UCLA

Contemporary Music Score Collection

Title

Radio Play

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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 *ch*eesy) is notated [t].

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 Rehersal C and D

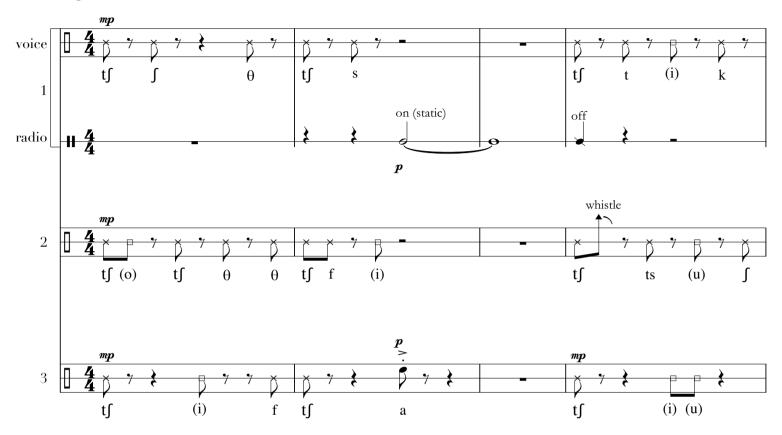
The section at **rehearsal C** is meant to be performed at "independent tempi," with the parts unaligned. Move through your individual part at an independent, fast tempo. Hold the rest at the bar before **rehearsal D** until all 3 have arrived at the silence. Then, begin **rehearsal D** together at the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

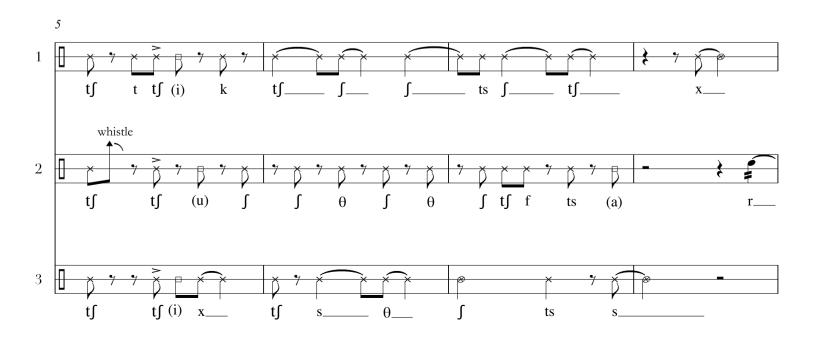
Once all 3 are ready, begin **rehearsal E** at the same time in the same collective tempo (with their parts aligned as normal).

Jeremy Rapaport-Stein (2019)

