

BREATHER:RESIST

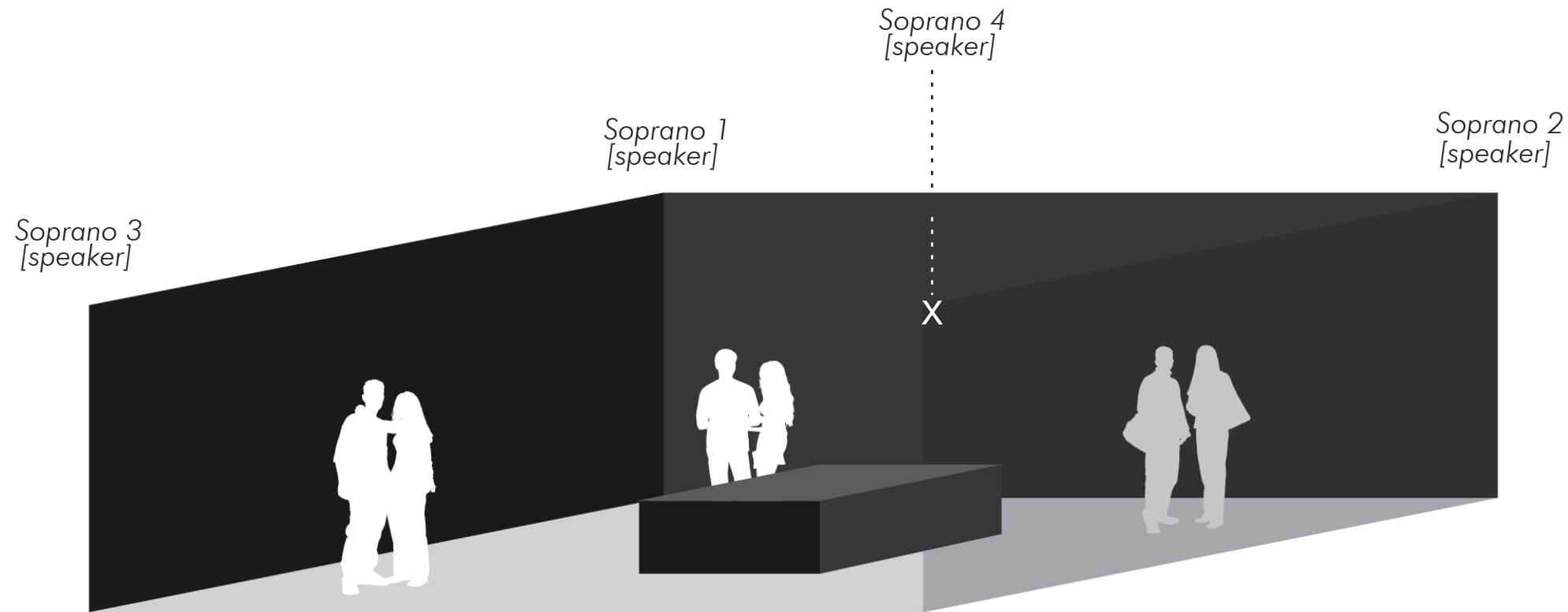
tape piece for a site specific sound installation - four sopranos

BRADLEY SCOTT ROSEN

SCORE

Abstract

*The music should loop during the operating hours of the installation.



BREATHER:RESIST is an elaborative sound installation work that includes a spatialized score for four female voices, which will be diffused over a surround sound system in a temperature controlled gallery space. My focus lies in directing participation by means of designing a particular environment that plays with the integration of the space and the body through the sensation of temperature, light and sound, which will animate the body to respond to the music in a particular way. By altering the temperature of the room (55-60 degrees), the body is forced to work harder in order to maintain normal body temperature.

At the core of the experience lies how we listen to music, how we listen to text that at times is clearly comprehensible and poetic, at times purely noisy, and at last, how we listen to disembodied voices emanating from carefully placed speakers opposite to our own “centered” body.

Ear plugs are presented to the listener prior to entering the installation. This aspect of the work invites the listener to look closer at how sound, specifically from ones own body, affects us emotionally. By setting up this specific situation, I am inviting the listener to become introspective. The listener can be critical of the work, but they also must acknowledge the importance of their presence. The experience is intended to be a collaboration between the environment and the listener.

The piece is directed at drawing attention to the listener’s consciousness of breath, thus making the listener’s breath an active, organic component to the installation. The personal experience is created by the involvement of a live, breathing, living organism in the room.

