

**Mathieu Corajod**

# COLLECTION

For instruments *ad libitum* and electronics

First performance by the Ensemble Adapter

on the 14th of December 2017 in ExRotaprint, Berlin,  
as part of the project Adoptions 2017 launched by the Ensemble.

The first performance was developped for flute, clarinet, harp, percussion and electronics  
in close collaboration with the musicians:

Kristjana Helgadóttir  
Ingólfur Vilhjálmsson  
Gunnhildur Einarsdóttir  
Matthias Engler

The work consists of 19 short pieces that have to be arranged, combined, instrumented and staged by the musicians. It is a music theater work about sound and music. It invites to wonder and to think about phenomenons commonly taken for granted such as the production of sound, its context, the personal relation of musicians to their instruments, the expressivity and emotions related to sound, psychoacoustic peculiarities, the function of the interpretation and the research process itself in an open work.

## **Notes on performance and notation**

The work may be performed in a frontal concert situation as well as in a situation that is more immersive for the public.

An audio recording of the work should be considered as an interpretation of the work as such, edited in studio, with its own rhythm and sound characteristics, differentiated from the rhythm of a music theater on stage.

On stage, the musicians perform everything: handling cameras, beamers, lights, electronic effects, moving instruments on stage and so on. It is a laboratory situation where everything is visible.

Audio illustrations of the international phonetic alphabet can be found in the internet:  
<https://web.uvic.ca/ling/resources/ipa/charts/IPA-lab/IPA-lab.htm>

## Pieces

**Phonetic composition 1 - Dental:** for voice

**Phonetic composition 2 - Velar to glottal:** for voice

**phonetic composition 3 - Bilabial:** for voice

**By analogy 1 - different rings:** original score for crotales and instrument ad lib., with ring modulation

**By analogy 2:** for a collection of instruments and electronic tape

**By analogy 3 - human wah-wah:** original score for flute. End of the piece for instrument ad libitum

**Duos<sup>2</sup> - 1:** original score for harp and piccolo

**Duos<sup>2</sup> - 2:** original score for harp and clarinet in B

**Duos<sup>2</sup> - 3:** original score for harp and woodwind ad lib

**Interjections 1:** for voice

**Interjections 2:** for voice

**Interjections 3:** original score for bass clarinet

**Heyrðu:** original score for harp played by 3 musicians

**Counterpoint:** trio or quartet

**Opposition:** tutti

**Oj:** tutti

**Find the scale:** duo

**Phonetic space:** for voice

**Introduction:** trio

phonetic composition 1

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*quite fast*

rounded mouth,  
almost closed

*mouth open*

showing widely  
the teeth

*(keep the same facial expression until the end of the piece)*

*f* *mp* repeat the framed pattern just as long as necessary to breathe

*mp* *f* *mp* *f* *mp* *sim.*

"d" performed "də" (voiced)

$$\Lambda = inhale$$

*very breathy sound*

*postalveolar*  $\longrightarrow$  *dental*


*humming pp on d*

5 5 5 5 5 5

d t t d t d d t t d t d t d d | | | d d t d t t d t t d t d

(humming **pp** on d)

[illegible]

*p* 5 *f* *mp* 5 *pp*  
  
 t t t t t ṭ ṭ ṭ ṭ ṭ d d d d d d d d d d d d d d t' | | | | | | | | | |

# By analogy 1 - Different rings

a

*The three pages (a, b, c) may be played apart from each other through the whole work. On page "a" the percussionist can play with bow, while playing without on page "c", for example. The crotales part may also be adapted to other instruments, as long as the difference tones remain very noticeable. The electronic part on page "b" and "c" was realised with a moog minifooger ring.*

♩ = 76

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1a (  )

Crotales



resulting difference tone



6a

Crot.



diff.



11a

Crot.



diff.



b

♩ = 76

instr ad lib.

1b

oscillator frequency

Electronics ring modulator

tone (low pass filter)

1.5KHz

50Hz

20KHz (bypass, high "chime" "buzz" sound)

165Hz (warmer sound)

7/10

5/10

8/10

10/10

10/10

2/10

instr ad lib.

6b

10/10

0/10

10/10

instr ad lib.

