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Contemporary Music Score Collection

Title

What Hath II

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What Hath II

percussion quartet

original version January 2012

developed as part of Semaphore: 2015

Performance Notes

What Hath II – Quartet Version

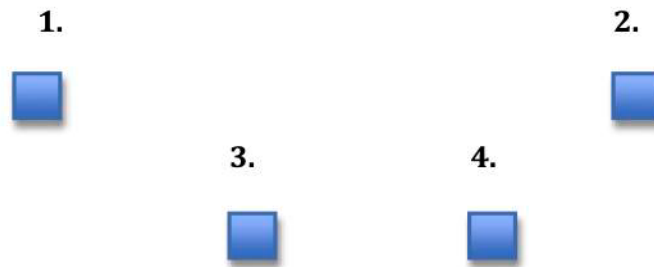
Composed/revised from quintet January 2012

General:

The piece can be in darkness, relative darkness or dimly lit (use stand lights if darkness; some light on face of players 3,4 would be ideal).

Players 3,4 can stand or sit, if standing – the table should be upper-waste height. Ideally, the players should be spaced at some distance (3,4), but this is not crucial.

Staging:



Glass and Bells:

Pitch Set for What Hath II - Quartet Glass and Bells

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

1,2,3,4,5,6,7,8,10 = pitched reception bells,
spread through ensemble

9, 11, 12, 14:
Percussion 1

13, 15, 16, 17, 18, 19, 20:
Percussion 2

The numbers on the pitches correspond to the symbols in the percussion map.

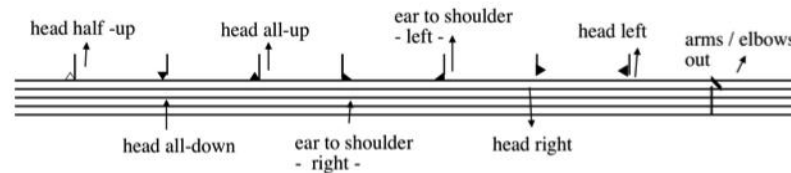
The descending nature of the pitches is important, as is order, as is the microtonal nature of the pitch groupings.

Re-creating these exact pitches is not paramount. Notice the relationship (in pitch sets) between percussion 1 & 2: pitches contained in the glass of perc. 1 fit in between the descending scale of Percussion 2. This is important.

The doubling of pitch '9' with a crotale (of the same pitch) forms the bass of the central triad of the scale (9, 10, 11).

Gestures:

All gestures should be as rhythmically precise, sharp and clean as possible. Players 3,4: when in unison, complete unision of gesture and look. Using the eyes to guide the gesture will help.



- Head half-up: As if looking straight ahead, no expression, eyes straight, blankly.
- Head all-down: Chin to chest, eyes down.
- Head all-up: Head bent back, eyes looking directly above.
- Head right: Head turned to right, eyes looking over shoulder.
- Head left: Head turned to left, eyes looking over shoulder.
- Head-to shoulder-right: Eyes forward, head tilts ear to shoulder right. ** the shoulder should not raise to the head, the head should 'drop'.
- Head-to shoulder-left: Eyes forward, head tilts ear to shoulder left. ** the shoulder should not raise to the head, the head should 'drop'.
- Arms/Elbows out: Head all-up, breath in & EITHER, elbows out (directly at right angle, level with shoulders), OR arms out to side, at 90° angle to waist, palms up.

Vocalizations:

Vocalizations are predominantly whispered (loudly) and apart from letter 'N' do not involve the activation of the vocal chords.

Vocalizations often accompany a head gesture, and both movement and sound should support and direct one another. The vocalizations in general should be as loud (though remaining whispered), succinct and demarcate specified rhythm.

Vocalizations fall into two main categories:

1. Breath – often notated as 'in' and 'out'.
Exaggerated breathing, mostly used with gesture
2. Vowel/Consonant articulations
For eg, 'sh___k' or 't s sh k p p hoo ha' – loudly whispered and articulated. Crisp.
Letter N should be loud (yelled?), with as much diaphragm projection as possible.

Light Devices:

All players utilize a light device; Morse Torch (MT).

The original device designed for this body of work was commissioned by Kate Neal, and designed by Bluebottle lighting company:
<http://www.bb3.net.au/>.

