

Ng



Circle around the microphones, marked on the floor.

1, 2, 3, etc.

Points marked on the floor

i

Ingeborg (Green)

J

Johan (Red)

K

Joachim (Brown)

L

Linda (Blue)

S

Sofia (Orange)

T

Toby (Yellow)

↖, ↗ etc.

Indicates in which direction one (J) is facing. (When moving out is always facing the direction one is moving in)

(J) → i

(J) gets into and becomes part of i's sound.

(i) → J

(i) hits J (on throat, back, breast etc.) to alterate J's sound. (Muting J with hand is also an option)

(i) → J

(i) bends J's body into different positions to alterate sound direction. (Using J's body to mute J is also an option)

(i) → J°

(i) blows air into J's mouth. J changes mouth/lips/oral cavity to manipulate the airstream. (Dwarrant)

↑
↓

when at point? J faces direction ↗

→ Move silent

--- → Drag feet

≡≡≡≡ → Move audible on the front of the foot

≡≡≡≡ → Move audible on the heel

(i) → (i) drags J

∞

Continue task/sound until otherwise indicated.

(... 5")

Happens after 5"

(... i)

Happens/join after i

(... :)

Happens/join after a while

(... i l.)

Happens/join when i has reached point l.

In/out

Drop in and out of a task/sound ad lib.

/

Paus

//

Paus, Paus

///

Paus, Paus, Paus

∞ Fine

End task ad lib.

∞ Fine w/i

Find ending with i

(∞)

Continue task/sound when reached point

Aaa, iii, Ngg etc. phonetics to sing on

P↑

High pitch

P↓

Low pitch

↗

Bend pitch up/down ad lib.

Aaa - Ngg

Switch between phonetics Aaa and Ngg

Aaa ≡ Ngg

Tremolo between Aaa and Ngg

(≡)

Switch rarely to

o

Open mouth

-

closed mouth

↖

Directed airstream (Dwarrant)



"Trumpet lips", singing and muting/opening mouth with hand. (Moia)



Inhalation/Exhalation while playing with resistance in throat, vocal cords, and shaping the mouth/oral cavity (Bacher)



whistle



whistle very strong. Wind-sounds, wind-music.



whistle and sing (ring modulation) (Olsh)



Glottal stops



"Drum" on cheeks (preferably) with fingers. Change lips/oral cavity to alterate the sound.



"Flutter tongue"



"Flutter tongue" towards palate with falling pitch/sound



make "click sounds" with tongue in oral cavity. Dry.



make "click sounds" with tongue/spit (saliva) / air in oral cavity. Moist.



Grind teeth



stroke (make sounds out of) beard and/or hair



Use hands/fingers on nose (and mouth) like "keys" to make/open a pressuring airstream



clap hands



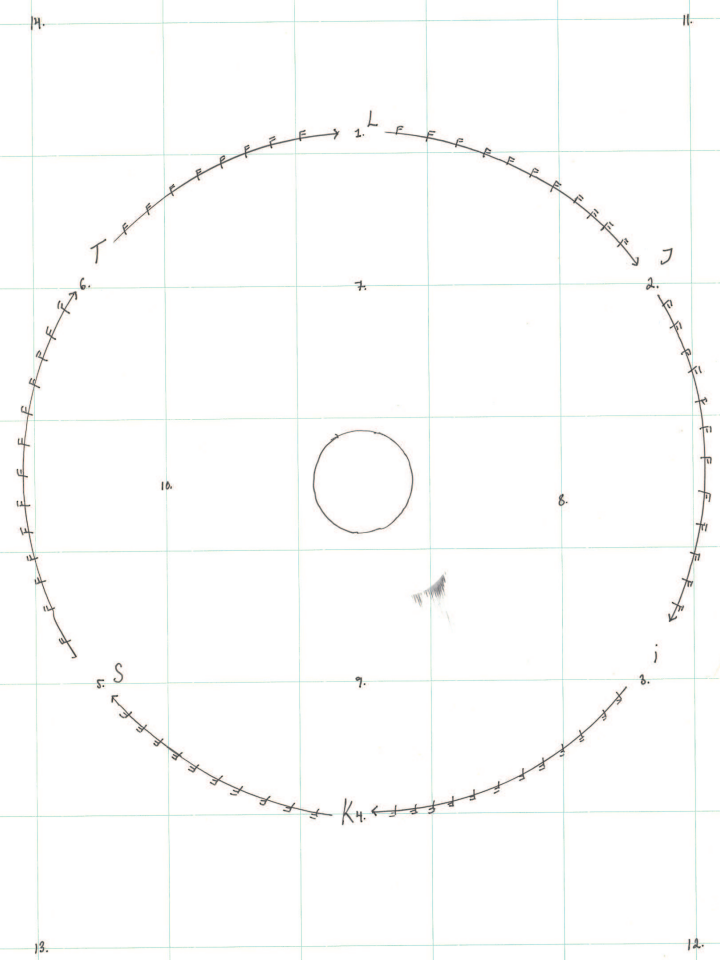
Snap fingers



Rapid movement (for example falling down, getting up, walking back and forth in different directions etc.)

