

# fembot bacchanale

Erik S. Dæhlin



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**fembot bacchanale** was written for Pinquins; Wendy Greenberg, Sigrun Gornæs and Ane Marthe Sørlien Holen, with fundings from  in 2010.

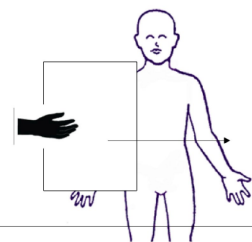
The piece is in five parts; *begin/end*, *collage*, *future*, *bacchanale*, *I am wo* (epilogue). Durata: approx. 15 minutes. The percussionists are placed left, middle, right, notated as seen from audience.

**begin/end**

are for three percussionists/performers, white sheets and video. All three should be placed according to the video. The sound coming from the video should be balanced with the playing on page 4. The hand gestures used in Begin/End ("the end is always another beginning"):

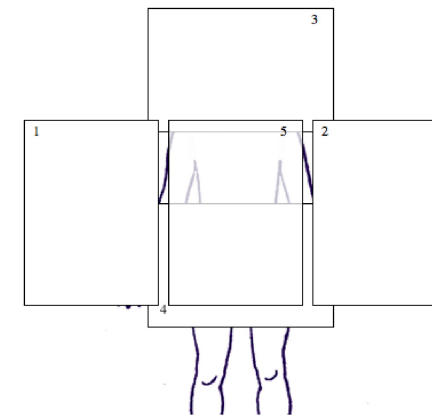


Note that using only left hand doing these gestures, doing a gesture pictured with two hands, please choose one hand according to the picture.



The moving of the sheets is done like this;

each performer holding the sheet with right hand, moving the sheet in these positions:



When 'middle' are using the a2 cymbals, it is important to stand according to the video, so that the video are shown on the two cymbals. The playing on the sheets from bar 28, should be as loud as possible, but not violent. The vibraphone should be placed on the left side and the glockenspiel on the right seen from the audience, outside the "video-area". They should be placed in a way which makes it easy for them both to see the projections on the cymbals.

*begin/end* is done by heart.

**collage**

are for three percussionists/performers: 'left' and 'right' sings, use the sheets, talk and play. They both have to stand as in *begin/end*. 'Middle' triggers soundfiles from sampler/computer. *collage* is done by heart.

**future**

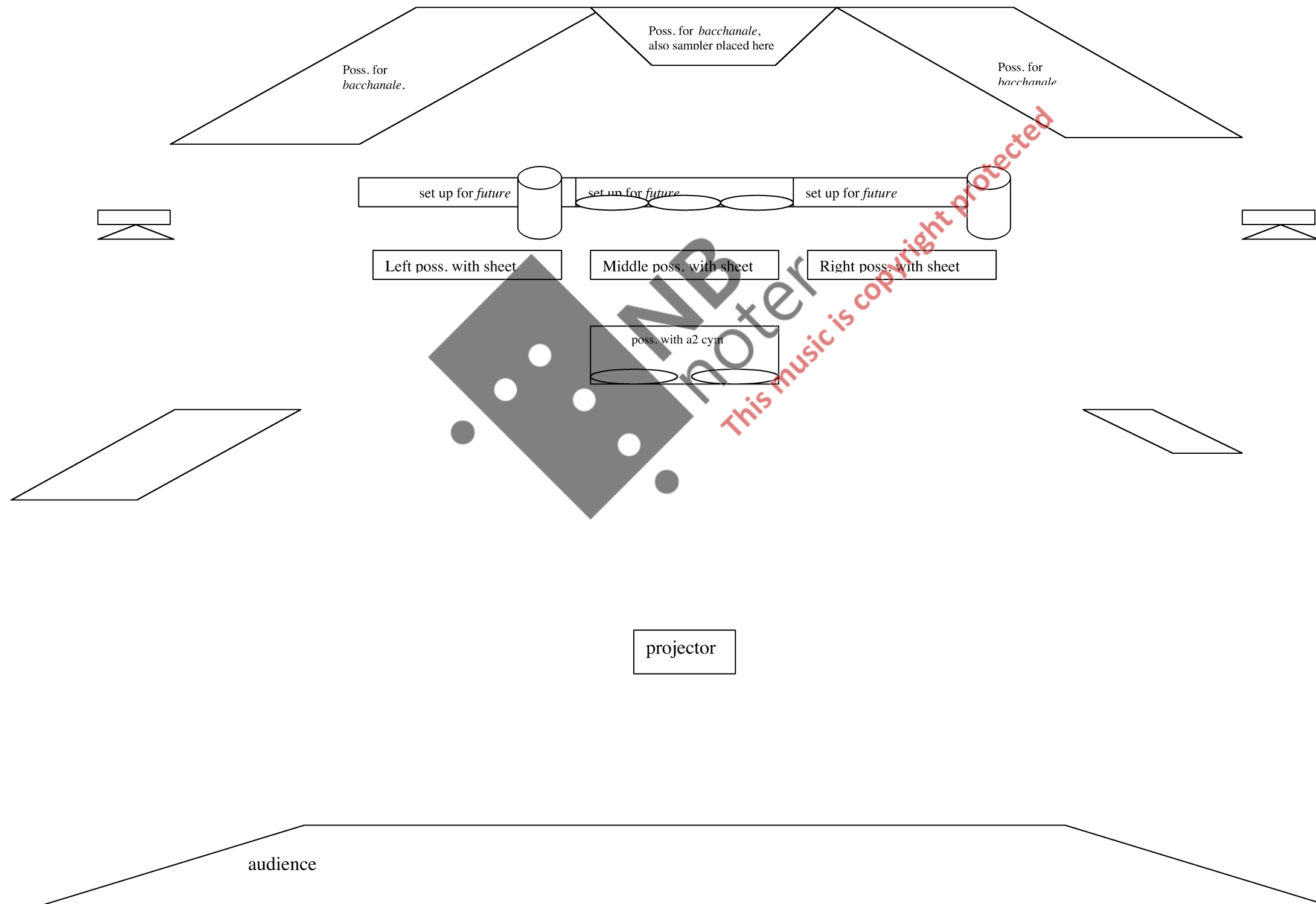
are for three percussionists/performers: 'left' and 'right' plays tom tom, and 'middle' plays cymbals. They all uses a white sheet each. *future* is done by heart.

