

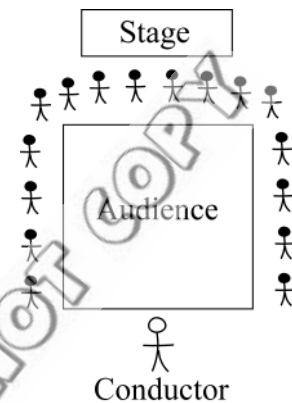
ELEMENTS

Katerina Gimon

General Performance Notes

Singer Placement

Elements should be performed in a large semi-circle with singers passing from one aisle through the front to the other aisle. So as to be visible by all singers, the conductor should be positioned at the back of the hall. A mixed standing formation is preferable (to create a surround sound effect).



Movement Specific Notes

Earth (I)

Overtone Singing

Earth incorporates a technique known as *harmonic overtone singing* that allows individuals to produce two pitches simultaneously. The lower pitch is known as the fundamental and the upper pitch, which sounds almost like a soft whistle, is the overtone. When singing normally, you tend to only hear the fundamental (although the overtones are naturally present in the sound). In harmonic overtone singing, you work to bring out these overtones by changing vowel shapes, moving the tongue, shaping the lips, and shaping the mouth.

Now before you begin, please note the following:

- When producing harmonic overtones there should be NO tension involved anywhere in the body. So if you are feeling tense or sore, you are doing something wrong. Stop immediately. Relax. Try again when you feel ready.
- Everyone is different. Some people may get this very quickly while for others it may take some time. Don't be discouraged! Keep practicing and you will get it.
- Listen to live or recorded harmonic overtone singing. This will help give you an idea of the sound to mimic. Here is a link to a good live performance by Miroslav Grosser on YouTube: <http://youtu.be/gHcLCXYfjIQ>
(He also has some helpful overtone singing tutorials on his YouTube channel)

Getting started:

- 1) *Sing normally.* In your mid to medium-low register sing a well-supported "oo". Notice that your tongue is mostly flat (this is why you only hear the fundamental!)
- 2) *Experiment.* To sing overtones you must move your tongue from its normal flat position, rounding the outer edges of your tongue upward (almost touching your upper premolars). Shifting your tongue forward will give you higher overtones. Next, move your "oo" towards an "errrr" and experiment shaping your tongue to produce overtones.
- 3) *More Experimenting.* As mentioned previously, vowels and lip shapes are also an important aspect in producing overtones. To move from the lowest to highest harmonics pronounce the following sounds in this order: "oo, oh, aw, ah, ay, ee". Now, keeping in mind what was mentioned in step 2, experiment moving up and down the overtone series by pronouncing this list of vowels in order and then backwards.
- 4) *Practice.* Keep practicing and experimenting. Everyone's mouth, tongue and lips are different and so overtone singing is not the same for everyone. Once you can produce overtones keep practicing and work to bring out your overtones and quiet your fundamental. Have fun!

Air (II)

IPA Text Pronunciations

English:	<i>air</i>	<i>wind</i>	<i>breath</i>
(group 1)	ɛ"r	wɪnd	brɛθ
Latin:	<i>aeris</i>	<i>ventus</i>	<i>spiritus</i>
(group 2)	eris	ventus	spiritus
Spanish:	<i>aire</i>	<i>viento</i>	<i>respiración</i>
(group 3)	aire	bjento	respiraθjon
French:	<i>air</i>	<i>vent</i>	<i>souffle</i>
(group 4)	ɛR	vã	sufɫ"
Ukrainian:	<i>povitrya</i> (повітря)	<i>viter</i> (вітер)	<i>dykhannya</i> (дихання)
(group 5)	povittja	vit"r	djkanja
Gaelic:	<i>adhar</i>	<i>gaoth</i>	<i>anáil</i>
(group 6)	ar	g"r	anail
Italian:	<i>aria</i>	<i>vento</i>	<i>respiro</i>
(group 7)	aria	vento	respiro

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

EARTH

First movement in a set of four works called *Elements*.

