Paul Clift

Shadow Art

for great bass recorder, voice & real-time electronics

duration ca. 9’

2017

Première: Zeughaus Kultur Brig-Glis, 19 November, 2017 by Ums’n’Jip

Texts:

Jack Spicer, *"Any fool can get into an ocean..."* (1949); used with permission from Wesleyan University Press

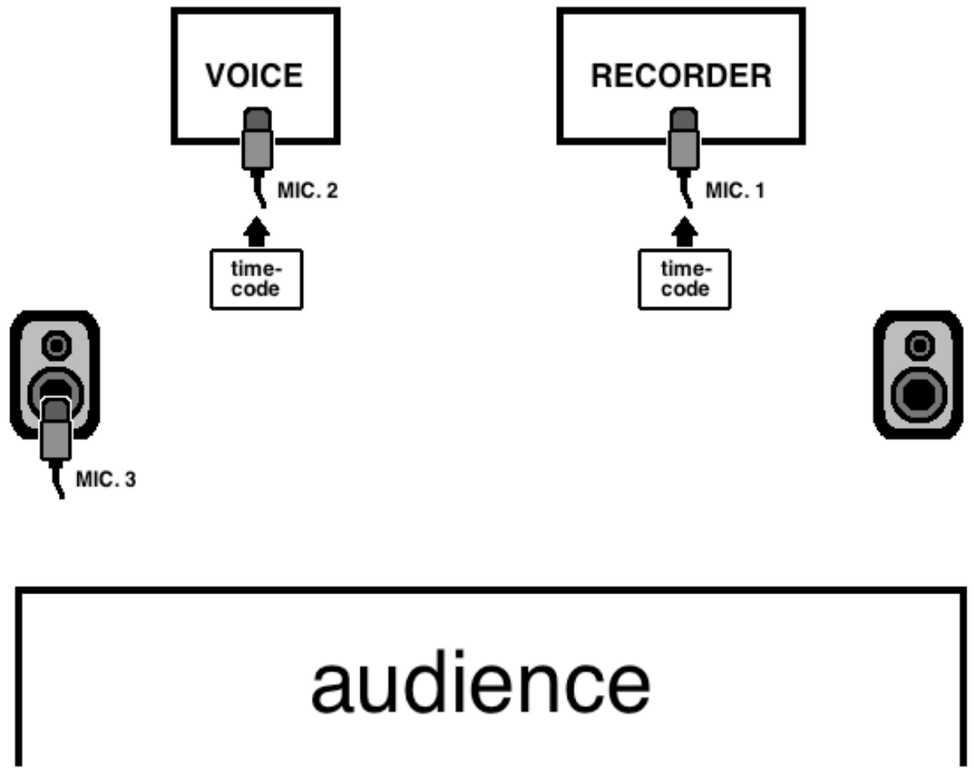
Heinrich von Kleist, *Über die allmähliche Verfertigung der Gedanken beim Reden* ['On the gradual development of thoughts in speech'] (1805-6)

Petrarch, *Que' ch'infinita providentia et arte* ['What infinite providence and art'] from *Il Canzoniere* (1327-68)

Performance notes:

For the realisation of this piece, the following materials are necessary:

- three microphones:
    - one placed in front of LEFT speaker
    - one for vocalist
    - a capsule microphone, attached near the labium of the recorder
- an audio interface with at least three inputs and two outputs
- two video monitors for time-code display
- the performance patch (available on request: paul@paulclift.net) & **Max/MSP** (or **Max/MSP Runtime**) **V7.x**
- a stereo pair of loud-speakers, arranged as shown (N.B. it is important that the speakers be positioned *in front* of the performer in order to minimise the risk of audio feedback):