**bacchanale – I am wo (epilogue)**

bacchanale are played on drums, together with electronic sound. This section leads (the last soundfile (# 8) continues into the sinus playback for *I am wo*) to the epilogue, preferably sung by 'middle', while the others play vibraphone and glockenspiel.

The video for **fembot bacchanale** is split up in two sequences (*begin/end-collage...* and *future*), and should be triggered in a smooth way; either by one of the percussionists or the sound -/visual technician – reading a score or given clear instructions.

Suggestion for set up:



Numbers in squares are positions of the sheets. From the beginning, the black side surface are used. The performers should pay attention to each other, so that a silent togetherness is achieved when it comes to moving the sheets.

Notated words are words both shown on the sheets from the projector and also sounding from tape.

The gestures (notated in Latin) are shown with the left hand in front of the sheet. The gesture are done with an impact quality. That means the movement are to anticipate the notated crotchet and stop with a kind of attack at that beat: it starts outside the sheet, and end in front of it at the beat. Almost as the game "rock, paper, scissors". Hold the position of the gesture as long as it is lit up with white light - as the notated durations, then move the arm away. When not doing gestures, the arm is in a relaxed position.

Always look out 'on' the audience when a word is projected on your sheet, at your hand or out 'on' the audience when you do a gesture, and down or at the back of the sheet when there are no words on it.

begin/end and collage are to be performed by heart. The three performers are standing next to each other according to the video. Is all starts when the performers come on stage with their sheets and are placed where they should be. Or they walking against the projector placed in front of the stage, getting their sheets - all 'catching' the light coming from the projector, moving to their positions together with the sound of bar 1.

# fembot bacchanale - Begin/End

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The soundfile have important cues for the timing of the positioning of the sheets, since all is to be synchronized. These cues are notated as text, as rhythms and as arrows.

