CYRIL BONDI & D'INCISE
LEVITAS
2018

For Voice, Tapes, Bass Flute, Electric guitar, Double Bass and Percussions (Glockenspiel, Shakers, Objetcs)

43 minutes

The scale used is *C D# E F# A B*

R = slowdown, from a fast pulse (drum roll, etc), then from 1 second pulse, add one second between each sound (on a 4 minutes period you should end up to about one sound every 15 seconds, on a 7 minutes part, one sound every 20 seconds). When morphing is indicated go progressively from one note/sound to a chord/cluster, or the opposite, on the time period.

~L = short notes with small pitch bend, on the low register of your instrument, central notes are indicated in (..)
~M = short notes with small pitch bend, on the medium register of your instrument, central notes are indicated in (..)
~H = short notes with small pitch bend, on the high register of your instrument, central notes are indicated in (..)

These notes are usually played freely and irregulary (regarding your musical feeling), with space between them.

≈ longer notes, possibly larger glissandi, always in alternance with another muscian (a kind of ostinato), always around the same note.

~trem = for the flute, rather short sounds with accelerating/decelerating tremolo, same density as ~ notes

XXX = a single sustained or repeated sound you will play once during the piece, a strong element, a bit over the rest and independant. For some of you there is a morphing indication (one single long morphing of a parameter of your sound on all the time period)

▓▓▓▓▓▓ a sustained noise, rich and possibly fastly granulated

▲

        a crescendo-decrescendo and morphing, on 1 minute.

        for the guitare, volume + distorsion (clean->disto->clean) – always on the lowest *E* string
        for the tape, volume + high cut filter (closed->open->closed) – always around a distorded *E*
        for the snare drum, roll, volume crescendo-decrescendo

◀▶ = long sustained note, almost a drone, without modulation.

Indications on the top line are on cue (starting at the beginning of the period, possibly on cue with other musicians)
Indications on the bottom line are events happening and repeated anytime during the period

	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14
VX	◀▶◀▶◀▶◀▶ *(E)*				~M *(A)*						▲				
FLT	~L *(A B)*				~L (1 note --------------------------include ~trem---------> 3 notes) *(F#)* ... *(D# E F#)*										
GT	~L *(A)*			▲	~L (1 note --> 5 notes) *(D#)* ... *(C D# E F# A B)*										
DB	~L (pizz or bow) *(B)*						XXXXXXXXXXXXXXXXXXXXXXXXXX morphing								
PRC	**R.** . . . . (glockenspiel) morphing chord -------------> 1 note *(C D# F# B C)*				**R** . . . . (glockenspiel) one note (2 octaves) *(B)*							**R.** . . . . (perc) morphing 1 sound ---------> cluster			

	15	16	17	18	19	20	21	22	23	24	25	26	27
VX								▲	▲	▲			◀▬▶
	~M *(B)* morphing voice --> breath												*(C)*
FLT	XXXXXXXXXXXXXXXXXX				≈ morphing -------------------------------> less density *(C)(same register as DB)*								◀▬▶ *(D#)*
GT			▲				▲			**R.** . . . . *(High A, same octave as PRC)*			
	~M (ebow) *(D#)*												
DB	**R.** . . . . *(lowest E)*				≈ morphing -------------------------------> less density *(A)(same, medium, register as FT)*								~H bowed *(C D# F#)*
PRC				▲				XXXXXXXXXXXXXXXXXXXXXXXX				Bow a *(A)* (crotal) (same as GT)	

	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42
VX	◀▶◀▶◀▶◀▶◀▶ *(C)*									XXXXXXXXXXXXXXXXXXXX					
FLT	◀▶◀▶ *(D#)*									⬚⬚⬚⬚⬚⬚⬚⬚⬚⬚⬚		~H *(G)*			
GT			XXXXXXXXXXXXXXXXXXXXXXXXX One regular chord Morphing 6 strings ------------------> 1 string *(A ...)* *(A)*								▲	~L *(A)*			
DB	**R** . . . . morphing 1 note ------------------------------ -> chord *(A)* *(A ...)*							**R**. . . . . *(G)*				**R**. . . . . morphing chord -------------> 1 note *(G ...)* *(G)*			
PRC	**R** . . . . (perc) (mixed semi-cluster)							**R**. . . . . (glockenspiel) morphing 1 note -------------> chord *(C C D# F# B)*				▲		▲
															End at 43