

BRIAN INGLIS

SYMPHONY NO 2 (2009)

*for sound sculptures, soprano and electronic sounds**

*Realised by François Evans

Commissioned by Derek Shiel for Sculpted Sound

Dedicated to Christopher Scobie

with love

First performance

Embassy Theatre, Central School of Speech and Drama, London.
21st April 2009

Sarah Leonard, soprano
Sculpted Sound feat. Stephen Gibson & Justin Woodward (percussion)
Brian Inglis, conductor

Recordings

Sculpted Sound, FMRC300-1210 [full length]
Sculpted Sound [sampler], FMRC341-0512 [excerpt]

Forces

Soprano voice
Ensemble of sound sculptures by Derek Shiel (played by 4 percussionists*) – see www.sculptedsound.com / contact info@sculptedsound.com for hire and other details
Audio CD (electronic interludes) – included with performing materials (see www.impulse-music.co.uk/brianinglis / contact b.inglis@mdx.ac.uk)

*NB the ‘groaning’ starting at figure H (p.16) can be transposed down an octave for male voices

Text

‘Sound’ by Derek Shiel (see overleaf)

Duration 11’06”

Note

My *Symphony No 2* for soprano, sound sculptures and electronic sounds was written to a commission in 2008 from Derek Shiel for his ensemble *Sculpted Sound*. Having written for these unique ‘instruments’ once before in *Invocation* (2003) which extensively explores their potential to evoke a religious ritual, I wanted to do something exploring their percussive and ‘industrial’ nature as objects ‘found’ from the detritus of industrial processes. This fitted in perfectly with the brief, which required the piece to respond to the ideas of Futurism, in honour of the 100th anniversary of Filippo Tommaso Marinetti’s *Futurist Manifesto* (published in *Le Figaro*, 20th February 1909).

The main Futurist music manifesto is not by a composer but by an artist: Luigi Russolo’s *The Art of Noises* (1913). Russolo, anticipating John Cage, calls for all sounds to be accepted into musical discourse and categorises them thus:

1. Roars, Thunder, Explosions, Hissing roars, Bangs, Booms
2. Whistling, Hissing, Puffing
3. Whispers, Murmurs, Mumbling, Muttering, Gurgling
4. Screeching, Creaking, Rustling, Humming, Crackling, Rubbing
5. Noises obtained by beating on metals, woods, skins, stones, pottery, etc.
6. Voices of animals and people: Shouts, Screams, Shrieks, Wails, Hoots, Howls, Rattles, Sobs

To put his theories into practice he designed and created an ensemble of *Intonarumori* or noise generators. I have related each of these ‘instruments’ to one or more of the Shiel sound sculptures (see Table 1), using different means to evoke the same sonic/expressive ends. The first, introductory part of my piece (section [A]) is actually a realisation of the fragment of graphic score which survives for Russolo’s noise composition, *Awakening of the City* (1914).

In order to update the Futurist aesthetic I included electronic interludes – in the manner of Varèse’s *Deserts* – realised by Dr François Evans of Middlesex University (see separate note). These act as both interludes and, in the broadest sense, ‘development’ of the ideas explored in the acoustic music. In particular, the first interlude offers an alternative ‘stretched out’ realisation of Russolo’s composition fragment, and both interludes use sounds from a building site¹ which are also evoked by the metal sculptures (particularly in section [B]).

The final element is the soprano voice. At first – as part of the ‘development’ section – the voice is heard offstage (amplified), singing only vowel sounds and with an ‘instrumental’ timbre, as if it were another instrument or even an electronic sound source. The offstage soloist is joined by the voices of the percussion players (Russolo’s category [6]); after the second electronic interlude², the solo singer is revealed onstage, brightly lit, in a cadenza based on the word ‘sound’ – the first word of the concrete poem (also by Derek Shiel) which is the text of the final, vocal section.

Brian Inglis 27/2/2009

TABLE 1: CORRESPONDANCES BETWEEN RUSSOLO'S INTONARUMORI & SHIEL'S SOUND SCULPTURES

INTONARUMORI	NOISE-MAKER	SCULPTURE	NUMBER	BEATER/ARTICULATION
Gracidatori	Croaker	Bicycle wheel	XV	hard beaters
Crepitatori	Crackler	Irons ('book pages' at bottom)	V	with fingers
Ronzatori	Buzzer	Pendants (middle tray)	VI	tremolo bowing
Scoppiatore	Exploder	Hens (low square at bottom)	XVII	double hit (1 beater each side)
"	"	Plates	XIII	repeated notes
Stropicciatori	Scraper	Irons (grill at side)	V	hard beaters
Gorgogliatori	Gurgler	Tube	X	egg whisk
Rombatori	Roarer	Twins	I	build up
Ululatori	Howler	Plates	XIII	big semi-hard beaters, 2 people (1 each end)
Fuisciatori	Rustler	Tube	X	hard beaters (inside)
Sibilatori	Whistler	Spine	III	bowed

¹ Located at the junction of Kingsway and Aldwych, London WC2; recorded 3-5 November 2008 using a ZOOM H4 portable recorder.

² If possible, the electronic interludes should be played in darkness, or with different lighting than that for the live performance elements.

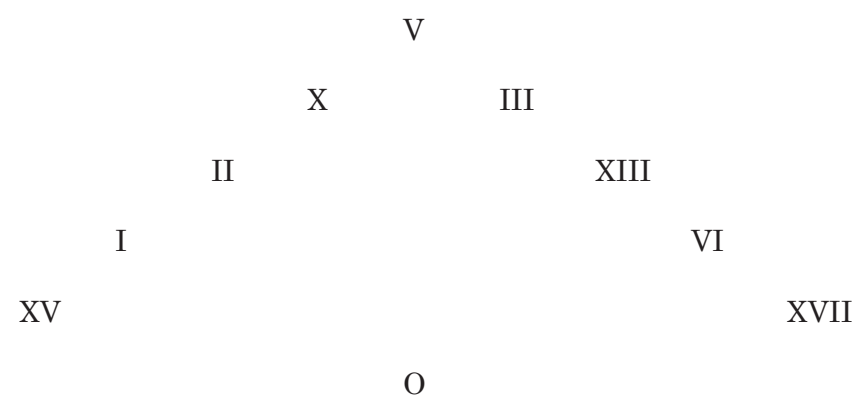
Distribution of Sound Sculptures*

PLAYER	SCULPTURES	NICKNAMES
Player 1:	VI, V, XIII	“Pendants”, “Irons”, “Plates”
Player 2:	V, III, X	“Irons”, “Spine”, “Tube”
Player 3:	I, II, XV	“Twins”, “Drum-kit”, “Wheel”
Player 4:	XIII, VI, XVII, III	“Plates”, “Pendants”, “Hens”, “Spine”

*See illustrative key to right and overleaf

Beaters required: Hard, soft, medium; also double bass bow, egg whisk

Layout: [O = conductor]



