

**Full score (corrected 6/5/2017)**

# **VOICE BOX**

**AN OPERA IN A PRELUDE AND FIVE LECTURES**

**MIIKA HYYTIÄINEN**

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## CHARACTERS

PROFESSOR M.H.  
Mia Heikkinen

Parody of Miika Hyytiäinen, an absent minded crazy professor speaking English enthusiastically with German accent. Loves what (s)he is doing, but doesn't really notice other people and this often comes to unintentionally humiliating the assistant.

ASSISTANT  
Jacinta Damström

Playing flute, percussions, doing circus and singing when needed. When not asked to do something, falls directly asleep in weird positions.

PIANIST  
Maija Parko

As herself, would be much more comfortable simply playing the instruments (two keyboards, Crackle Box, Monochord and Cajón)

## SETTING

A laboratory that is also a lecture hall. Full of cardboard boxes.

## STRUCTURE

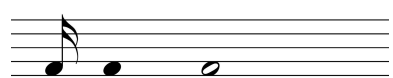
PRELUDE	-	9 min
LECTURE I	Those busy Virtual sopranos	12 min
LECTURE II	Voice is Voices	12 min
LECTURE III	Voice Map - YAY!	8 min
LECTURE IV	Fach system - BOO!	10 min
LECTURE V	A Voice of One's Own	9 min

**Total one hour**

Setting: On the stage, there are piles of cardboard boxes of different sizes. In the middle, there is a high-turning office chair with back to the audience. In the back of the stage is the big screen, on the left is one human-size box that is the small screen (projections of the voice analysis and Mia Heikkinen).

At Rise: M.H. is sitting in the chair on a box, to make herself taller.  
Her back is towards the audience and in the beginning they can't see her.  
The assistant is seated on the right on the boxes. Sitting on one, head on the other one, hands like a dead puppet.  
The tape has already starting softly when the audience arrives, then it becomes louder and faster.

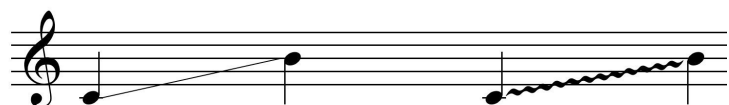
## NOTATION



The score doesn't use classical rhythmic notation.

There are only three approximate lengths for notes, short, normal and long, as indicated in the picture.

In some of the quotes also classical rhythmic notation is used.



Glissandi always start directly. The direct line indicates a portamento.

The wavy line indicates a quick (non tonal) scale.

The musical fragments of the opera are numbered. If there is sung text or scenic actions involved, they are written in the text followed by the number (for example M12, for musical fragment number 2 in the lecture number 1). After this follows the actual score, also indicated with the number.

The Video part (sometimes only including audio without visual) are highlighted with pink in the score.

The Assistant's actions are highlighted with yellow. (But only the scenic actions, not the music played.)

The actions for the singer to get an a (or any tone) are highlighted with red.

All the props needed for the performance are underlined, when mentioned for the first time.

This is to be considered a full score or a study score, so the short passages written with the graphic notation (quote from Cages' Aria, Hyytiäinen's Aikainen, Berio's Sequenca III and the short part for Grackle Box and flute ind second lecture) are only shown here without full explanation of how to interpret them. These notations are explained in the parts.

One part of the video material if the lecture Miika Hyytiäinen gave about his work. The original may be found in <https://youtu.be/fCnJik4SUEk>

## TUNING

The prelude and each lecture have a tuning system of their own. This is done to emphasize the character of the lecture and the quotes used (for example Mozart quote and a historical tuning). The tuning comes mostly from the keyboards and the other performers can simply tune in to each new system. In the prelude the pianist has to change between the different tunings (different harmonic series) but for each lecture there is only one tuning. They also have their own electronic sounds.



Harmonic seventh has a special role and it can be found through the other tuning systems. As a general rule, the minor seventh should be tuned to be a consonant, unless the music is clearly a quote with a tonal function.

### LIST OF TUNINGS AND SOUNDS

**Prelude:** Different harmonic series (or inversions). The tones that could possibly confuse the other musicians are indicated in the score. The sound is simple sine wave.

**Lecture I:** 31-Equal tuning. B natural is tuned to the standard equal temperament. The other tones according to the 31-ET. Only 12 tones are used for each keyboard (one being dedicated to sharps and one to flats). Notice, that enharmonic changes from one keyboard to another are (in most cases) not possible (D sharp is not E flat). The sound is simple and clarinet-like.

The image shows two musical staves. The top staff is labeled 'Electric Piano (#)' and has a treble clef. Above it, text reads 'Tuned to standard equal temperament (493.883 Hz)' with an arrow pointing to the first note. The bottom staff is labeled 'Electric Piano (b)' and also has a treble clef. Above it, text reads 'the ♯Fs of this keyboard are tuned to ♭♭B' with an arrow pointing to a note that has a diamond symbol and a double flat sign (bb) above it.

**Lecture II:** Historical tuning. Modern A=440 Hz is used in the keyboard tuning, but the quote and the beginning theme are written, as if everything was played exactly a half tone deeper. The sound is like a barrel organ.

**Lecture III:** Equal temperament, but the octave is divided into 24 steps. The sound is cheap marimba or similar percussion.

**Lecture IV:** Equal temperament. The sound is some sort of classical Hammond quality.

**Lecture V:** All the temperaments above and the tuning used by Marc Sabat in his version of Erik Satie's Vexations (recording). Keyboard isn't played, but in the recording there is manipulated Hammond sound.

## PRELUDE

[Overtone tuning B+BB]

(These videos and sounds are already running as the audience walks in. Different materials overlapping with each other.)

### FROM LOUDSPEAKERS

(Fast, tense whispers, we only hear a word here and there)

“We needed a lot of time to find the balance. She was actually a super dramatic voice and wasn’t too happy singing to a microphone..”

“That singer was lousy, she wasn’t able to sing a high c in pianississimo, although that other soprano could.”

(Baritone singing Mozart’s “Come scoglio”, sounds more like yodeling.)

“I never work with the voice”

“Well actually, I’m not a soprano, but more like mezzo, but my voice is also like growing, so it might go to really dramatic soprano in the end.”

(A tenor demonstrating that something is too low to sing)

“Why can’t composers compose in bel canto?”

### VIDEO

(fast pictures and videos of following materials, on top of each other:

Heavily underlined page from Paul Barker's "Composing for Voice": "Despite the emphasis on the voice in today's music, the proportion of time students spend dealing with vocal matters has perhaps never been less. [...]"

Memes from the Facebook group "Opera Singer Memes", like "Wagner knows you are a mezzo-soprano - constantly calls for high C-sharps, just to piss you off." and so on.

Video of going through the page: [www.en.wikipedia.org/wiki/Fach](http://www.en.wikipedia.org/wiki/Fach)

Video of playing with: <https://jordaneldredge.com/projects/fach-generator/> (generating imaginary Fachs)<sup>V01-V02</sup>

(All the performers sing the materials they are going to perform during the piece or copy things they hear from the video. Really slow or fast and silent, as if trying to memorize things.)<sup>M01</sup>

(Assistant's upper body rises slowly, like a puppet's body and hands. She looks to the audience in a spooky way and talks louder and louder.)



M.H.

(Turns dramatically, sings the lecture beginning theme) Silence<sup>M02</sup>

**M02**

Voice

[sa] - [a] - [a] - [a e æ] - [æ i] [i] - [i] lence

1 Rinta (Chest)      2 Rintamiks (Chest mix)      3 Päämiks (Head mix)      6 Belting      5 4 VF Pää (Head)

Electric Piano (#) *mf* *pp* subtle crescendo to M04

8<sup>va</sup> 8<sup>va</sup>

(Absolute silence, ASSISTANT freezes like a puppet, the body joggles a little because of the sudden stop.)

