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Dissertation and core piece

01-02. ILUDENS! (approx. 1h 10min)
Instrumentation: 2 bass trombones (alt. tenor), 1 tuba, 1 double bass, 1 violoncello, 1 contrabassoon (alt. bassoon), 2 percussion sets, 1 piano Rhodes, 1 narrator/soprano singer, 1 male performer (tenor voice)

This is the main work in this portfolio. It is intimately related to the homonymous dissertation which is part of this submission. I consider that both the music and the essay are part of the same entity: the music is essay and the essay is music (or mousikê).

Developmental pieces that support Iludens!

03. Motivic Games (approx. 5min)
Instrumentation: clarinet, violin, violoncello

Motivic Games explores an interplay of motifs and diverse techniques for clarinet, violin, and violoncello. In the piece, I experimented with the sort of phrasing and rhythmic energy I intended to use in the main piece of my project.

04. Memories of a Pendulum (approx. 5min30s)
Instrumentation: French horn, viola, violoncello.

A simple study on rhythmic motifs and sound pendular motion I intended to use in the main piece of this portfolio.

05. Bitti Box (approx. 7min50s)
Instrumentation: saxophone quartet (alto 1, alto 2, tenor, baritone)

Bitti Box is inspired by traditional Canto a Tenore, from Sardinia, Italy. The Canto a Tenore is a ludic polyphonic style that includes overtone singing, imitation of animals, and other nature sounds, as well as a competitive attitude by the performers. Bitti Box aims to reproduce this playful character in different angles.

(Audio recording in the included USB flash drive)

06. Trio Elétrico I (approx. 5min30s)
Instrumentation: flute, violin, violoncello.

This piece makes a musical analogy of the days of Brazilian Carnival, from ludic excitation to the melancholic hangover of Ash Wednesday. Its title is a reference to the amplified instrumental trio that usually performs on top of
truck bodies during carnival parades in the city of Salvador. In the piece, I also practiced the type of proportional notation I was planning to employ in the main piece of my project.

(Audio recording in the included USB flash drive)

07. Magic Cube (approx. 6min15s)
   Instrumentation: flexible quartet.

   *Magic Cube* is a sort of musical game using the numbers 4 and 6 as a structuring factor. These numbers are a reference to the square form and the number of sides of the Rubik’s Cube. The piece was created for flexible quartet, that is to say, it can be quickly adapted to several different formations.

(Audio recording in the included USB flash drive)

08. Romantic Games (approx. 9min40s)
   Instrumentation: string orchestra

This string orchestra piece was conceived as a “hidden” fugue. Its development reveals an intense game of heterophones, distortions and metamorphoses of the main subject, which has a distinct Baroque/Romantic character. Another striking feature is the spatial emulation of an equalizer filter, with pendular oscillation between extremely low and high sounds from the orchestra. Also, the sustain effect and superposition of short phrases in some passages help to create a texture that is similar to a delay action in electronic or recorded music. With *Romantic Games*, I have been chosen one of the winners of the 2016 edition of the “Classical Composition Award of the Brazilian National Foundation for the Arts”.

(Audio recording in the included USB flash drive)

Pieces with less or no direct connection with the main research

09. Pindaré (approx. 7min40s)
   Instrumentation: oboe, tuba, string quartet, percussion, synthesizer (improvised), vocal (improvised)

   Inspired by folk music from the Northeast of Brazil, *Pindaré* is a “dirty” and wild piece for chamber group. The piece was conceived to be performed with no rehearsal: the first reading works as an emulator of the improvisational character of Brazilian folk music.

(Audio recording in the included USB flash drive)

10. The Last Samba in Moscow (approx. 6min45)
   Instrumentation: string orchestra

   This work involves elements of traditional Brazilian samba. It was the winner
of the *Emre Araci Prize 2015* (University of Edinburgh String Orchestra). During the process of composing the piece, I respected the technical limitations of a semi-professional orchestra and adjusted the difficulty of the piece accordingly.

11. **Four Pieces** *(approx. 27min)*

*Instrumentation*: violin, violoncello, percussion, optional live audio processing

This suite is an informal study aimed to improve skills in writing for the violin. The first two pieces (*Liminality* and *5 Modal Angels*) are rather speculative, almost drafts. The third one, *Chaconne for Violin*, is a neo-baroque piece. The fourth one, *Moksha*, is a contemporary music piece, which is subjectively inspired by the Indian classical notion of spiritual liberation.

12. **Clash of Electrons** *(3min5s)*

*Instrumentation*: string orchestra (full *divisi*)

This short piece for string orchestra carries a certain *Ligetian* flavour. It was created from a very simple structural idea: the passage from clusters to harmonic series. It was commissioned by Brazilian TV network *Rede Globo* to be a score for “suspense” scenes.

*(Audio recording in the included USB flash drive)*

13. **Levino** *(approx. 9min10s)*

*Instrumentation*: string quartet

In this piece, I combine contemporary classical music techniques with organic and folk rhythms from the state of Pernambuco, Brazil. It pays homage to the Brazilian carnival music composer Levino Ferreira, who suffered from cataleptic fits. Starting with a theme inspired by the famous Levino’s frevo piece “*Mexe com Tudo*”, the work creates a musical metaphor on the contrast between life and death, carnival and wake.

**Audio Recordings and Max MSP patches**

14. **USB Flash Drive**

- Audio recordings of some pieces of the portfolio
- All patches and audio files used in the concept-opera *Iludens!*
ILUDENS!

A CONCEPT-OPERA

Armando Lôbo de Azevedo Mello Neto

Ph.D. in Music Composition

Supervisors: Professor Peter Nelson (1st) Dr Gareth Williams (2nd)
Reid School of Music / Edinburgh College of Art
The University of Edinburgh
2018
ABSTRACT

This essay is part of my Ph.D. research project entitled Iludens! – a concept-opera. It explores musical, dramatic, and ritualistic aspects that qualify play as a structuring factor in culture. It aims at producing a multi-layered amalgamation of Philosophical Anthropology and Art, focusing on the strategies for creating a new piece of music - in this case, a conceptual opera (or performative oratorio).

I consider music according to the Greek classic notion of mousiké, namely an entity of multiple knowledge and applications, rather than a mere craft of physical sounds. Therefore, in the concept-opera Iludens!, I developed patterns of aesthetic creation inspired by philosophical conceptions related to the notion of play. Also, as agon¹ is one of the crucial aspects I was able to identify in the history of play, I have explored some agonistic features in culture and provided an interpretation of elements of conflictive interaction using the tools of contemporary concert music.

¹ The Greek word agon means struggle, competition. In ancient Greece the term also referred to public games, sportive, musical and dramatic competitions. See https://en.oxforddictionaries.com/definition/agon
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INTRODUCTION

IS CULTURE A GAME?

Over the last one hundred years, some relevant studies in Philosophy, History, and Anthropology have demonstrated the importance of play as a builder of cultural structures. Both as a composer and a researcher, I have been trying to decipher some ritualistic and ‘game-like’ devices that thrived not only in traditional societies but also in modern and contemporary extensions of ritual forms. I have investigated some ways of representing ludic structures in music, as well as transforming such representations into certain compositional techniques.

In his classic study *Homo Ludens*\(^2\), Dutch historian and philosopher Johan Huizinga considers the instinct of play as one of the principal elements of human nature; it is a device through which a civilization is born, structured and developed, reaffirming and celebrating its foundational myths in the form of rituals (or sacred play). Going beyond the boundaries of a mere playful exercise, play is intertwined with the very structure of reality, defining the

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\(^2\) SILESIUS, Angelus. *O Peregrino Querubinico*, Ed. Loyola, Brazil, 1996. *All English translations presented here are by the author of this essay, except when otherwise stated.*

parameters or agreements on which society builds its civilizational “game”,
the expression of its language, the mechanisms of both intellectual clashes
(as in the case of rhetoric duels) and physical ones (wars), economic
relations and private relationships, artistic forms, justice and its legal
apparatus.

My readings of some historic and anthropologic sources, namely Erwin
Goffman’s “The Presentation of Self in Everyday Life”⁴ and Victor Turner’s
“Dramas, Fields and Metaphors”⁵ have also helped me to confirm some
ideas of sociocultural reality as play, performance, staging, and ritual. Turner
has led me back to the French ethnographer and folklorist Arnold van
Gennep and his very well elaborated concept of “Liminality”⁶, which unveils
ternary parameters of initiation rites that can be also considered as a process
of ritualistic dramatization, and therefore a form of play: a liminal stage
between “reality” and fiction.

The word ‘fiction’⁷ is etymologically associated with the word ‘fictile’ (or
fictilis in Latin), which means ‘made of clay’, and fingere, which means to
mould. In the realm of Language –or Logos – could this be a plausible
indicator of the fictional nature of the human presence in the world? From
their cosy cradles to their tight coffins, have humans been living on and in a
stage? This revealing ambiguity can be even reinforced if we pay attention to
the attributes of the English word play,⁸ meaning theatrical creation and
interpretation, children’s entertainment, musical performance, masturbation,
and other connotations related to both utilitarian and non-utilitarian activities.
It is worth highlighting that in other languages – even from distinct linguistic
families– it is also possible to find a very similar plurality of uses of this notion
of play.

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⁴ GOFMAN, Erwin. The Presentation of Self in everyday life, University of Edinburgh, 1956
⁵ TURNER, Victor. Dramas, Fields and Metaphors, Cornell Univ. Press, Ithaca, 1974
⁶ Van GENNEP, Arnold. The Rites of Passage, University of Chicago Press, Chicago, 1961
Johan Huizinga associates play, ritual, and art as manifestations of the human spirit that are closely related to each other, being practically impossible to probe them as separate entities. Huizinga also emphasises play as an ‘impulse to create ordered things,’ i.e. an instinct towards structure.

The German philosopher Hans G. Gadamer is another important philosopher who considers – in his essay *The Concept of Play* – the crucial role of ludic elements in the creation of culture and societal devices. British anthropologist David Parkin, in his essay *Ritual as spatial displacement and bodily division*, stresses the idea of ritual as performance – in his own words “the evolutionary transition to drama and theatre”, and reinforces all its features of phasal movement, directionality, suspense, and repetition. Parkin explains that “it is precisely because ritual is fundamentally made up physical action that it can be regarded as having a distinctive potential for performative imagination that is not reducible to verbal assertions”. Wouldn’t already this performative imagination – “with words often only optional” – be an index of musical potentialities?

Huizinga criticises modern civilization for its excessive sophistication and its lost sense of ritual and sacred play. He affirms that all things musical in the ancient Greek world had a direct relationship with ritual; and if we recover the Greek notion of *mousiké* (music) as a multifaceted concept that encompassed music itself, ritual, dance, gymnastics, mathematics, and philosophical speculation, we will be once more stressing the ambiguous nature of play: a liminal entity between seriousness and the ludic.

**A BIT OF PLAY THROUGHOUT MUSIC HISTORY**

Artistic expressions associated with ludic and agonistic factors enjoyed high status in the western Antiquity. As arts historian Charles Rollin

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mentions, “The Olympian and the Pythian Games were as famous for music contests, as for those of wrestling and running.” Moreover, the canonic development of western instrumental music is partly a consequence of the competition among virtuosos that took place during the Greek Pythian Games. In these musical battles, the criterion of excellence became gradually associated with the competitors’ instrumental skills. Therefore, by creating its own mechanisms of internal coherence, music started to get aesthetically independent from Homer’s poems or other texts.

“The separation of music from poetry took place at the Pythian games, at the close of the Criaswan war, 691 years before Christ, when the Amphictyonic council proposed prizes to those who played best on the flute alone without singing. Afterwards, at the 8th Pythiad, 559 years B.C.”

Throughout the Middle Ages, the relation between games and music was patent. According to British medievalist Tamsyn Rose-Steel, even “love, in the music and literature of late medieval France, was often depicted as a game.” Troubadours’ music and poetry disputes involved courtly love, political, moral or metaphysical questions in ritualistic procedures. The development of both ars antiqua and ars nova motets can be associated with a certain ludic tendency in the medieval artist’s spirit.

“...the motet belongs to a ludic milieu, since it plays with registers and material garnered from a variety of sources and deploys these in ways that can be playful and parodic.”

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11 ROLLIN, Charles, The History of the Arts and Sciences of the Ancients, pg. 203.
12 ROSE-STEEL Tamsyn. Games and Gaming in Medieval Literature, Chapter 5, pg. 105.
North-American author, composer and academic David Cope, in his book *The Algorithmic Composer*\(^\text{13}\), considers almost every compositional strategy as derived from a *set of rules*, that is to say (in my *Huizinguean* interpretation), a ludic ‘*impulse to create ordered things*.’ Therefore, the isorhythmic motet by 14\(^{\text{th}}\) century composer and theorist Phillipe de Vitry can be considered as an ancestor of Mozart’s musical dice game, and Schoenberg’s twelve tones technique. The *set of rules* is indeed the very meaning of the Latin word *canon*\(^\text{14}\), and canon is also one of the most famous ludic techniques that were developed in music during the Middle Ages and the Renaissance.

The *canon* is an ancestor of the *fugue* as well; and a fugue is also a game. In a general perspective, it is possible to affirm that every form of imitation in music is a sort of game. This characteristic, along with the musical performances of the Pythian Games competitors, is responsible for the discovery and forging of technical and formal ways of giving independence to the sound tissue, and consequently of strategies for causing merely musical pleasure to the audience, without the support from texts and ideological crutches.

**THE GAME TODAY**

The medieval theatre developed a very ludic and ritualistic way of presenting drama: the successive stage. The simultaneous scene despised causal and temporal relations establishing a kind of suspension in time and space which is, according to Johan Huizinga, one of the major features of *play*, namely the evasion of the ‘real’ world. Simultaneism\(^\text{15}\), as both an aesthetic and conceptual approach, would be rehabilitated in modern times by the French poet Guillaume Appolinaire, and other avant-garde artists like


\(^{14}\) See http://www.dictionary.com/browse/canon Trivia: the Latin word *canon* derives from the Greek *kanon*, which was a kind of rod used for measure jumps in pentathletes competitions.


the Dadaists, for example. Moreover, it is plausible to infer that the simultaneous sensitiveness in art has led music to multimedia experiments, multichannel composition, and every action in music that tries to establish ludic and ritualised formal strategies that, whilst transcending the linear notion of time and space, at the same moment keep a strong sense of unity, reconciling freedom and organization, rule and improvisation. Obviously, this potentiality has a shade of utopian speculation, chiefly when we come to admit the flagrant reality that ludic expressions in contemporary mass culture assume the form of banal and merely commercial constructions. This is due to the unavoidable, structural association between play and fun. In the last years, our daily lives have been invaded by all sorts of consumer products created for the sake of superficial amusement, like silly music applications for smart phones, electronic mats for dancing to cheap music, and so on.

However, fun is only a single aspect of play, and sometimes this aspect is even dredged by seriousness, as we can easily see in sportive events in which players and supporters assume physiognomies of tension and concentration, in a diversified palette of emotions. Moreover, if we accept that reality is and has always been a form of play, the entity of fun should not be faced as an enemy of the ‘great’ in art.

In his biographic study on Shakespeare, the French writer and translator Claude Mourthé\(^{16}\) reveals that the English bard used to alter his plays before the following performance within a season, as far as he perceived that some scenes or dialogues were boring the audience. Shakespeare paid attention to the proportion of people either attending the performance or slipping to the venue bar to ask for one more pint, which cost the same price as the cheapest ticket. Could this kind of dialogical posture towards the audience’s perception and attitude serve as a humility lesson to the proud academic and the highly ‘complex’ contemporary composer? Perhaps, fun is a quality that might be missing in contemporary art music, i.e. ludic communication and creative action towards uninterested pleasure. Let’s

make great music, let’s have fun! Would that be a good exclamation? Is fun only a trick? Would that be a valid interrogation? Deviating the audience from their daily tensions, could that be a legitimate enterprise to be pursued? While being deviated from daily tensions, couldn’t the audience also approach deeper archetypical realities? Are contemporary music composers able to grasp the meaning of the word catharsis? Echoing the epigraph by Angelus Silesius, life is a beautiful game of which it is impossible to understand all rules.
I. WARM UP

Before beginning a detailed account of the ideas and cultural reflections present in my concept-opera *Iludens!*, in addition to the compositional and poetic procedures utilised in the music and staging of its four actions\(^\text{17}\), I would like to give a brief explanation of the general ideas of the work, including the composition method I am currently developing and my conception of the instrumental formation.