TEXT

SOUND

HEAR TO HEARD HEADED
 HOLD TO HELD HANDED
 HANG TO HUNG HANDLED
 SEE SAW SEEN SOUGHT
 SEND TO SENT HOVERED
 SOUND TO SOUNDED HOUSED
 SPACE TO SPACED HARBOURED
 PLUCK PLUCKED HIGH
 STRIKE STRUCK FAST
 STRING STRUNG SHARP
 STRING STRUNG SHARP
 BLOW BLEW BLOWN LOW

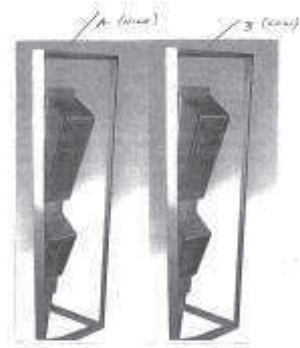
Derek Shiel

PHONETIC SYMBOLS

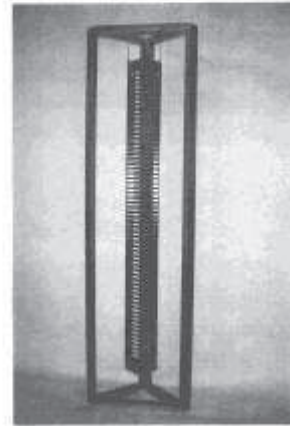
[ɑ:] **after**
 [e] **Italian ‘stella’**
 [i:] **heel**
 [ɔ:] **born**
 [u:] **boon**
 [ə:] **fern**

ILLUSTRATIVE KEY TO SOUND SCULPTURES

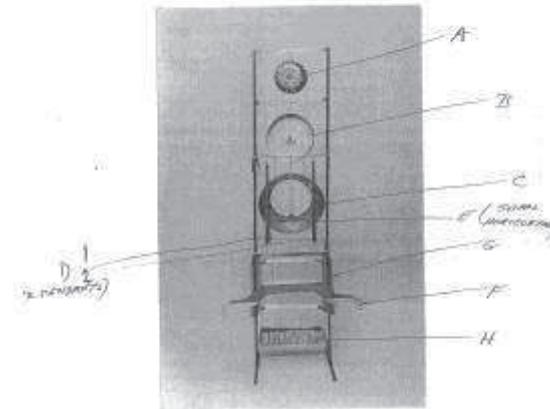
I



III



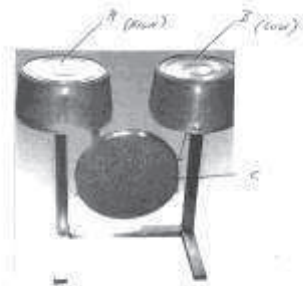
VI



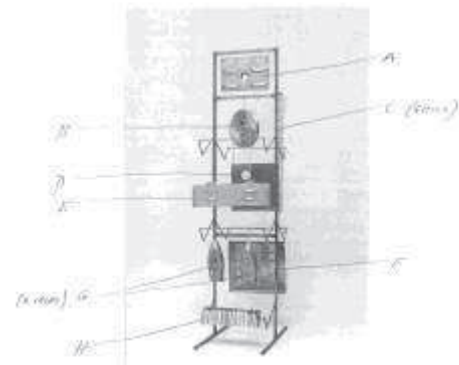
XIII



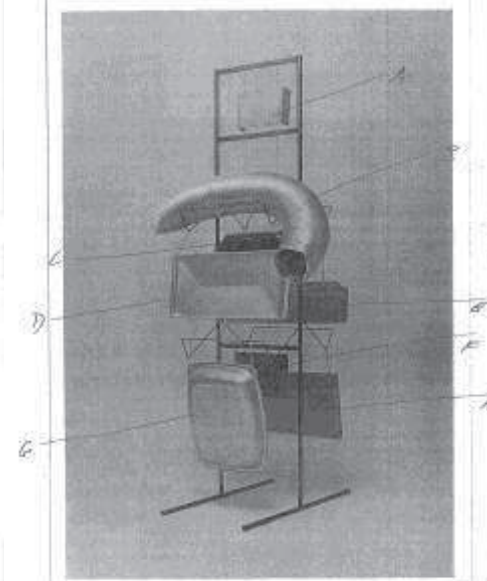
II



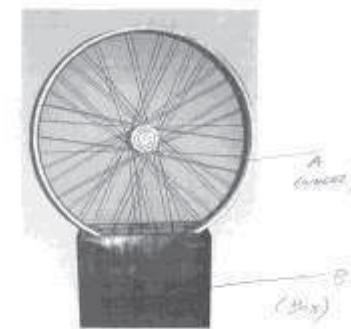
V



X



XV



XVII



Commentary by François Evans

Brian Inglis came to me in 2008 to realise the electronic interludes for his second symphony for steel sculptures and soprano. He brought with him raw materials of location recordings, sound effects of fire alarms and industrial machines and, most interestingly for me, detailed plans of how he envisaged voices (streams) of sound should change and move.

We discussed the interludes' realisation. Dr Inglis asked for a sound that was industrial, loud and 'terrifying', and that should include white noise and recordings from ondes Martenot. The pieces were to fall into two parts: the first featuring an abstract human voice; the second to include the sounds of a building site and involving the dramatic, gradual emergence of bleeps from dense clouds of sound - almost like a sonic 'condensation'.

Dr Inglis' Interlude scores showed more voices present than distinct raw sound materials offered, and I felt, given his visions for the work, that he was encouraging me to include my own suggestions for sound sources, rather than deriving everything from the sources which he had provided: sound being a most plastic medium. A feature of the result here would be the disparity of its sound objects.

I collected together recordings of jet fighter planes passing, a lioness growling, machine gun fire, a striking match, a metal heater being struck, sounds of the New York underground, a dot matrix printer, tanks, wind, thunder, wolves a wasp and a mosquito. The second stage of production involved generating various collections of white noise and synthetic growling sounds using subtractive analogue synthesis. For some of the wails, the pulses and the condensing clouds of sound, I designed spectra using digital frequency modulation synthesis. Finally, multi-layered parts were recorded from a model 7 ondes Martenot and recordings of myself whistling made (whistling sounds are specified explicitly in the score.)

It was necessary next to 'map' Dr Inglis's scores accurately. They had been produced to scale. I divided each page into three bars lasting five seconds each. Individual lines on the score had a specific character: some dotted, some wiggly, some straight, curved, long or throbbing intermittently. I matched the characters of the lines closely to the characters of the sounds collected, giving dominance where appropriate to Dr Inglis's own sounds and specified sound choices.

Live performances were then recorded in 'real time' to fit into their correct parts in the score (ondes martenot and other analogue synthesizers), or sound events placed after separate recording to occur at the designated place in the score. Multi-layering different recordings from the same sound source is a technique I use often, spatializing the sounds so that they retain a distinct identity while interacting through their inherent similarity to produce *bourdons*.

The penultimate stage of production involved imposing volume curves on the various sound streams to keep them balanced and to shape their entries and exits according to the score (see Figures 2 & 4).

Before the final mixing stage, I met again with Brian Inglis. He requested a number of changes: in part 1 that human voice sounds should sound more abstract and in part 2 that the bleeps needed emerge more gradually and seamlessly from their source stream: the location recording of the building site.

