

# MOO)))N

*for choir, electric guitar, and drum kit*

Mike McCormick

## Performance Space

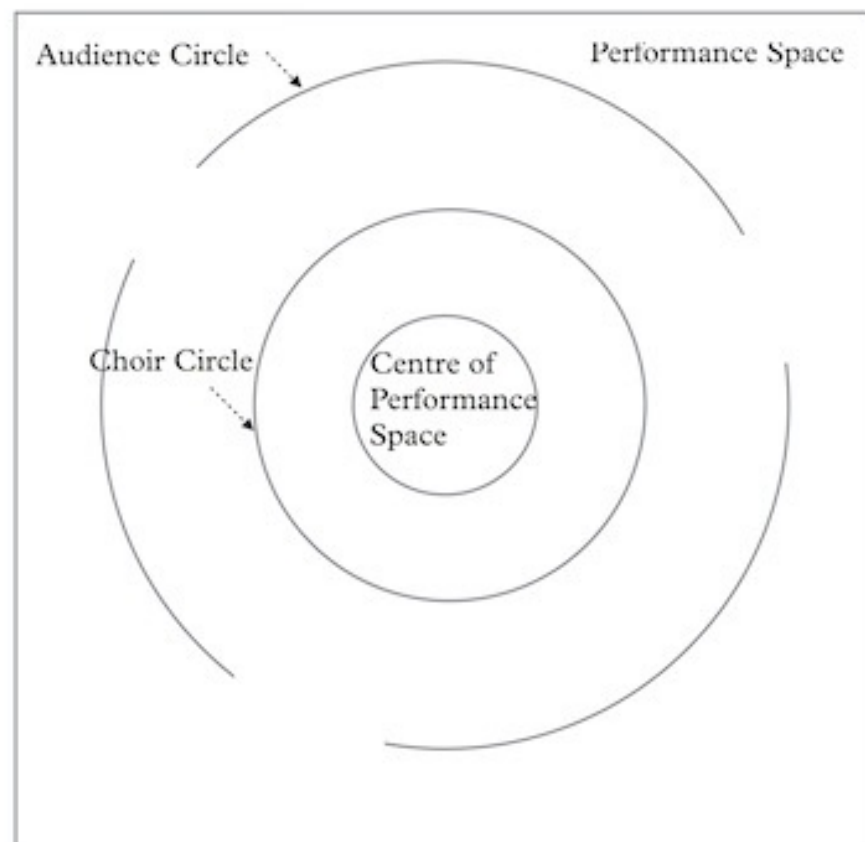
This piece should be performed in a large hall (preferably 200 sq. m. or more), hereafter referred to as the *performance space*. The hall should have acoustics that support the unamplified voices but don't overwhelm the audience with cymbal sounds, for example.

The drummer and guitarist begin the piece facing each other in the *centre of the performance space* and remain there for the duration of the piece.

The audience sits in a large inwards-facing circle facing the guitarist and drummer, hereafter referred to as the *audience circle*. This circle should have 3 or 4 evenly-spaced entrances so that audience and the choir can move in and out of the *audience circle*.

The choir begins the piece outside the *performance space* and enter individually in WAXING CRESCENT; in FIRST QUARTER, they begin to arrange themselves in a circle around the *centre of the performance space* but inside the *audience circle*, hereafter referred to as the *choir circle*.

The distances separating the *audience circle* and the *choir circle* are dependent on the size of the *performance space*, but there should be adequate room for members of the choir to walk freely through the space without disturbing the audience.



## Instrumentation

### I. Choir

A choir of mixed voices with experience playing open scores would be best suited for this piece. It should be performed with at least two voices (one high, one low) per part, and they may interpret the parts independent of each other.

### II. Electric Guitar

Any humbucker-equipped electric guitar will be suitable for this piece, provided it can maintain the scordatura (E2 down to B1, A2 down to F#2). The guitar amplifier should be placed next to the drummer in the *centre of the performance space*, and should be quite loud. The guitar should be heavily distorted, preferably with the use of an analog pedal (a towel may be placed over the amplifier speaker to keep the volume at a reasonable level). The guitar part is notated conventionally, meaning all parts sound an octave lower than written. As much of the material is variable from performance to performance, the best suited performer is likely one who comes from a jazz or improvised music background.