**GENERAL CONCEPT OF *ILUDENS!***

The concept-opera *Iludens!* explores certain musical, dramatic, and ritualistic aspects that qualify play as a structuring factor of human society. Producing a multi-layered amalgamation of Philosophical Anthropology and Art, the work deflagrates patterns of aesthetic creation using philosophical conceptions, explores some agonistic features in cultural history, and interprets elements of traditional social interaction with the tools of contemporary concert music. The plot and the music of the performance feature a multi-temporal and multi-geographic quality, although the plot’s general temporal span is a hypothetical time compressed between the Paleolithic era and Homer’s tale of Odysseus and the Sirens. *Iludens!* also proposes a musing about the paths to be paved by contemporary art production and stimulates a political debate on the dichotomy between vitalism and rationalism.\(^\text{18}\)

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\(^{17}\) The terms *action*, *act*, and *movement* are used interchangeably in this essay, although in the context of the work the term *action* is preferable, in view of the fact that the "acts" 1 and 2 are interconnected, as well as the "acts" 3 and 4.

\(^{18}\) The fourth action of the piece proposes a reflection about the liminal passage from play into reason, as an ordering factor in human history.
The texts used in the “libretto” of the concept-opera were all chosen due their dramaturgic potentialities, that is to say, certain conceptions were made prominent that carry a certain degree of “fictional” appearance, even though they are very solid intellectual constructions, developed by important Western thinkers.

**POETIC ALGORITHM AS A COMPOSITION STRATEGY: THE ANALOGIES TOY**

In its contemporary and more conscious\(^{19}\) version, algorithmic composition is generally considered both in its mathematical (stochastic) and translational possibilities, and also as a sort of code, which examines a particular musical style and establishes parameters to be adopted in a new musical piece, usually a kitsch emulation of the compositional style that served as model. My approach is very different. From the algorithmic conception, what interests me is only its basic conceptual core, namely, the use of a set of rules and steps that may lead to a specific end. For some years I have been developing the notion of a poetic algorithm, which is a set of visual or poetic images, concepts and extra-musical ideas that by means of a spiral of analogies generates the musical material to be adopted in a piece. I have experimented with this procedure in some conjectural compositions. In my work for string quartet *In Natura*\(^{20}\), for example, I conceived a tripartite form to represent nature in three distinct aspects: number, physics theory (dark energy), and human presence. Thus, in the first part I have used as a model for the development some numerical patterns of Indian classical music; in the second part, I have metaphorised the sense of

\(^{19}\) The algorithmic idea was intuitively used throughout the history of music without its agents having taken theoretical knowledge of the concept. Appearing as a sort of game, there is algorithmic creation in Ars Antiqua, Ars New and High Renaissance (Philippe de Vitry, Orlande de Lassus etc.), Baroque, Classicism (see Mozartian dice game) and modern music. Romanticism is an exception because it was a period of greater emotional subjectivity, which pushed composers away from playful and objective devices without extra-musical connotations. Only in the twentieth century does the algorithmic technique begin to be exercised with greater conscious intentionality.

\(^{20}\) See Appendix III for the score, and go to [https://soundcloud.com/armando-lobo/in-natura-armando-lobo-performed-by-facha-streichquartett-1](https://soundcloud.com/armando-lobo/in-natura-armando-lobo-performed-by-facha-streichquartett-1) for an audio recording of the piece.
subtle expansion of space by means of a gradual process of motivic acceleration and intervallic expansion; and in the third I have used a theme inspired by a Brazilian popular rhythm, the telluric force of the music that lies within the people and my own memory and sensitivity.

In Newton's Pendulum II, I turned a pendulum toy (the Newton’s Cradle) into a musical form. In the piece, the basic representation of the toy in music is childishly simple: each metal ball of the pendulum object corresponds to one of the five cellos on the score. The stereophonic game of the instruments, similar to the medieval hoketus, imitates the pendulum swinging of the balls in diverse configurations: a ball thrown against four, two balls against three, three against two, four against one, a ball on each side against the three of the centre, and finally two balls on each side thrown against the one standing at the centre. Rather ridiculous? Yes. But this is just the ironic trigger of a more important question discussed in the piece. The conceptual objective of Newton's Pendulum II, emphasised by its accompanying literary text, is to comment on the dissipation of cultural energy in the process of historical erosion of traditions, while proposing the pendulum figure, rather than the circle, as an anthropological metaphor of Time.

Another good example of my first attempts at using the poetic algorithm technique in my composing procedures is Diaspora? - a piece for violin, violoncello, Rhodes piano and berimbau. The idea is very simple and is related to certain techniques employed by the Hungarian composer György Ligeti: from the middle C, played in unison by the violin, ‘cello and Rhodes piano, a gradual process of spatial separation begins, with the violin rising the scale at the same time the cello moves in the opposite direction. Meanwhile, the Rhodes piano plays phrases that fill the intervallic space between the notes played by the bowed instruments, which increases over time. The one-string berimbau (tuned in C) appears then to reunify what had been dispersed. At first, this sounds just like an arbitrary musical idea.

21 Watch a video containing conceptual information of the piece: https://www.youtube.com/watch?v=961Y9UjLZrc
However, this structuring device was the fruit of a process of analogy carried out from the literal meaning of a word (the dispersion) and from a historical fact (the African diaspora in Brazil).

Historically, the slave trade in Brazil was carried out in a very disordered way, with traffickers indiscriminately mixing people of diverse ethnic groups and languages of the African continent. Cultural isolation and social incommunicability produced among the blacks in Brazil the phenomenon of the banzo, namely, the depressive and nostalgic feeling of exiled Africans. Many became ill and died of sadness. Others committed suicide. The Brazilian colonial government, realizing the potential economic loss with the debilitation of the slaves, tried to provide occasions of socialization for them. It adapted, amalgamated, promoted and let happen certain African rites and other cultural practices that could contribute to socialization. Capoeira is among these manifestations, and the berimbau is one of the major symbols of Capoeira. Thus, the poetic matrix of my play is completed. The creation of music itself from this matrix is therefore activated by a network of analogies between the extra-musical and the musical. Exemplifying the case of the piece Diaspora:

Homeland (unity) ------------------------- middle C (unison)

Diaspora (dispersion) ------------------- gradual separation from middle C

Resocialization -------------------------- Capoeira berimbau (middle C)

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At first glance, this network of analogies may seem arbitrary, and even naïve. However, one could make the accusation of this same arbitrariness to the techniques of serialism, as well as to the algorithmic technique itself in its stochastic ramification. Why would mathematics have primacy over the human sciences or the poetic imagination? Would not this be a scientistic abuse, a more ideological than artistic gesture in its attempt to emulate a hidden "natural order" and, by that means, discredit an alleged cultural superstructure which is considered illusory or retrograde? In defence of a subjectivity that feeds on historical, philosophical and literary knowledge, instead of the cold "objectivity" and already made cliché of many mathematical or sub-scientific models of composition, I reveal that the aim of the poetic algorithm is the same as the stochastic one: inciting surprises, sound states that would not appear if we were to follow, in the very act of composing, the conventional steps of harmony, rhythm, melody, and the like. The poetic algorithm combines multiple references, treated as a toy of analogies, to produce more or less automatic results derived from the higher kind of reverie, that is, poetry. All this artifice prior to composing does not invalidate the work of delicate craftsmanship during the act itself. The ear changes, adapts, transfigures, participates in the choices, corrects the directions and asks for the creation of new poetic strategies, when the pre-chosen ones do not show themselves more proficient in the course of the composition. In the case of Diaspora, the idea of evasion from the middle C was able to meet almost all the interval needs of the piece, which functions as a sequence of variations of this dispersion. However, the berimbau element has even more force as a sign because it is directly communicating and able to transmit, as an archetypal instrument, the symbolic ethos of Afro-Brazilian culture.

If Diaspora's poetic-musical idea had been only the intervallic one, the composition could have been a mere derivation of a Ligetian technical device. With the berimbau and the Rhodes piano improvisation in the final part, the contest of meanings redirects the listener: in the piece, there is ancestral memory, black African culture, improvisation and freedom, even in
captivity. It is this, by the way, the allegorical role of the Rhodes piano in the work: showing the possibility of freedom even in situations of oppression; that is why this instrument improvises freely and unmeasurably to an extent determined by the interval space between the notes being played by the violin and the cello. Does it work musically? Yes, it can work. When a poetic strategy is well elaborated in its analogic potentialities, the musical outcome tends to be satisfactory. In short, when I employ the poetic algorithm in my creative process, I usually establish certain pre-stages of musical construction, from the general to the particular:

1. The poetic idea, usually extra-musical, although it can also be a merely musical device, like a timbral or intervallic idea, a form of overlapping, the temporal expansion of a chord, and so forth.
2. The playful survey of mimetic forms and analogies that can be used from the original poetic idea.
3. The choice of instruments that may have some archetypal resonance with the poetic idea and the chosen analogies.
4. The decision of a harmonic and/or spectral model to be followed.
5. The decision of whether to create some motivic structure. Usually the existence of this step depends on step 2 because motifs can be rather melodic signs, and so they can steal meanings from the main idea of the work.

These prior stages may not be sufficient to sustain the fluency of a piece, or not be fertile enough to generate the contents of a work of larger proportions. When this occurs, I allow myself to forge new analogies, or reformulate those previously chosen. In fact, lately my tendency has been more and more to combine previous extra-musical poetics and improvisation, so that I can also welcome what the material has to offer me as a phenomenon, in the act of composing.

I believe that here it is no longer necessary to dwell in detail on the poetic-algorithmic procedures of these and other pieces, mainly because many of the analogic micro-processes developed by me during the
composition process are subjective, admittedly arbitrary, some of them are forgotten by the end of the process, often improvised in the very act of composing, as mentioned in the previous paragraph. Moreover, in this study we will return to a closer contact with my network of analogies and poetic algorithms when I discuss the constructive stages of Iludens!

\[23\text{THE INSTRUMENTAL FORMATION OF ILUDENS!}\]

The instrumental formation of Iludens! already possesses certain characteristics of affection\[^{24}\] and analogy. I tried to favour instruments of very low range in the first two movements, divided into two antagonistic groups. The first group includes double bass, cello and contrabassoon, and the second group two bass trombones and a tuba. Complementing the instrumentation there are two percussion sets, a Rhodes piano, and pre-recorded and real-time electronics. In the second movement, there is the addition of an electric mandolin played in a performative way by the character\[^{25}\] who represents the male archetype in the work. In the first movement, the sonic idea is to mimic a tremor coming from the bowels of the earth. In the second, the groups 1 and 2 allegorise the agonistic character of a game, forging a musical duel related to a hoketus. For the third and fourth movements, the contrabassoon is replaced by the bassoon, and the bass trombones by the tenor ones. In these last two movements, there is also the presence of the character Ludmila, who represents the female archetype, and who acts now as a narrator, sometimes as a soprano singer. In the fourth movement, she also metamorphoses herself into the mermaid of Homer's Odyssey. The textural idea of the piece roughly describes a

\[^{23}\] The stage map and the basic requirements of Iludens! production can be found in the Appendices I and II of this essay.

\[^{24}\] The affection of which I speak refers to the Doctrine of the Affections, arisen in the Baroque period. According to the doctrine, it would be possible to awaken the pathos of the listener through certain compositional resources. Iludens! seeks an original update of the sense of affection, assimilating the technical achievements of modern and contemporary music and their possibilities of communication and cathartic stimulation.

\[^{25}\] The performance of the male character utilises a specially designed costume with electronic equipment attached. See Appendices I-II and chapter 3 (second action).
passage from the low to the high region of the sound spectrum. In the coda of the last act, there is a resumption of severely low and rhythmic sounds to recall the tribal nature of the second act. This effect proposes the idea that rationality (according to the literary text used in this last act) is somewhat primitive and serves the structures of power as well as those of the myth that, in fact, had been made possible by the dominating reason itself.  

After warming up with the general aspects of the concept-opera *Iludens!*, now it is time to kick off!

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II. THE GAME

INTRODUCTION

This chapter will discuss some important philosophical notions, and historical/anthropological features of the entity play. I decided to perform this task creatively, relating to the four acts (or actions) of my concept-opera Iludens!. Therefore, this chapter serves multiple functions: a cross-cultural analysis, a compendium of analogies and compositional procedures employed in the piece, and a sort of conceptual libretto showing the relationships between music and the world of ideas. At some points of the chapter, the reader may feel some difficulty in separating the products of my artistic imagination from the serious investigation presented in the text. This is my intention. This essay is also a game, an arena, or ludus. The Latin term ludus derives from ludere and points to iludere. Words are an illusion and illusory worlds.

THE FOUR ACTIONS (ACTS)

1st Action - Shadows Game
(~15 min.)

Inside Plato’s Cave, the first rules of “play” are discovered among wild onomatopoeic and insane mimesis. The echo from pre-historic caves is emulated through audio processing, using a reverberation effect specially created from impulse responses of a real cave in Bulgaria.

27 Each “act” of Iludens! was constructed to contextualise play as an important element of some determined cultural process.
28 A short version of this chapter will be produced in the form of comic strips, which will serve as a libretto for the performances of the piece.
Recent discoveries in the field of Palaeolithic anthropology reveal a close connection between the production of sounds and the pictorial art of caves. This relationship may configure a first case of combined arts in human history. Researchers realised that, inside caves, the sites preferably chosen by the prehistoric artist to perform their mimetic paintings coincided with spaces of greater acoustic reverberation. A similar configuration was also found in spaces outside caves, in regions of canyons, for example, in which a large presence of echo was identified in places chosen for paintings on rock. An allegory of the first theatrical performance of history would then be an allegory of caves. A performance of reverberant sounds, mimesis, and pictorial art.

In his famous Allegory of the Cave, Plato presents us with the meaning of the Forms, and indicates that the ignorance of this sense would imprison beings in a chain of illusions, like shadows on the wall of a cave. It was thinking of music as Form that I conceived the entire first action of Iludens!. All the musical poetics of this movement derives from a network of analogies between the allegory of the cave and a gradual crystallization of a hypothetical first musical form. The choice of intervals, the texture of motifs, the idea of "imprisoned randomness", the spectrum as sludge or painting of sounds, the excessive use of reverberation on the instruments, the choices of scenic movement, everything, in short, represents the mysterious shock of forces that elaborate the latent knowledge which develops and manifests itself in the invention of the first musical form.

The music starts with extremely low sounds on the cello, double bass (with C extension), and contrabassoon, constituting an aggregate of minor seconds dramatised by sub-bass frequencies being broadcast from two to four subwoofers. In a slow and random rhythm of articulation, they then

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30 The instruments can improvise the order of execution of the notes, however these are "enclosed" to a limited extent. In the first act of Iludens!, this means an allegory of chaotic states, which are free and disorderly because they reflect an ignorance of the sense of order. Ignorance, then, would be what imprisons, for it is latency that does not manifest itself in the sensible form.
proceed to perform intervals within the span of a minor third, with the reinforcement of an irregular tremolo on the bass drum. At bar 8, the first intervention of brass instruments is heard playing in triple metre,\textsuperscript{31} which symbolises an "announcement of the cosmic order". This ternary phrase is performed from the foyer of the theatre and ends in a dramatic cluster that has a suspensive function. In group 1 (strings + contrabassoon), the intervallic span moves from minor third to diminished fifth, with the tritone reinforcing the idea of suspension.