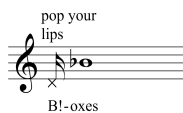
(M.H. is pleased with himself.)

I have made my decision, bring me back my voi[ces] (see RuPaul's Drag Race for the reference) ... ehm...sorry, wrong show...I eh...

...

Ok, I should probably introduce myself.

It's great that you are all here! I'm, ehm, I'm really happy that you are all so interested in the voice and how to compose for it. I'm going to be talking about how singers and composers can better communicate with each other. (He leaves the chair and reveals the tall box that he has been sitting on, no longer being scary.)



Ehm, I didn't have time to take care of the *Boxes*<sup>M03</sup>. I just moved, and they are in a totally logical order. But, no-one else can touch them.

<sup>M04</sup>[(PIANIST starts the crescendo)

(M.H. takes off the tartan jacket he was wearing and without looking, **drops it on top of the ASSISTANT. ASSISTANT falls into a small mess of the jacket and moves slowly until the end of the act.**)

These actions and synced with M04: M.H. starts to look for a white jacket from the boxes. Out comes Smaller boxes, books and weird graphic score. **From under the jacket, the ASSISTANT tapes one side of the ASSISTANT'S BOX black.**)

M.H.

I had my jacket somewhere.

(Finds a rubber chicken and a tuning pitch pipe. **Takes B** and continues singing.)

*Because these BBoxes, ehm, you always seem to have more and more of them in your life. It's so difficult to get rid of BBBoxes!*

(Finds the white Jacket. Starts putting it on.)

*Oh, here we go, much better. Ehm, ehm, as I was saying, I am professor M... H...* (Mumbling unintelligibly while putting the jacket on. Continues talking.)<sup>M04</sup>

**M04**  
*slow, let the harmonies ring*

Voice

Flute

Electric Piano

(M.H. starts to look for a white jacket from the boxes.  
 Out comes smaller boxes, books)

Tuning 01 (harmonic series of Bb upwards)

*mf* *mp*

8<sup>tra</sup> - - - - -

N.B. Play the keys indicated.  
 The tones come from the harmonic series and not equal temperament.  
 The difference from the equal temperament is written in brackets if needed for the singer.

2

spoken

(weird graphic score.)

I had my jacket somewhere. (get's almost inside a box, throws things out)

Fl.

Body under the jacket but hands outside the ASSISTANT tapes one side of the ASSISTANT'S BOX black.

Tape!

Tuning 02 (harmonic series of C# mirrored)

8<sup>tra</sup> - - -

*f*

Manipulate the overtone series (timbre) of the tone from the laptop

neutr. full neutr.

nothing

E. Pno.

*p* *f* *ppf*

**M04 cont.**

Fl. (finds a rubber chicken and a tuning pipe) Tape! (f) (finds a rubber chicken and a tuning pipe) Because these (b) o xes ehm you always seem

E. Pno. *f* *mp* *f* *p*

Tuning 03 (harmonic series of B $\flat$  upwards) (0 snt.) (-59,5 snt.)

Fl. For every accent tap your lips with a finger

Fl. to have more and more of them in your life. It's so difficult to get rid of Tape! bau bau bo xes (finds the jacket in a totally different place. Starts putting it on.)

E. Pno. (-59,5 snt.) *p* *f* *ppp*

Tuning 02 (harmonic series of C# mirrored)

Tuning 03 (harmonic series of B $\flat$  upwards) play chromatic glissandi ad.lib.

M04 cont.

5 (Head back into the boxes so we never hear what he says. Keep on talking)

*mf* Oh here we go, \_\_\_ much better \_\_\_ ehm ehm as I was saying \_\_\_ I am professor (M.H.)

5 Tape!

Fl. *pp*

E. Pno.

The musical score consists of three staves. The top staff is for the vocal line, starting with a treble clef and a key signature of one flat. It begins with a measure marked '5' containing a half note G4. The melody continues with quarter notes and eighth notes, with lyrics: 'Oh here we go, \_\_\_ much better \_\_\_ ehm ehm as I was saying \_\_\_ I am professor (M.H.)'. A performance instruction '(Head back into the boxes so we never hear what he says. Keep on talking)' is written above the staff. The middle staff is for the Flute (Fl.), starting with a treble clef and a key signature of one flat. It begins with a measure marked '5' containing a quarter rest, followed by five measures of eighth notes, each marked with an 'x' below the note. The bottom staff is for the E. Piano (E. Pno.), starting with a bass clef and a key signature of one flat. It begins with a measure marked '5' containing a whole note G2.

Oh, I've been looking for this for ages!

(The remote control, clicks buttons rapidly)

**BIG SCREEN**

(some random pictures of the rehearsals, holiday and of childhood)<sup>V03</sup>

SMALL SCREEN

(weird frozen picture of Mia Heikkinen singing during the analysis)(PIANIST starts)<sup>V04</sup>

Hmm, nope, we will need that one later on... What I was looking for is this:

(Small screen goes black)

**LECTURE I - Those busy Virtual sopranos**

[31 ET tuning B]

BIG SCREEN

(LECTURE I - Those busy, virtual sopranos)<sup>V11</sup>

PIANIST

(Lecture beginning theme)<sup>M10</sup>

*slow and thoughtful*

Electric Piano (#)

Electric Piano (b)

*mp* *mf* *p*

Then continue to slow version of Vexations<sup>M11</sup>.

Crazy, absurdly slow...  
Intervals and vibrations, not melodies!

M11

You should have reached this point, when M13 (the quotes) start

Electric Piano (#)

Electric Piano (b)

(played F<sup>♯</sup> sounds B<sup>♯</sup>)

(played F<sup>♯</sup> sounds B<sup>♯</sup>)

You continue here after M16

The ASSISTANT

(Leaves the jacket and takes the new position on the right, this time like a normal person.)

M.H

(on top of the music)

Yes, for our first lecture, I would like to introduce to you the world's most popular classical singer.

Everyday, even now as we are talking, hundreds of young composers around the world are writing pieces for her! Everyone thinks they know her well and somehow she manages to fulfill all our dreams!

Well, most of our dreams, since there is this tiny problem... even though the compositions are done for HER, she never comes to the premieres or the other performances. Other people need to actually perform the pieces.

M.H.

Ladies and gentlemen, get ready... (ASSISTANT plays fanfares)<sup>M12</sup>

M12 *fanfare*

Flute

*mf p f pp ppp pp p mf f*

BIG SCREEN

(A picture of a “virtual” soprano: a symbol of a woman with “S” like Superman logo, then it goes to some weird, horrible loops of Oprah Windfrey <https://youtu.be/8CAAscBCdaQg>)<sup>V12</sup>

M.H.

(getting totally excited and demonstrating the mentioned things. Militant, aggressive)

She is AMAZING!

You can always understand the text perfectly and she speaks every fricking language natively, going directly from the (played and sung quotes from the pieces. The notes for M13-15 are on the following pages.) “*Ouostui elämätään aina yksin*”<sup>M13</sup> of Luonnotar to “*Dazwischen schluchzen und stöhnen...*”<sup>M14</sup> of Dichterliebe and “*Sekáči z pivovaruna šli pod ledem*”<sup>M15</sup> of Jenůfa! And all that like nothing!

Her voice is the same from top to bottom.

It doesn't have any dynamic limitations.



This page is intentionally left blank.

