

Michael Baldwin

Various Terrains (= degrees of similarity)

- For solo voice -

Performance Notes

General Notes:

Pitch (listed at the front of the prefatory notes here due to its unusual caveat) is ALWAYS sung ingressively (clarified further on in the notes) unless explicitly marked as sung egressively (≠)

Various Terrains (= degrees of similarity) is comprised of three sections (PANELS– each two pages in length) of, almost identical, repeating musical material. Each panel provides the performer with a different type of performative situation to navigate. Throughout the course of the work the performer is required to engage with various types of performative situations as dictated by either the notational system (visual layout) or the tempo progression in place.

In PANEL 1 the performer is required to (as much as is possible) articulate three independent strands of musical information simultaneously. In order to project the simultaneous articulation of multiple musical strands, the performer must oscillate between the three independent strands, in an attempt to provide the listener with all of the musical material at any given moment. This oscillation can be described, perhaps more aptly, as a flickering between the three strands. The performer should treat each strand of musical material as equally important; at no point should any strand, or any specific staff for that matter, be assigned a higher degree of hierarchical importance. The end result should be that of a kaleidoscopic shifting of perspective and articulation of the various musical strands. Another useful metaphor might be that of a rapid shifting between three distinct gears (much like the stick shift in a manual car). It is important not to predetermine the shifts from one strand to another; the performer is to simply move in and out of each strand as quickly as possible. In no way should the changes from one musical strand to another be either random or improvisatory. An important distinction between “as quickly as possible” and a “random or improvisatory” rate of oscillation must be made. The performer must constantly be engaging with the score on a moment-to-moment basis, and with the physical limitations of visually navigating (maneuvering) the physical space the score (in this case the paper) occupies. It is suggested that the performer experiment with different sizes of paper to be performed from. As a result of this engagement, any type of predetermined or haphazard approach that neglects these real and physical limits will fail to achieve the rate, and type, of oscillation caused by the effort of attempting a simultaneous articulation of the three musical strands.

(N.B. Although the musical material may be memorized, the performer is still required to perform from a score.)

PANEL 2 presents the performer with the same musical material PANEL 1, however, strand two has been chopped up and dispersed into strands one and three. Here the performer is required to simultaneously articulate two musical strands. One should note that the tempo in this section is pivoting around sixteenth note = 72, whereas in PANEL 1 the pivot tempo is sixteenth note = 60. This change in tempo will have a direct impact on the sonic makeup of the material (although it is still the same musical material, or at least one possible combination, from PANEL 1). The tempo may act as an overwriting tool on the musical material by rendering some material impossible. Within PANEL 2 the number of places that tempo overwriting occurs is minimal (or non-existent given the performer's specific skill set).

PANEL 3, again presents the performer with all of the same musical material from PANEL 1, however, here strand one has been dispersed into strand three (with the second strand's traces on strand three still intact). It is at this point that the notational system (image) used is compressed as much as is possible and the fluctuation between musical strands is eliminated. The aspect of tempo overwriting becomes more apparent force within PANEL 3, with a pivot tempo point of sixteenth note = 84. At points in which the tempo marking makes the prescribed rhythms impossible, the performer must 'stumble' through the material, attempting to articulate everything on the score in spite of physical limitations. What is most important in this panel is maintenance of the duration of the measure, and the effort of attempting to articulate all of the material within it. The notation here represents the most transparent relationship between notational image and sonic result.

It should be noted that PANEL 3 presents the performer with a compositionally controlled interpretation of PANEL 1. Whilst this may provide a useful guide in sorting out the mass of material in PANEL 1, it is not intended to shape the interpretation of PANELS 1 and 2. This is due to the fact that the rate of change occurring in PANELS 1 and 2 are much more rapid than have been notated here (and, I would suggest, would be possible to notate at all using the notational system this work employs).

The pitched material may be transposed by any interval (not limited to the octave) to suit any voice type. If the prescribed range is within the performers capacity then it is preferred that they perform the piece at the pitch notated.