The harmonic principle of this first act is one of suspension and spectral friction. The allegoric idea of \textit{Harmonia Mundi} is not yet accomplished due to the imprisonment in the cave, or the ignorance of the forms. Therefore, when the musical form crystallises into rhythmic elaboration at the beginning of the second act, the privileged interval will be that of the perfect fifth, since it was considered in Antiquity and Middle Ages as a kind of symbol of the cosmic order, having great importance in the speculative edifice of Pythagoras and medieval theorists\textsuperscript{32}.

Gradually, group 2 moves towards the stage, with the musicians taking their positions as indicated in the map that appears in Appendix I of this essay. Simultaneously, one of the percussionists makes attempts to play the instruments in the set, but he/she is hindered by having both hands chained (bar 16 on the score)\textsuperscript{33}.

The musicians of group 1 also have the feet chained. A cardioid microphone captures the noise of the chains moved by the feet conveying their discomfort. Everything indicates the feeling of ignorance of the forms that will be overcome by Music. The brasses are positioned in a triangular shape in the middle of the audience and execute notes with some delay.

\textsuperscript{31} I make reference to the numerical symbolism of various traditional cultures, which enshrines the number 3 as associated with divine powers. See Roger J V Cotte, Music and Symbolism.


\textsuperscript{33} Throughout the first movement, the measure numbers serve only for general orientation, since the score contains a great deal of rhythmic indetermination, with the time span being counted in seconds, and not by means of time signatures.
among the three instruments, allegorizing the acoustic reflections that occur on the walls of a cave. At bar 37, the multiple techniques indicated for the strings and contrabassoon are like cave paintings and symbolise a chaotic situation which is about to be illuminated by form. With the brass instrumentalists already in their respective places on the main stage, the musicians gradually get rid of their chains. The coda begins with the vibraphone at bar 62, a stretch of more ethereal texture that announces the symbolic exit from the "cave".

In this first action, there is no text. Language had not yet been invented. Music is placed as the first articulation of meanings. In fact, if we accept that mimetic communication with a great use of onomatopoeia and expressive gestures preceded verbal language, and that this mimetic communication presupposes imitative sounds, we will come to the conclusion that the first music would have been an art of grunts, bodily noises mingled with sounds of the surrounding nature, and that the whole universe would have been a stage for musique concrète. Also, due to its reverberating acoustic powers, the cave may have provided an aesthetic experience that was not different from magic which, when feigned, transformed itself into high jinks.34

Johan Huizinga also draws our attention to the elective ambiguity between ritual, magic, and play 35.

“In myth, primitive man seeks to account for the world of phenomena by grounding it in the Divine. In all the wild imaginings of mythology a fanciful spirit is playing on the border-line between jest and earnest. Or finally, let us take ritual. Primitive society performs its sacred rites, its sacrifices, consecrations and mysteries, all of which serve to guarantee the well-being of the world, in a spirit of pure play truly understood (...) a

34 On the primitive forms of art in the Palaeolithic, see HAUSER, Arnold. Social History of Art, Volume 1. On the social phenomenon of sounds in caves, see HENDY, David, Noise - a Human History of Sound and Listening, Chapter 1.
35 HUIZINGA, Johan. Homo Ludens.
certain element of “make-believe” is operative in all primitive religions (...) The behaviour of those to whom the savage community attributes “supernatural” powers can often be best expressed by “acting up to the part”.36

The spirit of play is also a sportive spirit, one of confrontation. This competitive and adventurous spirit, according to the Spanish philosopher Jose Ortega y Gasset, is at the base of the evolution of the idea of State. This is what the second action of the concept-opera Iludens! is all about.

2nd Action - The Sportive Origin of the State
(~25 min.)

Action inspired by Ortega y Gasset’s homonymous essay. A drumming battle represents the agonistic aspect of play. Rhythms from Africa, Asia, Oceania, Americas, and Europe are superimposed in dialogue with electronic textures. A Neolithic character (tenor singer) performs Brazilian cattle herder’s music while reacting to sound and light sensors attached to his costume.

The Sportive Origin of the State is the title of the essay by Ortega y Gasset that inspired the second action of the concept-opera Iludens!. The text is part of volume VII of the publication El Espectador, an anthology of texts written by Ortega between 1916 and 1930. The Spanish author interprets History as a scenario of gratuitous vitalities, the reverse of utility, neither as an economic, social teleology, nor driven by biological factors. Ortega was greatly influenced by Nietzsche in his youth, having studied in Germany during his years of intellectual and philosophical formation. His cultural proposal is that of Raciovitalism, a combination of rational investigation with sensorial opening and existential spontaneity. “Yo soy yo y mi circunstancia”37, wrote Ortega y Gasset in his celebrated Meditaciones de

36 Homo Ludens, Chapter 1, p. 4, 5 and 23.
37 Literally “I am I and my circumstance”.

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Don Quixote. In his view, Western culture since Socrates had abandoned vital factors in favour of analytic culture, and he saw in the Spanish myth of Don Juan a possibility of recovery of some vital potencies of the European man. At first, this seems somewhat Nietzschean and, in a way, Heideggerian. Ortega's great originality lies in the way he disposes things, how he interprets historical phenomena, and how he positions the real within the perspectives, and not within relativity.

The Sportive Origin of the State presents archaic hordes or societies as stratified not by class, but by three age groups: that of the young, that of the mature men, and that of the elders. Among them, the group that preponderated would be the group of the young, and not that of the mature or elderly. In the concert of tribal power, in opposition to the hegemonic group of young people an alliance is forged among women, their brothers (as they can acknowledge the same maternal origin) and the elders. This coalition, Ortega y Gasset qualifies as an embryonic form of family. That is, the family becomes a political counterweight to the young men's power. It is the group of young males that develops the primitive social institutions and that will culminate in the formation of the State. A rather intriguing question to modern ears: Family versus State? The discussion of this antagonism does not fit here. We are interested, however, in the way young men have propitiated the institution of the state by means of ludic practices. It is Ortega y Gasset who helps us in this task:

"The first house built by man is not a home for the family, still non-existent, but a casino for young men.

38 Ortega and Heidegger were friends, which did not prevent the manifestation of their differences. The Spanish philosopher even wrote a critical essay on the question of being in Heidegger. See TUTTLE Howard N. Ortega y Gasset's Critique of Heidegger's Theory of Being, in Revista de Occidente, n.108, Madrid, 1990.
39 Ortega y Gasset's perspectivism differs from modern and ancient relativism by not recognizing an absolute that is not allowed to be reached by the relative. For the Spanish author, the absolute is within the distinct perspectives, not having an absolute centre towards which knowledge must be oriented.
40 In the text, Ortega y Gasset identifies the key to authoritarian power in the young man. This already differentiates him from Nietzsche, who considered the priestly caste of the elders as the sponsor of oppressive models.
Here they prepare for their expeditions and perform their rituals; here they indulge in chanting, drinking, and wild banquets. Whether we approve of it or not, the club is older than the family, the casino older than the domestic hearth (...) these primitive associations of youths took on the character of secret societies with iron discipline, in which the members through severe training developed proficiency in war and hunting. That is to say, the primeval political association is the secret society; and while it serves the pleasures of feasting and drinking, it is at the same time the place where the first religious and athletic asceticism is practiced”41

Contrary to certain utilitarian or economics-based conceptions of history which understand the development of societies as a consequence of the need to overcome the insecurities and threats of nature, Ortega y Gasset points out that

“(...) the first human society is precisely the opposite of a reaction to imposed necessities. It is an association of the young for the purpose of rapturing the women of alien tribes and performing all sorts of barbarous exploits. Rather than a parliament or a cabinet of bigwigs, it resembles an athletic club”42

The Spanish philosopher continues the essay indicating ludic contexts involved in historical processes of solidification of institutions. It is insightful, even surprising, that the juvenile adventurer impulse may have ultimately led to the state bureaucracy. Let’s stay here. For the creation of the second act of Iludens!, what interested me was the intensity of the images evoked by Gasset’s text, and the confirmation of the aspects of confrontation and competitiveness present in the sphere of the ludic, which Johan Huizinga qualified as an agonistic instinct, or agon.

42 The Sportive Origin of the State, pages 30-31.
This second movement of *Iludens!* was certainly the most difficult to be conceived musically. The cultural theme of the action (the essay by Ortega y Gasset) is rather thorny and may generate a certain misunderstanding, especially in a time of politically correct surveillance such as ours. In my opinion, Ortega's text provides the most original and intriguing explanation\(^{43}\) of the historical processes of how social institutions and the political state were formed. However, the greatest difficulty for me was not to accept this polemic subject, quite the contrary. The controversial proposals seduce me, and I believe the substantial ones are not even present enough in our increasingly polarised world so deprived of subtle nuances\(^{44}\). The biggest hindrance I encountered was to find the right tools to cast the youthful agonistic instinct onto the musical stage without falling prey to naïve appeals. As an analogy for composition, the theme could easily lead us to the use of tribal elements, strongly rhythmic, dynamogenic and aggressive. I could not resist this bid. However, I did it in a way that did not evoke predictable minimalist textures or tribalising simplifications.

The central musical idea of the movement is the superposition of five rhythmic motifs, each one belonging to a different tradition from Africa, Asia\(^{45}\), Europe, Latin America and Oceania. The motifs are performed by the instrumentalists and reproduced in the playback of analogically synthesised

\(^{43}\) My artistic use of the historic approach Ortega y Gasset presented in *The Sportive Origin of State* does not mean that I am validating his perspectives. I do not have enough competence in History or Anthropology to do that. Moreover, Ortega and Gasset himself defended historic truth as a combination of several contrasting potencies: "(...) sería necia terquedad obstinarse en descubrir un único principio invariable que sea el rector de las mudanzas humanas" (It would be a silly obstinacy trying to discover a unique invariable principle which is the governor of humankind changes) (ORTEGA Y GASSET, José. *La Interpretación Bélica de la Historia*, p.101.

\(^{44}\) Most contemporary controversies are so ideologically driven that is difficult to perceive dialectic threads, one only sees two sides talking different biased languages: an aggressive and blind talk between deaf ideologues.

\(^{45}\) In this act of *Iludens!*, North America was considered as an extension of Europe, even though this can be a reductionist misunderstanding. I made the choice to consider Latin America as the continental rhythmic archetype, mainly because among Latin Americans there is a greater spontaneous predisposition towards rhythm than in the USA and Canada. In the USA, there was even a historical prohibition of percussive instruments, as these could take part in calls for rebellions of slaves. See HENDY David, *Noise - a Human History of Sound and Listening*, Chapter 19.
and computer-modified sounds. A number of other musical ideas occur in this movement in function of the needs of the text and scenic performance, but the structural core, the reference point, is the rhythmic concomitance, the agonistic celebration of different musical traditions as in a kind of "Olympic Games" that utilise rhythm as a competitive factor.

The movement begins with the solo performance by the "Neolithic Cowboy," a character who represents the male archetype in the play. This performance is at first carried out only with screams, disjointed sounds, and bodily noises, accompanied by pre-recorded sounds and by the electronic sounds generated from the "electroacoustic jacket" worn by the cowboy. Details of this performance and of the sound apparatus used in it can be found on the full score of *Iludens! (Performance Notes)* and in Appendix II of this essay.

After five minutes of soloist presentation of the electroacoustic cowboy, a battle of Scottish tenor drums between the two percussionists starts, and it is scenically reinforced by the use of a gestural flourishing with drumsticks. A gradual intensification process leads to the entrance of the other instruments playing repeated notes, in a call and response fashion between *group 1* (strings and contrabassoon) and *group 2* (brasses). At this moment, there is a double representation of antagonism on the stage: between the percussionists, and between the groups. The effect of the repeated motives between the two groups has a belligerent mood. At bar 79, one of the two percussionists begins to play a rhythmic motif extracted from the Indian music tradition, while the other runs a typical European power noise rhythmic cell.

This concomitant use of rhythmic beats from two different cultures, regarded here as opposed entities for dramatic effect, establishes a provocative irony. In the piece, the Indian rhythmic cell gradually slows down

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46 Flourishing is an art that demands training, a certain specialization. The flourishing score written by me is quite simple, allowing its performance by any percussionist.
47 Power noise is a style of techno industrial music developed mainly in Europe, characterised by an intense and noisy rhythm that emulates the activity of factories.
as the European one accelerates. This strategy is the result of a cultural analogy between the Indian *Kali Yuga* and the Western sense of progress embodied in bourgeois Europe. Now, if in the Western sense of time and progress things evolve to a higher degree of “perfection”—the overcoming of the mists of social and cultural backwardness by scientific civilization—, the Indian worldview is exactly the opposite, namely, the tragic and inexorable consummation of decadence in the course of time. In this manner, I am assembling another “analogic toy” in this second act:

Kali Yuga (cosmic principle, decadence) --------- rhythmic deceleration

Progress (science, evolution) ------------------------- rhythmic acceleration

At bar 86, the quaver motif is a melodic type inspired by traditional cattle herder (*vaqueiro*) melodies from Northeast Brazil. This theme is presented more fully at 109, and reappears at 175, at 206 (on the marimba), and gains great prominence at 253 and 268, being also varied in fragments in other stretches. The function of this melody is to announce and comment on the cowboy singing, which is improvised by the tenor at 114, 151 and 158. In general lines, if the first act had the ambience of a Palaeolithic cave, the second opts for the allegory of a nature more tamed by man, with the figure of the cowboy becoming a metaphor of the Neolithic. There is another historical reference which is embedded in this "rural" scenario: that the origin of the Roman state is the rural aristocracy, and that the warrior mission and the expression of domination of nature are in a sense politically and archetypally associated.

48 According to Ortega y Gasset “El romano, pura sangre del buen tiempo de la República, no concebía un ciudadano que no fuese agricultor. Y esto por la sencilla razón de que no concebía que se pudiese ser ciudadano si no se era guerrero” (The thoroughbred Roman from the good times of the Republic didn’t conceive a citizen who was not and agriculturist, for the simple reason that they didn’t accept that a citizen was not a warrior.) ORTEGA Y GASSET. *Interpretación Bélica de la Historia*, in El Espectador, Volume VI, page 122. (The English translation here is mine)
From bar 115, percussions begin to alternate the five rhythm patterns that represent the five continents: Africa, Asia, Oceania\textsuperscript{49}, Latin America and Europe. Below are presented the chosen rhythmic motifs, noted here in the conventional Western pattern:

AFRICA
Traditional bell pattern from West Africa

ASIA
Traditional \textit{Pramana}, a \textit{Tala} rhythm from India

OCEANIA
Maori's \textit{Haka} rhythm from New Zealand

LATIN AMERICA
Samba rhythm derived from African bell pattern

EUROPE
Power Noise common rhythm

These rhythmic patterns are also cited by other instruments, not just in the percussions. I made a point of using rhythmic archetypes of popular music not only because they can express regional contents more directly, but also because the notion of "popular" is related to the Latin word \textit{populus} (people), whose original etymological sense is \textit{armed body}, or \textit{army}\textsuperscript{50}. Now,

\textsuperscript{49} The rhythmic pattern that was chosen to represent Oceania still retains a direct relationship with struggle, dance, and sport. This is the rhythm used by the New Zealand rugby national team in the warrior's choreography that precedes their matches. In fact, the use of dance as a prelude to battles was a common practice in primitive tribes, as Ortega y Gasset points out in \textit{El Origen Deportivo del Estado}.

