

Alogon - the unutterable, the illogical and the unmeasurable -

An algorithmic composition for choir, computer and surround systems (2 * 8 speakers)

Music + all software: Michèl Koenders / michelk@wxs.nl

**Lyrics: Versus Ratbodi Sanctae Traiectensis Aecclesiae Famuli
De Hirundine. ca. 869 A.D.**

Commissioned by: NFPK+

Part I; 8'45"

Part II; 2'30"

Part III; 2'25"

Total duration: approx. 14'00"

17-5-2009.

a=442 hz.

Score explanation page: a - d.

Score pages: 2 -18.

Alogon: - the unutterable, the illogical and the unmeasurable -

Alogon (Grieks), het onuitspreekbare, het onlogische en het onmeetbare zo werden de rationele nummers genoemd door de Griekse filosofen Pythagoras en Plato.

De wereld kon volgens hun slechts bestaan uit verhoudingen die alleen in gehele getallen uitgedrukt konden worden. Alles daarbuiten kon eenvoudig weg niet bestaan in hun ideële wereld en was daardoor onuitspreekbaar. Het irrationele was verboden; men dacht dat er een directe link bestond tussen nummer en de ordening van de ziel in het universum.

Proclus zei dat wie deze nummers voor het daglicht bracht zou verdwijnen in een schipbreuk. Het onuitspreekbare en het vormloze moeten verborgen blijven. En zij die dit toch ontsluiten en aan het daglicht brengen zullen meteen vernietigd worden en voor altijd speelbal blijven van de eeuwige golven.

... Maar dat gaat nu wel anders, onze wereld bestaat en ontwikkelt zich juist dankzij deze rationele getallen. Wij zetten graag techniek in – maar botst hier onze wereld van cultuur en techniek op die van de gehele verhoudingen (ecologie)? Of vullen ze elkaar aan?

Ook in de compositie staat dit aspect centraal. Een berekening: een populatie groei algoritme werd gebruikt om muzikaal materiaal te creëren. Live klankbewerking zal met gezongen noten en geluidsmateriaal in een multi-speaker setup tot klinken gebracht worden. Soms botst het, soms vult het elkaar aan: maar eigenlijk altijd is het zonder techniek niet te verwezenlijken.

Kan die techniek misschien dan toch verder helpen om stem en teksten van hun logische inhoud te ontdoen en zodoende het gereedschap vormen om op zoek te gaan naar:
het zingend onuitspreekbare,
het technisch onlogische
en het muzikaal onmeetbare...?



~ Radboud op een gewelfschildering in de Broerenkerk te Zwolle. ~

Score Explanation - Alogon -

16-05-09 michelk@wxs.nl

Michèl Koenders Utrecht, May 2009 – v1.

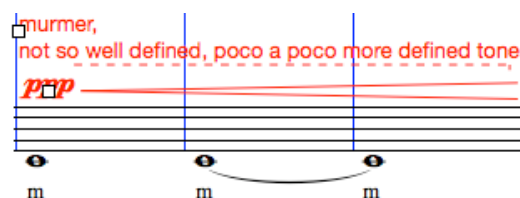
For Choir, Max/MSP (v5) - Macintosh (Mac Pro – 8 core).

For NVE.

Part I (I-A - I-F)

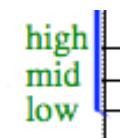
For part I: Molto legato et senza vibrato.

Pretty straight forward. For every voice try to sound as one. Beside of this no special things, except in the beginning:

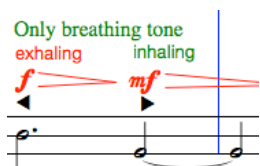


Murmur – little by little more tone: more noisy in the beginning and add slowly more tone to it.

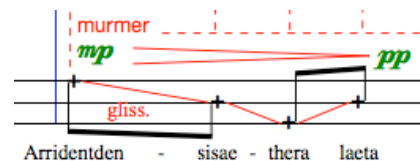
Part II (II-A t/m II-E)



Most of part II is in register notation (3 lines). So decide what is the high, mid and low range.