♩ = 60

Tape: approx. 20''

Percussion Left: 1 you, 2 no

Percussion Middle: 1 gesture *Execratione repellit*, 2 no

Percussion Right: 1 gesture *Execratione repellit*, 2 will, 3 gesture *Iram impotentem prodo*, 4 longer

no longer

(feedback sound)

legato sing + 3 + 3

no - o - o - o - o

mp > < sim.

legato sing + + +

n - o - o

mp > < >

longer

4 see all those atrocious things

Perc. 3 see 4 gesture *Sic ostendebit seipsum ostendo* 5 those gesture *Dimitto* 2 things quick to: 3 gesture *Dolebit*

Perc. 3 see 4 gesture *Rationes profert* 5 atrocious

Perc. 5 gesture *Dimitto* 1 all 2 gesture *Mendice*

5 1 suffered the dreadful things did No. You have seen those you never

Perc. 4 5 1 2 3 4 5 1 2 3

gesture Convicium facio gesture Mendice gesture Innocentia ostendo gesture Fleo

Perc. 1 2 3 4 5 1 2 3 4 5

the move slowly to position have seen never

gesture Innocentia ostendo

Perc. 3 4 5 1 2 3 4 5

suffered dreadful move slowly to position No. seen you

gesture Convicium facio

legato + sim. n - o - o - o - o - o  
 mp > 3 3  
 o + o + o + o + o + o  
 2  
 seen  
 no - o - o - o - o - o  
 mp < sim.

13 should have looked upon and those wished (sound only) to know you did

Perc. 4 5 1 2 3

have those to know you did

Perc. 3 4 5 1 2 3

upon know

Perc. 1 2 3 4 5 1 2 3

should looked and you

gesture Iram impotentem prodo

20 not see So now and for all future time be dark

Perc. 4 5 1 2 3 4 5 1 2 3 4 5

not So for time dark White light change the hand holding the sheet

gesture Despero gesture Rationes profert gesture Benedictione dimittit gesture Explodo gesture Benedictione dimittit white side of sheet

Perc. 1 2 3 4 5 1 2 3 4 5

see and all future time dark turn white side of sheet

gesture Benedictione dimittit gesture Explodo gesture Benedictione dimittit

Perc. 2 3 4 5 1 2 3 4 5

gesture Sic ostendebit seipsum now be dark change the hand holding the sheet

gesture Rationes profert gesture Benedictione dimittit gesture Explodo gesture Benedictione dimittit white side of sheet

\* hold as long as the white light is on you





Continuing into this part, the video shows text and some pictures on the sheets of Perc. left and Perc. right. They should hold their sheet in position 1 during this sequence, until notated. There are little sound coming from the video after a while;  
 Perc. Middle triggers soundfiles unsynchronized with the video, according to the notation. Soundfile 1 sounds from video. All soundfiles should be triggered quite attacca.

Perc. Left: from fragment/soundfile 1, you are playing finger cymbals every time the soundfile starts. You also say the written text, slowly, monotonously and clear. When it says *SING*, this means:

- Perc. Left and Perc. Right should choose 3 songs each (not the same) of these pop-tunes:  
 "Human Nature" Madonna Verse 1  
 "It's a man's man's man's world" James Brown Verse 2  
 "I am woman" Helen Reddy/Ray Burton Verse 2 and one chorus  
 "Are you gonna go my way" Lenny Kravitz Verse 1 (from "I'm the one" to "I'm done")  
 and Verse 2 (from "We must engage" to "be in love")  
 "tu m'as trop menti" Chantal Goya Verse 3  
 "Who's that girl" Robyn Verse 1 (without bridge)

These songs should be practiced and performed as you would sing/hum/croon when listening to the songs on an Walkman or iPod. The result will be fragile, intimate and fragmented short sequences from the songs.

Perc. Right starts at fragment/soundfile 2. You are playing "money" chimes every time the soundfile starts, and doing so for as long as the soundfiles lasts. You also say the written text, slowly, monotonously and clear. When it says *SING*, this means sing/hum/croon the songs mentioned above.

### collage

The score is divided into several sections:

