

Hok Pwah

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Hok Pwah performance notes

The piece is written for a mezzo-soprano however, the singer's pitch material may be transposed to suit the range of any singer if need be.

The pronunciation of the text may be interpreted freely. For example "i" sound in the word **shoo•wis•tem** could be pronounced as in "whisper" or as in "Pisa".

The durations in the score for the improvised section need not be strictly applied.

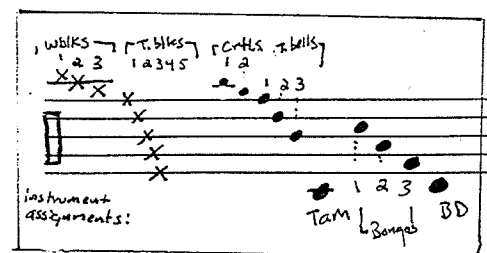
Symbols:

-  half sung
-  spoken (sprechstimme)

percussion instruments :

- 1 30" tamtam with hard/medium/soft beaters
- 5 temple blocks (wood blocks from big to small can be used)
- 3 woodblocks (from big to small) with hard/medium/soft mallets
- 2 bongos (7 and 10 inch)
- 3 Japanese temple bowls from big to small (fire-alarm bells can be substituted)
- 1 large bass drum with soft beater
- 2 bells(or crotales) with metal mallets
- 1 darabuka [optional]
- 1 clay vase (with hole) instrument [optional]
- 1 shaker

Percussion Instrument layout:



Handwritten musical notation for percussion instrument layout. The notation includes a staff with notes and rests, and a legend below. The legend lists 'Instrument assignments:' with symbols for Tam, Bongos, and BD.

Legend:

- Tam
- Bongos
- BD

Section 2)Voice:

The electronics in this section are under complete control of the voice. The use of the singer's sustain pedal allows for alternation between two different kinds of ways that the electronics will respond to the voice. At any time during this section (and the piece), if the singer stops, so do the electronics. The voice is taken by the microphone and enters the computer where it is analyzed for the following musical events or aspects:

- attacks
- sharpness of attack
- brightness
- pitch
- pitch sliding (glissando)
- loudness
- pause duration
- slurring
- phrasing (material without pauses)

When these features are recognized by the computer, certain sounds or changes to the transformation (signal processing) of the voice are triggered. Several things can be recognized by the computer at a time, therefore complex responses can result from singing complex (lively) material. The only way to learn to control the above is by doing.

The musical material used in this section incorporates the above musical aspects. Here are some examples of how the computer "sees" certain material:

for sharpness of attacks:

softer attacks: ----->	sharper attacks:
mo, ne, li, va etc.... bu, poo	ki, da, ge, to, etc...

for brightness:

more dull: ----->	brighter:
o a i	

combining the above events or aspects:

