

matthew sergeant

shell

for solo voice

(2014)

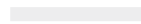
Pitch/Tone

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] see

[ɪ] hid

[ə] away

[ɔ] call

[ɑ] father

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

Consonants: Plosives

b best

d door

l laugh

t toy

Consonants: Frictives

ɹ → Llandudno (Welsh)

ʒ → beige

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

Consonants: Trills

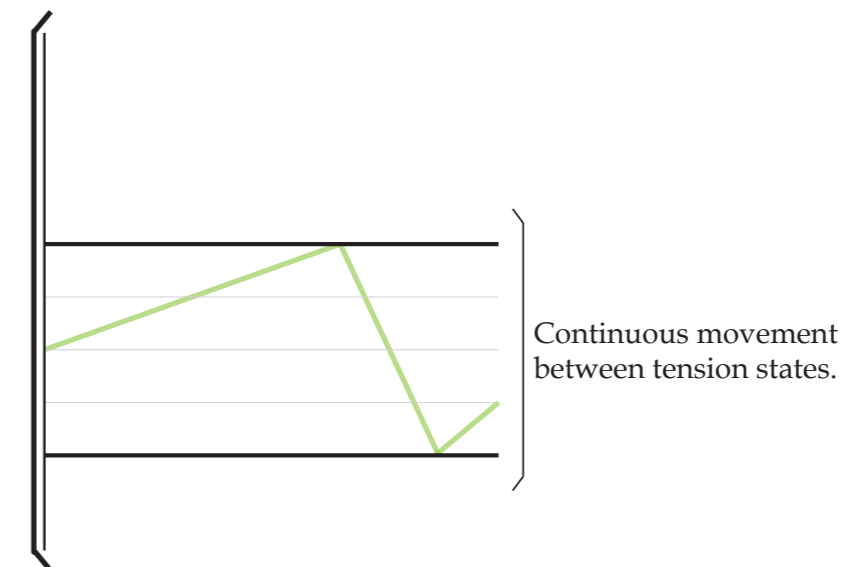
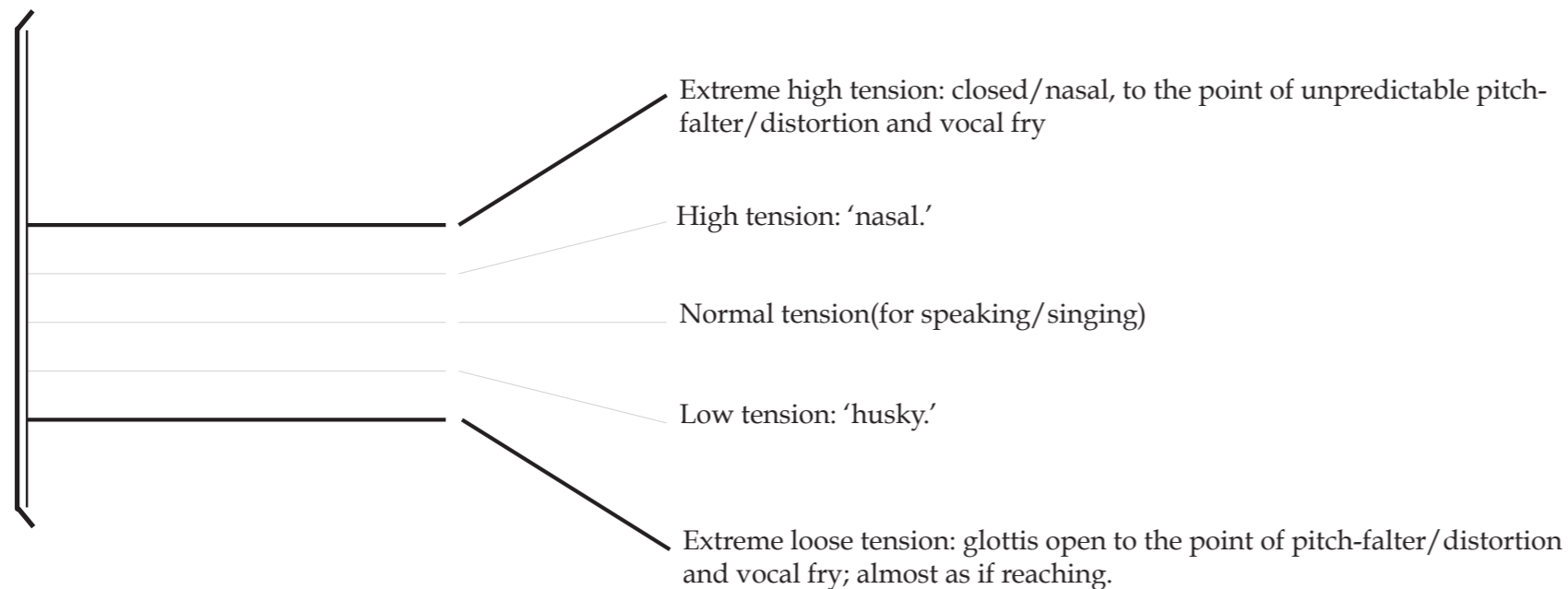
[l]  dental tremolo

