Ampelos

reditta for solo voice and four pre-recorded voices

Martin Iddon (2015)

Performance instructions

Ampelos is written in time-space notation: each notional bar has a duration of four seconds, with each system therefore lasting twenty-eight seconds and the piece having a total duration of roughly twelve minutes and forty-five seconds.

Ampelos comprises a part for solo voice and four pre-recorded vocal parts. In performance, the pre-recorded parts may be spatialised or may be diffused through a stereo speaker pair in very close proximity to the singer (or any number of other solutions, according to the particular acoustic characteristics of the performance space). What is vital is that—notwithstanding the more complex, denser nature of the live vocal part—there is no sense that the live voice is a soloist accompanied by the pre-recorded voices. The pre-recorded voices and the live voice should be, as precisely as possible, balanced.

Both live and pre-recorded parts consist of interrupted glissandi. An eighth note signals the end of a particular glissando phrase. All glissandi within a phrase are, conceptually and as much as possible practically, precisely smooth and linear. Glissandi are, however, regularly interrupted by sixteenth notes: these should be interpreted as 'punctures' in the glissandi and, once articulated, the glissando should be immediately returned to, as if no interruption had occurred. Where sixteenth notes are beamed together, they represent a *single* interruption: the glissando is returned to after all beamed notes have been articulated. From time to time these sixteenth notes appear independently, outside of a glissando phrase. Where this is the case, the same punctual quality should be observed. Appoggiatura figures should be treated in an essential traditional manner: they appear only at the beginning or ending of phrases.

Any glissando phrase may be, as a whole, transposed up or down by an octave (or by two octaves, in the case of an appropriate vocal range). Any sixteenth note puncture may, too, be subject to the same transposition, but on an individual basis: the same transposition need not be applied to groups of sixteenth notes appearing within the same glissando phrase (though, if desired, it may be). No transposition *need* be applied to any phrase or note.

Where synchronisations between parts—live or pre-recorded—appear in the score, these should be absolutely precise.

The vocal underlay is given in the international phonetic alphabet, with all vocables being pronounced as in French, as follows:

b	*as in*	bal	/bal/	s	*as in*	sang	/sɑ̃/	e	*as in*	dé	/de/
d		dent	/dɑ̃/	ʃ		chien	/ʃjɛ̃/	ɛ		belle	/bɛl/
f		foire	/fwaʀ/	t		train	/trɛ̃/	ɛ̃		lin	/lɛ̃/
j		fille	/fij/	v		voile	/vwal/	ə		demain	/dəmɛ̃/
k		clé	/kle/	w		oui	/wi/	i		gris	/gʀi/
l		lien	/ljɛ̃/	ʒ		jeune	/ʒœn/	o		gros	/gʀo/
m		mer	/mɛʀ/					ɔ̃		long	/lɔ̃/
n		nage	/naʒ/	a	*as in*	patte	/pat/	u		fou	/fu/
p		porte	/pɔʀt/	ɑ		pâte	/pɑt/				
ʀ		rire	/ʀiʀ/	ɑ̃		clan	/klɑ̃/				

Within individual glissando phrases, vowel sounds persist until 'cancelled' by another vowel. Sixteenth-note 'punctures' of phrases thus utilise the same vowel sound as in the main phrase at that moment. Sixteenth-note interruptions outside of these phrases should be so short that the vowel sound is barely noticeable, but, to the extent that it is necessary, the vowel sound for these interruptions should be a schwa. Although the piece should maintain its extremely quiet surface throughout, the consonants should be allowed to 'pop' slightly at the beginning and endings of glissando phrases and in the case of all sixteenth note 'punctures'.

Programme note

Ampelos, for voice and pre-recorded voices, is an extension of my earlier vocal quintet, *hamadryads*, and, like that earlier piece, makes use in the generation of its pitch material of Josquin's *Déploration* on the death of Johannes Ockeghem, *Nymphes des bois*. It follows *Karya* (2011) for Disklavier, *Syke* (2013) for marimba and accordion, *Balanos* (2013) for organ and fixed media, *Ptelea* (2014) for bass clarinet, and *Morea* (2014) for violoncello in a series of pieces taking Josquin's lament as a starting point, each based on a particular 'reading' of the source text and taking the title of one of the eight types of hamadryad named in the Greek mythological tradition. As well as being the names of the hamadryade bonded to vines, Ampelos was also the name of a satyr beloved of Dionysius. On his death, Dionysius transformed the youth into the vine, making wine from his blood.

Ampelos was written for Jeffrey Gavett and lasts a little over twelve minutes.