11b

3/10

7/10

# By analogy 2

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**Player**  
Collection of 3  
acoustic  
instruments  
that sound like  
electronics

**Tape**  
score for a midi  
track played by  
7 virtual  
electronic  
"instruments"  
with effects

**Tempo:** ♩ = 108

**Staff A:** *f* (first measure), *mp* (third measure)

**Staff B:** *f* (second measure), *mp* (third measure)

**Staff C:** high, low, *mp* (third measure)

**Staff D:** ♩ = 108

**Staff E:** *p* (third measure)

**Staff F:** *mf* (first measure)

**Staff G:** *mf* (first measure), *mp* (second measure), *mf* (third measure)

**Staff H:** *mf* (second measure), *senza cresc.* (last measure)

**Staff I:** *f* (first measure), *mp* (second measure), *mf* (third measure), *mp mf* (fourth measure), *mp* (fifth measure), *mf* (sixth measure), *mp mf* (seventh measure), *mp mf* (eighth measure), *mp mf mp* (ninth measure)

**Staff J:** *p* (second measure)



# By analogy 3 - Human wah-wah

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*sing the exact fundamental so that the harmonics  
produce the effect of a wah-wah pedal*

$\text{♩} = 80$

senza vib.

Fl.

Flute player

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

5

3

harmonics

5

3

sing in the flute

Voice

5

Fl.

senza vib.

vib.

*mf* *p*

Vce

8

Fl.

*mp*

3

5

3

Vce

Throughout the whole work, the duos<sup>2</sup> should be played once in the original version and once in a different instrumentation. For example, the first duo may be transposed lower and played by a bass clarinet and a marimba. The second duo could be arranged for bass flute and percussion and recorded to be used as a tape. The new instrumentation of the third duo may be played in canon with the original.

## Duos<sup>2</sup> - 1

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*♩ = 120*

Piccolo *mp* *p*

Harp *mp* *F random pedals* *D random pedals*

4

Picc.

Hp. *G random pedals* *D random pedals* *F random pedals* *B random pedals*

6

Picc.

Hp. *let ring*

# Duos<sup>2</sup> - 2

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**1**  $\text{♩} = 80$

**Cl in B** *air sound*

**Harp** *amplified*

*take the pitch from the harp*  $\text{pp}$

*rub wire string with fingertip*

*scrape gut string with fingertip*  $p$

*slow scrape*

**6** *vib. largo accel*  $\text{ppp}$  *(non cresc.)*

**Cl. in B** *half air half pitch*  $\text{ppp}$

*jet (fast scrape with fingernail)*

*ord. scrape (fingertip)*

**Hp.**  $f$   $\text{pp}$   $p$

*rub string with fingertip*

*jet ord scrape*  $f$   $p$

*pitch ad lib. to be defined depending on the harp*

**11**

**Cl. in B**  $\text{ppp}$

**Hp.** *rub string with fingertip*

# Interjections 1

One may combine this piece with another piece, and in that case, one can add some longer silences at the barlines.

The piece can be performed as such or spread between several performers. The material inside a single bar may also be spread between several performers.

♩ = 63

Mathieu Corajod

*"shh, quiet"* *whispered* *slightly voiced* *voiced p* *mf*

*f* psst! at-ten-tion au-tsch Che? Oh damn ts i(n)-n you(r) - r fa(c) ce

*friendly* *"not true !?"* *breathy, voiced* *mp* *< f >* *mf* *>* *disgusted* *mp* *< >* *mf*

tiens takk Oh ni - ce ni - cy-nice pff eh u(g) - gly than-ks

*mp* *>* *head voice* *p* *mf* *^ = inhale*

brrr aw man aïe pouah argh may - d gas - p h - el - p no - p h (?)  
(glottal stop, hold breath)

*imitate a sound file played backwards*

*f*: shush (a request of silence)

psst: the speaker is sending secret or whispered information to another person.

autsch (German): ouch, physical pain.

