

VOX 3

for 4 amplified voices, and computer-generated synchronisation-tape.

for Electric Phoenix

commissioned by "Sound Art at Mobius Boston, USA", and made possible with support from the Massachusetts Council on the Arts and Humanities, a state agency. Thanks are also due to the Arts Council of Great Britain & to Girton College, Cambridge for their support during the composition of this piece.

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GENERAL NOTES

VOX III is a series of rhythmic-contrapuntal variations, set amongst material of a 'non-rhythmic' & often non-sung nature which presents the central variations as a series of "games". Computer-generated 4-track sync-tape is provided, & many of the variations cannot be realised without this. Rhythmic precision is paramount (especially in variations 6 & 7). Also, unless otherwise indicated, the 'rhythmicity' of each part should be emphasized e.g. accents should be very distinct, sustained notes should be *sfz mp* (*sfzmf* etc. depending on local dynamic) etc. Voices paired in rhythmic motion (e.g. in parallel 5ths in Var 3) should aim to blend into a single sonority.

PRONUNCIATION

Vowels used should be very different from one another, non-diphthongised. (Diphthongs are normal in standard English: vowels are akin to Japanese vowels).

- u** as in "goose", but formants as low as possible, lips protruded
- e** as in "get", but lips 1/2-drawn-back, mouth open, to stress high formants
- i** as in "ski", "feet", but lips fully drawn back, & very highest formants stressed
- a** as in "cat", but mouth wide open
- o** as in "got", but darker (lips slightly pushed forwards)
- ɒ** as in North of England "stay" (non-diphthong)
- ɔ** as in North of England "coat" (non-diphthong), but darker
- ai** extremal diphthong 'a' → 'i', with the 'a' clear, but very short (unless otherwise indicated).
- r** flapped, as in Spanish, except where (~~~~) rolled indicated.
- j** as in "jam", but move slightly towards *tʃ* (as in "church")
- tʃ** as in "church", but somewhat 'spat' (use 'i' formant, just for consonant)
- ʃ** as in "shop"
- ts** a single attack, slightly 'spat' (use 'i' formant, just for consonant)
- i** as in "sink" (don't confuse with 'i'!!)

NOTE: that in "kere" & "kereke" all the vowels are the same, and should be pronounced equivalently.

Under no circumstances should standard English pronunciation be adopted!!

- dgdg** As wind-instrument double-tonguing. Vowel is always 'ə' unless indicated as in 2nd example here. In this latter case 'g' always uses 'ə' (unless otherwise indicated). So this example is "dagədiga"
- dgd'g** As wind-instrument triple-tonguing. Vowel is always 'ə' unless indicated as in 2nd example here. In this latter case the non-indicated vowels are 'ə'. So this example is "digəda".
- dgd** As wind-instrument triple-tonguing. Vowel is always 'ə' unless indicated as in 2nd example here. In this latter case the non-indicated vowels are 'ə'. So this example is "digəda".
- d'gd** As wind-instrument triple-tonguing. Vowel is always 'ə' unless indicated as in 2nd example here. In this latter case the non-indicated vowels are 'ə'. So this example is "digəda".
- ka** — the line indicates sustain. Where absent, assume staccato.

sen np 'e' is very short before 'n' which is sustained, then released as consonant 'n' on next attack.

- > Accent marks indicate beats that are more strongly accented than the norm, or are accented contrary to what the barring might suggest. They should be relatively accented but not abruptly different to the normal accenting. (But see Vars 13 & 14)

Consonantal attacks are always loud relative to vowel sustains. Think of a "struck-percussion-to-resonance" sound, rather than a normal sung note.

The text motifs e.g. "dai-ya-ta fu-di-ku" "di-va kerekeve du" etc. must be consistently pronounced through all the parts.

Means, bring in the consonant-sound 'j' (over existing vowel), tying it to the subsequent consonantal attack.

NOTES ON INDIVIDUAL VARIATIONS.

3
* Very breathy, but tight-throated (don't expel a lot of air), spat (almost barked) & staccatissimo. The sibilant must cut through the singing (use extremal "i" formant for the "ts")

- 6**
di-ka bring the mid-tongue near the teeth to produce 'x'-type noise (as in 'loch') coloration to "i".
- d*** Ultra-short plosive 'd', produced by plosive release of tongue ('d') into a 'g'-stop.
- ʃ*** Similarly, but attack from 'ʃ', not 'd'.
- ʃ** Plosive, without being 'ʃ'... a very short crescendo into a plosive release.