Martin Iddon, Chesterfield, 11 June 2015

Ampelos

Martin Ødan (2013–15)

ppp sempre

ʃɛ wɛ so j dɛ̃ tu

me ʃ ja tɔ̃ sy t wɔ̃ dɛ bi jɛ p ka

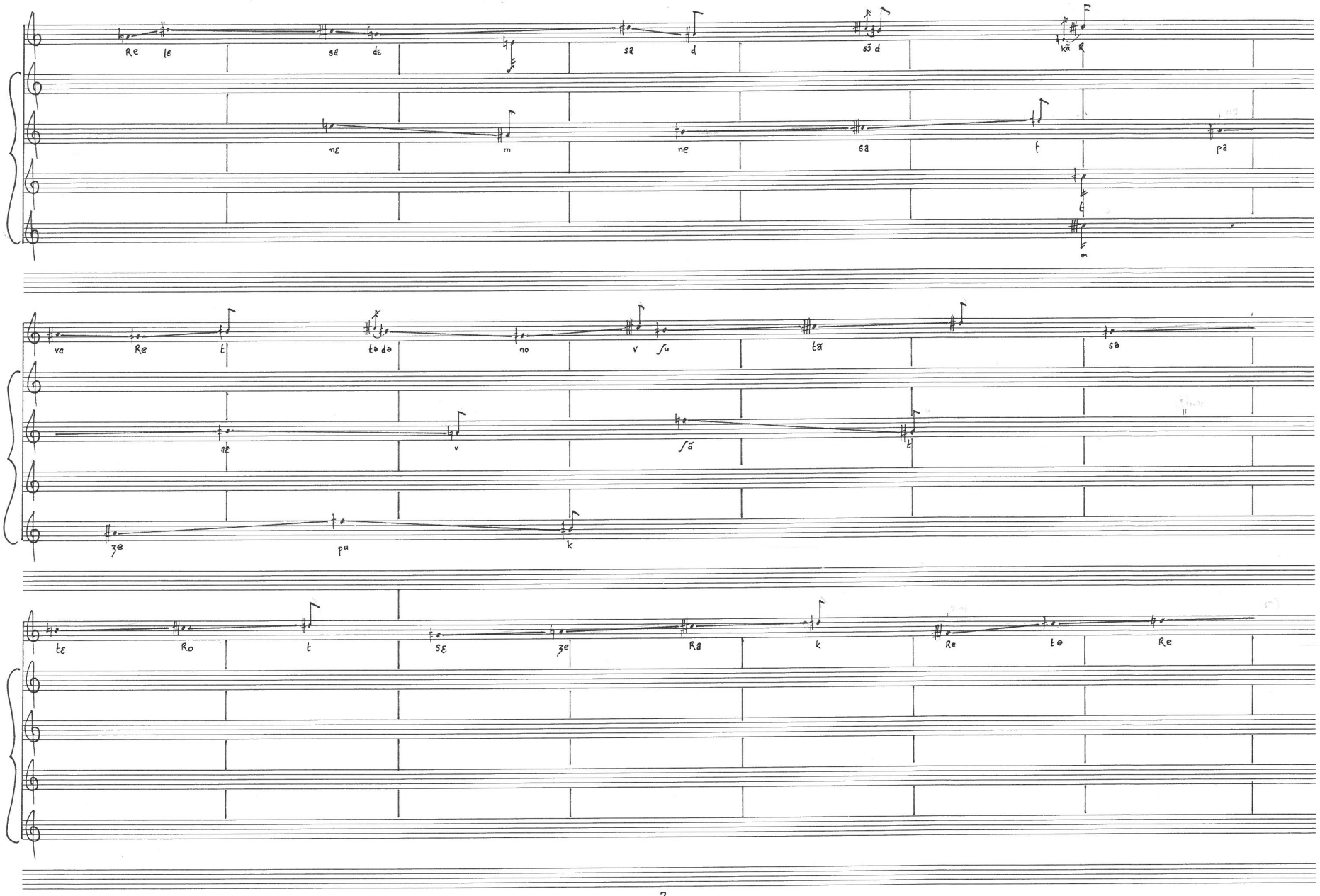
s Rɛ d v ʃ kɔ̃ b R kɛ ba t s ve w ʃ fe n n j ti ta s d kɛ R ʃ ne t t fu s