These devices are available from the composer though performers/presenters can also build their own. The device must be able to be triggered (with light) by a downward press, the release of the press turning the light off. A loud clicking switch is ideal whilst avoiding amplification. The original device makes two clicks, the downward press of 'on', and the upward release of 'off'.

The player should find his own method of execution but the composer has found the middle part of the switch to have the most control and speed.

There are three notations symbols for the MT:



Where the X reflects 1 flash of light, hence two clicks, 'down and up' or 'on and off'.



Where the '⊗' reflects the switching 'off' of the light only. This will always be preceded by an x with a tie; sustained 'on'.

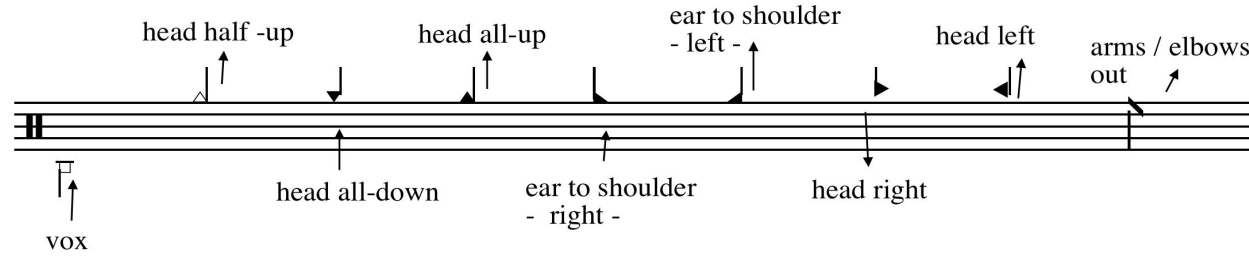


The tremolo sign reflects the 'flick off' of the light switch, creating a ricochet effect.

