Panayiotis KOKORAS

Porcupine

for voice

2022

Preview

Preview

Panayiotis Kokoras

Porcupine

for voice

Composed for Samuel Cedillo

Preview

Duration 10’ minutes

Denton, Texas

© 2022 All Rights Reserved

Preview

Performance Notes

General

- The virtuosity required for the piece may be called ‘La Virtuosité du Son’. The musician has the task to make sounds and not to play sounds.
- The score works rather as a manual, which instructs the performer, how to produce and manipulate the sounds required for the piece.
- The notation doesn’t imply necessarily the sound produced. The written note does not always correspond to the one that is sounded. The performer should follow the written note regardless of the sounding result.
- The change from one sound type to another should not be executed at one instance (unless indicated) but a ‘transition time’ should allow the sound to be shaped. This transition time is important and creative tool for the interpretation of the piece.
- Emphasis should be given on the precise production of the variable sound possibilities and the right distinction of one to another in order to be able to convey the musical ideas and structure of the piece.
- The compositional method as an ‘Écriture du Son’ which is based on sound-to-sound structures, on transformation strategies from one to another as well as on functional classification sound models.
- The significance of the diatonic interval, harmony and melody ceases to exist. The music is the sound.

***

Besides the in-score descriptions of the performance notes a complete catalogue of audio examples is provided upon request by the composer. This is in order to give to the performer a better insight on how to produce each particular sound, which is so crucial for the piece. Below you will find an index of the audio performance notes by measure numbers: Moreover, a reference studio mix of the piece can be provided upon request.

Sound Lexicon

b004_recite with call active.mp3

b020_voiced and call Yelp sound.mp3

b025_Yelp [pt] heck.mp3

b030_nasal squeal, heck.mp3

b034_palate to nasal squeal, heck.mp3

b039_khaa squeal sequence.mp3

b052_snarl woof gobble.mp3

b053_bark high.mp3

b059_whine.mp3

b061_play & sing_growl snarl woof gobble.mp3

b068_voice to call, gliss.mp3

b076_neigh vibration, lip-flapping.mp3

b080_whine, laughter.mp3

b083_gobbling, neigh vibration, cluck.mp3

b086_gobbling, neigh vibration.mp3

b090_voiceless [ma-ma] .mp3

b097_donald duck vocalizations.mp3

b108_tidbitting cluck.mp3

b113_buk-badaak, gakel, buk.mp3

b117_buk-buk 2 quack 2 smack.mp3

b123_yelp.mp3

b129_cartoon laughter.mp3

b132_voice & call laughter.mp3

b135_hocket laughter.mp3

b137_hearty laughter, cluck.mp3

b140_cough, wheeze.mp3

b144_cough, wheeze long.mp3

b148_ wheeze cheeks, cough.mp3

b162_ squeaky wheeze, cough, sequence.mp3

b170_ whimper.mp3

b175_ sing and play_whimper.mp3

b186_ theremin squeal vibrato.mp3

b202_ wind sound.mp3

Preview

Preparation

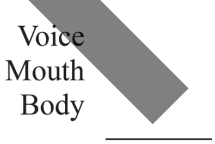
Diaphragm mouth call
A diaphragm mouth call is required for the performance of the piece. The recommended call is the Coyote diaphragm mouth call Top Gun line by FOXPRO. However, most of the diaphragm mouth calls should work.

Top Gun (Red)
- Red .004mm split-cut latex on top
- Two .003mm prophylactic bottom reeds
- Creates realistic male coyote vocalizations
  - Howls
  - Barks
  - Yips
  - Whimpers
  - Challenges
  - Distress

In addition, the performer should walk on stage with a dog collar, book and a pair of gloves.
enter with a dog collar/leash, leather glove(s) and a book. The dog collar should have chain element, and bells to produce a rustling sound when moved. The performer can wear the collar or hold it. The gloves should be of faux leather and long enough to flap when you hold and twitch to produce an imitation sound of flapping bird wings.