7
Staccatissimo, & with absolute rhythmic precision! All syllables not indicated are **d*** from Var. 6. Note the gradual transition from staccatissimo to tenuto, in the middle of line 3, in ALL VOICES. Note the resultant 'melody' (indicated below staves). "fu, di, ka" accented somewhat above normal level. > Extra accentuation on top of this. VOICES MUST BALANCE IN LEVEL PRECISELY!!! Like xylophones!!

This variation should, at the outset, sound like a recap of variation 3.

10.

Sung entirely to "da". This variation is entirely legato, except that each note should still be a "struck-percussion-resonance" sound as before, with a slightly less pronounced strike. Use "don—" , with short 'ə' going immediately to nasal-only.

11.

Slow parts (S & T) should begin very legato (with 'soft' consonants elided as shown), & quiet relative to the fast (A & B) parts.

From the middle of line 3, the material of the slow parts undergoes a gradual transformation, from "dai-ya-ta go-i-ta du" to double-tonguing (dgdg...), with the notes themselves moving from tenuto to staccatissimo (as suggested in score), and from soft syllables to hard.

12.

WHERE NO NOTE-HEADS ARE INDICATED, ASSUME NOTES ARE INTERMEDIATE, SCALEWISE, BETWEEN THE PITCHES THAT ARE INDICATED.
ʃ strong, as in Variation 6.
dgdg = d'g'd'g'

MOST PROMINENT PITCHES OF MOST OF VARS 12/13. UPPER PARTS "think in Bb". LOWER PARTS "think in F".

* **tʃ** These should be marked in your score, as they form an important pattern of accents... they must be slightly over-prominent.
dgd'gd'g slightly accent the 'd' where vowels indicated.

13/14.

- * **tʃ, s** These must all be ultra-prominent, constituting a distinct layer of accents. Use extremal "i" formant... mark all in your part!!
- d** Unvoiced material (sung note may be staccato while unvoiced element is sustained as in 2nd example).
- Hand-cup filter with hand-flap vibrato" (see Vox I & II).
- SEE notes on Var 12.
- Preferred pitch (if possible).
- * > Accents should be prominent!!

MOST PROMINENT PITCHES OF MOST OF VAR 13. UPPER PARTS "think in C". LOWER PARTS "think in G".

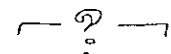
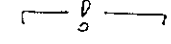
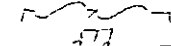
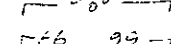
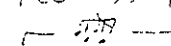

TRANSITION SECTIONS

TEXT

- (1) The texts used in the transition sections should be spoken as if they were meaningful utterances in a foreign language.
- (2) Pronunciation must be consistent with that in the rest of the piece (i.e. extreme vowels etc... DO NOT LAPSE INTO TYPICAL ENGLISH PRONUNCIATION!).
- (3) Stresses within words are indicated thus: -
 - major stress
 - minor stress
- (4) Where text is too long to fit into the allotted time-span, omit elements, but end as if ending a phrase or sentence unless specifically requested not to do so.

INTONATION



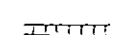
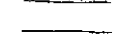
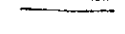
Intonation is crucial as the 'content' of the dialogue is carried almost entirely through this means. The types of intonation indicated below should therefore be somewhat (though not too much) "larger-than-life", as a skilled stage actor might use them in the theatre.


-  Questioning.
-  Exclamatory.
-  Putting strong emphasis on certain words.
-  "Sing-song" delivery, in manner of Welsh English.
-  Prosaic, undramatic speech.
-  Patter, too rapid to produce/perceive individual words.

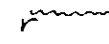
Note that patter is indicated textually only by vowel & consonant types. These are majority items & not necessarily exclusive of other types. (The patter should be so fast as to preclude total control of every detail, in any case). Should be, as far as possible, consistent in language-sound with the rest of the text.


VOICE-QUALITY

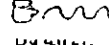
Voice-quality is indicated beneath the text: -


-  voiced
 -  1/2-voiced
 -  1/4-voiced
 -  unvoiced
 -  transition voiced → 1/2-voiced (etc)
- } SEE DEFINITIONS IN VOX I



Spoken, or other not purely sung material, within the sung sections 1-15, is usually indicated by  notation. See details on previous page.

 indicates rolled-'r'

 indicates the same, in the graphics

 is a hand-cup filter 'tremolo' (see VOX-I)

 indicates ululation.

Pouting, laughter et al. are specified in the score in words.   indicate out, & in, breaths respectively.