General Symbols:

- An arrow indicates a smooth transition (or as smooth as is possible) from one point to another.
- A dashed arrow indicates a transition from one musical parameter to another. (Ex. m.7: vocal fry is gradually introduced and then removed to and from the sung pitch)
- A breath mark with an accent above is an indication of a sharp and noticeable inhalation. Very much like a gasp for air.
- Trills that have a rest in brackets indicates a change between activation of prescribed action and deactivation of prescribed action. These trills should be performed as fast as possible, although it is fully understood that the rate of change will not resemble the rate of change a typical trill would.
- Quarter-tones:

b d q ‡ #

1. There is no use of three quartet-sharps and -flats for the ease of performance.
2. No specific type of voice leading is being suggested by the quarter-tones used.
3. All quarter tones should be sung in equal temperament.

Barlines

Two types of barlines are used in this work.

- 1.) Dashed barlines are used to indicate the shifting of tempo, away from the panel's pivot tempo. The dashed barline is also used to suggest that the metric emphasis that one gives to the downbeat (more aptly the arrival point of a measure) should not be as strong.
- 2.) The normal solid barline is used to indicate a return to the panel's pivot tempo and also suggests a stronger emphasis on the measure's downbeat (arrival point).

The Strands

Each musical strand is broken up into various vocal performative parameters:

Strand One

Whistle

This stave indicates the comfortable high and low of one's whistle range, with any note falling outside of these regions representing a more strained high and low. Pitch contours, rather than specific pitches, are desired. An effort should be made though not to fall into any recognizably tonal patterns.

Two types of note-heads are used for whistles:

- 1.) A circular note-head with a dot in the middle – This is an indication that another force is in action alongside the whistle (usually a mouth shape). In these instances a type of negotiation between the two parameters must be made. The end result is that the whistle and mouth-shape will mutually distort (overwrite) one another forming a new type of sonic identity.
- 2.) A circular note-head with nothing inside – This is an indication of pure whistle tone. The performer is to produce a normal (pure) whistle that is unaffected by a mouth-shape alteration. A whistle may be executed by either an inward air flow (ingressive whistling), or an outward air flow (egressive whistling). These are indicated through a downward arrow and a downward facing bracket, respectively.

Air Stream/Mouth Shape

The top portion of this stave gives the prescribed amount of air that one should expel from the lungs. The softer the dynamic, the smaller the amount of air to expel. The louder the dynamic, the more air one is to expel. The bottom portion of the stave indicates the mouth shape to be executed. These mouth shapes are then given vocal presence through the use of various amounts of air expulsion. At times, a transition from one mouth shape to another will be employed. These are to be as smooth as is possible, although it is well known by the composer that these shifts from one shape to another will not always be smooth. A mouth shape that is enclosed within parentheses is an indication of a trill. The two mouth shapes should be trilled between each other as fast as is possible. The speed in which these trills can be executed will vary from one mouth shape combination to another.

Growl

This stave indicates when a throat growl is to be executed. This is a growl in the back of the throat, producing a dark and somewhat subtle alteration to the sound. It should be distinctly different from the use of flutter tongue in strand two.

Strand Two

Tongue Placement

This stave indicates three different tongue positions, which may, at times, overwrite the mouth shape prescribed. The line indicates that the tongue should be placed directly towards the middle of the teeth. Anything below that is an indication to lower the tongue placement, and anything higher is an indication to raise the tongue position. A rest is an indication to return to the normal tongue position for the mouth shape prescribed. Trills between tongue placements occur frequently throughout the piece and should be executed as fast as is possible. These trills will create severe distortion to the air stream/mouth shape thus distorting the end sonic result drastically.

Mouth Shape

Same as strand one. However, in this strand the air stream is to be a consistent fff dynamic throughout.

Flutter/Growl

Same as in strand one with the addition of flutter tongue. Again, a clear distinction must be made between the two types. The flutter tongue symbol used in combination with “b's” is an indication of a lip trill.

