

Libretto

VOICELAND

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1

FOREST

The piece starts with the choir standing all over the performance space, arranged like trees in a forest.

The first musical work will be an abstract forest atmosphere created by the use of mainly consonants. Clear imitation of nature sounds should be avoided. The audience should have the chance to think "This reminds me of a forest" rather than "We are in a forest".

After a while (about 8 minutes) the singers will speak the text below. It will be distributed to individual singers. There is different modes attached to the words. (see below)

H = elongate

H = stuttering

H = whispering

we
trees
hide

in the
woodland

heads low
heads high

crowns
of
leaves

dark
silent
retreat

grounded
rooted
deep

covering
Umbrella

hide

hide
in our darkness
shelter

from the rain

drop
drop drop

drops
sss

liquid
layers
on your **skin**

jumping
Pearls

refusing
gravity

Oh, mommy
look!
look!

2

SPACE OPENER

In the second part of „Voiceland“ the singers activate the space through the movement of sound and the movement of the body.

Five singers will improvise around a sound. Their movement will be choreographed.

- 1) brfr
- 2) wiufiu
- 3) k
- 4) lul
- 5) nan

The other remaining singers receive tasks. Some task are silent, others involve sound.
For example:

silent

- be close to at least one audience member at all times
- avoid other singers/ one particular singer (1 - 5)
- imitate the facial expression of someone who is creating a sound but stay silent
- feel drawn to the corners
- change direction when an audience member looks you in the eyes

sound

- when one of the 5 singers touches you, you move with them and support them with their sound
- until they touch you again
- when you feel surrounded make „sch“ and turn on the spot

The space should be activated but not chaotic. Every singers is responsible for the atmosphere in the space.

3

ARE WE LOST

For a choral that slows down, pulls the voices apart, until the space feels like it is falling apart

(R1)
Against all odds
will you
search in the dark
in reality
within yourself

(R2)
Are we lost?

Let the unknown be known
Let the known find a truth

(R1)
(R2)

If it ends today
it will be over

(R2)

Forgetting the unknown
keeping the known to yourself

(R1)

The beginning never ends
the ending begins, always

(R2)
(R1)

release
yourself

free

4

SUPERHEROES

This part focuses on lines and surfaces in the space. The singers will move through the space and have different tasks to describe the space through sounds.

Some singers will describe the walls with a soft „sch“, others will send lines of sound up and down with a pointed „zsch“.

A corner will be sharp „ta“, while openings (doors, windows, spaces between columns) are „iuu“.

The floor is a deep vibrating „oo“, while the ceiling is a light breathing „ah“.

SUPERHEROES consist of three parts:

The first part takes about 30 seconds and is in freestyle

This improvised period is followed by a 1-minute composition of the sounds (*now the relation to the space will be limited or stopped. The singers may not move, maybe only turn*)

The the sounds disperse again into freedom for another 30 seconds

5

TIME IS MONEY

For a "Sprechgesang"

Komm komm komm
geh
say nothing
nichts haben
vieles sein

where, where, where, where
have I is it gone here
help me find it you myself

2017

Ich wollte dich so gern verletzen
open toes high heels

Time is money
but money not time

where, where, where, where
have I is it gone here
help me find it you myself

Komm geh
say nothing
nichts haben
vieles sein

I also exist when you are not around

a person, is a person, through other persons
a human, is a human, through other humans
Is a dog a dog through other dogs?

sounds of dogs?

Komm geh
say nothing
nichts haben
vieles sein

where, where, where, where
have I is it gone here
help me find it you myself

Bubbles and Breath

This part takes us to a different place, where the voice exists differently, a bit like under water. This will build the underlying sound carpet:

- One singer (preferably bass) very slowly pronounces the word SACHE. In this word the vowels „a“ and „e“ are only touched, very lightly while the “s” and “ch” are explored thoroughly.
- Three singers will form a group that makes together a sound called „white“. It is a light sound with different variations of „ah“.
- Seven singers will create bubble sounds by blowing into a bottle with water through a straw.
- Five singers will use different kinds of breath. This can go from relaxed to excited.

In the first part there will be one opening of the structure with one sound being sent and reshaped from singer to singer, like in a ball game.

The second part starts by one singer with a bottle sitting down and sending sound into the bottle, these sounds are a variation of a part of “Are we lost”. One singer sits down after the other and does the same until the whole choir sings into the bottles, creating a kind of bubble song. Slowly this will turn into a canon version of a part of the last song in the piece “Your Future”.

7

Gritty

for a dark, vibrating piece

m
oa oa
home

mmm
my
mmm
my
(monsters)

eeee
ing
run run
running
racing
eyes

(Aural feeling of eyes looking quickly around, searching in the darkness, maybe with a breathed „öä“?)

mmm
home
mmm
my

I brought you here
mmm
my
beloved
(monsters)

Whispers

Whispers is inspired by a confession that I once witnessed in an African church. Everyone confessed aloud at the same time. Because everyone does it people feel free to do it and share this ritual.

Since the audience in this piece will not confess the singers will whisper their “confession”. Only when the audience moves closely to singular people they can understand parts of the confessions. This can create a beautiful intimacy between the singers and audience members. For the singers the confession is rather a dialogue with the space. They are sharing the whispered stories with the architecture, they can feel how the material of the walls reflects their sound and breath and how this “aural mirroring” effects them.

The stories for the confession will be found together during the rehearsal process. I have prepared a few tasks that explore personal stories that are not too private for this context.

SWOLLEN SKY

For rhythmic piece inspired by nordic folklore & vikivaki

Barefoot souls that drag their feet
In our hearts our hands may meet

Trees with crowns of leaves bow high
Embracing softly the swollen sky

I remember a place like this
Where the ground vibrates of (unknown) bliss

Voiceless routine seize my mind
With trembling fire I stay behind

The taste of my thoughts on your tongue
Revives me like a windy lung

Jumping pearls of rain begin
Resisting gravity on your skin

Caressing clouds in the sky
Tears of “hhhhaaa”* in my eye

Juicy life threats flirting to stay
Like hungry eye(lashe)s on display

When the water vaporizes
A warm embrace
Shared with you
For one moment
With open eyes
No blinking

*

A sound of craving for something

YOUR FUTURE

For a lullaby

Trrrr-rrrrrrrr
Trrrr-rrrrrrrr

Time to re-surface
Mångata shines above you
reflections on the water
The moon will guide you home

Trrrrrr-rrrrrrrr
Trrrrrr-rrrrrrrr

When a wale dies
filled with lightness
it falls soundless
through the deep blue

(SILENCE)

Trrrrrr-rrrrrr
Trrrrrr-rrrrrr

Your future comes
future comes
not
in one piece
Your future comes
Future comes
day
by
day

Trrrrrrrr-rrrr
Trrrrrrrr-rrrr

Your future comes
future comes
not
in one piece
Your future comes
Future comes
day
by
day

Men en god dag kjem aldri for seint.