

UCLA

Contemporary Music Score Collection

Title

Radio Play

Permalink

<https://escholarship.org/uc/item/2tq6z3wr>

Author

Rapaport-Stein, Jeremy

Publication Date

2020

Copyright Information

This work is made available under the terms of a Creative Commons Attribution License, available at <https://creativecommons.org/licenses/by/4.0/>

Radio Play

Jeremy Rapaport-Stein

for three voices
c. 4 minutes
2019

Instructions

Instruments/Voices

This piece calls for three vocalists. As the pitches are notated approximately, the only restriction is that the three singers must be of roughly the same voice type (e.g. 3 sopranos or 3 basses, but not 2 sopranos and a bass).

Each singer needs a small AM/FM radio with an easily usable station dial, volume knob, and on/off switch.

IPA

All vocal phonemes are notated in IPA (without brackets). If in doubt about a symbol, the following two online resources are useful:

- <http://www.ipachart.com/>
- <http://cmed.faculty.ku.edu/ipafolder/index.html>

The common English affricate "ch" (as in *cheesy*) is notated [tʃ].

Vocal Staff

The vocal parts are notated on a 3-line staff. All sung pitches are approximate. The top line of the staff represents a point towards the top of the vocalist's range, the middle line represents a point towards the middle of the range, and the bottom line represents a point towards the lower end of the range. Contours should be followed. Notes repeated in the same place on the staff should sound the same pitch.






Radio Staff

Normal noteheads refer to the action either of turning the radio on (if it has been off) or changing the station dial (if it has already been turned on). Switching the radio off is notated with a slashed-through notehead (shown below).

Before the beginning of the piece, each vocalist should make sure their radio is set to a station that will produce static.

Legend

p pos. // *f pos.* - soft as possible // loud as possible

-  - normally sung note (for voice) or on/change station (for radio)
-  - unvoiced sound
-  - sharp breath in (the IPA symbol underneath the note in parentheses indicates the vowel shape to create while breathing)
-  - whistle
-  - turn radio off

Coordination/Alignment at Rehearsal C and D

The section at **rehearsal C** is meant to be performed at "independent tempi," with the parts unaligned. Move through your individual part at an independent, fast tempo. Hold the rest at the bar before **rehearsal D** until all 3 have arrived at the silence. Then, begin **rehearsal D** together at the same time.

The section at **rehearsal D** is notated with text instructions for each performer. Follow the timings approximately, without use of a timer. Wait for the other 2 performers to coordinate the beginning of **rehearsal E**.

Once all 3 are ready, begin **rehearsal E** at the same time in the same collective tempo (with their parts aligned as normal).

Radio Play

Jeremy Rapaport-Stein (2019)

Straight-faced, c. ♩ = 124

voice

1

radio

2

3

mp

mp

mp

p

p

mp

whistle

whistle

tʃ ʃ θ tʃ s tʃ t (i) k

tʃ (o) tʃ θ θ tʃ f (i) tʃ ts (u) ʃ

tʃ (i) f tʃ a tʃ (i) (u)



5

1

2

3

whistle

tʃ t tʃ (i) k tʃ ʃ ʃ ts ʃ tʃ x

tʃ tʃ (u) ʃ ʃ θ ʃ θ ʃ tʃ f ts (a) r

tʃ tʃ (i) x tʃ s θ ʃ ts s

A

9

c. 5-6"

1

f pos. *p* *mf*

ts ∫ tf s ts ∫ k (u) (u) f

on (static) off

mp

2

f pos. *p* *mf*

θ f tf θ tf ts ∫ p' (i) (i) tf ts

on (static) off

mp

3

mp *f pos.* *mp* *mf*

∫ s_ tf ts tf

on (static) off

mp



13

c. 10"

1

f *f pos.* *mf*

e i e i u_ e o e i a o u e i e i e i e i

on change stations wildly

f pos.

2

p *f pos.*

tf (u) a on change stations wildly

f pos.

3

p *f pos.*

tf k on change stations wildly

f pos.

16

mp

1
 4/4
 tf ʃ θ tf s tf t (i) k
 on
 p
 change station on each note

mp

2
 4/4
 tf (o) ʃ θ θ tf f (i) tf ts (u) ʃ
 on
 change station on each note
 whistle
 on
mp

mp

3
 4/4
 tf (i) f tf a i
 on
 change station on each note
f
mp

20

1
 3/4
 tf x x tsi ʃ tf ts fi tf su ts ʃə kə
f

2
 3/4
 ʃ θ ʃ θ ʃ tf fə ts (a) θ f tʃa θ tʃi ts ʃ pe
 on
f

3
 3/4
 i i
pp

B

24

mp *f pos.* *mp* *f*

1

tfa fi tfa tfa si tf e ti ti ti

on

2

mp *f pos.* *mp*

tfa u tf fi tf fi f ! tf f

on

3

mp *p pos.* *mp*

i tfa fə a u i

on



28

f *mp* *f* *mp* *f* *mp*

1

i ja di di di tfu fa i i tf pe da da da ! a

on

2

f *mp* *f* *mp*

tf e i e i u f tf u i p tf f tf

3

f *mp*

tfa f di di di r ts ts r tf p e

31

1
a t f k t k t f e i di li di

2
t f e i ts x t f f u

3
i u

f *mp* *f*



34

1
ts wi di di di wi di di wi di di li di di di

2
x e i e i e i e u e e i e i e u e u e

3
f on ja i da

mp *f* *ff* *p*

37 c. 6"