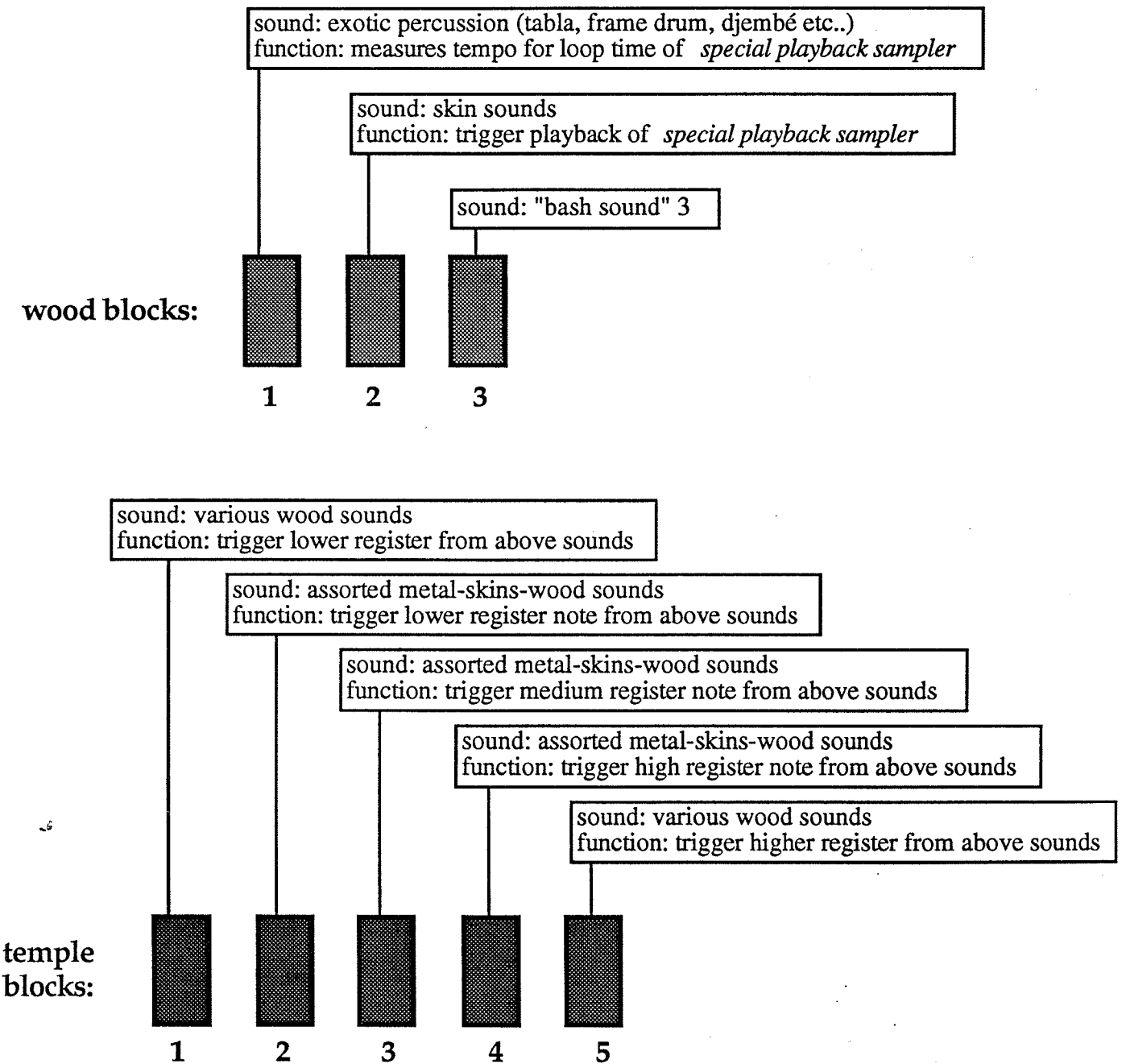
va ling gen *Brrrrrrrrr* *Brrrrrrrrr* *trrrrrrrrrrr* gee *f*

p *mf* *p* *f*

No vib.

Section 3) Percussion:

The electronics in the improvised section are under complete control of the percussionist. If the player stops, so do the electronics. The woodblocks and temple blocks serve as triggers that cue the computer to sound varied pre-recorded material in certain ways. The following "map" shows the trigger assignment during this section.



Hok Pwah

Section 1

voice bend → harm transp voice bend → harm transp open send to spk

voice $\text{♩} = 60$ **MP** *half sung* **Mf** **MP** *(Approximate Pitch)* **f** *half sung → spoken*

Sparnk! shoo-wis-tem Glerng troy s pit-A keen pit A keen KYNE!

Perc **Tbks**

1 **2** **3** *freeze transps* *release transpositions* *freeze transps*

MP **Tbk 5** **Ped.** **Tbk 1** **Ped.**

Rit $\text{♩} = 55$ *Heavy, monofocus and agitated* **Mf** *animated* $\text{♩} = 54$ *half spoken*

(f) **3** **3** **3** **3** **3** **3** **3** **3** **3**

Khe-dish-mine-Ice-MAN, sole-man, zoo UM bra lalala la la le-o-lyme Bree-oh LO-shin