CLICK-TRACKS

Much of VOX-III is impossible to perform without the computer-generated 'click-tracks'. A complete 4-track click-track is available for the piece & some means to play this back (tape recorder, 4-track) & send the 4 distinct click-tracks to the singers (headphones & ideally, individual headphone amps to permit each singer to adjust his/her click level appropriately) must be provided.

Preview File Only

seconds

unvoiced (except where indicated)

(s, f, l, k) (a, i, o, u)

CUE Gōrete! mid tenor

Sevēritu gaya

sevento mp

quickly following bass

quickly following soprano

CUE rapidly follow tenor

"dāyā kēvēvi dāyā"

"fē kwō-nē"

SOPRA
 āmāyā nātū vāldo gōrādi nū dāfāyā
 mēnēmē sō bēnetū gōyā fu krētui

ALTO
 fīfo ku tēneda mai gemūnatē sōno
 sōna bēdāyā sō mō ūmina dēvēni

TENOR
 kē mūyā mōdita sō fēnēmū gōyā tā
 bēnēp fu dīva vēritū sī mūyā kē nūda

BASS
 dēvēni matajūva sō sēnekū gōyā mēp
 nātū. Dōvē kēremē nūda bēnēp sa kēvāyā

CHOOSE SHORT TEXT PHRASES:
INTERSPERSE WITH SINGLE STACCATO NOTES: NOTES ARE **pp**.
 NOTES SPARSE (NOTE DENSITY) → NOTES LESS SPARSE
 (<3 per sec) (c. 1 per sec)

MAXVARY TEXT-DELIVERY STYLE
 (NOT TOO CLUTTERED)

PITCHES:
 Avoid 8ves, triads, regular rhythms:
 Vary register. Soft attacks or hummed

44.5 47 53 54.5 62.5 64 69.5 74.5 78.5 86.5

α₂ α₃ α₁

SOP
 āmāyā tēsō gebūna sē avāti
 mānēyū dīva sēnekū tē mūyā sōminā

ALTO
 dāyā kēvēvi dīva dīva amāyā trīcotē.
 Anā trēva sevēritū gaya bēnētū ku.

TENOR
 sumināni dōvē kēreku sōno sōna
 krētui mōnīda vōlētū tu abalēfu.

BASS
 Supita kē. Tē mūyā gōrete tāyate.
 Dīva dīva. kē mōdita sō.

gradually introduce sustained
 via STACC + SLIGHTLY SUSTAINED
 pitches, beginning with slightly sustained, etc... AVOID OVERLAYS

gradually remove short pitches
 introduce gradually longer sustains: TEND TO OVERLAY

HERE THE ALTO INJECTS 2 staccato notes into the unvoiced stream - cueing the block α₁

SILENCE

SEAMLESS

SEAMLESS

(USE PREVIOUS TEXTS - - - ->)

(USE PREVIOUS TEXTS - - - ->)

(USE PREVIOUS TEXTS - - - ->)

(USE PREVIOUS TEXTS - - - ->)

[SUBDUELED EXCITEMENT]

f mānā mā yā

tsa III

tsa III

89.5 100 106

TEXT INCREASINGLY AGITATED

TEXT UNVOICED

TEXT 1/4-VOICED

PITCHES CALM

hum

mp sfz da!

mp mf sfz da!

hum bp bp bp bp

mp mf sfz da!

sfz da!

sfz da!

BRITISH MUSIC INFORMATION CENTRE
 10 STRATFORD PLACE,
 LONDON, W1N 9AE

S $\bullet = 106$ da \rightarrow i y^ggdgdg dgdgdg da UNVOICED

A $\bullet = 106$ (text above) ff

T $\bullet = 106$ da \rightarrow i ya

B $\bullet = 106$ (text above)

1

[EXCITED "WHISPERING"]

S d^agdgdg dgdgdg dai—ta
 sēveritu gayo bēntu kwē-nida se sō fenēmu gayāta

A su—mo-na āmayu nātu vāldo dōv^e kēremē rūda bēn^e
 1/4-VOICED UNVOICED RECYCLE YOUR TEXT MATERIAL
 DISSOLVING IT INTO "patter"

T da \rightarrow i ya—ta
 sumināmi dōv^e kēreku so mo ūmina māya Subita ke

B kwo—ī—ne sifo ku tēneda mai

S "like a smooth accel" $\bullet = 100$
 d^agdgdg dgdgdg di—va—tē—re—ke dai—ta—su—di—ko du—makere—kerekoe so—