- Section 1 (Measures 50-53):**
  - Tape/video:** "the female function is to groove .... (video just continues)"
  - Perc. (left):** "Move calmly from vibraphone back to position. You are going to use the sheet again, and a 'money' chime." (measures 50-51), "Continue to hold both cymbals outwards after the Bacchanalia picture, through the text 'fe male' - ' is to'." (measures 52-53), "You are back, holding your sheet in poss.1 and in left hand holding a pair of finger cymbals." (measures 50-53)
  - Perc. (middle):** Triggers Soundfile 1. Lyrics: "PURITY" (measure 53)
- Section 2 (Measures 54-57):**
  - Tape/video:** "Soundfile 4" (14''), "Soundfile 5" (8'')
  - Perc. (left):** "AND" (measure 54), "A MAN" (measure 55)
  - Perc. (middle):** Triggers Soundfile 4 and Soundfile 5.
  - Perc. (right):** "WORLD" (measure 54), "BUT" (measure 55)
- Section 3 (Measures 58-61):**
  - Tape/video:** "Soundfile 6" (13''), "Soundfile 7" (4'')
  - Perc. (left):** "AND" (measure 58), "AN OCEAN" (measure 59)
  - Perc. (middle):** Triggers Soundfile 6 and Soundfile 7. Instruction: "Hold the sheet down"
  - Perc. (right):** "ONCE" (measure 58), "IN TEN YEARS" (measure 59)
- Section 4 (Measures 62-65):**
  - Tape/video:** "Soundfile 8" (6'')
  - Perc. (left):** "OF SPILT" (measure 62)
  - Perc. (middle):** Triggers Soundfile 8.
  - Perc. (right):** "ITS LIGHT GLEAMS" (measure 62)
- Section 5 (Measures 66-71):**
  - Tape/video:** "Soundfile 9" (12'')
  - Perc. (left):** "BLOOD" (measure 66)
  - Perc. (middle):** Triggers Soundfile 9. Instruction: "the soundfiles prolongs into next part"
  - Perc. (right):** "BRIEFLY" (measure 66), "go to tom-tom" (measures 69-71), "attacca" (measure 71)

Numbers in squares are positions of the sheets.  
Always look out 'on' the audience in all synchronized pauses.

# fembot bacchanale - FUTURE

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♩ = 60

Tape

When genetic control is

All sound layers correspond with each of the Perc. left and Perc. right phrases.

Percussion Left

concert tom 16/18'' with calf skin played with finger. Move from middle of skin (notated under line) to the edge of skin (notated over the line), making a *quasi gliss.*

*p*

*mf*

Percussion Middle

3 Susp. Cymbales (all prepared slightly different - lik sizzle cymbals) played with soft yarn mallet near edge, damped with the same hand

*mp* (the sound produced should fuse with electronic sound)

*sim.*

Percussion Right

*mf*

concert tom 16/18'' with calf skin played with finger. Move from middle of skin (notated under line) to the edge of skin (notated over the line), making a *quasi gliss.*

dead stroke

4

Tape

possible and soon it will be it goes without

Perc.

Perc.

Perc.

dead stroke



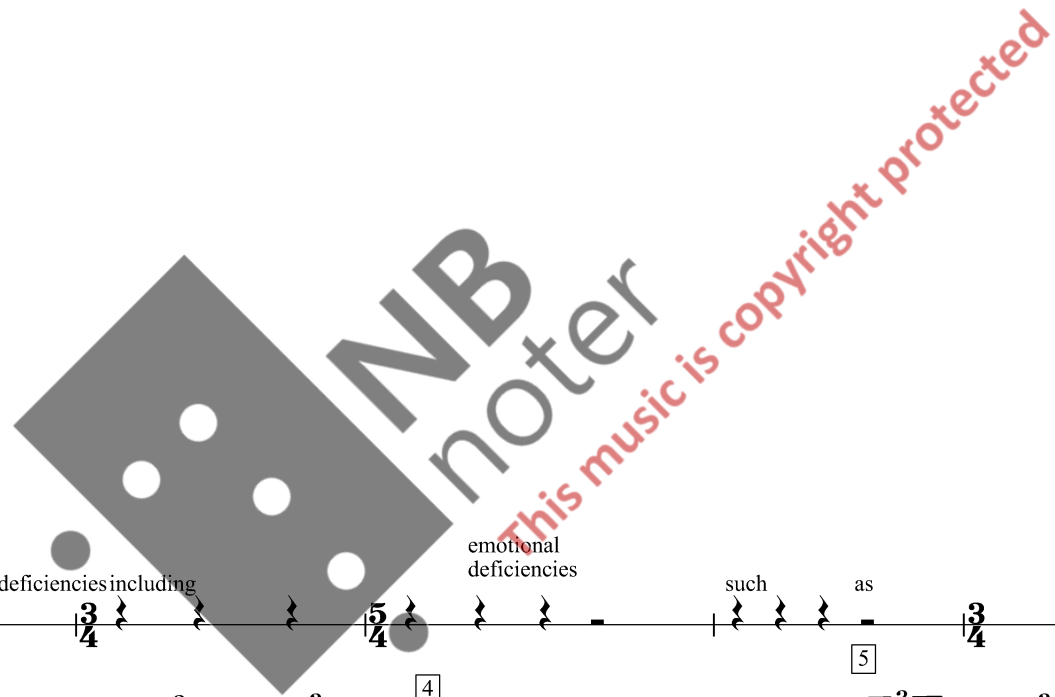
5 saying that we should produce only whole complete beings

Tape

Perc.