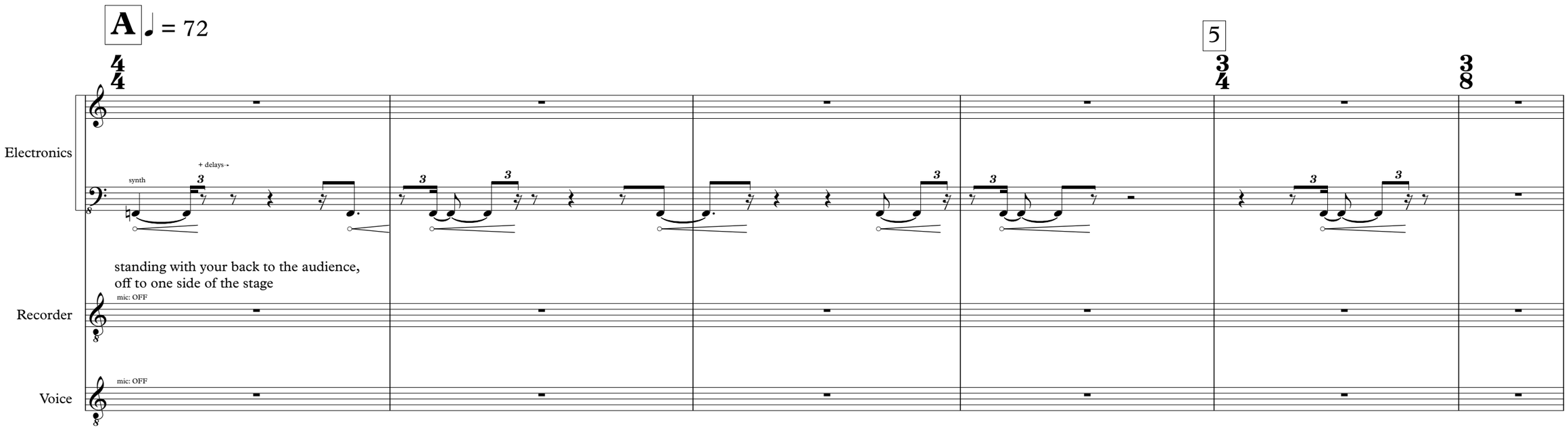

VOICE
MIC. 2
time-
code
RECORDER
MIC. 1
time-
code
MIC. 3
audience

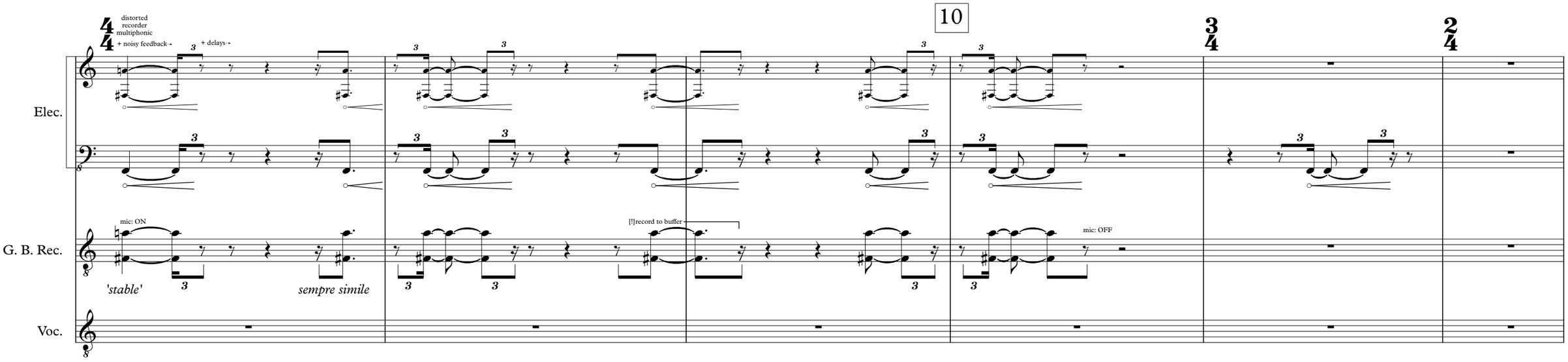
Shadow Art

for voice, great-bass recorder & electronics

for Ulrike and Javier, with much admiration.

Paul Clift
(composed 2017)





15

Elec.

G. B. Rec.

mic: ON

mic: OFF

Voc.

20

Elec.

G. B. Rec.

mic: ON

[!]record to buffer

25

noise

playback buffer_1

blow on microphone

Voc.

+FADE IN distorted sounds (sound file)→

30

Elec.

Rec.

Voc.

Elec.

Rec.

Voc.

p mp

35

pp

f

mf

40

string orchestra →
(sound file)

B

45

Elec.

Rec.

Voc.

string orchestra→
(sound file)

Face audience

pp subito

whispered, very close to microphone so that plosives/fricatives are distorted

mic: ON

A - ny fool can get in - to an o - cean

but it takes a Go - ddess to get out of one.

What's - true of o - ceans is true of course of la - by - rinths and po - ems. When

50

Elec.

Rec.

(pp)

Voc.

you start swi-mming through rip - tide of rhy - thm and the me - ta - phor's sea - weed, you need to be a good swi - mmer or a

born Go-ddess to get back out of them. Look at the sea o - tters; You might get out through all the waves and rocks in - to the mi - ddle of the po - em,

55

FADE OUT drone & feedback -
FADE IN glitchy sounds -

(pp)

(cresc.)

