

Pose I: Between the Sadness

Anthony Tan

Pose I: Between the Sadness

**For Soprano and Tape
with optional Live-Electronics**

2010/2011

Duration: 8 minutes

Partitur

Performance Instructions for the Voice

Singing Style –The musical figures represent specific emotional prosodies. The contour of the musical motives relate to the emotional gestures prevalent in each section. Thus, the performer should sing as if in-between emotional prosody and a bel-canto singing voice, creating a stylized- pitched emotional prosody.

Metrical Cues - In the score, the tape part is not fully notated, but rather, certain “sonometric” cues are given to keep the singer in line with the electronics. This means that there are short fragments of sound that always occur on an underlying beat that the singer should follow. The timbres of these cues, however, are not consistent throughout the piece and careful listening will be required on the part of the performer to identify them.

Drone - The underlying drone offers a pitch “anchor” for the singer.

Physical Movement - The physical gestures in the score offer physical cues for the performer. It is up to the performer’s discretion as to how little or how much they would like to act out the emotions. The notation of the movements are divided into three separate streams:

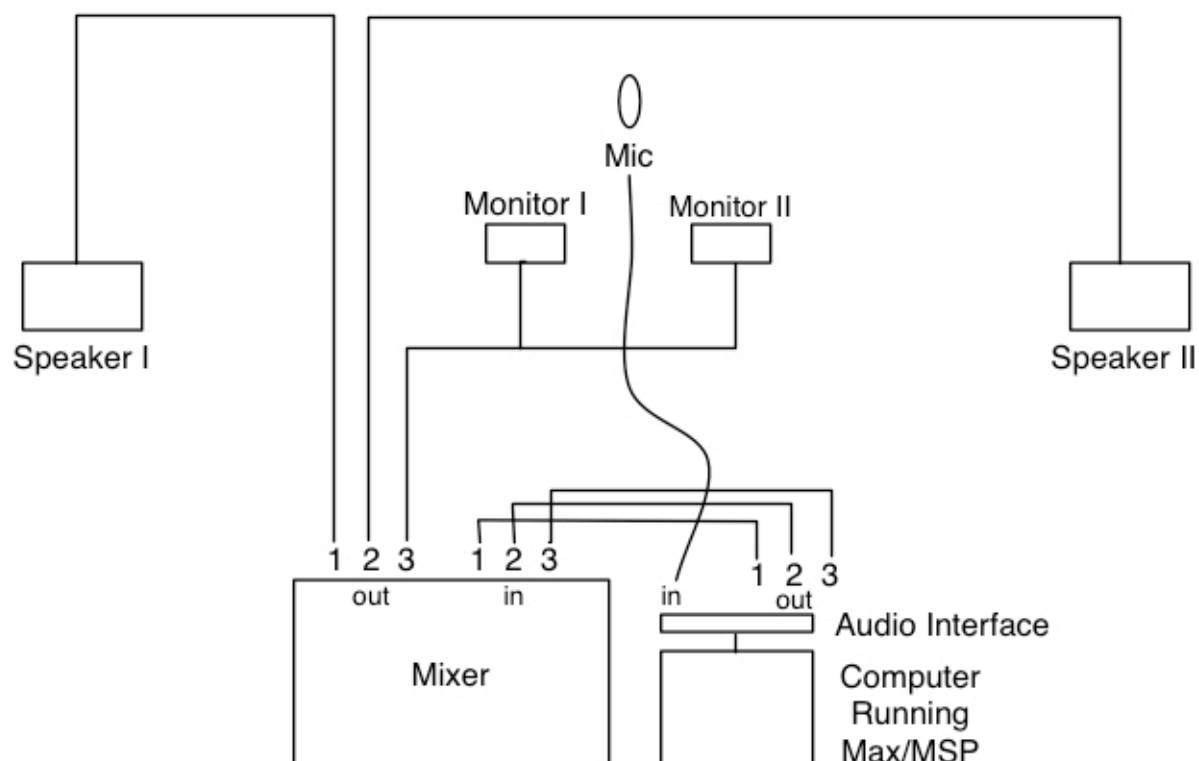
Emotion	SADNESS	
Gesture	Shoulders Slumping	
Face	Sad Eyes, Sad Mouth	

- Stream one refers to the overall emotional tone of a section.
- Stream two refers to a physical gesture the singer should perform with their body.
- Stream three refers to facial expression.