### III. Drum Kit

Any drum kit with at least a hi-hat, snare drum, floor tom, bass drum, and a crash cymbal will suit this piece. The cymbals may have to be dampened slightly so as not to overwhelm the choir; this is dependent on the acoustics of the *performance space*. As much of the material is variable from performance to performance, the best suited performer is likely one who comes from a jazz or improvised music background.

## Pronunciation Guide

All of the choir's vowels and consonant sounds are notated in the International Phonetic Alphabet. For vowel sounds, reference the following chart:

VOWELS	monophthongs				diphthongs		
	i:	ɪ	ʊ	u:	ɪə	eɪ	
sheep	ship	good	shoot	here	wait		
e	ə	ɜ:	ɔ:	ʊə	ɔɪ	əʊ	
bed	teacher	bird	door	tourist	boy	show	
æ	ʌ	ɑ:	ɒ	eə	aɪ	aʊ	
cat	up	far	on	hair	my	cow	

And consonant sounds are notated thusly:

ð	s	z	ʃ	ʒ
this	see	zoo	shall	television

## Choreography/Movement

### I. NEW MOO)))N

The guitarist and drummer begin the piece in the *centre of the performance space*, and remain there for the duration of the performance

The choir begins the piece outside the *performance space*

The majority of the *performance space* is dark, with only a spotlight on the *centre of the performance space*; this is the lighting arrangement for the duration of the piece

### II. WAXING CRESCENT

While singing their melodies in their own tempo, the members of the choir enter the *performance space* individually and walk around in their own speed/tempo. Whenever the lyric MOON is sung, the vocalists should stand still and sing the word for the duration of one breath. When they continue singing their melody, they resume walking around the *performance space*.

### III. FIRST QUARTER

As each vocalist begins to sing the material in III., they should slowly move towards the centre of the *performance space*, forming the *choir circle* inside the *audience circle*, surrounding the guitarist and drummer.

### IV. WAXING GIBBOUS

Choir remains stationary in the *choir circle* around the guitarist and drummer, obscuring the audience's view of them.

### V. FULL MOO)))N

Same position as IV.

### VI. WANING GIBBOUS

Same position as IV.

### VII. THIRD QUARTER

Members of the choir begin to exit the *choir circle* and walk around the outside of the *audience circle*, delivering their quiet music to the audience members from behind them.

### VIII. WANING CRESCENT

When the vocalists have delivered their music to as many listeners as they choose, they exit the *performance space*.

### IX. NEW MOO)))N

The drummer remains perfectly stationary after finishing playing.

The guitarist performs the final minutes of the piece as still as possible as the spotlight dims, aiming to finish the piece as the *performance space* becomes completely dark.

## Performance

The piece should be performed without a conductor, and all movements should follow uninterrupted from one to the next.

Time stamps in the score are approximate starting times of each movement; the flexible and variable nature of the material means that certain performances may ask for more or less time to be spent in each movement - the timings should be referenced only in rehearsal, and not in performance.

All performers should rehearse with the full score in order to get a clear picture of their parts in the context of the full ensemble. All parts should be memorized for performance.

As the performers gain a more intimate understanding of their individual parts, they are encouraged to personalize their interpretation through timbre, expressive dynamics, etc.

The guitarist and drummer should be dressed entirely in black; the choir, on the other hand, should be dressed completely white. If this is not possible, the performers can simply wear dark and light colours, respectively.

