

Pol Requesens Roca

CRITICISM ON THE BANALIZATION OF LANGUAGE

for voices and electronics

Criticism on the banalization of language

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Duration: 15 minutes.

Commentary

This piece highlights and criticise a common practice in the populist, fascists, racists or *machists* politics in a moment when these ideologies are booming almost everywhere in the world. From an artistic perspective, specifically a sonic perspective, an abstract analogy of the process of banalization of political language is made.

It is obvious that the impact of the political oratory or discourse can be enormous and very powerful, so consciousness of the used language is essential for any politician. Usually the language practiced by populist leaders or ideological influencers has a destructive, deceptive and manipulative purpose. This language is frequently made up of basic vocabulary as well as for several words with a deep political and social meaning, which, originally, are used to refer the main issues and realities of the society.

The text of the piece is constituted by words chosen by their meaning and for its deliberately bad use for some politicians. This bad use transgresses, detracts and cancels the original sense of the word. Besides, it mixes and confuses words with a righteous and constructive meaning and launder those words which have a relation with the wickedness or facts from that come from it.

These words are recited or sung in the mother language of each performer. Yet, progressively the words melt away, transform and finally disappear: the word changes to the naked sound, without meaning. Consequently, wanting to create a simile with the process of the banalization of language a paradox is established. That which in political discourse is an aberration, disgrace and a shame for the humanity, in the piece (or in the sound) it becomes a source of musical resources that evolve and enrich.

About the performers

This piece is written for voices, between 2 and 20 performers, or more if the space allows it. It is not necessary to be a professional singer, some basic notions about the control of the voice and an educated ear it is enough.

The voices are divided in female and male and in odd voices and even voices.

Each performer must have his own microphone.

About the performance

There must be no conductor. In order to keep a unity in time in the performance there is a screen with a timer and section information. It is not necessary an exact synchronization between the performance less it is expressly required. However, the interaction between the performer must be absolutely in order to unify dynamics, speeds and the general mood. The piece must be rehearsed enough to know the performers and their interpretation as well as to connect between them and to reach an agreement of any doubt or unexpected situation.

In the last sections, those with phonetic notation, a union of utterance is required, until then, each one shall use his own diction according his mother language.

About the score and notation

The score is made up by a set of instructions with some musical notation added. It is divided in sections (numbers) and bars (number with its corresponding letter), which are showed in a square box. Above this box a time indication is written and, on the right, between parenthesis, the duration of the bar is indicated.

The phonetic notation follows the standard of the International Phonetic Alphabet (IPA) and it is showed between brackets.

The voice tone or pitch is showed in a slight grey box.

The dynamic notation is the usual on musical scores.

Speech voice: natural speech voice without any kind of voice manipulation unless is required.

Sprechstimme: Speech-sung voice with slightly tone control.

Sung voice: natural singing voice.

Nv: means a normal general voice timbre.

Dv: means a dark general voice timbre, very covered voice.

Bv: means a bright general voice timbre, more nasal and harmonically rich.

Soft voice: normal voice.

Cracked voice: speak or sing with the tensed neck muscles in order to achieve a break sound of the voice.

A triangle line indicates a progressive change of the general voice timbre. Both for general voice timbre and changes between soft and cracked voice.

Finger/mouth tremolo: finger tremolo between the lips.

Hand/mouth tremolo: hand tremolo on the mouth.

Two hands/mouth tremolo: put the hands on the mouth in a cupped position and with one hand make a tremolo.

Breath obstruction: speak or sing until the air of lungs is over, as literally as possible.

H Very high tone (according to the register of each voice).

MH Moderately high tone (according to the register of each voice).

M Middle tone (according to the register of each voice).

