Lanke trr gll
pe pe pe pe pe
Ooka ooka ooka ooka

Lanke trr gll
Pii pii pii pii pii
Züüka züüka züükä züüka

Lanke trr gll
Rrmmp
Rrnnf

Lanke trr gll

vierter teil:

presto
(der vierte Teil ist streng taktmäßig, außer den in der durcharbeitung eingeschobenen rezitationen)

thema 11:

Grimm glimm gnimm bimbimm
Grimm glimm gnimm bimbimm
Grimm glimm gnimm bimbimm
Grimm glimm gnimm bimbimm
Grimm glimm gnimm bimbimm
Grimm glimm gnimm bimbimm
Grimm glimm gnimm bimbimm
Grimm glimm gnimm bimbimm
Grimm glimm gnimm bimbimm
Grimm glimm gnimm bimbimm
Grimm glimm gnimm bimbimm
Bumm bimbimm bamm bimbimm
Bumm bimbimm bamm bimbimm
Bumm bimbimm bamm bimbimm
Bumm bimbimm bamm bimbimm
Grimm glimm gnimm bimbimm
Grimm glimm gnimm bimbimm
GRAPHIC & NON-PHONETIC NOTATION

normal sung notes (swamp) lots of cross-hatching (swamp) [more than one note on one page, or stave of a page, a repeated cross-hatch will use the same cross-hatching pattern, no especially wide or narrow]. Various kinds of noise bands (X, X, X, etc.) No particular type of cross-hatching is associated exclusively with any specific noise (X, X, X). Specific noise noted associated with it, but notation is locally consistent (i.e., within any note on one page, or stave of a page, a repeated noise will use the same cross-hatching pattern, no especially wide or narrow). Various kinds of noise complex (X, X, X, etc.) Locally consistent only (see above).

R types

Rolled R

Tripped-up (X)

Fretted (X)

The above bands will be positioned high or low, or slants up or down according as sounds are pitched high or low, or slants up or down respectively.

PITCH NOTATIONS

The lines represent the highest and lowest limits of the range of the particular sound/type. Range may be of normal range, or different range for voice sounds. Changes in pitch are noted in the margins. All other sounds have a fundamental pitch & a format note. Each note is on a stave.

PHONETIC NOTATION (numbers in brackets refer to the Book of Lost Voices)

a... as in "hat" (English)
e... as in "get" (English)
E... as in "feel" (English)
O... as in "food" (English)
U... as in "shoo", "crude" or "very low" (Japanese)
A... as in "straight" (North of England pronunciation, no dipthong)
O... as in "out" (German)
E... as in "uber" (German)
I... as in "sing" (English)
S... as in "his" (English), but stronger (tongue placement)
S... as in "shoe" (English)
F... as in "fish" (English), but with more breath sound
Ch... as in Scottish "loch" (or "water"
Th... as in "thor" (English)
H... as in "hat" (English), or just breath sound
Ch... as in Scottish "loch" (or "water"
D... as in "shoor", or with low-frequency water sound (33)
K... as in "knee" (English), with more breath sound
Cr... crack (plain phonemes) (33)

Y, d, g... similar with M (voiceless)

Etc.

Fingure... similar with NV, G (voiceless)

MULTIPLICATION NOTATION

rapid random movement from one of the listed sounds to another (multiples). Seamless movement (sustained or without discontinuity) amongst the listed elements. Frequency of occurrence of elements indicated by boldness of boxes in which they occur. Single box, less common; elements that are normal, box, less common; stronger, heavier line box.
TAPE
(only principle gestures illustrated)

1. \[ \text{[drawings and notations]} \]

2. \[ \text{[drawings and notations]} \]

3. \[ \text{[drawings and notations]} \]

4. \[ \text{[drawings and notations]} \]

PANNING
Jonathan Albert

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NOTATION PROFILE

1 = he
2 = hay
3 = high

5 = hut
6 = hot

7 = who
8 = hoe
9 = hau!

\( /s/ = \text{stop} \quad \text{i} = \text{tongue} \quad /n/ = \text{nasal} \quad /m/ = \text{no} \quad /f/ = \text{fricative} \quad /s/ = \text{see} \)
New levels of movements

For subtler

Thoughts are sequences of movements

Other sequences of movements
Char ch ch char ch ch char ch ch KU.

