

Chambers

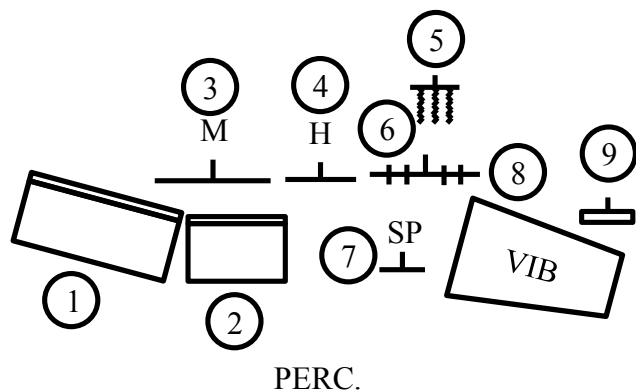
for viola, percussion,
electronic keyboard,
conductor and audience

David Vayo

SETUP

AUDIENCE


X
CONDUCTOR



X
VIOLA

X
ELEC. KBD

PERCUSSION

1. Suspended bass drum
2. Medium tom-tom, tuned high for clear attacks
3. Medium suspended cymbal
4. High suspended cymbal
5. Bamboo wind chimes
6. Sizzle cymbal
7. Splash cymbal
8. Vibraphone
9. Crotal  must be possible to carry and play it while walking

ELECTRIC KEYBOARD

The timbre should be rich in overtones but not strident in quality. Attacks should be smooth, not punchy. Keys should sustain indefinitely when held down. A sustain pedal is also needed.

SOUND REINFORCEMENT

During portions of the piece, the viola should be amplified with a mic or pick-up. The viola and electric keyboard should either be amplified via a PA system (in which case their panning should correspond to their positions onstage) or via separate amplifiers. If a PA system is used, a sound technician is needed to turn the viola channel on and off (see letter E and four measures after G).

LIGHTING

A technician is needed for lighting changes (see beginning and end of score).

AUDIENCE PARTICIPATION

Prepare two poster-sized signs, visible to entire audience when held up:

- First sign: 2 NOTES
- Second sign: SSH/SSS (quiet)

Just before the performance, the conductor should briefly explain/rehearse the following three situations with the audience:

- throughout the piece, the audience should mimic what the conductor does with hands over ears
- letter D through two before E (including the brief handover of conducting to the keyboardist)
- letter H

Chambers

Score

David Vayo (2014)

ca. 10" ca. 10" 7-8"

Viola

Percussion

Electric Keyboard

sustained tones; strong overtone content, but not strident

PALMS FIRMLY OVER EARS;
FINGERS AGAINST HEAD,
POINTING UP

n *mp*

Conductor/
Audience

Sound
Tech

Lighting
Tech

STAGE LIGHTS NORMAL
HOUSE LIGHTS DIM

4 ca. 30" ca. 5" ca. 30"

Elect.
Kbd.

*OPEN/CLOSE PETALS OPEN/CLOSE PETALS

Cond./
Aud.

7 ca. 5" 20-22" 15-17"

7 OPEN PETALS **BLOOM CLOSE BLOOM,
THEN PETALS

10 20-22" 15-17"

10 OPEN PETALS BLOOM CLOSE BLOOM,
THEN PETALS

*Without opening palms, lift pinky fingers slowly off of head. Pause to hear change in sonority. Repeat with ring, middle and index fingers successively until all eight fingers are open. Then reverse the process until all eight fingers are closed. Closing should take a little less time than opening.

**Once all fingers are open, bend them back as far as possible, causing tops of palms to open very slightly, resulting in a change of timbre. At the same time, move the elbows close together, making the gesture more visible.

♩ = 52

12

Elect. Kbd.

13

ca. 12 "

Elect. Kbd.

13

Cond./ Aud.

CLOSED FINGERS → TO → OPEN (BLOOM) TO → CLOSED

CLOSED PALMS → TO → 1/3 OPEN* TO → CLOSED

♩ = 69

14

ca. 8 "

Elect. Kbd.

14

Cond./ Aud.

** → OPEN - TO → CL → OPEN → CLOSED TO → OPEN TO

14 → 1/3 OPEN - TO → CL → 1/3 OPEN → CLOSED TO → 1/3 OPEN TO

*Open palms more than in previous blooms.
 **Open very quickly to produce 'wah' effect.

3

A

(unamplified) ca. 7" con sord. V

Vla. *pp*

Elect. Kbd. 16

ped. _____

16 → CLOSED *HAND TRILLS **poco rit. → CLOSED

Cond./ Aud.

17 ca. 7" ♩ = 60

Vla. *mf* *p* *mf* 3

Elect. Kbd. 17

17 (rate) poco rit. → CLOSED (FINGERS) CLOSED (PALMS) CLOSED

17 simile poco rit. → CLOSED

Cond./ Aud.