# MOO)))N

Mike McCormick

I. NEW MOO)))N [0'00"]  
choir starts outside the *performance space*

♩=70

voice 1

voice 2

voice 3

voice 4

voice 5

voice 6

electric guitar

⑤ = F#  
⑥ = B

loop rhythm w/ drums, vary pitches from the collection below

P.M.-----|

*ff*

3

8<sup>vb</sup>-----|

drum kit

loop rhythm w/ guitar, play only short sounds on toms and bass drum

3

*ff*

II. WAXING CRESCENT [1'00"]  
 choir explores the *performance space* while singing individual melodies  
 MOON notes should be held for one breath, all others can be phrased freely  
 dynamics should vary between *p* and *mf*

The musical score consists of eight staves. The first six staves are for voices (vox 1 to vox 6), the seventh is for electric guitar (el-gtr.), and the eighth is for drums (dr.).  
 - **vox 1:** Empty staff.  
 - **vox 2:** Enters with a melodic line starting with the syllable 'i:'.  
 - **vox 3:** Enters with a melodic line starting with the syllable 'aI'.  
 - **vox 4:** Empty staff.  
 - **vox 5:** Enters with a melodic line starting with the syllable 'əʊ'.  
 - **el-gtr.:** A solid black line across the staff.  
 - **dr.:** A solid black line across the staff.  
 - **Lyrics and Phonetics:** The lyrics are written below the vocal staves. Phonetic syllables are written below the notes. The word 'MOON' is written in all caps and is held for a full breath.

enter after voice 2

vox 1  
 Λ ə ə u: I aU eI ə u: Λ ə ə e e aU aI ə MOON ə I oU MOON ə ə e ə I a:

vox 2  
 MOON i: I ə i: aU ə ə i: i: u: ə Λ I ə eI i: u: ə MOON æ aI i: I I ə ə i: eI i: I I

vox 3  
 D u: I ɜ: æ a: I ə ɜ: ɜ: əU aI æ I ə ɜ: ɜ: a: I I i: I aI a: I D ə e i: I əU e

enter after voice 1

vox 4  
 e i: I ə i: a: I i: ə I æ oU MOON aI I ɜ:

vox 5  
 D I əU a: i: e aI əU is ə eI u: a: Λ ə ɜ: e æ u: a: æ ə oU MOON æ a: U i: a: æ ə i:

enter after voice 4

vox 6  
 MOON I ɜ: aI

el-gtr.

dr.

vox 1

ə eɪ u: ɪ ɪ ʌ u: æ u: ə i: æ aɪ ə u: ʌ ə ə u: ɪ ɪ ə u: ɑ: ʌ ə ə e ʌ aʊ i: aʊ

vox 2

ɒ ə æ eɪ MOON aɪ ʌ u: æ aɪ əʊ e ɜ: ə ə eɪ ə ɪ ɒ aɪ i: i: ɪ æ eɪ ʌ ə ɑ: ə ɑ: i: aɪ

vox 3

ɜ: əʊ u: ɑ: ɑ: aɪ ɒ əʊ ɑ: aɪ ɜ: ɪ æ ə əʊ ɪ ə ɜ: ɜ: i: i: u: ɪ ə ɜ: ɜ: aɪ ə u:

vox 4

ɒ aɪ i: ɪ ɜ: eɪ i: eɪ ɒ ə aʊ e aɪ əʊ aɪ ɪ ɜ: ɒ e ə æ eɪ ə eɪ ɪ aʊ ə aɪ eɪ ə æ ɜ:

vox 5

əʊ ɪ ɪ a ʌ i: ʌ ɪ ɪ eɪ ɪ i: æ u: aɪ ɪ aɪ ə aɪ MOON aɪ aɪ ɪ ɜ: i: oʊ MOON æ ɑ: ʌ ə ə

vox 6

ɜ: æ ə aɪ aɪ ɒ ɪ u: ɪ aɪ ʌ eɪ əʊ i: eɪ ɜ: u: ɑ: eɪ ɜ: e e ɜ: əʊ əʊ ɪ aɪ əʊ ɪ əʊ eɪ u:

el-gtr.

watch drums - when a cymbal is played, sustain the corresponding note

dr.