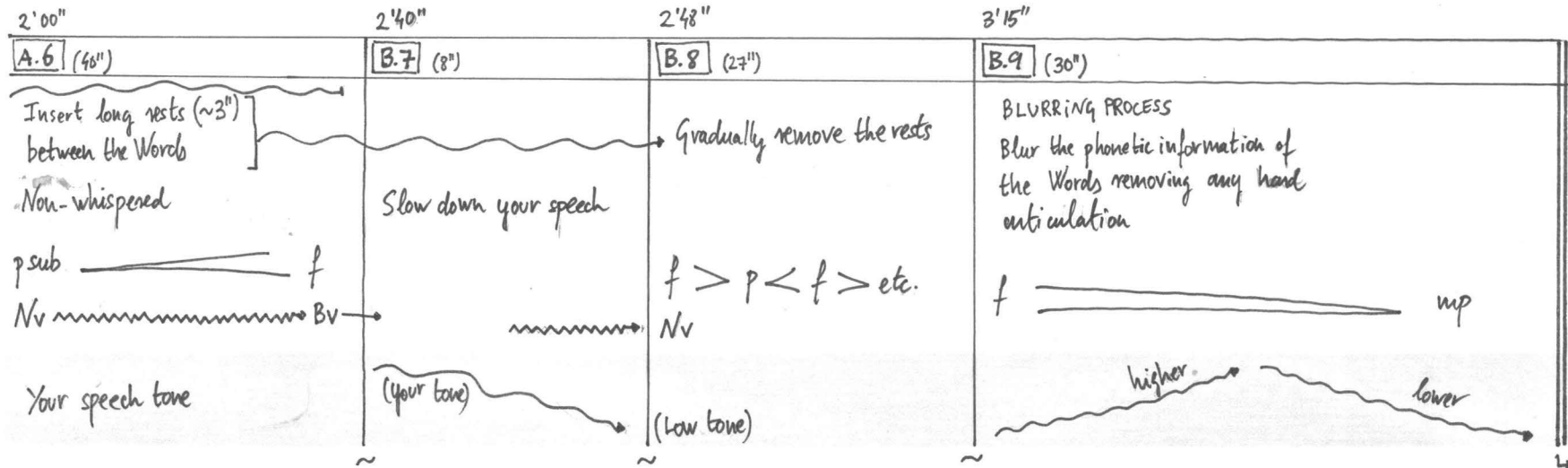
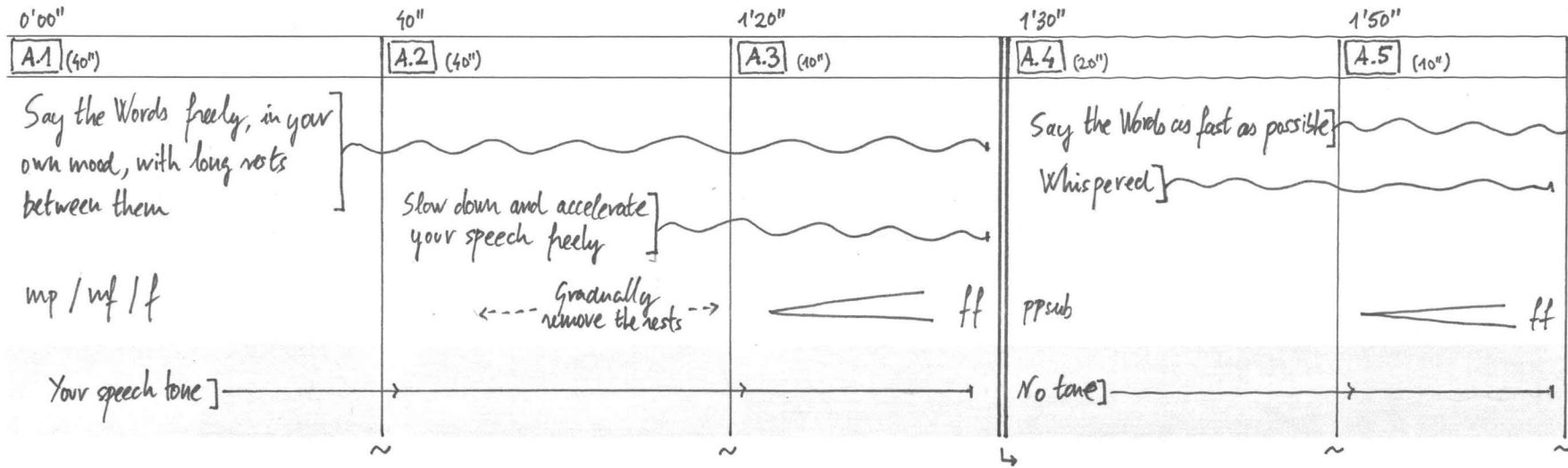
ML Moderately low tone (according to the register of each voice).

