



# Yellow Europe

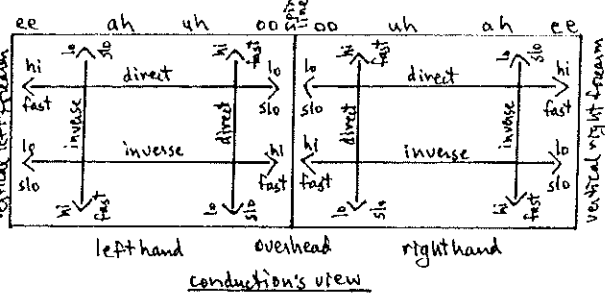
## Kinetic conduction of twenty-two vocal characters

oscillation field forces. cloudy tangled restless wriggling tensions. state of half consciousness trance work  
 melding individual entity folk characteristics in a logarithmic glissando soup. radio theatre choral play. collective unconscious  
 spirit rumblygestalt. conduction as puppeteer. archetypal gang boss agitator stirring up the masses (phonetically, that is).  
 music historical process of secular rabble rousing. y Hello... you're (conv) UP(t)! psycho physical conduction of the new viscous  
 sound substance: the matter of mind: rated ~~oo~~ interlocking moiré interference wave fronts. the slithering, darting, rolling,  
 swelling continual variation of perceptible human energy forces (after all, people are attached to their throats). aspects of analytic  
 phonetic sound regions and their synthetic condensations. the atonalitarian composer's parametric paranoia. distorted  
 jostling ripples in an accumulation of slippery psychological sound events. Heble troubles and less beasts. great music as the  
 flowering of thought in the timeless halls. Ligeti spaghetti/Donatoni chop up. Eä! the transplanted slavo-semitic mess  
 of Yellow Europe (HELLO... you're (time's) up). following Sunakata gamelan master Pak Kanto's suggestion that a musician  
 should dance with hands overhead (a popular secular power situation but still quasi-esoteric) away from the lower hand positions. keuma  
 of doing things. conduction dancer sound control; a Xenakis style mob action scene (heard only). a Boulezian brotch in full  
 swing (scandal!). double flag form conduction with quadruple contradictions in stereo. riot control density. available madness.

amplitude: wrist rotations  
 fist silence

90° — 45° — 0°  
 pinky side diagonal palm front  
 soft medium loud

density: each of four fingers (erect)  
 per hand symbolize  
 an ensemble unit  
 thumbs hold down tacets  
 I II III IV R+L  
 index middle ring pinky



special effects: 15+16: grunt is pinky flick  
 down + back up.  
 19+20: middle finger  
 flick down + back up for  
 ingestive glottal attack  
 green (elongated grunt)  
 is pinky quiver

21: short. continuous shorts. legato continuous  
 22: swift. deliberate. convoluted

cue: hand fulcum. 45°  
 45° for hand tremble  
 90° horizontal.  
 90° horizontal.  
 hand to the direction  
 of the event  
 90° horizontal.  
 hand to the direction  
 of the event  
 gotten

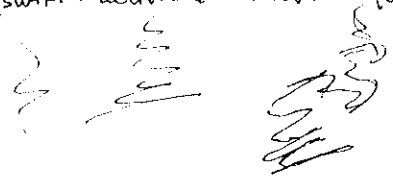
frequency control chart	left	right
I vertical axis direct	5.9.17	18.10.6 : I
III " " inverse	1.11	12.2 : III
II horizontal axis direct	7.13.19	20.14.8 : II
IV " " inverse	3.15	16.4 : IV

duration velocity of undulation or speed of continuum change control chart	left	right
vertical axis direct function	3.13	14.4 : direct
" " inverse	7	8 : inverse
horizontal " direct	1	2 : direct
" " inverse	5.17	12.6 : inverse

the twenty-two vocal characters: odd numbers left hand; even numbers right hand.

- 1) tongue tip undulation at upper lip + upper teeth on "ah"
- 2) " " " " upper teeth + alveolar ridge on "eh"
- 3) " blade " " hard palate with nasal timbre
- 4) " root " " soft palate + glottis w/ nasal timbre  
(see undulation chart)
- 5) falsetto semi-vowel continuum (y.v.l.w) nasty
- 6) nasal " " " ( " ) whine
- 7) mouth cavity " " " ( " ) semi-articulate argumentative
- 8) throat " " " ( " ) inarticulate argumentative  
(see continuum change chart) w/ sfz pointillisme  
soft nice to shout
- 9) whistle/hum simultaneity female
- 10) " " " " male
- 11) interactive continuum (V.Z.3.8.B) female
- 12) " " " " male  
(see continuum change chart)
- 13) laughter glissando (hee.hih.heh.hah) high giggle to shriek
- 14) " " (hah.haw.hoh.huh.hoo) deep laugh  
(see continuum change chart: vowels not frequency related)  
asymmetric phrases w/ flatmata
- 15) abdominal grunt (ee.ah.uh.oo) / elongated groan female  
w/ glissy diphthongs
- 16) " " (oo.uh.ah.ee) / " male  
(see special effects chart)

- 17) flutter tongue <sup>tip</sup> purr/rumble OR falsetto gliss (pf. oo — ee) lip shapes.  
lo — hi
- 18) " " blade sides w/ inner cheek flutter at back end of hard  
palate on normal gliss (k.ee — oo) lip shapes  
hi — lo
- 19) glottal depressive sound swallowing (ingestive frog gulping) female (hi/lo)
- 20) " " (see "special effects chart") " " " male "
- 21) implosive puckering with pursed lips (short. short continuous. continuous)  
(see special effects chart)
- 22) pegasus: the ascending voiceless glissando with lateral head vibrato.  
(swift. deliberate. convoluted) (see special effects chart)



\*for added + clear amplitude emphasis, a projection of 30° in depth may  
 be used, in which case the palms will be frontal w/ throat the use of  
 rotatory wrists for the loudness parameter.

Peter Brady Plonsky

2:50 PM 6-3-85