M13 *mezza*  
(eat your heart out Barbara Hannigan,  
THIS is how you pronounce Finnish)

ou - os - tui e - lä - mä - tään, Ai - - - - na yk - sin ol - les - san - sa of Luonnotar t

spoken

follow the singer

*p* *mp* *mf* *mp*

follow the singer

*mp*

6

M14

da - zwi - schen Schluch-zen und stöh - nen, da zwi - schen schluch - zen und stöh - nen of Dichte

spoken

*p* *f*

M15 *fast and carefree*  
*"I speak fast Czech like nothing!"*

Se - ka - ei z pi - vo - va ru na - ši pod le - dem

*mp* *poco a poco cresc.*

spoken  
of Jenůfa

M16 [She doesn't need the A. (M.H. takes A from an imagined tuning fork. ASSISTANT gives B)]

*She doesn't need time to rehearse, but would have  
endless amounts of it, just in case.*

*She doesn't need to think.*

*She doesn't need to rest.*

*She doesn't need to breath.*

*Because...*

*She doesn't even exist! She is the virtual soprano in  
our imagination*

(Going Oprah-crazy, see  
<https://youtu.be/8CAscBCdaQg>)

*You have a virtual soprano  
and you have a virtual soprano  
and you have a virtual soprano  
you have a virtual soprano  
and we all have a virtual soprano!  
Make music great again!]*<sup>M16</sup>

*Militant march, but crazy and uncontrolled fast and straightforward*

*The singer is happy and enthusiastic and sure of herself like "Junge Pioniere"*

**M16**

Take tone from virtual tuning fork and look satisfied

\*) She doesn't need the A Right Left She doesn't need ti - - - (me) to rehearse

*mf* *f* *mf* *f* *mp*

*mp* *mf*

*mf*

\*) flutist has a militant choreography of marching and turning to left and right as indicated in the score

spoken

but would have endless amounts of it just in case.

*mf* She doesn't need to think. *f* She doesn't need to rest. She

*mf* She doesn't need to think. She doesn't need to rest.

*f* *f*



M16 cont. Much faster and keep on gettin even faster!!!

Choreo: flamenco hands (pointing audience)

Choreo: Hands to back

Choreo: flamenco hands (pointing audience)

Choreo: Hands to back

Choreo: flamenco hands (pointing audience)

Choreo: Hands to back

9 YOU YOU YOU have a vir - tu - al sop - ra - no And YOU have a vir - tu - al sop - ra - no and YOU have a vir - tu - al sop - ra - no

Fl. March around with fast and random turns. In the repeat slow down, none of this makes any sense!

(the "Vexations starts again but interrupted this is the 7th chord)

E. Pno. (#) *p*

E. Pno. (b) *f* *mf* *p* *ff*

Choreo: flamenco hands (pointing audience)

Choreo: Hands to back

Choreo: flamenco hands (pointing audience)

Choreo: Hands to back

Choreo: flamenco hands (pointing audience)

Choreo: Hands to back

12 and YOU have a vir - tu - al sop - ra - no and YOU have a vir - tu - al sop - ra - no And YOU have a vir - tu - al sop - ra - no

Fl.

E. Pno. (#) *p*

E. Pno. (b) *f* *mf* *p* *ff*

Continue the repetition. First it get's more free and emotionally to Oprah+! Then it gets suddenly to *mp* then *pp* then continue talking the text but silent.

START VIDEO V13 Continue the "Vexations" super slow. This is the end of the 9th chord

(ASSISTANT covers the next side of the ASSISTANT'S BOX stickers frustrated with the world)

[Video of Miika Hyytiäinen lecture 3:44-5:00 ]<sup>V13</sup>

(Pianist continues with Vexations, eerily slow<sup>M17</sup>, continue playing from where you stopped in M11)

“A basic, but at the same time really typical problem is that composers...especially inexperienced composers, write for a virtual soprano. They have this idea of an imaginary soprano in their heads and they are composing for this person. And in the end, we have music that actually suits no-one. We have music that gets played and sung, maybe once in a school performance and that's the end of the story. Whereas, if you have in your head a real person, in this case Mia Heikkinen, and compose for that person, there are going to be many sopranos that are similar enough to this voice. In this way, composing for a virtual soprano makes music that actual suits for no-one. As a side note, I might add...”

M.H.

(Speaking on top of the video)

As a side note, I might add that most of the classical repertoire is composed for an actual singer and we know that, at least it works.

Mozart and Donizetti not only composed for voice, they were also vocal teachers and used different areas of the voice really well. The same thing with Luciano Berio, who was married to Cathy Berberian and composed precisely for her exceptional talent. And it is important, since:

## LECTURE II - Voice is Voices

[Mozart Tuning BB (415Hz)]

BIG SCREEN:

(LECTURE II - Voice is Voices)<sup>V21</sup>

ASSISTANT

(Lecture beginning theme)<sup>M201</sup>

Fl. *M201 moderate*

*mf p f pp ppp pp p mf f*

M.H.

One important thing about working with actual singers, is that one Voice is never the same from top to the bottom. One voice is voiceS. The voice has different areas that may be used to create different colours. (Takes a box and shows smaller boxes inside it)

It's actually really cool: The second Viennese school created Tonfarbenmelodien, melodies with only color of the sound. Please pay attention: this is the so-called twelve tone -music. It will be asked in the test!

Usually you do it with tons of instrument. But one voice can easily create 12 different colors or at least tones:

(Sings 12 different tone colors<sup>M202</sup>, from really low to really high. Making pauses, trying different things and so on. The **ASSISTANT** is counting to twelve by making lines to the next side of the ASSISTANT'S BOX)

You see...that wasn't so difficult!



But these colors are not something you just add to the sound (the gesture of adding mayonnaise to hot dogs), they are natural, well more or less, natural results of the different areas of the voice.

(Organising these boxes and making a line of them on the floor.)

Sound studies and most voice teachers like to call them registers. I like to use the word area because then you can find some colors, that aren't quite scientifically differentiated, but can still display some really interesting compositional ideas.

But let's start with the registers, they are the most systematized part of it all, and boy, is that system messy.

Ok, what is a register. For that, we have a quite nice definition. Let us quote!

M.H., ASSISTANT, PIANIST and BIG SCREEN

(Chanting, as a prayer, M.H. and ASSISTANT head hold down)

*"By the word register, we mean a series of consecutive and homogeneous tones going from low to high, produced by the development of the same mechanical principle, and whose nature differs essentially from another series of tones, equally consecutive and homogeneous, produced by another mechanical principle"*<sup>M23</sup> [The text is also on the BIG SCREEN with ending: "García, 1847"]<sup>V22</sup>

**M23** *meditativ reading, wihtout really understanding what you are singing*  
*slow speech tempo*  
 Flutist and keyboardist always *mf*, the singer dynamics ad.lib.

Voice  
*mf* By the word re - gis - ter we mean a  
 Sing!

Flutist singing  
*mf* By the word re - gis - ter we mean a  
 Sing!

Pianist singing  
*mf* By the word re - gis - ter we mean a

Electric Piano

3  
*f* series of con - se - cu - tive and *mf* homogenous tones go - ing from low to high

Fl. Singing  
 series of con - se - cu - tive and homogenous tones go - ing from low to high

P. Singing  
 series of con - se - cu - tive and homogenous tones go - ing from low to high

E. Pno.

## M23 cont.

5

*f* pro - duced by the de - ve - lop - ment of the same \_\_\_\_\_ mec - ha - ni - cal prin - cip - le and whose na - ture dif - fers es - sen - tial - ly from *mf*

Fl. Singing  
5  
pro - duced by the de - ve - lop - ment of the same mec - ha - ni - cal prin - cip - le and whose na - ture dif - fers es - sen - tial - ly from

P. Singing  
5  
pro - duced by the de - ve - lop - ment of the same mec - ha - ni - cal prin - cip - le and whose na - ture dif - fers es - sen - tial - ly from

E. Pno.

7

*f* a - not - her se - ries of tones e - qual - ly con - se - cu - tive and homogenous pro - duced by a - not - her mec - ha - ni - cal prin - cip - le. *mf* *f*

Fl. Singing  
7  
a - not - her se - ries of tones e - qual - ly con - se - cu - tive and homogenous pro - duced by a - not - her mec - ha - ni - cal prin - cip - le.