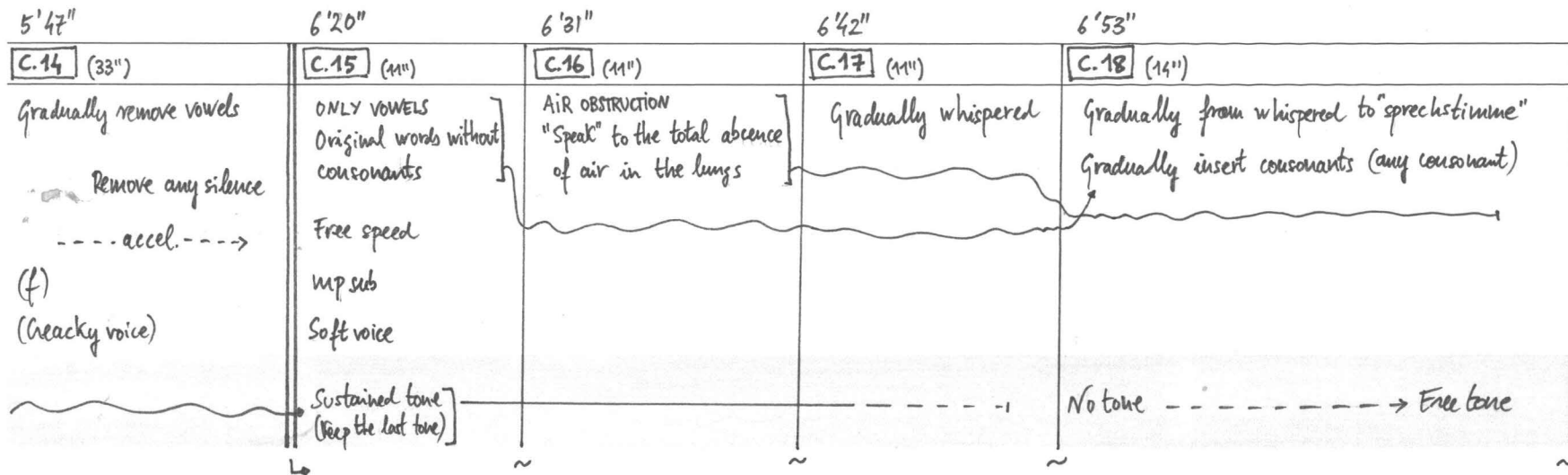
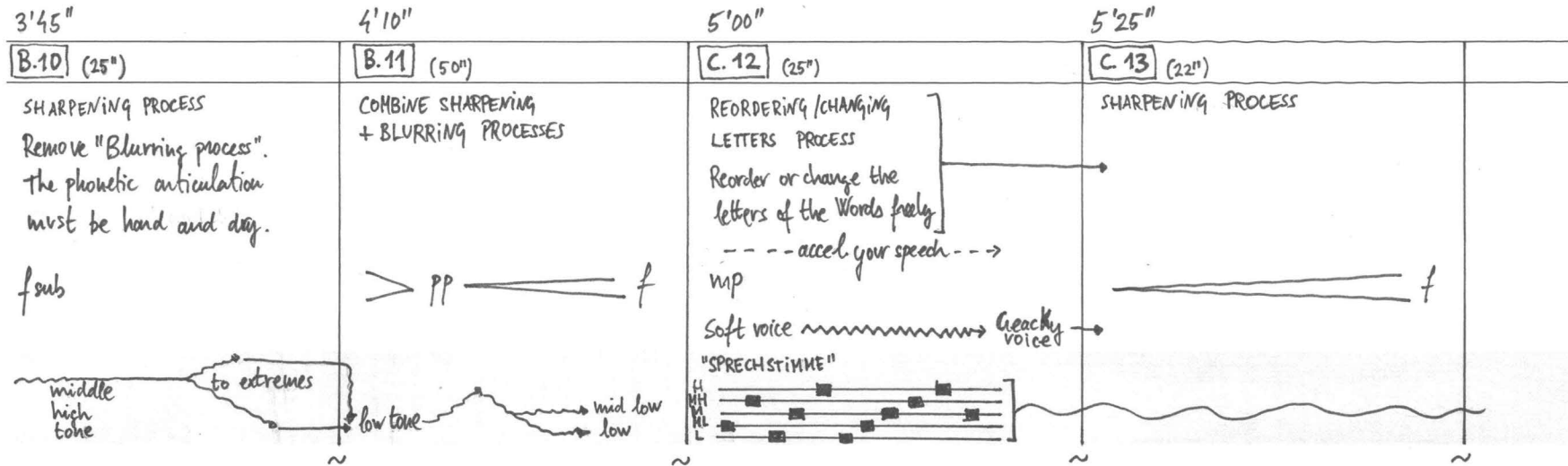
L Very low tone (according to the register of each voice).