Dog Collar	Book	Gloves

Staff



The staff from top to bottom describes the vocal sounds to sound produced in the mouth with the diaphragm call and the various hand gestures.
It provides both a practical description of what and how to perform the sounds and a visualization of the sound to be produced. The vertical axis represents frequency and the horizontal axis time. Generally, the coloring represents loudness in terms of the frequency from black for the loud frequencies to white for silence. The patterns displayed provide an arbitrary visualization of the sound to be produced such as high/low, bright/dull, ordered/chaotic, coherent/erratic, smooth/coarse, soft/raspy, tonal/noisy, etc. In addition, a number of onomatopoetic and/or echomimetic words/letters aiming to represent or imitate a sound or its context such as aggressive, peaceful, mournful cry of pain, mental and physical suffering, sorrow or pleasure.
The pitch indications in cicles can be used proportionally.

Preview

Technical requirements for the amplification and reverberation

AMPLIFICATION (optional)

For the right projection of the sound details the use of amplification should be applied. However, this requirement may be waived if the performance space allows the performance of the piece without reinforcement.

The equipment required are:

- Mixer
- Two loudspeakers
- 1 microphone with stand
- Limiter / Compressor

In order to amplify the soft sounds without clipping some compression should be applied. This is something that most of the digital mixers have. It is also possible by a variety of software plug-ins.

REVERBERATION (optional)

Reverb unit (IR-examble.wav)
A simple Hall Grand Chamber Type reverb (preferable algorithmic). The numbers below are indicative and depended on the actual performance space and reverberation unit.
Pre-delay: 0
Reverb time: 4”
Size: 100
Diffusion: 50
Width: 75
Mix: 25% wet, 75% dry

Text Reference

THE UNIVERSAL DECLARATION ON ANIMAL WELFARE

1. RECOGNIZING that animals are living, sentient beings and therefore deserve due consideration and respect;
2. RECOGNIZING that animal welfare includes animal health [and that veterinarians have an essential role in maintaining both the health and welfare of animals];
3. RECOGNIZING that humans [inhabit] this planet with other species and other forms of life and that all forms of life co-exist within an interdependent ecosystem;

RECOGNIZING the importance of the ongoing work of the OIE (World Organization for Animal Health) in setting global standards for animal welfare];
AGREEING that the term [state] includes people and civil society;
ACKNOWLEDGING that many [states] already have a system of legal protection for animals, both domestic and wild;
SEEKING to ensure the continued effectiveness of these systems and the development of better and more comprehensive animal welfare provisions;

4. ACKNOWLEDGING that the humane use of animals can have major benefits for humans;
5. AWARE that the “five freedoms (freedom from hunger, thirst and malnutrition; freedom from fear and distress; freedom from physical and thermal discomfort; freedom from pain, injury and disease; and freedom to express normal patterns of behavior)” and the “three Rs (reduction in numbers of animals, refinement of experimental methods and replacement of animals with non-animal techniques)” provide valuable guidance for the use of animals;

RECOGNIZING that the provisions contained in this declaration do not affect the rights of any [state];

Citation
Gibson, M. (2011). The Universal Declaration of Animal Welfare. *Deakin Law Review, 16(2),* 539–567. https://doi.org/10.21153/dlr2011vol16no2art112

Preview

Preview

Porcupine

Panayiotis Kokoras

Declaration ♩= 80

recite

Voice
Mouth
Body

4/4 animals are living, sentient beings and therefore deserve due consideration and respect;

move the call to the side and recite as natural as possible

Animal Interference

move the call to the default in mouth position recite as natural as possible but allow the call to vibrate in letters such as s, t, x, h.

4 ~00:09

V. **h**umans [in**h**abit] thi**s** planet with ot**h**er **s**pecie**s** and oter form**s** of life

M. *recite*

B. *turnpage* *call*

7 ~00:18

V. and that all form**s** of life co-**e**xi**s**t within an interdependent ecosy**s**tem;

M.

B. *turnpage*

Self-Awareness

10 ~00:27

V. **h**uman**s** [inhabi**t**] thi**s** planet with ot**h**er **s**pecie**s** an**d** oter

M. *recite* *yelp* *recite*

B. *call* *voiceless call* *call* *yelp*

13 ~00:35

V. form**s** of life and that all form**s** of life co-**e**xi**s**t

M.

