matthew sergeant

shell

for solo voice

(2014)

Notation Guide

Pitch/Tone

The score uses a single sustained pitch. An appropriate pitch may be selected by the performer, but should be as high as sustainable within their chest voice. The ratio of pitch to breath-sound is indicated with coloured/grey lines.

Pure pitch.

Extremely breathy tone, minimal possible pitch content.

No pitch, breath-sound only.

Singing/vocalizing on the out-breath,

Singing/vocalizing on the in-breath,

International Phonetic alphabet (IPA) Characters: English Pronunciation Guide

Vowels

[i] s**ee**

[ɪ] h**i**d

[ə] **a**way

[ɔ] c**a**ll

[ɑ] f**a**ther

[ɑ]▬[ə] *seamless/continuous transition between vowel sounds.*

Consonants: Plosives

b **b**est

d **d**oor

l **l**augh

t **t**oy

Consonants: Frictives

ɬ⟶ **Ll**andudno (Welsh)

ʒ⟶ bei**g**e

n.B.: Frictives are sustained for the duration of the arrow.

Consonants: Trills

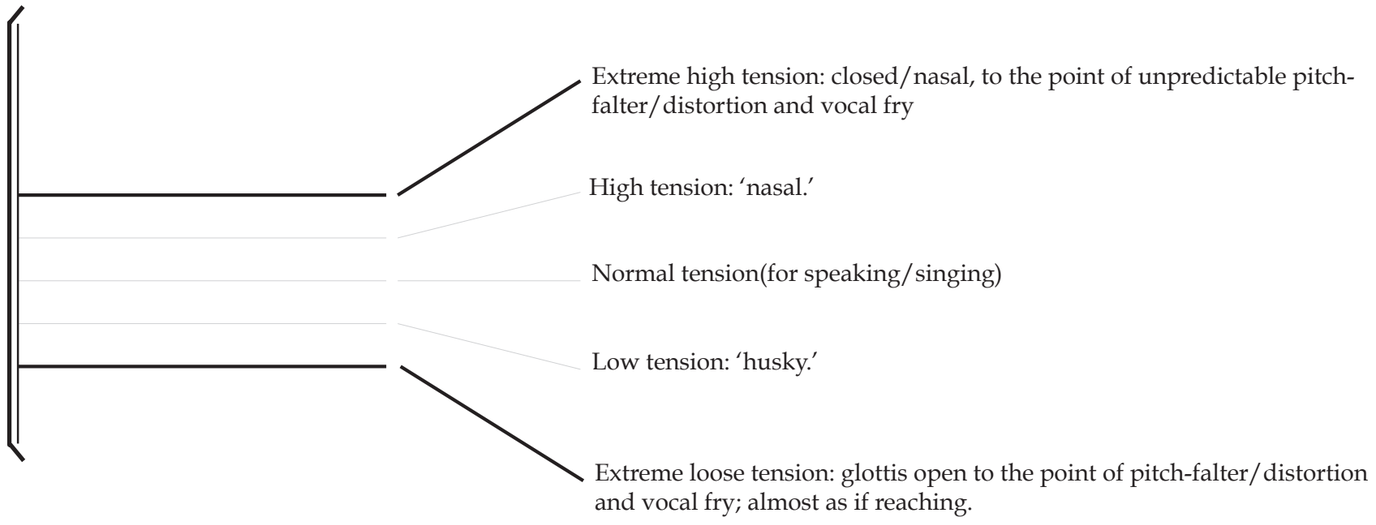
[l] dental tremolo

[ʀ] violently rolled 'r'

n.B.: Trills to be continuously sounded for the duration of the line.

Throughout the score, vowels and consonants are rhythmatized independantly.

Vocal Placement: Glottis Tension



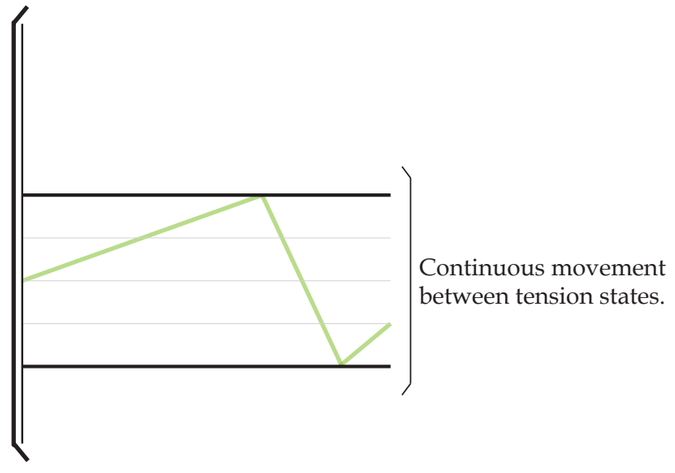
Extreme high tension: closed/nasal, to the point of unpredictable pitch-falter/distortion and vocal fry

High tension: 'nasal.'