Recording notes

At least 2 microphones will be placed at specific distances from each individual performer during the recording process. Symbols like **[M1]** and **[M2]** are used throughout the score to specify which mic should be utilized during the post production phase of the project.

For BCF

[text]

“I’m going to take the safety off - I’m going to take the safety off.”

Notes to the Performer

Some of the sounds of this piece were originally designed to exploit the delicacy and intimacy of the female voice. A lot of the musical gestures are similar; however, the timbres are meant to remain specific to the individual performer. The performer should keep the adjectives, “soft,” “delicate,” and “feminine” in mind when performing their part.

*Page one represents sound in proportional notation. The numbers underneath the staff represent seconds.

*Abbreviated text and linguistic embellishments are used throughout the piece.

Breath line

■ - N.E. - Natural exhale. Sigh of relief. Catching ones breath. The performer should replicate a natural exhale that one performs throughout the day.

(*Deep N.E.) - Performer should prepare this gesture by inhaling as deeply as possible. Relief. Let it all out. The exhale can contain a certain amount of instability. As if you are letting out a massive sigh of relief.

◆ - “sh” - Calming someone down. Wind moving through air with little friction. Slight, but natural whistle.

⊕ - “s” - The sound of the ocean from a mile away. Murmur. The sound of running water heard from another room.

▲ - “f” - top teeth lightly rest on bottom lip. Exhale at given dynamic level.

× - Naturally spoken word. Pitch and dynamic are irrelevant. Having a conversation with someone in a quiet room.

┌
└
▬ - Whisper. Soft but urgent. Confident. Delivering important information to someone. Pitch may weave in and out of phrase as long as it is unstable.

▼ - N.I. - Pursed lip inhale. Sip air in.

“ah!” - Abrupt inhale. Surprised. Startled. As if all breath is being taken from you in an instant.

“o” - Exhale with rounded, but soft lip shape. “oh.” When it follows a consonant like “s,” the performer should think of the word “so” while performing the specified rhythm.

