

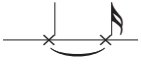


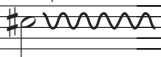

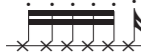
Poem in Silence

for Solo Voice


Edward Caine

Performance Notes

Symbols

- φ = glottal attack
- n = Single consonant - consonant followed by vowel sound (e.g nah)
- nn = double consonant - consonant is held for the duration of the note (e.g. nn - tongue stays on the roof of the mouth while air flows through the nasal cavity).
- +— = barline - denotes cell boundaries rather than time divisions.
-  = whispered
-  = spoken
-  = sung
-  = trilled glissando
-  = roll tongue
- rr
-  = staccato notes (consonants should be clearly separated with a new attack for each note)
- th ss c n d ss

Vowel Sounds

-  = when you come across an indicator like this, the vowel shape indicated applies to all of the next cells you come across. Form the shape of the vowel in your mouth while producing the consonants
- = Open vowel sound. Enunciate whichever vowel shape you are on, whispered or voiced as indicated.

Vowel shapes are indicated by corresponding IPA symbols and derived from the first stanza of the poem:

I = In ai = silence ε = pressures æ = rapt α = saw ɔ = worn Δ = Jumped

Dynamics

The large dynamics to the right of the page represent the overall dynamic at that spacial point in the piece. The overall dynamic is overridden by dynamics that appear in the individual cells. These dynamics apply only to the cell that they are in.

Performing the piece

The piece is read from start to finish. The performer may repeat any cell and can add pauses between the cells. At any time the performer can break off from the line and improvise using any other cell in the piece. The performer must then return to where he/she left off and continue through the piece.

Poem in Silence

In silence rapt
As in pressures worn
The seconds jumped.
I saw them.

Beside my place
Where there was me.
Unfoetal works.
Prevented me.

Time ignored
In silence rapt
Closing me
Beside me.

Where there was me
Preventing me.
Beside my place
I saw them.

27/9/05

Improvisation and Performance

The poem and the setting are both about having an epileptic fit. The poem embodies the personal, detached view from the vantage point of the person experiencing it, whereas the setting re-inserts the violence and distressing qualities of the fit itself.

The piece should start slowly, with lots of space between the cells, and then gain momentum as it gets more frenetic and distressing.

When it gets to the point of an improvisational wander the performer may or may not stick to the written music and gestures. When moving away from these gestures the material should nevertheless be based on them.

I view the sung pitch material as sometimes being part of the "action" i.e. frenetic activity, and sometimes being an embodiment of the sentiment in the poem i.e. detachedness. When improvising it is effective to have a period of frenetic activity followed by a detached, quiet, sung cell.

In the first performance of this piece, the "peak" of the seizure occurred around the third line of the second page (figure *) and at this point the cells started getting more spaced out.

Feel free to incorporate movement into this piece to emphasise the dramatic element of it. Also heavy breathing is effective as a device.

First Performance

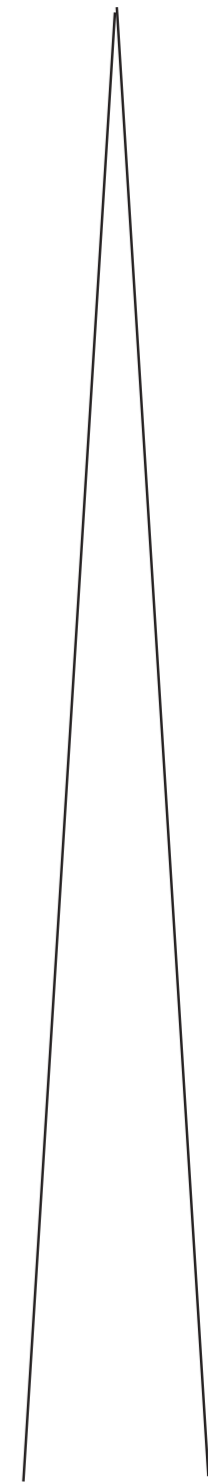
"Poem in Silence" was premiered on 12/3/10 by Nora Ryan in the "Chimera Ensemble:Ritual Fragment" concert.

Poem In Silence

Edward Caine

In silence rapt
As in pressures worn
The seconds jumped
I saw them

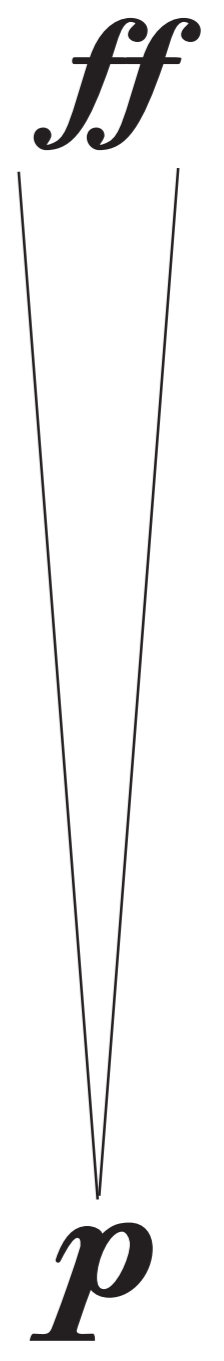
pp



ff

take an improvisational "wander" through the cells - see notes.

Musical score with phonetic annotations and dynamic markings. The score consists of several lines of music. The first line includes the phonetic symbol 'æ' in a box, followed by 'rr', 'ss', 'mm nn', 'p', '"In"', 'ss p', 'mm ss l mm ss p t', and 'ff'. The second line includes 'Λ' in a box, 'mm nn ss', 'ss c nn d ss', '"Jumped"', '"The Se-conds"', 'J', 'mm p d', and 'ff'. The third line includes 'nn', 'ss', 'ss', 'nn', 'ss', 'LO', 'ss LO', '"rapt"', 'p t', 'sh', and 'ff'. The fourth line includes 'w', 'w', 'nn ss', 'ss', 'c', 'nn', 'd', 'ss', and 'ff'. The fifth line includes 'Ah', 'ss', 'nn', 're', 'sh', 'eh', and 'sfz p <sfz'. The sixth line includes 'nn', '"I"', '"Saw"', and 'sfz'. The seventh line includes '"Them"'.



(spoken)

Beside my place
 Where there was me.
 Unfoetal works.
 Prevented me.

Time ignored
 In silence rapt
 Closing me
 Beside me.

Where there was me
 Preventing me.
 Beside my place
 I saw them.