\textsuperscript{50} In the Ortega y Gasset's ironic comment: "la palabra más mansa y civil de todas, \textit{pueblo}, aquella a que recurren los pacifistas, tiene un inquietante origen bélico" (the most gentle and
if the entire second action of Illudens! is developed from an agonistic notion of
culture, nothing is more appropriate than seeking the creation of a coherent
icosmos in which all pieces belong in some way to the agon gear, even
though the meaning of some of these pieces goes unnoticed by the viewers,
being only recognizable by the artist who interpreted it and inserted it into his
machine of contexts. In fact, in speaking of music, all compositional
technique remains veiled to the ordinary listener, who is not interested in the
theoretical origin or the formal skeleton of a piece. To the sensitivity of the
ordinary listener, that is, the non-specialised one, what matters is the clarity
of exposure that allows them to enjoy the work without exaggerated
rationalizations.

A DIGRESSION ON THE EPIC

Unlike Bertold Brecht, I do not believe so much in a critical audience,
the favourite audience of the modern epic; I opt for the classical audience
to be involved in the cathartic web of the work, as Aristotle preached in his
Poetic Art. Involvement is the key that opens perception, rather than critical
views; in fact, there can only be a truly critical understanding if deflagrated by
intersubjective involvement, which makes the spectators recognise themselves in the drama experienced in the work of art. It is by recognizing
that they recognise themselves and come to know things critically. One
cannot send one's feelings away on vacation and demand reason to perform
all the work. The artist must invite the viewers in, rather than impose a
handful of critical notions that intends to address all people as if it were "the"
critical enlightenment, but which at bottom it is only "a" form of critical
enlightenment, and a questionable one at that. Among many other
possibilities, it is only the form of enlightenment of one author, who therefore

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civil of all words, people, the one to which pacifists call upon, has a disturbing bellicose
origin.) ORTEGA Y GASSET. Interpretación Bélica de la Historia, in El Espectador, Volume VI, page 123. (The English translation here is mine)

51 See BRYANT-BERTAIL, Sarah. Space and Time in Epic Theatre. Also, ROSENFELD,
Anatol. O Teatro Épico; and WILLETT, John (ed.). Brecht on Theatre.
becomes an ideologist. I would only believe in real critical enlightenment if an epic were detached from any ideological party, and presented a large repertoire of conflicting perspectives, political ones included! That is, if it opened a repertoire of ideas full of angles and possibilities. If an epic spectacle showed at the same time the social concern of a Brecht and the concern for the salvation of the individual soul of a Paul Claudel, in addition to many other possible concerns, I would believe in the epic as an invitation to critical consciousness and autonomous choice. When in turn it is politically or religiously ideologised (Brecht or Claudel, respectively), I think that the epic perspective crumbles before it can provide the viewer with a real openness of consciousness. I repeat, the modern epic was only the form of consciousness of the authors of the modern epic, not the objective consciousness of the world experienced outside the author’s mind. As the great Portuguese poet Fernando Pessoa said:

“O Universo não é uma idéia minha.  
A minha idéia do Universo é que é uma idéia minha.  
A noite não anoitece pelos meus olhos,  
A minha idéia da noite é que anoitece por meus olhos.  
Fora de eu pensar e de haver quaisquer pensamentos  
A noite anoitece concretamente  
E o fulgor das estrelas existe como se tivesse peso.”

Alberto Caeiro — Poemas Inconjuntos

In my view, the appeal to the senses should be privileged in the arts, the appeal of Don Juan more than that of Socrates. It is curious how the epic theatre attracts the attention of certain groups of intellectuals, who often criticise rationalism and metaphysics. Conceptually, the modern epic is a sort

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52 “The Universe is not my idea. / My idea of the Universe is what is my idea. / The night does not dusk through my eyes, / My idea of the night is what dusks through my eyes. / Outside of my thinking and having any thoughts / The night dusks concretely / And the glow of the stars exists as if it had weight.” (own translation)

53 Alberto Caeiro is one of Fernando Pessoa’s heteronyms.

54 On the archetypical contrast between Socrates and Don Juan, see ORTEGA Y GASSET, José. Las dos ironías, o Sócrates y Don Juan, in El Tema de Nuestro Tiempo, Espasa Libros, Barcelona, 2010.
of ideologised rationality, a unilateral analytical behaviour, not a mysterious and sensual delight. This criticism of the epic, however, is directed at its conceptual aspect. In its creative aspect, my opinion tends to rest on the positive opposite, and I even believe that it was the very misconception of the epic proposal that made possible its wonderful aesthetic achievements. A well-balanced combination of cathartic effects of the dramatic with the narrative freedom of the epic should be, in my opinion, most desirable for contemporary performance, be it in theatrical, poetical, musical or combined arts shape. The problematic of the epic has also reached the music of the twentieth century. Every conceptualist trend in music, including the structuralist ones, reveals an object artificially forged by the idea rather than an object directed to the senses. Spontaneous subjectivity and inter-subjectivity are denied. Power is retained at the source by the authoritarian composer. The only subjectivity he admits is the one that allows him to forge his phantasmagorical objects. The fruits of a formalist mind rot in the root, their structuring reveries dynamite the amorous bridge to the other. A form of art that despises the sense organs despises meaning itself. The case of music, especially instrumental music, is much more serious than that of theatre, because the latter can transmit contents of the conscience with the use of words and images; instrumental music, with no scene nor poem serving as a reinforcement, can drown itself in the neurosis of formal conception, or in the trap of a complexity that reflects only the rational mind of the composer, does not communicate, does not induce catharsis, has no skin. It is puritanical and devoid of pathos. No sex, no tears. To paraphrase Nietzsche, "another century of academic musicians and the soul will begin to smell."

There is in music and the contemporary arts in general a flagrant intellectual decadence. Much of what is considered complex is almost no more than complication. The universal scope in the arts, the solid humanist formation of a Thomas Mann, an André Breton, or an Octavio Paz, which in 20th century music is manifested in Arnold Schoenberg, Luciano Berio, or Iannis Xenakis, has succumbed to an emulation of science, used to justify
music almost as an analytical expression of nature. With Edgar Varèse this trend already manifested in a speculative way, but his concomitant interest in occultism conferred a certain spiritual dimension, an imaginative force to his pieces. Nowadays, the speculative and abysmal force of true creation gives way to planning, intricate algorithms and system theories that produce bad music, that is, music for specialists. A laboratory mousikè. Paradoxically, in proceeding with this "scientific" behaviour, the "complex" artist denies naturalness to man, sequesters his nature. Of course, there are sublime exceptions to this. The spectral school in music can be considered a good example. Despite some scientific exhibitionism present in some of their conceptual discourses, they are dealing with the concreteness of sound, and the result of this is reflected in the sensitivity of the listener. When a composer manages to unite his analytical or systematizing mind to the appeals of spontaneous vitality and inter-subjectivity, he/she can get to a kind of raciovitalism in music: the musical marriage between Socrates and Don Juan.

There is a great irony in the current growth of purely improvised music\(^5\), which develops in the trail of contemporary concert music, but which stands as a counterweight to more structuralist tendencies. Two sides of the same coin: total control versus no control at all. Nature as objectivity (false) versus nature as spontaneous subjectivity. The two can sometimes achieve similar sonic results, due to the levelling of the textural surface caused by the lack of a coherent development of sound masses identifiable by the common ear. By the way, Iannis Xenakis and György Ligeti even went so far as to criticise this levelling, the appearance of free dispersion of sounds in the spectrum in serialist music. Fortunately, it seems to me that the new generations will not relinquish pleasure. Perhaps the hope for a musical resumption lies in a path that reveals the whole man, rather than building an artificial project. An epic of the human being, not of their arrogance or partisan analyticism. Instead of planning or thesis with critical ambitions, the

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\(^5\) I am referring to experimental concert music, which can make use of graphics etc., and not to jazz improvisation.
admission of the heterogeneous, the angular, the ambiguous. Intellectual comprehension and spontaneity. Multiple perspectives.

The very form of the concept-opera Iludens!, as well as the form of this essay, has epic characteristics of heterogeneity, temporal jumps, a combination of languages in view of a concept that precedes and overcomes its particularities. The time of Iludens! is not the time of drama: it depends on the context in which the apparently disconnected parts of the play become coherent. Accordingly, my critique of the modern epic must be understood as an attempt to renew this language, undoing its historical dichotomy with the dramatic, proposing an "epic of approaching", not of distancing.

The second act of Iludens! ends musically with a textural relaxation. At bars 272-273, the ambiguity of overlapping two chords with a perfect fifth while separated by a tritone interval, is an ironic move that leaves the rules open for the next action, Philosophical Games.

3rd Action - Philosophical Games (~20 min.)

This multifaceted suite combines the language of contemporary music with a musical game using yellow balloons. The character Ludmila (narrator and soprano singer) defines play as a crucial element of Philosophy by quoting important thinkers from different historic periods.

The third movement of Iludens! is the most fragmentary in temporal and musical terms. It is in this act that Ludmila appears. She is the character who represents the female archetype in the play, acting sometimes as
narrator, sometimes as a soprano singer. The structure of the musical and scenic action is quite simple: on a sonic background of ethereal characteristics, Ludmila evokes philosophers of various historical periods, quoting some of their phrases about play. At the central part of the action a game with children's air balloons—inspired by the Indonesian kotèkan—is performed by the two percussionists and the keyboard player. Thereby, the movement presents overlapping characteristics: literary narration, balloon game, and musical background.

There is a wealth of literature available addressing the imbrications between culture and the ludic, in their historical, social and philosophical perspectives. In this third act, inspired mainly in the text *Play-Forms in Philosophy*, by Johan Huizinga, I decided to privilege philosophy, considering it as a kind of play, or competition.

Huizinga gives the figure of the sophist an embryonic role in the development of philosophical activity in the Western world. According to the Dutch author, the sophist had two main functions: to demonstrate a prodigious knowledge, and to defeat opponents in public rhetorical duels. The very origin of the word "sophism" is linked in some way to the idea of confrontation and provocation, meaning something that is used for defence, as a shield, or some object that is thrown at the feet of an opponent. On the playful and competitive qualities of the sophists’ art, Huizinga affirms:

"Sophistry, technically regarded as a form of expression, has all the associations with primitive play as we found them in the sophist’s predecessor, the vate.

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56 In the fourth and last act Ludmila is metamorphosed into the Odysseus mermaid.
57 Kotèkan is a music style which is very common in Bali. It is connected to the activity of pounding unhusked rice with a pole. The performers drop the poles in regular alternation creating rhythms. A very similar musical procedure can be found in several other countries besides Indonesia. See Coli McPhee, *Music in Bali*, Yale University Press, 1966, 359-362.
58 HUIZINGA, Johan. *Homo Ludens*, Chapter IX
The sophism proper is closely related to the riddle. It is a fencer's trick.\textsuperscript{60}

Accordingly, I tried to transpose into musical theatre a little of this ambiguous sense between dispute and knowledge, confronting some philosophical notions related to play. It is interesting to mention that the only philosophical fragment chosen by me that has neither mythic nor religious resonance was made precisely by one of the most important Catholic saints, the great Saint Thomas Aquinas. My choice was an ironic joke, to represent the most secular and mundane meaning of play, the relaxing or invigorating sense of fun, contrasting it with Friedrich Nietzsche’s pagan and blunt "mystique". Here are the philosophical fragments chosen for this third act:

“*In myth and ritual, the great instinctive forces of civilised life have their origin: law and order, commerce and profit, craft and art, poetry, wisdom and science. All are rooted in the primeval soil of play.*” HUIZINGA, Johan. Homo Ludens, page 5, Martino Publishing CT, USA, 2014.

“*Play is anterior to culture (...) in a certain sense, it is superior to it or at least detached from it. In play, we may move below the level of the serious, as the child does; but we can also move above it—in the realm of the beautiful and the sacred.*” HUIZINGA, Johan. Homo Ludens, page 19, Martino Publishing CT, USA, 2014.

“*Eternity is a child at play, playing draughts: the kingdom is a child’s.*” HERACLITUS (535–475 BC), fragment 52.

“*God alone is worthy of supreme seriousness, but man is made God’s plaything, and that is the best part of*

\textsuperscript{60} HUIZINGA, Johan. Homo Ludens, page 148, translation by
him. Thus (...) Life must be lived as play, playing certain games, making sacrifices, singing and dancing, and then a man will be able to propitiate the gods, and defend himself against his enemies” PLATO (427–347 BC), Laws VII.⁶¹

“If intoxication is nature playing with human beings, the Dionysiac artist’s creation is a playing with intoxication” NIETZSCHE, Frederick. The Birth of Tragedy, pg.121- Cambridge University Press (1999) - translation by Ronald Speirs.

"The pleasure derived from playful actions is directed to the recreation and rest of the soul, and accordingly if this be done with moderation, it is lawful to make use of fun" AQUINAS, Saint Thomas. Summa Theologææ, Question 168. Literally translated by Fathers of the English Dominican Province.

"A real man wants two things: danger and play” NIETZSCHE. Friedrich. Thus Spoke Zarathustra

“Human opinions are children’s toys” HERACLITUS, fragment 70.

From about half of this third movement, a passage from play to dominating reason begins in the dramatised text. Reason is also considered as an expression of the sportive agon, and this idea will be best explained in the fourth movement of Iludens!. The narrator lists some words and catchphrases created by me, which suggest such a metamorphosis from the ludic to the rational by means of the agonistic instinct:

⁶¹ See Homo Ludens, p.18-19. The Laws translation presented on Huizinga’s book differs a bit from other translations of the same text, although the overall meaning is the same. I decided to use it in my work because it is condensed, more suitable to be declaimed on stage and understood immediately by the audience.
Bar 97: “Agon!”

Bar 99: “Polemos!”

Bar 101: “The game of the elements is driven by the energies of Love and Strife”

Bars 121-126: “Agon”

Bar 153: “Polemos”

Bars 164-165: “Play is also agon, and agon is competition. The sophists contests are in the base of the Western philosophical tradition”

Bar 177: “Polemos”

The agonistic factor is not merely represented in the text of this third act. Also, the music, by means of an analogy—or, as I prefer to call it, "analogic toy"—participates in the idea of agon by making broad use of acoustic beats with the minor second interval, as if the "inharmonicity" caused by spectral friction could represent a sort of conflict situation.

62 The word polemic comes from the Greek Polemos, which means “war”, “dispute.” See http://classic.studylight.org/lex/grk/view.cgi?number=4171

63 Notice how my idea of "analogic toy" at times relates to the baroque Doctrine of the Affections. In fact, the analogic toy can consider the emotional effect that certain musical entities can provoke in the audience, the (even naive) level of receptivity of the average listener. I am not against the vulgar social memory of sound stimuli. The notion of an écoute réduite always seemed to me artificial and contradictory. I am grateful for an amplified listening which is also shaped by social experience. The listener does not hear "grains", he is not an asocial phenomenologist. The listener feels and associates while listening, seeking for catharsis. In fact, considering a sound as a "grain" is already giving it a tactile or extension metaphor, that is, an analogy. A pure acousmatic listening, pointing to a quasi-scientific phenomenology, would already be historically contradictory in itself, since akousmatikoi were the mystical disciples of Pythagoras, not the matematikoi, the more scientific. However, my analogies toy is not just a trigger for "audio-social" affections. Most of the time it is created only to generate cold and unusual structures, that is, some sound mechanism that becomes an object, derived playfully from some extra-musical content, although deprived of affective connotations. Toys are cold, not the toyers.
The dissonant clashes\textsuperscript{64} are obtained from the combination of natural harmonics on the cello and double bass, multiphonics on the bassoon, clusters on the brass group, and resonant sounds on percussion and Rhodes piano. The musical fabric strives not to appear in the foreground, except for moments of passage where there is no action involving the narrator or the game of balloons. That is, the musical choices of the action have a marked dramaturgical purpose, so as to function almost like a soundtrack. The clusters contribute to the fact that the musical plot does not pass to the foreground, since they make impossible a greater independence of the voices and a harmonic typification that could attract musical meaning for itself.