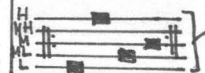
~ Vague bar change, with a transition between the previous bar and the new (always when the bar line is thin).

↳ Exact and synchronized change of bar (always together with a double hard-line bar).

CRITICISM ON THE BANALIZATION OF LANGUAGE





7'07"	7'20"	7'36"	7'45"	8'15"
C.19 (13")	C.20 (16")	C.21 (9")	C.22 (30")	D.23 (25")
Remove air obstruction Enlarge all the phonemes (around 1" for each one)	Remove vowels Gradually contract the phonemes (accd)	Say the phonemes as fast as possible	I include vowels. The order of the letters of the Words is changed.	Enlarge the manipulated Words as much as possible Now the Words must be absolutely incomprehensible
		$\leftarrow ft \rightarrow$	(H) ~~~~~→ Bv [TONE SEQUENCE]: 	FEMALE VOICES: Keep with the previous MALE VOICES: say/sing slowly each phoneme must last equal
(Free tone)				ppsubs (Bv) SUNG! Pitch: as low as possible

8'40"	9'00"	9'14"	9'33"	9'54"	10'01"
D.24 (26")	D.25 (14")	D.26 (19")	D.27 (21")	D.28 (7")	D.29 (13")
Gradually remove vowels Gradually convert any type of consonant in voiced consonant (pp) (Bv) ~~~~~/v	Make each phoneme last about 3". (only voiced consonants)		Change very slowly from consonants to vowels (still from the Words)	(Only vowels)	Keep the last vowel of D.28 Take it to the closest position (the phoneme will be changed)
poco gliss. (almost imperceptible)	poco cresc. ~~~~~	Add a little and fast vibrato ~~~~~	Keep your tone. Stop vibrato and gliss.	(Nv) ~~~~~→ Bv Even numb. FEMALEV. → Keep the tone Odd numb. FEMALEV. → up gliss Even numb. MALEV. → up gliss Odd numb. MALEV. → down gliss	f Keep your tone
					↳ ([a] → [i]/[i:] or [a:] → [u:])

10'14"	10'23"	10'30"	10'36"	10'45"
D.30 (9")	D.31 (7")	D.32 (6")	D.33 (9")	D.34 (7")
Low-tone voices disappear in ascending order. The three highest remain. poco dim. Bv ~~~~~> Nv	Odd number voices sing taking the vowel and the tone of the highest voice (Even numb. TACET) The highest voice goes to the winte > mp	Even numb. male voices (EMV) sing alternating [y] and [ø] with a gradual change between them and without stable pulse. poco cresc. (Nv) ~~~~~> Bv	EFV sing a neutral vowel [ə] with the mouth almost closed. (closed teeth and slightly open lips) OFV, OMV, EMV continue with the previous mf cresc.	EFV Keep D.33 EMV add a hand/mouth tremolo OFV and OMV go to the phoneme [e].

10'52"	10'57"	11'04"	11'15"	11'19"	11'23"	11'27"
D.35 (5")	D.36 (7")	E.37 (11")	E.38 (4")	E.39 (4")	E.40 (4")	E.41 (13")
EFV and EMV: stop tremolos EFV and EMV: gradually change from your phoneme to [e] OFV and OMV keep D.34		Articulate the phonetic sequence : [e - ø - ə - u - ɔ] :	OFV: : ə - u - ɔ : OMV: : ə - u - ɔ : EMV: : ə - u - ɔ :	OFV: : ə - u - ɔ : OMV: : ə - u - ɔ : EMV: : ə - u - ɔ :	OFV: : ə - u - ɔ : OMV: : ə - u - ɔ : EMV: : ə - u - ɔ :	EFV: : ə - u - ɔ :
EFV OV EMV		(soft voice) ~~~~~> Creaky voice	OFV: ~~~~~> soft voice OFV → F4	OMV: ~~~~~> soft voice OMV → F3	EMV: ~~~~~> soft voice EMV → F3	EFV: ~~~~~> soft voice EFV → F4

11'40"	11'51"	12'03"	12'11"	12'14"
E.42 (4")	E.43 (12")	E.44 (8")	E.45 (3")	E.46 (4")
All voices: [D]	HFV, LFV and HMV: [D] ----> [O] ----> [U]	All voices: [y] + [u~a]		HFV: > pp ([: breath deeply → [r] < f > :])
pp (sub) Dv (sub) FV (F4)	LMV: [y]	mouth movement	LMV: > pp ([: breath deeply → [r] < f > :])	breath time
MV (F3)	LMV Bb2	HFV: Bb4 LFV: F4 HMV: Bb3 (LMV: Bb)		ps