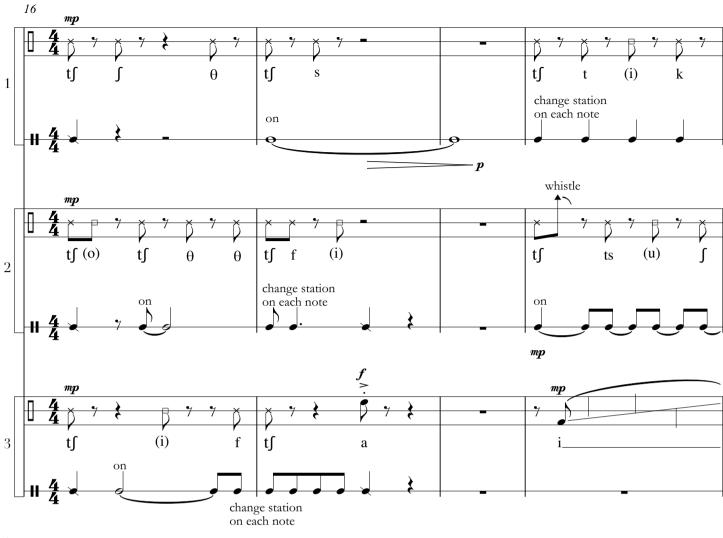
Straight-faced, c. = 124



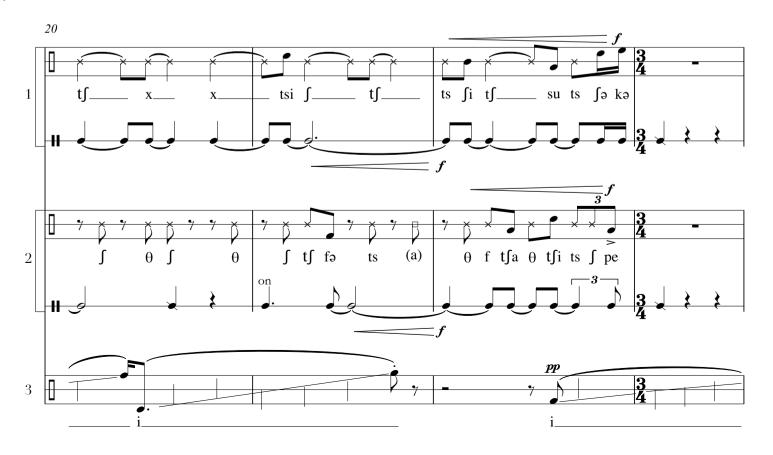






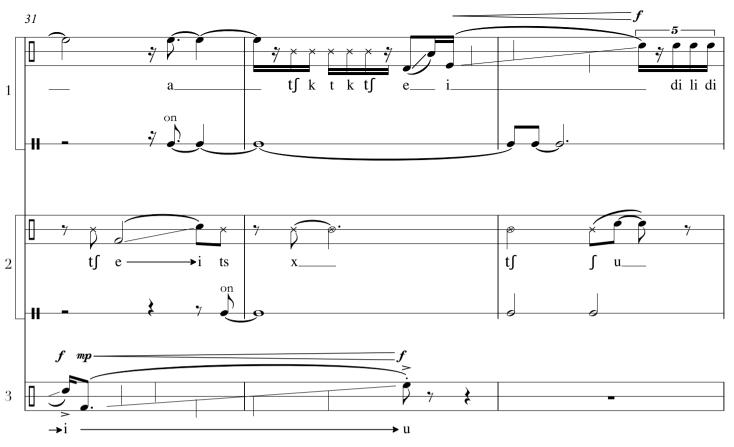




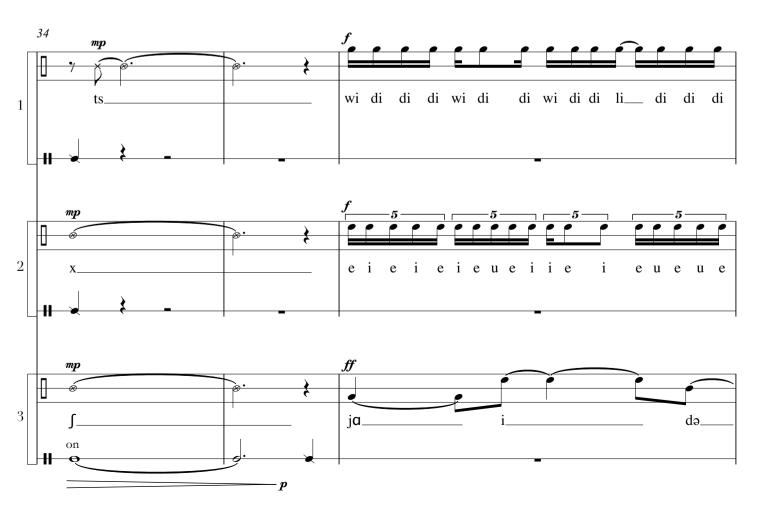






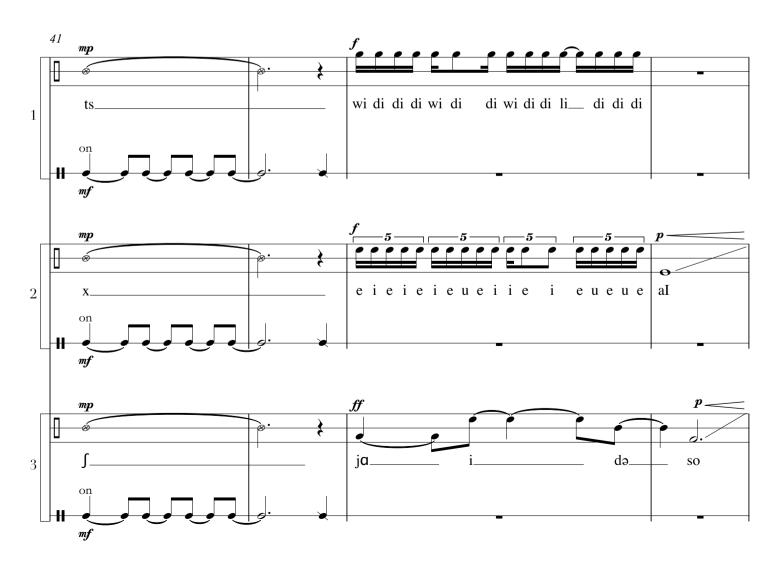








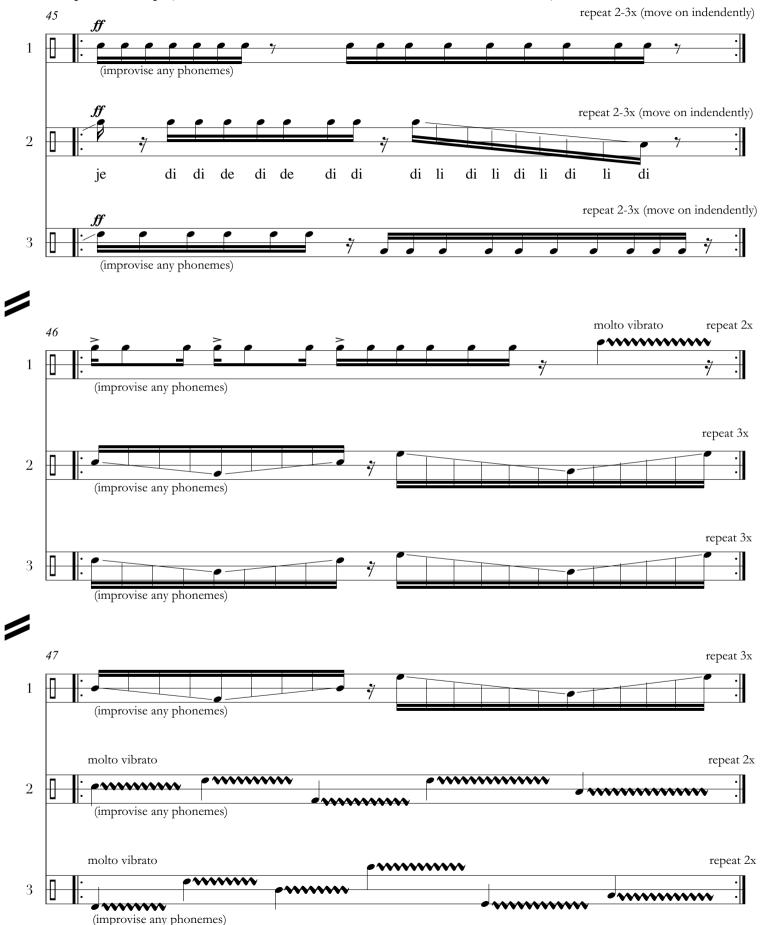


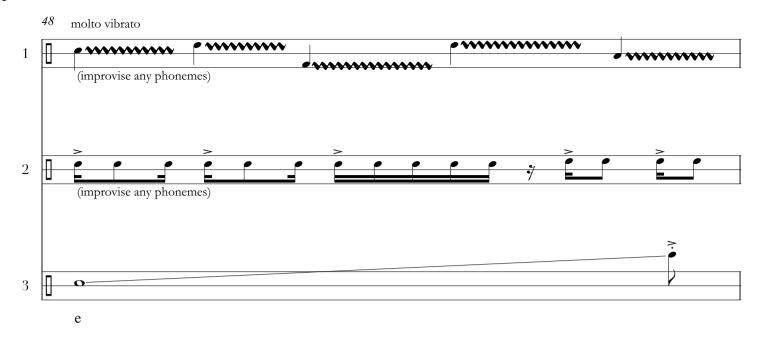




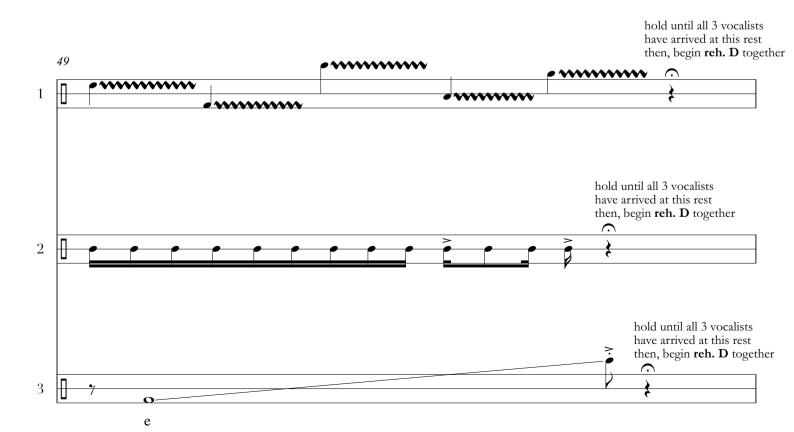
fast-as-possible, wild improvisation

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

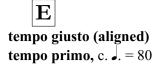
