

BECOMING

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1.

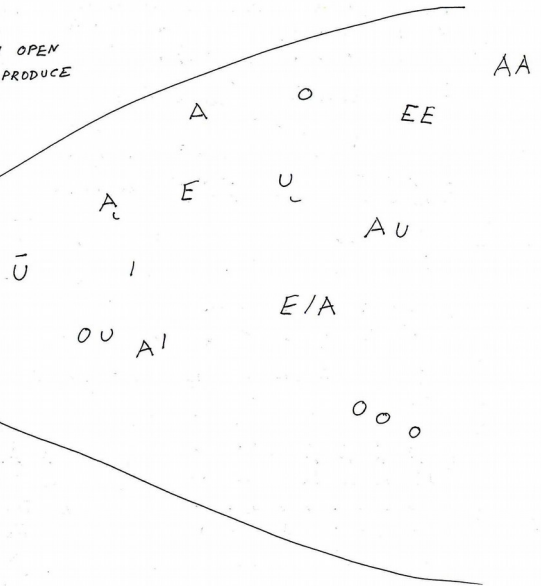
A (singers grouped together) Breathing

BREATHE OUT WITH MOUTH OPEN
USING LIPS, JAW, MOUTH, TO PRODUCE
DIFFERENT VOWEL SOUNDS

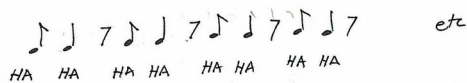
BREATHE IN WITH
MOUTH OPEN

ABOUT THREE COMPLETE CYCLES (IN AND OUT)
PER MINUTE

LET IT RUN FOR OVER A MINUTE, BEFORE
GRADUALLY INTRODUCING HEART-BEAT B



B Heart beat about $\downarrow = 50$ (normal heart rate is c. 60 or more but this is a bit fast) 2.
Bring in singers one by one, lowest voices first. Sound is partly voiced, partly breath



C Murmuring

WHEN ALL SINGERS ARE ON HEARTBEAT, GRADUALLY MOVE INTO MURMURING. EACH SINGER CHOOSES WORDS/PHRASES THAT HAVE SPECIAL PERSONAL SIGNIFICANCE, SOMETHING SHE FEELS AFFECTION FOR - A PLACE, PERSON, CREATURE, PLANT ... OR AN EVENT IN OWN LIFE. TAKE PAUSES. EACH IN OWN TIME, NEVER ABOVE A MURMUR. LET THE SOUND RISE AND FALL GENTLY. FEEL FREE TO USE DIFFERENT LANGUAGES IF YOU WANT.

AFTER A WHILE, GRADUALLY START TO MOVE AWAY FROM EACH OTHER.
FADE OUT MURMURING.
VERY SHORT PAUSE BEFORE

D Calling and Responding

SINGERS CHOOSE OR CONDUCTOR ALLOCATES A PHRASE EACH.
BRING IN GRADUALLY - LEAVE LOTS OF SPACE - LISTEN TO EACH OTHER. THIS CAN BE CONDUCTED OR DONE BY LISTENING AND RESPONDING.
GRADUALLY SINGERS START TO CALL AND RESPOND TO EACH OTHER.
PHRASES MAY DEVELOP OR CHANGE OVER TIME AND SINGERS MAY EVENTUALLY SWAP PHRASES.
NO-ONE TO BE DROWNED OUT - EVERYONE LISTENS TO EVERYONE ELSE.
MAYBE MOVE AROUND A BIT.

D (cont.) Pitches are not exact. Singers can use actual written pitches, or just approximate the intervals. Lower voices just start lower. Try to keep to exact rhythm initially, until momentum established. Tempo varies with each call. Use all or any of the phrases. 3.

Phrase 1

1. Da da da da ta ka ta da ta da ta ka ta ta ta da As fast as possible while
 still keeping rhythms

2. Ta ka da da da ta ka ta ka ta

3. Ta ka ta ka ta ta ta ka ta da da da As high and drawn out as possible

4. ě ě ě Fairly slow

5. ěif ěif ěif ěif ěif ěif (= Eng. chuff chuff)

6. dž dž dž dž dž dž dž dž dž dž dž dž Harsh!
 Not as fast as 1=3

7. si si si si si si si si as high as possible.
 Fast

8. p p p p p p p p p p p p slow. As high as possible.

