UNIVERSITY OF CALIFORNIA, SAN DIEGO

Erwartung und Traumverlust
Aufschlag

A thesis submitted in partial satisfaction of the
requirements for the degree Master of Arts

in

Music Composition

by

Martin Hiendl

Committee in charge:

    Professor Roger Reynolds, Chair
    Professor Miller Puckette
    Professor Katharina Rosenberger

2011

The thesis of Martin Hiendl is approved and it is acceptable in quality and form for publication on microfilm and electronically:

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Chair

University of California, San Diego

2011

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ABSTRACT OF THE THESIS

Erwartung und Traumverlust and *Aufschlag*

by

Martin Hiendl

Master of Arts in Music Composition

University of California, San Diego, 2011

Professor Roger Reynolds, Chair

Erwartung und Traumverlust is part of a short-opera that is based on Ryunosuke Akutagawa's short story *Kesa and Morito*. The instrumentation of the opera is instrumental ensemble, two voices, and live- and fixed media-electronics. Two parts of this opera are submitted as part of the thesis: a solo for voice, which is part of the second and third scene, and the fifth scene, which is an ensemble scene without voice.

Aufschlag is an open score for any four instruments. Performance details have to be determined in a rehearsal process similar to the theater context. It was written having a third person in mind, that acts as a mediator between the composer and the interpreters.

ERWARTUNG UND TRAUMVERLUST

FOR SOLO VOICE

MARTIN HIENDL

(2009/2011)

dedicated to
Leslie Leytham

"all my visions and dreams!"
"putting my face on his chest"

"Or, rather, I violated her."

Ryūnosuke Akutagawa, *Kesa and Morito*

Performance Notes

The piece is for any female voice.
It uses open, relative pitch-notation. The clef numbers define specific registers of the voice.

① = lowest possible

② = low

③ = middle

④ = high

⑤ = highest possible

The performer has to decide how to map these ranges onto her voice. The resulting ranges do not have to be adjacent. The object is optimal character identity and differentiation.
Musical contours are notated in a three line system which covers the range within one clef category continuously.
A ledger line above a staff indicates the lowest pitch of the next higher range, and a ledger line below a staff indicates the highest pitch of the next lower range.

= Arrows indicate a gradual transition from one state to the other.

"f" = Dynamics in quotation marks indicate the effort that the performer has to invest into the sound, rather than the actual resultant dynamic.

= Crossed noteheads indicate sounds without pitch.

∨ ⊓ = Inhale — exhale
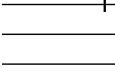
= Little ticks indicate the ending of a phrase unit. They serve as, in traditional contexts, a slur would.
Breath marks are occasionally used to further delineate phrasings.

Squares with varied content specify the ratio of pitch to air-noise:

■ = just pitch

◧ = pitch and air-noise equally audible

□ = just air-noise

= irregularly adding and removing some pitch to the air-noise

= While the mouth is closed, suddenly stop letting the air flow through your nose until the mouth is completely filled with air and the cheeks are inflated. Do not use your fingers to pinch your nose – obstruct it internally.

= Glottal modulation ("Goat trill")

⊠ = Almost completely close your glottis and obstruct the airflow without any distortion of the vocal chords. No pitch is audible, rather a very high frequency, obstructed air-noise.
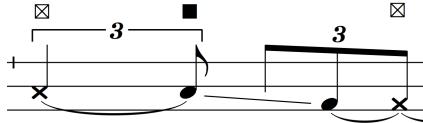
In the last movement, the voice often has to go back and forth between this obstructed air-noise and an open, pitched sound. In this context, the pitched sound does not have to be the full-bodied sound as in other parts of the piece, but should rather "come out" of the obstructed air-noise in a similarly soft and fragile manner.

The piece uses the International Phonetic Alphabet (IPA) to describe vocal utterances. In the context of this piece, the IPA is used in a modified way:

[m(i)] = If consonants are succeeded by vowels in parenthesis, one should *continuously* produce both the consonant(s) and the vowel. While the consonant is the main sound, the vowel is primarily the inner shaping of the mouth.

[gɑ] = If consonants are succeeded by vowels without parenthesis, one should sing normally, using the consonants to define the initial "attack".

[ʔ(a)] = The symbol for the glottal stop [ʔ] is often combined with a vowel in parenthesis. This indicates a heavily distorted sound ("vocal fry") where the glottis is almost closed, letting through only a little bit of the vowel.

[a] → [ʔ] = If the glottal stop without a vowel [ʔ] is at the end of a phrase, it indicates a gradual increase of the pressure to the glottis, i.e. gradually closing the glottis with a glottal stop at the end.