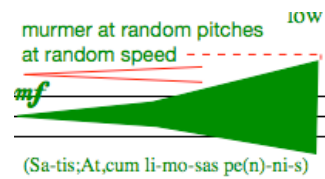
Exhaling & inhaling with a clear breathing tone.



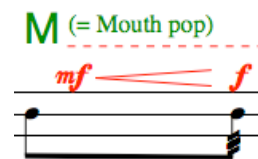
Murmur and make a glissando to the approx. registers.



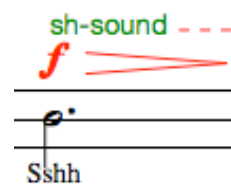
Throat singing.



Murmur at random pitches (look at the graph.) and use random speed.

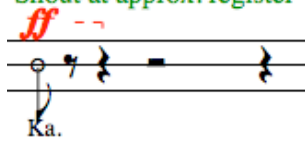


Mouth pops or use your lips.



Sing a clear sh-sound.

Shout at approx. register

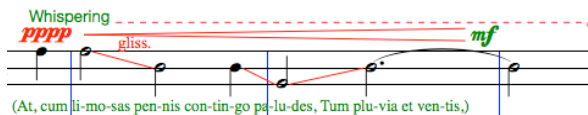


Shouting.

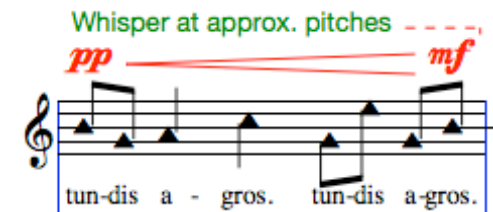
f Handclap



Handclap.

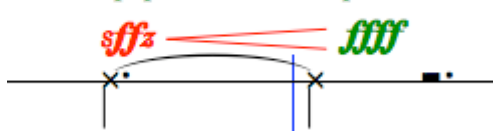


Whispering with glissandi, and the text (between brackets) should be quickly sung.



Whispering at approx. pitches.

For all voices:
crackle papers: as loud as possible!



Use your crackle papers:
Bio cellophane wrapped around e.g bananas or tomatoes (= made of corn).
This produces a very loud noise!!



Use frullato (= flutterzunge).

Part III (III-A t/m III-B)

For part III: Molto legato et senza vibrato.
Pretty straight forward. Try to sound as one voice.
The (small) divisions can be sung by one person.

For all sections of the Piece:

All accidentals are only valid for one bar!!

For every voice try to sound as one. (So check the breathing).

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Lyrics: Versus Ratbodi Sanctae Traiectensis Aecclesiae Famuli
De Hirundine. ca. 869 A.D.

Part I; 8'45"

Part II; 2'30"

Part III; 2'25"

Total duration: 13:40

14:37
06-09-2009
a = 442 Hz.

Score explanation: page: a-b

Score pages: 2 -18

Choir 1 & 2

very slowly ♩ = 40

2

16 21

pp *p* *mp* *gliss.* *mf* *mp* *mf* *f*

S-1 est mi - hi cor - po - re - ae spe - ci - es

mf *p* *mp* *gliss.* *mf*

A-1 est mi - hi cor - po - re - e - e - ae spe -

f *p* *mp* *mf*

T-1 e - est mi - hi cor - po - re - ae spe - ci -

mf *f* *mf* *p* *mp* *gliss.* *mf* *f*

B-1 E - est mi - hi cor po - re - cor - po - re - e - ae spe - ci -

mp *mf* *p* *mf* *mp* *f*

S-2 Est mi - hi - mi - hi - mi - hi - cor po - re - ae a - a - a - a spe ci -

mf *f* *mp* *gliss.* *f*

A-2 mi - hi - mi cor - po - re - ae spe - ci - es ap -

f *mp* *f* *gliss.* *gliss.* *f*

T-2 mi - hi - mi - hi - i cor - po - re - ae - e spe - ci -

f *mf* *f*

B-2 e - est mi po - re - ae - spe - ci - es

m/m
C. A-1
A-2

26

S-1

ap - tis - si - ma for - mae

A-1

ci - es ap - tis - si ma

T-1

es ap - tis - si - ma

B-1

es ap - tis - si - ma

31

All voices pause: 20 secs -----, C

36

mf

Quae

mf

Quae -

mf

Quae

mf

ter - ri -

S-2

es ap - tis - si - ma

A-2

tis - si - ma

T-2

es ap - tis - si - ma

B-2

ap - tis - si - ma - for - mae - ma

ff

ffz

4

Bell (cross) synthesis

mf

ter - ter -

mf

fo -

mf

ter - ter -

mf

for - re

m/m

C. A-1

A-2

a

[illegible]

