

(something in capitals)

**for 6 or 12 amplified voices - each with an electric/electronic music gadget (amplified), and small bells
and any number of instrumentalists**

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Version for 12 voices - with gadgets and bells - and instrumentalists (2018)

(something in capitals) was commissioned by Solistensemble Phønix16, with support from Hauptstadtkulturfond, Berlin, for first performance by Phønix16 and S.A.F.T. at Columbia Theatre, Berlin, on 30th December 2017. This revised and expanded version was created for Phønix16's *Erschrecken kannst du morgen* concert at Heimathafen, Berlin, on 31st October 2018, with improv duo NoiserKroiser.

Instrumentation:

6 or 12 amplified voices of any range/type

6 or 12 amplified electric/electronic music gadgets - e.g. multi-band analogue radios, mini analogue synths (e.g. Korg Monotron, Critter & Guattari Pocket Piano), tablet or smartphone synth Apps - all these instruments must be able to be turned on and off quickly, create a variety of noises, and if possible *glissandi* and/or timbral/waveform filters

for each vocalist, 2 small or very small bells (cat-collar/eel-fishing type)

Staging:

The instrumentalists may sit or stand together - on stage, or at centre of audience - or be dispersed. The singers should be dispersed around the audience (round the edge if audience is sitting, or optionally amongst if audience is standing), each with a small table for gadgets and bells, music-stand, microphone, and mono speaker in front/above. Any voice types may be used, but the singers should distribute their numbers (see below) so that voice-types are well mixed.

Performance notes:

General principle: each line or section is to be sung/said/played on one breath/one bow/attack, and *glissando* is the steady pitch state - apart from in 3♩ sections (see below).

★I, II, III, etc. = instrumental sections

☆-, ☆—, etc. = sections with gadgets (played by singers)

Vocal parts and colours:

All singers

Voice I, VII

Voice II, VIII

Voice III, IX

Voice IV, X

Voice V, XI

Voice VI, XII

Voice I, III, V, VI, IX, XI

Voice II, IV, VI, VIII, X, XII

Voice III, IV, IX, X

Voice V, VI, VII, VIII

Voice I, II, XI, XII

In the above groupings, either several singers articulate the same text in a given colour (if there is only one in the given colour), or (if words/phrases are separated by /), each part takes a different text.

If, for example, Juliana is Voice I, then Juliana sings everything in these colours, except when the text is written staggered, overlapping ('before the retreat of the caliphate', 'after the retreat of the caliphate') and the chaotically spaced section 'What, what?' to 'Thank you!'

Generally, words/phrases in different colours separated by '/' are to be spoken more or less simultaneously (even if spread over more than one line). Where the text is staggered on the page, an intuitive staggering of entries is intended - generally, with entries following in quite quick succession, but with some flexibility.

Vocalists' part (including gadgets and bells)

The notation allows a lot of room for interpretation - this may be quite heterogenous throughout the group - i.e. it is not necessary to find a homogenous style on all points. The transitions between spoken and sung articulation may also be quite individually shaped. But on the extended vowels, there is a certain collusion of musical approach (ensemble expression).

<i>italic</i>	spoken
bold	sung
<u>bold underlined</u>	extend/explore common vowel/syllable
.	small break (inhale, corresponding to breath needed)
..	medium break, c. 5-8 sec.
...	longer break (a pause)
☆-	brief gadget moment (up to 3 sec.)
☆—	with gadgets, up to 30 sec.
☆_____	long gadget section, up to 1 minute
3ō	phrase has the approx. shape of an 'omm' or 'aum' intonation: <i>glissando</i> at beginning (up); during the sustain, maintain a relatively stable pitch; at the end, expend all breath and optionally <i>glissando</i> down a little
?	small pitch-rise at end of word
(q)	must be cued by a singer or instrumentalist (all other beginnings are relatively uncoordinated) If one singer generally 'leads', it should not be singer I or XII.

p. 3 The bells should be held muted one in each hand, and carried silently to within 5 cm of a listener's ears; then, carefully opening the hand, each bell should be rolled slowly from side to side (not shaken!) in close proximity of the listener's ear. Each vocalist may do this to one or several listeners, before returning to singing position.

p. 4 The gadgets should be taken among the listener in the same spirit as the bells, but not at such close proximity. Nevertheless, pause at one or more listeners' heads and tilt the gadget between the listener's ears (e.g. behind their head).