© Bold even even even even even even even even

© $g g g g g g g g g g g g$

© KRTA

© $Pssssss$ tik tik tik $Pssssss$ tik tik tik
Little Sound 1: A Sonnet

b'dya b'dya b'dya b'dya
b'dyu b'dyu b'dyu b'dyu
b'dyr b'dyr b'dyr

b'dy shu shu shu b'dy shu shu shu
b'dy shu shu shu shu shu shu shu
b'dy shu shu b'dy shu shu b'dy shu
b'dy shu shu b'dy b'dy shu shu shu

chtty bbb chtty bbb chtty bbb
chtty aaa chtty aaa chtty aaaaa
chtty PA chtty PA chtty PA-PA-PA PA-PA
chtty ooo chtty ooo chtty oooooo

shu b'by rrr chtty bbb b'dya
b'dya b'dyu b'dyr b'dyr

Notes on the idiosyncratic diacritics:

rrrrrrr indicates that the tongue is to be rolled while voicing the “r”
bbb indicates that the lips are to be flapped while voicing the “b”
← indicates that the vowels are to be voiced while inhaling
↑ indicates an abrupt rise in pitch at the conclusion of the voicing
Performance Notes:
The piece comprises an ornamented sequential build-up of the phonemes of the French word “poison,” which shifts at the climactic centre of the piece to “poisson.” The phonemes of the new word are then ornamentally sounded in reverse sequential order, providing a symmetrical structure, with the one difference of the “s” sound of “poisson” rather than the “z” sound of “poison.”

Begin with rhythmic, unvoiced labial “bubble-sound,” by bringing puckered, saliva-moistened lips together and parting them with gentle release of air through saliva. Alter pitch by constriction and contraction of the lip muscles, and play with various effects, moving the sound around the lips and the resonating mouth cavity, with occasional breath-bursts through the gentle suction, generally altering rhythm, volume, and intensity, gradually incorporating the percussive sound of the lips and explosions of breath, culminating in a forceful repetition of the voiced letter “p.”

Once the “p” is well established, introduce the phoneme “w” in combination with it, first through pursed lips, eventually dropping out the “p” and slowly opening up the lips, ad libbing variations in rhythm, pitch, and duration throughout the process. Once the “w” is established, introduce the phoneme “ah,” bring in ad lib play with “wah,” gradually drop the “w,” and work with the “ah” for an extended period, with location gradually shifting from the front of the mouth towards the back, first adding a nasal tone, then taking the sound into the throat and adding rasping and gurgling qualities to it.

With the “ah” well established in the throat, move fluidly into a drone on the letter “z” (voiced sibilant), soon building rhythmic elements into it and eventually moving into a protracted nasalized drone on the phoneme “ohn,” using the tongue for rhythmic invention on the consonant sound while maintaining the drone, then sustaining the “n” and drawing it back into the throat with a fuzz effect, stopping suddenly and going into very loud and explosive . . .

PWA PWA PWA PWA (raspy sound on the “A”) // PWA-ZZZ PWA-ZZZ PWA-ZZZ // PWAZZZ-OHN PWAZZZ-OHN PWAZZZ-OHN // PWA

PWASS-OHN PWASS-OHN PWASS-OHN PWASS-OHN // PWASS SSS PWA-SSS PWA-SSS PWA-SSS // PWA PWA PWA PWA

Brief pause—about as long as is required to take a deep breath. Start a sustained drone on “n” back in the throat with a fuzz effect, gradually introducing rhythmic play with that consonant and bringing in a simultaneous, protracted nasalized drone on the phoneme “ohn.” When it feels right (i.e., when the “ohn” drone is well established and before it gets tedious), change to a rhythmic repetition of the phoneme “s” (unvoiced sibilant), gradually lengthening the rhythmic units until a sustained hiss is achieved. Thereafter move in reverse order back through the various sounds described in paragraphs two, three, and four, concluding with the rhythmic unvoiced labial “bubble-sound.”
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