

Haiku

for Soprano, Mezzo-Soprano, Alto, and Vocal Percussion

by Tori Clayton

December 15, 2017

Performance Notes ~

I - Abcission

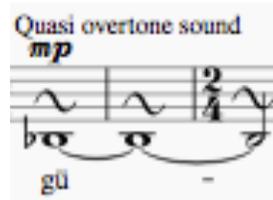
- “Rubato” sections should be performed free from a strict tempo, returning to a more precise count at “a tempo” sections. Soprano 1 should feel free to bend the duration of the pitches.
- Sopranos 1 and 2 and Mezzo-soprano can adjust syllables to best fit pitch, especially in “a tempo” sections.
- “ah” should sound tall and forward in the mouth.

II - Crystallization

- All syllables should sound tall and forward in the mouth.
- Performers should focus on blending with others in volume and tone in this movement.

III - Metamorphosis

- All x noteheads and vocal percussion sounds are non-pitched.
 - - “gü” - Use tongue position and throat shape to produce a resonant overtone-like nasal sound. Squiggle lines within the staff signal to change mouth and tongue position to morph sound and tambour of the syllable. This does not have to be in unison with other performers.



- “ah” in this movement can sound a little harsher, coming from the back of the throat, with a bit more chest voice.
- “pf” - Produce a popping, percussive sound by blowing air out hard on a “p” and then quickly rearranging the lips and teeth into an “f” sound which can be more sustained.
- “ts” - Produce a soft “s” sound preceded by a small “t” sound, the tongue never leaving the roof of the mouth.
- “k” - Produce a more explosive sound by quickly pushing air from the back of the throat across the roof of the mouth.
- “pr” - Produce a percussive “p” which ends on more sustained tongue roll.
- During improvisational sections, performers should feel free to explore different vocal combinations within the instructions given for each voice part. Improvise from direction for the duration of squiggle over the staff.



A note about the piece ~

While writing this piece, I was reminded of both the trials and the enriching experiences of a year at school, especially how transformative each can be. My a cappella group specifically has become a huge part of my life at school, and has changed me musically, intellectually, and emotionally. A haiku typically presents its audience with just a few words relating to nature that cause one to reflect on a meaningful aspect of one's life. There are infinite ways of interpreting such a poem, and I would like to invite my audience to treat it in the same way - each listener will probably leave the performance with a different understanding or emotion.

There are three movements in this piece, the first consisting of five voice parts, the second seven, and the third five. In the first movement, I discovered the freedom evoked by the technique of a drone and ostinato underneath a more lyrical melody that live voices can produce. I also played with interweaving modes and how different modes can compliment each other. This movement reminded me of the autumn season, when one first arrives at school, and abscission - the process of leaves falling from the trees.

The second movement is a canon with only one stanza of repeated text. The text consists of song titles of several songs in The Noteables' repertoire that I have stitched together into a poem. This movement remains in one mode, but explores the effects of heavy layering and repetition. To me, the movement is reminiscent of the gradual process of crystallization that occurs in the winter season - the heart of the school year.

The third movement features a variety of pitched and non-pitched sounds, as well as a more polyphonic texture. This movement highlights the range and versatility of the vocal instrument and includes a small improvisational section. I connected this movement to springtime, and to profound change - as in metamorphosis - as well as the closing of the school year and what that means to me.

I - Abcission

Tori Clayton

$\text{♩} = 120$ Rubato

mf Solo

Soprano 1

Soprano 2

Mezzo-soprano

Alto 1

Alto 2

7

S.1

S.2

Mzs.

A.1

A.2

14

S.1
oo - oo oo - oh oh - oh - - oh -

S.2

Mzs.

A.1

A.2
8 - - - oo - - - oo -

23

A tempo

S.1
oo - oo - oo - oo - ah - ah - *f*

S.2

Mzs.

