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an unne

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an unne

by

Alfred Jimenez Villafana

A dissertation submitted in partial satisfaction of the
requirements for the degree of

Doctor of Philosophy

in

Music

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Ken Ueno, chair

Professor Edmund Campion

Professor Cindy Cox

Professor Emeritus Peter Glazer

Spring 2024

Abstract

an unne

by

Alfred Jimenez Villafana

Doctor of Philosophy in Music University of California, Berkeley
Professor Ken Ueno, Chair

This composition extends my research, with the continuous objective of creating a sense of autonomy and presence on stage by focusing on actions that aim to provoke an inner intention in the player and subsequently produce sound. The approach involves treating sound holarchically, considering factors such as physical actions, dynamic energy, strain, rhythm, tempo, pitch, noise, and amplitude. By doing so, the importance of each material is determined by its physical consequence rather than the amount of work put into developing or performing it. The piece aims to liberate sound to speak in a different context and to be conceived in new ways, to provoke responses rather than prescribe actions for certain sounds. This approach endeavours to create music that emphasizes awareness of the proceedings and an equal reaction to sound and physical actions. The music is therefore solely written for live performances, with consideration for psychoacoustic parameters impacting the sound. The ultimate goal is to achieve a sense of emergence and autonomy on stage, where purpose actualizes due to presence rather than predetermination or goal. The music I am writing is an ongoing pursuit of this entity and state.

an unne
by
Alfred Jimenez

for
Voice
and
Ensemble

Dedicated to Elisabeth Ekberg Romanenko - for what is and what is not.

Original version for solo voice written 2021
Revised and extended version for voice and ensemble 2024

Instruments

Flute:

Bass flute, regular C Flute and Mouthpiece of a C Flute as well as a Bird Whistle.

Bass Clarinet in Bb:

Bass Clarinet and a Bird Whistle

Trombone:

(Tenor or Bass)

Trombone with the f - valve open, a separate extra slide and a Bird Whistle

Voice

Lavalier microphone attached to cheek and back of the neck - see tech. spec.

Electronics

Live video feed and gain control of the two microphones. The patch contains a cue list which is written to control both the live video feed and the gain of the two microphones. This can be done by one person or the patch can be divided between two persons - one controlling the mics and the other controlling the live video feed.

Percussion

Wooden table

Large 32" Timpani

Wine glass

A light cup

Snare drum

Two wooden hammers

Claves

Bird whistle :



Text

She Walks in Beauty
BY LORD BYRON (GEORGE GORDON)

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes;
Thus mellowed to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express,
How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

George Gordon, Lord Byron. "She Walks in Beauty" from *Hebrew Melodies*. London: John Murray, 1832-33. Public Domain.
Source: *Hebrew Melodies* (John Murray, 1832-33)

"an Unne" primarily employs vocal sounds based on vowels without any linguistic significance, instead focusing on establishing a semantic relation to physical actions and, throughout the course of the work, relating these to the body and the existence on stage.

Despite not being based on a text, the piece incorporates the poem "She Walks in Beauty" by Lord Byron. However, the poem is not interpreted or translated into any sonic representation; rather, it serves as a pause, moment of reflection, distinction, and contemplation within the piece.

The poem and the music each carry their own inherent meanings, and they coexist and intersect at certain points in time. The fact that they both coexist alters their meanings and purposes, but they do not actively interpret or adapt to one another.

Sound Concept

The piece is built on the concept of a solid silence and is therefore preferred to be performed in front of a live audience.

Any recording of the piece should be seen as a mere documentation. With this concept the silence is treated as a solid physical material. To produce sound within a solid silence, one must use a certain amount of physical energy to make this solid silence resonate. The score therefore focuses on a combination of gestures, actions that are both symbols of sounds and sometimes only symbols of action.

The actions, gestures or effort that the musicians are required to perform are never to be simulated or pretended: everything that transpires on the stage must be real, indifferent of the sonic result or lack of it. The score often provokes the performer to produce sounds, instead of instructing the performer to produce a certain sounding result. A purity in sound is almost impossible to achieve within this solid silence, luckily it is not the aim of the piece either.

When the piece has reached a musical maturity, the wanted result is to create tangible tension in the sound, the physical gestures and silence. All this so to create a space where a total focus on sound might be possible.

General instructions on timing

All rhythms and note lengths are relative and relatively dependent on the surrounding note values the players choose to express within the musical context. A 16th note can have one value on page one, but another value on page two. It all depends on the intensity the player chooses to move forward with.

Sudden changes can be implemented if the player signifies a specific reason for this.

In general, the rhythmic notation can loosely be interpreted as:

4th notes - slow proceedings, progression halts.

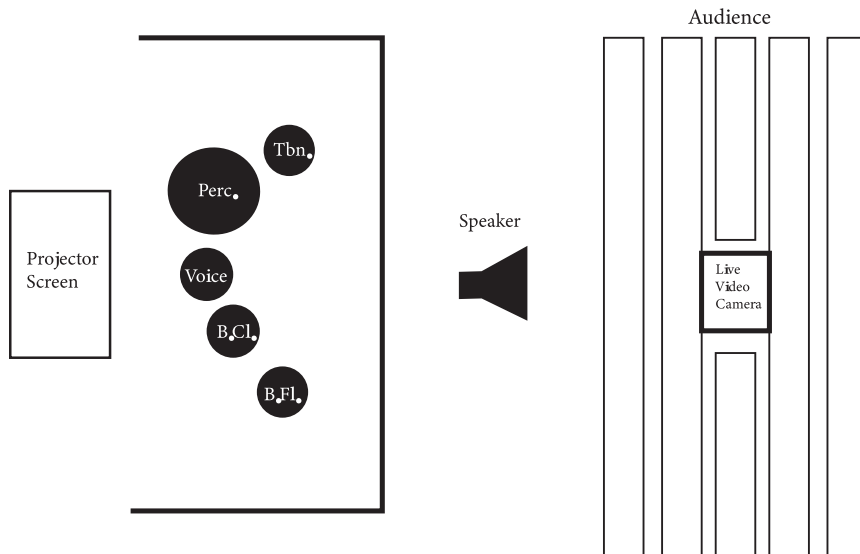
8th notes - slow proceedings, progression flows steady but never rushed.

16th notes - somewhat rushed proceedings, progression is noticeable and persistently moving forward.

32nd notes - rushed proceedings, progression is fast and surges forward.

Within this free timing, the players are not to deviate too greatly from the relative timings within the surrounding note values and actions. The faster note values in the piece are never to be performed slowly, but the performer can choose to vary the speed.

Stage layout & Technical spec.



Stage layout

This piece works and experiments with space as a two-dimensional distance between two points.

The technical nature of the piece is a means to aid and enhance different experiences of distance. The amplification is therefore not solely used as a means of amplifying sounds for the purpose of audibility.

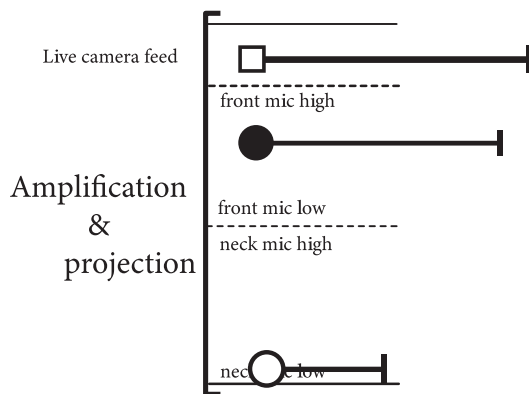
- 1 omnidirectional lavalier microphone placed on the cheek
 - 1 attached to the back of the neck
 - Projector with projector screen
 - One loudspeaker

The front lavalier microphone is to capture vocal actions while the transducer microphone on the back of the neck is to capture sounds of physical movements.

Amplification and live video feed

(A cue list is provided along with the Max patch which includes all the gain levels.)

The staff has three spaces:



The upper space indicates video on/off with a box followed by a line which indicates time.