The game of balloons begins at bar 54. It establishes a continuity of the playful battles of the previous act, mainly the duel of flourishes between the percussionists. Its function, however, is more markedly scenic. The gestures used are quite simple:

1. Fill the balloon
2. Empty it
3. Pierce it
4. Beat it with the right hand
5. Rub it, producing a “glissando”
6. Insert the balloon's tip into the mouth and emulate a wah-wah effect
7. Lift it up high, scenically
8. Remain completely immobile
9. Tilt your head back while holding the balloons up
10. Release the balloons so that they are emptied in the air

\textsuperscript{64} Dissonance here is understood in its classical sense, which makes no sense anymore in contemporary concert music, but is still socially valid if we consider the average listener's perception.
At 91 and 135 the balloons are percussed using the same continental rhythmic motifs of the second movement. In some spots of the "game", the action suffers instrumental interference, which does not diminish the preponderant role of the balloons. In truth, this musical game was created to function also as an independent scenic concert piece, in which the use of the philosophical fragments can be maintained or not.

The coda of the third act begins five bars after the end of the game of balloons, with a canon between vibraphone, marimba, and Rhodes piano. Ironically, the extensive use of intervals considered dissonant throughout the movement does not break its function in the script of *Iludens!*: relaxing fun, a form of *eutrapelia*. Evidently the relaxation produced is not entirely light-hearted, but that of nervous laughter, which paves the way for the trump card revealed in the fourth action, where reason takes over the reins from the hands of ludic.

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4th Action - Dialectic of Enlightenment
(~15 min.)

_The tied-up Ulysses listens to a Neo-Baroque Siren’s chant without succumbing to it. The Siren (soprano) sings while “swimming” on a sea made of bubble plastic that is amplified and sound processed. This scene represents the beginning of the rational era, that is to say the passage from the “play-as-structure” to “reason-as-structure.” It is inspired by Theodor W Adorno and Max Horkheimer’s classic study entitled “Odysseus or Myth and the Enlightenment.”_67

65 The canon was a widely used form in the Middle Ages as a means of childish entertainment. For this reason, it was chosen to finish the third act of *Iludens!*, the most explicitly playful movement in the whole piece.

66 _Eutrapelia_, the virtue of pleasantness, was praised by Saint Thomas Aquinas (under the influence of Aristotle) as a way of relieving the soul from overburden. See THOMAS AQUINAS, Saint. *Summa Theologiae*, Question 168.

67 In this work, I used three different translations of Adorno and Horkheimer’s book. See bibliography for references.
As indicated in the third act of *Idiência*, Johan Huizinga understands the agonistic instinct as one of the developmental factors of Western philosophy, mixed with play and, to a certain extent, cheating. Would the evolution of Western thought be associated with a sense of competition, and the search for a dominating reason? Interpreting the *epopée* of Homer, Adorno and Horkheimer also identify links between rationality and deceptive cunning, which is exemplified in Ulysses' struggle against the mythical forces of nature, a confrontation that would be the symbolic matrix of the development of the self-preserving subjectivity and rational control that would characterise bourgeois society:

“All the adventures Odysseus survives are dangerous temptations deflecting the self from the path of its logic. Again and again he gives way to them, experimenting like a novice incapable of learning-sometimes, indeed, out of foolish curiosity, like a mime insatiably trying our roles. ‘But where danger threatens / That which saves from it also grows’ (...) The faculty by which the self survives adventures, throwing itself away in order to preserve itself, is cunning. The seafarer Odysseus outwits the natural deities as the civilized traveller was later to swindle savages, offering them colored beads for ivory (...) the adventures of Odysseus are no more than a depiction of the risks which line the path to success. Odysseus lives according to the ancient principle which originally constituted bourgeois society.”

Sociologist Claudio Colaguori at York University in Toronto, a great scholar of agon culture[^69], points to all of the dominant rationality as being a fruit of the ideology of conflict, and to the very philosophy of agonism as a promoter of the idea that truth and transcendence are the result of competition. In a somewhat related way to that in which Adorno & Horkheimer associate Ulysses' cheatings with proto-bourgeois thinking,

Colaguori links agonist mythology of power to the neoliberal model of competition.

I understand what Claudio Colaguori means, but I cannot fail to detect flaws or omissions in his approach, derived from his extreme affiliation with the Marxist and anti-liberal philosophical tradition. There are indeed democracies that practice the competitive agon of the market, but there have also occurred in history anti-liberal totalitarianisms like fascism and communism that express a glorification per se of conflict. In his essay, Colaguori devotes only a few lines to fascist agonism and a solitary one-line mention of the Stalinist agon. It seems to me that he wants to take sides, as if choosing a club to cheer for, and he ends up reproducing the agonism he condemns so much. This does not mean that his one-sidedness has not produced moments of deep analysis. From another angle, it can be argued that his intention was to propose a cultural teleology of the agon, whose telos would be the neoliberal competitive world. It makes sense. Even so, his pursuit is lacking in investigation of the origins of the agon, because the study provides examples of agonistic culture throughout history but does not investigate the reason why this culture has begun. It seems to me that he had already formulated the conclusions he wished to reach before proposing to investigate the phenomenon and beginning to write the book. He fled from dialectic, the technique of which he accused philosophical agonism in his critique of Hegel, as if the synthesis resulting from dialectical confrontation was also an expression of the agon that sustains a false transcendent image of struggle as a stage for the absolute.

Huizinga places the agon within instinct and culture; Ortega y Gasset in gratuity, in the non-utilitarian. Adorno and Colaguori situate it in culture as an expression of power. But if the agon does not belong at all to the natural instinct, if it has not the slightest biological influence, being derived merely from the pursuit of power, then we could infer that Adorno and Colaguori attribute an absolute instinct to power. But if we consider the appetite for

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Colaguori rejects the possibility of an agonistic instinct of biological nature, placing the agon phenomenon within human culture only.
power as being also a cultural entity, then we would have a chain of cultural phenomena without any connection to biological nature. In this sense, the questions that are presented are the following: 1) Why did it happen like this and not in any other way? 2) Couldn't the fact that it has occurred like this have been derived from some phenomenon at least minimally connected to some natural instinct? 3) Wouldn't Adorno and Colaguori be idealistic in relation to nature, unintentionally conceiving it as an entity that precedes existence, and not as a phenomenon that can only be defined through its expression in lived time? Can we speak of a cultural nature, which is linked to biological instinct but does not depend on it, and leaves open space for transformations in the social and cultural order, since transforming, transcending, denying, revolving and revolutionizing are also part of the nature of the human being?

*Iludens!* does not venture to answer these and other inquiries. Its goal is simply to play with ideas, to speculate. For this reason, at the end of the concept-opera there is the phrase "who is the winner?". The music of the last act also places itself in a certain position of speculation and ambiguity by combining different aesthetics, with a revival of the motivic and sonic ideas of antecedent movements, and the addition of a semi-neo-baroque, semi-post-minimalist texture, which is made more evident from bar 54.

During the final action, the character Ludmila no longer narrates, only sings, playing the role of Homer's siren, invoking the mythical powers of the agon. At first, her mood is lyrical, made to seduce Odysseus and the spectators. Ludmila dissolves herself in irony:

*Ludens*

*Logos*

*Wisdom*

*Reason*
Order

Reason to protect us,

project our goals

refine our souls,

control our thirst for blood,

glorious gore

In stone and steel,

in dreams or real

Iludens, oh Iludens!

Odysseus, Odysseus

Iludens, Enlightenment

Odysseus...

Reason...

Iludens!

The staging alternates the singing of Ludmila with texts projected on a big screen. The music reveals a much more decisive character than in the third act, where it had a background function. In fact, the third and fourth movements are texturally intersected, and it is rather difficult to hear that a passage between the two acts has occurred. The siren's singing happens on a scenographic sea made of bubble wrap, which is microphoned and amplified. Pre-recorded and processed bubble wrap sounds are diffused simultaneously. The instrumentalists of groups 1 and 2 are clustered on the right side of the stage, wearing ear protectors, which symbolise the wax that Odysseus placed in the ears of his sailors. After finishing the poem, Ludmila
sings sounds of primitive inspiration, and improvises scats on a melody. This is the passage to the coda, where the music of tribal connotation of the second act is recovered. At this point, the tethered Odysseus unravels the ropes that tie him to a mast and leaves in ecstasy down the central corridor of the theatre main hall. The world is not the same anymore. Or it is still the same, but from this moment everything will also be illusion. Everything will be Iludens. As it has always been.
III. FINAL SCORE (Conclusion)

What is the result (not to say the meaning) of this game? Perhaps this work of mine does not need an external referee, because it is a battle that has not yet been completely fought. This work does not affirm theses; it does not defend theories. It is not science, it is an astonishment. Not even the concept-opera *Iludens!,* considered as a music theatre piece, is in reality about theatre or music. This work is nothing, it cannot be nothing, it should be nothing.

A great mistake by Claudio Colaguori was to conceive agon as a struggle for worldly power, which in neoliberal contemporaneity would be accomplished through the reification of culture. Yes, it is also this. However, by reducing the world to the search for power he ends up reifying the world, he makes it thing, object. Reifies the agon itself.

In the Islamic tradition, the greater jihad\(^71\) means the battle for the transcendence of the individual soul, not the battle against the other. The lesser jihad in turn means the confrontation of an outside enemy, the struggle for a collective or immanent cause. Instead of the spiritual struggle being a metaphor that legitimises factual war, we can suggest that what happens is just the opposite: the human being errs in the world, and by not overcoming themselves they cannot tolerate the existence of the other. Then humans make wars. The Hindu classic *Mahabharata,* notably the book of the *Bhagavad Gita,* refers metaphorically to the degrees of spiritual elevation that a man can attain by winning the battle against himself. In chapter XI of this book, Krishna opens his mouth to show hero Arjuna the illusions of the world. There is terror and beauty in the universe that revolves within the mouth of

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71 On the differences between greater and lesser jihad, see COOK, David. *Understanding Jihad,* University of California Press, USA, 2005.
Vishnu, which is the same mouth of Krishna. In William Shakespeare's tragedy Coriolanus, the agon of the protagonist turns against the political game, it is definitely not game, it is courage, or virtue.

Agon does not serve only to conquer power and oppress people, it does not have a monological and unidirectional development that would lead only to the justification and sustenance of neoliberal capitalism. Among its various perspectives, it may help, for example, to maintain traditions alive, manifestations that are threatened with extinction by the overpowering action of free capital or state ideology. There are in third and fourth world countries a myriad of warrior rituals that have been sublimated into games, dance, theatre, oral literature and music. If one day in the future these manifestations lose their warlike character, they will easily succumb to the globalizing pressures of the culture industry, be distorted or rendered meaningless by politically correct puritanism, which is another form of globalization.

As can easily be noticed, the notion of agon has gained a central role in this work, seeming to surpass the concept of play to which it is associated. There are several reasons for this. Firstly, because of the dramaturgical potentialities of conflict, as suggested in chapter 2 of this essay. Secondly, because I wanted to avoid the infantilisation of the plot, in view of the fact that the play is an entity easily associated with activities considered "non-serious" or even comical. Thirdly, I wanted to make a sort of reference to the Modernist revolution in western music in the early twentieth century, when works such as Igor Stravinsky's Petrushka and The Rite of Spring, and Arnold Schoenberg's Pierrot Lunaire utilised ritual, play, and violence as inspiration for compositional innovations. Of course, a number of philosophical constructions associated with play were neglected in my work, precisely because they do not retain direct agonistic traits such as Ludwig

72 One of the meanings of the word Latina virtus (virtue) is courage. Courage derives from the Latin cor (heart). Poetically, we can say that virtue and brave heart are one and the same.
73 Just to mention a few Brazilian cases, Maracatu, Cavalhada, and Pastoril, for example, are sorts of war rites sublimated into play, into symbolic and artistic expression.
Wittgenstein's *Language Games* or John von Neumann and Oskar Morgenstern's *Theory of Games*, to name only a few. I opted for the agon. It seemed to me the best guiding thread of play, the most apt to produce the catharsis that, in the Aristotelian way, I still believe to be one of the main goals of art.

The idea of play and conflict is embedded in a desire for victory or challenge. However, it is not just that. Animals and small children play with coloured balls for the simple instinctive pleasure of playing. Play is also movement, repetition, alternation. Above all, non-utilitarian organization, a suspension of time in a parallel space, like a ritual game board. By speaking of "ritual" we are already connecting the ludic "mechanism" to a category outside of it. Religion communes with play, just like war. The more sophisticated a society becomes, the more intricate are the ways in which play is combined. In fact, it is even difficult to speak of combination, because this would be like believing that living beings are isolated in the world, waiting for an encounter that generates other beings and entities. Perhaps a purer play can only be imagined involving children and domestic animals. There is no purity. The plurality of human experience does not allow such asepsis. Nor should there be an artistic form that is self-described as complex, and at the same time avoids contamination. The true complexity is not in the form, just as play does not have a unique form, it has angles and promiscuity. Complexity is understanding the universe as a proliferation, a beautiful and useless game, a battle without winners.

“Because no battle is ever won he said. They are not even fought. The field only reveals to man his own folly and despair, and victory is an illusion of philosophers and fools.”

William Faulkner, *The Sound and the Fury*
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APPENDICES
APPENDIX I – Scenic space

Fig. 1 - Graph indicating the general distribution of the musicians on the stage

GROUP I (amplified) – 1 cello, 1 double bass, 1 contrabassoon (alt. bassoon)

GROUP II - 2 bass trombones (alt. tenor trombones), 1 tuba

PERCUSSIONS - 2 percussion sets (including some amplified instruments)

MALE PERFORMER (tenor voice)

ELECTRONICS (laptop)

RHODES PIANO
Performance will not be static. In the first action, the group 2 (brasses) appears behind the audience, coming from the foyer of the theatre. After a series of evolutions, they position themselves on the stage with the other musicians.

*Fig. 2 - Graph showing the spatial displacement of the group 2 (brass instrumentalists) in the first action of Iludens!*
In the second action, the male character moves a lot. There is also a change in the percussionists’ position during a rhythmic battle that they play. For the third and fourth movements, the group 2 is positioned behind the group 1. In the third act, there is a scenic performance (game of balloons) involving the percussionists and the keyboard player. In this and the last movement the female character Ludmila makes stage evolutions to be defined by the scenic director.
APPENDIX II – General production needs

OUTLINE OF THE PRODUCTION REQUIREMENTS

Some production elements are listed below. These serve just as a starting point for the performance design and will be modified as possibilities and contexts arise. This basic setup can then be adapted to different venues such as Italian and arena theatres, churches, warehouses, museums and more.

The setup is simple but visually impactful. Basic requirements consist of:

. light design and real-time audio processing

. a vest and coat with light and sound sensors

. an amplified “sea” of plastic bubble

. some chains

. a 15-meter rope

. six fake ear protectors

. yellow party balloons

. some head flashlights.
THE NEOLITHIC COWBOY

The costume of the main male character (the “Neolithic cowboy”) was specially designed for the performance. The outfit features a coat and vest with the following objects attached:

- 1 light-sensitive “Theremin”
- 1 lapel condenser microphone
- 1 vocal loop pedal
- 1 rhythms mini synthesiser
- 1 micromixer
- 1 wireless audio transmitter.

The Neolithic Cowboy also plays an instrument while singing and acting. This instrument can be any small like-guitar instrument, such as a mandolin, a Brazilian cavaquinho, a banjo etc. It has to be tuned in G, for all the cowboy’s melodies to be sung and improvised will be in any mode on G. Below an example of a “mandoguitar” with the strings tuned in D-B-G-D. It is supposed to be used on the premiere of Iludens!
TEAM (Not including musicians)

. 1 Scenic Director.
. 1 Light Designer/Light Engineer
. 1 Video Designer/Animator (optional)
. 1 Costumes Designer (optional)
. 1 Seamstress (optional)
. 1 or 2 Sound Engineers
. Transport and Production Team

SET

. 1 to 3 medium/large screens
. 1 to 3 video projectors
. Scenic props

SOUND EQUIPMENT

Option 1: P.A 4X3 (quadriphonic + 3 sub-woofers)
Option 2: P.A 4X2 (quadriphonic + 2 sub-woofer)

Note: Some instruments should use a microphone for the purpose of real-time processing. The instructions of amplification are on the full score performance notes.