Perc.

Perc.



11 not physical defects of deficiencies including emotional deficiencies such as maleness just

Tape

Perc.

Perc.

Perc.

19 as the deliberate production of blind people would be highly immoral so would be the deliberate production of emotional cripples why should there be future generations?

Tape

Perc.

Perc.

Perc.



28 Aging and death are eliminated, why continue to reproduce? Why should we care that there is no younger generation to succeed us? Why should we care what happens when we're dead? Why produce even females? What is their purpose?

Tape

Perc.

Perc.

Perc.

blackout on video

accel... mm 76

go to drums

go to drums

go to drums

attacca

\*susp. fingercymbal on stand, played with finger (with metal)

video - alternative A:  
white light on video, set  
on pause, so that the last  
part ("bacchanale") is  
played in white light.  
If video - alternative B:  
let the video play to end.

Every sequence is played synchronized with the soundfile triggered - in same tempo as the soundfile. Pay attention to changes and rhythms in each soundfile - to get cues to catch and stay synchronized and in tempo with the electronic sounds.  
 A sequence is in between one tempo, ex. bar 1 to 10, without stop, except last sequence, bar 40-44, and second sequence, bar 11-21.  
 It is possible to go right to the next sequence - *attaca*, or have a short pause before continuing, notated as *fermata*. Every soundfile ends with a "eco-tail" - decrescendo, sounding in this *fermata*. The soundfile is triggered by one of the musicians according to the score, pref. "middle".  
 These soundfiles are named 1, 2 and so on.

# bacchanale

Instruments, from top to bottom:  
 Perc. Left: wood-/tempelblock in combination with metal plate (aluminium)  
 2 sets of bongos  
 deep tom tom  
 Perc. Middle: ratchet on stand  
 1 set of bongos  
 snare drum, without snares  
 deep tom tom  
 Perc. Right: small hi-hat or cymbal combination, with some noisy sustain  
 wood-/tempelblock in combination with metal plate (aluminium)  
 2 sets of bongos  
 deep tom tom

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**1** numbers of bar to be played

$\text{♩} = 75$

3 hard mallets

Left *f-mf*

Middle (aerolatte milk steamer) *f*

Right 3 hard mallets *f mp sim.*

**1**

**2**

**3**

**5**

**3**

**3**

play the first two times, the third time break and change to sticks

**5**

**3**

**2**

$\text{♩} = 104$

**2**

*mf*

*mp*

*ppp*

**2**

Musical score for Percussion, measures 12-16. It consists of three systems. The first system (measures 12-14) is marked with a circled '3' and a dynamic of *mf*. The second system (measures 15-16) is marked with a circled '5' and a dynamic of *f*. The third system (measures 17-18) is marked with a circled '3' and a dynamic of *f*. The time signature changes from 4/4 to 3/4 and back to 4/4.

Musical score for Percussion, measures 17-21. It consists of four systems. The first system (measures 17-18) is marked with a circled '4' and a dynamic of *mp*. The second system (measures 19-20) is marked with a circled '5' and a dynamic of *p*. The third system (measures 21-22) is marked with a circled '5' and a dynamic of *f*, with instructions 'ratchet on stand' and 'aerolatte on snare'. The fourth system (measures 23-24) is marked with a circled '5' and a dynamic of *f*. The tempo is marked as  $\text{♩} = 109$ .

Musical score for Percussion, measures 22-26. It consists of four systems. The first system (measures 22-23) is marked with a circled '5'. The second system (measures 24-25) is marked with a circled '1' and a dynamic of *p*, with a tempo of  $\text{♩} = 110$ . The third system (measures 26-27) is marked with a circled '3' and a dynamic of *mf*, with instructions 'mallets' and '6'. The fourth system (measures 28-29) is marked with a circled '5' and a dynamic of *mf*, with instructions '6' and '6'. The time signature changes from 4/4 to 2/4.