The middle space controls the lavalier microphone on the cheek. A filled circle indicates microphone on/off, followed by a line to indicate duration. The placement of the circle indicates the gain level of the microphone, where the upper region is high gain and the lower region is low gain.

The lower space regulates the transducer microphone on the back of the neck. A hollow circle indicates microphone on/off, followed by a line to indicate duration. The placement of the circle indicates the gain level of the microphone, where the upper region is high gain and the lower region is low gain.

Electronics patch

QLIST PATCH for audio and video control - an Unne

For Grabber and Projectr "Vizzie" by Cycling 74 is needed. If not available out of the box install from package manager.

Folder structure:
 an_Unne.maxpat (this patch)
 qlist_video.txt
 qlist_audio.txt

Startup - follow pink numbers:

- 1.Startup Video
- 2.Startup Audio
- 3.Audio on
- 4.Go to Cue

--

Controls:

- Esc - to reset and go to cue 0 in all parts
- Space - to move 1 cue forward.

--

Mics:

- Mic 1 is the face mic - omnidirectional lavalier microphone.
- Mic 2 is the neck mic - k & k transducer microphone (or similar).

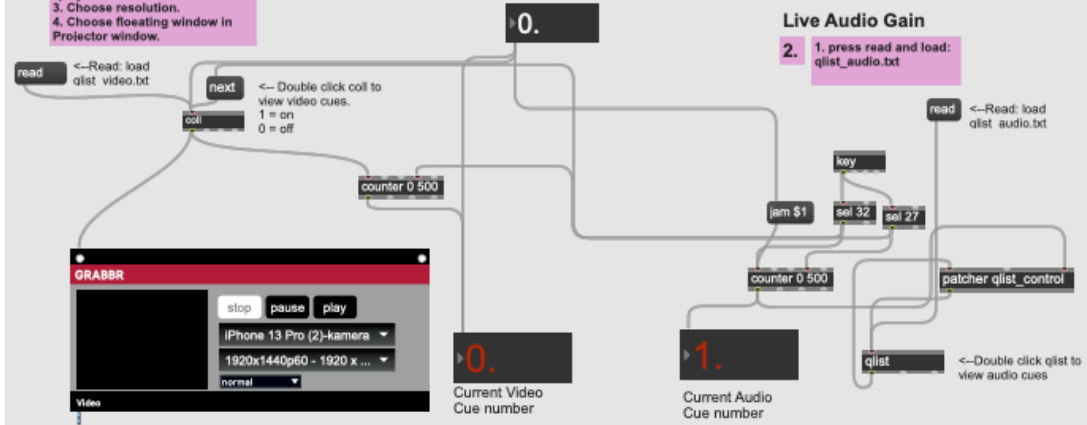
Live Video Feed

1.

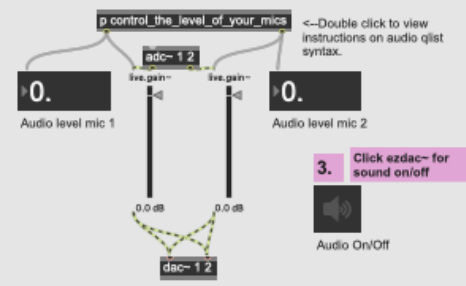
1. press read and load: qlist_video.txt
2. Choose camera input in Grabber window and press "play".
3. Choose resolution.
4. Choose floating window in Projector window.

4.

- GO TO CUE Video + Audio:
Type cue number wanted and press enter to activate that cue.



Audio On/Off and current gain level.

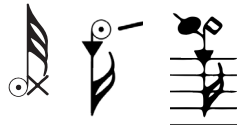


General remarks on notation

f
pp *ff*

sub.
(fff)
ff *(fff)*
pp

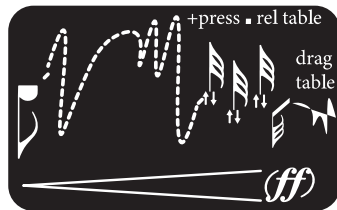
Effort indications - Dynamic instructions within parentheses indicate force and energy and not sounding dynamic. Sometimes the effort notation is combined with ordinary dynamic notations which usually indicate some kind of strain. The parameters should then be balanced without losing too much energy in the strain.



Double aligned note heads - means alternate between the two techniques.

Double note head above or below - means combine the two techniques

When double note heads are combined with a third the two are combined with the third - in this example the techniques are performed inhaled because of the triangle on the stem.

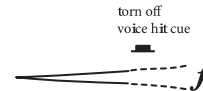


Backed out - page 30 contains a section where the hall is to be blacked out. Voice is completely separated from the other parts and not synced.

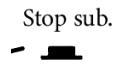
Percussion has a leading part in organizing the other instruments with 6 cues during this black out. The blackout is symbolized by the inverted colours in the active roles of the ensemble while the other instruments only reacts to these and are therefore written in a common manner.

ca. 35"

Time indications in seconds - These time indications are suggested moments and should be adapted to the environment and space where this piece is performed. The acoustics, size of the hall, distance to the audience and energy of the moment are some of the parameters that are to be taken into account when executing these time indication boxes.



Torn off - Stop the action as if torn off, the intention was that sound would continue. Do not simulate, physically remove the instrument or stop action despite effort to continue.



Stop sub. - Stop playing as a conscious action. Active.



Sub. Still - Stop playing as a result of physical stillness in your body. Passive.



Gestures written in boxes with extended lines are treated as loops. No alternation of the material inside of the box is necessary except repeating it for the length of the extended line.



Mouth actions - The open mouth indicates the mouth is opened as wide as possible, it is to be opened to the point where the head almost starts trembling due to the effort. Other actions along with the opened mouth should be performed to ones best ability despite the open mouth. Do not adapt the open mouth to any other technique or action.



Points of orientation and reactional timing

The vertical lines that appear in the score are points of orientation between the parts, they can also be real-time reactional points during the performance. These points in time can be executed in two different ways:

1. The two players synchronize the entry to an orientation point. This is shown by a dotted line and can be physically shown as a cue.

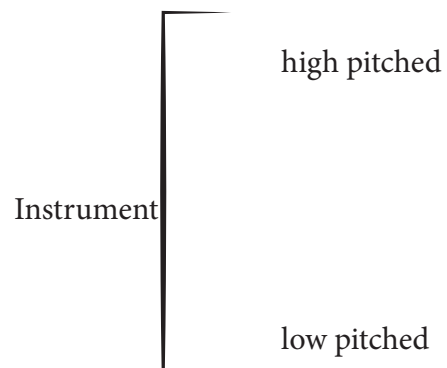
2. One of the parts plays the impulse - the other parts subsequently reacts to that impulse as immediate as possible. This is represented by the dotted arrow showing who is providing a cue (origin of arrow) for the other to react (where the arrow ends). These cues are not physically shown but are meant to be reacted to based on listening.

Staff

The staff gives an approximate orientation in high and low pitch. These indications are relative and a guideline for the performer.

When specific pitches are written these should be followed. Undefined pitches should be approached relative to their position on the staff as well as the surrounding notes and situation.

In the trombone part the staff also indicates approximate slide position.



Bass Flute playing techniques

Vocabulary

W. Dist. - With distance to the mouthpiece

Mp. - Mouthpiece.

flz. - Flutter tongue.

Cont. - Continue.

W.o. instr. - Without instrument

W.t. - whistle tones

Tpt. emb. - Play on the mouthpiece with trumpet embouchure.

The techniques are described to function on a closed flute with a closed end tube. The end tube is shut tight with Styrofoam throughout the whole piece, so that the flute becomes airtight. Other materials and ways can also be used, simply make sure the flute becomes air tight.



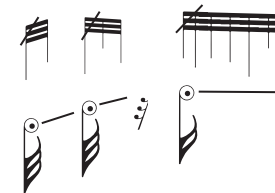
- 1 Different angle of attack of the mouthpiece -
- 2 1. Ordinary angle and playing technique.
- 3 2. Cover opening of mouthpiece and lip-plate.
3. Cover mouthpiece completely by covering the complete lip-plate with the mouth. Blow straight in.