Qué (Spanish): "qué pasó" what happened ?

damn (English): to express anger, irritation

ts: rude expression of disapproval or contempt

in your face (English): an exclamation of derision and contempt.

tiens (French): used to show uncertainty, surprise or emphasis

takk (Icelandic): thank you

brrr: used to express being cold, to show shivering.

aw man (English): used to express annoyance or displeasure

aïe (French): to express physical pain, ouch.

pouah (French): ugh! yuk! to express disgust.

argh (English): expressing annoyance, dismay or frustration.

mayday (English): help, SOS.

gasp: (English) (humorous): the sound of a gasp.

nop (English): no

# Interjections 3

Slapstick

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$\text{♩} = 90$

"moaning"  $\left\{ \begin{array}{l} \text{half air/ half} \\ \text{sounding pitch} \end{array} \right.$   $\left\{ \begin{array}{l} \text{ord.} \\ \text{air} \\ \text{inhale} \end{array} \right.$   $\left\{ \begin{array}{l} \text{high, prolonged} \\ \text{attack of a} \\ \text{kissing sound} \end{array} \right.$

Bass clarinet in B

Clarinet player

Voice (also in B)

$p < mp$   $mf < mf > mp$   $p$   $mf$   $mf$   $p < mf$   $ff$   $gliss.$   $h$

4  $mf$   $mp$   $f$   $mf$   $mf$   $pp$   $sffp$   $< mp$   $mf < f$   $ff$   $sf$   $Bada!$

8 "martial"  $f$   $ff$   $inhale$   $mf$   $pp$   $ff$   $6$   $6$   $flz.$   $6$   $f$   $hi$  ("drunk")

11 "mumbling"  $p < mf > p$   $f$   $mp$   $mp$   $< >$   $< >$   $< >$   $< >$   $sim. (like the clarinet)$

# Heyrðu - Notes on performance

*In this piece, the harp is played by 3 performers simultaneously as shown on the picture. Objects hang along the strings of the harp.*

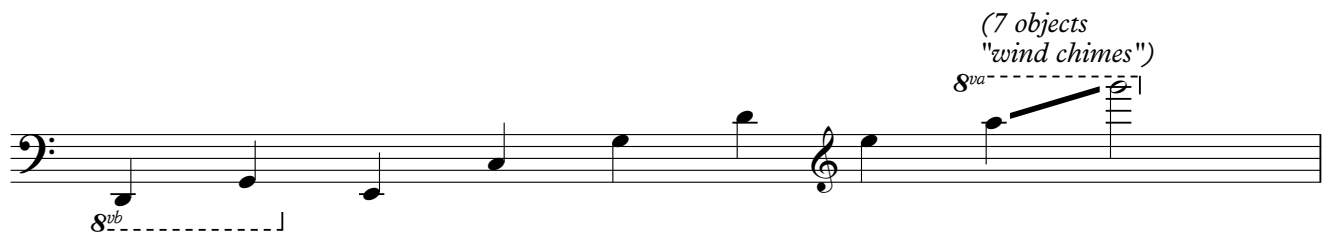
*A. The performer holding the gong also controls the pedals DCB and plays the harp with a rather soft painting brush.*

*B. The performer staying at the column of the harp is the harp player.*

*C. The third performer plays the harp from a perpendicular position to the strings, so that they hit the objects hanging on the other side of the harp. He/she also controls the pedals EFGA and plays the harp with a superball.*



*Place an object hanging in front of each of the following strings:*



*Instructions on how to choose the objects hanging and bouncing on the strings of the harp:*

*- obligato: very light objects such as ping-pong balls that bounce very well - especially in the low register - and can hit the gong easily.*

*- ad libitum: choose your own objects according to your own visual and sound criteria, like a personal collection. By choosing the objects, consider that at the end of the piece, the objects will interlock and form a wind chimes.*

*Place a rod along the neck of the harp, on which all the strings of the hanging objects are tightened. By removing the rod, all the objects can be removed at the same time. The rod should be a pliable material that can be bent together to create a new wind chimes at the end of the piece.*

*End of the piece*

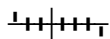
*Remove the rod with all the objects, create a new wind chimes and bring it to another spot (for example a percussion set-up) for a later use in the performance of the work.*

*The lowest C and D are tuned natural.*

*When nothing is specified: always let the strings ring.*

# Heyrðu

♩ = 152



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1 *pedal buzz* *end of the pedal buzz*

A. {  $\frac{7}{16}$  C  $\frac{2}{4}$  \*  $\text{D}^b$  \* C }

B. {  $\frac{7}{16}$   $pp < mp fff$   $\frac{2}{4}$   $f < fff$   $\frac{2}{4}$   $p$   $\frac{2}{4}$   $mf fff$  }

C. {  $\frac{7}{16}$   $ff$   $fff$   $ff$   $ff fff$  }

6  $\frac{9}{16}$  \*  $\frac{3}{4}$  B  $\frac{2}{4}$   $\frac{9}{16}$

A. {  $\frac{9}{16}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{9}{16}$  }

B. {  $\frac{9}{16}$   $f fff$   $\frac{3}{4}$   $mf > mp$   $p$   $mf$   $pp$   $f < fff$   $\frac{2}{4}$   $fff$   $\frac{9}{16}$  }

