

Simon Emmerson

RECOLLECTIONS

1985

voice, tapes, electronics

for Vocem and Alan Belk

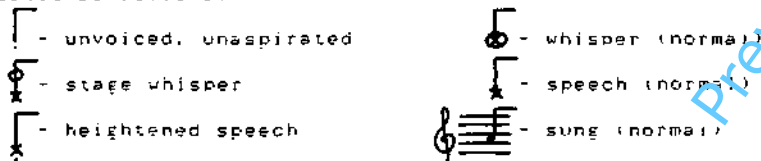
SIMON EMMERSON : RECOLLECTIONS (1985)
(voice, tapes and electronics)

Circuit and Layout

Recollections is scored for amplified voice, electronic limiter and two stereo tapes. While originally conceived and written for the tenor range, arrangements for other male voice ranges are possible. A two channel mix of the two tapes is available for small venues, radio broadcasts, recordings etc.. Ideally the work is intended to be diffused over a surround sound system: the 'text tape' primarily over the rear loudspeakers, if possible with a small amount to the sides or wide front, the 'main tape' over at least two (preferably four or more) speakers covering the stage area and to the sides, and the two microphones for the singer should be panned to left and right on the stage area such that a movement from one microphone to the other gives a clear movement on the loudspeakers. A third microphone is positioned on a chair or a stand just by the singer, it is routed to a limiter (not directly to the diffusion system): the return from the limiter is routed to the stage loudspeakers (panned centre). During section 3 (pp. 7-10 in the score), the singer shapes the cavity of his mouth according to the vowels indicated (making no intrinsic sound): the level of the system should be adjusted such that controlled cavity resonance feedback (varying in pitch with the shape of the mouth) is induced without distortion or unduly high level - indeed a gentle 'dream' effect is intended.

The Vocal Part

International phonetic notation is used (except in the obvious opening and closing text passages). The manner of vocal production is indicated as follows:



Duration is indicated proportionally in space time notation, second indications being given on the 'tape cue' stave (qv). The duration of each individual note is indicated by the length of the beam eg. from ↑ (short) to ┌ (long). The tape operator gives a 'start watch' cue (given on the audio track of the PCM digital copy, or indicated by the start of the white leader on the analog copy). The work begins 10" later - this is indicated in the score.

The manner of the performance of the vocal part is theatrical but not caricatured. The performer is struggling to remember the Dante text which he relearns phoneme by phoneme. As described above, during section 3 the singer uses the third microphone to induce limited feedback. He might act, for example, as a 'chat show presenter', nonchalantly picking the third microphone up (or removing it from a stand) as he moves forward to talk to the audience, but all as if in a dream in which every action is at about a quarter speed (or less).

The Tape Part

The 'main tape' consists for the most part of foreground and background material). The background, largely harmonic in nature, is indicated roughly on the uppermost stave marked 'T' in each system. Cues to the live performer appear in the foreground in the second and third sections (pp. 2-10 in the score). These are indicated on the stave marked 'Cue' adjacent to the vocal part (marked 'V'). Simple time space notation is used in the cue part: ideal phrase markings from this stave to the vocal part indicate the 'upbeat' relationship intended. The 'text tape' is ideally diffused to the sides and rear of the audience and should be clearly perceived but never dominant. The two channel mix where used should be spatialised as much as possible.

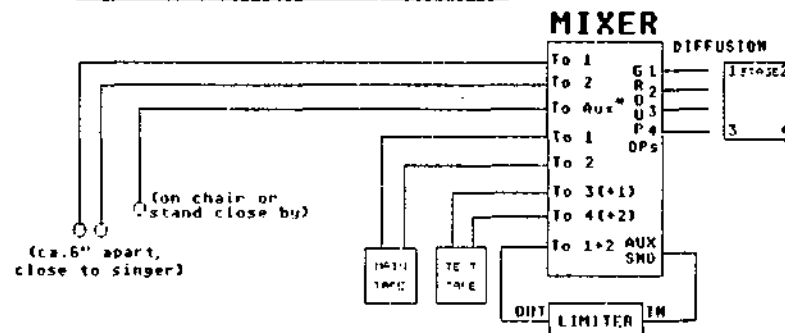
Programme Note

Recollections concludes the Time Past series of works I have been writing since 1981. It examines three key ideas in Proust's work - Time, Memory and Dreams - with respect to the solo performer attempting to 'reconstruct' the opening of Dante's Vita Nuova.