A.1
mp *mf*

A.2
8 - - - oo - - - oo - - - oo - *mf*

32 *mf*

S.1
- oo - oh - oo - oo -

S.2

Mzs.

A.1 *mp*
oo - ah - oo - oo -

A.2 *mp* *mf*
oo - ah - oo - oo - oo - oo -

8

41

S.1
- oo - oo - oo -

S.2 *mf*
oo oo -

Mzs. *mf*
oo - oo oo oo -

A.1

A.2
oo - oo - oo - oo - oo - oo -

8

48

S.1 *f* *mf*
 - oo - ah - ah - oo - oh - oo -

S.2 *f* *mf*
 - oo - ah - - - oo - oh

Mzs. *f* *mf*
 - oo - - - oo oh

A.1 *f*
 oo

A.2
 oo - oo - oo - oo - oo - oo - oo -

8

55 **Rubato**

S.1
 oo - oo - oo - oo -

S.2

Mzs.

A.1 *mp*
 oo oo oo oo oo

A.2 *mp*
 oo - - oo - - oo -

8

64 **A tempo**

S.1
oo - oo - oo - oo - oo -

S.2

Mzs.

A.1

A.2 *mf*
oo - oo - oo - oh - oo - oh - oo - oh - oo - oh -

8

70

S.1
oh - oo oo - oo - oo oo - oh

S.2

Mzs.

A.1

A.2
oo - oh - oo - oh - oo - oh - oo - oh - oo -

8

76

S.1 *mp* *mf* *f*
oo - oo - oo - ah

S.2 *mp* *mf* *f*
oo - oo - ah

Mzs. *mp* *mf* *f*
oo - oo - oo - ah

A.1 *f*
ah

A.2 *f*
oo - ah

8

II - Crystallization

Music and text by Tori Clayton

♩ = 110 Robust

Soprano 1 *mp* *mf*

Time grows old I feel it still - Riv - ers and roads will run to you.

S.1 *mp* *mf*

Creep up - on the young nigh-tin-gale. Take my heart with you. Time grows old I

S.1

feel it still - Riv - ers and roads will run to you. Creep up - on the

S.2 *mp* *mf*

Time grows old I feel it still - Riv - ers and roads will

S.3 *mp* *mf*

Time grows old I

S.1

young nigh-tin-gale. Time grows old I feel it still -

S.2

run to you. Creep up - on the young nigh-tin-gale.

S.3

feel it still - Riv - ers and roads will run to you.

17

S.1 Riv - ers and roads will run to you. Creep up - on the

S.2 Time grows old I feel it still - Riv - ers and roads will

S.3 Creep up - on the young nigh-tin-gale. Time grows old I

20

S.1 young nigh-tin-gale. Time grows old I feel it still -

S.2 run to you. Creep up - on the young nigh-tin-gale.

S.3 feel it still - Riv - ers and roads will run to you.

S.4 *mp* *mf*
Time grows old I feel it still - Riv - ers and roads will

S.5 *mp* *mf*
Time grows old I

S.1 Riv - ers and roads will run to you. Creep up - on the

S.2 Time grows old I feel it still - Riv - ers and roads will

S.3 Creep up - on the young nigh-tin-gale. Time grows old I

S.4 run to you. Creep up - on the young nigh-tin-gale.

S.5 feel it still - Riv - ers and roads will run to you.

S.6 *mp* *mf*
Time grows old I feel it still -

S.7 **Expressive**
mp *mf*
Time grows old I

S.1 young nigh-tin-gale. Time grows old I feel it still

S.2 run to you.

S.3 feel it still - - - - -

S.4 Time grows old I feel it still - Riv - ers and roads will

S.5 Creep up - on the young nigh-tin-gale.

S.6 Riv - ers and roads will run to you. Creep up - on the

S.7 feel it still. Riv - ers and

S.1 Creep up - on the

S.2 Time grows old I feel it still - Riv - ers and roads will

S.3 Creep up - on the young nigh - tin - gale. Time grows old I

S.4 run to you. Creep up - on the young nigh - tin - gale.

