

Mathias Monrad Møller (\*1988)

**Tiffany** <sup>(2017)</sup>

music for six vocalists and eight speakers

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## Requirements:

### Voices:

Soprano 1

Soprano 2

Mezzosoprano or Countertenor

Tenor 1

Tenor 2

Bass

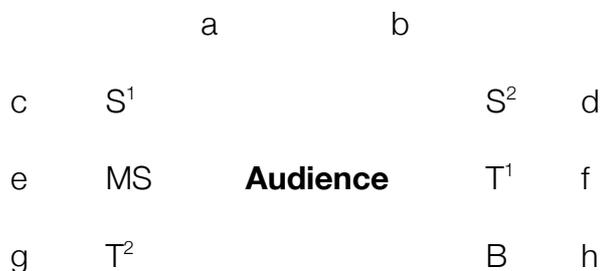
### Speakers:

eight speakers in total, one assigned to each singer for the play-alongs and two for the stereo tape, all synchronized

in addition to the speakers it might be helpful to play back individual play-alongs through headphones to guarantee each singer clear audibility of his/her play-along.

## Set-up:

Different solutions can be found. Preferrably, singers and speakers should surround the audience:



- a + b: speakers channeling the stereo tape
- c - d: speakers channeling the play-alongs

Speakers a + b should be placed separately from the singers, either together or at opposing ends.

Speakers c – h should be placed close (behind or next to) each singer. With additional headphone channeling, different solutions can be found.

Nothing should stand in between the singers, speakers and audience (no notestands etc).

## **How to play this piece**

This piece has no written or visible score. Instead, the play-alongs work as audible scores, audible also to the audience. Each singer has an own, individually composed play-along. The sounding material of the play-alongs are vocal samples, that function as „calls“. The singers response to these „calls“ by immediately trying to repeat, or simulate what they hear.

Try to reproduce the exact duration and pitch of the heard samples. This is not always possible; spontaneous reactions are wanted – not „right“ notes. (You can't make any mistakes).

Sometimes, the moment to place a reaction might not be clear. Always decide spontaneously and individually if you want to repeat one or a couple of samples at a time. Also, samples can be too long, so that you don't find a starting point. In this case, join the sample-choir and stop singing when you no longer hear a signal from your speaker, especially in the end of the piece.

Spoken word: your play-alongs also include spoken words. Please repeat these words too, with the exception of the two commands **„clap!“** and **„jump!“**, which are to be answered by clapping or jumping, respectively. Clapping and jumping always as energetic as possible. (Again: you can't make any mistake).

Keep in mind that this piece is not an improvisation. You should at any point try to follow the commands from your speaker.

Special vocal techniques can be used freely. Always try to simulate the sounds from the play-along. Choose octaves freely.

Facial and physical expressions should be neutral (if simulating the samples don't require anything else). Hands and arms relaxed, gaze open and straight ahead.

Signals from speakers a + b do not function as „commands“. Please try to ignore sounds from these.

## **Rehearsals:**

Each singer can practice with his/her play-along individually. Reactions should stay spontaneous, but all performers should be closely familiar with the material and approximate course of the piece. A couple of tutti run-throughs before performances are necessary. Please don't try to transcribe the play-alongs and to trust in your hearing only.

**Words** in this piece are taken from Tiffany Trump's speech at the Republican National Convention on July 19<sup>th</sup> 2016 and from her 2011 pop song „Like a bird“.

*Tiffany ist ein Kompositionsauftrag des Solistenensembles PHOENIX16, gefördert durch den Hauptstadtkulturfonds Berlin.*

Warm thanks to PHOENIX16 and Timo Kreuser.

Copenhagen, Autumn 2017.