Recollections was commissioned by Vocem for Alan Belk with funds made available by Greater London Arts. The tape was realised in the Electroacoustic Music Studio at City University, London between November 1985 and January 1986. It was first performed by Alan Belk and the composer at a concert of the Electro-Acoustic Music Association (EMAS) at the Place, London in January 1986.

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SIMON EMMERSON : RECOLLECTIONS : CIRCUIT



*On a mixing desk where an input channel need not be routed to any group output this send should be post-fade (ie. fader can control aux send while none is sent to groups), otherwise pre-fade send controlled by rotary pot.

Simon Emmerson: Recollections -

Section 1

'Fragmented Time'

TAPES ON!
JODWATER CUE FROM
TAPE OPERATOR

10 attacca colla mano! ~ 23 (44)

FREEZE (after starting with) Prepare to Sing imperceptibly!

Ta: i i m (m)

TACET (21")

44 Text 1 [34" or less] 1'18" 1'31" Text 2 [ca 21"] 1'52" (2'00")

Spoken forcefully, rhetorical touches, forte

Spoken clearly, with enthusiasm, mf/mp

I was obliged to block my ears to the conversations which were proceeding between the masked figures all round me, for in order to get nearer to the sound of the bell and to hear it better it was into my own depths that I had to re-descend. And this could only be because its peal had always been there, inside me, and not this sound only but also, between that distant moment and the present one, unrolled in all its vast length, the whole of that past which I was not aware that I carried about within me.

TACET (13")

An exquisite pleasure had invaded my senses, something isolated, detached, with no suggestion of its origin. And at once the vicissitudes of life had become indifferent to me, its disasters innocuous, its brevity illusory—this new sensation having had on me the effect which love has of filling me with a precious essence; or rather this essence was not in me, it was me.

TACET (8")

2'00" 2'13" 2'21" 2'29 (2'34")

Text 3 [13" or less]

Little more than a stage whisper, straightforward, p.

Spoken clearly!

And like an airman who hitherto has progressed laboriously along the ground, abruptly "taking off" I soared slowly towards the silent heights of memory.

TACET (5")

TACET (5")

"And I wrote..."

+ you've forgotten the words!

T *f* (waves)
2'34"

Cue

V
a:
a:
dʒ'a:
a'a:

(You are searching for the words - they can only be re-assembled slowly and painfully - like a child learning language, phoneme by phoneme)

T *p* (waves)
2'49"

Cue

V
(a):
a:
a:
a:
atʃa:

T
3'04"

Cue

V
a:
e
dʒ'e
a'a:
o
tʃa:

(3'19")

Preview File Only

T 3'19"

Cue

V

ea a: atje oeeeae e pa: a:

T 3'34"

Cue

V

ia po pia o i o tje i

Preview File Only

T 3'49" (4'04")

Cue

V

ei ai dze pa me o e a o

4'04"

T

Cue

V

ia... tji a: pa: me... i a: me be

4'19"

T

Cue

V

ibi po i otji ma te te pa: pa'a: te... moto i tu

Preview File Only

4'34"

T

Cue

V

o tji i a:i mo a te to ti po bi me'em-

(4'49")

T *4'49"*

Cue

V

eme_ _n_ tje_ a: dete to topi t bibi te dza:

T *5'04"*

Cue

V

pa: in ebe di ti me non tji be po ta to - na - no

T *5'19"* (5'34")

Cue

V

i: da mentje... pitke moto to no e to_ me kai: to eko no tu a mintena ebi ka te tji in non ten bi te

T 5'34"

Cue

V ioka be di in me tsiu pa te en ka to. kue ena ti emti ka in di de be pa kua dzete po di a o mio po

T 5'49"