1 *ff* *p* *f*
 wi di ti di wi di wi di di wi li di wi di tfa fi tfa tfa si tf j

2 *p* *ff* *p* *f*
 al tfa u tf ji tf ji f ! tf j
 on

3 *p* *ff* *p* *p pos.*
 — so tfa i tfa fe a



41

1 *mp* *f*
 ts wi di di di wi di di wi di di li di di di

2 *mp* *f* *p*
 x e i e i e i e u e i i e i e u e u e al
 on

3 *mp* *ff* *p*
 j a i d ə so
 on

fast-as-possible, wild improvisation

independent tempi (do not coordinate with others until the downbeat of rehearsal D)

45

repeat 2-3x (move on indently)

1 *ff*
 (improvise any phonemes)

2 *ff*
 repeat 2-3x (move on indently)
 je di di de di de di di di li di li di li di li di

3 *ff*
 (improvise any phonemes)



46

molto vibrato repeat 2x

1
 (improvise any phonemes)

2
 (improvise any phonemes) repeat 3x

3
 (improvise any phonemes) repeat 3x



47

repeat 3x

1
 (improvise any phonemes) repeat 3x

2 *molto vibrato*
 (improvise any phonemes) repeat 2x

3 *molto vibrato*
 (improvise any phonemes) repeat 2x

48 *molto vibrato*

1 (improvise any phonemes)

2 (improvise any phonemes)

3 e



49

1 hold until all 3 vocalists have arrived at this rest then, begin **reh. D** together

2 hold until all 3 vocalists have arrived at this rest then, begin **reh. D** together

3 hold until all 3 vocalists have arrived at this rest then, begin **reh. D** together

e

D

Vocalist 1:

At the start of **rehearsal D**, simultaneously turn the radio on and begin singing.

1. For c. 60 seconds, sing any previously-memorized piece. You may also improvise something similar to a song you have learned or memorized. I recommend something broad, operatic, aria-like. Play with the tempo of your quasi-memorized/improvised piece -- experiment with slowing down to a near standstill or speeding up to a cartoonish level. With the radio during this time, turn the volume up to loud and change stations at will. Try not to linger on any station for longer than 3-5 seconds. Find stations that interact interestingly with the ensemble texture.
2. After approximately 60 seconds, stop singing. Improvise with the radio, turning the volume down to soft. Find static-y stations and stations on the edge between static and signal. Continue improvising with the radio in this manner for at least 10-15 seconds. After 10-15 seconds, look up to make contact with the other two singers. When all are ready, move on to **rehearsal E** together in coordination.

Vocalist 2:

At the start of **rehearsal D**, simultaneously turn the radio on and begin singing.

1. For c. 30 seconds, sing any previously-memorized piece. You may also improvise something similar to a song you have learned or memorized. I recommend something broad, operatic, aria-like. Play with the tempo of your quasi-memorized/improvised piece -- experiment with slowing down to a near standstill or speeding up to a cartoonish level. With the radio during this time, turn the volume up to loud and change stations at will. Try not to linger on any station for longer than 3-5 seconds. Find stations that interact interestingly with the ensemble texture.
2. Improvise for another c. 30 seconds in a manner which mimics the beginning of the piece. Use unvoiced consonants, short whistles, clicks, and soft staccato sung notes. With the radio during this time, turn the volume down to a mezzo-forte dynamic. Continue changing stations as in step 1 above
3. Stop improvising with your voice. Improvise instead with only the radio, turning the volume down to soft. Find static-y stations and stations on the edge between static and signal. Continue improvising with the radio in this manner for at least 10-15 seconds. After 10-15 seconds, look up to make contact with the other two singers. When all are ready, move on to **rehearsal E** together in coordination.

Vocalist 3:

At the start of **rehearsal D**, simultaneously turn the radio on and begin singing.

1. For c. 20 seconds, sing any previously-memorized piece. You may also improvise something similar to a song you have learned or memorized. I recommend something broad, operatic, aria-like. Play with the tempo of your quasi-memorized/improvised piece -- experiment with slowing down to a near standstill or speeding up to a cartoonish level. With the radio during this time, turn the volume up to loud and change stations at will. Try not to linger on any station for longer than 3-5 seconds. Find stations that interact interestingly with the ensemble texture.
2. Improvise for another c. 30 seconds in a manner which mimics the beginning of the piece. Use unvoiced consonants, short whistles, clicks, and soft staccato sung notes. With the radio during this time, turn the volume down to a mezzo-forte dynamic. Continue changing stations as in step 1 above
3. Stop improvising with your voice. Improvise instead with only the radio, turning the volume down to soft. Find static-y stations and stations on the edge between static and signal. Continue improvising with the radio in this manner for at least 20 seconds. After 20 seconds, look up to make contact with the other two singers. When all are ready, move on to **rehearsal E** together in coordination.

E

tempo giusto (aligned)

tempo primo, c. ♩ = 80

50 *p* *mf* *pp* *mf* (repeat once)

1 *p* *mf* *pp* *mf* *p*

2 *p* *mf* *pp* *mf* *p*

3 *p* *mf* whistle *pp* *mf* *p*

1: *tʃ* i ts l *tʃ* i i e i

2: *tʃ* i ʃ k *tʃ* i u u o a l

3: *tʃ* i f *tʃ*ə i m m i u *tʃ*

=

slower, c. ♩ = 80

54 *mp* *f* *p* *mp* *pp* *mp* *mp* *mp*

1 *mp* *f* *p* *mp* *pp* *mp*

2 *mp* *f* *p* *mp* *mp*

3 *mp* *f* *p* *mp* *mp*

1: e i i m on

2: o i i m *tʃ*

3: u i i m u

1

2

3

p

a

f *i* *f* *i* *f* *s*

— *tʃ* *k* *f* *tʃ* *i*

Jan 5 2019
 Miami, FL
k.m.b.