

MUSIC ↔ PERFORMANCE ART

POST-MOD.
La Monte Young

After a while

for solo voice and lighter, to be performed in darkness

Annika Moses

↖ = for S, A, T or B voice (clef indicates multiple registers)



After a duration of silence... "That will be the signal for you to light a cigarette" . . . Get out the lighter |

↳ L. Cohen quote from 'First of ALL'



and light the flame as you sing a tone. When you can no longer sustain the ~~tone~~, extinguish the flame. |

FIX IN
FINAL



Repeat three times to any three pitches. ||

Notation: uses elements of traditional notation & graphic notation

↳ no stave
no rhythm/pitch specified
disruption of convention
(treble & bass clef on one 'stave')

↳ clef
double bar line
left to right
top to bottom
'systems'

MY LIFE IN ROBES - Repeated notation/presentation choices

- Font tries to mimic that used in the printed copy of the poem (L. Cohen, Penguin, 'Book of Longing')
- Titles maintain capitalisation trends of original printed poem eg:

After a while
↑ CAPS. ↑ lower ↓ lower

- plain ~~to~~ white background (embraces modernity, doesn't try to mimic dated scores; cream paper, dappled like sibelius preset)

MESSIAEN'S *MODE DE VALEURS ET D'INTENSITÉS*
 STOCKHAUSEN'S *SERIALISM*

not every note is given a dynamic mark & articulation, but similar approach

AUTOMATISM
 (pitch & rhythm values)

You can't tell

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Piano

SEPARATION OF L & R voices

VS.

MINGLING OF LEFT/RIGHT VOICES measured and constant, like a telephone ring

echo/delay
 → using electronic production effects as compositional approaches

* PULSE but no downbeat

→ PERCEPTION

If it's missing

Annika Moses

S/T A B S/A/B

Soprano
Is - n't there just some-thing miss - ing?

Alto
If it's miss-ing, if you don't know where this thing is, just sing.

Tenor
If it is bliss, then is it?

Bass
It is dust; some-where ex - - is - ting.

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: Soprano: "Is - n't there just some-thing miss - ing?"; Alto: "If it's miss-ing, if you don't know where this thing is, just sing."; Tenor: "If it is bliss, then is it?"; Bass: "It is dust; some-where ex - - is - ting.". There are four vertical red lines drawn through the score, corresponding to the labels S/T, A, B, and S/A/B above them. The Soprano and Bass parts have a fermata over the final note of the phrase.

GESTALT

GRAPHIC NOTATION

IMPROVISATION (performance)

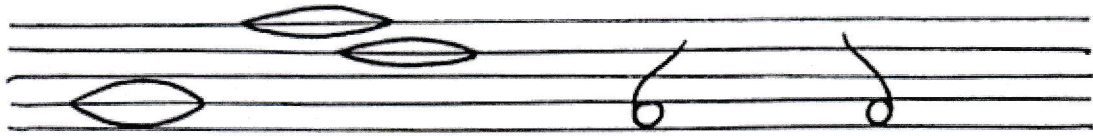
INDETERMINACY

A woman

direct text ↔ music prompt

↳ CAGE: "the ability for a piece to be performed in substantially different ways"

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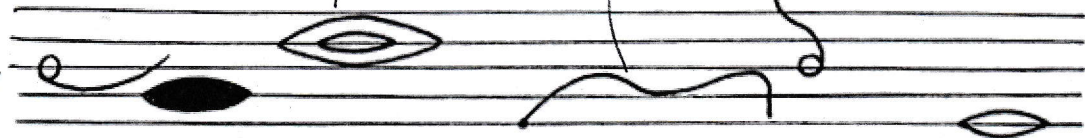


STYLISTED FEMININE : IMAGERY

vagina

horizontal silhouette

breast



disruption of traditional notation

- could be interpreted using pitches of treble/bass clef
- could be no pitch
- could be responded to w/ text