Staging – It is preferred that the singer should wear all black. The rest of the stage should be in complete darkness except for a few spot lights directly focused on the performer. In addition, it would be beneficial if the singer memorized their part in order to create a fuller theatrical experience.

Instructions for the Electronics

Overall set up for live-electronics version:



This piece can exist in two versions:

- a. With Amplified Voice and tape or
- b. With Amplified Voice, Live Electronics and Tape.

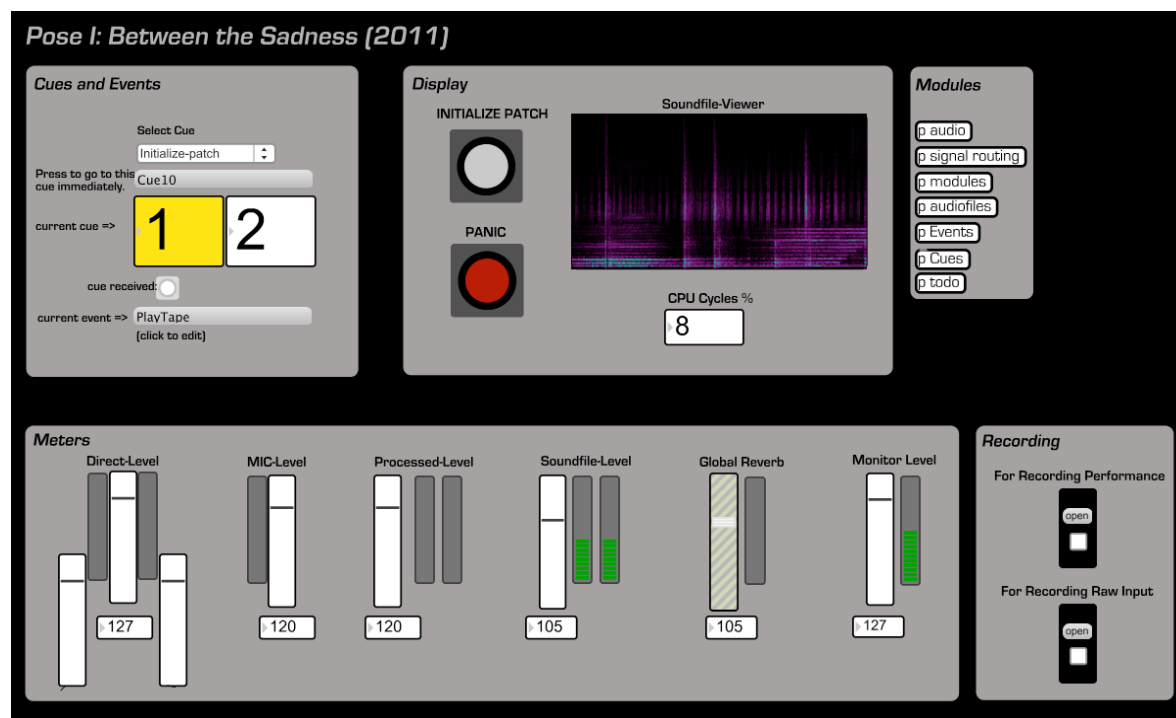
Amplification – The singer should be amplified and mixed with the tape part. A wireless, head-mounted microphone is preferred.

Monitor – The singer will need a stage monitor in order to clearly hear the tape part. In the Max/MSP patch for the live-electronics version, the monitor mix already comes out channel 3.

Mixing – The mixing of the electronics with the singer should be such that the singer is more present within the overall mix. The electronics, however, should not be so quiet as to seem separate from the singer's voice.

Reverb – If possible, an external reverberation unit should be used to mix the singer's amplified voice with the tape part. This will aid in the overall mixing of the two parts. Further, for the version utilizing the Max/MSP patch, a global reverb has been added for this purpose.