[r]  violently rolled 'r'

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

Throughout the score, vowels and consonants are rhythmized independantly.

Vocal Placement: Glottis Tension



Notation Guide

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.

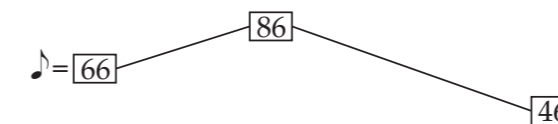
mf Comfortable/normal force.

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)

The first system of the musical score consists of three measures. The first measure is in 15/8 time, the second in 6/8, and the third in 15/8. A tempo marking of ♩ = 66 is present. The score includes vocal lines with phonetic transcriptions: [ɔ] [ə] [ɔ] [ə] [i] [i] [ə] [i] [ə] [a] in the first measure; [ɔ] [ə] [a] [ɔ] [a] [ə] [a] in the second; and [i] [i] [ɔ] [ə] [a] in the third. A green line indicates a pitch contour that rises from the first measure to the second and then falls in the third. Dynamic markings below the staff include mf < fff > ppp, mf < fff > ppp < fff > mf, fff, ppp < fff > ppp, mf < fff > ppp, and fff < ppp > fff < ppp >. Rhythmic groupings of 3, 6, and 7 are indicated.

The second system of the musical score consists of three measures. The first measure is in 15/8 time, the second in 6/8, and the third in 7/8. A tempo marking of ♩ = 66 is present. The score includes vocal lines with phonetic transcriptions: [ɔ] [i] [ɔ] [a] [ə] [i] in the first measure; [ɔ] [a] [ə] [i] [ə] [i] in the second; and [ə] [i] [ə] in the third. A green line indicates a pitch contour that falls from the first measure to the second and then rises in the third. Dynamic markings below the staff include fff < mf > fff < ppp > mf < ppp > fff < ppp > mf < ppp > fff < ppp > mf < ppp > fff < ppp > fff < ppp > fff < ppp > fff. A note: [Note: breath-sound only from here onwards.] is located in the upper right. Rhythmic groupings of 3, 6, and 7 are indicated.

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

7 86 66 86 66 86

5:6 5:4 5:4 5:4

[a] [i][ə] [a] [i][ə] [i][ə] [a] [ə] [a] [ə][ɔ] [i] [i][i][ə] [a][ɔ][ə] [a][ɔ][a] [ə] [i][ə] [i][i]

3 → [R] l t t b [l] d l l t [l] 3 → [R] t 3 → t [l] t 3 → t [l] t

ppp <mf> ppp <fff> mf fff ppp <mf> ppp <fff> ppp <mf> ppp <fff> ppp <fff> mf <fff> ppp

12 86 46 86

5:4 5:4

[ə] [i] [a] [ɔ]

l l d t l [l] t l t d l [l] t l l t t d [l] t d l t

6 5:4 5 7 5:4 7

fff > ppp <fff> ppp <fff> ppp <mf> <fff> ppp <fff>

≈ 00'60"
[Manchester 07.04.14]