Aperiodicity

- rhythm too sparse to have feeling of metre/tempo/pulse
- Or needing

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whispered

Voice

Nee-ding feels like ma-jor se-ven chords at eve-ning

Recorded speech → notated rhythm of speech

Piano

6

Voice

losing intensity

or →

Pno.

mf f mp mp p

SCHOENBERG

- first inclusion of 'speech' using sprechstimme (half sung/half spoken)

VOCAL EXTENDED TECHNIQUE

- Cathy Berberian encouraged utilisation of full vocal capacity (including speech, & expressive speech)

text
can cycle
from end to
beginning
to create
title text

"or ... needing feels like"

JAZZ INFLUENCE

COMPOSITIONAL APPROACH → using convention of genre

A cigarette

↳ prompted image of smoke haze in a jazz bar

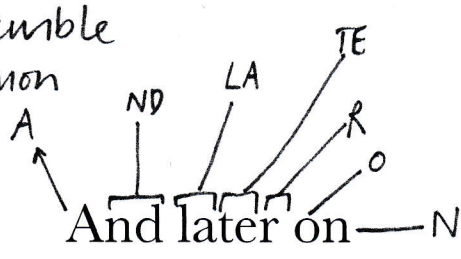
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swung feel

The musical score is written for three instruments: Clarinet in Bb, Double Bass, and Drum Set. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The score consists of three measures.

- Clarinet in Bb:** The first measure contains a melodic line with a triplet of eighth notes. The word "SYNCO-PATION" is written above the staff. The second and third measures contain whole rests.
- Double Bass:** The first measure starts with a "pizz." (pizzicato) instruction. The line is annotated with "typ. double bass jazz". It features a triplet of eighth notes in the second measure and another triplet in the third measure. The word "SYNCO-PATION" is written above the staff. The second and third measures contain whole rests.
- Drum Set:** The first two measures contain whole rests. The third measure features a "swung ride cymbal" pattern, which is a triplet of eighth notes. The word "SYNCO-PATION" is written above the staff. A bracket below the staff spans the first two measures and is labeled "improvised groove".

Disruption of common ensemble practice (counting to common beat)



SEPARATED INTO 7 voices
↳ spectralisation?

For soprano and alto singers. Each singer individually counts to seven (internally) then sings their note for any chosen duration (suggested between 3 and 20 seconds)] INDETERMINACY

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(CHORD)

Chord structure: $\begin{matrix} \flat B \\ \flat B \\ \flat B \\ \flat B \\ \flat B \end{matrix}$

Voice AA

Voice ND

Voice LA

Voice TE

Voice R

Voice O

Voice N

LIGETI - textural composition approach
- timbre

UNCONVENTIONAL INSTRUMENTATION

If it's night

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The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of staves.

Flute: Three staves are shown. Each staff begins with a dynamic marking of *p* (piano), which then crescendos to *mp* (mezzo-piano) in the second measure, and finally decrescendos back to *p* in the third measure. The notes are half notes, and the first two staves have a slur over the first two measures.

Vibraphone: The staff begins with a dynamic marking of *8va* (octave up) and a dashed line above the staff. The notes are half notes, and the first two staves have a slur over the first two measures.

Double Bass: The staff begins with a dynamic marking of *mp*. The notes are half notes, and the first two staves have a slur over the first two measures. The text "DOUBLE STOPPING" and "steady" is written above the staff.

TIMBRE exploration

* I started singing in a band with saxophones & noticed female vocal (chest register) & alto sax sound v. similar (occasionally couldn't differentiate)

Annika Moses

simplicity of line ← Or day
- single syllables
- 2 words
- lack of consonants
- prominence vowels... prompted simple piece ↴

voice Alto Solo *mp*

aw [or] ae [day]
tongued note

Alto Saxophone *mp*

* specify TEMPO → ~~change to bar 2~~

STEVE REICH experimenting w/ vocalists mimicking wind instruments

• female vocalists → clarinets (Music for 18 Musicians I think?)