Cue

V nan de in u bopa ta e ten da si ru ri: kun un dze e men ko tu di betsia ioatfi tetatsi se. sin non dephi te u kue slo re nome
 kua del mia kue le ka a e me to bi ta le di le

MIX @ x ♣ FREELY

T 6'04"

Cue

V non pit le vo vii li ro la ka in sem in kun la no rea ho li va la mo le in fe va po sen tu pa:
 te li si le to so ten kuri di: po be pa le to to mio

6'14"

6'26"

6'28"

piano f

PICK UP THIRD MIC + CABLE

WALK NON-CALABUTY TOWARDS AUDIENCE

MIC TO MOUTH

FREEZE! (TIME STOPS)

section 3

T 6'28"

Cue Whisper [r Echo] que.

V START MOVING SLOWLY!
MIC 3 close to open mouth
resting against lower lip
No sound from vocal chords!
Minimum breath movement!
i e (a)

Vowel shape (exaggerate!)

T 6'43"

Cue lla par -te del li-

V a a: e 'e i:

T 6'58" (7'13")

Cue -no de la mi -a me-

V o e a i: a e

Preview File Only

T *7'13"*

Cue no. ru. a di. nan.

V o i: a i a (i)

T *7'28"*

Cue zi a ca qua. -le po.


V i: a 'a a: e o

T *7'43"* (7'58")

Cue -co si po. tre. bbe

V 'o i: o e 'e

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T  7'58"


Cue le- -gge. -re si tro.

V 'e 'e 'e i: o

T  8'13"

Cue -va u- _na ru-

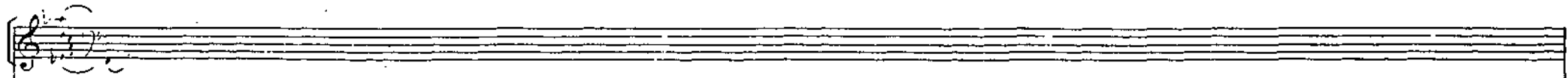
V a - u: a u

T  8'28" (3'43")

Cue -bi- -ca la qua- -le

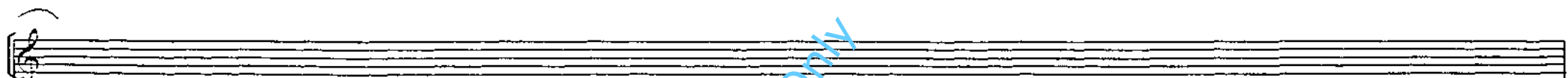
V i: a 'a a: e

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T  8'43"

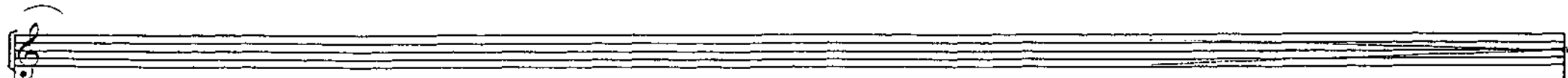
Cue di -ce

V i e

T  8'58"

Cue in -ci- -pit Vi-

V i i i i

T  9'13" (9'28")

Cue ta No- -va

V a o a

Preview File Only

section 4

mp →

T

9'28" 9'35" 9'56" (2953)

G.P. *mp* →

Cue

V

G.P. [ca 7"] Molto *al. canto*,
 ma *simplice*,
 sostenuto e un
 poco *dolce*

Replace Mic 3 and return to initial position

mf In que lla par te de l'li bro de la mi a me mo ri a

T

Cue

V

TACET (ca. 46')

quasi recitativo, len. articolato

10'44"

p si to va u na ru - brica la quale di ce

(a) → (a) → (a) → (a) → (a) → (a) → (a) → (a) → (a) → (a)

(a) → (a) → (a) → (a) → (a) → (a) → (a) → (a) → (a) → (a) → (a) → (a)

Preview File Only

T

10'57" 11'05" 11'13" 11'21" 11'29" 11'37" 11'45" ~12'17"

p (*lento*)

Cue

V

f (*senza forza*) *sostenuto*

 n ci pi t Vi ta No Va

FINE