C. {  $\frac{9}{16}$   $ff$   $\frac{3}{4}$   $fff$   $\frac{2}{4}$   $fff$   $\frac{9}{16}$  }

10  $\frac{9}{16}$  \*  $\frac{3}{4}$   $\frac{2}{4}$  C  $\frac{3}{4}$

A. {  $\frac{9}{16}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  }

B. {  $\frac{9}{16}$   $f fff$   $\frac{3}{4}$   $p$   $fff$   $\frac{2}{4}$   $\frac{3}{4}$  }

C. {  $\frac{9}{16}$   $f$   $fff$   $\frac{3}{4}$   $f$   $\frac{2}{4}$   $\frac{3}{4}$  }

E $^b$ , F $^\sharp$   $f$  8 $^{vb}$

12" - 15"

D $\sharp$  C $\sharp$   $\sharp \sharp \sharp \sharp \sharp \sharp$

*paint brush*

A. *ppp*

B. *mp* *p* *pp*

C. *p* *pp*

*super-ball stick rubbed on the string*

*damp all strings*

A $\flat$  A $\sharp$

8<sup>va</sup>

A. *p* touch the hanging objects in the high register so that they bump into each other and the strings (wind chimes effect)

B. *p* *mp* *p* *pp* *mp*

C. *p* *mp* *p* *pp* *mp*

*damp all strings*

*nail*

*pedal slide*  
A $\sharp$  - A $\sharp$

*mf* 8<sup>vb</sup> G $\sharp$

start removing the objects

hit these strings by dropping an object on them.

*p* (ricochet...)

*superball on soundboard*

A. *pp*

B. *pp* *p* *pp*

C. *pp* A $\sharp$



*(Solo) Musician A plays the first line on his instrument, then gives the music sheet of the first line to musician B.*

*(Duo) Musician A plays the second line together with musician B playing the first line on his instrument. Then musician A gives the second line to musician B who gives the first line to musician C.*

*(Trio) And so on.*

*Can be performed as a trio or a quartet. Order of the music sheets as well as the end of the piece can be defined by the players.*

## Counterpoint

$\text{♩} = 53$   
*mysterious*

(explanation and working sheet, not for the performance.)

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*pp* *pp* *p*

*pp* *p*

*pp* *p*

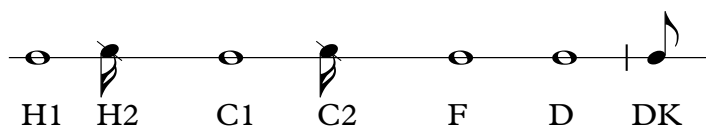
*pp*

*extended technique  
or other instrument  
noisy, range free*

# Oppositions

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Define these 7 tutti-sounds:



H = homogeneous, merging sounds. To be found as a group. One can also split the attack and the resonance of a sound between the performers. H1 is different from H2, not only longer.

C = contrasted, dissimilar sounds, surprising combination. To be found as a group. "Contrasted" in different terms (low/high, pitch/noise, pop/classical/contemporary etc.) C1 is different from C2, not only longer.

F = favorite sounds, sum of several personal favorite sounds combined together.

If necessary change or adapt to the group (watch for balance).

D = disliked sounds, sum of several personal disliked sound combined together.

If necessary, change or adapt to the group (watch for balance).

DK = Drum kit. Split up a drum kit (snare, bass drum, toms, cymbals and hi-hat) and give one instrument to each performer

→ = if possible, interpolate, play a transition to the next sound. If not possible, ignore this sign, make a sudden change on the next note.

For each occurrence of the same sound: play a slight difference in timbra, pitch, articulation and/or dynamic/envelope. For example, H1 H1 H1 must be played H1 H1' H1".

$\text{♩} = 100$

**Tutti**

8 (H2) (H1) (C1) (C2)

**Tutti**

11

**Tutti**

14 turn suddenly your head towards the audience turn your head back in normal position

20 (D)

**Tutti**

25 (F)