[s] → [t]
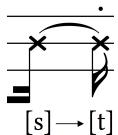
= Consonants combined with a staccato dot should be projected outwards like a "dry" consonant without vowel.

[ɢ↑]

= If a consonant is followed by an upward arrow, the sound should be projected outwards, but with the airflow *within* the mouth going *inside*.

[b]

= If combined with a tenuto line, consonants should be used to *stop* whichever sound preceded them, *but without outward projection.* If tied to the next note, the stop should be held and, building up pressure, "burst" out into the next vowel.

The piece should only be performed as a whole and all movements are to be sung attacca.
Duration: ca. 15 minutes

Erwartung und Traumverlust

For Solo Voice

Martin Hiendl

I

Calm, but tense (♩ = 52)

non vibrato

[m(a)]

pp

[m?]

"f"

[m(a)]

p

p

[m?]

"f"

[m(i)] → [m(u)]

p → *pp*

[m?(u)]

p

[m(a)]

p

"f"

p

[m(i)] → [mʔ] [m(i)] → [mʔ(a)] [m(u)] → [mʔ] [m(a)] [m(a)]

pp — "f" *pp* — *mf* — *p* — "f" *mf* — *p*

[mʔ(i)] [m(i)] → [mʔ(i)] [m(i)] → [mʔ]

p — *pp* — *mf* *pp*

[mʔ(i)] [mʔ] → [mʔ(a)] [mʔ]

pp < "f" "f" > *p* — "f"

[m(a)] [mʔ(a)]

p — "f" *pp* — "ff"

* Let air squeak irregularly out of the mouth.
Wet lips help to produce the sound.
Continue as long as possible.

[mʔ(a)] [mʔ(a)]

pp *p*

II

Laid-back, fluently (♩ = 66)