Strand Three

Vocal Fry

This stave indicates a distortion to the pitch material via the use of vocal fry. In most cases the appearance of vocal fry is instantaneous. However, in m. 7 the pitch gradually turns into vocal fry. The use of vocal fry in this strand is similar to the distortion provided by flutter and growl effects in strands one and two.

Pitch

This stave indicates what pitch is to be sung. There are two types of singing required:

- Ingressive – indicated with a downwards pointing arrow on the stem. The performer is to sing by reversing the airflow from the regular outward egressive style to an inward ingressive style. The sound will have a much higher noise content to it and sound somewhat more strained than egressive singing.
- Egressive: – indicated with a small downward bracket on the stem. The performer is to sing as they normally would by singing the note with the airflow moving outwards.
 - (NB – in the second and third panel, any dynamic that is placed within brackets is an indication of air stream dynamics)

Mouth Shape

Same as strand one. However, there is no indication of air stream inflection due to the fact that this information is already embedded into the pitch stave.

Clicks

There are five different types of mouth clicks that are utilized in this piece. The types used will be presented in the 'IPA Symbols' section of the performance notes – Strand Three. These clicks are to act independent of the pitched material. However, the activation of these clicks may lead to some disturbance in the pitch material. A lack of disturbance should be strived for when executing the various types of clicks.

IPA Symbols

<u>Strand One</u>	<u>Strand Two</u>	<u>Strand Three</u>
<p>z – like <u>zoo</u></p> <p>s – like <u>city</u></p> <p>v – like <u>voice</u></p> <p>tʃ – like <u>chair</u></p> <p>ʃ – like <u>she</u></p> <p>ʒ – like <u>pleasure</u></p>	<p>θ - like <u>teeth</u></p> <p>f – like <u>leaf</u></p> <p>k – like <u>skin</u></p> <p>x – like <u>loch</u> (Scottish)</p> <p>r – like <u>run</u></p> <p>b – like <u>web</u></p> <p>ʔ - glottal stop. (to be held for the duration of the bracket extending from the symbol. When a bracket has a L.V. symbol (trailing slurs, m.2) at the end of it the performer should relax their throat naturally. When the bracket ends with no additional L.V. symbol, the performer is to immediately release the glottal stop.)</p>	<p>i – like <u>city</u></p> <p>ɔɪ - like <u>boy</u></p> <p>aɪ – like <u>my</u></p> <p>ɪ – like <u>sit</u></p> <p>ʌ - like <u>flood</u></p> <p>ʉ - like <u>Fuji</u></p> <p><u>Clicks</u></p> <p>⦶ – a bilabial click. A lip smacking sound made without pursing the lips together as in a kiss.</p> <p>ɮ – a dental click made by sucking on the front teeth.</p> <p>! - a alveolar click made by forcefully pulling the tip of the tongue down from the roof of the mouth. The resultant sound is similar to a hollow pop.</p> <p>‡ – a palatal clicks made in the same fashion as “!” except with a flat tongue.</p> <p> – a lateral click made by sucking on the molars on either side of the mouth</p>

Programming

In a concert setting, *Various Terrains* (\equiv degrees of similarity) is to be performed three times (each time with a different panel order and tempo scheme). The location of each iteration throughout the program should not be indicated; only the fact that the piece will be performed three times should be revealed. At least one different piece of repertoire should separate each iterations. However, any number of pieces can be placed between each iteration. The three iterations must not be spread across an intermission or program pause. Additionally, the performer should make no verbal indication that each iteration of the score is different in any way.

One possible programming option is (take careful note of the panel ordering and tempo scheme employed with each iteration):

Various Terrains (\equiv degrees of similarity) – Panel order: 1 2 3, Tempo scheme: 60 72 84

(any other piece)

(any other piece)

Various Terrains (\equiv degrees of similarity) – Panel order: 2 1 3, Tempo scheme: 72 72 72 (see supplemental score 1)

(any other piece)

(any other piece)

Various Terrains (\equiv degrees of similarity) – Panel order: 3 2 1, Tempo scheme: 60 72 84 (see supplemental score 2)

NB – This is only one possible program option. Additionally, if space does not permit, one single iteration of the piece may be performed omitting the second and third iterations.