Live-Electronics – For the version that utilizes the Live-Electronics, a Max/MSP patch may be used to trigger the various Signal Processing Algorithms:



Digital Signal Processing - Only two Signal Processing algorithms are used (apart from the global reverb) - *Stereo Delay* and a *Pitchshifter*. In the score, the electronic cues are indicated numerically and correspond to the numbers in the Max/MSP patch. If a technician would prefer to rebuild the patch or use a separate processing algorithm, the values for each of these effects have been indicated in the score beside the cue numbers:

Program Notes

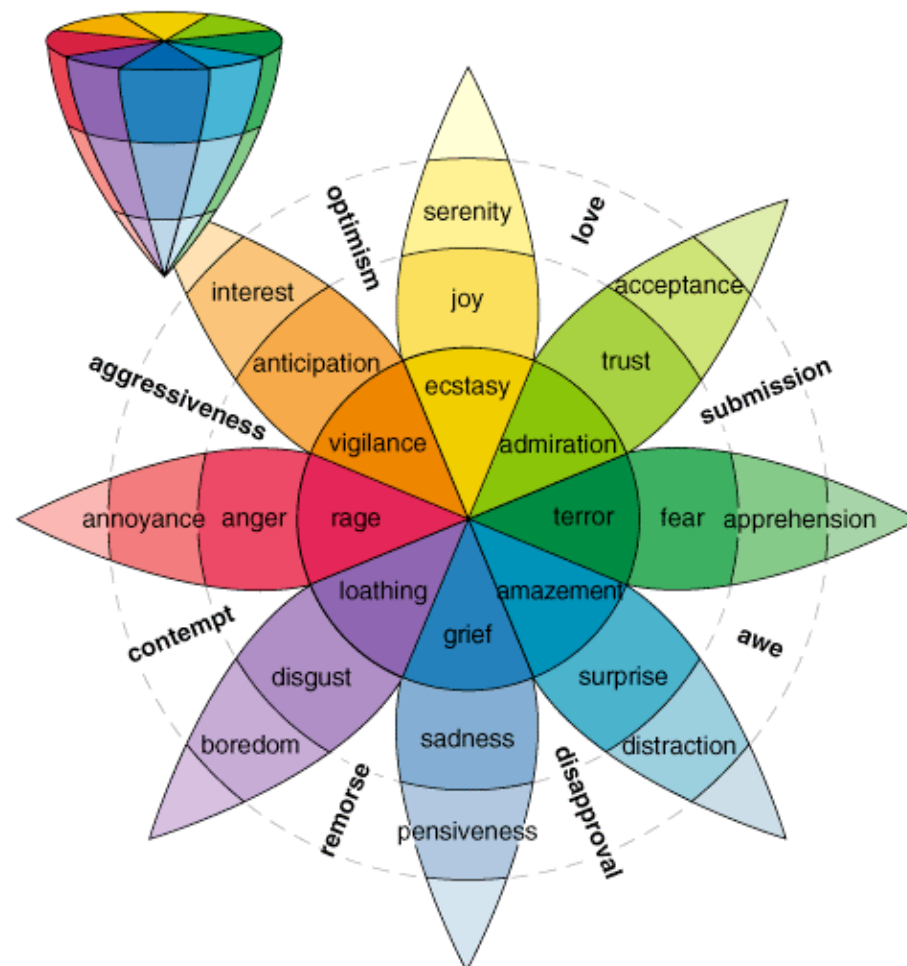
“When I wish to find out how wise, or how stupid, or how good, or how wicked is any one, or what are his thoughts at the moment, I fashion the expression of my face, as accurately possible, in accordance with the expression of his, and then wait to see what thoughts or sentiments arise in my mind or heart, as if to match or correspond with the expression.”

“The Purloined Letter”
- Edgar Allen Poe

This work is the first in a series of pieces for solo performer and electronics. Each “pose” takes a particular stance or opinion on a musical topic. *Pose I: Between the Sadness* takes a position on music and emotion. I aimed to explore the expression of various states of emotion through the human voice. Further, I extend the emotional expression of the voice through the use of electronics by manipulation of voice timbre, both pre-recorded and live, guided by relationships between timbre and emotion.

In addition, research in psychoacoustics (Gabrielsson & Lindström, 2001), and musicology (Cooke, 1959), define relationships between emotional states and musical structure. Using this information, I attempted to ‘reverse engineer’ a musical work, portraying emotions through their relationship to musical elements of pitch, harmony, rhythm and timbre. The intention, however, was not to evoke specific emotions within the listener. Rather, I aimed to explore how these relationships may be used as a model within a contemporary musical language and aesthetic that is not specifically designed for functional use. Using Robert Plutchik’s “Wheel of Emotions” (1980) as the forming element of the work, music-affect relationships create a poetic representation of the different emotional stages of the model.