Lip plate in mouth - combined with the straight into the mouth piece the lip plate is firmly pressed into the mouth with the mouth open. This has also a visual effect so it is important that the flute is firmly pressed into the mouth stretching the corners of the mouth firmly.

Double horizontal notation - this indicates two things that are happening at the same time. In this example, the lower line is showing that the performer is to use the voice through the flute and the upper line shows what keys are to be opened and varied during the time the note is being sung.

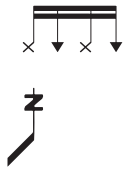
Voice - Whenever the performer is asked to perform vocal actions it is always in an approximate pitch. Occasionally the actions are illustrated by a "high voice" indicating a high pitch or a "low voice" indicating that a low pitch is to be performed.



uneven shake.



Uneven shake of the flute - shake the flute while performing the indicated technique. It can vary from a slight shake to a violent shake where air escapes and is blown around the flute.



Wave flute mouthpiece in front of mouth. The flute mouth piece is held in one hand so that the tube ending of the mouthpiece can be opened and closed with that same hand while waving it. The lower beam represents flute waving while upper line shows breath action.



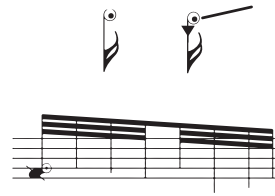
Opening - Closing tube ending of mouthpiece while waving.
 1. Open
 2. Closed
 3. Half opened



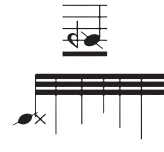
Regular key whistles. The lower pitch indicates the fundamental for the whistle while partial is not defined. When no pitch is defined as the fundamental it is up to the player to choose one.



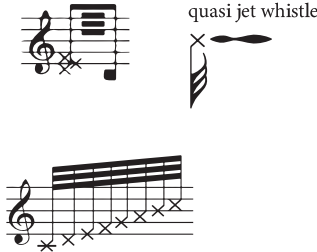
Rounded note heads - Tongue rams. Going from quasi jet whistle to tongue rams.



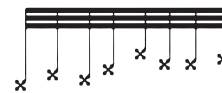
Dotted note head - Indicates sung voice and is often done through the instrument or combined with playing as in third example. The second example shows inhaled voice.



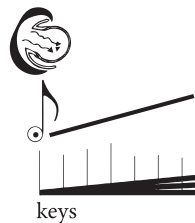
Slashed note heads - indicates airy or grainy timbre quality. When combined with air cross - exaggerate airy sound of timbre.



Crossed note heads - The more slender cross indicates air sound. Pitch does not need to be heard - difference in high or low should be clearly heard though. They can also be quasi jet whistle when written out as in next example. The quasi jet whistle is as a softer jet whistle
 Playing around where it starts to speak.



Key clicks and changing keys - key clicks are written out with thicker crosses accompanied with written instruction. Not to be confused with just empty keys as in the second example.



When "keys" is written it indicates that keys are changed or varied without actively adding the effect key clicks.

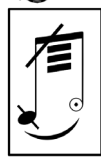


A

Triangle note heads - tongue pizzicato.

There is one inconsistency in this and that is when used with vowels taken from the voice part.

Here the triangle combined with the voice note results in a torn off vocal action. As if you would say a word on A but are torn off immediate. Duration is not longer than a pizz.



with diaph.



Diaph. Attack



Diaphragm attacks are produced with the diaphragm and often used in combination with a fast alternations between voice and other technique like pitch with trumpet embouchure like the examples show.

It is executed with support in the diaphragm and the voice interrupting the played technique to become a spasm like alteration between the two.



Trumpet embouchure - played straight into the flute mouth piece. The second example is combined with the square low not - the flute is closed and tpt. Sound is forced through the instrument so that the D# key slightly lets out sound. The third example is tpt. With added voice



Square note - the square note indicates that the flute is fully closed but air is forced through the instrument lifting D# key to produce sound - in this case it is an air sound.



Flutter tongue - the z and flz. indicates flutter tongue. If nothing else indicated about the embouchure or mouth piece angle it is played with a regular position.



Spoken text - speak plainly if nothing else is indicated. The "rhythm" is just an indication of how long it supposed to last and not an indication on speed in the speech.

Key whistles with slight air sound



Key whistles - Produced by slightly opening the notated key and blowing air through the flute to create a high pitch.

Clear Key W.



More air sound in the first example by slightly opening the keys more after an initial response in the whistle.



Obstructed inhaled air - Air is inhaled through the instrument but strained by the lips to produce a soft squeaking sound. This should not sound like the tpt embouchure - softer much more strained and more subtle in its timbre.



Uneven trill - in this case playing with voice, irregularly change the speed of the trill but never slowing down completely.



Slowly to trill - slowly build up speed to a regular trill

Bass Clarinet in Bb playing techniques

Vocabulary

Mp. - Mouth piece.

W. Distance (w. Dist.) - Play with a distance to the mouth piece. Usually combined with air sound.

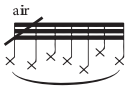
Whistle tone - With distance, blow a soft air stream with an angle to find a very soft whistle sound.

Flick tongue - Flick the tongue inside the mouth to disturb the air stream. Often combined with plain air sound, m.t.s.
Or inhaled air.

key clicks



Key clicks - Thick crosses. Aim to produce a audible pitch. Sometimes just “keys” are written out. It is not as important to produce a pronounced pitch with the keys themselves but the keys are more used to vary the result of another technique. They also usually don’t have crossed note heads.



Air sound - pitches are not important in air sound however there should be some difference between higher and lower air sound even if the relation is relative.



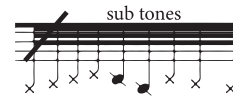
Air with distance - Aim occasionally produce a high pitched emerging whistle tone from the air hitting the mouthpiece.



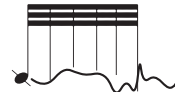
Triangle note heads - as a note head pointing upwards indicates tongue rams. Always soft and subtle.



Rounded note heads - slap tongue which occurs in both soft and string dynamics A more open slap tongue is used in single event occurrences like the first one and a more closed one in the second where there is more of a gesture and percussive quality to it.



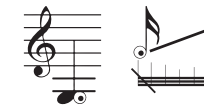
Sub tones - soft and breathy timbre in the low register. Always as a written instruction. Slashed note head indicates only airy pitch or pitch of lesser quality.



Slashed note heads - Lesser timbre quality or airy pitch. Different outcome in various dynamics where softer dynamics could be failure to always completely and speak and in stronger dynamics added air to have airy pitch or slightly out of tune from the written pitch. Even in softer dynamics when not speaking - energy should not be decreased but always follow the rhythm and energy of the gesture and physical action.



Dotted note head - Indicates sung voice and is often done through the instrument or combined with playing as in the examples.



Filled diamond note head - whistle with mouth. Always into the instrument with mouthpiece removed. In this example keys are added to the sound to slightly alter the whistle.

ord pitch + gargle

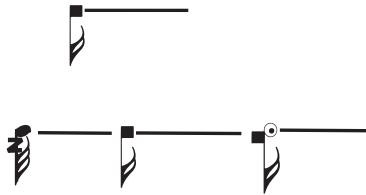


Sub.
as loud and fast as poss.
w. growl

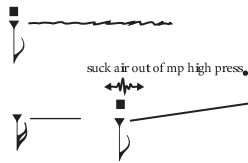


Gargle and growls - a "Z" on the stem indicates a growl or a gargle. While a gargle is focusing on the throat sound itself a growl focuses on colouring a pitch making the projection much clearer.

Square note heads - indicates obstruction. Usually tied with other techniques or coming from other techniques what is happening is to be completely obstructed by a exaggerated strain of the embouchure hinder most sound. The second example shows going from gargle and pitch to complete obstruction to some voice escaping the obstruction in the third note.

