Lontano Blue Structure (draft 2005-03-13 A1.1)
Claudio Pompili Revised 13/3/2005

Working title: Lontano Blu
Description: new media/hybrid media theatre work for actors, narrator, visual artist, musicians, DJ and musique concrète/sound design.
Total duration: 75 minutes.
Sectional structure: as follows:
1. Seven stylised dialogues: ave. 3' (minutes) each, total duration of 21';
2. Eight vernacular musical interludes bounding the seven dialogues: total duration (remainder of 75' minus 21') 54'. Each interlude ave. 6' possibly consisting of three 'songs' of ave.2' each. The 'Songs' may be literally songs or testimonial/spoken narratives or combinations of both; and
3. Abstract/sacred/narration music layer: continuous layer spanning 75' but not necessarily sounding continuously.

Languages: English, Italian and Spanish
Texts: Five Text Types (**TT**)—**TT1** Dialogues; **TT2** Poetic; **TT3** Proverbs; **TT4** Testimonials and **TT5** list of key words drawn from dialogues/workshops in October 2002. Five Text Texts deployed as follows:
1. **TT1** Dialogues—Elio Gatti's seven stylised dialogues principally between the Nonno and Angela (niece/granddaughter etc);
2. **TT2** Poetic—drawn from Australian and Argentinean literature with reference to Italian theme and used principally for the MT2 abstract/sacred/narration;
3. **TT3** Proverbs—drawn from field research and/or literature in Australia and Argentina;
4. **TT4** Testimonials—drawn from field research and/or literature in Australia and Argentina; and
5. **TT5** famous list of key words—used as a thematic/aesthetic guide for development of all musical materials including the MT1 abstract/sacred/narration musical layer; MT2 vernacular/profane musical layer; and MT3 musique concrète/sound design musical layer. The list of words would operate in conjunction with and mindful of the other texts and ultimately be shaped by the dramaturgy and direction by Teresa.

Music: three Music Types (MT)—**MT1** abstract/sacred/narration; **MT2** vernacular/profane; and **MT3** musique concrète/sound design (includes environment sounds/found objects). Three music layers deployed as follows:
1. **MT1** abstract/sacred/narration music layer—the musicians comprise dramatic baritone/narrator (Lyndon Terracini) and pianist (Gabrielle Smart).
    a. The baritone part will be deployed principally in two modes: (1) notated abstract/poetic/stylised singing with florid lyricism (20C European art song tradition with reference to Italian 20C vocal music); and (2) gestural and improvisatory in concert with the pianist; and
    b. Pianist—will be deployed principally in two modes: (1) an autonomous musical narrative drawing on piano compositions by 20C Italian composers—Franco Donatoni, Milano/Piemonte; Luigi Nono, Venezia/Friuli-Venezia-Giulia; and Salvatore Sciarrino, Sicilia); Italo-Australian composers—Claudio Pompili, Gorizia/Roma/Adelaide; Riccardo Formosa, Roma/Melbourne; and Raffaele Marcellino Sydney/Calabria; and Italo-Argentinean composers—possibly Argentinean composers who studied in Italy or are influenced by Italian music tba; and (2) will provide support for the baritone during improvisatory sections and other times drawing on extant compositions from previously mentioned composers and others as appropriate.
2. **MT2** vernacular/profane music layer—the musicians comprise: a (1) cabaret/satirical take on Argentinean music by Alfonso Barbieri and his three-piece group Los Cocineros (LC)—Alfonso Barbieri, keyboards/vocals; Accordion/Trumpet; and drums; and (2) a DJ who is part

of the Los Cocineros group and ostensibly vernacular but also bridging the abstract/poetic dimensions:

    a. Alfonso Barbieri and his three-piece group Los Cocineros with reference to the group's extent repertoire (see the LC compact discs) the group would perform and satirise Argentinean popular/folk music using both original Spanish texts and the TT2–TT4 texts.

    b. DJ: important dual role in bridging and galvanising both vernacular and abstract musical dimensions. DJ's postmodern citazione/commentary/remix/deconstructions/distillations of extant music both low/high and including:

        i. ARGENTINA MUSIC REFERENCES:
- 'La Mona' Cordoba's quartetto music icon performing both 'soft' and 'hard' quartetto;
- Tango music both old (Carlos Gardel etc) and new (Piazzola et al);
- Italian Opera in Argentina

        ii. AUSTRALIA MUSIC REFERENCES:
- Australian multicultural/alternative hip-hop eg Uber Lingua et al;
- possibly 'Australian popular music' as presented to the world eg Kylie Mynogue, INXS, Midnight Oil, Nick Cave etc. Highlight the Italian 'absence/invisibility' in our national persona as different from the Argentinean Italian persona via tango/italian opera (vis a vis Fitzcarraldo, Placido Domingo, Daniel Barenboim etc)
- Italian songs (from North and South Italian communities) in Australia

3. **MT3** musique concrète/sound design (includes environment sounds/found objects) in **FX1** Argentina and **FX2** Australia:

    a. ARGENTINA

        i. Cordoba—Focus on characteristic sounds of the Jesuit city with its monastic tradition in the former inland capital of Argentina.
- 1. City man-made soundscapes:
  - a. Churches: bells, rituals, sounds of congregation/celebrant, liturgical music
  - b. Monasteries/universities: cloisters, fountains
  - c. City: walking boulevards, parks, people talking
  - d. Bridges: both on and under bridges sounds
  - e. Buildings: inside/outside sounds
  - f. Railway stations
  - g. Other structures: wheat silos etc
  - h. Misc: soccer stadium and crowds
- 2. City found sounds:
  - a. Fauna—Birds:
  - b. Fauna—Others: insects (eg cicadas?, crickets?), frogs etc
- 3. Nature:
  - a. Storm, thunder, rain, lightning
  - b. Wind: soft, loud
- 4. Surrounds to city:
  - a. Pampas: sound of wind/rain/thunder in pampas
  - b. Pampas: sound of fauna (insects/bugs etc)
  - c. Old abandoned buildings/towns/railway stations

        ii. Buenos Aires—Focus similar to above but on urbane, large metropolis and sea-port aspects and soundscapes eg port, bridges, container cranes etc.

    b. AUSTRALIA/SOUTH AUSTRALIA

     i. Adelaide and environs—Focus on characteristic sounds of the city (eg 'the city of churches' etc) and environs in similar categories as above:
- 1. City man-made soundscapes;
- 2. City found sounds;
- 3. Nature; and
- 4. Surrounds to city.

FOOTNOTE: there is an obvious lacuna in that there is no mention of the interaction between the musical layers and other elements of the work especially the visual aspect and Dino's visuals. It's intended that these will be developed during the forthcoming visit by the Argentinean artists/contingent at end of April/beginning May.