

# **INITIUM**

For Mezzo-Soprano, Tenor, Bass Clarinet and Electroacoustics with Video

Chang Seok Choi

## Performances

1. YOCOCO Concert (*Premiere*) at the Sir Jack Lyons Concert Hall, University of York, UK, 1 March 2012 12:00 pm (Premiere)

Jenny Green, *Soprano*  
Nils Greenhow, *Tenor*  
Patrick Burnett, *Bass Clarinet*

2. ICMC-SMC 2014 in Athens, Greece, 19 September 2014 12:10 - 13:10 pm (Odeon 1)

3. INTIME 2014 at the Coventry University, UK, 19 October 2014 16:30 pm (Ellen Terry Building 233)

4. International Festival Poznan Music Spring in Poznan, Poland, 24 March 2015

5. New York City Electroacoustic Music Festival at the Abrons Arts Centre in New York, USA, on 22 June 2015

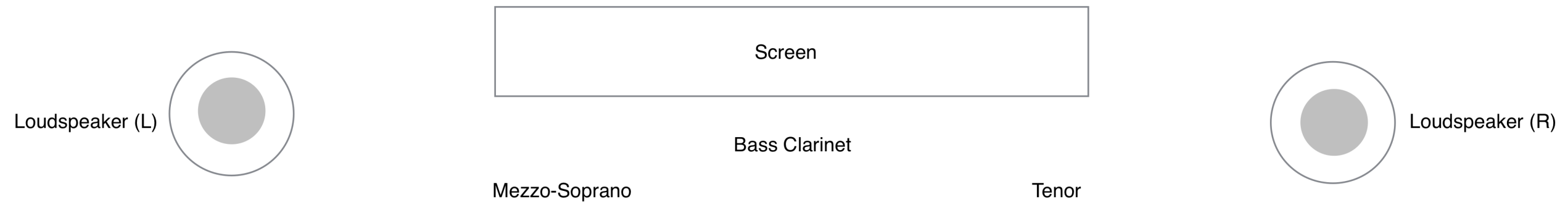
## PROGRAMME NOTES

*Initium (start) for Mezzo-Soprano, Tenor, Bass Clarinet, and Electroacoustics with Video (2011)* is a realisation of the artistic vision to create a musical language that can express the harmony of Heaven, searching for meanings in sounds by experimenting with wordless languages (phonemes) as a source of musical sounds. Ultimately, *Initium* reflects the journey of life.

© Chang Seok Choi

## PERFORMANCE DIRECTIONS

### Stage Settings



### Direction for Stage Lighting

The screen for video should be in centre, and sound loudspeakers should be both sides; it can vary according to the hall. Mixer can be set at the rear of the hall. Performers enter the stage whilst stage lighting is on. After a bass clarinet player finishes his/her tuning, turn the light off completely. When video and audio start, the stage lighting should be gradually increased until performers become comfortable to see their music.

### Description of Electroacoustics

An electroacoustic part is made from small fragments of recordings of human voice, instruments, and paper. Each fragment is less than one second. Recorded samples are sounds of Tenor, Tenor Viol, Bass Drum, Bells, Gong, and paper. With regard to the sound processing, Paulstretch and Reaper were used to process and edit original materials. Particularly, paper was used to create sounds of thunder.

### Description of Video

A video part consists of four scenes; a hill covered with snow, flowers in snow, three crosses in the church, and footprint. These visual materials were filmed by iPhone 4S, and edited by Splice App first, and then finally edited by Final Cut Express with some after effects.

### Technical Specifications

Stereo / HD Video Projector / Screen

### Text

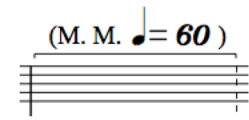
Vowels and consonants should be clearly articulated. At the end of piece, bold uppercase alphabet letters, '**S**' and '**T**', should be slightly emphasised.

**N.B.** *Initium* is designed to be performed with or without electroacoustic.

**Duration:** Approximately 3 minutes 20 seconds

# PERFORMANCE NOTES

## General

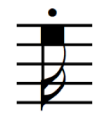


Each block, indicated by the dashed line through the staves, is equivalent to 1 second which is the same as q » 60.



Excessive vibrato; wider than a quarter tone or even a semitone, but less than a whole tone. If it is followed by the line, keep playing this excessive vibrato until the line ends.

## Voices



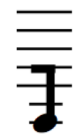
Shout



Half-whispered: halfway between voiced and unvoiced sound



Connect vowels or consonants without any interruption for the smooth transformation of sound



Throat singing or Inuit throat singing; another name for throat singing is overtone singing, overtone chanting, or harmonic singing. By changing the shape of the resonant cavities of the mouth, larynx, and pharynx, create the partials including the fundamental and overtones.

**N.B.** Bold uppercase alphabet letter, **S** and **T** should be slightly emphasised while speaking.  
Add sound [ə] while pronouncing consonants, e.g. s = sə, f = fə, p = pə, etc., unless otherwise indicated.