Finally, the whole multitracked recording was fed through the separate channels of an analogue mixing desk, further to polish and colour(equalize), spatialize and reverberate the sounds into distinct acoustic spaces of diverse size. Stereo analogue ring modulation was used on some sound streams to inflate the 'guts' of the sound. Changing digital pitch shifting was used to improve the sense of transition from the cloud of the building site sound, to the condensation of increasingly high-pitched pulses which seem to emerge from it. Digital resonance algorithms served to bring a sonic glow to certain streamed events.

François Evans 2/2009

www.lampmusic.co.uk

Fig. 1: Sequencing of Interlude 1 from Brian Inglis' Symphony no. 2

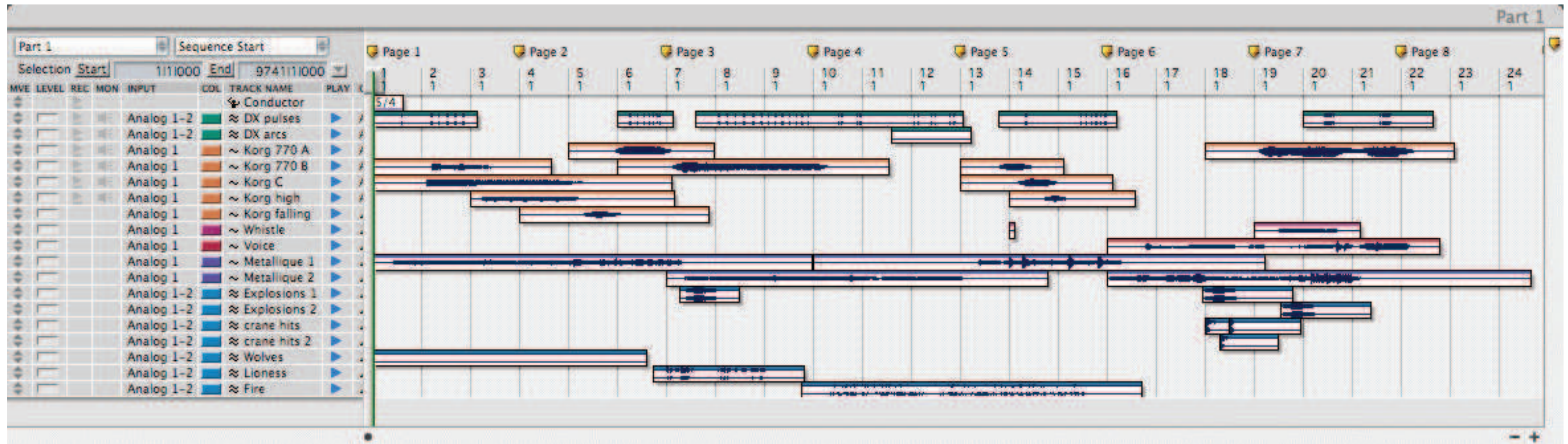


Fig. 2: Volume Curves of Interlude 1 from Brian Inglis' Symphony no. 2

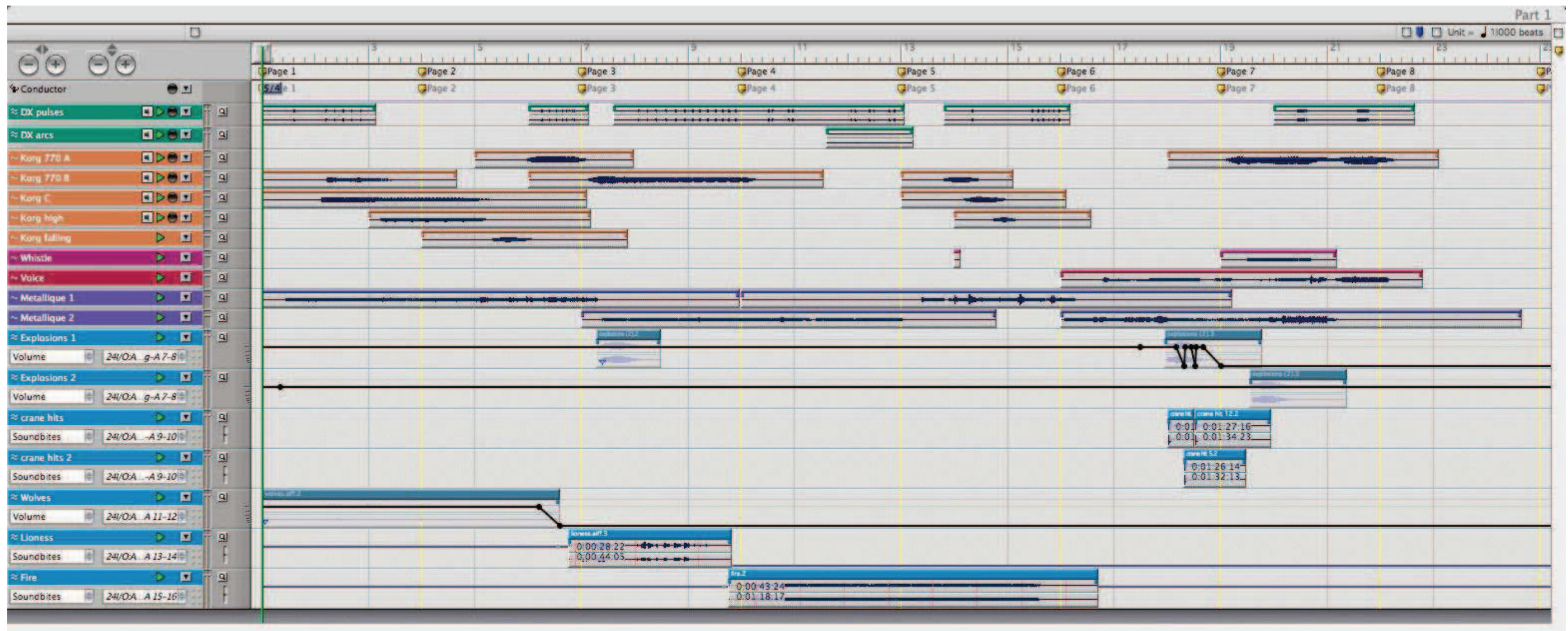


Fig. 3: Sequencing of Interlude 2 from Brian Inglis' Symphony no. 2

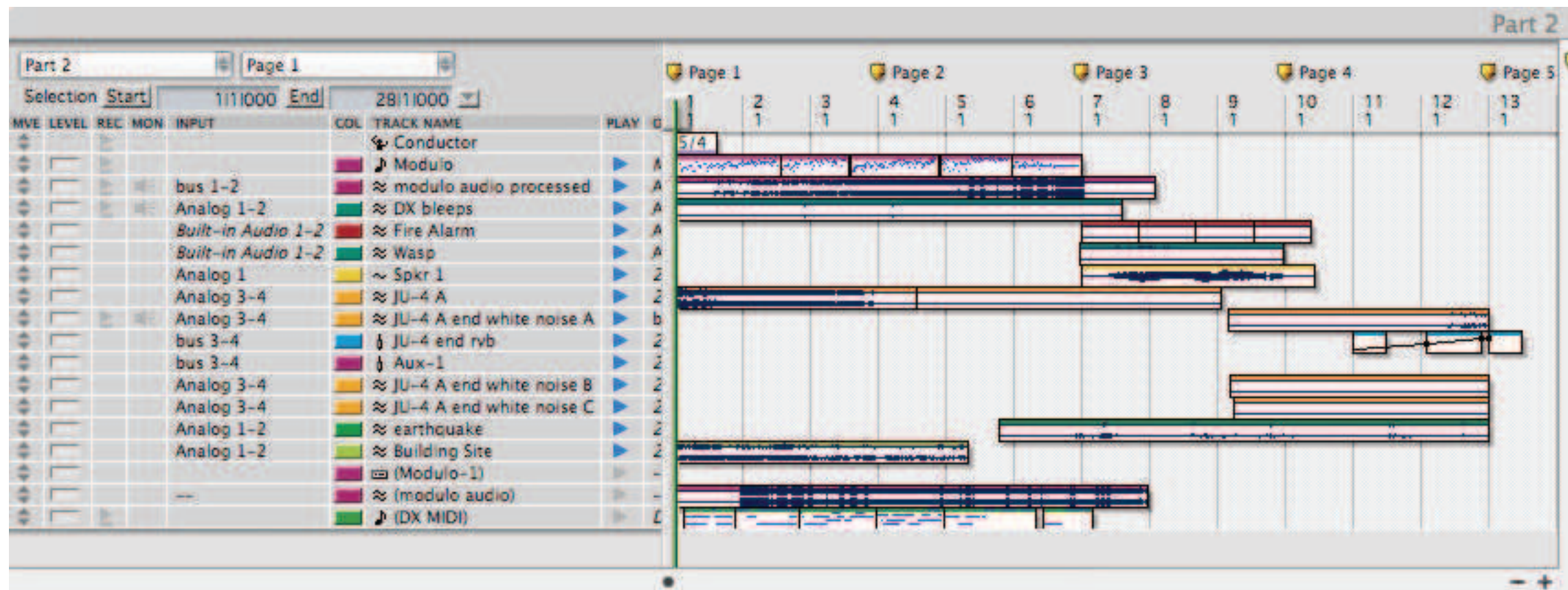


Fig. 4 [overleaf]: Volume Curves of Interlude 2 from Brian Inglis' Symphony no. 2

Symphony No. 2

for sound sculptures, soprano and electronic sounds

