Endangered Banana #4:

Waywards

a musical drama for mezzo-soprano, tenor and computer operator

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Performance Notes for Endangered Banana #4: Waywards

Personnel/Staging-

There is a female vocal role which should be sung by a mezzo-soprano, and a male vocal role which should be sung by a tenor. An electronics operator also has performative instructions. The only prop requirements are a bed and a hill. The male singer is to be hidden from view the entire time. His voice is electronically processed from backstage.

Electronics-

Stereo speakers and sub woofer are required for the performance. One vocal microphone for the backstage male vocalist, and a lapel microphone for the female vocalist on stage are also required. A computer installed with SuperCollider3 running the file waywards.rtf is required. SuperCollider3 can be downloaded from http://supercollider.sourceforge.net/downloads, and the file can be downloaded from http://mayortacoghost.com/music/EB4.

Synopsis-

Waywards is a musical drama in three parts. There are two characters: the girl, and the voice she hears and talks with. The voice tries to make her understand and remember that it was her fault that her world does not exist anymore, and that she is holding on to a mere thread of existence which is about to vanish. It is about 24-25 minutes long.

Notes for computer operator-

Open the file, "waywards.rtf" with **Supercollider 3** and follow the written instructions at the top of the file. A GUI window should appear. The performance starts when the operator presses the "Texture" button in the window. All "T"s in the score refer to press the "texture" button in the window.

Notes for the vocalists-

All spoken or sung material comes in phrases demarcated by barlines. Barlines are merely a point of coordination or to represent the time in between phrases.

Fermate-

Fermate with a specified duration above them (in seconds) either appear within a measure, or over a barline to show the amount of time to rest in between measures. All durations are approximate.

Fermate without a specified duration appear at ends of measures to indicate to the vocalist to wait for the completion of the other vocalist's music in that measure before going on.

Commas over barlines are short pauses in between two phrases. They should be no longer than one second. All commas appearing within phrases should be treated in the same manner.

Tempo-

All tempi are approximate.

When a tempo is indicated, assume the tempo continues until the staff type has changed or with the appearance of stemless noteheads.

Staves-

No line staves are reserved for spoken text in natural speaking rhythms. The vocalists are free to interpret their dramatic delivery keeping in mind that they do not exist.

Three line staves are reserved for spoken text to be delivered in notated rhythms.

Five line staves can be traditionally interpreted, depending on the clef.

Clefs-

A double treble clef indicates that the notated line may be sung transposed. It is, however, to be estimated by the vocalist so that the tessitura remains nearly consistent with what is notated.

A traditional treble clef should be interpreted as 8vb for the tenor. A treble clef signifies to match pitch with either some pitch cue from the electronics, or from the pitch of the other vocalist, whether or not their pitch is accurate. This is indicated with a double arrow.

A double line clef indicates either notated rhythmic speaking. All noteheads are placed on the middle line, but should not be interpreted as vocal pitch monotony. The vocalist is free to inflect within these phrases.

No clef at all is reserved for the no line staves when naturally rhythmic speaking takes place.

Noteheads-

Any "x" shaped notehead indicates to speak the words in the notated rhythm.

Stemless black noteheads are to be sung in a natural speaking rhythm.

Any line extending from a black unstemmed notehead indicates to sing all following words under the length of the line on the same pitch as the notehead in a natural speaking rhythm.

Any stemless white notehead is to be held until the next barline or event.

Any stemmed half note with a tremolo marking in a phrase in which no tempo is specified should be treated as a stemless white notehead, but with the appropriate vocal technique (see under next category).

Verbal or Symbolic Performative Instructions-

(all instructional text appears parenthetically above or below a staff in italics)

$$/\mathbf{p} = \mathbf{p}$$
 subito

Vocalists should assume singing without vibrato. When vibrato is indicated with a v. above the staff, it means to oscillate a semi-tone above and below the given pitch 4-6 times a second.

A horizontal arrow above a staff means to gradually change a parameter over the course of the arrow's length.