“a” - Exhale with “a,” as in the word “safe.” IPA - [æɪ]

~~~~~ - Graphic drawing above the breath line represents a slight alteration in timbre and dynamic. Performer is given the initial dynamic and should interpret graphic to the best of their ability. Direction of graphic represents change in timbre and dynamic. A movement up naturally insists a louder, higher pitched timbre. Similarly, a movement down insists a smaller shape in the lips and a quieter, lower pitched timbre. Dynamic should not exceed **f** or be softer than **ppp**.

! - Sharp ending to breath line sound at given dynamic. Choke.

## Staff

u.p. - Unstable pitch. Very slow changing pitch +/- .20 cents.

⬆  
# - Microtonal inflection should be interpreted as a more specific unstable pitch in the given pitch direction.

↪ - Microtonal bend. Never to exceed a half-step. Performer should begin bend immediately and return to destination pitch as legato as possible. Fluid in both departure and return.

↘ - Gliss. Wait to perform gliss as long as possible. The destination pitch is not specified; however, any pitch near the end of the line is a possibility.

**f** - As forte as possible. This dynamic symbol usually applies to an inhalation or exhalation. Performer should execute dynamic to the loudest level possible. Forceful. Almost hysterical. Emotional.

≡ - Voiced glottal fricative. “Goat trill.”

— — - The pitched graphic lines from page one represent an unstable pitch at the given dynamic level. The breaks in the line represent brief fractures of audibility. The performer should not treat the breaks as rests, yet more of a brief muting. The physical action of singing should remain consistent through the breaks.

*tape piece for a site specific sound installation - four sopranos*

Bradley Scott Rosen

$\text{♩} = 48$

The musical score is for four sopranos and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The score is divided into four systems, each corresponding to a soprano part.

**Soprano 1:** The vocal line begins with a whole note G4. The piano accompaniment features a series of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo). There are also markings for *(sip) N.I.* and *N.E.*.

**Soprano 2:** The vocal line begins with a whole note G4. The piano accompaniment features a series of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). There are also markings for *[M2]* and *U.P.*.

**Soprano 3:** The vocal line begins with a whole note G4. The piano accompaniment features a series of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *ff* (fortissimo). There are also markings for *U.P.* and *I'm*.

**Soprano 4:** The vocal line begins with a whole note G4. The piano accompaniment features a series of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *f* (forte). There are also markings for *sh* and *3*.

**[M2]**

U.P.

S 1  
 I'm  
 p *f*

S 2  
 (sip) N.I.  
 mf

S 3  
 [M2]  
 I'm un-na take  
 6  
 safe  
 f p

S 4  
 [M2]  
 U.P.  
 I'm  
 f  
 safe  
 p *f* mp

## BREATH:RESIST

13

S 1

13

*p*

I'm

*pp* *mf* *p* *f*

safe

*p*

S 2

13

I'm

*pp* *mf*

*p* *f*

*N.I.*

*accel.* *a tempo*

*pp*

I'm gun - na take

S 3

13

I'm

*pp* *mf* *p* *f* *mf*

S 4

13

I'm

*pp* *mf* *p* *f*

*pp* *f*