Visual Setup

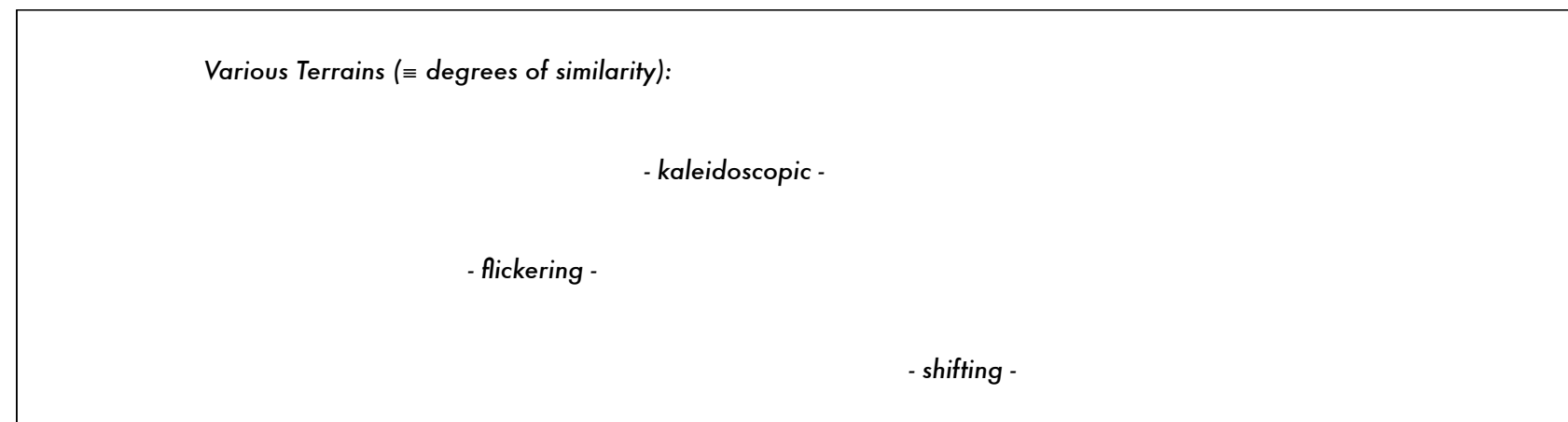
Two stands are required (perhaps more depending on paper size used). The performer should move both pages 1 and 2 (and likewise, pages 3 and 4) simultaneously from the main music stand (positioned directly in-front of them) to the secondary stand (located to either the right or left side of the performer). There should be no disruption (silence) to the flow of musical material/time between the three panels.

Duration

When performed with three iterations, the duration is approximately 6min. When only one iteration of the piece is possible, the duration is approximately 2min.

Program notes

When possible, maintain the visual layout represented here:



PANEL 1

Various Terrains (= degrees of similarity)
for solo voice

Michael Baldwin (2011)

Duration: 2 min (6min)

TEMPO: ♩ = 60

The score is divided into three main sections: Strand One, Strand Two, and Strand Three. Each strand contains multiple staves with musical notation, including notes, rests, and dynamic markings. Strand One includes Whistle, Air Stream Mouth Shape, and Growl. Strand Two includes Tongue Placement, Mouth Shape, and Flutter Growl. Strand Three includes Vocal Fry, Pitch, Mouth Shape, and Clicks. The score is annotated with various musical symbols such as dynamics (ppp, ff, mp, mf, f, sfz), articulation (accents, slurs), and specific phonetic notations (e.g., Z(s), θ(f), r, b, k, xθ, u(i), ai(i), i). Time signatures and tempo markings are provided at the top of the score.