III
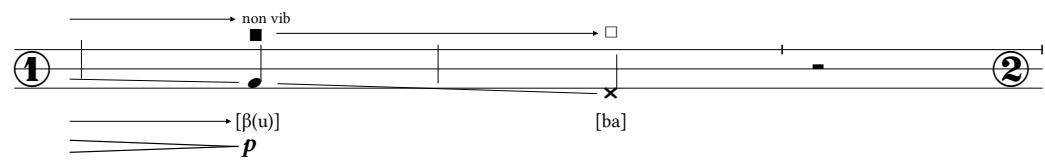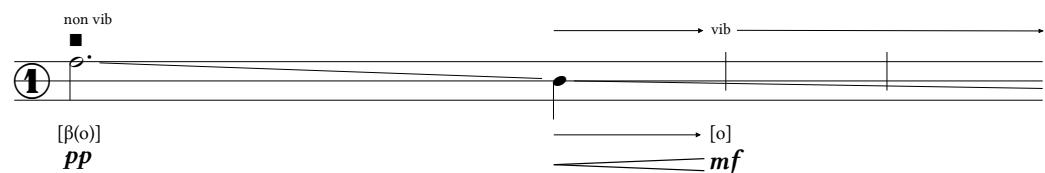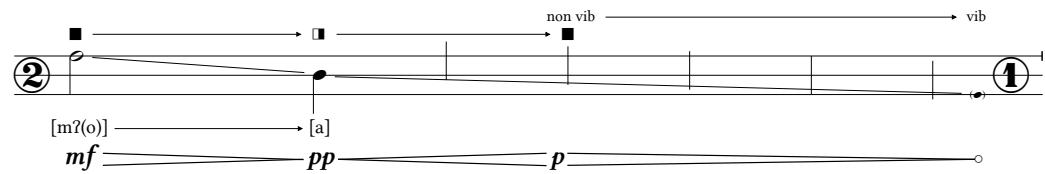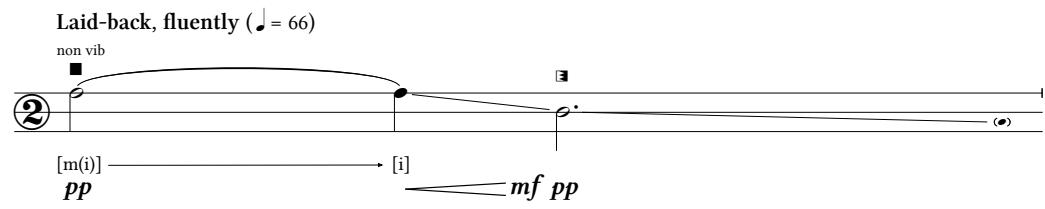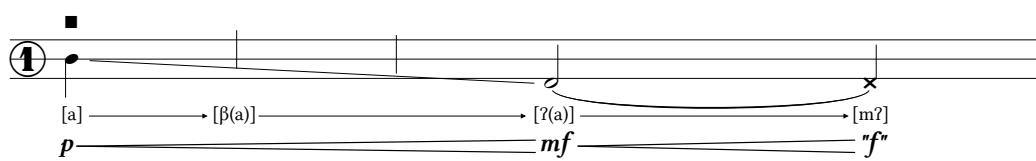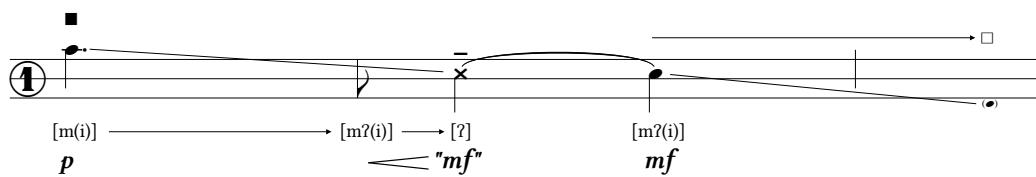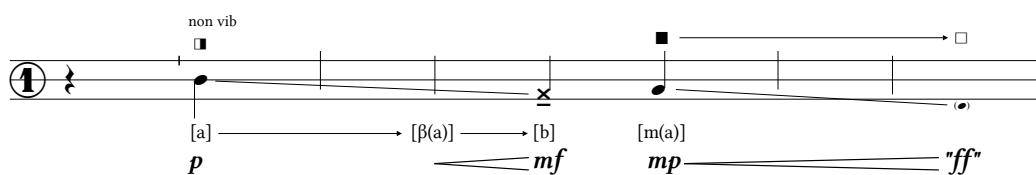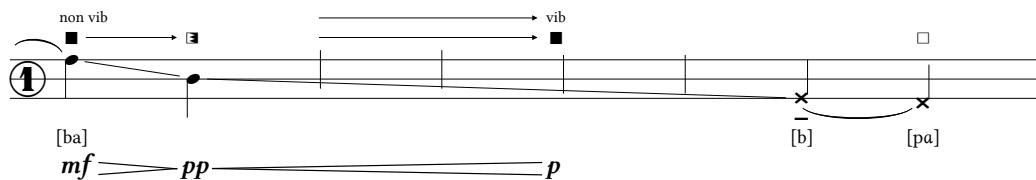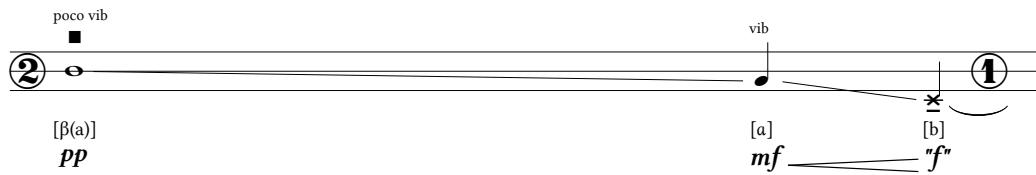
With committment, singing (♩ = 63)
non vibrato, unless notated otherwise

IV

V
[Finale!]

VI

Tensely (♩ = 60)
non vibrato
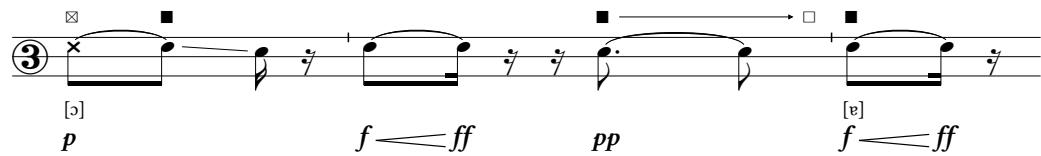
Martin Hiendl
from „Erwartung und Traumverlust"

Scene 5

Score

Instrumentation

Bassflute
Bassclarinet
Trumpet in Bb

3 Percussionists

Violin
Viola
Contrabass

General Notes:

The piece has two components: *loop material* and *exit material.*

The loop material consists of parts with differing lengths for each instrument. This material must be repeated eight times (with the exception of the actor's part). As a result, the instruments will get increasingly desynchronized.
Attack points, durations and dynamics are specified in a single line staff, where the dotted vertical line represents one beat at 63 bpm. The pitches for each attack point are notated in a five line staff above. For the eight repetitions of a loop, each attack point has eight different pitches.
If the duration for specific pitches exceed the limits of an instrument or player, they should be held as long as possible without a second embouchure. The use of bow changing and circular breathing is desired.
For the loop material, dynamics between instruments should be balanced in a way that their dynamic indications refer to the same absolute reference point of volume. The result should be as homogeneous as possible.