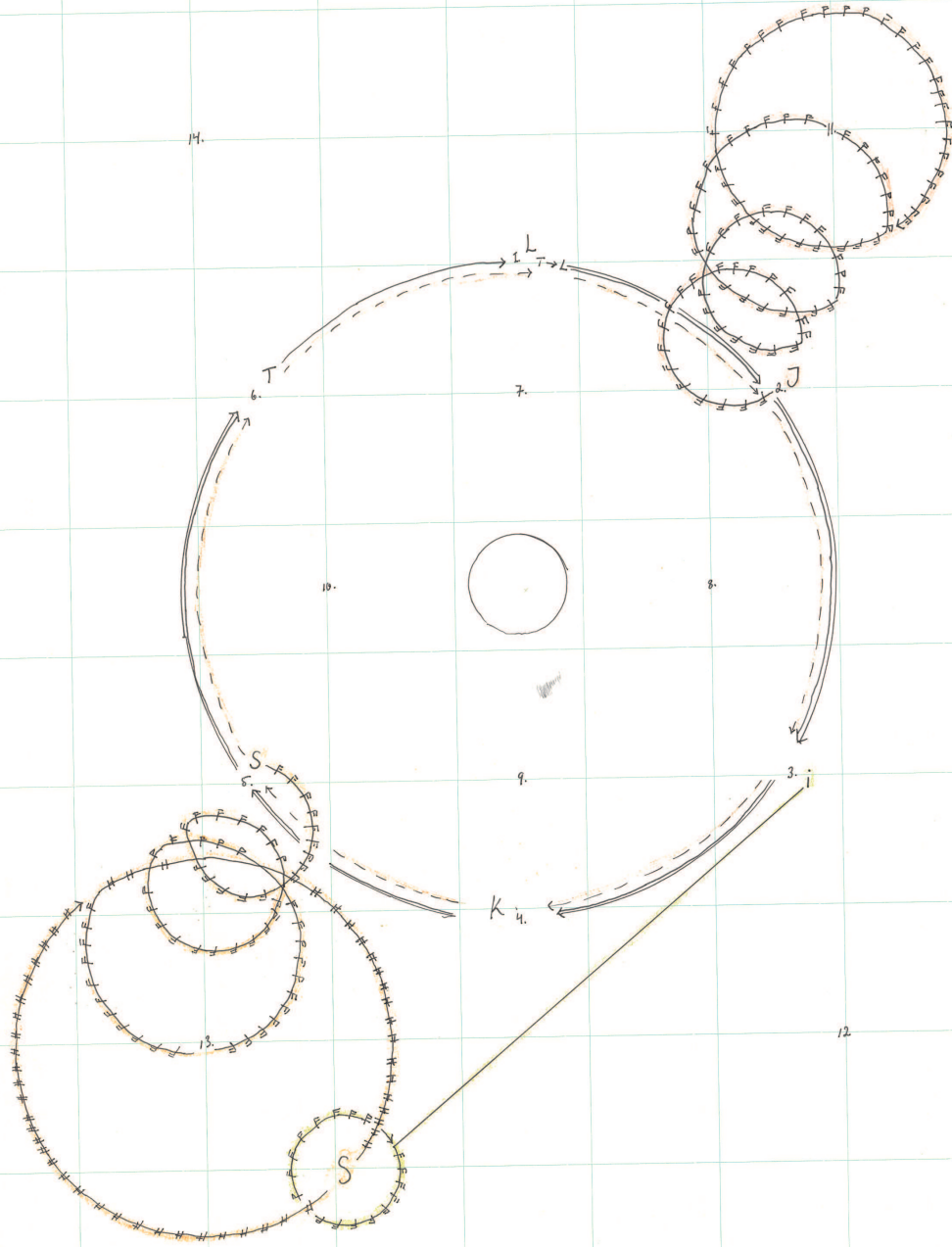
" 1. Homogeneous movement "

The entire ensemble circulates
via points 2. - 6. by ~~FFFFF~~.
Keep your own tempo and dynamics.
Try to be indifferent to the rest
of the ensemble.



