK STOPS
(freer time)
53
55
Elec.
21
53
B. Cl.
ff


56
Elec.
56
B. Cl.
improvisatory cadenza
as long as the performer wants
PLAY SAMPLE 2
(click-track restarts)
57
Elec.
hold fermata for
as long as necessary
bass clarinet echo and granular sounds
11
57
B. Cl.
ff
0:20
60
59
Elec.
5
13
59
airy sound
B. Cl.
mf
61
reverb
Elec.
4
61
B. Cl.
f
mf


Elec.
B. Cl.
63
63
5
Gliss.