when all players have entered, gradually introduce cymbal sounds

vox 1

a: ə a: e aI U aI I u: U ə u: i: u: ʌ I u: I aU I aI a: aU aI ə MOON

proceed immediately to FIRST QUARTER

vox 2

ə a: ɒ i: ə aI u: ə ə i: u: i: ə ə ʌ æ e ə ə MOON i: i: ə ə ʌ æ e ə ə MOON

proceed immediately to FIRST QUARTER

vox 3

proceed immediately to FIRST QUARTER

vox 4

i: e I ə əU i: ʒ: u: i: I I əU æ I e I a: əU I əU aI aI ə ə i: i: I ʌ ʒ: i: a: I

proceed immediately to FIRST QUARTER

vox 5

I I ə I aI eI əU ʌ ə ʌ u: I i: e I ə æ ə əU MOON æ a:

vox 6

I ʒ: ɒ u: i: ə ʒ: ə ə ə ɒ ə ʒ: u: i: i: æ ʒ: ə eI eI əU e eI I aU ə e aI ʌ ə e

el-gtr.

occasionally transpose pitches to higher octaves, occasionally allow feedback

dr.



vox 1

vox 2

vox 3

vox 4

vox 5

vox 6

el-gtr.

dr.

proceed immediately to FIRST QUARTER

ə ə e əʊ ɑ: MOON aɪ ɪ ɜ: ɒ u: æ aɪ æ MOON aɪ ɪ ɜ: ɒ

i: e MOON ɪ ɜ: æ i:

III. FIRST QUARTER [4'00"]  
vocalists freely alternate repetitions of the following gestures and  
begin slowly walking towards the *choir circle*  
dynamics should vary between *mf* and *f*

The score is organized into two columns of boxes for each of the six vocalists (vox 1 to vox 6).  
The left column contains "static" sections. Each box includes the text: "static", "force air through closed teeth", and "freely vary consonant colorings". Below this is a musical staff with five notes: 'ð', 's', 'z', 'ʃ', and '3'. Each note has a triangle above it.  
The right column contains "feedback" sections. Each box includes the text: "feedback" and "highest available pitch". Below this is a musical staff showing a pitch contour with an arrow pointing to the highest note.  
Horizontal double-headed arrows connect the "static" and "feedback" boxes for each vocalist.  
At the bottom, there are staves for "el-gtr." (electric guitar) and "dr." (drums), both represented by solid black lines.

IV. WAXING GIBBOUS  
the choir should now be arranged in the *choir circle*

"static"/"feedback" gradually overtakes guitar & drum kit

maximum density/volume

vox 1

"static"/"feedback" gradually overtakes guitar & drum kit

maximum density/volume

vox 2

"static"/"feedback" gradually overtakes guitar & drum kit

maximum density/volume

vox 3

"static"/"feedback" gradually overtakes guitar & drum kit

maximum density/volume

vox 4

"static"/"feedback" gradually overtakes guitar & drum kit

maximum density/volume

vox 5

"static"/"feedback" gradually overtakes guitar & drum kit

maximum density/volume

vox 6

play similar material, but follow drum rhythms by watching movements

el-gtr.

gradually go "off-grid;" play similiar rhythmic ideas, but avoid a regular pulse

dr.

V. FULL MOO)))N [5'30"]

vox 1 speaking in your chosen language or dialect, vividly recount your earliest memory;  
all syllables containing the vowel sound **u:** should be briefly sustained as a pitch

vox 2 speaking in your chosen language or dialect, vividly recount your earliest memory;  
all syllables containing the vowel sound **u:** should be briefly sustained as a pitch

vox 3 speaking in your chosen language or dialect, vividly recount your earliest memory;  
all syllables containing the vowel sound **u:** should be briefly sustained as a pitch

vox 4 speaking in your chosen language or dialect, vividly recount your earliest memory;  
all syllables containing the vowel sound **u:** should be briefly sustained as a pitch

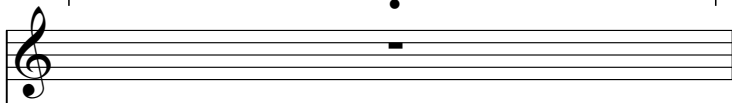
vox 5 speaking in your chosen language or dialect, vividly recount your earliest memory;  
all syllables containing the vowel sound **u:** should be briefly sustained as a pitch

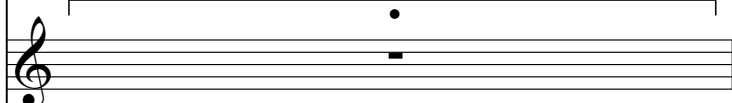
vox 6 speaking in your chosen language or dialect, vividly recount your earliest memory;  
all syllables containing the vowel sound **u:** should be briefly sustained as a pitch

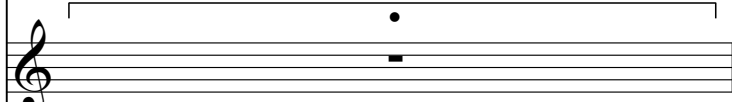
el-gtr.