Normal tension(for speaking/singing)

Low tension: 'husky.'

Extreme loose tension: glottis open to the point of pitch-falter/distortion and vocal fry; almost as if reaching.



Continuous movement between tension states.

Dynamics

Three dynamic levels are used throughout the score. These should be considered as indications of physical 'force' rather than resultant 'decibel.'

fff Maximal physical force: raucous.

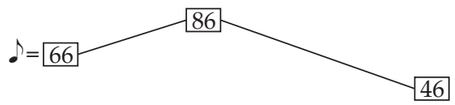
mf Comfortable/normal force.

ppp Minimal physical force: dangerously fragile.

Crucially, therefore, dynamics are highly contextual. Their resultant 'decibel output' will be highly contingent on the combination of techniques being applied 'above them' in the score. It is not expected that dyanmics will have comparable results across different locations in the score.

Tempo

Tempo is in a constant state of rall./accel throughout the composition. Such fluctuations are notated:

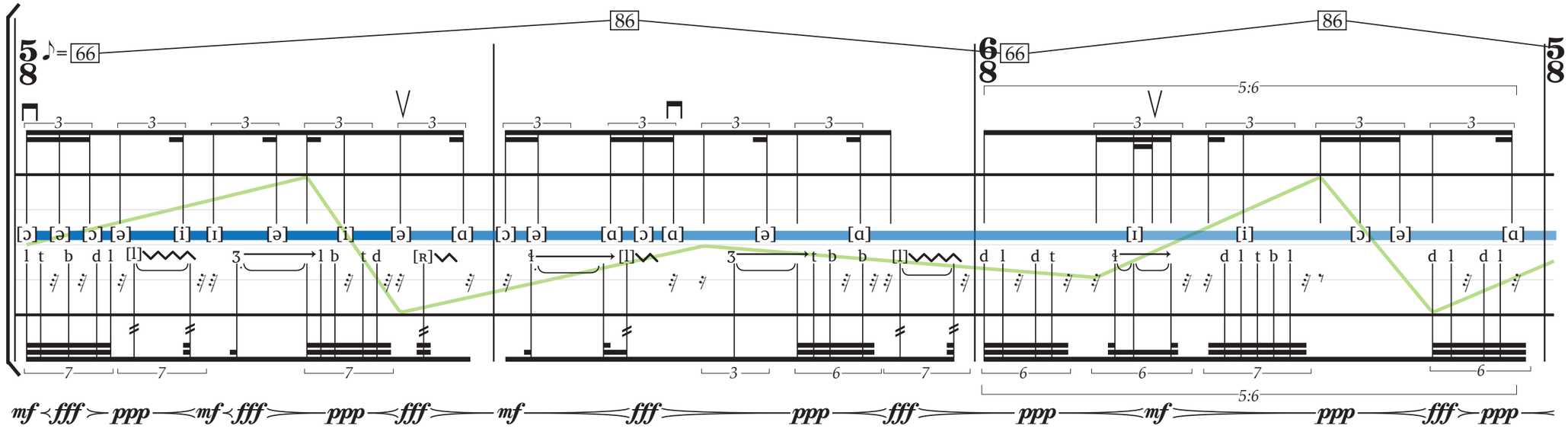


And take place between the boxed b.p.m.

for laura

shell

matthew sergeant (b.1984)