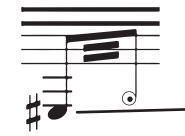
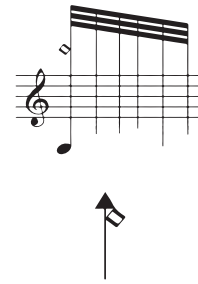


Triangle note heads (pointing down) - always inhaled air through the instrument. Sometimes combined with other techniques - the techniques are then to be performed inhaled. The Square above indicates obstruction of the embouchure - exaggerated pressure producing a sucking sound from the mouthpiece in this case.



Multiphonics - Only two multiphonics occur in the piece with the fingerings shown here.

Harmonics and harmonic whispers - are harmonics/throat harmonics played over a low fundamental. The harmonic whispers are much quieter and more subtle they are all written with a diamond note head with or without the fundamental from which they are produced. The second example with the arrow up asks for the highest possible harmonic.

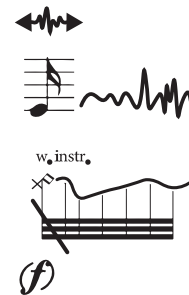


Diaphragm attacks are produced with the diaphragm and often used in combination with a fast alternations between voice and other technique such as regular pitch as in the example. It is executed with support in the diaphragm and the voice interrupting the played technique to become a spasm like alteration between the two.

uneven shake.



Uneven shake of the flute - shake the flute while performing the indicated technique. It can vary from a slight shake to a violent shake where air escapes and is blown around the flute.



Continuation of techniques - when ever a line follows a note it illustrates the execution of that note. In the first example it is an uneven shake of the instrument. In the second the line is showing the prolonging of the first note and the stems without the note heads are changes in the fingering.

Trombone

Props/mutes and modifications

A second slide is needed - only the slide to perform a quick slide
pop.
Harmon mute
Straight mute

The f -valve attachment of the trombone is to remain open throughout the piece, meaning that any pitch played through the attachment does not come out of the bell.

Vocabulary

W. Dist. - With distance to the mouthpiece. Often combined with air. Air is then aimed at the mouthpiece with a small distance.

W.o. instr/trombone or w. Instr./ Trombone - without instrument/with instrument

Mp. - Mouthpiece.

Still - a surrendering stillness, no tension is to be kept during this Moment, everything simply stops.

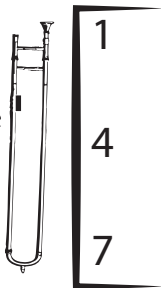
flz. - Flutter tongue.

Cont. - Continue.

Torn off - an ongoing action or sound is abruptly stopped by physically remove the instr.

Stop sub. - Not as violently stopped as the previous. Tension is kept compared to the following and the silence and lack of action is not passive but active.

Trombone
open f-valve



Staff

The staff shows approximate slide positions, as well as when the f-valve is pressed down.

The lower staff shows when the mic is on/off. The player does this by pressing a pedal.

Whenever the staff is used for vocal actions without the trombone, the staff then indicates approximate pitch: upper section represents high pitches and lower section represents low pitches.

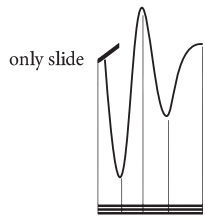
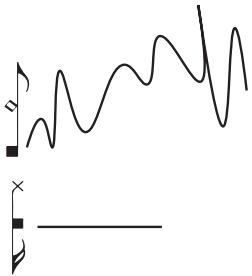
Occasionally, when the performer plays actual pitches that are not exactly notated, a bass clef may be placed out to give a sense of orientation.

Trombone - Playing techniques

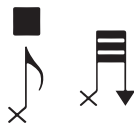
Lines

The use of graphical lines is very common in this piece. The lines indicate movements of slide or fluctuation in airflow. When there are two note heads it is usually the one that is connected with action that is showing the slide position. The lines also show intensity and an approximate time line that the player can relate to.

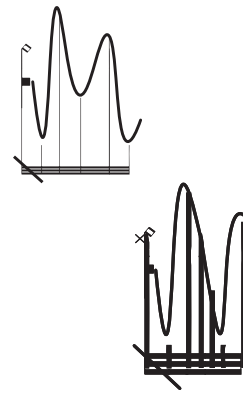
There are occasionally straight lines that follow notes. These lines symbolize a continuation of the technique for some amount of time. The length of the line gives some suggestions as to how long the actions are to be continued.



Beam note head - Only slide movements. This technique is basic, but often violent movements with the slide. It often corresponds with the slide microphone, but also without it. It also occurs with violent screams through the instrument while violently moving the slide.

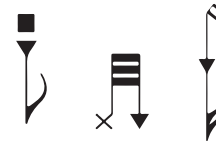


Slim crossed note head - exhaled action, either through instrument or without. When alone, performed as exhaled air through the instrument. When combined with other techniques, the crossed note head tells the player that some air sound should be present in the timbre.



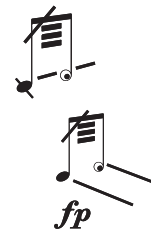
Empty Diamond note heads - The diamond itself indicates the timbre will have a squeak/high pitch element. When combined with square, the lips are almost sealed when air is blown through the lips, creating a high-pitched squeaking sound. Only sound of the squeezed pitch. The square shows the position of the slide, and the diamond note illustrates the squeezed pitch.

The double note head with the diamond and the crossed note heads means to add more air sound to the squeaking timbre.



Arrow down note head - inhaled action, either through instrument or without. When alone, it is performed as inhaled air through the instrument. When combined with other techniques all technique is performed inhaled.

In this example combined with the squeak note head, indicates that a high pitched timbre should appear when inhaling through instrument.



Diaphragm attacks are produced with the diaphragm and often used in combination with a fast alternations between voice and other technique such as regular pitch as in the example.

It is executed with support in the diaphragm and the voice interrupting the played technique to become a spasm like alteration between the two.



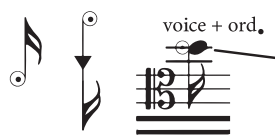
Exhaled air around mouthpiece - vary angle and distance to the mouthpiece. From inside mouth to almost so far away so that the air doesn't reach the mouthpiece.



Physically shake instrument to affect the resulting sound and timbre. Usually followed by a line illustrating the motion.



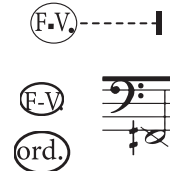
Rounded note heads - Indicates slap tongue. The percussive gestures are more important than any pitch projection. However higher or lower slap tongue should be noticed within gestures.



Dotted note head - Indicates sung voice and is often done through the instrument or combined with playing. The second example shows inhaled voice - shown with the triangle on the stem.



Overpressure with lips top produce a very grainy kind of pitch bordering between a multiphonics and a very noisy single pitch.



Press down F-valve - the valve is open throughout the piece. F.v. only applies to where it is written otherwise it is ord. Sometimes it is written out to make it more clear. If nothing is written it is ord. by default. A slashed note head also indicated that the sound is coming through the f-valve.



Square note heads - indicates obstruction. Usually tied with other techniques or coming from other techniques what is happening is to be completely obstructed by a exaggerated strain of the embouchure hinder most sound. When combined, it represents squeezing and pressure/strain of the lips to hinder air. Second example the pressed lips result in a soft, high pitched squeak.



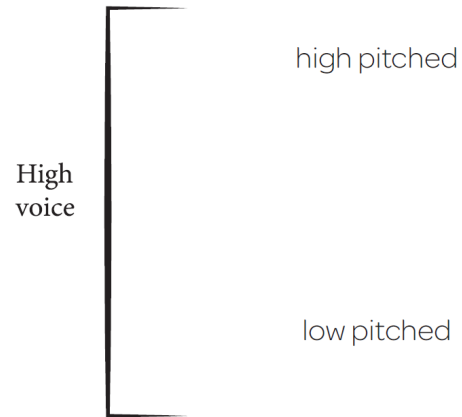
Squares above notes indicates that strain is to be added to the technique with slight obstruction in the embouchure. The triangle shows inhaled obstructed air and the crossed note head shows an obstructed exhaled note.



