











The piece is based on the idea of radio frequency interference experienced in the crosstalk phenomenon: the noisy disturb noticeable when two channels overlap.

Two different channels of an ideal radio are represented by diverse musical materials which respectively recall, one the baroque style with its grace notes and the delicate phrasing, the other a more modern and minimalist style characterized by long notes with different attacks, grade of vibrato and intensity.

The discourse of these two musical materials is interrupted by frequent violent gestures and sound distortion, until the final part of the piece, where the "music" disappears making space to the pure "electric disturb"...

Duration: c. 4 mins

the piece is based on the idea of radio frequency interference experienced in the crosstalk phenomenon

s.p.	sul ponticello
m.s.p.	molto sul ponticello
p.s.p.	poco sul ponticello
s.t.	sul tasto
ord.	arco ordinario
S.V.	senza vibrato
	intensity of vibrato
	<i>scratch sound</i>
	apply big pressure on the bow at heel (short notes, not clear pitch)
	<i>jeté</i> sul ponticello while dumping the strings
	strong attack: sudden movement of the bow from immobility (always )
	<i>spiccato</i> , apply a big pressure on the string before lifting the bow with a rotation of the wrist (always )
	quarter tone & three-quarter sharp
	quarter tone flat

RADIO INTERFERENCE

for cello solo (2012)

Gerardo Gozzi

$\text{♩} = c.40$

----- p.s.p. ord. s.p. -----> ord.

ff *mf* *p* *mp*

-----> p.s.p. -----> ord. -----> s.p. s.t.

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

poco accel. **Tempo primo**

(s.t.)-----> s.p. s.t. (s.t.) ord.-----> p.s.p. -----> ord.

mf *ff* *fff* *mp* *mf*

$\text{♩} = c.60$ s.t. p.s.p. ord.

sempre mf *pp* *mp* *f* *mf*

-----> *accel.* -----> $\text{♩} = c.80$ -----> *rall.* -----> $\text{♩} = c.60$

f *mp* *mf*

-----> m.s.p. -----> s.t. -----> s.p. -----> ord.

irregular gliss. *f* *ff* *mf* *f*

ord. -----> p.s.p. -----> ord. -----> s.t.

cresc. poco a poco *ff* *mf* *f*

$\text{♩} = c.50$

-----> s.p. ord. -----> p.s.p.

0 II. III. 0 IV.

mp < < < *f* *ff* *mp* < < < *f*

-----> *accel.* $\text{♩} = c.75$

m.s.p. --> ord. -----> m.s.p. -----> ord.

III.

mf *f* *mf* *ff* *mf*

rall. $\text{♩} = c.60$

-----> p.s.p. -----> s.t.

II. III. V.

ff *f* *ff*

s.t. -----> m.s.p. S.V. -----> s.p. ord. -----> s.p.

ord. 0

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

-----> ord. S.V. -----> S.V. II. -> ♀, S.V. III. -> poco vib. -----> s.p.

0

f *mp* *mp* *p* *cresc.* *f* *mp* *mf*

-----> ord. S.V. I. -> 0 II. -> poco vib.

0

mf *p* *p* *p* *mp* *dim. poco a poco* *p*

1/2 legno ord. 1/2 legno p.s.p. (1/2 legno) col legno

jeté *jeté*

sfz *sfz* *p* *mf* *p* *sfz* *sfz* *p* *pp*