Every loop has two exit points indicated by bold arrows. If the conductor gives a specific sign (e.g. raising the hand), each performer who passes an exit point during that time frame must jump to one box of exit materials. The performers are free to choose which box to play, but should not repeat one box before playing all the others equally often.
The frequency and duration of showing the sign is free to the conductor from minimum (never) to maximum (always). When the performer finishes one box, she/he should return to the exit points in the loop. If an exit arrow is placed at an attack point, this note should be played when the performer returns from the exit material.

Accidentals:

♭   ⅃   ♮   ♯   ♯
flat   1/4 flat   natural   1/4 sharp   sharp

Arrows indicate deviation by 1/8 note in the pointed direction.

Bassflute:

Overblow steps:

    ①   no additional overblow, written pitch

② ③ ④   increasing overblow steps

    ⑤   overblow as high as possible

Pitch-noise relation:

    ■   all pitch

    ▣   half pitch - half air noise

    ▢   all air noise

    tr.   Trill while bending down; always trill with the half note above.

Arrows indicate a gradual transformation from one state to the other.

Bassclarinet:

tr.	Always trill with the half note above.
bisb. tr.	bisbiglando trill
M(diss.)	a rather distorted and dissonant multiphonic
M(cons.)	a rather soft and consonant multiphonic
	The given pitch should play an important role in the multiphonic.
M(diss.) + tr.	
M(cons.) + tr.	trill with a note within the multiphonic (either bisbigliando or something else)

Trumpet:

Everything should be played as high as possible, without affecting the duration, dynamic and the general contour of the phrase. The three lines specify the interval of a major third, specifically framing the chosen range of the phrase.

Two mutes will be used: harmon mute and cup mute.

○	open
⊕	half-closed
+	closed
𝆑	flutter-tongue

Scattered glissando lines indicate a shivering glissando, similar to the sound of almost losing the power of the embouchure.

Strings:

All harmonics are open string harmonics, notated in the resulting pitch. They are described by string numbers followed by the ordinal number of the harmonic.

①	sul tasto
②	ordinario
③	ponticello
④	molto ponticello
⑤	sul ponticello

Square noteheads describe noise sounds achieved through either overpressuring the bow ("*press.*") or bowing sul ponticello (⑤).

tr.	Always trill with the half note above.

Arrows indicate a gradual transformation from one state to the other.

Percussion:

Each percussionist has one aluminium tube with a bucket of water. By dipping the tubes into the water they should achieve the notated pitches and let them ring as long as possible.

The nine triangles should be ordered from low to high and distributed as follows:
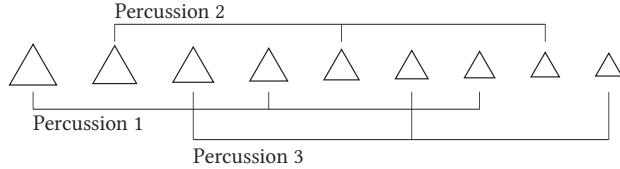
Actor:

The actors loop is 100 beats long and gets repeated three times. There are no exit points.
The actor should write words with chalk on the floor. The frame of the spot where she/he writes on should be limited and not be exceeded. When the writer reaches these borders, she/he should stop (even within a word), erase everything and continue writing again into the frame.
The actor should go evenly through the whole text over the course of one loop, and then start again from the beginning.
The actor should be placed far enough from the audience that you can see, that she/he is writing, but not, what she/he is writing.

Sovente mi domando	*Oft frage ich mich*
Come eri ed ero prima.	*wie du früher warst, wie ich früher war.*
Vagammo forse vittime del sonno?	*Trieben wir etwa dahin, Opfer des Schlafs?*
Gli atti nostri eseguiti	*Was wir vollbrachten,*
Furono da sonnambuli, in quei tempi?	*war es im Schlaf geschehen, damals?*
[...]	*[...]*

Giuseppe Ungaretti, *Ultimi cori per la Terra Promessa*

Video:

The video camera should capture a close-up of the spot where the actor is writing, and turn on a live projection visible to the audience at the designated time frames. The exit material should be captured images from the previous scenes of the opera.

l.p.   live projection

rec.   record the live projection

p.b.   playback of the live projection

Flute
(transposed)

Exit-Material

Bassclarinet   *Exit-Material*

(transposed)

Trumpet   *Exit-Material*

Percussion 1   *Exit-Material*
Triangles

Percussion 2   *Exit-Material*

Triangles

Percussion 3   *Exit-Material*
  Triangles

Violin   *Exit-Material*

Viola   *Exit-Material*

Contrabass
(transposed)

Exit-Material

1.
t.p.