Quasi puccato - Air is suddenly stopped by the tongue slamming into the opening with a "f-t" kind of formation of the mouth while completely obstructing the airflow. The offset of the note is a release of that built up pressure.

Voice

Staff



The staff gives an approximate orientation in high and low pitch. These indications are relative and a guideline for the performer. Whenever pitches in extreme register are required, they are notated with an arrow down or up following extended from the notated note or technique.

Physical actions

The piece contains physical actions that in their notation do not provide any indications of a sonic result. The performer is to execute the actions without any consideration for the audible result.



Beam note heads are always associated with different kinds of actions, both sound producing actions and actions that focus on purely the physical accomplishment. They are in the piece used as movements, touching of the microphone, speech, violent waving of hands to fan air at the front microphone, hits and tapping on the chest, diaphragm and neck.



Effort/strain square - whenever present, it indicates exaggerated effort and strain should be used. In the second example the “strain square” is applied to the open mouth technique meaning that the action is being exaggerated and never adapted to the singing or vocal action - with the strain square all other purely sounding actions are to be executed to “ones best ability” despite the physical action but never adapted to it or because of it.



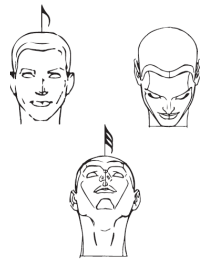
Eye motions - These notations indicate eye movements. They are usually tied to other actions or sonic elements. A fast eye movement is written out with a stem. The stem indicates how long the movement is lasting. In longer sections, a line indicates the duration. There is no facial expression associated with the movements. They are purely meant for the direction of the gaze of the performer. When no indication exists, the eyes are freely moved. There are 4 kinds of notated motions:

1. Look right
2. Look left
3. Close eyes
4. Stare straight forward



A

Mouth actions - The open mouth indicates the mouth is opened as wide as possible. When combined with the filled in square (Effort/strain square), it is to be opened to the point where the head almost starts trembling due to the effort. The slightly more closed mouth is used in combination with the wide open mouth to illustrate flexing of the mouth/jaw. A tense energy is to be maintained even when the mouth is only half opened, and indicated with these signs. This action will affect sounds produced because of the mouth. It is most commonly combined with a “silent scream” on the vowel “A”.



Head movements - The illustrations show the position of the head, while the beams above show the speed and intensity in which the movement is performed. They do not indicate duration, which is instead shown by a line following the head. When no line appears, the indicated position is valid until a new indication appears. The looking up position is often used as a way of affecting the neck microphone by it being squeezed by the movement and contraction of the back of the neck.



Rub mic to produce noise - This is usually done to the neck mic with the hand, but also occurs with the front microphone. In more intense passages, the performer is asked to rub the arms against both the back and front mics, as if desperately trying to rub away something from the body.



Fan air at front mic - Sweep violently with your open palm to produce a wind gust that affects the front microphone.



Turning of head - Illustrates the turning of the head sideways while looking up to affect the neck microphone. Always combined with the head looking up.



Lunge contraction - Suddenly and violently bend over the upper body to force air out of the lungs.



Bounce in place - Bounce with your whole body to produce interruptions in the airflow. This is also more closely illustrated with the live video feed.

Vocal techniques



Inhales and exhales - if nothing else indicated, they are done through the mouth. It is often combined with a letter that is to be pronounced during the action.



Hold - Contrary to "still" there is no relaxation here and no breathing. The performer stops the action, but holds the tension and their breath.



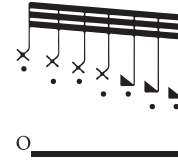
Closed lips - Lips are strained and closed, affecting the airflow. Mostly combined with inhales, where lips buzz, vibrate and produce a smacking sound because of the air forced through them.



Exhaled/Inhaled voice - Voice is added to the action, but the voice is not controlled in the same accuracy as when sung, but is more controlled and affected by the airflow itself. When a filled square (Effort/strain square) is added, the voice is more pressed.



Disturbed voice - If nothing else indicated, this is done with a slightly strained and airy voice. The note head however indicates the voice is disturbed or strained in some manner, and usually combined with a written instruction on how. The arrow down on the stem indicates it is done while inhaling.



Triangle note heads - are used as an interrupted beginning of a sound or vowel. In this example, they are combined with hitting the diaphragm. After only air sounds, the voice is activated slightly on the "O" vowel. When they occur without the tapping of the diaphragm, they are half pronounced beginning of words, as if every word is torn off or stuttering.



Written out pitches - All pitches in the piece are relative. When an exact pitch is written out, it is not necessary to sing the exact pitch, but in the register of that pitch. This also requires the performer to approach the pitch in a more traditional manner in terms of voice technique and preparation.



Double note heads - Indicates that there is a free alternation between the two notated techniques. The diamond note head indicates high pitched squeals, which are to be alternated with an airy kind of voice. The arrow down on stem indicates that the action is performed inhaled.



Inhaled whistled voice - As before, the dotted note head means voice usage, while the arrow down on the stem indicates it is performed inhaled. The filled in diamond note asks the performer to add a high whistle with the lips while performing the other actions.



Sing inside mouth - The mouth is kept closed, and the performer pronouncing a “V” without opening the mouth, which limits the duration of the action. The cheeks may be inflated due to this. When this happens, air may escape through the lips.



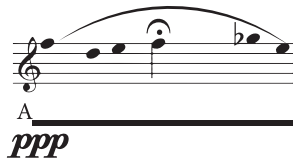
Gargle - The Z on the stem of the note indicates that the performer is to gargle while singing a pitch.



Low ord. sung note - A normal note head indicates an ordinary sung note is to be performed. The extended arrow downwards indicates the note is in the extreme lower register. The line extended upwards indicates the extreme high register.



Whistle - Exhaled low voice with high pitched whistle.



Unmeasured passages - even if there piece in general is unmeasured and senza tempo these sections are completely detached from the overall timing and it is up to the performer to decide their length and execution with some consideration for practical factors such as sync with other instruments before after or during if such actions are asked for.

no action
the tints that glow, but tell of days in goodness spent,
 niente

Niente - Sometimes niente is indicated as a form of dynamic under spoken text or action. This means that the performer is to read the text in ones mind only, without translating the mental action into a real physical action. In the example above, the performer is to read this text silently, as if it was performed for others to hear and see, even if no visible or audible action occurs. This is also emphasized with the instruction “no action“.

Percussion

Instruments

(In order of appearance)

Table - a wooden table which is not too large or heavy, preferably with wooden legs.

Large 32" timpani - along with a cloth which are able to mute the skin.

Wine glass half filled with water

A light cup - I used an enamelled metal cup. It is used to cover and open the mouth while whistling.

Claves

Snare drum

Two wooden hammers - the heavier the better

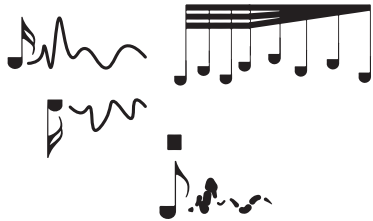
Sticks & Clubs

2 Superballs

Wooden drum sticks

Medium hard cleaning brushes

Percussion - Playing techniques



Rounded note heads - Always indicates some kind of rubbing motion. Whether it's on the table or on the skin of a drum. Superball actions are also notated with this note head.

Table:
press/shake
w. hands



drag table along floor



and all.



hit diaph.

Beam note head - This is the most versatile note head since it represents various physical actions which sounding output is often represented with lines following the beam as when dragging the table along the floor. When no line they are often pressing or hitting actions of non conventional instruments like the table or the players own diaphragm or even spoken text. What is to be done is always instructed in text.



w. body

Bounce in place - Bounce with your whole body to produce interruptions in the airflow. This is also more closely illustrated with the live video feed.