P. Singing  
7  
a - not - her se - ries of tones e - qual - ly con - se - cu - tive and homogenous pro - duced by a - not - her mec - ha - ni - cal prin - cip - le.

E. Pno.

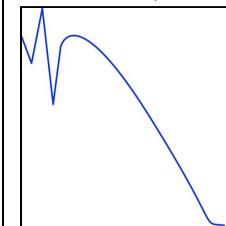


## BIG SCREEN

1757 Johann Agricola (All the following years and names turn like a dia, and have a picture of the person.  
The PIANIST plays the Crackle Box music, always when the new dia comes.)

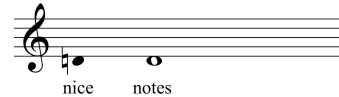


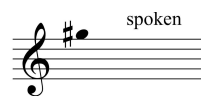

## PIANIST (cracklebox)



## M.H.

(From left to right: Small Box, Big box, Small box, Small box. M.H. adds a post it with letter F to the first and third box.)

For Agricola, it was really quite simple: there are here nice notes  in the middle,

and then the naughty notes above  a - bove and below. 

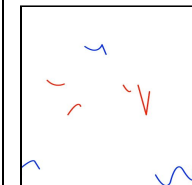
## ASSISTANT


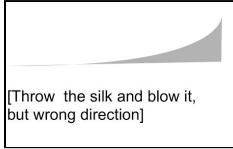

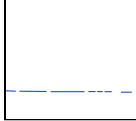


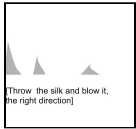

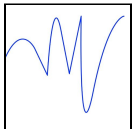
[Throw the silk  
and try to catch it]

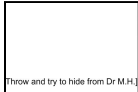
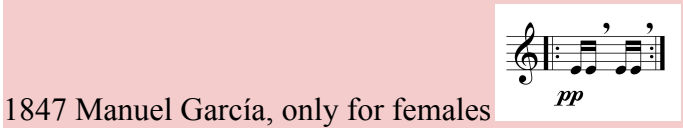
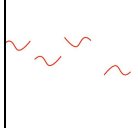

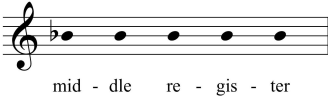
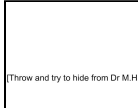
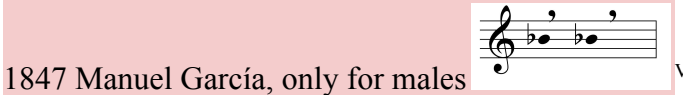
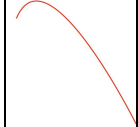
## BIG SCREEN

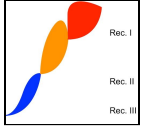
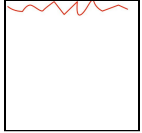
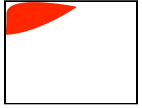
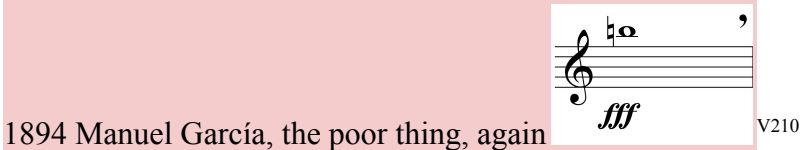

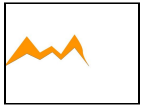


## PIANIST (cracklebox)

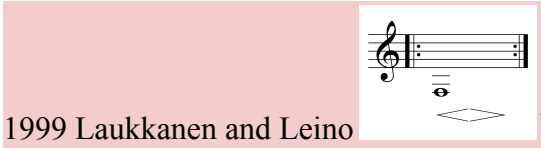
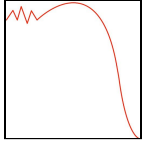

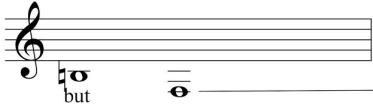
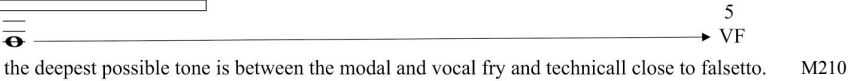
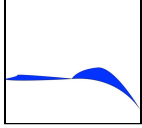


<p>M.H. (From left to right: Big box, Medium box. M.H. adds <u>a post it with letter F</u> to his forehead) Petri thought there would be two registers, but anyone who used the second register</p>  <p>unpleasantly was falsettista discantista.      fal - set - tis - ta    dis - can - tis - ta M027</p>	<p>ASSISTANT</p>  <p>[Throw the silk and blow it, but wrong direction]</p>
<p>BIG SCREEN</p>  <p>1797 Vincenzo Manfredini      v25</p>	<p>PIANIST (cracklebox)</p> 
<p>M.H. (Big box, Medium box. M.H. add <u>a post it with letter F</u> to the second box.)</p>  <p>Old Manfredini called the second register voce di testa      vo - ce      di      tes - ta      , but he said that it was also</p>  <p>called falsetto.      fal      set      to      Actually, he said that everyone used the word already for ages. Apparently, Agricola and Petri didn't get the memo.<sup>M208</sup></p>	 <p>[Throw the silk and blow it, the right direction]</p>
<p>BIG SCREEN</p>  <p>You won't believe it!      mf      v26</p>	<p>PIANIST (cracklebox)</p> 

<p>M.H. We do a little fast forward, the next one is my favourite. You can't make this sort of thing up:</p>	
<p>BIG SCREEN</p>  <p>1847 Manuel García, only for females</p>	<p>PIANIST (cracklebox)</p> 
<p>M.H. (Medium box, Medium box, Medium box, M.H. adds <u>a post it with letter F</u> to the second box.) Manuel García is one of the most influential voice scientists ever. Even though he did make some ggggreat things, he sure did make these <i>f</i> bo - o - o - o - o - xes a mess! So he kind of had more than one box inside another box. In the end some people, like the writer of this opera, understood it like this: He said that the</p>  <p><i>f</i> bo - o - o - o - o - xes</p>  <p>mid - dle re - gis - ter is called falsetto, but only for female singers. On the other hand... M209</p>	<p>ASSISTANT</p> 
<p>BIG SCREEN</p>  <p>1847 Manuel García, only for males</p>	<p>PIANIST (cracklebox)</p> 

<p>M.H.  (Medium box, Medium box, Medium box, M.H. adds <u>a post it with letter F</u> to the third box.)  ... for male singers, the falsetto is the name of the...</p>	<p>ASSISTANT</p> 
<p>MALE VOICE FROM THE SPEAKERS  (with middle register)  ...<i>highest register</i>.<sup>V29</sup></p>	<p>PIANIST (cracklebox)</p> 
<p>M.H.  But it didn't really work. So...</p>	<p>ASSISTANT</p> 
<p>BIG SCREEN</p>  <p>1894 Manuel García, the poor thing, again</p>	<p>PIANIST (cracklebox)</p> 
<p>M.H.  (Medium box, Medium box, Medium box, M.H. takes <u>a post it with letter F</u>)  ... in his book in 1894, he simply doesn't use the word at all, but of course everyone was already confused.  After that, nobody really knows what words to use, but the story of falsetto doesn't stop there.</p>	<p>ASSISTANT</p> 



<p>BIG SCREEN</p>  <p>1999 Laukkanen and Leino V211</p>	<p>PIANIST (cracklebox)</p> 
<p>M.H.        (Small box, Medium box, Medium box, Small box M.H. adds <u>a post it with letter F</u> to the first and third box)        Two voice scientist from Finland wrote about some of their theory and seem to have recreated the very first</p>  <p>theory I mentioned, that of Agricola: the se - cond hig - hest re (shows that this is just way too high for text and stops singing) the second highest register is called falsetto</p>  <p>the deepest possible tone is between the modal and vocal fry and technicall close to falsetto. M210</p> 	<p>ASSISTANT</p> 

So, the whole naming thing seems to be in continuous flux, but of course the composer may entertain him or herself by reading the history of things. But wouldn't it be more interesting to just listen to the singer's voice?