B. *E5* *D4* *D5* *F#4* *Bb4*

16 ~00:44

V. wi**th**in an interdependent ecosy**s**tem;

M.

B. *F5* *B3*

19 ~00:53

pronounce a voiceless "p" and stop the tip of your tongue as a "t" while you apply pressure on the call with the back of your tongue

V. *voice* [pt] *call* → *voice* *voice call*

M. Tu Tu Tu Tu Tu Tu Tu Tu Tu Tu Tu Tu Tu

B. [ptt] *yelp* *G#4* *fingersnap*

Ted's Pumpkin [Porcupine]

22 ~1:02

V. *voice* *voiceless call* *voiceless call* → *voice* [pt]

M. Ee Ou Ou Ou Tu Tu Tu Tu Tu Tu Tu Tu Tu

B. *yelp* [pt] *fingersnap*

say "heck": saythe he- with a deep push from the diaphragm amd hold the -ck by pressing the back of the tongue to the call. The sound resembles a hiccup sound.

press softly the call and blow while loosing the tongue pressure and reducing the air jet

25 ~1:11

V. [pt]

M.

B. *nasal squeal* *Bb5* *F#4* *Bb5* *E5* *F4* *heck* *fingersnap* *heck* *C#6*

28 ~1:20

V.

M.

B. *G#5*

Preview

©2022 Panayiotis Kokoras. All Rights Reserved

Banana Hiccup

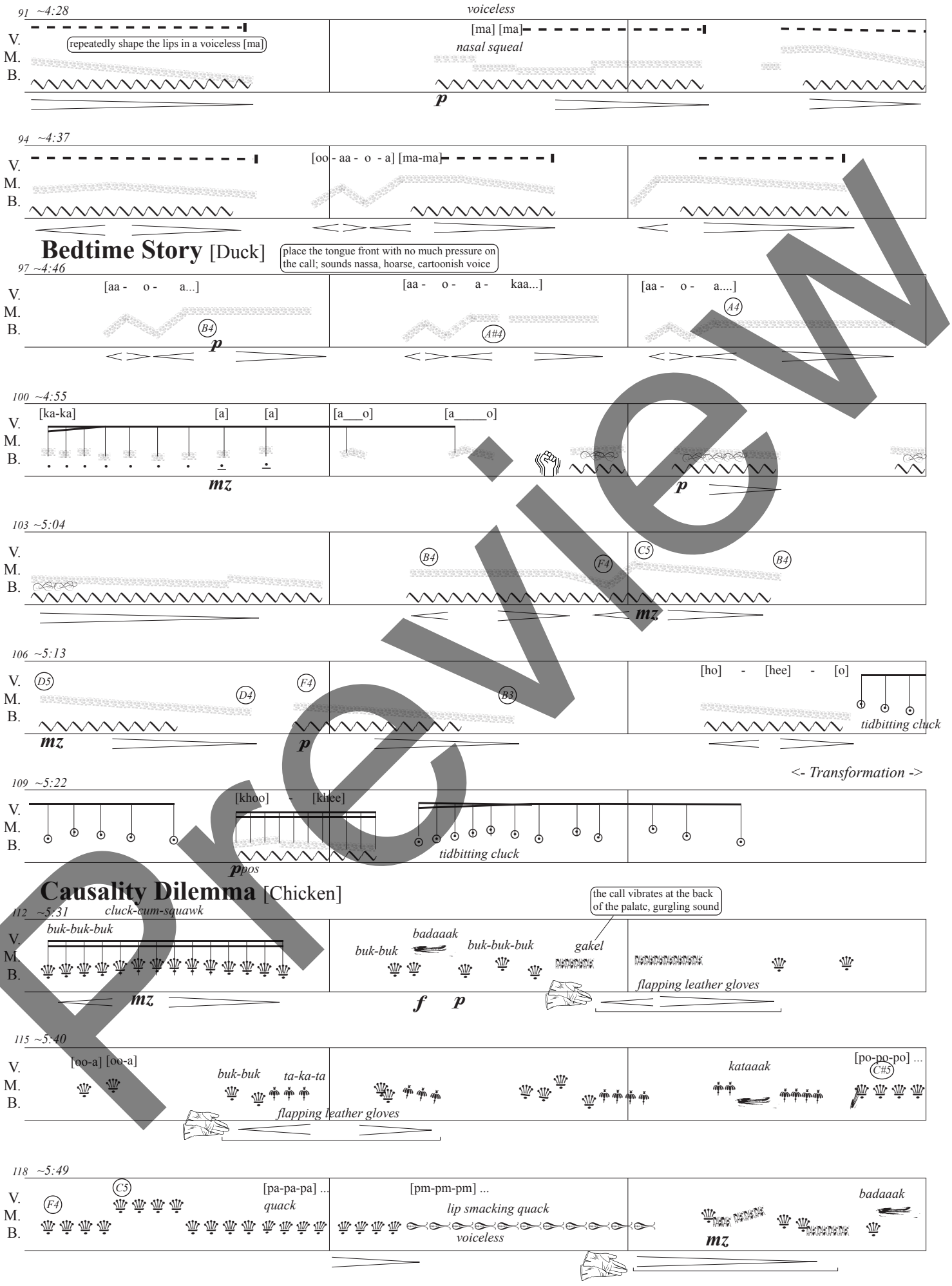
<- *Transformation* ->

Dog in the Manger

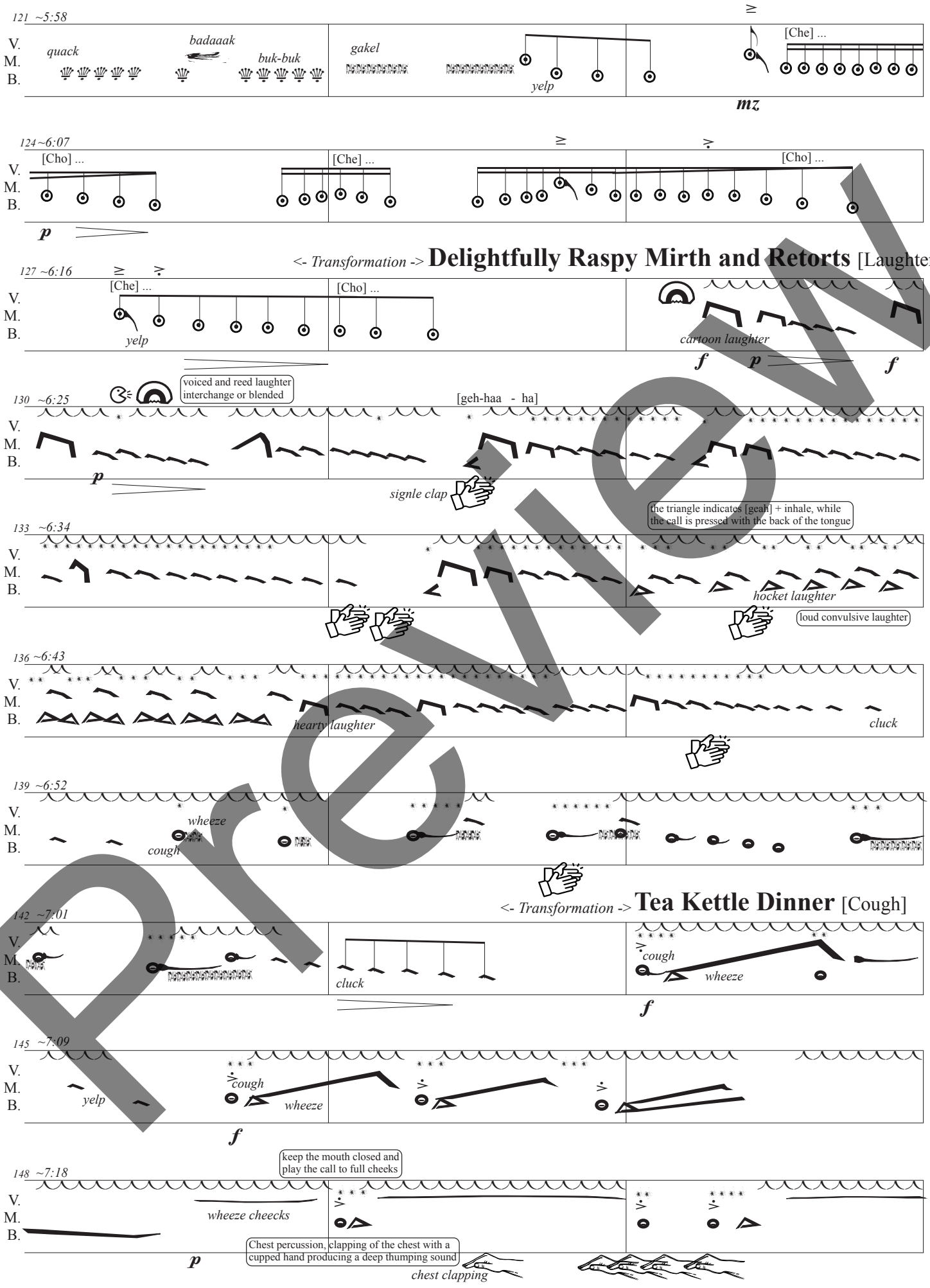
Preview

61 ~2:59
V.
M.
B.
play and sing
throat growling
snarl woof gobble
call
vocal
dog collar
64 ~3:08
?
Transhuman Savior
67 ~3:17
70 ~3:26
C6
f
73 ~3:35
B6
shake hand back n forrh, allow lips to flap & vibrate the sound
neigh vibration
Kicking Escape [Horse]
76 ~3:43
E6
neigh vibration
lip-flapping
fists pounding of chest or thigh imitating galloping sound
whine
lip-flapping
f
galloping
79 ~3:52
whine
lip-flapping
whine
laughter
whine
galloping fades away
82 ~4:01
shake the head fast to flap the lips
gobbling
neigh vibration
cluck
mz
<- Transformation -> Early to Bed [Duck]
85 ~4:09
palate squeal
nasal squeal
[ptt]
gobbling
neigh vibration
gobbling
neigh vibration
f
88 ~4:19
voiceless
[ma] [ma]
relaxed lips to falp with hand shake
nasal squeal
nasal squeal
p
mz