Press / Release - Done on the table by pressing hard into the surface with the whole body weight and releasing - repeat for the duration of the line.

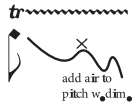


Slashed note head - indicates an impurity in pitch or damped. It occurs when the timpani is damped with a cloth.

air (breath)



Air/ Breath - inhaled and exhaled where the crossed note head is exhaled and the triangle is inhaled.



Whistle - filled in diamond note head indicates a whistle. Always combined with a cop making a trill over the mouth opening and closing the whistle.



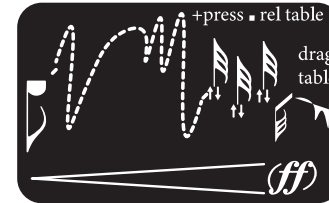
Dotted note head - Indicates sung voice. This is often combined with hitting the diaphragm to affect the resulting voice rhythmically. This is a reflection from what happens in the voice part on a regular basis. The hitting action itself should also be audible.



Circular motion - occurs in combination with various instruments. The first example shows the two ways it is used on a crystal wine glass with water played with a damp finger on the rim. The square indicates that the sound produced is cracked due to increasing pressure on the glass rim with the finger.



The second occurs with cleaning brushes on the Snare drum and timpani. The last one occurs on page 26 and is done with the stick end of the super ball which is rubbed on the snare drum to produce friction and occasionally a clear pitch which is indicate wit a diamond note head.



Backed out - page 30 contains a section where the hall is to be blacked out.

Voice is completely separated from the other parts and not synced.

Percussion has a leading part in organizing the other instruments with 6 cues during this black out. The black boxes indicates suggestions on performance and are more open and free than prior material have been.

The blackout is symbolized by the inverted colours in the active roles of the ensemble while the other instruments only reacts to these and are therefore written in a common manner.

an unne

Alfred Jimenez 2021
Ensemble version 04/2024

Senza tempo

ca. 15"

Bass Flute
Closed end tube

Key whistles with slight air sound
pp

Clear Key W.

ppp quasi niente

Bass Clarinet in Bb

air
pp

Tongue rams

w. some dist. air and occasionally almost high pitched pitches emerging.

change keys
ppp quasi niente

Trombone
open f-valve

1
4
7

Squeak
pp

only slide
fff

Head & Eye actions

left

High voice

spoken to yourself
torn off
ca. 15"
p
She walks i- (m)

Breathe through mouth/nose - hold breath, fast open and close mouth, eye movements to side.

nose mouth
pp sempre

nose mouth
(sfz)

eye movement to side
H
(the last air)
(sfz)

sub. open mouth a little no voice only "pa" with lips
mouth nose
(sfz)

soft voice
sub.
p

sub still
Pa Pa Pa
(sfz)

Physical actions

Amplification & Live projection

front mic high
front mic low
neck mic high
neck mic low

Percussion

Timpani
Actions
Table

rub palms lightly over the timpani skin
pp

Table:
rub palms on table surface aim to occasionally produce squeaks from the friction
pp

| | |
|---------------|--|
| B. Fl. | <p>W. dist</p> <p>W. dist (ca. 15°)</p> <p>No. dist</p> <p>Cont.</p> <p>Key whistle (ca. 15°)</p> <p>Whistle tone</p> <p>Varied keys (fundamental pitches)</p> <p><i>sfz</i></p> <p><i>pp</i></p> <p><i>ppp</i> quasi niente</p> <p><i>(sf)</i></p> <p><i>(sf)</i></p> <p>Occasionally (<i>sf</i>) shake</p> <p><i>fp</i></p> <p><i>pp</i></p> |
| B. Cl. | <p><i>sfz</i></p> <p>w. voice</p> <p>ca. 15°</p> <p>bend pitch slightly</p> <p><i>ppp</i> quasi niente</p> <p>keys</p> <p><i>pp</i> sempre</p> |
| Tbn | <p>ca. 15°</p> <p><i>ppp</i> quasi niente</p> |
| H & E act. | <p>sub up</p> <p><i>ff</i></p> <p>sub up, tremble w. head</p> <p>Turn head so that neck mic is affected</p> <p><i>p</i></p> |
| H. Vo. | <p>hold</p> <p>hold</p> <p>(a)</p> <p>Pa</p> <p>Pa</p> <p><i>ppp</i></p> <p><i>pp</i></p> <p>spoken only to yourself quietly, as if remembering a fond memory</p> <p>turn head</p> <p>She walks i- (in)</p> <p><i>pp</i></p> <p>still</p> <p>ca. 15°</p> <p>Pronounce "An" fast in a relaxed manner.</p> <p>no voice only continue mouth movement</p> <p>still</p> <p>an an an an</p> <p><i>ppp</i> < <i>pp</i> niente</p> <p>an an an an</p> <p>< <i>pp</i> > niente</p> <p><i>ppp</i> quasi niente</p> <p>neck mic affected</p> <p>Uh</p> <p><i>pp</i> mouth almost closed</p> <p>to yourself</p> <p>an an an</p> |
| Phys. A | <p>bounce slightly (rise up onto toes) in place</p> <p><i>p</i></p> |
| Amp & L. Pro. | <p>Live camera feed</p> <p>front mic high</p> <p>front mic low</p> <p>neck mic high</p> <p>neck mic low</p> |
| Perc. | <p>w. body</p> <p><i>(sfz)</i></p> <p><i>pp</i></p> <p>Table press/shake w. hands</p> <p>press - release table resemble Voice "an" but slower</p> <p><i>ppp</i></p> |

B. Fl. vary
Soft air - quasi pitch - fast moving
Cont.
Still
fpp
Voice cue ca. 8"
+soft voice
sim.
Voice cue +M2
Ca. 6"
R. d. Cue
Open mouth to closed changing key resonance
Whistle tones with varied keys

B. Cl. Short Squeal w. voice to airy pitch/air.
Still
fpp
Voice cue ca. 8"
+soft voice
FL. cue
+M2
pitches from in between
ca. 5"
Perc. cue

Tbn
occasionally only slide
w. inhaled voice through instr.
still
fff pp
cont.
p
w. straight mute
inhaled air through instr.
Voice cue ca. 8"
+soft voice
FL. cue
Voice cue +M2
sub.
sfz
B. d. cue ca. 6"
Perc. cue
torn off
sub.
sfz
fff
p

H & E act.

H. Vo. *in beauty...like the night in cloudless dimes and starry sky*
spoken only to yourself w. a low voice.
Occasionally some words a little louder.
torn off (es)
tap diaphragm muscle to control gusts of airflow
some articulation from voice
stop sub ca. 5"
quiet scream
Attacca to next line
pauses only as short interruptions

Phys. A
As soon as mouth is almost fully open. Do not wait until mouth completely open.
sub. hit diaph. (ff)
sim. follow rhythm and dynamic
tap diaph.
tap cont. only w. right hand soft. (p)
Perc. cue

Amp & L. Pro.
glitching

Perc.
Shake table
occasionally poco sfz
Voice cue
pp
play on rim of water filled wine glass
move slightly so water change pitch
Harder press pure pitch cracks now only cracks instead
ca. 6"
Hit table top w. fists
Voice cue
f
p

B. Fl. Flute mouthpiece cont ad lib. ca. 6" Wave mouthpiece in front of mouth. keep waving mp. stop sub. **ppp**

B. Cl. Mp. Back on. Inhaled air w. mouth overpressure **pp**

Tbn tr w. F-valve **f** **pp**

H & E act. ca. 8" Roll your head slowly, like stretching your neck. Affect microphone on neck. **(p)**

H. Vo. say to yourself plainly **ca. 10"** slowly that's best of dark and bright **p** Meet in her aspect and her eyes: Thus mellowed to that tender light Which heaven to gaudy day denies **sub** **p** **sfz** **ff** **f** **pp** High air inhales A - I - M - Ah - A H Ha - Ah A - O A - O

Phys. A Wave right palm violently from left to right over microphone to fan air at it **fff**

Amp & L. Pro.