#### PIANIST

(coughs, trying to make M.H. notice something. **Then plays B** flats in different octaves, first cool and then really making the point.)<sup>M211</sup>

M.H.

Oh yes, and one of the theories is of course that the registers don't exist at all. This might be a result of one of the principles of Bel Canto, the equalisation. This means that singers study years and years so that the different registers sound equal. This is indeed a good idea: melodic lines are disturbed, if everything sounds like yodeling. For example for me it was difficult to sing some of these glissandi from area to another. The change of the register should be audible, which is against my whole training as a singer.

But, this is not the whole truth! Classical composers never wrote to a virtual soprano, so they knew exactly where the registers changed and what they sounded like. To understand the registers is to understand something fundamental of what the voice sounds like.

(ASSISTANT is snoring to her flute)

You are all asleep... Is this really boring? Ok, we are getting a bit theoretical here. Time for some practical examples. I've marked in the score with red, the registers. This is where I think they are or where the composer has indeed indicated them. Uh-one, uh-two, uh-one-two-three-four...

M.H., ASSISTANT, PIANIST

(On the big screen, there is a score with the registers marked with red. Also, the name of the piece and the composer clearly marked. This is all performed musically)

(Quote from Mozarts's "Come scoglio", version for the three musician. PIANIST continues when the others change the piece.) <sup>V212, M211</sup>		
PIANIST continues	(Then a quote from Hyytiäinen's "Hengityslaulu" for M.H. and ASSISTANT. ASSISTANT continues singing, when M.H. changes the piece.) <sup>V213, M212</sup>	
	ASSISTANT continues	(Then a quote from Cage's "Aria" performed by M.H. ) <sup>V214, M213</sup>
		(Then a quote from Berio's "Sequenza 3" performed by M.H.) <sup>V215, M214</sup>

M211

Voice

Flute

Electric Piano

6

far che can - gi ad - fet to il cor, far che can - gi,

ad.lib. something funny!

6 Prepare yourself for Hengityslaulu

E. Pno.

*p*

*mf*

*f*

*p*

The musical score is for a piece titled 'M211'. It features four staves: Voice, Flute, Electric Piano, and E. Pno. The key signature is two sharps (D major) and the time signature is 4/4. The score is divided into two systems. The first system (measures 1-5) shows the Voice staff with rests, the Flute staff with a melodic line starting in measure 4 marked *mf*, and the Electric Piano and E. Pno. staves with accompaniment. The second system (measures 6-10) includes lyrics for the Voice part: 'far che can - gi ad - fet to il cor, far che can - gi,'. Above the final measure of this system is the instruction 'ad.lib. something funny!'. The Flute staff has a rest in measure 6 and then a melodic line starting in measure 7. The Electric Piano and E. Pno. staves continue with their accompaniment, with dynamic markings *f* and *p* appearing in the E. Pno. staff.

M211 cont.

E. Pno.

12

16

3

3

8

The musical score is for an electric piano (E. Pno.) and is in G major (one sharp) and 4/4 time. It consists of two systems of music. The first system starts at measure 12 and features a steady eighth-note accompaniment in the bass and chords in the treble. The second system starts at measure 16 and includes triplets in the treble, a long eighth-note hold in the treble, and a rhythmic pattern in the bass.

M211 cont.  
21

E. Pno.

*f*

E. Pno.

25

Start your lecture!

ad.lib.

*leg.*

\*

Voice Box M212

pe lasta meidät Alja ou hal la

hoo hoo niin kuin vet ti ja ma ra ja jal suu

haa hel hä hil

11 M

11 A

This page (11 of Hengityslaulu) ASSISTANT and M.H. sing together, then M.H. goes on to sing M213, ASSISTANT continues singing through alone, until the PIANIST shouts: “Freeze”.

Voice Box M212 cont.

Hhh lystit ja hhhh alla ja hhhh untu ja hhhhh urmi

tedät kö mi kä o ni hur mi

12 M

12 A

Voice Box M212 cont.

ja Kaikkä on yhä samaa hurguhytä

yhtä m... mi nun sie luu ni

13 M

13 A

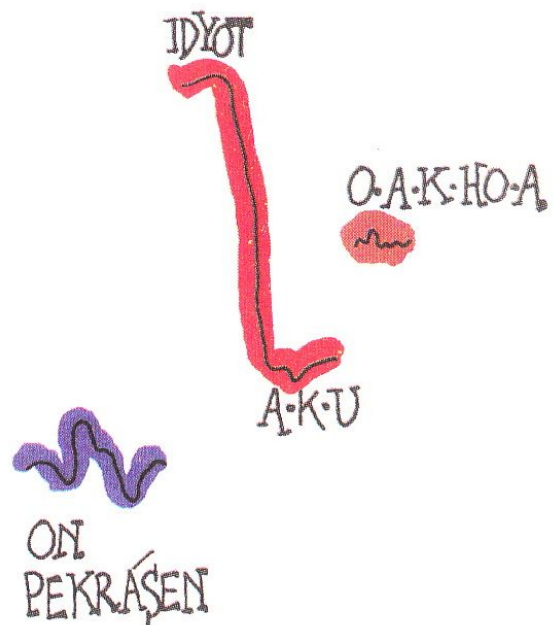
Voice Box  
M213

ON  
PEKRASEN

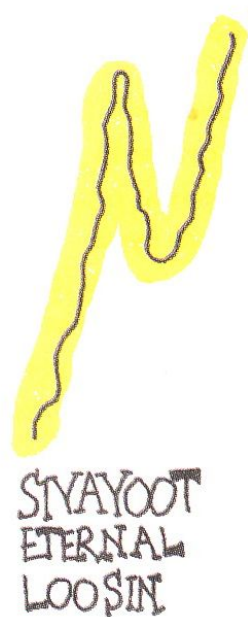
IDYOT

A·K·U

O·A·K·HO·A

Hand-drawn musical notation for the lyrics 'ON PEKRASEN' and 'IDYOT'. The lyrics are written in a stylized, hand-drawn font. 'ON PEKRASEN' is written in black ink with a purple wavy line underneath. 'IDYOT' is written in black ink with a red line underneath that curves downwards. 'A·K·U' is written in black ink below the red line. 'O·A·K·HO·A' is written in black ink to the right of the red line, with a red wavy line underneath.

STAYOOT  
ETERNAL  
LOOSIN

Hand-drawn musical notation for the lyrics 'STAYOOT ETERNAL LOOSIN'. The lyrics are written in a stylized, hand-drawn font. 'STAYOOT' is written in black ink. 'ETERNAL' is written in black ink below 'STAYOOT'. 'LOOSIN' is written in black ink below 'ETERNAL'. A yellow wavy line is drawn above the lyrics, representing a melodic line.

M.H. sings M213.

Voice Box  
M214

*joyful* *open L.* *frantic* *subsiding* *urgent* *tense*

[u] [i] [e] [?] [a] [l] [r] [ ] /wor/[ ] [ ] [l] [be..] [u] (to/ko/) a — few to me

Voice Box  
M214 cont.