*With fingers slightly cupped and bottoms of palms kept firmly against head, open and close fingers/upper palm rapidly, like a bird fluttering its wings, to produce a rapid repeating 'wah.'

***"Poco rit." refers to the speed of the hand trills.

19

Vla.

5 5 3

pp

19

Elect. Kbd.

19

Cond./ Aud.

TO OPEN TO CLOSED TO CLOSED

22

mf

3 3

22

22

TO TO

B

25 *f*

25 *mf*

25 → OPEN
→ 1/3 OPEN *tr* OPEN 1/3 OPEN

SLOWER TRILLS *tr* OPEN 1/3 OPEN

27

27 *dim. poco a poco...*

27 TO
TO

29 Vla. *dim...* 5 5 5

29 Elect. Kbd.

29 Cond./ Aud. TO TO OPEN 1/3 OPEN

31 *senza vib.* trill slow ----- to ----- fast -----

31 *mf*

31 TO TO CLOSED CLOSED

33 *to- slow* *poco vib.*

Vla. *p* *n*

Elect. Kbd. *...n*

Cond./ Aud. 33 OPEN; HANDS AWAY FROM HEAD, RELAX

36 *V* *3* *p*

Vla. *n* *p* *n*

41 *start gliss. from very bottom of fingerboard*

Vla.

43 *7-8"* *C* *flautando* *p*

Vla.

47 *III* *II* *III* *IV* *3*

Vla.

(violinist's voice)

50 *mf*

Voc.

(whisper) SSH

Vla.

p

53

p

57 *mf*

Voc.

FFF

Vla.

mf

61 *mf*

(whispered) Ah

Voc.

Vla.

mp

63 *mf*

Voc.

Vla.

mf

66 SLOW-TO-FAST

Vla.

p < mf > p

mf

13-14 "

alternate between pitches in floating, swaying rhythms,
averaging ca. 12 notes in 10 sec.

Vla. 73

Cond. 73

hold up TWO NOTES sign
cue audience to sing - use circular "mixing" hand gestures
↓ to indicate free rhythms and independence of each part.

Hold hands up
close to ears, gradually close over ears
OPEN

Aud. 73 (high voices) rhythms as viola, each voice independent (follow conductor)
p OPEN

73 (low voices) rhythms as viola, each voice independent (follow conductor)
p OPEN

75 10-11 " 25-30 "

Vla.

75 hands off kbd., hold w/pedal... stand up

n \leftarrow *p*
ped.

Cond. 75 \rightarrow + (CLOSED) \rightarrow \circ^* \rightarrow + \rightarrow \circ \rightarrow + turn to look at keyboardist

Aud. 75 \rightarrow + (CLOSED) (follow conductor)

Aud. 75 \rightarrow + (CLOSED) (follow conductor)

77 13-15 " ca. 6 "

(follow desc. conducted by keyboardist)

n

conduct audience: - - - - - look at/point sit down cease looking at/
decre. to niente at conductor pointing at conductor

77 when keyboardist begins conducting, slowly return to facing audience (keep hands over ears) + \rightarrow \circ \rightarrow +

77 (follow keyboardist) (follow conductor...)

77 (follow keyboardist) (follow conductor...)

n

* From this point, \circ indicates fingers open and palms 1/3 open, as before, and + indicates fingers and palms closed over ears.

79 4-5" 11 E = 60 amplified
 Vla. mf senza sord. 3

79 SIZZLE CYM. n p

79 mp tr b

79 ped. (+)

79 (?) (follow conductor...)

79 VIOLA CHANNEL UP

Sound Tech 4/4 3/4

81

Vla.

81

Pc.

81

Elect.
Kbd.

81

Cond./
Aud.

83

83

83

83

The musical score is divided into two systems. The first system covers measures 81-83, and the second system covers measures 83-85. The Violin (Vla.) part features melodic lines with triplets and a key signature change from 3/4 to 2/4. The Percussion (Pc.) part consists of sustained chords with dynamic markings. The Electric Keyboard (Elect. Kbd.) part includes a wavy line in measure 81 and melodic lines in measures 82 and 83. The Conductor/Audience (Cond./Aud.) part shows cues with 'O' and '+' symbols. The score concludes with double bar lines and repeat signs.

85

85

85

85

ped.

87

87

87

87

+

ped.

93

93

93

93

ped.

93

93

93

94

94

94

94

94

94

94

95 $\text{♩} = 108$

Vla. $ff > mf < fff$ appassionato

Pc. f HIGH SUS. CYM. 4-5" $pp < ff$
 SUSP. BASS DR. mf

Elect. Kbd. $..ff$ p ff 3 3
 4-5" 4-5"
 ... ped. senza ped. ped.

Cond./ Aud. 4-5 sec. trill 2/sec --- to --- AFAP very gradually decel. trill rate...

* Rapidly alternate ("trill") between open and closed. Start at ca. 2 open/closed/open cycles per second, accelerate to as fast as possible.