Katerina Gimon

earth
 calm, constant
 sturdy, still, steady
 rock, sand, soil, and terrain
 earth

Section Time (Approx.)	15"	8"	8"	8"	8"	10"	20"
Overtone Solo							<i>mf</i> staggered entries staggered breathing
Overtone Group (3 - 6 Singers)							<i>p</i> staggered breathing continue drone until line ends
S1							<i>p</i> staggered breathing continue drone until line ends
S2	<i>p</i> staggered breathing continue drone until line ends						
A1		<i>mf</i> solo Oo —	oo —	oo —	ng —	solo ends	
A2							

General Notes:

An explanation of overtone singing as well as instructions can be found in the notes preceding the score.

Ideally, the Overtone Group (3 - 6 singers) will have a mix of voice types.

15'' 10'' 10''

Ov. Sol. *f* *Improvise overtones over the given drone pitches* <> , <> , <> , <> , continue repeating until line ends

Ov. Gr. continue overtones until line ends *cresc. poco a poco*

S1 Group *p* at different times *f* *p*,
two singers * Na

S1 (*p*) staggered breathing only a few singers on upper note *cresc. poco a poco* continue drone until line ends
Oo

S2 *cresc. poco a poco* two singers *

A1 *p* staggered breathing *cresc. poco a poco* continue drone until line ends
Oo

A2 *cresc. poco a poco* *p* staggered breathing
** (O)

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* The two singers in each group should be positioned in different places in the room from each other and from members of the other solo group (ex. Soprano Group singers should not be positioned next to each other or members of the Alto Group)

** Singers need not be split evenly between E \flat and B \flat (low E \flat may be omitted or, if only a small number of singers can reach the low E \flat that is sufficient). Capable singers may also achieve either note (or an octave lower) through strobass or undertone singing. Optionally, this open fifth may also be doubled (and/or doubled at the octave below) on a sustained instrument that can fade in and dim out following the dynamic shape (ex. bowed piano or harp, cello, double bass, etc.)

11 35" 25"

Ov. Sol.

Ov. Gr.

S1 Gr. *continue as before until line ends*

S1 *switch to "ah"*

S2 Group *at different times* **f** *continue as before until line ends*

S2 *switch to "ah"*

A1 *switch to "ah"*

A2 *continue drone until line ends*

* Alto Solo 1

* Alto Solo 2 **f**

switch to "ah"

* Alto soloists should not be positioned near one another (though they should still be in view of each other for coordination. Placement across from one another would be ideal.

16

30"

30"

Ov. Sol.

Ov. Gr.

S1

S2

A1

A. Sol. 1

A. Sol. 2

A2

leave space for T. Sol. 1

leave space for T. Sol. 2

those singing A \flat 3, fade and drop out one by one

back to "oo"

back to "oo"

improvise based on previous solo material

become sparser and fade out

improvise based on previous solo material

become sparser and fade out

back to "oo"

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25"

5"

**

20"

18

Ov. Sol.

Ov. Gr. *fade and drop out one by one*

S1 *fade and drop out one by one*

S2 *gradually move to "ng", fade, and drop out one by one*

A1

A2 *fade and drop out one by one*

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** If followed by II. Air, overlap with its first measure, fading into the sounds of the wind...

AIR

Second movement in a set of four works called *Elements*.

Katerina Gimon

air
 wind, breath
 free, dynamic, transparent
 moving, flowing, changing, and fuelling
 air

Section Time
 (Approx.)

15"

5"

5"

5"

with lots of space
 between words

p **

air, wind, breath

with lots of space
 between words

p **

aeris, ventus, spiritus

with lots of space
 between words

p **

aire, viento, respiración

fade out...

fade out...

fade out...

fade out...

