

*Creative bodies; embodied creation:  
performative behaviour and identity as  
emergent materials for new collaborative  
works*

ELLEN LUCY SARGEN

**PORTFOLIO**

Department of Composition  
Royal Northern College of Music

2024

Ellen Sargen

CONVERSATION PIECE  
*for flute and backing track*

2020

Ellen Sargen

CONVERSATION PIECE  
for flute and backing track

for Jenni Hogan

2020

3'30"

## PERFORMANCE NOTES

### SCORE LAYOUT:

The timeline is on the left hand side. Events in the central stave align with the backing track, and events in the rainbow staves are more freely placed. For most of the piece, events in the central stave override those in the rainbow staves (interrupting or cutting off the rainbow stave material). For clarity, an 'event' is when you play something on your flute. From page 6, the rainbow staves start to override the central staves.

### THE FLUTE PART IS ALL ABOUT BREATH:

A lot of the prescribed fingerings are chosen to interfere with your 'normal' air content in a sound. A lot of the piece is conceived as different phrases of 'breath effort'. The first time this is really obvious is on page 2 from 00'50, where the effort to produce the vented fingering is A LOT. This does two important things - 1. it produces a really lovely spectral sound, and 2. it builds a lot of physical energy which will be visible to the audience. Try and explore all of the material in these terms (how far can you perform each of the sections in one (or close to one) breath and what happens when you do?) For clarity, a section here means a chunk of the material in its distinct notation. In all of this chaos, the in-breaths become very important, and you can annotate these with distinct facial expressions.

### RHYTHMS ARE MOSTLY DERIVED FROM SPEECH:

On the rainbow staves (and occasionally on the central stave) many of the notes appear without stems however they are still rhythmically specific - they are derived from your speech in the videos! You'll see that these instances are nearly all 'hello'. This is from the last video you sent me (02/07/2020) but can also be found in most of the others (just with different levels of energy). This should be used in the same way throughout the piece, until you get to 'hiya' (page 7) which I've taken from your first video on 09/04/2020(a) and '\*hello!\*' (p.7 - third stave) which I've taken from one of my other favourite 'hellos' - your second video on 09/04/2020(b). This hello should also be different from the others - perhaps exaggerate the energy difference here (as they rhythm is basically still the same).

When you do align with the track (in speech rhythms), imitate the track including its energy. This only really applies to pages 1 and 2.

### ALTERNATE FINGERINGS AND TONGUINGS:

Most alternate fingerings are to interfere with the airflow - e.g. make it harder to come out so you have to push more. The most important instance of this is the transition from approx 1'17 into the 1'20s. It's like a crescendo of breath (but the amount of pitch that comes out actually decreases). This is also the reason for the fingering changes at the top of page 5.

TONGUINGS: th, f = really explore the plosive-ness of these, they can produce a sort of harmonic shoot. pz. = pizz.

MATERIALS: The backing track and the reference videos can be found at: <https://tinyurl.com/conversation-piece>

# CONVERSATION PIECE, FOR JENNI

00'00

The rainbows are 'freer' but events on the central stave line up with the tape.

00'10

00'20

hiya so err it's Monday / Turkish twenty eighth of March. So, got up | drank a lot of tea | late

some muesli | played some duets with my mum / flute and piano duets with my mum

lyrics: hiya so err it's Monday / Turkish twenty eighth of March. So, got up | drank a lot of tea | late some muesli | played some duets with my mum / flute and piano duets with my mum

musical notation: pz., sf, t, p, mp, mf, sf, pz., t, th, hel- lo, lo, pz., th, pz., th, pz., th, pz.

00'30

F th I th pz. F Th... with increasing vib.

mf

5

7 7

Hello! err for a reason or another today has

\* extremely plosive, almost d-ah. Somewhere near pz.

00'40

highest spectral fluctuations, lots and lots of breath, push push push!

pz.

7

7

not gone the way I kind of hoped expected it would

effort always *f*, sounds *pp*

00'50

7

7

always p<sub>z</sub>. (or with that 'essence')

accell... \*try\* and get everything in before 1'17!

in these bits, repeat the previous bar, and replace bracketed bits (pink)

01'00

[in-breath] [sigh] I had a really nice couple of day- s I think the monotony of everything has reall- y and we were

strong like a clave (but 2,3,3,2,2)

01'10

doing all these crazy things like getting up at five thirty in the morn going for a run n' stuff we did that for three weeks I just... I'm just... really exhausted

more spectral efforts! Bit more fluttery this time, trill T1.

effort *f*, (with *cresc.*) always sounds *pp*

extreme breath!

harmonic gliss.

01'20

Hi! so... really really good day today umm... we had break- fast... ...and then I did a bit of recording...

now *p* to create breathy-ness

3

01'30

I'm wondering how you are cos I've not heard from you for a bit which is not a nag I'm just hoping you're ok

♩. = 75-80

01'40

B/w tr. tr. tr.

all the notes with crosses are alternative fingerings. I haven't indicated dynamics here - please try to blend with the tape. Be a bird. :P

*wait for birds*

with urgency

01'50

3 4 3 4 2 3 2

now **f**,!!

I think I was ludicrously anxious about it

4



repeat until 2'40

02'00

[in breath] but didn't really realise effort still *f* but sounds *p* Hey err... to-day I started off my day

With these change of fingerings, the sound is even harder to get out! Embrace this. These fingerings are tricky, but it's ok that this breaks up your flow- the texture should become more and more broken as this interrupts your flow.

Gradually become more and more broken, with a massive *rit* and *decrescendo*\* to nothing\*.

02'10

with a really nice phone call and really the only thing that's rescued me is marble run... ermm... and reading group, although... from there I didn't really get on too I felt really worried [whispering continues]

02'20

well I was quite distracted today by the news and... I don't know... things... ermm...

The remaining pages of this piece have been omitted from this document.

# Song for CoMA Manchester

Ellen Sargen

for 4-10 remote and rehearsing players

This piece is assembled by an editor at the end of two stages: the remote stage and the rehearsal stage. All players participate in both stages.

The editor will take audio and video footage from each stage and assemble it into a new 'Song for CoMA'.

**STAGE 1: REMOTE STAGE** - each player records one or more clip(s) of each of the following 4 behaviours on any instrument or object.

**EXCITE!** Play a sound or phrase\* that excites you!

**GET IT OVER WITH.** Play a sound or phrase\*\* that does not excite you, or that you have a bad relationship with. Exaggerate this as far as possible.

**MOVEMENT!** Play a phrase\*\* using gestures that either make your body change position rapidly or make you feel like your body is changing position rapidly.

**MEDITATION.** Play a familiar gesture that you might make if trying not to be heard by anyone.

\* The same gesture should not be heard consecutively

\*\* Use the same gesture consecutively as many times as you like (or don't like!)

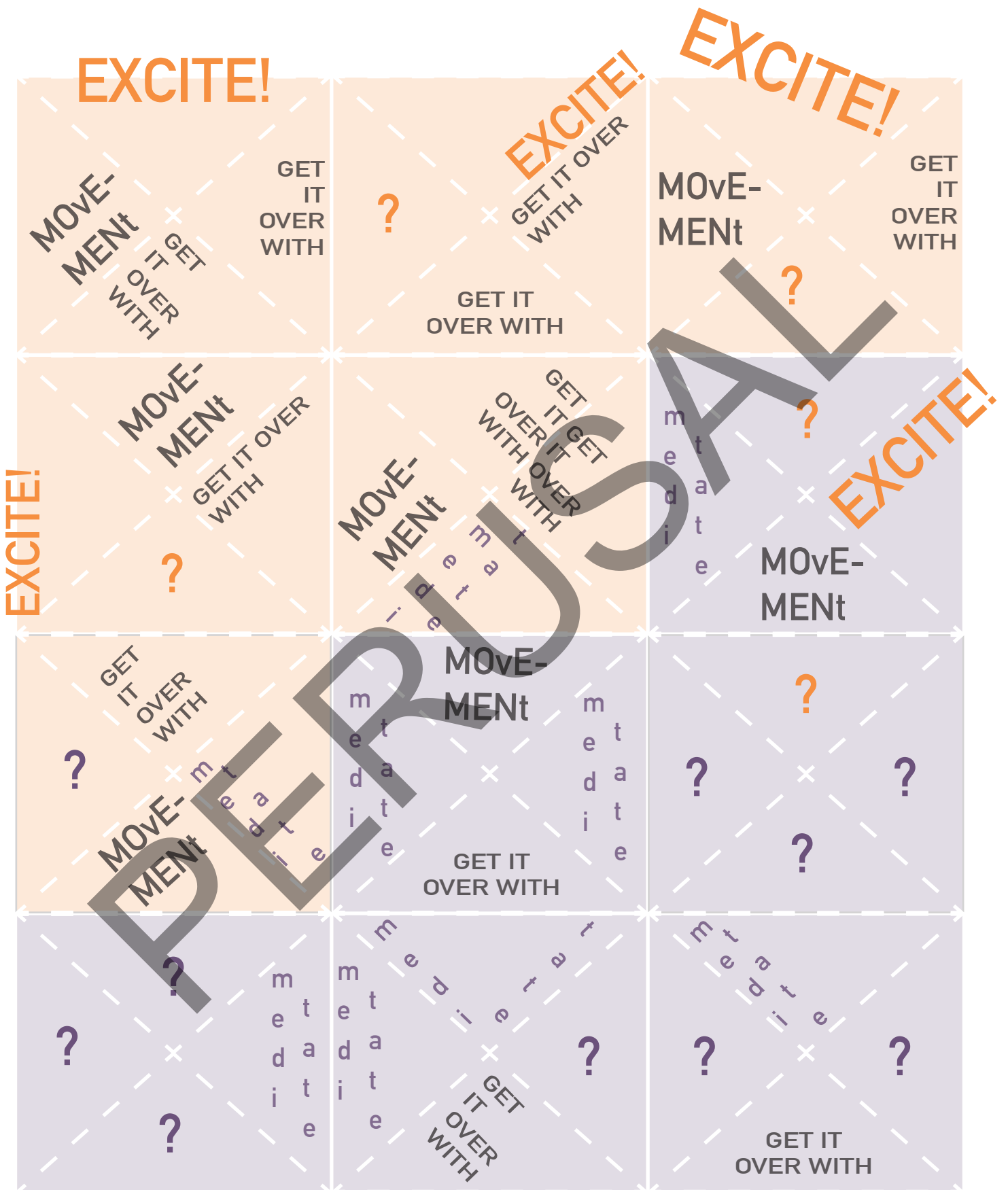
## FAQs

1. *How long should each clip be?* This is completely up to you - what feels like a phrase to you? Perhaps your sound has a natural time to it, i.e. governed by a breath. Perhaps your sound will stretch on for a very long time, and this is what you'll send to the editor. Be playful and have fun with it.
2. *Can I use different instruments/ objects for each clip?* Yes!
3. *Can I send loads of different clips interpreting the behaviours in different ways?* Yes!
4. *How should I record my sound?* Any recording device/s are acceptable. If you can and want to record audio and visuals separately to enhance the sound quality that is wonderful but not necessary.

When recording your clips, be playful with the camera angle. Perhaps we see your whole body or perhaps we see an extreme close up. Does this affect what you play? Different angles for each clip are welcome but not necessary.

**STAGE 2: REHEARSAL STAGE** - for all players together in a digital or physical rehearsal space. The ensemble can use a mix of instruments and sound making objects, but always in the ratio instruments > objects. The whole rehearsal is recorded, and the ensemble uses the board overleaf to create a series of materials.

**Instructions:** There are 12 squares on the board, each with 4 behaviour instructions in them. Players choose 1 square per round, and the conductor gives 4 cues in each round for players to execute their 4 behaviours as a sound or phrase (starting from the top and moving clockwise). The resultant sound is a mixture of behaviours on each cue. Players can use a variety of interpretations for any given behaviour. Players move from the top left side of the board to the bottom right in their own path over multiple rounds (determined by the ensemble before beginning.) This gives a trajectory of excitable to meditative sounds. Question marks can either be played as sustained tones or rests. Pitches variable. Tempos at the discretion of conductor.



Ellen Sargen

You may own us but  
we are going to inform on you

for contrabass clarinet and electronics

2021

Scores Ellen Sargen  
Track Ellen Sargen, Sarah Watts, Christopher Melen

Score in B $\flat$

for Sarah Watts

YOU MAY OWN US BUT WE ARE GOING TO INFORM ON YOU  
for contrabass clarinet & electronics

11'

### Technical setup

The electronics should be triggered by an independent person from a laptop. These should be sent from the laptop to a mixing desk and out through a PA. The clarinettist should also be amplified and balanced with the electronics. The samples and trigger score are found at: <https://tinyurl.com/you-may-own-us> This folder contains:

- the trigger score
- a zipped Ableton project file (with the samples loaded)
- a fixed audio track for the clarinettist to practice with

### Programme notes

'You may own us but we are going to inform on you' is a piece written in collaboration with Sarah Watts and uses machine learning code PRiSM SampleRNN with the aid of Christopher Melen. Initially conceived of to offer a 'between point' in the voices of composer and performer, this piece uses machine learning to fuse improvisation and composition; to fuse the found behaviours in two distinct voices; and to offer a glimpse of an artificial identity, as heard and generated by an algorithm.

The contributions of our artificial collaborator are weaved into the composed track. Given the same space as a human collaborator, the artificial voice remains largely unedited or tampered with and becomes an equal voice in the collaboration. The exhilaration and discomfort of likening a robot to a human, bleeds into the narrative of the final piece. Ruminations on the implications of artificial intelligence in society, on 'social scores', normative patterns and invisible bodies; on Google's DeepDream Images and dogs-heads-as-meatballs; and on reality and corporate control combined, twisted and splurged into uncomfortable truths.<sup>1</sup>

### Acknowledgements

A huge thanks to Sarah for her generosity in providing recordings to train PRiSM SampleRNN on and for developing this piece with me. A huge thanks to Christopher Melen for his time and dedication to developing a training model for this piece, and generating the audio for the electronics.

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<sup>1</sup> The title is a quote from Hito Steyerl's chapter 'A Sea of Data'. Steyerl, Hito (2017). *Duty Free Art: Art in the Age of Planetary Civil War*. Verso. p.57.