Brian Inglis
(2009)

A ♩ ≥ 40

VI-C (with bow) *buzzing*

1. *trem.* *mp* *mf* *f* *ff* *p*

V (hard beaters) *mp* *mf* *scrape* *f* *ff* *p* *cresc.*

I (soft beaters) *mp* *mf* *f* *ff* *p* *cresc.*

XIII (medium beaters) *mp* *mf* *f* *ff* *p* *cresc.*

B ♩ = 60

VI-B (hard beaters)

9

1. *mf*
V-A *drilling sound*

2. *mf* *mf* *mf*

3. *mf* *f* *mf* *dim.*
I-B *low rumbling*
pp

4. *mf* [move to VI]



15

1. **VI-A**

2. **V-A**
mf *mf* *mf*

3. **VI-D**

4. *f* *f* *f* *f* *f*

C ♩ = 120

VII-B

21

1. *f* *f* *f* *mp* *p*

2. *drill sound* *V-H* (bottom) *crackling* *pppp* *I-B* (top - soft beaters)

3. [move to XVII] *XVII* (bottom square)



28

1. [move to X] *X-B* (hard beaters) *X** (with egg whisk)

2. *ppp* *rustling sound (inside tube)** *mf* *gurgling*

* OR: rustle tin foil

* OR: V-C (grill at side)

54

VI-A □ □ △

1. *f*

2. *ff* V-A *f* V-B

3. *ff* *f* *f*

4. *ff* *f* *f*



62

VII-D

E

1. *fff* *f*

2. *fff* *f* 3 3 3 3 3 3 3 3

3. *fff* *f* 5 9:8 5

4. *fff* *f* 5 5 5

68

1. H

2. H

3. H

4. H



72

1. H [move to V]

2. H [move to X]

3. H [move to XV]

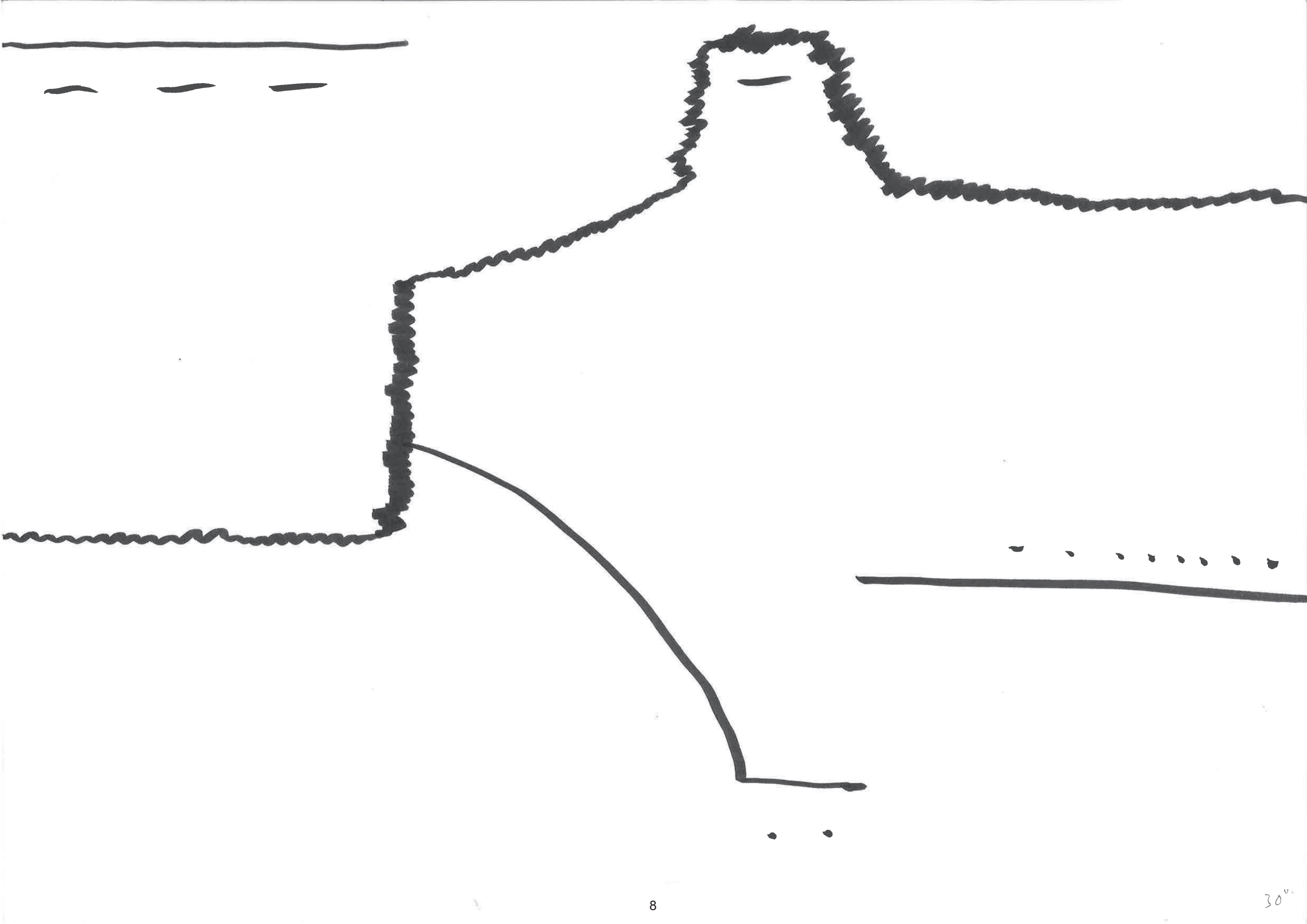
4. H [move to XVII]