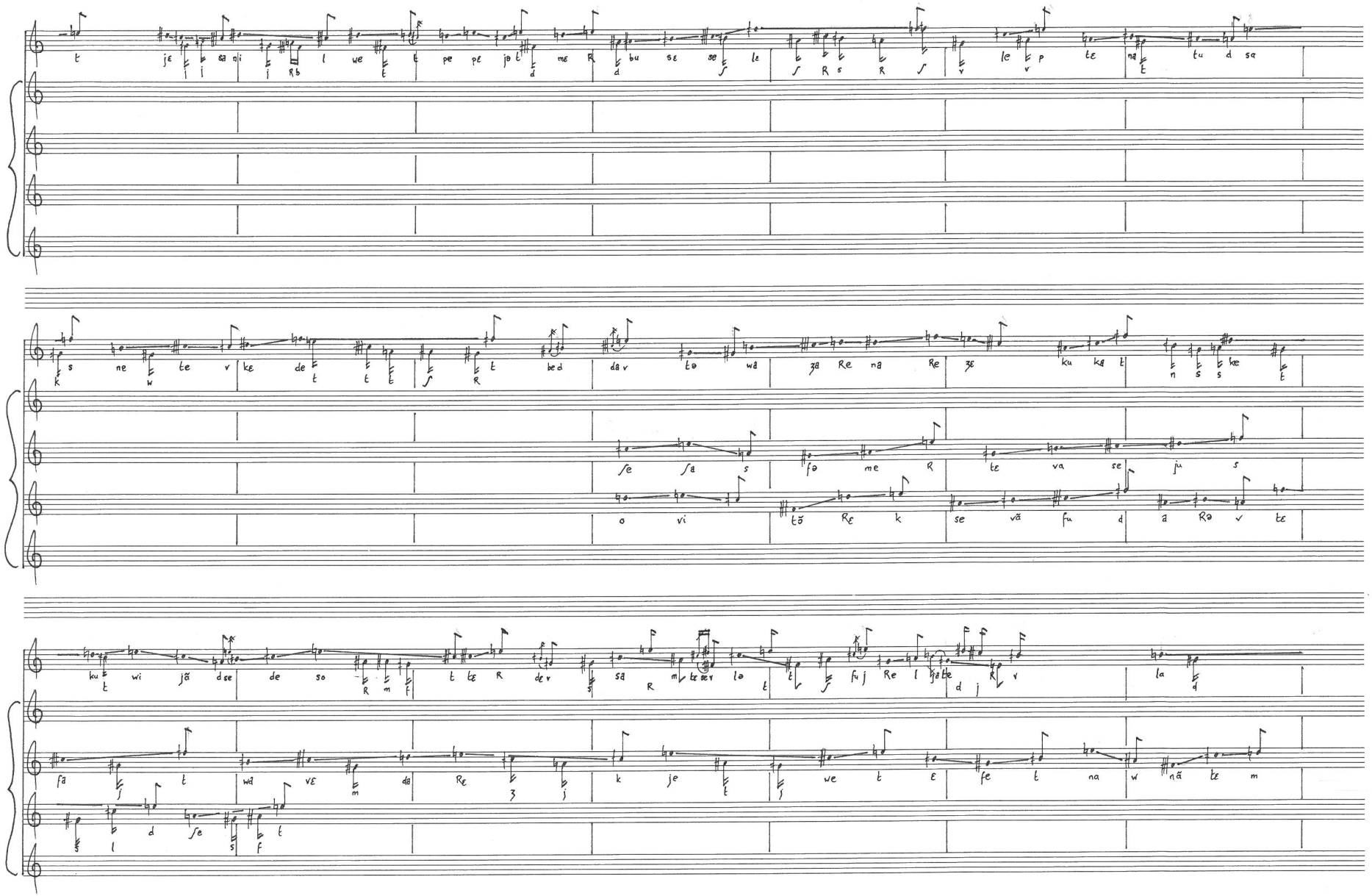
ppp sempre

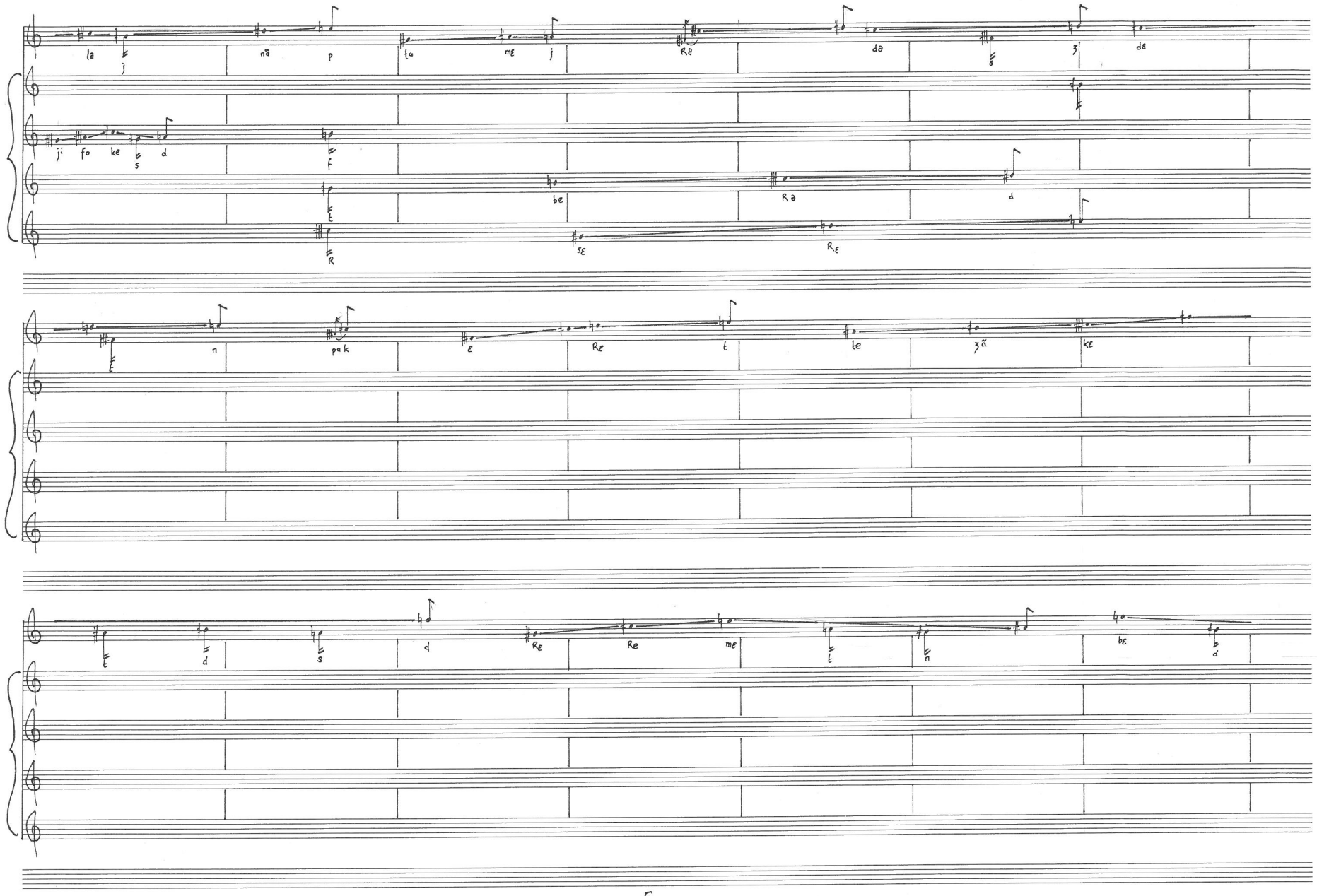