- Anthony Tan (2011)



Robert Plutchik’s “Wheel of Emotions” (1980)

Pose I: *Between the Sadness*

for soprano and electronics

Anthony TAN

Emotion **SADNESS**

Gesture **Shoulders Slumping** **Sighing** **Motionless**

Face **Sad Eyes, Sad Mouth**

Voice **Ah o - u ah o - u o - u ah o - u ah o - u ah o - u**

Sonometric Cue

Drone

Cue 1 Play Tape Delay Time - 25ms Delay Feedback - 90/127 Cue 2

Emotion 10

Gesture **As if sobbing**

Face **Sad Eyes, Sad Mouth**

stringendo... a tempo stringendo...

Voice **ou - ou - ou - ou - ou - ou - ou - ou - ou - ou - ou - ou - ou - ou -**

S.Cue

Drone

Emotion 18

Gesture **Bittersweetly**

Face **Gazing into the distance**

a tempo

Voice **ah - o - u o - u ah o - u ah o - u ou - ou -**

S.Cue

Drone

Emotion 27

Gesture

Face

stringendo... a tempo

Voice **ah - o - u ah o - u ou - ou - o - u - ah o - u ou - ou - ou - ou - ah o - u**

S.Cue

Drone

Emotion 118 TRUST

Gesture Confidently Relax shoulders

Face

118 *poco piu mosso*
p p < mf f > mf p mf f < sfz p mf f

Voice 118 ah - ah - ta t t t t t ah - ah - ah - ah - ah - t ah - ah ah - ah -

S.Cue

Drone

Emotion 129 JOY

Gesture Distantly As if screaming with joy

Face $\text{♩} = 84$

129 *p p < mf p < mf fp < mf fp < mf mf ff f*

Voice 129 ah - ah - ah - ah - ta-t-t-t-t-t - ta-t-t-t-t-t - ah - ta-t-t-t - ta-t-t-t-t-t-t-t Ya - a! ya - a! -

S.Cue

Drone

Cue 5 Delay Time - 100ms
 Delay Feedback - 60/127
 Pitch shift +/- 200 cents

Emotion 142

Gesture As if laughing Humorously

Face

142 *mf < f f < mf < f f*

Voice 142 ya - ya - ya - a! - ha - ha - ha - ya - ah - ah - ha - ha - ha -

S.Cue

Drone

Emotion 152

Gesture Ecstatic Disbelief

Face

152 *f ff mp mf p mf*

Voice 152 ya - a! - y-a - y-a - ha - ha -

S.Cue

Drone

Emotion 166

Gesture Giddy Humorously

Face

Voice *f p mf f mf f p mf*

166 ha - ah - ah - ah - ha - ha - ha - ha - ha - a! - ya - a! - ah - ah - ha - ha -

S.Cue

Drone



Emotion 178

Gesture Humorously Intensely happy

Face

Voice *ff mf f mf ff*

178 ha - ha - ha - ha - ha - ya - ah - y-a - y-a - a! - a! -

S.Cue

Drone



Emotion 189

Gesture Ecstatic Motionless As if shouting

Face

Voice *mf f ff mf f*

189 a! - ya - a! - a! - a! - a! - ya - a! -

S.Cue

Drone

Cue 6 Delay Time - 300ms
 Delay Feedback - 60/127
 Pitch shift +/- 200 cents



Emotion 199

Gesture Dizzy with excitement

Face

Voice *mf f mf f*

199 ya - ah - ya - a! - a! -

S.Cue

Drone

Emotion 206

Gesture Rising tension Giddy

Face

stringendo ...