ATTACCA*

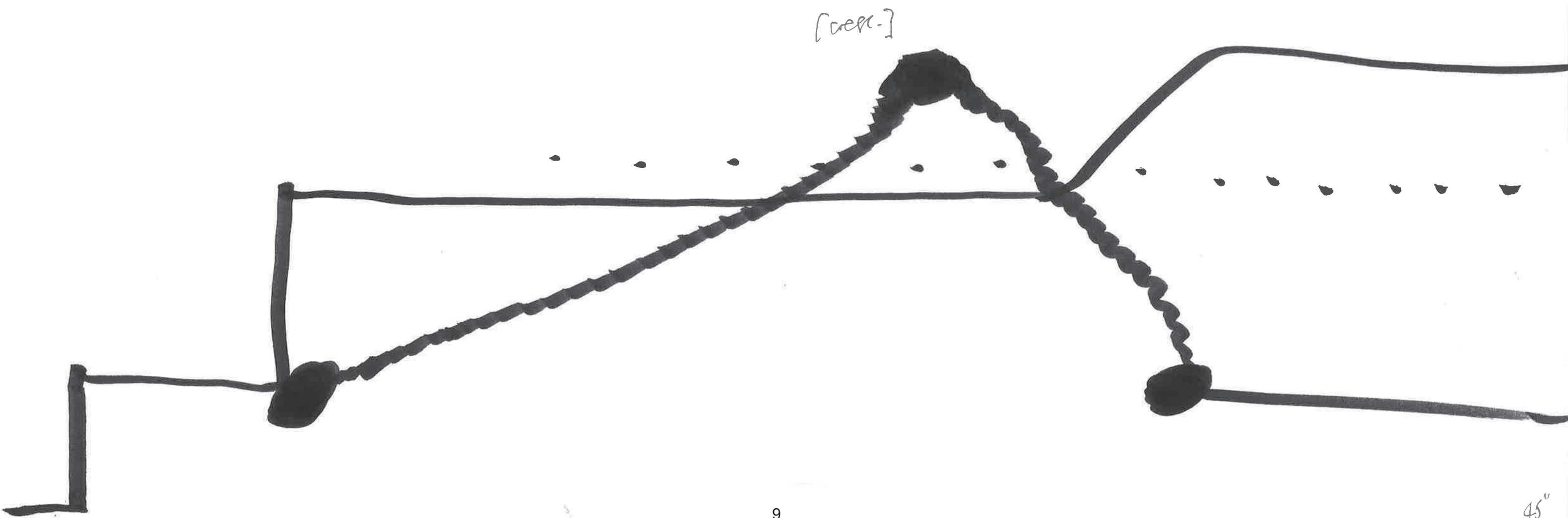
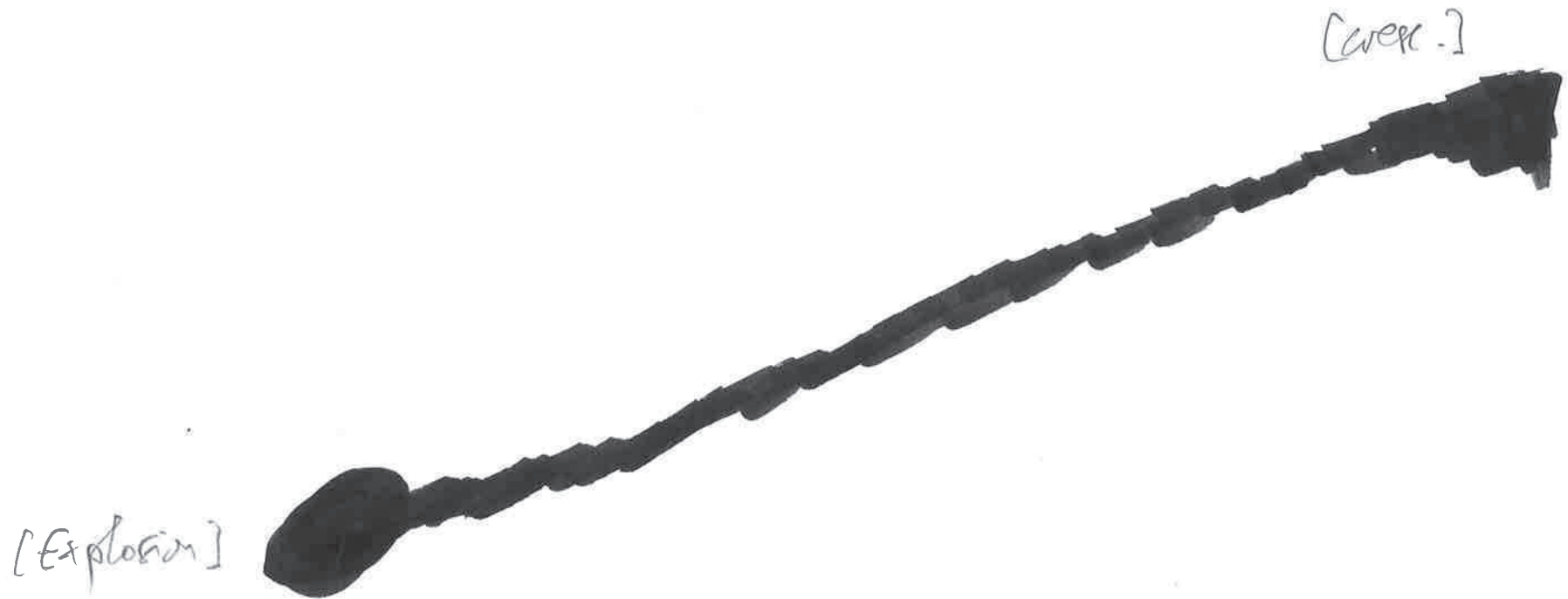
* conductor should cue the operator of the electronic part to start the CD. Graphic score follows.