The phrase *ord. voice* above a staff cancels any vocal effect, including vocal fry.

Any beamed group of notes with a slash through the beam indicates to perform the group of notes as quickly as possible.

An accidental only refers to the pitch it immediately precedes (and any pitches to which the original note might be tied). Any natural sign is a courtesy.

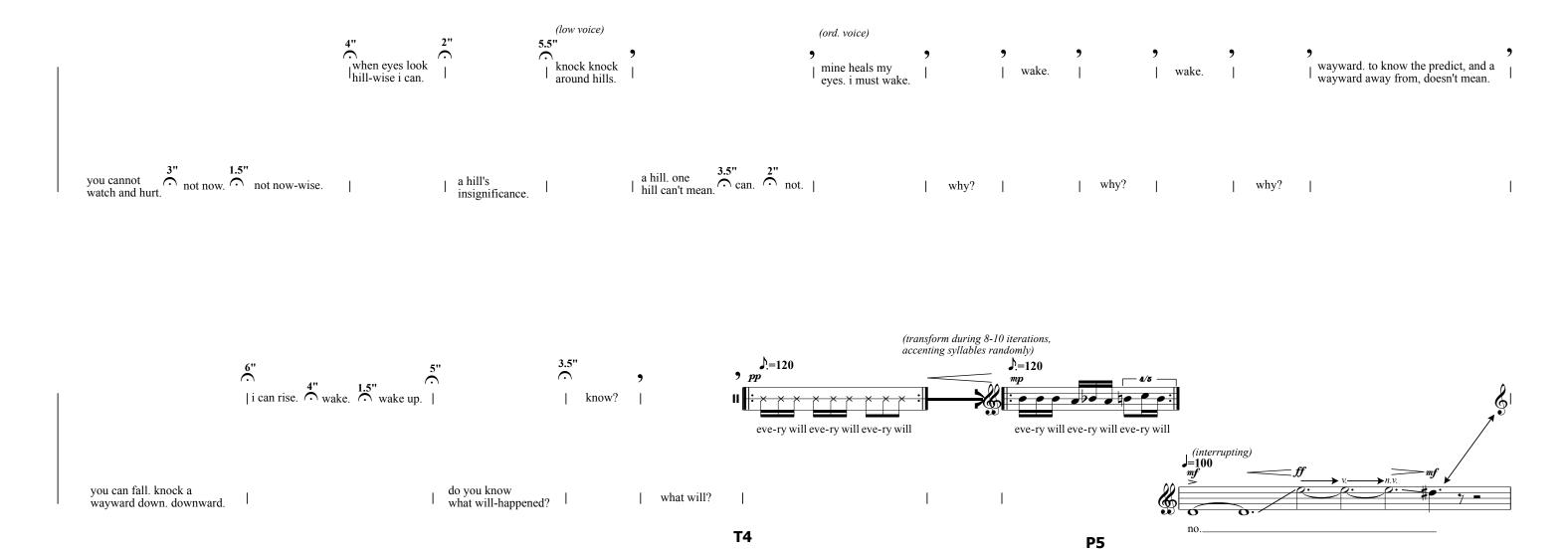
All tremolo markings on notes indicate to perform a series of glottal stops on the same pitch as fast as possible. This can be thought of as a trill on one pitch.