## Performance directions

The piece is notated on two staves. The mouth stave contains information that is decoupled from ordinary playing, including:



**Guttural sounds (the sound is imposed and can modify the note on the fingered stave)\***  
sh, h, ch, th, k, f (all on out-breath unless specified)

**Embouchure shapes (the sound is resultant)**

o = ord but no tongue

⌒ = widen embouchure outwards

**In-breath & out-breath notation (air sound only)**

In =   
Out = 

\*Any information on the mouth stave should modify the information on the fingered stave. Where 'ord' notation spans both staves, this is to emphasise that it should be played without any modification.

Dynamics for both staves are given above them (dynamics are decoupled when a guttural sound is imposed at a different volume from the fingered note).

## Multiphonics

Both staves might also be modified by the following notation:

M Spectral multiphonic (Type 1) - note on the fingered stave is the fundamental and other (unspecified) pitches should come above this.

V Multiphonic using an (unspecified) voiced pitch above the note on the fingered stave.

M and V symbols are additionally notated with a number from 1 to 10. In all cases, this refers to the relative pitch height in the top note of the dyad (where 1 creates the smallest possible interval available above the given note). Additionally, the text might appear in regular, *italic* or **bold** font, referring to the intensity in the sound (e.g. V to *V* to **V** = increasing intensity).

→ M = the multiphonic comes in after the fingered pitch.

## Further,

Quartertones should be played with different fingerings, not with lip bending.

AF = alternative fingering

All tempi are aspirational.

## Annotations

Quotations from Hito Steyerl's chapter 'A Sea of Data' are often used alongside tempo markings, including: 'is apophenia a new form of paranoia?'; 'Corporate animism'; 'social scores of all kinds impact the lives of real people'.<sup>2</sup>

These might be reflected on while interpreting this piece made from Machine Learning, along with the passage:

'Google researchers call the act of creating a pattern or an image from nothing but noise "inceptionism" or "deep dreaming"... yet these are deeply realistic representations.. it... gives those forces a face... it is the ubiquitous surveillance of networked image production, a form of memetically modified intelligence that watches you'.<sup>3</sup>

These words had great resonance with me while I was bringing the generated audio together with the live part. Perhaps they will for you, too.

Additionally, the piece is annotated with directions such as 'gradual 'inward' to near 'outward' until A' or 'near 'outward' until B'. \* This information maps your projection onto a global shape for the piece. Sometimes you are 'talking to yourself' (inward), at other times you are 'shouting out' (outward).

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2     ibid. pp.48-61.

3     ibid, pp. 56-57.

for Sarah Watts

# You may own us but we are going to inform on you

Scores Ellen Sargen  
Track Sargen, Sarah Watts, Christopher Melen

coordinate beginning with electronics, then wait 55 seconds

mouth

fingers

track

## 'IS APOPHENIA A NEW FORM OF PARANOIA?' ♩ = 104

m

f

track

gradual 'inward' to near 'outward' until A\*

track: breathing noises

m

f

track

track: breathing noises may continue

9

*f* *pp* *f*

sh h

*ppp* / *fpp* *ppp*=*pp* *mp* *pp* *p* *p-pp* *mp* *pp* *mp-pp* *p* *mp-p* *mp*

*pp* < *p* *f* *mp*

track {

13

*mp-p* *mp* *mf* *mf-mp* *p*

*p* *f*

3 3 3

track: soft muttering continues

15

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

sh o sh o

1. *p*

7/16 4/8 7/16 11/16

*M*<sup>1</sup> *M*<sup>2</sup>

3 3 3

track: does not repeat (second time shown on lower line)

track {

18

2.

*mp* *f* *ppp*

m

f

track

sinister

19

*sfp* *f*

sh k

*pppp*

m

f

track

22

play until track note established

play bar 25 immediately after three attacks on track

m

f

track

track: will emerge here from your held note

track: high note, then three attacks end this sequence

**A** Emerge and separate from track ♪ = 96

accel. . . . . ♪ = 104

26

m

f

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

near 'outward' until B

track

29

m

f

*p*

track: silence

track

32

m

f

AF

subtone

track

36

m

f

AF

M<sup>6</sup>

M<sup>2</sup>

M<sup>8</sup>

(never lose fundamental)

track: still silent

track

**B** 'CORPORATE ANIMISM' ♩ = 96

♩ = 88

39

*ff* rit. ch th k ch th

*ppp* *mp* *ppp* *mp*

move 'outward' to 'inward' until C

track: first time silent, second time small mutters (as below)

**A** tempo ♩ = 96  
accel.

43

th

AF (extremely resistant)

*ppp* *mp*

♩ = 104

♩ = 88

46

AF (extremely resistant)

*mf* *ppp* *mp*

49 *ff* = 96  
th

track: silent

52 o

Explore pitches for  
approx 20''  
(no multiphonics)

\* Explore these two notes, the upper one first. When you move to the lower pitch do not move back up. This exploration should feel organic and pre-empts your improvisation at F.

54

ord.

Move on when you are ready

The remaining pages of this piece have been omitted from this document.

Ellen Sargen

to find myself staring back

for Oboe, Clarinet in B $\flat$ , Percussion and Piano

2021

Score in C

*for Ensemble Recherche*  
**to find myself staring back**

c. 9'30"

oboe  
clarinet in B $\flat$  (+bass clarinet in B $\flat$ )  
percussion  
    piano strings and casing  
    bass drum  
    timpani  
    small skin drum  
    vibraphone  
    metal sheet  
piano (lightly prepared)

**Programme note**

This piece is part of a body of work about the physical relationship players have with their instruments. Specifically, it is about how each player regards their body as they play, how they hold themselves at their instrument, how they move, and how they approach certain gestures. It is about how each player wants their body to be seen by the audience. In this piece I have used my own reflections as a performer to form the basis of the sound world, which is gritty and harsh. Throughout the piece the players translate my own reflections into sound before beginning to contribute their own reflections (through sound and then voice).

*The premiere of this piece took place in Ensemblehaus, Freiberg on 2 December 2021.  
Performed by Ensemble Recherche (Eduardo Olloqui, Shizuyo Oka, Klaus Steffes-Hollander,  
Christian Dierstein.*

NB: This score has been modified since this performance took place. In particular, changes have been made to the rhythmic notation of the oboe in Section A.

## Performance directions

'to find myself staring back' is a hybrid score, mostly using stave notation but also using text and images.

### How to use the score/ navigating the text

The text has different functions throughout the piece, which are determined by its colour. Black texts are instructions, blue texts are to be used as the basis of an improvisation (on instruments), red texts are simply there to meditate on and use to inform your realisation. **At no point should these texts be read aloud (see exception below).**

#### Speech

There is 1 instance in the piece where you will use your voice (for speech). This is at section D2 and is a moment of climax in the piece. Here, you should act as if the four of you are in an informal interview, or 'mockumentary' about body/ instrument relationships. You should use this section to contribute views on your own physical relationship with your instrument. Questions are given in red for you to answer and prompts are given in green to help get the conversation started. Further information can be found in the score.

### How to use the score/ navigating the graphics

The photos found in sections A and B correspond to my own reflections as a performer. I took these pictures in my own exploration between body and instrument (described in the narrative running through the piece). Where these photos are used in the score, use them as the basis of improvisation. They are mini graphic scores. Each graphic is also accompanied by a behaviour word in “”. These serve as a guide to the overall feel of the passage and should not be exact translations of other moments in the piece that use these words.

### How to use the score/ navigating section C

Most of the piece is through-composed, with the exception of section C (which is aleatoric). Players must interrupt material from 'CX', with the material from 'CY' (this can be found on the 'insert score'). Each section in CX is labelled with a number 1-5. This corresponds with material from CY, labelled 1-5. Players must only interrupt material with the corresponding number. Only oboe and clarinet can initiate the interruption, which can be done at any time in each passage. Piano and percussion may only initiate the 'interruption' if they reach the end of their passage before the winds have interrupted. Entries to the interruptions do not need to be 'together', but once the interruption has been initiated, the others must follow.

Once the interruption has taken place, piano and percussion should aim to return to the next CX material without any pause. Specifically, there should be no pause between CX5 and D1.

**It is advised players make a photocopy of the CY page to have loose on their stands.**

#### Other notes

- Dynamics in “” imply that the resultant sound will not reach the intended marking, but that the intention of the action should reflect the dynamic.
- Changes between compound and simple time are always assumed to be ♩=♩, unless specified otherwise.

## Oboe performance directions

### Behaviour labels

Throughout sections A and B, the following labels are used. These summarise the types of technique used in the passage and should serve to describe the overall feel of the gestures therein.

### GUTTURAL

Containing many slap tongues, 'kissing sounds' and alternative fingerings. The gestures in these passages should be vulgar and forced. These gestures feel dry. They should feel as if they are coming from the back of the throat.

### SPLUTTERING

Containing many multiphonics. The gestures in these passages should feel overflowing with energy, colour and noise. These gestures feel wetter. They should feel as if they are pouring from the front of the mouth.

Note that:


- The techniques used in these sections are suggestions only and you should use your judgement to ultimately achieve the behavioural aims of the passage (see above). If you can, you may choose to achieve these behaviours more effectively without these techniques.
- Quasi behaviours (or those in "" markings) give an indication of the overall feel of the passage, but do not necessarily use the specific techniques described above.

### Techniques


1. **Slap tongue**
2. **Kissing sound/ smacking noise.** Short impulse with the reed. Pitch will not be exact.
3. **Alternative fingering numbers.** 0 indicates the 'normal' fingering for the note and higher numbers indicate further timbral distortion from the norm. Section C has extensive fingering changes and a chart is provided.
4. **Multiphonic.** M indicates the smallest amount of 'noise' or dissonance within the dyad and each additional / indicates further noise or dissonance e.g. M///.
5. Multiphonic enters after the fundamental of the note has been established.
6. **Tongued cutoff**
7. **Smorzato.** Oscillating change of timbre achieved with jaw movement.

# Oboe alternative fingering chart (for section C)

All fingerings taken from Peter Veale and Claus-Steffen Mahnkopf 'The Techniques of Oboe Playing' (Barenreiter, 2005 edition), pp.27-30.



<b>366</b>					<b>43</b>	<b>90</b>	<b>95</b>		<b>91</b>
●	●	●	●	●	●	●	●	●	●
○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○
○	C	C	B <sub>b</sub>	2	B <sub>b</sub>	C <sup>#</sup>	C <sup>#</sup>	F	B <sub>b</sub>
0	1	1	2/o	2	3	4	4	4	5
	<i>pp-mf</i>			<i>ppp-mf</i>	<i>pp-mf</i>	<i>ppp-mp</i>	<i>ppp-mp</i>	<i>ppp-mp</i>	<i>ppp-p</i>



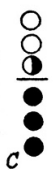
		<b>372</b>		<b>255</b>	<b>261</b>	<b>262</b>	<b>277</b>	<b>280</b>	<b>283</b>
●	●	●	●	○	○	○	○	○	○
○	○	○	○	●	●	●	●	●	●
○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○
○	C	F	C	A <sub>b</sub>	A <sub>b</sub>	A <sub>b</sub>	F	B <sub>b</sub>	B <sub>b</sub>
0	1	1	2/o	3	3	3	3	3	3
				<i>ppp-mp</i>	<i>ppp-mp</i>	<i>ppp-mf</i>	<i>ppp-mf</i>	<i>ppp-mf</i>	<i>ppp-pp</i>

<b>254</b>	<b>257</b>	<b>260</b>	<b>269</b>	<b>270</b>	<b>272</b>	<b>278</b>	<b>279</b>	<b>281</b>	<b>282</b>
○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○
F	B <sub>b</sub>	A <sub>b</sub>	B <sub>b</sub>	B <sub>b</sub>	B <sub>b</sub>	B <sub>b</sub>	B <sub>b</sub>	B <sub>b</sub>	B <sub>b</sub>
E <sub>b</sub>	4	C	C	E <sub>b</sub>	4	E <sub>b</sub>	4	4	C
4	4	4	4	4	4	4	4	4	4
<i>ppp-pp</i>	<i>ppp-pp</i>	<i>ppp-pp</i>	<i>ppp-mp</i>	<i>ppp-mp</i>	<i>ppp-mp</i>	<i>ppp-mp</i>	<i>ppp-mp</i>	<i>ppp-mp</i>	<i>ppp-mp</i>

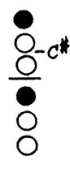
<b>286</b>	<b>303</b>	<b>187</b>	
○	○	○	○
○	○	○	○
○	○	○	○
○	○	○	○
A <sub>b</sub>	A <sub>b</sub>	C	C
4	4	5↑	5
<i>ppp-p</i>	<i>ppp-mp</i>	<i>ppp-pp</i>	<i>ppp-pp</i>



386

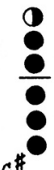


*ppp-f*



*p-f*

377

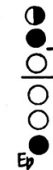


*ppp-p*



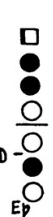
*ppp-p*

391



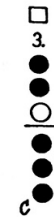
*ppp-mp*

337

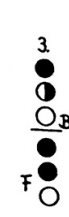


*ppp-mp*

37

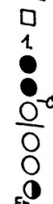


*ppp-p*



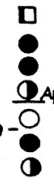
*ppp-pp*

306



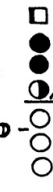
*ppp-p*

332



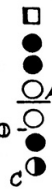
*ppp-p*

334



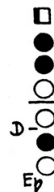
*ppp-p*

336



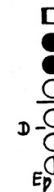
*ppp-p*

338



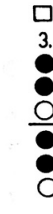
*ppp-p*

339



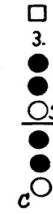
*ppp-mp*

444



*ppp-pp*

45



*ppp-pp*

48



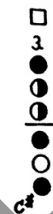
*ppp-pp*

53



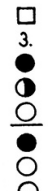
*ppp-pp*

104



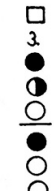
*ppp*

116



*ppp-pp*

117



*ppp-p*

118



*ppp-pp*

370



*ppp-pp*

370



*ppp-pp*



10



*f-ff*

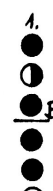


*ppp-f*

361



*ppp-mp*



*ppp-mp*



*ppp-mp*



*ppp-mf*

163



*pp-mf*

239



*ppp-p*

## Clarinet/ Bass Clarinet in Bb performance directions

### Behaviour labels

Throughout sections A and B, the following labels are used. These summarise the types of technique used in the passage and should serve to describe the overall feel of the gestures therein.