LIGHTING EQUIPMENT

To be decided by the Light Designer
APPENDIX III

This appendix refers to footnote n.20 in this essay

In Natura
for string quartet
CHAOS AND NUMERICAL LATENCY

\[ \sum \sum \sum \sum \]

Violin 1

\[ \frac{3}{4} \]

Violin 2

\[ \frac{3}{4} \]

Viola

\[ \frac{3}{4} \]

Cello

\[ \frac{3}{4} \]

\[ \text{strictly together} \]

Warning: avoid diatonicism!

STRICTLY TOGETHER

\[ \sum \sum \sum \sum \]

\[ \text{pizz.} \]

\[ \text{arco} \]

\[ \text{sul pont.} \]

\[ \text{ord.} \]

\[ \text{e.v.} \]

\[ \text{jeté} \]

\[ \text{gliss.} \]

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In Natura

[poco meno mosso]

[Vln.1]

[Vln.2]

[Vla.]

[Vlc.]

[DARK ENERGY]

\( \text{arco oscil. 1/4 tone} \)

\( q = 80 \)

\( \text{pp} \)

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Registers for improvisation according to the indicated rhythm

Single diamond-shape noteheads do not correspond to natural harmonics. They only indicate a note played with lowfinger pressure as if playing a natural harmonic

Approximated pitch or percussive note

This Arpeggio-Glissando should be performed changing constantly between the four strings in a very fast manner (not measured), and moving the left hand in a more or less fixed chord position

Excessive and noisy bow attack on the indicated string

Oscillate 1/4 tone (*medium-speed oscillation on both sides of the pitch*)

Bartók Pizzicato

Jeté Glissando effect

Normal accent

Stronger accent

\( \downarrow \) = mordent (half pitch below)
\( \uparrow \) = half-step trill above or below the main pitch
ord. = regular position of the bow on the instrument
normal = normal technique
e.v. = extreme vibrato
n.v. = non vibrato
c.b. = circular bowing
sul pont = sul ponticello
s.p.+ = extreme sul ponticello

 arrows indicate gradual transition between two manners of playing

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ILUDENS!

A CONCEPT-OPERA

Armando Lôbo de Azevedo Mello Neto

Ph.D. in Music Composition

2018

FUL SCORE
ILUDENS!

A CONCEPT-OPERA

Armando Lôbo de Azevedo Mello Neto
(Armando Lôbo)

Ph.D. in Music Composition

Supervisors: Professor Peter Nelson (1st) Dr Gareth Williams (2nd)
Reid School of Music / Edinburgh College of Art
The University of Edinburgh
2018
Armando Lôbo

ILUDENS!
(2017/18)

Armando Lôbo conducted the research and composition of Iludens with a sponsorship by CAPES Foundation (Brazil)

**Instrumentation:**
2 bass trombones (also 2 tenors)
1 tuba
1 contrabassoon (also bassoon)
1 violoncello
1 double bass
1 rhodes piano
2 percussion sets (2 musicians)
1 male performer (tenor)
1 narrator (soprano)
1 diffuser (laptop)
1 conductor
INSTRUMENTAL TECHNIQUES

GENERAL

\[ pp \rightarrow mp = \text{boxes indicate the intended dynamic range in certain stretches of the piece} \]
\[ \text{E.Y.W} = \text{Everything You Want, in an excessive, very articulated and loud manner} \]
\[ \text{m.v.} = \text{molto vibrato} \]
\[ \text{e.v.} = \text{extreme vibrato} \]
\[ \text{normal} = \text{normal technique} \]
\[ \text{L.V.} = \text{Let Vibrate} \]
\[ \text{\( \nabla \)} = \text{vary a given motif} \]
\[ \text{\( \bullet \)} = \text{play rapid pitches closely surrounding the given pitch (including the given pitch)} \]

STRINGS

\[ \text{\( \nabla \)} = \text{bowing down and up freely (asymmetrically)} \]
\[ \text{sul pont} = \text{sul ponticello} \]
\[ +\text{s.p.} = \text{extreme sul ponticello} \]
\[ \text{normal} = \text{normal bowing technique} \]
\[ \text{ord.} = \text{regular bow position} \]
\[ \text{\( \nabla \)} = \text{bow the tailpiece (double bass)} \]
\[ \text{\( \triangleright \)} = \text{irregular tremolo (dynamics and articulation)} \]
\[ \text{\( \uparrow \)} = \text{on the bridge} \]

\[ \text{\( \nabla \)} \rightarrow \text{\( \nabla \)} = \text{arrows indicate gradual transition between two manners of playing} \]

\[ \text{\( \triangledown \)} = \text{Diamond-shaped notehead means that the note should be played with less finger pressure than usual, rendering an effect similar to artificial harmonics} \]

\[ \text{\( \triangledown \)} = \text{Natural harmonics should be played at the spot where they are more resonant} \]

CONTRABASSOON AND BASSOON

\[ \text{\( \bullet \)} = \text{play rapid pitches closely surrounding the given pitch (including the given pitch)} \]
\[ \text{\( \text{A.H.T} \)} = \text{asymmetric helicopter tonguing} \]

When a trill has no definite interval, musicians are free to choose the one that favours a smoother trill with the written pitch

Bassoon Multiphonics:

Embouchure Suggestion: Bocal Flex Up

M1

M2

M3

M4

M5

M6

M7

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PERFORMANCE NOTES

Diagrams:

M1  M2  M3  M4  M5  M6  M7

**NOTE:** If it is not possible to play gently (i.e. with controlled dynamics) any of these multiphonics chords, there are some alternatives:
1) Play any other multiphonic chord (preferably dissonant) above the bottom note
2) Play any multiphonic chord with more easily controlled dynamics
3) Play the notes of the written chord in a rather rapid succession without characterizing rhythms
4) Play a trill or tremolo with the top note of the chord

BRASS INSTRUMENTS

When a trill has no definite interval, musicians are free to choose the one that favours a smoother trill with the written pitch

RHODES PIANO

| 1 > 6 | 1 = Vibrato Intensity
| S = 5 | S = Vibrato Speed

- = Volume Knob  SPAN = improvise within the given span  = cluster

**NOTE:** When pedal marks are not notated, please use pedals in accordance with phrasing

PERCUSSIONS

Percussionist 1: Tam-tam, 2 bongos, 2 timbales, 2 toms, Scottish tenor drum, slapstick, balloon, and Vibraphone (with motor)
Percussionist 2: Drum Set (kick, snare, 2 toms, bass drum, hihat, 2 cymbals (sizzle and china))
Scottish tenor drum, slapstick, balloon, and Marimba

**IMPORTANT:** Do not tremolo notes except when the tremolo sign (‼️) is marked on the score

‼️ = irregular tremolo (dynamics and articulation)  SH = mouth sound

○ = rub the bass drum head in a circular way  ◊ = rub the tam tam in a circular way

**Percussionist 1**

Tam-tam  high bongo  high timbale  high-mid tom  Scottish tenor drum  balloon

Low bongo  low timbale  low-mid tom  slabstick

**Percussionist 2**

Kick  high tom  hihat (foot)  hihat (stick)  cowbells  Scottish tenor drum  balloon

Low tom  bass drum  suspended cymbals  slapstick

Drumsticks  Hard mallets  Superball mallet  Soft-hard mallets

Soft mallets  Play with bow(s)  Hit with the hand

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PERFORMANCE NOTES

Percussion Set 1

Percussion Set II

NOTE 1: When pedal marks are not notated, please use pedals in accordance with phrasing.

NOTE 2: The Scottish tenor drum (2nd Action) is played with a strap.

FLOURISHING BATTLE 2nd Action

R = right hand / L = left hand

\[ \text{R} \] = hit the drum head with the right hand

\[ \text{R} \uparrow \] = flourish to the right

\[ \text{L} \] = hit the drum head with the left hand

\[ \text{L} \downarrow \] = flourish to the left

\[ \uparrow \] = drumstick up

\[ \bullet \] = drumstick pointing towards the other percussionist

PARTY BALLOONS GAME 3rd Action (2 percussionists + rhodes pianist)

Note: For performing this game, each performer should have at least 5 yellow party balloons (4 for playing and 1 as backup) in one of their trousers pockets.

\[ \bullet \] blow air into the balloon

\[ \text{\,}\text{\,} \] empty the balloon

\[ \text{POP IT!} \] pierce the balloon with a toothpick

while holding the balloon with the left hand (closing its opening), beat the written rhythms with your right hand

\[ \text{gliss...} \] rub the balloon with 1-3 fingers producing a "glissando"

\[ \text{WAH...} \] put the balloon tip into your mouth and empty it while doing a wah-wah motion with your mouth

\[ \text{\,}\text{\,} \] release the balloon so it flies and gets empty

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PERFORMANCE NOTES

LAPTOP
This piece utilizes a simple MAX-MSP patch featuring 7 audio files for playback, and 5 effects and a looper to process audio of some instruments in real time. The effects are: freeze, reverb, granulator, delay (with ring modulation), and flange.

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PERFORMANCE NOTES

KEYBOARD SHORTCUTS:

1) Freeze (on = 1 / off = q)
2) Reverb (on = 2 / off = w)
3) Granulator (on = 3 / off = e)
4) Delay (on = 4 / off = r)
5) Flange (on = 5 / off = t)
6) Looper (on = 6 / off = y)

\[ \text{T.I} = \text{play track 1} \quad \text{T.I} = \text{stop track 1} \]

Dynamics: \( A.P \) = average position (output level)
\( 0 \) = output level

STAFF NOTATION:

FX: Brasses
FX: Strings + Bn. + Percussions

SOUND EQUIPMENT:

MICROPHONES A (connected to the computer soundboard in order to process sounds through Max Msp):
.1 cardioid mic for the brasses
.1 cardioid mic for the strings + contrabassoon (placed near the floor, in order to capture the sound from chained feet)
.1 contact microphone for the tam-tam
.2 dynamic mics for the slapsticks

MICROPHONES B (connected direct to the mixer for simple amplification and some ambient reverb)
.3 dynamic microphones, one for each balloon performer
.1 dynamic mic for the contrabassoon

LAPTOP AUDIO INTERFACE
.5 inputs
.stereo output

MIXING DESK INPUTS
.2 channels (LR) for audio coming from the laptop
.3 channels for 3 balloons mics
.1 channel for the contrabassoon dynamic mic
.1 stereo channel for Hall Reverb

FX PROCESSOR
.Reverb unit

MIXING DESK OUTPUTS
.2 stereo outputs

SPEAKERS PLACEMENT MAP
(This is only an option. Positioning of speakers will depend on the venue/theatre features)

CONNECTIONS

SW = Subwoofer

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PERFORMANCE NOTES

NARRATOR (SOPRANO SINGER)

The narrator's mood should vary constantly, from ironic to tragical, from ethereal to angry. She should act in a peripatetic way, using the entire theater main hall space, including the stage.

The scat singing in the 4th action should have a jazzy character.

MALE PERFORMER

In the 2nd action, the male performer should wear a vest and belt underneath a cowherd's coat. These are the attachments on the vest and belt:

- 1 light-sensitive "Theremin"
- 1 lapel condenser microphone
- 1 vocal loop pedal
- 1 rhythms mini synthesizer and sequencer
- 1 micromixer
- 1 wireless audio transmitter

The performer should improvise freely with the light-sensitive theremin, covering and uncovering it with his hand so it can react to the lights in the main hall, as well as the micro torch attached to the conductor's head. Below are examples of mini torches that can be worn by the conductor:

It is important to pre-programme some rhythms on the mini synth/sequencer which the performer will use in any order. An aggressive and "dirty" timber is more suitable. On top of the programmed rhythms, the performer can improvise some variations on the spot. The programmed motifs derive from traditions of five continents:

- AFRICA
- ASIA
- SOUTH AMERICA
- EUROPE
- OCEANIA

The cowherd's performance should be from animalistic to epic. He starts with onomatopoeic noises in a very theatrical way, as if he were a pre-language primitive creature. Gradually, he passes from noise to more melodic content, reaching the "purely musical". At bar 114 of the 2nd action, he also plays any small mandolin-like instrument tuned in G. It is important to obtain a good interaction and balance between singing and playing. These are some melodic fragments to be used in the Cowherd's improvisation with vowels:

As a general guideline for the performance style, the singer should draw inspiration from Brazilian cowherd's singing. See https://www.youtube.com/watch?v=ZDyMhnHvbTs

In the 4th action, the Cowherd is transformed into Odysseus. He acts in a more lyrical and plaintive way, although he gets gradually insane towards the end, recovering the hubris.

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PERFORMANCE NOTES

STAGE
This is only a tentative suggestion, and can be changed according to musical or theatrical circumstances

ACTION I

ACTION II
Stage Map before the Tenor Drum Battle
Stage Map after the Tenor Drum Battle

ACTION III
Stage Map before and after the Balloons Game
Stage Map during the Balloons Game

ACTION IV

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THE LIBRETTO

The libretto is to be produced in the form of comic strips and its content based on the conceptual essay "Iludens". This comic strip should be subdivided into four parts, each corresponding to one movement of the concept-opera. An excess of infantilisation in the drawing style should be avoided. The first movement must be represented taking into account the environment of a Palaeolithic cave and its surroundings. The second movement, a countryside scene -- a sort of reference to the Neolithic period -- must involve a cowherd and should culminate in a percussive battle. The third movement may have an abstract feature, and should characterize the figure of a multiform philosopher and a pythoness. The fourth and final movement should portray the Homeric episode of Odysseus and the Mermaid’s singing, as well as the transmutation of the Greek hero into an insane cowherd. As mentioned above, the text should summarize parts of the 2nd chapter of the homonymous essay that accompanies the full score of the opera. Each movement of the piece must be represented in one single page. A merely literary introduction will serve to contextualize to the audience (in an accessible way) the main ideas and concepts of the work. A presentation text may precede this literary introduction, and should be preferably written by a composer, artist, music critic or scholar.
In the darkness of the Plato's Cave...

ON THE BIG SCREEN:
The Deity delights in the game of creation
The creature is His fondness of playing
Angelus Silesius, 15th century

FADE OUT...

ACTION I
SHADOWS GAME: THE ROCK THAT PLAYS

Armando Lôbo
2017-18

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ACTION I

---

From the theatre foyer

go to the main hall...

---

Stop ‘playing’ and start to gasp loudly
With both hands hung by chains, start to improvise in an anxious and brutal way, trying to force your limits ad lib.

Breath as needed, only the lowest region of the instrument...
Trying to play, but showing fatigue...
ACTION I

20" senza tempo

Keep on gasping

moving chained feet feeling unease

increasingly obsessive
(bodily and facial expression matching the performance)

cast the 2 beaters on the tam tam

slowly release form chains

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Trombones and Tuba go to their positions on the stage.

ACTION I

<table>
<thead>
<tr>
<th>Turn lights on</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trombones and Tuba go to their positions on the stage...</td>
</tr>
</tbody>
</table>
Cellist and double bassist stay totally still.

senza tempo

Pick up the chain...

Raise it

Pick up the chain...

Raise it

Pick up the chain...

Raise it

Prepare T.2
ACTION I

Throw it on the floor
Suspend it again...

C.Bn.

Vi.

D.B.

L.T.

D.S.

Suspend it again...

L.V.

Motor ON (medium speed)

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Throw it
Suspend it again...
Throw it
Suspend it again...
Throw it

C.B.

Vs.

D.B.

R.Pno.

L.T.

Vib.

D.S.

Strings+Bsn.

R.Pno.

L.T.

Vib.

D.S.

vi

vi

vi

vi

vi

Piano

L.T.

Scrape

L.T.

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SCENIC NOTE: The singer has only his shadow projected on the screen.