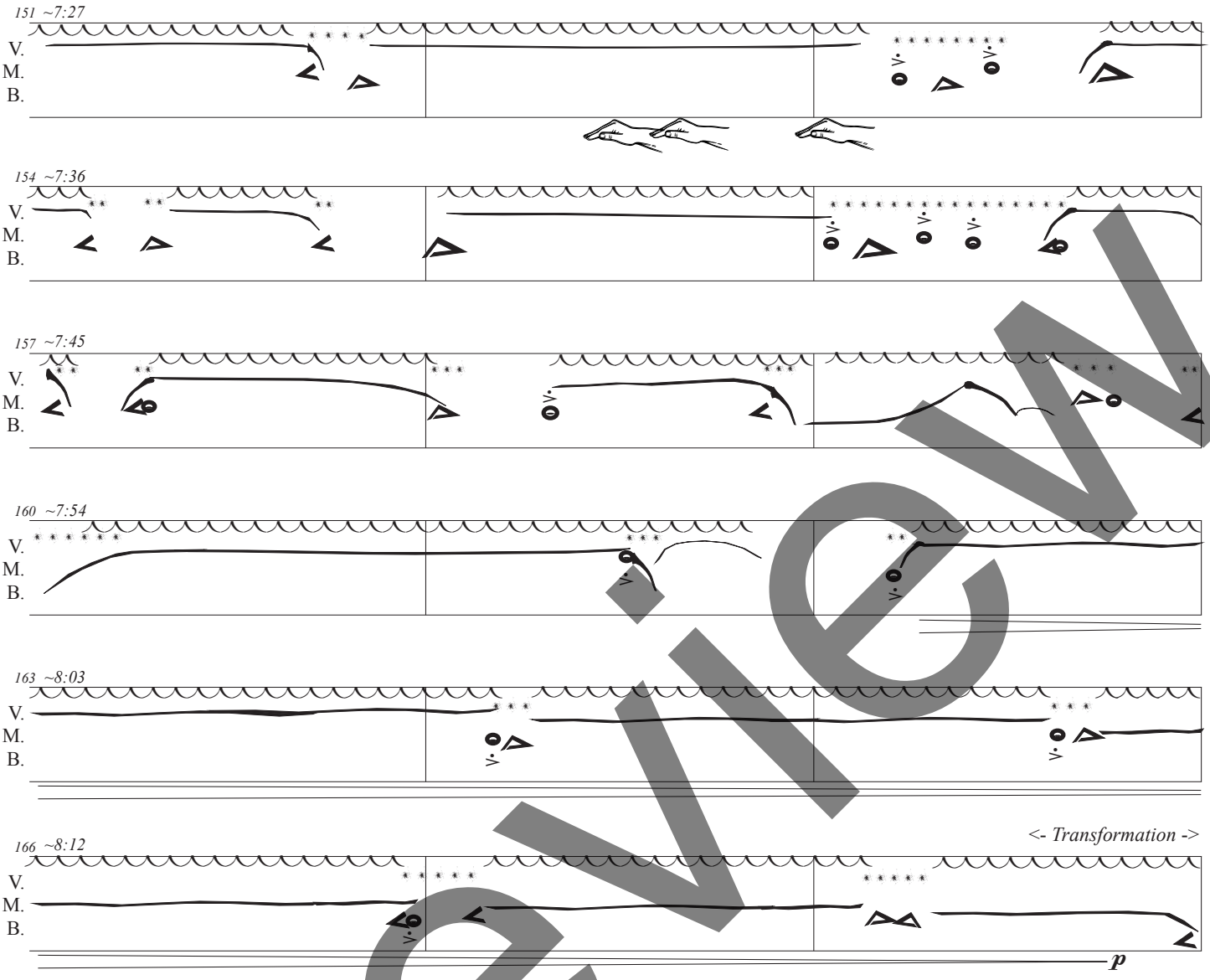
Preview


91 ~4:28
voiceless
V.
M.
B.
repeatedly shape the lips in a voiceless [ma]
[ma] [ma]
nasal squeal
p
94 ~4:37
[oo - aa - o - a] [ma-ma]
Bedtime Story [Duck]
place the tongue front with no much pressure on the call; sounds nassa, hoarse, cartoonish voice
97 ~4:46
[aa - o - a...]
[aa - o - a - kaa...]
[aa - o - a....]
B4
A#4
A4
p
100 ~4:55
[ka-ka]
[a]
[a]
[a___o]
[a_____o]
mz
p
103 ~5:04
B4
F4
C5
B4
mz
106 ~5:13
D5
D4
F4
B3
[ho] - [hee] - [o]
mz
p
tidbitting cluck
<- Transformation ->
109 ~5:22
[khoo] - [khee]
ppos
tidbitting cluck
Causality Dilemma [Chicken]
112 ~5:31
cluck-cum-squawk
buk-buk-buk
badaaak
buk-buk
buk-buk-buk
gakel
the call vibrates at the back of the palatc, gurgling sound
flapping leather gloves
mz
f
p
115 ~5:40
[oo-a] [oo-a]
buk-buk
ta-ka-ta
flapping leather gloves
kataaak
[po-po-po] ...
C#5
118 ~5:49
F4
C5
[pa-pa-pa] ...
quack
[pm-pm-pm] ...
lip smacking quack
voiceless
badaaak
mz