At the start of rehearsal D, simultaneously turn the radio on and begin singing.

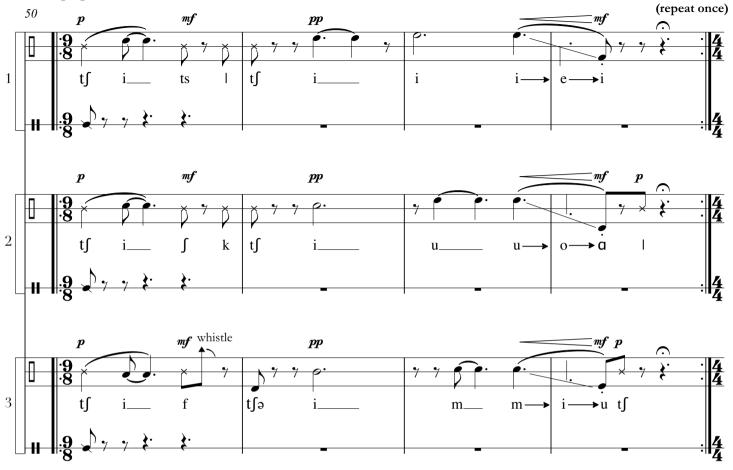
- 1. For c. 30 seconds, sing any previously-memorized piece. You may also improvise something similar to a song you have learned or memorized. I recommend something broad, operatic, aria-like. Play with the tempo of your quasi-memorized/improvised piece -- experiment with slowing down to a near standstill 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.







slower, c. J = 80