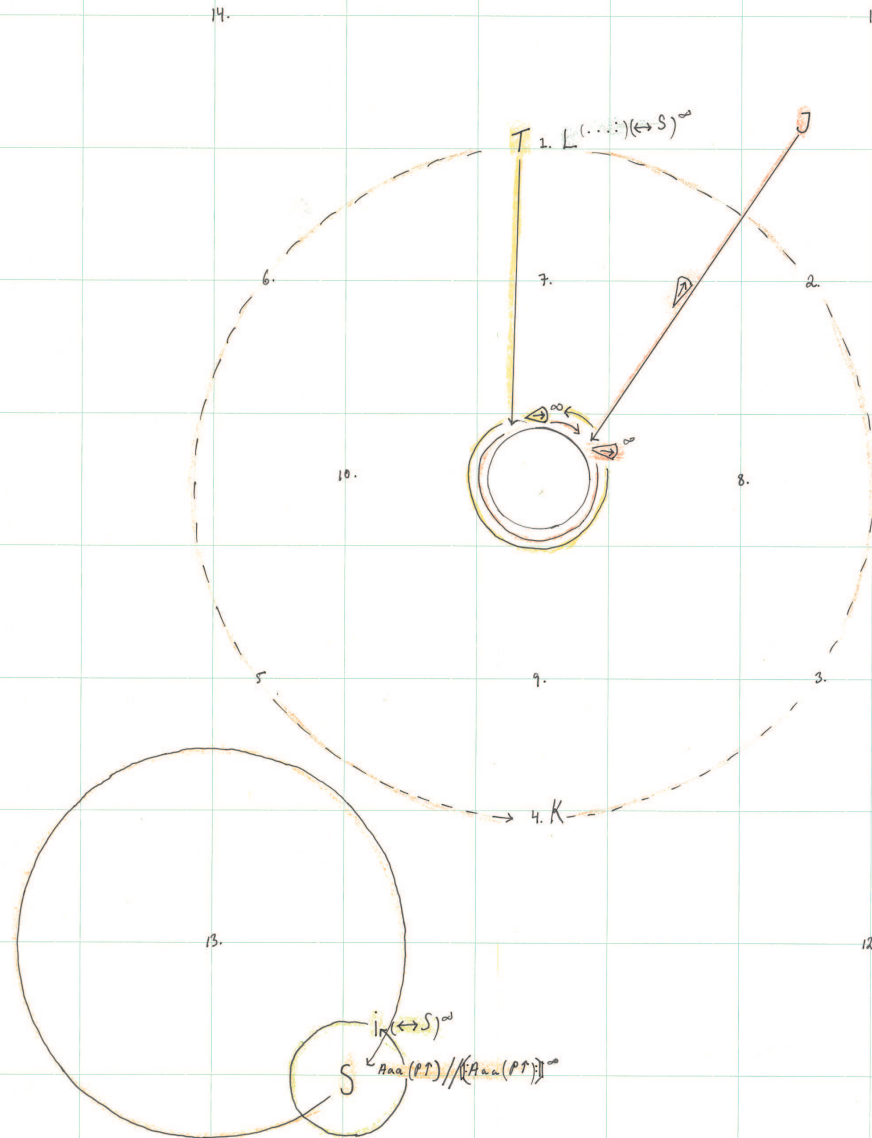
1. Homogeneous movement,
Form: Circle

J and S starts to move towards points 11. and 13. to circulate them. This is the Q for T to catch up with L and then drag L along the first circle, for i to move to S to circulate S and d for ? to ----→ along the first circle.



"1. Homogenous movement"
 "Transcendence to material"

S, i and eventually L: look for harmonics.



J and T starts to move towards the centre. This is the Q for S and i to start $A_{\infty}(P)$ and $\leftrightarrow S$ and eventually for L to $\leftrightarrow S$. K changes direction at 16.

14.

11.

6.