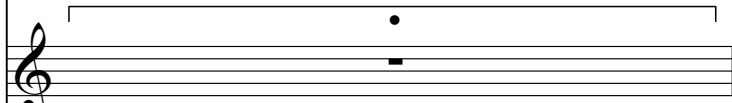
dr.

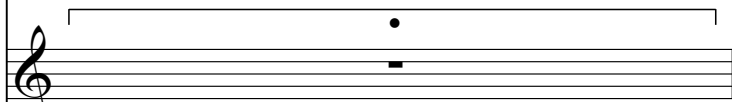
VI. WANING GIBBOUS [7'00"]


vox 1  imitate the guitar's legato melody as closely as possible;  
 occasionally, contribute a heterophonic ornamentation

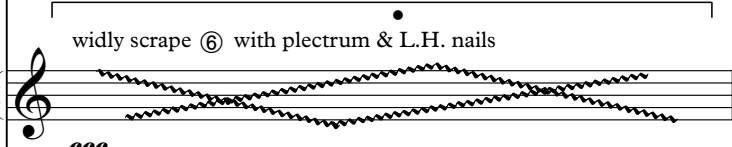
vox 2  imitate the guitar's legato melody as closely as possible;  
 occasionally, contribute a heterophonic ornamentation

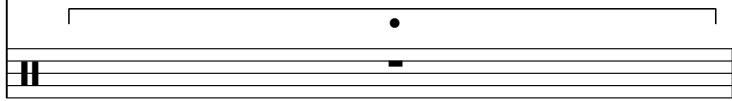
vox 3  imitate the guitar's legato melody as closely as possible;  
 occasionally, contribute a heterophonic ornamentation

vox 4  imitate the guitar's legato melody as closely as possible;  
 occasionally, contribute a heterophonic ornamentation

vox 5  imitate the guitar's legato melody as closely as possible;  
 occasionally, contribute a heterophonic ornamentation

vox 6  imitate the guitar's legato melody as closely as possible;  
 occasionally, contribute a heterophonic ornamentation

el-gtr.  *fff*  
 using a slide to glissando between pitches,  
 improvise a slow legato melody;  
 periodically re-articulate and sustain a low B  
*ff* *8<sup>vb</sup>* (ex.)

dr.  freely improvise a high-energy accompaniment to the guitarist and choir

VII. THIRD QUARTER  
individually, members of the choir leave the *choir circle* and  
deliver their quiet music to the audience from the outside of the *audience circle*

vox 1 Create the quietest music possible with your voice  
and personally deliver it to as many listeners as you choose

vox 2 Create the quietest music possible with your voice  
and personally deliver it to as many listeners as you choose

vox 3 Create the quietest music possible with your voice  
and personally deliver it to as many listeners as you choose

vox 4

vox 5

vox 6

el-gtr.

dr.



IX. NEW MOO)))N [11'30"]  
performance space should be very still  
the spotlight on the guitarist should gradually dim during the final decrescendo

The musical score consists of eight staves. The top six staves are for vocalists, labeled 'vox 1' through 'vox 6'. Each staff begins with a treble clef and contains a solid horizontal line, indicating that the vocalists are silent throughout the piece. The seventh staff is for the electric guitar, labeled 'el-gtr.', and begins with a treble clef and a brace. It contains a solid horizontal line for most of the piece, but features a boxed-in section in the lower half of the staff towards the end. This section contains two notes on the top line, each with a fermata, and a dashed line below them labeled '8vb' that descends to a solid line with a fermata. The eighth staff is for the drums, labeled 'dr.', and begins with a double bar line. It contains a solid horizontal line for most of the piece, followed by a gap and then a solid horizontal line with a fermata at the end.