*sh*

I'm \_\_\_\_\_

$$p \triangleleft f$$

I'm un-na take

I'm \_\_\_\_\_

 $\mathfrak{sfz}$ 

I'm un-na take

take

$p$

$$mf$$

N.I.  
“ 1

an!

U.P.

I'm \_

$p =$

 $\overline{ff}$ 

$-p$

*p*

***mf***

$$NF$$

“ah!”

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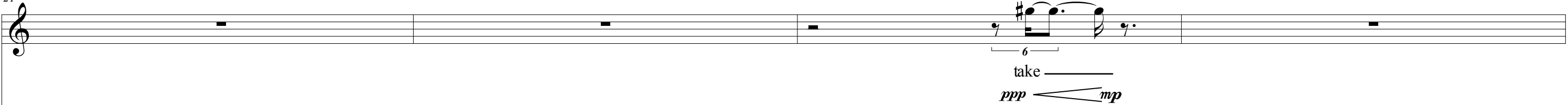
sh

 $s-a(fe)$ 

§

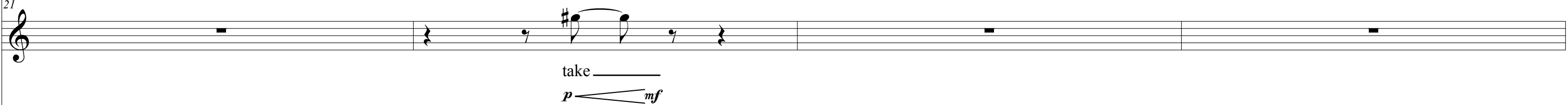
S 1

21



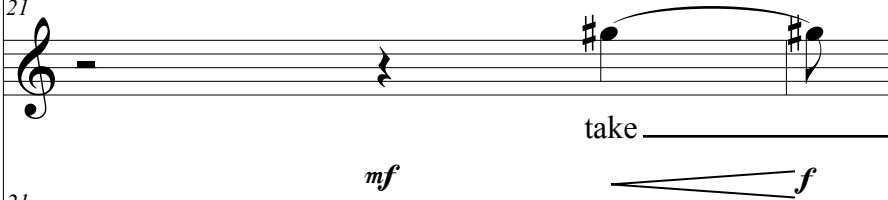
S 2

21



S 3

21



21



S 4

21



S 1 [M1] safe *p* *mf* *mp* "ah!" *N.I.* *ppp* *f* *mf* I'm gun *f* *mf* *mf* *N.I.*

S 2 [M1] safe *ppp* *f* *mf* *p* *mf* *pp* *p* *p* *mf* *N.E.*

S 3 [M1] safe *p* *mf* *mp* *sfz* *N.I.* safe *pp* *p* *pp* *mf* *mp* *p* *N.I.*

S 4 I'm take *mp* *p* *mf* *p* *mf* *p* *mf* *N.I.*

S 1

29

[M2]

safe

29

$n \begin{smallmatrix} \text{<} f \text{>} \end{smallmatrix} mp \begin{smallmatrix} \text{<} f \end{smallmatrix}$

29

$p$

"ah!"

N.I.

$mp$

take

$ppp \begin{smallmatrix} \text{<} mf \text{>} \end{smallmatrix} p \begin{smallmatrix} \text{<} f \end{smallmatrix}$

S 2

29

(safe) ty

29

$n \begin{smallmatrix} \text{<} ff \end{smallmatrix}$

29

$mf$

take

$ppp \begin{smallmatrix} \text{<} mf \text{>} \end{smallmatrix} p \begin{smallmatrix} \text{<} f \end{smallmatrix}$

S 3

29

[M2]

take

29

$mf$

$n \begin{smallmatrix} \text{<} f \end{smallmatrix}$

$p$

sh sh sh sh

S 4

29

[M1]

I'm gun-na take

29

$f$

29

$mf$

(sip) N.I.

take

$ppp \begin{smallmatrix} \text{<} mf \text{>} \end{smallmatrix} p \begin{smallmatrix} \text{<} f \end{smallmatrix}$

33

S 1

U.P.

safe

safe

*f* *pp*

*p* *mp* *p* *mp* *N.E.*

33

S 2

safe

*f* *p*

*mf* "ah!" *N.I.*

*f* *pp* *f*!

33

S 3

U.P.

off

*p* *f* *p*

33

S 4

safe

gun take

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

33

3

S

3

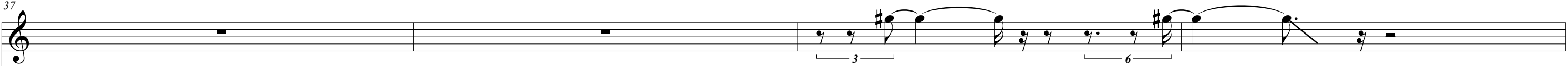
S

6

S

S 1

37



37

take

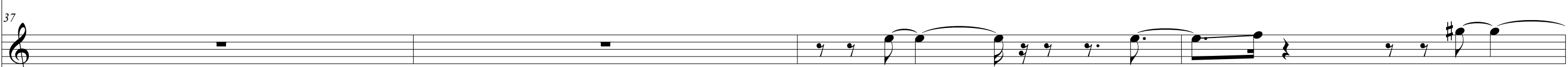
*pp* *f*

off

*p* *mf* *p*

S 2

37



37

take

*p* *mf* *mp*

(safe) ty

*pp* *f*

safe

*pp*

S 3

37



37

I'm un-na take

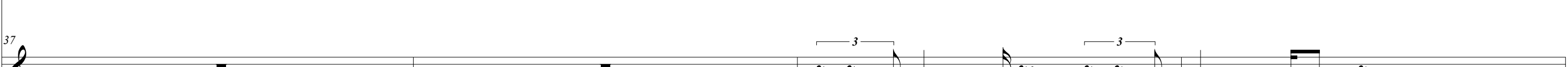
*mf*

safe

*ppp* *f*

S 4

37



37

take

*ppp* *f* *mf*

off

*pp* *mf*

[illegible]

S 1

45

S 2

45

S 3

45

S 4

45

S 1

49

3

take

*pp*

*p*

*ppp*

*p*

*ppp*

*mp*

*pp*

*mp*

*pp*

S 2

49

3

take

*pp*

*ppp*

*p*

*pp*

*mp*

*pp*

*mp*

S 3

49

take

*p*

*pp*

*p*

*pp*

*p*

*pp*

*mp*

*mp*

*p*

*mp*

*pp*

*p*

S 4

49

take

*n*

*pp*

*mp*

*p*

*ppp*

*mp*

*pp*

## BREATH:RESIST

3

53

S 1

take (gun) na

*mp* *mf* *p* *mf* *p* *mf* *ppp*

S 2

take take take

*pp* *mp* *pp* *mp* *pp* *mp*

S 3

take take take

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

S 4

take take

*mp* *pp* *mp* *mf* *pp* *mf* *pp*

S 1

57

S 2

57

I'm gun-na take the safe-ty off

S 3

57

I'm

S 4

57

safe

57

*mp*

*pp*

*mp*

*f*

*p*

*\*slight whistle*

*sh*

57

*mp*

(sip) N.I.

(sip) N.I.

*f*

57

*ppp*

(sip) N.I.

*mp*

*pp*

*mp*

*mp* N.E.

U.P.

*p* *mp* N.E.

57

*ppp*

*mp*

*pp*

*mp*

*p* *mp* N.E.

57

*mp*

*pp*

*mp*

*f*

*p*

*\*slight whistle*

*sh*

S 1

61

safe

mf > pp

safe

mf > pp

S 2

61

I'm

pp < mf

safe

poco vib.

safe

3

pp

take

mf > p <

S 3

61

take

n < mf

safe

poco vib.

safe

3