9. HI HI HI HI HA HA HA HA HE HE HE HE HE HE HE HE HI-I-I-I!
 (Think - Children)

10. Musical staff 10: Treble clef, quarter notes with lyrics "ce ce ce ce ce ce ce ce ce ce ce ce ce ce ce ce ce ce".

11. Musical staff 11: Treble clef, quarter notes with lyrics "e e e e" and a long note with "ua" below it.

12. Musical staff 12: Treble clef, quarter notes with lyrics "le le le le la la la la" and "to run" above some notes.

13. BOZZ / HUM IN SHORT LOUD BURSTS

Conductor, let it run for a couple of minutes and then introduce E.

E Syllabic

CONDUCTOR INDICATE OR SPEAK FIRST SYLLABLES. STA STA ETC. AT FIRST INTERMITTENT, TRYING TO BRING OTHERS IN. SINGERS, ONLY RESPOND WHEN/IF YOU FEEL LIKE IT. MOVE BACK TOGETHER SLOWLY AS YOU JOIN IN UNEVENLY. EVENTUALLY ALL SINGERS EXCEPT SOPRANOS GROUPED IN A LINE OR LINES. (SOPRANOS STAY APART) ONCE ALL GROUPED TOGETHER, START DOING SPOKEN SYLLABLES IN MARCH RHYTHM. COME IN LINE BY LINE IN PARTS, BASS FIRST. READ L-R OR TOP-BOTTOM. SPIT OUT SYLLABLES WITH FORCE

5.

STA	STA	T	D	RHY	SA	NG	WOJ
KRAU	KRAJ	KRIE	BL	RE	GI	LA	NK
GO	NA	JA	RO	S	VEL	AU	KOI
BO	P	VA	LST	DIU	BU	KA	KRE

GIVE NOTES - D (BASSES) AND Eb (TENORS) SO THEY CAN MOVE ONTO SONG SYLLABLES AFTER 1 CYCLE OF SPOKEN →

March

(top line 2nd time only) Brassy

pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa

(woz NK Koi KREJ) STA KRAU GO BO STA KRAJ NA P T KRIE JA YA

STA STA T D KRAU KRAJ KRIE BL GO NA JA RO BO P VA LST

Close but not quite the same notes

Impromptu using microtones, weak in and out with each other calling, lamenting. Get close to others

pa pa pa pa pa pa pa pa etc

D BL RO LST RHY RE S DIU SA GI VEL BU NG LA AU KA

RHY SA NG WOY RE GI LA NK S VEL AU KOI

(back to first line syllables) DU Continue BU KA KRE round the cycle two or three times until conductor signals - all singer grouped together by now go to G

(Bade 'in group)
Together

G

S
AH (ish) mmm

A
PAH mmm (hum) mmm mmm mmm mmm LU LU LEI LEI LEI LEI

T
AH mmm mm

B
AH mmm (hum)

S
LAI LAI LAI LULL A LULL A LA

A
LAI LAI LULL A LULL A

T
mm mm

B
mm mm

VERY SHORT SILENCE AND THEN ALL BREATHE OUT HA H... segue to H

H
 Dancing rhythm,
 as fast as can enunciate syllables
 - Celebration
 Strict time but rhythm and syllables can vary
 in ATB

Melismatic birdish improvisation
 B minor-ish - let it soar -
 Voices weave together and apart
 2 or 3 voices, free time

etc sim

also use HO HA HO HA HO

Reduce quarter
 if necessary etc

Keep strong rhythm going

etc

Let it run a bit, then slowly bring down and fade out into F_g breathing

in 2 groups facing each other (mixed parts) Use diaphragm to expel rhythmic breaths

I

(Blow) HUA HUA

HE HE HO HO HA HA HA HA
 HO HO HE HE HO HO HA HA HA HA
 HA HA SSHH HE HE SSSS

HEARTBEAT BREATH
 HA HA HA HA etc

End with about 3 vowel breaths as at beginning -- into silence