INDETERMINACY

- rhythm specified
- pitch chosen by performer

Then suddenly

at same time



Each player picks a note from their pitch set to play on each cross-head note, in synchrony

APERIODICITY → sparse

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Pitch set: **DISSONANCE** 1 ♩ = 120

Horn in F
Trumpet in Bb
Trombone

QUARTER TONES

rhythms/notehead placement could have been determined w/ chance procedure

↳ perhaps more suitable time sig. would be $\frac{8}{8}$ so smaller subdivisions more easily countable

Hn.
Tpt.
Tbn.

RHYTHM NOTATION ISSUES

/PERFORMANCE ISSUES

- ensemble unison — click track?
- scrolling score more accurate? — also avoids having to specify time sig, which is really irrelevant

RHYTHMIC AMBIGUITY → no feel of time sig. $\frac{3}{4}$ or $\frac{2}{4}$

SYLLABIC (vs. MELISMATIC)

You know

no real sense of melody
each voice has its own 'phrase'
single pitch soprano creates sense of stillness/unchanging

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TEMPO?

The musical score is written in treble clef for Soprano and Alto, and bass clef for Tenor and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "You know".

- Soprano:** The melody consists of a single pitch (G#) held for the entire duration. The lyrics are "You know". There is a handwritten "Uni." above the word "know" with an arrow pointing to the note.
- Alto:** The melody consists of a single pitch (G#) held for the entire duration. The lyrics are "You know". There is a handwritten "m3" above the word "know" with an arrow pointing to the note.
- Tenor:** The melody consists of a single pitch (G#) held for the entire duration. The lyrics are "You know". There is a handwritten "m3" above the word "know" with an arrow pointing to the note.
- Bass:** The melody consists of a single pitch (G#) held for the entire duration. The lyrics are "You know". There is a handwritten "m3" above the word "know" with an arrow pointing to the note. Below the staff, there are handwritten chord annotations: "C#m / G#" under "You" and "C#m7 / B" under "know".

At the bottom right, there is a bracketed area labeled "INTENTIONAL".

*add tempo & dynamic

INDETERMINACY IMPROVISATIONAL APPROACH

contrast between very intentional & rhythmically stable PERC. & rhythmically unpredictable WIND/STRING

The time → inspired 'counting' form
1, 2, 3, 4, 5, 6, 7, 8, 9, 10
duration of pitch
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Improvise 'wind' or 'whispering' sounds, no rhythmic predictability NOISE

WIND

Flute

Clarinet in Bb

Improvise using sounds of the keys, no rhythmic predictability NOISE

Improvise *col legno battuto*, no rhythmic predictability NOISE

STRING

Violin

Violin

Improvise *col legno stratto*, no rhythmic predictability NOISE

PERC. (Vibraphone)

with intention → like counting

mf → same pitch
NO sense of TONALITY

INDETERMINACY
vs.
COMPOSED

7

Fl.

Cl.

Vln.

Vln.

Vib.

