

Peter Ablinger

Doo-doo-doooh

for voice, 5 instruments, tape and objects

12'

2019 (2013-2019)

Voice (unspecified)

Piccolo flute

Clarinet in Bb or Soprano Saxophone or Oboe

Percussion: Vibraphone and Glockenspiel (with mallets)

Guitar or Violoncello

Piano

Mono wav-file plus clicktrack

5 water glasses with tea spoons, cold tap-water, instant coffee

The piece has 3 sections:

- 1 "Doo-doo-doooh" for voice only
full description here below
8 minutes
- 2 "Bubbles and babbles" for 5 instrumentalists and tape
see extra score and parts
explanations below
2 minutes
- 3 "Instant music" for 5 water glasses etc. and voice
full description below
ca. 2 minutes

1 "Doo-doo-doo" for voice only

♩ = ca. 184



Doo doo dooh doo doo doo dooh Doo doo dooh doo doo doo dooh

ppp almost without voice

Repeat this 2 bars for 4 minutes while continually and unnoticeably rising the intonation until the phrase is sounding one wholetone higher. Then - without a pause repeat the whole 4 minutes.

The voice is very soft, very private, almost voiceless. It is "not presented", not addressed to anywhere, it stays private, like singing for oneself, like unconscious or nervous singing.

Use a tuning track which you hear in a one-button headphone. The prepared track plays the mayor third c/e sliding upwards in 4 minutes and repeats than. When the singer hears the beginn of the repetition s/he finishes the phrase and starts again with the initial intonation. Note, that in the moment of repetition bars 3 and 4 of the highest iteration will have the same pitches as bar 1 and 2 of the new beginning:



In the end - at minute 8 - the tuning track just stops; the singer finishes the phrase and ends.

Notation and tuning track are now prepared for a female voice. They need to be transposed for other voices. It also does not need to start in C-major, it can be anywhere. But it always should be a low voice, in the individual register of relaxed and silent speaking.

2 "Bubbles and babbles" for the 5 instrumentalists and tape

See score and parts

Tape is a mono-file of dribbling water. Instruments and tape are coordinated via clicktrack. The greatest possible accuracy can only be achieved if all 5 performers hear the click in their headphones. Best is always a one-ear button to have the other ear free for balancing with the ensemble.

If this seems to much of an effort, the singer can be the only one to hear the click and would thus conduct the ensemble.

The score indicates "talk" in all longer pauses of every instrument. In all these moments every instrumentalist improvises talking. You can say what you like, or comment on the things that you are going to play. And you can talk in your mother tongue. As there are mostly more than one at a time talking nothing or almost nothing from the content reaches the audience. Although the talk has to be relatively strong to become clearly audible as a continuum of grounding chat.

The mode of speaking is that of a monologue, like speaking to oneself. The talk is not directed in any direction - not towards the other musicians nor to the audience. No one is addressed by this. And in no case the talk is accompanied by any kind of gesture. Avoid everything that can be interpreted as theatrical. Everything here is only about a certain sonic quality. Water sounds from tape, chat and instrumental pitches should merge into one single kind of character.

The indications for the moments of talk are ment to be approximative. You can vary that in dependence to necessary preparations on your instrument. Or - if you are able and don't get lost with counting - you might fill even smaller spaces with talk; or, some instrumentalists theoretically could even talk while playing their instrument.

The balance between ensemble and tape is crucial. The ensemble is NOT fore-ground but perfectly integrated into the tape.

The suggested dynamic is now related to an acoustic guitar. In case of an electric guitar the general dynamic could be also higher - as long as the talk does not become inaudible through a higher level of tape and instruments.

3 "Instant music"

for 5 water glasses with tea spoons, cold tap-water, instant coffee and voice

each of the 5 instrumentalists has prepared a water glass filled 3/4 with cold tap water; everyone has one portion of instant coffee powder in a separate cup etc.; and a small spoon.

The water glasses are simple and transparent without colours or decoration, nothing funny. But they might have different sizes, without using extremes (e.g. alle glasses could contain between about 125ml and 250ml). Also the amount of water could vary a bit.

These materials can be waiting e.g. on the ground next to your music stand etc. As soon as section 2 is finished, put your instrument a side, poor the portion of instant coffee powder into the water glass, take the glass in the one hand and the spoon in the other and be prepared.

The singer starts now counting a countdown from 120 to Zero. The counting should not be read from a paper and also should not be rehearsed very much in order to create a "natural" irregularity while concentrating on the next number. The tempo of counting is more or less as fast as possible without too much effort. The whole countdown should last approximately 2 minutes. Dynamic: the numbers are audible for the audience. Rhythm: irregular, and not at all in a metric way. Also the numbers become slightly faster when the words for the numbers go from 4 syllables to 3 - and towards the end - also to 2 and 1. Thus the numbers 120 to 60 might take about 70 seconds, while from 60 to 0 should need less time and might last about 50 seconds. In other words: the average number of spoken syllables is more or less constant. In no case you should try to count one number per second - although this might appear appealing as we have 120 numbers and a duration of about 120 seconds.

As soon as the group hears "120" they all start stirring the coffee, without making more noise than necessary for this! (notice, that the frequency goes down while stirring.)

Between "117" and "114" everyone individually starts tapping the inside ground of the glass with small vertical movements of the spoon. The tapping is soft but very clearly audible in a fast regular tempo. Starting tempo: 360 - 400 (or 4/16 in tempo 80 - 100). From there everyone performs independently a long and continuous ritardando in a way that, within one minute, everyone reaches a tempo of 1 stroke per second up to

1 stroke in 3 seconds. During the ritardando the sound of every glass gives a continuous glissando upwards.

At about "76" player 5 stopps.

At about "72" player 4 stopps.

At about "68" player 3 stopps.

At about "64" player 2 stopps.

At "60" player 1 stopps.

Player 1 to 5 could be named after the order of their position on stage.

At the same moment of "60" all 5 performers start again stirring (frequency goes down again). Everything is now repeated once more: Between "57" and "54" all start again tapping the inside ground of the glass creating a similar ritardando as before.

Finally:

At about "20" player 5 stopps.

At about "15" player 4 stopps.

At about "10" player 3 stopps.

At about "5" player 2 stopps.

At "0" player 1 stopps.

End of the piece.

Avoid to be showy with this objects. Just use the glasses as your natural instrument. Better than to try to expose this in some way, your visual activities can remain almost hidden behind your music stands etc.

Tape and click (section 1 and 2)

For tape, click and tuning track serves a wav-file, of which the left channel goes to the loudspeaker(s) and the right to the headphone(s).

It begins with 8 minutes tuning track for section 1 (only on right channel). Then, after a pause of 12 seconds, starts the count-in for section 2 with 2 off-bars, followed by the 2 minutes with the "tape" on the left channel and the 60 click bars on the right with additional spoken numbers at bars 10, 20, 30, 40, 50 and 60 (the very last bar).

(english un-edited)