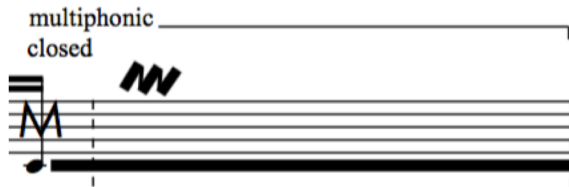
## Bass Clarinet



Strong attack with lips, and then abruptly release them from the mouthpiece.



Click with the tongue.



Multiphonics (Closed): dark quality of sounds with more lower partials.

## N.B. Multiphonics in Bass Clarinet

Multiphonic; produce dense chords including the given pitch. Since multiphonic can be produced in many ways by performers and instruments, it is best left to the performer. Follow the instruction in the score for the character of sounds. For example, closed means somewhat dark quality of sounds with more lower partials, and open means somewhat bright quality of sounds with more higher partials.

For more information about multiphonics, see Nicolas del Grazia's *Clarinet Multiphonics* (<http://www.clarinet-multiphonics.org/clarinet-multiphonics.html>), E. Michael Richards' *The Clarinet of the Twenty-First Century* (<http://userpages.umbc.edu/~emrich/chapter3-3.html>), Bruno Bartolozzi's *New Sound for Woodwind*, and Henri Bok's *New Techniques for the Bass Clarinet: methods producing special effects and notation in contemporary music*.

This score is written at transposed pitch.

# INITIUM

for Mezzo-Soprano, Tenor, Bass Clarinet and Electroacoustics with Video

Chang Seok Choi

\*) (M.M. ♩ = 60)

5"

10"

Timeline 1 (0:00" - 10:00")

- Bass Clarinet:** Starts at 5" with *f* and *pp*, transitions to *ff* and *p*, ending with *sf*.
- Mezzo-Soprano:** Starts at 5" with *p*, transitions to *sf* and *p*, ending with *sf*.
- Tenor:** Starts at 10" with *f* and *p*.
- Electroacoustics:** Starts at 0'01" (1" mark).
- Video:** Starts at 0'00" (0" mark).
- Stage Lighting:** Gradually increased starting at 0'01" (1" mark).

20"

15"

Timeline 2 (10:00" - 20:00")

- B. Cl.:** Starts at 15" with *pp* and *p*, transitions to *f*, *ff*, and *mp*.
- Mezzo:** Starts at 10" with *f*, transitions to *mp* and *mp*. Includes a 6-measure rest.
- T.:** Starts at 10" with *sf* and *ff*, includes "mute with hand" and "hand down" markings, ending with *mp* and *mp*.
- Electroacoustics (E):** Starts at 20" with *mp* and *mp*.
- Video (V):** No specific markings.

\*) Each block, indicated by the dashed line through the staves, is equivalent to 1 second which is the same as ♩ = 60.  
 \*\*) Timeline: second  
 \*\*\*) Half-whispered: halfway between voiced and unvoiced sound





45"

50"

musical score for B. Cl., Mezzo, T, E, and V. Includes dynamics (mp, mf, f, sf, ff), articulation (accents, slurs), and phonetic annotations (e.g., /t/, /p/, /s/, /l/, /a/, /i/).

55"

1'00"

musical score for B. Cl., Mezzo, T, E, and V. Includes dynamics (ff, mp), articulation (accents, slurs), and phonetic annotations (e.g., /k/, /p/, /t/, /i/).

\*) Rapid repetition of /t/

1'05"

1'10"

B. Cl.

Mezzo

T

E

V

Phonetic transcriptions: /ks/, /ea/, /i/, /u/, /p/, /s/, /ʃ/, /s/, /ts/, /t/, /ue/, /z/, /au/, /d/, /s/, /ʃ/, /ei/

1'15"

1'20"

B. Cl.

Mezzo

T

E

V

Performance instructions: mute with hand, hand down, multiphonics open

Phonetic transcriptions: /ks/, /ʃ/, /v/, /ʃ/, /v/, /n/, /p/, /t/, /h/, /k/, /t/, /s/, /p/, /ʃ/, /s/, /i/, /oi/, /n/, /i/, /d/, /s/, /ʃ/, /d/, /s/, /v/, /i/, /t/, /s/, /p/, /i/, /u/, /e/, /o/, /a/, /i/, /p/, /k/, /m/, /i/

1'25" 1'30" 1'35"

B. Cl. *fff* *p* *f* *ff* *f*

Mezzo *fff* *p* *f* *ff* *f*

T *fff* *p* *f* *ff* *f*

E

V

10  
3  
5  
3  
6  
3

/u/ /u/ /p/ /s/ /t/ /f/ /e/ /h/ /f/ /g/ /d/ /s/ /f/ /t/ /j/ /a/ /i/ /p/ /k/ /t/ /s/ /z/ /i/ /a/ /m/ /k/ /d/ /a/ /g/ /x/ /e/ /i/ /a/ /t/ /m/ /f/ /k/ /a/ /b/ /o/ /ts/ /b/ /v/ /dg/

