

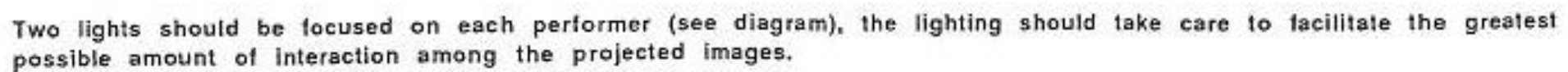
The Hidden Thunder Of Screaming Souls

voice - viola - amplification - lighting

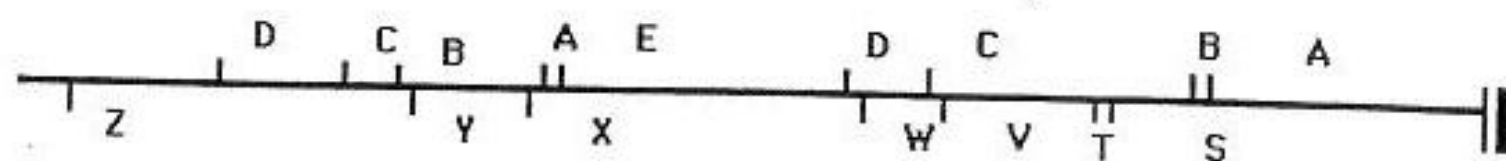
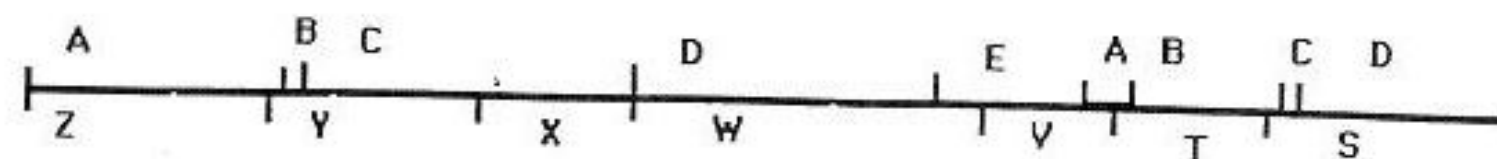
Michael Edward Edgerton

Both the voice and viola will be amplified. The voice will use a stationary microphone on a stand, the viola should use a pickup attached to the tailpiece of the viola.

The setup should resemble -



A structure of the piece is:



The voice has structurally 8 sections;
the viola has structurally 7 sections:

<u>Voice</u>		<u>viola</u>	
A	1-16, 65-67, 212, 252-268.	Z	1-15, 183-203.
B	17, 68-76, 203-211, 251.	Y	16-28, 155-182, 204-210.
C	18-37, 77, 200-202, 235-250.	X	29-37, 140-154, 211-230.
D	38-55, 78-95, 192-199, 230-234.	W	38-58, 121-139, 231-235.
E	56-64, 96-100, 173-191, 213-229.	V	59-66, 101-120, 236-244.
F	101-116, 153-172.	T	67-75, 100, 245.
G	117, 152.	S	76-99, 246-268.
H	118-151.		

The nature of each section:

Voice

- A wild, dramatic - "on the edge" - losing focus through the glissandi - strong!
re-my - a young man's name
- B highly melodramatic, very realistic - not a cultivated or "staged" sound, should point to a perceived danger - 'watch out!' the character should be of an inner-city black or New Yorican (of Puerto-Rican descent born in the States), dealing with the harrasment of her lover by members of an opposing 'social' organization. Progressing through the four sections from a pre-confrontation stage, to confrontation and violence, to a mourning afterwards.
1st - a warning; 2nd-An effort to stop the confrontation; 3rd-from effort to stop, to cold reality; 4th-to mourning.

C "instrumental" in character alternating with a deeply dark, slightly subversive counter-culture rock classic.

For the voiced whistle material, the notated pitches refer to the voiced (hummed) portion of the complex, the whistle tones are not specified. Be as resolute as possible towards maintaining a very steady pulse with unwavering almost machine-like subdivisions.

For the Rock 'thing' do as Robert does; you know - Plant yourself.

In this section, twice fragments of D occur in mm. 237 and 241. In 241 if a problem the pitch is not as crucial as the affect.

D chant, ritualistic, primitive, guttural, from deep in one's soul.

this is characterized by the chant sections alternating with the "primitive" stuff.

For the chant - latin pronunciation

the timbre should resemble a natural, non-cultivated (non-western) tone,

a sound that one may use to accompany work, a work that is not separated from life, land and spirituality, it may be in seclusion, but at any rate done with the knowledge that she is the creator of her own universe in conjunction with all of her brothers and sisters, human and non-human alike.

the "primitive" stuff -

A muttering, an unmediated release derived from a physical "ritualistic" act.

The very slight and small groan/grunt of a dancing participants' non-intentional vocal slippages.

Should be characterized as a seasoned participant with a slight blockage of breathing.

These groans/grunts should be realistic.

If the pitches hinder the performers ability to really bring out this crucial celebration of living, then drop the pitches, they were only part of my primal expression when sitting with the compositional process, they need not be part of yours.