### GUTTURAL

Containing many slap tongues and alternative fingerings. Pitches often begin from nothing. The gestures in these passages should be strained and forced. These gestures feel dry. They should feel as if they are coming from the back of the throat.

### SPLUTTERING

Containing many phonetic articulations (see below). The gestures in these passages should feel violent at first, but often have a softer 'aftertaste'. These gestures feel wetter. They should feel as if they are pouring from the front of the mouth.

Note that:

- The techniques used in these sections are suggestions only and you should use your judgement to ultimately achieve the behavioural aims of the passage (see above).
- Quasi behaviours (or those in "" markings) give an indication of the overall feel of the passage, but do not necessarily use the specific techniques described above.

### Techniques

☉ 1. **Slap tongue**

①②③ 2. **Alternative fingering numbers.** 0 indicates the 'normal' fingering for the note and higher numbers indicate further timbral distortion from the norm.

sh for th  
ch 3. **Phonetic articulations** are produced at the beginning of the note into or at the mouthpiece. The remainder of the note should follow as normal.

M// 4. **Multiphonic.** M indicates the smallest amount of 'noise' or dissonance within the dyad and each additional / indicates further noise or dissonance e.g. M///.

→M 5. Multiphonic enters after the fundamental of the note has been established.

## Percussion performance directions

### Instrument symbols

The percussion notation is mixed Standard Western Notation (SWN) and tablature.

The symbols overleaf correspond to the following:

1. Piano strings
2. Edge of piano (on casing)
3. Bass drum
4. Timpani
5. Small skin drum
6. Metal sheet
7. Vibraphone

'**ANY**' means that the player can choose any of the above instruments to play the passage.

### Action symbols

Symbols become more detailed when the movement on the instrument becomes the most important parameter. Symbols 8-10 correspond to the following:

8. Move deliberately slowly (dashed line)
9. Move deliberately quickly (wavy line)
10. Move at a 'normal' pace (normal line)

Note that:

- In each of these symbols, the player should trace the path given by the arrow.
- Occasionally, a wavy/dashed/normal arrow will be used with SWN (e.g. in section D). The speeds above should be observed as above.

There are predominantly three actions in the score, which determine the mallet you use and how you use it. Noteheads 11-13 (overleaf) correspond to the following:

11. Pulling action, with superball mallet along the specified instrument surface
12. Pushing action, with a notched stick against the specified surface
13. Sweeping action, with shoe brushes against the specified surface

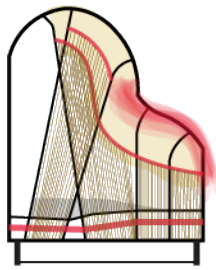
### Additional symbols

14. Restart the action from the top/ beginning of the instrumental surface

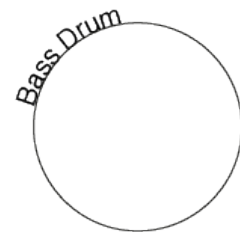
# Percussion symbols



1.



2.



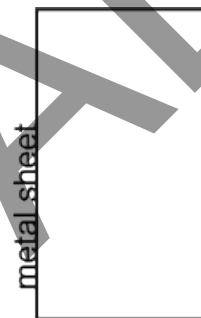
3.



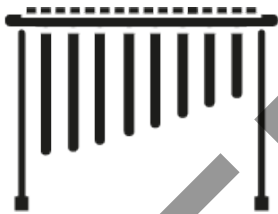
4.



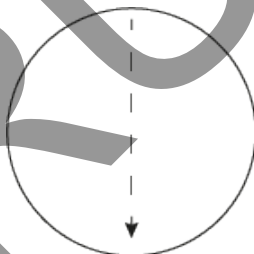
5.



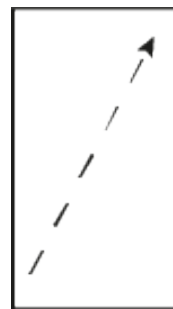
6.



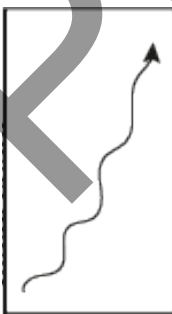
7.



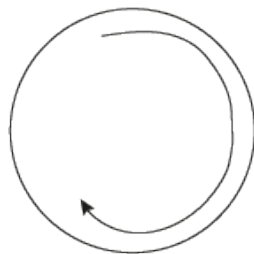
8.



9.



10.



11.



12.



13.



14.



## Piano performance directions

### Preparations

The piano is lightly prepared by tying loose string around the piano strings, in an imitation of a lions roar. Yarn should be tied to G1, and fishing wire should be tied to B1.

### Symbols

Different noteheads determine the technique used:

- □ <sup>^</sup> 1. Pushing action against the piano strings in the specified range, with rubber tube (cut to size)
- ▲ △ 2. Pulling action on the 'lion's roar' strings. Always let ring.

### Pedalling

Pedalling using the sostenuto pedal is marked with  $\text{♯}$ . Often, the pianist must prepare pitches with the Sustain pedal by silently depressing the keys before a new passage. These are marked in the score with  $\text{◊}$  noteheads.

PERUSALV

for Ensemble Recherche

# to find myself staring back

Ellen Sargen

**A1** as if the piece had already begun  
all gestures overexaggerated, over the top ♩ = 108

When I ask myself to play a sound or phrase that I have a bad relationship with, I play high trills skipping contours on my flute. Anything that imitates birdsong. I've always hated that, being asked to be a bird, over and over again. This all seems to be connected with how I dislike that image of the flute - song-like, light, dancing, nymph-like.

**Oboe**  
GUTTURAL  
→k.s.  
"f" p ff 3 mf mp < f ppp  
smorz. ②

**Bass Clarinet in Bb**  
SPLUTTERING  
h sh sh th  
(sf) sfp mp mp-pp

**Percussion**  
"f" but careful

**A1** as if the piece had already begun  
all gestures overexaggerated, over the top ♩ = 108

(pushing with rubber tube, let ring)

**Piano**  
\*silently prepare pitches with sos. ped.  
"f" but carefully mp  
(ord.)

Ob. *mf* *smorz.* →M// *p* *mf* *ppp* *mf* = 126

B. Cl. →M// **GUTTURAL** ③ *ff* *mf* *f* *h* ① *pp*

Perc. (notched stick on edge of piano) *ff* forceful

Pno. (pulling string) *mp* *mf* *cresc. becoming forceful* = 126 *mf*

7 Somehow it all feels a bit feminine to me and I dislike being associated with that delicate, nimble image. It grates on me when people say 'you look like a flautist'. What does that mean? I don't like the way my body looks when I play, but then there's not much I can do about that, and believe me I've tried. Tried to make my body seem more rooted when I play, stronger.

The musical score consists of four staves:

- Ob. (Oboe):** Features a melodic line with dynamics ranging from *mp* to *ff*. Performance instructions include *smorz.*, *k.s.*, and **SPLUTTERING**. Articulation marks include accents and slurs.
- B. Cl. (Bass Clarinet):** Features a melodic line with dynamics ranging from *mf* to *ff*. Performance instructions include **SPLUTTERING** and **GUTTURAL**. Articulation marks include accents and slurs.
- Perc. (Percussion):** Features a rhythmic pattern with dynamics ranging from *f* to *ff*. Performance instructions include *"f" careful*.
- Pno. (Piano):** Features a rhythmic pattern with dynamics ranging from *f* to *mf*.

I experimented  
a lot with creating sounds and gestures that were more violent, less frag-  
11 ile. I experimented with different mouth positions, different articulations. I tried  
to make my body move in new ways.

The musical score consists of four staves: Ob., B. Cl., Perc., and Pno. The Ob. staff is in treble clef with a 5/8 time signature. It features dynamic markings *<ff*, *f < ff-mp*, and *f*. Performance instructions include *M/*, *M*, *→ks*, and a circled *⊕*. The B. Cl. staff is in treble clef with a 5/8 time signature, featuring a dynamic marking *f* and a *ppp* marking. The Perc. staff is in bass clef with a 5/8 time signature, featuring a circled *⊕* and a *ppp* marking. The Pno. staff is in bass clef with a 5/8 time signature, featuring a *ppp* marking and the instruction "first time only".

all still, poker face,  
exact opposite of  
beginning

♩. = 72, as beginning, perhaps toned  
down a little ♩. = ♩

SPLUTTERING

Ob. 14

② →M// smorz. →M ♩. = 84

*mf* *fp* *f*

B. Cl.

→M// *ff* "p" "fp" "mf"

SPLUTTERING *fh - th*

Perc.

*ff*

♩. = 72, as beginning, perhaps toned  
down a little ♩. = ♩

Pno.

♩. = 84

♩ \* meanwhile, prepare silently as before

That's where all these sounds are translated from, my response to this experience. That's what I play when I think of 'something I like' and that's shaped my improvisation and composition over the last two years. Sounds with grit. That's what I'm aiming for.

The musical score is divided into four staves:

- Ob. (Oboe):** Treble clef, 3/8, 2/4, and 3/4 time signatures. Dynamics: *mf*, *mp*, *f*, *mp*, *ff*. Performance instructions: *M//*, **GUTTURAL**, *3 k.s.*, *M*, *k.s.* ③.
- B. Cl. (Bass Clarinet):** Treble clef, 3/8, 2/4, and 3/4 time signatures. Dynamics: *f*, *mf*, *f*. Performance instruction: **GUTTURAL**.
- Perc. (Percussion):** Bass clef, 3/8, 2/4, and 3/4 time signatures. Performance instructions: *b* (bass drum), *b* (bass drum).
- Pno. (Piano):** Bass clef, 3/8, 2/4, and 3/4 time signatures. Dynamics: *p*, *ff*. Performance instruction: *mp*.

A large watermark "PREPUSAL" is overlaid diagonally across the score.

**A2** ♩ = 108

22

Ob.

B. Cl.

Perc.

*fh - th - ch!*

*"p"* *fff*

*"mf" but careful*

**A2** ♩ = 108

Pno.

*\*prepare silently as before*

*"f" but careful*

*becoming forceful*

*mp*

♩ = 90

26

(GUTTURAL)

Ob.

B. Cl.

Perc.

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

*GUTTURAL* *h*

*mf* *p* *ff* *pp* *mp-p*

*"f"*

♩ = 90

Pno.

*forceful*

*mp* *p*

*careful*

30

Ob.

B. Cl.

Perc.

Pno.

keep sus. ped. on

33

Ob.

B. Cl.

Perc.

Pno.

**SPLUTTERING**  $\text{♩} = 84$

M/

**SPLUTTERING**

sh - fh - th th - h ch

*mp* ("*fp* < *fp* < *fp* *mp* < *f ff*")

*f*

$\text{♩} = 84$

*ff* forceful

*mp* becoming careful

**♩ = 108**

**GUTTURAL**  
k.s. ②

Ob. *f* *mf*

**GUTTURAL**  
③ ④ ⑥ *h*

B. Cl. *mp* *mf*

Perc. to stick (pushing with [notched] stick) *ff* grinding

**♩ = 108**

Pno. *f* forceful

The musical score is divided into four staves. The top staff is for Oboe (Ob.), the second for Bass Clarinet (B. Cl.), the third for Percussion (Perc.), and the bottom for Piano (Pno.). The tempo is marked as quarter note = 108. The Oboe part features a 'GUTTURAL' effect with dynamic markings of *f* and *mf*. The Bass Clarinet part also has a 'GUTTURAL' effect with dynamics *mp* and *mf*. The Percussion part includes instructions for 'to stick' and '(pushing with [notched] stick)' with a dynamic of *ff* grinding. The Piano part has a dynamic of *f* forceful. The score includes various time signatures (4/4, 2/4, 3/4) and measure numbers (37, 38, 39).

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**ORD.**

Ob. 47 *f* → *mp-f* *p* *mf* → **GUTTURAL** 5:4

B. Cl. *f* *p* *pp* *mp* M/ th → M///

Perc. (slow) careful to piano strings

Pno. *f* *ff*

**ORD.** look at piano, poker face

Ob. 50 approx. 5", follow pc. *f* = 126 5

B. Cl. approx. 5", follow pc. *mp* ②

Perc. brushes (in range:) "mp" *f* forceful *ff* to any

Pno. approx. 5", follow pc. *f* = 126 look at oboe, poker face

silently depress *mp* Ped.

53

Ob.

B. Cl.

Bass Drum

Pno.

*pp-mf*

*mp*

*p*

*f*

*mp*

*(mp)*

*sim.*

*careful*

ORD.

first time only

$\text{♩} = 52, \text{♩} \cdot \text{♩} \cdot \text{♩} \cdot$

5:6

7:6

3:2

→M/



space left blank for layout

1.  
♩ = 108

**GUTTURAL**  
k.s. 7 ① ks 7 **accel.**

Ob. *f*

**ORD.**  
♮ ② → M//  
"pp" *f*

B. Cl.

Bass Drum *f wild*

♩ = 108  
1.

**accel.**

Pno. *mf* 3

60

Ob.

B. Cl.

Bass Drum 5 3

Pno. 5

64  $\text{♩} = 126$

Ob.

B. Cl.

Bass Drum

Pno.

5 3 *f*

**A4**

67  $\text{♩} = 90$

Ob.

B. Cl.

Bass Drum

*mf* forceful

careful

*f*

**A4**

$\text{♩} = 90$

Pno.

(fishing wire)

*mp*

*mp*

*ped.*

70 **ORD.**

Ob. *mf*

B. Cl.

Bass Drum

Pno.

73

Ob.

B. Cl.

Bass Drum

Pno.

*f* *mp forceful* *sim.*

*f* *pp* *p*

*Red.*

A5

♩ = 108

77

Ob.

B. Cl.

Bass Drum

*careful*

*th*

*mf*

**SPLUTTERING**

*fh - h*

*"mf"*

*pp*

A5

♩ = 108

Pno.

*pp*

*Red.*

*mp*

*f*

81

Ob.

B. Cl.

Bass Drum

*ff*

*M// -> III*

*f*

*mp*

**ORD.**

Pno.