(cresc.)

becoming monotonous speech

but when you've tried the ble - ssed wa - ter long e - nough to want to start back - ward, that's when the

60

Elec.

Rec.

Voc.

(cresc.)

(cresc.)

spoken

fun starts. Un - less you're a po - et or an o - tter or some - thing su - per - na - tu - ral fool can get in - to an o - cean but it takes a Go - ddess

Elec.

Rec.

Voc.

(cresc.)

(cresc.)

to get out of one. What's - true of o - ceans is true of course of la - by - rinths and po - ems. you need to be a

65

2/4

Rec.

Voc.

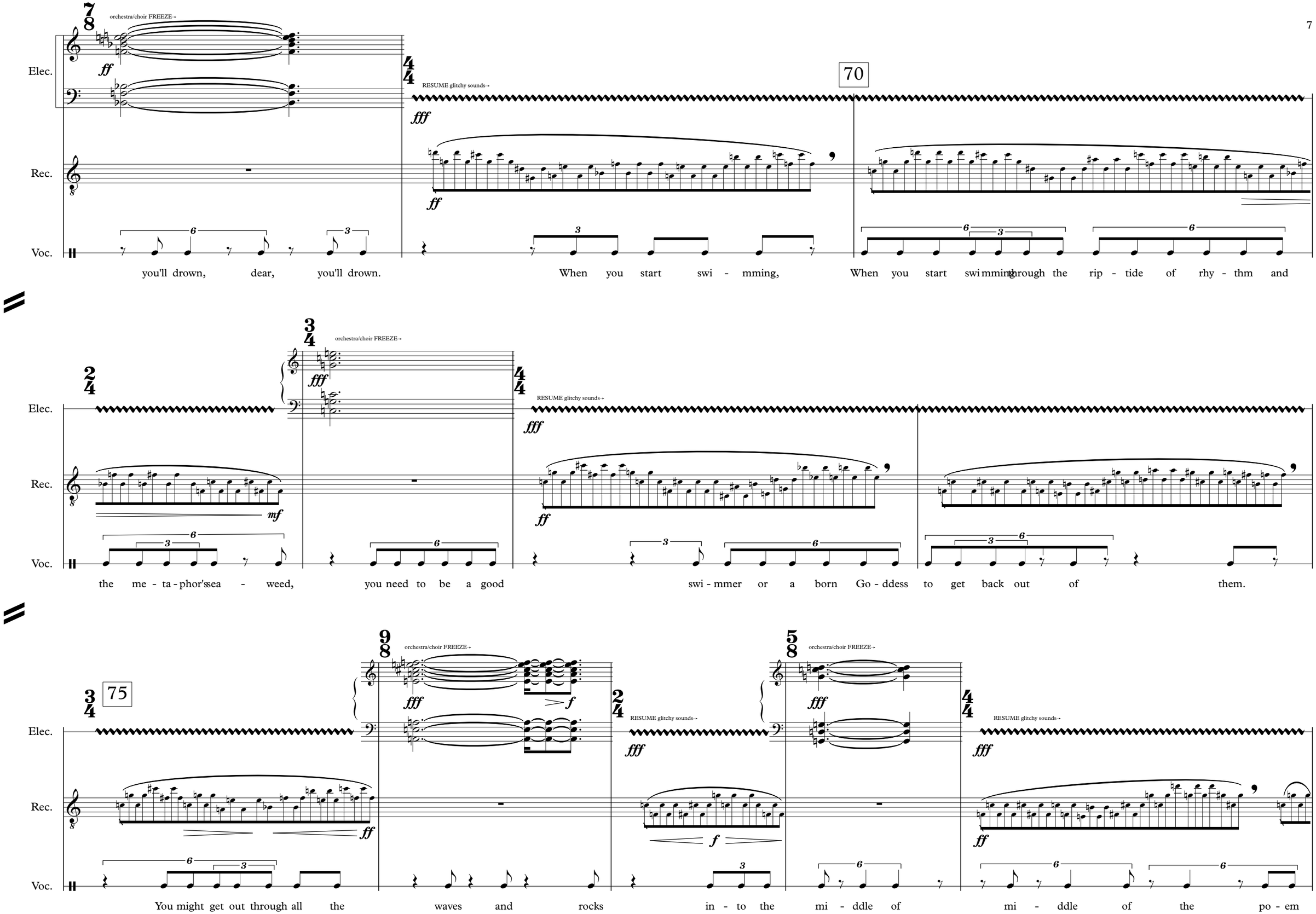
(cresc.)