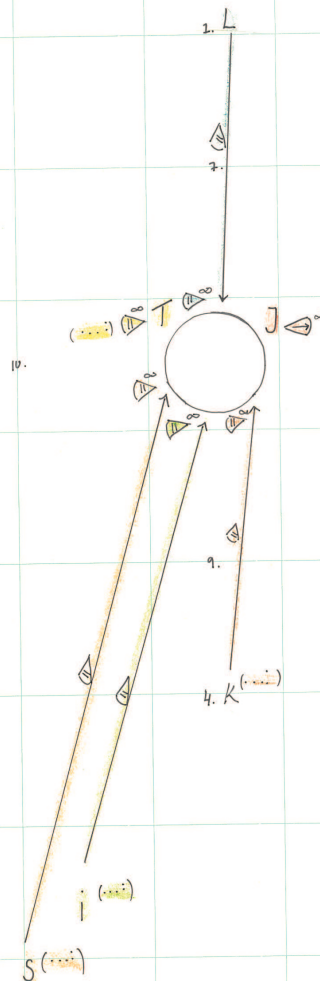
2.

5.

3.

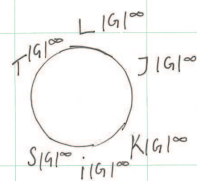
13.

12.



when L switches material from $\leftrightarrow S$ to $\leftrightarrow$ everyone, except J, stops, then joins the new material one by one. Utilize the dynamic possibilities with $\leftrightarrow$, where J leads much more with distortion (use terrace dynamics).

when the entire ensemble reaches the centre during $\textcircled{D}$ (page 4), this new material $(|G|)$ propagate quickly through the ensemble.



Intermission
(1 - 11)

14. T

1. J

1.

6.

7. L

2.

14.



8.

i

5. S



1.

3.

7.

11

15.

12. K

11. Material

T 14.

11. J

1.

6.

$$7. \frac{1}{T} (\leftrightarrow S (P \uparrow) H \mathcal{S})^\infty \quad 2$$

10.



8.

5.

$$7. \frac{1}{S} (\leftrightarrow L (P \uparrow) H \mathcal{S})^\infty \quad 3$$

4.

15. i

12. K

L and S starts together, Considering this a duo on a theme. If dynamics is a suggested central dynamics, feel free to wobble and play with it. Ad lib phonemes to ring on, choose from: Aaa, lli, Ooo, Yyy, Eee, Ööö, Äää, Äää, Uuu, Ng, "O"! (≡ -), but be very precise when choosing one, and when changing! - Concerns all involved until page 11.

T 14.

11. J

1.

6.



2.

L and S starts to move together, when appropriate.

10.



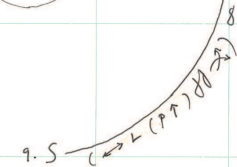
8. (L) (S/L) (PP) H H S₁ ∞
(S)

Stand as close together as comfortable, find the physical point where the two voices clash.

5.

9. S

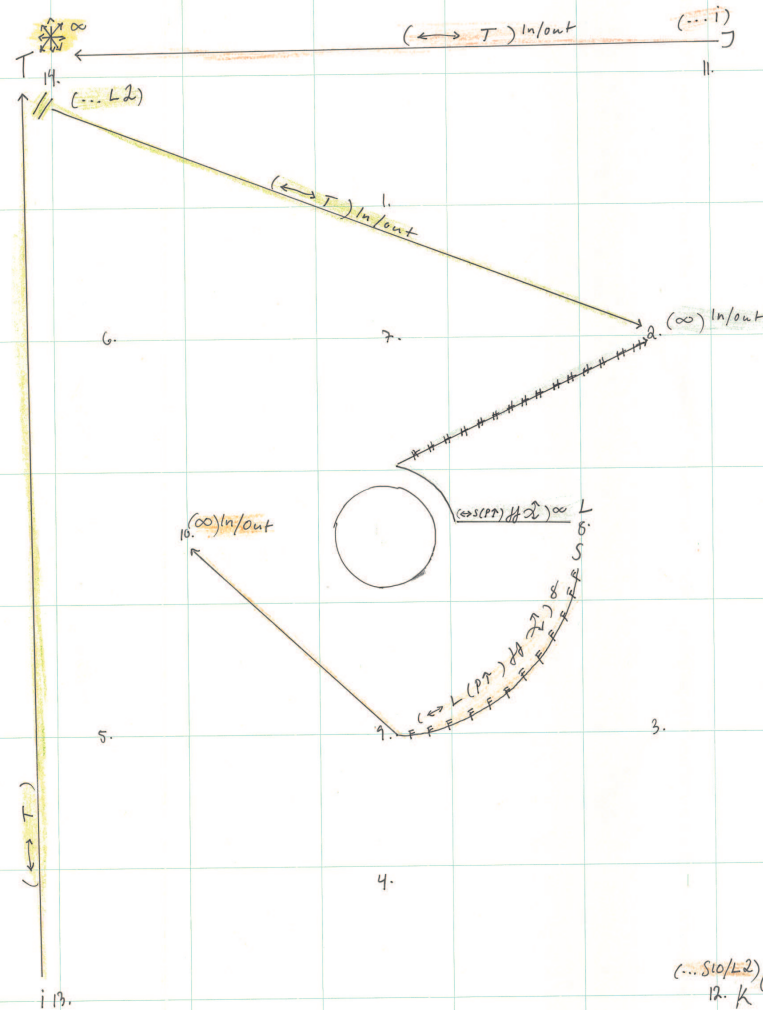
3.