Instrumental symbols

Always relatively sustained sound. For sounds where a re-articulation is necessary (e.g. to breathe, bow change etc.), do these as required but aim for as continuous a sound as possible. Progressions such as *cresc/dim* or *glissandi* may be (mainly) irregular or (occasionally) curved.

The pitch component is notated as below; noise component is entirely *ad lib.* but should not dominate (over pitch) for more than half the duration of any given section.

Dynamics indicate the beginning and end-point of each section.

Begin each entry on any pitch; sometimes a general register is indicated - this is relative to both the instrument and the ensemble.

- | | |
|-----------|--|
| ! | begin with accent |
| !! or !!! | extended accented gesture (maybe consisting of an irregular, rough or extended instability at the start) |
| ॐ | phrase has the approx. shape of an 'omm' or 'aum' intonation - i.e. after possibly an upward glide at the beginning (A-), which may be croaky, establish a resonant vibration (U-), which may become more nasal or richer in overtones, before finally closing the resonant chamber (-M) and allowing the vibration to pass through and beyond the resonant body |

★I (q)	(30-60s.)	<i>ffpp</i>	!! / sustain / fast gliss. +/- 10Hz or 100Hz, or stay on same pitch / 3♯
		<i>mp</i>	<i>A lot of people ask us</i> <i>Lots of ideas are</i> <i>A lot of those ideas were</i> <i>A lot of close peers are</i> <i>A lot of freedoms give</i> <i>Lots of reasons are just</i>
		<i>pp</i>	<u>stupid questions</u> / <u>rude questions</u> <u>Cupid's suggestions</u> / <u>stupid directions</u>
☆ —	10s. 5-8s.		(static, just radios) ..
★II (q) ☆ —	15s. 10s.	<i>ffpp</i>	!! (high-register) / + 4-16Hz irreg. over 12 sec. / final <i>gliss.</i> up or down with closing <i>dim.</i>
		<i>mp</i>	<i>A lot of people think</i> / <i>A lot of people reckon</i> / <i>Lots of people really think</i> / <i>Lots of people stink</i> / <i>Hollow steeple</i> / <i>Many people link</i>
☆ —		<i>p</i>	<u>why we do</u> / <u>what we do</u> / <u>what we say</u> / <u>why we say</u> / <u>we knew we knew</u> / <u>what we are</u> / <u>when we say</u> / <u>we know we knew</u> / <u>we knew we know</u> <u>why we stay</u> / <u>we know what to do</u> / <u>we know we do</u>
★III ☆ —	(30s.) 10s.	<i>mp</i>	wavering +/- 8 Hz irreg., or steady <i>gliss.</i> upwards from start to finish ...
☆ —	(30s.)	<i>mf</i>	
★IV (q)	(30s.)	<i>mf-mp!!!</i>	individually chaotic or hesitant
		<i>mp</i>	<i>that we actually do</i> / <i>that we really live</i> <i>in real life</i> / <i>like that</i> <i>Or you are</i> / <i>Or you can't</i> <i>angry</i> / <i>stand me</i> / <i>handle me</i>
☆ —	10s.	<i>ff</i>	
★V(q) ☆ —	☆10s.; ★30s. 10s.	<i>sfz-f</i>	!!! / any kind of bend or <i>gliss.</i> , fast or slow - if more than 20Hz range, then only in one direction ...
★VI ☆ —	20-30s.	<i>p</i>	(high) +/- 8 Hz (whistle)

				<i>mp</i>	uh-huh?
				<i>mp- mf</i>	Well
				<i>mp</i>	if you believe that
				<i>f</i>	then we'll
★VIIa	☆ -	1s.		<i>mf</i>	
				.	
				<i>mp</i>	You know why?
				.	
				<i>pp - mf</i>	Cause we're
★VIIb	☆ -	1s.		<i>f</i>	
				<i>p</i>	(something in capitals)
★VIIc	☆ -	1s.		<i>f</i>	
				<i>p</i>	(something in capitals)
	☆ -			<i>f</i>	
				<i>mp</i>	So, right
				<i>mp</i>	We're
★VII d	☆ -	2s.		<i>f</i>	
				<i>pp</i>	(concept from romanticism) / (concept from activism) / (concept from altruism)
					(concept from animism) / (concept from naturalism) / (concept from classicism)
	☆ —	60s.	<i>p</i>	staggered solo entries, but plenty of overlap - use of voice in relation to gadget sounds is also possible (optional)	
★VIII		25-30s.	<i>p</i>	3̣̣̣ (high-range)	rich / snitch / kitsch / thitch / ditch / glitch / stitch / flitch / pitch / which / fitch / nitsch
					..
	☆ —	3-5s.	<i>p</i>		
			<i>pp</i>	?	Pleasure? / Leisure? / Treasure? / Feather? / Weather? / Never?
				.	
			<i>mp</i>		In the next / in the neck / in mixed
		2-3s.	<i>p</i>		frame / claim / maim / flame / blame / game / shame / name / lame / same / fame
				.	
		4-5s.	<i>mp</i>		the machine / pools of benzene / running on caffeine / in between / we're sixteen / same routine
					(add overtones)

