

Sechzehn Wege das nein zu Vermeiden

[performance score]

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Texts by Karl-Heinz Ott

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	A (3')	(4')	B (4')	C (6')
	Introduction			Interlude - musical duo
RECITER	<p>off stage - whispers</p> <p>repeats text twice</p>	<p>enters while still whispering</p> <p>gradually transforms into live voice while taking position</p> <p>sits to read text</p>	<p>walks to left wall</p> <p>reads from text on wall</p> <p>different lengths of pauses at paragraphs starting: <i>Soweit,</i> <i>Einen Puppenspielerin,</i> <i>Obwohl,</i> <i>herum</i></p>	<p>returns to table</p> <p>sits during interlude</p>
MUSICIAN 1	<p>1. SFbirds loaded - plays on SF</p> <p>2. sets whispered voice as background</p>	<p>1. SFbirds moves into background</p> <p>2. treats live voice.</p> <p>Treated voice moves from the background to the foreground; continues even after text into the low registers</p>	<p>1. starts SFcrowd at the last word of text, <i>geschieht</i></p> <p>2. loads SFs for Interlude</p>	<p>SFcrowd is running, at 'telephone signal', M1 and M2 start to play on buffered SFs.</p> <p>MUSICALLY - loud but subtle</p>
MUSICIAN 2			<p>1. SFzestien loaded - plays on SF at line 'Zestien'</p> <p>2. treats live voice from paragraph starting <i>Soweit</i>.</p> <p>Treated voice - dry sound to denser colours, and a sharp cut at word <i>geschieht</i></p> <p>3. loads SFs for Interlude</p>	<p>1. triggers SFtelephoning to signal start of text (section D)</p>

	D (4')	E (3')	F (4')	G (2')	H (2')	I (2.5')
RECITER	sits and reads starts text at the signal of a clear telephone ring	walks to window, and turns away from audience at the last third of text, as though disturbed by noises(from SFresto), and retakes certain phrases	goes to the piano as SFresto fades out, begins to play the piano (an excerpt Schubert's Wandererfantasie) <u>First paragraph</u> reads text while playing piano - piano as accompaniment <u>Second paragraph</u> plays rhythmic motif of Schubert, without text, then reads without piano accompaniment	walks to table, leans against side and faces audience reads text while computer sounds lingers on in the background	moves to window starts to read when computer sounds have died out completely - IN SILENCE plays CD on mini-compo(Scarlatti-Scarrino Saxophone transcription) after text music continues for another 1' 30", during the last few seconds, moves towards the audience for Section I	goes up closer to the audience, facing them, reads Section I, while Scarlatti's music is still running in the background at the end of the text, slowly walks to the piano
MUSICIAN 1		1. filters live voice as though from radio 2. starts SFresto at the last third of text	<u>First paragraph</u> 1. fades SFresto to mumbling noise in background <u>Second paragraph</u> 1. SFmotifs - plays on SF Treated SF stays low below text, gradually emerges to the high register, continues after text for another 30"	1. plays on live voice Treated voice stays in high register, always in the background, gradually fades out by the end of text	1. loads SFs for Interlude	
MUSICIAN 2	1. SFtelephonerings - triggers randomly as background, never intrusive				1. loads SFs for Interlude	

	J (5')	K (1')	L (3')	M (7')	N -	O -	P (11') = 60"
	Interlude - musical duo			Interlude - musical trio			CD text
RECITER	goes behind the piano during interlude	still behind piano, upon hearing Bach's music, starts to read first paragraph begins second paragraph in silence, when music has stopped	moves towards the table and starts to read while walking while reading, circles the table to create restlessness	walks to piano begins interlude with a distinct musical gesture	leans against pole which is in the centre of stage, turns away from audience facing the left window	reads text after a pause turns on CD track 2, after text and exits	
MUSICIAN 1	takes over from Scarlatti's music, emerges strongly Musically - build up quickly, stays energetic and dynamic - after much activities, appropriately triggers SFbach - fades out quickly by Section K		1. treats live voice, continues for another 10 seconds after text Treated voice as drone low under text	Musically - ad lib	1. sets live voice in a moderate space with effect box 2. closer to the end of text, triggers SFbirds as background	1. plays on SFbirds SFbirds slowly emerges from background, and be set in a generous space (mega reverb). By the last part of text, slowly fades out	
MUSICIAN 2					1. plays SFwords SFwords function as doubles of the live voice		