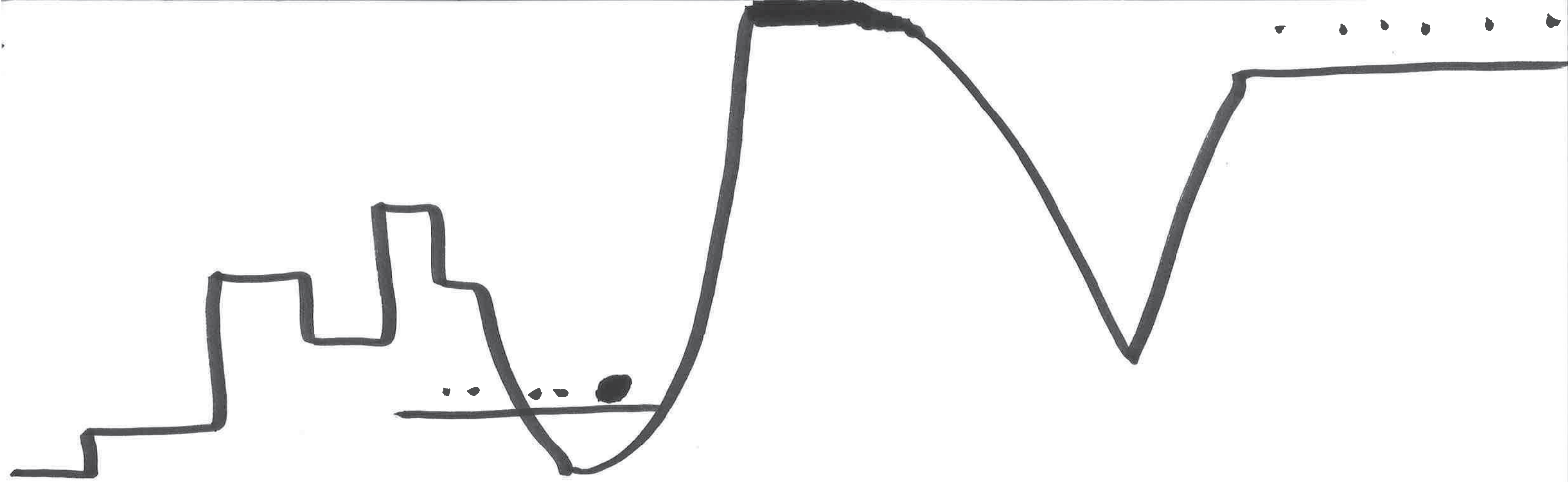
'Howling'



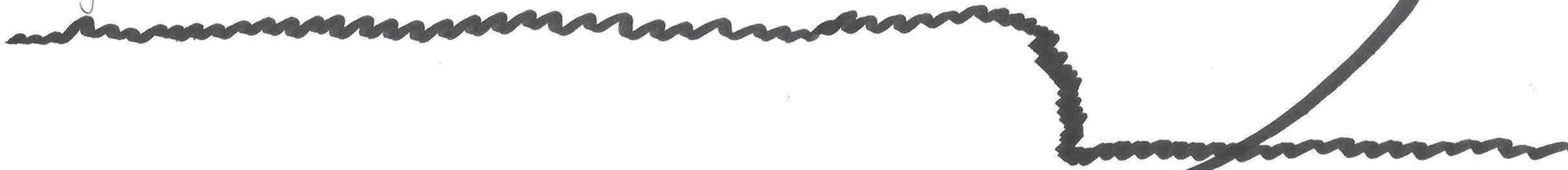


'Roaring'





[buzzing]

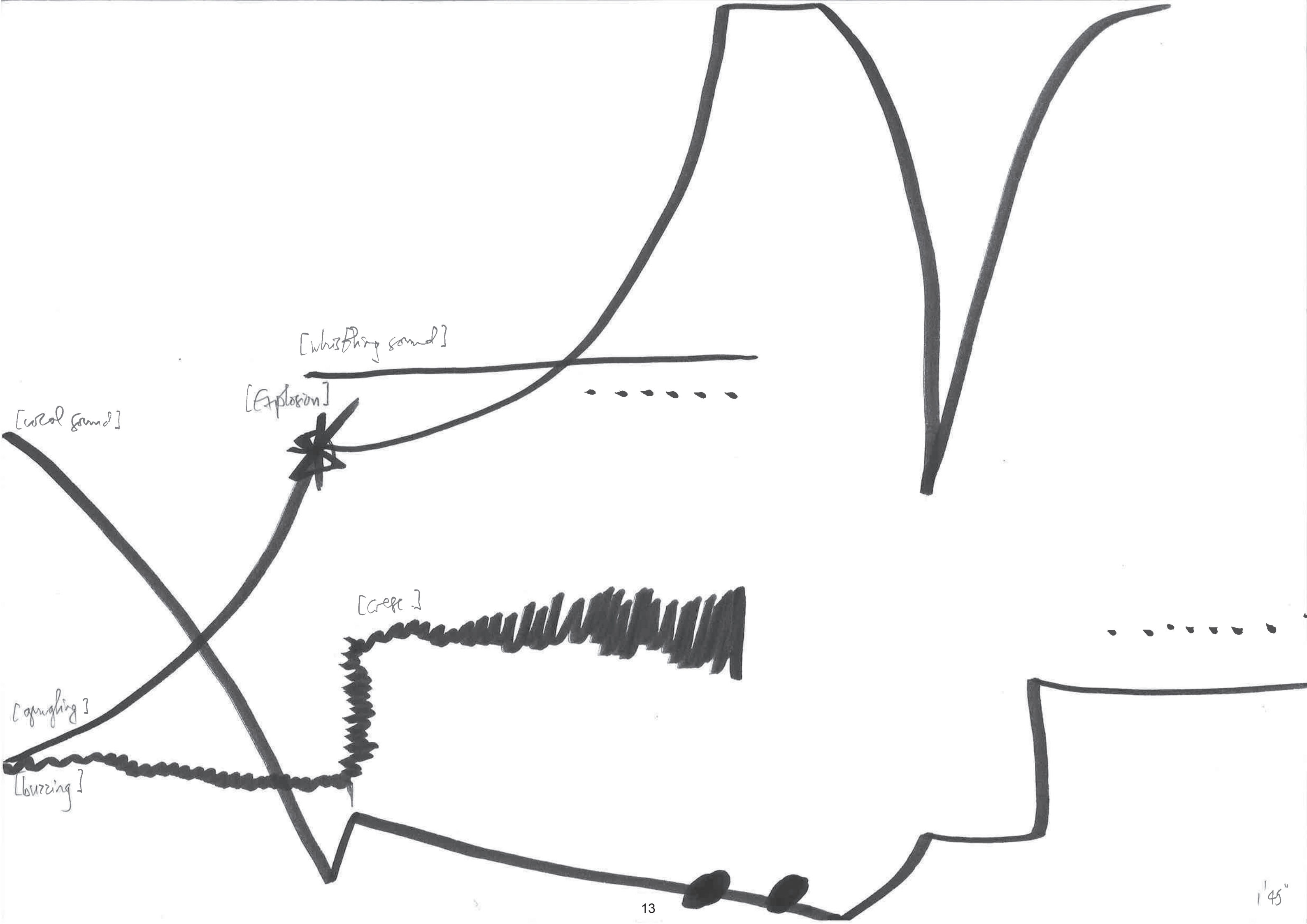


[Explosions]



[wavel sound]





F ♩ = 90

G ♩ ≥ 120

Sop.
(offstage, amplified)

82 *pppp* *sempre* *crescendo poco a poco*

[a:] —————> [e] [i:] [o:] —————> [u:] [ø:]

1. **V-H** *crackling* *pppp* [move to VI] **VI-C** (with bow) *f* trem. buzzing **XIII** (hard beaters) *pp*

2. **X-B** (hard beaters - inside) *ppp* *rustling sound* **X-B** (outside) *mp* *scraping* *gurgling* [move to III] **III** (with bow) *p* *whistling sound*

3. **XV** (hard beaters) *croaking sound* *pp* [move to I] **I** *mp* *roaring* *ff* *l.v.*

4. **XVII-E** (hard beaters) *ff* *explosive* **III** *p* **XIII** *pp*

98

Sop.