(q)	5-6s.	<i>mf</i>	freezing drops (-ss) (radios fade in on white noise)	theatre props (-ss) through the copse (-ss) three workshops (-ss) triceratops (-ss) then she stops (-ss)
☆ __	30s.+ 10s.		(at end of these 30s., only radios remain, on stations) ... <i>then the</i>	
		<i>mf</i>	audio / although	
		<i>mp</i>	<i>We need more</i> com- passion / fashion / rations	
		<i>p</i>	<i>from the</i> / <i>for a(n)</i>	
	15s.	<i>p</i>	(voc.: overtone explor.) auditorium / crematorium / sensorium / emporium / pretorium / moratorium (gadgets - minus radios - fade in on sine-wave sonority)	
★IXa(q) ☆ __	10s.	<i>ppp</i>	(high) +/- 3 Hz (whistle)	
★IXb	30s.	<i>pp</i>	(continue whistling, walk holding bells v close to listeners' ears)	
		<i>mp</i>	<i>What's wrong with</i> / <i>What's not</i> / <i>What's your</i> / <i>What is a</i> / <i>What's wrong with</i> / <i>When's the</i>	
☆ __		<i>p</i>	(pitch rise on '?') redistribution? / this institution? / organic evolution? / my contribution? / noise pollution? / constitution? / mental institution? / prostitution? / joint resolution? / revolution? / devolution?	
		<i>mp</i>	<i>before the retreat of the caliphate</i> <i>before the neat elephant</i> <i>before the elite elevate</i> <i>before we decontaminate</i> <i>for the meat advocate</i> <i>sure, ask the cheat candidate</i> <i>for the meat advocate</i> <i>before you delete navigate</i> <i>before the seat patinate</i> <i>before the sweet granulate</i> <i>before we recalculate</i>	

★X		<i>mp</i>	waver +/- 8 Hz	<i>before the complete advert</i>
	☆ __	10-15s.	<i>p-mf</i>	
		25-30s.	<i>mf</i>	ning / nang / nong / bing / bang / bong / sing / sang / song / shing / shang / shong
	☆ -		<i>mp</i>	
			<i>p</i>	(uh huh)
	☆ -		<i>mp</i>	
			<i>pp</i>	together or at different times / fair weather for distant climbs / whatever the weather sometimes / untethering disparate rhymes / bellwether with the chimes / white heather, thisps and limes
			<i>f</i>	What-what?! Get out the way Don't kill anybody this time! What's going on here? Stand back Can I help you? Oh my god, don't kill me! Just some kids Get out of the car Don't move I'm not gonna kill you
(q)			<i>fff</i>	Stop looking around BOOM!! / POW!! / CHOUWW! (individual noise effects)
		5s.	<i>p</i>	(whistle)
			<i>p</i>	Thank you!
★XI (q) ☆ __			<i>mf-ppp !</i>	waver +/- 6 Hz (walk with gadgets to listeners' ears)
			<i>p</i>	after the retreat of the caliphate after the neat elephant after the elite elevate after we decontaminate after the ethyl acetate after the complete advert after we recalculate after the sweet granulate after the seat patinate

after you delete navigate
ask the meat advocate
ask the cheat candidate

ppp

wishy washy (x3)

sishy soshy (x2)

splishy sploshy (x 2)

fishy washy (x2)

dishy doshy

moshi moshi?

pp

In this picture you are

p

not looking

just cooking

still hooking

rooking

rebooking

so goodlooking

★XII

p

waver +/- 2 Hz

pp

Oh

☆__

p

why

So

Don't

cry

fly

sigh

die

my

★XIII

☆_____

p

free

mp

ॐ

down

60s.

(instrumentalists add subtone, one by one)

brown

drown

frown

clown

town