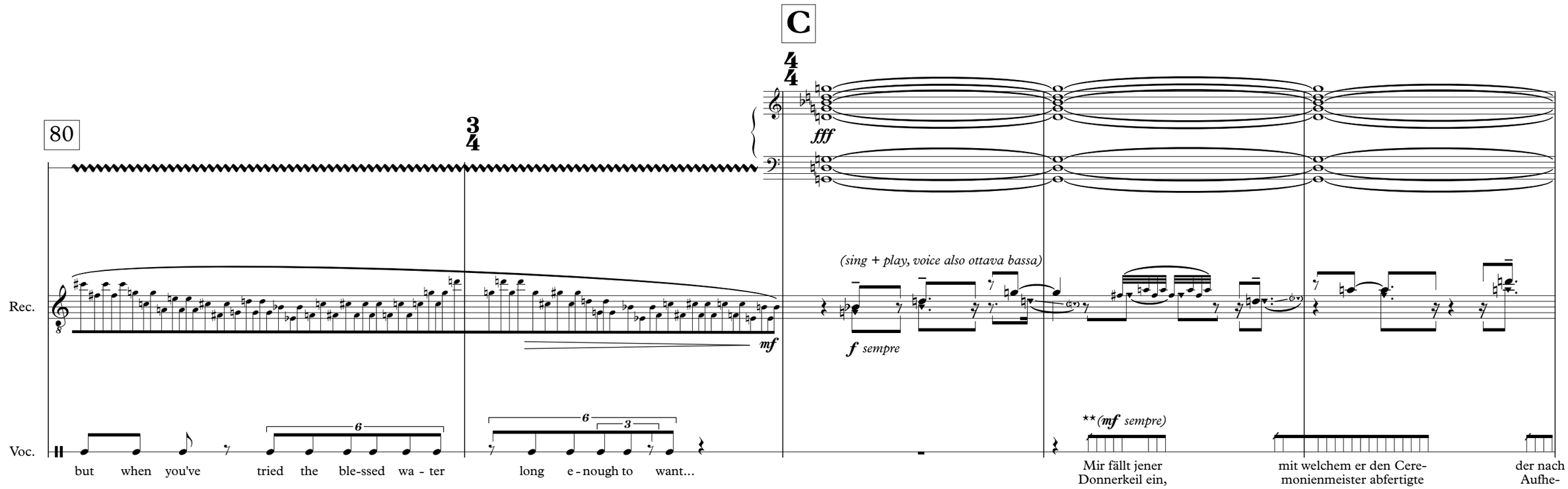
(cresc.)

ff

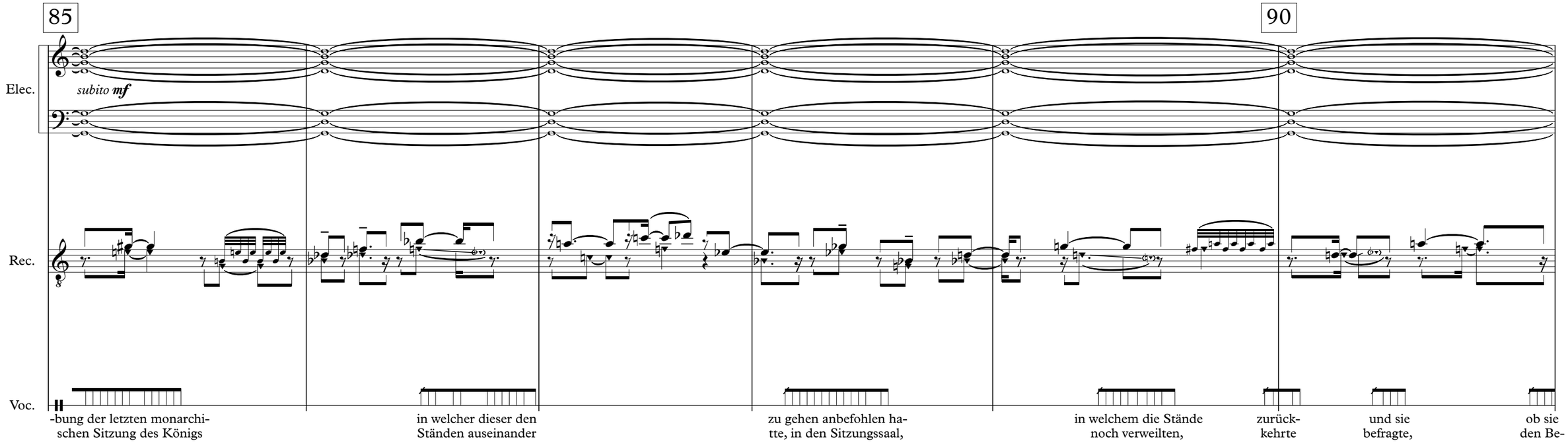
mf

good swi-mmeror or a po - et or un - less you're a po - et or an o - tter or some - thing su - per - na - tu - ral,