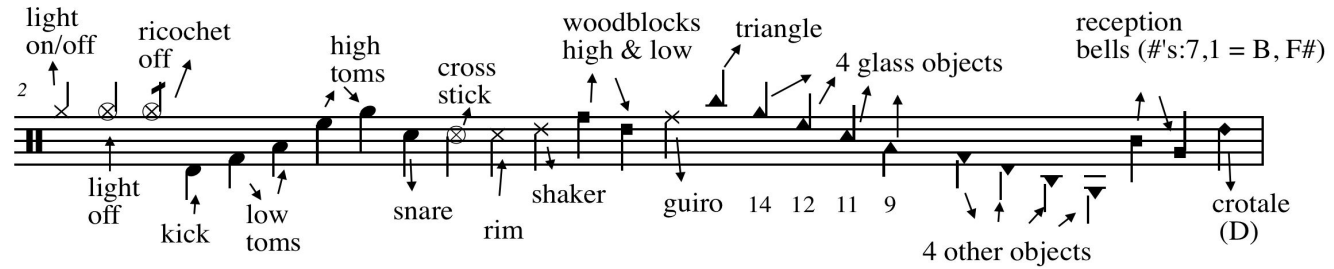
Perc Map: What Hath

KN

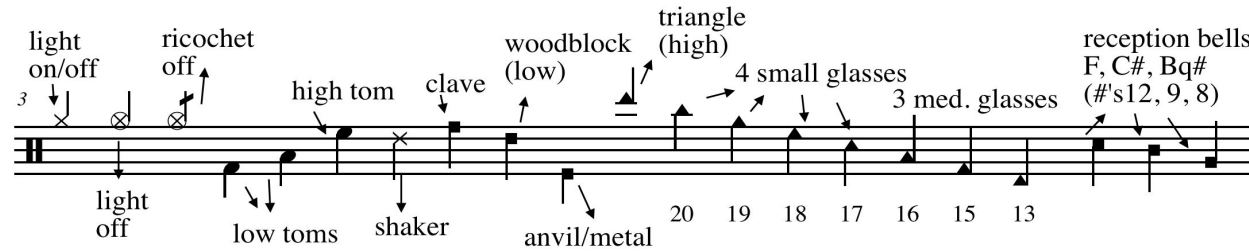
ALL



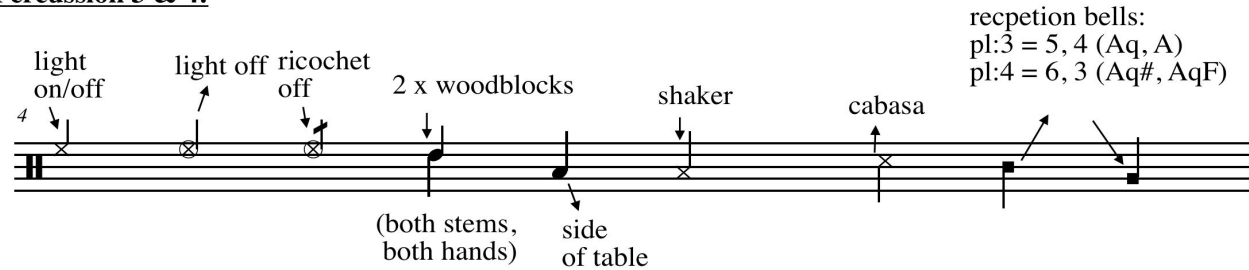
Percussion 1:



Percussion 2:



Percussion 3 & 4:



What Hath II
for Quartet

♩ = c. 86

A

Percussion 1

Percussion 2

Percussion 3

Percussion 4

f

bell only
on rpt

1.

suck in
breath in out

1.

suck in
breath in out

13

Perc. 1

Perc. 2

Perc. 3

Perc. 4

2.

2.

2.

in out in out

in out in out

in out in out

in out in out

ha ha ha ha

ha ha ha ha

25

Perc. 1
Perc. 2
Perc. 3
Perc. 4

ha ha shh k
ha ha shh k
ha ha shh k
ha ha shh k

suck breath: in out
suck breath: in out
in out
in out

shh k
shh k
shh k
shh k

in out
in out
in out
in out

36

Perc. 1
Perc. 2
Perc. 3
Perc. 4

shh k
shh k
ha s s s s s ha
ha s s s s s ha

(rims)
(rims)
ha s s s s s ha
ha s s s s s ha

'K'
'K'
t s k shh ha t s sh k p p hoo ha t
t s k shh ha t s sh k p p hoo ha t

B

45

Perc. 1

Perc. 2

Perc. 3

Perc. 4

s k shh ha t s sh k p p hoo ha ha s s s s s s ha ha s s s s s s ha

'beat air' in unison

'beat air' in unison

54

Perc. 1

Perc. 2

Perc. 3

Perc. 4

sh k shh k

shh k sh k

shh k sh k

shh k sh k

ff

ff

82

(optional repeat) E

Perc. 1

Perc. 2

Perc. 3

Perc. 4

stare blankly straight ahead

stare blankly straight ahead

91

*frozen stillness

*frozen stillness

in unison, pick up light and point at ceiling. Slight tilt head, looking ahead repeat light rhythm

in unison, pick up light and point at ceiling. Slight tilt head, looking ahead repeat light rhythm

Perc. 1

Perc. 2

Perc. 3

Perc. 4

100

F

Perc. 1

Perc. 2

Perc. 3

Perc. 4

light down

head down
light down

s s k shh k s s k shh k s s k shh k

shh k s s k shh k s s k shh k s s

109

G

Perc. 1

Perc. 2

Perc. 3

Perc. 4

s s s s s s s s s s s s s s s s k k k s s

s s s s s s s s s s s s s s s s k k k s s

s s k shh k s s k shh k in k s in k s in k in k s s in k in k

k shh k s s k shh k in k s in k s in k in k s s in k in k

118 H
♩ = c. 68

Perc. 1

Perc. 2

mp
(as pos)

Perc. 3

Perc. 4

136 I
♩ = c. 86

Perc. 1

Perc. 2

Perc. 3

Perc. 4

151

Musical score for Percussion 1-4, measures 151-164. The score is written on four staves. Perc. 1 has a simple rhythmic pattern with accents. Perc. 2 has a more complex pattern with eighth notes and accents. Perc. 3 has a pattern of eighth notes with accents. Perc. 4 has a pattern of eighth notes with accents. The score includes repeat signs and dynamic markings.

165

Musical score for Percussion 1-4, measures 165-178. The score is written on four staves. Perc. 1 has a pattern of eighth notes with accents and a 'X 3' marking. Perc. 2 has a pattern of eighth notes with accents. Perc. 3 has a pattern of eighth notes with accents. Perc. 4 has a pattern of eighth notes with accents. The score includes repeat signs and dynamic markings.