* Air stream is to be a constant *ff* at all times

** All sung pitch is to be sung ingressively unless explicitly marked egressive. (◡)

The score is divided into several systems, each with a unique time signature: $\frac{5}{32}$, $\frac{5}{8}$, $\frac{7}{16}$, and $\frac{5}{32}$. The instruments and parts include:

- W. (Woodwinds):** Features complex rhythmic patterns with various note values and rests.
- A.S. M.S. (Alto Saxophone/Middle Saxophone):** Includes dynamic markings such as *ppp*, *ff*, *p*, *fff*, *pp*, *mf*, *mp*, and *fff*. It also contains articulation marks like *z(f)*, *v(f)*, *v*, *tj*, *3*, *f*, *3*, *tj*, *z-s(v)*, *tj*, *3*, *f*, *3*, *tj*, *s*, *z z(v)*, *tj*, *tj*, *s*, *z s*, *z*, and *s(f)*.
- Grl. (Trumpet):** Provides harmonic support with specific rhythmic figures.
- T.P. (Trumpet):** Features melodic lines with some tremolos.
- M.S. (Middle Saxophone):** Includes articulation marks like *r*, *b*, *f(k)*, *x(k)*, *θ(k)*, *rk*, *k*, *x*, *x(θ)*, *θ*, *r*, *f*, *f*, *θ*, *r*, *b*, *r*, *b*, *r*, *b*, *r*, *θ(f)*, and *θ*.
- Flz. Grl. (Flute/Trumpet):** Includes complex rhythmic patterns.
- V.F. (Violin/Fiddle):** Features dynamic markings like *p*, *mp*, *f*, *mp*, *ff*, *mf*, *f*, *p*, *mf*, *p*, *mf*, *p*, and *mp*.
- Pitch:** Shows the melodic contour for the vocal parts.
- M.S. (Vocal Lines):** Contains lyrics and syllables such as *w(i)*, *Λ*, *oi*, *ai*, *ai*, *i*, *Λ*, *u*, *u*, *i*, *i*, *Λ*, *u*, *i*, *i*, *i(u)*, and *ai(u)*.
- Clicks:** Provides a rhythmic foundation with dynamic markings like *sfz*, *f*, *p*, *fp*, and *mp*.

Musical score for Panel 2, page 3. The score is organized into several systems of staves, each representing a different vocal production element. The systems are:

- Whistle | Tongue Placement | Air Stream | Mouth Shape | Strand One + Two:** This system includes a whistle staff with tempo markings (♩ = 72, 74, 76, 72, 78) and a strand of two staves. The air stream staff contains phonetic symbols and dynamics such as *ppp*, *fff*, *pp > ppp*, *ff*, *pp*, *ff*, *mp*, *p*, *fff*, *f*, *ff*, *p*, *mp*, *mf*, *fff*, *pp*, *ppp*, *f*, *fff*, *ff*, *p*, *fff*, *f*, *mf*, *f*, *p*, *mp*, *pp*, *f*. Mouth shape symbols include $z \rightarrow s(f)$, r , b , $3 \rightarrow v$, f , s , v , z , $z(s)$, b , r , $z(s)$, z , v , $z(f)$, r , $z(f) \rightarrow v(f)$, v , v .
- Flutter | Growl | Vocal Fry | Tongue Placement | Pitch | Mouth Shape | Strand Three + Two:** This system includes a vocal fry staff, a strand of two staves, and a pitch staff. Dynamics include *mp*, *fff*, *p*, *pp*, *ff*, *fff*, *ppp*, *fff*, *fffz*, *f*, *mp*, *fff*, *ppp*, *fffz*, *p*, *mp*, *fff*, *fff*. Mouth shape symbols include Λ , θ , Λ , $u(o)$, i , $\Lambda(i)f(k)$, x , $\Lambda(i)$, l , ci , $l(i)$, θ , θ , $l(i)$, $u(i)$, Λ , oi , r , b , Λ , $u(i)$, $ci(i)$, $k(\theta)$, b .
- Flutter | Growl | Strand Three + Two | Clicks:** This system includes a strand of two staves and a clicks staff. Dynamics include *f*, *mp*, *p*, *fffz*, *p*.

A footnote at the bottom left states: "A dynamic enclosed within brackets indicates air stream dynamic."