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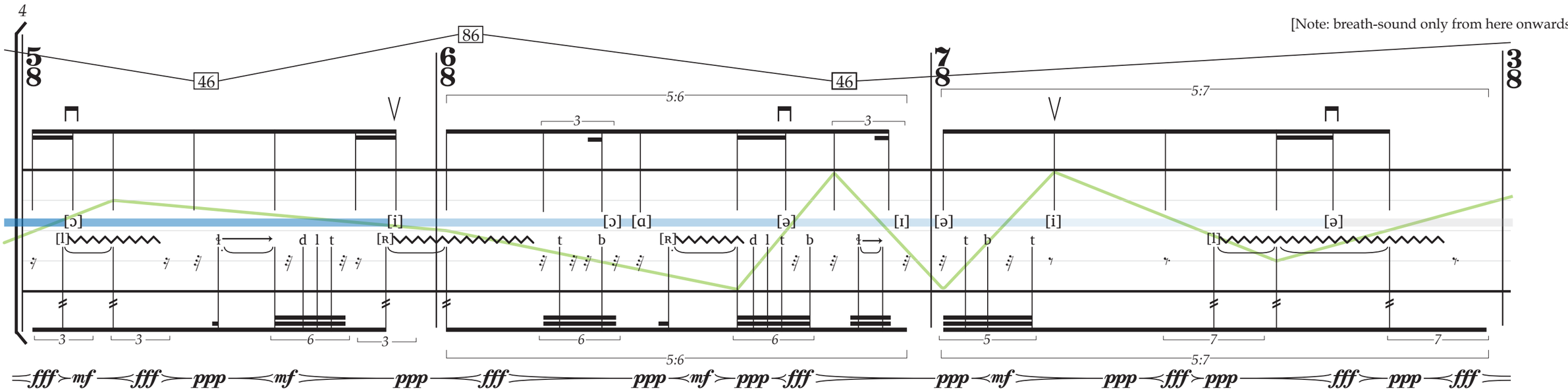
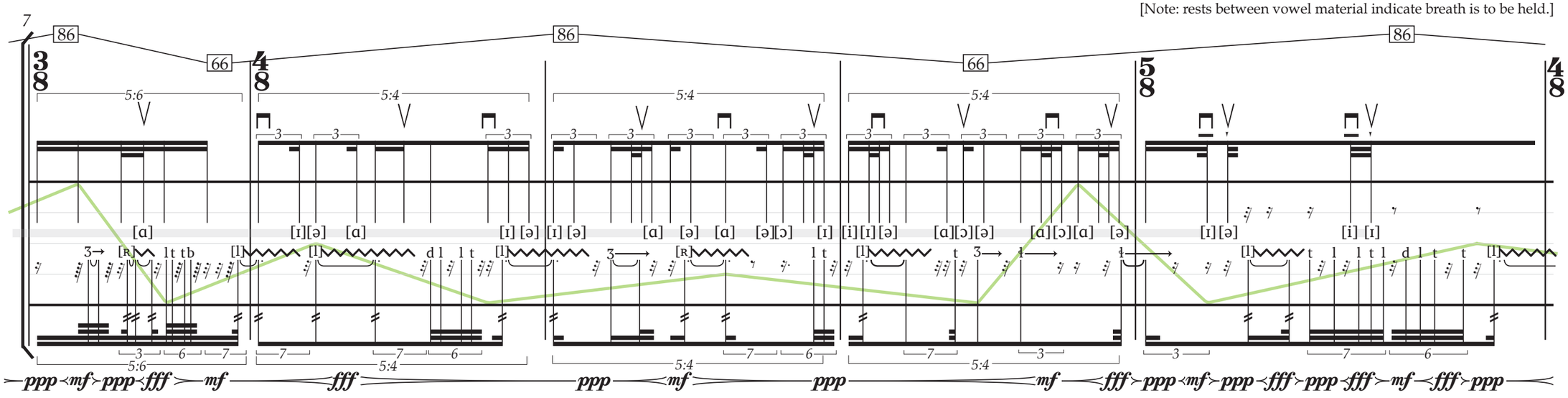
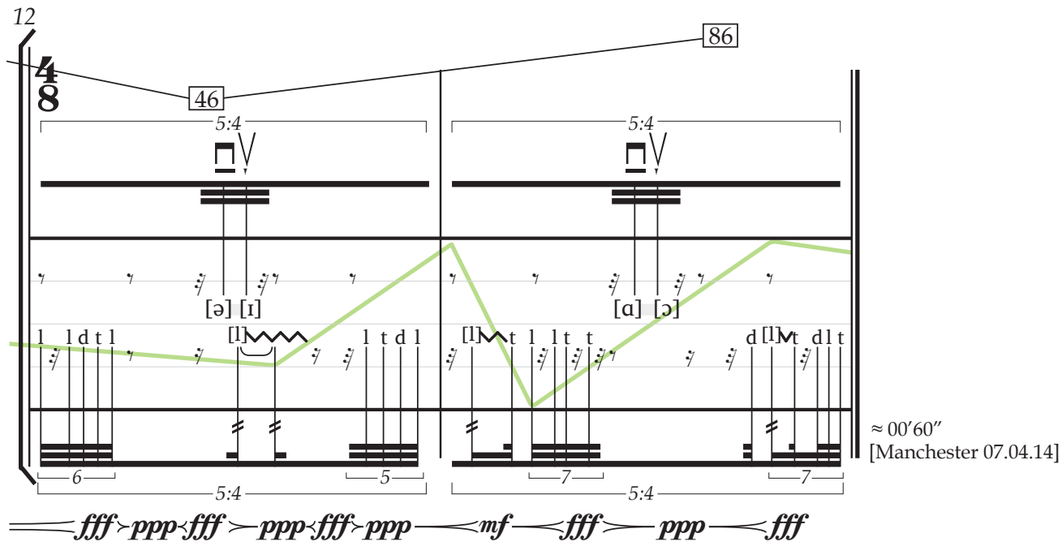
[Note: breath-sound only from here onwards.]



[Note: rests between vowel material indicate breath is to be held.]





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[Manchester 07.04.14]