All voices pause: 20 secs _ _ _ _ _

S-1
 A-1
 T-1
 B-1
 S-2
 A-2
 T-2
 B-2
 m/m
 C. A-1
 A-2

e - te nim di - gi tos num
 nim di - gi tos num - e
 ni - i im di gi - tos
 e - te-nim di - gi - tos
 e - te nim di - gi tos nu me - rat - men - su - ra
 te - nim di di - gi - tos num - me - rat
 e - te nim gi - tos
 tos

p *f* *ff* *mf* *p*
p *ff* *mf* *p*
p *ff* *mf* *p*
p *ff* *mf* *p*
p *f* *ff* *mf* *p*
p *mf* *ff* *p*
p *mf* *ff* *p*
mf *p*

51 56

All voices pause: 20 secs

Laat harmonie liggen !!!!!
 sound stretching

Move sounds from main to aux. audio system

Score for Alogon - 1, featuring vocal parts S-1, A-1, T-1, B-1, S-2, A-2, T-2, B-2, and piano accompaniment (m/m, C, A-1, A-2).

System 1 (Measures 61-66):

- S-1:** quar - ter - nos, For - mu - mu - la qua con - stat
- A-1:** a quar - ter - nos, For - la cor -
- T-1:** quar - ter - nos, con
- B-1:** a quar - ter - nos, la con - stat

System 2 (Measures 67-72):

- S-2:** quar - ter - quar - ter - nos, For - mu - la qua con - stat cor -
- A-2:** quar - ter - nos, For - (for) - mu la qua con - stat cor -
- T-2:** men - su - ra quar - ter - nos, For - mu -
- B-2:** quar - ter - nos, For - mu - la

Piano Accompaniment (m/m, C, A-1, A-2):

tot hier !!!

S-1
 cor - po - ris ar - ta - ar - ta - ta me me - e -

A-1
 po - ris me i. ar - ta - ar - ta.

T-1
 con - stat cor - ris a me ei

B-1
 cor - po - ris ar - ta ta ta mei.

S-2
 po - ris ar - ta - ar - ta ta mei

A-2
 po - ris po ris ar - ta me - e - e i ar - ta.

T-2
 la ar - ar - ta ar - ta me - is

B-2
 cor-po - ris ar - ar - ta me - i -

m/m
 C. A-1
 A-2
 start OscBanks

81
86
F

All voices pause: 35 secs

Measures 81-86:

- Measures 81-86:** All voices pause: 35 secs.
- Measures 87-89:**
 - S-1:** *p* (piano), *ff* (fortissimo).
 - A-1:** *ff* (fortissimo).
 - T-1:** *ff* (fortissimo).
 - B-1:** *ff* (fortissimo).
 - S-2:** *ff* (fortissimo).
 - A-2:** *ff* (fortissimo).
 - T-2:** *ff* (fortissimo).
 - B-2:** *ff* (fortissimo).
 - m/m:** *ff* (fortissimo).
 - C. A-1:** *ff* (fortissimo).
 - A-2:** *ff* (fortissimo).