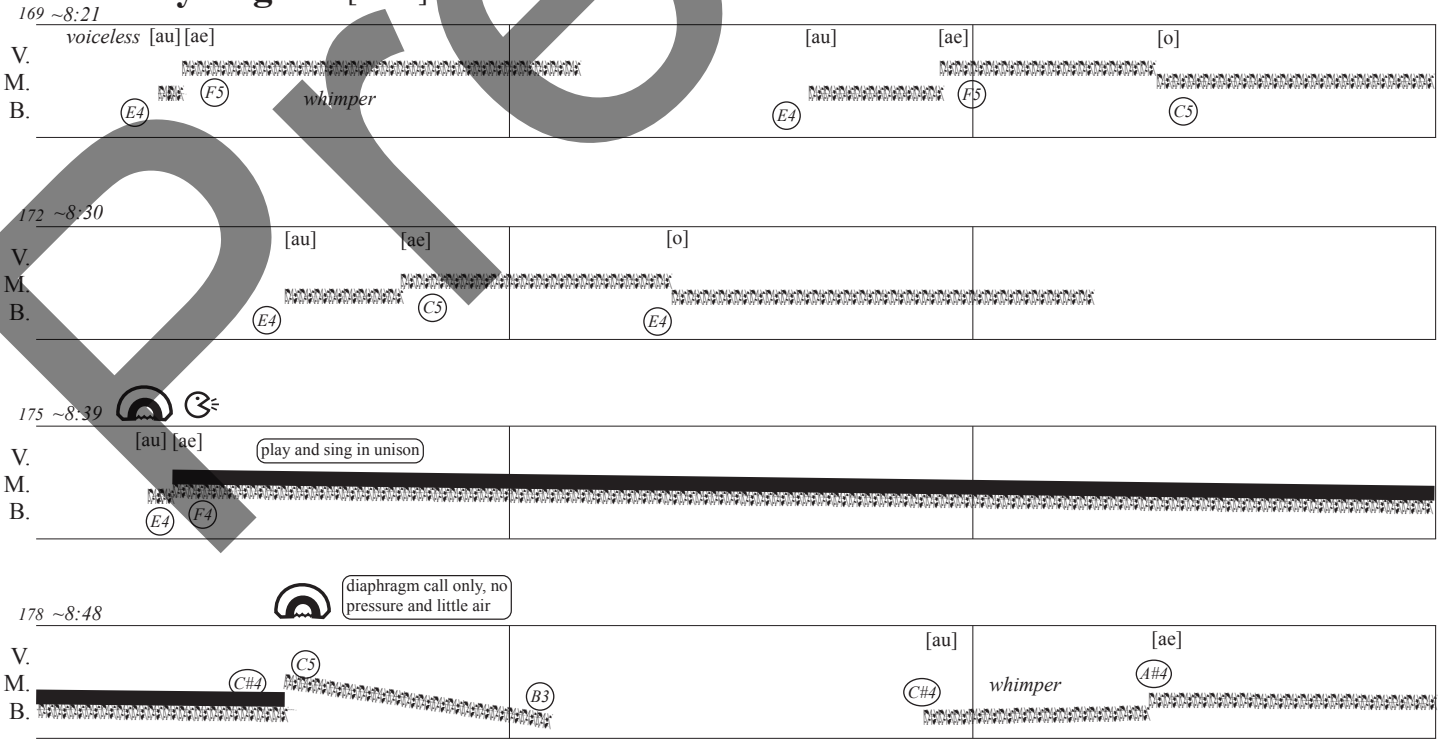
Preview


121 ~5:58
V.
M.
B.
quack
badaaak
buk-buk
gakel
yelp
[Che] ...
mz
124 ~6:07
[Cho] ...
[Che] ...
[Cho] ...
p
<- Transformation -> Delightfully Raspy Mirth and Retorts [Laughter]
127 ~6:16
[Che] ...
[Cho] ...
yelp
cartoon laughter
f
p
f
voiced and reed laughter interchange or blended
130 ~6:25
[geh-haa - ha]
p
signle clap
the triangle indicates [geah] + inhale, while the call is pressed with the back of the tongue
133 ~6:34
hocket laughter
loud convulsive laughter
136 ~6:43
hearty laughter
cluck
139 ~6:52
wheeze
cough
<- Transformation -> Tea Kettle Dinner [Cough]
142 ~7:01
cluck
cough
wheeze
f
145 ~7:09
yelp
cough
wheeze
f
keep the mouth closed and play the call to full cheeks
148 ~7:18
wheeze cheecks
p
Chest percussion, clapping of the chest with a cupped hand producing a deep thumping sound
chest clapping