ppp sempre

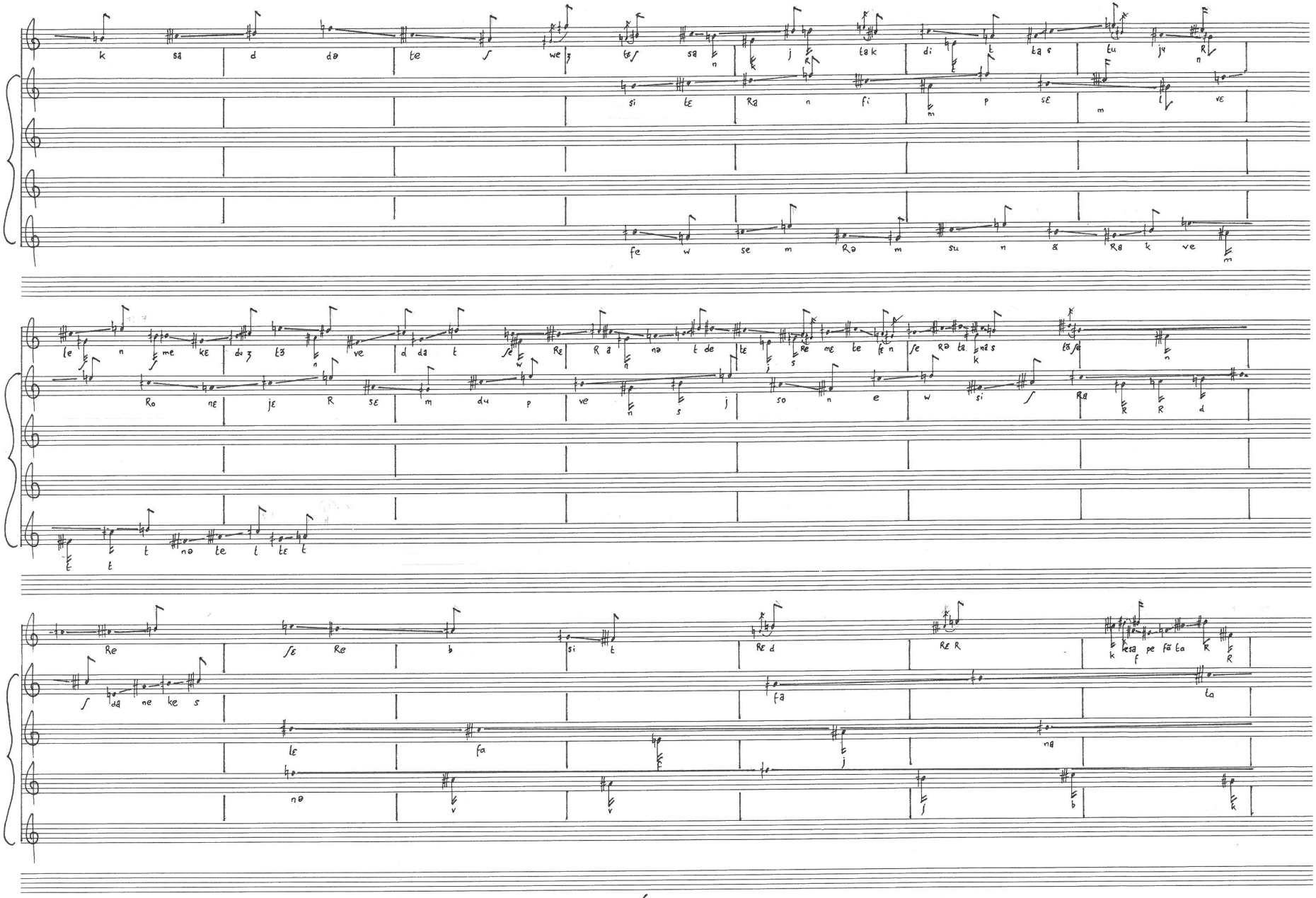
ppp sempre

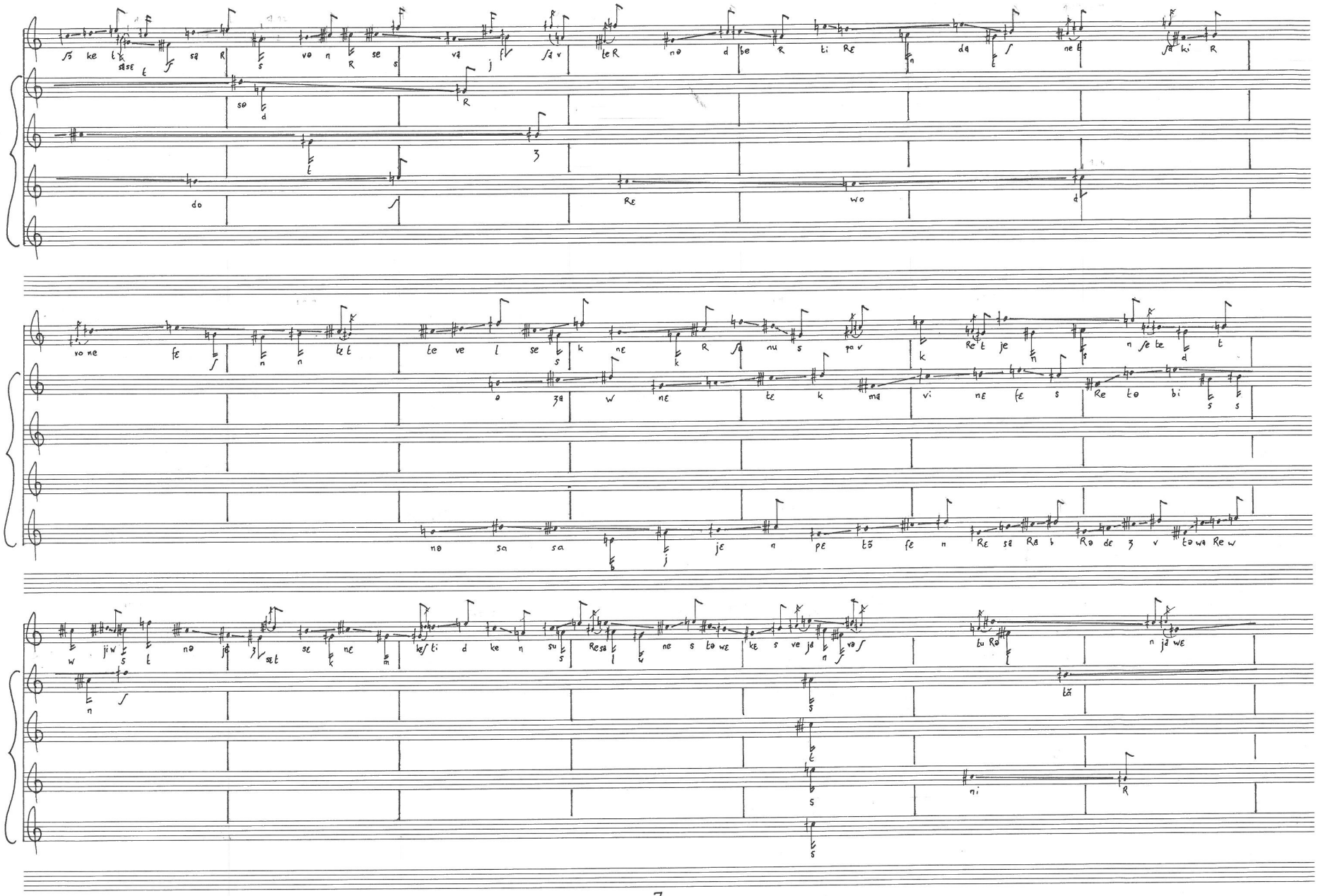
