

Going to Hell

for voice, organ, drum-pads and electronics

marko ciciliani 2009

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by **Marko Ciciliani**

commissioned by the NFPK+

duration: ±11 minutes

Program note

The act of speaking can be described as an immersive experience. We feel the vibration of our voice through our body at the same time as we hear it through our ears from the outside. We also feel the motion of our mouth and tongue as we pronounce the words. The intimate inner bodily perception coincides with our vocal utterance, which reflects from our environment back into our ears. By hearing and feeling our voice, we simultaneously have the contractive experience of ourselves as a resonating corporeal entity and the expansive experience of the social interaction with the outside world. The intimate inner body meets the public domain. On a social level, 'confession' carries the intimate to the public, even if it is channelized through religious rituals. The inside is turned to the outside by the act of speaking. However, in television talk-shows in the 80s and the 90s of the last century, the exposure of intimacies through mass-media has become a major source of entertainment and the cause of many scandals. People voluntarily display their most personal and vulnerable sides in exchange for a few minutes of "TV stardom". The composition 'Going to Hell' artistically explores the dichotomy of inner intimacy and public exposure through the use of the voice. Texts that stem from websites where people published secret confessions, alike to those that have often been exposed in talk shows, are providing the verbal material. The composition explores the sound-ambiences of talk shows, private homes and the human body. The latter is explored by scrubbing contact microphones over the skin, using the body percussively or by exposing the act of breathing. The alienation of the voice is carried on by processings like vocoding or extensions by computer generated voices. The world of TV shows and the sounds of private living-room situations provide concrete material for the instrumental parts and also include interruptions by compositionally integrated TV commercial breaks. In 'Going to Hell' these three levels - body, home and TV show - are presented in successive and simultaneous manners. A sort of 'schizo-sonic' environment is created by constantly switching place of reference.

Technical requirements

This piece requires 3 performers (voice, organ and percussion) and a sound engineer. Each of the three performers has to wear a headset microphone. In addition, the vocalist also uses a contact mic (piezo element). A Hammond-style organ (software replications are acceptable), a sample-triggering keyboard or controller and a programmable drum-pads (5 pads and a foot-pedal) are required as electronic instruments.

A number of standard processings are applied in this piece, like vocoding, delay and compression. They can be realised in different ways. The composer can provide a patch for the software MainStage that includes all the different settings and instruments in a single package.

The sound engineer should control the samples, turn on and off mic channels as required and take care of the overall mix.

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Contritio Cordis ±50-90"

organ *p*
(the organ is going through a compressor which is side-chained to the sound of the ticking clock. Thereby the pulsation of the clock is mirrored in the dynamic shaping of the organ)

voice inhale loudly and hold breath *ff*
exhale loudly while shouting:
I am going to hell when I die!

drum pads sampled drum-set:
hi tom
mid tom
snare
cym

electronics muffled sound of a TV talkshow, sounding as if it is coming from a neighbor's apartment
sound of the ticking of a clock, very gradually slowing down

5 ±15"

organ *p*

vocoder vocoder synthesis sound:
church organ with full registration *p*

voice *p*
spoken in a natural fashion

My real life is not known by all.

15

organ

vocoder

voice

pads

electr.

I hide the real me to all.

I hide the real me to all.

fingersnap hand-clap

fingersnap hand-clap inhale loudly and hold breath

fingersnap hand-clap

sound of audience laughing *ff* (sound is cut off) *p*

25

organ

voice

pads

electr.

±50-90"

slowly rub a contact-mic across your forehead and eyebrows. Do this with a circulating motion.

ff exhale loudly while shouting: I am going to hell when I die!

ff

±15"

ff

sound of the ticking of a clock, very gradually slowing down

sound of people arguing on talk show, interspersed with 'censorship' sounds. Muffled in sound, but clearer than in m.2

p noise in low frequency band very slowly fades in

♩ = 86

6 6

Confessio Oris I

29

organ

voice

pads

electr.

inhaler loudly

slowly release air by singing a low pitch, thereby hit your chest in the indicated rhythm.

repeat as long as breath lasts

quickly inhale loudly and hold breath

fingersnap

hand-clap

TV talkshow sound continues but even more muffled

analog noise of high frequency band slowly fades in

digital noise of high frequency band slowly fades in

high upward glissing sound of a charging camera flash

resonating sound

computer voice:
Because I am guilty of wanting to kill someone from my past. I even know where I would put the body. I sometimes daydream about putting a gun to her head and watching

pp

mf

p

41

organ

vocoder

voice

pads

electr.

her squirm and sweat as I laugh in her face. Then pull the trigger and watch her lifeless body fall to the ground.

