

It's real to want to wander where the mind won't go

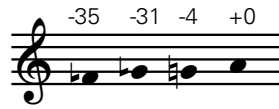
S a m L o n g b o t t o m

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2 0 2 1

instrumentation

- female voice
- auxiliary performer
 - 4 wine glasses (F4 -35, G4 -31, G4 -2, A4 +0)



- ceramic or porcelain bowl (similar to cereal bowl)
- tea towel (or similar) for placing the glasses and bowl onto
- small container of water to moisten fingers for playing wine glasses
- live electronics
 - Max MSP patch
 - 4 speakers (small and cheap speakers, ensure they can be plugged into)
 - 4 objects for placing the speakers inside of (teapot, glass jar, box, wine glass, etc.)
 - 3 microphones (one for the voice, one for the wine glasses, and one for the bowl)

The Max MSP patch needs to be triggered twice during the piece at the points where boxed numbers are shown. This is preferably undertaken by an offstage assistant, but can, if necessary, be done by the singer.

The objects that are used to place the speakers inside of are not specified. The objects chosen should alter the sound of the speakers through filtering in some way, and may add further artefacts to the sound. Each object should alter the sound in as much a unique way as possible, choosing objects made from different materials and of different sizes will help in this respect. An object may be closed with a speaker inside, partially closed, or open, each producing a slightly different filtering of the sound. Some examples might include a tea pot (of any material), a wine glass (possibly with a book or similar covering or partially covering the opening), a water jug, or a waste bin (one without holes).

tuning

The piece is tuned in just intonation. Pitches are notated using HEJI accidentals. Full explanation of accidentals can be found here: https://marsbat.space/pdfs/HEJI2_legend+series.pdf

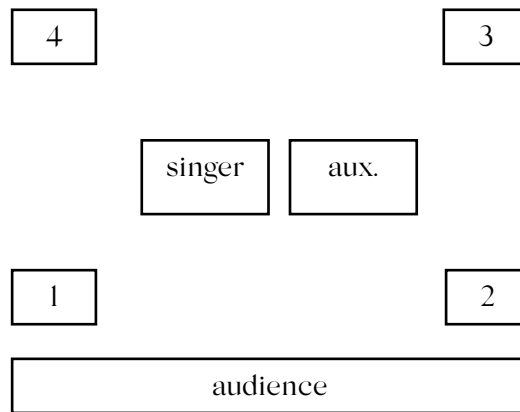


Above are the pitches used by the vocalist throughout the piece (the electronics use a larger gamut of pitches) along with their harmonic relationship to D. Cents markings are used throughout the score to show deviations away from equal temperament.

performance space

The stage plan for the performance should be similar to as shown in the diagram. However, some changes can be made as long as an even distribution of the speakers around the performers is maintained, and that 1 and 2 are closest to the front and 3 and 4 are closest to the back.

The distance of the speakers from the performers should not be less than 1.5 metres, but should not extend further than 3 metres. The speakers should surround the performers creating an equal spatialisation of the sound.



performance

The music should be quiet. The collective output of the speakers should be at approximately the same dynamic level as the acoustic sound.

The singer has a few different options for performing the piece:

- as written
- singing along to a pre-recorded audio file of the piece played through earphones
- the above, but they make their own recording singing along to the one provided, and then sing along in performance to this homemade version, this process can be repeated as many times as desired

In the first section, the performer sings each phrase within a 15 second time window, the phrases should start somewhere near the beginning of the 15 seconds. There should be a pause between each phrase. The rhythm of each phrase is free.

text

The text comes from Matthew Welton's poem *Construction on six principles*, from *The Number Poems*.

In the first section, sing only the parts of the word not in parenthesis but with the same pronunciation as if you were singing the whole word.

Construction on six principles

THREE

It's real to reach a juncture up to which we'd guess
the notion that our thoughts exist not in our minds
but stuck in some continuum out of which we grab

whichever fictive, factive figures meet our needs
is just some clumsy whimsy, but which, closer up,
looks like the loop which, once we're through it, makes the thrust

of how our thoughts take form resemble something rigged
to cut across the contours of the mind's few moods.
I sing real rhymes; I've flown real kites. The minims in

my mind are real and make me think my head's no place
for humming in. It's real to want to wait things out.
It's real to want to wander where the mind won't go.

Matthew Welton

It's real to want to wander where the mind won't go

Matthew Welton

Sam Longbottom

1

0'05" **pp** unsure/cracking/soft/breathy/singing to yourself/non vib

0'20" -20

0'35" +29

voice

I(t's) (r)e(al) (t)o

4 0'50" 1'05" -35 1'20" +14

v. wan(t) (t)o wan

electronic voices play in canon with live voice at slower speeds

e.v.

7 1'35" +46 1'50" -35 2'05" -20 +29 -35

v. (d)er where (th)e

e.v.

10 2'20" +29 -35 +29 2'35" -35 -35 +29 +29 2'50" -20

v. min(d) won('t) (go)

e.v.

13 3'05" +46 , 3'20" -20 +29 -35 +14 +46 , 3'35" -20 +29 -35 +14 +46 -35 ,

v. I(t's) (r)ea(l) (l)o

w.g. with right hand *ppp*

16 3'50" Eb+37 , 4'05" +14 +46 -16 +46 +14 -35 -20 -35 +46 , 4'20" +46 -35 -20 ,

v. wan(t) (l)o wan

e.v. canons continue

w.g. swap to left hand (as seamless as possible)

19 4'35" +14 -35 -20 , 4'50" Eb+37 , 5'05" -20 +29 -35 +14 +46 -20 ,

v. (d)er where (th)e

e.v. electronic voices continue: slowing down independently to 10% speed

w.g. to right hand (both glasses with one hand)

22 5'20" -35 -35 -35 +14 , 5'35" +14 +46 +14 -35 +29 -20 , 5'50" -35 -35 -35 Eb+37 ,

v. min(d) won't (g)o

e.v.

w.g.

bwl. slowly move spoon in a circular motion around bowl *ppp*

25 6'05" ca. 1 min

w.g.

bwl.

elec.

p

26

$\text{♩} = 88$

p a little louder

-18

v.

It's

e.v.

voices recorded in last section sustain at 10% speed when live voice sings

w.g.

bwl.

elec.

(pitches doubled a septimal comma [\downarrow] down)

32

-18

v.

real

e.v.

w.g.

bwl.

elec.

38 -18 +47

v. *gliss*

to _____

e.v.

w.g.

bwl.

elec. *gliss*

itches in parentheses may not sound, instead continuing at previous pitch

44 +47 -18

v. *gliss*

want _____

e.v.

w.g.

bwl.

elec. *gliss*

50 -18 +47

v. *gliss*

to _____

e.v.

w.g.

bwl.

elec. *gliss*

56 -20 +47 (don't articulate!)

v. *gliss.*

wan - - der

e.v.

w.g.

bwl.

elec.

62 +46 -20

v. *gliss.*

where

e.v.

w.g.

bwl.

elec.

68 +47 -18

v. *gliss.*

the

e.v.

w.g.

bwl.

elec.

74 -18

v. *gliss*

mind

e.v.

w.g.

bwl.

elec.

80 +47 -18

v. *gliss*

won't go

e.v.

w.g.

bwl.

elec.

85

continue while electronics fade out
stop abruptly once they have stopped

w.g.

bwl.

elec.