ppp sempre

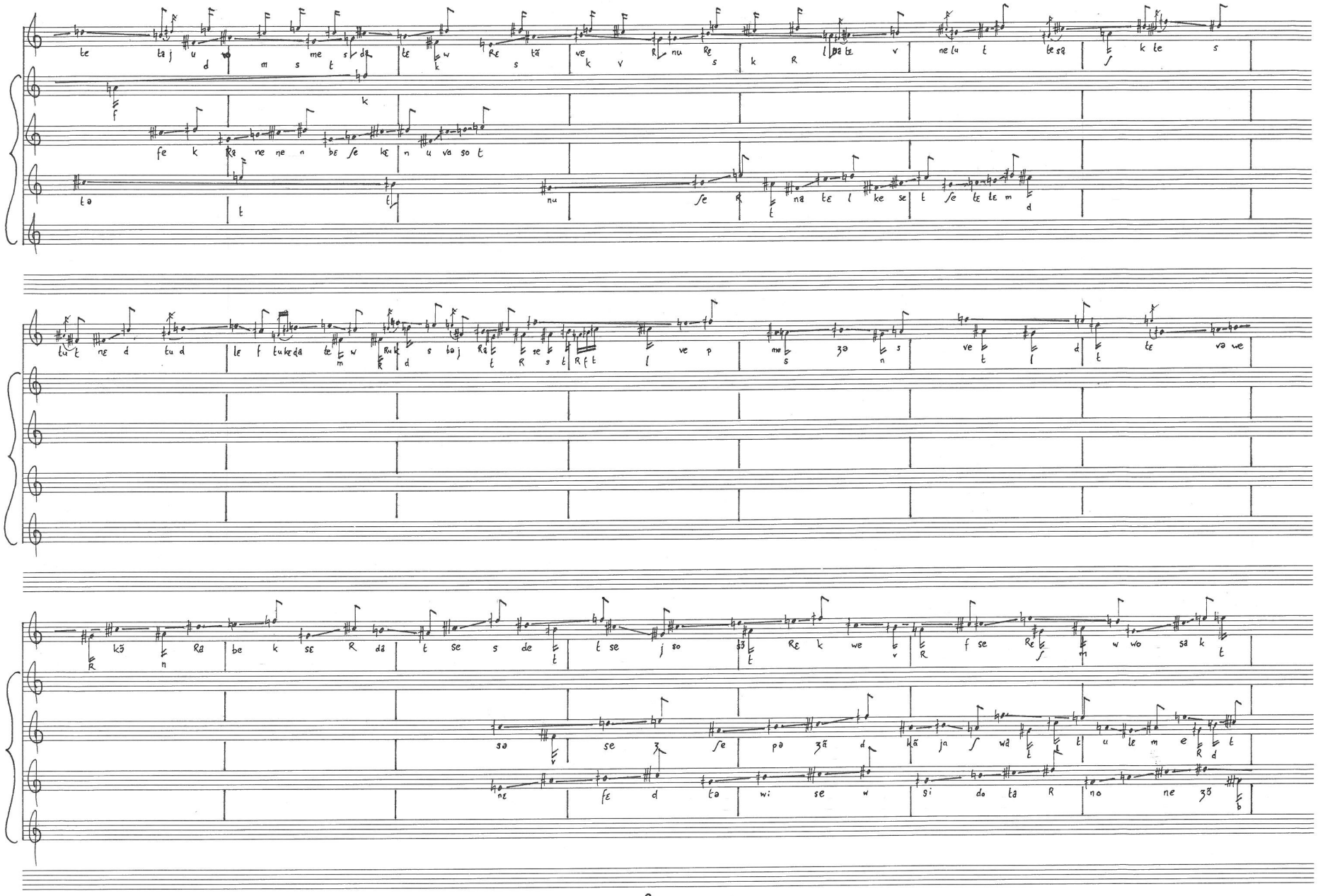

Re lɛ sa dɛ sa d sɔ̃ d kɑ̃ R
nɛ m ne sa f pa
m
va Re l to do no v ʃu tɑ̃ sə
nɛ v ʃɑ̃ l
ʒe pu k
tɛ Ro t sɛ ʒe Ra k Re to Re