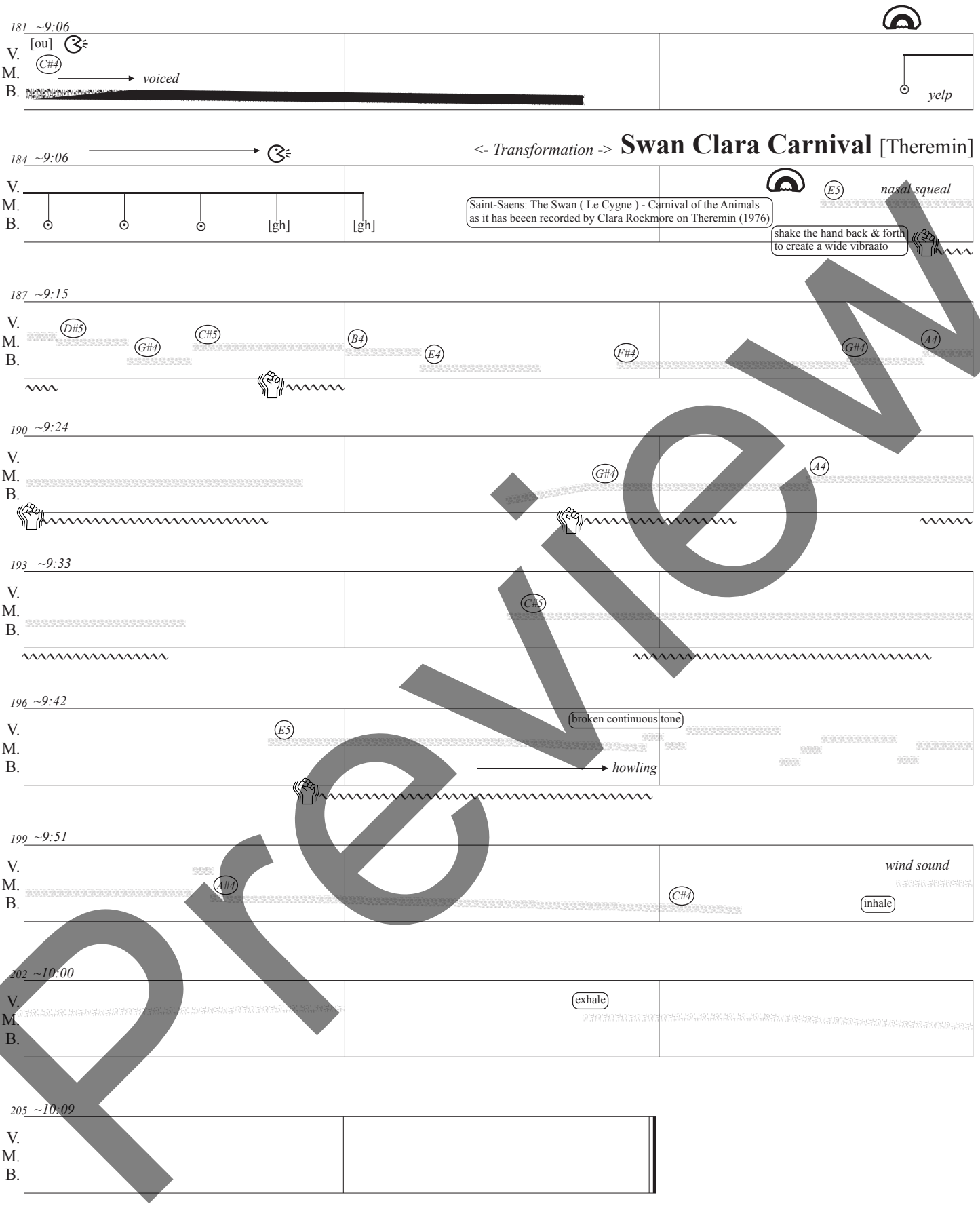
Preview



Lullaby Legend [Wolf]



Preview


181 ~9:06
V.
M.
B.
[ou]
C#4
voiced
yelp
<- Transformation -> Swan Clara Carnival [Theremin]
184 ~9:06
[gh]
[gh]
E5
nasal squeal
Saint-Saens: The Swan (Le Cygne) - Carnival of the Animals
as it has beeen recorded by Clara Rockmore on Theremin (1976)
shake the hand back & forth
to create a wide vibraato
187 ~9:15
D#5
G#4
C#5
B4
E4
F#4
G#4
A4
190 ~9:24
G#4
A4
193 ~9:33
C#5
196 ~9:42
E5
broken continuous tone
howling
199 ~9:51
A#4
C#4
wind sound
inhale
202 ~10:00
exhale
205 ~10:09

Preview

Preview

Preview