91

96

S-1 *ff* au - gu - ri spon - de - e - o - o *mf* o faus - ta me - o At mi - hi - i
 A-1 ri - o de - o o a -
 T-1 *f* gu - ri - o mi -
 B-1 *f* am au - gu - ri spon - de - o faus - ta me - o ti - ti - tr - buit
 S-2 *f* am spon - de - o faus - ta me - o faus - ta me - o
 A-2 gu - ri - o ta me - o o o
 T-2 *f* am spon - de - o faus - ta me - o At Na -
 B-2 ri - o spon - de - o faus - ta me - o Na -
 m/m
 C. A-1
 A-2

Musical score for Alogon - 1, measures 91-96. The score is written for five vocal parts (S-1, A-1, T-1, B-1, S-2) and two piano parts (C. A-1, A-2). The key signature is one flat (B-flat major/D minor). The time signature is common time (C). The score includes dynamic markings (*ff*, *mf*, *f*, *gliss.*) and articulation marks (>). The lyrics are in Latin.

101

3

S-1

na tu ra.

A-1

ra.

T-1

8

hi na tu ra ra.

B-1

na tu u ra.

S-2

gliss.

mi hi na tu ra.

A-2

na tu ra ra.

T-2

8

tu u ra ra.

B-2

tu ra.

m/m

C. A-1

A-2

11

Alogon - 2

F

12

Whisper at approx. pitches -----
pp ----- *mf*

tun-dis a - gros. tun-dis a-gros.
 Whisper at approx. pitches -----
pp ----- *mf*

A - tun-dis a-gros tun-dis a-gros.

For all voices:
 crackle papers: as loud as possible!

For all voices:
 murmur at random pitches
 at random speed *mp* ----- *ff*

(So-le de-hinc ge-li-do cum nin-gui-da bru-ma pro-pin-quat.)

frullato *mf* < *f*

frrrrro

frullato *mp* < *f*

frrrrroo

frullato *p* ----- *f*

frrrrroooooo

Throat singing *mp*

(A) (A) (A) (A)

Whisper at approx. pitches -----
pp ----- *mf*

tun-dis a - gros. tun-dis a-gros.
 Whisper at approx. pitches -----
pp ----- *mf*

A - tun-dis a-gros tun-dis a-gros.

For all voices:
 crackle papers: as loud as possible!

For all voices:
 murmur at random pitches
 at random speed *mp* ----- *ff*

(So-le de-hinc ge-li-do cum nin-gui-da bru-ma pro-pin-quat.)

frullato *mf* < *f*

frrrrro

frullato *mp* < *f*

frrrrroo

frullato *p* ----- *f*

frrrrroooooo

Throat singing *mp*

(A) (A) (E)

Hand-Bells

fff *ff* *f* *mp* *p* ----- *f* *p* *pp*

m/m
 C. A-1
 A-2

OscBanks

Back to del. lines

1:20 1:25 1:30 1:35 1:40 1:45 1:50 1:55

murmer *ppp* *mp* *p* *mp* *pppp* *p* *ff* *fff*

For all voices:
murmer at random pitches
at random speed

For all voices:
shout at approx. register

S-1
Ar - ri - dent den - sis ae - the - ra lae - ta sa - tis; Seu pa - tri - a pel - lor seu fu - gi - o ip - sa me - a, ip - sa me - a, repeat: ip-sa me-a A - lo gon!

A-1
lae - ta sa - tis; Seu pa - tri - a pel - lor seu fu - gi - o ip - sa me - a, ip - sa me - a, repeat: ip-sa me-a A - lo gon!

T-1
sh-sound *p* *f* gliss. Sshh - - - - (sh). tri - a pel - lor seu fu - gi - o ip - sa me - a, ip - sa me - a, Sshh - - - - (sh). A - lo gon!

B-1
pel - lor seu fu - gi - o ip - sa me - a, ip - sa me - a, repeat: ip-sa me-a A - lo gon!

S-2
sis ae - the - ra lae - ta sa - tis; Seu pa - tri - a pel - lor seu fu - gi - o ip - sa me - a, A - lo gon! repeat: ip-sa me-a A - lo gon!

A-2
lae - ta sa - tis; Seu pa - tri - a pel - lor seu fu - gi - o ip - sa me - a, ip - sa me - a, repeat: ip-sa me-a A - lo gon!

T-2
Throat singing *f* sh-sound *p* *f* gliss. Sshh - - - - (sh). gi - o ip - sa me - a, ip - sa me - a, repeat: ip-sa me-a A - lo gon!