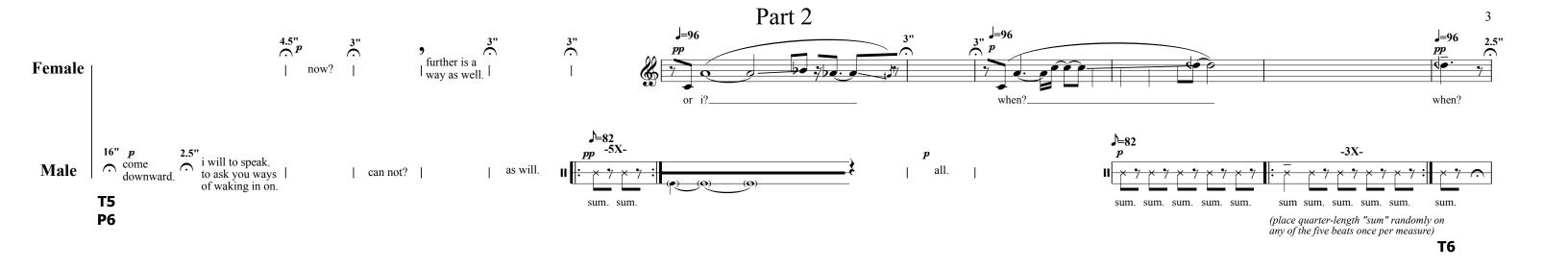
Any glissando in a tempo specified phrase should begin at the rhythmic onset of the notehead preceding the glissando.