pp

take

mf > p <

S 4

61

take

mf > p

safe

mf

I'm

6

go - ing

mp < mf

sh

6

pp

ah!

N.I.

6

f

Score for Soprano 1 (S 1), Soprano 2 (S 2), Soprano 3 (S 3), and Soprano 4 (S 4). The score is written for four staves, each with a vocal line and a piano accompaniment line.

**Soprano 1 (S 1):** The vocal line begins with a rest, followed by a melodic phrase starting on a whole note. The piano accompaniment features a series of chords and a melodic line with a slur and a fermata. Dynamics include *mf*, *p*, *pp*, and *ppp*. A breath mark "N.E." is present.

**Soprano 2 (S 2):** The vocal line starts with a rest, followed by a melodic phrase. The piano accompaniment includes a slur and a fermata. Dynamics include *p* and *pp*. A breath mark "N.E." is present.

**Soprano 3 (S 3):** The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features a series of chords and a melodic line with a slur and a fermata. Dynamics include *p* and *ppp*. A breath mark "N.E." is present.

**Soprano 4 (S 4):** The vocal line starts with a rest, followed by a melodic phrase. The piano accompaniment includes a slur and a fermata. Dynamics include *p* and *pp*. A breath mark "N.E." is present.

Additional markings include "sh" (shout), "N.E." (No Entry), and "N.I." (No Interval).

\*Pitch bend in ms. 68, (soprano 3) should wait to bend pitch until last possible moment

## BREATH:RESIST

69

S 1

I'm

*n* *pp*

69

S 2

safe

*mp* *p* *mp* *p*

69

S 3

*mp*  
(sip) N.I. N.E.

69

S 4

safe

*p*

[illegible]

77

S 1

*mp*  
(sip) N.I.

6

S 2

77

I'm \_\_\_\_\_  
n *mf*

77

*mf*  
(sip) N.I.

6

S 3

77

*mp*  
(sip) N.I.

6

S 4

77

*mp*  
(sip) N.I.

6

81

S 1

I'm safe

*sfz* *mf* *f* *p* *ppp*

81

S 2

off

*sfz* *mp* *p* *"f"* *f!* *p* *mf* *accel.*

(sip) N.I. "ah!" N.I. (sip) N.I. "ah!" N.I. I'm un-na

81

S 3

take

*sfz* *mf* *f*

"ah!" N.I. I'm un-na take

81

S 4

safe

*sfz* *"f"* *p* *mf* *ppp* *p* *accel.*

*f* *s* *a* (fe) take off I'm un na

S 1

85

I'm \_\_\_\_\_

safe \_\_\_\_\_

85

*p* *mf*  
N.E. I'm

*mp* *mf*  
f 6

*ppp* *sfz*  
s 3

*p* *ppp*  
safe

S 2

85

take \_\_\_\_\_

I'm un-na off \_\_\_\_\_

85

*a tempo*  
*pp*  
take

*ff*  
I'm un-na

*sfz*  
off

*mp* N.E.  
6

S 3

85

take \_\_\_\_\_

85

*mf* "ah!"  
(sip) N.I. take N.I.

*p* *mp*  
(sip) N.I.

*sfz*  
take

*pp*  
sh

*mp* N.E.  
6

S 4

85

safe \_\_\_\_\_

safe \_\_\_\_\_

85

*a tempo*  
*p* *mf*  
N.E. I'm

*pp*  
off

*sfz*  
safe

*pp* *p*  
safe

S 1  
 I'm  
 (\*Deep N.E.)  
 90  
*p*  
*sfz*  
*mp*  
 (sip) N.I.  
 3  
*p*  
 S

S 2  
 take  
 off  
 90  
*p*  
*p*  
*sfz*  
*mf*  
*p*  
 sh  
 sh  
 f  
 sh

S 3  
 take  
 safe  
 90  
*pp* *mf* *mp*  
 "ah!"  
 N.I.  
*p*  
*sfz*  
*mf*  
*f*  
*p*

S 4  
 safe  
 safe  
 90  
 (\*Deep N.E.)  
*p*  
 N.E.  
*sfz*  
*f*  
*ppp*

S 1

94

94

take

*ff*

*mp*

*p*

S 2

94

94

[M2]

I'm

gun

take

*mf*

*ppp*

*mf*

*p*

sh

sh

S 3

94

94

take

*f*

*mf*

*ppp*

*mf*

(sip) N.I.

*p*

sh

s

S 4

94

94

take

*ff*

*p*

*mf*

*p*

N.E.

s

o

sh

S 1

97

safe

*sfz*

safe

*ppp*

S 2

97

safe

*mf*

*sfz*

*ppp*

97

*sh*

*N.E.*

S 3

97

safe

*sfz*

97

*p*

*mf*

*“ah!”*

*N.I.*

*S 3*

S 4

97

safe

*mp*

*p*

97

*[o]*

*[o]*

*S*