2.
t.p.
rec.

3.

4.
p.h.

5.
p.h.

6.
p.h.

7.
p.h.

8.
p.h.

Martin Hiendl

Aufschlag

for any four players

(2011)

dedicated to
Nicholas Devoe

Notes

This piece is for any four instruments.

Every note represents the *beginning* of a musical event, but *not* the duration. The written durations were chosen to facilitate legibility of the rhythmic structure. The actual duration of a musical event may be determined as described below.

Each musical event is defined by a combination of three descriptions, indicated by the contour of the line below each note. This line shows three distinct values (*1, 2* and *3*) on an implicit matrix of three vertical axes.

To read as: *1-3-3*   *1-2-3*   *3-2-3*

Each axis represents one description of a sound. The values indicated by the line specify a particular manifestation of this description, where *1* and *3* are the extremes of that description and *2* is in the middle. The combination of these values of the three axes defines one musical event.

The descriptions that these axes represent have to be the same for all four players. They may vary between the two movements, but may not vary within each movement.

The tempo is free to chose by the performers and may vary over the course of the piece.

Two sets of brackets (with sub-sets) have to be pasted into the **second movement**. Each bracket defines a section that has to be repeated at a certain pattern. The two sets may be placed anywhere in the movement, but they may not overlap and must be successive.
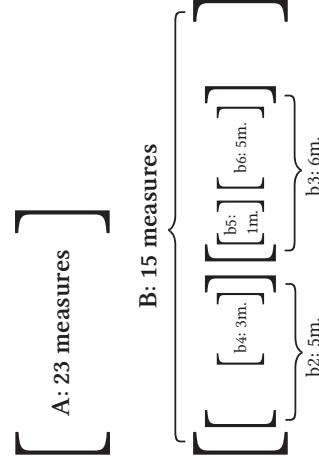
Once the players arrive at the end of a set, they have to repeat it immediately according to the pattern below, and when finished, continue playing the score to the end.
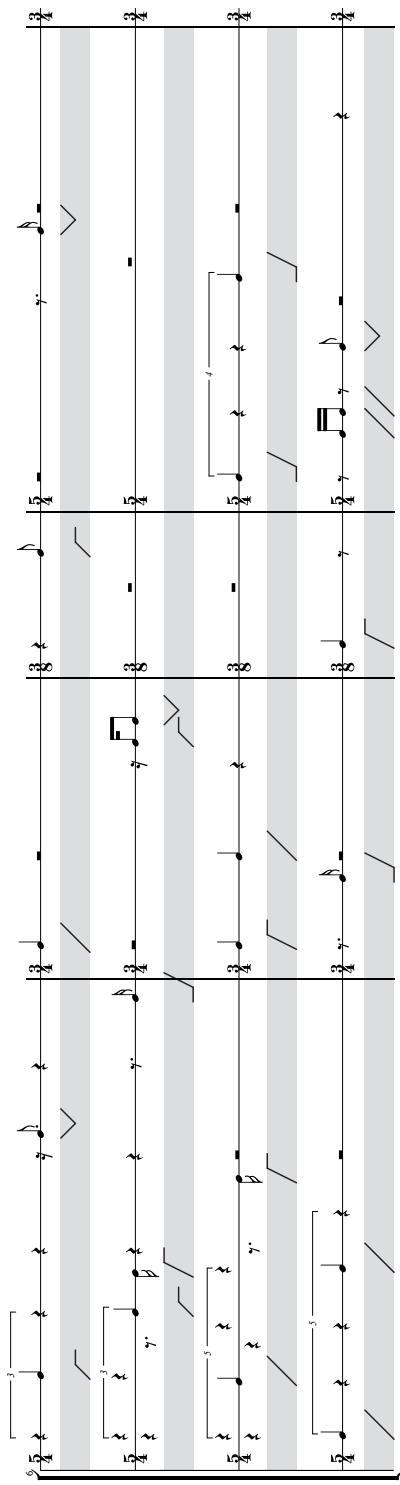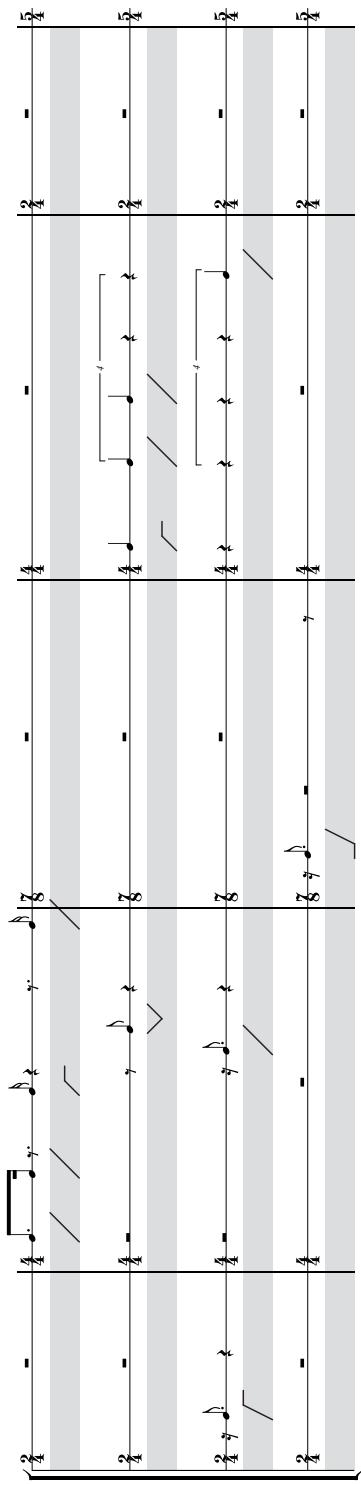
Patterns:
A: repeat A once
B: repeat B once,
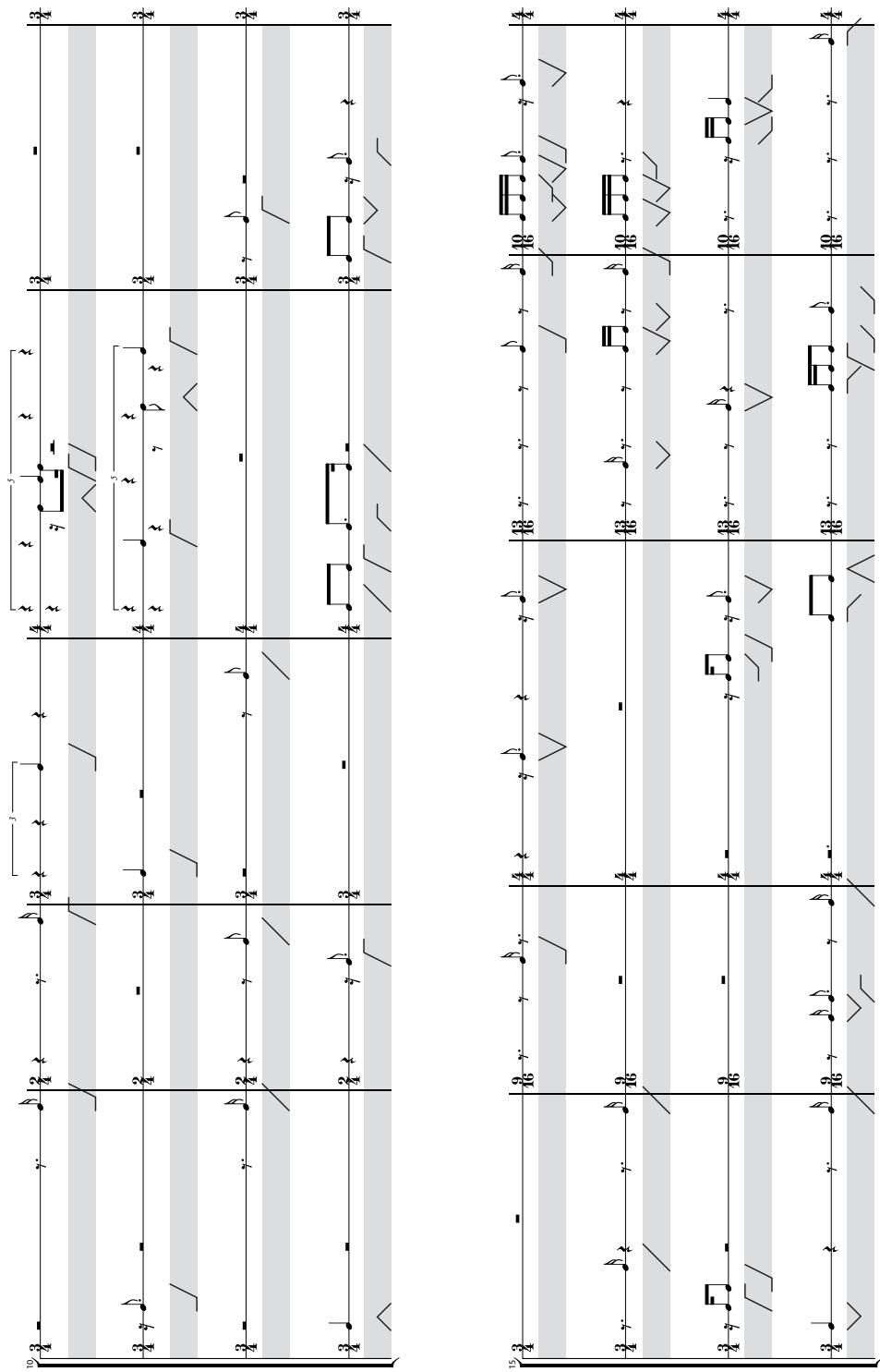and then in the following order:
b3, b4, b6, b5, b2, b4, b5, b5, b4, b5