ONOMATOPOEIC SOUNDS (see performance notes)

Conductor points his forehead torch to the singer’s vest, affecting the sensors.

Going to a central position on the main stage.

Scottish t. drum

A bit more melodic (see performance notes).
ACTION II

even more melodic...

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ACTION II

Prepare Sordina (capi)

[Music notation image]

Turn the volume of the micro mixer down to zero

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Con andl. (coup)

Con andl. (coup)

B.Tbn.1

B.Tbn.2

Tuba

P.Set

D.S.

T

TOOTALLY STILL

\( \text{go and take the electric mandolin...} \)

('walking in a hieratic way)
ACTION II

~60~

 senza tempo

Free Rythmic Improvisation
(interacting with percussions)

vocal + mandolin

Play mandolin and sing cowheads' music
from Brazil (see Performance Notes)
Play mandolin and sing cowherds’ music from Brazil (see Performance Notes)
Play mandolin and sing cowherds' music from Brazil (see Performance Notes)

In a hieratic way, put the mandolin on a stand, take off the cowherd coat, and go sitting by the laptop.
ACTION II

ON THE BIG SCREEN: When there was neither family nor economic divides, the primitive horizons were organized in three social classes: the group of youth, maturity, and old. Among them, the one that prevailed was not the maturity, but the youth.

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The group of young males was the most organized. It was they who built the first house for other ends rather than provisional sheltering.

ACTION II

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In this primitive club they sketched strategies for the capture of women from distant borders, prepared themselves for war expeditions. They elected a priest for presiding activities and assigning a certain juridic sense of unit to the clans.

**ACTION II**
In an orgiastic fashion, they devoted themselves to singing, dance, drink, boisterous play, and common feast.

In an orgiastic fashion, they devoted themselves to singing, dance, drink, boisterous play, and common feast.
ACTION II

They performed their magic rites for hunting deities, wore masks and donned chains for conquering their hosts and...
True, the young men's club started
the following institutions in history:
- Enquiry
- War
- The authoritative organisation
- The cultic and cultural association, or club
- The masked dance festival, or carnival
- The secret society

And from these phenomena—all mingled and
undifferentiated—the historical and irrational
phenomena of the state.

The more time in history we see that in the
origins there are various and formless, not
utility.
"In myth and ritual the great instinctive forces of
civilised life have their origin: law and order,
commerce and profit, craft and art, poetry, wisdom
and science. All are rooted in the primaeval soil
of play."

"Play is anterior to culture (..) in a certain sense,
it is superior to it or at least detached from it. In
play we may move below the level of the serious,
as the child does; but we can also move above it—
in the realm of the beautiful and the sacred."
Eternity is a child at play, playing draughts: the kingdom is a child's.
"God alone is worthy of supreme seriousness, but man is made God's plaything, and that is the best part of him. Thus (...) Life must be lived as play, playing certain games, making sacrifices, singing and dancing, and then a man will be able to propitiate the gods, and defend himself against his enemies"
“If intoxication is nature playing with human beings, the Dionysiac artist’s creation is a playing with intoxication”

AQUINAS, Saint Thomas. Summa Theologiae, Question 168: Literally translated by Fathers of the English Dominican Province

the pleasure derived from playful actions is directed to the recreation and rest of the soul, and accordingly if this be done with moderation, it is lawful to make use of fun

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KOTEKAN PARTY

Tempo Rubato \( \frac{4}{4} \) c. 80

\( \sum \)

R.Pno.

\( \sum \)

P.1

\( \sum \)

P.2

\( \sum \)

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The game of the elements is driven by the energies of Love and Strife.

Oh, ambiguous Empedocles!
a tempo \( \text{}= 80 \)

STAY TOTALLY MOTIONLESS.
ACTION III

[Music notation with annotations]

R.Pno.  
Tbn.1  
Tbn.2  
Bsn.  
D.B.  
Vc.  
L.T.  

[Notations and instructions for performers]
ACTION III

A-gggg-gon-aaa-gg-ag-gon ...

Tchuh

Arms down

Fill the balloon (freely)

Stay totally MOTIONLESS

Fill the balloon (freely)

Stay totally MOTIONLESS

Stay totally MOTIONLESS

Take another balloon

(augment, syllables and tongue slap)
Tempo Rubato

---

Put the opening in your mouth

---

Put the opening in your mouth

---

Put the opening in your mouth

---

Put the opening in your mouth

---

Stay totally MOTIONLESS

---

Stay totally MOTIONLESS

---

Stay totally MOTIONLESS

---

Stay totally MOTIONLESS

---

Stay totally MOTIONLESS

---
The word school originally means "leisure", and not systematic work (ironically).
**ACTION III**

- Hold it high in the air with the right hand
- Stay totally MOTIONLESS
- Take another balloon with the left hand while keeping the right arm raised
- Fill this 2nd balloon (freely)

---

**L T**

- Hold it high in the air with the right hand
- Stay totally MOTIONLESS
- Take another balloon with the left hand while keeping the right arm raised
- Fill this 2nd balloon (freely)

---

**N**

- Hold it high in the air with the right hand
- Stay totally MOTIONLESS
- Take another balloon with the left hand while keeping the right arm raised
- Fill this 2nd balloon (freely)

---

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ACTION III

Hold the balloon in the left hand high in the air with both arms up

Stay totally still with both arms up

Hold the balloon in the left hand high in the air with both arms up

Stay totally still with both arms up

Hold the balloon in the left hand high in the air with both arms up

Stay totally still with both arms up

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Play is also agon, and agon is competition. The sophists contests are in the base of the Western philosophic tradition
a tempo
ACTION III
ACTION III

Tempo Primo = 52

Pno.

D.B.

Vc.

L.T.

R.Pno.

Tuba

Bsn.

Mar.

Vib.

π

œ

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ON THE BIG SCREEN:

Play is a non-utilitarian entity that can be converted into a structural device similar to ordering reason. Play can be fused with ritual but it is apart from myth. Ironically, enlightenment has never managed to escape from mythology.

Wind and string musicians wear yellow ear muffs.
"Ulysses" starts to bind himself with a rope

Wind and string musicians wear yellow ear muffs.
"Ulysses" starts to bind himself with a rope

Walking to the sea of bubble plastic...
ACTION IV

4 a tempo \( \frac{3}{4} \)
\( \frac{1}{4} \)

Con sord.
(harmon)

\( \text{Tempo Rubato (without anxiety)} \)

With fast, popping bubbles of the plastic see...
Ulisses progressively goes into trance...

Wisdom Reason Order Reason

to protect us, project our goals, refine our souls
Control our thirst for blood, glorious gore
in stone and steel, in dreams, or real

©Armando Lobo de A. M. Neto
Astuteness is a rational game.
Odysseus made use of schemes to deceive deities.
Artifice tricks sacrifice.

"The dismissal of sacrifice by the rationality of self-preservation is exchange no less than sacrifice itself was" - T. Adorno

The dismissal of sacrifice by the rationality of self-preservation is exchange no less than sacrifice itself was" - T. Adorno
"The holocaust is a reflex, the more complete for being long-inhibited, of natural sensory consciousness, of instinctual polytheistic and animist needs." George Steiner
ABRUPT BLACKOUT  Ulises groans like an ecstatic beast

Which thing is more totalitarian, the enlightenment or the restoration of mythic potencies? And which thing is more harmful? Who is the winner?

Ludmila lies down on the bubble plastic sea
The conductor lights a torch and point it to the Ulisses's chest

**LUDENS!**

senza tempo

**LUDENS!**

Tempo Rubato (\( \frac{q}{c} = 66 \))

a tempo \( \frac{q}{c} = 66 \)
ACTION IV

©Armando Lobo de A. M. Neto
ACTION IV
Ulisse gets rid of the ropes and starts to hop like in a tribal dance while leaving the stage through the central corridor of the main room. He plays with a noisy smart phone and makes weird and insane sounds with his mouth.

With primal and mechanical fury!

\( \text{a tempo } \frac{d}{=144} \)
©Armando Lobo de A. M. Neto
ACTION IV
BLINDNESS

Blinking in a stunted way...

ACTION IV

Ah

Ah - ah!

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MEMORIES OF A PENDULUM

Armando Lôbo de Azevedo Mello Neto

Ph.D. in Music Composition

2018
Memories of a Pendulum - by Armando Lôbo

Commissioned by Red Note Ensemble (UK)
For first performance at Noisy Nights, in Cottiers Theatre,
Glasgow on June 23rd 2016

INSTRUMENTATION

Viola
Violoncello
French Horn

PERFORMANCE NOTES

HORN

+ = mute with the hand / O = open sound

Flt. = Fluttertongue

\[ \text{for the improv starting at bar 54 use the rhythmic motive of the bar 50 as a point of reference} \]

\[ \text{arrows indicate gradual transition between two manners of playing} \]

\[ \text{boxes with an arrow between dynamic marks indicate the dynamic range to be improvised} \]

SERVICE BELL
(played with foot)
Memories of a Pendulum

STRINGS

L.V. = Let Vibrate

e.v. = extreme vibrato

n.v. = non vibrato

+sp. = extreme sul ponticello

→ = arrows indicate radial transition between two manners of playing

◊ = Diamond-shaped headnotes at the bar 51 indicate notes played with low finger pressure as if playing natural harmonic

overpressure

= Increase gradually the pressure of the bow, rendering a harsh, noisy, and almost unpitched sound

\[ p \rightarrow mf \] = boxes with an arrow between dynamic marks indicate the dynamic range to be improvised

SLEIGH BELLS BRACELET
(from bar 54 to 67)

SLEIGH BELLS BRACELET
(from bar 68, just pull off the tape on the first bell)
MEMORIES OF A PENDULUM

Armando Lôbo
2016

LIKE A PRECISE, LUDIC, AND HALLUCINATORY MACHINE

©Armando Lôbo de A. M. Neto
Memories of a Pendulum

©Armando Lôbo de A. M. Neto
Memories of a Pendulum
Memories of a Pendulum

E

\(\text{più mosso } \frac{d=84}{\text{bell up }}\)

\(\text{Service bell}\)

\(\text{al talone}\)

\(\text{spiccato}\)

\(\text{f=84}\)

\(\text{Alternate Fingering}\)

\(\text{F}\)

\(\text{a tempo } \frac{d=84}{\text{bell stops }} f mp f p}\)

\(\text{spiccato}\)

\(\text{service bell only 3 or 4 times during this segment}\)

\(\text{Wear the sleigh bells bracelet on your left wrist}\)

\(\text{Wear the sleigh bells bracelet on your left wrist}\)

©Armando Lôbo de A. M. Neto
Pull off the tape of the first bell on the bracelet

Pull off the tape of the first bell on the bracelet

Pull off the tape of the first bell on the bracelet
MOTIVIC GAMES
for Bb Clarinet, Violin, and Cello

Armando Lôbo de Azevedo Mello Neto

Ph.D. in Music Composition

2018
MOTIVIC GAMES - by Armando Lôbo

Commissioned by Red Note Ensemble (UK)

For first performance at Noisy Nights, in Byre Theatre,
St. Andrews (UK) on February 26th 2016

Instrumentation:

Bb Clarinet
Violin
Violoncello
PERFORMANCE NOTES

GENERAL NOTE: Throughout this piece, rhythmic precision is something of vital importance

- sul pont. = sul ponticello
- ord. = normal position
- punta = tip of the bow
- \( \wedge \) = bartok pizz.
- m.v. = molto vibrato

Diamond-shape noteheads for the strings indicate notes played with low finger pressure as if playing a natural harmonic.

Diamond-shape noteheads for the clarinet mean Alternative Fingering (or different timber obtained by some change in embouchure).

A.F.A.P = as fast as possible

Free and Uneven = repeat and vary a given motive in an irregular way

Box = box for motivic improvisation

gradually to the high region

gradually to the low region

= repeat and vary a given motive while ascending or descending in the scale

= arrows indicate gradual transition between two manners of playing

\( \wedge \) = choose the most comfortable pitch to trill with the written note

©Armando Lobo de A M Neto
MOTIVIC GAMES

Armando Lobo de A M Neto
2016

Seriously, like playing cards

clarinet in Bb
(transposed)

violin

cello
Free and Uneven
wenda tempo
al talone
long wild and precise
al talone
long wild and precise

©Armando Lobo de A M Neto
BITTI BOX
for saxophone quartet

Armando Lôbo de Azevedo Mello Neto

Ph.D. in Music Composition

2018
BITTI BOX - by Armando Lôbo

Comissioned by Claudio Melis Quartet (Germany)

First performance at Kammermusik Saal, Universität der Künste, Berlin, Germany on February 9th 2016

for saxophone quartet

alto 1
alto 2
tenor
baritone

PERFORMANCE NOTES

\texttt{m.v.}= molto vibrato

\texttt{slap}= slap tongue

\texttt{bisb.}= bisbigliando

\texttt{Flt.}= flutter-tongue

\texttt{.property mordents always by half-step except when indicated on the score}

\texttt{\textbullet\textbullet\textbullet\textbullet }= lower mordent

\texttt{\textbullet\textbullet\textbullet\textbullet\textbullet }= upper mordent

\texttt{\textuparrow}= highest possible pitch

\textbf{Growling Technique}: Also changing embouchure in order to get some overtones occasionally

\textbf{Mutliphonics}: All multiphonics used in the piece were extracted from teh book Hello Mr Sax, by Jean-Marie Londeix

\textbf{Note on performance}: This piece is inspired by traditional \textit{Canto a Tenore}, from Sardinia, Italy. It is advisable to check some \textit{Canto a Tenore} videos on the internet (mainly with the group Tenores di Biiti) so the performers can have a better notion of the style.
A.Sx. 1

A.Sx. 2

T.Sx.

B.Sx.

=*

A.Sx. 1

A.Sx. 2

T.Sx.

B.Sx.

Growling

Growling

Growling
TRIO ELÉTRICO I
for flute, violin and cello

Armando Lôbo de Azevedo Mello Neto

Ph.D. in Music Composition

2018
TRIO ELÉTRICO I - Armando Lôbo

Commissioned by the University of Edinburgh Music Department
For first performance by Scottish Chamber Orchestra musicians
at Reid Concert Hall on June 10th 2018

Instrumentation:
Flute
Violin
Violoncello

PERFORMANCE NOTES

FLUTE
All is notated on the score

VIOLIN and CELLO
. +sul pont = extreme sul ponticello
. +sul tasto = extreme sul tasto (close to the left hand)
. spic. = spiccatto
. triangle-shaped headnotes = half pressure of the left hand on strings
. Z = irregular tremolo
. harmonic glissandi = harmonic glissando lines refer to the movement of the left hand on the fingerboard, not to the actual pitches direction
. horizontal arrows indicate gradual transition between two manner of playing
. **Trills** = when not indicated on the score, trills should be performed with a minor second up or down the written note
TRIO ELÉTRICO I

Vigorous, Precise and Festive

Length: approx. 5'15"

©Armando Lobo de A M Neto

2016
NOTE: this rhythmic motive has to be always played in a very precise and at the same time wild way.
MAGIC CUBE

Armando Lôbo de Azevedo Mello Neto

Ph.D. in Music Composition

2018
MAGIC CUBE - by Armando Lôbo

Commissioned by the University of Edinburgh Music Department

First performance by Red Note Ensemble

at Assembly Roxy Theatre, Edinburgh on April 27th 2016

INSTRUMENTATION

Alto Flute
Viola
Bass Clarinet
Violoncello
Always vigorous - serious and joyful at the same time

molti più mosso \( \frac{\text{f}}{\text{molto più mosso}} \) = c.a. 52

\( \text{molto più mosso} \) = 112

© Armando Lobo de A M Neto
PLEASE, GET GRADUALLY CRAZY!!!

GIVEN PITCH (CHANGING OCTAVES IS POSSIBLE).

FREE RHYTHMIC IMPROVISATION ON THE DYNAMICS FREE!!!