S.5 Riv - ers and roads will run to you.

S.6 young nigh-tin-gale. Time grows old I feel it still

S.7 roads will run to you.

S.1 young nigh-tin-gale. Time grows old I feel it still -

S.2 run to you. Creep up - on the young nigh-tin-gale.

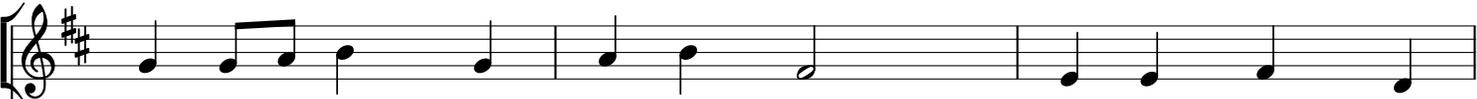
S.3 feel it still - Riv - ers and roads will run to you.

S.4 Riv - ers and roads will

S.5 Creep up - on the young nigh-tin-gale. Time grows old I

S.6 Creep up - on the

S.7 Creep up - on the young nigh - tin -

S.1  Riv - ers and roads will run to you. Creep up - on the

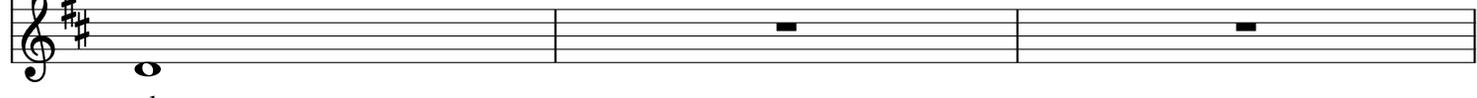
S.2  Time grows old I feel it still - Riv - ers and roads will

S.3  Creep up - on the young nigh-tin-gale.

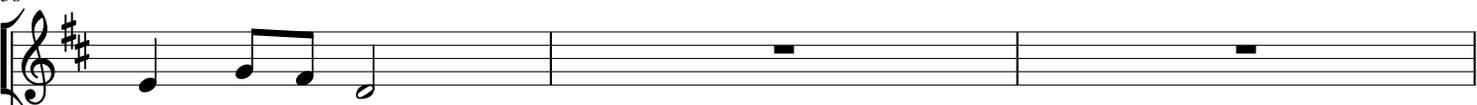
S.4  run to you. Creep up - on the young nigh-tin-gale.

S.5  feel it still - Riv - ers and roads will run to you.

S.6  young nigh-tin-gale. Time grows old I feel it still -

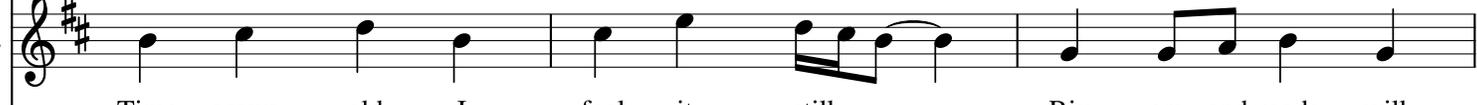
S.7  gale.

38

S.1

 young nigh-tin-gale.

S.2

 run to you. Creep up - on the young nigh-tin-gale.

S.4

 Time grows old I feel it still - Riv - ers and roads will

S.5

 Creep up - on the young nigh-tin-gale. Time grows old I

S.6

 Riv - ers and roads will run to you. Creep up - on the

41

S.4

 run to you. Creep up - on the young nigh-tin-gale.

S.5

 feel it still - Riv - ers and roads will run to you.

S.6

 young nigh-tin-gale. Time grows old I feel it still -

44

S.5

 Creep up - on the young nigh-tin-gale.

S.6

 Riv - ers and roads will run to you. Creep up - on the young nigh-tin-gale.

48

S.6

Take my heart with you.

