

Choir/Empi's Solo

for singer and tape

performance notes/documentation

Larry Polansky
Marie Pauline Esguerra

1997

Choir/Empi's Solo is for solo singer and tape. The tape is made entirely of voice samples of Marie Pauline Esguerra.

The piece is based closely on the formal/harmonic idea behind the set of works beginning with *Psaltery* (1978) by Larry Polansky. Three harmonic series on fundamentals related as 1:3:5:(1) are gradually modulated, or morphed, from one to another. *Choir/Empi's Solo* is in some sense a computer-composed and realized orchestration of an earlier work, *Choir*, for voices, from 1978. A great deal has been changed in this present work, especially with regard to the use of the computer as the compositional engine.

Choir/Empi's Solo was realized mainly using a compositional program written in C. Csound, Protools and Soundhack were also used in mixing and production. All of the vocal samples, with the exception of the high A, B, and C, and low E's, B, and G#, are unprocessed. Those extreme registral notes are pitch-shifted with a phase vocoder, with some slight additional filtering.

The piece was realized at the Bregman Electronic Music Studios at Dartmouth College.

Performance Notes

The performer should sing, in a freely improvised fashion, pitches that are present. Entering pitches should be emphasized. The singing should not be dramatic or theatric in any way, but should match the sustained, choral quality of the tape. It might be very minimal and quiet.

Around the four times in the piece when a harmonic series has completely entered, one of the melodies for that series should be sung slowly, quietly, and repeatedly (if time allows). The pitches and intonations of these melodies are derived by reducing the harmonic series into a smaller octave range (see the score for cents deviations). Different syllables ("ooh," "ah") might be used for each different melody. The melodies should reinforce the fact that harmonic motion has temporarily stopped.

Those four times are, approximately:

Initial E series: from 2:15 to 3:00
G# series: from 4:50 to 5:45
B series: from 8:50 to 9:20
Final E series: 11:20 to 12:00

LP, 10/97
Lebanon, NH

CHOIR/EMPI'S SOLO

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(Pitch entries and exits)
Accidentals affect only the note they directly precede.

E Series

:15 :30 :45 1:00 1:15

E

1:30 1:45 2:00 2:15 2:30 2:45

*E series complete
(Full series)

E series dropping out

3:00 3:15 3:30 3:45 4:00 4:15

E series dropping out
G# series enters

E series gone

4:30 4:45 5:00 5:15 5:30

E series gone
G# series complete
** already present
(Full series)

B series enters

5:45 6:00 6:15 6:30 6:45 7:00 7:15 7:30

B series enters

(G# series gone)

***B series complete

(Full series)

(From G# series)

7:45 8:00 8:15 8:30 8:45 9:00 9:15

already present

E series complete

(already present)

B series gone

9:30 9:45 10:00 10:15 10:30 10:45

E series dropping out

(already present)

11:00 11:15 11:30 11:45 12:00

Three resting melodies

Melody on E

1 9 3 11 15 1 7 13 11 5 17 9 5 7 1

Melody on G#

13 7 5 9 3 1 11 1 7 15 17 1 1

Melody on B

11 3 1 15 1 3 15 1 5 9 5 13 7 3 17 7 1

First 17 Harmonics of E, G# and B with cents deviations from 12-ET notes.

+0 +2 +0 -14 +2 -31 +0 +4 -14 -49 +2 +41 -31 -12 +0 +5 -14 -12 -14 -28 -12 -45 -14 -10 -28 -63 -12 +27 -45 -26 -14 -9 +2 +4 +2 -12 +4 -29 +2 +6 -12 +47 +4 +43 -29 -10 +2 +7

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Start and end times for the four harmonic series
(Rounded off to the nearest second)

#	<i>Initial E Series</i>			<i>G# Series</i>			<i>B Series</i>		
1	E	0	4:31	G#	4:42	8:23	B	8:15	10:31
2	E	19	4:52	G#	4:30	7:55	B	7:48	11:04
3	B	54	4:21	D#	4:18	5:51	F#	7:05	10:06
4	E	30	4:18	G#	4:26	7:18	B	7:43	10:56
5	G	1:57	4:32	B#	3:52	7:50	D#	8:45	9:57
6	B	46	3:58	D#	4:01	8:49	F#	7:03	11:04
7	D	1:44	3:28	F#	3:29	7:12	A	6:23	10:23
8	E	22	2:59	G#	4:39	6:32	B	7:23	10:35
9	F#	58	3:39	A#	3:57	6:41	C#	6:55	9:33
10	G#	1:22	3:57	B#	3:47	7:45	B#	8:49	10:19
11	Bb	2:04	4:13	D	3:13	7:07	F	6:04	9:23
12	B	50	3:52	D#	4:37	8:57	F#	7:01	9:55
13	C	2:07	3:58	Fb	2:57	6:12	G	5:53	9:52
14	D	1:42	3:20	F#	3:26	7:07	A	6:16	10:32
15	D#	1:27	3:52	G	3:40	6:04	A#	6:29	9:38
16	E	25	3:10	G#	4:42	7:24	B	7:14	10:10
17	F	2:27	3:32	A	2:49	6:23	C	5:40	9:44

<i>Final E Series</i>			
1	E	10:33	12
2	E	10:14	12
3	B	10:48	11:43
3	E	10:03	11:55
5	G#	9:49	11:28
6	B	10:44	11:47
7	D	9:38	11:26
8	E	9:55	11:49
9	F#	10:53	11:38
10	G#	9:38	11:29
11	Bb	9:29	11:19
12	B	10:31	11:43
13	C	9:21	11:18
14	D	9:36	11:24
15	D#	10:14	11:25
16	E	9:52	11:55
17	F	9:16	11:15