*urgent* *tense* *frantic* *joyful* *tense L.* *dreamy* *urgent* *whining* *tense L.*

(beto.) a — tosing a [r] [ ] for [a] [a] [?] [a] (beto.) [be] to [a] [?]

M.H. Sings until the PIANIST shouts: "Freeze".



## PIANIST

Freeze! (ASSISTANT and M.H. freeze or go to a really short loop. Video to a short fast loop)  
 (Pianist lectures to us the following facts, using own words. As if it was an actual lecture:

- All this is such nonsense and since it doesn't have the actual quotes correct, it is not academic and is highly problematic.
- The stage is full of fake academics (maybe even in Finnish: valedosentti, valeprofessori, valeakateemikko) and the Pianist is the only true Doctor of Music in this production (put a doctor's hat on. It is somehow a fake version of Sibelius Academy Doctoral hat)
- Actually Berio went even further with this idea of registers: Lets listen to the arias of Prospero in Berio's "Un re Ascolto", but first only the part of the baritone.
- (From tape a fast forward version of this singing. Assistant and M.H. suddenly unfreeze and sing with. Fast forward and actually only speaking random words in Italian. A video that shows the tones <sup>V216</sup>)
- Clearly certain notes are used all the time and certain ones are only exceptions. This is also something that David Osmond Smith mentions in his book "Berio" on page 108. What he doesn't mention, is that it is clearly these tones come from the register of register. Here are the register, that are mentioned to be typical for baritone, as quoted from X.X
- (Animation of the registers of the baritone. <sup>V217</sup>)
- And this is so important, since the whole orchester material played by the instruments simultaneously uses the registers inspired by the baritone's voice. Smith mentions this in a bit unclear way, so I made a copy of the score and a proper analysis. I am a pianist and not a musicologist, but this should be obvious to everyone:
- (Animation of the tones of the whole score, played in Fast Forward. <sup>V218</sup> Assistant and M.H. Play all the instruments of the orchestra. Fast forward. Assistant all the wind instruments, M.H. Everything else. Super fast and chancing instruments often and randomly)
- Now this is proper science! We must not sell ourselves!

## (IN SUBTITLES

- I didn't actually write this libretto, it's totally free now.
- Don't you just hate it, when there is no control.
- Isn't a box every now and then actually a good thing?)

## LECTURE III - Voice Map, YAY!

[ $\frac{1}{4}$  tone B]

BIG SCREEN

(LECTURE III - Voice Map, YAY!)

Video clips of the Voice Map analysis: Mia Heikkinen singing tones: C, F#, F, B, Bb, E, Eb, A. on top of that some colorful and tacky adds “buy me”, “Now cheap”, “VOICEBOXXX”, “Click now - YOU WON’T BELIEVE” Assistant and M.H. unfreeze and go to different positions of surprise and sexiness, like trying to sell something) <sup>V31</sup>

M.H

Yay, it’s time for lecture three! I think we can all agree that it is for the best, to work with actual singers and not with imaginary ones. Also, it is important to understand how this specific voice functions in different areas.

[Marketing music]<sup>M32</sup>

M32  
*cheap but weird muzak*

Electric Piano (♯)

Electric Piano (+1/4)

*mf*

M32 cont.

The musical score consists of four systems of staves. The first system features two grand staves for E. Pno. (♯) and E. Pno. (+1/4). The second system features three staves: Fl., E. Pno. (♯), and E. Pno. (+1/4). The Fl. part begins at measure 7 with a whole rest. The E. Pno. (♯) part has a dynamic marking of *f* starting at measure 7. The E. Pno. (+1/4) part has a dynamic marking of *mf* at measure 7, which transitions to *f* by measure 8. The score includes various musical notations such as slurs, ties, and dynamic markings.

(on top of music) BUT! How do you then come to know it if you are a young composer and not the singer's teacher, like Mozart or the singer's spouse, like Berio? Well, you're in luck!

There is now a new product on the market: This really talented and handsome composer, ehm... What was the name again? (murdering the pronunciation of the name) Miika Huuee.... Hyyy... Hyytiäinen. Anyway... The product is called "The Voice Map!" (shows the Box of the Small screen as if it was the actual product and as if he was really trying to sell it) It is based on the "Voice Range Profile", a system used by the voice studies, but that smart, young man made some improvements and now the Beta version of the system is ready, and in next to no time you can order it for yourself, at [www.miika.info](http://www.miika.info), that's [www.miika.info](http://www.miika.info). Grreat! Let's watch an informative video...

#### SMALL SCREEN

[Lifsize video<sup>V32</sup> of the analysis with Mia Heikkinen. PIANIST starts the video]

#### BIG SCREEN

-TV-shop type of beginning:

-Unhappy people in black and white. Maija Parko speaks: "Would you like to compose some music for the voice, but you don't know how? Did the virtual soprano stand you up again and you are tired of all that?"

-Surprised, happy people and bright-colored letters. Maija Parko Speaks: "Now's your chance to use the new, incredible product: "The Voice Map!"

-More neutral: "Listing the areas of the voice"

-"Singing the first one as soft as possible. Singing the second one as loud as possible."

-So on with the other registers...

-Discussion of how well the graphic analysis communicates, how she sees her voice.

-Discussion of other questions, like producing text.

-TV-shop again. Maija Parko: "For more information, just go to [www.miika.info](http://www.miika.info), if you order now, you will also get Miika's list of good questions, free of charge!"

(Video is edited to give a clear idea of how the analysis was done, but it's much faster and shorter than the actual analysis. Edit is done not cinematographically, but musically (using repeats, making melodies, etc.) in the actual analysis phase it looks like Mia Heikkinen would actually be standing inside the box of the Small screen.)

(Macarena-like choreography from the video: holding the lower back (32:16 G,A,B, G#, A#, C, II Re), Lied hands (42:34-FGA,43:50BCD III re) and then doing flamenco hands for the high notes (59:26 A, B, #C, IV Re))

( ASSISTANT and M.H. make notes of the registers on one side of the ASSISTANT'S BOX. M.H. gets the B from the singing of Mia Heikkinen and reacts to that! They comment shouting (the belting sound))<sup>M33</sup>

## LECTURE IV - Fachsystem - BOO!

[Chromatic BB]

BIG SCREEN

(LECTURE IV - Fachsystem - BOO!)<sup>V41</sup>

ASSISTANT

(Lecture beginning theme)<sup>M41</sup>

M41

Fl.

*mf* flow and sleazy *f* *p* *mf*

M.H

(To ASSISTANT) Could we please try to stay academic here, like professionals. (The PIANIST takes off the jacket and the shirt. Underneath, there is a t-shirt with the text “FUCK THE fachSYSTEM”). We are in a real university of the arts, with real working artists and although Miika is such a charming man with great taste in suits (pats the COMPOSER SUIT) we must also talk about other options. How else could this be done?

I've already told you that the idea of the virtual soprano in your head is wrong, but where does it come from?

Well, it comes from this little baby here! (the ASSISTANT pushes a messy, uneven pile of boxes to center and turns it around. The boxes have different stamps and names, but they are messy with many different colors and corrected many times. The pile looks like it would fall any moment, but it is actually glued together.)

## BIG SCREEN

(Video of someone looking through the <https://en.wikipedia.org/wiki/Fach>, but as the text gets religious, the colors of the video get red and scary.)<sup>V42</sup>

M.H.

It's called the Fachsystem. Italians started it, but it was the German's who perfected it. It all boils down, to *the book* (All the musicians speak this word with Vocal Fry, any deep tone)! (In one of the Boxes of the pile, there is a copy of "Handbuch der Oper", M.H. holds it above his head with both hands.)