*f*

*mf*

*Red.*

♩ = 90

**SPLUTTERING**

85

Ob. *mp* *f* M/5 5 M/

B. Cl. **SPLUTTERING**  
*th* *sh - h* *th*  
*(f)* *(ff)* *f*

Base Drum *mf* *fff* to vib. and metal sheet

Pno. ♩ = 90

space left blank for layout

88  $\text{♩} = 108$   $\text{♩} = 52$  *accel.*

Ob. *p* 5:6 3:2 7:6 7:6 7:6 ① ③ ④ ① ②

B. Cl. *p* *f* *th* *f* *th* →M/

any low pitch (notched stick) *fff* grinding

metal sheet (brushes) *mp*

Pno. *mf* *mp* *ped.*

Detailed description: This page contains a musical score for four instruments: Oboe (Ob.), Bass Clarinet (B. Cl.), Percussion (Perc.), and Piano (Pno.). The score is divided into two systems. The first system starts at measure 88 with a tempo of 108 beats per minute. The Oboe part features a melodic line with various rhythmic patterns and dynamic markings, including a piano (*p*) section with time signatures 5:6, 3:2, and 7:6, and an accelerated (*accel.*) section with a tempo of 52 beats per minute. The Bass Clarinet part has a melodic line with dynamics ranging from piano (*p*) to fortissimo (*f*) and includes a 'th' (tongue) effect. The Percussion part includes instructions for 'any low pitch (notched stick)' with fortissimo (*fff*) 'grinding' and 'metal sheet' with 'brushes' at mezzo-piano (*mp*). The Piano part features a melodic line with dynamics from mezzo-forte (*mf*) to mezzo-piano (*mp*) and includes a 'ped.' (pedal) marking. The score concludes with a final 2/4 time signature.

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Repeat from A2

B1

92  $\text{♩} = 108$   $\text{♩} = 52$  'soft tongue', no hard attacks

Ob. *mp* *th* To Cl. *ppp* *pp*

B. Cl. *mp* *ff*

hard mallets *f*

metal sheet

Pno. *mf* *f*

2.  $\text{♩} = 108$   $\text{♩} = 52$

B1

96  $\text{♩} = 108$   $\text{♩} = 52$  → GUTTURAL, all rests ⊕

Ob. *ppp* *pp*

B. Cl. *p*

ANY

Pno.

③ ③ ③ ① ① ④ ② ① ① → ④ ① ① k.s. ⑤ k.s. ①

13:2 5:6

-> SPLUTTERING (all rests still until b.113)

100

Ob.  $\textcircled{0}$   $\rightarrow M/$  k.s.  $\rightarrow M/$   $\textcircled{0}$   $\textcircled{0}$   $\textcircled{1}$   $\textcircled{3}$   $\textcircled{5}$   $M//$   $\textcircled{1}$  k.s. k.s.  $\textcircled{2}$

5:6 7:6 7:6 7:6 5:6 3:2 5:6

*mp*

B. Cl. 'soft tongue', no hard attacks  $\textcircled{0}$   $\textcircled{1}$   $\textcircled{0}$   $\textcircled{1}$  5:6 5:6

*pp*

ANY

Pno. *mf* *f*

103

Ob.  $\textcircled{0}$   $\textcircled{0}$   $\textcircled{3}$   $\textcircled{4}$  k.s.  $\flat$

7:6 3:2 5:6 5:6

B. Cl.  $\textcircled{0}$  7:6 3:2 5:6 5:6

ANY

Pno. *ff*

105

Ob. approx. 2", lead "MEDITATE"  $\text{♩} = 52$  *mp* 5:6 3:2 7:6 *mf*

B. Cl. approx. 2", follow oboe "MEDITATE" *mf* *mp* 5:6 3:2

ANY *f* "MEDITATE"

Pno. approx. 2", follow oboe "MEDITATE"  $\text{♩} = 52$  *ff*

space left blank for layout

108

Ob.

B. Cl.

Pno.

7:6 *mp* 7:6

2:3 2:3 7:6

110

Ob.

B. Cl.

Pno.

3:2 *mf* 3:2 *mp*

k.s. ④ ⑤ ①

approx. 1", follow cl. "GUTTURAL"

approx. 1", lead "GUTTURAL"

approx. 1", follow cl. "FORCED"

approx. 1", follow cl. "FORCED"

114  $\text{♩} = 52$

Ob. *mf*

B. Cl. *mf* 5:6 5:6

Pno.  $\text{♩} = 52$

**B2**

117

Ob. k.s. ② ① *mf* *f mp*

B. Cl. *mp* *mf* 7:6 5:4 7:6 5:6 3:2 5:6

Pno. **B2**

to small skin drum and vibraphone

120

Ob.

B. Cl.

Perc.

Pno.

h sh th

"f" with perc.

mp

mf

To Cl.

Small drum

mp

f

move hand in circular motion on drum skin, with clarinet

to timp.

pp

f

(cl. change)

Ped.

123

Ob.

Cl.

Timpani

Pno.

Clarinet in Bb

f

mf

mp

mf

ff

Timpani mallets

mf

5:6

3:2

7:6

126  $\text{♩} = \dots$

Ob. *ff*

Cl. *mf* *f* *ff*

Timpani *mf*

Pno. *f*

approx. 1" "SPLUTTERING" 25

approx. 1" "SPLUTTERING"

approx. 1" "FORCED"

approx. 1" "FORCED"

ANY

129  $\text{♩} = 52$  M

Ob. *f* *pp*

Cl. *ff* *mp* *mf*

Timpani *ff*

Pno. *ff* *mf*

Red.

131

Ob. *mf* **B3** *f* *f*

Cl. *f* *mp* *f*

Timpani *mp*

Pno. *f* *mp* *mf*

5:6 5:4 7:6 7:6 5:6 3:2

134

Ob. *p*

Cl. *mp* *p*

Timpani *ff*

Pno. *f* *ff*

7:6 5:6 3:2 5:6

^ Ped. ad lib. until C1

138

Ob.

Cl.

ANY

Pno.

to 'ANY'

"FORCED"

*pp*

*mf*

141

Ob.

Cl.

Bass Drum

Pno.

follow perc. approx. 4"

"SPLUTTERING"

follow perc. approx. 4"

"SPLUTTERING"

lead. approx. 4"

(superball mallet)


*f*


follow perc. approx. 4"

"FORCED"

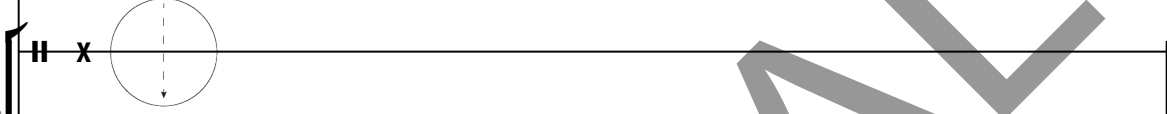
**C**

145a Follow perc (approx 15'' to b.146)


Ob. 

Cl. 

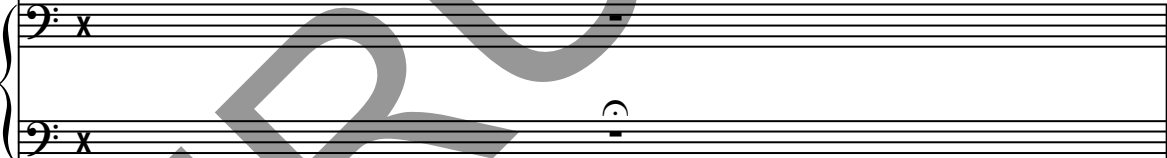
SOLO, lead. Always superball mallets. (approx 15'' to b.146, time determined by movement)

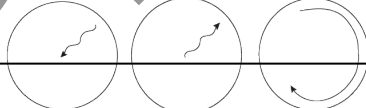
Bass Drum 

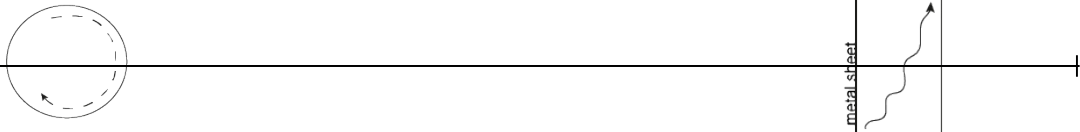
Follow perc (approx 15'' to b.146)



**C**  
Follow perc (approx 15'' to b.146)

Pno. 

145b 

145c 

146 All wait, approx. 7"

Ob/Cl/Pno.

All wait, approx. 7"

**INTERRUPT WITH CY1 (TUTTI)**

**CX\***

CX1a Oboe, Clarinet CX1b CX1c CX1d

Ob/Cl.

Perc.

bass drum

*f*

**CX\***

Pno.

*mf*

*8<sup>va</sup>*

*Ped.*

\*Players must interrupt material from 'CX', with the material from 'CY' (this can be found on the 'insert page'). Each section in CX is labelled with a number 1-5. This corresponds with material from CY, labelled 1-5. Players must only interrupt material with the corresponding number. E.g. interrupt CX1a-d (at any point) with CY1. Interrupt CX2a-h (at any point) with CY2.

### Rules

- 1/ Only oboe and clarinet can initiate the interruption, which can be done at any time in each passage. Piano and percussion may only initiate the 'interruption' if they reach the end of their passage before the winds have interrupted.
- 2/ Entries to the interruptions do not need to be 'together', but once the interruption has been initiated, the others must follow.
- 3/ Once the interruption has taken place, piano and percussion should aim to return to the next CX material without any pause. Specifically, there should be no pause between CX5 and D1.

INTERRUPT WITH CY2 (TUTTI)

Ob./Cl. CX2a CX2b CX2c

Perc. *f*

Pno. *mf* *p*

8<sup>vb</sup>

Ped.

Ob./Cl. CX2d CX2e CX2f CX2g CX2h

Perc. metal sheet

Pno. *sf mp* *< f mf*

INTERRUPT WITH CY3 (TUTTI)

Ob./Cl. CX3a CX3b CX3c

Perc.

Pno.

INTERRUPT WITH CY4 (TUTTI)

Ob./Cl. CX4a CX4b CX4c

Perc.

Pno.

INTERRUPT WITH CY5 (TUTTI)  
after, go immediately to D1 (cued by piano)

Ob./Cl. CX5a CX5b

Perc.

Pno.

**INSERT PAGE**

CY interrupts CX\*

all interruptions are approx. 1-2"

<b>CY</b>	<p><b>CY1</b>      <b>LIKE</b></p> <p>Ob. Play a sound or gesture that you like, or that you have a good relationship with. Perhaps there is a story behind this, as I have shared in the score.</p> <p>Cl. The sound/ phrase should make you move in a way that you feel completely comfortable with, or in a way that feels natural to you. Over emphasise these qualities, be quite dramatic and over the top.</p> <p>Pno. Lavish in it, show it off, embrace it!</p>	<p><b>CY2</b>      <b>MOVE</b></p> <p>Ob. Play a sound or gesture that makes your body move in a way that either looks or feels dramatic, completely over the top, slightly comical, and a little bit slapstick. Don't take yourself seriously. Don't be afraid to momentarily leave your seat or standing position. How much space can you take up in 1-2 seconds. Don't look at what the others are doing. Become distanced from the moment for a second, as if this is a different room, a different place, a different piece.</p>	<p><b>CY3</b>      <b>MEDITATE</b></p> <p>Ob. Play a sound or phrase that feels meditative, or as if no-one else is in the room. Keep it close to your chest. It's just you and your sound expanding into the unknown.</p>
-----------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

<p><b>CY4</b>      <b>DISLIKE</b></p> <p>Ob. Play a sound or phrase that you absolutely hate. This doesn't have to be rational, but you cannot stand this sound and you hate how it feels at your hands. There might be good reason for it, or it might be personal, but play it with passion.</p>	<p><b>CY5</b>      <b>MEDITATE</b></p> <p>Ob. Play a sound or phrase that feels meditative, or as if no-one else is in the room. Keep it close to your chest. It's just you and your sound expanding into the unknown.</p>
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

**After CY5, go immediately to D1 (cued by piano)**

The remaining pages of this piece have been omitted from this document.

Ellen Sargen

# LOST IN YOUR WHOLE WORLD

for flutes, alto saxophone, cello  
and speaker (or tape)

2022

Score in C

*for Kathryn, Carl and Steph*

## Lost in your whole world

13'

Flutes (piccolo, alto, C flute, bass flute)  
Alto saxophone  
Cello

This piece should either be performed with Ellen Sargen as live speaker, or with the recording.

### **Programme note**

'Lost in your whole world' is an arrangement that I have drawn from a collection of my open scores, written for House of Bedlam and workshopped during summer 2022. Myriad pieces could have been written or arranged from the resulting material that we recorded.

The open scores were focused around an 'internal dialogue'. This asked each player to consider discomfort in performance; through playing; through listening and watching. In this arrangement, I have transcribed some of these internal dialogues, asking the trio to 're-enact' the memories of the dialogues that took place during that workshop. I have also taken inspiration from a couple of our 'tutti dialogues' (where the decision making was less individualised) and 'coded' certain behaviours from each performer that caught my attention.

In many ways, this piece is a path through the memories of our workshop. Over this path, I have written a speaking part. This part is a commentary on consent in composer-performer relationships, which flips halfway through to critique the act of coding behaviours to a performer's body. This section is a personal protest against certain codes for my own body and contains stories of uncomfortable experiences I (or friends) have had as performers or audience members.

This score contains live links. These are hosted at: <https://tinyurl.com/HoB-LIYWW>

### **The speaking part**

This piece is intended to be performed with Ellen Sargen as the speaker. However, if Ellen is not available for the performance, it is possible for someone else to perform the speaking part, or to use the recorded samples of this part. These should be triggered live at the cues indicated in the trigger score. The samples and trigger score are found at <https://tinyurl.com/HoB-LIYWW> > Speech Samples. The folder contains:

- the trigger score (LIYWW-speaker-track)
- a zipped Ableton project file (with the samples loaded)
- each sample as a wav file

Contact [ellensargen@gmail.com](mailto:ellensargen@gmail.com) with any questions.

### **Acknowledgements**

A huge thanks to Kathryn Williams, Carl Raven and Steph Tress for their generosity and spirit in making this piece.

## Performance directions - General

*Lost in your whole world* is split into eight sections, each with a distinct space for you to inhabit as the performer (although aim that the audience can not distinguish this).