1. *cresc.* *p* *cresc.*

2.

3.

4. *cresc.* *p* *cresc.*



111

Sop.

1. *mp* *cresc.* [move to X] *mf* *scraping* *cresc.*

2. *I* *mp* *cresc.* *scraping*

3. *ppp* *cresc. sempre poco a poco* *mp*

4. *mp* *cresc.* *mf* *cresc.*

marcato

X-B

123

Sop.

1.

2.

3.

4.

H ♩. = ♩

[u:] [o:]

f

mf groaning

Perc. 2 (voice)

[o:]

mf groaning

Perc. 3 (voice)

[o:]

f

cresc.

gliss.

cresc.

gliss.

3 3 3 3

5 5 5 5

5

132

Sop.

[i:] → [e] [a:]

1. [move to VI]

Perc. 2 (voice) roaring [a:] gliss. cresc. [u:] howling gliss. ff cresc. fff

2. [move to II]

Perc. 3 (voice) roaring [a:] gliss. cresc. [u:] howling gliss. ff cresc. fff

3. [move to XVII]

4. [move to V]

ff fff

ATTACCA (see previous note)





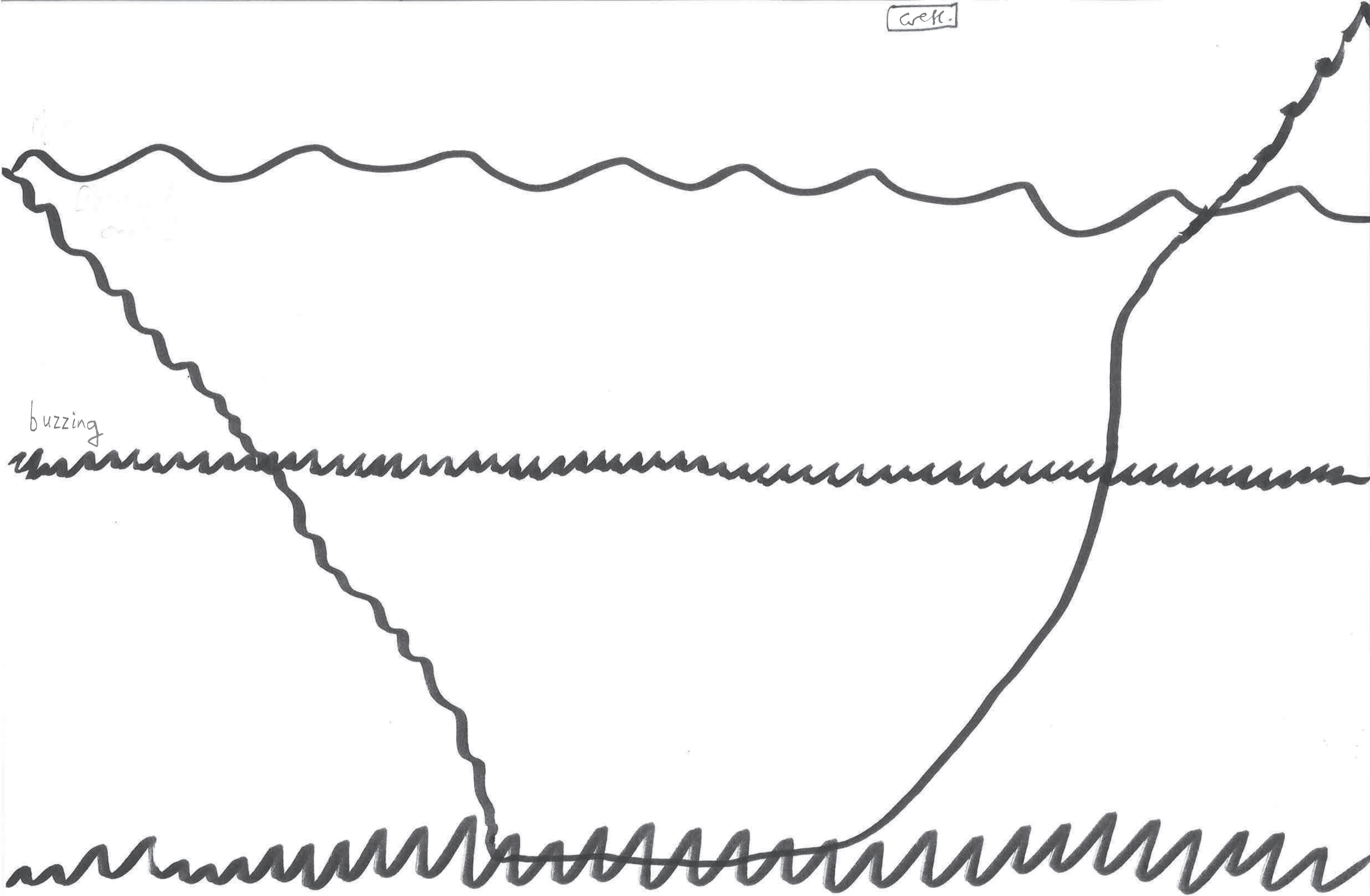
slugs



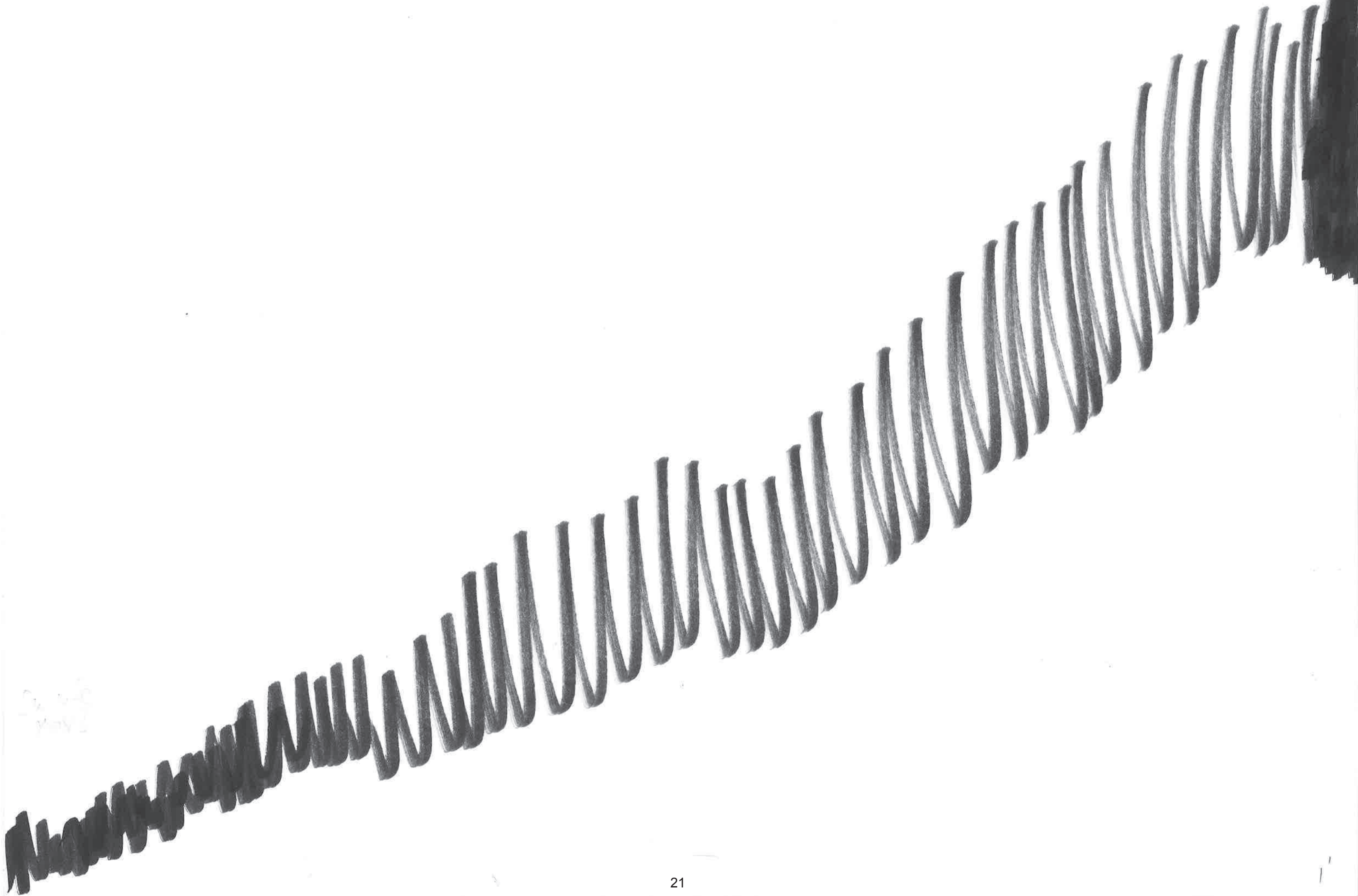
low rumbling



week.



[ex.]



2008
May 2

I

CADENZA

ca. 5"

142 *f*

Sop. (onstage)

SOU(ND) OU OU

* the resonance of the preceding electronic sound fades away for approximately 30".



145

Sop.

OU OU OUN

$\text{♩} = 120$

VI-A

f

V-A

f

II-B

f

XVII

f

149 Sop. *Ad lib.* $\text{♩} = 90$ **J**

D [a:] HEAR TO HEARD HEAD-ED HOLD TO HELD HAND-EDHUNG TO HUNG HAND-LED

The soprano line begins with a fermata and a dynamic marking of *mf*. It features a series of notes with slurs and accents, including a triplet of eighth notes. The tempo is marked as $\text{♩} = 90$. A boxed letter 'J' is placed above the staff. The lyrics are: HEAR TO HEARD HEAD-ED HOLD TO HELD HAND-EDHUNG TO HUNG HAND-LED.

1. **VI-B** *mf* **VI-A** *mf*

2. **V-D** *mf*

3. **II-B** *mf*

4. **XVII** *mf*

The piano accompaniment consists of four staves. Staff 1 has a series of sixteenth notes with accents and a dynamic marking of *mf*. Staff 2 has a triplet of eighth notes with a dynamic marking of *mf*. Staff 3 has a series of eighth notes with accents and a dynamic marking of *mf*. Staff 4 has a series of eighth notes with a dynamic marking of *mf*. Various musical markings such as **VI-B**, **VI-A**, **V-D**, **II-B**, and **XVII** are placed above the staves.