A da \rightarrow i dai—ta—su—di—ko su—i—de

T d^agdgdg dgdgdg di—va—tē—re—ke dai—ta—su—di—ko su—bi—de

B da \rightarrow i ya—ta—su—bi—de

suppressed giggle
 te mūya sōimina
 Anatrē—va
 amaya triso

SECRET QUESTION
 secs 5 5
 tevatā (agaw?)
 2 4
 2 4

S
T
A
B

di-va kere kere du tsa tsa
di-va kere kere fereke fereke fereke fereke du tsa tsa
di-va kere kere di-va kere kere so-be-mp-ta ku tsa tsa di-va kere kere di-va kere kere so-be-mp-ta ku tsa

dai-ta-fu-di-ke tsa tsa
dai-ta-fu-di-ku-be tsa tsa tsa tsa tsa tsa di-va kere kere di-va kere kere so-be-mp-ta ku tsa

3

S
T
A
B

-va di va kere di va kere fereke du tsa tsa tsa tsa
di-va kere kere du tsa tsa
di-va kere kere fereke fereke fereke fereke du tsa tsa
di-va di va kere di va kere

tsa di-va di va kere di va kere fereke fereke fereke du-
dai-ta-fu-di-kere ku ba ba tsa tsa tsa dai-ta-fu-di-ku-be tsa tsa tsa

(♩ = 64)

S
T
A
B

so-mp-mp-taku tsa tsa di-va di va kere di va kere fereke fereke fereke fereke du-ye!

tsa tsa di-va di va kere di va kere kere so-mp-mp-ta ku tsa dai-ta-fu-di-ku-ye!

Handwritten musical score for the first system, featuring vocal lines and accompaniment. The score includes lyrics such as "Ju-di-ke", "tferete tferete du", and "tsa tsa". It contains various musical notations including notes, rests, and dynamic markings like *mf*, *f*, and *sfz*. There are also performance instructions such as "ULULATION" and "ATTACK UNVOICED".

Handwritten musical score for the second system, detailing a transition from 3/8 to 4/8 time. It includes tempo markings: *RIT*, *SLOWER* ($\text{♩} = 56$), *accel* ($\text{♩} = 70$), and *molto rit* ($\text{♩} = 40$). The score features notes, rests, and dynamic markings like *p* and *rubato*. Performance instructions include "gradually articulated", "unvoiced", and "rubato bouche fermée".

Transition 3 → 4

S
ke dai-ta go-ji ta du ke dai-ya-ta di-va di-va di-va di-va kere du ke dai-ta fu-di ke tfe-re-ke tfe-re-ke tfe-re-ke

A

T
ke dai-ta go-ji ta du ke dai-ya-ta di-va di-va di-va kerekere du ke dai-ta fu-di-ke tfe-re-ke tfe-re-ke tfe-re-ke dai-ya-ta

B

4

S
dai-ya-ta fu-di ke ke tferedu di-va di-va di-va be sen ne-ka du da so-dai-ta go-ji ta du ke di-va di-va di-

A

T
fu-di-ke ke tferedu di-va di-va di-va be sen ne-ka du so-dai-ta go-ji ta du ke di-va di-va di-va kerekerekere du

B

(♩ = 112)

Page 7.

S
-va tfe-re-ke du ke di-va di-va di-va tfe-re-ke du ke bu-na di-va di-va di-va kere goji ta du so bu-na kere kerekere bu-na di-va di-va bu-na di-va di-va kere

A

T
ke bu-na di-va di-va tfe-re-ke tfe-re-ke go-ji ta du ke di-va di-va kerekere be se-ne-ka du fu-di kerekerekere bu-na di-va di-va kere

B

--- moving towards UNVOICED ---

Handwritten musical score for a vocal piece, featuring four staves with lyrics and various performance instructions. The lyrics include "du", "tfercke", "tfe", "tsa", and "tfeke". Performance instructions include "ULULATION", "overblow", "gasp", "rit", "mf", "mp", "f", and "WITH ALTO". The score is divided into measures with time signatures such as 7/8, 3/8, 9/8, and 4/8.

Handwritten musical score for a transition section, featuring four staves with rhythmic patterns and performance instructions. The lyrics include "tfercke tfercke tfercke tfercke tfe", "tfercke tfercke tfercke tfercke tfe", "tfercke tfercke tfercke tfercke tfe", and "tfercke tfercke tfercke tfercke tfe". Performance instructions include "unvoiced", "accel..... to (♩=132)", "rit articulation", "crossfade with BASS!!", "crossfade with TENOR!!", "ff", "mf", and "dying away gradually". The score is divided into measures with time signatures such as 4/8, 5/8, 3/8, 9/8, and 4/8.