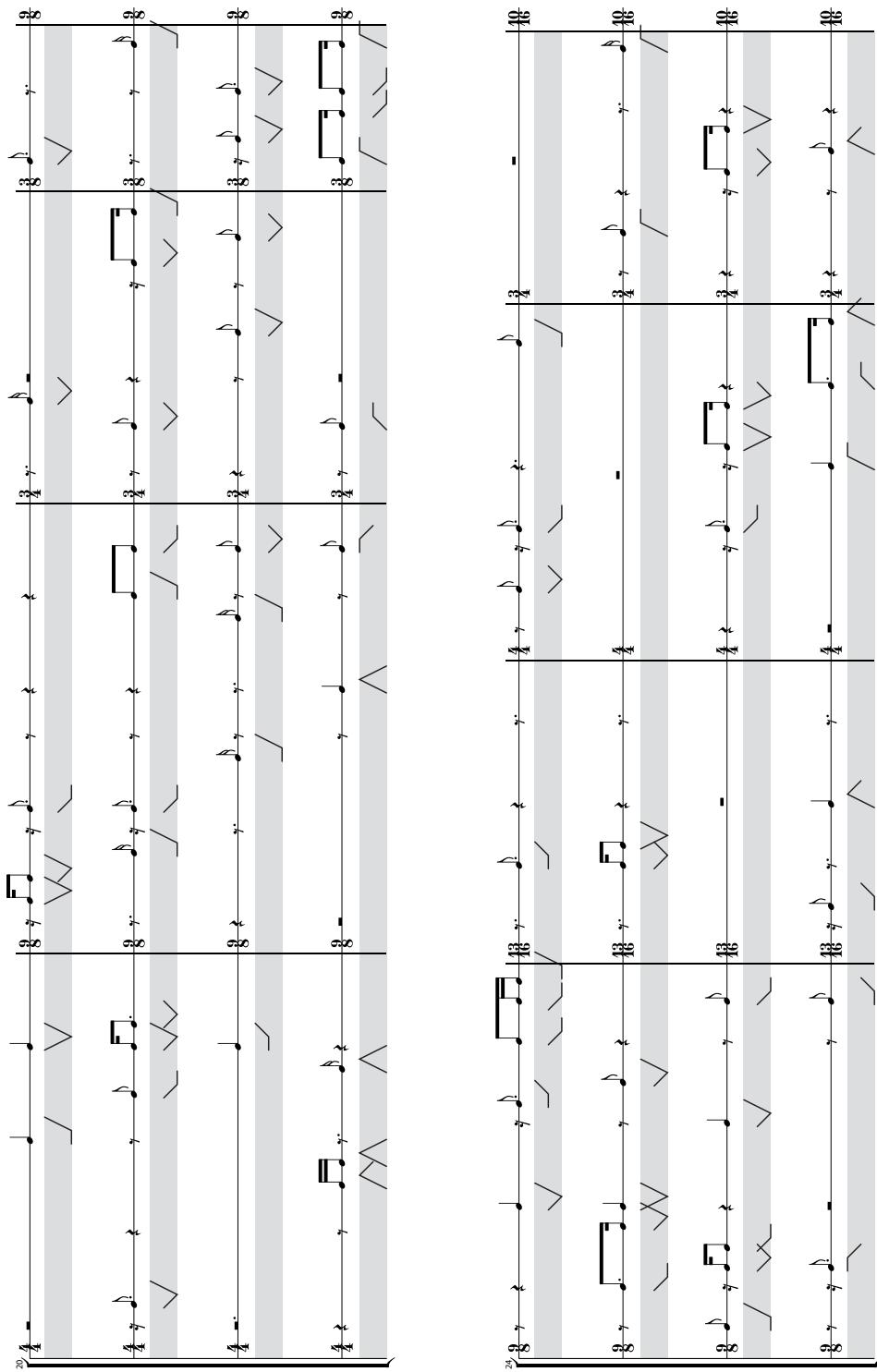**A: 23 measures**

B: 15 measures

b4: 3m.   b5: 1m.   b6: 5m.
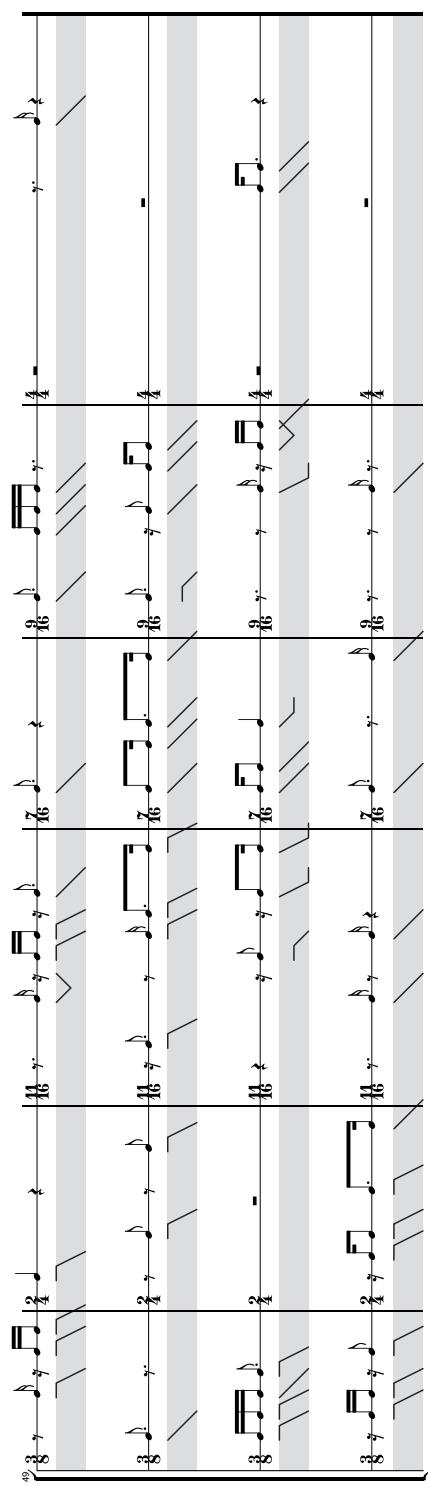