/u/ /p/ /s/ /f/ /t/ /ae/ /i/ /a/ /n/ /g/ /h/ /p/ /t/ /w/ /w/ /i/ /o/ /a/ /i/ /f/ /k/ /ts/ /d/ /g/ /i/ /a/ /m/ /t/ /i/ /u/ /s/ /f/ /t/ /d/ /g/ /h/ /i/ /t/ /p/ /s/ /g/

1'40" 1'45"

B. Cl. *p* *p* *mf* *mf* *mf*

Mezzo *p* *breathy* *p* *mf* *mf* *mf*

T *p* *p* *mf* *mf* *mf*

E

V

\*) smorzato

/s/ /i/ /o/ /e/ /i/ /v/ /p/ /d/ /u/ /a/ /t/ /k/ /g/ /i:/ /o/ /t/ /t/ /i/ /k/ /t/ /a/ /k/

/f/ /i/ /a/ /m/ /a/ /dg/ /o/ /b/ /p/ /t/ /a/ /u/ /i/ /i/

\*) Gradually fade away

1'50" 1'55"

B. Cl.

Mezzo

T

E

V

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

/f/a/i/dg/ /a/ /p/ /b/ /p/ /e/ /i/ /o/ /d/ /v/ /d/ /g/ /i/

/s/z/a/e/ /e/v/g/ /k/ /g/ (/g/) /a/s/ /b/ /e/ /b/ /o/ /k/ /n/

2'00" 2'05"

B. Cl.

Mezzo

T

E

V

*p* *p* *p*

(/i/) /i/ /am/ /p/ /s/ /k/ /u/ae/ /e/ /e/ /i/

2'10" 2'15"

B. Cl. *pp* *mf*

Mezzo *p* *pp* *pp* *mf*

T *p* *pp* *pp*

E

V

(e)

(i)

/am/ /u/ /g/ /p/ /k/v/ /o/ /i/ /a/

/i/ /o/ /u/ /z/ /s/ /u/ /p/ ai/

multiphonic closed

2'20" 2'25" 2'30"

B. Cl. *sfp* *f* *pp* *f* *f*

Mezzo *mf* *f* *mp* *f* *mf* *mf*

T *f* *mp* *f* *mf* *f* *f*

E

V

(ai)

/i/ /u/ /m/

/i/ /u/ /i/ /u/ /i/ /i/ /u/ /m/

/u/ /i/ /u/ /m/

/u/ /u/

/i/ /u/ /i/ /u/ /i/

/i/ /u/ /u/ /m/

/i/ /u/ /m/ /u/ /m/

2'35"

2'40"

Musical score for the first system, featuring B. Cl., Mezzo, and T. parts. The score is divided into four measures by vertical dashed lines. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a piano (*p*) dynamic and includes a seven-measure rest for the Mezzo and T. parts. The third measure is marked with a piano (*p*) dynamic and includes a seven-measure rest for the Mezzo and T. parts. The fourth measure is marked with a mezzo-forte (*mf*) dynamic and includes a seven-measure rest for the Mezzo and T. parts. The B. Cl. part features a melodic line with a triplet in the first measure and a *tr* (trill) in the third measure. The Mezzo and T. parts have lyrics: */i/ /u/ /i/ /u/ /i/ /u/ /m/* in the second and third measures, and */i/ /u/ /i/ /i/* in the fourth measure. The E and V parts are empty.

2'45"

2'50"

Musical score for the second system, featuring B. Cl., Mezzo, and T. parts. The score is divided into four measures by vertical dashed lines. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a fortissimo (*ff*) dynamic. The third measure is marked with a pianissimo (*pp*) dynamic. The fourth measure is marked with a mezzo-piano (*mp*) dynamic and includes a *tr* (trill) in the B. Cl. part. The B. Cl. part features a melodic line with a triplet in the second measure and a *tr* (trill) in the fourth measure. The Mezzo and T. parts have lyrics: */u/ /i/ /u/ /m/* in the first measure, */i/ /ni/* in the second and third measures, and */i/ /ni/* in the fourth measure. The E and V parts are empty.

2'55"

3'00"

3'05"

*rit.*

*p*

*ord.*

*p*

*ord.*

*p*

*ppp*

*pp*

*a tempo*  
(M. M. ♩ = 60)

I ni tium

I ni tium

B. Cl.

Mezzo

T

E

V

3'10"

3'15"

*rit. -*

*ppp*

*ppp*

8<sup>va</sup>

Speak softly but determinedly

Now is

Speak softly but determinedly

Now is

B. Cl.

Mezzo

T

E

V

(rit.) - - - - -  
(8<sup>va</sup>) - - - - -

3'20"

B. Cl.

Mezzo

T

E

V

\*) Bold uppercase alphabet letters, 'S' and 'T', should be slightly emphasised.  
\*\*) Silence (Niente)