Transition
4 → 5

S dai-ta-fu-di-ku tferere tferere tferere tferere du ke dai-ta go-i tadu dai-ta-fu-di-ku bnp feng-kado bnp

A tkek [erc] ke di-va go-i tadu tferere tferere tferere tferere du ke dai-ta-fu-dikere ke dai-ta go-i tadu

T ke dai-ta fu-di ku ke dai-ta fu-dikere ku ke di-didi-vakere du gd'g f'gd'g d'gd du tferere

B ke di-va-go-i tadu ke di-di-di-vakere du bnp feng-ka du bnp ta ku ke

5

S -np ta ku ke di-di-di-vakere du di-di-di-vakere du ke dai-ta fu-dikere ku tje-re-ke tje-re-ke tferere tferere

A dai-ta-fu-di ku bnp feng-kado bnp ta ku dai-ta fu-di ku ke dai-ta fu-dikere ku ke di-di-di-vakere du di-di-di-vakere du

T tferere tferere tferere du gd'g f'gd'g d'gd du tferere tferere tferere bnp fengkado bnp ta ku ke di-di-di-vakere didididi-va

B di-di-di-vakere du-di-di-di-vakere du dai-ta fu-di ku tje-re-ke tje-re-ke tje-re-ke tje-re-ke tferere du bnp

(♩ = 132)

Page 9.

S tferere du gd'g f'gd'g d'gd du ke dai-ta-fu-dikere ku sō-di-va di-ta ku gd'g f'gd'g d'gd da gd'g

A tje-re-ke tferere tferere tferere tferere du ke dai-ta-fu-dikere ku sō-di-va di-ta ku gd'g f'gd'g d'gd de gd'g

T kere du dai-ta-fu-dikere ku tferere tferere tferere tferere du tferere tferere tferere ke dai-ta-fu-dikere ku sō-di-va di-ta ku gd'g f'gd'g d'gd de gd'g

B fengkado bnp ta ku ke dai-ta-fu-dikere ku sō-di-va di-ta ku gd'g f'gd'g d'gd de gd'g da gd'g

$\text{♩} = 132$

$\text{♩} = 152$

Handwritten musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into two main sections. The first section is marked with a tempo of $\text{♩} = 132$ and features time signatures of 2/8 and 3/8. The lyrics include "ke tfeke tfeke tfe", "ke tfeke tfeke tfeke du", and "Na Ma iya". The second section is marked with a tempo of $\text{♩} = 152$ and features a 3/8 time signature. The lyrics include "iye!". The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff*, *ffz*, and *f*. There are also performance instructions like "(ULULATED)", "[EXULTANT!]", and "(overblow!)". A large blue watermark "PREVIEW FILE ONLY" is oriented vertically across the center of the page.

Transition
5 → 6

S *g d dgd dgdgdg f* dai- yata g di-ka dai-ta dai-ta fgdgdgdg d*d*d* d*d*d* d*d*d* dg di-ka di-ka f*d*d*d* di-ka f*d*d*d* d* d* di-ka f* di ka fu di ka*

T

A *dgd dgd f* dai ta su di ka go te fu-di ka di ka di ka di ka di ka d*d*d* d*d*d* d*d*d* d*d*d* dg dai k do k do d* f*d*d*d* k do d* f*d*d*d* d*d*d* dgd dgd dgd du go te ba te du*

B

6

d d* di-ka fgd fgd fgd f* di ka fu di ka fgdgdgdg di-ka fgdgdg d*d*d* d*d*d* d* d* di-ka f*d*d*d* di-ka di-ka f*d*d*d* d* d* di-ka fgd fgd fgd*

d'gd d'gd d'gd du fgd fgd fgdg f di ka fu di ka di-ka fgdgdgdg d*d*d* d*d*d* d*d*d* d'gd d'gd d'gd du f* d* f* k do k do d* f*d*d*d* d'gd d'gd d'gd du fgd fgd fgd*

(♩ = 152)

Page 11.

*d*d*d* d*d*d* d*d*d* dai-ta dai-ta d*d*d* d*d*d* d*d*d* d*d*d* d* d* di-ka d'gd d'gd d'gd du d* di-ka fgd fgd fgd fgd fgdgdgdg d*d*d* d*d*d* d*d*d* d*d*d**

*d*d*d* d*d*d* d*d*d* di ka di ka di ka di ka d*d*d* d*d*d* d*d*d* d*d*d* d'gd d'gd d'gd du d* di-ka d'gd d'gd d'gd du fgd fgd fgd fgd fgdgdgdg d*d*d* d*d*d* d*d*d* d*d*d**