### Section A

Boxed text indicates that you should re-enact an 'Internal Dialogue' (see original open score [here](#)). Distinct passages that you produced in summer 2022 have been carefully chosen and you can find both a transcription and audio file of these in the files below or at the back of your score. Although these passages do not have to be realised exactly, please reproduce the gestural intent, as I have coded these later in the score and you'll find that certain 'discomforts' return.

In addition, in section A you will never play the entire 'Internal Dialogue' sequence. Play only the section indicated. Colours correspond with those used to mark up the transcription, and indicate which extract of 'Discomfort' should be played at the given time.

[Internal Dialogue 1](#)

[Internal Dialogue 2](#)

### Section B

Boxed text indicates that you should improvise answers to certain questions I ask as the speaker, using the given note as your starting point and prominent pitch. Timbrally modify the given pitch so that it conveys the intent behind your answer or reaction.

### Section C

**Bold text** (eg. + **Discomfort 1**) indicates that you should modify the given passage with certain behaviours (again, chosen from our workshop). A list of behaviours is found overleaf but please use the audio files to jog your memory. Note that this is distinct from boxed text in Section A, where here you *modify* the notated material with the behaviour, rather than *re-enact* your improvisation from summer 2022.

+ (plus) indicates that you should apply the modification. - (minus) implies you should remove the modification.

### Section D

'Chorale' indicates that you should create a canvas of varying tones, shades and textures using varying dynamics, articulations and tone colours (as in the original open score). Multiphonics are labelled M. In this section the cellist should occasionally shadow or imitate another player (using the pitches in the score).

This section is in free time, but aim that each module lasts 2-7"  
Aim to stay within two modules of each other.

**Section E** is 'as section A'.

**Sections F and G** are 'as section C'.

**Section H** is 'as section D'.

## Behaviours

Modify passages with the following behaviours\*:

### Flutes

**Discomfort 1** (coded from [Internal Dialogue 1](#))

Soft and in upper register of the bass flute. Containing key clicks, double tonguing. Descending passages.

**Discomfort 2** (coded from [Internal Dialoue 2](#))

Soft and in extreme register of the bass flute. Containing whistle tones.

**Discomfort 3** (coded from [Tutti Dialogue](#))

Extremely high air content on bass flute. Allow white noise for much of note.

**Discomfort 4** (coded from [Internal Dialogue 4](#))

Dark, low register of the piccolo. Fierce, bulshy.

#### **Voice**

Add voice (at speaking range) into note. Like subconscious grunts.

#### **Guttural**

Articulate with phonetics 'f', 'sh', 'th'. Contains tongue pizzicato and tongue rams.

### Alto saxophone

**Discomfort 1** (coded from [Internal Dialogue 1](#))

Loud and in extreme register of the alto saxophone (upper harmonic partials). Containing meandering runs.

**Discomfort 2** (coded from [Internal Dialoue 2](#))

Dynamics respond to grittiness and brashness of material. Containing multiphonic and disjunct staccato descents.

**Discomfort 3** (coded from [Tutti Dialogue](#))

Loud and in extreme register of the alto saxophone (upper harmonic partials). More sustained notes than Discomfort 1, with repetitions on the note.

**Discomfort 4** (coded from [Internal Dialogue 4](#))

Loud and in extreme register of the alto saxophone (upper harmonic partials) although lower than Discomforts 1 & 3. More contemplative.

**Discomfort 5** (coded from [Internal Dialogue 5](#))

Loose honking.


### Cello


**Discomfort 1** (coded from [Internal Dialogue 1](#))

Loud and gritty. Contains vertical bowing (dragging bow down strings in horizontal position from the fingerboard area towards the brige).

**Discomfort 2** (coded from [Internal Dialoue 2](#))

Extreme portamento. Contains wide vibrato and fast bowing.

**Discomfort 3** (coded from [Tutti Dialogue](#) )  
Not used by cello.

**Discomfort 4** (coded from [Internal Dialogue 4](#) )  
Extremely high register. Strong bowing.

**Brutal**  
Sul tasto, rough attacks, fast bowing.

**Chorale**  
Occasionally, imitate or shadow another player

### Further notes

M - Multiphonic  
AF - Alternative Fingering (options given in the score)  
s.p. - sul ponticello  
m.s.p. - molto sul ponticello  
p.s.p. - poco sul ponticello

PERUSAL

# Lost in your whole world

Ellen Sargen

♩ = 108 Matter of fact, Q&A

Pondering

♩ = 108 (speech rhythm in ♩)

speaker

**A**

If you had to choose between the truth and a lie, would you tell me the difference, or leave me guessing?

**Brutal** c.6"

Tell me, should I

♩ = 108 Matter of fact, Q&A

**A**

B. fl. always follow voice **Brutal** Internal dialogue 1 (c. 12")

A. sx. always follow voice Internal dialogue 1 (c. 12")

Vc. always follow voice c.3" Internal dialogue 1 (c. 7")

in - scribe your bo - dy or my bo - dy, or are both bo - dies breached?

bo - dy bodies

*f*

sim. overpressure/ vertical

sim. heavy

**Intense but no longer brutal**

Fierce

What if I were to code you as whole, and fill in the gaps?  
Would you rethink your past, your part, your place?

♩ = 108

c. 7''

Internal dialogue 2 (c. 7'')

Internal dialogue 2 (c. 7'')

Internal dialogue 2 (c. 6'')

**Intense**

♩ = 108

Would you consent to that fact? Your body lies bare, your truth in the

c. 7''

Internal dialogue 2 (c. 7'')

Internal dialogue 2 (c. 7'')

Internal dialogue 2 (c. 6'')

**Intense**

An afterthought (more insular)

Could I form you as whole?  
I had a choice - did I breach the code of our craft?

c. 7''

words of my mouth.

Internal dialogue 2 (c. 7'')

Internal dialogue 2 (c. 7'')

Internal dialogue 2 (c. 7'')

Brutal

I told you were different.

3/4

The musical score consists of three staves. The top two staves are vocal staves in treble clef, each with a purple box labeled "Internal dialogue 1 (c. 6'')". The bottom staff is a bass line in bass clef. The piece is in 3/4 time. The bass line starts with a dynamic marking of *f* and includes the instruction "Half overpressure". It features a crescendo leading to a dynamic marking of *ff*. The vocal staves have a double bar line followed by a repeat sign and a 3/4 time signature.

blank space

PERUSAL

Would you stay if I told you the con - trol of my bo - dy was lost in the lies of the world.

*mf* Would stay told trol my bo(dy) lost the lies world.

with voice  
+ Brutal

**B**

♩ = 76

If you had a choice  
between singing and  
playing, or speaking  
to us now, would you  
a) lament, b) shout or  
c) play on?

*rit.*

repeat until voice finishes

+ voice

*pp* *p*

+ Discomfort 2

*f*

+ Discomfort 2

*ppp* *p*

♩ = 48

hold until you run out of breath

large diaphragm swells

22

Tell me, would you rather stroke  
your instrument, or scratch it  
with nails?

Answer with modification

Musical score for measures 22-24. It consists of three staves. The top staff has a treble clef and contains a whole note chord with a slur over it. The middle staff has a treble clef and contains a whole note chord with a slur over it. The bottom staff has a treble clef and contains a whole note chord with a slur over it. Dynamics markings include *dynamics ad. lib. until B* on the top and middle staves, and *dynamics ad. lib. until B* on the bottom staff. A black box labeled "Answer with modification" is positioned above the top staff in the third measure.

25

If sitting knee to knee they  
could hear your breath, your  
pulse, your inward thoughts,  
would you go on?

What would you share with  
them? A text? Address? A lie?

Answer with modification

Musical score for measures 25-27. It consists of three staves. The top staff has a treble clef and contains a whole note chord. The middle staff has a treble clef and contains a whole note chord. The bottom staff has a treble clef and contains a whole note chord. A black box labeled "Answer with modification" is positioned above the top staff in the second measure.

28

What about dancing,  
movement, a lurch, would you  
stay if it made you feel  
awkward, feel shame?

Answer with modification

Musical score for measures 28-30. It consists of three staves. The top staff has a treble clef and contains a whole note chord. The middle staff has a treble clef and contains a whole note chord. The bottom staff has a treble clef and contains a whole note chord. A black box labeled "Answer with modification" is positioned above the top staff in the first measure.

Would you sing, speak softly, whisper? Or would you break that pool of misconceptions, that you couldn't shout, couldn't chide?

In the lens you look pale, and small. How would you avoid being seen as that girl with that gaze, that lie?

$\frac{3}{4}$

Musical score for the first system. It features a vocal line in treble clef and piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The piano part starts with a mezzo-piano (*mp*) dynamic. The vocal line begins with a piano (*p*) dynamic. The lyrics are written above the vocal line.

**C** a little bit quicker

+ Discomfort 3 until \*

Musical score for the second system, starting at measure 34. It includes a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part is marked *f* (forte). The vocal line has a *sim.* (sostenuto) marking. The piano part has a *mp-f* dynamic. There are performance instructions: "+ Discomfort 3 until \* (high indeterminate partials in approx. rhythm. Treat all as optional staccato - come off the note immediately if needed.)" and "++ Brutal" with the instruction "always *f* and keep pushing". There are also markings for "m. over pr." and "8va".

Musical score for the third system, starting at measure 38. It includes a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part has a *sim.* (sostenuto) marking. There are markings for "3/4 over pr." and "1/4 over pr.".

(sim.)

41

sim.

*mp*

gradually increase bow speed until \*  
1/4 over pr. → no over pr. until \*

uneven and loose

(sim.)

44

III (11th node) → M (3+11+8) ord. → 1/2 over pr. wide vibrato

48

ord.

*mp*

no vibrato

52

*ff* 5 *f* 3

+ Discomfort 3 ord.

*mf* *mp*

- Brutal  
m. s. t.  
no over pr.

+ Brutal  
(+ m.s.t.)

Could you bare your- self?

*ff-mf*

*ff* *ff* *ff*

→ 1/2 over pr. IV L.H. snap pizz.

Change your clothes?

inside flute  
tongue ram  
as loud as possible

ord.

*mf-f*

snap pizz. IV snap pizz. L.H. snap pizz.

overpressure

64

What would you share with them? Your lips?

jet tongue ram

68

Your eyes? That pose? To Fl.

inside flute tongue ram

72

Some of it makes me feel fragile, and weak

**D** + Chorale (all modules between 2-7" long)

Flute enter second

*pp* then *ad. lib.*

enter first

*pp* then *ad. lib.*

+ Chorale

I'm aware of my arms, my hips and the way that the air takes my body.

complete air tone To A. Fl.

Musical score for measures 79-81. It features three staves: two treble clefs and one bass clef. The top two staves contain notes and rests, with the instruction 'complete air tone' above the second staff and 'To A. Fl.' above the third staff. The bottom staff is mostly empty.

82

I don't want to be that close to you.

I don't want to be that version of you

Alto Flute

Musical score for measures 82-86. It features three staves: two treble clefs and one bass clef. The top staff is labeled 'Alto Flute'. Fingerings are indicated by numbers 1-4 and circles. The lyrics 'I don't want to be that close to you.' and 'I don't want to be that version of you' are placed above the staff. The letter 'M' is placed above the staff in measures 83, 84, 85, and 86. The bottom two staves contain notes and rests.

87

Would you have me stand here in discomfort, knowing all this?

Would you sit them there, knowing this? #

M (sim.)

Musical score for measures 87-90. It features three staves: two treble clefs and one bass clef. The top staff is labeled 'M (sim.)'. Fingerings are indicated by numbers 1-4 and circles. The lyrics 'Would you have me stand here in discomfort, knowing all this?' and 'Would you sit them there, knowing this? #' are placed above the staff. The bottom two staves contain notes and rests.

# TRANSCRIPTIONS - SCORE IN C

## INTERNAL DIALOGUE 1

**BRUTAL** ♩ = 90  
+ key clicks

B. I. meandering runs on upper partials *pp*

A. sx. *f* 'vertical bowing' with voice sim. overpressure/ vertical sim. heavy

Vc. *mf* *f* bo - dy bodies...

## INTERNAL DIALOGUE 2

♩ = 76 with an overarching rit.

+ whistle tones on E fundamental

C Fl. M disjunct staccato descents on M *p* slap tongue

A. sx. *mf* *f* *mf* *f* sim.

Vc. *mf* *mf*

'a tempo' rit. 'a tempo' rit.

slap tongue M M

(portamento) *mp* *mf*

'a tempo' M M M M

(portamento) *mp* *p* *mp* *p* *mp*

slower portamento

gradual descresc. until end

whistle tones on E

timb. tr. *pp* *p* *pp*

4 (section E only)

The colours here are the ones used in the score, and show which extract of the Internal Dialogue you should re-enact at different points in the piece.

The remaining pages of this piece have been omitted from this document.

Ellen Sargen

## WHAT IT TAKES

for tenor trombone and fixed audio

scores Ellen Sargen

track Ben Evans

2021

*for Weston Olencki*

## WHAT IT TAKES

for tenor trombone

7'

### Technical setup

The trombone should be amplified, sent into a mixing desk, and out through a PA. The fixed audiovisual track should be played from the trombonist's laptop, in a programme where it is possible to see the timecode clearly in the video when it is playing. The audio should be sent to the mixing desk, then out through the PA. The video should only be seen by the player.

### Programme notes

This piece was written for Weston Olencki in October 2020 to April 2021. Living on different sides of the world with limited contact during the Covid pandemic, this piece was developed without much interaction between us, save for a workshop in November 2020. The sounds Weston performs are centred around the concept of effort and exertion. This present, close soundworld is juxtaposed with thin recordings of the contact we had over Zoom, where a sense of isolatedness becomes tangible in the absence of my side of the dialogue.

### Performance directions

#### General

1. The timeline on the fixed track should be visible throughout. This will be your main system of cueing throughout the piece.
2. There are 3 types of cue:
  - a. "Wait until 00'20". This means your next entry is at 00'20".
  - b. "Approx. 6 seconds". Play the gesture for approximately 6 seconds.
  - c.  $\text{ / } = 60$ . Follow metronomic time. You will re-join the stopwatch later by using "wait until" cues.
3. There are no 'gaps' in the score other than those implied by rests. The layout and spacing of the score is for clear distinction between the material and the 'cue type'.
4. There is one instance in the piece (during section D) with notated repetition however this is not conventional and is notated unconventionally to imply this. Instructions are in the part.