179

Musical score for Percussion 1-4, measures 179-192. The score is written on four staves. Perc. 1 starts with a double bar line and a key signature of one sharp (F#). Perc. 2, 3, and 4 also start with a double bar line and a key signature of one sharp. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests. Perc. 2 has a melodic line with a slur and a fermata over the final notes. Perc. 3 has a rhythmic pattern of eighth notes. Perc. 4 has a rhythmic pattern of eighth notes.

193

Musical score for Percussion 1-4, measures 193-206. The score is written on four staves. Perc. 1, 2, and 4 have a double bar line and a key signature of one sharp (F#). Perc. 3 has a double bar line and a key signature of one sharp. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests. Perc. 1 has a melodic line with a slur and a fermata over the final notes. Perc. 2 has a melodic line with a slur and a fermata over the final notes. Perc. 3 has a rhythmic pattern of eighth notes. Perc. 4 has a rhythmic pattern of eighth notes. The score ends with a 3/4 time signature.

205 *grouping intentional

J new set of pitch instruments
player one and two. Lower resonant tiles, bowls etc
adhering to pitch contour
♩ = c. 68

Perc. 1

Perc. 2

Perc. 3

Perc. 4

delicate
mp - 3rd

change instrument:
delicate tiles, etc - 3rd
mp

p

p

218

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p

exhale

exhale

exhale

exhale

225

Perc. 1

Perc. 2

Perc. 3

Perc. 4

inhale: he he he

exhale: he he he

232

Perc. 1

Perc. 2

Perc. 3

Perc. 4

t s k hee

in out

inhale

k k ha ch

t s k hee

in out

inhale

k k ha ch

241

Perc. 1

Perc. 2

Perc. 3

Perc. 4

shh _____ k k s s s hoo ha t c p shh haa ho k k ha ch k k ha ch sss k

shh _____ k k s s s hoo ha t c p shh haa ho k k ha ch k k ha ch sss k

K * 3 x 3/16 X 3?

Perc. 1

Perc. 2

Perc. 3

Perc. 4

k k ha ch k k ha ch sss k k k ha ch k k ha ch sss ch k k sa ch k k ch sa k ch k ch k ch k t k t

k k ha ch k k ha ch sss k k k ha ch k k ha ch sss ch k k sa ch k k ch sa k ch k ch k ch k t k t

L

255

back to glass instruments

♩ = c. 102

Perc. 1
ha
shu shu shu

Perc. 2
ha
shu shu shu

Perc. 3
ha
sh sht sh sht sh sht sh sht sht sht shu shu sht sht shu shu sht sht sht shu shu sht

Perc. 4
ha
sh sht sh sht sh sht sh sht sht sht shu shu sht sht shu shu sht sht sht shu shu sht

back to glass instruments

cabasa roll in air, with head

grace notes sim..

sfz

3

265

M

Perc. 1

Perc. 2

Perc. 3

Perc. 4

273

Musical score for Percussion 1-4, measures 273-279. The score is written for four percussion parts (Perc. 1, Perc. 2, Perc. 3, Perc. 4) and includes various rhythmic patterns, rests, and articulation marks such as accents and slurs. Perc. 1 features a complex rhythmic pattern with accents and slurs. Perc. 2 has a similar pattern with accents and slurs. Perc. 3 and Perc. 4 have simpler patterns with rests and slurs.

280

Musical score for Percussion 1-4, measures 280-286. The score is written for four percussion parts (Perc. 1, Perc. 2, Perc. 3, Perc. 4) and includes various rhythmic patterns, rests, and articulation marks such as accents and slurs. Perc. 1 features a complex rhythmic pattern with accents and slurs. Perc. 2 has a similar pattern with accents and slurs. Perc. 3 and Perc. 4 have simpler patterns with rests and slurs.

N

♩ = c. 86

Perc. 1

Perc. 2

Perc. 3
R L R... etc

Perc. 4
R L R... etc

O

Perc. 1

Perc. 2
drop some words on rpt (in unison)

Perc. 3
yell
what.....
drop some words on rpt

Perc. 4
yell
what.....

Hath..... —

God.....

Wrought