I've also been dating a married woman for almost two years, with no plans on stopping, and she isn't the first married

inaudible sound of a ticking clock, side-chained to the organ (ticking is mirrored in the dynamic shaping of the organ sound)

sound of a charging flash of a camera

exhale loudly while shouting:
I am going to hell when I die!

woman
stopping

f speak while inhaling air
woman
stopping

49

organ

vocoder

voice

pads

electr.

woman
girl
money
hell

woman
girl
money
hell

woman I have been with either. Furthermore, I have a girl in my life, that I'm pretty much using for her money, and she has no clue. I used to like her, but now she irritates the hell outta me.

ff

ff

$\text{♩} = 86$

Satisfactio Operum I
(1st commercial: 'Aspros' detergent)

57

organ $\pm 5''$ $\text{♩} = 102$ *pp*

voice speak ord. like the presenter of a TV talk show
we'll be righ back after a short break
female voice
'Cause I wash with Aspros, I don't to the greasy sauce I wash with Aspros, my clothes are out have fear

pads sampled drum-set (jazzy):
hi-hat open
hi-hat mid-open
hi-hat closed
snare
BD
mp

electr. sound of applauding audience (fading out)
sampled guitar *p*
sampled bass-guitar *mf*

58

organ

voice Male voice, spoken like a commercial moderator
No matter if it's a splatter of your wife's sunday roast, or a stain of your grand-ma's beetroot juice, Aspros will wash it clean without no flaw.
female voice
'Cause I wash with Aspros, I don't to the greasy sauce have fear

pads

electr.

(2nd commercial: 'Otium' insurances)

♩ = 62

64

organ

voice

male voice

I wash with Aspros, my clothes with no flaws. are out Freedom, real — freedom, real — free-dom will start in your heart and your mind.

pads

sampled drum-set (fix):

electr.

sampled keyboard (CS-80)

sampled bass-guitar

70

organ

voice

Male voice, spoken like a commercial moderator

Free dom, — real — free dom, — real — free-dom will start in your heart and your mind. When people look after you we call it friendship. When we look after you we call it our responsibility.

pads

electr.

(3rd commercial: 'Aspros' recap)

76 $\text{♩} = 102$

organ

voice

female voice

Male voice, spoken like a commercial moderator

Otium Insurances—the guardian of your peace of mind.

'Cause I wash with As pros.

Aspros will wash it clean without no flaw.

Welcome back to our show. And now, let's hear about Poochie-Woochie!

pads

electr.

sound of applauding audience

Confessio Oris II

82 $\text{♩} = 86$

organ

vocoder

voice

± 10"

You know that dog, the one that at

voice goes with a delay of $\frac{1}{4}$ to the vocoder

p

You know that dog, the one that at

all times when you go to your friend's house

all times when you go to your friend's house

103

organ

vocoder

voice

electr.

comes up and humps your leg? cur his on you and

comes up and humps your leg? cur his on you and

tuned computer voice

That pushing in-tru ding that forces attentions for-e-ver because it's

noise in low frequency band

f

114

vocoder

voice

electr.

sweet poo chie woo chie

grid smile

your bestfriend's you have to your teeth and

computer voice

I don't like that DOG. I and don't like the girl for the same reason. So that's why I'm making her pay for it. Do I feel bad? Not in the least bit. She's stupid enough to let me do it, so I will keep on as if I'm with her till I have what I want, and then kick her to the curb. She won't know what hit her. I will just leave her in a cloud of dust, and go as far as four wheels, and Detroit steel can take me.

sound of a charging flash of a camera

30"

inhale loudly and hold breath

resonant sound

Satisfactio Operum II

♩ = 86 *poco a poco accelerando*

122

organ

vocoder

voice

pads

electr.

shout hell when die hell

I'm go ing to I'm go ing to I'm go ing to I'm go ing to I'm go ing to

I am going to

sampled drum-set:

sampled voice

f *mp*

fingersnap hand-clap

128

organ

vocoder

pads

electr.

when die hell when

I'm go-ing to I'm go-ing to I'm go-ing to I'm go-ing to I'm go-ing to

when die hell when

f *mp*

133

organ

vocoder

pads

electr.

die hell when

I'm go - ing to I'm go - ing to I'm go - ing to I'm go - ing to I'm go - ing to

138

organ

vocoder

voice

pads

electr.

die

I'm go - ing to

die

sound of audience applause

repeat as long as breath lasts

slowly release air by singing a tuned pitch, thereby hit your chest in the indicated rhythm.

±30"

pp

applause continues, but muffled in sound, as if it was coming from a neighboring apartment

resonant sound

$\text{♩} = 129$

144

organ

vocoder

voice

electr.

voice goes with a delay of $\frac{1}{4}$ to the vocoder

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