©Armando Lobo de A M Neto
MAGIC CUBE

*alternate pizzicato (finger) and staccato (bow)

\[ \text{Tempo Primo} \quad \dot{=} \quad \text{c.a. 52} \]

FREE PIZZ. AND STACCATO IMPROVISATION
ON THE GIVEN PITCH (CHANGING OCTAVES IS POSSIBLE).
PLEASE, CHANGE CONSTANTLY TECHNIQUES AND TIMBRES!!!

\( b \) = getting crazy!!!

ON THE GIVEN PITCH (CHANGING OCTAVES IS POSSIBLE).
FREE PIZZ. AND STACCATO IMPROVISATION
PLEASE, CHANGE CONSTANTLY TECHNIQUES AND TIMBRES!!!

©Armando Lobo de A M Neto
molto più mosso \( \frac{q}{4} = 132 \)

MAGIC CUBE
MAGIC CUBE

A.Fl.

Vla.

B.Cl.

Vc.

\( a \text{ tempo } \frac{1}{4}=132 \)

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FREE RHYTHMIC IMPROVISATION ON THE GIVEN PITCH (CHANGING OCTAVES IS POSSIBLE). PLEASE, GET GRADUALLY CRAZY!!!
MAGIC CUBE

A.Fl.

Vla.

B.Cl.

Vc.

©Armando Lobo de A M Neto
ROMANTIC GAMES

for string orchestra

Armando Lôbo de Azevedo Mello Neto

Ph.D. in Music Composition

2018

Winner of the 2016 edition of the Classical Composition Award of the Brazilian National Foundation for the Arts (FUNARTE)

First performance at the XXII Biennial of Brazilian Contemporary Music by Sinfonietta Carioca at Sala Cecilia Meireles, Rio de Janeiro on October 28th 2017
STAGE PLOT

ROMANTIC GAMES, by Armando Lôbo

The aim of this stage plot is to make possible a spatial effect that emulates an equalizer filter

Note: The number of instruments of each group will depend on circumstances
PERFORMANCE NOTES

- **Arrows** indicate gradual transition between two manners of playing.

- **From letter H, diamond-shaped notehead** means that the note should be played with less finger pressure than usual, rendering an effect similar to artificial harmonics.

- **L.V.** = Let Vibrate

- **E.V.** = Extreme Vibrato

- **sp+** = extreme sul ponticello

- **ord.** = regular bow position

- **normal** = normal bowing technique (no spicato, martellato, etc.)

- **🌐** = Bartók pizzicato
ROMANTIC GAMES

©Armando Lobo de A M Neto
ROMANTIC GAMES

L.V. = Let Vibrate

©Armando Lobo de A M Neto
ROMANTIC GAMES

©Armando Lobo de A M Neto
a tempo

sul pont.

ord.

sul pont.

ord.

sul pont.

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sul pont.

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"Diamond-shaped notation means that the note should be played with less finger pressure than usual, rendering an effect similar to artificial harmonics."

**Tempo Primo** = 108

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ROMANTIC GAMES

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**Tempo Primo**  $\frac{\text{d}}{\text{r}} = 108$

Joyfully

With vigour

Joyfully

With vigour

With vigour

With vigour

With vigour

With vigour

Joyfully

With vigour

With vigour

With vigour

Joyfully

©Armando Lobo de A M Neto
ROMANTIC GAMES
obstinately

very precisely

a tempo

©Armando Lobo de A M Neto
PINDARÉ

Armando Lôbo de Azevedo Mello Neto

Ph.D. in Music Composition

2018
PINDARÉ - by Armando Lôbo

Commissioned by project Diaspora Mousikè

For first performance by Diaspora Mousikè Ensemble
at Gesteig, Munich on January 29th 2015

INSTRUMENTATION

Oboe
Tuba
String quartet
Synthesizer
Percussion
Tenor voice
PERCUSSION

.Vibraphone (mallets + 2 bows)
.Tam-Tam
.Perc. Set: 1 bass drum (small), 2 toms, 2 bongos, 1 chinese opera gong  (with downward glissando, if possible)

NOTE ON BEATERS: Mallets and beaters are only suggested on the score. Percussionist should evaluate possibilities for the sake of fluency.

= clockwise movement with the superball scraping the tamtam (or large gong)

L.V. = let vibrate

NOTE: Single diamond-shape noteheads do not correspond to natural harmonics. They only indicate a note played with low finger pressure as if playing a natural harmonic

TUBA

as fast as possible

SYNTH

Choose aggressive timbers and add effects to them. Synthesized part is only to be improvised. Perform contrasting phrases and sudden clusters, using the entire range of the keyboard
ATTENTION: Conductor whistles 3 times  
(3 half-notes on the tempo) for starting the piece

\[
\begin{align*}
\text{Voice} & \quad \text{\{improvisation\}} \\
\text{Oboe} & \\
\text{Tuba} & \\
\text{Violin I} & \\
\text{Violin II} & \\
\text{Viola} & \\
\text{Cello} & \\
\text{Vibraphone} & \\
\text{Percussion} & \\
\text{Synth} & \quad \text{Insane solo!!!}
\end{align*}
\]
EVERYTHING YOU WANT IN A LOUD,
EXCESSIVE AND WILD MANNER IN THE
(LOW REGION OF THE INSTRUMENT)
Pindaré

Ob.

T.

Vln. I

Vln. II

Vla.

Vlc.

Vibraphone

Sy.

16

Insane solo!!!
Pindaré

D

Ob.

T.

32

32

32

32

32

32

Vln. I

Vln. II

Vla.

Vlc.

Tam-tam

Perc.

Dynamics FREE

Sy.

p ↔ mf

faster circular motion
LOOP

After one or two ritornelli, sing freely any traditional orgiastic tune in G major or D mixolydian.

Winds and strings also hit on the floor as strong as possible with the right foot for marking the beats.

©Armando Lobo de A Mello Neto
CUE = whistle (4 beats)

Improvisate after 2nd time

© Armando Lobo de A Mello Neto
After playing twice the Appendix, musicians leave the stage, one by one, in the following order: oboe, violin I, violin II, viola, cello and tuba. **(ATTENTION: musicians only stop playing when it is his/her turn to leave the stage).**

After the tuba leaves the stage, the percussionist starts to improvise for about 1 minute; then, he/she repeats the rhythmic pattern a couple of times more and also leaves the stage. The synth concludes the whole performance after that.
THE LAST SAMBA IN MOSCOW

for string orchestra

Armando Lôbo de Azevedo Mello Neto

Ph.D. in Music Composition

2018

Winner of the EMRE ARACI Composition Competition 2016

First performance by EUSO at Reid Hall, Edinburgh (UK) on March 23rd 2016
THE LAST SAMBA IN MOSCOW

Note: all double-stops may be performed either in double-stops or divisi (except when marked)

Mysteriously \( \frac{4}{72} \)

Violin 1

Violin 2

Viola

Cello

Bass

©Armando Lôbo de A. Mello Neto
on the bridge
al talone

Molto Più Mosso \( \approx 144 \)

ricochet

1) arrows indicate gradual transition
between two manners of playing

© Armando Lôbo de A. Mello Neto
Tempo Rubato (Lento - ca.72)

*In this section, the accellerando effect of the motive is rather important than its number of notes.

©Armando Lôbo de A. Mello Neto
hitting with fingernails on the body of the instrument

\[ pizz. \]
The Last Samba in Moscow

Vln.1

mf

Vln.2

mf

molto vib.

Vla.

pp

ord.

Vlc.

p

L.V. = Let Vibrate

L.V.

Ch.

ff

pp

sfz

pizz.

arco

ricochet

sul pont.

p

L.V.

pp

sfz

fff

mp

ff

©Armando Lôbo de A. Mello Neto
hitting with fingernails on the body of the instrument

\[ \text{Molto Più Mosso} \quad \text{steadily} \quad \text{obstinately} \]

- \text{arco ricochet}
The Last Samba in Moscow
The Last Samba in Moscow
The Last Samba in Moscow
The Last Samba in Moscow
The Last Samba in Moscow

hitting with fingernails on the body of the instrument

hitting with fingernails on the body of the instrument

hitting with Index and Middle finger (no nails!) on the body of the instrument

hitting with the HAND (no nails!) on the body of the instrument, rendering a DEEP LOW SOUND

hitting with the HAND (no nails!) on the body of the instrument, rendering a DEEP LOW SOUND

©Armando Lóbo de A. Mello Neto
4 PIECES
for violin, violoncello, and percussion

Armando Lôbo de Azevedo Mello Neto

Ph.D. in Music Composition

2018
4 PIECES - by Armando Lôbo

Commissioned by French-American violinist Elissa Cassini

For first performance at the Duplexity Project
in Angers, France on March 6th 2019

INSTRUMENTATION

.Violin
.Violoncello
.Percussion
PERFORMANCE NOTES

\[\uparrow\downarrow\] = normal accent
\[\wedge\] = stronger accent
L.V. = let vibrate

\[p\longrightarrow mf\] = boxes with dynamic marks indicate dynamic range to be improvised

VIOLIN AND CELLO

**Suggestion:** Both violin and cello could be amplified and processed with some effects (indicated on the score). The configuration of the effects is up to the musicians, although it is advisable that the amount of effect shouldn't exceed the "dry" sound of the instrument.

**molto vib. = molto vibrato / e.v = extreme vibrato**

**fl = flautando / flaut.+ = extreme flautando**

**sul pont. = sul ponticello**

**sp+ = extreme sul ponticello**

**c.b. = circular bowing**

**ord = regular bowing**

**normal = normal technique**

\[\rightarrow\] = arrows indicate gradual transition between two manners of playing

\[\{\} = \text{upwards arpeggio}\]

\[\downarrow\] = Bartók pizzicato / \(+\) = left hand pizzicato

\[\downarrow\] = 1/4 tone down

\[\text{tr} = \text{trills should be performed with a minor second up or down the written note}\]

\[\Diamond = \text{diamond-shaped notehead means that the note should be played with less finger pressure than usual, rendering an effect similar to artificial harmonics.}\]

**Note on natural harmonics:** the notated dynamics for natural harmonics are relative and indicate intention

**B.B.F = Bowing Behind the Fingers.** For rendering this effect it is necessary to find the correct fingering, since the position of the bow will affect the pitches result.

**OSSIA:** flautando, with the bow almost by LH fingers.

**White Noise =** mute the string with the left hand and bow slightly, producing "white noise"

PERCUSSION

**Set:** Tam-tam, Opera Gong, Bass Drum, 2 Bongos, 3 Congas, 1 Floor Tom, Marimba, Vibraphone.

**Beaters:**

- soft
- medium-hard
- hard
- dowel
- bow

**superball**

- = free circular scraping with the superball mallet on the Tam-tam

**Clusters (Vibraphone):**

- = cluster on the "white" keys
- = cluster on the "black" keys

**N = Node / C = Center** (position of the beater hitting the vibraphone key)
I. Liminality

- Tempo Rubato
- Express
- Tam-tam
- L.V.
- Pizz.
- nail
- sul pont.
- arco
- L.V.
- ĕ

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like a cuica

I. LIMINALITY
IMPROVISATION IN D PHRYGIAN
(based in previous material)

FREE IMPROVISATION IN THE MODE A, Bb, C#, D#, E#, F#, G

Mode = G DORIAN
Molto Rubato \( \text{\textit{c.a 50}} \)

Reverb ON

R.B.F

Vln.

singing together in a very serene way

\[ \text{\textit{superball}} \]

Dynamics FREE

real-time processed with delay and phase

from slow to medium speed

IMPROVISED HARMONICS

\( \text{(NATURAL and ARTIFICIAL)} \)

Use various different bowing and timbral techniques for both single notes and chords

\( \text{\textit{flautando}} \)

singing together

singing together
II. FIVE MODAL ANGELS

\[ \text{MISTERIOUSLY} \]

\[ \text{spiccato} \]

\[ \text{normal} \]

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II. FIVE MODAL ANGELS

meno mosso

Vln.

Vc.

Mrbc.

\( \sqrt{p} \)
II. FIVE MODAL ANGELS

Tempo Primo

\( \text{pizz.} \)

\( \text{mf} \)

\( \text{f} \)

\( \text{p} \)

\( \text{mf} \)

\( \text{spiccato} \)

\( \text{Tempo Primo} \)
II. FIVE MODAL ANGELS

Tempo Primo
spiccato

spiccato

normal

meno mosso
II. FIVE MODAL ANGELS
III. CHACONNE

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Improvisate with the pitch D, using several different techniques, various bowing types, effects, harmonics and contrasting rhythms (from serene to hallucinated). Use also 1/4 tone above and below D.

Interact dynamically.

Keep pedal depressed.
trill only on Bb (D string)
(A string is the drone)

trill only on G# (D string)
(A string is the drone)

with the shaft •

keep pedal depressed

(Assorted)

wild, weird and non-rhythmic
pizzicati on the pitches D2 and D3
(occasionally, C2, C3, Eb2 and Eb3
may be played only as appoggiatura)
IV. MOKSHA

Also close your eyes and breathe in an audible (but not exaggerated way), inhaling through the nose and exhaling through the mouth, trying to empty yourself.

Let the dowel fall on the vibraphone bars.

Also close your eyes and breathe in an audible (but not exaggerated way), inhaling through the nose and exhaling through the mouth, trying to empty yourself.
CLASH OF ELECTRONS

for string orchestra

Armando Lôbo de Azevedo Mello Neto

Ph.D. in Music Composition

2018
CLASH OF ELECTRONS - by Armando Lôbo

First performance in recording studio by members of the St.Petersburg Philharmonica, on September 13th 2017

INSTRUMENTATION

12 violins
6 violas
4 violoncellos
2 double basses

PERFORMANCE NOTES

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Arrows represent transition between two manners of playing

L.V. = Let Vibrate

m.v. = molto vibrato

e.v. = extreme vibrato

c.l.b = col legno batutto

+s.p = extreme sul ponticello

ord = regular bow position

normal = normal technique

= Bartók pizz.
CLASH
LEVINO
for string quartet

Armando Lôbo de Azevedo Mello Neto

Ph.D. in Music Composition

2018
**LEVINO**

**PERFORMANCE NOTES**

<table>
<thead>
<tr>
<th>e.v.</th>
<th>extreme vibrato</th>
</tr>
</thead>
<tbody>
<tr>
<td>m.v.</td>
<td>molto vibrato</td>
</tr>
<tr>
<td>n.v.</td>
<td>non vibrato</td>
</tr>
</tbody>
</table>

\[ mp \rightarrow f \] = dynamic range to be improvised

ord. = normal position of the bow

sul pont. = sul ponticello

+sul pont. = extreme sul ponticello

L.V. = Let Vibrate

\[ \delta \] = Bartók pizz.

\[ \square \] = overbowing

- overpressure

\[ \text{gradual overbowing} \]

S.E. = seagull effect (cello)

**uneven** = repeat and improvise in an irregular way

\[ \text{box for motivic improvisation} \]

\[ \rightarrow \] = arrows indicate gradual transition between two manners of playing

\[ \text{gradually to the high region} \]

= repeat and vary a given motif while ascending in the scale

\[ \text{minor second trill (up or down)} \]

\[ \sqrt{1} \text{st in prominence} \]

= first prominence in dynamics in a certain stretch of the piece

**NOTE:** triangle-shaped notehead indicates a note played with low finger pressure as if playing a natural harmonic

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LEVINO

With joy and fury

\( \text{\textcopyright Armando Lôbo de A. M. Neto} \)
Levino

Molto Meno Mosso

D

(arco = ord.)

(a tempo = 60)

Tempo Primo

Tempos

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più mosso  \( \cong \) c. 90

[Music notation image]

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Tempo Primo \( \frac{4}{4} = 140 \)

Levino

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al talone

Levino

ord.

slow

ord.

medium

fast

subito

ord.

(medium)

(m.p.)

ord.

(m.p.)

m.v.