MAPPING - FOUND SYSTEM
my wardrobe

You get dressed

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Accordian

mf

Voice

mf

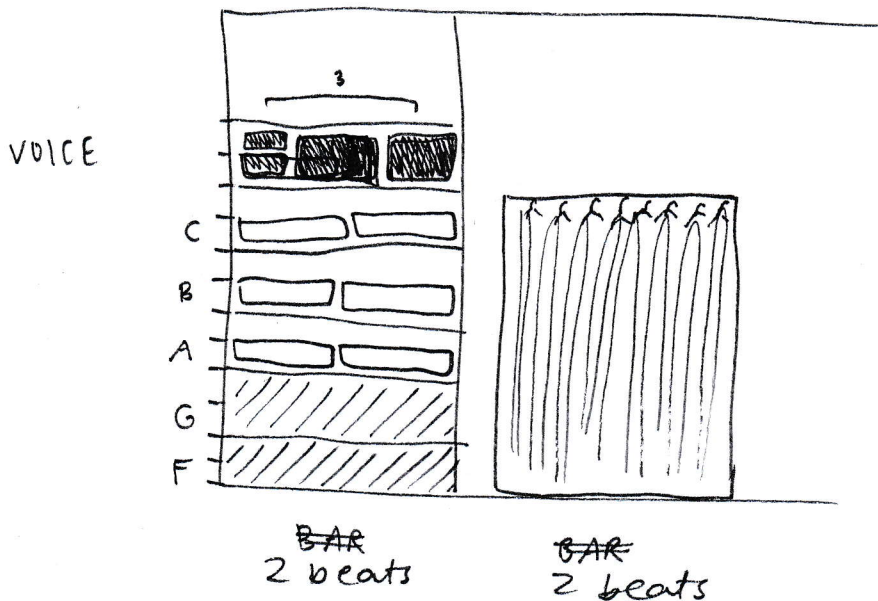
Voice

mf

Percussion

circular motion of brushes on open snare

I forget exactly how I mapped this but it had to do with number of shelves, the divisions within those shelves (baskets/drawers)



... next time make a comprehensible diagram before you write

... or map something more formulaic/mathematic

ANECDOTAL - When I was in Japan (Jan 2016) the train system amazed me → very different from Perth/Australia.
 /FOUND SOUND - I heard this rhythm made by the trains as they arrived once,

You go home

while we were waiting at Shinjuku station.
 slowing ^{STOP} quickening

Percussion player 1 is panned .R
 Percussion player 2 is panned .L
 Percussion player 3 is panned far .L
 This can be achieved by positioning players for acoustic percussionists, or through speaker spatialisation if performed using electronics.

RHYTHMIC NOTATION ISSUES

- might work better as scrolling score
- or using metric modulations?
- or played by one player

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could be played on one player but wouldn't be spatialised

♩=144

4 4 4 4 4 4 4 4

ppp *p* *mf*

8 8 8 8 8 8 8 8

♩=72 ♩=44 ♩=20 ♩=20 accel.

4 4 4 4 4 4 4 4

f *ff* *ff*

15 15 15 15 15 15 15 15

♩=44 ♩=72

4 4 4 4 4 4 4 4

f *mf*

21 21 21 21 21 21 21 21

♩=144

4 4 4 4 4 4 4 4

mp *ppp*

TRADITIONAL INSTRUMENTATION - string quartet

CHROMATIC MELODY

LILI BOULANGER 'PIE JESU'
influence

You light up

Annika Moses

CALL

5th m3 P4

RESPONSE

Violin 1

mp

Leaping melody

Violin 2

p

COMMON FATE

vs. stepwise melody

Viola

p

Violoncello

p

CALL

RESPONSE

5

Vln. 1

mf

p

COMMON FATE

Vln. 2

mf

p

Vla.

mf

p

COMMON FATE

Vc.

mf

p

CHROMATIC MELODY LINE
inspired by Lili Boulanger's
'Pie Jesu'

MESSIAEN'S MODES

You get married

Annika Moses

single melody line
no accompaniment

FROM
Familiarity

ORIGINAL MELODY - WEDDING MARCH

Organ $\frac{12}{8}$ *mf*

Snare Drum $\frac{12}{8}$

5 RHYTHM MELODY MODE 1.

Org. $\frac{12}{8}$

S. D. $\frac{12}{8}$ 2 bar snare fill

mf ARVO PART 'Fratres' percussion breaks

10 RHYTHM MELODY MODE 2.

Org. $\frac{12}{8}$

S. D. $\frac{12}{8}$ 2 bar snare fill

mf

15 RHYTHM MELODY MODE 3.

Org. $\frac{12}{8}$

S. D. $\frac{12}{8}$ 2 bar snare fill

mf

20

Org. $\frac{12}{8}$

S. D. $\frac{12}{8}$ 2 bar snare fill

mf

Foreign
Unfamiliarity

→ structure / development harmony
mimics development of relationship
after marriage - drawing on Leonard's ~~cynic~~ cynical view