4.

13. i

12. K



L and S gives cue (by starting to move again) to J , T and i .

$$T // \mathbb{M} \rightarrow J^\infty$$

$$J // (\leftrightarrow L)^\infty$$

11.

1.

$$i \mathbb{M} \rightarrow L^\infty$$

$$2. L (o(p\uparrow))^\infty$$

6.

7.

$$S_{10} (...J) // (\leftrightarrow L) \mathbb{M} \rightarrow S \text{ in/out }^\infty$$



8.

$i2/i \mathbb{M} \rightarrow L$ is one for this page.

5.

7.

3.

4.

13.

12. K T_{test}

T Tact

14. Tact

6.

S Tact
10.

1.

7.

8.

5.

9.

4.

13.

3.

12. K

1. $\frac{1}{2} \rightarrow L / \frac{1}{2} \rightarrow L \infty$ Fine
L (o (P P)) ∞ Fine
2. $\frac{1}{2} \rightarrow L / \frac{1}{2} \rightarrow L \infty$ Fine

K starts to move is one for this page

T
14.

11.

1.

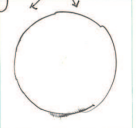
6.

7.

i Tact
2. L Tact
K Tact

$(\dots i/L/K Tact) // N$ $\in$ fine

S
10.



8.

5.

9.

3.

4.

13.

12.

14. $T(\dots J) \rightarrow$

11.

6.

7.

2. K

$L(\dots S) \otimes \infty$

10. $S(\dots J) \rightarrow \infty$

$J \rightarrow$



$J \rightarrow$ is cue for i and K

5.

9.

3.

4.

10.

12.

"11. Material" "Towards homogenous sound"

14. T (...) (M) ∞ Fine w/i

11. i and T are considered soloists. Rest of ensemble should find an accompanying sound mass, where no one stretches out.

1. i (M) ∞ Fine w/T

6. (M) $\rightarrow$ (...) i/T Fine ∞ Fine

2. (M) $\rightarrow$ (...) i/T Fine ∞ Fine

10. S $\rightarrow$ (M) (...) i/T Fine ∞ Fine

i and T work with tight lips and loosen lips, fast and slow hand movements (hits), different pitches (singing), but be precise about it!

5.

9.

3.

4. K $\rightarrow$ (M) (...) i/T Fine ∞ Fine

13.

12.

"11. Material"
 "Code: Personal, the lingering of
 i n s t r u m e n t a l i t y"

14.

11.

1. i

$\rightarrow \rightarrow L^0 \infty \text{ Fine}$

6. $\overline{J} \text{ F F F F F F F F F F } \rightarrow$ 7. $\leftarrow \text{ H H H H H H H H H H H H H H H H } L$ 2.

short(!) duett.

10. S



8.

5.

9.

3.

7. K

13.

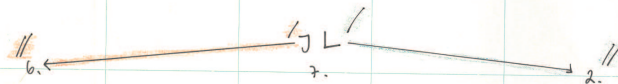
12.

Intermediate
(II - III)

T
M.

II.

i



S
10.



8.

5.

9.

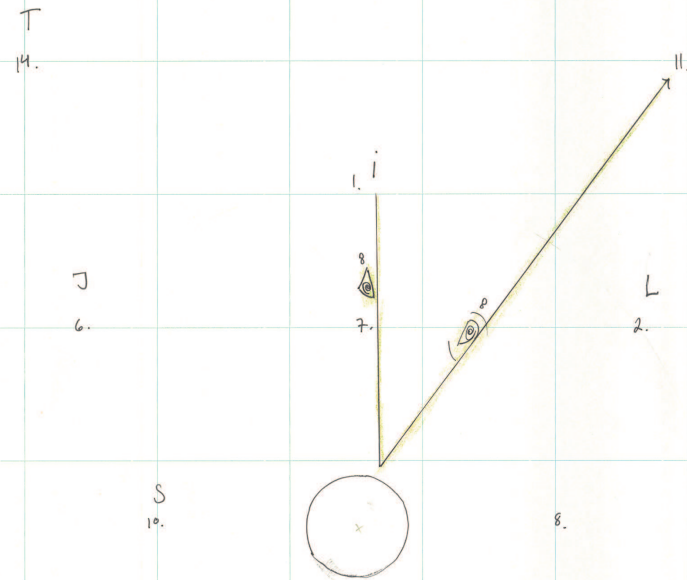
3.