M.H., ASSISTANT and PIANIST

*I believe in one Book, the almighty Kloiber,*

*Maker of lyric and dramatic, of all things classical and romantic:*

*And in one Konold, corrector from 1983*

*the only-begotten Son of Kloiber, born of the Father before all ages;*

*(ger.)Alt for Alt, Mezzosopran for Mezzosopran, wahre Sopran from wahre Sopran;*

*given, not made, consubstantial with the Kloiber,*

*by Whom all roles were made;*

*Who for us composers...*<sup>M42</sup>

**M42**

Vocal Fry

molto vibrato

Voice

*mf* I be - lieve in one Book the almigh - ty Kloiber Maker of lyric and dra - matic of all the things classical and ro - mantic

Sing! Vocal Fry

*f* *mp* *mf* *mp* *f*

Flute

*mf* I be - lieve in one book the almighty - Kloiber Maker of lyric and dra - matic of all the things classical and ro - mantic

*f* *mp* *mf* *mp* *f*

Electric Piano

When the Pianist is not singing, she speaks the text of the whole M42 with the singer but with a free, deep tone and Vocal Fry (as much as possible).

*f*

Sprechgesang

3

And in one Ko - nold, correctror from nineteen eighty three The - e on - ly be - gotten son of Kloiber; born of the Father be - fore all ages

*mp* *f* *mf* *ff* *mf*

Fl.

3

And! *mp* muta in Flute! *f* *mf*

E. Pno.

3



M42 cont.

5

ad.lib. molto vibrato

*mp* Alt für Alt, Mezzosopran für Mezzo wah - re Sopran für wah - re Sopran Given, not made consup - stantial with the Klooi - ber!

*f* *ff* *mf*

Fl. Sing! muta in Flute!

*mf* Alt für Alt, Mezzo - sopran für Mezzo sopran *mf* *f* *mp* *ff* *pp* with 1/4 tones

E. Pno. *f* Alt für Alt,

7

VF VF

By Whom All roles w - were made Who for us com - po - (sers)

*mf* *f* *p* *ff* *mf* *f*

Fl. *mf* *f* *p* *ff* *mf* *f*

E. Pno. *mf*

Stop before you actually end the glis, start talking the next line!

(suddenly everyone falls out of the sacred role) Ok, this is getting stupid. I'm not a real composer. And you call this an opera? Can we please try to keep it a bit realistic? Jeeze! I'm trying to make some science here and you just make a joke out of it... Why does this *book* exist? (ASSISTANT sings the word "book" in the previous religious style and Vocal Fry, but M.H.'s evil look makes her go silent.)<sup>M43</sup>

(The whole story is reenacted with the boxes from the pile. The ASSISTANT draws a rough time line and shows where we are in the history, but only really roughly. Some numbers are years, some are just any numeric data.)

(ASSISTANT: 2014-15) To say it brutally: according the [www.operabase.com](http://www.operabase.com) there were 7386 opera performances in Germany in season 2014-15. At the moment, there are in the Bundesrepublik Deutschland (ASSISTANT: 83, 400) 83 publicly-funded opera houses. Or if you would like to count all the houses in Germany, Austria and Switzerland, you end up somewhere around 400 theaters and festivals. Hey PIANIST, I still have a huge list of number data to read. A little background music would be cool. (she plays with Mia Heikkinen's voice a videos Satie's "Vexations" in normal speed<sup>M44+V43</sup>)

**M44** During the repetitions, jump freely between the singing and playing part. (Always at least one whole note of playing or singing before change)

**M45**

Flutist Playing

Flutist singing

Video organ

Thanks! I hate to be the one to tell you, but opera is a huge industry in German-speaking countries. Every single day there are hundreds of people just thinking: “Ah, how the hell are we going to find the Isolde for next year, and could the same person sing in Hyytiäinen’s “Aikainen”, since they are played the same month?” [Start <sup>V44</sup> (The text of all these layered videos are collected in the end of this lecture)]

And the German houses did find the system; it is based on Italian words and it does have an odeur of French philosophers, but it is really a masterpiece of German engineering: [Start <sup>V44</sup>] (Boxes!) we start with (Ger.) Sopran, Alt, Tenor und Bass! Dann kommt Mezzosopran und Bariton dazu. Then we have more dramatic voices, also more serious “Seriöse Fächer”! And more lyrical ones: “Spiel- und Charakterfächer”... [Start <sup>V45</sup>] Of course, there are some exceptions, like some of the sopranos are actually “Koloratursopranistinnen”, and after a while, you realise that there is a huge amount of combinations, like “Schwerer Spielbaß auch Schwerer Bassbuffo” and “Jugendlicher Heldentenor”.

[Short Pause, start <sup>V46 and V47</sup>]

(ASSISTANT joins in to the background music)<sup>M45</sup>

The final manifestations and the most practical way to use the German Fachsystem is “Handbuch der Oper”, more or less, lovingly called “Kloiber”. A collection, first written by Rudolf Kloiber. It has all the classical operas and mentions every single role, if it is a big or a small one, and what voice type should sing it. And those are the words of doom: (religious) *And He shall come again, with glory, to judge the big soprano roles and the small mezzo-soprano roles.* (First high, resonant voice, from the word “small” on with Vocal Fry)<sup>M46</sup>

All the pre-professional voice students are aware of the harsh reality of the opera factory and some of them spend their important university time, becoming their Fach. Not to become as good as possible, as singers, or as artists, or musicians, or even as people, but as lyric mezzo as possible.

And of course, the most tragic of all scenarios is the person who doesn't fit into any of these, boo, pööö, böö... These...

M47

Fl. *f* Sing!  
bo - o - zes

E. Pno. *f* Sing!  
Bo - xes! )<sup>M47</sup>

(The Pianist realizes, the he can't say the word boxes, and helps: “Boxes”

Yes, thankyou! These people without Fach or between Fachs always start conversations in the school cafeteria like this: (like puppet theatre, using props and the Assistant as puppets) “I actually feel like I'm a light mezzo, but then again I might also become a dramatic soprano later on, maybe even Wagner!” And they always say, “I am”, not “my voice is”, or “the Fach I sing”, or even, “the way I use my voice at the moment”... [At this point, all the videos and music have faded out]

*Lets break some bbbbbbboxes. So the easiest and simplest option option, actually meet with the singer and get to know that singer. We've gone trough this already!*

*Why do we want to have these stupid labels or Fachs?*

*Wouldn't it be much nicer to actually have the people as people.*

*To let everyone be their own selves and have the voice of their own!<sup>M47</sup>*

*(During this chapter M.H. breaks the pile of boxes. One of the boxes, the piñata box is hanging in the air, the PIANIST is pulling the string, in order to make it go up and down. The ASSISTANT ties the eyes of M.H. and gives her a soft baseball bat. She tries to hit the box.) (start <sup>V48</sup>)*

**M48**

such the bicep to make  
squeeking sound

spoken Kiss left bicep Kiss right bicep Sprechgesang

Voice  
Lets break some b b b b b b b bo - - - xes So, the easiest and simplest option, to actually meet with the sm - - - ger

Flute  
*mf*

2  
and get to know that sing - - - ger Sprechgesang  
*f*

2  
We've gone through this already!  
*mf*

3  
Sprechgesang  
Why do we want to have these stupid la - - - bels of Fachs?  
*f*

4  
Wouldn't it be much nicer to actually have the people as people. To let everyone be their own selves and have the voice of their own!  
*mp* *f*

(the Piñata box breaks and two T-shirts with tex “FUCK THE fachSYSTEM”, confetti and small soft boxes fall down.)