Voice *mf* *f* *p* *mf* *f*

206 y-a - y-a - y-a - y-a - ha - ha - ha -

S.Cue

Drone

Cue 7
 Delay Time - 400ms
 Delay Feedback - 60/127
 Pitch shift +/- 200 cents

Emotion 220

Gesture OPTIMISM Confidently

Face Smiling

a tempo

Voice *mf* *f* *mf* *f* *ff* *mp*

220 ya - ya - ah - pa - pa -

S.Cue

Drone

Emotion 233

Gesture Humorously ANTICIPATION Rising tension

Face Intense Eyes

Voice *pp* *p* *f* *mf* *ff*

233 ha - ha - ha - t-a - ta - t-a - ta - t-a - ta - t-a - ta -

S.Cue

Drone

Emotion 243

Gesture AGGRESSION As if shouting Rising tension

Face

Voice *ff* *f* *ff* *f* *ff*

243 ar - ar - ar - ka - ka - p - ra - ra - p - ra - t - ra - t

S.Cue

Drone

Cue 8
 Delay Time - 800ms
 Delay Feedback - 50/127
 Pitch shift +/- 50 cents

C

Emotion ANGER

Gesture Extremely tense Stomp feet Belittling Stomp feet

Face $\text{♩} = 112$

Voice *f* *ff* *f* *ff*

254 ra ra - g-a - g-a-g-a - g-a-g-a - g-a - da ta ta ta ta ga ga-g-a g-a -

S.Cue

Drone

Cue 9
 Delay Time - 1000ms
 Delay Feedback - 80/127
 Pitch shift +/- 100 cents

Emotion 265

Gesture Extremely tense

Face

Voice *f* *ff* *f* *ff* *f*

265 ra t ta t a ta ra t ta t a ta ra ra ra t ta t a ta

S.Cue

Drone

Emotion 274

Gesture With deep anger in chest voice Stomp feet

Face

Voice *ff* *ff* *f* *ff*

274 *ff* Lowest Note Possible *ff* *f* *ff*

274 Argh - ar-ar - g-a-g-a - g-a-g-a - g-a - ra - t ta - t-a - t-a - ra - t ta t a t a

S.Cue

Drone

Emotion 284

Gesture Extremely tense As if about to explode Stomp feet

Face Crunch up / compress entire body, flexing muscles

Voice *ff* *f* *fff* *ff*

284 *ff* *f* *fff* *ff*

284 Argh - ar - ar - Argh - g - a - g - a - g - a - g - a -

S.Cue

Drone

Cue 10
 Delay Time - 1000ms
 Delay Feedback - 90/127
 Pitch shift +/- 150 cents

Emotion 294

Gesture Stomp feet

Face

Voice *f* *ff* *f* *ff* *ff*

294 ra - t - ta - t - a - t - a - ra - t - t - a - t - a - ta - ra - ra - g - a - g - a - g - a - g - a - g - a -

S.Cue

Drone

Emotion 304

Gesture Extremely tense Slightly held back

Face

Voice *ff* *p* *f* *p* *f* *ff*

304 ra - t - t - a - t - a - t - a - na - na - Na - na - na - na - na -

S.Cue

Drone

D

Emotion DISGUST

Gesture As if repulsed

Face Turn down corners of mouth

Voice *p* *f* *p* *f* *f* *ff* *p*

317 eew - eew - eew - eew - eew -

S.Cue

Drone

Emotion 322

Gesture As if disgusted

Face

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

322 ugh - eew - eew - eew - eew -

S.Cue

Drone

Cue 11
 Delay Time - 500ms
 Delay Feedback - 50/127
 Pitch shift +/- 200 cents

Emotion 365

Gesture As if sobbing Motionless Remorseful

Face

Voice 365 *pp* 9:8 9 $\approx 8''$ *pp* 9:8 9
ou - ou - ou - ou - ou - ou - ou - ou -

S.Cue 365

Drone 365

Cue 16 Delay Time - 2000ms
Delay Feedback - 80/127
Pitch shift +/- 50 cents

Cue 17 Delay Time - 1500ms
Delay Feedback - 70/127
Pitch shift +/- 50 cents

Emotion 368

Gesture Echoing Motionless Distantly Motionless

Face

Voice 368 *pp* 9:8 9 $\approx 5''$ *pp* 9:8 9 $\approx 5''$
ou - ou - ou - ou - ou - ou - ou - ou -

S.Cue 368

Drone 368

Cue 18 Delay Time - 1200ms
Delay Feedback - 60/127
Pitch shift +/- 50 cents

Cue 19 Delay Time - 1000ms
Delay Feedback - 50/127
Pitch shift +/- 50 cents

Emotion 372

Gesture Desperately Motionless

Face

Voice 372 *pp* 9:8 9 $\approx 13''$
ou-ou - ou - ou - ou -

S.Cue 372

Drone 372

Cue 20 Delay Time - 500ms
Delay Feedback - 50/127
Pitch shift +/- 50 cents

Emotion 375

Gesture Whimpering

Face

Voice 375 *pppp* 9:8
ou

S.Cue 375

Drone 375 *pppp*

Cue 21 Delay Time - 25ms
Delay Feedback - 30/127
Pitch shift +/- 20 cents