B-2
seu fu - gi - o ip - sa me - a, ip - sa me - a, repeat: ip-sa me-a A - lo gon!

m/m
C. A-1
A-2
2:00 2:05 2:10 2:15 2:20 2:25

mp *ff* *mf* *ff*

lv.

Choir 1 & 2 Molto legato et senza vibrato

Alogon - 3

[A] slowly ♩ = 48

[B]

Soprano

pp *mp* *pp* *gliss.* *mp*

E - - go - sum - - - ra - - - - - ti - o - nis - - - e - ge na;

Alto

p *mp* *mf* *pp* *mp* *gliss.*

E - go E - go sum. Tu ra - ti o - ne vi - - - ges e - - - ge - - - na - - -

Choir-1

pp *mp* *mf* *pp* *mp* *gliss.*

E - - - - go sum ra - - - - ti - o - nis ra - ti - o - nis o - nis e - ge na;

Tenor

pp *mp* *mf* *pp* *mp*

E - go sum ra - - - - ti - o - nis e - - - - ge - - - -

Bass

pp *mp* *mf* *pp* *mp*

E - go sum - ra - - - - - ti - o - nis e - - - - - ge - - - -

Soprano

mp *mf* *pp* *mp*

E - go sum E - go ra - ti - o - nis e - - - - ge - na; e - ge na;

Alto

p *mp* *mf* *pp* *mp*

E - go go sum ra - - - - ti - o - nis e - ge - e - na;

Choir-2

pp *mp* *mf* *pp* *mp* *gliss.*

E - - - - - ra - ti - o - nis sum ra - - - - ti - o - nis e - - - -

Tenor

pp *mp* *mf* *pp* *mp* *gliss.*

E - go Sum - ra - ti - - - - ti - - - - o - o - nis e -

Bass

p *mp* *mf* *pp* *mp* *gliss.*

E - go Sum - ra - ti - - - - ti - - - - o - o - nis e -

Computer

max/msp
main audio Harm ? Patch
sub sys. audio Ambisonics 8 speakers

10 *f* *mf* *f*

S-1 Tu - post fa - ta - e - go - to - ta se - se - quor. His quan - - - tum His quan - - - -

A-1 a; e - go - to - ta se - - - - quor. His quan - - - - tum His su - pe - ras su - pe -

T-1 8 Tu post fa - ta e go to - - - - ta - se quor. His quan - tum su - pe - ras, His quan - - - -

B-1 na; ta - se - - - - quor. His quan - tum His - - - - quan - - - - tum su -

S-2 10 *f* *mf* *f* *mf*

S-2 e - go - to - ta se - se - quor. to - ta to - ta His quan - tum su - pe - ras, His quan - tum su - pe - ras,

A-2 10 e - - - - go to - - - - ta se - quor. to - ta to - - - - ta quan - - - - tum quan - tum His su - pe - ras,

T-2 10 8 ge - - - - na; ta se - quor. His quan - - - - tum His quan - - - - tum su -

B-2 10 gliss. *ff* *f*

B-2 ge - - - - na; to - - - - ta se quor. His - quan - quan - tum su - pe - ras, su - pe - ras, tan - - - -

m/m
C. A-1
A-2

slowly starting to rotate and granulate

19 *f*

S-1 tum cre - - - an - - - tis *ff* *fff*

A-1 ras tan - - - tum me - tum - cre - an-tis - cre-an-tis Im - pe - ri - o pa - rens. *ff* *fff*

T-1 tum cre - - - - - an - - - tis. *f* *ff* *fff*

B-1 pe - - - - ras, cre - an - - - - - tis. *f* *ff* *fff*

S-2 cre - an - - - - - tis *f* *ff* *fff*

A-2 tan - tum me - vin - ce cre - an - tis cre - an - tis Im - pe - ri - o pa - rens. cre - an - - - - - tis. *f* *ff* *fff*

T-2 pe - - - - ras, tan - - - - tum cre - an - tis. *f* *ff* *fff*

B-2 tum cre - an - tis tan - tum tum cre - e - an - - - - - tis. *f* *ff* *fff*

m/m
C. A-1
A-2

lv.