12'18"	12'21"	12'40"	12'47"
E.47 (3")	E.48 (19")	E.49 (7")	E.50 (10")
LFV: > pp ([: breath deeply → [r] < f > :])	HMV: > pp ([: breath deeply → [r] < f > :])	ODD VOICES: [m] mp sub Dv	PP voiceless (whispered)
		EVEN VOICES: [r] with two hands / mouth tremolo f	really slow slices. to D (10") (adv.)
LMV c3		HO FV: G LO FV: F HO MV: A LO MV: D	no tone
		EFV: D EMV: D and D	

	12'57"	13'03"	13'06"	13'09"	13'12"	13'15"
	E.51 (6")	E.52 (3")	E.53 (3")	E.54 (3")	E.55 (3")	E.56 (3")
(ODD VOICES) [m] (mp) Nv		! = 100 [mi-u]	cres.	mp #0 D#3	cres.	mf cresc. #0 D#3
(EVEN VOICES) [m] mp Nv		[m]	! = 100 [m-y-xx]	mp	cres. #0 D#3	mf cresc.
				! = 100 [mib-o-u]	cres. #0 D#3 4	mf cresc.
					! = 100 [m-i-e-o]	mf cresc. #0 D#3
						! = 100 [mib-o]

	13'18"	13'21"	13'24"	13'31"	13'35"	13'40"
	E.57 (3")	E.58 (3")	E.59 (7")	E.60 (4")	F.61 (5")	F.62 (11")
	rit f cresc.	ff slow acc. pliss.	ff	All voices: [f]-[r]		
	f cresc. slow acc. pliss	ff	pliss	Voiceless (ff)		
	f cresc. #0 D#3 4	ff	pliss rit			
	! = 100 f cresc. [mi-e-o-u]	ff slow acc. pliss	ff	Voiceless (No tone)		
	rit f cresc.	ff	pliss ! = 100 [m-y-o-u]			
	f cresc. slow acc. pliss	ff	ff			
	f cresc.	ff slow acc. pliss	ff			
	f cresc. #0 D#3	ff ! = 100 [mu-o-o]	ff			

All voices:
D3/D4

FEMALE VOICES

ppp

MALE VOICES

(pp)

Lowest tone possible

acc. pliss.

	13'51"	13'57"	14'00"	14'03"	14'06"	14'09"
	F.63 (6")	F.64 (3")	F.65 (3")	F.66 (3")	F.67 (3")	F.68 (3")
HFV	[r] ^{ES} [i:p < f > p:]	[i:mf < #f > mf:]				[i:i-ae:] (as fast as possible) Bv <i>fff</i> D#5
LFV	(PPP) 	 p	<i>fff</i>		[i:i-ae:] (as fast as possible) Bv Bv	
HMV	[v:] mf	[v+r]	<i>fff</i>			
LMV	[v:] mf	[v+r]	<i>fff</i> A2	[i:[u->#t->y->i->y->ae:]] Bv #0 #2		

	14'12"	14'16"	14'21"	14'25"	14'29"	14'34"	14'41"
	F.69 (4")	F.70 (5")	F.71 (4")	F.72 (4")	F.73 (5")	F.74 (3")	F.75 (4")
		All voices	Add a hand/mouth tremolo			Stop tremolo	
		[?] → [u]	[u] → [o] → [a]			[a]	[a] → [ə]
	[i:[i-o:]] (as fast as possible) Bv	 mf	 mf	 mf	 f		
		 mf	 mf	 mf	 f		
		 mf	 mf	 mf	 f		
						 HFV: other: p	(HFV: tacet)

14'45"

F.76 (8")

[ə]
(p)
♩ = 60

Musical notation for F.76, showing a treble clef with notes G4, A4, B4, C5 and a bass clef with notes G3, A3, B3, C4. There are sharp signs on the F lines of both staves.

([ə])

14'53"

F.77 (3")

[u]
(p)

HFV: soft whistle
pp

Musical notation for F.77, showing a treble clef with notes G4, A4, B4, C5 and a bass clef with notes G3, A3, B3, C4. There are sharp signs on the F lines of both staves.

14'56"

F.78 (9")

Change vowels slowly and freely
[?] → [?] etc.

HFV: (whistle)

15'04"

F.79 (11")

----- to almost speech voice



(HFV: tacet)

your tone ~~~~~ slow diss to limit

15'15"