### Staves

5. The trombone part is presented across 2 staves. This is to signify base level material (5-line staff) then how it is modified (mod. staff).
6. From page 4, there is a third staff. This 'ord' staff is needed where gestures are made up of material that is either modified or not (where previously all material on the trombone staff is modified). Notes that reach down to the ord. staff should not be modified.
7. A graphic representation of the backing track is presented in the score for reference.

### Graphic style text

8. Graphic text is always on the mod. staff.
9. The opacity of the text tells you how to use it:
  - a. If the text is very light grey, this should be used to inform your interpretation of the material (e.g. the rhythm or the general feel - these decisions are up to you).
  - b. If the text is medium grey, this text should be whispered (either into the instrument or away from it - further direction is given in the score).
  - c. If the text is dark grey, this should be spoken (as in b.)
  - d. Sometimes the opacity of the text changes and you should transform your gestures accordingly.
10. Sometimes the text is deliberately stretched or squashed. This is indeterminate and you can decide how that modifies the material.
11. Both words and singular phonetics are used (the pronunciation of these is up to you).

### Extended behaviours

12. There are seven types of extended behaviour in the score. These are signified as below:
  - a. **PUSHING** - create resistance in your throat so that any sound events heard are those that have broken through. An exercise for embodying this sound is given in the Appendix.
  - b. **SPLUTTERING** - This material is incredibly intricate and made up mostly of clicks and pops as you try to whisper-speak the text incredibly quickly into the instrument. An audio demonstration of this sound is found at the link [http://bit.ly/WO\\_whatittakes](http://bit.ly/WO_whatittakes). In addition, slashed noteheads in SPLUTTERING indicates the resulting sound should be mostly white noise (words are spoken into the instrument but contained near the mouth). Full noteheads contain the given pitch where the breath travels much further into the instrument.
  - c. **SHAKING** - play the note while shaking the instrument slightly with slight slide vibrato too.
  - d. **SCRATCHING** - slide upwards with your voice at the same time as sliding downwards with your slide.

- e. GROANING - vocalise the text into the trombone slightly after your pitched entry to create a multiphonic that sounds like a groan.
- f. OUTBREATH/INBREATH - can be modified with phonetics (filter the breath through them). Sometimes % are used to show how much air capacity you should use while executing the gesture.
- g. IMITATE - respond to the track using the information given in the box.

- 13. Behaviours or text that is indicated with a notehead is played into the trombone. Material without a notehead is executed without the trombone.
- 14. You are welcome to embellish the behaviours above and modify them as directed in points 15-16.

### Listening

- 15. The backing track should be used as an extra layer of information, informing how you shape behaviours and sonic detail.
- 16. Any embellishments should be done by listening to and responding to the track.
- 17. Section D is more indeterminate (containing pauses, decisions about what to repeat, and fewer timing cues). In this section listen and respond to the track to make these decisions. The same applies on any held note (using a pause sign).

#### Exercise for embodying exertion

In this folder [http://bit.ly/WO\\_whatittakes](http://bit.ly/WO_whatittakes) are a number of sound recordings downloaded from freesound.com. They are the sounds of people pushing, pulling and grinding heavy objects against other heavy immovable objects.

Imagine you were the one moving these heavy objects. They are heavier than you can manage easily. You move the object in bursts, inch by inch. These micromovements are where the sound comes through in the PUSHING material.

Downloads, listening samples etc are all found at [http://bit.ly/WO\\_whatittakes](http://bit.ly/WO_whatittakes).

TENOR TROMBONE

for Weston Olencki  
**WHAT IT TAKES**

Scores Ellen Sargen  
 Backing track Ben Evans

wait 22 seconds

**A** 22 seconds

22" read in a fast whisper, almost tripping over yourself. From blurred and indistinguishable to muttering. A lot of in-breaths. Build momentum into 0'44" (you may not need all of the text)

approx. 6 seconds

wait until 0'54"

approx. 6 seconds

54" Read in a faster whisper, as if each word is a swear word. White noise in whisper should be harsh and violent.

approx. 10 seconds

**B** approx. 20 seconds

1'10

what-er-er-erm-uh-er-erm-uh-what-er-er-uh-erm-uh-l-er-uh-erm. Huh-er-uh-er- what argh-uh-l-er-er-er.  
 what-er-er-uh-l-er-uh-erm-uh-l-er-uh-erm Huh-er-uh-er- what argh-uh-l-er-er-er-uh-uh-argh

**PUSHING** →

*p - mp*

\* sparse again, words only occasionally push through. Words should reach speaking voice, making link to upcoming voice in track.

wait until 1'38

1'27

"I can still centre it..."

"tension like..."

**C**

♩ = 60 \* modify part on sustained notes

1'38

**PUSHING\*** →

Bright - full trombone voice

*sfp < f* *ffmp > pp* *mf < f* *pp* *mp* *sfp*

wait until 2'03

until 2'18"

2'03

Interrupt material A with material B

**A: IMITATE (slow pulse x 6 (approx.))**

**B: [OUTBREATH (100%) INBREATH (100%)**

*p*

**D RESPOND TO TRACK** (SEE POINT 16 IN DIRECTIONS)

♩ = 60  
2'18 Careless, easy, detached

faster

♩ = 60  
Careless, easy, detached

Brutal and sudden transitions (interrupting each other)

faster

one breath (slow)

B

one breath (fast)

C

\*repeat in any order up to 3 times

faster

♩ = 60  
2'55

3 think that I want to.  
4 as if swearing

\* this bar and the next fill up to 19 seconds. Meet pitches in track. Breathe and re-enter where necessary.

until 3'19"

**PASSIVE**

*pp* *p* *p*

wait until 3'37

3'19

"I like to be as specific about that physical state as possible..."

wait until 4'16

3'37

"when I was writing this I was surprised by how lonely it sounded... like the absence of conversation can be heard in the piece"

approx. 15 seconds

4'16

\* words should be just about distinguishable

**E**

♩ = 60

4'33

what face would you make if on your own? What would you...  
 what face would you make if on your own? What would you...  
 what face would you make if on your own? What would you...

**SPLUTTERING**

*f*

*p* *mp* *p*

\* Gestures in this section are more discrete than elsewhere in the piece. Different gestures can be thought of as different voices, rather than as one line.

\* The transition between an ord. note and a pushing note should be slow and careful, not sudden.

who would you... why this? who would you be?  
 who would you... why this? who would you be?  
 who would you... why this? who would you be?

Ord.

*pp* *mf cresc.*

+ PUSHING (▲)\*

why this?????  
 why this?????  
 why this?????

Ord.

*fp*

GROANING

5'18 wait until 5'26

Ord.

**F** ♩ = 60

5'26

ugh - arg h - uh

Ord.

*mf* *f* *mf* *f* *mf*

GROANING

\* Audience should mostly hear the trombone voice, any interruptions create multiphonics (spoken into trombone). The modifying nature of this material is more subtle than elsewhere in the piece.

5'43

O - e o

Ord.

*f* *mf* *f* *mp cresc.* *mf* *mp*

The remaining pages of this piece have been omitted from this document.

Bonjour Claude

On being watched

for flute and cello with fixed audiovisuals

2023

Bonjour Claude

# On being watched

for flute and cello with audiovisuals

c. 16'

## Technical setup

The audiovisual material is played from Amy's laptop. The visual information is routed to the projector/ screen via HDMI and the audio is routed to the mixing desk. The cello and the flute are also amplified with DPA microphones, which should also be routed into the mixing desk. The OUTPUT from the mixing desk should be routed to a PA, which should frame the performance space.

Amy arranges her laptop so that she can see the video on her screen at all times.

## Notation

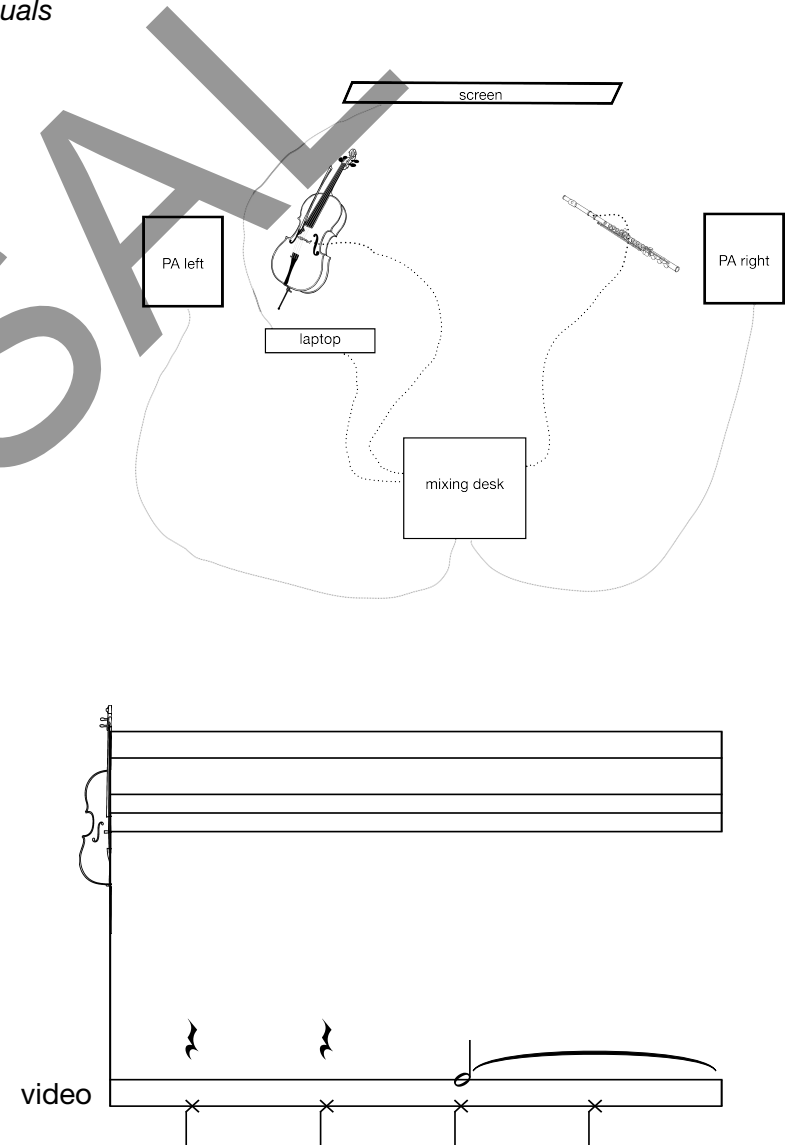
In section 1, Amy reads from either a tablature stave or a traditional stave. The tablature stave shows where gestures might be played approximately on the string.

In this notation, these noteheads show whether Amy's double stops should use adjacent strings  $\infty$  (e.g. I&II, II&III or II&IV) or distant strings  $\ominus\ominus$  (e.g. I&IV).

This notation is used in both Metric and Free time.

The video stave is used to coordinate the counterpoint between the audiovisual material and the live material. x noteheads indicate the 'cue signal', which appears in the video as a white round circle and acts as a visual click.  $\downarrow$  noteheads indicate the durational qualities of the footage on the screen. Slur marks indicate that the audio continues after the video fades.

In section 2, both players read vertically from a cuesheet (see example overleaf). This is to facilitate the more fluid interaction with the fixed video.



**Timecode**

**Audiovisual cue**

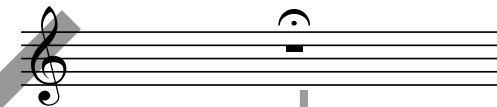
**Cello**

**Flute**

**04:24**

Various sequences

until 06'18''



PERUSAL

## Notation (continued)

In section 3, each player reads from an independent part (there is no score for this section).

## Hand shapes

Most of the gestural material in this piece is developed from specific hand shapes and choreographies. There are four choreographies that should be memorised in advance of the performance (including fingerings) (Corpus A), as well as some provocative hand shapes that should be used in the performance (Corpus B).

### Corpus A

#### Sequence 1

#### Sequence 2

#### Sequence 3

#### Sequence 4

These sequences are transformed into full gestural phrases in the piece, displayed as fragments to improvise from. In these fragments, hand shapes are often transposed (moved up or down the fingerboard). Despite this, the hand shape sequence will nearly always remain in the pattern above (1 to 5 (or 6)), and this pattern is labelled using numbers as in the notation below. The full hand shape is always given to further aid the identification of these patterns, but only the notes in black should be played (not the grey notes). This fragment is from Sequence 1.

*Corpus B*



The fixed track can be found at: <https://tinyurl.com/on-being-watched>

*This score is an edited version of the transcript used by Bonjour Claude on 24 May 2023 at The Edge Theatre, Chorlton.*

*For more information contact [bonjourclaudemusic@gmail.com](mailto:bonjourclaudemusic@gmail.com)*

# On being watched

## SECTION 1

Bonjour Claude 2023

00:00

remain offstage until Section 3

flute

(on stage)

start video, wait until 01'33"

video

01:33

interrupting violent pizz. using corpus A hand shapes  
mute with LH\*

(visual click)

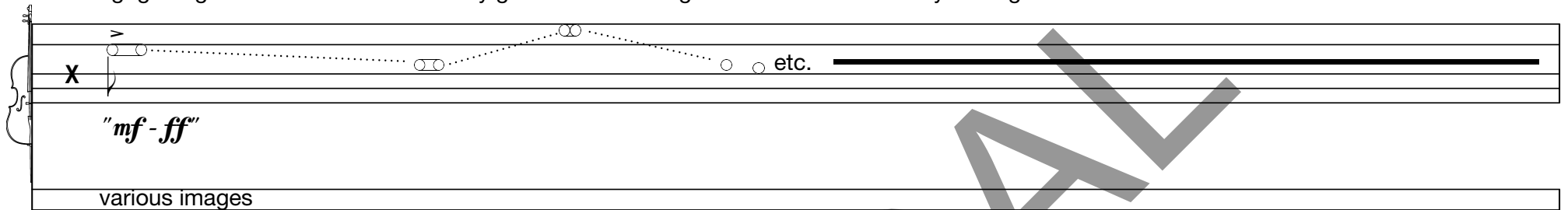
*ff*

Copyright Ellen Sargen & Amy Jolly 2023

**Free time**

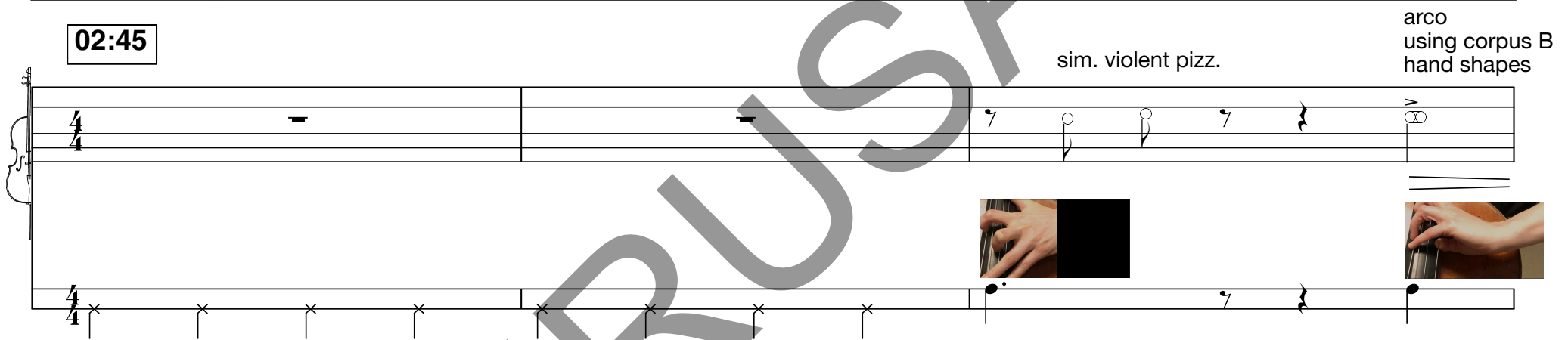
∞ continue sim. until 2'45''

Vary the gestures so that some are extremely violent and others are more gentle. Always create direction e.g. getting more violent then suddenly gentle and creating 'melodic' contours. Vary muting.