(Groups 4 - 7)

wind
 sounds

ssssss

fff


tsss


shh


hwooo


5" 5" 5" 5" 40" ***


5


Gr. 1  decrease space and gradually accelerate to as fast as possible *fff*


Gr. 2  decrease space and gradually accelerate to as fast as possible *fff*

Gr. 3  decrease space and gradually accelerate to as fast as possible *fff*

Gr. 4  with lots of space between words *p ***
air, vent, souffle decrease space and gradually accelerate to as fast as possible *fff*

Gr. 5  with lots of space between words *p ***
povitrya, viter, dykhannya decrease space and gradually accelerate to as fast as possible *fff*

Gr. 6  with lots of space between words *p ***
adhar, gaoth, anáil decrease space and gradually accelerate to as fast as possible *fff*

Gr. 7  with lots of space between words *p ***
aria, vento, respiro decrease space and gradually accelerate to as fast as possible *fff*

stomp: (on cutoff) ×

stomp: (on cutoff) ×

stomp: (on cutoff) ×

stomp: (on cutoff) ×

stomp: (on cutoff) ×


stomp: (on cutoff) ×

stomp: (on cutoff) ×

General Notes:

Singers should be divided into 7 groups of approximately the same size containing individuals from all parts. For IPA Pronunciation of the text see the notes preceding the score.

* This clef signals only pitch class and therefore the given pitch can be performed in any octave (for example, singers may want to begin in a lower octave then move up to a higher octave during the final crescendo).

**  = recitation. Repeat the given text at different time). Elongate/emphasize aspirated sounds ("s", "f", "th", etc.)

*** If followed by IV. Fire, the final cutoff and stomp of air should coincide with beat 1 (opening stomp) of Fire.

FIRE

Third movement in a set of four works called *Elements*.

Katerina Gimon

fire
 heat, light
 strength, fuel, drive
 burning, melting, evaporating, and transforming
 fire

With fiery energy ♩. = 120 - 126

Soprano 1
 Stomps: ×•

Soprano 2
 Stomps: ×•

Alto 1
mf with a nasal tone
 N a ma ai na kai la na da
 Stomps: ×•
 Repeat until line ends
 (not stomps)

Alto 2
 Stomps: ×•
mf with a nasal tone
 N a ma ai na kai la na da n a ma ai na kai la na da

General Notes:

Body percussion: Stomps are noted below each part and body percussion (claps/chest/thighs hits) are noted above the staff. An L or R underneath the note indicate which hand should be used for a chest or thigh hit.

Optional percussion: If desired, the stomping part may be doubled by a drum (this would be particularly useful in carpeted halls where stomps would not carry well on their own). If used, percussion should also intensify starting from C (playing all beats rather than just the downbeat, getting louder, etc.) to drive momentum to D.

5

A

Soloists
(4 - 6)

f

Way oo

x• x• simile (continue to "final stomp" at D)

S1

mf repeat until line ends

ts ha!

x• x• simile (continue to "final stomp" at D)

S2

mf repeat until line ends

ts ts k ts k ts ts ha!

x• x• simile (continue to "final stomp" at D)

A1

repeat boxed idea until line ends

x• x• simile (continue to "final stomp" at D)

A2

repeat boxed idea until line ends

n ama ai na kai la na da n a ma ai na kai la na da

x• x• simile (continue to "final stomp" at D)

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11

Soloists (4 - 6)

way oo oo oo

S1

S2

A1

A2

21

B

Soloists (4 - 6)

ts ah

ts ah

(gliss on release)

f

(gliss on release)

f

Body Percussion: Clap Chest Thighs

(mf)

n a ma ai na kai la na da

L R L R

(mf)

n a ma ai na kai la na da

Clap Chest Thighs

L R L R

REPRODUCTION SCORE ONLY - PLEASE DO NOT COPY

28

S1

ah _____

ah _____

repeat boxed idea until line ends

S2

ah _____

ah _____

repeat boxed idea until line ends

A1

simile
(continue body perc. pattern until D)

A2

simile
(continue body perc. pattern until D)



Randomly intersperse calls



3 Callers

S1

S2

A1

A2

C

D

30 - 40"

40

3 Callers

4 Soloists

Caller 1:

**

* Signal

Repeat signal

Final call (for all)

X x . z . - .

x . z . - .

x . z . - .

(Callers 2 and 3 continue as before)

Final stomp

shouting

p

f

*

p

ff

Ay ay ay ay ay ay ay ay Ay ay ay ay ay ay ay ay!