Perc. add air to pitch w. dim. **p** **pp** jagged rub of the skin of timpani with palms **p** **f**

Bass Flute Uneven trem. **ppp** key whistle **pp** Slightly tremble by shaking flute occasionally

inhaled air, overpressure with mouth on M.P. static

static

static

static

Bend over attack

Whistle into cup. Quickly make trill by covering mouth and opening while whistling into cup.

B. Fl.

B. Cl.

Tbn

H & E act.

H. Vo.

Phys. A

Amp & L. Pro.

Perc.

Empty lungs and when you think you are done, do it some more. ff poss.

Release suction with a smack ff

vary keys to change played pitch but keep sung pitch rising

Static inhaled air through instr.

sub.

change pitch and slide pos. voice - low pitch through instr.

sub. voice - low pitch through instr.

static inhaled air through instr.

only slide

slide movement

Perc. cut.

Open jaw rapidly, keep lips sealed

Mm

pp w. closed mouth sing in mouth

Bend over attack

sub.

sub. hit chest with fist

stop right after flip

stop right after "O" begin

spoken only to yourself

and all.

and all.

and all.

and all.

and all.

and all.

pp

P

B. Fl. keep flute in mouth when speaking
 Perc. cue
p *pp* *f*
 whistle tone static
 flz.
 torn off voice hit cue

B. Cl. w. instr.
 Perc. cue
 w. instr.
 try mimic voice when pitches
 harmonic whispers
 add growl w. cresc
 bend pitch
fpp *fp* *fp* *pp* *f*
 torn off voice hit cue

Tbn
 Perc. cue
 sub. still

H & E act.

H. Vo. Perc. cue
f *ff* *p* *f* *p* *sfz* *ff* *pp* *sfz* *p* *f* *pp*
 take pitch from B. cl. airy pitch
 sub
 inhaled though nose
 as before
 hit chest

Phys. A

Amp & L. Pro. sub. stop

Perc. slam hands into table
ff *ff* *ff* *ff* sub. still
 w. voice hit slam hands into table
 Table: press/shake w. hands
pp *pp* *pp* *pp* *pp*
 ..and all. ..and all. ..and all.

SENZA QUASI SENZA QUASI SENZA

B. Fl. wt. *f* *p* *f* *pp* *fp* *pp* keys voice wt. vary keys
 B. Cl. stop sub. *p* *f* *pp* air w. dist *fp* *pp* sub. *f* torn off
 Tbn stop sub. *p* *f* *fp* *pp* sub. *f* *ff* torn off
 H & E act. relaxed voice but tense face and mouth very slow moving gliss max major 2nd alternate unevenly short interruption cont. as before on diaph. interruptions as before molto sub. fast flexing of mouth occasionally *ppp* *pp* *f* *ff* *f* *pp* speak w. voice sub. attacca no break one shade the more one ray the. the. the less.
 H. Vo. *ff* *pp* *fp* *fp* *ff* *pp* *ff* *pp* *ppp* *pp* *f* *ff* *f* *pp*
 Phys. A. wave arm so that air hits from mic. Hit your neck mic and rub palm (fp)
 Amp & L. Pro. just after fp off as soon as sffz. off as soon as sffz. follow hand movement on neck. voice cue
 Perc. Table: press/shake w. hands *fp* *f* rub table top w. palms follow voice, louder stomp table fast soft just shake it stop sub. Claves: *p* *pp* soft and in contact w. timp skin

B. Fl. Key whistle (pp), Short and loud! (ff), add some more voice (pp), Low voice through instr. (fpp), Sub. keys (ff), voice cue

B. Cl. as loud and fast as poss. we growl (fff), cont., soft slap (almost more of a smack) followed by short voice through instr. (pp), add some more voice (p), sempre fast (p), Low voice through instr. (fpp), Sub. keys (ff), voice cue

Tbn. (fff), (pp), Short! (ff), add some more voice (pp), Only slide (fff), voice (fpp), slide (ff), voice cue

H & E act. turn head affect mic, (as before) but crack voice, Very slow moving gliss. Max major 2nd, ord., as if continued, as if continued, vibr. incr., senza vibr.

H. Vo. (Mm) ff, sub. (pp), (ff), molto sub. (ff), p, sub. (pp), as if continued (f), (ff), p, f, (ff), p, f, (ff), p

Phys. A hit chest (ff), rub neck mic. (fpp), (f), hit chest (f), wave hands so air hit mic.

Amp & L. Pro. stop just after ff, sub. when in sync tongue and breath, stop just after f

Perc. Harder press pure pitch cracks now only cracks instead, drag table along floor. (f), lift up and stomp w. table (ff), press - rel. table (p), f, superball on snare drum snare off (pp), second superball to distort (f)

Flute

B. Fl. flz. sub. *f* *p* keys and pizz ad lib. fast *pp* cont. *f* through instr. E E E *pp* Key whistle Static *pp*

B. Cl. sub still interrupt tone w. voice and quickly change between like a fast hiccup *p* *f* w. diaph. stop sub. *p* *f* w. dist. Aim for squeaks w. diaph. *pp* w. dist. Aim for squeaks Static *pp*

Tbn. sub still *f* *p* *f* air Ka Ka Ka Ka *f* *p* *f* *p* *pp* fv. trill *pp* Static *pp*

H & E act.

H. Vo. gargle *f* sub still *f* Ka *f* Ka *pp* through teeth *pp* *f* w. some occasional low voice through teeth *ppp* *f* Wave you right palm so that fanned air hits the microphone continue with hand movement even if mic is off

Phys. A one sweep air against mic *pp* hit chest one sweep air against mic *pp* hit diaph. *ppp* diaph. *ppp* *p*

Amp & L. Pro.

Perc. sub stop *ff* *p* superball on timpani gliss slightly just after *f* in flute *pp* *ff* approx. With fist on table top With fist on table top torn off *p* *f*

B. Fl. (B-flat) *hit chest violently* *pp* *ff* *p* *mf* *ff* *p* *add strain* *pitcher in between*

B. Cl. (B-flat) *hit chest violently* *pp* *f* *poss.* *pp* *ppp* *w. dist.* *add voice* *spec. harm.* *add voice* *mf*

Tbn *through instr. w. voice* *only mouth* *Harmon mute (stem in)* *hit chest violently* *sub.* *f* *pp* *add strain* *trm* *fast change of cover the stem 1, 2, 3, 4 fingers* *fp* *(sfz)* *mf* *f*

H & E act. *only mouth* *sub.* *torn off* *f* *ffp* *Ha* *Ka poss.* *ffp* *f* *still.*

H. Vo. *rub mic. palm.* *rub arms against neck* *pp* *still.*

Phys. A *glitching* *sub.* *(p)* *(f)* *rub arms against neck* *pp*

Amp & L. Pro. *right after ffp*

Perc. *two superballs* *static* *f* *damp.* *still.*

Flute

B. Fl. (M) key whistle ca. 60" long - take quick breath when movement *pp* sempre

B. Cl. (M) w. dist air ca. 60" long - take quick breath when movement *pp* sempre keys

Tbn (M) no mute ca. 60" long - take quick breath when needed *pp* sempre

H & E act. repeat ad lib. high, slow, soft sparkling sound of mic rubbing against hair.

H. Vo. Mm...A Mm... still. 7 *fp* *f* *f* *p* Ha (*sfz*) *p* Ha (*sfz*) *p* disappear between every " , " so soft, so calm, yet eloquent *p*

Phys. A still. 7 still. 7 soft steady pulsation *p*

Amp & L. Pro.