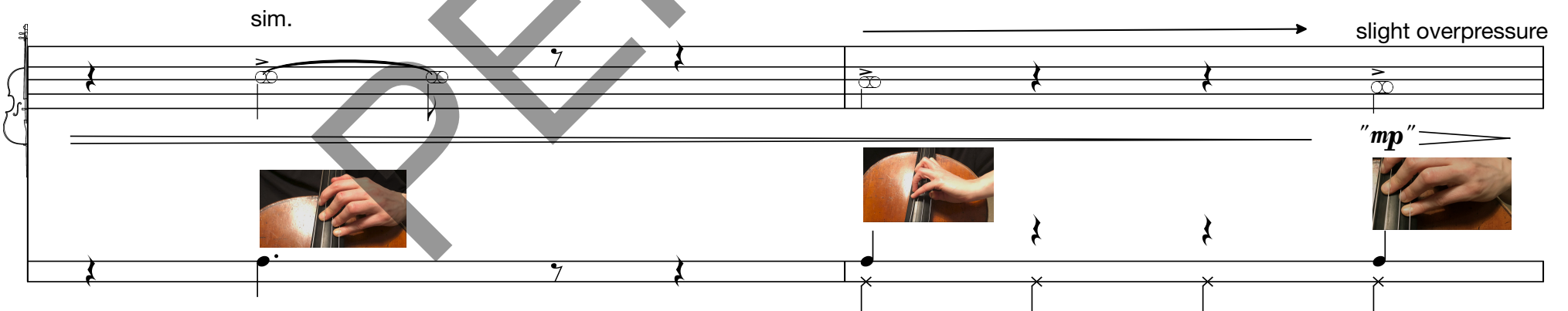


A musical staff with a treble clef and a dynamic range from *mf* to *ff*. The staff contains a melodic contour represented by a dotted line with circles at various points, starting with an 'x' and ending with 'etc.'. Below the staff, the text "various images" is written.

**02:45**



A musical staff in 4/4 time. The first two measures contain rests. The third measure is marked "sim. violent pizz." and the fourth "arco using corpus B hand shapes". The staff includes rhythmic notation and two photographs of hands playing the cello.



A musical staff with a treble clef. The first measure is marked "sim." and the second "slight overpressure". The staff includes melodic notation and three photographs of hands playing the cello.

III and IV Sequence 2 positions ascending  
portamento in as many changes as possible  
slight overpressure (increase throughout)

4 1, 3 1, 4 3, 1 3, 4 3

*f*

The first exercise is written for the bass clef. The upper staff shows a sequence of notes: G2 (finger 4), A2 (finger 1), B2 (finger 3), C3 (finger 1), D3 (finger 4), E3 (finger 3), F3 (finger 1), G3 (finger 3), A3 (finger 4), B3 (finger 3). A portamento line connects the first four notes. Below the staff, there are bowing marks (vertical lines with 'x' marks) and two photographs showing the left hand in different positions on the strings.

stretch strings 3 and 4 (slight overpressure)

*f* *p*

The second exercise is written for the grand staff. The upper staff shows a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3. A portamento line connects the first four notes. The lower staff shows bowing marks and two photographs showing the right hand stretching strings 3 and 4. Dynamics are marked as *f* and *p*.

heavy overpressure      sim.

*f*      *mp*      *f*      *p*

The first system of the musical score consists of two staves. The upper staff contains notes with various articulations, including accents and slurs. Above the staff, the instruction "heavy overpressure" is written above the first measure, and "sim." is written above the second measure. Below the staff, dynamic markings *f*, *mp*, *f*, and *p* are placed under the first, second, third, and fourth measures respectively. Three video insets show a close-up of a double bass player's hands: the first inset is under the first measure, the second under the second measure, and the third under the third measure. The lower staff contains notes with stems and rests, with 'x' marks below the notes in the second and third measures.

sim.      silent until end of section

sim.      silent until end of section

The second system of the musical score consists of two staves. The upper staff has a note with an accent in the first measure, followed by a rest. Above the staff, the instruction "sim." is written above the first measure, and "silent until end of section" is written above the second measure. Below the staff, a video inset shows a double bass player's hands in the first measure. The lower staff has a note with a stem in the first measure, followed by a rest. Below the staff, a video inset shows a double bass player's hands in the second measure. An arrow points from the first video inset to the second. The text "video has no sound here" is written below the second video inset.

video has no sound here

Timecode

Audiovisual cue

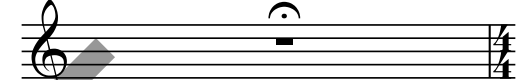
Cello

Flute

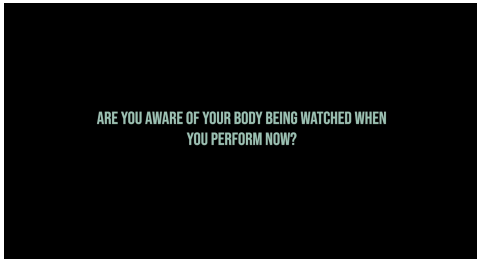
04:24

Various sequences

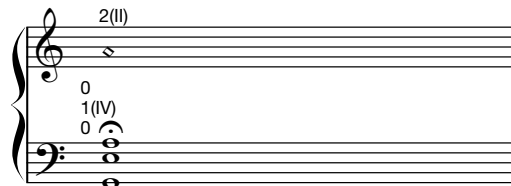
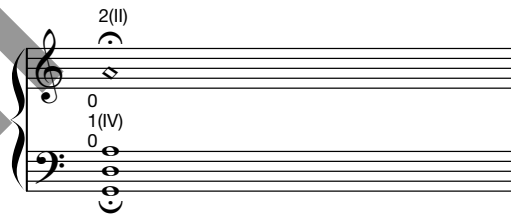
until 06'18''



06:18



When text appears, play slow drones using mostly III and IV (Sequence 4)



"Am I aware of my body being watched?  
I don't know if I'm overly aware that my body is being watched,no.  
I think... it's a bit weird with the cello because I suppose it is in front of most of your body.  
So I'd say, the thing that I'm most interested in is watching peoples hands... there's not really much of the body that you can see... which I think is quite nice."

**Timecode**

**Audiovisual cue**

**Cello**

**07:03**



Interview continues...

**08:23**

Contact microphone material enters  
(audio)

**08:46**

CAN YOU MAKE YOURSELF STRONGER AND FIERCER,  
LOUDER, MORE PRESENT, BOLSHY AND BRASH  
WHEN YOU PLAY?

until 8'57''

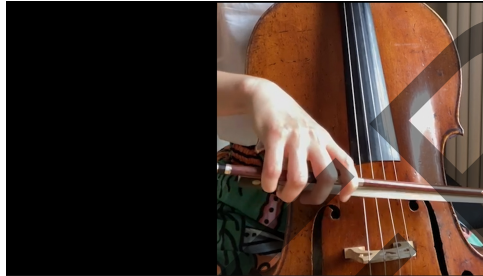


Timecode

08:57

Audiovisual cue

"If you thought of this as a gruesome passage, one of our gruesome passages, what would you do to make that more gruesome?"  
 (Three laughs)



Cello

After 3 laughs, with video I and II (0)

ric.

deaccelerate bow

musical notation for a cello part, including a treble clef, a bass clef, and a 7/8 time signature. The notation features a long, sustained note with a hairpin indicating a deceleration of the bow. The dynamic marking *fff* is present.

Immediately from Sequence 1:

$\text{♩} = 208$

x7

musical notation for a cello part, including a treble clef and a bass clef. The notation shows a sequence of notes with circled numbers 1, 2, 3, and 4 indicating specific points or techniques. The sequence is repeated seven times.

*sfp* cresc. throughout repeats then stop abruptly

until 10'12"

musical notation for a cello part, including a bass clef and a 7/8 time signature. The notation shows a single note with a hairpin indicating a deceleration of the bow.

**Timecode**

**Audiovisual cue**

**Cello**

**Flute**

**09:52**

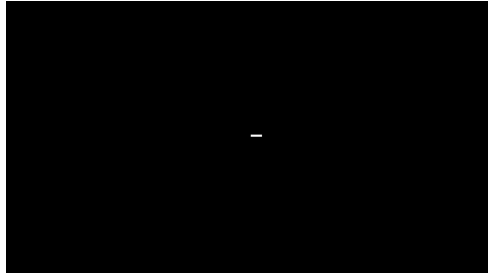
"I like watching your hand dance. Yeah I keep forgetting you're watching me and I'm just listening.

That's the problem we've got. I want it to sound really nice.

What do you mean?

I mean I want it to be all in tune and lovely and beautiful. But that's obviously not going to happen."

**10:12**



∞ Pause video on dash, then improvise using the fragments overleaf.

Continue while the flautist walks onto the stage, sits down, picks up her flute. She will take an in-breath as if she is about to play. This is your cue to stop abruptly. Continue to section 2B.

∞ Cello improvises using fragments overleaf. After approximately 1 minute, walk onto the stage, sit down, pick up flute, and take an inbreath (as if to play). Cello will stop abruptly. Continue to Section 2B.

From Sequence 1

♩ = 45 (♩, ♯♩, ♩, ♩, ♩, ♩)

① ② ③ ④ ⑤

From Sequence 2

♩ = 64

♩ = 78

① ② ③ ④ ⑤

① ② ③ ④ ⑤

1. 2. Ion G

① ② ③ ④ ⑤

The remaining pages of this piece have been omitted from this document.

Ellen Sargen et al.

# LIVING THINGS, TOXIC AIR AND CUTICLES

i

for soprano, cello, percussion,  
mixed ensemble & optional track

2023

Set of parts

# Living things, toxic air & cuticles

*for soprano, cello, percussion, mixed ensemble & optional track*

*This piece was created by Ellen Sargen, Amy Jolly, Ella Taylor, Darren Gallacher, Ben Evans & members of CoMA Manchester.*

## **INSTRUMENTATION**

Soprano

Percussion

1 x frame drum, 1 set of bongos, 2 congas, 1 x tombak, 1 rasp stick, 2 rattan sticks

Cello

Mixed ensemble (or “Mass”)

Flute/conductor

Part M1 (one or two “Reed” players)

Part M2 (one or two “Reed” or “String” players)

Part M3 (one or two “Spectral” players)

Part M4 (one or two “Spectral” players)

Part M5 - everyone else

*Reeds are clarinets, saxophones, oboes, bassoons. Spectral players are melodicas, flutes, trumpets. Strings are any stringed instruments (not piano).*

Track (optional)

There should be at least one player per part.

## **TECHNICAL SETUP**

Each soloist (soprano, cello and percussion) should be amplified. The Mass should be amplified as a group. If using the backing track, these should be sent from the flute/conductor’s laptop, to the mixing desk, and out through a PA. The samples can be found at <https://tinyurl.com/LTTAC-backing>. This folder contains:

- an Ableton project file (with the samples loaded)
- each of the individual wav files

Trigger cues are in the flute/conductor part.

## **ABOUT THE PARTS**

This piece is largely a guided improvisation and there is no score (only a set of parts). The flute/conductor part can be used as a reference, but should not be used as a full score.

## **DURATION**

10 minutes

## **YOU WILL NEED**

Each player will need a stopwatch.

## **ABOUT THIS PIECE**

*A cuticle is the waxy covering a plant grows to protect itself from harmful pathogens.*

This piece juxtaposes botanist imagery with analyses of human behaviour to metaphorise Erving Goffmann's social theory that all people perform different versions of themselves in everyday life to different audiences (any other people). These versions of ourselves are like masks that we use to preserve ourselves in the world.

At the time of writing this piece, the air seems particularly toxic. This piece is simply a space for people to put on, or remove masks while they reflect on some behaviours they experience in everyday life and in playing their instruments. There are no expectations of authenticity. There are no expectations of grandiose statements.

## **LIBRETTO**

Sharp air,  
airtight masks,  
meant for skin.

They grew waxy skins to protect themselves from dense air.

Their green coats bristled.

Insistent.

Unsure.

Dew thickened, it stung.

Masks and muscle fused and grew from the thick fog, stretching.

Able to breathe, souls  
blossomed.