26 Perc.  $\frac{2}{4}$   $\frac{2}{4}$   $\frac{2}{4}$

9  $\text{♩} = 135$   $\frac{4}{4}$  vary gradually between bongos and snare drum

10  $\frac{4}{4}$

5  $\text{♩} = 144$   $\frac{3}{4}$  6

2  $\frac{3}{4}$  6

31 Perc.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

1  $\text{♩} = 127$   $\frac{4}{4}$

2  $\frac{4}{4}$

3 (aerolatte milk steamer)  $\frac{4}{4}$

5  $\frac{4}{4}$

36 Perc.  $\text{♩} = 156$   $\frac{4}{4}$  5

3 times, then 2 bars break

mf

3  $\frac{4}{4}$  4

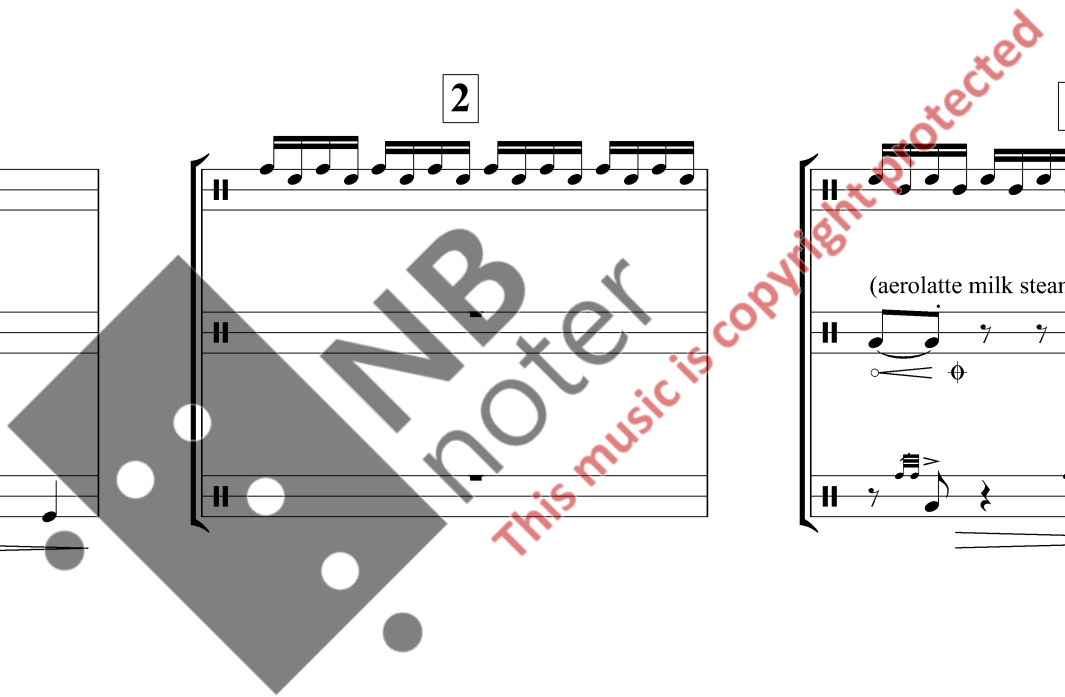
phase gradually from

to

and back

5  $\frac{4}{4}$  5

7  $\frac{2}{4}$   $\frac{2}{4}$   $\frac{2}{4}$   $\frac{2}{4}$



41  $\text{♩} = 173$  3

Perc. Perc. Perc.

8

$\text{♩} = 191$

Perc. Perc. Perc.

go more or less directly to "I am wo"



voice follow the "sinus playback".  
Second verse and chorus from "I am woman", by Helen Reddy and Ray Burton,  
sung by heart through microphone.  
♩ = 68 Gl.sp. and vibr. follow voice according to text, in a free and detached way.

# fembot bacchanale, I am wo

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15

Voice

you can bend but nev-ver break me 'cause it on - ly serves to make me more de - ter - mined to ac-hieve my fi - nal goal and I come back ev-en stron ger not a

Glockenspiel

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

Vibraphone

♩ = 68

Bend down with hard mallet:

*mf* *p* *mf* *p*

8

Voice

no-vice an - y long er 'cause you've dee pende the con-vic - tion in my soul Oh yes I am wise but it's wis - dom born of pain yes, I've paid the price but

Glock.

*mf* *p* *p* *mf*

Vib.

*pp* *p* *mf*

14

Voice

look how much I gai-ned if I have to I can do an - y-thing I am strong I am in - vin cible I am

Glock.

*p* *mf*

Vib.

*tr* *tr* *tr*