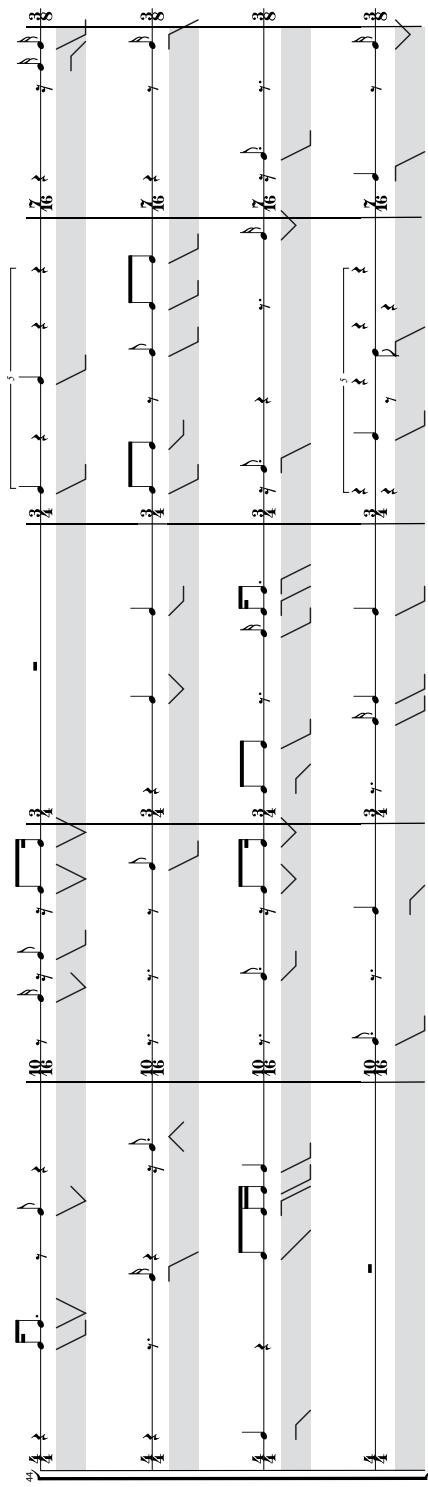
b2: 5m.   b3: 6m.

Aufschlag
for any four players

Martin Hiendl

I.

II.