Final stomp

S1

ah

ah

Final stomp

S2

ah

ah

Final stomp

A1

Final time

Final stomp

A2

Final time

Final stomp

* X = "x" (unspecified) number of repeats. As noted above, this section is looped for approx. 30 to 40 seconds.

** The exit from the looped section is signaled by Caller 1, using a distinct call which provides warning for the arrival of section D. For example, a call occurring on the downbeats of m. 43 and 44, as notated above in the Caller line.

46

S1

S2

A1

A2

dim. slowly

dim. slowly

*** If followed by IV. Water, begin the next movement after a brief pause.

WATER

Fourth movement in a set of four works called *Elements*.

Katerina Gimon

water
growth, change
deep, reflective, fluid
flowing, connecting, nourishing, and cleansing
water

$\text{♩} = 40$

S1
n ga na

S2
n ga na

A1
n ga na

A2
n ga na

p *mf* *p* *mf* *p* *mf* *p*

divisi

5

* Solo 1
Solo 2

n day ah _____ n day ah _____

S1-a

m n day ah m n day ah ya _____

S1-b

m n day ah n day ah ya _____

S2-a

n day ah m n day ah ya _____

S2-b

m n day ah m n day ah ya _____

A1-b

n day ah n day ah ya _____

A1-b

m n day n day ah m n day ah ya _____

A2-a

n day ah n day ah ya _____

A2-b

m n day ah n day ah ya _____

* Two soprano soloists. In large groups, four singers may be necessary for balance (two on Solo 1, two on Solo 2).

16 *mf*

S1 n ga na n ga na

S2 n ga na

A1 n ga na n ga na n ga na n ga na

A2 n ga na n ga na n ga na ga na n ga na ga na

19 *p* *f*

S1 la dn da dn la dn da dn la dn da dn la dn da dn

S2 la dn da dn la dn da dn la dn da dn la dn da dn

A1 n ga na n ga na n ga na n ga na

A2 n ga na ga na n ga na ga na n ga na ga na

WATER

21

p *f*

S1
la dn da dn la dn da dn la dn da dn

S2
la dn da dn la dn da dn la dn da dn

A1
n ga na n ga na n ga na n ga na

A2
n ga na ga na n ga na ga na n ga na ga na

23

f *p* *f* *f* *f*

Solo 1
Solo 2
ah ah *divisi*

S1
la dn da dn la dn da dn la dn da dn la dn da dn

S2
la dn da dn la dn da dn la dn da dn la dn da dn

A1
n ga na n ga na n ga na n ga na

A2
n ga na ga na n ga na ga na n ga na ga na

25

Solo 1

ah ah

Solo 2

ah ah

S1

p *f*
la dn da dn la dn da dn la dn da dn la dn da dn

S2

p *f*
la dn da dn la dn da dn la dn da dn la dn da dn

A1

p *f*
n ga na n ga na n ga na n ga na

A2

p *f*
n ga na ga na n ga na ga na n ga na ga na n ga na ga na

27

Solo 1
Solo 2

(sighing)
ah ah

S1

p *f*
la dn da dn la dn da dn la dn da dn la dn da dn

S2

p *f*
la dn da dn la dn da dn la dn da dn la dn da dn

A1

p *f* *mp f*
n ga na n ga na n ga na

A2

p *f*
n ga na n ga na

WATER

29

Solo 1
Solo 2

mf

ah ah

S1

p *mf* *p* *f*

la dn da dn la dn da dn la dn da dn day n ga na

S2

p *mf* *p*

la dn da dn la dn da dn la dn da dn n ga na

A1

p *mf* *p* *f*

n ga na n ga na n ga na n ga na

A2

p *mf*

n ga na n ga na

31

Solo 1
Solo 2

p *ff*

ah

S1

fp *f* *fp* *f* *ff*

day day na ah

S2

p *ff*

ah na ah

A1

f *p* *ff*

ah na ah

A2

fp *f* *fp* *f* *p* *ff*

day day na ah