*Copyright Ellen Sargen, 2023.*

## **PERFORMANCE DIRECTIONS - SOLOISTS**

### **GENERAL NOTES - SOLOISTS**

- This piece is largely a guided improvisation, where the structure and material suggested is collated from the one-to-one workshops we did in Spring 2023.
- Any boxed staves are improvised (see below), and any staves outside of a box are as written.
- The 'behaviour words' given in the score (e.g. *uncomfortable, insistent, impure, searching, present, relaxed, agitated, movement, unsure*) are coded from your use of them in these sessions. Use these, any pitch/timbral specifications, and the *exempli gratia* (e.g.) given in the parts to inform your improvisations.
- In many cases, the *exempli gratia* are only representative of the beginning of these improvisations, which should develop to fill the time indicated.
- The *exempli gratia* will normally give an indication for how the material should develop: linearly

without building up  or by building up 

- The work 'texture' is used throughout this piece to describe horizontal timbral variation throughout your improvisations: continue exploring tone colours throughout any texture.
- NB Please do not stop improvising unless the part specifically tells you to. You can see how it all fits together in the **flute/ conductor part**.
- You will need a stopwatch to keep time. Most timings are approximations and should be used as guides rather than exact instructions.

## SPECIFIC NOTES - SOLOISTS

### Soprano

- Pitching is often aided by the flute/ conductor (see cue stave)
- Material on a one-lined staves is unpitched

### Cello

- Please observe the scordatura: detune string II down a minor third to B. All other strings ord.
- Any pitches marked on String II (detuned) are notated at their playing position. They will sound a minor third lower.
- The notation (e.g., M [3+11+8]) is used to label multiphonics. Touch the string at the node indicated on the lower stave. Use the 'rhombus that is usually used for harmonic finger pressure' (this is the highest harmonic that contributes to the multiphonic group).<sup>1</sup> The pitches of these contributing harmonics are notated in brackets on the upper stave. Further;
  - » 'Multiphonics seem to occur when harmonics with nodal points closely situated on a string are encouraged to sound together by making some compromises with left-hand position, bow speed/pressure and point of contact. In other words, the player finds a left-hand position, bow speed/pressure and point of contact that is 'acceptable' enough to several harmonics to enable them to sound simultaneously.'<sup>2</sup>
  - » 'The sound quality of multiphonics can vary from pure, to rough and unstable, and there is some flexibility in loudness. In general, to perform a multiphonic... play with light left-hand finger pressure and a medium-slow, fairly heavy bow stroke, further from the bridge than for normal harmonic playing. These conditions are relative to the 'usual' playing technique for the highest harmonic that contributes to the multiphonic, so they vary from multiphonic to multiphonic: the bow stroke will be lighter, faster and closer to the bridge if the multiphonic contains high components (e.g., 12th, 13th harmonics) than for multiphonics with only mid-range harmonics.'<sup>3</sup>
- In rehearsals we observed that;
  - » faster bowing means lower multiphonics come out
  - » slower bowing means higher multiphonics come out

1 Fallowfield, Ellen (2023). *Cellomap*. <https://cellomap.com/multiphonics-basics/>  
2 *ibid.*  
3 *ibid.*

- » the bow pressure is so light it is almost like you are playing the vibrations of the string (rather than the string)
- » the closer to the bridge you are, the higher multiphonics come out

### **Percussion**

- An extended stave is used to represent the pitch range across all the drums in this piece. Please arrange the drums in pitch (where the top of the stave implies higher drums, and the bottom of the stave implies lower ones).
- This tablature is approximate and not prescriptive. Please make adjustments as necessary to achieve a good blend with the ensemble.

### **PERFORMANCE DIRECTIONS - MASS**

This is a 10 minute piece where players will perform a guided improvisation which includes some speech.

Before beginning preparation, it might be worth reflecting on how you experience the following words in everyday life or on your instrument/ in music.

<i>uncomfortable</i>	<i>vulnerable</i>
<i>insistent</i>	<i>pure</i>
<i>impure</i>	<i>absent</i>
<i>searching</i>	<i>joyful</i>
<i>present</i>	<i>destroyed</i>
<i>relaxed</i>	<i>safe</i>
<i>agitated</i>	<i>content</i>
<i>movement</i>	<i>powerful</i>
<i>unsure</i>	<i>careful</i>

### **Instrumental improvisation**

- Use the 'behaviour words' given in the score (*uncomfortable, insistent, impure, searching, present, relaxed, agitated, movement, unsure*) to shape the material.\*
- When it is indicated you should improvise a 'texture' (rather than a melody for example), try to blend with, compliment, or colour the material of other members of the ensemble.
- When it is indicated you should 'behave' in a certain way, or improvise a melody, be more individualistic.

\*You can use the behaviour words:

- as indicators for the rhythm or dynamics of your material
- as performance directions (impacting the expressive interpretation of your improvisation e.g. play it relaxingly, or play it as if searching, or play it as if uncomfortable.
- to shape the sound (impacting the tone and technique you use to play the material. e.g. what is an uncomfortable sound, or an impure sound?)

- » This option encourages you to think extending the palette of your instrument beyond your ordinary use (think about what options are available to you e.g. new sounds from experimenting with your breath, tonguing, fingering (spectral/ reed groups), LH/ RH pressure, proximity to the bridge, RH mode of playing (strings) etc).

### Spoken improvisation

- In the piece, you will speak (and maybe even shout). In these sections, you are able to shape the meaning of the piece as a group. These spoken sections should be about toxic air that you or your fictional self have experienced in everyday life or while playing your instrument, or about the masks that you put on to protect yourself from this air. These can be decided by the group in advance.
- Use the phrase structures indicated below for this material. These are labelled as 'Group 1 verbal phrases', 'Group 2 verbal phrases' or 'Group 3 verbal phrases' and reproduced in the parts as such. Develop material for each of these Groups by completing the sentences as yourself, a fictional self, or a fictional character (in advance or in performance).
- In these sections you can also read fragments from the libretto (found on page iii).

#### Group 1 verbal phrases

I feel [*uncomfortable*] when \_\_\_\_\_.

*vulnerable  
absent  
agitated  
unsure  
impure  
joyful  
present  
relaxed  
safe  
content  
reflective  
powerful*

I [*insisted that*] \_\_\_\_\_.

*absently  
destroyed  
agitatedly  
carefully  
joyfully  
contently  
reflected that*

*describe situation or  
example*

#### Group 2 verbal phrases

Resistant, I \_\_\_\_\_.

or

Carefully, I \_\_\_\_\_.

or

*describe situation or  
example*

Insistent, I \_\_\_\_\_.

or

Unsure, I \_\_\_\_\_.

or

Vulnerable, I \_\_\_\_\_.

or

Impure, I \_\_\_\_\_.

or

Destroyed, I \_\_\_\_\_.

**Group 3 verbal phrases**

Relaxed, I \_\_\_\_\_.

or

Joyful, I \_\_\_\_\_.

or

Safe, I \_\_\_\_\_.

or

Content, I \_\_\_\_\_.

or

Powerful, I \_\_\_\_\_.

or

Reflective, I \_\_\_\_\_.

or

Animated, I \_\_\_\_\_.

## PERFORMANCE DIRECTIONS - FLUTE/CONDUCTOR

- As stated on page ii, this part is not a full score, and players (particularly the soloists) may deviate from the material written when they are improvising.
- Boxed staves indicate that you should improvise from the material and information given (see “Instrumental improvisation” on page v). Unboxed staves indicate that you should play the material as written. This information in the flute/ conductor part does not relate to whether other players are improvising or not (this information is in their parts).
- Follow the directions for ‘spoken improvisation’ on page vi.
- Often, your role is to provide pitching for the soprano.
- If using the backing track, you are responsible for triggering it “TECHNICAL SETUP” on page ii). There are three tracks to trigger throughout (optional). These are called:
  - » vulnerable
  - » pure
  - » resistance
- Of these tracks, ‘pure’ and ‘resistance’ can be triggered on the cues and their timing will fit with the material in the rest of the ensemble. ‘Vulnerable’ is slightly different, as it can be triggered between 02:00 and 02:30. If triggering it at 02:00, please use ‘Vulnerable - 2 mins’, if triggering between 02:05 and 02:15, please use ‘Vulnerable 1 min 45s’, if triggering between 02:20 and 02:30, please use ‘Vulnerable 1 min 30s’. All samples are loaded into the Ableton file at <https://tinyurl.com/LTTAC-backing>

## SET OF PARTS

Soprano

Percussion

Cello

Flute/Conductor

Mass 1

Mass 2

Mass 3

Mass 4

Mass 5

Soprano

# Living things, toxic air & cuticles

Ellen Sargen et al.

00:00 - start stopwatch

10''

Soprano

Cue

00:10 for c. 1 minute - Slowly

Perform an uncomfortable texture with the words/phonemes: "l", "th", "sh", "ø", "e"

**pp-mp**

E.g.

unvoiced **pp** non-linear

♩ = 54 Percussion: fingertips and rasp stick

spoken **mp**

01:10 for c.2 minutes and 20s

Perform movement texture using pitches:



Build from the phoneme "sh" to "sharp air, airtight masks, meant for skin"

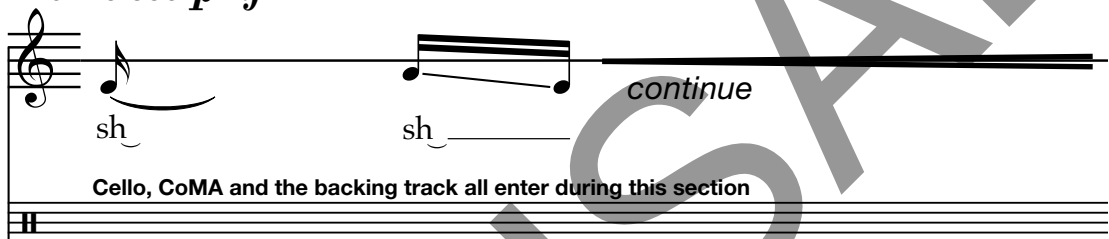
*p* cresc. *mf*

Flute will repeat these phrases for pitching

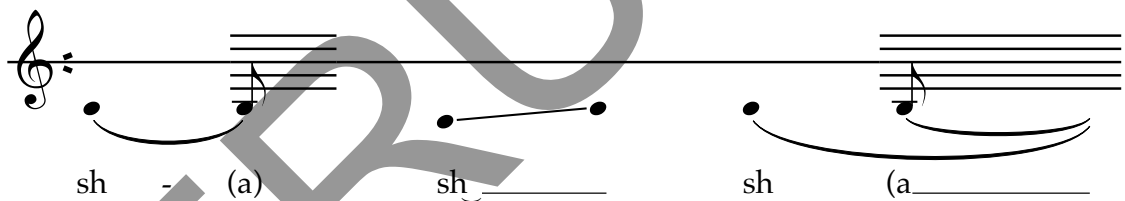


E.g.

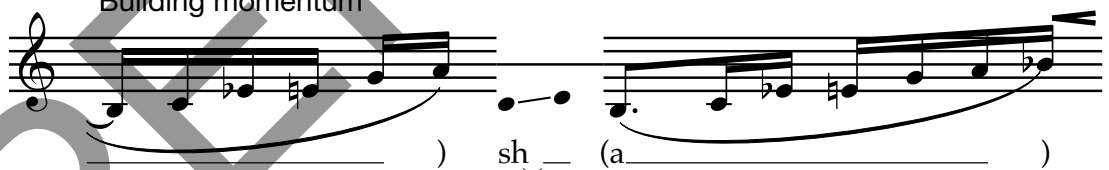
unvoiced *p-mf*



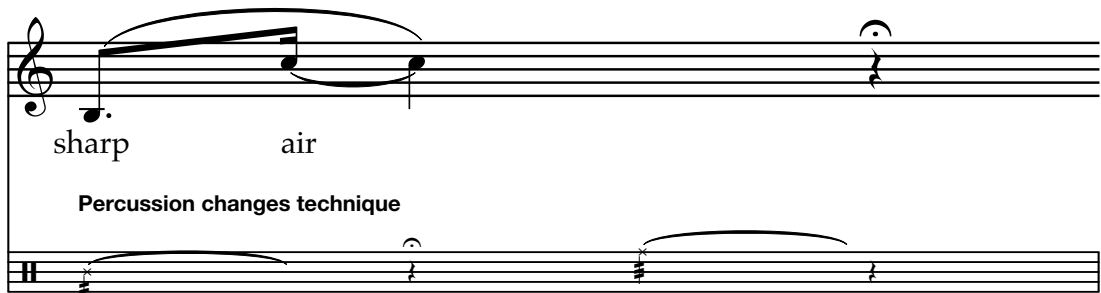
Cello, CoMA and the backing track all enter during this section



Building momentum



develop until approx. 03:15



(e.g. continued)

air tight\_ ma - - (a)sks

Cello: *f* overpressure

me - (e)ant\_ for skin.

(Percussion continues)

c. 03:30 - 04:10

Cello and CoMA continue texture until 4:00

**Between 04:10 and 04:20**  
**until c.05:00**  
Enter and perform pure melody

Flute will perform these phrases for pitching

$\text{♩} = 60$

*mf*

They grew wax-y skins, to pro-tect them-selves

CoMA enter from 04:10 Cello (Continue) free time

half spoken 3 3 sung

from dense air. their green coats bris - tled

In - sist - ent. Un - sure.

Percussion rattan sticks

*mp* *f* *mf*

PERUSAL

c. 05:00-c.05:15

Cello, percussion, backing track and CoMA continue

**Between 05:15 and 05:30 for c. 1 minute**

Enter and perform a careful and sparse texture using pitches:

Cumulative → towards end only

Begin with fragmented lyrics "I", "no", "he", "they" "she"  
Build through "he thought to speak" to powerful "I want to shout"  
*mp* to *f*

E.g.

**Freely (extremely slowly)**

he no they no they yes they no he

he thought to? yes! *continue* he thought to speak

I thought to speak! I want to shout!

Between 05:45 and 06:15, percussion changes timbre, cello changes too

*mf* *f*<sup>3</sup>

yes! I want to shout!

*sfz* *sfz*

c. 06:00-c.06:30

Percussion and CoMA continue

06:40 - cue everyone off

10" 10-25"

06:50 Percussion and cello enter *gliss.* *gliss.*

Between 07:00 and 07:15

Enter vulnerably for duet with M1 from CoMA

07:00 Flute will perform this phrase for pitching

into improvisation....

♩ = 52

*p* Dew thick-ened, it stung Dew thick-ened *pp*

CoMA M1:

After cello enters, for c. 10s

Perform vulnerable descending line from these pitches:

Sing "it stung" (melismatic/syllabic)

*p* decresc. *pp*

E.g.

Free time

Cello (in free time):

It stung

*pp*

The remaining pages of this piece have been omitted from this document.