4 **5** **6** **7** **8**

P **MP** **mf** **f**

normal *gliss.* *subito ♩=60*

Po-shin, pryne Li • no • lee • UM ke nik kit uh kine ke nik kit uh kine

Tbk 3 **Tbk 1** **Tbk 5** **Tbk 5**

set transps to d *freeze transps*

Ped. **Ped.** **Ped.** **Ped.**

Section 1

cont.

half sung *ff* *mp* *mf* *mp* *f*
half sung
No v. Lent to
half sung

k' Nik kit uh kind-A-like ice shpi-tig rice, shpi-tig ree *m* *RRR hoy-s-t*

tbk 3 *sel transps to p* *TamTam* *PP* *Wb 1* *mf* *cut* *tbk 1/2* *BD* *Tbk 5*

9 10 11

mf *Rit* *Sub. p* *a tempo* *f* *mp* *mf* *f* *mp* *mf* *f*

gliss *accel un poco* *accel un poco*

ha - id, hwi - n flang-gank! kakaka ku - ne flang-gank! la la la Lu - ne flang-gank!

shaker *atempo* *mf* *mf* *mf* *mf*

wb 1

12

(f) *Rit* *harsh + monotone* *5* *sung* *spoken (stottish)* *l=sa* *mf* *a tempo* *f* *half whispered* *3* *sub. d=54* *f* *p* *energetic*

fa fa fa fa fa floor Hok Prush ki Bus ki pri - minis-ter (dry and sin is ter) *Vrip?ehu*

Tbk 4 *Rit - 5 -* *Tbk 2* *(l=sa)* *a tempo* *Bell* *mf* *frame drum* *MP* *(sub d=54)* *wb 2*

set sfx Fade to Fast fade (5 sec reverse)

set wice chords

Section 1

Cont.

(♩=54) *animated* *mf* *Sfz* *f* *vibr. Normal*

3 3 6 4"

di din tee, doo | tu a ka nu | But! | won te WAN der wi thi t'wun ded t'wun did

Surprised *Monotone - Nervously* *gliss*

Tbk 3, Bongo 2, Bongos, Set top, Freeze

dark *mp* *no vibrato* *f* *gliss* *mp* *emphasize vowels* *Sub. f* *mf* *♩=64*

(did) ee pee kee gee kee | me-ri-a-o-wu | NO! ah va la va laf, ah va la va laf,

Freeze, ≈16", ≈16", ≈16", ≈16"

Tbk 5, TAM, Bongo 2, BD, PP, Tbk 1, Tbk 2, Tbk 3, wb 2, bell

Section 2 (voice solo) *mp* *f* *mf* *mp* *no vibrato* *Pure* *4"* *ff*

Rit- Ah va la va laf ho ling gen | geh ink be loo a-o-a-o-a-o... oh aaaaaaa...

Jaw trem *20"*

BD, wb 3, Tam

(⊗) ← Pitched breath (inhale)

Section 2 (voice solo) cont.

Ling kin va ling gen

Brrrrrrr *tikitikiti* gee

mf *p* *mf* *f*

Sh lo lis pushk see tiki... dee ee-ya bada... da lis stee-

f *mp* *mf* *p* *f*

No vib.

di qi digi... S-parng S-parng SS-p SS-p SSP SSP SS Psss - Parng

mp *pp*

spoken (hurried) acc. 3'' no vibr.

Kay you la hahaha ha rrrr-ah! digi... rrrr-ah bidi... stee bada-

sfz mf *mp*

shile steech-tee-ga! t. ga aaaaaaaaaa Pree-air ree-al lee tee-ga

sfz mf *molto vibr.* *vibr. Norm.* *Ped.*

(Sect 2
Voice Solo
Cont.)

Shhh - tiki... ee'yeing lit'l.... mmmeee Puda...

mp *mf sbmp*

Puda... nrrr - ah kida... shtee - diga... Burrrrr diga... Ziga... dibi... gee

mf mp mf cresc - - - mf

sh lo.liss key tika-dee-e tika-dee-e tika-dee-e tika-dee-e

(faster) *mf P - - - cresc - - - ff*

ru - air - ee - al - o - air - ee - assss

shlo lis

mp sfz *mf* *whisper* *3rd* *Vibr. non tropo*

MP (hold down) ... (hold) ...

air-ee ee-al lo-sk air-ee ee-a a-sh-p ru-air ee-al

--- (pedal held) ---

Section 2 (voice solo) cont.