orchestra/choir FREEZE
Elec.
Rec.
Voc.
RESUME glitchy sounds
70
you'll drown, dear, you'll drown.
When you start swi - mming,
When you start swimming through the rip - tide of rhy - thm and
the me - ta - phor's sea - weed,
you need to be a good
swi - mmer or a born Go - ddess to get back out of them.
75
You might get out through all the waves and rocks
in - to the mi - ddle of
mi - ddle of the po - em



** *in a very breathy whisper; constantly and freely vary dynamics by speaking at a constant volume and moving microphone closer to/further away from the mouth. Each phrase should be performed as rapidly as possible, to the point that the text is largely unintelligible; words and/or syllables may be freely accentuated.*



95

Elec.

synth

+ delays +

Rec.

Voc.

-fehl des Königs ver-
nommen hätten?

Ja, wir haben des Königs
Befehl vernommen.

ich bin gewiß, daß er bei diesem humanen
Anfang noch nicht an die Bayonnete dachte,

mit welchen er
schloß: ja, mein Herr

wiederholte er, wir
haben ihn vernommen.

Man sieht, daß er noch gar
nicht recht weiß, was er will.

Doch was be-
rechtigt Sie,

100

Elec.

Rec.

Voc.

fuhr er
fort.

und nun plötzlich geht ihm ein Quell
ungeheurer Vorstellungen auf –

„uns hier Befehle
anzudeuten?

Wir sind die Repräs-
entanten der Nation.“

Das war es, was
er brauchte:

„Die Nation gibt Befehle
und empfängt keine,“

um sich gleich auf den Gipfel
der Vermessenheit zu schwingen.

105

Elec.

Rec.

Voc.

„Und damit ich mich Ih-
nen ganz deutlich erkläre“

und erst je-
tzo findet er,

was den gan-
zen Widerstand,

zu welchem seine
Seele gerüstet

dasteht,

aus-
drückt:

„So sagen Sie
Ihrem Könige,

daß wir unsere Plä-
tze anders nicht,

110

115

Elec.

Rec.

Voc.

FADE IN feedback sound (sound file) →

dim.

als auf die Gewalt der Bay-
onnete verlassen werden.“

Worauf
er sich,

selbstzu-
frieden,

auf einen Stuhl
niedersetzte.

120

D

Elec.

Rec.

Voc.

(feedback sound continues) →

CONTINUE THIS — LOOP BUFFER, or performed?

(dim.)

pp

*** pp +delays→

Que' ch'in - fi ni - ta pro - vi - den - ti - a et, mo -

*** *sung, fairly free in time, without vibrato, but sweetly and expressively, like plain chant; pronunciation as in ecclesiastical Latin, with very muted consonants*

125

130

Elec.

Rec.

Voc.

pp

simile

- strò nel su - o mi - ra - bil ma - gi ste - ro, che cri - ò que - sto quell' - al - tro he - mi - spe -

135

140

Elec.

Rec.

Voc.

underblown, slightly variable/imprecise intonation

ppp
sempre

FADE IN more delays

ro, man - su - e - to più Gio - ve che Mar - te, ve - gnen - do in te - rra a' - llu - mi - nar le car - te, ch'a - ve an mol

145

Elec.

Rec.

Voc.

- ti a - nni già ce - la - to il ve - ro, tol - se Gio - va - nni de la re - te Pie - ro, et

E

150

155

Elec.

Rec.

Voc.

ff

nel re - ngo del ciel fe - ce lor par te. Di sé na - scen - - do a Ro - ma non fe' gra -

160

Elec.

Rec.

Voc.

- tia, a Giu - de - a sí tan - to so - vr'o - gni sta - to hu - mi - la - te ex - al - tar, sem - pre gli

165

170

Elec.

Rec.

Voc.

pi - a - cque; ed - or di pi - cci - ol bor-go un sol n'à da - to, tal - che - na - tu - ra e luo

175

5/8

Elec.

Rec.

Voc.

go si rin - gra - tia on - de sí be - lla - do - nna al mon - do na - cque.