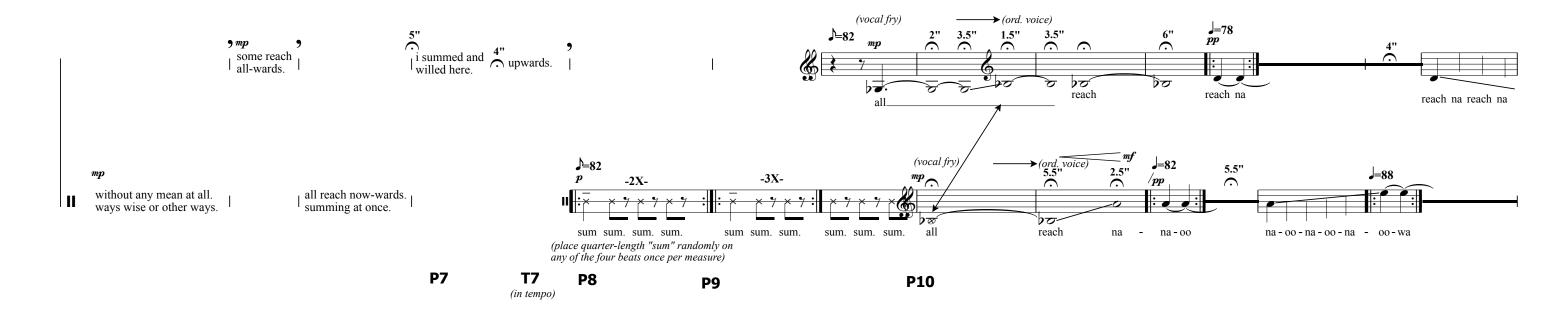


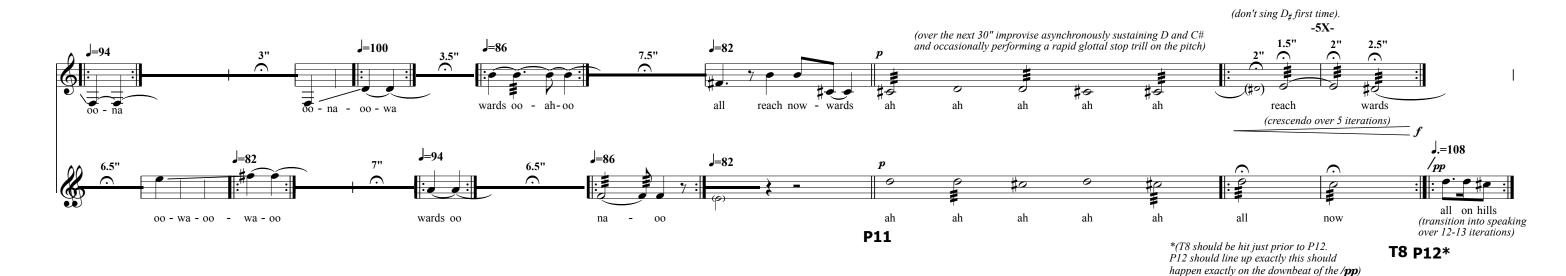


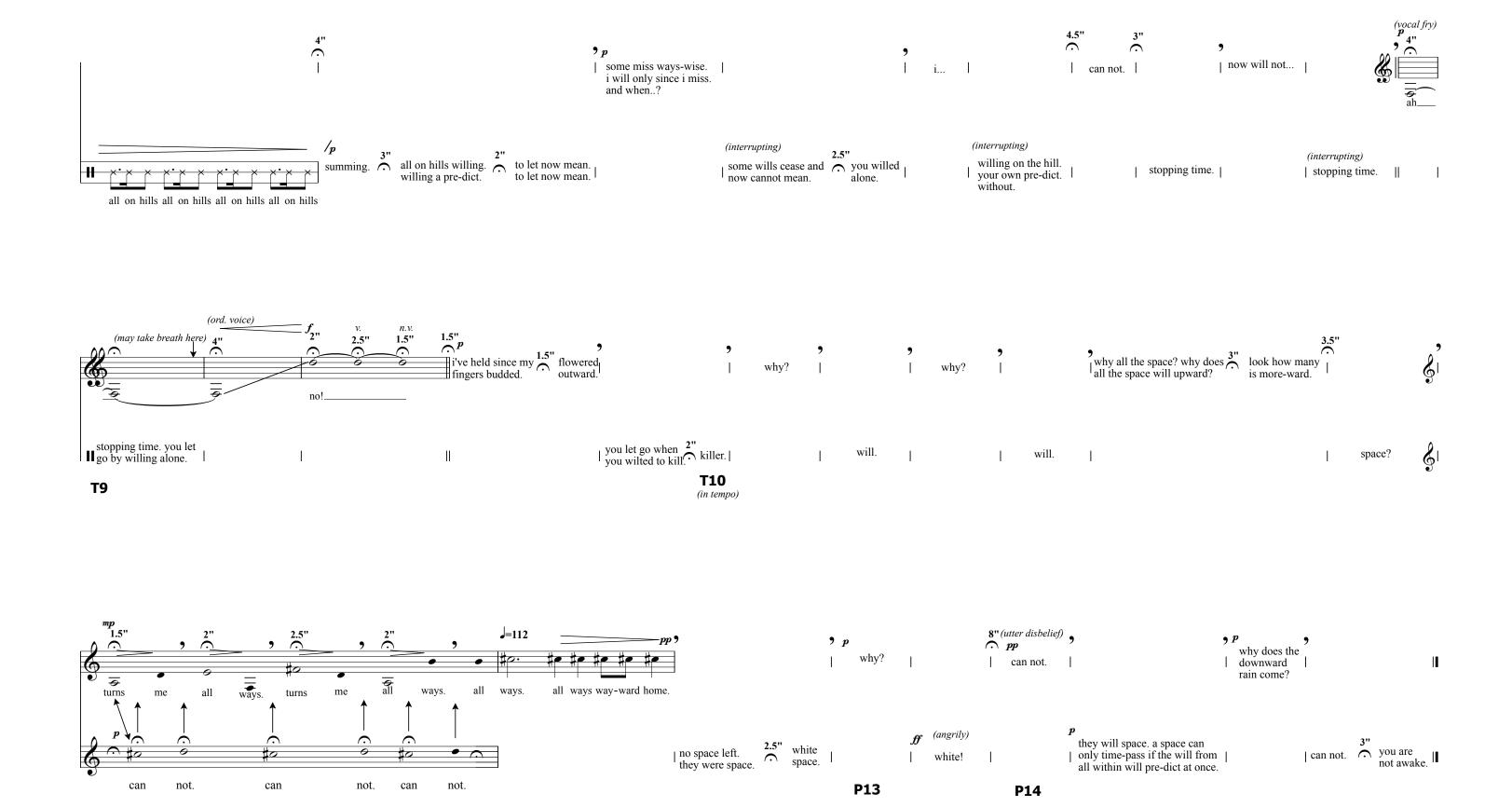












scream for sleep

eyes

eyes

scream



why

why

my