10. a — 105 pik | pru air ee pru — airee a — 10

al o air ee as — sk pru — air ee — al o air ee — as — p air ee al o ru.

air ee al o air rrrreee — asp! shlo lisk me go lor is an ee ko lo

me go me go air ee al o air ee as mi go lor is mi go lor is s

MP (with pedal) half whisper close to mic 3rd | vibr. non tropo molto rubato Vary accents on syllables chant Repeat 1x \uparrow

slow / acc — becoming molto vibr — ~~18X: NO vibr. - flat - 2x~~ END of Solo

TRANSPOSE \uparrow 1/2 step each repeat — increasingly Stressing phrase end consonants (NO TRANSP)

Alternate P T K S MP decr. — PPP (close to mic)

p Cresc. poco a poco f (hold pedal)

Section 3 (percussion solo)

Med hard

2" 3" 5" 2" 10" 20"

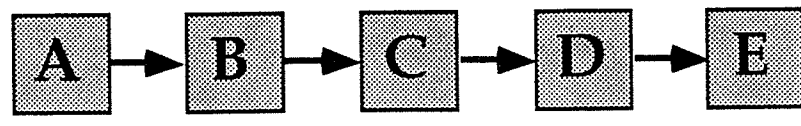
f Bongo 1 P mf Bongo 2 BD mf f djembe Bwols! mf f crot. 2. TAM (10") DAMP TAM sfz

Wb 2 Wb 3 Wb 1 Wb 5

Bowls! mf f crot. 2. TAM (10") DAMP TAM sfz

Section 3 (percussion solo) cont.

improvise using basic material provided below



A

softer pp
Slow, heavy

(Softly, not more than mp)
Continue, becoming gradually faster and louder

B

medium pp
moderate, less heavy

(mf, f)
use pedal at times = Ped.
Continue becoming faster, louder and erratic

C

Variable:
Hard, med., soft pp
Frenetic: fast, slow, light, heavy etc.

(vary: f, ff, pp, p, mp, mf etc.)
Continue, becoming rhythmic and stable

D

Hard pp
Rhythmic, energetic (note: wlb 1 sets tempo)

(mf, f)
Use pedal at times
Continue, becoming louder and faster... →

E

Soft pp
(Tbells 1,3)

[Note: avoid using pedal near end]

WORKS → T. HKS → crot. 1, 2
1 2 3 1 2 3 4 5 1 2

instrument assignments:
1 2 3
Tamb Bongo BD

Section 4

Total duration ≈ 5 min 30"

voice *No Vibrato molto rubato - pure -* $\approx 7''$ (in one or 2 breaths) *comfortable pitch (not too low)* *repeat while varying the duration of the phrase between 5" and 7"*

P cresc. poco a poco. mp

mi - go - lor - is - ahn - i - ko - lo

voice *Singer remains outside of tempo and meter* *continue while occasionally synchronizing the phrase start or end with a down beat - phrase duration now ranging between 3" and 7"* *(about 3.30" from start)*

(mp) cresc. poco a poco Pedal mf

Perc *ENTER quiet and steady* *continue keeping fairly simple and strict time generally in $\frac{10}{8}$; elaborating on the provided material*

P cresc. poco a poco Ped. 4.2 mf

electronics **4.3** ≈ 2 min *Less Rubato* *Singer now syncing tempo more often with percussion*

alternating among different phrase durations for example:

(mf) cresc. poco a poco (voice and Perc Synchronizing)

mi go lor is ahn i ko lo mi go etc... OR mi go lor is ahn i ko lo mi go lor is etc... etc

moving toward following material

(mf) cresc. poco a poco

$\downarrow = 84$ $\approx 30''$ then end \rightarrow TO END *PLAY:*

(f) Both playing in tight rhythm *PLAY 2x*

(f) Simplifying for ending

mi go lor is ahn i ko lo mi go lor is ahn i ko lo KO!

cresc. to end ff END