K Più mosso (♩ = 120)

L Meno mosso (♩ = 90)

Sop. 155 *mf* SEE SAW SEEN SOUGHT SEE SAW SEEN SOUGHT *f* SEND TO SENT HO-VERED SOUND TO SOUND-ED HOUSED

1. **VI-D** *p* **VI-B** *mf*

2. **V-D** *mf*

3. **II-A** *mp* **II-B** *mf*

4. *mp* *mf*

M ♩ = 120

162 Sop. *mf*
SPACE TO SPACE HAR-BOURED PLUCK PLUCKED HIGH STRIKE STRUCK FAST STRING STRUNG SHARP HIGH PLUCK PLUCKED

1. *mf*
2. *p* V-G
3. *mp* II-A
4. *mp*

169

Sop. FAST STRUCK STRIKE SHARP STRING STRUNG STRUCK FAST BLOW BLEW BLOWN LOW. HEAR TO HEARD HEAD-ED

N ♩ = 90

gliss. *f*

VI-D *mp* **VI-A** *mf*

V-A *mf*

mp *mf* *mf* *mf*

O

accel. ♪ = 120

177 Sop. 

VI-D

1.  *p*

2. 

3.  *mp*

4.  *mp*

Q ♩ = 120

R ♩ = 90

Sop. ¹⁹⁰

PLUCK PLUCKED HIGH STRIKE STRUCK FAST STRING STRUNG SHARP BLOW BLEW BLOWN LOW.

The soprano line starts at measure 190. It features a 6-measure phrase, followed by a 3-measure phrase, another 3-measure phrase, and a 7-measure phrase. The tempo changes from 120 to 90 at the start of the second phrase. The lyrics are: PLUCK PLUCKED HIGH STRIKE STRUCK FAST STRING STRUNG SHARP BLOW BLEW BLOWN LOW.

1. ^A *f*

2. ^A *f*

3. ^A ^C *f*

4. *f*

^B *ff marcato*

The piano accompaniment consists of four staves. Staves 1, 2, and 3 have a dynamic of *f* and feature accents (^) on the first notes of measures 1, 2, 3, and 4. Staff 4 has a dynamic of *f* and features accents (^) on the first notes of measures 1, 2, 3, and 4. At measure 5, all four staves change to a dynamic of *ff marcato* and feature accents (^) on the first notes. The music is in 4/4 time and includes triplets in measures 5, 6, and 7.

198 S *fff*

Sop. [a:] G.P. G.P.

1. *ff* *fff* *fff*

2. *ff* *fff* *fff*

3. *ff* *fff* *fff*

4. *ff* *fff* *fff*

Dalston,
February 2009