(V)

17

Vla. 98

Pc. 98

VIBES
motor on, rate ca.

SPLASH
CYM.

BAMBOO
WIND CHIMES

mf ped. *ff*

ff *p < f*

Elect. Kbd. 98

3 3 3 3 3 3 3 3 3 3

ped simile . . .

Cond./ Aud. 98

* Strike bamboo rods from opposite sides so they clash together. Let vibrate.

104

104

f

104

mf

ped.

104

104

f

104

104

...trill rate = ca. ♩ (for one cycle closed-open-closed)

107

Vla. *f*

Pc. *p < mf* *p < mf*

Elect. Kbd.

Cond./ Aud. grad. decel. trill rate...

110

3

110

ped....

110

p *mf* *mp*

110

3 3

110

3 3

ped. 3 ped. ped. simile...

110

G

trem. rate slow ----- to ----- fast

Vla. 113

Pc. 113

113

Elect. Kbd. 113

Cond./ Aud. 113

(change bow as needed)

Vla. 116

n

Pc. 116

Elect. Kbd. 116

n

ped. 3 3 3

Sound Tech 116

viola channel off

Vla. 119

unamplified $\text{♩} = 60$

mf

Pc. 119

motor off

mp

Elect. Kbd. 119

pp

n

...

Vla. 121 $\frac{4}{4}$ $\frac{5}{16}$ $\frac{4}{4}$ $\frac{2}{4}$ mf $\text{II} \left(\begin{smallmatrix} \circ \\ \text{---} \\ \text{---} \end{smallmatrix} \right) \text{I}$ $\left(\begin{smallmatrix} \circ \\ \text{---} \\ \text{---} \end{smallmatrix} \right) \text{II}$ mallets down, pick up crotal

Pc. 121 $\frac{4}{4}$ $\frac{5}{16}$ $\frac{4}{4}$ $\frac{2}{4}$

Vla. 124 $\frac{2}{4}$ $\frac{7}{16}$ 6-7 " 7-8 " (change bow as needed...)

Pc. 124 $\frac{2}{4}$ $\frac{7}{16}$ mp \otimes CROTAL

Elect. Kbd. 124 $\frac{2}{4}$ $\frac{7}{16}$ $n < pp$ gva

H slowly, as if in a procession, walk from stage to back of hall, using a different aisle from percussionist if possible, staying parallel to percussionist...

Vla.

Pick up crotal and brass mallet. Slowly, as if in a procession, walk from stage to back of hall, using a different aisle from violist if possible, staying parallel to violist...

Pc.

128 SIZZLE CYM. CROTAL

Kbd.

128 (8va) decresc. as others near back of hall

Cond.

128 Hold up SHH/SSS ↓ sign

Motion to audience to continue; put down sign, follow violist or percussionist offstage, stay just behind that performer... Motion to audience members to stop as you pass them...

Aud.

128 p Alternate between whispered "SSH" and "SSS" sounds, each person rhythmically independent of others... SHH/SSS...

Lights

128 fade ----- to ----- { Stage lights: black House lights: as dim as is safe for walking performers

10-15 "

...stop at back of hall

ca. 20 "

Vla.

129

Musical staff for Viola (Vla.) in treble clef. It shows a single note with a fermata. A thick black line is drawn below the staff, tapering from left to right, with the letter 'n' at the end. A bracket above the staff spans from the start of the note to the end of the fermata.

...stop at back of hall
very gradually damp crotal

ca. 20 "

Pc.

129

Musical staff for Percussion (Pc.) in treble clef. It shows a single note with a fermata. A thick black line is drawn below the staff, tapering from left to right, with the letter 'n' at the end. A bracket above the staff spans from the start of the note to the end of the fermata.

arrival at back of hall

ca. 20 "

Kbd.

129

Musical staff for Keyboard (Kbd.) in treble clef. It shows a single note with a fermata. A thick black line is drawn below the staff, tapering from left to right, with the letter 'n' at the end. A bracket above the staff spans from the start of the note to the end of the fermata.

arrival at back of hall

ca. 20 "

Cond.

129

Musical staff for Conductor (Cond.) in treble clef. It shows a single note with a fermata. A thick black line is drawn below the staff, tapering from left to right, with the letter 'n' at the end. A bracket above the staff spans from the start of the note to the end of the fermata.

(n)

ca. 20 "

Aud.

129

Musical staff for Audience (Aud.) in treble clef. It shows a single note with a fermata. A thick black line is drawn below the staff, tapering from left to right, with the letter 'n' at the end. A bracket above the staff spans from the start of the note to the end of the fermata.

(house lights)
(performers reach back of hall)
fade ----- to ----- black

ca. 20 "

Lights

129

Lighting cue staff. It shows a thick black line that tapers from left to right, ending in the word 'black'. A dashed line connects the word 'fade' to the word 'black'.

very slowly bring up lights

Bloomington, IL
Feb. - Apr. 2014