The musical notation is written on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of five notes: a dotted quarter note (F#4), an eighth note (G4), a quarter note (A4), a quarter note (B4), and a half note (C5). The lyrics are placed below the notes: 'Take' under the first note, 'my' under the second, 'heart' under the third, 'with' under the fourth, and 'you.' under the fifth. The piece concludes with a double bar line.

III - Metamorphosis

Tori Clayton

♩ = 100 Animated

Soprano

Mezzo-soprano 1

Mezzo-soprano 2

Alto

Vocal Percussion

Quasi overtone sound *mp* *f* *mp* *f* *mp*

gü - ah gü - ah gü -

gü - ah gü - ah gü -

gü -

13

S.

Mzs.1

Mzs.2

A.

V.P.

f *f* *f*

- ah da da - ah da da - ah

- ah da da ah da da ah

- ah da da - ah da da - ah

25

Deliberate

S.

Mzs.1

Mzs.2
 cha un da un cha un da
 da da ch da da da ch da da da ch da da da ch da da da ch da

A.

V.P.

29

S.

Mzs.1
 un cha un da un cha un da

Mzs.2
 da da ch da da da ch da

A.
 chun dun dun chun dun

V.P.

38 *f* **Placid**
mp

S. - chu chu - ah oo - -

Mzs.1 *f* *mp*
un cha un da un cha un da ah oo - -

Mzs.2 *f* *mp*
da da ch da da da ch da ah da da ch da da da ch da da da ch da da da ch da

A. *f* *mp*
dun dun ah oo

V.P. *mp*
pf ts ts k ts pf ts pr k ts ts

44

S. - - - - -

Mzs.1 - cha un da un cha un da

Mzs.2 da da ch da da da ch da

A. - - - - - chun dun dun

V.P. pf ts ts k ts pf ts pr k ts ts pf ts ts k ts pf

47

S. - - - chu chu - chu chu -

Mzs.1 un cha un da un cha un da

Mzs.2 da da ch da da da ch da

A. dun chun dun dun dun chun dun dun

V.P. ts pr k ts ts pf ts ts k ts pf ts pr k ts ts

50

S. - chu chu - chu chu - chu chu - chu chu -

Mzs.1 un cha un da un cha un da

Mzs.2 da da ch da da da ch da

A. dun chun dun dun dun chun dun dun

V.P. pf ts ts k ts pf ts pr k ts ts pf ts ts k ts pf

53

S. *f*
 - chu cha ah

Mzs.1 *f*
 un cha un da ah ah

Mzs.2 *f*
 da da ch da ah

A. *f*
 dun ah ah

V.P.
 ts pr

59

S.

Mzs.1

Improvise on rhythm using eighth and sixteenth note values on this pitch with these syllables

Mzs.2 *mf*
 da da ch da da da da da ch da da

A.

Improvise on rhythm using eighth and sixteenth note values with these syllables

V.P. *mf*
 pf ts ts pr ts pf

60

S.

Improvise on pitch within F minor scale with these syllables and this rhythm

mf

Mzs.1

cha un da un cha un da

Mzs.2

ch ch da da ch da ch da da da

A.

V.P.

ts pf ts pf k ts ts

62

S.

mf

chu

Mzs.1

un cha un da un cha un da

Mzs.2

mf

A.

chun dun dun dun chun dun dun dun

V.P.

66 *Improvise on pitch within this interval with this rhythm on these syllables*

S. *chu - chu chu - chu chu -*

Mzs.1

Mzs.2

A. *chun dun dun chun dun*

V.P.

68

S. *- chuchu ah*

Mzs.1

Mzs.2

A. *dun dun chun dun dun dun chun dun dun ah*

V.P.

f

75

S. *mp* *ff*

gu - - ah

Mzs.1 *mp* *ff*

gu ah

Mzs.2 *mp* *ff*

gu - - ah

A. *mp* *ff*

gu - - ah

V.P. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$