♩ = 72 ♩ = 81 ♩ = 84 ♩ = 72

W. 5/32 6:5♭ 5/8 5:4♭ 7/16 3:2♭ 7:4♭ 5/32

I.T.P. I 13:8♭ 6:7♭ 8:7♭

I.A.S. I ppp ff p < fff p < ff p < fff pp < mf ppp < fff pp f ff < fff mp fff ppp fff
I.M.S. I z(f) v(f) r-b v tf 3 f 3 tf θ(k) rk tf s z z(v) tf tf s z s 3 f r-b f θ(f) z s(f) s(f)

I.Flz. I 7:5♭ 13:8♭ 5:4♭ 5:3♭ 11:7♭ 5:4♭ 8:9♭ 9:8♭ 5:6♭ 5:4♭
I.Grl. I 9:10♭ 5:4♭ 3:2♭ 8:7♭

I.V.F. I 3:2♭ 11:12♭ 7:8♭

I.T.P. I 3:2♭ 8:7♭ 7:6♭

I.Pitch I p [fff] mp f mp ff [fff] mf f p mf [fff] p mf > p mf p mp [fff] p

I.M.S. I w(i) r ai ai i Λ u u ii Λ u x(θ) i i i(u) r b i(u) ai(u) ai(u) Λ θ u

I.Flz. I 13:8♭ 6:7♭ 6:7♭ 5:6♭ 11:12♭ 9:8♭

I.Clicks I f p 5:4♭ fp mp fff 3:2♭

The musical score for Panel 3 consists of nine staves, each representing a different vocal production parameter. The score is divided into four measures, each with a specific tempo marking: 84, 86, 88, and 90. The staves are as follows:

- Whistle:** Shows rhythmic patterns with notes and rests, including a 5/32 time signature.
- Vocal Fry:** Represented by horizontal bars indicating sustained or pulsed sounds.
- Tongue Placement:** Shows rhythmic patterns with notes and rests.
- Pitch:** A standard musical staff with notes and rests, including dynamic markings like *mp*, *p*, *ppp*, *sfz*, *f*, and *mf*.
- Mouth Shape:** Shows phonetic transitions such as $\Lambda \rightarrow Z \rightarrow \theta \rightarrow \Lambda$, $u(o1)$, $3 \rightarrow v f$, $f \rightarrow s \rightarrow f(k)$, $x \Lambda(i)$, 1 , and $a1$.
- Air Stream:** Shows rhythmic patterns with notes and rests, including dynamic markings like *ppp*, *fff*, and *pp*.
- Flutter | Growl:** Shows rhythmic patterns with notes and rests.
- All Strands:** Shows rhythmic patterns with notes and rests.
- Clicks:** Shows rhythmic patterns with notes and rests, including dynamic markings like *f* and *p*.

The score includes various musical notations such as notes, rests, and dynamic markings. A double bar line with a repeat sign is located at the end of the score.

** Take a small pause to breath and then move on to the next measure (breath, stop, breath, proceed).

Tempo markings: $\text{♩} = 84$, $\text{♩} = 93$, $\text{♩} = 96$, $\text{♩} = 84$

Time signatures: $\frac{5}{32}$, $\frac{5}{8}$, $\frac{7}{16}$, $\frac{5}{32}$

Instrument parts: W.I., V.F.I., T.P.I., Pitch, M.S.I., A.S.I., Flz. I, Gr.I., Clicks

Vocal lyrics: z(f) → r r a1 a1 i Δ 3 f 3 tf u i i Δ u x(θ) → i i z(v) tf tf i(u) → r → b s 3 → f f f Δ → θ → s(f)

Dynamic markings: *mp*, *f*, *mp*, *ff*, *f*, *mf*, *mp*, *p*, *mf*, *mp*, *ppp*, *fff*, *mp*, *ff*, *p*, *fff*, *fff*, *ppp*, *fff*, *fff*, *ppp*, *mp*, *pp*, *fff*, *f*, *p*, *fff*

Rhythmic notations: 3:2, 7:8, 8:7, 9:8, 5:4, 6:5, 5:6, 11:12, 13:8, 10:9, 19:14, 9:8, 3:2, 5:4, 3:2