4. K

15.

12.

III. "Homogenous sound"



i, even dynamics

14. $T \rightarrow \infty$

11. $i \rightarrow \infty$

1.

6. $J \rightarrow \infty$

7.

2. $L \rightarrow \infty$

10. $S \rightarrow \infty$

8.

5.

9.

3.

4. $K \rightarrow \infty$

12.

13.

i 11. is one for this page.
Find homogeneity (no one detectable/sticks out). start fairly tutti.
J. slow movement, no dynamic irregularity.

14. $T - x - Aaa \equiv Ng$

11. $i - x - Aaa \equiv Ng$

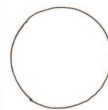
1.

2. $L - x - Aaa \equiv Ng$

6.

7.

10. $S Aaa \equiv Ng$



8.

5.

9.

3.

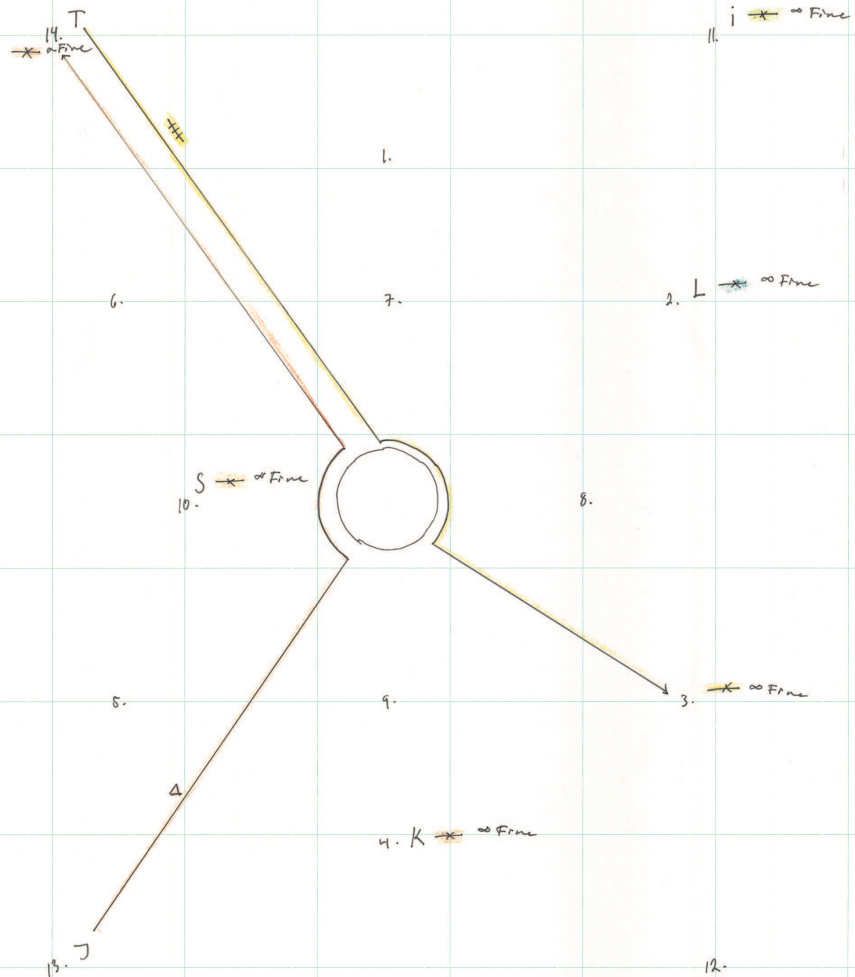
4. $K - x - Aaa \equiv Ng$

13. $J - x - Aaa \equiv Ng$

12.

J 13 is one for this page.

$Aaa \equiv Ng$ - ad lib. dynamics and speed,
but leaning towards homogeneity rather
than contracts.



Keep tutti ~~x~~ for a long time before
Fine. The ensemble should find Fine
faintly tutti.