- E Reinforced harmonics (partials not specified)
- F German pronunciation,
it may help to derive a personal sub-text for each performer, this should deal with a positive type of darkness - a coded message among insiders - possibly subversive.
- G Tired, aging nightclub, jazz singer (ie. Marlene Dietrich later in her career)
not much of a voice left, wide vibrato/ rasp, not a big difference between the ingressive and egressive sounds.
Very relaxed feel
don't rush through!
- H A sacred, pure feeling (a very secular text).
latin text, no vibrato - pure tone
a treble boy's timbre in an old english choir

Viola

- Z wild, dramatic - "on the edge" - strong!
wide vibrato, over-exaggerate everything, the col-legno legato must be as brutal as possible.
- Y The feeling of a 'traditional' folksong - a dance [formal and disciplined in its legitimate portrayal].
The high and low percussive notes are a continuation of the melody, the blown-up and residual noise factor of the instrument which had played the folksong.

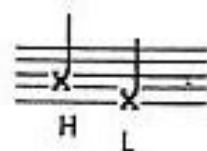
- X Deliberate, never rushed, a bit of weight on each note, the gesture can slightly spill over into the succeeding pulses. It should be steady as a rock, an unmovable object, a physical entity - not an aural one.
- W Another dance - different variety, a wild celebration, a communal get-together celebrating our spirits, our harvest, our paganism, not one far-off.
- V life, our soul's expression, not just a breath, but a fervent, vital release of our most corporeal essence; the very first and last thing we do.
- T Brutal an attack/defense the release of the physical gesture of striking out at something, to the consciously realized violent act of survival.
- S The various variant pulsations of our total self,
 the heart, the mind, the walk, the strike, the dream,
 the rupture -
 complete from head to toe, not just arms and shoulders, but toes,
 knees, thighs, waist, tips of the hairs on one's head, the sensation of
 blood curdling, hair standing on edge awareness - a gesture that needs
 to be lived not played!

The nature of the groups do not necessarily need to be distinct from each surrounding section in all cases. Always allow for interaction between the voice and viola. They should not ignore the other, but try to not force everything into an interactive realm. Not all events are part of a linear, or phenomenological cause and effect relationship.

For both performers and onlookers, this piece offers an opportunity to look deep into the recesses of ourselves, to excavate our memories, feelings, and come face to face with our fears and pains. By really facing my innermost horrifying experiences, face to face and naked, can I only then experience a deeply visceral existence.

Performance Notes:

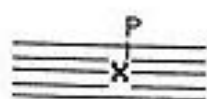
Viola



refers to tapping the body of the instrument, near the base of the neck, achieving two different unpitched percussive sounds, one higher than the other.



tap the belly of the instrument (3rd finger)



slowly 'scratching' string with the fingernails of the thumb and forefinger on the C string, starting near the bridge and slowly moving away from the body towards the pegs. The resulting sound should be a continuous, rough, scraping sound, trying to maintain a continuous and somewhat uniform raucous texture.





blowing into the holes of the body of the instrument

col legno/legato

ie. weichsgezogen

drawing the wood of the bow across the strings, like col legno tratto, but stick only, no hair.

Voice

The arrows indicate :  - egressive
 - ingressive

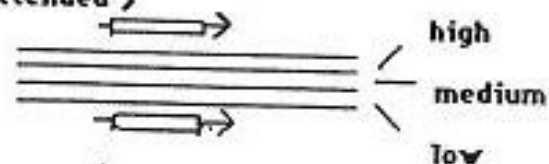
The stems of the arrows indicate the general inflection of the word. As the line rises, the voice should follow; as the line drops so should the voice.



[the vowel or vowel combination
should be the focus of the inflection]

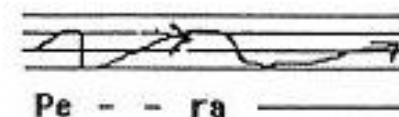
The dialogue is presented on a 4-line, 3-space staff. From top to bottom, the spaces signify the high-medium-low regions of the voice. Evenly measured, smooth gradations from the highest to lowest areas must be maintained. Indications above the staff refer to extended vocal techniques which are placed high in the voice, (ie. screams); below the staff, to extended vocal techniques which are low in the voice, (ie. vocal fry). The score will specify which techniques to use at the appropriate time.

(high extended)

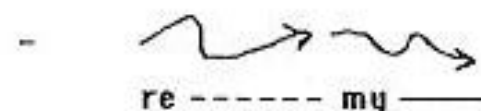


(low extended)

Two arrows on a single stem indicate an unbroken change -



Separation between an arrow and the next stem indicates a break



Units of individual internal rest are indicated with the symbols; [1], [2], [3]

The unit of rest is determined by the previous unit of articulation, defined by the length of the last spoken stem and arrow preceding the rest. At points when two or more arrows are on a stem, only the last unbroken change will be used to measure the rest.



It is important that the speaker feel the internal rhythm at this point and not rely upon the pulse of the instrumental ensemble, as much of the time the pulse of the speakers and the instrumentalists will be different. The speakers should not react to the music, but remain in their own area mentally separated from the instrumental sounds.