[Pre-recorded videos on top of the material:]

**VIDEO**<sup>V44</sup>: (Miika Hyytiäinen speaking and writing, everything Fast forward)(ASSISTANT: before 15th century) Before there were operas, there were choirs and some of them started to (ASSISTANT: after 15th century) sing polyphonic things. They needed names for the different voice groups and since music was so square at that time, they found out four names: Soprano, Alto or contralto, Tenor and Bass. The names weren't super imaginative. For example Soprano comes from the Italian word "sopra", or above. But basically, it was just a practical thing, probably for situations like: "Sopranos, please look here." or "Tenors, don't run, there is plenty of food for everyone." There must have been a lot of running because the choirs were probably almost exclusively for boys and men. That's the reason why the Italian words Soprano and Contralto are actually masculine forms...

(ASSISTANT: 17th to 18th century) Later on, things got a bit more heated and the composers needed soloists. The similar terms were used for the people who did solos and of course these solos became more and more complicated. In the classical era, the solos were much more important, they had more brilliance and started to get some smoking hot names like "primadonna assoluta e sola"! But they were still individuals, each role had its own demands. For some of the roles, you needed to have strong coloratura technique, for others you needed to work the registers! But most of the crazy stuff was written for the specific people. There was no need to indicate if someone was deeper or lower, since everyone knew what the singer was like. Everyone knew coloraturas, so it wasn't necessary to mention that this role requires it. Still, little by little, the composers indicated what sort of voices should perform the roles later on if the usual performer wouldn't be able to do it. The opera became more and more international, but still everything was super rough. For example, Mozart doesn't use the word Mezzo-soprano for the solo voice type. Even when he wrote in "Le Nozze di Figaro" the role of Cherubino, Mozart mentions this is to be a soprano role. Of course, nowadays it's sung by mezzos almost exclusively.

**Video**<sup>V45</sup> (Mia Heikkinen talking directly to the camera, close-up)

It may also be useful if you fit nicely into one of those Fachs and want to get casted into one of those 7386 performances. Yay, we have a match! All you need to do is to convince the opera director to take you and if you are a lucky lyrischer

Koloratursopranistin, you can go your whole career (search in the Handbuch and then: quote Les contes d'Hoffman)  
*a-a-a-a-Olympia!*

**Video**<sup>V46</sup> (Video from the page: [jordaneldredge.com/projects/fach-generator/](http://jordaneldredge.com/projects/fach-generator/), text with subtitles)

These are, of course, in English. Well, more or less, English anyway: So, I got Full lyric, haute-contre with extension. Ehm... as you see, it gets a bit tricky to translate after a while: So, “Full” means that I really have all the notes, nothing fake, everything can be heard, but at the same time, they are lyric, light and poetic, so no big orchestra please. “Haute-contre” is a French term, especially for performers singing French material, such as a high tenor voice, typically for baroque and the earlyish classical era. “Extension” is a lovely word, it just means that the higher tones go a bit higher than what would otherwise be typical, well typical for other “Full lyric haute-contres”.

This is all just for fun. Of course, the real Fachs you meet on the street make much more sense.

**Video**<sup>V47</sup> (Miika Hyytiäinen talking with more and more bathos, like in the barricades, dressed in the same suit as M.H.)

But then something happens: the area we now call Germany was a group of hundreds of small territories. Some of them had their own kings and queens and stuff like that and of course, it means they needed to show off! One way to do it was to build a theatre in your territory and let everyone see how expensive and decadent the operas were that you could afford!]

**Video**<sup>V48</sup> Miika Hyytiäinen lecture 4:59-]: “Of course, this is also the problem of the Fachsystem. The Fachsystem! sopranos, coloratura sopranos, dramatic coloratura sopranos, they are all part of the Fachsystem and this idea is really useful if you are leading an opera house or if you are leading a huge festival. Most un/inexperienced composers are not. It often just confuses the composer and in the end, they think the word soprano means this and that, and often it doesn't. Too much information is lost and a lot of the information is in singer's jargon that the composer cannot understand...he can't decode it.”]

[Pre-recorded videos end]



## LECTURE V - A Voice of One's Own

[All the previous + Sabat's tunings]

## BIG SCREEN

(LECTURE V - A Voice of One's Own)<sup>V40</sup>

## M.H., ASSISTANT and Video

(Lecture beginning theme)<sup>M51</sup>

ad.lib.  
fast impro  
with all the previous  
"b"s of boxes

**M51**

b o o o

*mf* *ff*

VF *mf*

bo - - - - xe - es

*p*

Piccolo

V52

*8va*

(V52 -&gt; V41)

(ASSISTANT writes on the Assistants box “V” and to the other box “A Voice of One's Own”, holds them in the air. PIANIST is still holding the rope)

M.H.

(Exhausted, lying on the boxes) I think that is my whole point really.

I'm trying to help the composers and the singers to find their own voices. That's all that matters.

And of course not only singers, we all have voices. (ASSISTANT notices this, she tries to make M.H. notice, that she would be a great Guinea pig for this. She sings and tries to move the boxes she is still holding, M.H. doesn't notice) Art and music must allow all voice to be heard, must be able to use all the material there is. Hmm, I could demonstrate it, if we had someone who would like to perform, but there are only classical voices around... they can be so limited. Of course, hugely inspiring, but it brings a huge package... Some stories need something else. I'll need to find a volunteer. (looking around in the audience, ASSISTANT is jumping, singing, making cartwheels) You are perfect (points the PIANIST, she is confused).

What's your name?

PIANIST

Mitä sä tarkoitat, kyllähän me nyt tunnetaan?

Ehm, ok, my name is Maija Parko

M.H.

Grrreat, and we have never met, right?

PIANIST

Siis ollaan me treenattu... trained this piece for months and you still own me 7 € for that expensive tea.

M.H.

Grrreat. Yes, yes, so she is a total stranger and hasn't sung a note in her life, probably first time on stage, scared out her wits, poor thing, and doesn't understand a thing about music (PIANIST tries to say something, but then decides just to play along, smiling) and even from this Average Joe, you can find the most interesting sounds! Let's try!

(M.H. sings a simple phrase, PIANIST repeats it. Two more phrases)<sup>M52</sup>

**M52 and  
M53**

phrases like this (freely)

M.H.

Actually, also the audience may join in.

(M.H. continues, couple of new phrases with the PIANIST and the AUDIENCE, if possible.)<sup>M53</sup>

M.H.

And eeeeeverybody, uh-one, uh-two, uh-one-two-three-four!

(Everybody <sup>M54</sup>)

M54 M.M. ♩ = c. 136  
 Clicks and Baritone are from the tape but the musicians should join in.

Soprano

Baritone

Vocal Percussion

Click Consonants

[!] [!] [!] [!] [!] [!] [!]

5

S

B

Vox. Perc.

Pi - geon holes are on - ly comfort - tab - le for pi - geons.

Try to get audience to join in a lot of repetition  
 If the audience has joined in: free solos!

11 The last two repetitions

S

B

Vox. Perc.

mm ii aa

Pi - geon holes are on - ly comfort - tab - le for pi - geons.

SMALL SCREEN (PIANIST starts)

“Pigeon-holes are only comfortable for pigeons.

Jessye Norman, whose voice is too large for any Box.”<sup>V42</sup>

BIG SCREEN

(Video of the composer Miika Hyytiäinen gives the tone B and then sings a simple melody with the text: “Pigeon-holes are only comfortable for pigeons.” The performers join in, hopefully the audience too. Then the performers start to play on top of that improvising. Everything ends in an experimental Spiritual.)<sup>V43+M54</sup>

SPEAKERS

(other quotes:

-quotes about the personality and pathos of the voice from Chaya Czernowin’s talk from Darmstadt lectures 2016.<sup>V44</sup>

-Mia Heikkinen’s commentary about her voice<sup>V45</sup>

-Satie with the tuning of Marc Sabat)<sup>V46</sup>

**THE END**



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