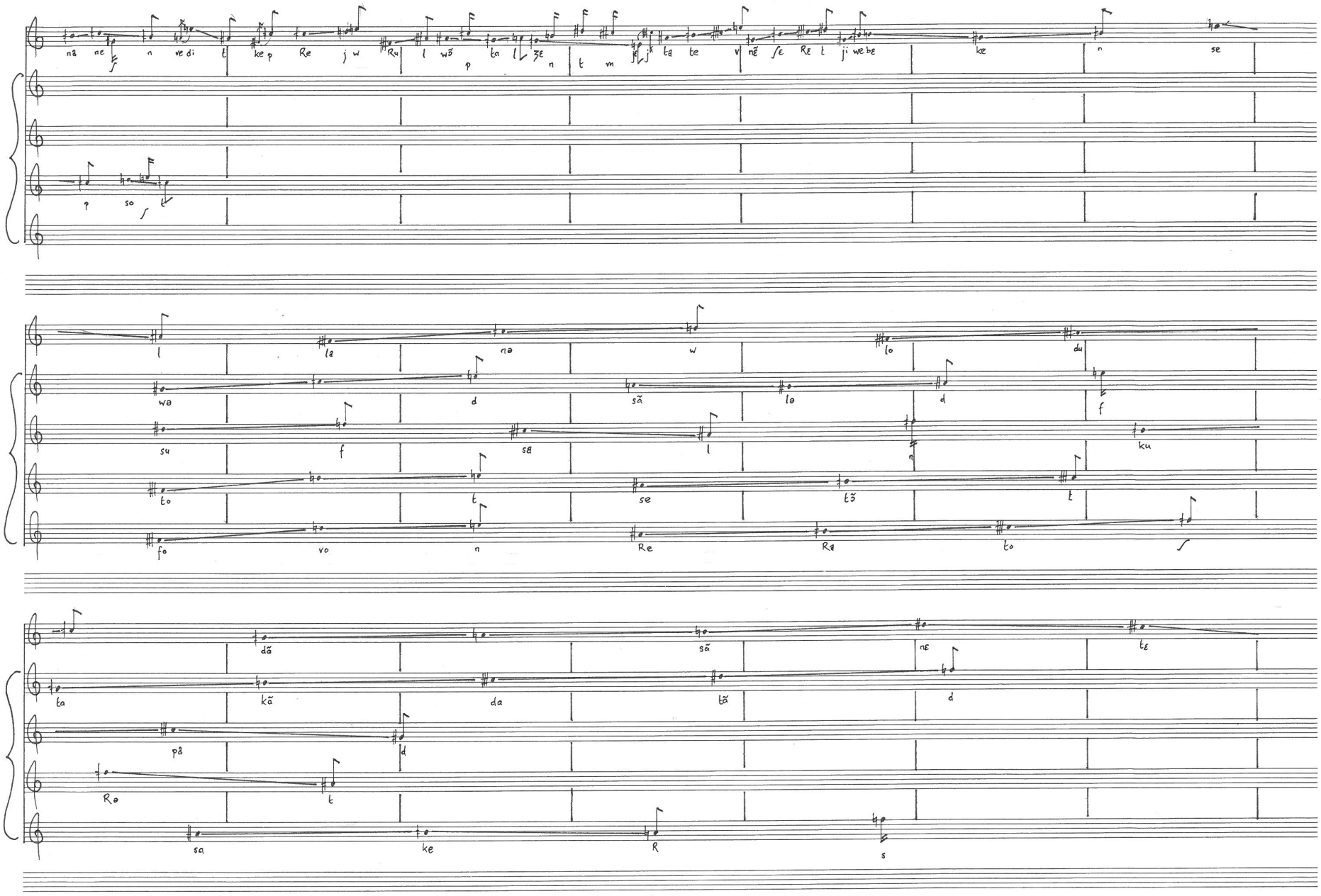


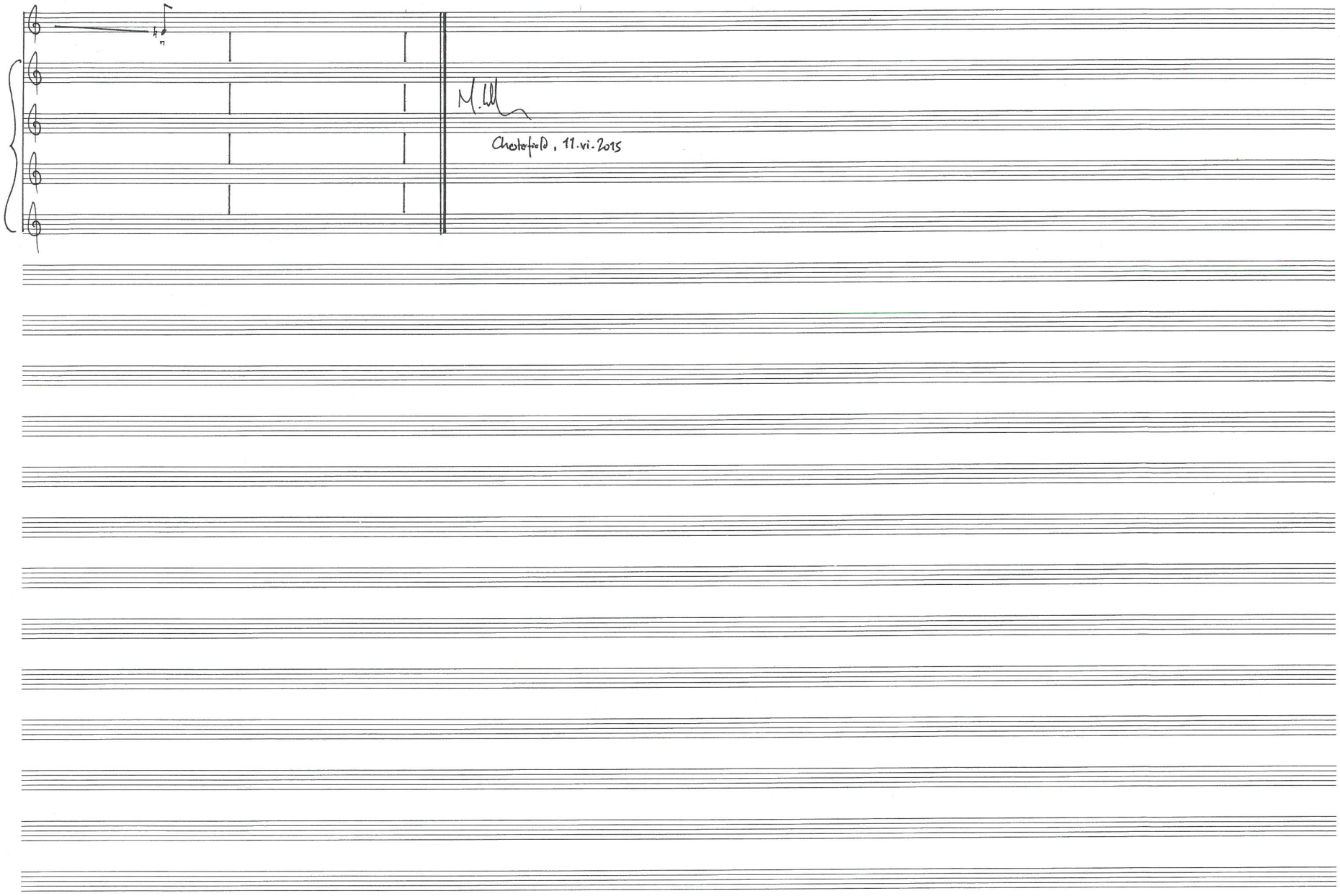

la j nã p ta mɛ j Rə də ʒ də
ji fo ke s d f
t be Rə d
R sɛ Rɛ
t n puk ɛ Rɛ t tɛ ʒã kɛ
t d s d Rɛ Re mɛ t n bɛ d


k sa d də te ʃ we ʒ tʃ sa j tak di t ta s tu ja n
si tɛ Ra n fi p sɛ l vɛ
fe w se m Rə m su n ã Ra k ve
le n me kɛ du ʒ tʒ ve d da t ʃe Re R a na t de tɛ Re me te fe n ʃe Rə ta nã s tã ʃe
Ro nɛ jɛ R sɛ m du p ve s j so n e w si ʃ Ra R R d
t t nə te t tɛ t
Re ʃɛ Re b si t Re d Re R k esa pe fã ta R R
ʃ da ne ke s fa ta
lɛ fa ja na
nə v v j b k






nã ne n ve di t ke p Re j w Ru l wõ p ta l ʒe n t m j k ta te v nẽ ʃɛ Rɛ t ji we be ke n se
p so ʃ t
l lə nə w lo du
wə d sã lə d f
su f sã l n ku
to t se tõ t
fo vo n Re Ra to ʃ
dã sã nɛ tɛ
ta kã da tã d
pã d
Ro t
sa ke R s


Chesterfield, 11.vi.2015