An Untitled Poem in Sixteen Stanzæ

for six voices and computer-generated sounds

after a poem by Keith Moore

July 2007

Revised April 2010

Olympia, Washington
Performance Notes

1. Numbers in circles indicate track numbers on the accompanying CD. They are cue points with the computer-generated sounds.

2. All cues (excluding 1 and 2) are marked in the score three seconds before an acoustic signal. For example, cue 3 is at 1:22, but the recorded voice begins three seconds later, just after 1:25. Cue 4 is at 1:57, but the computer sounds begin three seconds later at 2:00.

3. Pitches are approximate, and are relative to each performer’s voice. They are distributed in the following manner:

   **High range:**

   ![High range notation]

   **Medium range:**

   ![Medium range notation]

   **Low range:**

   ![Low range notation]

   The High range should be the uppermost part of the performer’s voice, without becoming falsetto.

   The Low range should be the bottom part of the performer’s voice.

4. The tempo of the voice parts is constant: \( \text{♩} = 60 \text{mm} \). This should remain steady, no matter what tempo changes occur in the computer sounds.

5. Accents in the voice parts indicate an aggressive attack, tempered by the local dynamic.

6. All phrases should begin with an emphasis (a “weight”) on the first note.

7. Dynamics indicate degrees of intensity, not only volume.

8. The balance should be approximately equal between the singers and the computer-sounds. The singers can be miked if needed.

9. Preferably, the piece should be performed by three males and three females. The distribution of the voices is up to the performers.

10. At 11:54 (three seconds after cue 18) the performers start leaving the stage individually and slowly. The last recorded words of the poem should be heard on an abandoned stage.

11. The “number counting”, the “identification labels”, and the Shakespeare poem should be read as standard English.

12. The verbal gestures have their origins in theater. As such, the vocal phrases should communicate, though the music does not.

   — Arun Chandra, April 2010
Pronunciation Guide

Vowels 1
- ee (bean)
- ah (barn)
- oh (oats)
- oo (ooze)
- ur (burn)
- i (if)
- eh (ebb)
- a (ax)
- u (good)
- aw (ought)
- uh (up)

Vowels 2
- A (ape)
- ai (buy)
- oi (boy)
- au (out)

Consonants 1
- p (pad)
- b (boy)
- t (tongue)
- d (dog)
- k (kiss)

Consonants 2
- m (maid)
- n (new)
- l (love)
- r (read)
- f (fox)
- v (vase)
- s (sing)
- z (zoo)

Consonants 3
- h (hop)
- w (win)
- g (girl)
- ch (chin)
- jh (jump)

Consonants 4
- ng (sang)
- th (thin)
- D (this)
- sh (sheep)
- Z (rouge)
- y (young)

List of Cues/Track Numbers

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<td>2. Computer</td>
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<td>3. “One. Chair”</td>
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An untitled poem in 16 stanzæ by Keith Moore

One.
Chair.
Alone.

Two.
Chair.

Three.
Long desk lampingly green slender.

Four.
The long desk, lampingly green, slender.
Contemporary music offshooting with only
chair meaning and
nuh
The issue to reckon tonight
Shhe is what
what that store owner X said
was not appreciative
Fuck
off er
two knights
wentingly
only
alone

Five.
Milk.
Wreck.

Six.
Only alone.

Seven.
XXX X . . .

Nine.
Nothing

Ten.
Only nothing.

Twelve.
Alone?

Thirteen.
Fourlegged sit down in brown.
Maybe a cushion.

Fourteen.
Upon I.
Arrival what I didn’t say.
I please
Give to me
What?
space
little milk lamp
lamp deskingly greeeen
what
little desk

Sixteen
blindling
stand up
flowers are growning
self-feeding
chair
An untitled poem in 16 stanzae by Keith Moore

Voice 1

Voice 2

Voice 3

Voice 4

Voice 5

Voice 6

[closing your throat]
Alone.

Two. Chair.

Doih ngahp

lahw

Zaiv

rauth raiD loiZ

gawt

laung

churg sAs

nAz chohZ ZauZ

haup soor vun jhAg jhee ch weh th tab

[11]
Three.

shokk

[12]
green

slender.

[Computer]
[primly]

DAd vun hail yaid looh yawy

PPP hoit rAz

mp

meer

p

ngooh

vun
Four.

The long desk, lamp-ing-ly
green, slender.
Wreck.

[Computer]

51

[03:22]

50

[03:26]
Six.

Only
alone.
Seven.

XXX, X [...]

[excitedly]

[expansively]
Eight.
Chair.

Chair.
Nothing.
Ten. Only

- (ppp) sex fa-
- pp of mor pass-
- port
- pp two eight nine one six ten three
- pp eight five
- five four nine
- ten two eight

Nothing.

- [primly] ver's li-
- cense cre-
- [primly] five four nine one seven six ten three two eight five four
- four

- [primly] five four nine
Eleven.

[slurred]

[intense]
Twelve.

Alone?

Favorite song word
Thirteen.

Four-legged sit

Zuhl shurb zaung

Chahz rahb jahd buhl pauw zoos

Roiz gook wurj Duh

Jhaub yohk war suhD

SAb dAn tag faZ goID pahng shain

Nar Zaich

Fuht vahn huhf palt vim gAl tauw fawt Zehf gaiz jhurr kurd chawg kaut vad chich zAs

Roik

[boisterous]

Zuhl shurb zaung
down in brown.

Maybe a cushion.
floh  loID  Doih

ff  me  is  cy

fAth  jhawv

bred?  Or  in  heart?  Or
How is fancy bred? Is fancy bred?

Tell me how rish-ed?

Reply! Reply! Reply!
in the eyes by gazing fed. And fancy dies in that bosom where it lies. Let us all ring fancy.

It heart? Or in the

Let us all ring fancy.

Ding, bell!

head? How be-

fed.

in that geht noib wuht toiz kaum fehth

daul tohb shohch thaiD
Tell me where is fancy bred?

Ding, dong!

Tell me where is fancy bred?
Fourteen.

Upon
162

please

Give to me

lies. Let all ring fan-knell. Zoing mujh

163

What?

space

[intense whisper]

Zahng waw hoht tAh moijh Zahth
dain
dain
little desk Contemporary music off-shooting with

only

[83]
168

chair meaning

169

and

nuh

[intense whisper]
The issue to reckon tonight
Sh-he is what what that store owner X said was not appreciative
174

**Fuck**

```
ppp
gik ngis baush boith geesh yohng
```

```
ppp
gar jhuhl hAg boith goif shAsh
```

```
mp
taid Daing ruh
```

```
mp
ngAd zaish thahy yahz kurb
```

```
mp
wuhm tuhr wAs foiz
```

175

**off**

```
mp
vuZ buD chuhD
```

```
mp
dauy
```

```
mp
shaw
```

```
hawd suhb wAs hauZ weez lauk fAw
```

[87]
[Performers gradually leave stage before "voice" enters at 179]

179
- Fifteen Nothing

180
- alone

181
- Sixteen

182
- blinding stand up

183
- flowers are growing

184
- self-feeding chair

[End]