Perc. (M) medium hard cleaning brushes on snare drum and timpani. SD: SD static and timp vary pitch very slightly Timp: (lowest pitch) *pp* ca. 60"

B. Fl.
 B. Cl.
 Tbn
 H & E act.
 H. Vo.
 Phys. A
 Amp & L. Pro.
 Perc.

Musical score for page 23, featuring staves for B. Fl., B. Cl., Tbn, H & E act., H. Vo., Phys. A, Amp & L. Pro., and Perc. The score includes various musical notations such as rests, trills, and dynamic markings.

Annotations in the score include:

- B. Cl.:** "no distr. through instr." with a downward arrow pointing to a rest.
- Tbn:** "movement but quiet" with a downward arrow pointing to a trill.
- H. Vo.:** "ca. 45°" with a box around the note.
- Phys. A:** "ff" (fortissimo) marking.

B. Fl. *stop sub.* *all voice through instr.* *gargle* *U* *sub.* *Ha* *U* *flz.* *raise voice* *flz.* *flz.* *sub.* *close/open mouth around flute to change key pitch* *flz.* *sub. f*

B. Cl. *sub. still* *f*

Tbn

H & E act.

H. Vo. *say to yourself* *so calm ...* *p* *as if continued* *senza vibr.* *f* *rub. neck* *A - O* *A - O A O* *A - O* *A - O* *A* *A O* *A - O* *pp* *f* *Mm* *hü* *hü* *f*

Phys. A *wave hand so air hit mic.* *diaph.* *neck mic.* *keep rubbing even if mic is off*

Amp & L. Pro.

Perc.

B. Fl. *f* *fp* *fp* *f* *ffp* *fp* *f* *ff* *f* *ff* *ff*

B. Cl. (—)

Tbn (—) *ff* *f* *ff*

H & E act.

H. Vo. *ff* *pp* *f* *p* *ff* *pp* *fp* *f* *half scream* *p*

Phys. A neck mic. *ff* *molto sub* *(p)* neck mic. *ff* diaph. *ff* hit diaph. to affect voice *soft dynamic* neck mic. *p* diaph.

Amp & L. Pro.

Perc. (—) *ff* Wooden hammers slam together

Performance instructions: *Ho*, *Wo*, *tpt.*, *key whistle*, *inhaled*, *take pitch from voice*, *gargle*, *tpt. + voice*, *sub still*, *voice through instr.*, *slide*, *voice + ord.*, *half scream*, *Mm.*, *neck mic.*, *diaph.*

voice and vary keys

B. Fl. *sub* *fp* *sub, still*

B. Cl. *Sub, as loud and fast as poss. w. growl* *fff* *cont.* *raise voice* *as before* *add spec. harm.* *as before* *vary keys* *sub, still*

Tbn *only slide* *mostly air, add soft voice* *ff* *pp* *hu* *sub, still* *perc cue* *Harmon mute* *p* *mf* *f* *w. dist*

H & E act. *perc cue*

H. Vo. *sub, still* *Mm* *fp* *Hm* *M* *Hm* *M* *Hm* *H* *sub.* *f* *Hm* *H* *p* *pp*

Phys. A *neck mic.* *(p)* *slow, soft sparkling sound of mic rubbing against hair.* *(ppp)* *Rub arms on neck mic.*

Amp & L. Pro. *perc cue* *just after (t)*

Perc. *W. stick of superball on snare drum.* *Rub in a large circle to produce a white noise kind of sound w. Some small elements of pitch in it* *Cont. slightly vary speed to vary amount of noise and pitch* *pp*

B. Fl. with diaph. *ff* *p* *f* *pp* *sffz* *f* *f* *fp* *ff*

B. Cl. air w. dist. *f* *p* *fp* *pp* *sffz* *ffpp* *fp* *fp* *f*

Tbn with diaph. *p* *f* *p* *f* remove harm. mute *pp* *sffz* *p* *ff* *fp* *ffp* *f*

H & E act.

H. Vo. pitch from before *f* *pp* inhale when out of air when lungs full *ff* *pp* *f* *ffp* *fp* *fp* *f*

Phys. A *(p)* *(pp)* *(p)* *(pp)* Slowly Rub arm on neck mic. *(ff)*

Amp & L. Pro.

Perc. sub. still *ff* *f* *ff* insert bird whistle into mouth *f* *ff* *sffz* *sffz* *sffz* Shake table *(ff)* occasionally sffz *sffz* *sffz* drag table along floor. *p* *f* *f*

Perc. Controls dynamic - all but voice follow perc.

(Senza tempo) → Quasi tempo - sync movements - Sync into it - don't start together: wave in flute, shake in clarinet, slide in tbn and rub in perc with nod of voice → Senza tempo - SLOW - same here: sync out independently, not on cue

ca 8"

B. Fl. breath ad lib. don't force anything
 x **ppp** quasi niente
 z wave mp in front of mouth cont similarly
 (ff) (p)

air w. dist
 (x) breath ad lib. - as before
 (ff) (f)

follow voice in dynamic: faster pulsation = stronger dynamic
 (ppp-pp) (ff) (p)

breath ad lib. - as before
 x **ppp** quasi niente
 z as before
 (ff)

B. Cl. when full of air exhale
 x pulsating breath
 x occasional harm. whisp.
 shake instr. w. pulsation
 (ff) (p)

when out of air inhale
 x pulsating inhale though instr.
 cont similarly
 (ff) (f)

follow voice in dynamic: faster pulsation = stronger dynamic
 (ff) (p)

pulsating - as before
 (ff)

Tbn only slide mov.
 (ff) (p)

cont similarly
 (ff) (f)

as before
 (f)

follow voice in dynamic: faster pulsation = stronger dynamic
 (ff) (p)

only slide mov. as before
 (p)

H & E act. ca 8" as far down as poss to just down relaxed.

ca 11" Irregular nod of head, when stronger move body with it. Gaze wandering sometimes and coming back to center.
 sub: still gaze forward.

H. Vo. only mouth
 Pa Pa Pa
 Neck mic is removed during blackout and is now in hand. Closing and opening hand to affect the mic. own tempo. indifferent of everything else. a bit uneven tempo.
 Say to yourself only.
 The smiles that win,
 ad lib. sing in mouth always low voice
ppp quasi niente
 v_h
 p
 pp
 p
ppp quasi niente

Phys. A Camera is now zoomed in closer only face is visible in the camera not even the whole head fits.

Amp & L. Pro. = 62 Only Camera is in tempo
 3/4

Perc. pulsating jagged rub of hands along table surface. Palms or fingers - whatever works best. Shake - maybe even move table slightly in stronger dynamics
 (ff) (p)

cont similarly
 (ff) (p) (f)

follow voice in dynamic: faster pulsation = stronger dynamic
 (f)

cont similarly
 (p)

Perc. Controls dynamic - all but voice follow perc.

Quasi sync. sim. (less sync) Quasi sync (less sync.)

B. Fl. < *f* > < *f* > < *ff* > *f* *ff*

B. Cl. < *f* > < *f* > < *ff* > *f* *ff*

Tbn  < *f* > < *f* > < *ff* > *f* *ff*


H & E act.


H. Vo. *v* *h* not in sync *v* *h* Say to yourself: *pp* *the tints that glow, but tell of days in goodness spent,* *pp* ⊗ long slow exhale



Phys. A  mic in hand cont. not too excited

Amp & L. Pro.  

Perc. < *f* > sim. < *f* > < *ff* > *f* *ff*

B. Fl. sub. still

 Tacet


B. Cl. sub. still

 Tacet

Tbn  sub. still

 Tacet

H & E act.


H. Vo. Say to yourself:
a mind at peace with all below,


A heart whose love is innocent.


spoken only to yourself

ni niente. *ni niente.* *ni niente.* *ni niente.*

ni niente. no action

p

Phys. A  High energy in this action
 the rest of the being is unbothered

Amp & L. Pro. 

Perc. sub. still

 Tacet

Max out gain so that we hear every tiny accidental sound and the sound of the speakers being on.

B. Fl.



B. Cl.



Tbn



H & E
act.



H. Vo.



Phys. A



Amp
&
L. Pro.



Perc.

